

Volume VI 1941-42

Part 2

ANNALS  
OF  
ORIENTAL RESEARCH  
UNIVERSITY OF MADRAS



1943

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T4, d, m20, N360  
N36. 6.2  
16172.8

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**OF**  
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**UNIVERSITY OF MADRAS**

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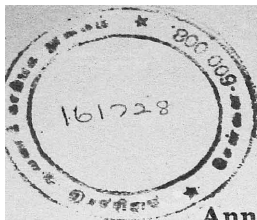
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*Published by the University of Madras*

*Twice a year*

**Annual subscription : Rs. Four**

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Th, d, m 21, N 36 A

N 36.6.2

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## RĀMAPPAIYAN AMMĀNAI: A HISTORICAL BALLAD A SUMMARY

By

RAO SAHIB S. VAIYAPURI PILLAI, B.A., B.L.

This poem deals with Tirumalai Naick's war of A.D. 1637 against Saḍaikka Tēva II, alias Daḷavāy Sētupati. The immediate cause which led to this war is variously given. Mention is made of several acts of insubordination on the part of the Sētupati and of many acts of open hostility. He was also suspected of harbouring a design to become an independent ruler and the time had now come for eradicating this menace which threatened the solidarity of the Naick kingdom. Rāmappaiyan, the famous Daḷavāy, implored for permission to proceed against the Sētupati and, after some hesitation, the Naick king granted him the permission.

Rāmappaiyan repaired to the temple of Śrī Meenākshi and prayed to be blessed with victory. He met his elder brother, Vayitti Iyan, and took leave of him. Then he issued orders to all the pāḷegārs to follow him with their forces. An immense army was thus collected and at its head, he proceeded in all royal pomp through the spacious streets of Madura. He reached Chinna Rāvutar Pālaiyam, and night falling, he encamped there. A thousand tents were pitched and in the gleaming light, they appeared as a milk-white sea surging and foaming.

The next day, he marched as far as Vāṇḍiyūr-k-kōṭṭai and holding a durbar there, summoned the Jayamakkaḷ (lit. victory men) before him and explained to them his intention. The Jayamakkaḷ pressed on his attention the need for great caution in the affair and told him that their former reverses were due to the secret but solid support of the chiefs which the Sētupati received as the protector of Dhanushkōṭi. This only put Rāmaiyan on his mettle. With increased determination, he rode on his palanquin surrounded by a mounted guard, nine thousand strong. Tiruppūvaṇam was reached and camps were erected on the river-bank, groves and other places. Vigil was kept throughout the night. In the morning, he left Tiruppūvaṇam for Mānāmadurai. On his way, there was a mud fort almost hidden by woods and bushes. Being questioned, the people told him that it was the Rājagambhīran-kōṭṭai



of Māvali-vāṇa-rāya in the country of Aḷagar. Thereupon, the woods and bushes were mowed down, and the large, fine fort emerged into full view. The whole army shouted with joy on this discovery and with enthusiasm, they renewed their march and encamped at Vānara-Vīraṇ-Madurai for the night.

The next morning, the spies of Saḍaikka Tēva sighted this big army and, struck with dismay, hastened to make their report to their master. The news that Rāmappaian, the trusted commander of Tirumalai Naick, was marching against him with a formidable army, did not trouble him in the least. He reminded himself of the victory over the hostile forces at Parambakuḍi, of the chase he gave to Sūrappaia before he captured and beheaded him and of the destruction of Aruṇādri and his forces with the deadly fire of his cannon. He took a vow that he would pluck out the eyes of the thoughtless Brahman who dared to conduct this expedition and drive him through the streets tying a cocoanut to his tuft. At this juncture, a Pāṇḍāram (officiating priest) at the temple of Rāmanāthaswāmi happened to be present and he recounted to him the military achievements of Rāmappaian. This self-appointed counsellor tried to dissuade him from offering battle and warned him of the certain defeat which he was courting. But the warning went unheeded and the Pāṇḍāram, insulted and threatened, went away in anger to the temple.

Saḍaikka summoned his trusted lieutenants, foremost amongst them, his son-in-law Vanniya Tēvan, Aḷagan, Kumāra Aḷagan, Vicu-koṇḍai Tēva (lit. the Marava of the dangling hair-lock), Pottai Uḍaiyān, Karutta Uḍaiyān, Rāvuttakūttan and several others. He explained to them that the Naick being instigated by Sēṭupati, the son of Kūṭta (சுத்தன் மகன் சேதுபதி) had sent this expedition. A war-council was held and Vanniyan was entrusted with the conduct of the forces. Full of contempt for the Brahman who, for want of an accursed village where he could practise his astrological art, took to soldiery as a means of living, the great Vanniya took a vow that he would heap indignities upon indignities on Rāmappaian, mounted his horse named the Confounder of countries (நாடுகலக்கி) and at the head of his army, proceeded on his campaign. He passed Kaḍu-k-kamuttūr and Kāḍantakuḍi and while he neared Kāvanūr, the sun set.

The next morning, he divided his army into three detachments. Aḷagan and his son with all the forces belonging to the Chinna-v-Ūḷiyavakuppu were hastened to the fort of Ariyaṇḍipuram; Pottai

Uḍaiyān and Vicu-koṇḍaittēvan with another company were despatched to the fort of Puḍukkuḍi; Matattēvan who cleared the way to Madura, Karutta Uḍaiyān and Rāvuttakūttan were, with all their forces, ordered to the fort of Pogaḷur. He himself camped and rested at Toṇḍi, guarding the fort of Iḷayānguḍi.

The next day, he proceeded to Ariyāṇḍipuram fort and had for the first time a look at the enemy forces. He wondered at the immensity of the army; but the next moment, his pride in his own power asserted itself. He resolved to make a sudden attack on the hostile forces. There was heavy fighting and about 300 men in Rāmappaiyan's army and about 60 men in Vanniyan's army lay dead on the battle-field. Vanniyan won his first victory.

On the morrow, stung to shame by the defeat sustained, Rāmappaiyan made a bigger preparation for a decisive engagement. He called forth his captains both of the infantry and cavalry, about 100 in all, ordered them to dispose their army into 18 divisions and surrounded the Ariyāṇḍipuram fort. The Maravas within the fort were eager to measure their strength against the Naick forces. They came out, divided themselves into five companies and gave battle. There was a furious fight till sunset and victory remained with Vanniya. Three thousand of the Naick's men and three hundred of the Marava's lost their lives.

The day dawned and it found Rāmappaiyan in a sour mood. He praised his enemies and taunted his own soldiers with lack of courage. In their presence, he declared that he would himself seize Saḍaikka and bring him captive to Madura. At the same time Vanniya sent a messenger to Saḍaikka and informed him of the result of the engagement the previous day. Saḍaikka was overjoyed at the news and he was confirmed in his belief that Gods and victory were on his side. He sent an insulting letter of challenge to Rāmappaiyan, who in his turn despatched an equally insulting challenge. Vanniya was apprised of this challenge and another terrible fight at the plains of Pogaḷur was the result. The Marava forces in six divisions attacked the Naick forces and Vanniyan was again the hero of the day. Riding on his horse, *Ma-pōki* (or *ma-yōgi*), he sowed destruction wherever he went. Seeing this, Rāmappaiyan's son-in-law Koṇḍappaiyan gathered round him the flower of the Naick soldiers and fought like a lion. Before this onslaught, the Marava forces could not stand. They wavered and it looked as if they would ultimately give in. But they soon rallied round their inspiring leader and reinforcement came from Ariyāṇḍipuram and

Kāḍantakuḍi. A fierce battle raged. The Naick forces were put to flight; two hundred horses and ten elephants fell dead and four of the Naick's captains (Virūpākshi, Kāmākshi, Tōṇḍama Nāick and Vengama Nāick) fell victims to Vanniyan's sword. Six of the Pāḷegārs shared the same fate and Vanniyan entered the fort in great triumph. The heavy casualty (3,000 of the Naick and 500 of the Maravas) gave eloquent testimony to the violent fight on the plains of Pogalur.

The next morning Vanniya summoned his brave comrades who were responsible for the victory and loaded them with presents. Leaving the fort in their charge, he started off to join Saḍaikka Tēva at Ramnad (Sethukarai). But on his way, at Attiyūttik-kōṭṭai, he met his father-in-law. Saḍaikka embraced his son-in-law and warmly praised his deeds of valour on the battle-field.

The day next, Rāmappaiyan's forces surrounded Ariyāṇḍipuram fort and the besieged Maravas, fearing danger, escaped in the small hours of the morning and ran as far as Kāḍantakuḍi. The Naick forces pursued in hot haste, crossed Vaigai at Kāḍantakuḍi and encamped at Attankarai for the night. When it dawned, they proceeded on their march, stopped and encamped at Pāmbārrankara, little suspecting that Saḍaikka was staying at Attiyūttikkōṭṭai near by. The latter heard the news and attacked the Naick forces. In the engagement that followed, Saḍaikka Tēva was wounded and Vanniyan came to the rescue. He clove in twain the Paṭṭāni who dared to raise his hand against Saḍaikka and inflicted a severe defeat on the hostile forces. About three hundred Paṭṭānis were killed on the spot and five thousand men on the Naick's side lost their lives. The camp was looted and the Naick forces took to their heels.

The next day, Saḍaikka was in a sad plight and Vanniyan realised the seriousness of the situation and decided to retreat to Rāmēswaram. He embarked on boats with his army, treasures, etc., and reached the island along with his uncle Saḍaikka. Rāmappaiyan was for the time being baulked in his design to capture Saḍaikka and for 20 days he stayed with his army at Attiyūttikkōṭṭai, enjoying a much needed rest and planning how to effect his purpose.

One day, while Rāmappaiyan was sitting in state in the ḍurbar hall, a messenger came from Madura with a letter from the Naick summoning him immediately to his presence. Along with this was enclosed another letter from the Rāya (Vēnkaṭapati III) to the Naick

requesting him to send a contingent and informing him that the Mughal Padsha, with a body of cavalry thirty thousand strong, had invaded the Rāya's territory and that they had already secured all the mountain passes and fortresses and that the town of Vijayapuram and Velloor had been plundered and looted. Rāmappaiyan, concealing his chagrin as best he could, called his captains and informed them that he would be returning in eight days and that the positions of vantage so far gained (Āttangarai, Pogalur plain, etc.), should be zealously guarded. He traced his way back to Madura, breaking his journey for the night at Mānāmadura.

The next morning he met the Naick and was commanded to proceed north against the Mughal invaders. Accordingly, he took leave and forthwith started on his expedition. At the end of the first day's march, he rested at Tuvārimān. By a forced march of about 7 days, halting on his way at Sōlavandān, Vaḍamadurai, Śrīrangam, Kaṁmanoor, Ūṭṭattoor, Vālikaṇḍapuram and Velloor, he reached Vengaloor (Bangalore) where the Rāyar was camping and had an interview with him. Being fully informed of the real state of affairs, Rāmappaiyan promised to put to rout the Mughal forces speedily and returned to his camp in the town. He sent messages to Ikkarai Vēnkaṭakrishnaiya, requesting him to come to his help. The latter arrived in time. The combined army attacked the invaders and inflicted a severe defeat. About 6,000 horses, 60 elephants and 50 camels lay dead on the battle-field and a thousand horses were captured to be sent to Madura as booty. Rāmappaiyan returned victorious to the Rāyar who welcomed him with great joy. A gentle request was made that Rāmappaiyan might for ever stay with the Emperor; but the loyal general got out of the delicate situation by promising that he would not fail to be in attendance on the Rāya whenever there was any real need. Then he was given leave to depart with his booty of 1,000 horses and he proceeded southward, following the route he had already traversed. While at Śrīrangam he made valuable offerings to God Ranganātha. He continued his march and when he reached Piḷḷaipālayam and camped there, the news of his victorious return reached the ears of Tirumalēndra. Vayitti Iyan, the elder brother of Rāmappaiyan, was sent for and preparations were made for according the general a grand reception and for signalling his services with *kanakābhi-shekam* (lit. bath of gold). The ministers, pāḷegārs and Vayitti Iyan met the victorious general, received him in the name of the Naick king and informed him of the intended honour. But Rāmappaiyan would accept nothing until he subjugated the Maravas and captured Saḍaikka. So he marched to Tiruppūvaṇam and

camped there. The people of Maḍappuram (Sivaganga Taluk) waited on him in a deputation and represented to him their grievances against the Kaḷlars who made their lives and properties insecure. Indignant against the Kaḷlars, Rāmappaian went to Mattam Cirukuḍi, a Kaḷlar settlement, and destroyed it. The Kaḷlars of the place represented to the Naick king what they had suffered and on royal intercession, Rāmappaian put an end to his activities against the Kaḷlar tribe. He then came back to Tiruppūvaṇam and proceeded on his way to Ramnad. When he neared Pogalur, he found that the fort still remained uncaptured. Reprimanded and threatened, the besiegers made a desperate effort and captured the fort. Aḷagan and his son Kumara Aḷagan who held out so long against the superior forces of the Naick and who defended the fort so bravely were brought before Rāmappaian. They were flayed alive, cut to pieces joint by joint and their wives were forced to carry the pieces in *ōla* bags. For this inhuman act the general is deservedly styled cruel-hearted Ramaiyyan (கொடிய  
தொரு ராமய்யன்)

After this, the general resumed his march. He halted at two places Aṭṭankarai-k-kōṭṭai and Vetalai on two succeeding nights and on the third day, he reached Pāmbārrankarai. He came to the sea-shore, looked wistfully across the waters and found the Pāmbanturai-k-kōṭṭai standing in singular strength. He no longer wondered at the resistance offered by Sadaikkan. But he was equal to the occasion and formed the plan of putting up a causeway across the narrow strait. How the causeway was constructed is naively told and is the one humorous incident in the poem, set against the grim background of ruthless battles.\*

Rāmappaian was standing in deep contemplation and at once the idea struck him that it was thereabouts that the Great Rāma

\*About 150 lines are devoted to this incident. Perhaps a realistic account of the construction has to be looked for elsewhere. At p. 357 of Rev. Taylor's Catalogue Raisonné of Oriental Manuscripts in the Government Library, we find the following note on Bettalu Nayakar. 'In his time, Ramappaian, general of Tirumala Nayakkar, being about to proceed against the Setupati, called for the said Bettalu Nayakar and gave him orders to construct with his people a bridge at the straits of Pamban; which bridge was built with great labour so that the entire army passed over to the island of Rameswaram; and the Setupati being conquered, Bettalu Nayakar received honorable notice for the great trouble which had fallen to his share. He ruled fifty years.'



of Ayōdhyā built a bridge and crossed over to Lanka. He thought he would emulate the epic hero, build a causeway, and capture his Rāvaṇa, Saḍaikka Tēva. An auspicious day was chosen. The plan was that every one in the army including chieftains and pāḷegārs should all bring stones for the construction. But the latter had serious misgivings and they suspected that Rāmappaiyan might be intriguing with the devil, for, they argued, any one in his right senses would have seen the utter impossibility of the task. They hesitated to begin the work but Rāmappaiyan with his usual sagacity began carrying stones himself. Almost everyone joined in the work and stones were coming in good number. A few of the chieftains could not make up their minds to follow the lead of even their general. But stung by the sarcastic remarks of Rāmappaiyan, they also joined in the common work and with them, all their subordinates and dependants.

The work was progressing merrily and the clumsy manner in which the chieftains (mostly naicks) were carrying their load was a sight indeed! A danseuse who chanced to look at them recalled the usual grandiose gait of these Naick chiefs and could hardly stifle her laughter. She called in her sisters in the profession and jeered at the poor chiefs. Rāmappaiyan came to know of this and dismissing the chieftains, ordered the whole tribe of hetaerae to do a like service. There were 7,000 courtesans and everyone of them was to carry seven stones. A young man of the merchant class happened to notice them in their work and recalling the affected grace and delicacy of these wanton women, broke into uncontrollable laughter. Crimson with shame, the women informed Rāmappaiyan of the ridicule to which they were subjected and the general relieved them of their task and called the whole class of Cheṭṭiyārs resident in the town and yoked them to the work. There were 8,000 Cheṭṭis and they had to carry 10 stones each. A youngster of the mendicant class, often repulsed by the Cheṭṭis when he approached them for alms, took this opportunity of taunting them and he along with his brethren, had to pay the penalty of ridiculing the state service. They were also compelled to bring stones and aid in the construction of the causeway. Thus the work went on rapidly and the causeway was built in seven days.

The news of the construction reached the ears of Vanniyan and he stormed with rage. He considered it a sacrilege to tamper with Rāma's bridge in any way. The big ship *Peṇḍukaḷ nācci* (lit. the queen of womenfolk) was ordered to be rigged out and on it were mounted two big guns Rāma and Lakshmaṇa by name. Vanniyan

went on board with a considerable number of men. A fight took place and the cannon of Vanniyan played havoc among Rāmapaiyan's forces. The courtesans and the Cheṭṭiyārs, the poet takes care to mention, were among the first to take to their heels! Night intervened and the havoc ceased.

The day dawned and with it, Rāmappaiyan was awakened to a full realisation of the serious danger. Unless he secured a naval force, there was no possibility of reducing Saḍaikkaṇ and his confederates to submission. He had to negotiate with the 'Parangis' in various places, Ceylon, Colombo, Kandy, Mannar, Cochin and the neighbouring islands. The poem does not give us details; but there are grounds for supposing that it was with the Portuguese that the negotiations were made.\*

A week or two must have elapsed before the naval forces arrived. The Portuguese owed already a grudge against the Sēṭu-pati for disallowing them passage through the straits, and now when Rāmappaiyan promised on behalf of his king to make over the island of Rāmēśvaram permanently if they would only assist him in the present enterprise, their general agreed readily to do so. The island of Rāmēśvaram was surrounded on all sides by the hostile crafts of the Parangis. Vanniyan, on hearing this, vowed revenge. His ship Nāḍukalakki (lit. confounder of countries) was brought and the two guns Rāma and Lakshmaṇa were taken on board. Five small craft also were made ready for the fighting men. There was a naval engagement and Vanniyan captured six of the Parangi craft. He returned home crowned with victory.

The scattered Parangis gathered together the next day, surrounded the island and gave battle with renewed energy and the Maravas found it very difficult to hold their own. Saḍaikka learnt of this and told Vanniyan of the imminent danger. This redoubtable warrior mounted his steed Nāḍukalakki and rushed with his

\*The Naique of Madura sent his ambassador, Ramappa to the Viceroy, on the 13th August, 1639, to give an assurance on his account to the King of Portugal that in consideration of the assistance sent him when he wished to take Marava, he undertook to give the king of Portugal a fortress in Pampa called Uthear, or wherever he might desire one, with a Portuguese Captain, 50 Portuguese soldiers, 100 lascars and 3,000 pardos for the maintenance of the same; also to build at his own expense a church at Ramanacor, and seven churches between Bambam (Pamban) and Tommdy (Tondi).—F. C. Danver's Report on the Portuguese Records relating to the East Indies, pp. 43-44.

men to the causeway. Rāmappaiyan also gathered his men and met his foes. The Parangis landed and joined their ally. But they were repulsed with severe loss and such of them as were able to get on board their ships could not escape the deadly fire of the cannon. Thus ended the day's fight and Vanniyan was again the victor.

Even the lion-hearted Rāmappaiyan could hardly stand the series of reverses and he was sorely puzzled to find out means of overpowering the enemy. He planned at last to bombard the enemy both by sea and by land. A large fleet of 500 ships laden with Parangis and the flower of the Naick army were ordered to surround the island of Rāmēśvaram and at the same time, infantry was rushed in from the causeway also. The news of this double operation duly reached the ears of Sāḍaikka and Vanniyan. The latter called together the Marava chieftains and reminded them of their duty to avenge the inhuman butchery of Aḷagan and his son. Once more, he mounted his steed Nāḍukalakki and rushed to the causeway with all his forces. The battle raged in all its fury. About 6,000 Maravas were put to the sword and Rāmappaiyan stood in the field thirsting for more blood. The remnant of the Marava forces turned and fled. Vanniyan could not brook this. With a courage and strength hardly equalled, he rushed into the enemy's array and gave a terrible fight. Seventy chieftains and a thousand men of the Naick forces perished. The cannon of the Marava chiefs boomed and hailed destruction on the ships surrounding the island. What was almost a defeat was turned into a victory by the intrepid Vanniyan.

At this contretemps, Rāmappaiyan was furious. He assembled his men and told them that he would hang them all in a line along the banks of the Vaigai River rather than return to Madura without killing Vanniyan and capturing Sāḍaikka Tēva. It was no idle threat. So, on the morrow, frantic efforts were made for delivering a final blow. Sāḍaikka, hearing of this, called his men together, made them valuable presents and exhorted them to fight bravely for independence. But among the men, he missed the inspiring presence of his son-in-law. Vanniyan was suffering from high fever and the next day, pustules of small-pox broke all over his body. Goddesses were propitiated with offerings and sacrifices. Rāmappaiyan was suspected of having resorted to black art against Vanniyan, and Sāḍaikka ordered a Vedic sacrifice to be performed in retaliation. On the fourth day of the sacrifice, abscesses broke out in several places on Rāmappaiyan's body; but the brave general

patiently bore his sufferings and ordered simultaneous actions in three places, near about the Pāmban Port, in the sea and on the causeway. Sadaikka's forces rose equal to the occasion, fighting and repulsing the enemy. While the fight was in progress, the people attending on Vanniyan were talking about it in his hearing; and the warrior, though he lay on his bed thoroughly exhausted, could not contain himself. He rose with a war-cry and demanded his steed Nāḍukalakki. It came beautifully caparisoned. He asked his men to accoutre him fully and to place him steady on the faithful animal. He proceeded to the causeway in spite of the remonstrances of his father-in-law. The Marava forces waxed in enthusiasm at his appearance and the Naick forces shrank with terror. The fight assumed bigger proportions and at the commencement, the Naick forces had the upper hand. But in a short time, Vanniyan turned the tide. He broke the enemy's rank and with his sword dealt destruction everywhere. Virupākshi Naick, Bom-manna Naick and Toḍḍaya Naick were cut to pieces. His guns also were equally destructive. Six thousand men and fifty horses lay dead on the battle-field. The main tent of the Naick was plundered and Vanniyan had his last victory. Exhausted by the fight, he mounted his state elephant and returned home in regal splendour.

Sadaikka, who was looking expectantly for his son-in-law, rushed forward and embraced him. The great Vanniya was taken to his bed and before he allowed his waist-band to be unfastened, he spoke seriously to his father-in-law about the future. He insisted that Sadaikka should not rely upon the strength of his army and of his captains and advised him strongly to make peace with Rāmappaian on proper assurances. Having done this duty, he reclined on his bed and breathed his last. The sorrow of Sadaikka and his wife—indeed of every one in Sētupati's camp—knew no bounds and Vanniyan's wife performed suttee and immolated herself on his funeral pyre.

The news of Vanniyan's death spread like wild fire and soon reached the ears of Rāmappaian. He was holding a durbar with the chieftains and pāḷegārs in full attendance and the news threw him into a commotion of joy. He hardly recovered himself before a messenger from Sētupati appeared with a letter of capitulation. Sadaikka Tēva was willing to meet the general and treat with him, provided the latter would promise, in the name of his brother Vayitti Iyan, not to molest him. The assurance was given and two *sthānāpathis* were sent along with the messenger. Sadaikka re-

ceived the *sthānāpathis* with due honours and pressed the letter of assurance to his eyes. Trusting in God, he mounted his palanquin and with all the regal paraphernalia proceeded to Rāmappaiyan's court. Reaching there, he got down from his palanquin, offered his presents and made his obeisance to the general. But the ungenerous Rāmappaiyan took off his turban and insultingly asked Sadaikka to point out the cocoanut which the latter vowed he would tie to his tuft. All undaunted, the Setupati retorted that he would have done so, had his Vanniyan only lived. Enraged at the words, Rāmappaiyan ordered him to be tied and secured. The object of the Naick general thus fulfilled, he marched back to Madura with the pomp and splendour of a victorious general.

Tirumalai Naick was in his palace and in his august presence, Rāmappaiyan appeared with his prisoner. After warmly welcoming the general, the Naick turned to Sadaikka and asked him the reason why he remained recalcitrant so long, without paying homage. The Marava replied firmly that, had his Vanniyan been alive, he would not have the privilege of paying homage even now. None too pleased with this turbulent vassal, the Naick ordered him to be put in chains and confined within a dungeon. The prisoner thus disposed, the victor remained to be rewarded. He was bathed in a shower of gold (*kanakābhishēkam*), a long-deferred honour, taken in procession through the spacious streets of the capital, and warmly received by the king in person.

Days passed and one morning, Tirumalai Naick was informed that the fetters on the prisoner's person broke of their own accord in a miraculous way. The Naick was fully convinced that this was the result of divine intervention and ordered the prisoner to be released. Sadaikka appeared in his presence and received his command to rule as his vassal. On this occasion, the Marava did not fail to express his allegiance. Then, the Naick king gave him presents and permitted him to depart for Ramnad. Accordingly, the Sētopati repaired to Ramnad and by the Grace of God ruled there in great prosperity.



## KAMBAR AND KACCIYÄPPAR

By

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The article on 'Kambar and Kacciyappar' brings out the several points of resemblance between Kambaramayanaṁ and Kaṇḍapurāṇaṁ. The central theme in both is the struggle between virtue and vice. Some of the most striking points of similarity in the narration of events and description of situations are elucidated in this article and the appendix gives parallel verses from the epics showing similarity in diction.

# கம்பரும் கச்சியப்பரும்

By

R. P. SETHU PILLAI

## 1. இருவகை அரசு

நல்லரசும் வல்லரசும் இவ்வுலகில் எந்நாளும் உண்டு. நல்லரசு அறநெறியிற் சென்று நெடுங்காலம் நிற்கும். வல்லரசு மறநெறியில் முனைந்து நிலைகுலைந்து அழியும். படைத்திறம்படைத்த வல்லரசுகள் வீழ்ந்துபட்ட வரலாற்றைப் பழங்காவியங்களிற் காணலாம். அரசுக்கர் கோமானாகிய இராவணனும், அசுரர் வேந்தனாகிய சூரனும் வரம்பெற்ற யுயர்ந்த வல்லரசர்; ஆயினும், ஈரமற்ற நெஞ்சினர்; வீரமே விளைத்துத் திளைத்தவர். இலங்கையில் இராவணன் மிமிய அரசு இராமனது வில்லால் அழிந்தது. வீரமகேந்திரத்தில் சூரன் அமைத்த அரசு முருகனது வேலால் முறிந்தது. இலங்கை யழிந்த கதையைக் கம்பர் எழுதிய இராமாயணத்திலும், வீரமகேந்திரம் வீழ்ந்த வரலாற்றைக் கச்சியப்பர் இயற்றிய கந்த புராணத்திலும் விரிவாகக் காணலாம். இரு கதைகளின் போக்கும், கவிகளின் வாக்கும், ஒற்றுமையுடையனவாகத் தோற்றுவித்தன.

இலங்கைமாரகரில் அரசுவீற்றிருந்த இராவணன் நெடுந்தவம் புரிந்தான்; அதன் பயனாகப் பெருவரம் பெற்றான்; வரத்தாலும் வலிமையாலும் செருக்குற்றுத் தேவரையும் மூவரையும் வென்றான், மாநில மன்னர் அவன் படைத்திறங் கண்டு அஞ்சி ஒடுங்கி அடிபணிந்தார்கள். இத்தகைய வீரமன்னன், சூழ்பகருணன் முதலாய தம்பிய ரோடும், மேகநாதன் முதலாய மைந்தரோடும் இலங்கையிற் சிறந்து வாழ்ந்தான். வானவர் அந்நாட்டில் வாயடங்கிப் பணிசெய்தனர். எங்கும் அறம் தளர்ந்தது; பாவம் வளர்ந்தது.

இவ்வாறே சூரனும் பெருந்தவம் இயற்றினான்; உண்டங்கள் பலவற்றை ஆளும் வரம் பெற்றான்; விண்ணுலகின்மீது படை யெடுத்து, வானவரைப் பிடித்த வீரமகேந்திரத்தில் சிறைவைத்தான்; சிங்க முகன் முதலாய தம்பியரோடும், பாணுகோபன் முதலாய மைந்த ரோடும் மன்னர் மன்னனாய் விளங்கினான்.

இவ்வுலகில் மறம் முறுகி அறம் வாடும்பொழுது இறைவன் திருவுருக்கொண்டு தோன்றி, மறத்தினை யறுத்து, அறத்தினை நிலைநிறுத்து வான் என்பது ஆன்றோர் கொள்கை. அதற்கேற்ப, அரசுக்கர் கோன் செய்த கொடுமையால் இராமன் அவதரித்தான். அசுரர் கோன் இழைத்த தீமையால் முருகன் தோன்றவானாயினான். அறமே உருவாய சீதையைச் சிறையினின்று மீட்பதற்கு இராமனது விற்படை எழுந்தது. சயந்தன் முதலிய வானவரைச் சிறை மீட்பதற்கு முருகனது வேற்படை எழுந்தது. இங்ஙனம் வில்லும் வேலும் அறத்திற்

குத் துணையாக நின்று மறத்தினை அறுத்த சரித்திரம் இரு காவியங்களிலும் விளக்கப்படுகின்றது.

## • 2. இரு தங்கையர்

அவ் வல்லரசர் இருவருக்கும் வாய்த்த தங்கையரே அவர் அழிந்தொழிய வழிதேடுவாராயினர். சூர்ப்பணகை இலங்கை வேந்தன் தங்கை. அசமுகி, சூரன் தங்கை. இருவரும் கண்டதே காட்சி, கொண்டதே கோலம் என்னும் கொள்கையுடையவர் ; மனம் சென்றவாடெல்லாம் சென்று மையலிலே திளைத்தவர்.

மூக்கறுபட்ட தங்கை : பஞ்சவடிச் சாலையில் அழகெல்லாம் ஒருங்கே வாய்ந்த சீதையைக் கண்டாள் சூர்ப்பணகை; அம்மங்கையை இலங்கை வேந்தனிடம் கொண்டு சேர்க்கக் கருதினாள் ; இராமன் வெளியே சென்றிருந்த வேளை பார்த்துப் பாணசாலையிற் புகுந்து, பதறி நின்ற சீதையைப் பற்றி யெடுத்துப் பறக்கலுற்றாள். அந் நிலையில் சாலையின் புறத்தே நின்று காவல் புரிந்த இலக்குவன் வெளிப்பட்டான் ; கரவாடும் வன்னெஞ்சக் கள்ளியின் கூந்தலைப் பற்றி யிழுத்து மூக்கை வாளாலறுத்துச் சீதையை விடுவித்தான்.

மூக்கறுபட்ட சூர்ப்பணகையின் மனத்தில் சீற்றம் முறுகி யெழுந்தது ; இலங்கையில் வாழ்ந்த உற்றார் உறவினரை ஓலமிட்டு அழைத்தாள் ; “வெள்ளிமாமலை யசைத்த மன்னவா ! என் மூக்கசைத்த பகைவனை நோக்காயா ? திசையானே மருப் பொசித்த இசையாளா ! யானடைந்த வசை திர்க்க வாராயா” என்று அவ்வினாள் ; “கரனிருந்து அரசாளும் கானகத்தில் ஒரு நரன் புகுந்து என்னை நலிவதோ” என்று கதறினாள் ; மாற்றார் கூற்றையை மேக நாதனை நினைந்தாள் ; “வானவர் கோள் வலியழித்த மருகாவோ ! யானடைந்த பழியினைப் பாராயோ” என்று அரற்றினாள் ; இவ்வாறு வருந்தியழைத்தும் உறவினர் எவரும் வாராமை கண்டு வெறுப்புற்றாள் ; கானகத்தில் வாழ்ந்த கரனிடம் போந்து, தன் குறையை முறையிட்டாள். அரக்கர் சேனையொடு தான் முதலாய வீரர்கள் கதித்தெழுந்து, இராமனுடன் கடும்போர் புரிந்து மாண்டனர். அது கண்ட சூர்ப்பணகை அழுத கண்ணும் பெருகிய மூக்குமாய் இராவணனிடம் போந்தாள் ; திகைத்து நின்ற தமையனை நோக்கி, முக்கிழந்த வரலாற்றைக் கூறுகின்றாள் ; “ஐயனே, பஞ்சவடிச் சோலையில் ஒரு பாவையைக் கண்டேன் ; அழகின் கொழுந்தெனத் திகழ்ந்த அம்மங்கை உனக்கே மணையாளாக இருக்கத்தக்கவள் என்று கருதினேன் ; அவளை இங்கு எடுத்துவர முயன்றேன். அப்போது, மறைவிலிருந்த இராமன் தம்பி, என் தலையைப் பற்றி யிழுத்து, மூக்கறுத்து மானபங்கம் செய்து விட்டான். என் வாழ்வு இன்றை முடிந்தது” என்றாள்.

“அன்னவள் தன்னை உன்பாலுய்ப்பல் என்றெடுக்க லுற்ற என்னையவ் விராமன் தம்பி இடைபுகுந் திலங்கு வாளால் முன்னேமூக் கறிந்து விட்டான் முடிந்ததென் வாழ்வும் உன்னின் சொன்னபின் உயிரை ரீப்பான் துணிந்தான் என்ஞ்ச

[சொன்னான்.”

தங்கைக்கு நேர்ந்த மானத்தைக் கண்டு மனம் வருந்திய இராவணன், அவள் சொல்லிய மங்கையின் அங்க நலங்களை இறையளவும் மறந்தானல்லன் ; அந்நங்கையை அடைதற்குரிய வழியை நாடினான் ; மாறு கோலம் புனைந்து பஞ்சவடிச் சாலையிற் போந்து, தனியாக இருந்த சீதையைக் கவர்ந்தெடுத்து அசோகவனத்தில் சிறை வைத்தான்.

சிறையின் எய்திய சீதை, ஊனுறக்கமற்று வாடி மயங்கினாள் ; புகை யடைந்த ஒலியம்போல் பொலி விழந்தாள் ; எப்படியும் நாயகன் வருவான் என்று நம்பி அரக்கர்கோன் செய்த சிறுமை யெல்லாம் பொறுத்து, உயிர்தரித் திருந்தாள்.

“வாரா தொழியான் எனும் வண்மையினால்  
ஓரா யிர கோடி இடர்க் குடைவேன்  
தீரா ஒருநாள் வலிசே வகனை  
நாரா யணனே தனிநா யகனே ”

என்று வருந்தி யழைத்தாள்.

இங்ஙனம் சிறையிருந்து வருந்திய சீதை வடித்த கண்ணீர் அற்ப படையை இலங்கைக்கு வரவழைத்தது.

கையறுபட்ட தங்கை : சூரன் கொடுமைக்கு அஞ்சி, இந்திரன் பொன்னாடு தறந்து, பொன்னி நாட்டையடைந்தான் ; சிவமணங் கம மும் சீர்காழிப் பதியில் ஒரு பூஞ்சோலை யமைத்து அங்கு இந்திரையோடு தங்கி யிருந்தான். சூரன் ஆட்சியில், ஈன முற்று வருந்திய வானவர் இந்திரனிடம் போந்து, தம் குறையை முறையிட்டார்கள். வானவர் துயரக் கண்டு தரியாத வேந்தன், ஈசனிடம் ஒலமிடப் புறப் பட்டான் ; தனித்திருந்த இந்திரையை மாசாத்தன் காவலில் ஒப்பு வித்து, விடைபெற்றுச் சென்றான். பூஞ்சாலையில் தனித்திருந்த தேவியைச் சூரன் தங்கையாகிய அசுமுகி கண்ணுற்றான் ; அவளைச் சூரனிடம் கொண்டு சேர்க்கக் கருதினான். அவள் பேசிய தீயமொழி களைக்கேட்ட தேவி அஞ்சி நடுங்கினாள்.

“பழியும் பார்த்திலை படி இகழ்ந்திடும்  
மொழியும் பார்த்திலை முறையும் பார்த்திலை  
வழியும் பார்த்திலை வருவ பார்த்திலை  
இழியும் தீய சொல் இயம்பற் பாலையோ ”<sup>1</sup>

என்று

<sup>1</sup> இச் செய்யுள் கம்பராமாயணம் மாயசன கப் படலத்திலுள்ள

“பழியினு பாவம் என்று பார்க்கிலை, பகரத்தக்க  
மொழியிவை அல்ல என் பதுணர்கிலை, முறையெனோக்காய்  
கிழ்கிலை நெஞ்சம் வருச்சுக்கினையொடும் இன்று காறும்  
அழிகிலை எனறபோது என் கற்பென்னும் அறந்தான் என்னும்.”

என்ற செய்யுளோடு ஒப்பு நோக்கத்தக்கது.

நயந்துரைத்தான். இங்ஙனம் மாறுபட்டுப் பேசிய மாதை மறித் தெடுத்துச் செல்லத் துணிந்தாள் அசமுகி. அந்நிலையில் பூஞ்சோலையின் புறத்தே நின்று காவல் புரிந்த மாசாத்தனின் சேவகனாகிய மாகாளன் வெளிப்பட்டான்; வான மங்கையைத் தொட்டிழுத்த அசமுகியின் கையை வாளால் துணித்திட்டான்.

கையற்ற அசமுகி கதறி அழுதான். வீரமகேந்திரத்தில் வீற்றிருந்த சூரனை நினைத்தான்; “மன்னுவோ, மன்னுவோ, யான் பட்டமானத்தை மதிக்கிலாயோ? மாற்றார் திறங்குறைத்த முன்னவா, என் கரங்குறைத்த பகைவனைக் காணுயோ?” என்று கதறினான்; மற்றும் மகேந்திரத்தில் வாழ்ந்த உற்றார் உறவினரை யெல்லாம் ஒருவரின் ஒருவராக நினைத்து ஒலமிட்டான்; “கதிரவனைச் சிறைசெய்த மருகாவோ, மருகாவோ, யான் பட்ட குறையினை அறியாயோ? மாயவன் நேமியைப் பொன்னாசுரமெனப் பூண்ட தாசுகனே, இன்று மாயாப் பழி பூண்டு நின்றாயே! வாசவன் ஏறிய வாரணத்தை ஒரு கையால் வீசியெறிந்த சிங்கமுக வீரனே, அவ்வானவன் விடுத்த சேவகனால் வந்தடைந்த வசையினைப் பாராயோ?” என்று முறையிட்டான்; உற்றார் எவரும் வாராமை கண்டு, அற்ற கரத்தோடு அண்ணன் இருந்த இடம் போந்தான்.

சூரன் வீற்றிருந்த சபையிற் புழுந்து, அசமுகி தனக்கு நேர்ந்த சிறுமையை எடுத்துரைக்கத் தொடங்கினான். “ஐயனே, நின் ஆணைக் கடங்காது, கரந்துறையும் இந்திரையைக் காவிரி நாட்டிலே கண்டேன். நடுமணங் கமழும் சோலையில் தனித்திருந்த அம்மாதை, என்னோடு வரும்படி அழைத்தேன். அவள் மறுத்தமையால், உன்னிடம் அவளை எடுத்துவரக் கருதினேன். அப்பொழுது வாசவன் ஏவலால், சோலையைக் காத்து நின்ற காவலன், என் கரத்தை வாளால் அறுத்திட்டான். கரமற்ற எனக்கு இனி உறவாவார் யாரும்லலை. ஊனமுற்றோர் உயிர் வாழ்ந்திருத்தல் ஈனமன்றோ?

“காவல் புரிந்து உலகாளும் அண்ணாவோ அண்ணாவோ கரமற்ற  
[மேன் காண்  
ஏவர் எனக்குறவாவர் ஊனமுற்றோர் இருப்பதுவும் இழுக்கே  
[யன்றோ  
ஆவிதனை விடுவேன் நான் அதற்கு முனம் என்மானம்  
[அடுவதையோ  
பாவினொரு பெண் பிறந்த பயனிதுவோ விதிக்கு என்பால்  
[புகைமற்ற றுண்டோ”  
என்று கண்ணீர் சொரிந்தான்.

தனக்கு நலம் புரியக் கருதிய தங்கை கையற்றாள் என்று அறிந்து மனங்கொதித்த சூரன், காவிரி நாட்டில் கரந்து வாழ்ந்த வானமங்கையைக் கவர்ந்துவரக் கருதினான். அவன் கருத்தறிந்த பாணு கோபன், தந்தையைவேண்டித் தானே பழிக்குப் பழி வாங்கப்பறந்த



பட்டான் ; காவிரி நாட்டில் அசமுக்கி காட்டிய பூஞ்சோலையில் இந்திரையைக் காணாது, விண்ணுலகின்மீது படையெடுத்தான். இந்திரன் மைந்தனாகிய சயந்தன், வானவர் படைக்குத் தலைவனுய்ப் பாதுகோபனை எதிர்த்தான். பொன்னாட்டில் நிகழ்ந்த போரில் அசுரர் வென்றார் ; வானவர் தோற்றார். தன் கையகப்பட்ட சயந்தனையும் தேவரையும் சூரனிடம் கொண்டு சென்றான் பாதுகோபன். மைந்தன் திறங்கண்டு மனபகிழ்ந்த மன்னவன், மாற்றாரனைவரையும் சிறையில் அடைத்து வைத்தான்.

சிறையில் அகப்பட்ட சயந்தன் வாடி வருந்தினான் ; இழந்த நிலையினை எண்ணி எண்ணி ஏங்கினான் ; வானவர்க்கு நேர்ந்த வசையினை நினைந்து சாம்பினான் ; தேவர்க்கும் மூவர்க்கும் முதலாய நசன் இரங்கி அருள்செய்தாலன்றிச் சிறையினின்றும் விடுபடுமாறில்லை என்று நினைந்து,

“ நாராயணனும் அந்த நான்முகனும் நாடறிய  
பேராதியான பெருமான் உயிர்க் கெல்லாம்  
ஆராயின் நீயன்றி யாரே துணையாவார்  
வாராய் தமிழேன் உயிரளிக்க வாராயே ”

என்று நாற்றிசையும் நோக்கிக் கண்ணீர் வடித்திருந்தான்.

சிறையிருந்த சயந்தன் அல்லற்பட்டு ஆற்றாது அழுக கண்ணீர் வீர மிகைந்திரத்தில் வேற்படையை வரவழைத்துச் சூரன் செருக்கை அழித்தது.

### 3. இருபெருந் தூதுவர்.

அநுமன் கண்ட இலங்கை : இராமதூதனாகிய அநுமன் இலங்கையை அடைந்தான். அந்நகரம் வீரமாத நகரமாய் விளங்கிற்று. ஆடவர் என்று பேர் படைத்தார் அனைவரும் வீரக்கழலணிந்த காலர் ; கல்லினும் வலிய தோளர் ; படைத்தழும் பேறிய கையர் ; கனலுமிடும் கண்ணர் ; இத்தகைய வீரரைக் கண்ட மாருதி,

“ கழலிலாக் காலும் கால அயிலிலாக் கையும் காந்தும்  
அழலிலாக் கண்ணுமில்லா ஆடவரில்லை ”<sup>2</sup>

என்று வியந்து புகழ்ந்தான். போர் வெறி பிடித்த அரக்கர் வீரமே பேசுத்தினைத்தனர் ; வீரமே விளைக்க விரும்பினர் ; விழுப்புண் படாத நாளெல்லாம் வீணாய்க் கழிந்த நாளென்று கருதினர். செல்வம் மலிந்த இலங்கைமா நகரில் பசியால் நலிந்தவரும் பிணியால் உழன்றவரும் இல்லை. அரக்கர் அனைவரும் கவலையற்று ஆடிப்பாடி அகமகிழ்ந்திருந்தார்கள் ; கள்ளாண்டு களித்திருந்தார்கள்.

அவ்வீரமாத நகரில் வானவர் வணங்கிப் பணி செய்தனர். இலங்கையர் கோன் ஆதரித்து வளர்த்த அசோக வனத்தைக் கண்ணினைக்

காக்கும் இமைபோல் காத்து நின்றார் சிலர். அரக்கர்கோன் மாளிகையில், அஞ்சி ஒடுங்கிக் குற்றேவல் செய்தார் சிலர். அக்காட்சியைக் கண்ட இராமதூதன், இராவணன் இயற்றிய தவத்தின் பெருமையை மனமாரப் போற்றினான். \*அப்பால் அசோகவனத்தில் சிறை யிருந்த சீதையைக் கண்டு அவள் சோகத்தை ஒருவாறு மாற்றினான்.

வீரவாகு கண்ட வீரமகேந்திரம்: முருகன் விடுத்த தூதனும் வீரவாகு மகேந்திரத்தை யடைந்தான். அந்நகரின் படைத்திறம் அவன் கருத்தைக் கவர்ந்தது. வரத்தினிற் பெரியர்; மாய வன்மையிற் பெரியர்; உரத்தினிற் பெரியர்; ஊக்கத்திற் பெரியர் என்று படைவீரரது பெருமையைப் பாராட்டினான். வீரமகேந்திரத்தில் நலிந்து மெலிந்த ஆடவரில்லை. நரம்பெழுந்து உலர்ந்தவரும் நரைதிரையுடையவரும் அந்நகரில் இல்லை. வறுமையால் வாடியவர் எவரும் அங்கில்லை. அது கண்ட வீரவாகு சூரனியற்றிய தவத்தின் பெருமையை வியந்து புகழ்ந்தான். இத்தகைய வீரமா நகரில் வானவர் வணங்கி ஏவல் புரிந்தனர். நாள்தோறும் கடலிற்போர்து வளமாந்த மீன்களைப் பிடித்துத் தலையிற் சுமந்துவரும் பணியைச் சூரன் அவர்க்கு இட்டிருந்தான். மீனெடுத்துவரும் ஈனத்தொழிலை வானவர் வெறுத்தோரனும், சூரனது ஆணையை மறுத்தவர்களுள், வழவாகு பணியாற்றி வந்தனர். இவற்றை யெல்லாம் கண்ணுற்ற வீரவாகு சயந்தன் சிறையிருந்த இடத்திற்கும் சென்று, அவனைத் தேற்றினான்.

அநுமன் கண்ட இலங்கை வேந்தன்: அநுமன் அரக்கரை அச்சுறுத்தக் கருதி அசோக வனத்தை அழித்தான்; அது கண்டு சீற்றமுற்று எழுந்த அரக்கர் சேனையைச் சிதைத்தான்; பஞ்ச சேனாதிபதியரைப் பருந்துக்கு விருந்தாக்கினான்; அரசினும் குமரனும் அக்கனை அரை சாந்துபோல் தரையில் தேய்த்துக் கொன்றான்; இறுதியில், மேகூரன் வீசிய பாசத்தில் அகப்பட்டு, இராவணன் முன்னே போர்து நின்றான்; குறும்பிழைத்த குரங்கு அகப்பட்டதென்ற இது மாந்திருந்த வேந்தன் செவிகளில் தன்னை யாட்கொண்ட நாயகன் பெருமையை நன்றாக எடுத்துரைத்தான்; “ஆதியும் அந்தமு மில்லாத இறைவனே அயோத்திமா நகரில் அரசுகுமாரனாகத் தோன்றினான்; அப்பாலுக் கப்பாலாய் அமைந்த ஆதி பகவனே கால் தரை தோய நின்றான்: கண்ணுக்கும் எளியன் ஆனான்” என்னும் உண்மையை இனிது உணர்த்தினான்.

ஆயினும் மாருதி யுரைத்த வாய்மை, இதுமாந்திருந்த இராவணன் செவிகளில் ஏறவில்லை. அறநெறி தவறிய அரசனை நோக்கி “உன் செல்வம் சிதையாதிருக்க வேண்டுமாயின், சீதையை விடுக. உன் ஆவியை ஒரு பொருளாகப் போற்றுவாயாயின், மன்னவன் தேவியை விடுக.” என்று மாருதி உறுதியாக உரைத்தான்.

வீரவாகு கண்ட சூரன்: வீர மகேந்திரத்தை முற்றும் சுற்றிப் பார்த்து, அதன் வீரத் திறத்தினை நன்குணர்ந்த வீரவாகு, சூரன் முன்னே சென்றான். விண்ணினின்றும் இழிந்த பொருட்டித்திலமாந்தது, சீற்றங்கொண்ட சூரனிடம் முருகன் பெருமையை அறி

விக்கத் தலைப்பட்டான். “தன்னிக ரில்லாத் தலைவனே முருகனுய்த்  
தோன்றினான் : அண்டங்களனைத்தையும் படைத்தும் காத்தும்  
கரந்தும் வினையாடும் பரமனே அறுமுகக் கோலங்கொண்டு அழகிய  
பாலனுய் வந்தான்” என்னும் உண்மையை எடுத்துரைத்தான்.

நெறி தவறிய சூரன், அச் செம்மொழியைச் செவியில் ஏற்றானல்  
லன். ஆயினும், பெருமிதமுற்ற பேதையாய் சூரனுக்குக் கட்டுரை  
கூறுதல் கடன் எனக்கருதினான் முருக தூதன். “நீயும் நின்கிளை  
யும் நெடிதுவாழ விரும்புவாயாயின், இப்பொழுதே வானவரைச்  
சிறையினின்றும் விடுக; அறுமுகச் செவ்வேள் அடிபணிக” என்று  
கட்டுரை கூறினான்.

#### 4. வல்லரசர் சபை

இராவணன் சபை : அதுமன் இலங்கையை எரிமடுத்தான்;  
பற்றப் போந்த அரசுக்க வீரரை எற்றியறைந்தான்; மீண்டும் கடல்  
கடந்து இராமனிடம் போந்தான். அதுமன் வைத்த தீயால் இலங்கை  
முற்றும் புகைமண்டிற்று. நெடுமாடங்கள் நெருப்பினால் வெந்து  
நீர்றியின. அரசுக்கர் எண்ணிறந்தவர் அழிந்தனர். இராவணன் அரசன்  
மனையும் எரிந்தொழிந்தது. ஒருவாறு நெருப்பின் வேகம் தணிந்ததும்  
மன்னவன் ஆணையால் முன்னிலும் அழகுற மாட மாளிகைகள் கட்டி  
முடிந்தன. புதிய மாளிகையில் அரசுக்கர்கோன் சபை கூடிற்று. மந்  
திரத் தலைவரும், தாணீத் தலைவரும், தந்திரத் தலைவரும் வந்திருந்த  
சபையின் நடுவே ஓர் அரியாசனத்தில் இராவணன் அமர்ந்தான்;  
சுற்று முற்றும் பார்த்தான். அவன் நெஞ்சம் பற்றியெரிந்தது; மான  
மும் சிற்றமும் மனத்தில் மாறி எழுந்தன; உணர்ச்சி தனம்பப்  
பேசலுற்றான். “ஒரு வானரம் வந்து என் வள நகரைச் சுட்டது.  
உற்றார் உறவினர் பட்டனர். அழகுரல் எங்கும் பார்த்தது. இவ் வலங்  
கோலத் தனிடையே அரியாசனத்தில் என் உடல் அமர்ந்திருக்  
கிறது. மற்றொன்றும் இல்லை என்றாலும் நம் நகரத்தைப் பாழ் செய்த  
சூரங்கைப் பற்றிக் கொணர்ந்தோமா? பழிக்குப் பழி வாங்கினோமா?  
அவ்வானரம் இற்றொழிந்தது என்ற சொல்லேனும் பெற்றோமா?  
சீர் சூலந்தது; சிறுமையில் மூழ்கினோம்” என்று கொதித்துக் கூறி  
னான் கொற்றவன்.

அரசன் அமர்ந்தவுடன் எழுந்தான் சேனைகாவலன்; முறுக்காகப்  
பேசத் தொடங்கினான். “அரசே, உன் பெருந்திறலுக் காற்றாது  
தேவருமடங்கினர். அவர் தலைவராய் மூவரும் ஒதுங்கினர். தான  
வர் தருக்கிழந்தனர். இயக்கர் நிலைகுலைந்தனர். இவ்வாறு பல திறத்  
தாரும் அடங்கிப் பணி செய்ய அரசு வீற்றிருக்கும் நீ, ஒரு வானரம்  
வலியுதென்று கூறலாகுமோ? என்றான். படைத் தலைவன் கருத்தை  
ஆதரித்துப் பேசலுற்றான் மந்திரத் தலைவனாய் மகோதரன். “ஐயனே,  
இவ்வாறு பன்னுலகதாற் பயனில்லை. எனக்கு விடைகொடுப்பாயாயின்,  
இப்பொழுதே எழுந்து சென்று, குறும்பு செய்த சூரங்கை வேரறுப்  
பேன். அவ் விலங்கை இங்கு விடுத்த மானிடரின் உயிர் குடித்து உன்  
பகை முடிப்பேன்” என்று துடுக்காகப் பேசினான்.

இங்ஙனம் தானைத் தலைவனும், மந்திரத் தலைவனும், பிறரும் பேசிய வீர மொழிகளால், இலங்கை வேந்தன் உள்ளம் கிளர்ந்து முறுகி நின்றது. அந் நிலையில் எழுந்தான் விபீடணன். மன்னவனைக் கைகூப்பி வணங்கினான். “ஐயனே, இவ் வளநகரம், ஒரு வானரத்தால் அழிந்த தென்னம் வருந்துகின்றாயே! உன்மையில் வானரமா இலங்கையை அழித்தது? அசோக வணத்தில் சிறையிருந்து தவம்புரியும் சீதையின் கற்புக்கீயன்றோ இக் கடிநகரைச் சுட்டெரித்தது? சீதையைச் சிறையினின்றும் விட்டுவிடு. அந் நங்கையின் நாயகனே உலக நாயகன்; அவனே மூவர்க்கும் முதலாய முடி முதற்பொருள். அருந்தவத்தின் பயனைப் பேரரசும் பெருந்திருவும் பெற்றாய்; நெடுங்காலம் வாழ்ந்திருக்கும் வரமும் பெற்றாய்; இச் சீரும் சிறப்பும் நிலைக்க வேண்டுமாயின் சீதையை விட்டருள்வாய்” என்று வேண்டினான்.

வீர வெறி பிடித்த வல்லரசன் செவிகளில் விபீடணன் சொல்லிய சொல் எறவிலை; எதிர்த்துப் பேசிய தம்பிரன் என்னம் செய்யத் தலைப்பட்டான். “அப்பா, தம்பி, உன் மானிடன் திறமையைக் கூறுவேன்கேள்! மிசிலையில், உருத்துக் கிடந்த வில்லை எடுத்த ஓடித்த வீரன்; வானர நாட்டில் ஒரு ஓட்டை மராமரத்தை அம்பினால் துளைத்த வில்லன்; கூன் விழுந்த ஒரு மாதா செய்த சூழ்ச்சியால் அரசிழுந்த கொற்றவன். யான் ஏவிய மாயமான் பின்னே பருண்டு ஓடி, மனை யானைப் பவிகொடுத்த மகிபன். மணிமுடி துறந்தும், மனையானை இழந்தும் மானமின்றி இன்னும் உயிர் சமந்து திரியும் மானிடன் வலிமையை வேறு யாவரே மதிப்பார்” என்று இழித்துப் பேசினான். அன்றியும் பகைவரது திறமையைப் பாராட்டிய தம்பி, அவரோடு உறவு பூண்டான் என்றும், அவருதனியால், இலங்கைவரசைப் பெற அசைப்பட்டான் என்றும் குற்றம் சாட்ட முற்பட்டான். தவறிழைத்த தம்பியை உடனே நாட்டைவிட்டு வெளியேறப் பணித்தான். அந் கடுமொழி கேட்ட விபீஷணன், “ஐயனே, உன் நலங்கருதியே இவ்வாறுரைசெய்தேன். நீ உள்ளதை உள்ளவாறு உணர்ந்தாயல்லீ” நின் கருத்துக்கு மாறாகப் பேசுத்துணிந்த என் பிழையைப் பொறுத்தருள்க. நீ பணித்தவாறே போகின்றேன்” என்று இலங்கையை விட்டு அகன்றான்.

சூரன் சபை: முருக தூதனாகிய வீரவாகுவும், மகேந்திர நகரை அழித்தான்; அசுர சேனையைச் சிதைத்தான்; பிடிக்க வந்த அசுர வீரரை அடித்தொழித்து அப்பாற் போந்தான். மான வீரனாய் சூரன் விகழ்ந்த தறிந்து நெஞ்சங் கொடுத்தான். மானிகையில் மந்திர சபை கூடிற்று. சூரன் பேசுவற்றான். “முருகதூதனாகவந்த ஒருவனால் இத்திருநகரம் அழிந்தது. அளவிறந்த அசுர சேனை இறந்தொழிந்தது. மாண்டவர் எலும்பு மலையாகக் குவிந்தது. குருதி வெள்ளம் எங்கும் பெருகிற்று. என் ஆனை ஒழிந்தது. உயர்வும் தீர்ந்தது. இந்நகரிப்போந்து திறமை செய்த தூதனைப்பற்றிச் சிறையில் அடைத்தேனா? செற்றுச் சிறுமை துடைத்தேனா? வடுப்படுத்தி யேனும் விடுத்தேனா? யாதும் செய்திலேன். வசைவெள்ளத்தில் மூழ்கினேன்” என்று மனங்கொடுத்தான் சூரன்.

அப்போது சபையிலிருந்த அமைச்சரும் படைத்தலைவரும் அரசனது மனப்பான்மைக் கேற்றவாறு பேசத்தலைப்பட்டார்கள். அவர்களுள் காலசித்தன் என்பான் எழுந்து சூரனது வீரப்புகழை விளக்குவானென. “அண்டர்கள் அடங்கினர். அரசுக்கர் அஞ்சினார். எட்டுத் திசையிலுள்ள காவலரும் ஏவல்புரிகின்றார். இத்தகைய சூரன் ஆட்சியில் இன்று அசுரர் எளியராம்; பூதர் வலியராம்; இதிகலையின் கோலமன்ரு” ? என்று மாற்றரை ஏளனம் பேசினான். அவன் அமர்த்தவுடன் சூரன் மகனாய் பானுகோபன் எழுந்தான்; மிடுக்காகப் பேசுவற்றான்; ‘மன்னவா! இன்றே என்னைப் போகவிடு. நம் பகைவரை முறித்து, வானவரையு மடித்து, நொடிப்பொழுதில் மீள்வேன்’ என்று அறைந்தான்.

இவ்வாறு மந்திர சபையில் எழுந்த வீரமொழிகள் நெருப்பில் வெய்வார்த்தார்போன்று சூரன் மனத்தில் அமைந்த சிற்றத்திற்கு ஊற்றமளித்தன. அந்நிலையில் அவன் தம்பியாய் சிங்கமுகன் எழுந்தான். சூரனை நோக்கி, “ஐயனே, இதுகாறும் அமைச்சரும் பிறரும் வீரமே பேசினர்; தம் திறமையை விரித்தனர்; மாற்றார் வலிமையை இகழ்ந்தனர்; இவர்களுள் ஒருவரும் அறிவுரை பகர்த்தாரலர். வீண்ணவர் நாட்டை நீ வென்று அழித்தபொது வானவரைப் பிடித்துச் சிறையில் அடைத்தாய். அனரை துயரம் இன்னும் தீர்த்தபாடில்லே. அவரது துன்பத்தைத் துடைப்பதற்காகவே முருகன் தோன்றியுள்ளான்; அவன் சிவனார் திருமகன்; ஆதிப் பரம்பொருளின் தோற்றம். ஞானமே வடிவாய் முருகன் தன்மையை நாமா பேச வல்லோம்? புற்றாய் மரமாய் வற்றிக்கூடந்து அருந்தவம் புரியும் முனியரும் அவனை அறிந்திலர். இத்தகைய பரம்பொருளைப் பகைத்தவர் பிழைப்போரே? நீயும், நின் செல்வமும், சுற்றமும் கேட்கின்றி வாழ வேண்டுமாயின் வானவரை இன்றே சிறையினின்று விட்டு விடு” என்று வேண்டினான்.

இங்ஙனம் முருகனைப் புகழ்ந்து வானவரைச் சிறையினின்று விட்டுவிடுமாறு நயந்து பேசிய சிங்கமுகனை வெறுத்தான் சூரன். அவன் பரம்பொருள் என்று பாராட்டிய முருகனை ஏளனம் செய்யத் தலைப்பட்டான். சிங்கனை நோக்கி, “அப்பா, தம்பி! பானுண்ணும் பாலனையா பரமன் என்றாய்? அவன் காற்றில் தள்ளுண்டவன்; நெருப்பில் சூருண்டவன்; கங்கையாறத்தில் தாக்குண்டவன்; சரவளைப் பொய்க்கையில் அலைப்புண்டவன்; வேறுகுத் தாயரிடம் பானுண்ட வினையாடித் திரிகுந்தவன். அந்த நேரத்தைப் பாலனையா பரம்பொருள் என நினைந்தாய்? என்றான் சூரன். அவ்வளவில் அமைப்பது, சிங்கமுகன்மீது குற்றம் சாட்டினான். “நீ என் உடன பிறந்தாய்; உடல் பெருத்தாய்; நம் குலப்பகைவரை அழிக்க முற்படாது; அவர்க்கு ஆளாயினாய்; அசுரர் மரபிற்குரிய ஆணை இகழ்த்தாய்; மானந்துற்றாய்; குலப்பெருமையை அழிக்கப் பிறந்தாய்; என் பகையை யானே வென்று முடிப்ப்பன; நீ உன் வழியே அப்பா” என்று பேசினான். அவ்வரை கேட்டு மனம்வருந்தய சிங்கன், “மன்னவன் வருவதறியாமல் பேசுகின்றான்; அழிந்தொழிய வழி தேடுகின்றான்;

என்னால் இயன்றமட்டும் அவனைத் திருத்த முயன்றேன் ; என் உரையைச் செவியில் ஏற்றுனல்லன் ; பேதையரைத் திருத்த முயல்பவர் அவரினும் பேதையரே” என்று மனம்நொந்து அந்நாட்டைவிட்டு அகன்றான்.

### 5. இரு பெரும்போர்

இலங்கைப்போர்—முதல் நாள் : அறப்படைக்கும் மறப்படைக்கும் இலங்கையில் போர்தொடங்கிற்று. முதல் நாள் நிகழ்ந்த போரில் இராவணனே படை யெடுத்து இராமனை எதிர்த்தான். வீரரிருவரும், பாரத் சேனையுடன் கடும்போர்புரிந்தனர். இறுதியாக, இலங்கை வேந்தன் முடியிழந்து, படையிழந்து, மானமும் இழந்து, தன் நகரை நோக்கி நடந்தான்.

மகேந்திரப் போர்—முதல் நாள் : வீரமகேந்திரத்தில் வந்தடைந்த முருகன் சேனையொடு முதல் நாள் போர் புரிந்தான் குரன் மகனைய பாணுகாபன். அன்று நிகழ்ந்த அரும்போரில் மாறாரர் திறமை குரன் மைந்தனுக்கு நன்றாக விளங்கிற்று. அசுரப்படை யனைத்தும் பறக்கொழித்து, மானமழந்தவனாய், பாணுகோபன் வாயடங்கி, மன மடங்கி மீண்டான்.

மேகநாதன் விளைத்தபோர் : இராவணன் மைந்தனைய மேகநாதன், இலங்கையில் நிகரற்ற வீரன் ; வானவரை வென்று வான்புகழ் பெற்றவன் ; இந்திரனை வென்று சிறைப்பிடித்து, இந்திரசித்தன் என்று பெயர்பெற்றவன். வில்லின் செல்வனாய் இவ்வீரன் சீற்ற முற்ற மாற்றாரைத் தாக்கினான். எதிரே நின்ற இலக்குவன் மீது தன் கொடிய படைக்கலங்களை ஒன்றன்பின் ஒன்றாக ஏவினான். அவற்றை அவன் எளிதாகத் தடுத்தாவிட்டான். எப்படியும் அன்று பகைவரை வென்றே தீர்வேண்டும் என்று கருதிய மேகநாதன் மாய வன் படைபையச் சுழற்றி விடுத்தான். கண்டார் மனங்கலங்கச் சென்ற அப்படை இலக்குவனை வலம்வந்து விலகிப்போயிற்று. அதைக்கண்ட மேகநாதன் மாறாரர் திறத்தை உள்ளவாறுணர்ந்தான் ; அவரை வெல்ல முடியாதென்று விளக்கமாக அறிந்தான் ; வெல்லலாகாத பகையை விலக்கிவிட்டால் நல்லதாகும் என்று எண்ணினான் ; அந்நிலையில், போர்க்களத்தினின்று மறைந்து இராவணனிடம் போந்தான் ; மாற்றாரைக்கொன்று வருவான் என்று மனங்களித்திருந்த மன்னவன் முன்னே, இருகரங்குவித்து நின்று, “ஐயனே, இன்று நிகழ்ந்த போரில், நெடியவனபடையை ஏவினேன். அது முன்னின்ற பகைவனை வலம்செய்து போயிற்று. அதன்னும் வலிய படை என்பால் உண்டோ ? நம் குலம் செய்த பாவத்தால் கொடும் பகை தேடிக்கொண்டோம். இலக்குவன் இன்னும் சீற்றமுறவில்லை. அவன் சீற்றமுற்றால் இவ்வுலக மூன்றாம் ஆற்றுகின்றது தோற்று கின்றது,” என்று ஒன்றையும் மறையாது எழுத்துரைத்தான். அப் பொழுது இராவணன் முகத்தில் செதறம் செறிந்தது. கண்கள் தழலெனச் சுவந்து சுழன்றன. மன்னவனது மனநிலை யறிந்த மேக

நாசன், மீண்டும் இறைஞ்சி நின்று “அருமைத் தந்தாய், இவ்வாறு பேசியதால் நான் போருக்கு அஞ்சினேன் என்று கருதிவிடலாகாது. அச்சத்தால் இவ்வண்ணம் உரைத்தேனல்லவே; உன்பால் வைத்த அசையால் உரைக்கேன்; வரம்பெற்றயர்ந்த நீ நெடுங்காலம் வாழ வேண்டும்; நின்செல்வம் அபியாகிருக்கவேண்டும் என்னும் அசையால் இன்னும் ஓன்று கூறத்தூணிர்கேன்; சிறைப் படுத்திய சீதையை நீ விடுவாயாயின், மாற்றார் சிற்றந்தீர்வர்; நம் நாட்டை விட்டகல்வர்; நாம் செய்த தீமையும் பொறுப்பார். பகை நீங்கி, நீ பண்புற்று வாழ்வாய்” என்றான்.

அம்மொழி கேட்ட இலங்கை வேந்தன், சிந்தை கலங்கிச் சிற்றந்தலைக்கொண்டான். எதிரே நின்ற மைந்தனை நோக்கிப் “பேதாய், அறியாமற் பேசினாய்; நீ வென்று வருவாய் என்று இப்பகையைத் தேடினேன்? என்னதோள்வலியை நம்பியே சீதையை எடுத்தாவந்தேன். எடுத்துவந்த மங்கையைக் கொடுத்துவிடுதல் சனமன்றோ? ஆமர் புரிந்து, ஆவி துறப்பேனெய்நி, மாற்றான் தேனியை விடுவேனோ? மானமே உயிரினும் பெரிது; பகழே என் வர்த்தினும் பெரிது; அபியும் சன்மை வாய்ந்த இவ்வலகில் அபியாது நிற்பது பகழ் ஒன்றே யன்றோ?” என்று வெகுண்டு பேசினான். அவ்வரை கேட்டமேக நாசன், “கேடுவரும் பின்னே மதிகெட்டுவரும் முன்னே,” என்னும் பழமொடியின் உண்மையை நன்குணர்ந்தான்; போர்க்களத்தில் உயிர் துறத்தலே கடன் எனத் தேர்ந்து மீண்டும் இலக்கவனைடு போர் தொடுத்தான்; இறுதியில் ஆவிதுறந்து அரும்புகழ் பெற்றான்.

பானகோபன் விளைத்தபோர்: மகேந்திரத்தில் மாற்றார் சேனையைத்தாக்கிய பானகோபன், தன்னிடமிருந்த படைக்கலங்களை யெல்லாம் ஏவினான்; அவையனைத்தும் பயனற்றப் போகக்கண்ட நிலையில், மயக்கம் விளைக்கும் மாயப் பெரும்படையை விடுத்தான். அப்படை முருகன் சேனையை மயக்கி, வீரர் அனைவரையும் வாரி யெடுத்து, நன்னீர்க் கடலில் உய்த்தது. அதையறிந்த முருகன், தன் வேற்படையை ஏவினான். அப்படை விரைந்து போர்த்து, கடலில் மயங்கிக் கிடந்த வீரரது மயக்கந்தீர்த்து, அவரை மீண்டும் போர்க்களத்திற்குச் சேர்த்தது. இப்புதுமையைக் கண்டான் பானகோபன். “மாயப்படை இவ்வாறு ஒழிந்தால் வேறு எப்படையால் பகைவரை மாய்ப்பேன்” என்று மனந்தளர்ந்தான். வேற்படை தாங்கிய வீரனை வெல்லுதல் ஞவ்வாற்றாறும் இயலாதென்று ஞானிடம் சென்று அறிவிப்பானாயினான். “அரசே, மனத்திட்பம் வாய்ந்த மாற்றாரைக் கண்டால், நான் மனமகிழ்வேன்; விளைத்திட்பம் வாய்ந்த வீரரை எதிர்த்தால், ஊக்கம் அடைவேன்; அதலால், பகைவர்களுக்கு, இங்ஙனம் பேசினேன் என்று எண்ணிவிடலாகாது. நீ வாழவேண்டும்; அரசாளவேண்டும் என்பதே என் ஆசை; அவ்வாசையால் இன்னும் ஒன்று கூறத்தூணிர்கேன். “வானவரை நீ சிறையினின்றும் விடுவாயாயின், வேலேந்திய முருகன், நம்நாட்டை விட்டகல்வான்; சிற்றம் தீர்வான்; நம் சிர்மையும் சிறப்பும் நிலைகுழையாமல் நெடுங்காலம் நிற்கும்” என்று கட்டுரை கூறினான்.

அவ்வரை கேட்ட சூரன் பொங்கி யெழுந்தான். “மைந்தா, என் முன்னின்று என்ன பேசினாய்? வானவரை விட்டேனென்றால், என்னை யாவனோ மதிப்பார்? தேவரும் மூவரும் போற்ற மன்னர் மன்னாய் வீற்றிருக்கும் என்னிலை என்னையும்? இவ்வுலகம் நிலையற்ற தென்பதை நீ யறியாயோ? இளமையும், செல்வமும், சுற்றமும் மற்று யாவும் முடிந்தே தீரும். அழியாமல் நிற்பது புகழ் ஒன்றே; ஆதலால், அவி கொடுத்து அரும் புகழ் பெறவேனெயன்றி, வானவரை விடுத்து, வசையினுக்கு ஆளாகி வாழமாட்டேன்.” என்று உறுதியாகப் பேசினான். தந்தையின் உரைகேட்ட மைந்தன் மனத்தளர்ந்தான்; விதியின் வழியே அவன் மதி சென்றது என்று எண்ணினான்; மாறாகப் பேசிய பிழை பொறுக்குமாறு மன்னனிடம் மன்றாடினான். மீண்டும் போர்க்களம் போந்தான்; வீரப்போர்புரிந்து வீழ்ந்தான்.

இறுதிப்போர்: வீரத்தம்பியரும் மைந்தரும் இறந்தபின்னர், இலங்கைவேந்தன், போர்க்கோலம் புனைந்து எழுந்தான்; வரத்தாலும் திறத்தாலும் அன்று மாற்றாரை அழித்து ஒழிக்கத் துணிக்தான்; விண்ணவர் மருள வெம்போர் விளைத்தான். ஆயினும், எதிரே நின்ற இராமன், பதைப்பற்ற அம்பு தொடுத்தா நின்றான். அவன் வில்லினின்று எழுந்த சரமாரி எங்கும் பரந்து நிறைந்தது. அந்நிலையில் இராவணன் மனத்திலமைந்த ஆணவம் சிறிது அகன்றது. மெய்யறிவு சற்றே மிளிர்ந்தது. பகைவனாய் எதிரே நின்ற வீரன் யாவன் என்று திகைத்தான்.

“சிவனே அல்லன் நான்முகன் அல்லன் திருமாலாம் அவனே அல்லன் என்மெய் வர மெல்லாம் அநிகின்றான் தவனே என்னில் செய்து முடிக்கும் தரனல்லன் இவனே யோதான் வேதமுதற் காரணன் என்றான்.”<sup>3</sup>

“என் முன்னே நிற்கும் பகைவன் மும்மூர்த்திகளில் ஒருவனாய், சிவனாயிருக்கலாமோ” என்று சிந்தித்தான். “இத்துணை வலிமை சிவனுக்கும் இல்லையே” என்று அக்கருத்தைத் தவிர்த்தான். “நான்முகன், நாமமும் உருவமும் கார்து வந்து பொருதானே” என்று நினைந்தான். “எளியனாய் பிரமனுக்கு என்முன் நிற்கும் ஆற்றலும் உண்டோ” என்று எண்ணி அக்கருத்தையும் தள்ளினான். இவ்விருவரும் இல்லையாயின், “இவன் திருமாலோ,” என்று ஐயுற்றான். “இவ்வளவு கடுமையாய் நெடும்போர் புரியுந்திறம் அவனுக்கும் இல்லை” என்று தெளிந்தான். மூவரும், இல்லையென்றால், “அவரினும் அருந்தவம் புரிந்த ஒருவனாய் இருப்பானே” என்று கருதினான். “எத்தகைய தவம் புரிந்தவனாயினும், என்னிலும் பெருந்தவம் இயற்றவல்லவன் ஒருவன் உளனோ? ஆதலால், இவன் தவனும் அல்லன்; பின், யாராயிருத்தல் கூடும்? என் மெய்



வரமெல்லாம் சிதைக்கும் இவ்வீரன், முழுமுதற் பொருளாய இறை வன்தானே”<sup>3</sup> என்று எண்ணினான். இங்ஙனம் எண்ணி வியந்து நிற்றலையில் மீண்டும் அவன் மனத்தில் ஆணவக் படர்ந்தது. மெய் யறிவு அகன்றது. இயல்பாக உள்ள செருக்கம் இறுமாப்பும் வந்து சேர்ந்தன. “என் பகைவன், எவனே ஆயினுமாகுக; யான் முன் வைத்த காலப் பின்பைத்தல் அறியேன்; அம்மோபுரிவேன்” என்று ஆரவாரித்துப் படை தொடுத்தான்.

இவ்வண்ணமே முருகனோடு போர்தொடுத்த சூரனும் பலநாள் கடும்போர் புரிந்தான். அப்போரின் இடையே, பாலைய் நின்ற வேலன், பார்க்குமிட மெங்கும் நீக்கமற நிறைந்து நின்றான். அக் காட்சியைக் கண்டான் சூரன்.

“கோலமா மன்னை தன்னில் குலவிய குமரன் தன்னைப் பாலனென் றிருந்தேன் அந்நாள் பரிசிவை உணர்ந்திலேன்யான் மாலயன் தனக்கும் எனை வானவர் தமக்கும் யார்க்கும் மூலகா ரணமாய் நின்ற மூர்த்தி இம் மூர்த்தி யன்றோ”<sup>4</sup>

“ஆபிரகோடி காமர் அழகெலாம் திரண்டொன்றாகி மேயின எனினும் செல்வேள் விடல்மாம் சரணத்தன்னில் தாயநல் லெழிலுக்காற்று தென் றிடின இனையதொல்லோன் மாயிரு வடிவிற கெல்லாம் உவமை யார் வகுக்கவல்லார்”<sup>5</sup>

என்று ஆற்றவும் வியந்து நின்றான். முருகப் பெருமானது அழகினைக் கண்ணைப் பருகிக் களிப்புற்றான். அப்பெருமானைத் தாங்களால் சூழ் தல் வேண்டும்; கைகளால் தொழுதல் வேண்டும்; நாவினால் தாக்க வேண்டும் என்று ஆசைப்பட்டான். அந்நிலையில் மெய்யறிவு பெயர்ந் தது. மாயை மீண்டும் அவன் அறிவை மறைத்தது. எல்லாவுலகமும் தானேயாகி நின்ற பெருமான், மீண்டும் பாலைய்த் தோன்றினான். சூரன் செருக்குற்றுப் பின்னும் போர்செய்வானாயினான்.

இலங்கை வேந்தனும், மகேந்திர மன்னனும் கண்டோர் வியப் புறக் கடும்போர்புரிந்து வீழ்ந்தனர். இராவணன் மனைவியாய் மண்டோ தரியும், சூரன் மனைவியாய் பதுமையும், கற்புநெறி வழுவாமல் கனவ னொருடன் சென்றார். வல்லரசுகளை முறித்த வில்லையும் வேலையும் நல்லோர்யாவரும் வாழ்த்தி வழிபடுவாராயினர்.

—:O:—

[கம்பர், கச்சியப்பர் ஆகிய இருபெருங் கவிஞர் வாக்கிலுள்ள ஒற்றுமைகளைப் பின்வரும் கவிகளிற் காண்க.]

<sup>4</sup> கந்தபுராணம், யுத்த, சூரன் வதை. 433.

## கம்பராமாயணம்

### மூக்கறுபட்ட தங்கை

நீலமாமணி நிற நிருதர் வேந்தனை  
மூலநாசம் பெற முடிக்கும் மோயம்பிளை  
மேலைநாள் உயிரொடும் பிறந்து தான்விளை  
காலமோர்ந் துடனுறை கடிய நோயனாள்.

(1)

### மூக்கறுத்த முறை

ஊக்கித்தாங்கி விண்படர்வம் என்றுருத் தெழுவாளை  
நூக்கி நொய்தினின் வெய்திழையல் எனதுவலா  
மூக்கும் காதும் வெம்முரண் மிகுமாற்பமும் முறையால்  
போக்கிப் போக்கிய சினத்தொடும் புரிசூழல் விட்டான்.

(3)

### சூர்ப்பணகையின் ஓலம்

உரன் நெரிந்து விழ என்னை உதைத்து உருட்டி மூக்கரிந்த  
நரன் இருந்து தோள் பார்க்க நான் கிடந்து புலம்புவதோ  
கரன் இருந்த வனம் அன்றோ இவை படவும் கடவேனோ  
அரன் இருந்த மலையெடுத்த அண்ணாவோ அண்ணாவோ!

(5)

நசையாலே மூக்கிழந்து நாணம் இலா நான் பட்ட  
வசையாலே நினதுபுகழ் மாகண்ட தாகாதோ  
தசையானே விசைகலங்கச் செருச்செய்து மருப்பொசித்த  
இசையாலே நிறைந்த புயத்து இராவணவோ இராவணவோ!

(7)

## கந்தபுராணம்

### கைபறுபட்ட தங்கை

மாலுற்றிட வாழ்குரபன் மாவின்கிளை முழுதும்  
மூலத்தொடு முடிவித்திடும் முறைபூழ்வினை யென்ன  
சூலத்தினை ஏந்தித்தனி தொடர் துன்முகி யுடனே  
ஆலத்தின துருவாம் என ஆங்குற்றனள் அன்றே.

(2)

### கைதுணித்தமுறை

போகலும் அதனை ஐயன் பொருநரிற் றலைவன் பாரா  
ஏகுதி போலும் நில்லென் றெய்தியே உடைவாள் வாங்கி  
சேகுறு மனத்தாள் கூந்தல் செங்கையால் பற்றி ஈர்க்குத்  
தோகையைத் தொட்ட கையைத் துணித்தனன் விண்ணோர்  
துள்ள. (4)

### அசமுகியின் ஓலம்

புரங்குறைத்தும் வலிகுறைத்தும் பொங்கிய தொன்னிலை  
குறைத்தும் புறையுறாத  
வரங்குறைத்தும் புகழ்குறைத்தும் மறையொழுக்கம்  
தனைக்குறைத்தும் மலிசீர்தொல்லை  
உரங்குறைத்தும் வானவரை ஏவல்கொண்டாம் என்றிருப்பீர்  
ஒருவன் போந்து என்  
கரங்குறைத்த தறியீர் தும் நாசி குறைத்தனை போலும்  
காண்மின் காணமின். (6)

ஒன்றார்தம் சூழ்ச்சியினால் ஒருமுனிவன் என்கிறுவர் .  
உயிரகொண்டுற்றான்  
இந்நாளில் அஃதன்றி ஒருவனைக்கொண்டு எனது கையுள்  
இழப்பித்தாரே  
பின்னாள் இவ்வருத்தமுற நன்றாச புரிந்தனையால்  
பிழை சதன்றே  
மன்னாவோ, மன்னாவோ யான் பட்ட இழிவரவை  
மதிக்கலாயோ. (8)

கானமதின் இடையிருவர் காதொடு மூக்குடன் அரிய  
மானமதால் பாவியேன் இவண்படியக் கடவேனே  
தான் வரைக் கருவறுத்துச் சதமகளைத் தீளையிட்டு  
வான்வரைப் பணிசெண்ட மருகாவோ மருகாவோ !

(9)

ஒருகாலத் துலகேழும் உருத்தெரியத் தனுவொன்றால்  
திருகாத் சினம்திருகத் திசையனைத்தும் செலநூறி  
இருகாலிற் புரந்தரனை இருந்தளையின் இடுவித்த  
மருகாவோ மானுடவர் வலிகளை வாராயோ !

(9a)

மரனையும் நெடுங்காளில் மறைந்துறையும் தாபதர்கள்  
உரனையோ, அடல் அரக்கர் ஓய்வேயோ உற்றெதிர்த்தார்  
அரனையோ அடனையோ அரிசியோ எனும் ஆற்றல்  
கரனையோ யான்பட்ட கையறவு காணையோ !

(11)

### அநுமன் கண்ட இலங்கை

அரக்கர் திறம் :—

காயத்தாற் பெரியர், வீரம் கணக்கிலர், உலகம் கல்லும் .  
ஆயத்தார், வரத்தின தன்மை அளவற்றார், அறிதல் தேற்றார்  
மாயத்தார் நகர்க் கெங்கேனும் வரம்பும் உண்டாமே மற்றார்  
தேயத்தார் தேயம்சேறல் தெருவில் ஓர் தெருவிற்சேறல். (13)

விற்படை பெரிதென்கோயான் வேற்படை மிகும் என்கோயான்  
மற்படை உள்தென்கோயான், வாட்படை வல்தென்கோயான்  
கற்பணை தண்டு பிண்டிபாலம் என்றினைய காந்தும்  
நற்படை உள்தென்கோயான் நாயகற் குரைக்குமாளில். (15)

மரமடங்கலும் கற்பகம், மனையெலாம் கனகம்  
அரமடந்தையர் சிலதியர் அரக்கியர்க் கமரர்  
உரமடங்கி வந்துழையராய் உழல்பவர் ஒருவர்  
தரமடங்கு வதன்று இதுதவம் செய்த தவமால்.

(17)

சிறையிருந்த சீதை :—

ஆனியந்துகில் புனைவ்தொன் றன்றி வேறறியான்  
தூனியன்னம் மென்புனலிடைத் தோய்கிலா மெய்யான்  
தேவுதென்கடல் அமிழ்துகொண்டு அனங்கவேள் செய்த  
ஓனியம் புகையுண்டதே ஸயாக்கின்ற உருவான்.

(19)

பிறைசெய்த சீர்உருவக் குழவியுருக் கொண்டுநா நாள் பெயர்ந்து  
 முறைசெய்த செங்கதிரோன் ஆதபம் மெய் தீண்டுதலும்  
 சிறைசெய்த மருகாவோ, மருகாவோ ஒருவன் எனைச் செங்கை  
 குறைசெய்து போவதுவோ வினவுகிலாய் ஈதென்ன கொடுமை  
 தானே. (10)

வையொன்று வச்சிரக்கைப் புரந்தரனைத் தந்தியொடும்  
 ஒய்யென்று கரத்தொன்றால் எறிந்தனை வீழ்ந்தனை கிடப்ப  
 மெய்யென்று வியந்திருந்தேன், பட்டிமையோ, அவன்தூதன்  
 கையொன்று தடிந்தனனே சிங்கமுக வீர, இது காண்கிலாயோ.  
 (12)

### வீரபாகு கண்ட வீரமகேந்திரம்

அசுரர் திறம் :—

வரத்தினிற் பெரியர், மாயவன்மையிற் பெரியர், மொய்ம்பின்  
 உரத்தினிற் பெரியர், வெம்போர் ஊக்கத்திற் பெரியர், எண்ணின்  
 சிரத்தினிற் பெரியர், சிற்றச் செய்கையிற் பெரியர், தாங்கும்  
 கரத்தினிற் பெரியர் யாரும் காலினிற் பெரியர் அம்மா. (14)

வில்லியற்றுவோர், வாட்படை யியற்றுவோர், வேரூம்  
 எல்லையில் படை யுள்ளவும் இயற்றுவோர், இகலால்  
 மல்லியற்றுவோர் மாயமதியற்றுவோர் மனுவின்  
 சொல்லியற்றுவோர் ஈண்ணுறு புலந்தொறும் தொகுமால். (16)

நாடிமேலெழத் தசையிலா துலறியே நரையாய்க்  
 கோடு பற்றி மூத்தசைந் தடுவோரையும் கடற்றால்  
 வீடு வோரையும் பிணியுழப் போரையும் மிடியால்  
 வாடு வோரையும் கண்டிலம் இது தவ வலியே. (18)

சிறையிருந்த சயந்தன் :—

தேவியன் மரகதம் தெளித்துத் தீட்டிய  
 ஒவிய வருவம் மாசுண்ட தன்மையான்  
 ஆவியம் புனலறு தமரும் காவியம்  
 பூவியன் மென்தொடை புலர்ந்த தேயனான்.  
 3

(18a)

அனுமன் இராமன் பெருமை கூறல் :—

அறந்தலை நிறுத்தி வேதம் அருள் சுரந்தமைந்த நீதித்  
திறந்தெறிந் துலகம் பூணச் செந்நெறி செலுத்தித் தீயோர்  
இறந்துக னாறித் தக்கோர் இடர்துடைத்து ஏக விண்டு  
பிறந்தனன் தன்பொற்பாதம் ஏத்துவார் பிறப்பறுப்பான். (19)

மூலமும் நடுவும் ஈறும் இல்லதோர் மும்மைத் தாய  
காலமும் கணக்கும் நீத்த காசுணை கைவில் லேந்திச்  
சூலமும் திகிரி சங்கும் கரகமும் துறந்து தொல்லை  
ஆலமும் மலரும் வெள்ளிப் பொருப்புமிட்டு அயோத்தி  
வந்தான். (21)

ஆதலால் தன் அரும்பெறற் செல்வமும்  
ஒதுபல் கிளையும் உயிரும் பெறச்  
சீதையைத் தரு கென்றெனச் செப்பினான்  
சோதியான் மகன் நிற்கெனச் சொல்லினான். (23)

இராவணன் சபை :—இராவணன் முன்னுரை  
சுட்டது குரங்கு எரி சூறை யாடிடக்  
கெட்டது கொடிநகர் கிளையும் நண்பரும்  
பட்டனர் பரிபவம் பரந்த தெங்கணும்  
இட்ட இவ்வரியனை இருந்த தென்னுடல். (25)

மற்றில தாயினும் மலைந்த வானரம்  
இற்றில தாகிய தென்னும் வார்த்தையும்  
பெற்றிலம் பிறந்திலம் என்னும் பேறலால்  
முற்றுவ தென் இனிப் பழியின் மூழ்கினோம். (27)

சேனை காவலன் பேச்சு :—

தேவரும் அடங்கினர் இயக்கர் சிந்தினர்  
தாவரும் தானவர் தருக்குத் தாழ்ந்தனர்  
யாவரும் இறைவர் என்றிறைஞ்சும் மேன்மையர்  
மூவரும் ஒதுங்கினர் உனக்கு மொய்ப்பினோய். (29)

மகோதரன் பேச்சு :—

இடுக்கிவண் இயம்புவ தில்லை ஈண்டெனை  
விடுக்குவை யாமெனில் குரங்கை வேரறுத்து  
ஒடுக்கரும் மனிதரை உயிருண்டு உன்பகை  
முடிக்குவன் யான் என முடியக் கூறினான். (31)

வீரவாகு முருகன் பேருமை கூறல் :—

மண்ணாளந்திடும் மாயனும் வனசமேலவனும் •  
எண்ணாரும் பகல்தேடியும் காண்கிலா திருந்த  
பண்ணவன் துதல் விழியிடைப் பரஞ்சடர் உருவாய்  
உண்ணிறைந்த பேரருளினை மதலையாய் உதித்தான். (20)

முன்னவர்க்கு முன்னாகுவோர் தமக்கும் முற்பட்டுத்  
தன்னை நேரிலா தீசனும் தனிப்பேயர் தாங்கி  
என்னுயிர்க் குயிராய் அருவுருவமாய் எவர்க்கும்  
அன்னை தாதையாய் இருந்திடும் பரமனை அவன்காண். \* (22)

உறுதி இன்னமொன்றுரைக்குவம் நீயும் நின் கிளையும்  
இறுதி யின்றியே எஞ்சுதல் வேண்டுமேல் இமையோர்  
சிறை விடுக்குதி இகலினைத் தவிருதி செவ்வேள்  
அறை கழற்றுணை அரணம் என்னுன்னியே அமர்தி. (24)

சூரன் சபை :—சூரன் முன்னுரை

அழிந்ததித்திருநகர் அளப்பில் தானைகள்  
கழிந்தன செறிந்தது களேபரத் தொகை  
கிழிந்தது பாரகம் கெழீஇய சோரியாறு  
ஒழிந்தது என் ஆணையும் உயர்வும் தீர்ந்ததால். (26)

ஒற்றென வந்த அவ்வொருவன் தன்னையும்  
பற்றிவெஞ் சிறையிடைப் படுத்தினேனலேன்  
செற்றிலன் ஊறதே எனினும் செய்திலேன்  
எற்றினி வசையுரைக் கீறு கூறுகேன். (28)

காலசித்தன் பேச்சு :—

அண்டர்கள் ஒடுங்கினர் அரக்கர் அஞ்சினர்  
எண்டிசைக் கிழுவரும் எவல் ஆற்றுவர்  
மண்டமர் அவுணரின் வலியர் பூதராம்  
கண்டனம் இன்றுயாம் கலியின் வண்ணமே. (30)

பாங்கோபன் பேச்சு :—

ஆண்டெனை விடுத்தியேல் அமர தாற்றிட  
மூண்டிடும் அவர்தொகை முறுக்கித் தேவராய்  
ஈண்டு வோரையும் இமைப்பில் வென்றுபின்  
மீண்டிடுவேன் என விளம்பி னானரோ. (32)

விபீஷணன் பேச்சு :—

எந்தை நீ, யாயும் நீ, எம்முன் நீ, தவம்  
வந்தனைத் தெய்வம் நீ, மற்றும் முற்று நீ  
இந்திரப் பெரும்பதம் இழக்கின்றாய் என  
நொந்தனன் ஆதலின் துவல்வ தாயினேன்.

(33)

அனையவன் சிறுவர் எம்பெரும், உன்பகை வரானவரை அம்மா  
இனையர் என்றினார்தியேல் இருவரும் ஒருவரும் எதிர்க்கிலாதார்  
முனைவரும் அமரரும் முழுதுணர்ந்தவர்களும் முற்று மற்றும்  
நினைவரும் தகையர் நம்வினையினால் மனிதராய் எளிதின் நின்றார்.

(35)

இசையும் செய்கையும் உயர்கூலத் தியற்கையும் எஞ்ச  
வசையும் சீழ்மையும் மீக்கொளக் கிளையொடு மடியாது  
அசைவில் கற்பின் அவ்வணங்கை விட்டருளுதி இதன்மேல்  
விசையும் இல்லெனச் சொல்லினன் அறிஞரின் மிக்கோன். (37)

இராவணன் பரிகாசம் :—

ஊனவில் இறுத்து ஒட்டை மராமரத்துள் அம்போட்டிக்  
கூனி சூழ்ச்சியால் அரசிழந்து உயர்வனங் குறுகி  
யான் இழைத்திட இல்லிழந்து இன்னுயிர் சுமக்கும்  
மானிடன்வலி நீயலாது யாருளர் மதிப்பார்.

(39)

விபீஷணன் மீது குற்றம் சாற்றாதல் :—

நண்ணின மனிதரை நண்பு பூண்டனை  
எண்ணினை செய்வினை என்னை வெல்லுமாறு  
உண்ணினை அரசின்மேல் ஆசை ஊன்றினை  
திண்ணிதுன் செயல்பிறர் செறுநர் வேண்டுமோ.

(41)

அஞ்சினை யாதலின் அமர்க்கும் ஆளலை  
தஞ்சென மனிசர்பால் வைத்த சார்பினை  
வஞ்சனை மனத்தினை பிறப்பு மாற்றினை  
நஞ்சினை உடன்கொடு வாழ்தல் நன்றறோ.

(43)

இந்திரசித்தின் முறையீடு :—

நிலஞ்செய்து விசும்பும்செய்து நெடியவன் படை நின்றானை  
வலஞ்செய்து போவதானால் மற்றினி வலியதுண்டே  
குலஞ்செய்த பாவத்தாலே கொடும்பழி தேடிக்கொண்டோம்  
சுலஞ்செயின் உலகமூன்றும் இலக்குவன் முடிப்பன்தானே. (45)



சிங்கமுகன் பேச்சு :—

மந்திரத்தரும் தாணையந்தலை வரும் மகாரும்.  
தந்தமக்கியல் வன்மையே சாற்றிய தல்லால்  
இந்திரப் பெருந்திருவுறும் உன்தனக் கியன்ற  
புந்தி சொற்றிலர் இம்மொழிகேள் எனப் புகல்வான். (34)

ஞானந்தான் உருவாகிய நாயகன் இயல்பை  
யானும் நீயுமாய் இசைத்து மென்றால் அஃதெளிதோ  
மோனம் தீர்க்கலா முனிவரும் தேற்றிலர் முழுதும்  
தானும் காண்கிலன் இன்னமும் தன்பெருந் தலைமை. (36)

கெடுதல் இல்லதோர் வளனெடு நீயும் நின் கிலையும்  
படுதல் இன்றியே வாழ்தி என் நின்னன பகர்ந்தேன்  
படுதல் கொண்மீடு சிறையிடைத் தேவரை இன்னே  
விடுதல் செய்குதி என்றனன் அறிஞரின் மிக்கான். (38)

சூரன் பரிகாசம் :—

காற்றில் தள்ளுண்டு நெருப்பினில் சூடுண்டு கங்கை  
யாற்றில் தாக்குண்டு சரவணம் புக்கலையுண்டு  
வேற்றுப் பேரிடம் பாலுண்டு அழுதேவியேயாடும்  
நேற்றைப் பாலனையோ பரம்பொருளென நினைந்தாய். (40)

சிங்கமுகன்மீது குற்றம் காற்றதல் :—

மறந்தனை இழந்தனை மானம் நீங்கினை  
சிறந்திடும் அவுணர்தம் சீர்த்தி மாற்றிடப்  
பிறந்தனை ஈண்டொரு பயனும் பெற்றிலை  
இறந்தனை போலும் நீ இருந்துளாய் கொலோ. (42)

உரைப்பதென் இனி ஒருவயிற் மென்னுடன் உதித்துப்  
பெருக்கமுற்றனை நம்குலப் பகைஞரைப் பெரிதும்  
நெருக்கினிறியே அவர்கள்பாற் பட்டனை நீயே  
இருக்க மற்றொரு தெவ்வரும் வேண்டுமோ எனக்கே. (44)

பாங்கோபன் முறையீடு :—

மாயைதந்த தொல்படையினால் செலுநரை மயக்கித்  
தூயநீர்க்கடல் இட்டனன் சூர் அது புகல்  
ஆயகாலையில் வேல்விடுத்து அவர் தமை மீட்ட  
சேயை வெல்வது கனவிலும் இல்லையால் தெரியின். (46)

ஆதலால் அஞ்சினேன் என்றருளலை ஆசைதான் அச்  
 சீதைபால் விடுதியாயின் அணையவர் சீற்றம் தீர்வர்  
 போதலும் புரிவர் செய்த தீமையும் பொறுப்பர் உன்மேல்  
 காதலால் உரைத்தேன் என்றான் உலகெலாம் கலக்கி வென்றான். (47)

இராவணன் மறுமொழி :—

பேதைமை உரைத்தாய்மைந்த உலகெலாம் பெயரப்பேராக்  
 காதை என்புகழினோடு நிலைபெற அமரர்காண  
 மீதெழு மொக்குள் அன்ன யாக்கையை விடுவதல்லால்  
 சீதையை விடுவதுண்டோ இருபது திண்டோள் உண்டால். (49)

வென்றிலன் என்ற போதும் வேதம் உள்ளளவும் யானும்  
 நின்றுளன் ஆவன் அன்றோ மற்றவ் விராமன்பேர் நிற்குமாயின்  
 பொன்றுதல் ஒருகாலத்தும் தவிருமோ பொதுமைத் தன்றோ  
 இன்றுளார் நாளைமாள்வார் புகழுக்கும் இறுதியுண்டோ. (51)

விட்டனன் சீதை தன்னை என்னலும் வானோர் நண்ணிக்  
 கட்டுவதலாற் பின்னை யான் எனக் கருதுவாரோ  
 பட்டனன் என்றபோதும் எளிமையிற் படுகிலேன்யான்  
 எட்டினோடிண்டு மாய திசைகளை எறிந்து வென்றேன். (53)

கும்பகருணன் இறந்த போழுது இராவணன் புலம்பல் :—

மின்னிலைய வேலோனே யான் உன் விழி காணேன்  
 நின்னிலை யாதென்றேன் உயிர்பேணி நிற்கின்றேன்  
 உன்னிலைமை ஈதாயின் ஓடைக் கனிந்துநிதி  
 பொன்னுல மீளப் புகாரோ புரந்தரனார். (55)

அண்டத் தளவும் இனைய பகர்ந்தழைத்துப்  
 பண்டைத் தன் நாமத்தின் காரணத்தைப் பாரித்தான்  
 தொண்டைக் கனிவாய் துடிப்ப மயிர் பொடிப்பக்  
 கெண்டைத் தடங்கண்ணுள் உள்ளே கிண்கிணுத்தான். (57)

இந்திரசித்து இறந்த போழுது இராவணன் புலம்பல் :—

மைந்தவோ எனும் மாமகனே எனும்  
 எந்தையோ எனும் என்னுயிரே எனும்  
 முந்தினேன் உனை நானுளனோ எனும்  
 வெந்த புண்ணிடை வேல்பட்ட வெம்மையான். (59)

வெஞ்சமம் செய வல்லவர் கிடைத்திடின மிகவும்  
 நெஞ்சகம் தளிர்ப் பெய்துவன் நேரலர் சமருக்கு  
 அஞ்சினேன் என்று கருதலை அரசு, நீ இன்னும்  
 உஞ்சவைவகுதியோ எனும் ஆசையால் உரைத்தேன். (48)

உறுதி ஒன்றினி மொழிகுவன் பொன்னக ருள்ளார்  
 சிறை விடுக்குதி நம்மிடைச் செற்றம் தகற்றி  
 அறுமுகத்தவன் வந்துழி மீண்டிடும் அதற்பின்  
 இறுதியில் பகல் நிலைக்கும் நின் பெருவளம் என்றான். (48a)

சூரன் மறுமொழி :—

என்னிவை உரைத்தாய் மைந்த இன்று யான் எளியனாகிப்  
 பொன்னுலகுள்ள தேவர் புலம்புகொள் சிறையை நீக்கின்  
 மன்னவர் மன்னன் என்றே யார் எனைமதிக்கற் பாலார்  
 அன்னது மன்றி நீங்கா வசையும்வந் தடையும் மாநோ. (50)

பேரெழில் இளமை ஆற்றல் பெறலரும் வெறுக்கை வீரம்  
 நேரநு சற்றம் யாக்கை யாவையும் நிலைய வன்றே  
 சீரெனப் பட்டதன்றோ நிற்பது செறுநர் போரில்  
 ஆருயிர் விடினும் வாநோர் அருஞ்சிறை விடுவதுண்டோ. (52)

இறந்திடவரினும் அல்லால் இடுக்கண் ஒன்றுறினும் தம்பால்  
 பிறந்திடும் மானந்தன்னை விடுவரோ பெரியர் ஆனோர்  
 சிறந்திடும் இரண்டு நாளைச் செல்வத்தை விரும்பி யானும்  
 துறந்திடேன் பிடித்த கொள்கை சூரன் என்றொரு பேர்  
 பெற்றேன். (54)

சிங்கமுகன் இறந்தபோழுது சூரன் புலம்பல் :—

<sup>1</sup> உண்டுபோர் என்னின் உளங்களிக்கும் உன்னுயிரைக்  
 கொண்டுபோனான் இன்று கூற்றன் எனவே கேட்கில்  
 தண்டுமாய் மாலும் சதுர்முகனும் இந்திரனும்  
 பண்டுபோல் தத்தம் பதியாளப் போகாரோ. (56)

என்னத் தனதண்டம் எங்கும் செவிடுபடத்  
 தன்னத் தனியோன் அரற்றும் ஒலி தாங் கேளா  
 நன்னத் தவனும் நளினத்தினில் உதித்த  
 அன்னத் தவனும் மகத்தவனும் ஆர்த்தனரே. (58)

பாங்கோபன் இறந்தபோழுது சூரன் புலம்பல் :—

மைந்தவோ என்றன் மதகளிறோ வல்வினையேன்  
 சிந்தையோ சிந்தை தெவிட்டாத தெள்ளமுதோ  
 தந்தையோ தந்தைக்குத் தந்தையிலான் கொன்றனனோ  
 எந்தையோ நின்னை இதற்கோ வளர்த்தனனே. (60)

<sup>1</sup>Cf. நாளில மதனில் உண்டு போர் என நவிலின் அச்சொல்  
 தேனினும்களிப்புச் செய்யும் சிந்தையர்—கம்பர்

புரந்தரன் பகை போயிற்றோ எனும்  
அரந்தை வானவர் ஆர்த்தனரோ எனும்  
கரந்தை சூழியும் பாற்கடற் கள்வனும்  
நிரந்தரம் பகை நீங்கினரோ எனும்.

(61)

மக்ளை இழந்த மண்டோதரி புலம்பல் :—

தலையின்மேற் சமந்த கையன் தழுவின்மேல் மதிக்கின்றான் போல்  
நிலையின்மேல் மதிக்கும் தாளன் நேசத்தால் நிறைந்த நெஞ்சன்  
கொலையின்மேற் சூறித்த வேடன் கூர்க்களை உயிரைக் கொள்ள  
மலையின்மேல் மயில் வீழ்ந்தென்ன மைந்தன்மேல் மறுகி  
வீழ்ந்தான். (63)

கலையினால் திங்கள் என்ன வளர்கின்ற காலத்தே உன்  
சிலையினால் அரியை வெல்லக் காண்பதோர் தவமும் செய்தேன்  
தலையிலா உடலைக் காண் எத்தவம் செய்தேன் அந்தோ  
நிலையிலா வாழ்நவ இன்னும் நினைவனோ நினைவிலாதேன் (65)

பஞ்செரி யுற்றீ தென்ன அரக்கர்தம் பரவை யெல்லாம்  
வெஞ்சின மனிதர் கொல்ல விளிந்ததே மீண்ட தில்லை  
அஞ்சினேன் அஞ்சினேன் இச்சிதை யென்று அமிழ்தாற்செய்த  
நஞ்சினால் இலங்கை வேந்தன் நானே இத்தகையன் அன்றோ. (67)

இராவணன் இழந்த பொழுது விபீஷணன் புலம்பல் :—

உண்ணாதே உயிருண்ணு தொருநஞ்சு சனகியெனும் பெருநஞ்சு  
உன்னைக்  
கண்ணலே நோக்கவோ போக்கியதே உயிர் நீயும் களப்பட்டாயே  
எண்ணாதேன் எண்ணியசொல் இன்றினித்தான் எண்ணுதியோ  
எண்ணில் ஆற்றல்  
அண்ணவோ அண்ணவோ அசுரர்கள்தம் பிரளயமே அமரர்  
கூற்றே (69)

அன்று எரியின் விழுவேதவதி இவள்காண் உலகுக்கோர்  
அன்னையென்று  
குன்றனைய நெடுந்தோளாய் கூறினேன் அதுமனத்துட்  
கொள்ளாதேயே  
உன்றனது குலமடங்க உருத்தமரிற் படக்கண்டும் உறவாகாதே  
பொன்றினையே இராகவன்தன் புயவலி இன்றறிந்துதான்  
போகின்றாயே (71)

உன் ஆணைக்கஞ்சி உறங்கா துழன்றிடுமால்  
இந்நாள்தனில் நீ இறந்தாய் எனமகிழ்ந்து  
பன்னாகப் பாயல் படுத்திருவர் கால்வருடத்  
தொன்னாள் எனவே கவலை யின்றித் துஞ்சாரோ.

(62)

மகனை இழந்த பதுமை புலம்பல் :—

நிலத்தில் வீழ்ந்து சரிந்து நெடுமயிர்  
குலைத்த கையள் குருதி பெய் கண்ணினள்  
அலைத்த உந்தியள் ஆற்றரும் துன்பினள்  
வலைத்தலைப் படும் மஞ்ஞையின் ஏங்கினுள்.

(64)

பண்டே வானம் செந்தழல் மூட்டிப் பகைமுற்றும்  
கொண்டே சென்றாய் அப்பகல் உன்தன் கோலத்தைக்  
கண்டேன் இன்றே இக்கிடைதானும் காண்பேனே  
விண்டேன் அல்லேன் இவ்வுயிர் தன்னை வினையேனே.

(66)

<sup>2</sup> நையா நிற்கும் தேவர்தமக்கும் நனிதுன்பம்  
செய்யா நிற்கல் நன்றல் தென்றேன் அது தேராதா  
ஐயா நின்னைத் தோற்றனன் மன்னன் அவனும்தான்  
உய்வான் கொல்லோ தன்னுயிர் தானும் ஒழியாதே.

(68)

சூரன் இழந்த பொழுது இரணியன்<sup>3</sup> புலம்பல் :—

நன்றென்பதை உணராய் நானுரைத்த வாசகங்கள்  
ஒன்றும் சிறிதும் உறுதியெனக் கொண்டிலையே  
பொன்றும் படிக்கோ பொருதாய் புரவலனே  
என்றுன்னை முன்போல் இருந்திட நான் காண்பதுவே.

(70)

பிள்ளைப் பிறைபுனைந்த பிஞ்ஞகன்தன் காதலனைப்  
புள்ளிக் கலாபப் பொறி மயிலாய்ப் போற்றும் எல்லை  
எள்ளற் பொருட்டால் யான்முன் உரைத்த வற்றை  
உள்ளத் திடை எந்தாய் உன்னுதியோ உன்னுயோ.

(72)

<sup>2</sup>Cf. நையா நின்றனன் நான் இருந்திங்குன்

மெய் வானோர் திருநாடு மேவினாய்

ஐயா நீ எனதாவி என்பதும்

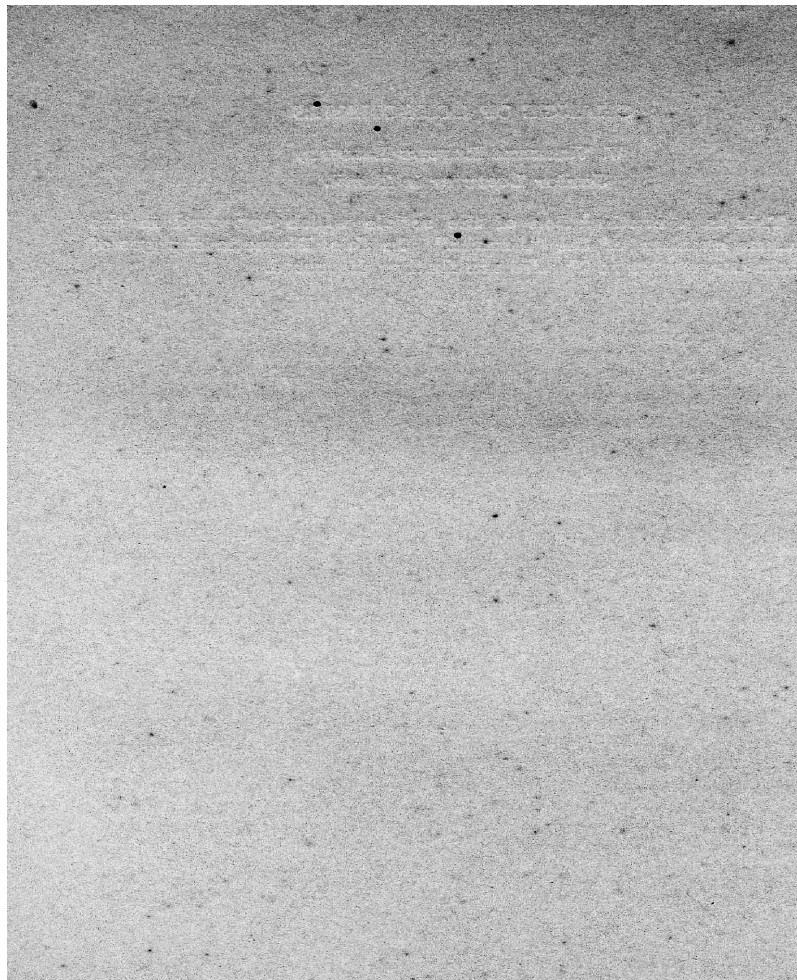
பொய்யோ பொய்புரையாத புண்ணியா—கம்பர். வாலிவதை.

இரணியன் சூரன் தம்பியருள் ஒருவன்.

## CHANGE OF CONSONANTS

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This is a continuation of the article which appeared in the previous number of the "Annals." In this, Phonetic changes of certain consonants in *Sandhi* are further discussed.



# மெய்யெழுத்துக்களின் திரிபு

By

V. VENKATA RAJULU REDDIAR,  
Junior Lecturer in Tamil

இனி, லகரமெய்யின் திரிபினை நோக்குவோம் :

காம்பு

காம்பு என்பது பூ; இலை இவற்றின் தாளுக்கும் மூங்கிலுக்கும் பெயராய்ப் பயில்கின்றது.

1 'காம்புவேய் மலர்த்தாள் பட்டே கடிமரக் கொம்புநாற்பேர்' என்பது நிகண்டு. இனி, கால் என்பதுவும் பூவின் தாளுக்குப் பெயராய் வழங்கும். இது,

2 'கால் இடம் மரக்கால் பிள்ளை குறுந்தறி வனங் காம்பூற்றம்' என்னும் நிகண்டினால் அறியலாகும். தாள் என்பதுவும் கால் என்பதுவும் ஒருபொருளில் வழங்குதலானும் பூவின் காம்பிற்குக் கால் என்று வழங்குதல் கூடுமன்றே? இவற்றை நோக்கும்பொழுது, காம்பு என்பது கால் என்னுஞ் சொல்லோடு பு-விசுதி சேர்ந்தமைந்த சொல் எனத் தெரிகின்றது. கால் என்பதனோடு னகரமெய் சேர்ந்திருத்தல் வேண்டும். முதனிலைகளோடு ன்-சேர்தல் உண்டென்பது ஆயினி (ஆயில் + ன் + இ), எண் (எள் + ன்) முதலிய சொற்களால் அறியப்படும். அம்முறையில், கால் + ன் + பு = கான்பு ஆகும். கான்பு—காம்பு என்று மருவியுளது. நோன்பு என்பது நோம்பு என்று வழங்குதல் ஈண்டு ஒப்பிடற்குரியது. சொற்களோடு பு—விசுதி சேர்தல் உண்டு. உடல் உடம்பு; புறம்—புறம்பு என்பன காண்க. இனி, காம்பு என்பதன் இடையில் னகரமெய் சேர்ந்திலது எனின், லகரம் னகரமாய்த் திரிந்தது எனல் வேண்டும். லகரம் புலவிற்கு இனமாகிய மகரமாய்த் திரிந்தது எனல் பொருந்தாது, நோன்பு என்பதில் அவ்வாறு திரிந்திலாமையானும் நோன்பு என்பதுவே நோம்பு என்று வழங்குதலானும்.

இனி, மூங்கிலைக் குறிக்குங் காம்பு என்னுஞ் சொல், காம்பு என்பதனோடு பு-விசுதி சேர்ந்து அமைந்தது. குறில் முதன்மொழியாகிய

1. சூடாமணிநிக. 11 : மகர. 4.
2. ,, 11, லகர. 19.



கலை என்பது மூங்கிற்குப் பெயராய் வழங்குதல் ஈண்டு நினைக்கத் தக்கது.

### 3 'காழ்மண் டெஃகமொடு'

என்னும் அடியில், காழ் என்னுஞ் சொற்குக் காம்பு என்று ஆசிரியர் நச்சினர்க்கினியர் பொருள் எழுதியிருத்தலும் ஈண்டைக்குக் கருத்தாகும். இவற்றால், லகாரமேபோன்று முகாரமும் திரியும் என்பது அறியப்படும்.

வேறுவேறு பொருளை யுடையதொருசொல் வேறுவேறு முதனிலையி னடியிற் றேன்றி அமைந்திருப்பது காணலாம். 'தொண்டு' என்னுஞ் சொல்லை நோக்குவோம்: இஃது, அடிமைப்பணி என்னும் பொருளில் தொழ் (தொழு) என்னும் முதனிலையினின்று அமைந்ததென மேலே அறிந்தோம். வேலிகளின் இடையேயுள்ள சிறிய வெளியிடத்தைக் குறிக்கும் பொழுது தொள் என்னும் முதனிலையில் அமைந்தது. தொள் + து = தொண்டு. தொண்டு—தொளை (துவாரம்) உடையது. விசுதி வேறுபாட்டால் பொருள் வேறுபடுமாகலின், தொளை, தொண்டு என்பன பொருள் வேறுபட்டன.

இக்கூறியவற்றால், காம்பு என்பது கால், காழ் இவ்விரண்டு முதனிலைகளினின்றும் அமைதல் கூடும் என்பது அறியலாகும்.

### வேந்து

வேந்து என்பது வேல் என்னுஞ் சொல்லினின்று அமைந்தது எனத் தோன்றுகின்றது. வேல் + து = வேந்து. ஈண்டு லகாரம், தகாரத்தின் இனமாகிய நகாரமாய்த் திரிந்துளது. வேந்தன் என்பது வேலையுடையவன் என்னும் பொருளதாகும். வேலினை அரசனுக்கு உடைமை ஆக்கி, வேலோன் என்று கூறுதல் தமிழிற் பெருவழக்கு. கையில் வேலை வைத்துக்கொண்டிராதகாலத்திலும் அரசனை வேலோன் என்று கூறியிருப்பது காணலாம். வேல் என்பது ஒரு வகைப் படை (கருவி)க்கேயன்றிப் படைகட்குப் பொதுப்பெயராய் வழங்குதலும் உண்டு.

### 4 'வேலன்று வென்றி தருவது'

என்னுமிடம் நோக்குக.

வேந்து என்னுஞ் சொற்போன்று, ஏந்து என்பது ஏல் என்பதனடியில் அமைந்ததாகும். ஏல் + து = ஏந்து. இச்சொல், ஏல் என்பதன் பொருளோடு தொடர்புடைய பொருளதாகல் இதனை வலியுறுத்தும். காந்து என்பதில் து—விசுதியாகுமாகலின், அதனுள்

பகுதியாது என்பது கண்டறியுமிடத்து, அச்சொல், கால் என்பதன்மையின் அமைந்தது எனத்தோன்றுகின்றது. கால் என்பது எரியுண்டல், சுடுதல் என்னும் பொருளில் தெலுங்கில் வழங்குகின்றது. அப்பொருளோடு காந்துதல் என்னுஞ் சொல்லின் பொருளை ஒப்புநோக்கின், தொடர்புடைமை நன்கு அறியலாகும்.

இதுகாறங் கூறியவற்றால், வேந்து என்னுஞ் சொல்லின் முதனிலை வேல் என்பதாதல் வலியுறும். தேவேந்திரன் என்னுஞ் சொல்லில் வேந்திரன் என்பது அரசனைக் குறிப்பதெனக் கொண்டு அதனை வேந்தன் எனத் தமிழில் வழங்கினர் என்று கொள்ளுதல் தொல்காப்பியனார்முதலிய தமிழாசிரியர்தம் புலமைக்கும் தமிழ்மரபிற்கும் பொருந்தாதாகும்.

நாக்கு என்னுஞ் சொல் கன்னடத்தில் நாலகெ என்றும், தெலுங்கில் நாலுக நால்க என்றும் வழங்குதலின், அதன் முதனிலை நால் என்பதாகும். நால் + கு = நாக்கு — நாக்கு. லகாரம் முன்னிற்றகாரமாய்த் திரிந்தது. இனி, லகாரம் மகாரமாகி நாக்கு என்று வழங்கி, அது பின்னர் நாக்கு என மருவிற்றெனினும் அமையும். எவ்வாறாயினும் நால் என்பதுவே முதனிலை என்றற்கு இழுக்கில்லை. நால் என்பதன் லகரம் கெட்டு நா என்று வழங்கப்பட்டதாகலாம்.

இனி, வகார மெய்யினை நோக்குவோம் :

கப்பு, தப்பு, துப்பு முதலியன

கப்பு கவறு கவல் கவர் கவை — இவையெல்லாம் ஒரே முதனிலையிற் றேன்றியனவாகும் ; விசுதி வேறுபாட்டால் பொருள் வேறுபடுவதாயிற்று. கப்பு முதலிய சொற்களின் முதனிலை கவ் என்பதாயிருக்கலாம் எனத் தோன்றுகின்றது. கவ் + பு = கப்பு.

வகரவீறு வல்லெழுத்து வருமிடத்து ஆய்தமாகத் திரியும். இது, 'வேற்றமையல்வழி ஆய்த மாகும்' (புள்ளிம.84)

என்னுந் தொல்காப்பியுச் சூத்திரத்தான் அறியப்படும். இம்முறையில், கவுப்பு என்பது கவுப்பு என்றாகும். கவுப்பு என்பதில் ஆய்தம் முன்னின்றபகரம்போன் றொலித்தலின் கப்பு என்றாயிற்று.

கவ் + அல் = கவல் (கவல் + ஐ = கவலை ; கவல் + து =  
கவ் + ஈ = கவர் [கவறு]  
கவ் + ஐ = கவை

என, இப்பகுதியினின்று கவல் முதலிய சொற்கள் அமையும். இவ்வாறே,

உவ் + பு = உப்பு  
உவ் + அர் = உவர் (உவர் + இ = உவரி)  
தவ் + பு = தப்பு  
தவ் + அல் = தவல் (தவல் + து = தவறு)  
துவ் + பு = துப்பு  
துவ் + அர் = துவர்

என்று, உப்புமுதலிய சொற்களெல்லாம் உவ் முதலிய வகரவீற்று முதனிலையினின்று அமைந்தனவாகும். இனி, வெப்பு செப்பு (செம்பு) என்பனவும் முறையே வெவ், செவ் என்னும் முதனிலைகளினின்று அமைந்தனவே.\* இது வெவ்வர், செவ்வை, செவ்வனம், செவ்விது என்னுஞ் சொற்களை நோக்கின் தெளிவாகும்.

கப்பு முதலிய சொற்களில் வகாரம் ஆய்தமாகத் திரியாமலே பகரமாய்த் திரிந்துளது என்று கோடல் அமைதியாகும். ஆயின், வகரம் தன் முன் நிற்கும் வல்லெழுத்தாய்த் திரியும் என்று கொள்ளலாம்.

இனி, ளகரமெய்யினைக்குறித்து ஆராய்வேம் :

### தாம்பு

முதற்கண், தாம்பு என்னுஞ் சொல்லை நோக்குவோம் : தாம்பு என்பது தொலை என்னும் பொருளது. <sup>5</sup> 'ஆந்தாம்பு வள்ளை' என்பது காண்க. <sup>6</sup> 'தாம்புடை நெடுங்கை வேழம்' என்புழியும் இப்பொருளதே. தாம்பு என்பதில் பு—விசுதியாகலின் அதனுள் பகுதியாவது யாது என்று நோக்குவோம். தொலை என்னும் பொருளில் துலை என்னும் வழிவமும் வழங்குகின்றது. தொலை என்பதன் முதனிலையாகிய தொள் என்பது முதல் நீண்டு தோள் என்று வழங்குகின்றது.

7 'தோட்கப் படாத செவி'

8 'கடரோட்டா ரெனின் வேரோர் கட்டுரையும் வேண்டுமோ'

என்பவற்றில் தோள் என்னும் முதனிலை வந்திருப்பது காண்க. தோண்டு என்னுஞ் சொல்லிலும் தோள் என்பதுவே முதனிலையாயுள தன்றே ? தொலை என்பதன் முதனிலையாகிய தொள் என்பது தோள் என்று நீண்டதுபோன்று, துலை என்பதன் முதனிலையாகிய துள் என்பது தூள் என்றும் நீளுதல் கூடுமன்றே ? தூள் என்பது பு—விசுதி சேர்ந்து தாம்பு என்கியுளது. தூள் + பு = தூள்பு—தூன்பு—தாம்பு. இனி, காம்பு என்பதில் ளகரம் திரிந்தது போன்று ஈண்டு ளகரம் திரிந்துளது என்னலாம்.

### வங்கு

வங்கு என்பது <sup>9</sup> நரி முதலியவற்றின் வளைக்கு வழங்கும் ; வளை வாய இடம் உடையது என்பது இதன் பொருளாகும். கு—பெயர்ச்-

5. அக. 40

6. சீவக. 232.

7. குறள். 418.

8. கம்ப. குலமுறை. 8.

9. 'குழிநரியின் வங்குக்குள்ளே வழுதி வீழ்வாராம்.' (வள்ளியம்மை

சொற்களில் பெரும்பாலும் இடப்பொருள் தரும் விருதியாய் வருகின்றது. பாங்கு, ஆங்கு, மேற்கு, கிழக்கு முதலியன காண்க. வளை என்னுஞ் சொல்லின் முதனிலையாகிய வள் என்பதனோடு கு—சேர்ந்து வங்கு என்குகியுளது. ஈண்டு ளகரம் ககரத்தின் இனமெல்லெழுத்தாய்த் திரிந்தது எனலாம், பாங்கு என்பதில் ளகரம் ககரமாய்த் திரிந்துளது போல.

வாங்கு

\* வாங்கு என்னுஞ் சொல் னை(த்தல்) என்னும் பொருளில் வழங்கப்பட்டுளது.

10 'பெருங்களிறு வாங்க முரிந்துநிலம் படாஅ  
நாருடை யொசியல்'

என்பது காண்க. இதனால், வாங்கு என்பது வளை என்பதன் முதனிலையாகிய வள் என்பதனது நெடியவடிவில்—அஃதாவது, வாள் என்பதில்நின்று அமைந்ததாகும் எனப் புலனாதல் கூடும். வாள் + கு = வாளுக்கு—வாங்கு. பாங்கு என்னுஞ் சொல்லை ஈண்டு ஒப்பிடலாம். மேற்காட்டிய சில சொற்களால் வள் என்பதன் நெடியவடிவினின்றிஞ் சொற்கள் அமைதல் கூடும் என்பது அறியலாகும்.

மேற்கூறியவற்றால், ளகாரம் கெடுதலும், தன் முன்னின்ற வல் லெழுத்தின் இனமெல்லெழுத்தாய்த் திரிதலும் உண்டென்பது அறியப்படும். நிற்க.

இனி, மெல்லெழுத்துக்களின் திரிபினை நோக்குவோம் :

மெல்லெழுத்துக்களுள் மகாரமொன்றே தன் முன்வரும் வல் லெழுத்துக்களுக்கு கொத்த மெல்லெழுத்தாய்த் திரியும் என்று இலக் கணதூல்கள் கூறும். ஆயின், தொகைச்சொற்களை நோக்கின், ளகார நகாரமும் அவ்வாறு திரிகல் உண்டு என்பது புலனாகும்.

|                 |   |                |
|-----------------|---|----------------|
| வடுகன் + கண்ணன் | = | வடுகங் கண்ணன்  |
| ” + சாத்தன்     | = | வடுகஞ் சாத்தன் |
| ” + தேவன்       | = | வடுகங் தேவன்   |
| ” + பூதன்       | = | வடுகம் பூதன்   |

இவ் வுதாரணங்களில், வடுகன் என்பதிலுள்ள ளகாரம் முன் வந்த வல்லெழுத்துக்களுக்கு ஒத்த மெல்லெழுத்தாகத் திரிந்துளது காண்க. நன்னூலார் இத்தகைய சொற்களில் ஈற்று நகரம் கெட வந்த வல்லெழுத்திற்கு இனமாகிய மெல்லெழுத்துத் தோன்றும் என்று கொண்டு,

\* வாங்குதல் என்பது இக்காலத்தில் பெறுதல், கொள்ளுதல் இப்பொருளில் பயின்று வழங்குகின்றது.

10. குறுங். 112.

## 11 'மெல்லொற்று வரினே பெயர்த்தொகை யாகும்'

என்று விதி கூறினார். வடுகனாகிய கண்ணன், வடுகனாகிய சாத்தன் என்னுந் தொடக்கத்துப் பொருள் தருதலின், வடுகன் கண்ணன், வடுகன் சாத்தன் என்னுந் தொடக்கத்தனவே வடுகன் கண்ணன் வடுகன் சாத்தன் என்னுந் தொடக்கத்தனவாய் மருவியுள்ளன என்பது உண்மையாதல் எளிதிற் புலனாகும். ஆசிரியர் தொல்காப்பியனார்,

## 12 'இயற்பெயர் முன்னர்த் தந்தை முறைவரின் முதற்கண் மெய்கெட அகரம் நிலையும் மெய்யொழித் தன்கெடும் அவ்வியற் பெயரே'

என்று விதி கூறினாராகலின், சாத்தன் என்பது 'அன்' கெட்டுச் 'சாத்த்' என்று நிற்க, தந்தை என்பது முதலிலுள்ள தகரமெய் கெட்டு 'ஆந்தை' என்று அமைய, சாத்த் + ஆந்தை = சாத்தந்தை என்றாயின என்று கொள்கின்றோம். சாத்தந்தை என்னுந் தொகைச் சொல்லை நோக்கி ஆசிரியர் இவ்வாறு விதிகூறினாவார். சாத்தந்தை என்பது சாத்தந்தை என்பதன் மரூஉ. தை என்பது முறைப்பெயர் விசுதி என்பர் இக்காலத்தார். சாத்தன் + து + ஐ என்ப பிரித்துச் சாத்தனுக்குத் தந்தை என்று பொருள் கூறுதல் தகும் எனத் தோன்றுகின்றது. எவ்வாறாயினும், சாத்தந்தை என்பதுவே சாத்தந்தை என்றாயிற்று என்றல் இயல்பும் அமைதியு மாதற்கு இழுக்கின்றி. இனி, தேன் என்னுஞ் சொல்லை நோக்குவோம்.

தேன் என்னுஞ் சொல், வல்லெழுத்து வருவழி இயல்பாயிருத்தலேயன்றி, னகாரம் திரிதலும் கெடுதலும், கெட்டவழி வல்லெழுத்து மிகுதலும் மெல்லெழுத்து மிகுதலும் உண்டென்பது,<sup>13</sup> 'தேனென்கிளவி',<sup>14</sup> 'மெல்லெழுத்து', என்னுஞ் சூத்திரங்களாற் போதரும். அஃதாவது,

தேன் + குடம் = தேன்குடம், தேற்குடம், தேக்குடம், தேங்குடம்

என்று வரும் என்பதாம். இவற்றுள் தேன்குடம் என்பது தேன்குடம் என்பதன் திரிபே. தேக்குடம் என்பது தேற்குடம் என்பதன் திரிபு. இவ்வாறே அழக்குடம் என்பது அழன்குடம் என்பதன் திரிபாதல் அறிக. நிகு—க்க ஆதல் பல சொற்களிற் காணலாம். மேற்கு—மேக்கு.

## 15 'மேக்கு மேற்றிசை மேலும் பேர்'

என்பது நிகண்டு. நிற்கமாட்டான் என்பது நிக்கமாட்டான் என்று வழங்குதல் அறியத்தக்கது. மேற்காட்டியவற்றால், னகாரம் பிறமெல்லெழுத்தாய்த் திரியும் என்பது நன்கு பெறப்படும்.

11. நன். பொது. 20.

13. ,, ,, 45.

15. குடாமணி டி. ககர. 9.

12. தொல். புள்ளிம. 52.

14. ,, ,, 46.

அன்றியும், கண் என்னும் எழுனுருபு வந்தவழி நிலைமொழி யொற்றுத் திரிந்ததற்கு உதாரணமாக, ஆங்கண் ஈங்கண் என்பவற்றை உரையாகிரியர் காட்டியிருத்தலின், ஆன் ஈன் என்னும் நிலைமொழியின் னகரம் நகரமாய்த் திரிந்தது பெறப்படுமன்றோ? இவ்வாறே நஞ்சை புஞ்சை, பிந்து உடந்தை, உடம்பாடு மேம்பாடு என்பவற்றில் னகரம் முறையே ஞகர, நகர, மகரங்களாய்த் திரிந்துளது காணலாகும்.

இனி நகரத்தினை நோக்குவோம் :

‘வெரிந்’ என்னுஞ் சொல்லிலுள்ள நகரம் வல்லெழுத்துக்கள் வரும்-வழி அவற்றின் மெல்லெழுத்துக்களாய்த் திரியும் என்பது ஆசிரியர் தொல்காப்பியனார் கூறியுள்ள விதியினின்று உய்த்துணரப்படும். யாங்கனம் எனினு,

16 ‘வெரிநெ னிறுதி முழுதுங் கெடுவழி

வருமிட னுடைத்தே மெல்லெழுத் தியற்கை’

என்பதனான், வெரிந் என்பதன் நகரம் கெடும் என்றும், ஆண்டு, வந்த வல்லெழுத்துக்கு ஒத்த மெல்லெழுத்து மிகும் என்றும் ஆசிரியர் விதி கூறியுள்ளார். ஆயின், நகரம் வரும் வல்லெழுத்திற் கேற்பத் திரிந்துளது என்பதுவே அமைதி. ஆகவே,

வெரிந் + குறை = வெரிங்குறை

வெரிந் + புறம் = வெரிம்புறம்

என, நகரமும் ஏனைமெல்லெழுத்துக்களாய்த் திரியும் என்பது அறியப்படுமன்றோ?

ஆசிரியர் தொல்காப்பியனார் ‘நும்’ என்பதன் மகரம் கெட, ஆண்டு வரும் வல்லெழுத்திற்கு ஒத்த மெல்லெழுத்துத் தோன்றும் என்றார். நன்னூலார் அம் மகரம் திரியும் என்றார். அவர் கூறியதுவே இயற்கையாதல் எளிதின் அறியப்படும். அவ்வாறே வெரிந் என்பதிலும் நகரமெய் திரிந்ததென்று கோடலே அமைதியும் இயல்பும் ஆகும்.

இனி, னகர மெய்யின் திரிபினை நோக்குவோம் :

னகரமும் மகரமேபோன்று வரும் வல்லெழுத்துக்கட்கு ஒத்த மெல்லெழுத்துக்களாய்த் திரியும் என்பது அறியப்படுகின்றது. திருத்தண்கால் என்னும் ஊர்ப்பெயர் திருத்தண்கால் என்று செய்யுளிலும் வழக்கிலும் வழங்குதல் உளது.

17 ‘பேராணைக் குறுங்குடியெம் பெருமாணைத் திருத்தண்கா

வூராணைக் கரம்பனா ருத்தமனை’

என்னும் பெரியதிருமொழிப் பாசரத்தில் திருத்தண்கால் என்பது காண்கின்றது.

16. தொல். புள்ளிம. 5.

17. பெரியதிருமொழி. 5. 6 : 2.

18 'திருத்தண்கா லாரான் திருத்தண் டொழின்  
மருத்தண்கா லாராதோ வந்து'

என்னும் அடிகளில் எதுகைத்தொடையில் திருத்தண்கால் என்பது வலியுறுமாறு அமைத்துள்ளார் திவ்யகவி, பிள்ளைப்பெருமானையங்கார். இவ்வாறாகவும், சிலப்பதிகாரத்தில்,

19 'செங்கோற் றென்னன் திருந்துதொழின் மறையவர்  
தங்கால் என்ப தூரே'

என்று, தங்கால் என்பது எதுகையிற் காண்கின்றது. சங்கப்புலவர் பெயர்களுள் 20 'தங்கால் ஆக்திரேயன் செங்கண்ணனார்,' 21 'தங்கால் பொற்கொல்லன் வெண்ணுகனார்' என்னும் பெயர்கள் காண்கின்றன. இவற்றால், தங்கால் என்று வழங்கியிருப்பது அறியலாகும். சிலப்பதி காரத்தில் தங்கால் என்று வழங்கியிருத்தலின், அதுவே இயல்பாய சொல் எனின், தங்கால் என்பதற்குப் பொருட்சிறப்பு இன்மையா னும், தண்கால் என்பதற்கு உண்மையானும் தண்கால் என்பதுவே இயல்பாய் பெயர் என்பது நன்கு அறியப்படும். உலகவழக்கில் தண்- கால் என்பது தங்கால் என்று வழங்குதல் இயல்பாகலின், அவ்வாறு தாம் கேட்டதனை இளங்கோவடிகள் வழங்கினராவர். இக்கூறிய- வற்றால் ண்காரம் நகாரமாய்த் திரிதல் உண்டென அறியலாகும்.

மனைவி என்னும் பொருளில் பெஞ்சாதி என்று வழங்கும் மருஉ- மொழியினால் ண்காரம் ஞ்காரமாய்த் திரிதல் அறியப்படும்.

### சம்பு

இனி, சம்பு என்னுஞ் சொல்லை நோக்குவோம். நல்வழிச் செய்யுளுள், 'நன்றென்றுந் தீதென்றும்' என்னுஞ் செய்யுளில்,

22 'சம்பறுத்தார் யாக்கைக்குப் போனவா தேடும் பொருள்'

என்னும் பகுதியில் சம்பு என்னுஞ் சொல் ஒருவகைக்கோரை என்னும் பொருளில் வந்திருத்தலை அனைவரும் அறிகுவர். மதுரைக் காஞ்சி யில்,

23 'களிறுமாய் செருந்தியொடு கண்பமன் றார்தர'

என்னும் அடிக்கு ஆசிரியர் நச்சினூர்க்கினியர், 'யானை நின்றால் மறையு ம் வாட்கோரையுடனே சண்பங்கோரையும் நெருங்கி வளர' என்று

18. னுற்றெட்டுத்திருப்பதியந்தாதி.

20. நற்றிணை. 386.

22. நல்வழி.

19. சிலப்பதி. 23 74, 5.

21. " 313.

23. மதுரைக்காஞ்சி. 172.

பொருள் எழுதியிருக்கின்றார். இதனால், கண்பு என்பதுவே சண்பு என்றும் வழங்கிற்று என அறியலாகும். இனி,

#### 24 'பொன்காண் கட்டளை கடுப்பக் கண்பின்'

என்னும் அடியிலுள்ள 'கண்பின்' என்பதற்குச் 'சண்பின்' என்னும் பாடார்தரம் குறிக்கப்பட்டுள்ளது. இதனால், சண்பு என்பது கண்பு என்பதன் திரிபு எனல் போதரும். இவ்வாறு சண்பு என்று வழங்கியதுவே பின்னர், சம்பு என மருவியுள்ளது என்பது தெளிவாகும். ஆகவே, ணகாரம் மகாரமாய்த் திரியும் என்பது அறியலாகும். இனி, ஆம்பின்னை பெம்பின்னை என்று மருடவாய் வழங்குந் தொகைச் சொற்களாலும் இத்திரிபு வலியுறும். இன்னுஞ் சில சொற்களை நோக்குவோம்.

#### வீம்பு

வீம்பு என்பது வீண்தன்மை என்னும் பொருளில் முதற்கண் வழங்கி, பின்னர், செருக்கு முதலிய பொருளில் வழங்கியதாகும். இதனை நோக்கும்போது, இது, வீண் என்னுஞ் சொல்லோடு பு—விசுதி சேர்ந்து அமைந்ததாகும் எனத் தோன்றுகின்றது. சண்பு—சம்பு என்று மருவியது போன்று வீண்பு—வீம்பு என்று மருவியுள்ளது. இச்சொல் (வீம்பு) பழைய நூல்களில் வழங்கப்பட்டிலது.

#### தெம்பு

தெம்பு என்பது உடல்வன்மை என்னும் பொருளில் வழங்குகின்றது. அச்சொல்லில் பு—விசுதி நீங்கின், தெம் என்பது எஞ்சி நிற்கும். அதற்குப் பொருளில்லை. தெம்பு என்பதன் பொருளை நோக்கின், அது, திண்பு என்பதன் மருட என்பது புலனாகின்றது. திண்பு—தென்பு என்றதல் எளிது. இதர எகரங்கள் தம்முண் மாறுதல் பெருவழக்கன்றே? தென்பு என்பதில் ணகாரம் விசுதியாய் வந்த பகரத்துக்கு இனமாகிய மகரமாய்த் திரிந்துள்ளது.

இதுகாறும் கூறியவற்றால், ணகாரமும் றகாரம் முதலிய மெல்லெழுத்துக்களாய்த் திரிதல் உண்டென்பது நன்கறியப்படும்.

இனி வல்லெழுத்துக்களை நோக்குவோம்:

வல்லெழுத்துக்களுள் ட, ற இவ் விரண்டுமெய்களே பிறமெய்களோடு மயங்குமாகலின் அவ்வாறு மயங்கியவை பின்னர் எவ்வாறு திரிகின்றன என்பதைச் சிறிது நோக்குவோம்: சொற்களில் பிறமெய்களோடு மயங்கியிருக்கும் ட ரக்கள் பெரும்பாலும் வேரோரெழுத்தின் திரிபேயாகும். உதாரணமாக—வெட்கம் என்பதில் டகரம் எகரத்தின் திரிபு; கற்பு என்பதில் றகரம் லகரத்தின் திரிபு. காட்சி என்



பதில் டகரம் னகரத்தின் திரிபு; அற்பு என்பதில் நகரம் னகரத்தின் திரிபு. ஊட்டி, தீற்றி என்பவற்றில் ட ந மெய்கள் முறையே னகர னகரங்களின் திரிபு; மீட்டு, வெற்றி என்பவற்றில் ட ந மெய்கள் முறையே னகர லகரங்களின் திரிபு. இவற்றால் ட நக்கள் உடனிலையக்கமாயுள்ள சொற்களிலும் அவ்வெழுத்துக்கள் பிற வெழுத்துக்களின் திரிபாயிருத்தல் அறியலாகும்.

### பச்சேரி

பச்சேரி என்பது பள்ளிருக்குஞ் சேரிக்குப் பெயராய் வழங்குகின்றது. இதனை நோக்கின், இது பச்சேரி என்பதன் திரிபு என்பது எளிதிற்போதரும். பள்ளிருப்பிடத்தைப் பச்சேரி என்பது மரபு.

25 'முத்திதர வந்ததிரு முக்கூடல் மாலழகர்  
பத்திமற வாதபண்ணைப் பச்சேரிப் பள்ளரெலாம்'

என்று முக்கூடற்பள்ளில் வந்திருப்பது காண்க. இதனால் டகாரம் தன் முன்னிற்கும் எழுத்தாய்த் திரிதல் அறியப்படும். வெக்கம் துப்பம் (துட்பம்) என்பனவாய் வழங்குவன சில உள. இனி, நகரத்தை நோக்குவேம் :

### நிப்பாட்டு

நிப்பாட்டு என்பது நிறுத்து என்னும் பொருளில் வழங்குகின்றது. ஆகலின் இது, நிப்பாட்டு என்பதன் திரிபு என எளிதிற்புலனாகும். ஈண்டு லகரத்தின் திரிபாகிய நகரம் முன்னின்ற பகரமாய்த் திரிந்துளது.

### கொல்லத்துக்காரன்

வீடு முதலியன கட்டுந் தொழிலாளியைத் தென்னாட்டில் கொற்றன் என்றும் வடநாட்டில் கொல்லத்துக்காரன் என்றும் வழங்குகின்றனர். அவன், சுண்ணம் முதலிய சார்தினை எடுக்குங் கருவியைத் தென்னாட்டில் கரண்டி என்றும் வடநாட்டில் கொல்லறு என்றும் சொல்கின்றனர். கொல்லத்துக்காரன் எனபது கொல்லறு உடையவன், கொல்லறுவினால் தொழில் செய்பவன் என்னும் பொருளதாகும். ஆயின், கொல்லறு என்பதனோடு து—வவும் காரன எனறுஞ் சொல்லும் சேர்ந்து, கொல்லத்துக்காரன் (கொல்லறு + து + காரன் = கொல்லறுத்துக்காரன் = கொல்லத்துக்காரன்) என்றாகியிருக்கலாம். து—உடைமைப் பொருளைக் குறிப்பது. கொல்லறு என்பதில் உள்ள று—உகரம்கெட நகரமெய்யாகி, முன்னின்ற தகரமாகியுளது.

சொற்களின் இடை நின்ற உயிர்மெய்யெழுத்துக்களில் உயிர் ஒலிகுறைந்து கெடுதலும், கெட்டவழி நின்ற மெய், தன் முன்னின்ற மெய்க்கேற்பத் திரிதலும் உண்டு. அவ்வாறு திரிந்தன சிலவற்றை ஈண்டு நோக்குவோம்.

### குச்சில்

குச்சில் என்பது மிகச்சிறிதாகிய வீட்டைக்குறித்து வழங்குகின்றது. இப்பொருளில் குடிசை என்னுஞ் சொல்லும் வழங்கும். குச்சில் என்பது குடிசில் என்னுஞ் சொல்லின் மருஉ எனத் தெரிகின்றது. குடிசில் என்பதில் டகரத்தின்மேனின்ற இகரம் நன்கு ஒலிக்காமற் கெட, குட்சில் என்றாகும். அதுவே குச்சில் என்று மருவியுளது. இது, பச்சேரி என்பதனோடு ஒப்பிடத்தக்கது.

### சொள்ளமாடன்

தென்னாட்டில் பெரும்பாலும் எல்லா ஆர்களிலும் காளிகோயில், சுடலைமாதன்கோயில்,<sup>26</sup> இயக்கிகோயில் இவை காணப்படும். சுடலைமாதன் என்பது சொள்ளமாதன் என்று வழங்குகின்றது. சொள்ளமாதன், சொள்ளமுத்து என்று மக்கட்குப் பெயரிடுதல் உண்டு. சுடலைமாதன் என்பது சொடலைமாதன் எனத் திரிதல் எளிது. உகர ஓகரங்கள் தம்முள் திரிதல் பெருவழக்கன்றே? மொழியிடை ஐகாரம் ஒருமாத்திரையா யொலிப்பதனால் சொடலைமாதன் என்பது சொடலமாதன் என்றே ஒலிக்கப்படும். இதில், டகரத்தின்மேல் ஊர்ந்து நின்ற அகரம் நன் கொலிக்காமல் கெட, சொட்லமாதன் என்றாகும். அதுவே சொள்ளமாதன் என்கியுளது. டகரத்தால் லகாரம் ளகாரமாயிற்று. தெலுங்கில் இவ்வாறுதல் உண்டு. தெலுங்கில்<sup>27</sup> த்ராடு என்னும் ஒருமைச்சொல்லோடு பன்மை விசுவாகிய 'ஹ' சேர, த்ராடுஹு எனப் பன்மைச்சொல் அமையும். அது, த்ராட்ஹு என்றும், த்ராள்ஹு என்றும் வழங்கும். ஆந்த்ர ஸ்பத்த சிந்தாமணியில் உள்ள,

28 ' டலடா முதிதாம் தஸ்ய ச வா ஹக்'

என்னுஞ் சூத்திரத்தாலும், அதனுரையில்,

த்ராடு—த்ராள்ஹு

தடி —தள்ளு

என்று காட்டியிருக்கும் உதாரணத்தாலும் இஃது அறியப்படும்.

26. இசக்கி என்று வழங்கும்.

27. இது சரடு என்று தமிழில் வழங்குகின்றது. இதை நோக்கின், தரடு என்பதுவே சரடு எனத் திரிந்துளது என்பது புலனாகும், சகரமுதன் மொழி பண்டு இன்மையின்.

28. ஆந்த்ர ஸ்பத்த சிந்தாமணி அஜந்தபரிச். 75.

குள்ளன்

குள்ளன் என்பது வடிவம் குறியவனுக்குப் பெயராய் வழங்கு-  
கின்றது. இதனை நோக்குமிடத்து, குறளன் என்பது இவ்வாறு  
மருவியுளது எனத் தோன்றுகின்றது. குறளன் என்பதில் றகரம்  
ஊர்ந்த அகரம் நன் கொலிக்காமற் கெட, குறளன் என்றாகி, அதுவே  
குள்ளன் என்றாகியுளது. தெலுங்கில் இவ்வாறாதல் உண்டு.

தெலுங்கில் ஏறு (யாறு) என்னும் ஒருமைச்சொல்லோடு பன்மை  
விசுவாகிப 'லு' என்பது சேர, ஏறுலு என்றாகும். ஏறு என்பதன்  
உகரம் கெட, ஏர்ளு என்றும் ஏள்ளு என்றும் வழங்குகின்றது.  
இவ்வாறே ஊருலு என்பதும் ஊர்ளு, ஊன்ளு என்று வழங்கும்.  
இது;

29 'ரோ ல :'

என்னுஞ் சூத்திரத்தானும், அதனுரையில்,

ஏறு — ஏள்ளு

கோரு—கோள்ளு [உகிர்கள்]

என்று காட்டியிருக்கும் உதாரணத்தானும் அறியலாகும். இனி,  
தெலுங்கில் மறலி என்பது மல்லி என்று வழங்குதலை நோக்கின்,  
குறளன் என்பது குள்ளன் என்று வழங்குதல் கூடும் என்பது நன்கு  
அறியப்படும். இவ்வாறே, சொற்களில் இடைநின்ற உயிர் நன்  
கொலிக்காமற் கெட்டவழி நின்ற மெய், தனக்கு முன்னிற்கும்  
மெல்லெழுத்தாய்த் திரிதலும் உண்டு.

மதனி என்னுஞ் சொல் பார்ப்பனவழக்கில் மன்னி என்று வழங்  
குகின்றது. அதனை நோக்கின், அச்சொல்லில் தகரமூர்ந்து நின்ற  
அகரம் கெட மதனி என்றாகி, அதுவே மன்னி என்று திரிந்துளது  
என்பது நன்கறியலாகும். வடமொழியில் பத்ரி என்று வழங்குஞ்  
சொல், தமிழில் 'பன்னி' என்று வழங்குதல் ஈண்டு ஒப்பிடற்பாலது.

இதுகாறும் சொற்களில் இயல்பாயமைந்த மெய்யெழுத்துக்  
களின் திரிபினுள்ளும், தம்மை யூர்ந்து நின்ற உயிர்கெட்டவழி அம்  
மெய்யெழுத்துக்கள் திரியுந் திரிபினுள்ளும், சொற்களின் முதனிலை  
காண்டற்கு வேண்டுந் துணை சில ஆராயப்பட்டன. உயிர்மெய்-  
யெழுத்துக்கள் சொற்களின் மூன்றிடத்தும் பல்வகையில் திரிதல்  
உண்டு. அவற்றைப் பிறிதொரு கட்டுரையில் நோக்குவோம்.

# INFLEXION IN DRAVIDIAN LANGUAGES

By

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This is an attempt to trace the development of inflexion in the major languages of the Dravidian group, particularly with reference to Telugu. The origin and the significance of 'Vibhakti' in Sanskrit is explained and it is argued that this idea of Vibhakti cannot be applied in the case of the Dravidian group of languages, though for the sake of convenience it is generally adopted therein. The so-called case-signs are traced to independent words in the language, and the relation between the base and the post-positions is explained as one of attributive nature. The inflexional increments, i.e. the 'aupavibhaktikas', are also independent words introduced only to make the possessive idea clear. This principle holds good even in the case of verbal inflexion, as the verbal form in these languages, is mostly composed of a verbal participle or adjective qualifying a pronoun standing after it. Thus even the idea of 'ting-vibhakti' has no application here. It therefore becomes clear that the sentence structure in the Dravidian Languages depends mostly on the idea of attributive relationship of words forming the sentence, and this is an indication that these languages have not yet passed the stage of agglutination.

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ద్రావిడ భాషలు.

విభక్తి.

ద్రావిడభాషలలో విభక్తిస్వరూపపరిణామము తెట్టిచో పరికింపవలచినచో, 'విభక్తి' యనగా నేమో ముందు తెలిసికొనవలసియుండును. 'విభక్తి' అనగా విభజనము, విభాగము అని శబ్దార్థము. దేని యొక్క 'విభాగము' ? అని తరువాత ప్రశ్న. ఈ 'విభక్తి' అనునది భాషకు సంబంధించినదగుటచే భాషయొక్క విభాగమని చెప్పవలసియున్నది. భాష అనంతమైనది. దాని ననేకరీతుల విభజింపవచ్చునుగదా. 'నామము, ఆఖ్యాత, ఉపస్థగ, నిపాత' అను ఒకవిధమైన విభాగము ప్రాచీన హైందవవైయాకరణులచే జేయబడినది. వీనిని వారు పదజాతులున్నారు. ఈ పదజాతుమెట్లువచ్చినదని విచారింపగా, అనంతమైన భాషకు ఒకవిధమైన పరిమాణము, లేదా కొలతబద్ధయని చెప్పదగిన 'వాక్యము' అను దానిని విభాగింపగా నేర్పడిన నట్లగుపడుచున్నది. వాక్య మనునది భాషలో సంపూర్ణార్థబోధకమగు కొన్ని శబ్దముల సమూహము. భావము అనంతములు, అట్లే వానిని వ్యక్తముచేయు భాషయు ననంతమే యని చెప్పవచ్చును. కాని మానవుడితరులకు వ్యక్తపరచదలచిన యొక సంపూర్ణ భావ మొకవాక్యమున నిమిడియుండకలేవును. కావుననే యొక్క సంపూర్ణ భావమును వ్యక్తపరచగల వాక్యమునే భాషకొకవిధమైన పరిమాణము (unit) గా గ్రహింపవలసివచ్చినది. సంపూర్ణభావబోధకమగు నీ వాక్యము యొక్క స్వరూపము, మానవుని వ్యవహారమున ననేకవిధములు గలదై యుండవచ్చును. ఆదిమానవుల సంఘమెట్లుండెనో వారి భాషాస్వరూపమెట్టిదో యను విషయము కేవల మూహామాత్రగోచరమేయైనను, ఆ యాదికాలమున మానవుడు వ్యక్తధ్వని రూపమగు భాషమూలమున కంటెనూ, ముఖవికారాదులచేతను, హస్తాద్యవస్తువ సంజ్ఞల మూలమునను విశేషముగా తన భావముల నితరులకు వ్యక్తముచేసియుండునని మనము తలంపవచ్చును. ధ్వనిరూపమగు భాష అల్పమై ఏకాక్షర ద్వ్యక్షర ధాతురూపముగనుండి భిన్నస్వర సమ్మేళనముచే నర్థభేదమును సూచించునదైయుండి యుండును. ఆయా భావభేదములను వ్యక్తపఱచుటకు సంజ్ఞలును విశేషముగా దోడ్పడియుండవచ్చును. మానవుని సాంఘి

కావశ్యకతలు, భావసంపద, పెంపొందినకొలది, ఆయాధాతువుల సమ్మేళనము మూలము గాను, అనుకరణము మూలముగాను, ఆతని భాషయు వృద్ధినిొందుచుండును. ఒకప్పుడు భిన్నస్వర (intonation) సమ్మేళనముచే నొక్కొక్క ధాతువుచే నూచింపబడిన సంపూర్ణభావమునందలి భిన్నచ్ఛాయలు వ్యక్తముచేయబడుట తటస్థించినను, ఆ ధాతు జెట్టిమార్పునుబొందక సంపూర్ణ భావబోధకమై యట్లే చిరకాలమొక్కొక భాషలో నిలిచి యుండవచ్చును. దీనికి చీనాదేశపునారి భాషయే నిదర్శనము. ఇట్టి భాషను ధాతురూప భాష (Radical or Isolative Language) అని అందురు.

భాషల వర్గీకరణము—ప్రత్యయాంత భాషలు.

భావభేదమును నూచించుట కాధాతురూపములో గొన్ని మార్పులుచేసియో లేదా ఒక ధాతువుపై తత్తదర్థమును నూచింపగల మఱియొకదానింజేర్చియో చెప్పట మరియొక పద్ధతి. ఈ తుదిపద్ధతి నవలంబించి వృద్ధినిొందిన భాషలను సంయుక్త ధాతురూప భాషలు (Agglutinative languages) అని చెప్పుదురు. కాని ఈ ధాతు సంయోగములో మరియొక విశేషముకూడకలదు. భిన్నధాతు సంయోగము కలిగినపుడు వాని సహజస్వరూపమే మరిపోయి అవి ప్రత్యేకముగా గుర్తుపట్టలేనంతటి స్థితిని బొందుటయు గలుగవచ్చును ; లేదా, ఒకదానిపై నొకటి చేరుటచే మూలధాతువుయొక్క యర్థము సంపూర్ణముగా మార్పునిొందిననుగూడ, వీని స్వరూపము మాత్రము విశేషము మార్పునిొందక, మూలరూపములను దలపించుచునే యుండవచ్చును. భిన్నధాతు సంయోగమున వాని సహజస్వరూపము గుర్తింపబడజాలని స్థితి యేర్పడినప్పుడు అం ద వశ్యమైయున్న భాగము ఏదో ఒక ప్రత్యేకార్థమును నూచించుటకుగా జేర్చబడిన “ప్రత్యయము”గా గ్రహింపబడుట తటస్థించును. ఈ కారణముచే నిట్టిభాషలు ‘ప్రత్యయంత భాషల’ని (Inflexional Languages) చెప్పబడుచున్నవి. ఈ ప్రత్యయమను దానికి స్వతంత్రమైన యొక యర్థముండదు. ఇది యే ధాతువునుండి, లేదా యే శబ్దము నుండి యెట్లు నిష్పన్నంబైనదో, అది నూచించునాయోయర్థమునకదియెట్లు నూచకంబగుట తటస్థించినదో చెప్పటకవకాశముండదు. అనగా నవి తత్తద్విభక్త్యాద్విభక్త ప్రత్యయకములు, లేదా ద్యోతకములు మాత్రమే గాని, తదర్థబోధక విషయమున “శక్తము”లు కావు. ఆర్యభాషలనబడు ఇండోయూరసియక్ కుటుంబమునకు జెందిన భాషలలో “విభక్తి ప్రత్యయము”లనబడు వీని కిట్టి స్థితి యెప్పుడుకలిగినదో తెలిసికొనుట కవకాశము కలుగుట లేదు. అనగా నీప్రత్యయము లనబడునవి యే స్వతంత్రపదములయొక్క మారరూపములో లేదా అవశిష్టభాగములో అను విషయము ఈ భాషల పూర్వచరిత్ర నెంతవర కన్వేషించినను తెలియవచ్చుట లే దన్నమాట. ఈ కుటుంబములోని ప్రాచీనశాఖలకుజెందిన సంస్కృతము, గ్రీకు, లాటిన్, గాథీక్ మొదలగు భాషలను వాని చరిత్రను ఎంతవరకు పరిశీలించినను, ఆ ప్రత్యయములనబడునవి ప్రత్యయములుగానే కనబడుచున్నవి. ఈ భాష

లన్నిటికి మూలమగు ప్రాచీన ఇండోయూరపియన్ భాషయే ప్రత్యయాంతర్వస్థితిని కెందిన భాషగా కనబడుచున్నదని తద్భాషాతత్వపరిశీలనల యభిప్రాయమైయున్నది. కాని భాషల సహజపరిణామరీతులనుబట్టి విచారించినచో, నీ ప్రత్యయములనబడునవి యేదోయొక కాలమందైనను సంపూర్ణార్థబోధకములైన ధాతువుల, లేదా శబ్దముల పరిణతరూపములేయని తలంచుట సమంజసమగుటచేత, ప్రస్తుతము ప్రత్యయాంత భాషగా గనబడుచున్న ప్రాచీన ఇండో యూరపియన్ భాషకూడ ననేకపరిణామములనుబొందియే యాస్థితికి వచ్చినదని తలంపవలసియున్నది.

ఇట్లు హిందూదేశమునకు పశ్చిమపు దిక్కుగానున్న ఇండో యూరపియన్ భాష లన్నియు ప్రత్యయాంతర్వస్థితిని బొందియుండగా, నీదేశమునకు తూర్పువై పున ఆసియా ఉత్తర మధ్యభాగములలోనున్న భాషలు, దక్షిణ హిందూదేశ భాషలవలెనే ప్రత్యయాంతర్వస్థితినిబొందక చాలవరకు సంయుక్తపదరూపత్య స్థితినే వహించియున్నవి. ఈ సంయుక్తపద రూపత్యమగునది భాషాపరిణామమున ధాతురూప స్థితికిని, ప్రత్యయాంత స్థితికిని ఒకవిధమైన మధ్యస్థితియని చెప్పవచ్చును. దక్షిణ హిందూదేశ భాషలీ మధ్యస్థితినే వహించియున్నను, క్రమముగ ప్రత్యయాంత స్థితివై పునకు దారితీయుచున్నట్లున్నవి. దీనికి సంపూర్ణముగా ప్రత్యయాంత భాషయగు సంస్కృతము లోడి చిరసాహచర్యముకూడ కొంతప్రాద్దులకమగుచున్నది. అయినను ఈ భాషల ప్రాచీన చరిత్రమును పరిణామమును బరిశీలించినప్పు డిది చిరకాలమునుండి సంయుక్త పదరూపస్థితియందే యున్న వనుభావము వ్యక్తము కాకమానదు.

భాషా వ్యాకరణము—ఆర్యభాషలు.

ఇక 'విభక్తి', లేదా అఖండ వాక్యవిభాగము, అనుదానికి ధాతురూప పదభాషల విషయమున సమన్వయమేమియుగనబడదు గదా. ఇది ప్రధానముగా ప్రత్యయాంత భాషలకు సంబంధించి యేర్పడినదే యనవలసియున్నది. ఇంతేగాక భాషాతత్వపరిశీలనము, భాషావ్యాకరణము (Linguistic analysis) అనునవికూడ మొట్టమొదట ప్రత్యయాంత భాషలగు నీయార్యభాషలకు సంబంధించినవిగానే బయలుదేరినట్లు కనబడుచున్నది.

భాషను వ్యాకరించుట అనగా సంపూర్ణభావములను వ్యక్తీకరించెడి భాషయందలి యఖండవాక్యములను గొన్నిటిని దీసికొని వాని నొండొంటితో బోల్చిచూచి, యా వాక్యములలోనే యే భాగములలోనెట్టి సామ్యము భేదముగలదో, ఏమేభాగములకంతంత యర్థమో విచారించి, ఆ యఖండవాక్యమును భేదించి, దానిలో నీ యీ ముక్క ఆ పూర్ణభావములో నీ యీ ఖండభావమును నూచించుచున్నదని నిర్ధారణచేయుటయేయై యున్నది. "వ్యాక్రియంతే-వివిచ్య ప్రదర్శ్యంతే ఆనేన కథ్వాః ఇతి వ్యాకరణం." దీని చేత యఖండ వాక్యమునందలి భాగములగు శబ్దములు విడగొట్టబడి, వాని రూపనిష్పత్తి

క్రమము లేదా వానికి వాక్యమున నితరభాగములతోగల సంబంధము వ్యక్తముగా చూపబడును గావున నిది వ్యాకరణ మనబడుచున్నది అని “వ్యాకరణ” శబ్దము పఠంజలిచే మహాభాష్యమున నిర్వచింపబడినది. అయితే ఈ కాలమున మనవ్యాకరణ కర్తలు చేయునది ఆయా భాషలలోని ఆ యఖండవాక్యములను విడగొట్టి పదములను ఎత్తిచూపి ఈ యా భాగమున కీమధ్యమనిగాని, వాని లక్షణమిట్టిదియనిగాని నిరూపించుటకాదు. ఈపని యేభాషా విషయములోనైనను ఆ భాషను మాటలాడు జనులు దాని నేకాలమందైతే సవిమర్శంబుగ నభ్యసింపగడంగియుండిరో ఆకాలమందలి తత్వజేతలచేతనే చేయబడియుండును. ఇతరభాషా సంస్కరము, తత్సంస్కరముచేరిగిన మార్పులునుగూడ, ఆయా కాలములందు స్వీయభాషా పరిశీలనమునకు వారిని ప్రోత్సహింపగలవు. కావున నేమాత్రమైనను పృథ్విలోనున్న నాగరక భాషల విషయములో నింతకు బూర్వము చాలకాలము క్రిందటనే ఆదివైయాకరణులు, లేదా తత్త్వజేతలు ఆయా భాషలలోని యఖండ వాక్యములను విభాగించి వానిలోనిన్ని విధములగు పదములున్నవని యేర్పరచియేయున్నారు వాని లక్షణములు కాలక్రమమున నిశ్చయింపబడి నిరూపింపబడుచువచ్చినవి. ఇట్టి లక్షణములనుబట్టి యే ఇటీవలి భాషా తత్త్వజ్ఞులకొందరు, ఇప్పటివరకు లక్షణయుక్తములు కాక నిలిచియున్న యనాగర భాషలను గొన్నిటిని గ్రహించి, యందలి యఖండ వాక్యములను క్రొత్తగా భేదించి, వానికి లక్షణమేర్పరుచుచున్నారు. కాని చరిత్ర కందిసంతకము భాషాస్వరూపమునుగూర్చి విచారణచేసి, భాషా వ్యాకరణమునకుగడంగిన వారిలో హిందూదేశీయులు, గ్రీకు దేశీయులును అగ్రగణ్యులుగా గనబడుచున్నారు. క్రీస్తు శకమునకు బూర్వమే గ్రీకు తత్త్వజేతలు, తర్కశాస్త్రముయొక్కయు, తత్త్వశాస్త్రముయొక్కయు సహాయముచే ముందు భాషమునందు లేదా అర్థమునందు విభాగములు గల్పించుకొని వానిని పితృ శబ్దమునకు - అనగా వాక్యమునకు అన్వయింపజేసినారు. వాక్యమున కర్తయని, క్రియయని భేదము కల్పించినది తత్త్వజేతలు. ప్లేటోకాలమునకు నామము, క్రియ అనుభాషా భాగములు మాత్రమేర్పడినవి. ఆరిస్టాటిల్ అను నాతడు, సముచ్చయములనుగూడ నిరూపింప “జెనోడొటన్” కాలమునకు సర్వనామము, ఆరిస్టార్ కస్ కాలమునకు ఉపస్థము భాషా భాగములుగా నేర్పడినట్లున్నవి. ఆరిస్టాటిలే వచనభేదమును, విభక్తులను సూచించినవాడైనను, వాని కప్పటికింకను సాంకేతిక పదములేర్పడలేదు. క్రియాపదముల యొక్కయు, నామవాచక పదములయొక్కయు విభక్తులలోగల భేదమింకను నిరూపింపబడలేదు. కాని మఱిగొంత కాలమునకు హోమరు (Homer) మహాకవి గ్రంథములను సవిమర్శంబుగ జదువుట ప్రారంభమైనకొలదిని గ్రీకుదేశీయులకు, మొదట ప్లేచ్చులని (Barbarians) బాల్కేనియనునని తూలనాడిన యితర దేశీయులతోడి, సంస్కరము పెరిగి వారి భాషల నభ్యసింపవలసిన యావశ్యకత కలిగినకొలదిని భాషాస్వరూపము బాగుగ విమర్శింపబడి, ఆయా భాషాభాగములకుదగిన వ్యాకరణ సంకేతములను కల్పింపబడజొచ్చినవి.



వైదికయుగము—భాషాతత్వ జిజ్ఞాస.

హిందూదేశమున నితరత చాల పూర్వముననే భాషా తత్వజిజ్ఞాస బయలుదేరుట, భాషావిభాగములను గూర్చిన నిశ్చయ జ్ఞాన మలవడుట, వ్యాకరణ సంప్రదాయములేర్పడుట లేటప్పించినట్లు తెలియుచున్నది. ఋగ్వేదకాలముననే యీ దేశమున భాషాయనునది వ్రాగూపముగ నొక దేవతగా భావింపబడుటయేగాక, ఆ దేవతయొక్క శక్తి స్వరూపములనుగూర్చి యనేక విధములగు స్తోత్రములు చేయబడినవి. ఋగ్వేదము 10 వ మండలము 125 వ సూక్తములో,

“ అహమేవ స్వయమిదం వదామి జుష్టం దేవేభి రుత మానుషేభిః

యం కామయే తం త ముగ్రం కృణోమి ।

తం బ్రాహ్మణం తం ఋషిం తం సుమేధాం

అహం జనాయ సమదం కృణోమ్యహం ద్యావాపృథివీ ఆవివేశ ” ॥

తానెవరిని ప్రేమించునో వానిని వీర్యవంతునిగను, బ్రహ్మస్వరూపునిగను, ఋషిగను చేయుననియు, భూమ్యాకాశముల నావరించుచుండుననియు నా దేవతచెప్పినట్లు చెప్ప బడియున్నది. ఈ దేవతయే ప్రజాపతికి సహచరియై లోకసృష్టికి కారకురాలుగను. సృష్టికర్తగా భావింపబడిన ప్రజాపతికి వాద్దేవత సహచరిగాను ఆతడు చేయుసృష్టికి కారకురాలుగాను తెలుపబడినది. అనగా, సృష్టిలోని వస్తువులకును వానిని బోధించు శబ్దములకును అవినాభావసంబంధము దీనిచే సూచితమగుచున్నట్లున్నది. దీనినే “ సిద్ధే శబ్దార్థ సంబంధ ” అను నూత్రమున శబ్దార్థములకు సంబంధము నిత్యమని చెప్పట మూలముగా మహాభాష్య కర్తయగు సతంజలి వ్యక్తముచేసినాడు.

“ అనాదినిధనం బ్రహ్మ శబ్దతత్వం ప్రచక్షతే ।

వివర్తతేష్ఠ భావేన ప్రక్రియా జగతోయతః ॥

అను వైయాకరణ భూషణకారుని శ్లోకముగూడ శబ్దార్థములకుగల సంబంధమునే తెలుపు చున్నది. దీనినిబట్టి శక్తి (energy) స్వరూపమగు శబ్ద(రూప) బ్రహ్మయే అర్థభావమున వివర్తమును బొందుటచే జగత్సృష్టి కలిగినదనుభావము వ్యక్తమగుచుండుటయేగాక శక్తి స్వరూపమునకును (form of energy) అర్థస్వరూపమునకును (form of matter) గల సాహచర్య సంబంధముకూడ సూచింపబడినట్లుయినది. కావున నిదియు ఋగ్వేదమున చెలువబడిన ప్రజాపతి వాద్దేవతా సాహచర్యము, సృష్టికారకత్వభావమునే యనునదింను చున్నట్లున్నది. వైదిక యుషులు తమయాంతరంగిక దృష్టిచే నాధునిక ప్రకృతిశాస్త్ర వేత్తలతోపరి పరిశ్రమచేసి యీ కాలమున కనిపెట్టగలిగిన శక్తి పదార్థములకుగల సంబంధమే (relation between matter and energy) వై ఋగ్వేద వాక్యములచే సూచింప

బడినదని యూహింపవచ్చును. అయితే ఈ శబ్దార్థముల సంబంధము నిత్యమేమైనను ఆయా యర్థములయందు తత్తచ్చ్యక్తిప్రయోగము మాత్రము లోకమువలన జరుగవలసినదే. “లోకతః అభిప్రయుక్తే శబ్దప్రయోగే” అనీ భావ్యకారుడు చెప్పియున్నాడు. అనగా లోకమున నొకశబ్ద మొక యర్థమును నూచింపగలుగుట లోకసంకేతమువలననేగాని (convention) స్వభావసిద్ధి\*ముగనో లేదా యీశ్వర సంకేతమువలననో మాత్రముకాదనట. దీనినే ఆధునికశబ్దశాస్త్రజ్ఞులు ‘convention’ అని చెప్పినారు.

బ్రాహ్మణములలో నీవాద్యేవతను గూర్చిన కథలనేకములుగలవు. ప్రజాపతియే ప్రపంచస్వరూపుడనియు, నాతడు తన సహచరియగు వాక్మను వదలివేయగా నామె యొక మహాప్రవాహమువలె నీ ప్రపంచమునంతను వ్యాపించి ముంచివేసినదనియు పంచవింశ బ్రాహ్మణమున (XX. 14-2) చెప్పబడియున్నది. ఒకప్పుడు మనసునవ్రను వాద్యేవతకును స్పర్థ కలుగగా, మనసు “నాకవగాహనకాని విషయమును దేనిని నీవు చెప్పలేవు. నేను దేనిని తలచిన దానినే నీ వనుకరించిచెప్పుచువు. కావున నేనేనీకంటె గొప్పదానను.” అని వాద్యేవితోచెప్పగా, నామె “నీవేమి తలచినను, నీకేమి తెలియవచ్చినను నామూలముననే తెలియవచ్చుచున్నది. నేనే తెలుపుచున్నాను. కావుననీకంటె నేనేగొప్పదానను” అని ప్రత్యుత్తరమిచ్చెనట. పిదప వీరిద్దరు ప్రజాపతినీ తమతగవు తీర్చువనియడుగగా “మనసు ననుసరించి దాని భావములనుకరించునదే వాక్మనియు, అనుసరించుదానికంటె ననుసరింపబడునదే గొప్పదిగావున వాక్మకంటె మనస్సే గొప్పద”ని చెప్పగా వాద్యేవత అతనిపై గోపించి హవిర్భాగమును దానాతనికి మట్టజేయని చెప్పినదట. ఆకారణముచేతనే,

\*“శక్తం పదం”

“ఆస్మాత్పదాదయమర్థోబోధవ్య ఇతి ఈశ్వర సంకేతశక్తిః”

అని తార్కికులు—

“We conclude, that the relation between the sound symbol, and the thing symbolized is wholly arbitrary, and that there is no natural or necessary connection between them.

Observe a child in the process of learning its mother tongue. It sees an object say a spoon, and hears a certain sound-complex. This happens repeatedly. Eventually this sound complex will evoke in it a certain mental image corresponding to the physical object. This is a conditional response. A french child would have a different conditioning. It is only as a long and complicated training that a child comes to understand the system of symbols that constitutes its native language, There is nothing natural or instinctive about it.”

—Palmer.

యజ్ఞములందు ప్రభావతికి హోమముచేయునపుడు ఆ హవిర్దాన మంత్రము మెల్లగా జెప్పబడుచున్నది. అని ఒక కథ శతపథ బ్రాహ్మణమున (1: 5: 81-2) గలదు. దీనిని బట్టి భావము, భాష, అనువాని సంబంధము, పాశ్చాత్యవ్యక్తియము మొదలగువానిని గూర్చిన చర్చ లాకాలముననే జరుగుచున్నట్లు తెలియుచున్నది. భాషలేనిదీ భావముకలుగుట సాధ్యముకాదు, వాక్సహాయములేనిదే సంకల్పముపుట్టుటకవకాశములేదు (no thinking without language) అనునిట్టి వాదము లిటీవలికాలమునగూడ బయలుదేరినవేగదా. తైత్తిరీయ బ్రాహ్మణమున వాక్కు, ఇంద్రుని భోగ్యయనియు ప్రపంచమంతయు నామెలో నిమిడియున్నదనియు, మంత్రద్రష్టలగు మహర్షులు, దేవతలునుగూడ నామెను మహా తపసునిచే సాధింతురనియు చెప్పబడినది. మొదట ఆవ్యాకృతమైయుండిన యీ వాక్కును అనగా భాషను తొలుత వ్యాకరించినవాడుకూడ ఇంద్రుడే యైనట్లు శతపథ బ్రాహ్మణము చెప్పుచున్నది,

“ వాన్వై పరాచీ ఆవ్యాకృతా అనదత్తే  
తే దేవా ఇంద్రమబ్రువన్ ఇమాం నో వాచం వ్యాకురు ।  
స మధ్యతోఽవక్రమ్య వ్యాకరోత్  
తేన వ్యాకృతా వాగుద్యతా ” ॥

ఈ ఇంద్రుడు దేవేంద్రుడో మఱియొక మానవేంద్రుడో చెప్పటకవకాశము లేదు గాని, ఈ కథవలన నీ భాష యొకకాలమున నవ్యాకృతమైయుండినదియు, తరువాత నింద్రుడను నాతడు దీనిని వ్యాకరించి లక్షణమేర్పరిచెననియు మాత్రము మనకు తెలియవచ్చుచున్నది. ఈ భాషలో పూర్వమొకకాలమున వైంద్రవ్యాకరణమునందొకటికలదను ప్రసిద్ధియుగలదు. పాణిని వ్యాకరణము బయలుదేరిన పిమ్మట నంతకు బూర్వమునగల వ్యాకరణములతో పాటు ఈ వైంద్రవ్యాకరణముగూడ నశించినదని సోమదేవుని కథా సరితాస్కరమున దెలుపబడిన యొక యైతిహ్యమువలన తెలియుచున్నది.

“ త త్రైకః పాణినిర్నామ జడబుద్ధితరోఽభవత్  
స కృతూమ పరిష్టైః ప్రేషితో వర్షభార్యయా  
అగచ్ఛత్తపనే భిన్నః విద్యాకామో హిమాలయం  
తత్ర తీర్ణేణ తపసా తోషితా దిందుశ్శేఖరాత్ ।  
సర్వవిద్యాముఖం తేన ప్రాప్తం వ్యాకరణం నవం  
తతశ్చాగత్య మామేవ వాచాయాహ్వాయతే స్మ సః  
ప్రపుత్రే చానయోర్వాదే ప్రయాతాః సప్త వాసరాః  
అప్తమేవస్మిన్ మయాతస్మిన్ జితే తత్సమనస్తరం  
సభస్థేన మహాఘోరో హుంకార శృంభు నా కృతః

తేన ప్రణవమైంద్రం త దస్మవ్యాకరణం భువి  
జితాః పాణినినా సర్వే మూర్ధ్నిభూతా వయం పునః ” ॥

దీనినిబట్టి కాళిదాసాదులవలెనే మొదట జడమతియైయుండిన పాణిని మహేశ్వరానుగ్రహమువలన నూతనవ్యాకరణమును సంపాదించుటయేగాక ప్రతిపక్షులను వాదమున నోడించి యంతకు బూర్వము వ్యాప్తిలోనున్న ఇంద్రవ్యాకరణము నీలోకమున నశింపజేసెననుగాధ తెలియుచున్నది. పాణిని వ్యాకరణ సూత్రములను రచించి వైదికతాక్షికభాషలకనుకూలమేర్పరచిన తరువాత ఆతని వ్యాకరణఫక్కియే యనుసరింపబడుటచే నితరవ్యాకరణములన్నియు వెనుకబడినవి. అట్లే కొన్ని రూపుమానియుండును.

ఎట్లైనను పాణినికి చిరపూర్వమే, మంత్ర బ్రాహ్మణముల కాలమునుండియు, భాషా తత్వవిమర్శన మీదేశమున జరుగుచునేయున్నదనియుననేకులు సుప్రసిద్ధ వైయాకరణులు అతనికి బూర్వ ముండిరనియు మనకు తెలియుచున్నది గదా. తొలుత పాతప్రపంచముల మూలముగ నొక సంతతినుండి మఱియొక సంతతికి వచ్చుచుండు వేదమంత్రము లుచ్చారణ భేదమునుబట్టి భిన్నభిన్న శాఖ లగుచుండగా, నట్టిమార్పుల సరికట్టుటకై ఆయాశాఖల యందలి స్వరవర్ణోచ్చారణ రీతులు నిర్ణయింపబడి “ప్రాతిశాఖ్యులను” గ్రంథములు రచింపబడినవి. బ్రాహ్మణములలోనిట్టి స్వరవర్ణోచ్చారణరీతులను తెలుపు భాగమునకు “శీటాధ్యాయము”ను పేరుకూడకలదని “తైత్తిరీయారణ్యకమున 7 వ కాండలోని “శీటాధ్యాయము”నుబట్టి తెలియుచున్నది. “అథ శీటాం వ్యాఖ్యాన్యామకి, వర్ణః స్వరః మాత్రా బలం సామసంతానః. ఇత్యుక్తః శీటాధ్యాయః ” అనికలదు. శిక్ష్యంతే వేదనాయోపదిశ్యంతే స్వరవర్ణాదయః యత్రాసౌ శీటా, సైవ శీటా —“ అని శాయనాచార్యులు దీనికి వ్యుత్పత్తి చెప్పినాడు. ఇచ్చట వర్ణములు (letters), స్వరము (accent), మాత్ర (quantity) ప్రాస్యద్విర్ణుప్లుతములు, బలం (organs of pronunciation) వర్ణోత్పత్తి క్రమము ; సామ (delivery) ఉచ్చారణ రీతి, సంతానము (euphonic laws) వర్ణములకలయిక అందువలనగలుగు మార్పులు; వీనిని గూర్చి యీ శీటాధ్యాయము చెప్పుచున్నది. శుక్ల యజుర్వేద బ్రాహ్మణమునుబట్టి (XIII-51) వచన భేదమును, ఛాందోగ్యోపనిషత్తును బట్టి స్పర్శ, స్వర, ఊష్ణవర్ణానిసాంకేతిక నామములు నాకాలమునకు బయలుదేరినట్లు స్పష్టము. ప్రాతిశాఖ్యలనాటికే విభక్తిష్టానమును, విభక్తులు సప్తసంఖ్యాకము లనిగూడ నిశ్చయింపబడినది. యాస్కాచార్యులు “నామాఖ్యాతోప సర్వనిపాతాః ” అని భాషా భాగములను చేర్చెనియున్నాడు. దీనినిబట్టి గ్రీకు భాషలోకం లెను ముందే గీర్వాణభాషలో భాషావ్యాకరణ క్రియాకలాపము బయలుదేరినట్లును ఇంతకు నతిప్రాచీనకాలమున నింద్రుడే తొలుతనే భాషలోని యఖండ వాక్యమును వ్యాకరించు పద్ధతినేర్పఱచి చూపెననియు తెలియచ్చుచున్నది.

అఖండ వాక్యవిభాగము—విభక్తి.

ఇంతకునీయఖండ వాక్యము విషయమై యింత విచారణచేల అను ప్రశ్నకలుగవచ్చును. భూభాగమున వ్యవహరింపబడు భావల పరస్పర సంబంధమును దెలిసికొని భాషాకుటుంబ ములనేర్పరచు విధానమునం దీయఖండ వాక్యలక్షణమునే మనము ముఖ్యముగా గమనింప వలసియుండును. ఏభాషలోనైనను అఖండవాక్యమును దెట్లు ఎప్పుడు వ్యవహరింపబడి యుండెనో మనకు దెలియదుగానా, అట్టి వాక్యమును మనము భాషాకుటుంబముల విభాగమున కాధారముగా నెట్లు చేసికొనగలము. అని ప్రశ్నించినచో, నా వాక్యలక్షణ ములు, తత్సంఘటనారీతులు నా భాషాసంప్రదాయములు నిటీవలబయలుదేరిన వ్యాకరణ ములలో ప్రతిఫలింపకతప్పదుగావున, నీవ్యాకరణములందలి లక్షణములను బట్టియే యా యా భాషల ప్రత్యేక లక్షణములను భాషాతత్వవేత్తలు గనిపెట్టగలుగుచున్నారు చెప్ప వలసియున్నది. కావుననే భాషలను కుటుంబములుగా నేర్పరచుటలో శబ్దజాలముకంటెను వ్యాకరణాంశములకే అనగా వాక్యసంఘటనా రీతులకే తేడాసంపూర్ణ వాక్యస్వరూప లక్షణమునకే ఎక్కువ ప్రాముఖ్య మివ్వవలసియున్నదని చెప్పబడుచున్నది. \* దీని తత్వాగ్రహేమనగా, లోకమున ప్రత్యేకవ్యక్తులరచేసే చాతులయొక్కయు మనస్సుంకల్ప ములు భిన్నములై యుండుటయేగాక ఆయా సంకల్పములను బహిర్గతముచేసి యితరులకు బోధపరచు రీతులుకూడ భిన్నముగ నేయుండుననుట. ఒకనికి స్వభావసిద్ధములుగా దోచిన భావములు భావప్రకటనరీతులు మఱియొకని కస్వాభావికములుగా దోచును. చీనా దేశస్థుని భాషయు నాతని వాక్యసంఘటనారీతియు నాతనికి స్వాభావికముగాదోచునే గాని మనకు బోధపడదు. కర్త, కర్మ, క్రియ ప్రత్యయములు మొదలగు భాషాసామగ్రి

\* It is different conception of the sentence and the form it takes which characterise the whole language. However much alike may have been the circumstances by which the first communities of man are surrounded, they yet viewed the world without them and their own relation to it with different eyes. The idea they formed of the sentence and its parts was not the same everywhere. When with growth of consciousness came also the formal expression in utterance of the relations of the several parts of the sentence, it is inevitable that this expression should clothe itself in essentially various forms. When we remember that the sentence and not the isolated word, is the starting point of philology, when we make it what the logician would term 'fundamental divisions' of our classification of speech—there is no longer any difficulty in distinguishing the families of speech and assigning to each its character and place. (Sayce. The Science of Language Vol. I. P. 3.)

లేకపోయిన నతడు కేవల ధాతురూపములతోనేట్లు వ్యవహరింపగలడని మనము తలంతుము. మన భాషయు నాతనికి కష్టముండవచ్చును. కావున ప్రతిజాతియు కొన్ని విశేషలక్షణములతో బయలుదేరినప్పుడు వారి భావభేదములందలి రీతులు వారి భాషయందును వాక్యసంఘటనా రీతులయందును బ్రతిఫలించి, వానిని భిన్నరూపములనొందించును. కావుననే ఆయాభాషలయందలి వాక్యసంఘటనా రీతులనుబట్టియే ఆయాభాషలను కుటుంబములనుగా నేర్పరచుట కవకాశము కలుగుచున్నదని భాషా తత్వవేత్తలు చెప్పుచున్నారు. ఈ వాక్యసంఘటనా రీతిని, అనగా—ఒక వాక్యములోని భిన్నభాగములు, వానికిగల పరస్పర సంబంధమును—నూచించునదే వ్యాకరణము.\* ఈ వాక్యసంఘటనా రీతులలోగల భేదమునుబట్టియే శబ్దశాస్త్రజ్ఞులిప్పుడు వ్యవహారములనున్న భాషలను కొన్ని తరగతులుగ విభజించినారు. స్థూలదృష్టితో జూచినచోనవి మూడువిధములుగలవిగ కనబడుచున్నవని యిదివరకే నూచింపబడినది. అందొకటి పదమున ప్రకృతి ప్రత్యయవిభాగముగాని వాక్యమున సాకాంతపదకదంబకముగాని లేని “ధాతురూప భాష”. రెండవది ధాతురూప పదములతోగూడినది. ఇందు భిన్నధాతుసంయోగముచే నగ్రభేదము నూచింపబడును. వాక్యమున పదములసంబంధము అనగా ఆకాంత-వాని స్థానమునుబట్టియే గ్రహింపబడును. దీనిని సంయుక్త ధాతురూప పదభాషయని (agglutinative language) అందురు. మూడవది ప్రత్యయాంత భాష (Inflexional Language). వాక్యవయవములగు పదములకు ప్రకృతి ప్రత్యయవిభాగముకలదు. వాక్యమునందలి యీ పదములకుగల పరస్పర సంబంధము, ఆ పదములపైజేరు ప్రత్యయముల మూలముగా వ్యక్తమగుచుండును. వాక్యమునందలి భిన్నాయవములగు పదములకుగల సంబంధమును దెలుపు నీ ప్రత్యయములనే విభక్తులందురు.

\* The mutual relations of the elements of a sentence as well as of fully formed sentences constitute grammar in its widest sense; they constitute the morphology of language. We have to discover the different mental points of view from which the structure of the sentence was regarded by the different races of mankind, to investigate and compare the various contrivances and processes through which these points of view eventually, found their fullest expression, to classify the modes of denoting the relations of grammar, at the disposal of language—to analyse the conceptions of grammar to ascertain the true origin and meaning of the so called rules of syntax and keep record of the changes that take place in the arrangement of words.”

నామవిభక్తి—క్రియావిభక్తి.

ఈ ప్రత్యయములు నామములపై జేరునవి కొన్ని, క్రియలపై జేరునవి కొన్ని యుండుటచే, నామవిభక్తులు క్రియా విభక్తులునని రెండు విధములుగనున్నవి. గీర్వాణ భాషలో నామముపై జేరు విభక్తి ప్రత్యయములకు 'సుప్ప్' లనియు, క్రియలపై జేరువానికి 'తిజ్జు' లనియు పాణిన్యాది వైయాకరణులు సంకేతము నేర్పరచుటచేత సుప్ప్విజ్జులు విభక్తులనబరగినవి. "సుప్తిజ్జోవిభక్తి సంక్షిప్తః". ఈ సుప్తిజ్జో రూపవిభక్తి ప్రత్యయము లంతమందుగలవే 'పదము' లను సంకేతమునా భాషలోబొందినవి. "సుప్తిజంతం పదం". ఇట్టి క్రియా విభక్తి ప్రత్యయముగాని, నామవిభక్తి ప్రత్యయముగాని అంతమందులేని శబ్దము వాక్యములో జేరుటకే యవకాశములేదు గావున, వైయాకరణులు "అపదం న ప్రయుంతీత" అని పదముకాని దానికి బ్రయోగాగ్గతలేదు, ప్రయోగింపగూడదు అని వ్యక్తముచేసి నిషేధించినారు. అనగా భాషలోని ప్రతివాక్యము సంపూర్ణార్థబోధకమై యుండును గనుకనూ, ఆ సంపూర్ణార్థమును బోధించువాక్యము వ్యాకరింపబడినపు డందలి ప్రతి అవయవము, అనగా ప్రతిపదము, లేదా, భాగము, తక్కిన అవయవములతో నేదో విధముగా, సంపూర్ణార్థబోధకకారకు, సంబంధించియే యుండవలయును గావుననూ, అనగా పరస్పరాకాంక్షగలవై యుండవలయును గావున, అట్టి యాకాంక్షలేని శబ్దమూత్రమునకు వాక్యమున స్థానము లేదనుటయే, అపదము ప్రయోగాగ్గతముకాదని వైయాకరణులు చెప్పుటలోగల విశేషము. వైయాకరణులు చెప్పిన వాక్యలక్షణమును, సుప్తిజో ప్రత్యయ స్వరూపలక్షణమును మనము మరికొంత పరిశీలించినచో వైభావ మింకను స్పష్టముగా బోధపడగలదు.

"విభక్తి" అనగా విభాగమని, అది సంపూర్ణార్థబోధకమగు అపద వాక్యమునందు వైయాకరణులచే బోధనాసాకర్యముకొఱకు కల్పింపబడిన విభాగమని, మనమిదివరకే గ్రహించియున్నాము గదా. ఈ విభజించుటలో నా వాక్యమున ముఖ్యభాగములగు నామము క్రియ అనువానిలో క్రియకే వైయాకరణులు ప్రాధాన్యమొసంగినారు. కావుననే సంస్కృత వైయాకరణులు వాక్యమునకు సంపూర్ణత్వము క్రియాపదమువలననే గలుగుచున్నదనియు, నందలి తక్కిన పదములయొక్క స్థితి యాక్రియతో సంబంధించియే - అనగా దానిపై నాధారపడియే యుండుననియు దలంచిరి. అట్లే "క్రియాన్వయిత్యం కారకత్వం" అనిచెప్పి నామ విభక్తులు క్రియతో నన్వయించునవిగావున వానికి కారకము లని పేరుపెట్టినారు. కాని వీరు కల్పించిన సప్తవిభక్తులలోను ఆరు మాత్రమే కారక విభక్తులైనవి. షష్టివిభక్తి నామముతోడనే సాక్షాత్సంబంధము కలదగుటచే కారక విభక్తికాలేదు. అనగా క్రియాపదముతో నన్వయించునది కాదన్నమాట.

వాక్యమున క్రియా ప్రాధాన్యము.

ఈ క్రియా ప్రాధాన్యము వీరు చెప్పిన వాక్యలక్షణమునుబట్టియే వ్యక్తమగుచున్నది.

“వాక్యం హి నామ కారకాద్యన్విత క్రియాప్రాధాన్యైకవిశేష్యక బోధసాధన పదకదంబకం”

సాకాంక్షావయవం భేదే పరానాకాంక్షశబ్దకం ।

క్రియాప్రధాన మేకాంక్షం సగుణం వాక్యముచ్యతే ॥

(వాక్యపదీయం)

“క్రియానుసంగణ వివా న పదార్థః ప్రతీయతే” అనుటయేగాక “ఆఖ్యాతం సకారక విశేషణం క్రియాప్రాధాన్యైక విశేష్యక బోధకం” అనుటచే కారకాదులు విశేషణములు, క్రియ విశేష్యమునగుటచే దీని ప్రాధాన్యము సాధింపబడినది.

ఒక వాక్యార్థము సంపూర్ణమై యుండవలయునంటే రాముడు, రాముడు, అనిగాని పులి, పులి అనిగాని యొక నామముచ్ఛరింపబడినంత మాత్రముననే, కాదనియు, వచ్చు అను ఆగమన క్రియానుసంగమునగాని అర్థప్రతీతి కలుగదనియు దీనిభావము. దీనినే “ఆకాంక్ష” యని చెప్పినారు. “ఆకాంక్షా యోగ్యతా సన్నిధిశ్చ వాక్యార్థజ్ఞానహేతుః” అని తార్కికులు. ఆకాంక్షయనగా వాక్యమున బ్రయోగింపబడిన ఒక పదమునకు ఏమిటి యొక పదము ప్రయుక్తము కాకపోయినచో అన్వయమునకు భంగముకలిగి అర్థప్రతీతికాక పోవుట తటస్థించునో అట్టి ఆ పదముచ్ఛట బ్రయోగింపబడియుండుటయే ఆకాంక్ష.

“పదస్య పదాంతరవ్యతిరేక ప్రయుక్తా స్వయా నను భౌవకత్వం” ఆకాంక్షా.

రాముడు, పులి, అన్నంత మాత్రమున సంపూర్ణార్థబోధ కలుగలేదు. రాముడు వెళ్ళెను, పులి వచ్చెను. అని క్రియానుసంగము కలిగినంతనే అది సంపూర్ణ వాక్యమై సంపూర్ణార్థకబోధకమైనది. వాక్యమున నీక్రియను లేదా ధాతువును క్రియాపదముగా జేయుటకు తిజాదులు చేర్పబడుచున్నవి. ఈతిజాదులే క్రియావిధక్తి ప్రత్యయములుగా జెప్పబడినవి. ఇచ్చట ‘తిక్తి’ అనునది పాణిని తన వ్యాకరణ ప్రక్రియలో సంగ్రహ త్వము సౌలభ్యము సాధించుటకుగా కల్పించుకొనిన వ్యాకరణ సంతేతమగు ప్రత్యాహార ఛక్తికి జేసినది. ఇందుజేరిన తి, తః, అన్తి అను ప్రత్యయములకు విధక్తి సంజ్ఞనచ్చుటకు గారణమేమి, ఇవి నామ విధక్తులకంటె నెట్లు భిన్నములగుచున్నవి అని విచారింపవలసి యున్నది.

తి, తః, అన్తి; సి, థః, థ; మి, వః, మః; అని క్రియా రూపములలో ధాతువులపై లింగ, వచన భేదమును దెలుపుటకుగా జేర్పబడు చిన్నములకు తిజ్జులని పేరుపెట్టినవాడు పాణిని. దీనిని బట్టి క్రియావిధక్తి అనగా, వ్యాచారాశ్రయమై పురుష వచన భేదమును నూలించు సర్వనామ చిన్నము అని తేలుచున్నది. ప్రథమ మధ్య మేత్తమ పురుషులను ఏకవచన, ద్వివచన బహువచనములను మూడు వచనములందును



నూచించు తొమ్మిది చిహ్నములే ఆత్మనేపద పరమైపద భేదముచే పదునెనిమిదై 'తిజ్జ'లను సంజ్ఞను బడసినవి. ఈ ప్రత్యయము లాభాషలో కాలాదిభేదమునుబట్టి యనేకవిధములగు మార్పులకు లోనగుచుండుటయు గలదు. వాస్తవముగా నీప్రత్యయము లాయావచనములం దాయాపురుష వాచకములే యగుటచేత నాయాపురుషులలోని సర్వనామ రూపములేయని మనము శంకింపవచ్చును. కాని యీ భాషలోని సర్వనామ రూపములకును క్రియాపదముల తుదినిగానబడు పురుషనూచక భాగములకును ఏమాత్రము సంబంధము కనబడకపోవుటయేగాక, కాలాది భేదమును నూచించునప్పుడు క్రియాపదములలో నీప్రత్యయము లనేకవిధముల మార్పునొందుచుండుటచేత, నివి కేవల సంకేతరూపములుగా గ్రహింపబడి, క్రియా విభక్తి ప్రత్యయములనబడుట తటస్థించినది. ఈ ప్రత్యయములు కేవల పురుషవచన ద్యోతకములేగాని కాలాదిభేదమును నూచించునవికూడ కావు. కాలాది భేదమును నూచించుటకు ఇతర ప్రత్యయములు ఆగమాదులు కలవు. వానిని నివి చేర్చబడి నప్పు డిదియు గొన్ని మార్పులకులోను కావచ్చును. ఇట్లు పరిశీలంపగా నీక్రియావిభక్తు లనునవి నామవిభక్తులవలె సంపూర్ణ వాక్యమునుండి సాకాక్షావయవములను భేదించుటచే నేర్పడినవికాక, కేవల క్రియాపద రూపమునందలి పురుషవచన భేదమును మాత్రము నూచించు సర్వనామరూప చిహ్నములే యని మనము గ్రహింపవలసియున్నది. నువ్వి విభక్తులలో నొకప్రత్యయ మొక్కొక విభక్తిలోని యొక వచనమును నూచించునట్లే క్రియా విభక్తులలోని ఒక్కొక్క ప్రత్యయము ఒక్కొక పురుషయొక్క ఒక వచనమును నూచించుచున్నది.

ఈ ప్రత్యయములనబడునవి సర్వనామ రూపచిహ్నములేగావున నాక్రియాపదముల తుదను సర్వనామరూపములే వ్యక్తముగా గనబడుచున్నచో, వీనిని ప్రత్యయమాత్రములుగా గాని, క్రియావిభక్తులుగాని పరిగణింపవలసిన యావశ్యకతయే లేకపోయెడిది. తుదినినిలచిన సర్వనామ రూపమునకు కాలాదిచిహ్నములతో గూడిన ధాతువు విశేషణమైయుండెడిది. ప్రస్తుతము దక్షిణ హిందూదేశభాషల విషయమున బరిశీలించినచో, చేయుచున్నాను, చేయుచున్నావు, చేయుచున్నవాడు, అను వానిలోని ను, వు, డు అనునవి నేను, నీవు, వాడు అను సర్వనామముల భాగములేయనుట వ్యక్తమేగావున, నీభాషలోని విభక్తులలో క్రియా విభక్తులను వానిని తేర్పవలసిన యావశ్యకతయే లేదనవచ్చును. ఇచ్చట సర్వనామమునకే ప్రాధాన్యము. క్రియ అనువానిలో ధాతు వీ సర్వనామమునకు విశేషణమై నిలుచుచున్నది. గీర్వాణ భాషలోగూడ ప్రథమ పురుష ప్రత్యయములగు 'తి' లె, మొదలగునవి సర్వనామ శబ్దమునకు సంబంధించినవేయైనను నవి విక్రియ మారిపోయియుండుటచే సర్వనామావశిష్టభాగములుగా గ్రహింపబడుటలేదు. కావుననే ప్రాచీన హైందవ వైయాకరణులు, వీనినట్లు తలంపక క్రియా విభక్తులుగానే చెప్పినారు. ఐనను "ఫలవా్యాపారయార్థాతురాశ్రయే తు తిజః స్మృతాః" అని కొందరు ధాతునిష్ఠులగు ఫలవా్యాపారములకు తిజ్జే ఆశ్రయమని చెప్పుటచే వీని నిజలక్షణము గ్రహింప బడలేదని చెప్పుటకు నవకాశము

లేదు. ఈ తి, తే, మి, మః మొదలగునవి కాలాదిభేదమును నూచించు క్రియారూపములలో నింకను విశేషములగు మార్పులను జెందియుండుటచే నచ్చట వీని స్వరూపమును గుర్తించుటకే సాధ్యమగుటలేదు. ఇట్లు క్రియా విభక్తులనబడు తిజ్ఞాదుల విషయములోనవి యా క్రియాపదములలో నిర్వర్తించు ధర్మమును (function) బట్టియైనను అవి సర్వనామ రూపముల యనభిప్రాయమునై యుండునోమోయని యూహించుటకును వాని పోలికల జాడలు తీయుటకును అవకాశమున్నదిగాని, నామ విభక్తుల విషయములోనట్టి యూహాకృత నవకాశమేమియు కలుగుట లేదు.

ఈ నామవిభక్తులకు సుప్పలని పాణినిసంకేతము. సు, అను ప్రథమైక వచన ప్రత్యయముతో ప్రారంభించి, పవర్ణాంతమగు 'సుప్' అను సప్తమీ బహువచన ప్రత్యయముతో సంతమగు నీయిరువదొక్క ప్రత్యయములకు 'సుప్' అని ప్రత్యాహార సంజ్ఞ కల్పించుటచే నామవిభక్తులు సుప్పలనవి. ఈ శబ్దములు సుబంతములైనవి. ఈ సుప్పలినవదొక్కటియు మామ వచనములను నూచించు ఏడు విభక్తులైనవి. వీనికి ప్రథమా ద్వితీయాది సంఖ్యానాచక శబ్దములే సంకేతములైనవి. అనాడు పాణినిచేసిన యా సంకేతమే యీ నాటికిని హిందూ దేశభాష లన్నిటిలో ననుసరింపబడుచున్నది. అయితే యీ ప్రథమాది సంకేతము పాణినిచేసినను, ఈ భాషలో సంపూర్ణ వాక్యము నందలి పదములకు గల సంబంధ రీతులు సప్తవిధములుగా గ్రహింపబడియుండుట అంతకుంటెను ప్రాచీనము కావచ్చును. కొన్ని ఇండియూరపియన్ భాషలలో నాలుగే విభక్తులగుటచే నిది క్రమముగా బెరుగుచువచ్చిననియు దలంపవలసియున్నది.

**విభక్తులు**—వాని యర్థములు.

ఈ భాషలలో విభక్తులేడు అని చెప్పుటలోగల విశేషమేమనగా నీభాషలను ప్రాచీనకాలమున న్వనహరించినవారు అందలి సంపూర్ణాథ బోధకంబగు వాక్యమందలి యవయవముల సంబంధ మేడురీతుల నుండునట్లు భావించిరి తలంపదగియుండుటయే. వాక్యమున క్రియాపదమునకు బ్రాధాన్య మివ్వబడి యదివిశేష్యముగా గ్రహింపబడి యున్నందున వాక్యములోని తక్కిన పదములన్నియు దానికి విశేషణములు. అనగా క్రియాపదముతో నన్వయించునవై యుండవలయును. ఈ కారణముచేతనే తక్కిన విభక్తులు “కారకము”లు క్రియాన్వయముకలవి యైనవి. కాని యేడు విభక్తులలో సంబంధార్థమును జెలుపునదిగావున నామముతో నన్వయించునదగుటచే, వ్యక్తివిభక్తికి మాత్రము క్రియాన్వయిత్వములేదు కావున అది కారకముకాదు. తక్కిన యారే కారకములు. ఒక నామవాచకపదముతో మఱియొక నామవాచక పదము సంబంధార్థమున సమన్వయించునని భావింపబడినట్లే, ఒక వాక్యమున నామవాచక పదములు క్రియాపదముతో నన్వయించు రీతులు లేదా అర్థములు ఆరువిధములుగానుండినట్లు వారిచే భావింపబడినది. అందు మొదటిది కర్తృత్వము అనగా క్రియనుచేయువానిని లేదా క్రియా ఫలమును

బొందువానిని నూచించునది. ఇది ప్రథమా విభక్తి. కర్తకు ఈస్థితమమగునది, అనగా కర్తచేయు క్రియకు ఫలముగా నాతడు పొందనిచ్చుచుంచినది కర్త సమ్మతకలదగును. దానిని నూచించుశబ్దము “అం” మొదలగు ద్వితీయా ప్రత్యయములను గ్రహించి వాక్యమున బ్రయోగింపబడుచుండును. కర్తచేయు కర్మకు సాధనభూతము కరణము, దీనికి నూచించు శబ్దము తృతీయా ప్రత్యయములతో గూడియుండును. ఒకదానినుండి విత్తేమము కలిగిన నది దేనినుండి కలుగునో అది అపాదానసంజ్ఞ కలదగును. అది పంచమా ప్రత్యయములను గ్రహించును. క్రియాకాధారమగునది అధికరణము ఆయస్థమును నూచించు శబ్దమునకు సప్తమీవిభక్తి వచ్చును. పరిశీలించినచో నింక ననేకవిభములగు నర్థములు లేకపోలేదు గాని, మొదట నఖండ వాక్యము విభాగింపబడినపు డీ సప్తవిభాగములే గ్రహింపబడియుండుటచే గాబోలు సప్తవిభక్తులే యేర్పడుటయు, నితరార్థములనుగూడ వీనిలోనేదో యొకదాని యందంతర్భూతముచేసియో, లేదా ప్రతిపదవిభక్తియని, యొకదానిని కల్పించుకొనియో వైయాకరణము సరిపెట్టికొని యూరకుండిరి.

ఇట్టియర్థములు క్రియాస్వయము గలవి ఆరువిధములుగ మాత్రమే గ్రహింపబడినను ఇంక ననేకార్థములందుగూడ నీవిభక్తి ప్రత్యయములు శబ్దములపై జేయచునేయున్నవి. వాటికన్నిటికిని ప్రయోగములను బట్టి ప్రత్యేక విధులు నూత్రములును కల్పింపబడినవి. ఈ ప్రత్యయములనుబడువానికి స్వతంత్రమగు నర్థమేమియు నివ్వడు తెలియుటలేదు గనుక నీ యారు విధములగు భావములేగాక వ్యవహారమునుబట్టి యింక ననేకార్థములలోగూడ వీని నుపయోగించుకొనక తప్పినదికాదు. వాస్తవముగా నిట్టియర్థములనేకములుగానుండును. అట్టియర్థములను తత్త్వదర్శనోధక శబ్దములను ప్రధానశబ్దమునకుజేర్చి చెప్పుకొనుచుండుట సహజరీతి. అట్టిరీతియే సంయుక్తపద రూపభాషలలో గనబడుచున్నది.

ద్రావిడభాషలనబడు నీడక్షిణదేశ భాషలలో సామాన్యముగా నర్థభేదములను నూచించుటకు తత్త్వదర్శనోధకములగు శబ్దములే చేర్పబడుచుండును. గావున సంస్కృతాద్యర్థ భాషలలోపలేనే విభక్తు లేడేకలవని తలంచిన తత్త్వభాషావైయాకరణులవలెనే మనమును తలంప నవసరములేదని కాష్టెల్ పండితుడు చెప్పియున్నాడు.\* ఏల యనగా

\* On proceeding to analyse the case-formation of the Dravidian languages, we shall follow the order in which they have been arranged by Dravidian grammarians, which is the same as that of the Sanskrit. The imitation of Sanskrit in this particular was certainly an error; for whilst in Sanskrit there are eight cases only, the number of cases in Tamil, Telugu, etc., is almost indefinite. Every post position annexed to a noun constitutes, properly speaking, a new case; and therefore the number of such cases depends upon the requirements of the speaker, and the different shades of meaning he wishes to express.

(Comp. Grammar, P. 254—55.)

సంస్కృతాది భాషలలో విభక్తులు (సంబోధనముతోగూడచేరి) ఎనిమిది మాత్రమే యైయుండగా తెలుగు, తమిళము మొదలగు దక్షిణ దేశభాషలలోనవి యసంఖ్యాక ములైయుండవచ్చును. ఒక నామవాచక శబ్దము తరువాత నేయర్థమున నైన నొక శబ్దము చేర్పబడినచో నదియొక విభక్తియేయగును. కావున నిందివిభక్తుల సంఖ్య కక్ష్యవివక్షతోద్ధీ నమై అర్థభేదములనుబట్టి యుండు నేగాని నియతమైయుండుననుట కవకాశము లేదు. భాషలోనాతడు ప్రయోగించు భావచ్ఛాయలనుబట్టి యవి పెరుగుచు నేయుండును. అని యాతని భావము.

అయితే యీ దేశభాషా వైయాకరణము మొదటినుండియు సంస్కృతభాషా పండితులై తత్సంప్రదాయముసారలే యైయుండుటచేత, నీభాషలకు వ్యాకరణము రచించునప్పుడు సంస్కృత వ్యాకరణ సాంప్రదాయక పద్ధతుల నవలంబించిరేగాని, యీ భాషల సహజలక్షణములను బరిశీలించి తదనుగుణముగ రచించినవారు కాలేదు. అప్పుడది సాధ్యమైన పనియు కాదు. తుదకుసౌకర్యముకొరకని చెప్పచూ కాడ్జెస్ట్ పండితుడు కూడ నవలంబించినట్లే, వారును సంస్కృతమున నలవాటైన ఆ పద్ధతినే యవలంబించి తద్భాషా సంప్రదాయములను తద్వ్యాకరణ సంకేతములనుగూడ నీవ్యాకరణములలోనికి జొప్పించిరి.

ఆర్యద్రావిడ భాషావిభక్తులు—వాని భేదము.

ఇకనీ విభక్తుల సంఖ్యావిషయముననేగాక వీని యితర లక్షణముల విషయమునగూడ సంస్కృతాద్యార్య భాషలకును తెలుగు, తమిళము మొదలగు దక్షిణ దేశభాషలకును విశేష వ్యత్యాసములకులు. ఆయా విభక్త్యర్థముల నామవాచక శబ్దములపై కేర్పబడు చిహ్నములు ద్రావిడాది భాషలలో వాని ప్రత్యేకతను నూచింపగల స్వతంత్రశబ్దములుగానే గనబడుచున్నవి. కొన్ని మాత్రము తమ మూలార్థమును గోలుపోయి ప్రత్యయావధను బొందినవని చెప్పదగియున్నను, వాని పూర్వచరిత్ర నించుక యన్వేషించినచో వాని మూలరూపములను గనిపట్టి యవి స్వతంత్ర శబ్దముల యవిశిష్ట భాగములని చూపుట యసాధ్యముకాబోదు. ఈ కుటుంబమునకు జెందిన కొన్ని భాషలలో అనగా బాగా నాగరకత, అభివృద్ధి నందని భాషలలో కొన్ని విభక్తులకు ప్రత్యేక ప్రత్యయములే లేవు. ఇందుకుదాహరణముగా 'తుద' భాషలో ప్రభుమా, ద్వితీయా, మవలకు ప్రత్యేక విభక్తి ప్రత్యయములు లేవు. తుదభాషలోనేకాదు, తెనుగునగూడ కొన్నియమహద్దేశ్య శబ్దములపై నీవిభక్త్యర్థముల దెలుపుటకు ప్రత్యేక ప్రత్యయములనుగాని పదములనుగాని కేర్ప నావశ్యకతయే యుండదు. చూడుడు—ఆ చెట్టుపడిపోయినది; వాడు చెట్టుకొట్టి చేసి నాడు. ఆ చెట్టునీడ నాశ్రయింతము. దీనిని బట్టి చూడగా నాయావిభక్త్యర్థములను నూచించు మార్గములు కాలక్రమమును పెరిగి వానిని నూచించుటకు కొన్ని శబ్దములు

నియతముగా ప్రయోగింపబడుచున్న మఱికొంత కాలమున కవి కొంతమార్పుకొంది పదప నూచకములు మాత్రమగుచుండుట తటస్థించినదని తెలియవచ్చుచున్నది.

సంస్కృతాద్యర్థ భాషలలోని విభక్తి ప్రత్యయములు ఏకవచన ద్వివచన బహువచనములందు భిన్నరూపములు కలవైయున్నవి. ద్రావిడ భాషలలో నట్లుకాదు. వీనికి వచనభేదము లేదు. రెండు వచనములలోను, ఒక్కటే ప్రత్యయము లేదా శబ్దము, తత్త్వవిభక్తిగ్రంథమును నూచించుటకుగా జేర్పబడును. ఇది, ఏకవచనమున ప్రాతిపదికమునైనది, బహువచనమున నాప్రాతిపదిక నై జేర్పబడిన బహువచన చిహ్నమునైనది చేర్పబడును. ఈ ప్రత్యయమందుగాని శబ్దమందుగాని సామాన్యముగా నేవిధ మగుమార్పు నుండదు. పూర్వమునగల ప్రాతిపదికమందలి స్వరమునుబట్టి ఒకప్పుడు స్వరసామ్యముచే (Harmonic sequence of vowels) విభక్తియందలి ను నికావచ్చును, టు అనునదికి కావచ్చును (ఉదా—హరిని, శంభును; హరికి, రామునకు), గాని యీ మార్పు భిన్నవర్ణము లంతమందుగల సంస్కృత శబ్దములపై విభక్తి ప్రత్యయములు నిలిచినప్పుడు గలుగు మార్పునంటిది కాదు. సంస్కృతమున అకారాంత శబ్దములపై కు ప్రత్యయము విసర్గగామారి నిలుచును. కాని ఋకారాంత శబ్దములపైని హలంతశబ్దములపైని కేవలము లోపించును. అకారాంతశబ్దములపై విసర్గ తృతీయా బహువచనమున జేరుచుండగా, ఇతర శబ్దములపై నది భిన్నగా మారుచున్నది. ఇట్లే శబ్దాంత్యవర్ణమునుబట్టి యీ విభక్తి ప్రత్యయములు మారుటయుగలదు. ఇట్లు శబ్దభేదమును బట్టియు, శబ్దాంత్యమునగల వర్ణభేదమును బట్టియు విభక్తి ప్రత్యయములలో మార్పుగలుగుట ద్రావిడ భాషలలోలేదు. కావుననే ద్రావిడ భాషలలోని నామ విభక్తిప్రక్రియ యొకేవిధము గలవై యున్నదని చెప్పబడుచున్నది. \* విభక్తి ప్రత్యయములు లేదా తద్వ్యతిరేక శబ్దములు పరమైనపుడు ప్రాతిపదికలో నొక్కొక్కప్పుడు కొంత మార్పుగలుగవచ్చును. ఈ మార్పు కొన్ని శబ్దములపై నాపవిభక్తిక ప్రత్యయములుచేరుట మూలముగా జేర్పబడుచున్నది. దీని వలన గలుగు ఫలితమే మనగా, వీని మూలముగా ప్రాతిపదికము విశేషణముగా మారుచుండుటయే. విభక్తి పరమైనపుడు ప్రాతిపదికపై జేరు కొన్ని శబ్దములన జాపవిభక్తికములని వైయాకరణులు సంకేతముచేసినారు. కాని వీరవి యచ్చటనెందుకు చేరుచున్నవో, ఇచ్చట

\* There is only one declension, I conceive, properly so called, in the Dravidian Languages, as in the Scythian family generally. Those varieties of inflexional increments which have been called declension by some scholars, both native and European, appear to me to constitute but one declension, for there is no difference between one and another with respect to the signs of case. (Caldwell-Com, Dr. Gr.)

నివి నిర్వృత్తింను ధర్మమేమా వీని తత్వమెట్టిదో అని పరిశీలించినట్లుగపడదు. కావున నీభాషలలోని జౌపవిభక్తికముల స్వరూపమును వాని ధర్మమును గ్రహించినచో నీ భాషా పరిణామ తత్వముకూడ కొంత బోధపడగలదని తోచుచున్నది. కావున వాని నింనుక పరిశీలించెము.

### జౌపవిభక్తికములు.

తెలుగులో “ఇ, టి, తి” తమిళమున ‘ఇన్’ “అత్తు” అనునవి, కన్నడమున ‘అద్’ అనునది జౌపవిభక్తికము లనబడుచున్నవి. ఈ ప్రత్యయము నీభాషలలో విభక్తి ప్రత్యయము చేరినప్పుడేగాక, కేవల సంబంధార్థమును దెలుపు నప్పుడుగూడ ప్రాతిపదికమునై జేరుచున్నవి. ఉదా—తె. కాలు-కాలినోప్పి, నోరు-నోటిమాట, నూయి-నూగినరు. త. కుళం-కుళహ్నుమాన్. క. మరమ్-మరద కొంబు.

తెలుగులో, ‘ఇ, టి, తి’ అనునవి మూడు ప్రత్యయములు ప్రత్యేకముగా గనబడుచున్నను, వీనిలో ఇకారమే ప్రధానమైనది. ఇందు ఇకారము వైనిలేని టకార తకారము లతోగూడిన రూపములు గాన వచ్చుటలేదు. ఈ ‘ఇ’ అనునది, తమిళమునందలి ‘ఇన్’ అనుదానికి సంబంధించినదేగావచ్చును. ఇన్ అనునది ‘ని’ అనురూపమునగూడ తెలుగులో సామాన్యముగా అకారాంత తత్వము శబ్దములపై గానవచ్చుచున్నది. రామ-రాముని (రాముని కృప). కాని సామాన్యముగా నితర జేశ్యశబ్దములపై నీవర్గములు చేరకయే సంబంధార్థము నూచితమగుచుండుటయేగాక, విభక్తి ప్రత్యయములుచేరినప్పుడు కూడ నివి చేరుటయేలేదు. ఉదా—హరి-హరిపూజ, తల్లి-తల్లిపాలు, చెట్టు-చెట్టు కొమ్మ, తండ్రిమాట, అన్నపాలు, పాన్-పాన్ముడి, కడు-కడునడై.

అనగా నీభాషలో నొక నామవాచక శబ్దమునై మరియొకటి నిలిచినపుడు దాని స్థానమునుబట్టియే మొదటిది రెండవదానికి విశేషణమగుచున్నదన్నమాట. \*ఇది యీ భాషలలో నతిప్రాచీనమగు సంప్రదాయమైయుండును. ఈ విశేషణ విశేష్యభావమును పూర్వపదాంత్య వర్గమును ద్వితీయము నొందించుటచే నూచించు నాచారము లేరువారే బయలు దేరినట్లుగపడుచున్నది. ఈ పద్ధతి తమిళములో గనబడినట్లుగా దెనుగున గనబడదు. కాని దాని స్వరూపమును మన మిదిభాషలోగూడ గుర్తింపలేకపోము. ఉదా.—త. నాడు-నాట్టు వరక్కం (custom of the country) దీనికి సప్తమివిభక్తి ప్రత్యయమగు

\*The majority of adjectives in all the Dravidian dialects are nouns of quality or relation, which become adjectives by position alone, without any structural change whatever, and without ceasing to be in themselves nouns of quality.

‘ఇల్’ చేర్చినప్పుడుకూడా నాడు-నాట్టు అగుచున్నది. నాడు-(నడు) నాట్టిల్ (in the country). అనగా విభక్త్యర్థక ప్రత్యయము, లేదా శబ్దము పరమందు చేరినపుడు పూర్వమందున్న ప్రాతిపదిక విశేషణత్వమును బొందుచున్నదన్నమాట. ఈ విశేషణత్వము అందలి తుది హల్లు ద్వితీయమును పరుషత్వమును బొందుటవలన దానికి కలుగుచున్నది. త. నడ-నట్టిలుం, త. ఇరుంబు-ఇరుప్పక్కోల్, తె. ఇనుము-ఇనుప కడ్డి. దీనినే “విశేషణ సమాసములలో నామౌద్ది కనుమౌద్దుల మువ్వమునకు పక్ష పవర్ణంబులగు” అని ఆంధ్ర వైయాకరణులు పవర్ణవిధానముచే నూచించినారు. ఇట్టిదే-పాంబు-పాము-పా పక్షిను. త. ఆటు=river ఆట్టు కక్కరై = river bank, నాడు- నాట్టుపురం; తె. ఏటు-ఏటిగట్టు; నీరు-నీటిబుగ్గ; సేయి-సేతిచెంబు; పల్లు-(పన్ను)-పంటినొప్పి; ఈ మొదలగు రూపములలో తమిళమున పదాంత ‘ఱ’ కార టకారాదులు ద్వితీయమును పరుషత్వమును బొంది విశేషణత్వమును బొందగా, తెలుగున కొన్ని ద్వితీయమును కొన్ని పరుషత్వమును బొందుటయేగాక, మఱియుక ‘ఇ’ కారమునుగూడ గ్రహించుచున్నది. వై బువర్ణాంత శబ్దములుకూడ తమిళమున ద్వితీయమును పరుషత్వమును బొందియుండగా, తెలుగున నది పరుషత్వమును బొందుటయేగాక ఒక ‘అ’ కారమునుగూడ గ్రహించుచున్నది. ఇట్టి రూపములను బోల్చిపరిశీలించగా, పదాంత్యహల్లుకు ద్వితీయము కలుగుటచేతనేగాక, వానిపై ఇ కార, అకారములు చేరుటచేతగూడ నామనాచక పదములకు విశేషణత్వము సిద్ధించుచున్నట్లు తెలియుచున్నది. ఈ ‘ఇ’కారము తమిళమున ‘ఇణ’ అను ఔపవిభక్తిక ప్రత్యయముతో సంబంధించినదై, మొదట స్థలనాచకము, పిదప సప్తమివిభక్తి ప్రత్యయము గూడ నైన “ఇల్” అను దాని రూపాంతరము లేదా అవశిష్ట భాగము అయియుండును. ఈ ‘ఇ’కారమే తెలుగులోని డుమంత సర్వనామ రూపములపై జేరి వానిని విశేషణత్వము కల్పించుచున్నది. అవణ్, ఇవణ్, ఎవణ్ అను శబ్దముల ప్రథమారూపము అవన్టు, వాన్టు, వాడు—వీడు, ఎవడు, కాగా, దీని ప్రథమేతరవిభక్తి రూపము ‘ఇ’కార సహితమై విశేషణ రూపమైనది. అవణ్ + ఇ=అవని-వాని, ఇవణ్ + ఇ=ఇవని-వీని, ఎవణ్ + ఎవని వేని. వాని పుస్తకమన్నపుడు సంబంధార్థకమును, ప్రథమేతర విభక్త్యంగము నైనది. ఇట్లే పాపక్షిడు, ఇనుపకోలు అనువానిలో విశేషణతా పాదక విహ్వముగానున్న ‘అ’ అనునది, ఈ ఇకారమువలననే, ఆత్మార్థక సర్వనామములలో నేకవచన బహువచన రూపములు రెండిటిలోను గానవచ్చుచున్నది. తాను-అనుదానికి ‘తన’ అనునది విశేషణరూపముగుటకు ఈ అకారమే కారణముగదా. బహు. తాను—తమ, మేము-మన. తమిళ కన్నడములలోగూడ తాణ్-అనునది ప్రథమేతర విభక్తులలో ప్రాసక్త్యమునుమాత్రము బొంది-తణ్-అగుచున్నది. ఇదియే తాము, మేము శబ్దముల ప్రథమేతర విభక్తికి అంగముకూడ నగుచున్నది. తెలుగున ప్రథమేతరవిభక్తి ప్రత్యయములు అకారాంతములగు తమ, మన అను వానిపై జేర్చబడుచున్నవి. తాము—తమచేత, తమయందు, మనము—మనచేత, మన యందు. ఇతర శబ్దములలోగూడ ప్రథమేతర విభక్తులందు బహువచన చిహ్నమగు ‘లు’వర్ణ

మునై 'అ'కారము చేరిన తరువాతనే ఆయా విభక్తి ప్రత్యయములు చేర్చబడుచున్నవి. రాములు-రాములచేత, రాములయందు, రాములవలన etc., ఈ 'అ'కారము ఆత్మార్థక సర్వనామ ప్రథమేతర విభక్త్యంగ రూపమున ఏకవచనమందును అనగా 'తన' అనుదానిలోను కనబడుచున్నను, సామాన్యముగా నితర సర్వనామ రూపములలోగాని, శబ్దములలోగాని బహువచన రూపములందు మాత్రమే విశేషముగా పొడనూపుచున్నది. అట్లే 'ఇ'కారమున కేకవచన రూపములందు ప్రాచుర్యముచెల్లువ. ఔపవిభక్తికంబనబడు నీ 'ఇ'కారమే ప్రథమేతర విభక్తులు పరమైనపుడు ప్రాతిపదికముపైజేరి నామవాచక శబ్దమును విశేషణముగా మార్చుచున్నది. కాని 'డు' మంత శబ్దములపై దీనిని వైయాకరణులు 'ని'గాగమముగా గ్రహించుచున్నారు. వాస్తవముగా నీనిగాగమములోని 'ఇ'కారము ఔప విభక్తిక ఇకారమే, అందలి నకారము ప్రాతిపదికకు జేరినదే గాని ఆగమము కాదు. ఇది తచ్చబ్ధార్థక సర్వనామమందే మొదట సేర్పడినట్లుగపడుచున్నది. అవన్ - అవర్. అవన్ - అవస్తు - వాస్తు - వాండు అనియు, అవర్ - అవరు, వారు, అనియుకాగా, ప్రథమేతర విభక్త్యంగము, లేదా విశేషణరూపమునందు 'ఇ'నేరి 'అవన్ + ఇ = అవని - వాని - అనియైనది. అట్లే - అవర్ + ఇ = వారి. వీనిపై విభక్తి ప్రత్యయములు చేరగా (ఏ) వానిచేత, వానియందు; (బ) వారిచేత, వారియందు, అనురూపము సేర్పడినవి. బహువచనమున 'వారు'పై మరల 'లు' వర్ణము చేరినపుడు వారలచేత, వారలయందు అని ఇకారమునకుబడులు 'అ' అను విశేషణద్యోతక ప్రత్యయమే వచ్చినది. అవన్ - నుండి వాని, ప్రథమేతర విభక్త్యంగమైనట్లే (అవన్ - వాడు, ఇవన్ - వీడు వలెనే, రామన్ - రాముడు; భీమన్ - భీముడు; మగన్ - మగడు వంటి) ఇతర డుమంత శబ్దముల ప్రథమేతర విభక్త్యంగము రాముని, మగని, భీమని, అని యగుటచే, వైయాకరణులిచ్చట ప్రత్యేకముగా 'ఇ' వర్ణమును గుర్తింపలేక 'ని' అను దానిసంతను ఆగమముగా గ్రహించుటచే 'నిగాగమ విధానమును, జేయవలసినవారైనారు. వాడు అనునది అవన్ అను దానిపరిణత రూపమని గ్రహించినచో, ద్వివీయాది విభక్తులలోని వాని-అనునది 'అవన్ + ఇ' అనుదాని పరిణతరూపమే యని యెట్లు నిశ్చయింపవలగుదుమో, అట్లే రాముడు మొదలగు డుమంత శబ్దముల ప్రాచీనరూపము 'రామన్' అయి యుండునని గ్రహించినచో 'రాముని' అను విశేషణ (వశ్చీ) రూపములోని 'ని' అనునది 'ని' గాగమముగాక రామన్ అనుదానిలోని తుది నకారముపై విశేషణత్వ ద్యోతక 'ఇ' కారము చేరుటచే సేర్పడినదే యని తెలిసికొనవలగుచును\*. ఇట్లే యాప విభక్తిక 'ఇ' కారము, సామాన్యముగా సేకవచనమునందును, క్యాచిత్యముగ బహువచన మందును ప్రథమేతర విభక్త్యంగమున ముఖ్యముగా వశ్చీవిభక్తిరూపమున గనబడుచుండు

\* దీనినిబట్టి యీ 'ని' గా గమములోని 'ఇ' కారము డు మంతపదముల ప్రాచీన చరిత్రద్యోతక చిహ్నముగా (a historic survival) గ్రహింపదగిన దగుచున్నది.



‘ఇ’ కారము నొక్కటేయనియు, సామాన్యముగా ప్రథమేతర బహువచన రూపములందును, కర్మధారయ సమాసములలో పక్ష పవర్ణాదులందును ఒకనబడు ‘అ’ కారమును, ఈ రెండునూగూడ నామవాచక రూపములను విశేషణములుగా మార్పుట కుపయోగపడుచుండెడు ‘ఇల్’ అల్ అను శబ్దముల రూపాంతరములేయనియు మనము గ్రహింపవలసివచ్చుచున్నది.

ఈ ‘అ’ నునది కన్నడ భాషలో ‘మరద’ అను షష్ఠీవిభక్తి రూపములలో ఏకవచనమునను, ‘మరగల్’ అని బహువచన రూపమునను గూడ ఒకనబడుచున్నది. అనగా ఏకవచనమున ‘అత్తు’ రూపాంతరమగు ‘అదు’ అనుదానివైన, బహువచనమున తెలుగులో వలెనే ‘గల్’ అను బహువచన ప్రత్యయమువైని, ‘అ’ అనునదే చేరినదన్నమాట. తమిళమున ‘అత్తు’ వై ‘ఇల్’ చేరుటగూడకలదు. మరం, మరత్తాల్-మరత్తినాల్, మరత్తొడు, మరత్తినొడు (మర + అత్తు + ఇల్ + ఒడు). అత్తు + ఇ అనుదానికి సంబంధించినదే తెనుగున ‘తి’, అనునది. ఇది తరువాత కేఫాది సంయోగము కలిగినప్పుడు ‘టి’ కూడ వైనది. ఇచ్చట అత్తువై-ఇ చేరినట్లే కన్నడమున ‘అదు’ వై ‘అ’ చేరినది (cf. మరద). తమిళమునందలి ‘మరత్తినొడు’ మొదలగు రూపములలో అత్తుపై కేర్పబడిన “ఇల్” అనుదానినిబట్టి తెలుగునందలి యాపవిభక్తిక “ఇ” కారము యొక్క మూలరూపమును మనము గుర్తింపవచ్చునుగదా. ఈ “ఇల్” అనునది స్థలవాచకమగు “ఇల్” అనుదాని రూపాంతరమనికూడ నూహింపవచ్చును. ఈ “ఇ” కారమువలెనే “అ” అనునది కూడ “అల్” అనుదాని రూపాంతరమగుననుటకు సందేహములేదు. అల్ ఇల్ ఉల్ అనునవి స్థలవాచకములు. అ, ఇ, ఉ అను నిధిస్థైర్ధిక సర్వనామముల రూపములనుండి యీ భాషలలో ననేకశబ్దములు బయలుదేరినవి. ‘అ’ కారాంతములగు నీమూడు శబ్దములు స్థలవాచకములై యీ భాషలలో సప్తమీవిభక్తి ప్రత్యయములుగా గూడ నున్నవి. (O.f. ఇల్-ఇల్లు, క. అల్, అల్లి, ఒల్- సప్తమీ ప్రత్యయములు. తెలో, లోపల, - సప్తమీ ప్రత్యయములు. త-ఇల్.) కాడ్వైల్ పండితుడు “ఇ” అనునది “ఇల్” అనుదానికి సంబంధించినదనే చెప్పినాడుకాని, “అ” అనునది “అదు” అను సర్వనామమునకు సంబంధించియుండునని తలచినాడు. సర్వనామములలో తా-తా-తన అనునది తా + అదు=తనదు అనుదానినుండి తుది “దు” వర్ణలోపముచే నేర్పడియుండవచ్చునని ఆతని యూహ. “తా + అగు” = తన (దియగు) అను నర్థమున “ఆ” ధాతువునకు సంబంధించినదియు కావచ్చును. కాని ఇల్-ఇల్ అనుదానినిబట్టి “అ” అనునది “అల్” కిసంబంధించినదే యనుట సమంజసముగా గనబడును. ఇంతవరకు లేనిదేమనగా నీభాషలలోని యాపవిభక్తిక ప్రత్యయము లనబడునవికూడ ఒకప్పుడు ప్రత్యేక స్వతంత్రములై యున్న శబ్దముల యవశిష్టభాగములనియు, నివిపూర్వముందున్న నామవాచక పదమును విశేషణముగా జేయుటకు, లేదా సంబంధార్థమును నూచించుటకుగా నొక కాలమున ప్రయోగింపబడినవనియు, కావుననే యివి సంబంధార్థక ప్రత్యయములు లేదా

వశ్యీవిభక్తి ప్రత్యయములు గానూడ కనబడుచున్నవనియు, వీనిపై నాయాయధములను బోధించు శబ్దములుచేరి యాయావిభక్త్యర్థములను సూచించుచుండగా, సంస్కృత భాషా మర్యాద నీభాషలను వ్యాకరించినవా రాయాశబ్దములను విభక్తి ప్రత్యయములని, నడుమ నున్న యీ విశేషణద్యోతక ప్రత్యయములను బౌపవిభక్తికములని, ఆగమములని పరిగణింప జొచ్చినది తెలియుచున్నది. ఈ కారణముచేత నీభాషలలో సంస్కృతమందు వలె నేడే విభక్తులనుటయు; చేత, వలన, కంటె, పట్టి, లోపల, అందు మొదలగునవి విభక్తిప్రత్యయము లనుటయు, నీవిభక్తులుపరమైనపుడు నడుమ నౌపవిభక్తికము లాగమముగా వచ్చునని జెప్పటయు, తేవల సంస్కృతభాషా మర్యాద ననుసరించి చెప్పినదేగాని. యాభాషల పరిణామపరిస్థితులను పరిశీలించి చెప్పినదిగా లేదనియు వ్యక్తమగుచున్నది. ఈ భాషలలో విభక్తులనబడువాని స్వరూప పరిణామములనుచూపమించుక గమనించినచో నీ విషయమింకను బోధపడగలదు. సంస్కృత సామ్యముచే జెప్పబడిన సప్తసంఖ్యాకములగు నామ విభక్తులనుగూర్చి ముందు పరిశీలింతము.

ద్రావిడభాషలలోని నామ విభక్తులు.

మొదటిది ప్రథమావిభక్తి. దీనికి సంస్కృతమున నాయావచనములను సూచించు ప్రత్యేక ప్రత్యయములుకలవు. అందొక ప్రత్యయము విభక్తివచనములనుకలిపి సూచింపగలదు. ఇంతేకాదు, కొన్ని ప్రత్యయములు లింగమునుగూడ సూచింపగలవు. “ఆః” అనునది స్త్రీపుంశబ్ద ప్రథమా బహువచనమును సూచించగా, “అని” అనునది నపుంసకలింగ ప్రథమా బహువచనమును సూచించును. ద్రావిడ భాషలలోనిట్టి సంప్రదాయమగపడదు. ప్రథమ అనునది ఒక విభక్తియని చెప్పటకే యవకాశములేదు. ప్రాతిపదికయే లేదా నామమే ప్రథమైక వచనమని చెప్పవచ్చును. దానికి బహువచన చిహ్నము చేర్చినచో, నది దాని బహువచన రూపమగును: అవన్-అవర్, వాన్డ-వాండ్రు; నాన్-నాన్, ఏన్-ఏన్-ఏము; మరం-మరంగళ్, మ్రాను-మ్రాంతలు; తండ్రుడి-తండ్రులు; ఆక్క-ఆక్కలు; కన్ను-కన్నులు; వనము-వనములు.

తమిళమునగూడ ప్రథమైక వచనరూపము “వెయరే” నామవాచక రూపమే. అదియే ప్రథమేతర విభక్తులలోనంగ (base) మగుచున్నది అని తమిళ వైయాకరణులు చెప్పుచున్నారు. కాని అమృంత శబ్దములలో అనగా మరం మొదలగు శబ్దములలో నీ “అం” అనునది ప్రథమేతర విభక్తులలోనేకవచన రూపములందు లోపించుచుండుటచేత, ఇది ప్రథమావిభక్తి చిహ్నమేమోయని తలంచుట కవకాశమున్నను, బహువచన రూపములలో నన్నివిభక్తులలోనుగూడ నిలిచియుండుటచేత, నిది ప్రథమాచిహ్నము కాదనకతప్పదు. సంస్కృతమందలి నపుంసక శబ్దములపై ప్రథమా, ద్వితీయైక వచనముల “అం” ప్రత్యయము కనబడుటచే నిదియు నట్టిదే యని అనుకొనవచ్చునుగాని, యీ భాషలలోని “అం” అనునది

ధాతువుపైజేరిన నామవాచక చిహ్నమేమోగాని విభక్తి చిహ్నముకాదు. తెలుగులోని తత్సమశబ్దములలోగూడ నీ ము వర్ణాంతరూపముపైనే ద్విత్వీయాది విభక్తి చిహ్నములు లేండు వచనములందునుగూడ చేర్పబడుచున్నవి. చూడుడు - వనము-వనముచేత-వనముల చేత, వనమునందు-వనములందు మున్నగునవి. తమిళమున “మరం” శబ్దమువీడవైనను జౌపవిభక్తిక “అత్తు” శబ్దము చేర్పబడుటచే తుది మ కారమునకు లోపముకలిగిపట్టుపడుచున్నది. తెలుగులో మరం-మ్రాసు అయినది. బహువచనము తమిళమునందుచులెనే (మరంగల్)-మ్రాంకులు. కాని కన్నడమున మౌత్రము ఏకవచనము-మరమ్, బహువచనము-మరగల్. ఇచ్చట మకార లోపముకలిగినది. కావుననే కన్నడ వైయాకరణులు అమ్ - అన్న - అనువానిని ప్రథమావిభక్తి ప్రత్యయముగా గ్రహించుట తటస్థించినది. ఏమైనను ఇది ప్రథమాచిహ్నమని మాత్రము చెప్పుట కవకాశములేదు. తెలుగులోగూడ నిశ్లేయనేకములగు తత్సమ శబ్దములు “అమ్మం” తములగుట తటస్థించుటచేతనే తెలుగు వైయాకరణులుగూడ నాపదముల తుదిని గలుగు “ము” వర్ణమును విడదీసి ప్రథమావిభక్తిక్రింద జేర్చినారు. ఇట్టినే మరికొన్ని చేర్చుటచే తెలుగులో “డు, ము, వు, లు ప్రథమావిభక్తి” అనుమాత్ర మొక టేర్పడినది. సంస్కృతభాషా మర్యాద దృష్టితో జూచినచో, తద్వ్యాకరణ సంప్రదాయముల కలవాటుపడిన వారికి ప్రథమావిభక్తికి ప్రత్యయములు లేకపోవు లేమి అనుప్రశ్న బాధింపవచ్చును. కాని ద్రావిడభాషల స్వరూప తత్వమును పరిశీలింప గడంగినపు డా దృష్టిని కొంతవరల్పు కొనవలసియుండును. తెలుగులో “వు” అనునది కూడ ప్రథమాప్రత్యయమైనది. కన్నడములోగూడ “వు” కనబడును. కాని ఇది “మరమ్” మొదలగువానిలోని “మ” కారము “వ” కారముగా మారుటచే నేర్పడినదే. తమిళములో-మరమ్, కన్నడములో-మరవు. తెలుగులో నీ “వు” అనునది ఉకారాంత, ఓకారాంత సంస్కృత శబ్దములు తెలుగులోనికివచ్చినపుడు గలిగినమార్పునబట్టి యేర్పడినట్లున్నది. గురు, తరు, వంటి శబ్దములు తెలుగులో నూతగా తుది నొక ఉకారమును గ్రహించి గురు-ఉ, తరు-ఉ కాగా నడుచు విసంధిని పోగొట్టుటకునుచ్చారణ సౌకర్యమునకు నొక వకారముచేరగా “గురువు, తరువు, గోవు” మొదలగు శబ్దములేర్పడినవి. ఈ “వు” ప్రథమా చిహ్నమేయైనచో ద్విత్వీయాదులలో లోపించి గురుచేత-గురులచేత, గురువలన ఇత్యాది రూపములు కావలసినదేగదా. కాని గురువుచేత, గురువులచేత అనియే భాషలో వ్యవహారము. కావున ఈ “వు” అనునది యెట్లువచ్చినను శబ్దగతమేగాని ప్రథమాచిహ్నముగాదు.

ఇక “ఁడు” ప్రత్యయము నట్టిదే. ఇది విశేషముగా ఆ కారాంత తత్సమపుల్లింగ శబ్దములలో గనబడుచుండును-రాముఁడు, భీముఁడు, నూర్ముఁడు, చంద్రుఁడు. కొన్ని దేశ్య శబ్దములలోగూడ గానవచ్చును- మగఁడు, వాఁడు. దీని పూర్వ చరిత్ర కొంత త్రవ్వినగాని దీని స్వరూపము బోధపడదు. వైయాకరణులు దీనిని జిత్యుచేసి బిందుపూర్వకత్వమును విధించినారు. అనగా “ండు”దాని వెనుకటి రూపమున్నమాట. సంస్కృత శబ్దములు రామ,

భీమ, చంద్ర మొదలగునవి తెలుగులోనికి వచ్చినప్పుడు ఆ భాషకు సంబంధింప నట్టిది, ఉచ్చారణాన్తము వచ్చిచేరినదని చెప్పబట్టిన అవకాశములేనిది అగు “ండు” వచ్చి చేరుట అశ్చర్యముగా దోషకపోయినదా. కావున నిది దేశ్యశబ్దముల సామ్యమున వచ్చియుండ వలెను. ఇట్టి దేశ్యశబ్దములును ఈ భాషలో చాల తక్కువే. “మగడు” అనునది ప్రసిద్ధము. దీని కితర ద్రావిడ భాషలలో “మగ్గ” అను రూపముకలదు. అక్కడలేని “డు” ఇక్కడమాత్ర మెందుకువచ్చినది అనిప్రశ్న. “మగ్గ” అనుదానిలోని తుది సకారపొల్లు సామాన్యముగా నితరశబ్దములలోగనబడు దంత్యసకారముకాదు. దంత మూలములను నాలుక కొన తాకుటచే బయలుదేరు మఱియొక “వర్తన్య” సకారము. దీనికి తమిళభాషలో ప్రత్యేకసంజ్ఞకలదు. దీనికిని ద్రావిడభాషల కొక ప్రత్యేకవర్ణముగా గ్రహింపబడు శకట రేఫమునకును స్థానాంతరతమ్యముకలదు. కావున “మగ్గ” మొదలగు శబ్దములలో తుదిన కారముపై నూత (accent) పడినపుడు, దీని కూతగా నీశకటరేఫ బయలుదేరును. కావున “మగ్గ” అనునది-మగన్య, కాగా, తరువాతనీ “ఱ” కారము డకారముగామారి క్రమపరిణామముచే మగన్య-“మగన్య” మగన్య-మగండు-మగడు. అనురూపము వాడుకలోనికివచ్చినది. నన్నియకు పూర్వమందలి ప్రాచీన తెలుగు శాసనముల లోనీ శబ్దము “మగన్య” అని వ్రాయబడియుండుటయే దీనికి నిదర్శనము\* దేశ్యశబ్దములలో ప్రధానమని చెప్పదగిన “అవణ్” అను పుంలింగ సర్వనామ శబ్దములోగూడ నీపరిణామము కనబడుచున్నది. “అవణ్”-అవన్య-వర్ణ వ్యత్యయముచే వాన్య-వాన్య-వాన్య-వాండు-వాడు, అన్నంతమగు నీసర్వనామ శబ్దముయొక్క పరిణత రూపసామ్యమే, తత్సమ శబ్దము లనేకములు డు మంతములగుటకు హేతువైయుండును. ఆ సర్వనామ శబ్దమునందలి “ండు” అనుదానిని పుంలింగ చిహ్నముగా గ్రహించి సంస్కృత ప్రాతిపదికలపై జేర్చి యుండురు. లేదా, అవణ్, మగ్గ-మొదలగు దేశ్యశబ్దముల సామ్యముచే, రామ, భీమ మొదలగు సంస్కృత ప్రాతిపదికలకుగూడ “అణ్” చేర్చబట్టి రామణ్, భీమణ్ మొదలగు రూపము లేర్పడి, వానినుండి క్రమపరిణామముచే రాముండు, భీముండు మొదలగు సవేర్పడియుండవచ్చును. ఎట్లైనను ఇది సహజముగ శబ్దగతమేగాని విభక్తిచిహ్నముకాదు. ద్వితీయాదులలో నీడుమంతములపైవచ్చు నిగాగమముకూడ అన్నంతముపై, విశేషణత్వద్యోతకముగా జేర్చబడు జౌపవిభక్తిక “ఇ”కారము మాత్రమేగాని వేరుకాదు. రామణ్ + ఇ = రామని-రాముని, రామునిచేత, రామునివలన etc. ఈ సంప్రదాయమే “అణ్” అనునది “డు” ప్రత్యయముగా మారినతరువాతగూడ అనుసరింపబడుచునేయున్నది. వ్యావహారికభాషలో రాముడిచేత, రాముడివలన, రాముడికి etc. “అవణ్” అను రూపముపై జౌపవిభక్తిక

\*ఈ ‘ఱ’ కారస్థానమున డ కారమునుబోలి నమరి యొకవర్ణము వ్రాయబడి యుండుటయు గానవచ్చును.

“ఇ” కారము చేర్చగా అనక + ఇ = అని > వాని అయినది. ఇది ప్రాచీనము గ్రాంథికము వాని - వానిచేత - etc. అనక - అకణ్ణ - వాణ్ణ - వాడు అయినదప, దీనిపై “ఇ” కారము చేరుటచే, వాడి - వాడి + ని = వాడిని > వాణ్ణి; వాడిచేత, వాడివలన etc. అని కూడ వ్యావహారిక రూపము లేర్పడినవి. ఇచ్చట ‘ని’ అనునదే ద్వితీయా ప్రత్యయముగా గ్రహింప బడినది.

ఇక “లు”. అనునది బహువచన చిహ్నము. కాని ప్రథమా ప్రత్యయముకాదు. ప్రథమా బహువచనమున “లు” అను రూపము (రాములు, వనములు, అక్కలు, లేల్లులు etc.) ద్వితీయాది విభక్తులలో “ల” అను రూపమున సగపడుచుండుటచేత వైయాకరణులీ యందును భిన్నములనియు ఈ శబ్దము విభక్తిశబ్దనూచకమనియు దలంచి యుండుదురు. కాని అన్ని విభక్తులలోను “లు” అనునదే బహువచన చిహ్నమగుట సమానమే కాని ప్రథమేతర విభక్తులలో ఏకవచనమున నామవాచకశబ్దమును విశేషణముగా జేయుటకు “ఇ” కారము చేర్చబడినట్లే (cf. రామక + ఇ = రాముని) బహువచనమున రాములు అను దానికి విశేషణత్యము కల్పించుటకు “అ” అను చిహ్నము చేర్చబడినది. రాములు + చేత = రాములు + అ + చేత, రాములచేత.

ఈ “లు” అను బహువచన చిహ్నము నీభాషలో ప్రాచీనభాషా రూపముల యనుచిత విభాగముచే నేర్పడినది. ప్రాచీన భాషలో “కల్” అనునది బహువచన చిహ్నము. ఇది తమిళ కన్నడాదులలో నిప్పటికి నారూపముననే యున్నది. ఇది అమ హచ్చబ్దములపైని మాత్రమే తొలుత చేరుచువచ్చినట్లుగపడును.\* ఎలి + కల్ = ఎలికల్, మరం + కల్ = మరంకల్, etc. ఈ శబ్దములు తెనుగుచేత వ్యవహారములో ఎలికళు = ఎలి కలు, ఎలుకలు = ఎలుక - లు అనియు, మరంకల్ - మ్రాంకళు > మ్రాంకులు - మ్రాంకు - లు అని కాగా నీ రీతిగా కల్ లోని క వ్యయము ప్రాతిపదికతో జేర్చి - “లు” అను దానిని బహు వచన ప్రత్యయముగా విడదీయుటచే, “లు” అనునది ప్రత్యేక బహువచన ప్రత్యయమైనది. ప్రాచీనభాషలో కల్ వలెనే, యిదియు తరువాత తెనుగున మహాదమ హచ్చబ్ద సాధారణముగు బహువచన ప్రత్యయమైనది. కావుననే త. అవర్గల్ - దేవర్గల్ అనునట్లు - వారలు, దేవతలు, పురుషులు మొదలగు శబ్దములపై జేరుచు నిది తెనుగున ప్రధానమగు బహువచన ప్రత్యయమగుట తటస్థించినది.

దీనిని బట్టి యీ భాషలలో ప్రథమ యొక విభక్తికాదనియు, నామవాచకమే లేదా, ప్రాతిపదికమే ప్రథమయనియు, ఈ ప్రాతిపదికపైనేగాని, లేదా దీనిపై విశేష

\*కల్ ఒడు శివణం అద్వియర్ పెయరే కొల్ వటి ఉడయ పలవటికొక్కే.

(తొల్కాపియం)

విశ్వద్యోతక చిహ్నములను జేర్చినపిదపగాని, ద్వితీయాది విభక్తి చిహ్నములు చేర్చబడుననియు స్పష్టమగుచున్నది. డుమువులు ప్రథమమును నూత్రము కేవల సంస్కృతభాషా వ్యాకరణ మర్యాద ననుసరించి చేయబడినదేగాని ద్రావిడభాషా సంప్రదాయ సిద్ధము కాదని దీనివలన దెలియవచ్చుచున్నది.

ఇక ప్రథమేతర విభక్త్యర్థములు ప్రాతిపదికమైగాని దాని వ్యక్తివిభక్తి రూపములపై అనగా ఔపవిభక్తికము చేరిన ప్రాతిపదికమైగాని నిలుపబడిన తత్తదర్థబోధకములగు ప్రత్యేక శబ్దముల మూలమున నూచింపబడుచుండు ననిగదా చెప్పబడినది. అది యెట్లో పరిశీలంతము. అకట్రోడ, క త్రిణేత, అన్నవలన, తలమీద, ఇత్యాది దేశ్యశబ్దములలోనే గాక, హరియందు, మాతవలన, వనమునందు మొదలగు తత్సమశబ్దములలోగూడ ప్రథమేతర విభక్తి ప్రత్యయములు ప్రాతిపదికముపై నెట్టిమార్పును లేకయే చేర్చబడును. డుమంతములును య, ర, ఱ, ల, డ, ట, త, న మొదలగునవి అంతమందుగల ఔపవిభక్తి శబ్దములునే ఇ, అ మొదలగు చిహ్నములను గ్రహించి వ్యక్తిరూపములుగా మారి, తక్కిన విభక్త్యర్థద్యోతక చిహ్నములను గ్రహించుచున్నవి.

ద్వితీయానుల ప్రత్యయములు.

తెనుగున ద్వితీయావిభక్తి చిహ్నములు ని, ను, ల, కూర్చి, గుఱించి అని చెప్పుదురు. ఇందు తుది రెండును కూర్చి, వుఱించు లేదా గుఱించు ధాతువులనుండి యేర్పడిన క్వార్థకరూపములు. వానింగూర్చి - వానలగూర్చి అని ఇవి ని, ను, ల ప్రత్యయములపైని చేరుచున్నవి. వానిని లక్ష్యముచేసికొని-అను ద్వితీయాధ్యము నింకను సువ్యక్తము చేయుటకు గా నీక్వార్థక రూపములు వానిపై జేర్చబడియుండును. ఇక “ల” అనునది “లు” అను బహువచన ప్రత్యయముపై విశేషణవిశ్వద్యోతకమగు “అ” చేరగా నేర్పడిన రూపమని యిది వరకే గ్రహించినాము. ద్వితీయలో దీనిపై “ను” చేరుచున్నది. రాములను, అన్నలను etc. ఇట్లు “ను” అనునదే ప్రధానముగా ద్వితీయా ప్రత్యయమనియు, ఇది ఇకారాంత ప్రాతిపదికలపై జేరినపుడు “ని” గా మారుచున్నదనియు తలంపవలసి యున్నది. హరి-హరిని. ఇక ను అనునది మాత్రమెట్లు ద్వితీయా చిహ్నమైనది అనివ్రళ్ళు. ఇది యే స్యత్కల్ర శబ్దముయొక్క యవశిష్టభాగ మనిచెప్పుటకును అవకాశము కలుగుటలేదు. తమిళమునందు ఐ, ఆ, అనియు కన్నడమున అమ్, అన్ను, తుళులో తెలుగునందువలె “ను” అనియుండుటచేత “అమ్” “అజ్” అనునదే ద్వితీయా చిహ్నముయొక్క ప్రాచీన రూపమై యుండునని కాడ్జెల్ పండితుడు తలంచుచున్నాడు. ఈ ద్రావిడ భాషలలో సామాన్యముగా నమహత్తులలో ద్వితీయకు బదులు ప్రథమయే ప్రయోగించు నలవాటుకలదు. వాడుఅన్నము తినెను. నీవు పనిచేయుము. వాడు చెట్టు కొట్టివేసెను. ఇత్యాదులయందు ద్వితీయా చిహ్నములేదు. మహత్తులలో మాత్రము తప్పదు. వాడు చూచెను, నేను వానిని జూచితిని.

“నేను కొట్టితిని, వాడు నన్నుకొట్టెను, నిన్నుకొట్టెను” ఇత్యాది ప్రయోగములనుబట్టి చూడ నీద్వితీయాచిహ్ను మగు‘ను’ సర్వనామ శబ్దములలోని ద్వితీయారూపముల సామ్యమున మహచ్చబ్దములలో తొలుతనేర్పడినదా యని యూహితవలసియున్నది. నాక, నేను - నన్ను; తాక, తన-తన్ను; - నీవు-నిన్ను వీనిలోని “ను” అనునదే ఆరూపముల సామ్యమున (analogy) ఇతర శబ్దములపైగూడ జేరినను జేరియుండవచ్చును. లేదా ఇది స్థలవాచకములు సప్తమ్యర్థద్యోతకములు నగు ఇల్, ఉల్, అనువానికి సంబంధించిన ఇన్, ఉన్, అనువాని రూపమైన గావచ్చును. మొత్తముమీద నీభాషలలో ద్వితీయ మస్థులు రెండును వీనికి గొంతపరకు బ్రత్యయంతత్వ ముపొందినట్టివిగా నున్నవి. ఆంధ్ర వైయాకరణులు కి, కు ప్రత్యయములను షష్ఠిగా పరిగణించినారు. వాస్తవముగా నివి చతుర్థ స్థమును అనగా సంప్రదానార్థమును నూచించును. సంప్రదానార్థము వీనివలన సువ్యక్తము కాకపోవుటచే గాబోలు కయి, కొఱకు అనునవి చతుర్థిప్రత్యయములుగా గ్రహింపబడినవి. ఇదియు “కు” ప్రత్యయముపై “అగు” ధాతువు త్వాన్తక రూపమును చేర్చుట చేతను, ప్రయోజనము అను అర్థముగల “కొఱ” శబ్దముపై “కు” చేర్చుటవలన నేర్పడినవే కావున “కు” అనుదానికి ఇచ్చటను ప్రాధాన్యముకలదు. ఇది తలవిశ్రమునగూడ “కు” అని యే కలదు. కన్నడమున కె. కె. అను రూపము నొందినది. ఇది యే మూలశబ్దముయొక్క యవశిష్టభాగమో తెలిసికొనుట కవకాశములేని ప్రత్యయములలో నొకటిగా బరిగణింపబడినది. కాని ఇది సంప్రదానార్థమును దెలుపున దగుటచేతను, కొన్ని రూపములలో నిది “అకు” అను రూపముతో గోచరించుచుండుటచేతను (cf. రామునకు, గురువునకు) “విప్రునకు గోవునిచ్చుచున్నాడు” అను సంప్రదానార్థమునకు దగిన్లుగా “విప్రు (నిది) అగు నట్లుగా గోవునిచ్చుచున్నాడు” అను నర్థము నూచించుటకై “అ” ధాతురూపమగు “అగు” అనుదానిని జేర్చి ప్రాచీనులు వ్యవహరించి యుండులేమోయని యూహింపవచ్చును. కావున నిది అగు అనుదాని యవశిష్ట రూపము కావచ్చునని తలంపవలసియున్నది. అన్ని భాషలలోను చిరకాలమునుండి యిది కు, గు, కె, కె అనురూపములనే బొందియుండుటచే దీని మూలరూపము కనుగొనుట కవియు నెట్లును దోడ్పడుటలేదు. కాని యిది బెంగాలి ‘కె’ హిందీ ‘కా’ అను వానినుండి యేర్పడినదికాదు. అవి సం. “కృతే” అనుదానికి సంబంధించినవిగా జెప్పవచ్చు. కాని ద్రావిడ భాషలలోని ‘కె’ అనునది వానికంటె సతి ప్రాచీన మనవలసి యున్నది.

కయి-(కు + అయి) కొఱకు (కొఱ - కు) వలెనే, కోసము-కోసరము (కు + ఓసరము) అను నర్యాచీనరూప మొకటిగూడ కలదు. కన్నడమున నిచ్చి ‘కోస్కర’ అను రూపము గలదై యున్నది. ఇదియు “కు” అనుదానికి ఓస్కర - ఓసుగర (=Cause, reason, sake) అను శబ్దమును జేర్చుటవలన నేర్పడినదే. ఇది ‘ఓసర’ (=to bend towards) శబ్దమునకు సంబంధించినదియు గావచ్చును. ఈ చతుర్థ స్థమున “పొంటెక” అను నవ్యయ

మొకటికూడ నన్నయ కాలమునుండి వాడుకలో కలదు. “లోకహితము పొందుటే”. ఇవి యన్నియు చతుర్థ్యర్థమున కీర్పబడు ప్రత్యేక శబ్దములే.

తక్కిన తృతీయ, పంచమి, షష్ఠి, సప్తమ్యర్థములు సంబంధార్థమును దెలుపు లేదా విశేషణత్వమును బొందిన ప్రాతిపదికపై తత్తదన్ధద్యోతకము లగు శబ్దములను నిలుపుటచే తెలుపబడుచున్నవి.

తృతీయార్థమున, చేతక, తోడక, మొదలగునవి.

కరణార్థమున - చేతక - బాణముచేత, బాణముతోడ - వారింగూలనేసె.

హేత్వర్థము-భవముచేత సుఖము - ఇదిచేయు ధాతువు అన్నంతరూపము.

సహార్థము - కృష్ణరాయనితో దివికేగలేక. తమిళమున ఒడు, ఓడు, ఉడన్ - అనురూపములు గలవు. ఇవి, తోడన్, అను దానితో సంబంధించినవే.

ఇవి ‘తోడు’-(=to touch) ధాతువు నుండి యేర్పడిన రూపములు. తోడు=సహాయము, తోడు + అన్=తోడక, తోన్. కావున ‘అన్’ అనునదే తృతీయా ప్రత్యయము - ఇదియే పంచమీ సప్తములలో గూడ గానవచ్చుచున్నది. చేయి, తోడు, వలన - అను వానిపై నిదిచేరుటచే నాయా రూపము లేర్పడుచున్నది. కన్న - ఇం (=ఇక్-ఇల్) ఇంద. తమిళ - ఆక్ - ఆల్ - ఇది కాలి నుండి యేర్పడినదని కాల్దెల్ ఆభిప్రాయము.

జడవాచకములమీద ‘చేసి’ తృతీయార్థమునవచ్చును. విప్రసంబోధనజేసి. ఇదిచేయు ధాతువు క్త్వార్థకరూపము.

జడవాచకములమీద తోడక అనుదానికి బదులుగా ‘మెయిక్’ వచ్చును.

భక్తి మెయిక్, నేర్పుమైక్. మెయి, మై=శరీరము. ప్రకారార్థమున బ్రయుక్తము.

తోడకు బదులు - “తోడుత” — “ప్రాణముతోడుత నున్నవాడనే”

విషయపూర్వక విద్యాస్థితికారమున “తోడ” వచ్చును. సాందీపునితోడ కృష్ణుడు నేదంబులంబదివె.” ఇది కేవలము సంస్కృత సంప్రదాయ సిద్ధము-నన్న పాఠ్యనిచే దెనుగున బ్రవేశపెట్టబడి యుండును.

అపాదానార్థమున పంచమి యగును - - అనగా ఎడబాటు, భయము మొదలగు వాని కేదియవధి యగునో దానికి - ‘వలనక’ వచ్చునటుట. ఇది ‘వలను’=పార్శ్వము, ప్రక్క అనుదాని అన్నంత రూపము. ఈ‘అన్’ అనునది సప్తమ్యర్థకమే గావున ప్రార్థన మునందు, అని అర్థమగును. ఈయర్థము నింకను సువ్యక్తము చేయవలసినపుడు దీనివైఉండు



ధాతువు క్వాస్థకరూపమగు 'ఉండి' అనునదికూడ చేర్చబడును. “హిమగిరి వలననుండి గంగపాడమె”. అన్నంతమగువలను శబ్దమక్కరలేక, కేవల సప్తమీ రూపమగు అన్నంతము పైని ఉండి చేర్చుటచేతనే పంచమ్యర్థ మొకప్పుడు వ్యక్తము చేయబడును. “వృక్షమున నుండి పక్షము పడెను”. భయోదులుగూడ అపాదానార్థములే-దొంగలవలన భయపడెను. ‘వలన’ లో నుచ్చారణ జేగమున నడిమి అకారము లోపించుటచే వల్లు - ‘వల్ల’ రూపములు గూడ నేర్పడినవి. అన్యత్రూర్వాది శబ్దముల సంబంధమునందు ‘కంటె’ అనునది వచ్చును. ఇది తరతమభావ నూచకమగు చున్నది. ‘వానికంటె వీడు గొప్పవాడు. వానికి-అంటె=వానిని గుఱించిచెప్ప నుద్దేశించినపుడు - వానికిబోల్చి చూచినపుడు - వీడు గొప్ప వాడు. అనిగాని, వాని (న) కంటె=వానిని చూచినపుడు వీడెగొప్పవాడు - అనిగాని యర్థము చెప్పుకొనవలసి యుండును. ఎట్లైనను ఇది ప్రత్యేక శబ్దమనుటకు సంభేదము లేదు. ‘వలన’ను బ్రయోగించు కొన్ని సందర్భములలో పట్టు (=to hold) ధాతువు క్వాస్థకరూపమగు ‘పట్టి’ అనునది చేర్చబడుచున్నది. జ్ఞానముంబట్టి మోక్షము. జ్ఞానము కారణముగా మోక్షము కలుగుననుట. నీమాటనుబట్టి వచ్చితిని - నీమాటను పట్టుకొని - నీమాట కారణముగా - నీమాట మూలముగా, నీవుచెప్పిన హేతువుచేత వచ్చితిని - అని ఇన్ని విధములుగా నీ-హేతువ్యర్థమును -పట్టి - విభక్త్యర్థమును వ్యక్తము చేయవచ్చును.

కన్నడమున నీసందర్భముననే ‘కింత’ అనునది ఆధునిక భాషలో ప్రయోగింపబడును ఉదా.-అదకింత, రామనకింత. ఇచ్చట అదక్క, రామనగ అనుచతుర్థిపై ‘ఇంత’ చేర్చ బడినట్లు అగపడుచున్నది. cf. రామునికి + అంటె= రామునికంటె. ఉండి అనుదానికి బదులు “ఉంచి” అని, కంటె-అనుదానికి బదులు “కన్న”, పట్టి, వలన ల యర్థములందు గుండా” (జ్ఞానముగుండా మోక్షము), మొదలగునవికూడ వ్యవహారములో నున్నవి. ఇవి అంత విశేషముగా ప్రాచీన గ్రాంథికభాషలో గనబడకపోయినను - కొన్ని వ్యాకరణము లలోనికే ఎక్కినవి - (cf. “ఉంచిగుండా వల్ల వలన వంకయుండేతి పంచమి” అని అధర్వ వ్యాకరణము. “ఉంచి, కన్న,పట్టి, కంటె, వల్ల, వలన, వంకోందోవో బసినః” ఆంధ్రకాముది).

ఇట్లాయాయర్థములను నూచించుటకు సమర్థములగు నెన్నిశబ్దములైన ప్రాతిపది కకుజేర్చి చెప్పవచ్చును. ఈ భంగిణీదములన్నియు విభక్తులేయగును. కావుననే విభక్తులే డేయని యీభాషల విషయమున నిర్ణయింప నావశ్యకత లేదని తలంపబడినది.

తెనుగున చెట్టవలననుండి - అన్నట్లుగానే తమిళమునగూడ మరత్తిల్ - ఇరుందు- (మర + అత్తి + ఇల్ + ఇరుందు) చెట్టు. (ఇల్=ప్రదేశమున ఇరుందు=ఉండి.) అని దానికి సమానార్థములగు ఇల్ - ఇరుందు - అనుపదములే ప్రయోగింపబడి అపాదానార్థమును నూచించుచున్నవి. కన్నడమున - మరదత్తణి=మర + అదు + అత్తణి =చెట్టు యొక్క-ఆప్రకృయందు. “వలను”కు బదులుగా “అత్తణ” ప్రయుక్తము. పశ్చిమిండి

అదుపై 'అ' చేరుచున్నది - మరద. తమిళమున ఇక పై అదు చేరుచున్నది-మరత్తిను. ఇవి ఆ, ఆదు అని మారుటయు గలదు.

సంస్థివిభక్తి - సంబంధార్థమును నూచించునది. 'ఇల్', 'అల్' అను స్థలవాచక శబ్దములకు రూపాంతరములగు ఇన్, అన్, అనునవిగాని, వానియనశ్చిత్త రూపములగు ఇ, అ, అనునవిగాని ప్రాతిపదికలపైజేరి సంబంధార్థమును నూచించు చున్నవని యిదివరకే గ్రహించియున్నాము. ఈ ఇకార, అకారములతో గూడి ప్రాతిపదిక విశేషబలత్వమును జెందనది కాగా, దానివైది తక్కిన తృతీయా విభక్త్యర్థక శబ్దములు చేర్చబడుచు వచ్చినవి. దుమంతములపై 'ఇ' తప్పక చేరునని, సామాన్యముగా తక్కిన దేశశబ్దములపై సంబంధార్థక చిహ్నమే యావశ్యకములేదని స్థానమును బట్టియే ఆయర్థము నూచితమగునని గ్రహించియున్నాము గదా. ఉదా. రామునిబాణము, నీతకొడుకు, తండ్రిమాట. ఈ సంబంధార్థము స్థానముచేతనే వ్యక్తమగుచుండగా ఇంకను దానిని సువ్యక్తము చేయుటకు గాబోలు "యొక్క" శబ్దమొకటి చేర్చబడినది. రామునియొక్క బాణము, నీతయొక్క కొడుకు, తండ్రియొక్కమాట. ఇది 'సంబంధించిన' 'కలిసిన' అను నర్థముగల "ఒక్క" అను ధాతువునకు సంబంధించినదై యుండును. "ఒంటు" = ఇమడు, అనుకూలించు, చేరు అను నర్థములు తెలుగుననే కలవు. త. ఒంటు = to join, take shelter, ఒడ్డు = to unite, to become one, to agree. ఒండు, ఒకటి శబ్దములు దీనికి సంబంధించినవే. తమిళమున "ఒక్క", మళ = ఒక్క, అనునవి - అవ్యయములు. "together, alongwith, in Company with, అను నర్థముగలవై యున్నవి. 'ఒంటు' నకు సంబంధించిన 'ఒక్క' కూడా తెలుగులో వ్యవహారముననుండి, సంబంధార్థమును దెలుపు "ఒక్క" అను అవ్యయముగా నామవాచకములపై జేర్చబడి యుండును.

లోపలన్ అనునది (ఉల్) - అను ప్రాచీనశబ్దమునుండి (ఉల్ - లో, లోపు + అల్ + అన్ = లోపలన్) యేర్పడిన అన్నంతశబ్దము cf. వెలుపల, దాపల etc. కన్నడమున నది 'ఒల్' అనురూపమున సప్తమీ ప్రత్యయముగా నున్నది. ఉదా. మరదొల్, మరంగ లొల్. 'ఇల్' అనునది తమిళమున సప్తమీ ప్రత్యయముగా నున్నది. ఉదా. మరత్తిల్, మరత్తినిల్. లో, లోపల, అనునవికూడ స్థలవాచకములు. సప్తవ్యర్థమును దెలుపునవేకాని, నిర్ధారణార్థమును దెలుపుటకుగా బ్రయోగింపబడుటచే, సంస్కృత మర్వాదనబట్టి వైయాకరణులచే పక్షిలో జేర్చబడినవి.

ఇక సప్తవ్యర్థమున 'అల్' శబ్దరూపమగు "అన్" అనునది ప్రత్యయమైనది. తుదినకారమున కూతగా నొక 'ద' కారము బయలుదేరుటచేత గానలయును అక - అందు అనురూపముగూడ బొందినది. అట్లే ఇల్ - ఇన్ - ఇందు. 'అన్' వర్ణవ్యత్యయముచే 'న' కూడవైనది. కావున అన్, అందు, న, అనునవి మూడును తెలుగున సప్తమీ విభక్తి ప్రత్యయములైనవి. ఇవియన్నియు స్థలవాచకమగు 'అల్'కి సంబంధించినవే.

అధునిక కన్నడమున సప్తమీ ప్రత్యయముగా నేర్పడిన 'అల్లి' (cf. మరదల్లి) అనునది కూడ నీ 'అల్' అనుదానినుండి యేర్పడినదే. ఈభాషలో 'ఉల్' రూపాంతరమగు "ఒల్" అనునదికూడ సప్తమీవిభక్తి ప్రత్యయమైనది. తెనుగులో నీ అన్వితమగుశబ్దము తృతీయాశ్చమున హేత్వర్థమునుగూడ దెలుపుచున్నది. దీనిపై 'చేసి' అనుదానిని చేర్చుట యుగలదు. "దాన్ చేసి". ఇట్టి 'అన్' అనునది తృతీయా, పంచమీ, సప్తమ్యర్థములను నూచించునదైనది.

అది - అను శబ్దమునుండి విశేషణ రూపము దాని అయినది. ఇట్లే - ఇల్లు - ఇంటి. వీనిపై 'అన్' చేర్చగా దాన్, ఇంటన్; అండు చేర్చగా - ఇంటియందు; లోపల - ఇంటిలోపల, ఇంటిలోన్, ఇంటిలోన, ఇంటివలన; ఇట్టివన్నియు విభక్త్యర్థ ప్రత్యయములుగా గ్రహింపబడినవి. ఇట్టిశబ్దముల ననేకముల నింకను తేర్చవచ్చును. ఇంటియెలపల, ఇంటిమీద, ఇంటికీంద, ఇంటివరుట - ఇవన్నియు నధికరణార్థ భేదములనే నూచించునవి గనుక సప్తమ్యర్థ ప్రత్యయములే కావచ్చును. తమిళమున తొల్కాప్పియర్ 'కణ్' అనుదానిని సప్తమీ ప్రత్యయముగా గ్రహించి, దీనిని 'కాల్' పురం, అగం, ఉల్, ఉత్తి కీట్, మేల్, పిక్, ముక్ మొదలగువాని యర్థమున ప్రయోగింపనగునని చెప్పి యున్నాడు. కొందరి శబ్దములను సప్తమీవిభక్తి ప్రత్యయములుగానే గ్రహించియున్నారు. ఇట్లాకొంక విభక్త్యర్థము నూచించుట కనేక శబ్దములుండుటయు, ఒకవిభక్తి చిహ్నముపై మఱియొకటి చేరటయు, ఒక విభక్తికి మఱియొక విభక్తియగుటయు నాయా చిహ్నములు ప్రత్యేక శబ్దములైనగాని సాధ్యపడదుగదా. ఇదియే యీ భాషలలోని విశేషము.

ఇట్లు పరిశీలింపగా నీభాషలన్నిటిలో, ముఖ్యముగా తెలుగులో నీవిభక్తిప్రత్యయము లనబడునవి ప్రత్యేకశబ్దములే యనియు, ప్రాతిపదికపై విశేషణత్వద్యోతక చిహ్నములు లేదా శబ్దములుగాచేరిన అత్తు, ఇల్, అల్, మొదలగు శబ్దములపైని తేర్చబడి రత్త దివిభక్త్యర్థములను నూచించుచున్నవని స్పష్టమగుచున్నదిగదా. కావుననే యీభాషలు సంయుక్తపదరూపభాషలు (Agglutinative languages) అని చెప్పబడినది. ఇందలి పూర్వాపరశబ్దములవల గల సంబంధము విశేషణవిశేష్య భావరూపమై యున్నదనియు నిశ్చయింపదగి యున్నది. ఈవిశేషణవిశేష భావరూప సంబంధము నానువిభక్తి (Nominal inflexion) విషయముననేగాక క్రియావిభక్తి విషయమున (Verbal inflexion) గూడ నీభాషలలో ప్రాధాన్యము వహించి నట్లుపడుచున్నది. భాతుజ విశేషణ రూపములపైనే గదా క్రియావిభక్తులు చేరచున్నది.

క్రియా విభక్తులు.

సంస్కృత భాషలో వాక్యమున క్రియాప్రాధాన్యము నిర్ణయింప బడుటచేత, వాక్యములోనియితరశబ్దము లీక్రమంలో నెట్టి యన్వయముకలవై యేయే యర్థముల నెట్టి రూపములను బొందుచున్నవి, ఎట్టిప్రత్యయముల మూలముగా నీక్రియాన్వయిత్యము వ్యక్త

మగుచున్నది అని పరిశీలించి, యాయర్థ సంబంధములను వానిని నూచించునీతులను వ్యక్త పఱచినారు. ఇవి వీరు నిర్ణయించిన వానికంటె నింక సనేకవిధములుగా నుండుననుటకు సంభాషములేదు. కాని వాని నీ యేతురీతులక్రింద సద్వివేసి వానిచిహ్నములను వ్యాకరించి చూపినారు. ఇది వాక్యమునందలి నామవాచక పదములకు క్రియతోగల సంబంధమును గూర్చినప్రక్రియ. ఇకక్రియావిభక్తి ప్రక్రియ అనగా నొక్క క్రియారూపముల నిష్పత్తి క్రమమునుగూర్చిన విచారణ మాత్రమే. సంస్కృతమున “తిజ్” ప్రత్యయము లేమాల రూపముల యవశిష్టభాగములలో, తెలిసికొనుట కాధారము లగపడకపోవుట చేతను క్రియారూపములలో నివి యనేకములగు మార్పులకులొనై మూలధాతువులతోనో, వానిపై జేర్పబడిన ప్రత్యయములతోనో కలిసిపోయి వాని వానిస్వరూపమునే గుర్తుపట్టి తెలిసికొనుట కవకాశము లేరందుటచేతను, ఈభాషలో నీతిబంత రూపప్రక్రియ విశేషముగా పెరిగి పోయినది. ద్రావిడభాషలలోని క్రియావిభక్తి అట్టి చిహ్నములతో గూడినదికాదు. ఇచ్చటి విభక్తి ప్రత్యయములు, కర్తృవాచక పదములతోడి సంబంధమును చెప్పనవి-లేదా నూచించునవి మాత్రమేగాక, వాని సాక్షాద్రూపములలో లేదా వానియవయవములలో యై యున్నవి. ఇవి ధాతువుపై జేర్పబడిన కాలవాచక చిహ్నములపై జేర్పబడుచున్నవి. కాని సంస్కృతాద్యార్య భాషలలోవలె ధాతువుపై జేర్చు. ఇంతేగాక వీని స్వరూప మునగూడ పూర్వమందలి ధాత్యులులలోని స్వరముల సామ్యముచే గలుగు మార్పులేగాని, వాని స్వరూపముగుర్తుపట్టి లేనంతటి మార్పులు సామాన్యముగా గలుగవు. తత్త్వత్రియా రూపముల తుదిని నిలిచి ఉత్తమ మధ్యమపురుషలలో ఇతర క్తులుంబముల భాషలలో వలెనే లింగ భేదములేదుగావున, వచన భేదమునుమాత్రము నూచించుచు, ప్రథమపురుషలో లింగ వచన భేదములను మువ్వక్రమము చేయునవిగా నుండుటచేత, ఆ యాక్రియా విభక్తి రూపములను బ్రయోగించినపుడు బ్రత్యేకముగా నేను, వాడు, అది మొదలగు కర్తృ వాచక సర్వనామములను ఆ క్రియల మొదట నిలుపవలసిన యావశ్యకము లేదు. మరియు నీ క్రియా విభక్తులు సంస్కృతమునందువలె ధాతువులనైగాక, ఆధాతు రూపముల నుండియేర్పడిన క్రియా విశేషణములపై జేర్పబడుచున్నవి. చేయుచున్న + వాడు = చేయుచున్నవాడు - చేయుచున్నాడు. త. వైగింద్ర + ఏన్ = వైగింద్రేన్ - వైగిరేన్ ; క. మాడుత్త + ఏన్ = మాడుత్తేన్. చేసిన + వాడు = చేసినవాడు - చేసినాడు ; త. వైద + అరన్ = వైదరన్ - వైదాన్ ; క. మాడిద + ఏను = మాడిదేను. చేయు (చేయుచు) + నేను = చేయుదును ; చేయగల + ఏను = చేయగలను. చేయుచున్నాడు, చేయుచున్నది, చేయుచున్నవి అనురూపములలోని డు, ది, షి అను విభక్తులు వాడు, అది, అవి అనువాని యవయవ రూపములేయని స్పష్టము గావున నీ క్రియారూపముల ముందర మరల వాడు, అది, అవి అను సర్వనామ రూపములను నిలుపవలసిన యావశ్యకత లేదు. సంస్కృతమున “కరోతి” అనునది ప్రథమ పురుషైక వచనమును మాత్రమే వ్యక్తము చేయునుగాని, అందలి లింగభేదమును నూచింప సమర్థముకాదు కాబట్టి, సకరోతి, తత్

కరోతి అని సర్వనామ రూపమును ముందు నిలిపినగాని తిప్రత్యయార్థము సువ్యక్తము కాదు. తెలుగులో నిట్టి చిహ్న 'ది' ప్రత్యయము విషయమున లేకపోలేదు. ఏలయునగా ఈ భాషలో నీ 'ది' అను ప్రత్యయమే శ్రీ వాచక శబ్దములను తిర్వక్ష్ణదవాచకములను గూడ చూచించుచున్నది. కావుననే యీ శబ్దములన్నియు ననుమాత్తులుగా బరిగణింపబడినవి. కాని ఏట వచనమున అనుమాత్తులుగా బరిగణింపబడిన శ్రీ వాచక శబ్దముల బహువచనము మహాచ్ఛబ్దములవలెనే 'రి' అను ప్రత్యయముచే నూచింపబడుచున్నది. అనుమాచ్ఛబ్దము వచనమును నూచించుటకు 'వి' అను ప్రత్యయము గలదు. ఇది సర్వనామ శబ్దములలో లింగ వివక్ష విషయమునగల విశేషము. అనగా తమిళ కన్నడముల శ్రీ పురుష వాచక శబ్దములన్నియు "ఉయర్తితై" అను భాగమున జేర్పబడి, శ్రీ వాచక శబ్దములకు 'అల్' అను ఏక వచన ప్రత్యయము స్రవ్యైక క్రియా రూపములలోగూడ కనబడుచుండగా, తెలుగున శ్రీ వాచక శబ్దములకు 'అనల్' వంటి 'అల్' అంత మందు గల సర్వనామ రూపము లేకుండుటేగాక, ఈ శబ్దములు జడవాచకములతోపాటు 'అట్టిస్తే' లేదా అనుమాత్తులలో జేర్పబడి 'అదు' అను దాని అవయవగు 'ది' అను ప్రత్యయముచేతనే క్రియారూపములలో నూచింపబడుచు వచ్చినవన్నమాట. దీనికి తగినట్లు గనే శ్రీ 'అల్' అగుటకు బదులుగా 'అడది' అయినది. బహువచనములలో 'రు' ప్రత్యయము పురుషులను శ్రీలనుగూడ నూచించునదగుటచే, వారు వచ్చుచున్నారన్నపుడు వారు పురుషులు వచ్చుచున్నారని గాని, శ్రీలు వచ్చుచున్నారనిగాని నూచించు నా శబ్దములను క్రియారూపముల ముందు నిలుపవలసి యుండును. పరిశీలింపగా క్రియారూపములలో నీ లింగ వివక్ష తొలికాలమున లేకయే యుండెననియు, కాలక్రమమున వక్త్ర వివక్షాధీనముగా వాడుకలోనికి వచ్చినదనియు నూహింప దగియున్నది. ఈభాషలలో నిష్పటికిని నిలిచియున్న సర్వనామ చిహ్నములే లేని "చేయును" "చేసెను" త. పోగుకు, శ్చేయుండు క. కాణ్డం, వంటి క్రియారూపములుగూడ నీ యూహను బలపరుపగలవు. వీనికుడ సర్వనామ చిహ్నము లేదు. వాడుచేయును, ఆమెచేయును, అదిచేయును. కాని బహువచనమున "వారుచేయుదురు" అనిమాత్రము కలదు. ఈ క్రియారూపములలో సర్వనామ చిహ్నము లేనికాల మతిప్రాచీనకాలమై యుండును. తరువాత కాలక్రమమున నీక్రియారూపము లనబడు వానిని కల్పించుటలో నీభాషలను వ్యవహరించినవారి దృక్పథము లో క్రియాప్రాధాన్యముకాక కర్తృప్రధాన్యమే విశేషముగా భాసిందినది. కావుననే ఈ క్రియారూపములు చాలవరకు తత్తత్కాలనూచక క్రియాబన్ధ విశేషణములపై జేర్పబడిన సర్వనామరూపములు గలవైయున్నవి. అనగా వ్యాపారమును నూచించుధాతువు, దానిపై జేరినకాలవాచక చిహ్నము ఇదియంతయుగూడి తరువాతి సర్వనామమునకు విశేషణమగుచున్నదన్నమాట. చేయువాడు, చేస్తు(ఉన్న)వాడు-చేస్తాడు, వచ్చెడివాడు - వచ్చేవాడు, వచ్చుచు ఉన్నవాడు- వచ్చుచున్నాడు; వచ్చినవాడు - వచ్చాడు, వచ్చు - వాడు-వస్తుడు మొదలగునవిన్నియు 'వాడు' అను సర్వనామరూపమునకు విశేషణములేకదా. తమిళ

కన్నడములందలి యీ రూపములు గమనింపదగినవి. త. శైయవాన్, త. గాయవం (=చేయు వాడు) క. మాడుత్తై నె=మాడుత్త (వర్తమాన క్రియావిశేషణము) + ఆనె. తె. చేస్తూ + (ఉన్న) వాడు. త. శైయదాన్. (శైయద + ఆన్) క. గాయదమ్. (గాయద + అం), మాడిదం (మాడిద + అం) cf. తె. చేసి (ద=)న + వాడు=చేసినాడు. ఇట్లే -చేసిన + నేను=చేసినాను. చేసిన + ఈవు=చేసినావు, చేసిన + అది=చేసినది. etc.

దీనినిబట్టి యీ భాషలలో క్రియాపదప్రసబధుడానిలో తుది సర్వనామమునకే ప్రాధాన్యమును, దానికి పూర్వమునగల ధాతువిశిష్ట భాగమంతయు నాసర్వనామమునకు విశేషణము నగుచున్నదని తెలియుచున్నది. కావుననే మరల నేను, వాడు, అది అని సర్వనామరూపముల నీ క్రియాపదములకుముందు చేర్చునావశ్యకత లేకపోవుచున్నది.

వాక్యములలో చిట్టచివర నిలుచునది సర్వనామరూపమేయైనపుడు ఆవాక్యము నకు ప్రథమాంత శబ్దబోధయే చెప్పవలసియుండును. తుది యీ సర్వనామ స్వరూపము సంస్కృతమందలి 'అభూత్, ఏధి' మొదలగు రూపములలోవలె ధాతురూపముతోకలిసి యంతరించి పోయినప్పుడు, ఆరూపమున కంతకు క్రియాపదమని, తిజాదులు క్రియా విభక్తులని చెప్పవలసి వచ్చునుగాని, 'చేయుచున్నవాడు' అని నాక్యమున సర్వనామ ప్రాధాన్యముగలిగిన భాషలలో "క్రియాపద" మనునదిగాని, క్రియావిభక్తియనునది గాని లేదనియే చెప్పినను సమంజసముగా గనబడకపోదు. సంస్కృతవ్యాకరణ మర్యాదనుబట్టి ఆ యలవాటునుబట్టి ఆవశ్యకమైనట్లే యిప్పుడు మన కది కనబడుచుండును.

ఈభాషలలో క్రియాపదముతుదిని సర్వనామరూపములు లేకయే వ్యవహారము జరిగినకాలముకూడ నున్న స్థలపడు చున్నది. తమిళ కన్నడములలో గుంతుమంత రూపములు— 'శైయగుం, వెన్దుం' మొదలగునవియు, అట్లే తెలుగున పోవును, పోయెడును, మొదలగు తద్రూపక రూపములును లింగవచన భేదమేగాక కాలభేదముకూడ లేకయే ప్రాచీన కాలమున నీ భాషలలో బ్రయోగింపబడినట్లు తెలియుచున్నది. అనగా సర్వనామ శబ్దములు లేదా క్రియావిభక్తులు చేరకయే క్రియారూపములు వ్యవహరింపబడెడి వస్తుమట. అతిప్రాచీన కాలములో ధాతురూపములును, అర్థభేదమును నూచించుటకు భిన్న ధాతువుల సంయోగముచే నేర్పడిన శబ్దములును, అప్పటిజనసంఘముయొక్క భావప్రకటనకు ననుకూలమైన భాషగా నుండియుండును. కాలముగడచినకొలది వారిభావములుపెరిగి \*లింగవచనకాలాది

\*"when our attention is turned to the Dravidian languages, we find, that, while their rules respecting gender differ widely from those of Indo-European group, they are not quite identical with those of the scythian. It seems probable, however, that the particulars in which the Dravidian rules respecting gender

భేదములు భాషారూపములలో నూచింపవలసిన యావశ్యకత గలిగినపుడు, వారు అట్టివానిని భిన్నధాతు సంయోగముచేతను, శబ్దసంయోగముచేతను వ్యక్తముచేయ యత్నించియుండును. ఈభాషలలో అతిప్రాచీనకాలమున నామవాచక శబ్దములలో లింగభేదము శబ్దాన్తమున బట్టియే గ్రహింపబడుచు వచ్చినది-ఆక్క, అన్న, తండ్రీ, తల్లి, ఆవు, ఎద్దు etc. ఈ భేదము వ్యక్తముచేయవలసినప్పుడు 'ఆడ, మగ' అను లింగనూచక శబ్దములను స్త్రీ పుంసామాన్యశబ్దములకుండు చేర్చెడివారు. ఆడపిల్ల మగపిల్ల. శబ్దములపై ఆక (మగక)వాడు(పిల్లవాడు) మొదలగువానిని జేర్చుట యింక నర్వాచీన సంప్రదాయమై యుండును. \*ఇట్టి భేదచిహ్నములు. తరువాతవచ్చినవే. కావుననే వీనిని తమిళమున "పగుపదం" సమాసపదములని వాడుచున్నారు. ప్రాచీన తమిళభాషలో లింగనూచక ప్రత్యయముతోగూడిన శబ్దముకంటె, నాచిహ్నములేని శబ్దమునకే గౌరవమెక్కువ. దేవన్, ఇతైనన్ - అనువానికంటె, దేవు ఇరై అనువానికే గ్రాంధిక తమిళభాషలో నెక్కువదడము. ఈ లింగభేదమనునది, నిర్దేశవాచక సర్వనామ రూపములగు ఆ, ఈ, ఉ అనువానిపై పుంస్త్రీవాచక శబ్దములగు ఆక, ఆళ్ అనువాని జేర్చుచే తరువాతికాలమున నేర్పడినట్లున్నది. కావున నీ భేదమే యేర్పడకయున్న కాలమున క్రియారూపములపై విభక్తిప్రత్యయములెట్లు చేరగలవు. క్రియావిభక్తి యెట్లేర్పడగలదు. ఆకాలమున ధాతువుపై క్రియాత్వమును నూచిండుమట ఆగు, ఉతు, ఇతు మొదలగు ధాత్వంతరములనుజేర్చి క్రియాసాతత్వ చిహ్నముగా 'ఉమ్' చేర్చియుండురు. ఇట్లు వెళ్ళుం, కెయ్దుం, కెయ్యుం, మొదలగు రూపములేర్పడి

differ from those of the scythian languages, and evince a tendency towards the Indo-European, are not the result of direct Sanskrit influences, of which no trace is perceptible in this department of Drv. grammar, but have risen either from the progressive mental cultivation of the Dravidians themselves, or from an inheritance of pro-Sanskrit elements.

(Comparative Grammar. page 219)

\* The peculiar Dravidian law of gender would appear to be a result of progressive intellectual and grammatical cultivation for the masculine, feminine and epicene suffixes, which form the terminations of Drv. high caste nouns, are properly fragments of pronouns or demonstratives of the third person, as are also most of the neuter formatives. It may indeed be stated as general rule that all primitive Dravidian nouns are destitute of gender and that every noun or pronoun in which the idea of gender is formally expressed, being a compound word is necessarily of a late origin than the uncompounded primitives.

(C. Gr. P. 220.)

యుండును. కాలక్రమమున వీనికి సర్వనామరూపములను జేర్చు చేయుదును, చేయుదుము, చేయుదువు, మొదలగు పురుషవచన భేదములతోగూడిన తద్ధర్మాత్మకము లేర్పడి యుండును. ఇంకను తరువాత కాలభేద సూచములగు ధాతువులను, క్రియావిశేష రూపములపై లింగాది భేదములనుగూడ సూచించు సర్వనామ రూపములను జేర్చుటచే సర్వనామమునకు ధాతురూపము విశేషణముగా గలిగిన క్రియాపదములేర్పడుట తటస్థించినది. దీనినే మనము క్రియాపదమున్నచో సంస్కృతభాషలో తిజంతప్రక్రియా మూలమున నేర్పడిన క్రియాపదమును దానికిని, సర్వనామ విశేష్యత్వ ప్రాధాన్యమును వ్యక్తము చేయగలిగిన ద్రావిడభాషలలోని 'క్రియాపదము'ను దానికిని ఎంత భేదమున్నదో వ్యక్తముకాకపోదు.

సంస్కృత భాషావ్యాకరణసంప్రదాయ దృష్టితో నీద్రావిడభాషలను వ్యాకరించిన వారు తత్సంప్రదాయసిద్ధములైన సంకేతములగు నామవిభక్తి, క్రియావిభక్తి, పదము, మొదలగువాని నీభాషా రూపములతో సమన్వయించి లక్షణ మేర్పరచినను, ఈలక్షణ దేశ భాషల సహజపరిణామరీతులను, తద్భాషాతత్వమును బరిశీలించినవారి కాలక్షణము వీనిపట్ల సరిగా నన్వయింప దగియు, నివి వానివలె కేవల ప్రత్యయాం తత్వస్థితిని బొందక సంయుక్తపదరూప స్థితిని యింకను నిలుపుకొని యున్నవనియు వ్యక్తము కాకపోదు. ఇట్టి విభక్తి విషయములలో నలెనే యితరములగు భాషాపరిణామ రీతులలోగూడ సంస్కృతాద్యార్య భాషలకును దక్షిణ హిందూదేశభాషలకును గల భేదమును గుర్తించినచో నీభాష లార్యభాషా కుటుంబమునకు జెందినవికాక యొక ప్రత్యేకకుటుంబ ముగా నేర్పడునను విషయము స్ఫురింపక మానదు.



# CHANDASSARAM OF GUṆACANDRA

By

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This is a short but very useful work on prosody written by a Jaina poet called Guṇacandra (c. 1650 A.D.) This is based on a manuscript deposited in the Government Oriental Library, Mysore, and published for the first time.

The work consists of five chapters dealing with the following topics: (1) Introduction and technical terms, (2) Mātrāvṛttas including the Kannada metres Ṣaṭpadis, (3) Samavṛttas and other varṇavṛttas, (4) miscellaneous metres and (5) Tālavṛttas.

The work is of great interest as the author, unlike previous writers on prosody, has given due recognition to Kannada metres, particularly Lāvaṇi, usually employed in folk-songs and Tālavṛttas, which form an important feature of South Indian Music.

॥ ೨ ॥

॥ ಶ್ರೀಮದುಭಯಲಕ್ಷ್ಮೀರಮಣಾಯ ನಮಃ ॥

—ಗುಣಚಂದ್ರ ವಿರಚಿತಂ—

ಭಂದಸ್ವಾರಂ

— ಸಂಜ್ಞಾಪ್ರಕರಣಂ —

—ಮಂಗಳಂ—

ಶಾ || ಸುತ್ರಮಾದಿ ಸುಪರ್ವರಾಜಮಕುಟೇ ಕೋಟೀತಟೇ ಪ್ರಜ್ವಲ |  
ದ್ರಕ್ಷಾಂರೂಚ್ಯಯನಿನ್ನು ಗಾಪ್ರವಿಲಸತ್ಪಾದಾಂಬುಜಾತದ್ವಯಂ ||  
ಭೈತ್ರಂ ಸಂಸ್ಕೃತಿಸಾಗರಪ್ರವಹದೋಳ ಭಕ್ತಗ್ಗೈ ಕಲ್ಪಾಂಘ್ರಸಂ |  
ನೇತ್ರಾಳಿವ್ರಜಕೀಗೆ ಸಾರಸುಖಮುಂ ಸಂತಾಪವಿಚ್ಛೇದಕಂ || ೧ ||

—ಕವಿಪ್ರತಿಜ್ಞೆ—

ಕಂ || ಭಂದೋವಿದ್ಯಾವನಿತಾ |  
ನಂದಂ ಬುಧತತಿಗಮಮರೆ ಯೆನ್ನಂ ಬಯಸಲ್ ||  
ಸುಂದರವೃದ್ಧಪದತತಿಯಿಂ |  
ಸಂದೇಹಂ ಬಾರದಂತೆ ವೇಲಲ್ ಬಗೆವೆಂ || ೨ ||

—ಗುರುಲಕ್ಷಣಂ—

ಕಂ || ಸಾನ್ಯಾಸ್ವಾರಂ ದೀರ್ಘಂ |  
ಬಿನ್ನಣಸಂಯೋಗದಾದಿಯುಂ ಸವಿಸರ್ಗಂ ||

(1) ಘಟೀ (2) ಗೆಯಮ

(3) ಸಂಯುಕ್ತಾದ್ಯ(ಪ್ರ)ಂ ಸಾನ್ಯಾಸ್ವಾರಂ ದೀರ್ಘಂ ವಿಸರ್ಗಸಂಯುಕ್ತಮ್ ||  
ವಿಜ್ಞೇಯಮುಷ್ಕರಂ ಗುರು ಪಾದಾಂತಸ್ಥಂ ವಿಕಲ್ಪೇನ || (ಪ್ರತಬೋಧ)

(ಈ ಕವಿಯು ಪ್ರಾಸಿನ ವಿಷಯದಲ್ಲಿ ಗಮನಕೊಟ್ಟಿಲ್ಲ. ಪ್ರಾಸಾಕ್ಷರಗಳು ಸ್ಪಷ್ಟವಾಗಿ  
ಪ್ರಯೋಗಿಸಲ್ಪಟ್ಟಿವೆ.)

೨೬

T. d. m 211, N 36 A



ಸನ್ನತಗುರು ಪಾದಾಂತ್ಯದೊ |

1ಳನ್ನಿಲೆ ಲಘುವರ್ಣಮಕ್ಕುಮಿತರಂ ಲಘುವುಂ

|| ೩ ||

—ಗಣಂಗಳುಂ-ಗಣಲಕ್ಷಣಮುಂ—

ಕಂ || ಯರತ ಭಜಸ ಮನ ಗಣಗಳ್ |

ನೆರೆವುವು ೨ಯರತಗಳುಮಾದಿಮಧ್ಯಂತಗಳೊಳ್ ||

ಪರಿಗತಲಘುಗಳ್ ಭಜಸಗ | •

೪ಱು ಗುರುವಿಂ ಮೂಱುಗಲವವುಂ (ತಾಂ) ಮನಗಳ್

|| ೪ ||

—ಗಣಂಗಳು ದಾಹರಣಿ—

ಕಂ || ೩ವಿಮಲ ಸುಬೋಧಂ ಮಾಡುಗೆ |

ಹೇಮಾಭಂ ಕೈವಲ್ಯ ೪ಸಂಭೃತಂ ವೃಷಭಂ ||

ರನೇಶ ನಯ ಭಮತರಸಜ |

ನಾಮಕ ವರ್ಣೋತ್ಕೃತಗಣಗಳೆಂಬುಂ ಪ್ರಥಿತಂ

|| ೫ ||

—೫ಗಣಗಳಧಿದೇವತೆಗಳುಂ-ಶುಭಾಶುಭಗಣಂಗಳುಂ—

ಕಂ || ೬ಲಘುವುಂ ಗುರುವುಂ ವರ್ಣದೊ |

ಳೊಗೆವುದು ಗುರುಮೂಱು ಮ ಗಣ ಧಾತ್ರಿಯು ಶುಭದಂ ||

ಲಘುಮೂರು ನ ಗಣ ನಾಕವು |

ಲಘುವೊದಲೊಳ್ ತೋಯ ಯ ಗಣ ಶುಭದಮಿವಕ್ಕುಂ

|| ೬ ||

7ಅದ್ಯಗುರು ಭ ಗಣ ಶಶಿ ಶುಭ |

ಮಧ್ಯದಿ ಲಘು ರ ಗಣಮಗ್ನಿ ಹೊಲ್ಲಮದಕ್ಕುಂ ||

ಮಧ್ಯಗುರು ಜ ಗಣ ರವಿಯುಮ |

8ವದ್ಯಂ ಕೊನೆ ಲಘುವು ತ ಗಣಮಭ್ರಂ ಹೇಯಂ

|| ೭ ||

(1) ಳಾನಿರೆ.

(2) ಅದಿಮಧ್ಯಾವಸಾನೇಷು ಯರತಾ ಯಾಂತಿ ಲಾಘವಂ ||

ಭಜಸಾ ಗೌರವಂ ಯಾತ್ರಿ ಮನಾ ತು ಗುರುಲಾಘವಾ || (ಶ್ರುತಬೋಧ)

(3) ಹ್ರಸ್ವದೀರ್ಘಪ್ರಕರಗಳ ಪ್ರಾಸು-ಈತನು ಗಣಗಳಿಗೆ ಉದಾಹರಣವನ್ನು “ಜಿನನು ಸುಬೋಧವನ್ನು ಮಾಡಲಿ” ಎಂದು ಅರ್ಥಬರುವ ವಾಕ್ಯದಲ್ಲಿ ತೋರಿಸಿರುವನು.

(4) ಇಲ್ಲಿ ಗಣಪ್ರಕರಗಳ ಅನುಪೂರ್ವಯವನ್ನನುಸರಿಸುವುದರಿಂದ ಕಂದದ ಲಕ್ಷಣವು ಕೆಟ್ಟಿದೆ.

(5) ಗಣಗಣಾಧಿದೇವತೆಗಳನ್ನು ಹೇಳುವಲ್ಲಿ ಛಂದೋಂಬುಧಿಯನ್ನನುಸರಿಸುವನು. (೧-೪೪)

(6) ವರ್ಗಪ್ರಾಸ. (7) ದೀರ್ಘ ಹ್ರಸ್ವವರ್ಗಪ್ರಾಸ. (8) ನಿಂದ್ಯಂ.

—ಮಾತ್ರಾಗಣಂಗಳ್—

1 ಅಂತ್ಯಗುರು ಸ ಗಣ ವಾಯುವು |  
ಮತ್ಯಶುಭಂ ಜಲಧಿ ಬಾಣ ಪಟ್ಟಿಂ ಲಘುಗಳ್ ||  
ಸ್ತುತ್ಯವು ಮಾತ್ರಾಗಣದೊಳ್ |  
ಕೃತ್ಯಾಕೃತ್ಯಗಳ ತಿಳಿದ ಕವಿಜನಮತದಿಂ

|| ೮ ||

—ಯತಿತ್ವಣಂ—

2 ಮುಂ ಪೇಟ್ಟಿ ವಿರತಿಯೆಡೆಯೊಳ್ |  
ಪೆಂಪಿನೊಳಾಪದವು ನಿಲದೆ ಮುಂದಕೆ ಸರಿಯಲ್ ||  
ಲೋಪಂ ಬರ್ಪುದು ನಿಜದಿಂ |  
ಲೋ(ರೂ)ಪಮನಿಂ ತಿಳಿದು ರಚಿಸು ಸುರುಚಿರಕೃತಿಯಂ

|| ೯ ||

—ಯತಿನಿಯಮಂ—

ಗಣನಿಯಮದಿಂದೆ ಯತಿಯಂ |  
ಗಣಿಸುವರಾ ಗಣವು ಕೆಡಲು ಯತಿಯುಂ ಕಿಡುಗುಂ ||  
ಗಣಯತಿಯಿಲ್ಲದ ಕವಿತೆಯುಂ |  
ತಣವುವುದೇಂ ವಿಬುಧತತಿಯು ನಿಯಮಸ್ಥಳದೊಳ್

|| ೧೦ ||

—ಪ್ರಾಸಲಕ್ಷಣಂ—

ಪ್ರಾಸೆಂಬುದು ೩ನದು ಸುಕರ |  
ಪ್ರಾಸಾನುಪ್ರಾಸ ದುಷ್ಟರ ಪ್ರಾಸಾಂತ್ಯ ||  
ಪ್ರಾಸಂ ದ್ವಿಪ್ರಾಸಂ ತ್ರಿ |  
ಪ್ರಾಸಂ ಪ್ರತಿಪಾದದೊಳಗೆ ತಪ್ಪದು ನಿಯಮಂ

|| ೧೧ ||

— ಗದ್ಯಂ —

ಇ(ದು)ತಿ ತ್ರೀಮದನುಸಮ ನಿತ್ಯನಿರಂಜನ ಪರಮಾತ್ಮಾರ್ಹದಾರಾಧನಾಪರಮಾನಂದ  
ಬಂಧುರ ಗುಣಚಂದ್ರ ವಿರಚಿತಮಪ್ಪ  
ಛಂ ದ ಸ್ವಾರ ದೊಳ್  
ಸಂಜ್ಞಾಪ್ರಕರಣಂ  
ಪ್ರಥಮಂ.

(1) ಬಿಂಧುಬಿಂದುಪ್ರಾಸ. (2) ಬಿಂದುದೀರ್ಘಪ್ರಾಸ. (3) ವಡಿದುಸುಕರ. (ನಾ. ಛಂ. ಪು. ೧೮. ಪದ್ಯ ೧೮, ೧೯ರಲ್ಲಿ ಈ ವಿಷಯ ಹೇಳಿದೆ. (ಅದರೆ ಈ ಪದ್ಯಗಳು ಪ್ರಸ್ತುತಗಳು).

## ದ್ವಿತೀಯಾಧಿಕಾರಂ

### — ಮಾತೃಚ್ಛಂದಃ ಪ್ರಕರಣಂ —

ನ || ಇಲ್ಲಿ ಹೇಳುವ ಲಕ್ಷಣಗಳಿಗೆ ಆ ಪದ್ಯಗಳೇ ಉದಾಹರಣಂಗಳಾಗಿವೆ.

ಆರ್ಯಾ || 1ಅಂಕಂ ಸಪ್ತಗಣಂ ಗೃಹಂ ಜಂ ಬರದು (ನದು) ನೋಜಗಣಮಾಗಲ್ ||  
ನೈಕಲ್ಪಂ ನಲಷಟ್ಠಂ ಸಕಲಾರ್ಯಾರ್ಥಮಿದುಮಾದ್ಯಾಖ್ಯಂ || ೧ ||

2ಆರ್ಯಾ ದ್ವಿತೀಯಲೋಕ್ತಂ ಪರದೋಳ್ ಮುಖಲಂ ತಿಳಿ ಯತಿಪದನಿಯಮಂ ||  
ಚರಮಾರ್ಥಂ ಪಂಚಮಕಂ ಸೇರಿರ್ಪುದು ನಿಜದಿ ಪಷ್ಠಂ ಲಂ || ೨ ||

ಗೀತಿ || 3ಆರ್ಯಾ ಪ್ರಥಮದಲೋಕ್ತಂ ಸರಿಸದೆ ನಿಲೆ ಲಕ್ಷಣಂ ದಳದ್ವಯದೋಳ್ ||  
ಪರಿಸಂಸ್ಕೃತಯತಿಶೋಭಂ ಸಾರಜ್ಞರ್ ಗೀತಿ ಯಿಂದಿದಂ ವೇಟ್ಟಿರ್ || ೩ ||

### — ಕಂದ ಲಕ್ಷಣಂ —

ಕಂದಂ ತ್ರಿಶರಗಣಂ ತಾ |  
ಮೊಂದಿದ ಮಾತ್ರಗಳೆ ನಾಲ್ಕು ಗಣಮೊಂದಕ್ಕಂ ||  
ಒಂದನೆ ಮೂಱನೆಯಯ್ದನೆ |  
ಸಂದೇಱನೆಗಣದ ಜಗಣ ಬರಲದು ಕಿಡುಗುಂ || ೪ ||

- (1) ಲಕ್ಷ್ಮೀತತ್ ಸಪ್ತಗಣಾ ಗೋಪೇತಾ ಭವತಿ ನೇಹ ವಿಷಮೇ ಜಃ ||  
ಷಷ್ಠೋದಯಂ ನಲಘೂ ವಾ ಪ್ರಥಮೋದರ್ಥೇ ನಿಯತಮಾರ್ಯಾಯಾಃ ||  
(ವೃತ್ತ ರ. ೨, ೧.)
- (2) ಷಷ್ಠೇ ದ್ವಿತೀಯಲಾನ್ತೇ ಪರಕೇ ಮುಖಲಾಚ್ಚ ಸ ಯತಿಪದನಿಯಮಃ |  
ಚರಮೋದರ್ಥೇ ಪಂಚಮಕೇ ತಸ್ಮಾದಿದ ಭವತಿ ಷಷ್ಠೋಲಃ || ೨-೨ ||
- (3) ಆರ್ಯಾಪ್ರಥಮದಲೋಕ್ತಂ ಯದಿ ಕಥಮಪಿ ಲಕ್ಷಣಂ ಭವೇದುಭಯೋಃ |  
ದಳಯೋಃ ಕೃತಯತಿಶೋಭಾಂ ತಾಂ ಗೀತಿಂ ಗೀತರ್ವಾ ಭುಜಂಗೇಶಃ || ೨ ಗೀ. ೧ ||

—1 ಸಟ್ಟಿದಿಗಳ ಲಕ್ಷಣಂ—

ತರ ಸಟ್ಟಿದಿ ಮೊದ |  
 ಲೆರಡನೆ ನಾಲ್ಕನೆ |  
 ಚರಣದಿಯಯ್ಯನೆ ಪಾದದೊಳಂ ||  
 ಕರಿಮಾತ್ರೆ ಮೂಱೊ |  
 ಘಾಱೊಳು ರವಿಗುರು |  
 ವಣಿ ವರಬುಧರಿಂದ ಪೇಱ್ದಿದಂ

|| ೫ ||

—ಕುಸುಮಸಟ್ಟಿದಿ—

ವರ ಕುಸುಮ ಸಟ್ಟಿದಿಗೆ |  
 ಚರಣನಾಲ್ಕರೊಳು ದಶ |  
 ಪರಿಸಂಖ್ಯೆಯಕ್ಷರಂ ಮೂಱಾಱೊಳೊಳ್ ||  
 ಚರಣದೊಳೆ ಪದಿನಯ್ಯ |  
 ಸುರುಚಿರದ ವರ್ಣಮುಂ |  
 ಗುರುವೊಂದು ಬುಧಮತದಿ ನೆಹಿದಿಪುರು

|| ೬ ||

—ಭೋಗಸಟ್ಟಿದಿ—

೨ಬಂದನೆ ಯೆರಡನೆ ನಾಲ್ಕನೆ |  
 ಯಯ್ಯನೆ ಪಾದದಿ ರವಿಮಿತ |  
 ಪಾದದ ಮಾತ್ರೆಯು ಮೂಱಾಱೊಳೊಳಂ ನೆಹಿಗುಂ ||  
 ಪದಿನೆಂಟು ಮಾತ್ರೆ ೨ಬರುವುದು |  
 ಒದಗಿರೆ ಯರತಗಣ ಮದಕೆ |  
 ಸುಂದರ ನಗಣಂ ಬರ್ಪುದು ಇದನಣುವುದು ತಾಂ || ೭ ||

(1) ಈ ಆರು ಸಟ್ಟಿದಿಗಳ ಲಕ್ಷ್ಯ ಲಕ್ಷಣಗಳು—ನಾ, ಭಂ, ನಲ್ಲಿಟ್ಟ, ತರಸಟ್ಟಿದಿಯ ಲಕ್ಷಣಮಾತ್ರ ಲಕ್ಷ್ಯದೊಡನೆ ಹೇಳಿದೆ. (ಪು. ೮೦ ಪ. ೨೫) ಆದರೆ ಕಿಟ್ಟಿಲ್ ಸಾಪೇಬರು ಮುದ್ರಿಸಿರುವ—ನಾ, ಭಂ, ನಲ್ಲಿ ಈ ಆರು ಸಟ್ಟಿದಿಗಳ ಲಕ್ಷಣಗಳೂ ಹೇಳಿವೆ. ಇವು ಪ್ರಕ್ಷಿಪ್ತಗಳೆಂದು ಊಹಿಸಲು ಅವಕಾಶವುಂಟು.

(2) ಈ ಲಕ್ಷಣದಲ್ಲಿ ಭೋಗಸಟ್ಟಿದಿ ಎಂಬ ಲಕ್ಷ್ಯದಹೆಸರು ಇಲ್ಲ. (3) ಇಲ್ಲಿ ಭೋಗಕ ಎಂದು ತಿದ್ದಿದರೆ ಸಟ್ಟಿದಿಯ ಹೆಸರು ಇದ್ದಂತಾಗುವುದು.



## ತೃತೀಯಾಧಿಕಾಢಂ

### — ಅಕ್ಷರಚ್ಛಂದಃ ಪ್ರಕರಣಂ —

ಕಂ || 1 ಸಮವಿಷಮತಾದಿ ವೃತ್ತಂ |

ಸಮನಿಸುವುದು ಕವಿಯಮತದಿನಿಪ್ಪತ್ತಾಯಂ ||

ಸಮುದಯ ಕವಿಜನ ಹೃದ್ಯಂ |

ಕಮನೀಯಾಕ್ಷರಸಮುತ್ಥಂಭಂಜೋ ವಿಧಿಯಿಂ

|| ೧ ||

ನ || ಉಕ್ತಾ, ಅತ್ಯುಕ್ತಾ, ಮಧ್ಯಾ, ಪ್ರತಿಷ್ಠಾ, ಸುಪ್ರತಿಷ್ಠಾ, ಗಾಯತ್ರೀ, ಉಷ್ಣಿಕ್, ಅನುಷ್ಠುಭ್, ಬೃಹತೀ, ಪಜ್ಞಾ, ತ್ರಿಷ್ಠುಪ್, ಜಗತೀ, ಅತಿಜಗತೀ, ಶಕ್ವರೀ, ಅತಿಶಕ್ವರೀ, ಅಷ್ಟಿ, ಅತ್ಯಷ್ಟಿ, ಧೃತಿ, ಅತಿಧೃತಿ, ಕೃತಿ, ಪ್ರಕೃತಿ, ಅಕೃತಿ, ವಿಕೃತಿ, ಸಂಕೃತಿ, ಅತಿಕೃತಿ, ಉತ್ಕೃತಿ.

### — ವಿಶೇಷ ಸಂಜ್ಞೆಗಳ್ —

ಕಂ || ಗುರು ಸಂಜ್ಞೆಯೊಳ್ ಗೆ ವರ್ಣಂ |

ಬರುವುದು ಲಘುಸಂಜ್ಞೆಯಲ್ಲಿ ಸಂದ ಲ ಕಾರಂ ||

2 ಅರುಹನ ನಾನುಂ ಗುರುವಿಗೆ |

ಬರುವುದು ಲಘು ವೆಂಬುವಲ್ಲಿ ಯತಿಗಳ ನಾನುಂ

|| ೨ ||

(೧) ಉಕ್ತಾಭಂದಸ್ತಿನಲ್ಲಿ ೨ ವಿಧ ವೃತ್ತಗಳು ಹುಟ್ಟುವುವು.

(1) ಶ್ರೀವೃತ್ತಂ—ಗಾಶ್ರೀ

ನ|| ಪ್ರತಿಪಾದದಲ್ಲಿಯೊಂದೊಂದು ಗುರುವಕ್ಷರವು ಬಂದರೆ ಶ್ರೀ ವೃತ್ತವೆನಿಸಿಕೊಳ್ಳುವುದು. ಇಲ್ಲಿ ಒಂದು ಪಾದ ಮಾತ್ರ ಬರೆದಿದೆ. ಇದರಂತೆ ಉಲಿದ ಮೂಱುಪಾದಗಳೂ

(1) ಅರ್ಧ ಸಮವೃತ್ತವನ್ನು ಇಲ್ಲಿ ಹೇಳಿಲ್ಲ.

(2) ವೈದಿಕಮತದ ನಾಗವರ್ಮನು ಗುರುವಿಗೆ ಈಶ್ವರನ ಹೆಸರನ್ನೂ, ಲಘುವಿಗೆ ವಿಷ್ಣುವಿನ ಹೆಸರನ್ನೂ ಸಂಕೇತ ಮಾಡಿರುವನು. (ನಾ.ಭಂ. ೩೬) ವೈನಮತದವನಾದ ಈತನು ಗುರುವಿಗೆ ಅರ್ಧಂತನ ಹೆಸರನ್ನೂ ಲಘುವಿಗೆ ಯತಿಗಳ ಹೆಸರನ್ನೂ ಸಂಕೇತಮಾಡಿರುವನು. (ಅರುಹಂತ. ಯತಿಗಳು. ಇವರೇ ಜೈನರಿಗೆ ಮುಖ್ಯದೈವವು.) ಆದರೆ ಈ ಸಂಜ್ಞೆಯನ್ನು ಈ ಗ್ರಂಥದಲ್ಲಿ ಉಪಯೋಗಿಸಿಕೊಂಡಂತಿಲ್ಲ.



ಅಗುತ್ತವೆ. ಅಭ್ಯಾಸಮಾಡತಕ್ಕವರಿಗೆ ಗ್ರಂಥವು ಲಭ್ಯವಾಗಿರುವುದಕ್ಕೋಸ್ಕರ ಒಂದೊಂದೇ ಸಾದ ಬರೆದಿದೆ ; ಲಕ್ಷಣ ಸಿದ್ಧಾಂತಗಳಿಗೆ ಸರಿಯಾದ ವೃತ್ತದಲ್ಲಿ ಹೇಳಿದೆ.

(೨) ಅತ್ಯುಕ್ತಾ ಎಂಬಿರಡನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ನಾಲ್ಕು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ—

(1) ಸ್ತೀವೃತ್ತಂ—1ದ್ವಿಗ್‌ಸ್ತೀ

(೩) ಮಧ್ಯಾ ಎಂಬ ಮೂರನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಎಂಟು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ—

(1) ನಾರೀವೃತ್ತಂ—ಮಂ ನಾರೀ

(2) ಮೃಗೀವೃತ್ತಂ—ರಂ ಮೃಗೀ

(೪) ನಾಲ್ಕನೆಯ ಪ್ರತಿಷ್ಠಾಯೆಂಬ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಹದಿನಾರು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ—

(1) ಕನ್ಯಾವೃತ್ತಂ—ಮಂಗಂ ಕನ್ಯಾ

(೫) ಸುಪ್ರತಿಷ್ಠಾಯೆಂಬ ಅಯ್ದನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಮೂವತ್ತೆರಡು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ—

(1) ಪಚ್ಚಿವೃತ್ತಂ—ಭಂಗಗ ಪಚ್ಚಿ

(1) ನಾಗವರ್ಮ ಭಂದಸ್ಸಿನಲ್ಲಿ-ಇದಕ್ಕೆ “ಗರ್ವ” ಎಂದು ಹೆಸರಿದೆ. ಒಂದು ಹಸ್ತಲಿಖಿತ ಪ್ರತಿಯಲ್ಲಿ “ಗೇಯ” ಎಂಬ ಹೆಸರಿದೆ. ಇವಲ್ಲದೆ, ದಿಗಂತಗ, ಗಿರಿಧರ, ಎಂಬ ಮತ್ತೆರಡು ವೃತ್ತಗಳೂ ಹೇಳಿದೆ.

(2) ಇದಕ್ಕೆ ನಾ. ಭಂ. ನಲ್ಲಿ “ವಾಮಾಂಗ” ಎಂದೂ ಮತ್ತೊಂದು ಪ್ರತಿಯಲ್ಲಿ ಕಾಮಾಂಗ ಎಂದೂ ಹೇಳಿದೆ. ಇವಲ್ಲದೆ ಪ್ರವರ, ರತಾಂತ, (ಜಲಾಂತ) ಪರಮ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿ ಹೇಳಿವೆ.

(3) ನಾ. ಭಂ. ನಲ್ಲಿ ಇದಕ್ಕೆ ಪಾವನ ವೃತ್ತವೆಂದು ಹೇಳಿದೆ.

(4) ತೆಲುಗಿನಲ್ಲಿ ಈ ವೃತ್ತವಿದೆ. ನಾಗವರ್ಮಭಂದಸ್ಸಿನಲ್ಲಿ ಇಲ್ಲಿ ಸಾಂದರ (ಬಿಂಬ, ತೆಲು) ಜನೋದಯಂ (ಸುಕಾಂತಿ-ತೆ) ದೇವರಮ್ಮ, ಮೃಗನೇತ್ರ, (ದರದ) ಸುರತರು, ಕಾಮಾಂಗ (ಇದಕ್ಕೆ ಕಾಮೋದ್ಭವಮೃದುನೇತ್ರ ಎಂಬ ಬೇರೆಬೇರೆ ಹೆಸರಿವೆ) ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

(5) ಸುಂದರಿ (ತೆಲು) ಪಚ್ಚಿ ಎಂದೂ ನಾ. ಭಂ. ನಲ್ಲಿ ಕಾಂಚನಮಾಲೆ ಎಂದೂ, ಇರುವುದು. ನಂದಕ, ಸನ್ಮಗನೇತ್ರ, (ಪ್ರಗುಣ. ತೆ.) ತಿಲಕ (ನಂದ. ತೆ.) ಅನಂಗ, (ಸತಿ. ತೆ.) ಪ್ರೇಮ (ಅಂಬುಜ. ತೆ.) ಸರಸಿರುಹ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

(೬) ಗಾಯತ್ರಿಯೆಂಬ ಅಹಿನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ಅಪುಪತ್ತುನಾಲ್ಕು ಪ್ರಕಾರ ವಾಗುತ್ತವೆ. ಅವಹಿಸೋಳ್—

- (1) ತನುಮಧ್ಯಾವೃತ್ತಂ—ತಂಯಂ ತನುಮಧ್ಯಂ
- (2) ಶಶಿವದನಾವೃತ್ತಂ—ಶಶಿವದನಾ ನ್ಯಂ<sup>1</sup>
- (3) ವಸುಮತೀವೃತ್ತಂ—ತಂಸಂ ವಸುಮತೀ<sup>2</sup> ||

(೭) ಉಷ್ಣಿಗಿಂಬ ಏಲನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ನೂರುಪ್ಪತ್ತೆಂಟು ಪ್ರಕಾರ ವಾಗುತ್ತವೆ. ಅವಹಿಸೋಳ್—

- (1) ಮದಲೇಖಾವೃತ್ತಂ—ಮಂಸಂಗಂ ಮದಲೇಖಾ<sup>3</sup> ||
- (2) ಮಧುವೃತ್ತಂ—ಮಧು ನನಗುರುಗಳ<sup>4</sup> ||
- (3) ಕುಮಾರಲಲಿತವೃತ್ತಂ—ಕುಮಾರಲಲಿತಂ ಜ್ಞಂ ||
- (4) ಹಂಸಮಾಲಾವೃತ್ತಂ—ಸರಗಂ ಹಂಸಮಾಲಾ<sup>5</sup> ||

(೮) ಅನುಷ್ಟುಭಿಂಬ ಎಂಟನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಇನ್ನೂ ಐವತ್ತಾಐದು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿಸೋಳ್—

- (1) ಚಿತ್ರಪದವೃತ್ತಂ—ಚಿತ್ರಪದಾ ಭಭಗಂಗಂ ||
- (2) ವಿದ್ಯುನ್ಮಾಲಾವೃತ್ತಂ—ಮಂಮಂ ಗಂಗಂ ವಿದ್ಯುನ್ಮಾಲಾ ||
- (3) ಮಾಣವಕವೃತ್ತಂ—ಭಂತಲಗಂ ಮಾಣವಕಂ<sup>6</sup> ||
- (4) ಹಂಸರುತ ವೃತ್ತಂ—ಮನ್ನಂ ಹಂಸರುತ ಗಂಗಂ<sup>7</sup> ||

(1) ಇದು ತೆ. ನಲ್ಲಿದೆ. (ನಾ. ಭಂ.) ಉದಾತ್ತ ಎಂದಿದೆ.

(2) ತೆಲುಗಿನಲ್ಲಿದೆ. (ನಾ. ಭಂ) ನಲ್ಲಿ ಇವಲ್ಲದೆ ಶಾಲಿನೀವಿತಾನ (ಮಾಲಿನೀವಿತಾನ) ಶಶಿ ಕಾಂತ (ಚಂದ್ರವದನಾ. ತೆ.) ವಿಚಿತ್ರ, ಕುಮುದ, (ವಸುಧಾ ತೆ.) ಕಮಳ, (ಮುಕುಳ-ಕುಮುದ ಪಾಠಾ.) ಸುಲಲಿತ ಈ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ. ತೆ. ನಲ್ಲಿ ಸುರಚಿತ ಎಂಬುದು ಹೆಚ್ಚಿದೆ.

(3) ತೆಲುಗಿನಲ್ಲಿದೆ. (ನಾ. ಭಂ.) ಚಿತ್ರ ಎಂದಿದೆ, ಮಧುಮತಿ. (ತೆ.) ಹೆಚ್ಚಿದೆ.

(4) ನಾ. ಭಂ-ಸುಲಭ, (ಮದನವಿಲಸಿತ. ತೆ.)

(5) (ನಾ. ಭಂ.) ನಲ್ಲಿ ಇವಲ್ಲದೆ ಸರಲಂ. ಕೋಮಲ, ಸರಗ (ಶಶಾಂಕವಕ್ತ್ರ) ಖಭೂತಿ (ಸು ನಾಮನಂ. ತೆ. ಪಾಠಾ.) ವಿನಿಮ್ನ, (ವಿರಾಮ) ಕಮಳ, ವಿಶಾಲ (ವಿಚಿತ್ರ) ಇವುಗಳು ಹೆಚ್ಚಾಗಿವೆ.

(6) ಇವಲ್ಲದೆ (ನಾ. ಭಂ. ನಲ್ಲಿ) ಸುಮಾಲತೀ, ಶ್ರುತಾನಂದ ಎಂಬ ವೃತ್ತಗಳೂ, ತೆಲುಗಿನಲ್ಲಿ ವಿಮಾನ, ಸಿಂಹರೇಖ. ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

(7) ತೆಲುಗಿನಲ್ಲಿದೆ.

- (5) ಸಮಾನಿಕಾವೃತ್ತಂ—ರಂ ಸಮಾನಿಕಾ<sup>1</sup> ಜಗಂ ಲ ||
- (6) ಪ್ರಮಾಣಿಕಾವೃತ್ತಂ—ಪ್ರಮಾಣಿಕಾ ಜರಂ ಲಗಂ ||
- (7) ವಿತಾನವೃತ್ತಂ—ವಿತಾನಮಕ್ಕುಂ ತದನ್ಯಂ ||
- (8) ನಾರಾಚಿಕಾವೃತ್ತಂ—ನಾರಾಚಿಕಾ ತರಂ ಲಗಂ<sup>2</sup> ||
- (9) ಕಬರೀವೃತ್ತಂ—ತಂಜಂಲಗಗಳ್ ಕಬರೀ\* ||

(೯) ಬೃಹತಿಯೆಂಬ ಒಂಭತ್ತನೆಯ<sup>3</sup> ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಏನೂಬಹನ್ನೆರಡು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ್—

- (1) ಹಲಮುಖೀವೃತ್ತಂ—ರಂನಸಂಗಳೆ ಹಲಮುಖೀ<sup>4</sup> ||
- (2) ಭುಜಗಶಿಶುವೃತ್ತಂ—ಭುಜಗಶಿಶುವೆ ನಂನಂಮಂ<sup>4</sup> ||
- (3) ಉತ್ಸವವೃತ್ತಂ—ಭಂಭ್ರಗಳುತ್ಸವನಾಮಕಂ<sup>5</sup> ||

(೧೦) ಪಂಚಮಿಯೆಂಬ ಹತ್ತನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಸಾವಿರದ ಇಪ್ಪತ್ತು ನಾಲ್ಕು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿರೋಳ್—

- (1) ಸುಮುಖೀವೃತ್ತಂ—ಸಸಜಂ ಸುಮುಖೀ ಗುರುಶ್ರೀತಂ ||
- (2) ಪಣವವೃತ್ತಂ—ಮಂನಂಜಂಗ ಪಣವ ನಾಮಕಂ ||
- (3) ಮಯೂರಸಾರಿಣೀವೃತ್ತಂ—ರಂಜರಂ ಮಯೂರಸಾರಿಣೀಗಂ<sup>6</sup> ||
- (4) ವಿರಾಡ್ವೃತ್ತಂ—ಮಂಸಂಜಂಗಮ ವಿರಾಡಿದೆಂಬರ್<sup>7</sup> ||
- (5) ರುಕ್ಮವತೀವೃತ್ತಂ—ಭಂಮಸಯುಕ್ತಂರುಕ್ಮವತೀಗಂ<sup>8</sup> ||
- (6) ಮತ್ತಾವೃತ್ತಂ—ಮತ್ತಾಜ್ಞೇಯಂ ಮಭಸಗಯುಕ್ತಂ ||
- (7) ಮನೋರಮಾವೃತ್ತಂ—ನರಜಗಂಗಳಂ ಮನೋರಮಾ ||
- (8) ಚಂಪಕಮಾಲಾವೃತ್ತಂ—ಚಂಪಕಮಾಲಾ ಭಂಮಸಗಂಗಳ್ ||
- (9) ಮಂದಾನಿಲವೃತ್ತಂ—ಭಂಮಸಗಂ ಮಂದಾನಿಲವೃತ್ತಂ<sup>9</sup> ||
- (10) ಉಪಸ್ಥಿತಾವೃತ್ತಂ—ತಂಜಂರಗದಿಂದುಪಸ್ಥಿತಾಗಂ<sup>10</sup> ||

(1) ಸಮಾನಿ (ತೆ.) (2) ನಾರಾಚಿ ತೆ. \* ಇತರ ಛಂದಸ್ಸುಗಳಲ್ಲಿಲ್ಲ. (3) ಹಲಾಯುಧ (ಶ್ರೀವಿಲಾಸಿನಿ-ಪಾ) (ಹಲಮುಖಿ-ತೆಲು.ಪಾ.) (4) ಭುಜಗಶಿಶುವೃತ್ತ, (5) ನಾ. ಛಂ. ನಲ್ಲಿ ಉತ್ಸುಕ, ಇವಲ್ಲದೆ ಉದಯ, ವನಜ, ವಿನತ, ಭದ್ರಕಮಯೂರ, ಬೃಹತಿ ಈ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ. (6) ತೆಲುಗಿ ನಲ್ಲಿದೆ. (7) ನಾ. ಛಂ. ಕಲ್ಯಾಣ ಶುದ್ಧವಿರಾಟ್ (ತೆ.) (8) ತೆಲುಗಿನಲ್ಲಿದೆ. (9) ಈ ವೃತ್ತಲಕ್ಷಣವೇ ಇಲ್ಲಿ ಹೇಳಿರುವ ಚಂಪಕಮಾಲೆಗೂ ರುಕ್ಮವತಿಗೂ ಇದೆ? (10) ನಾ. ಛಂ. ನಲ್ಲಿ ಚಿತ್ರಪದ, ಮಣರಂಗ, ಇವೂ, ತೆ. ನಲ್ಲಿ ರಸಾಲಿ, ಕಾಮುದೀ, ನಂದಿನಿ, ಭೋಗವಿಲಸಿತಂ, ಮನೋರಮ. ಈ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ.

(೧೧) ತ್ರಿಷ್ಠುಭಿಃ ಹನ್ನೊಂದನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಎರಡುಸಾವಿರದ ಸಾಲ್ಪತ್ರೈಂಟು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವಹಿಂಸಾ—

(1) <sup>1</sup>ಇಂದ್ರವಜ್ರವೃತ್ತಂ—ತಾನಿಂದ್ರವಜ್ರಂ ತತಜಂಗಗಂಗಳ್ ||

(2) ಉಪೇಂದ್ರವಜ್ರವೃತ್ತಂ—ಉಪೇಂದ್ರವಜ್ರಂ ಚತಜಂಗಗಂಗಳ್ ||

(3) <sup>2</sup>ಉಪಜಾತಿ ವೃತ್ತಲಕ್ಷಣಂ—

ಹನ್ನೊಂದನೇ ಛಂದದ ಪಾದಮೊಂದುಂ |

ತಾನನ್ಯಛಂದೋಗತಪಾದಕೂಟದಿಂ ||

ಮನ್ನೋಜ್ಞಮಾಗಲ್ಪುಪಜಾತಿವೃತ್ತಂ |

ನಾನಾವಿಧಂ ಮುಂತೆಯುಮಿಂತು ಬರ್ಕುಂ ||

(4) ಸುಮುಖೀವೃತ್ತಂ—ನಜಜಲಗಂಗಳೆ ತಾಂ ಸುಮುಖೀಃ ||

(5) ದೋಧಕ ವೃತ್ತಂ—ದೋಧಕವೃತ್ತವೇ ಭಂಭಗಂಗಳಂ ||

(6) ಶಾಲಿನೀವೃತ್ತಂ—ಶಾಲಿನ್ಯಾಖ್ಯಂ ಮಂತತಂಗದ್ವಿಯುಕ್ತಂ ||

(7) ವಾತೋರ್ವಿಾವೃತ್ತಂ—ವಾತೋರ್ಮ್ಯಾಖ್ಯಂ ಮುಭಭಂಗಳೆಗಂಗಳಂ<sup>4</sup> ||

(8) ಗಗನವಿಲಸಿತವೃತ್ತಂ—ವೃಂ ನಂ ಲಂಗಳಂ ಗಗನ ವಿಲಸಿತಂ<sup>5</sup> ||

(9) ರಥೋದ್ಧತ ವೃತ್ತಂ—ರನ್ನರಂಗಳೆ ರಥೋದ್ಧತಂ ಲಂಗಳಂ ||

(10) ಸ್ವಾಗತವೃತ್ತಂ—ಸ್ವಾಗತಾಖ್ಯ ರನಭಂ ಗುರುಯುಗ್ಂ ||

(11) ವೃತ್ತ ವೃತ್ತಂ—ನನಸಗುರು ರಚಿತಂ ವೃತ್ತಂ<sup>6</sup> ||

(12) ರಥಪೃಥ್ವೀವೃತ್ತಂ—ನನಭಗುರುಕಂ ರಥಪೃಥ್ವೀ<sup>7</sup> ||

(13) ಭದ್ರಿಕಾವೃತ್ತಂ—ನನರಲ ಗುರುವಾಗಿ ಭದ್ರಿಕಾ<sup>8</sup> ||

(14) ಚಿತ್ರವೃತ್ತಂ—ನನತಗ ಗುರುಗಳ್ ಚಿತ್ರವೃತ್ತಂ<sup>9</sup> ||

(15) ಶ್ರೀನಿಕಾವೃತ್ತಂ—ಶ್ರೀನಿಕಾ ರಜಂರಲಂ ಗುರುಶ್ರೀತಂ<sup>10</sup> ||

(16) ಮೌಕ್ತಿಕಮಾಲಾವೃತ್ತಂ—ಮೌಕ್ತಿಕಮಾಲಾ ಭತನಗಂಗಳ್<sup>11</sup> ||

(17) ಪಂಚಶರವೃತ್ತಂ—ಪಂಚಶರಂ ಶ್ರೀ ಭತನಗಂಗಳ್ ||

(18) ಉಪಸ್ಥಿತವೃತ್ತಂ—ಉಪಸ್ಥಿತ ಜಸಂತಂ ಗಂಗಳಮಕ್ಕುಂ ||

(1) (ತೆ.) ಇಂದ್ರಂ. (2) ನಾಗವರ್ಮನ ಛಂದಸ್ಸಿನಲ್ಲಿ ಈ ಉಪಜಾತಿಯನ್ನು ಹೇಳಿಲ್ಲ. ಸಂಸ್ಕೃತವೃತ್ತರತ್ನಾಕರದಲ್ಲಿ ಇದನ್ನು ಹೇಳಿದೆ.

ಅನಂತರೋದೀರಿತಲಕ್ಷ್ಯಭಾಜಿ ಪಾದಾ ಯದೀಯಾವುಪಜಾತಯಸ್ತಾಃ ||

ಇತ್ಯಂ ಕಿಲಾನ್ಯಾಸ್ತಸಿ ಮಿತ್ರತಾಸು ಭವಂತಿ ಜಾತಿಪ್ಪಿದಮೇವ ನಾಮಃ(ವೃತ್ತ. ಅ. ೩-೧೧-೪)

(3, 4, 5, 6, 7, 9, 12) ತೆಲುಗಿನಲ್ಲಿವೆ. (5) ನಾ. ಛಂ. ನಲ್ಲಿ, ಭ್ರಮರವಿಲಸಿತಂ.

(8) ನಾ. ಛಂ. ನಲ್ಲಿ, ಚಂದ್ರಿಕೆ. (10) ನಾ. ಛಂ. ನಲ್ಲಿ, ಸೈನಿಕಂ. (11) ನಾ. ಛಂ. ನಲ್ಲಿ, ಸಾಂದ್ರ

(19) ಸಮ್ಮತವೃತ್ತಂ—ನರಯುಗಂಗಳುಂ ಸಮ್ಮತಂ ಲಗಂ ||

(20) ಕುಮಾರೀವೃತ್ತಂ—ಯಯಂಯಂ ಲಗಂಗಳ್ ಕುಮಾರೀಪೆಸಂ<sup>1</sup> ||

(೧೨) ಜಗತಿಯೆಂಬ ಹೆನ್ನೆರಡನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ನಾಲ್ಕು ಸಾವಿರದ ತೊಂಬತ್ತಾಯಿ ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳೆ—

(1) ಚಂದ್ರವರ್ತೃವೃತ್ತಂ—ಚಂದ್ರವರ್ತೃಮಿದುಮಕ್ಕು ರನಭಸಂ<sup>2</sup> ||

(2) ವಂಶಸ್ಥವೃತ್ತಂ—ಮನೋಜ್ಞ ವಂಶಸ್ಥಮಿದುಂ ಜತಂ ಜರಂ ||

(3) ಇಂದ್ರವಂಶವೃತ್ತಂ—ತಾಮಿಂದ್ರವಂಶಂ ತತಜಂ ರಸಂಯುತಂ ||

(4) ತೋಟಿಕವೃತ್ತಂ—ಇದು ತೋಟಿಕಮಂಬುಧಿಸಂಯುತಮುಂ ||

(5) ದ್ರುತವಿಲಂಬಿತವೃತ್ತಂ—ದ್ರುತವಿಲಂಬಿತನಾಮ ನಭಂಭರಂ ||

(6) ಪುಟವೃತ್ತಂ—ನನಮಯ ಗಣಸಂಯುಕ್ತಂ ಪುಟಾಖ್ಯಂ<sup>3</sup> ||

(7) ಪ್ರಮುದಿತವದನಾವೃತ್ತಂ—ಪ್ರಮುದಿತವದನಾ ನನರಂರವುಂ<sup>4</sup> ||

(8) ಕುಸುಮವಿಚಿತ್ರವೃತ್ತಂ—ನಯನಯಯುಕ್ತಂ ಕುಸುಮವಿಚಿತ್ರಂ<sup>5</sup> ||

(9) ಜಲೋದ್ಧತಗತಿವೃತ್ತಂ—ರಸಂಜ ಸಜಸಂ ಜಲೋದ್ಧತಗತಿ ||

(10) ಭುಜಂಗಪ್ರಯಾತವೃತ್ತಂ—ಭುಜಂಗಪ್ರಯಾತಂ ಮತಂಯಂ ಯಯಂಯಂ

(11) ಸ್ತಗ್ವಿಣೀವೃತ್ತಂ—ರಂ ಚತುರ್ವಾರಜಂ ಸ್ತಗ್ವಿಣೀ ಸಮ್ಮತಂ ||

(12) ಪ್ರಿಯಂವದಾವೃತ್ತಂ—ಸುವಿದಿತಂ ನಭಜರಂ ಪ್ರಿಯಂವದಾ<sup>6</sup> ||

(13) ಮಣಿಮಾಲಾವೃತ್ತಂ—ತ್ಯಂತ್ಯಂ ಮಣಿಮಾಲಾ ಛಿನ್ನಾಕ್ಷರಪಟ್ಟಂ<sup>7</sup> ||

(14) ಲಲಿತಾವೃತ್ತಂ—ಲೋಕಪ್ರಥಿತಂ ಲಲಿತಾ ತಜಂಜರಂ ||

(15) ಪ್ರಮಿತಾಕ್ಷರಾವೃತ್ತಂ—ಪ್ರಮಿತಾಕ್ಷರಾ ಸಜಸಂಕಥಿತಾ ||

(16) ಜ್ವಾಲಾವೃತ್ತಂ—ನನಭಮಸಹಿತಂ ವಿದಿತಂ ಜ್ವಾಲಾ ||

(17) ವೈಶ್ವದೇವೀವೃತ್ತಂ—ಅಯ್ಯೇಲಾಂ ಛಿನ್ನಂ ವೈಶ್ವದೇವೀ ವೃದ್ಧೈತಂ<sup>8</sup> ||

(18) ಜಲಧ(ರ)ಮಾಲಾ—ಅಬ್ಧಿಮ್ಲೋಕ್ತಂ ಜಲಧ(ರ)ಮಾಲಾ ವೃದ್ಧೈತಂ<sup>9</sup> ||

(19) ಅಭಿನವಮಾಲಿಕಾವೃತ್ತಂ—ಅಭಿನವಮಾಲಿಕಾ ನಜಭಯೋಕ್ತಂ ||

(20) ಪ್ರಭಾವೃತ್ತಂ—ಸ್ವರಶರಯತಿ ನನರಂ ರಂ ಪ್ರಭಾ ||

(1) ನಾ. ಛಂ. ನಲ್ಲಿ ಮಾಣಿಕ್ಯ ಲಯಗ್ರಹಿ-ಇವೂ, (ತೆ) ನಲ್ಲಿ, ಕಲಿಕಾಂತ (ಗೀತಾಲಂಬನ), ಕಾಂತಿ (ತ) ಶಿಖಂಡಿವಿತಾನ, (ಉಪಸ್ಥಿತ) ಈ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ. (2) ಚಂದ್ರಿಕೆ. (3) ನಾ. ಛಂ. ನಲ್ಲಿ ಘಟಿ. (4, 5, 7, 8, 9) ತೆ. ನಲ್ಲಿದೆ. (6) ನಾ. ಛಂ. ನಲ್ಲಿ ಏರುಹಮಂ ಅಥವಾ ಮತ್ತಕೋಕಿಲಂ, (ತೆ. ನಲ್ಲಿ) ಪ್ರಿಯಂವದ.

- (21) ಮಾನಿನೀವೃತ್ತಂ—ನಜಜರಸಿದ್ಧವು ಮಾನಿನೀ ವೆಸರ್ ||  
 (22) ಅಭಿನವತಾಮರಸವೃತ್ತಂ—ಅಭಿನವತಾಮರಸಂ ನಜಜಂಯಂ ||  
 (23) ಗೌರೀವೃತ್ತಂ—ನಯುಗ ರಯುಗದಿಂದೆ ಗೌರೀ ವೆಸರ್ ||  
 (24) ಲಲನಾವೃತ್ತಂ—1 ಪಂಚರ್ಷಿಭಗ್ನಂ ಭೃತಸಯುಗಂ ಲಲನಾ ||  
 (25) ಲಲಿತವೃತ್ತಂ—ಲಲಿತಮಿದು ನ ನಂನುಂರಂ ನಾನುದಿಂ ||  
 (26) ಮೌಕ್ತಿಕದಾಮವೃತ್ತಂ—ಚತುರ್ಜಗಣಂಗಳೆ ಮೌಕ್ತಿಕದಾಮ ||  
 (27) ಕೋರಕಿತವೃತ್ತಂ—ಸಯಸಂಗಳುಂ ಕೋರಕಿತಂ(ಯ)ಯುಕ್ತಂ<sup>2</sup> ||

(೧೩) ಅತಿಜಗತಿಯೆಂಬ ಪದಿನೂಟನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಎಂಟುಸಾವಿರದ ನೂಟತೊಂಬತ್ತೆರಡು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ—

- (1) ಚಂಚರೀಕಾವಳೀವೃತ್ತಂ—ಯಮಂ ರಂರಂ ಖ್ಯಾತಂ ಚಂಚರೀಕಾವಳೀಗಂ<sup>3</sup>
- (2) ಕ್ಷಮಾವೃತ್ತಂ—ತುರಗರಸದಿ ನಂನಂ ತತಂಗಂ ಕ್ಷಮಾ<sup>4</sup>
- (3) ಪ್ರಹರ್ಷಣೀವೃತ್ತಂ—ಮ್ನಂ ಜಂ ರಂ ತ್ರಿದಶ ಯತಿ ಪ್ರಹರ್ಷಣೀಗಂ<sup>5</sup>
- (4) ಮುತ್ತಮಯೂರವೃತ್ತಂ—ನಾಲ್ಕೆಂಟು (೦) ಮಂತಂ ಯಸಗಂ ಮುತ್ತಮಯೂರಂ
- (5) ರುಚಿರಾವೃತ್ತಂ—ಜಭಂಸಜಂ ಗುರು ರುಚಿರಾ ಚತುರ್ಗ್ರಹಂ<sup>6</sup>
- (6) ಮಂಜುಭಾಷಿಣೀವೃತ್ತಂ—ಸಜಸಂ ಜಗಂಗಳಿವು ಮಂಜುಭಾಷಿಣೀ<sup>7</sup>
- (7) ಸರಸಾವೃತ್ತಂ—ಸಜಸಂ ಸಗಂ ಸುಕಥಿತಂ ಸರಸಾಖ್ಯಂ
- (8) ಸುಮಂಗಳಿಕಾವೃತ್ತಂ—ಸಜಸಂ ಸಗಂಗಳೆ ಸುಮಂಗಳಿಕಾಖ್ಯಂ<sup>8</sup>
- (9) ಪ್ರಭದ್ರಕವೃತ್ತಂ—ನಜಸಜಗಂ ಸುವಿದಿತಂ ಪ್ರಭದ್ರಕಂ<sup>9</sup> ||

(೧೪) ಶಕ್ತರಿ ಎಂಬ ಪದಿನಾಲ್ಕನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಹದಿನಾಲ್ಕು ಸಾವಿರದ ಮುನ್ನೂಟಿಂಟತ್ತು ನಾಲ್ಕು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

- (1) ಅಸಂಬಾಧವೃತ್ತಂ—ಮ್ರಂ ನ್ನಂ ಗಂ ಪಂಚಗ್ರಹವಿರತಿಯಸಂ ಬಾಧಂ<sup>10</sup> ||

(1) ಪಂಚಋಷಿ ಭೃಂಸಂ ಸಯುತಂ ಲಲನಾ? (2) ಕೋರಕಿತಂ, ಇವಲ್ಲದೆ ನಾ. ಭಂ. ನಲ್ಲಿ ದ್ರುತಪದ, ಹಂಸಮೃತ್ತಂ. ತೆ. ನಲ್ಲಿ ಜಲಧರಮಾಲ, ಮೇಘವಿಲಸಿತ. ಇವು ಹೆಚ್ಚಿವೆ. (3) 3, 4, 5, 7, 8-ತೆ. ನಲ್ಲಿವೆ. (6) ನಾ. ಭಂ. ರುಚಿರ. (9) ಇವಲ್ಲದೆ ಅಭ್ಯುದಯ, ಅಂಗರುಚಿ, ಸಾಂದರ, ಪ್ರಭಾತಮಿಶ್ರ, ಅಂಬುಜ ಇವು ಹೆಚ್ಚಿವೆ. (10) ತೆ. ನಲ್ಲಿ (ಲಕ್ಷಣಂ ಮ. ತ. ನ. ಸ. ಗಗ).

- (2) ಆಪರಾಜಿತಾವೃತ್ತಂ—ನನರಸ ಲಗಮೇಽಱುಂದಪರಾಜಿತಾ<sup>1</sup> ||
- (3) ಇವಸಂತತಿಲಕವೃತ್ತಂ—ಪ್ರೋಕ್ತಂ ವಸಂತತಿಲಕಂ ತಭಜಂ ಜಗಂಗಂ||
- (4) ಪ್ರಹರಣತಿಲಕವೃತ್ತಂ—ನನಭನಗಲಗಳ್ ಪ್ರಹರಣ ತಿಲಕಂ<sup>2</sup> ||
- (5) ಇಂದುವದನವೃತ್ತಂ—ಇಂದುವದನಂ ಭಜನನಂ ಸಗುರುಯುಗ್ಮಂ<sup>4</sup> ||
- (6) ಅಲೋಲವೃತ್ತಂ-ಮಂಸಂ ಮಂಭಗಗಂ ದ್ವಿಸ್ತಪ್ತಚೈದ ಮಲೋಲಂ||
- (7) ಕುಮಾರೀವೃತ್ತಂ—ನಜಭಜ ಗಂಗಮೆಂಟು ಋತುವುಂ ಕುಮಾರೀ ||
- (8) ಮಂಜುಭಾಷಿಣೀವೃತ್ತಂ—ಸಜಸಂ ಜಗಂಗಳವು ಮಂಜುಭಾಷಿಣೀ||
- (9) ಸುಕೇಸರವೃತ್ತಂ—ನರನರಂಲಗಂ ಸುವಿದಿತಂ ಸುಕೇಸರಂ ||
- (10) ಮದನಾರ್ತಾವೃತ್ತಂ—ಅಂತ್ಯಂಗುರುಯುಗ್ಮಂ ತಯಸಂ ಭಂ ಮದನಾರ್ತಾ<sup>5</sup> ||

(೧೫) ಅತಿಶಕ್ತರಿ ಎಂಬ ಹದಿನೆಯನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಮೂವತ್ತೈರಡು ಸಾವಿರದ ಏಲ್ಲೂಱುಪಟ್ಟಂತಿರುತ್ತವೆ. ಅನುಗುಣವಾಗಿ.

- (1) ಶಶಿಕಲಾವೃತ್ತಂ—ದ್ವಿಹತ ಹಯಲ ಘುಗುರುಗಳಿ ಶಶಿಕಲಾ ||
- (2) ಸ್ವಗ್ವೃತ್ತಂ—ಸ್ವಗಭಿಧಮಿದು ರಸನವಕ ಯತಿಯುತಂ ||
- (3) ಮಣಿಗುಣನಿಕರವೃತ್ತಂ—ವಸುಹಯಯತಿ ಯಿದು ಮಣಿಗುಣನಿಕರಂ ||
- (4) ಮಾಲಿನೀವೃತ್ತಂ—ನನಮಯಯ ಸನೇತಂ ಮಾಲಿನೀ ಯೆಂಟು ಮೇಟುಂ ||
- (5) ಚಂದ್ರಲೇಖಾವೃತ್ತಂ—ಮಂ ರಂ ಮಂ, ಯಂ ಯಮೆಂಟುಂ ಸಪ್ತಾಸ್ತಿತಂ ಚಂದ್ರರೇಖಾ ||
- (6) ಉತ್ತಮವೃತ್ತಂ—ರಂಜರಂ ಜರಂಗಳೆಂಟಿಹಲ್ಲಿ ಬಂದೊಡುತ್ತವಂ ||

(1) ತೆ. ನಲ್ಲಿ. (2) ಇದಕ್ಕೆ ಸಂಸ್ಕೃತದಲ್ಲಿ ಸಿಂಹೋನ್ನತ, ಔದ್ಧರ್ವಣಿ, ಶೋಭಾವತಿ, ಮಧುನಾಥಿನಿ ಎಂದು ನಾಲ್ಕು ಹೆಸರುಗಳುಂಟು. (3) ನಾ. ಭಂ. ಪ್ರಹರಣಕಲಿ(ಕ)ತ. (4) ತೆ. ನಲ್ಲಿ ವನಮಯೂರ, ನಾ. ಭಂ. ನಲ್ಲಿ ಕುಟ್ಟಿಲಮಯೂರ. (5) ಮತ್ತು ನಾ. ಭಂ. ನಲ್ಲಿ ಕುಸುಮಾಂಘ್ರಕ, ವನಮಯೂರ, ಸುಂದರ, ವಸಂತ, ಈ ವೃತ್ತಗಳೂ, ತೆಲುಗಿನಲ್ಲಿ ಭೂನುತ, ನವನಂದಿನಿ, ಕಮಲವಿಲಸಿತ, ಸುಂದರ ಈ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ. (6) ನ, ನ. ನ. ನ. ಸ. ಗಣಗಳ ಎಂದು ನಾಲ್ಕು ನ ಗಣಗಳೂ ಒಂದು ಸಗಣವೂ ಲಕ್ಷ್ಯಗಳಲ್ಲಿವೆ. (6) ಇದಕ್ಕೂ ಶತಿಕಲೆಗೂ ಒಂದೇ ಲಕ್ಷಣ ಯತಿಭೇದವುಂಟು. (7) ತೆ. ನಲ್ಲಿವೆ. (8) ಇದಕ್ಕೆ ತೆ. ನಲ್ಲಿ ಸುಗಂಧಿ, ಶಾಲೀಕ, ಚಾಮರ, ಪ್ರಶಾಂತಿ ಎಂದು ನಾಲ್ಕು ಹೆಸರಿವೆ. ಇವಲ್ಲದೆ ನಾ. ಭಂ. ನಲ್ಲಿ ಸುಕೇಸರ, ನವನಲಿನಿ, ವಿಚಿತ್ರ, ಲಲಿತ (ಅನಲಗತಿ ಪಾ. ಅಲಸಗತಿ) ಎಂಬ ವೃತ್ತಗಳೂ ತೆ. ನಲ್ಲಿ, ನಲಿನಿ, ಇಲಾ, ಚಂದ್ರರೇಖ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

(7) ಮಣಿಭೂಷಣವೃತ್ತಂ—ರಂಜಿತಂ ಭರಗಳುಂ ಕೂಡೆಯುಂ ಮಣಿ  
ಭೂಷಣಂ ||

(೧೬) ಅಸ್ತಿ ಎಂಬ ಪದಿನಾಳನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಅಣುವತ್ತಯ್ಯ  
ಸಾವಿರದ ಅಯ್ಯಾಲು ಮೂವತ್ತಾಲು ಪ್ರಕಾರವಾಗುತ್ತವೆ, ಅವುಗಳಲ್ಲಿ.

- (1) ಋಷಭವಿಲಸಿತವೃತ್ತಂ—ಭ್ರಂತ್ರಿನಗಂ ನವಾಗಮೃಷಭವಿಲಸಿತ  
ಯಿದುಂ<sup>1</sup> ||
- (2) ವಾಣಿನೀವೃತ್ತಂ—ನ ಜ ಭ ಜ ರಂ ಪ್ರ ಸಿದ್ಧ ಮಿ ದು ವಾಣಿನೀ  
ಗಯುಕ್ತಂ<sup>2</sup> ||
- (3) ಅಶ್ವಗತಿವೃತ್ತಂ—ಪಂಚಭಕಾರಗ ಮತ್ವಗತಿ ಪ್ರಥಿತಂ ಸುಭಗಂ<sup>3</sup> ||
- (4) ಪಂಚಚಾಮರವೃತ್ತಂ—ಲಗಂಗಳುಂ ನಿರಂತರಂ ಮನೋಜ್ಞ ಪಂಚ  
ಚಾಮರಂ<sup>4</sup> ||
- (5) ಲಲಿತಪದವೃತ್ತಂ—ಲಲಿತಪದಮಿದು ನನನಜಂ ಸಗುರುಗಳ್ ತಾಂ<sup>5</sup> ||

(೧೭) ಅತ್ಯಸ್ತಿ ಎಂಬ ಪದಿನೇಳನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಒಂದು ಲಕ್ಷದ  
ಮೂವತ್ತೊಂದು ಸಾವಿರದ ಎಪ್ಪತ್ತೆರಡು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

- (1) ಶಿಖರಿಣೀವೃತ್ತಂ—ರಸಂ ರುದ್ರಚ್ಛಿನ್ನಂ ಯಮನಸಭಲಗಂ ಶಿಖಿ  
ರಿಣೀ ||
- (2) ಪೃಥ್ವೀವೃತ್ತಂ—ಜಸಂ ಜಸಯಗಳ್ ವಸುಗ್ರಹ ವಿಭಿನ್ನ ಪೃಥ್ವೀಲಗಂ ||
- (3) ವಂಶಪತ್ರತತಿತಂ—ದಿಬ್ಬುನಿ ವಂಶಪತ್ರ ಪತಿತಂ ಭರನಭನಲಗಂ ||
- (4) ಮಂದಾಕ್ರಾಂತಾವೃತ್ತಂ—ಮಂದಾಕ್ರಾಂತಾ ಜಲಧಿಸಡಗಂ ಮಂಭನಂ  
ತಂತಗಂ ||
- (5) ಹರಿವೃತ್ತಂ—ರಸಯುಗಹಯಂ ನಂಸಂಮಂರಂ ಸಲಂಗುರುವುಂ ಹರಿ<sup>6</sup> ||
- (6) ನಕ್ಷಾಟಕವೃತ್ತಂ—ಹಯದಿಶದಿಂ ನಜಂ ಭಜಜಲಂಗುರು ನಕ್ಷಾ  
ಟಕಂ<sup>7</sup> ||

(1) ತೆ. ನಲ್ಲಿ ಗಜವಿಲಸಿತ. ಯುಷಭಗತಿವಿಲಸಿತ (ವೃ) (2) ತೆಲುಗಿನಲ್ಲಿ (ವೇದಿನಿ-ವಾಣಿ)  
(3) ನಾ. ಛಂ. ನಲ್ಲಿ. ಶದ್ವಮುಖಿ, ಜಗದ್ವಂದಿತ? ಶದ್ವ ಎಂಬ ಹೆಸರುಗಳಿವೆ. (4) ತೆ. ನಲ್ಲಿದೆ.  
(5) ಇವಲ್ಲದೆ ನಾ. ಛಂ. ನಲ್ಲಿ ಮಂಗಳ, ವಿಜಯಾನಂದ ಎಂಬ ವೃತ್ತಗಳೂ. ತೆಲುಗಿನಲ್ಲಿ ಪ್ರಿಯ  
ಕಾಂತ, ಫಲಸದನ, ಮದನ ದರ್ಪಣ ಚಂದ್ರಶೀ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ. (6) ಇದೂ  
ಹರಿಣೀಪುತ (ಹರಿಣೀ) ವೂ ಒಂದೇ ಇರಬಹುದು, ಲಕ್ಷ್ಯದಲ್ಲಿ ನಾಲ್ಕನೇ ರಗಣಕ್ಕೆ ಬದಲಾಗಿ  
ಜಗಣವಿದೆ. (7) ತೆ. ನಲ್ಲಿದೆ, ಇವಲ್ಲದೆ. ನಾ. ಛಂ. ನಲ್ಲಿ ಕನಕಾಬ್ಜಿನೀ ವೃತ್ತವೂ, ತೆಲುಗಿನಲ್ಲಿ  
ಸುಗಂಧಿ, ಪಲಾಶದಳ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ.



(7) (ಮಧು)ಕೋಕಿಲಕವೃತ್ತಂ—ಮುನಿಗುಹಕಾರ್ಣವಂ ಯತಿ ಯುತಂ  
ಮಧುಕೋಕಿಲಕಂ ||

(8) ಹೆರಿಣೀಪ್ಲುತವೃತ್ತಂ—ನಸಮಜಸಮಾಱಿಱಾ ಛೇದಂ ಲಗಂ  
ಸುಹರಿಣೀಪ್ಲುತಂ ||

(೧೨) ಧೃತಿ ಎಂಬ ಪದಿನೆಂಟನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಎರಡು ಲಕ್ಷದ  
ಅಱುವತ್ತೆರಡು ಸಾವಿರದ ನೂರು ನಾಲ್ಕತ್ತೆ ನಾಲ್ಕು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ—

(1) ಹೆರಿಣೀಪ್ಲುತವೃತ್ತಂ—ಮಂಸಂ ಜಂ ಭರ(ಸ)ಂ ಗಜಂ ಯತಿಬಾಣಕಂ  
ಹೆರಿಣೀಪ್ಲುತಂ<sup>1</sup> ||

(2) ನಿಶಾವೃತ್ತಂ—ನಯುಗಳರ ಚತುಷ್ಟಯಂ ತಾಂ ನಿಶಾ ದಿಗ್ವಿಸುಚ್ಛೇ  
ದಿನೀ<sup>2</sup> ||

(3) ಕೆರಿಣೀವೃತ್ತಂ—ಸನಜಂ ನಭಸಗಣಂ ಶರಯತಿಯುಂ ಬರೆ ಕೆರಿಣೀ ||

(4) ಮಲ್ಲಿಕಾಮಾಲಾವೃತ್ತಂ—ಮಲ್ಲಿಕಾದಿ (ಯ) ಮಾಲೆಯುಂ ರಸಜಂ  
ಜಭಂರಗಣಾನ್ವಿತಂ<sup>3</sup> ||

(೧೯) ಅತಿಧೃತಿ ಎಂಬ ಹತ್ತೊಂಬತ್ತನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಆಯ್ದು  
ಲಕ್ಷದ ಇಪ್ಪತ್ತು ನಾಲ್ಕು ಸಾವಿರದ ಇನ್ನೂಱಿಂಬತ್ತೆಂಟು ಪ್ರಕಾರವಾಗುತ್ತವೆ ಅವುಗಳಲ್ಲಿ.

(1) ಮೇಘವಿಸ್ಫೂರ್ಜಿತವೃತ್ತಂ—ರಸರ್ತಶ್ಚಂ ಯುಂ ನಂ ರರಗುರುಯುತಂ  
ಮೇಘವಿಸ್ಫೂರ್ಜಿತಂ ತಾಂ ||

(2) ಶಾರ್ದೂಲವಿಕ್ರೇಡಿತವೃತ್ತಂ—ಸೂರ್ಯಾರ್ತಂ ಮಸಜಂ ತತಂ ಗುರು  
ಯುತಂ ಶಾರ್ದೂಲವಿಕ್ರೇಡಿತಂ ||

(3) ಮಣಿದೀಪ್ತಿವೃತ್ತಂ—ಮಂಸಂಸಂ ತಜಯುಂ ಮಣಿದೀಪ್ತ್ಯಕ್ಕುಂ ನಿಧಿ  
ದಿಗೃತಿ ಗುರ್ವಾರ್ಥ್ಯಂ ||

(4) ವಾಣೀವೃತ್ತಂ — ಮಂಭಂಸಂನಂಸಸಗಯುತಂ ನಿಧಿವಿರತಿ ತಾನದು  
ವಾಣೀ ||

(1) ನಾ. ಭಂ. ನಲ್ಲಿಯೂ, ಇದರಲ್ಲಿಯೂ ಈ ಹೆಸರಿನ ವೃತ್ತವು ೧೭ ನೆಯ ಭಂದಸ್ಸಿನಲ್ಲಿದೆ  
(ಅದರ ಲಕ್ಷಣ ನ, ಸ, ಮ, ರ, ಸ, ಲ, ಗ) ಇಲ್ಲಿ ಬೇರೆ ಲಕ್ಷಣವನ್ನು ಕೊಟ್ಟಿದೆ. ಅಕ್ಷರಗಳು ಮಾತ್ರ  
೧೭ ಇವೆ. ಲಕ್ಷಣಕ್ಕೂ, ಲಕ್ಷ್ಯಕ್ಕೂ ಹೊಂದಿಕೆ ಇಲ್ಲವಾಗಿತ್ತಿದೆ. (2) ತೆ. ನಲ್ಲಿದೆ. (3) ಇದಕ್ಕೆ  
ತೆ. ನಲ್ಲಿ ಮತ್ತೆ ಕೋಕಿಲ ಎಂದು ಹೆಸರು ಇವಲ್ಲದೆ ನಾ. ಭಂ. ನಲ್ಲಿ ಕಂದರ್ಪಜಾತ (ಕುಸುಮಿತಲತಾ  
ವೇಲ್ಲಿತ, ತೆ.) ಅರವಿಂದ ಎಂಬ ವೃತ್ತಗಳೂ, ತೆ. ನಲ್ಲಿ ಅತಿವಿನಯ, ತ್ವರಿತಪದಗತಿ, ಹರನರ್ತನ,  
ಕ್ಷ್ವಾಹಾರ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

(5) ತರಳವೃತ್ತಂ—ತರಳಮುಂ ನಭರಂ ಸಜಂ ಜಗಮೆಂಟಿಪ್ಪಿಂ ಯತಿ  
ಯಪ್ಪುದುಂ<sup>1</sup> ||

(೨೦) ಕೃತಿ ಎಂಬ ಇಪ್ಪತ್ತನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಹತ್ತುಲಕ್ಷದ  
ನಾಲ್ಕತ್ತೆಂಟು ಸಾವಿರದ ಅಯ್ಯೂಷಿಪ್ಪತ್ತಾಱು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

- (1) ಮನೋಜ್ಞವೃತ್ತಂ—ರಂ ಜರಂ ಜರಂ ಜಗಂ, ಲಯುಕ್ತಮಪ್ಪುದುಂ  
ಮನೋಜ್ಞ ವೃತ್ತನಾಮ ||
- (2) ಮತ್ತೇಭವಿಕ್ರೀಡಿತವೃತ್ತಂ—ಸಭರಂನಂಮಯಲಂಗಮುಂ ತ್ರೈಗದಶಂ  
ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ ||
- (3) ಉತ್ಪಲಮಾಲಾವೃತ್ತಂ—ಉತ್ಪಲಮಾಲೆಯುಂ ಭರನಭಂ ಭರಲಂ  
ಗುರುರುದ್ರ ಭಂಗುರಂ ||
- (4) ವನಮಂಜರೀವೃತ್ತಂ—ಭಂ ಭಭ ಭಂ ರಸ ಲಂಗುರು ಭಾನುಗ ಭೇದನಂ  
ವನಮಂಜರೀ<sup>2</sup> ||

(೨೧) ಪ್ರಕೃತಿ ಎಂಬ ಇಪ್ಪತ್ತೊಂದನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಇಪ್ಪತ್ತು  
ಲಕ್ಷದ ತೊಂಬತ್ತೇಱು ಸಾವಿರದ ನೂಱೈವತ್ತೆರಡು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

- (1) ಸ್ತುಗ್ಧರಾವೃತ್ತಂ—ಮಂ ರಂ ಭಂ ನಂ ಯಯಂಯಂ ತ್ರಿಮುನಿಯತಿ  
ಯುತಂ ಸ್ತುಗ್ಧರಾನಾಮವೃತ್ತಂ ||
- (2) ಚಂಪಕಮಾಲಾವೃತ್ತಂ—ವಿಧುಪುರಭೇದ ಚಂಪಕದಮಾಲೆಯದುಂ  
ನಜಭಂ ಜಜಂಜರಂ<sup>3</sup> ||

(೨೨) ಅಕೃತಿ ಎಂಬ ಇಪ್ಪತ್ತೆರಡನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ನಾಲ್ಕತ್ತೊಂದು  
ಲಕ್ಷದ ತೊಂಬತ್ತು ನಾಲ್ಕು ಸಾವಿರದ ಮುನ್ನೂಱು ನಾಲ್ಕು ಪ್ರಕಾರವಾಗುತ್ತವೆ  
ಅವುಗಳಲ್ಲಿ.

- (1) ಸುಭದ್ರಕವೃತ್ತಂ—ಭಂರನರಂ ನರಂ ನಗಣಮುಂ ದಿಗರ್ಕವಿರಮಂ  
ಸುಭದ್ರಕವೆ ಗಂ<sup>4</sup> ||

(1) ಇವಲ್ಲದೆ ನಾ. ಛಂ. ನಲ್ಲಿ ಖಚರಪ್ಪುತ (ಇದು ತೆ. ನಲ್ಲಿ ೨೦ ನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿದೆ.)  
ನ. ಭ. ಭ. ಮ. ಸಸಲಗಂ ಎಂಬ ವೃತ್ತವೂ. ತೆ. ನಲ್ಲಿ ಚಂದ್ರಕಳ, ಭೂತಿಲಕ, ಕವಿಕಂಠಭೂಷಣ,  
ಶುಭಿಕಾ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ. (2) ಇವಲ್ಲದೆ ನಾ. ಛಂ. ನಲ್ಲಿ ಅನವದ್ಯ (ತೆ. ನಲ್ಲಿ ಖಚರಪ್ಪುತ)  
ನಗರಂಜಿತ (ತೆ. ನಲ್ಲಿ ಅಂಬುರುಹ) ಎಂಬ ವೃತ್ತಗಳೂ, ತೆ. ನಲ್ಲಿ ಪ್ರಭಾಕಲಿತ ಎಂಬ ವೃತ್ತವೂ  
ಹೆಚ್ಚಾಗಿವೆ. (3) ಇವಲ್ಲದೆ ನಾ. ಛಂ. ನಲ್ಲಿ ತರಂಗ, ಲಲಿತಗತಿ ಎಂಬ ವೃತ್ತಗಳೂ, ತೆ. ನಲ್ಲಿ  
ವನಮಂಜರೀ, ಲಾಟೀವಿಟಿ, ಮಣಿಮಾಲಾ, ಕರಿಬ್ಬಂಹಿತ, ಕನಕಲತಾ, ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.  
(4) ನಾ. ಛಂ. ನಲ್ಲಿ ಭದ್ರಕ. ಇವಲ್ಲದೆ, ವನಮಂಜರಿ (ತೆ. ನಲ್ಲಿ ಮಾನಿ) ಚೂತಕುಜ ಎಂಬ  
ವೃತ್ತವೂ, ತೆ. ನಲ್ಲಿ ತುರಗ, ಮುದ್ರಿಕ, ವಿಚಿಕಲಿತ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಾಗಿವೆ.

- (2) \*ಮಹಾಸ್ರಗ್ಧರಾವೃತ್ತಂ—ಸತತಂ ನಂಸಂ ರರಂಗಂ ತ್ರಿದಶಯತಿ ಮಹಾ ಸ್ರಗ್ಧರಾನಾಮವೃತ್ತಂ ||
- (3) 1ಮತ್ತೇಭವೃತ್ತಂ—ತಂಭಂ ಯಜಂ ಸರನಗಂ ಪಚ್ಚಿ ಸೂರ್ಯ ಯತಿ ಮತ್ತೇಭಮೆಂದುಕಥಿತಂ ||
- (4) ಲಕ್ಷ್ಮೀವೃತ್ತಂ—ನಯಸಭಯುಕ್ತಂ ನನನಗಂ ದಶರವಿಕೃತಯತಿ ಯಿದು ಲಕ್ಷ್ಮೀ ||

(ಅ) ವಿಕೃತಿ ಎಂಬ ಇಪ್ಪತ್ತುಮೂಟನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಎಂಭತ್ತು ಮೂಟು ಲಕ್ಷದ ತೊಂಬತ್ತೆಂಟುಸಾವಿರದ ಆಟುನೂಟಂಟು ಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವು ಗಳಲ್ಲಿ.

- (1) 2ಮತ್ತಾಕ್ರೀಡಾವೃತ್ತಂ—ಮತ್ತಾಕ್ರೀಡಾಮುಮಂ ತಂನಂ ನನನಲ ಗುರುವಸು ಶರದಶಯತಿಯುಂ ||
- (2) ಹಂಸಗತಿವೃತ್ತಂ—ನಜಜಜಂ ಜಜಂಜಂ ಲಗಂ ರುದ್ರಚ್ಚಿನ್ಮಂ ಸ್ತುತಂ ಪ್ರಾಜ್ಞರಿಂ ಹಂಸಗತಿಃ ||

(ಆ) ಸಂಕೃತಿ ಎಂಬ ಇಪ್ಪತ್ತು ನಾಲ್ಕು ನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಒಂದುಕೋಟಿ ಯೆಂಟುನೂಟುಲಕ್ಷ ತೊಂಬತ್ತೇಟುಸಾವಿರದಿನೂಟು ಹದಿನಾಲ್ಕುಪ್ರಕಾರವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

- (1) ಆಶ್ವಲಲಿತವೃತ್ತಂ—ನಜಭಸಜಂ ಸಜಂ ಸಗಣದಿಯುಕ್ತ ಮಶ್ವಲಲಿತ ಸ್ವರೇಶರಸದೋಳ್ ||
- (2) ತನ್ನೀವೃತ್ತಂ—ಭೂತಮುನೀನಂ ಯತಿ ಭತನಸಭಂ ಭಂನಯಮುಂ ಬರಲಿದನೂ ತನ್ನೀ<sup>4</sup>

\* ಮೂಲದಲ್ಲಿ ಸ್ರಗ್ಧರಾ ಎಂದಿದೆ. ಯತಿಯುತಂ ಸ್ರಗ್ಧರಾ ನಾನು ಎಂದು ಲಕ್ಷಣ ಇರುವುದು. ಆದರೆ ಇದು ಮಹಾಸ್ರಗ್ಧರಾವೃತ್ತವೆಂದು ಇತರ ಎಲ್ಲಾ ಛಂದಸ್ಸುಗಳಲ್ಲಿಯೂ ಪ್ರಸಿದ್ಧವಾಗಿರುವುದರಿಂದ ಮೇಲೆ ಹಾಗೆತ್ತಿದ್ದಿ ಕೊಟ್ಟಿದೆ.

(1) ಮತ್ತೇಭ, ಲಕ್ಷ್ಮೀವೃತ್ತಗಳು ಮುಂದಣ ಛಂದಸ್ಸಿನಲ್ಲಿವೆ ೨೨ ಅಕ್ಷರಗಳಿರುವುದರಿಂದ ಈ ಛಂದಸ್ಸಿನಲ್ಲಿರಬೇಕು. ಇವಲ್ಲವೆ ಸುಂದರವೆಂಬ ವೃತ್ತವೂ ತೆ. ನಲ್ಲಿ ಅಶ್ವಲಲಿತ, ಪದ್ಮನಾಭ ಎಂಬ ವೃತ್ತಗಳೂ ಹೆಚ್ಚಿವೆ. (2) ನಾ. ಛಂ-ನಲ್ಲಿ ಕ್ರೀಡೆಯೆಂದಿದೆ. (3) ತೆ-ನಲ್ಲಿ ಇದಕ್ಕೆ “ಕವಿರಾಜ ರಾಜಿತ” ಎಂದು ಹೆಸರು. (4) ಇದಕ್ಕೆ ನಾ. ಛಂ-ನಲ್ಲಿ ಸುಂದರ ಎಂದಿದೆ. ಆದರೆ ಆ ಲಕ್ಷ್ಮೀ ಪದ್ಮದ ಕೊನೆಯಲ್ಲಿ ತನ್ನಿಂ ಎಂದಿರುವುದು ತನ್ನೀ ಎಂದಿರಬಹುದು. ಮತ್ತು ಸುಂದರವೃತ್ತವೆಂದು ಇದಕ್ಕೆ ವಿಶೇಷಣವಾಗಿರಬಹುದು. ಅದಕಾರಣ ಅಲ್ಲಿಯೂ ಈ ವೃತ್ತಕ್ಕೆ ತನ್ನಿ ಎಂದು ಹೇಳುವುದೇ ಉಚಿತವಾಗಿದೆ. ವೃತ್ತ ರತ್ನಾಕರದಲ್ಲಿಯೂ ತನ್ನೀ ಎಂದೇ ಇದೆ.

(3) ಲಲಿತವೃತ್ತಂ—ಲಲಿತಮಿದು ನನಂಭನ ಜನನಯ ಮೇಲಿಹೋಳು  
ಯತಿ ಬರಲದಕ್ಕುಂ<sup>1</sup> ||

(೨೫) ಅಭಿಕ್ಯುತಿ ಎಂಬ ಇಪ್ಪತ್ತಾಯ್ದ ನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಮೂರುಕೋಟಿ  
ಮೂವತ್ತಾಯ್ದ ಲಕ್ಷ ತೊಂಬತ್ತು ನಾಲ್ಕು ಸಾವಿರ ನಾನೂರು ಮೂವತ್ತೆರಡು ಪ್ರಕಾರ  
ವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

(1) ಕ್ರೌಂಚಪದವೃತ್ತಂ—ಕ್ರೌಂಚಪದಂ ಭಭರಂ ನನನಂ ನಗಂ ಮುನಿ  
ಶರವಸು ಶರವಿರತಿಯುತಂ<sup>2</sup> ||

(2) ಹಂಸಪದವೃತ್ತಂ—ವಸುತಿಧಿಯತಿ ನನನನ ಸಭಭಂ ಭಗಮುಂ ಬರೆ  
ತಾನದು ಹಂಸಪದಂ<sup>3</sup> ||

(೨೬) ಉಕ್ಯುತಿ ಎಂಬ ಇಪ್ಪತ್ತಾಯ್ದ ನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿ ವೃತ್ತಗಳು ಆರುಕೋಟಿ  
ಯೆಪ್ಪತ್ತೊಂದು ಲಕ್ಷ ತೊಂಬತ್ತೆಂಟು ಸಾವಿರ ದೆಂಟುನೂರು ಮತ್ತು ನಾಲ್ಕು ಪ್ರಕಾರ  
ವಾಗುತ್ತವೆ. ಅವುಗಳಲ್ಲಿ.

(1) ಭುಜಗವಿಜ್ಯಂಭಿತವೃತ್ತಂ—4ವಸ್ವೀಶಾಶ್ವಚ್ಛೇದೋವೇತಂ ಮಮತನ  
ಯುಗ ನರಸಲಗಂ ಭುಜಂಗವಿಜ್ಯಂಭಿತಂ ||

(2) ಅಪವಾಹವೃತ್ತಂ—ಮ್ನಂ ಷಟ್ಪಂ ಸಗಣಗುರು ನವರಸರಸಶರಮತಿ  
ಯುತ ಮಪವಾಹಾಖ್ಯಂ<sup>5</sup> ||

(3) ಶಂಭುನಟನವೃತ್ತಂ—ಜಸಂ ನಭಜಸಂ ನಭಲಗಂ ಮನುದಿನಾಕರ  
ಯತಿ ಪ್ರಧಿತ ಶಂಭುನಟನಂ ||

(4) ವನಲತಾವೃತ್ತಂ—ಶ್ರೀವಸು ವಸುಯುಗ ಯತಿ ನನನ ನನನನನ  
ಗಗಮಿದು ವನಲತಾಖ್ಯಂ ||

(1) ನಾ. ಛಂ-ನಲ್ಲಿ ಪಂಕಜ, ಅರ್ಕಮರೀಚಿ, ಎಂಬ ವೃತ್ತಗಳೂ ತೆ-ನಲ್ಲಿ ಕ್ರೌಂಚಪದ  
(ಈ ವೃತ್ತವೇ ನಾ. ಛಂ. ನಲ್ಲಿ ೨೫ ನೆಯ ಛಂದಸ್ಸಿನಲ್ಲಿದೆ.) ಅಪ್ಪಮೂರ್ತಿ ಎಂಬ ವೃತ್ತಗಳೂ  
ಹೆಚ್ಚಿವೆ. (2) ಈ ಲಕ್ಷಣವು ನಾ. ಛಂ-ನಲ್ಲಿರುವ ಲಕ್ಷಣಕ್ಕೆ ಭಿನ್ನವಾಗಿದೆ. (ಭ ಮ ಸ ಭನನ  
ನನಗ.) (3) ತೆ-ನಲ್ಲಿ “ಬಂಧುರ” ವೆಂದು ಹೆಸರು. (ಲಕ್ಷಣ ನನನನಸಭಭಗ) ನಾ. ಛಂ-ನಲ್ಲಿ  
ವಿದಳಿತಸರಸಿಜ, ಜಲಧರಗತಿ (ಧರಣಧರಗತಿ) ಎಂಬುವೂ, ತೆ-ನಲ್ಲಿ ಭಾಸ್ಕರವಿಲಸಿತ ವೃತ್ತವೂ  
ಹೆಚ್ಚಿವೆ. (4) ಇಲ್ಲಿ “ವಸ್ವೀಶಾಶ್ವಚ್ಛೇದೋವೇತಂ” ಮಮತನಯುಗ ನರಸಲಗೈರ್ಭುಜಂಗ  
ವಿಜ್ಯಂಭಿತಂ—ಎಂಬ ವೃತ್ತರತ್ನಾಕರದ ಲಕ್ಷಣಾನುಪೂರ್ವಯನ್ನೇ ಅನುಸರಿಸಿರುವನು. (5) ತೆ-ನಲ್ಲಿ  
ವರಾಹವೆಂದು ಹೆಸರು.

(5) ಜಲೋದ್ಧತವೃತ್ತಂ—ಜಲೋದ್ಧತವು ಷೋಡಶಭಿದಂ ಜಸನಭಂ  
ಜಸನಭಂ ಲಘುಯುಗಂ ಗಮಿಸುಗೆ<sup>1</sup> ||

ಇಂತು ಭಂದೋಗತಮಪ್ಪ ಸಮವೃತ್ತಕೂಟಂ ೧೩, ೪೨, ೧೭, ೭೨ ವೃತ್ತಂಗಳವು.

— ಗವ್ಯಂ —

ಇತಿ ಶ್ರೀಮದನುಪಮ ನಿತ್ಯನಿರಂಜನ ಪರಮಾತ್ಮಾರ್ಹದಾರಾಧನಾಪರಮಾನಂದ

ಬಂಧುರ ಗುಣಚಂದ್ರ ವಿರಚಿತಮಪ್ಪ

ಭಂದಸ್ಸಾರದೊಳ

ಭಂದೋಗತ ಸಮವೃತ್ತಪ್ರಕರಣಂ

ತ್ಯತೀಯಂ.

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(1) ಇವೆಲ್ಲದೆ ನಾ. ಭಂ-ನಲ್ಲಿ ಮುನಿಮತ ಎಂಬುದೂ, ತ-ನಲ್ಲಿ ಮಂಗಳ ಮಹಾಶ್ರೀ ಎಂಬುದೂ ಹೆಚ್ಚಿವೆ.

## ಚತುರ್ಥಾಧಿಕಾರಂ

—ಸಂಕೀರ್ಣ ವೃತ್ತಂಗಳ್—

### ೧. ದಂಡಕಪ್ರಕರಣಂ.

(೧) 1ಚಂಡವೃಷ್ಟಿದಂಡಕಂ—

ನಯುಗರನಗ ರೂಢಮುಂ ಪಂಡಿತಸ್ವೀಡಿತಂ  
ಚಂಡವೃಷ್ಟಿ ಪ್ರಸಾತಂ ವರಂ ದಂಡಕಂ

|| ೧ ||

(೨) ಅರ್ಣ, (೩) ಅರ್ಣವ, (೪) ವ್ಯಾಳ, (೫) ಜೀಮೂತ, (೬) ಲೀಲಾಕರ,  
(೭) ಉದ್ವಾಮ, (೮) ಶಂಖ, ಆದಿದಂಡಕ ಲಕ್ಷಣಂ ;

ಚರಣ ಚರಣ ರೇಫೆಯಿಂ ವೃದ್ಧಿಯಂ  
ಕೈಗೆಯೆ ಬರ್ಕುಮರ್ಣಾಣವಂ ವ್ಯಾಳ  
ಜೀಮೂತ ಲೀಲಾಕರೋದ್ವಾಮ ಶಂಖಾದಿಗಳ್  
ಪಂಡಿತ ಪ್ರೌಢಿಯಿಂದಿಂತು ತಾಂ ನೀಡುಗುಂ

|| ೨ ||

(೯) 2ಪ್ರಚಿತಕದಂಡಕಂ—

ಪ್ರಚಿತಕವೆಸರಿನಿಂ ದಂಡಕಂ ನದ್ವಿಕಂ  
ಸಪ್ತಯಂ ಸಾರಿಯಕ್ಕುಂ ಶುಭಾಡ್ಯಂ ಸಮಾಡ್ಯಂ

|| ೩ ||

ಇಂತು ದಂಡಕ ಪ್ರಕರಣಂ.

(1) ನಾ. ಛಂ.ನಲ್ಲಿಯೂ (ಅ. ೩. ೨೨೩-೨೨೪ ರಲ್ಲಿ) ಈ ದಂಡಕಗಳ ಲಕ್ಷಣವು ಹೇಳಿದೆ. ಅಲ್ಲಿ ಉದ್ವಾಮ, ಶಂಖ, ಇವು ಹೇಳಿಲ್ಲ. ಇವು ವೃತ್ತರತ್ನಾಕರದಲ್ಲಿ ಹೇಳಿದೆ. ಇವಲ್ಲದೆ ಪ್ರಚಿತಕನೆಂಬ ಮತ್ತೊಂದು ದಂಡಕವೂ ಅಲ್ಲಿ ಹೇಳಿದೆ.

ಯದಿದ ನಯುಗಳಂ ತತಸ್ತಪ್ತ ರೇಫಾಃ ತದಾ ಚಂಡವೃಷ್ಟಿಪ್ರಯಾ (ಪಾ) ತೋ ಭವೇದ್ವಂದಕಃ |  
ಪ್ರತಿಚರಣವೃದ್ಧ ರೇಫಾಃ ಸ್ಮರಣಾರ್ಣವವ್ಯಾಳಜೀಮೂತಲೀಲಾಕರೋದ್ವಾಮಶಂಖಾದಯಃ ||

(2) ಪ್ರಚಿತಕಸಮುಭಿಧೋಧೀರಧೀಭಿಃ ಸ್ಮತೋದಂಡಕೋ ನದ್ವಯಾದುತ್ತ ರೈಸ್ತಪ್ತಭಿಯೈಃ ||

## ೨. ಆರ್ಯಾ ಪ್ರಕರಣಂ.

(೧) 1ಪಥ್ಯಾನಾಮಾರ್ಯಾ—.

ದಳದೊಳಗಾದ್ಯಂ ಪಾದಂ ಪೊಳೆಯಲ್  
 ತ್ರೈಂಶಾದ್ಯಮದು ಪಥ್ಯಾಖ್ಯಂ |  
 ವಳಿಸುವಿತರಾಂಘ್ರಿಗಳೊಳು ತಿಳಿ  
 ಗಣಗಳ ನಿಯಮಮೆಲ್ಲ ಬುಧಮತದಿಂ

|| ೧ ||

(೨) 2ವಿಪುಲಾರ್ಯಾ—

ದಾಂಟರ್ಪ ಗಣತ್ರಯಮಾದಿಮಂ ಘಟಿತಮಾಗೆ ಯಂಘ್ರಿ ವಿಪುಲಾಖ್ಯಂ || ೨ ||

(೩) 3ಚಪಲಾರ್ಯಾ—

4ದ್ವಿತೀಯಾರ್ಥದೊಳ್ ಜಕಾರಂ ದ್ವಿತೀಯತುರ್ಯಂ ಗಮಧ್ಯಗಂ ತೋಱಲ್ |  
 ಸತತಂ ಚಪಲಾನಾನುಂ ಸ್ತುತಪ್ರಬೋಧರ್ಕಳಿಂ ರೂಢಂ || ೩ ||

(೪) 5ಮುಖಚಪಲಾರ್ಯಾ—

ಆದ್ಯಂ ದಳಂ ಸಮಸ್ತಂ ಪ್ರಧಾನಮಾಗಿ ಚಪಲಾಗತಂ ತೋಱಲ್ |  
 ಹೃದ್ಯಂ ಪೂರ್ವಜಲಕ್ಷ್ಯಂ ಸಾದ್ಯಂ ಶೇಷದೊಳು ಮುಖಚಪಲಾ || ೪ ||

(೫) 6ಜಘನಚಪಲಾರ್ಯಾ—

ಆದಿ ಸುಬೋಧಿತ ಲಕ್ಷ್ಯಂ ಮೊದಲೊಳ್ ಮೊದಲೊಳ್ ಬರಲ್ಕೆ ಚಪಲೋತ್ಕಂ |  
 ಪೊಂದಲ್ ಪರಾರ್ಥದೊಳಂ ತಾಂ ವಿಧಾನದಿಂದಂ ಜಘನಚಪಲಾ || ೫ ||

ಇಂತು ಆರ್ಯಾ ಪ್ರಕರಣಂ.

(1) ವೃ. ರ. ಅ. ೨. ಪ. ೩. (2) ಅ. ೨. ಪ. ೪. (3) ಅ. ೨. ಪ. ೫. (4) ಉಭಯಾರ್ಥ.  
 (5) ಅ. ೨. ಪ. ೬. (6) ಅ. ೨. ಪ. ೭.

## ೩. ಗೀತಿ ಪ್ರಕರಣಂ.

(೬) 1 ಉಪಗೀತ್ಯಾರ್ಯಾ—

ಆರ್ಯಾಪರಾರ್ಥಲಕ್ಷ್ಮಂ ಪರ್ಯುದಿತಂ ಸರ್ವದೋಳ್ ತೋಱಲ್ |  
ನಾರ್ಯಪಗೀತಿ ಸುವಿಶದ ವರ್ಯಾದಿಮಕವಿವಿತತಿ ಪ್ರೀತಂ || ೧ ||

(೭) 2 ಉದ್ಗೀತ್ಯಾರ್ಯಾ—

ಆರ್ಯಾಶಕಲದ್ವಿತಯಂ ಕಾರ್ಯಾದ್ವಿವಿಪರಿತ ಭಾವಾಧ್ಯಂ |  
ಸ್ತಯೋದ್ಗೀತಿ ವೆಸರಿನಿಂ ಪರ್ಯಾಪ್ತಚ್ಛೇದ ಭೇದ ಸಂಹೃದ್ಯಂ || ೨ ||

(೮) 3 ಆರ್ಯಗೀತಿ—

ಆರ್ಯಗೀತ್ಯಾಖ್ಯಂ ಗುರುಶಿರದಲ್ಲೊಪ್ಪಿರೆ ಯಾರ್ಯೆಯ ಸುಪೂರ್ವಾರ್ಥಂ |  
ಪರಿಶೇಷಂ ಗೀತಿನಿಭಂ ಗುರೂಪಗತಮಿಂತು ಪೇಟ್ಟರ್ ಧೀರರ್ || ೩ ||

ಇಂತು ಗೀತಿ ಪ್ರಕರಣಂ.

## ೪. ನೈತಾಳೀಯ ಪ್ರಕರಣಂ.

(೧) 4 ನೈತಾಳೀಯಂ—

ಮುತ್ತಿದ ಕಲೆಯಾಱುನೋಜದೋಳ್ ದಂತಿಕಲೆ ಸಮದಿ ರಲಗಂ ಬರಲ್ |  
ಯತಿಚರಣ ಬಂದೊಡಾಗಮಂ ನೈತಾಳೀಯಂ ಪ್ರಾಜ್ಞಭಾಷಿತಂ || ೧ ||

(೨) 5 ಉಪಚ್ಛಂದಸಿಕಂ—

ಉಪಗತರಮಯಂತ್ಯದೋಳು ತಾವೂಪಚ್ಛಂದಸಿಕಂ ಸುಧೀಸಮುಕ್ತಂ || ೨ ||

(೩) 6 ಅಪಾತಲಿಕಾ—

ಅಪಾತಲಿಕಾಭಗಯುಗ್ಗಂ ತಪ್ಪದೆ ಪೂರ್ವಗಣಂ ಬರಲನ್ಯಂ || ೩ ||

(1) ಗೀತಿಯನ್ನು ಈತನು ೨ನೆಯ ಅಧ್ಯಾಯದಲ್ಲಿ ಹೇಳಿರುವನು. ಅ. ೨-ಗೀತಿ ಪ್ರ. ೨.

(2) ಅ. ೨-ಗೀತಿ ಪ್ರ. ೩. (3) ಅ. ೨-ಗೀತಿ ಪ್ರ. ೪. (4) (ವೃತ್ತ) ಅ. ೨-ನೈತಾಳೀ ಪ್ರ. ೧.

(5) ಮ. ಅ. ೨. ನೈತಾಳೀ ೨. (6) ಅ. ೨. ನೈತಾಳೀ ೩. ಇಲ್ಲಿ ದಾಕ್ಷಿಣಾಂತಿಕಾ ಎಂಬ ವೃತ್ತವು ಗಳಿತವಾದಂತಿದೆ. (ತೃತೀಯಯುಕ್ತದಾಕ್ಷಿಣಾಂತಿಕಂ ಸಮಸ್ತಪಾದದೋಳ್ ದ್ವಿತೀಯಲಂ. ವೈ. ೪. ಎಂದು ಅದರ ಲಕ್ಷಣವನ್ನು ಸೇರಿಸಿಕೊಳ್ಳಬೇಕು.



(೪) 1 ಉದೀಚ್ಯವೃತ್ತಂ—

ಉದೀಚ್ಯವೃತ್ತಂ ದ್ವಿತೀಯಲಂ ಮುಂದಣಲಯುತಂ ಸ್ವಾಜಪಾದದೊಳ್ || ೪ ||

(೫) 2 ಪ್ರಾಚ್ಯವೃತ್ತಂ—

ಪ್ರಾಚ್ಯವೃತ್ತ ಮಯ್ಯ ನಾಲ್ಕುವುಂ ಸಂಚಿಸ್ತೆಲಘುಗಳ್ ಯುಗಪಾದದೊಳ್ || ೫ ||

(೬) 3 ಪ್ರವೃತ್ತಕಂ—

ಸಮಮಾಗಲು ಮೋಜಯುಗ್ಮದೊಳ್ ಸಮುದಿತಚರಣಗಳ್ ಪ್ರವೃತ್ತಕಂ || ೬ ||

(೭) 4 ಅಪರಾಂತಿಕಂ—

ಅಪರಾಂತಿಕಮಿದು ಯುಗ್ಮರಂಜಿತಂ || ೭ ||

(೮) 5 ಚಾರುಹಾಸಿನೀ—

ಅಯುಗ್ಮವಂ ಚಾರುಹಾಸಿನೀ || ೮ ||

ಇಂತು ವೈತಾಳೀಯ ಪ್ರಕರಣಂ.

೫. ಅನುಷ್ಟುಭ್ ಪ್ರಕರಣಂ.

(೧) 6 ವಕ್ತ್ರಂ—

ಲಬ್ಧಾನಾದ್ಯಂ ನಸಂ ವಕ್ತ್ರಮಬ್ಧ್ಯುತ್ಪರಮನುಷ್ಟುಭಂ || ೧ ||

(೨) 7 ಪಥ್ಯಾವಕ್ತ್ರಂ—

ನೇತ್ರಾಬ್ಧಿಯೊಳಯ್ದು ಟಂ ಜಂ ಪಥ್ಯಾವಕ್ತ್ರಂ ಪ್ರಕೀರ್ತಿತಂ || ೨ ||

(೩) 8 ವಿಪರೀತ ಪಥ್ಯಾವಕ್ತ್ರಂ—

ಓಜದೊಳಜಂ ಸುಬಾಣದಿಂ ನಿಜಾಂಕ ವಿಪರೀತಾದಿ || ೩ ||

(1) ಅ. ೨ ವೈತಾಳೀ ೫. (2) ಅ. ೨ ವೈತಾಳೀ ೬. (3) ಅ. ೨ ವೈತಾಳೀ ೭. (4) ಅ. ೨ ವೈತಾಳೀ ೮. (5) ಅ. ೨ ವೈತಾಳೀ ೯. (6) ಅ. ೨ ಅನು. ಪ್ರ. ೧. (7) ಅ. ೨ ಅನು. ಪ್ರ. ೨. (8) ಅ. ೨ ಅನು. ಪ್ರ. ೩.

- (೪) 1ಚಪಲಾವಕ್ತ್ರಂ--  
ಚಪಲಾವಕ್ತ್ರಂ ಬೆಸದೊಳ್ ನ ಪಂಚಮಾದಿ ವರ್ಣೋತ್ಕಂ || ೪ ||
- (೫) 2ಯುಗ್ಮವಿಪುಲಂ--  
ಯುಗ್ಮೋತ್ಕಂ ಸಪ್ತಮಂ ಲಂ ತಾಂ-ಯುಗ್ಮಾದಿವಿಪುಲಂ ಮತಂ || ೫ ||
- (೬) 3ಭವಿಪುಲಂ--  
ಬಾಣಾದಿ ಭಂ ಭವಿಪುಲಂ • || ೬ ||
- (೭) 4ರವಿಪುಲಂ--  
ರಾದ್ಯಮಕ್ಕುಂ ರಂ ಶರಾದ್ಯಂ || ೭ ||
- (೮) 5ನವಿಪುಲಂ--  
ನಂ ಶರಾದ್ಯಂ ನವಿಪುಲಂ || ೮ ||
- (೯) 6ತವಿಪುಲಂ--  
ತಾದ್ಯಂ ತಾಂತಂ ಬಾಣಾದಿಕಂ || ೯ ||

ಇಂತು ಅನುಷ್ಟುಭ್ ಪ್ರಕರಣಂ.

### ಷೋಡಶಮಾತ್ರಾ ಪ್ರಕರಣಂ.

೧. ಷೋಡಶಮಾತ್ರಾ ದ್ವಿಪಾದ ಪ್ರಕರಣಂ.

- (೧) 7ಅಚಲಧೃತಿ--  
ಸ್ವರಪರಿಮಿತಲಘು ಲಸಿತಮಚಲಧೃತಿ || ೧ ||
- (೨) 8ಮಾತ್ರಾಸಮಕಂ--  
ಮಾತ್ರಾಸಮಕಂ ನಿಧಿಲಂಗಾಂತಂ || ೨ ||
- (೩) 9ವಿಶ್ಲೋಕಂ--  
ಜಗಣಂ ಶರಾದಿಯಿಂ ವಿಶ್ಲೋಕಂ || ೩ ||

(1) ಅ. ೨ ಅನು. ಪ್ರ. ೪. (2) ಅ. ೨ ಅನು. ಪ್ರ. ೫. (3) ಅ. ೨ ಅನು. ಪ್ರ. ೬.  
(4) ಅ. ೨ ಅನು. ಪ್ರ. ೭. (5) ಅ. ೨ ಅನು. ಪ್ರ. ೮. (6) ಅ. ೨ ಅನು. ಪ್ರ. ೯. (7) ದ್ವಿಕಗು  
ಣಿತ ವಸುಲಘುರಚಲಧೃತಿರಿವೆ (ಅ. ೨ ಷೋಡ ಪ್ರ. ೧). (8) ಮಾತ್ರಾಸಮಕಂ ನವಮೋಲ್ಲಂಕಂ  
(...೨) (9) ಜೋಗಾವಧಾಂಬುಧೇವಿಶ್ಲೋಕಃ (...೩).

(೪) 1ನವಾಸಿಕಂ—

ರಂಧ್ರಮುಖಂ ಜಂ ನವಾಸಿಕಾಖ್ಯಂ

|| ೪ ||

(೫) 2ಚಿತ್ರಂ—

ಬಾಣಾಸ್ತ್ರನವದೆ ಲಘುವುಂ ಚಿತ್ರಂ

|| ೫ ||

೨. ಷೋಡಶಮಾತ್ರಾ ಚತುಸ್ಪಾದ ಪ್ರಕರಣಂ

(೧) ಪದಾಕುಲಕಂ—

ಇಂದತೀತ ವಿವಿಧಲಕ್ಷ್ಯಯುತಂ ಮಾತ್ರಾಸಮಾದಿ ಪಾದಪ್ರಥಿತಂ |

ಅನಿಯತವೃತ್ತ ಪರಿಮಾಣಯುಕ್ತಂ ಜಗದೋಳ ಪೊಗಲ್ವುದು ಪದಾಕುಲಕಂ ||೧||

ಇಂತು ಷೋಡಶಮಾತ್ರಾ ಚತುಸ್ಪಾದ ಪ್ರಕರಣಂ

(೨) 4ಗುರುಲಘುಜ್ಞಾನೋಪಾಯಂ

ಕಂ|| ದ್ವಿಗುಣಿತ ವೃತ್ತಾಕ್ಷರದೊಳ |

ಗೊಗದಿಹ ಮಾತ್ರೈಗಳ ಕಳೆಯೆ ಲಘುವುಂ ಬರ್ಕುಂ ||

ಮಿಗೆ ಮಾತ್ರೈಯೊಳಕ್ಷರಮಂ |

ತೆಗೆಯಲ್ವುದು ಗುರುಗಳೆಂದು ತಿಳಿ ಸಿದ್ಧಾಂತಂ

|| ೨ ||

೩. ಪಾದಪಾದ ಭಿನ್ನಮಾತ್ರಾ ದ್ವಿಪಾದ ಪ್ರಕರಣಂ

(೧) ಶಿಖಾಪ್ರತ್ಯಂ—

೪ದ್ವಿಗುಣಿತ ಮನುಪರಿಮಿತ ಲಘುಯುತಮುಪರಿತನಗುರುವಿಷಮಚರಣಾರ್ಥಂ |

ತ್ರಿಗುಣಿತ ದಶವಿಲಸಿತ ಲಘುಪರಿಮಿತಮುಪರಿತನಗುರು ಶುಭಗಮಿದು ಶಿಖಾ ||

(೨) ಖಂಜವೃತ್ತಂ—

೪ಪ್ರಥಮ ಚರಮ ಚರಣ ವಿನಿಮಯ ವಿರಚಿತಪರಿಗತ ಲಘುಜನನ ವಿತತ ಶಿಖಂ |

ಪ್ರಥಿತ ನವರಸಭರಿತ ಸುಕವಿನಿಕರಪಂಕಥಿತಮಿದು ಇಮಿಳಿತಖಂಜಂ || ೨ ||

(1) ತದ್ಗುಗಳಾದ್ವಾ ನವಾಸಿಕಾಖ್ಯಾತ್ (೪....). (2) ಬಾಣಾಸ್ತ್ರನವಸು ಯದಿ ಲಕ್ಷಿತ್ರಾ (೫....).

(3) ಇದ್ವಿ ಕವಿಯು ಪಾದಾಕ್ಷರವನ್ನು ಗಮನಿಸಿಲ್ಲ. “ಯದತೀತವಿವಿಧಶುಭಲಕ್ಷ್ಯಯುತ್ಪನ್ನಮಾತ್ರಾ ಸಮಾದಿಪಾದ್ಯೇ ಕಥಿತಂ || ಅನಿಯತವೃತ್ತ ಪರಿಮಾಣಯುಕ್ತಂ ಪ್ರಥಿತಂ ಜಗತ್ಪು ಚ ಪದಾಕುಲಕಂ||”

(ಅ. ೨. ಷೋ. ಪ್ರ. ೧). (4) ಅಥಗುರುಲಘುಜ್ಞಾನೋಪಾಯಃ—ವೃತ್ತಸ್ಯ ಲಾವಿನಾ ವರ್ಣೈರ್ಗಾರ್ವಣಾ ಗುರುಭಿನ್ನಫಾ || ಗುರುಪೋಲ್ವೈರ್ಧೀನಿತ್ಯಂ ಪ್ರಮಾಣಮಿತಿ ನಿಶ್ಚಿತಂ || (ವೈ. ರ. ಅ. ೨. ಗು. ೨).

(5) (ವೈ. ರ. ಅ. ೨ ಭಿನ್ನಮಾತ್ರಾದ್ವಿಪಾದ್ಯ-೧) (6) ವೃತ್ತರತ್ನಾಕರದಲ್ಲಿ ಖಂಜಂ ಎಂದಿದೆ (ಭಿನ್ನ ಮಾ. ಪ್ರ. ೨).

(೩) ಅನಂಗಕ್ರೀಡಾವೃತ್ತಂ—

1 ಪೂರ್ವಾರ್ಧಂ ದ್ವಿದ್ವ್ಯಭ್ಯಸ್ತಾ-ಷ್ಟಂ ಗಂ ವರ್ಯಾನಂಗಕ್ರೀಡಾಖ್ಯಂ |

ಭುವನ (ನಿ) ಭಿಗುಣಿ (ತ) ವಸುವರಲಘುಮಧುರತಮಮಪರದಳಮಿದು ನುತ

ಕವಿಕೃತಿ || ೩ ||

(೪) ಅತಿರುಚಿರಾವೃತ್ತಂ—

2 ತ್ರಿಗುಣ ನವಲಘು ವನಸಿತಗುರುವಿದು ದಳಯುಗ ಕೃತತನು ವತಿರುಚಿರಾ || ೪ ||

ಇಂತು ಪಾದಪಾದ ಭಿನ್ನ ಮಾತ್ರಾದ್ವಿಪಾದ ಪ್ರಕರಣಂ.

## ಅರ್ಧಸಮವೃತ್ತ ಪ್ರಕರಣಂ

(೧) ದ್ರುತಮಧ್ಯವೃತ್ತಂ—

೩೬ ಜದಿ ಭಕ್ತಯ ಯುಗ್ಮಗಂಗಳ್—ಯುಗದೊಳು ನಂಜ ಜಯಂ ದ್ರುತಮಧ್ಯಂ ||

(೨) ಉಪಚಿತ್ರವೃತ್ತಂ—

4 ಬೆಸದೊಳ್ ಬರಲುಂ ಸಸಂಜಗಂಗೆಂ—ಸ್ವಾತುಗಭಂ ಗಗಮಾಗುಪಚಿತ್ರಂ || ೨ ||

(೩) ವೇಗವತೀವೃತ್ತಂ—

೫ ಸಸಸಂ ಬೆಸನೊಳ್ ಗಗಮಾಗಲ್—ಭಂಶಿಖಿ ವೇಗವತೀ ದ್ವಿಗಯುಕ್ತಂ || ೩ ||

(೪) ಭದ್ರವಿರಾಡ್ವೃತ್ತಂ—

೬ ಓಜಂ ತಪರಂ ಜರಂ ಗಮಕ್ಕುಂ—ವ್ವಂಜಂ ಭದ್ರವಿರಾಟ್ ಸಮಾಖ್ಯ [ಮಕ್ಕುಂ]

(೫) ಕೇತುಮತೀವೃತ್ತಂ—

7 ಯುತಸಂ ಸಜಂ ಸಗುರುಪೋಜಂ—ಕೇತುಮತೀ ಭೃನಂ ಸಮದೆ ಗಂಗೆಂ || ೫ ||

(೬) ವಿಯೋಗಿನೀವೃತ್ತಂ—

8 ಸಸಜಂ ಗುರುಪೋಜದೊಳ್ ಸಮೋ—ತ್ಥಸಭಂ ರಂಲಗಮಾ ವಿಯೋಗಿನೀ || ೬ ||

(1) ಭಿನ್ನಮಾ. ಪ್ರ. ೩. (2) ಭಿನ್ನಮಾ. ಪ್ರ. ೪. (3) ವ್ಯ. ಅ. ೪-೧. (4) ಅ. ೪-೨.

(5) ಅ ೪-೩. (6) ಅ ೪-೪. (7) ಅ ೪-೫. (8) ಅ ೪-೬.

(೭) ಅಖ್ಯಾನಿಕಾವೃತ್ತಂ—

1ತಂತಂ ಜಮಾಖ್ಯಾನಿಕ ಮೋಜಗಂಗಂ- ಜತಂಜಗಂಗಂ ಸಮದೋಳ್ ಸಮುತ್ಥಂ\*

(೮) ವಿಪರೀತಾಖ್ಯಾನಿಕಾವೃತ್ತಂ—

2ಜತಂಜಗಂಗಂ ವಿಷಮಂ ಸಮೋತ್ಥಂ-ತಂತಂ ಜಗಂಗಂ ವಿಪರೀತಪೂರ್ವಂ

(೯) ಹರಿಣಪುಣ್ಯತವೃತ್ತಂ—

3ಸಸಸಲಗಮುಂ ವಿಷಮಾಂಘ್ರಿಯ-ಲ್ಲಿಸೆಗುಮಗ್ನಿಭರಂ ಹರಿಣಪುಣ್ಯತಂ || ೯ ||

(೧೦) ಅಪರವಕ್ರವೃತ್ತಂ—

4ಭುಜನ ರಲಗಮೋಜದೋಳ್ ಸಮಂ-ನಜಜರಗಾಪರವಕ್ರ ನಾಮಕಂ ||೧೦||

(೧೧) ಪುಷ್ಪಿ ತಾಗ್ರವೃತ್ತಂ—

5ಭುಜನರಯಮನೋಜದೋಳ್ ಬರಲ್ತಾಂ - ನಜಜರಗಂ ಸಮಮಾಗೆ ಪುಷ್ಪಿ  
ತಾಗ್ರಂ || ೧೧ ||

(೧೨) ವಸಂತಮಾಲಿಕಾವೃತ್ತಂ—

6ಸಭುಜಂ ಜಗಂಗಂ ಬಿಸಂ ಸಮೋತ್ಥಂ-ಸಭರಂಯಂ ಸುವಸಂತಮಾಲಿಕಾವ್ಯಂ ||

(೧೩) ಚಂಪಕಮಾಲಿಕಾವೃತ್ತಂ—

7ಸಭುಜಂಜಗ ಮೋಜದೋಳ್ ಸಮಂ—ಸಭರಂ ಚಂಪಕಮಾಲಿಕಾ ಲಗಂ ||೧೩||

(೧೪) ಪರಾವತೀವೃತ್ತಂ—

8ಒಜದೋಳ್ ರಜಂರಜಂ ಸಮಾಘ್ರಿಯಿಂದೆ-ಸುಜಂರಜಂ ರಗಂಗಳುಂ ಪರಾವತೀ  
(ತಾಂ) || ೧೪ ||

ಇಂತು ಅರ್ಧ ಸಮವೃತ್ತ ಪ್ರಕರಣಂ.

(1) ಅ ೪-೭. \*ಇವೆರಡು ವೃತ್ತಗಳು ಇಂದ್ರವಜ್ರ, ಉಪೇಂದ್ರವಜ್ರ ಇವುಗಳ ಪಾದಗಳಿಂದಾದ ಅರ್ಧ. (2) ಅ. ೪-೮. (3) ಅ ೪-೯. (4) ೪-೧೦. (5) ಅ ೪-೧೧. (6) ವೃ. ಅ. ೪-೧೩. (7) ೪-೧೪. (8) ೪-೧೫. ನಾ. ಛಂ-ನಲ್ಲಿ ಅಚ್ಯುತಕ-(ಲಕ್ಷಣ 1 ಪಾ. ನಜಜಲಗ, 2 ಭಭಭಗ). ಕಲ್ಪಲತೆ (ಲಕ್ಷಣ 1 ರಸರಲಗ 2 ನಭಜರ). ರವಿಪ್ರಭ (ಲಕ್ಷಣ 1 ಸಜಜಜಜ ಭಗ. 2 ಭಭಭ ಭರತ) ಈ ೩ ವೃತ್ತಗಳುನಾತ್ರ ಇವೆ.

## ವಿಷಮನ್ವತ್ತ ಪ್ರಕರಣಂ

೧. ಪದಚತುರೂರ್ಧ್ವ ಪ್ರಕರಣಂ

ಪದಚತುರೂರ್ಧ್ವವೃತ್ತಂ—

1ಕರಿವರ್ಣಂ ಮುಖಾಂಘ್ರೈಶ್ಚ ತ್ಥಂ |  
ಪರದೊಳ್ ಚತುರಕ್ಷರ ಕ್ರಮಾಧಿಕೃತಂ ||  
ಬರುತುಂ ಮುಂದೆ ಶಶಾಂಕಾನಂದಸ್ತದಂ ವರ್ಯಂ |  
ವರಕವಿನುತಮಿದಮಕ್ಕುಂ ಪದಚತುರೂರ್ಧ್ವಾಭಿದಂ ವೃತ್ತಂ || ೧ ||

ಪೀಡಾವೃತ್ತಂ—

2ಪ್ರಥಮ ಕಥಿತವೃತ್ತಂ |  
ಪ್ರಥಿತ ವಿಷಮಚರಣ ಸಮುತ್ಥಂ ||  
ಪ್ರಥಿತ ಸಕಲಲಘು ಚರಮಗುರುಯುಗಾಢ್ಯಂ |  
ಪ್ರಥಗುಪಹಿತ ಪದಯತಿ ಬುಧಜನನುತಮಿದು ಪೀಡಾ || ೨ ||

ಕಲಿಕಾವೃತ್ತಂ—

3ಮೊದಲೆರಡನೆ ಚರಣಂಗಳುಂ ತಾವ್ |  
ಪದವಿನುಯುತ ಲಕ್ಷ್ಮಂ ||  
ಕೆದರೆ ಮೊದಲಿನ ತೊದೊಳಿರಲಿತರಂಗಳ್ |  
ಬೆದರದೆ ರಣಗತಪಟುಭಟನ ತೊದಿ ಕಲಿಕಾಖ್ಯಂ || ೩ ||

ಲವಲೀವೃತ್ತಂ—

4ಮೊಗದೊಳಗೆ ಮೊಗಸಿನಲಿ ಬರಲು ತೃತೀಯಂ |  
ದ್ವಿಗುರುಯುತ ಸಕಲ ಚರಣಾಂತಂ ||  
ನೆಗೆಯೆ ಪುರಕಮಾಡ್ಯಂ |  
ಮಿಗೆ ಮೊದಲಿನ ತೊದೊಳಿತರಮಿರೆ ಯದು ಲವಲಿ ತಾಂ || ೪ ||

(1) ಅ. ೫-ಪದ. ೧. (ನಾ. ಛಂ-ನಲ್ಲಿ, ಅ. ೨೧.) (2) ೫-ಪದ. ೨. (3) ೫-ಪದ. ೩.  
(4) ೫-ಪದ. ೪.

ಅನ್ವಿತಧಾರಾವೃತ್ತಂ—

1 ಮೊಗದೊಳಗೆ ಮೆಣ್ಣಿಯುತಿರೆ ರುಚಿರತಮ ಚರಮಪಾದಂ |

ಪ್ರಗತಗುರುಯುಗಾಂತಂ ||

ಅಗಲದೆ ಯಿರುತಿರೆ ದಹನಸದೃಶಪಾದಂ |

ಸೊಗಸಿನೊಳಗಿದುಮನ್ವಿತಧಾರಾ

|| ೫ ||

ಇಂತು ಪದಚತ್ವರೂರ್ಧ್ವ ಪ್ರಕರಣಂ.

೨. ಉದ್ಗತಾ ಪ್ರಕರಣಂ.

ಉದ್ಗತಾವೃತ್ತಂ—

೨ ಸಜಸಂ ಲಘು ಪ್ರಥಮಕಾಂಕ್ಷಿ |

ಯುಜದೆ ನಸಜಂಗ ಮುದ್ಗತಾ ||

ಮೂಜಗದಿ ಭನಜಲಂಗಯುತಂ |

ಸಜಸಂ ಜಗಂ ಚರಣದೈಕೈದಿದೆ ಪೇರ್

|| ೧ ||

೩ ಲಲಿತವೃತ್ತಂ—

4 ನಗಣದ್ವಯಂ ಸಗಣಯುಗ್ಮ |

ಮೊಗೆವುದು ಕೃಪೀಟಯೋನಿಯೊಳ್ ||

ಜಗದೊಳಗಿದು ವಿದಿತಂ ಲಲಿತಂ |

[ಬಗ್ಗೆ]ಮಾರ್ಗಮನ್ಯಮರೆ ಪೂರ್ವತುಲ್ಯಕಂ

|| ೨ ||

ಇಂತು ಉದ್ಗತಾ ಪ್ರಕರಣಂ

ಉಪಸ್ಥಿತ ಪ್ರಚುಪಿತವೃತ್ತಂ—

5 ಮಂಸಂಜಂ ರ್ಗಗಮಾದ್ಯದೊಳ್ ಪೃಥಕ್ಪದಂ ಬಕ್ಯುಂ |

ಎಸೆಗುಂ ಸನಜರಗಂ ವಲಂ ನನಂ ಸಂ ||

ತ್ರಿನಗಣಕಲಿತ ಜಯಂ |

ಪ್ರಚುಪಿತಮಿದು ವಿದಿತಮುಪಸ್ಥಿತ ಪೂರ್ವಂ

|| ೧ ||

(1) ಅ. ೫-ಪದ. ೫. (2) ಅ. ೫ ಉದ್ಗ-೧. (ನಾ. ಭಂ-ನಲ್ಲಿ, ೩-೨೧೨.) (3) ವೃ. ರ.ದಲ್ಲಿ "ಸಾರಭಕ" ಎಂಬ ವೃತ್ತವು ಹೆಚ್ಚಾಗಿ ಹೇಳಿದೆ. (4) ವೃ. ಅ. ೫ ಉದ್ಗ-೩. (5) ಈ ಲಕ್ಷಣಪದ್ಯತ ಇಲ್ಲಿ ಪ್ರಸ್ತಾರವೆಂಬ ಹೆಸರನ್ನು ಹೇಳಲಿಲ್ಲ. "ಪ್ರಸ್ತಾರೋ ನಷ್ಟಮುದ್ದಿಷ್ಟಮೇಕದ್ವಾದಿ ಲಗತ್ತಿಯಾ| ಸಂಖ್ಯಾನುವದ್ಯಯೋಗಶ್ಚ ಷಡೇತೇ ಪ್ರತ್ಯಯಾಃ ಸ್ವತಃ ಎಂದು ಸಂಸ್ಕೃತದಲ್ಲಿ ಅರು ಪ್ರತ್ಯಯಗಳನ್ನು ಹೇಳಿದೆ.

[ಪ್ರವರ್ಧಮಾನ]ವೃತ್ತಂ—

ನಂನಂ ಸಂ ನನ ವಹ್ನಿಪಾದದೊಳ್ ಬರುತಿಕ್ಕುಂ |

ಜನಿತಾದ್ಯಪದಯತಿ ಪ್ರವರ್ಧಮಾನಮ್ ||

ನೆನೆಯುಟಾದಗಣನೆ ಪೂರ್ವಸದೃಶಮಿದು |

\*ಪ್ರತತಮತಿ ಸುಕವಿಗದಿತಂ (ಗಡ.)ವೃತ್ತಂ

|| ೨ ||

ಆರ್ಷಭವೃತ್ತಂ—

ಇಂತೊಪ್ಪಿಪ್ಪತ್ತೀಯ ಪಾದಜಾತ ತಂ ಜರಂ |

ಪ್ರಥಮಾಂಘ್ರವಿರತಿ ಯಾರ್ಷಭಂ ಮನೋಜ್ಞಂ ||

ಮುಂ ತೋರ್ಪ ವಿರಾಟ್ಟುರಾನ್ವಿತಂ |

ತ್ರಿತಯಮಸರಚರಣವು ಪೂರ್ವಸದೃಶಂ

|| ೩ ||

ಗಾಧಾ—

ವಿಷಮಾಕ್ಷರ ಪಾದಾಢ್ಯಂ ವೈಷಮ್ಯಾದಿ ತೋಜಿ ಪಾದಂಗಳಂ |

ವಿಷಮಾಕ್ಷರ ಮಂಘ್ರಿ ವೈಷಮ್ಯಸಮಾತ್ತಪಾದಂಗಳಂ |

ಪೋಷಂ ಗಾಧಾಹ್ವಯಕ್ಕೆ ಭಾಷಾಢ್ಯ ಭಂದೋಂಕಮಪ್ರಾಪ್ತಂ

|| ೪ ||

ಇಂತು ವಿಷಮವೃತ್ತ ಪ್ರಕರಣಂ

\* ಪ್ರಾಸದಲ್ಲ ದೋಷವುಂಟು. (ಪ್ರತತ=ವಿನುತ ಎಂದು ತಿದ್ದಿ ಕೊಳ್ಳಬಹುದು.)



## ಪ್ರಸ್ತಾರಾದಿಷಟ್ಟಿತ್ಯಯ ಪ್ರಕರಣಂ.



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ಪ್ರಸ್ತಾರಂ—

ಕಂ|| ವೃತ್ತಾಕ್ಷರ ಸಂಖ್ಯೆಗಳಂ |  
ಬಿತ್ತರಿಸುರುಗುರುಗಳಾದಿಯದಿಡಿಯೊಳಗಂ ||  
ಮತ್ತಿಸು ಲಘುವಂ ಕ್ರಮದಿಂ |  
ಬತ್ತಿರೆ ಗುರುಗಳನೆ ಬರೆಗೆ ಲಘುವಪ್ಪಿನೆಗಂ

|| ೧ ||

ನಷ್ಟಂ—

ಕಂ|| ನಷ್ಟಮನೆರಡಿಂ ಭಾಗಿಸಿ |  
ದೃಷ್ಟಿಗೆ ಸಮನಾಗೆ ಲಘುವು ವಿಷಮದೆ ಗುರುವುಂ ||  
ಪುಷ್ಟಿಸಿಯೊಂದಣಿನರ್ಧಿಸೆ |  
ಯಿಷ್ಟಂ ಮೊದಲನ್ನ ಮೆಲ್ಲಮುಂ ತೋಣುವಿನಂ

|| ೨ ||

ಉದ್ದಿಷ್ಟಂ—

ಕಂ|| ಉದ್ದಿಷ್ಟ ವೃತ್ತಪಾದದಿ |  
ನಿರ್ದಿಷ್ಟಾಕ್ಷರದಮೇಲೆ ಯೆರಡರಿನಿಣಿಯಲ್ ||  
ಉದ್ದಿಷ್ಟಂ ಲಘು ದ್ವಿಗುಣಗಳ್ |  
ವೇಷ್ಟಿಸಿ ಶತಿಯಿಂದೆ ಗುರುಜಗುಣಕಮದಿಲ್ಲಂ

|| ೩ ||

ಲಗಕ್ರಿಯ—

ಕಂ|| ಛಂದೋಕ್ಷರಮಿತಕೋಷ್ಟಕೆ |  
ಯೊಂದಂ ಕೂಡಿ ಬರೆ ಕೇತುವಾಕ್ಯತಿಯಿಂದಂ ||  
ಹಿಂದಿನಮೇಲಿನ ಸಂಖ್ಯೆಯು |  
ಸಂಧಿಸ(ಲು) ಗುರುಲಘುವೃತ್ತಿ ಲಗಕ್ರಿಯೆಯಕ್ಕುಂ

|| ೪ ||

|   |   |    |    |   |   |
|---|---|----|----|---|---|
| ೧ | ೧ |    |    |   |   |
| ೧ | ೨ | ೧  |    |   |   |
| ೧ | ೩ | ೩  | ೧  |   |   |
| ೧ | ೪ | ೬  | ೪  | ೧ |   |
| ೧ | ೫ | ೧೦ | ೧೦ | ೫ | ೧ |

ಛಂದೋವೃತ್ತಸಂಖ್ಯೆ—

ರಂ|| ಸಂಧಿಸೆ ಲಗಕ್ರಿಯಾಂಕಮೆ |

ಛಂದೋವೃತ್ತಗಳ ಸಂಖ್ಯೆ ಬರುವುದು ನಿಜದಿಂ ||

ಉದ್ದಿಷ್ಟಾಂಕೆಗಳೈಕ್ಯದೆ |

ಒಂದಂ ಸೇರಿಸಲು ಬರ್ಪುದಿದು ಮೊಂದುವಿಧಂ

|| ೫ ||

ಇಂತು ಪ್ರಸ್ತಾರಾದಿ 1ಪ್ರತ್ಯಯ ಪ್ರಕರಣಂ.

— ಗದ್ಯಂ —

ಇತಿ ಶ್ರೀಮದನುಪಮ ನಿತ್ಯನಿರಂಜನ ಪರಮಾತ್ಮಾರ್ಹದಾರಾಧನಾಪರಮಾನಂದ

ಬಂಧುರ ಗುಣಚಂದ್ರ ವಿರಚಿತಮಪ್ಪ

ಛಂದಸ್ಸಾರದೊಳ್

ದಂಡಕಾದಿ ಸಂಕೀರ್ಣ ಪ್ರಕರಣಂ

ಚತುರ್ಥಾಧ್ಯಾಯಂ.

1. ಅಧ್ಯಯೋಗವೆಂಬಾಣನೆಯ ಪ್ರತ್ಯಯದ ವಿವರಣವು ಇಲ್ಲಿ ಹೇಳಿಲ್ಲ. ಇದು ಹಸ್ತಲಿಖಿತ ಪ್ರತಿಯ ಲೇಖಕನ ಪ್ರಮಾದವೋ? ಅಥವಾ ಕವಿಯೇ ಅದರ ಉಪಯೋಗವು ಅಷ್ಟು ಮುಖ್ಯವಲ್ಲವೆಂದು ಮೂಲದಲ್ಲಿಯೇ ಬಿಟ್ಟಿರುವನೋ ಹೇಳಲು ಶಕ್ಯವಿಲ್ಲ.

## ಪಂಚನಾಥ್ಯಾಯಂ.

### 1 ತಾಳವೃತ್ತಾದಿ ಪ್ರಕರಣಂ.

ತಾಳನಾಮಂಗಳ್—

ಕಂ|| ಧ್ರುವತಾಳ ಮಟ್ಟಿತಾಳಂ |  
ತ್ರಿವೃಡಂ ರೂಪಕ (ಮು) ಮಷ್ಟ ಜಂ (ಪಂ) ಸೈಕಂ ||  
ತೀವ್ರಮಂತೇಬಿವಿಧಂ |  
ಸೇವಿಸು ವರವೃತ್ತ ಬಂಧರಚನೆಗಳಿಂದಂ

|| ೧ ||

1 ಧ್ರುವತಾಳಂ—

ಲಕ್ಷ್ಯಂ-ಋತು ದಶಮನು + ಯತಿದಶ + ಗತಿಕಲೆ |  
ವಿತತ ಚರಣ + ಮಿತಧ್ರುವ + ವೃತ್ತಂ  
ಲಕ್ಷ್ಯಂ-ಜಿತಮನಸಿಜ + ಹತದು + ಸ್ಫುತಿಚಯ |  
ಮತಿಯಕುಡುಗೆ + ನುತಜಿನ + ನಾಥಂ

|| ೨ ||

|| ೩ ||

2 ಮಟ್ಟಿತಾಳಂ—

ಪುಟ್ಟಿದಗತಿ + ರಸದಶ್ಚಮಟ್ಟಿದ + ಕಲೆ ಯಲಯತಿ |  
ಬೆಟ್ಟಿಗೆ + ದಶ + ಮಾತ್ರೆಯು + ಮಟ್ಟಾಭಿಧಂ ವೃತ್ತಂ

|| ೪ ||

3 ತ್ರಿಪುಟತಾಳಂ—

ತ್ರಿಪುಟ + ವೃತ್ತದಿ + ಸಪ್ತ + ಕಲೆಗಳು |  
ಒಪ್ಪು + ತಿರ್ಪುಗೆ + ತ್ರಿ ಪುರ + ನಗಯತಿ

|| ೫ ||

4 ರೂಪಕತಾಳಂ—

ಯುಗ + ರಸಯತಿ | ಸೊಗ + ಯಸಿ ಬರೆ |  
ಬಗೆ + ರೂಪಕ | ಮೊಗೆಯಿಸುಗುಂ

|| ೬ ||

(1) ತಾಳಲಕ್ಷಣದಲ್ಲಿ ಏಳು ವೃತ್ತಗಳನ್ನು ಹೇಳಿ ಲಕ್ಷ್ಯದಲ್ಲಿ ಎಂಟನ್ನು ಕೊಟ್ಟಿದೆ. ಆದಿ ತಾಳ ವೆಂಬುದೊಂದು ಲಕ್ಷ್ಯದಲ್ಲಿ ಹೆಚ್ಚಾಗಿ ಹೇಳಿದೆ.

5 ಜಂಪಕತಾಳಂ—

ಜಂಪಕಮಿದುನ + ಟಿ + ಕಲೆ | ಸ್ತಾಪ್ತದೊಳು + ಸು + ಯತಿ |  
ಕಾಪಿಡುನಿಜದಿ + ಸು + ಮತಿ | ಲೋಪಿಸೆ ಖಲತೆ + ಯು + ತಿಳಿ || ೭ ||

6 ಅಷ್ಟತಾಳಂ—

ನರಾಷ್ಟ + ತಾಲಜ + ವೃತ್ತಂ | ಸರೋಜ + ಬಾಂಧವ + ಮಾತ್ರಂ ||  
ಕರೀನ + ವಾರಿಧಿ + ಮಾತ್ರಾ + ಪರೀತ + ಯತಿಯುತ + ಹೃದ್ಯಂ || ೮ ||

7 ಏಕತಾಳಂ—

ಜಲನಿಧಿಯಲಿ ಯತಿ || ಕಲೇಕ | ತಾಳಂ || ೯ ||

8 ಅದಿತಾಳಂ—

ಅದಿಯತಾಳಂ | ವಾರ್ಧಿಸುರಸವನು ||  
ಸಾಧಿತಯತಿಯುಂ | ಬುಧಜನಹೃದ್ಯಂ || ೧೦ ||

ಇಂತು ತಾಳವೃತ್ತ ಪ್ರಕರಣಂ

— ಮಾತ್ರಾವಿಶೇಷಗಣಂ —

ಮಾತ್ರಾವಿಶೇಷಗಣಂ—

ಕಂ|| ಗುರುವೆರಡಾಗಿರೆ ದರ್ಶನ |  
ಮೂಞ್ಣಾಗಲ್ ಬೋಧ ನಾಲ್ಕುಮಾಗಲು ಚರಿತಂ ||  
ಗುರುವೊಂದಕೆರಡುಲಘ್ನಂ |  
ಪರಿಗಣನೆಗೆ ತರುವುದಿಂತು ಗಣಮ್ ವಿಬುಧರ್ || ೧೧ ||

— ಪ್ರಾಸನಿರ್ಣಯಂ —

ಪ್ರಾಸನಿರ್ಣಯಂ—

ಕಂ|| ಅಂತ್ಯಪ್ರಾಸಮನೊಡರ್ಚುಗೆ |  
ನಿತ್ಯದೊಳಂ ಮುಖ್ಯಮಲ್ಲ ಮಿತರಪ್ರಾಸಂ ||  
ಸತ್ಯಂ ತರಳಾದಿಗಳೊಳ |  
ಮಂತ್ಯಪ್ರಾಸಮೆರಡರೊಳಗಮನ್ಯಮತಂ || ೧೨ ||

ದ್ವಿಪದಿ, ತ್ರಿಪದಿ, ರಗಳೆಗಳ ಪ್ರಕರಣಂ

ದ್ವಿಪದಿ—

ದ್ವಿಪದಿ ನನನ ಜ ಗಣಗಳಾಗೆ |  
ದ್ವಿಪರಿಚರಣ ಯಮಕವದಾಗೆ || ೧೩ ||

ತ್ರಿವದಿ(ಡಿ)

ಪ್ರಾಸಗಳು ಮೂಱಾಗಿ | ಲೇಸಿನಿಂ ಬರುತಿರಲು |  
ಮಾಸದೆ ಮಾತ್ರಗಳ ತ್ರಿವುಡೆ ತಾನೊಗೆಗುಂ

|| ೧೪ ||

— ರಗಳೆಗಳ್ —

ಮಂದಾನಿಲ ರಗಳೆ—

ಮಂದಾನಿಲ ರಗಳೆ | ಯುಗಲಾಷ್ಟಕಳೆ

|| ೧೫ ||

ಲಲಿತ ರಗಳೆ—

ವಿಂಶತಿ ಕಲಾಘಟಂ | ತಿಳಿಗೆ ಲಲಿತ ರಘಟಂ

|| ೧೬ ||

ಉತ್ಸಾಹ ರಗಳೆ—

ಉತ್ಸಾಹ ರಗಳೆ ಜಿನಪರಿಮಿತಕಳೆ | ವಸುನ್ಯಪಯತಿಗಳೆ

|| ೧೭ ||

ಲಾವಣಿ, ಸೀಸಪದ್ಯ ಪ್ರಕರಣಂ

ಲಾವಳಿ(ಣಿ)—ಲಘುಗಳ ಮಿಳಿತವ ಮಾಡಿ | ಕೊನೆಯಲಿ ಗುರುಗಳ ಹೊಡಿ  
ಅರ್ಧದ ಸಾರವನೋದಿ | ಪ್ರಾಸನು ಕೊನೆಯಲಿ ಹೊಡಿ |  
ಸಾದಮಿತಿಯ ಬೀಸಾಡಿ | ಲಾವಳಿ (ಣಿ) ಕೃತಿಗಳ ಸಾಡಿ

|| ೧೮ ||

1 ಸೀಸಪದ್ಯಂ—

ಇಪ್ಪತ್ತಊಳು ಯತಿಯು ಸಪ್ತಾಶ್ವಪುರಕಲೆಯು  
ಮೊಪ್ಪುವುದು ಸಾದದೊಳು ಸೀಸಾಪ್ಪಿಯ

|| ೧೯ ||

— ಗದ್ಯ —

ಇತಿ ಶ್ರೀಮದನುಪಮ ನಿತ್ಯನಿರಂಜನ ಪರಮಾತ್ಮಾರ್ಹದಾರಾಧನಾಪರಮಾನಂದ  
ಬಂಧುರ ಗುಣಚಂದ್ರಕವಿ ವಿರಚಿತ  
ಛಂದಸ್ಸಾರದೊಳೊ  
ತಾಳಾದಿ ಪ್ರಕರಣಂ ಪಂಚಮಾಧ್ಯಾಯಂ  
|| ಛಂದಸ್ಸಾರಂ ಸಮಾಪ್ತಂ ||

1. ಇದು ತೆಲುಗುಭಾಷೆಯಲ್ಲಿ ಮುಖ್ಯವಾದ ನೃತ್ಯವು. ಕನ್ನಡ ಪ್ರಾಚೀನ ಗ್ರಂಥಗಳಲ್ಲಿ ಇದರ ಪ್ರಯೋಗವಿಲ್ಲ. ೧೯-ನೆ, ೨೦-ನೆಯ ಶತಮಾನದಲ್ಲಿ ಒಬ್ಬಬ್ಬರು ಅಧುನಿಕ ಕವಿಗಳು ಇದನ್ನು ಪ್ರಯೋಗಿಸಿರುವಂತೆ ತೋರುವುದು. ಕಿಟ್ಟಲ್ ಸಾಹೇಬರು ಮುದ್ರಿಸಿರುವ ಛಂದೋಂಬುಧಿಯಲ್ಲೂ, ಈಶ್ವರ ಕವಿಯ ಕವಿಚಿಹ್ನಾ ಬಂಧನದಲ್ಲಿಯೂ ಇದರ ಸುಳಿವುಂಟು.

## ON PAMPA'S WORKS

By

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This is a continuation of the article which appeared in the previous number of the "Annals." In this the meaning of the word 'Kirāta' is further discussed.

ತತೋ ದದರ್ಶ ರುಚಿರಂ ಕೈಲಾಸಶಿಖರಪ್ರಭಮ್ |  
ರಾಮನೇಶ್ವ ಸುಮಂತ್ರಸ್ತು ಶಕ್ರನೇಶ್ವಸಮಪ್ರಭಮ್

|| ೨೨ ||

ಮಹಾಮೇಘಸಮಪ್ರಖ್ಯಮುದಗ್ರಂ ಸುವಿಭೂಷಿತಮ್

|| ೪೦ ||

ನಾನಾರತ್ನ ಸಮಾಕೀರ್ಣಂ 1ಕುಬ್ಜಕೈರಾತಕಾವೃತಮ್

|| ೪೧ ||

ಎಂದು ನಾಲ್ಕೀಕಿಮಹರ್ಷಿಗಳು ಕಿರಾತ ಶಬ್ದವನ್ನು ಶ್ರೀರಾಮಚಂದ್ರನ ಅರಮುನೆಯ ವರ್ಣನೆಯಲ್ಲಿ ಪ್ರಯೋಗಿಸಿರುವರು. ಇಲ್ಲಿ ವಾಚಸ್ಪತ್ಯ ನಿಘಂಟುಕಾರನು ಹೇಳುವಂತೆ ಕಿರಾತಶಬ್ದಕ್ಕೆ ವ್ಯಾಧರು ಎಂದು ಅರ್ಥವನ್ನು ಇಟ್ಟುಕೊಂಡು ಅಲ್ಪತನುಗಳು (ಭಯಸಂಕೋಚಿತ ತನುಗಳು) ಎಂಬ ತಾತ್ಪರ್ಯಾರ್ಥವನ್ನು ಈ ಶಬ್ದದಲ್ಲಿ ಸ್ವೀಕರಿಸಲು—ರತ್ನಾ ವಳೀನಾಟಕದಂತೆ ಇಲ್ಲಿ ಭಯಸಂಕೋಚಕ್ಕೆ ಯಾವ ಕಾರಣವೂ ಇಲ್ಲದಿರುವುದರಿಂದ ಕೇವಲವಾಗಿ ಸಹಜವಾಗಿರುವ ಅಲ್ಪತನುಗಳು ಎಂಬರ್ಥವನ್ನೇ ಹೇಳಬೇಕಾಗಿರುವುದು. ರಾಮಾಯಣಕ್ಕೆ ವ್ಯಾಖ್ಯಾನವನ್ನು ಬರೆದಿರುವವರಲ್ಲಿ ಒಬ್ಬರಾದ—ಶಿಗೋವಿಂದರಾಜರೆಂಬುವರು—“ಕುಬ್ಜ ಕೈರಾತಕಾವೃತಂ” ಎಂಬ ಭಾಗಕ್ಕೆ ಹೀಗೆ ವ್ಯಾಖ್ಯಾನಮಾಡಿರುವರು—

ಕಿರಾತಾನಾಂ ಸ್ವಲ್ಪಶರೀರಕಾಣಾಂ ಸಮೂಹಃ—ಕೈರಾತಂ—ಕೈರಾತಮೇವ ಕೈರಾತಕಂ—ಸ್ವತ್ವಿರಲ್ಪತನುಃ ಪ್ರೋಕ್ತಃ ಕಿರಾತಸ್ತ ಚ ಕಥ್ಯತೇ— (ಇತಿ ಹಲಾಯುಧಃ)

ಎಂದು ಸಹಜವಾದ ಅಲ್ಪತನುಗಳು ಎಂಬರ್ಥವನ್ನೇ ಹೇಳಿರುವರಲ್ಲದೆ, ವ್ಯಾಧರು ಎಂಬರ್ಥವನ್ನು ಹೇಳಿ ಅವರೇ ಅಲ್ಪತನುಗಳು ಆಗಿದ್ದರು ಎಂದು ಹೇಳಿಲ್ಲ.

ಮತ್ತೊಬ್ಬ ವ್ಯಾಖ್ಯಾತೃವೂ ಕೂಡ—

ಕುಬ್ಜೈಃ, ಕಿರಾತಾನಾಂ—ಸ್ವಲ್ಪಶರೀರಾಣಾಂ ಸಮೂಹೈರಾವೃತಂ, ಯದ್ವಾ ಕುಬ್ಜೈಃ ಕೈರಾತಕೈಃ ಕಿರಾತಸಮೂಹೈಶ್ಚ ಆವೃತಂ—

ಎಂದು ಅಲ್ಪಶರೀರಗಳು ಎಂದು ಹೇಳಿರುವರಲ್ಲದೆ ವ್ಯಾಧರು ಎಂಬರ್ಥವನ್ನು ಹೇಳಿಲ್ಲ. ಇವರಲ್ಲದೆ ಮತ್ತೊಬ್ಬ ವ್ಯಾಖ್ಯಾತೃವು—

“ಕುಬ್ಜಕೈರಪಿ ಚಾವೃತಂ” ಎಂಬ ಪಾಠವನ್ನು ಸ್ವೀಕರಿಸಿ—ಕುಬ್ಜಕೈಃ ಕುಬ್ಜೈಃ ದಾಸೈಃ—ಎಂದು ಕುಬ್ಜ ಶಬ್ದಕ್ಕೆ ಅಪೂರ್ವವಾಗಿರುವ ದಾಸ ಎಂಬರ್ಥವನ್ನೂ ಹೇಳಿರುವರು.

1. ಕುಬ್ಜ ಕೈರಪಿಚಾವೃತಮ್ (ಕ-ಖ) ಕುಬ್ಜವಾನುನಿಕಾವೃತಮ್—ಎಂಬ ಪಾಠಾಂತರಗಳೂ ಉಂಟು. ಆದರೆ ಇವೆಲ್ಲಾ ಕೈರಾತಕ ಶಬ್ದಾರ್ಥಸ್ಥೂರ್ತಿಯಿಲ್ಲದೆ ಮಾರ್ಪಡಿಸಿದ ಪಾಠಾಂತರಗಳೆರಬಹುದು.

2. ಇವರ ಕಾಲ ಸು, ೧೪-ನೆಯ ಶತಮಾನವಿರಬಹುದು.

ಮತ್ತೊಬ್ಬರು ಕುಬ್ಜವಾಮನಿಕಾವೃತಂ-ಎಂಬ ಪಾಠವನ್ನು ಸ್ವೀಕರಿಸಿ-ಕುಬ್ಜರೂ, ವಾಮನರೂ (ಅಲ್ಪತನುವಿಶೇಷಾಃ) ಇದ್ದರೆಂದು ವ್ಯಾಖ್ಯಾನಮಾಡಿರುವರು.

ಒಟ್ಟಿನಲ್ಲಿ ಈ ಮೂರು ಪಾಠಗಳನ್ನೂ ಸ್ವೀಕರಿಸುವುದರಿಂದ ಶ್ರೀರಾಮಚಂದ್ರನ ಅಂತ್ಯಪುರದಲ್ಲಿ ಕುಬ್ಜ, ಕಿರಾತ, ವಾಮನ ಎಂಬ ಮೂರುಬಗೆಯ ಅಲ್ಪತನುಗಳಿದ್ದರೆಂದು ಸ್ಪಷ್ಟವಾಗುವುದಲ್ಲದೆ ಬೇಡರು (ವ್ಯಾಧರು) ಇದ್ದರೆಂದು ಹೇಗೂ ಸಿದ್ಧವಾಗುವುದಿಲ್ಲ.

ಸುಮಾರು ಕ್ರಿ. ಶ. ೫-೬ನೆಯ ಶತಮಾನದಲ್ಲಿದ್ದ ಬಾಣಭಟ್ಟನು ತನ್ನಿಂದ ರಚಿತವಾದ ಕಾದಂಬರಿಯಲ್ಲಿ ತಾರಾಪೀಡ ಮಹಾರಾಜನ ಪಟ್ಟದರಸಿಯಾದ ವಿಲಾಸನತಿಯು ಪುತ್ರನನ್ನು (ಚಂದ್ರಾಪೀಡನನ್ನು) ಪ್ರಸವಿಸಿದ ಕಾಲದಲ್ಲಿ ಆಕೆಯ ಅಂತ್ಯಪುರದಲ್ಲಿ ಸಂತೋಷ ಕೋಲಾಹಲವನ್ನು ವರ್ಣಿಸುವ ಸಂದರ್ಭದಲ್ಲಿ ಕಿರಾತ ಶಬ್ದವನ್ನು ಪ್ರಯೋಗಿಸಿರುವನು.

“ತಸ್ಮಿ ಜಾತೇ ಸರಭಸಮಿತಸ್ತತಃ ಪ್ರಧಾವಿತಸ್ಯ ಪರಿಜನಸ್ಯ ಚರಣಶತಸಂಕ್ಷೋಭ ಚಲಿತಪ್ರೀತಿತಲೋ ಭೂಸಾಲಾಭಿಮುಖಪ್ರಸ್ತಪ್ಪಲದ್ಧ ತಿಕಂಚುಕಿ ಸಹಸ್ರಃ, ಜನಸಮ್ಮರ್ಧ ನಿಷ್ಪಿಷ್ಯಮಾಣ ಪತಿತ ಕುಬ್ಜ ವಾಮನ ಕಿರಾತ ಗಣಃ.....ರಾಜಕುಲೇ ದಿಷ್ಟಿವೃದ್ಧಿ ಸಂಭ್ರಮೋ ಮಹಾನಾಸೀತ್.”

ಇದರ ವ್ಯಾಖ್ಯಾತೃವು—

ಜನೇತಿ-ಜನಾನಾಂ ಸಮ್ಮರ್ಧೇನ (ಜನಗಳ ಒತ್ತಾಟದಿಂದ) ನಿಷ್ಪಿಷ್ಯಮಾಣಾಃ-ಪೀಡ್ಯಮಾಣಾಃ, ಅತುವ ಪತಿತಾಃ (ಹಿಸುಕಲ್ಪಟ್ಟವರೂ ಅದರಿಂದಲೇ ಕೆಳಗೆ ಬಿದ್ದವರೂ ಅದ) ಯೇಷಾಂ ಶಿರೋಧಿ ಪೃಷ್ಠಿಪಾದಂ ಲಕ್ಷಣೋಪೇತಂ ನ ಭವತಿ (ಯಾರ ಕತ್ತು ಪೃಷ್ಠ ಮತ್ತು ಕಾಲು ಸರಿಯಾದ ಲಕ್ಷಣದಿಂದ ಕೂಡಿಲ್ಲವೋ) ಮತ್ತು ಪೃಷ್ಠದ ಹೃದಯಂ ಚ ಸುಲಕ್ಷಣಂ ಸ್ಯಾತ್ (ಪೃಷ್ಠ, ಹೊಟ್ಟೆ, ಎದೆ ಇವು ಒಳ್ಳೆಯ ಲಕ್ಷಣದಿಂದ ಕೂಡಿದೆಯೋ) ತೇ ಕುಬ್ಜಾಃ (ಅವರು ಕುಬ್ಜರೆಂದು ವ್ಯವಹರಿಸಲ್ಪಡುವರು.) ಏತದ್ವಿಪರೀತಾಸ್ತು ವಾಮನಾಃ-(ಇದಕ್ಕೆ ವಿರುದ್ಧ ಲಕ್ಷಣವುಳ್ಳವರು.) ವಾಮನರು, (ಇದರಿಂದ ಅವಯವ ವಿಕಾರದಿಂದಕೂಡಿ ಕುಳ್ಳರಾಗಿರುವವರು, ಕುಬ್ಜರು, ವಾಮನರು ಎಂದು ತಾತ್ಪರ್ಯವು.) ಕೇವಲಂ ಸ್ವಲ್ಪತನವಃ-ಕಿರಾತಾಃ-(ಕೇವಲ ಅಲ್ಪ ಶರೀರವುಳ್ಳವರು ಕಿರಾತರು.)-“ಕಿರಾತಃ ಸ್ಯಾದಲ್ಪತನೌ ಭೂನಿಂಬೇ ಮ್ಲೇಚ್ಛಭೇದಯೋಃ ಸ್ತ್ರಿಯಾಂ ಚಾಮರಧಾರಿಣ್ಯಾಂ ಕುಟ್ಟಿನೀದುರ್ಗಯೋರಪಿ” ಇತಿ ಅನೇಕಾರ್ಥಕೋಶಃ-ತೇಷಾಂ ಗಣಃ-ಸಮುದಾಯೋಯಸ್ಮಿ ಸಃ (ಅವರಗುಂಪು ಎಲ್ಲಿ ಯಾವಸಂಭ್ರಮದಲ್ಲಿದೆಯೋ ಅದು)-ಎಂದು ಕಿರಾತಶಬ್ದಕ್ಕೆ ಅಲ್ಪತನು ಎಂಬ ಸಹಜವಾದ ಅರ್ಥವನ್ನು ಹೇಳಿರುವನಲ್ಲದೆ ವ್ಯಾಧ ಎಂಬರ್ಥವನ್ನು ಹೇಳಿಲ್ಲ. ಇಲ್ಲಿಯೂ ಭಯಲೇಕಕ್ಕೂ ಅವಕಾಶವಿಲ್ಲದ ಸಂತೋಷ ಮಹೋತ್ಸವಕಾಲದಲ್ಲಿ ವಾಚಸ್ಪತ್ಯಕಾರನು ಹೇಳುವಂತೆ ಅಲ್ಪತನುಗಳು ಎನ್ನುವ ಅರ್ಥಕ್ಕೆ ಭಯಸಂಕೋಚಿತ ತನುಗಳೆಂದು ಭಾವವನ್ನು ಕಲ್ಪಿಸಲು ಸ್ವಲ್ಪವೂ ಅವಕಾಶವಿಲ್ಲವೆಂದು ಸ್ಪಷ್ಟವಾಗಿಯೇ ತೋರುವುದಲ್ಲದೆ ಕಿರಾತರು(ವ್ಯಾಧರು)ಎಂಬರ್ಥಕ್ಕೆ ಇಲ್ಲಿ ಸ್ವಲ್ಪವೂ ಸಾಮಾನ್ಯವಿಲ್ಲ.-ಅಂತ್ಯಪುರದ ಜನಸಮ್ಮರ್ಧದಲ್ಲಿ ಸಿಕ್ಕಿ ಕೆಳಗೆ ಬಿದ್ದು ಒದ್ದಾಡುವ ಕಿರಾತರು



ಕಾವಲಿಗಾಗಿದ್ದ ವ್ಯಾಧರೇ ಆಗುವುದಾದರೆ, ಹೊರಗೆ ಕಾವಲಿಗಾಗಿರತಕ್ಕ ಬಲಶಾಲಿಗಳೂ, ಒರಟರೂ ಆದ ವ್ಯಾಧರು ಅಂತಃಪುರದ ಸ್ತ್ರೀ ಷಂಡ ಕಂಚುಕಿಸ್ತಾಯವಾದ ಜನಸಮುದಾಯದಲ್ಲಿ ಸೇರುವುದಕ್ಕೆ ಹೇಗೂ ಅವಕಾಶವಿಲ್ಲ. ಹಾಗೆ ಸೇರಿದರೂ ಆ ಜನಸಮುದಯದಲ್ಲಿ ದುರ್ಬಲರಂತೆ ಕೆಳಗೆ ಬಿದ್ದು ಒದ್ದಾಡುವುದಕ್ಕಂತೂ ಯಾವ ಬಗೆಯಲ್ಲಿಯೂ ಸಂಭವವಿಲ್ಲ. ಆದಕಾರಣ ಅಂತಃಪುರದ ಪರಿಜನವಾದ ಕುಬ್ಜವಾಮನರ ಸಹವಾಸದಲ್ಲಿರುವ ಕಿರಾತರನ್ನು ಅಲ್ಪತನುಗಳಾದ ಕುಳ್ಳರ ಒಂದು ಜಾತಿಯವರೆಂದು ಹೇಳುವುದೇ ಸರ್ವಧಾ ಸಮಂಜಸವಾಗಿತ್ತೋರುವುದು.

ಸುಮಾರು ೧೦-ನೆಯ ಶತಮಾನದಲ್ಲಿದ್ದ ಸೋಮದೇವನೆಂಬ ಜೈನಕವಿಯು ತನ್ನಿಂದ ರಚಿತವಾದ “ಯಶಸ್ವಿಲಕ” ವೆಂಬ ಸಂಸ್ಕೃತ ಚಂಪೂಗ್ರಂಥದಲ್ಲಿ-ಈ ಕಿರಾತ ಶಬ್ದವನ್ನು ಅಂತಃಪುರವರ್ಣನೆಯಲ್ಲಿ ಪ್ರಯೋಗಿಸಿರುವನು<sup>1</sup>.

ಸಹೇಲಮಂತಃಪುರಪ್ರಚಾರಿಭಿಃ ಅಸ್ತದ್ವರ್ಶನ ಪ್ರವೃತ್ತಮನೋನುರಾಗವೇಗೈಃ  
ಕುಬ್ಜವಾಮನಕಿರಾತ ಕಂಚುಕಿಭಿಃ ಕೃತೇನ ವಿಕೃತಾಲಾಪನರ್ತನಕೈತವೇನ ವಿಕಾಸ್ಯ  
ಮಾನ ಲೋಚನಃ.....

ಇದರ ವ್ಯಾಖ್ಯಾತೃವು (ಸು. ೧೩ನೆಯ ಶತಮಾನದಲ್ಲಿದ್ದವನು.) ಈ ವಾಕ್ಯವನ್ನು ಹೀಗೆ ವ್ಯಾಖ್ಯಾನಿಸಿರುವನು.—ಕುಬ್ಜ.....ಕಂಚುಕಿಭಿಃ (ಕುಬ್ಜವಾಮನಕಿರಾತಕಂಚುಕಿಗಳಿಂದ) ಕೃತೇನ-ವಿಹಿತೇನ (ಮಾಡಲ್ಪಟ್ಟ) ವಿಕೃತ.....ಕೈತವೇನ, (ವಿಕೃತಾಲಾಪಾದಿಗಳಿಂದ ಅಹ್ಲಾದ್ಯಮಾನವಾದ ಕಣ್ಣುಗಳುಳ್ಳವನಾಗಿ, ಎಂದು ವಾಕ್ಯಾನ್ವಯವನ್ನು ಬರೆದು ಬಳಿಕ ಕುಬ್ಜಾದಿ ಪದಗಳ ಅರ್ಥವನ್ನೂ, ಸಮಾಸವನ್ನೂ ಹೀಗೆ ವಿವರಣೆ ಮಾಡಿರುವನು. ಕುಬ್ಜಃ-ನೃಬ್ಜಃ=ಗಡುಲಪರ್ಯಾಯಾಃ, (ಬೆನ್ನಿನಲ್ಲಿ ಗಂಟುಳ್ಳ ಗೂನರಿಗೆ ಸಮಾನರಾದವರು) ವಾಮನಾಶ್ಚ-ಖರ್ವಾಃ=ಹ್ರಸ್ವ ಪರ್ಯಾಯಾಃ, (ಕುಳ್ಳರಜಾತಿಗೆ ಸೇರಿದವರು) ನಿಖರ್ವಾಶ್ಚ ಖದೂರಾಃ ಕಥ್ಯಂತೇ (ಇವರು ನಿಖರ್ವರೆಂದೂ, ಖದೂರರೆಂದೂ ಕರೆಯಲ್ಪಡುವರು) ಕಿರಾತಾಃ-ಭಿಲ್ಲ ವೇಷಾಃ (ವ್ಯಾಧವೇಷಧಾರಿಗಳು) ಕಂಚುಕಿನಶ್ಚ-ಬುದ್ಧಾಂಡಾಃ, “ಕುಬ್ಜ.....ಕೈತವೇನ=ಕುಬ್ಜವಾಮನ.....ಕಂಚುಕಿನಾಂ-ವಿಕೃತಾಲಾಪನರ್ತನ ಕೈತವಂ ತೇನ.) ತತ್ರ ಕುಬ್ಜನಾಂ ವಿಕೃತಂ-ವಿಚಿತ್ರಿಕೃತಂ (ಇಲ್ಲಿ ಕುಬ್ಜರ ವಿಚಿತ್ರಿಕೆಲಸವು) ವಾಮನಾನಾಂ ಆಲಾಪಂ (ವಾಮನರ ಮಾತುಗಳು) ಕಿರಾತಾನಾಂ-ಭಿಲ್ಲವೇಷಧಾರಿಣಾಂ, ನರ್ತನಾಶ್ಚ(ಕಿರಾತ ಎಂದರೆ ಭಿಲ್ಲವೇಷಧಾರಿಗಳ ನರ್ತನಗಳು) ಕಂಚುಕಿನಾಂ ಕೈತವಂ (ಕಂಚುಕಿಗಳ ಮೋಸ) ಏತೇಷಾಂ ಸಮಾಹಾರಃ=.....ಕೈತವಂ ತೇನ

1. ಪು. ೧೭. (ನಿರ್ಣಯಸಾರ-ಮುಂಬಯಿ ಮುದ್ರಣ.) 2. ಇಲ್ಲಿ ಕುಬ್ಜ, ವಾಮನ, ಕಿರಾತ ರೊಡನೆ ಕಂಚುಕಿಗಳೂ ಸೇರಿರುವರು. ಅಲ್ಲದೆ ಇವರಲ್ಲಿ ಪ್ರತಿಯೊಬ್ಬರಿಗೂ ನಿರುತವಾದ ಕಾರ್ಯಗಳನ್ನೂ ಹೇಳಿದೆ. ಕಾದಂಬರಿಯಲ್ಲಿ ಮಾತ್ರ ಕಂಚುಕಿಗಳನ್ನು ವ್ಯಸ್ತಪದವಾಗಿ ವಿಂಗಡಿಸಿ ಹೇಳಿರುವುದಲ್ಲದೆ, ಕುಬ್ಜವಾಮನ ಕಿರಾತಪದದೊಡನೆ ಸೇರಿಸಿ ದ್ವಂದ್ವಸಮಾಸ ಮಾಡಿಲ್ಲ.

ಕುಬ್ಜವಾಮನ.....ಕೈತವೇನ ವಿಹಾಸ್ಯಮಾನ ಲೋಚನಃ-ಉಲ್ಲಾಸ್ಯಮಾನ ನೇತ್ರಃ, ಎಂದು ಕುಬ್ಜ ಮೊದಲಾದ ನಾಲ್ಕು ಬಗೆಯವರಿಗೂ ಅಂತಃಪುರದಲ್ಲಿ ವಿಕೃತಾಲಾಪ ಮೊದಲಾದ ನಾಲ್ಕು ಬಗೆಯ ಕೆಲಸಗಳನ್ನೂ ಕಲ್ಪಿಸಿ ವ್ಯಾಖ್ಯಾನಮಾಡಿರುವನು. ಇದರಿಂದ ಕಿರಾತ ಶಬ್ದಕ್ಕೆ ಅಂತಃಪುರದಲ್ಲಿ ವಿನೋದಕ್ಕಾಗಿ ನರ್ತನ ಮಾಡುವ ಬೇಡರ ವೇಷವನ್ನು ಧರಿಸಿರುವ ಜನಗಳು ಎಂಬುದು ಈತನು ಹೇಳುವ ಅರ್ಥವು. ವಿಚಾರಶೀಲರಿಗೆ ಈ ವಿವರಣವು ಅಷ್ಟು ಸುರಸವಾಗಿಲ್ಲ. ವಿಕೃತಾಲಾಪನರ್ತನಕೈತವೇನ-ಎಂಬಲ್ಲಿ ನಾಲ್ಕು ಪದಗಳಿರುವುದರಿಂದಲೂ ಇದಕ್ಕೆ ಸಂಬಂಧಿಸಿದಂತೆ ಕುಬ್ಜವಾಮನಕಿರಾತಕಂಚುಕಿಗಳು ಎಂಬ ನಾಲ್ಕು ಪದಗಳೇ ಇರುವುದರಿಂದಲೂ ಈತನು ಯಾಥಾಸಂಖ್ಯೆವಿವಕ್ಷೆಮಾಡಿಕೊಂಡು ಮೊದಲಿನ ನಾಲ್ಕು ಪದಗಳೊಡನೆ ಹಿಂದಣ ನಾಲ್ಕು ಪದಗಳನ್ನು ಯಥಾಕ್ರಮವಾಗಿ ಅನ್ವಯಿಸಿ ಅರ್ಥ ಹೇಳಿರುವನು. ವಾಸ್ತವವಾಗಿ ಈ ಹಿಂದಣ ನಾಲ್ಕು ಪದಗಳ ಅರ್ಥವು ಕುಬ್ಜಾದಿಗಳ ಕೆಲಸವಾಗಿರುವುದು. ಈ ಕುಬ್ಜಾದಿಗಳು ಅಂತಃಪುರದಲ್ಲಿ ವಿನೋದಕ್ಕಾಗಿ ನಿಯತರಾದವರು. ಇದರಿಂದ ಇಲ್ಲಿ ಯಾಥಾಸಂಖ್ಯೆವನ್ನು ಬಿಟ್ಟು ಮೊತ್ತದಲ್ಲಿ ಕುಬ್ಜಾದಿಗಳ ವಿಕೃತಾಲಾಪಂ ವಿಕೃತವಾಗಿ ಮಾತಾಡೋಣ, ನರ್ತನ, ಕುಣಿಯೋಣ ಇವೇ ಮೊದಲಾದ ಹಾಸರನಕ ಕಾರ್ಯಗಳ ಕೈತವೇನ-ವ್ಯಾಜದಿಂದ ಉಂಟಾದ ಸಂತೋಷದಿಂದ ಆರಳಿದ ಕಣ್ಣುಳ್ಳವನು ಎಂದು ಅರ್ಥವನ್ನು ಹೇಳುವುದು ಸುರಸವಾಗಿರುವುದು. ಈ ವ್ಯಾಖ್ಯಾಕಾರ ನಾದರೋ ಕಿರಾತಶಬ್ದದ ಅಲ್ಪತನು ಎಂಬರ್ಥವನ್ನು ತಿಳಿಯದೇ-ಪ್ರಸಿದ್ಧವಾಗಿರುವ ವ್ಯಾಧರು ಎಂಬರ್ಥಕ್ಕೆ ಅಂತಃಪುರ ವರ್ಣನೆಯಲ್ಲಿ ಸಾಮಂಜಸ್ಯವಿಲ್ಲವೆಂದು ತಿಳಿದು ಲಕ್ಷಣೆಯಿಂದ ಕಿರಾತವೇಷಧಾರಿಗಳು ಎಂದು ವಿವರಿಸಿರುವನು. ಕಿರಾತಶಬ್ದಕ್ಕೆ ವೇಷಧಾರಿ ಎಂಬರ್ಥ ವನ್ನು ಕುಡುವ ಯಾವುದಾದರೊಂದು ಪದ ಅಥವಾ ಪ್ರತ್ಯಯದ ಸಂಸರ್ಗವಿಲ್ಲದೆ ಕಿರಾತ ವೇಷಧಾರಿಗಳು ಎಂದು ಅರ್ಥಹೇಳುವುದು ಅಸಂಬದ್ಧ ಪ್ರಲಾಪವಾಗುವುದು.—ಇವನಿಗಿಂತಲೂ ಕಿರಾತಶಬ್ದಕ್ಕೆ ಅಲ್ಪತನುಗಳು ಎಂಬರ್ಥವು ಗೊತ್ತಿದ್ದರೂ ರತ್ನಾವಳಿನಾಟಕಮೊದರ ಪ್ರಯೋಗವನ್ನೇ ಆಶ್ರಯಿಸಿಕೊಂಡು ಅಲ್ಲಿಯ ಪ್ರಕರಣಬಲದಿಂದ ವ್ಯಾಧರು ಎಂಬರ್ಥ ವನ್ನು ಬಿಡದೆ ಅಲ್ಪತನು ಎಂಬರ್ಥದ ಸಾಮಂಜಸ್ಯಕ್ಕಾಗಿ ವ್ಯಾಧರು ಭಯಸಂಕೋಚಿತ ತನುಗಳಾದರು ಎಂದು ಉಪಸತ್ತಿ ಕಲ್ಪನೆಮಾಡಿರುವ ವಾಚಸ್ಪತ್ಯ ನಿಘಂಟುಕಾರನ ಬುದ್ಧಿ ವೈಶದ್ಯವು ವಿಚಿತ್ರತರವಾದುದು; ಪ್ರಕೃತದಲ್ಲಿ ಈ ವ್ಯಾಖ್ಯಾತ್ಯವು ಈ ನಿರ್ದಿಷ್ಟವಾಕ್ಯದಲ್ಲಿ ಯಾಥಾಸಂಖ್ಯೆವನ್ನು ವಿವಕ್ಷೆಮಾಡಿಕೊಂಡು ಕಿರಾತ ಶಬ್ದದೊಡನೆ ನರ್ತನಶಬ್ದವನ್ನು ಅನ್ವಯಿಸಿ ಬೇಡರು ನರ್ತನಮಾಡುತ್ತಿದ್ದರೆಂದು ಹೇಳಲು ಮನಸ್ಸು ಒಪ್ಪದೆ ಬೇಡರ ವೇಷವನ್ನು ಧರಿಸಿದವರು ನರ್ತನಮಾಡುತ್ತಿದ್ದರು ಎಂಬರ್ಥವು ಬರುವಂತೆ ವಿವರಿಸಿರುವನು. ನರ್ತನ ಮಾಡಲು ಬೇಡರ ವೇಷವನ್ನೇ ಧರಿಸಬೇಕೆಂಬ ನಿಯಮವುಂಟೇ? ಈ ವಿಧವಾದ ಕವಿ ಸಂಪ್ರದಾಯ ವರ್ಣನವಾಗಲಿ, ಶಾಸ್ತ್ರವಾಕ್ಯವಾಗಲಿ ಎಲ್ಲಿಯಾದರೂ ಇರುವುದೇ? ಅದುದರಿಂದ ಈ ಅರ್ಥವು ಈ ವ್ಯಾಖ್ಯಾತ್ಯವಿನ ಸ್ವಕಪೋಲಕಲ್ಪಿತವಲ್ಲದೆ ಬೇರಿಲ್ಲ. ಈ ವ್ಯಾಖ್ಯಾತ್ಯವು—ಆರಮನೆಯಲ್ಲಿದ್ದ ಕಿರಾತರು ವ್ಯಾಧರೆಂದೂ, ಅವರು ಕಾವಲಿಗಾಗಿದ್ದರೆಂದೂ

# MĀVĀRATAM PĀṬṬU

By

DR. CHELNAT ACHYUTA MENON, PH.D. (LONDON).

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This is a ballad based on 'Mahabharata' in which the anonymous author narrates the story of the Pāṇḍavas with considerable local colouring.

The Introduction discussing its contents, literary and linguistic importance will be printed in the next issue in which the remaining portions will appear.





മാവാദതം പാട്ട് .  
MĀVĀRATAM PĀTTU

EDITED BY  
DR. CHELNAT ACHYUTA MENON, PH.D. (LONDON),  
Head of the Department of Malayālam

പാട്ട്  
തെ

ഹര! ഹര! ശിവ! ശിവ! ശിവശങ്കര! ഹാ!  
ശിവ! നാരായണ! ശിവശങ്കരരേ!  
ഹരി, നമസ്തേവായങ്ങളും വാഴുക! വാഴുക!  
മൂന്നാകം തൃക്കണ്ണിൽ പുറന്നതോരു  
ശ്രീഭദ്രകാളിയമ്മമാതാവിന്റെ<sup>1</sup>  
ഓമനപുകൾകഥ പാട്ടുമ്പോഴ്  
എൻതരുവേ! എന്റെ ആശാനേ!  
വലതുഭാഗം കുടികൊണ്ടിരിക്ക എന്ന്,  
തന്മണിതാളത്തിൽ ഉതവിചെയ്തേ  
കഥമൊഴി തെളിയിച്ചിങ്ങനെ തരണമെന്നു  
ചങ്കുകുത്തുള്ളതോരു ഇരുൾ നീക്കിയിട്ടു  
വെളി<sup>2</sup> എനിക്കുമോ അമ്മാ തരണമെന്ന്  
പൊന്നംതിരുമേനിമാതാവിന്റെ തൃപ്പാദം  
ഓമൽമലർ കൈതൊഴുതേ!  
മത്തഗജവേഷമോപൂണ്ട മലരടിയോനേ!<sup>3</sup>  
മഹാദേവർ തനിക്കുള്ള പൊൻമകളേ!<sup>4</sup>

1. ആവത്തിച്ചിരിക്കുന്നതു നോക്കുക.

2. വെളിവ്—(ജ്ഞാനം).

3. ഗണപതിയെ ഉദ്ദേശിച്ചു. ഇതിൽ 'മത്തഗജവേഷം' പാട്ടിന്റെ ഭാഷ

യ്ക്കു യോജിക്കുന്നില്ല.

4. കാളി.

എങ്കനിയായ് അമൃതവച്ചു തരുന്നതെല്ലാം  
 ആരേവോടുവന്നു പൂജകൊണ്ട്  
 അപ്പമൊടു അട പൊരിയെ  
 ഇരുണ്ടെടുത്തും വെളുത്തവൽ  
 വെളുത്തവലൊടു നല്ല ചെൻകരുമ്പാ<sup>5</sup>വെട്ടി  
 വെട്ടിപ്പഴത്തോടെ ഞാറ്റപ്പഴം, നല്ല  
 പൂവൻപഴത്തോടെ മുന്തിരിക്കാപ്പഴവും,  
 നാരങ്ങാ, ചെറിയനാരങ്ങയും,  
 നല്ലവരിക്കുപ്പാച്ചുളയും  
 ആനമുഖവൻ ക(ഗ)ണപതിക്ക  
 അമ്പോടുവെച്ചു ഞങ്ങൾ കുമ്പിടുന്നേ.  
 കൈല<sup>6</sup>ഹരൻ ഹരൻ  
 കണ്ടനും, പുത്രനും കൈലപുരത്തിങ്കൽ  
 കൈലമൂന്നുപുരത്തിങ്കൽ ഗംഗയും,  
 കൃഷ്ണവാളും, കമലങ്ങളും, ശുഭവും,  
 കൂടെ ഏറ്റുന്ന നാണകം ചേന്തകം.  
 ചങ്കരൻ ഇങ്ങൊരു സിത്തുതിപ്പൂണ്ട്  
 മണ്ടിവരും ചിലനേരമെല്ലാം  
 മായാകണപതി എന്നുള്ളിൽ വന്നുനിന്നു വിളയാട്ട്.  
 ഒത്തുവരും പുയിലു<sup>7</sup> ഒത്തുവരും അൻപതിലൊന്ന്  
 അതു എഴുന്നവരും ഒത്തുചവിട്ടിനടന്ന കുറമ്പെ!  
 ഏറ്റുക ഞങ്ങളുടെ പന്തലിലെ!  
 കണ്ടിച്ചുവെട്ടി (അമ്മ) കരളെപ്പുളർന്നിട്ടു  
 കാലനു പാൽകടം വെച്ചുവളെ!<sup>8</sup>  
 ഭാവിച്ചുനിന്ന ഭയങ്കരി അമ്മെ!  
 ഭദ്രകാളിയെ കൈതൊഴുന്നേൻ.

5. ചെന്തെങ്ങിനീർ. (മേയ്ക്കം)

6. കൈലാസത്തിന്റെ സംസ്കൃതരൂപം. 'തെൻകൈലനാഥോദയം' നോക്കുക.

7. പുകൾ. പുകിൽ—പൂക്കൾ. പുകഴിൽ=പോഷം.

8. ഭാര്യകളെന്നെന്ന കഥയെ സൂചിപ്പിക്കുന്നു.

വൃത്തം.

നങ്കെ! നങ്കെ!<sup>9</sup> നരം(ൽ)പൊരുളെ!  
 നാരായ് നല്ലനടപ്പിനു നങ്കെ!<sup>10</sup>  
 നാമതിലഴുകിയ തേനൊടുപാൽ  
 പാലൊടു പഴ അമുതുണ്ടവളെ!  
 മുത്തുനിറത്തിനു മുപ്പവിഴത്തിൽ  
 മുത്തണികൊങ്ക<sup>11</sup> മുലക്കിടവാത്തി  
 എത്രയുപകരം ഏകനിറത്തിൽ  
 എന്മനത്തുക്കമൊക്കെ യമത്തി  
 ബലിതെളിഞ്ഞു കനികരം<sup>12</sup> തരുമ്പോര  
 അത്തലൊഴിക്ക കുറവുഅമ്മെ!  
 അത്തലൊഴിച്ചു അടിയന്നുടെ നാവിൽ  
 ഒത്തുവിളങ്ങു സരസ്വതിയെ!  
 തിരുവർഷം ഒത്തുവരും ഗണനാഥ!  
 ഭീവംവിളങ്ങുവൻ ഉള്ളതെല്ലാം  
 തീരായി നല്ല സരസ്വതി നങ്കെ!  
 സുഖമൊടുവാഴ്ക്കു എൻ പന്തലിൽ  
 കാർകഴൽ നല്ല സരസ്വതി നങ്കെ!  
 എന്നുള്ളിൽ വന്നുനിന്നു വിളയാടുക.

9. സ്ത്രീ; ഇവിടെ ദേവി.

10. നല്ലനടപ്പിനു നാരായ് = അടിസ്ഥാനമായി. ബുദ്ധി ശരിയാണെങ്കിലേ നടവകി നന്നാകയുള്ളൂ.

11. ആവത്തി.

12. കനിവ് എന്നും ഒരു പാദം കാണുന്നു. കന്യകമാർ എന്നർത്ഥം.

കുരുനാട്ടിലും അമ്മ കാന്താരിയെ,  
 കുരുനാട്ടിലും അമ്മ കുന്തിഭേവിയെ,  
 കുരുനാട്ടിലും അമ്മ കാന്താരിയെ  
 (ഭ)ത്തെട്ട<sup>1</sup>ത്തതിലല്ലോ നൂററുപേർ.  
 കുരുനാട്ടിലമ്മ കുന്തിഭേവിയെ  
 കുന്തിഭേവിപെറ്റ മക്കളും അഞ്ചു<sup>2</sup>  
 അഞ്ചിൽ ഇളയതോരുക്കഞ്ചു ഭീമൻ<sup>3</sup>  
 മൂപ്പത്തിമുന്നല്ലോ നല്ല തിരുവയസ്സ്  
 മൂപ്പത്തിമുന്ന നല്ല തിരുവയസ്സിലല്ലോ  
 അഞ്ചുതല അഞ്ചുപത്തിയും ഉള്ള  
 അഞ്ഞനനാകത്താൻ<sup>4</sup> കടിച്ചുതന്നെ  
 കടിച്ചുതന്നെ ഇന്നു മരിക്കണമെന്ന്<sup>5</sup>  
 ജാതകത്തിൻഫല മങ്ങനെതന്നെ.

കുരുനാട്ടിലു മമ്മ കാന്താരിയെ  
 നൂററിലിളയതോരു തൂച്ചുളാ<sup>6</sup>കുഞ്ഞെ  
 കുഞ്ഞിനേയും ഇന്നു വിളിച്ചു കള്ളി  
 നിന്റെ ആയതോരു ഉടപ്പിറപ്പ്  
 അഞ്ചു നല്ലതോരു പാണ്ഡവന്മാരു  
 കുരുനാട്ടുമോ ഉററവളർ ശീമക്കു  
 ഒന്നുപോലെ അവർ വാണിരിക്കുന്നു.  
 'ഓണം'<sup>7</sup> കാണമതിനു പോയിവർണമെ  
 ഇന്നുംകേളു എന്റെ കന്നിയെ, കുഞ്ഞെ!

1. ശരിയായ പ്രസവമല്ലാത്തതുകൊണ്ട് ഇവർക്ക് ഉപയോഗിച്ചതായി തിന്നുന്നു.

2. ഭീമനെ എന്തുകൊണ്ടാണ് ഇളയവനാക്കിയത് എന്നറിയുന്നില്ല.

3. പാണ്ഡുക്കളിൽ ഒരു വകഭേദമായി 'അഞ്ചനാണിനാൾ'മെന്നൊന്നുണ്ട്. നിറംകൊണ്ടാണ് ഇവർ വന്നിട്ടുള്ളത്.

4. ഭൃശം.

5. ഇവിടെ പ്രതാപവീര്യങ്ങൾ എന്നർത്ഥം. ഓണം, മഹോത്സവത്തിനു പശ്ചാത്തമായിട്ടുണ്ടല്ലോ.

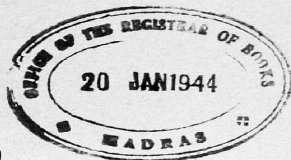
‘കൊള്ളാം കൊള്ളാം അമ്മ മണിമാതാവെ!  
 ‘ഓണം’ കാണമതിനു പോകണമെങ്കിൽ  
 ആ നാട്ടിലില്ലാത്ത വകതന്നാലു്  
 ‘ഓണം’കണ്ടു ഞാൻ വരുമേ’ എന്ന്.  
 ‘നിനക്കു കൊണ്ടുപോകാനുള്ളതോരുവക  
 ഒരുക്കി ഞാനും ഇന്നും തരുവതുണ്ടു്.’  
 കരുനാട്ടിലും അമ്മ കാന്താരിയെ  
 മലയിൽ കുറവനെ<sup>6</sup> ഏകിവിളിക്കാം.<sup>7</sup>  
 കുറവനാരുവന്നു നിലയുണിന്നു  
 ‘ഇന്നും കേളു എന്റെ കുറവാ കേളു’!  
 അഞ്ചുതല അഞ്ചുപത്തി<sup>8</sup>യുമുള്ള  
 അഞ്ഞനനാകത്താനെവിടിച്ചു നീയെ!  
 ചെമ്പുപാവട്ടി<sup>9</sup>നകത്തടച്ചു  
 വായ്ക്കുട്ടമോ നീയെ, ഇന്നു കെട്ടിയോ ഇന്ന്,  
 അടിയറ കാഴ്ചയായി വയ്ക്കണമെന്ന്  
 കാന്താരിയുടെ കല്പനതന്നെ.’  
 അമ്മൊഴികേട്ടതോരു കുറവനാരു<sup>10</sup>  
 അവന്റെ നല്ലതോരു കൂരയിൽ<sup>11</sup>വന്ന്  
 ഇരുമ്പുപാറ<sup>12</sup> ഒന്നു കയ്യിലെടുത്തു്  
 നാകം(ഗം) ഇണങ്ങുന്ന മരണെടുത്തു്  
 ചെമ്പുകുടങ്ങും അങ്ങു എടുത്തുംകൊണ്ടു്  
 ചിരട്ടയുമോകൂടെ എടുത്തുംകൊണ്ടു്  
 മലകയറിയോ മന്നൻ<sup>13</sup> നടയുംകൊണ്ടു്  
 ആദ്യം കണ്ടതോരു പുറം ഇടിച്ചു്

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6. കരുനാട്ടിലും കുറവരുണ്ടു്.
  7. വിളിക്കുകയം.
  8. പടം.
  9. പാവട്ടി=പാമ്പിനെയിടാനുള്ള ഒരുതരം പായ്വട്ടി.
  10. ബഹുവചനം പ്രയോഗിച്ചിരിക്കുന്നു.
  11. കൂരിച്ചുകൊണ്ടുള്ള പുര.
  12. കൂർത്തവടി.
  13. മന്നൻ: രാജാവിനും ഏകീയവനും ഈ പദം ഉപയോഗിക്കാറുണ്ടു്.



പുററിടിച്ചു മന്നൻ നോക്കിയപ്പൊഴുത്ത്  
 ആ നാട്ടിലുള്ളതോരു സപ്പുങ്ങുത്ത്  
 റെറപത്തിയല്ലാതെ കണ്ടതും ഇല്ല  
 രണ്ടാമതുമൊരു പുററിടിച്ചപ്പൊഴുത്ത്  
 പുററിടിച്ചു മന്നൻ നോക്കിയപ്പൊഴുത്ത്  
 അഞ്ചുതല അഞ്ചുപത്തിയുമുള്ള  
 അഞ്ഞനനാകത്താറെ കണ്ടതുംകൊണ്ടു്  
 നാകം(ഗം) ഇണങ്ങുന്ന മരുണെടുത്തു്  
 വീരത്താ<sup>14</sup>നെ വേഗംമയക്കി മന്നൻ  
 ചെമ്പുപാവട്ടിത്തിനകത്തുമാക്കി  
 ചിരട്ടുകൊണ്ടു മന്നൻ കുടവുമുടി  
 വായ്ക്കെട്ടുമോ ഇന്നു കെട്ടിയോവേഗം  
 വീരത്താനെ ഇന്ന് തലയിലെടുത്തു്  
 അവന്റെ നല്ലതോരു ക്രരക്കല്ലോ  
 കൊണ്ടുചെന്നടനെ സൂക്ഷിച്ചുവയ്ക്കാം.  
 അന്നും മന്നനേയും പട്ടിണിയിട്ടു്  
 പിറേറന്നാളും നല്ല പുലർകാലമേ  
 വീരത്താനെ മന്നനെടുത്തുംകൊണ്ടു്  
 കുറവനാരുമെല്ലെ നടയുംകൊണ്ടു്  
 കുരുനാടുമോ ഉററവളർ ശീമക്കു  
 കുറവനാരുചെന്നു നിലയുനിന്നു്.  
 ഏഴാംനില നല്ല മാളികേലിന്റെ  
 മുകളിൽ മാതാവങ്ങിരിക്കുമ്പോഴു്  
 ചെമ്പുപാവട്ടിയും കണ്ടതുംകൊണ്ടു്  
 സന്തോഷവും ഇന്നു പൂണ്ടതുംകൊണ്ടു്  
 മിററാവെളിക്കല്ലോ തിരുമുററത്തു്  
 കാലുകുറിയ കനകക്കട്ടിലിന്റെ  
 തന്നിമിയി<sup>15</sup>ലോ വന്നങ്ങിരുന്നുംകൊണ്ടു്  
 'ഇന്നും കേളു് ഏന്റെ കുറവാ കേളു്'  
 വായ്ക്കെട്ടുമോ നീയങ്ങഴിക്കവേഗം'

അമൊഴി കേട്ടതോരു കുറവനാൽ  
 വായ്ക്കട്ടമോ ഇങ്ങഴിച്ചപ്പോഴു്  
 വീരത്താനെ ഇന്ന് കണ്ടതുമില്ല.  
 നാകം(ഗം) ഇണങ്ങുന്ന മരണെടുത്തു്  
 വാലുതുകി മന്നൻ വെളിക്കുവിട്ടു്  
 അനോരമല്ലോ വീരത്താനും  
 വാലിനേയുംമെല്ലെ തറയിലൂന്നി  
 അഞ്ചുതല അഞ്ചുപത്തിയെടുത്തു്  
 ആ(ഭേ)ടണതൊരു ആട്ടവും കണ്ടു്  
 കാന്തകാരി<sup>16</sup> ഇന്നു ഭയന്നുംപോയി  
 'ഇന്നും കേളു എന്റെ കുറവാ കേളു'  
 ചെമ്പുപാവട്ടിയിലടക്ക വേഗം  
 അമൊഴി കേട്ടതോരു കുറവനാൽ  
 നാകം(ഗം) ഇണങ്ങുന്ന മരണെടുത്തു്  
 വീരത്താനെ മന്നൻ മയക്കി വേഗം'  
 ചെമ്പുപാവട്ടിയും കൊണ്ടുവന്നല്ലോ  
 ചെമ്പുപാവട്ടിയിനകത്തടക്ക  
 വായ്ക്കട്ടമോളുടെ കെട്ടിയോവേഗം  
 ആരംതന്നെ ഇന്നതഴിക്കാതെ  
 കെട്ടിലുമോ ഇന്നു മുത്രയും<sup>17</sup> വയ്ക്കാം  
 കരുനാട്ടിലും അമ്മ കാന്താരിയെ  
<sup>18</sup>'പണ്ടാരപ്പള്ളി' എന്നു അറതുറന്നു  
 അറയ്ക്കുകത്തുമോവച്ചു പൂട്ടിയോവേഗം  
 പാവട്ടികൊണ്ടുവന്ന കുറവനാക്കു  
 പൊലിവോടു<sup>19</sup> സമ്മാനം കൊടുക്കുന്നല്ലോ,  
 വസ്രഭാനവും അന്നു കൊടുക്കുന്നല്ലോ,  
 അന്നഭാനവുമന്നു കൊടുക്കുന്നല്ലോ,



16. ഇതു് കാന്താരിയെ നീട്ടിയതാണു്.

17. മുദ, മുത്തിര എന്നതാണു് പഴയരൂപം.

18. പണ്ടാരപ്പള്ളിയറ—പണ്ടാരവും, പള്ളിയും രാജവഭവിയെ സൂചിപ്പി  
 കുന്ന പടങ്ങലാണു്.

19. ധാരാളമായി.

ഏല്പാവകയുമോ വാങ്ങിയുംകൊണ്ട്  
 വലംകാൽവെച്ച് മന്നൻ വെളിക്കിറങ്ങി.  
 കുറവനായുമോ അന്നു നടയുകൊണ്ട്  
 അന്നും മന്നനെ അവിടെ പട്ടിണിയിട്ട്  
 പിററന്നാളുമോ നല്ല പുലർകാലമേ  
 'ഇന്നുംകേൾക്ക എന്റെ മകളെ കന്നി  
 കരുനാട്ടുമോ ഉറവളർ ശീമക്കു  
 ചെമ്പുപാവട്ടിയും നീ അങ്ങെടുത്തുംകൊണ്ട്  
 ഇന്നുതന്നെയോ നീ പോയി വരിക.  
 അമ്മൊഴി കേട്ടതൊരു തൃശ്ശക്കുഞ്ഞു്  
 കുളിച്ചുടുത്ത ചമഞ്ഞൊരുങ്ങിവേഗം  
 അന്നഭോജനങ്ങൾ<sup>18</sup> ഉണ്ടതായി  
 ഏഴുനല്ലതോരു തോഴിമാരും  
 കൊട്ടു വെടി വാദ്യഘോഷത്തോടെ  
 ഏഴുതോഴിമാരും 'വാക്കരവ'<sup>19</sup>യും  
 ആഘോഷത്തോടെ തിരിച്ചു അവർ വേഗം  
 കരുനാട്ടുമോ അവർ വിട്ടിറങ്ങുന്നു.  
 ഒട്ടു പകുതിദൂരം ചെന്നപ്പോഴു്  
 പാഞ്ചാലിയുമന്നു ഭീമസേനനായി  
 പകിടകുളിച്ചോണ്ടങ്ങിരിക്കുമ്പോഴു്  
 എറിഞ്ഞുകിട്ടിയതൊരു പകിടയിലൊക്കെ  
 ഭീമസേനൻ തോല്വി കണ്ടതുമുള്ള.  
 പകിടയിൽ തോല്വിക്കണ്ടപ്പോഴു്,  
 ചാ(ജാ)തകക്കെട്ടു മെല്ലെ എടുത്തു മന്നൻ  
 ചാതകളാലകൂടെ വായിച്ചല്ലോ.  
 വായിച്ചുപോകുടെ<sup>20</sup> നോക്കിയപ്പോഴു്  
 മുപ്പത്തിമൂന്നു നല്ല തിരുവയസ്സു്  
 വയസ്സുതന്നെ ഇന്നു തികഞ്ഞുപോയി

20. ആവത്തി.

21. വായിൽ കൈവിരലിട്ടുണ്ടാക്കുന്ന ഒരു ശബ്ദം, മംഗളസൂചകമാണ്.

22. പോരൂടെ, (പാറാത്തം.)

ജാതകത്തിൽകണ്ടു പലങ്ങളെല്ലാം  
 പലങ്ങളുമോളുടെ നടന്നിട്ടില്ല  
 അങ്ങനെയോക്കി ഇരിക്കുമ്പോഴു്  
 കൊട്ടു്, വെടി, വാദ്യമോഷങ്ങളു്  
 മോഷങ്ങളുമോ ഇന്ന് കേട്ടപ്പോഴു്  
 അവിടെനിന്നുമോ മന്നൻ നോക്കിയപ്പോഴു്  
 ചെമ്പുപാവട്ടിയുമൊന്നു വരവതുകണ്ടു.  
 'ഇന്നുംകേൾക്ക പാഞ്ചാലിയെ'.  
 തോററാപകിട<sup>23</sup> നീയോ വാരിയോകെട്ടി  
 പഴയപോൽ അങ്ങു് അഴകാൽവെച്ചു്  
 തുച്ചട(ള)കുഞ്ഞിനേയും തോഴിമാരേയും  
 എതിരേറു നീയെ കൊണ്ടുവരികവേണം.  
 എതിരേറു നീയുമേ കൊണ്ടുവന്നല്ലോ  
 കാരേററുമോ നല്ല കളിത്തിണ്ണക്കു്<sup>24</sup>  
 കാലുകൂടിയ നല്ല കനകക്കട്ടില് മീതു്  
 അവരെ കൊണ്ടുവന്നു അങ്ങു് ഇരുത്തിയിട്ടു്  
 വെള്ള കെടിദാഹം കെടുകണം നീയു്'.  
 ഇങ്ങനെയുള്ള തോരു വാക്കുകളെല്ലാം  
 പാഞ്ചാലിയോടു ഭീമൻ പറഞ്ഞുംകൊണ്ടു്  
 അങ്ങനെയോ മന്നൻ ഇരിക്കുമ്പോഴു്  
 പാഞ്ചാലിയും ഏഴു് തോഴിമാരോടു്  
 എതിരേറുമോ ഇങ്ങു കൊണ്ടുവരുവാൻ  
 വലംകാലുമോവെച്ചു വഴിനടക്കുന്നിതാ.  
 അടുത്തുടനെയെന്നു മുടുകിയപ്പോഴു്  
 'വായുരവ'യും അവർ പൊലിഞ്ഞുംകൊണ്ടു്  
 കരുനാടുമോ ഉറവർവളർ ശീമക്കു  
 മിററാവെളിക്കോടി കയറിയല്ലോ  
 ബലംപെരിയ തമ്പി ബലഭീമന്റെ  
 പിമ്പിലല്ലോകൊണ്ടു അടിയറവെയ്ക്കാം.

23. തോററായ പകിട.

24. വടക്കൻപാട്ടുകൾ അനുസ്മരിപ്പിക്കുന്നു.

ഭണ്ഡടിനമസ്കാരം<sup>25</sup> വീണതുകൊണ്ട്  
 ഏഴുനേരറല്ലോ നിന്നു കൈതൊഴുതേൻ<sup>26</sup>  
 അമ്മൊഴി കേട്ടതോരു ഭീമരാജാവ്  
 ‘ഇരിക്ക ഇരിക്ക എന്റെ തോഴിമാരെ!’  
 ചെമ്പുപാവട്ടി മന്നൻ എടുത്തുകൊണ്ട്  
 പണ്ടാരപ്പള്ളി എന്നു അറ തുറന്ന്  
 അറയ്ക്കുകത്തുമോവെച്ചു പൂട്ടിയുകൊണ്ട്  
 ഭീമസേനനുമോ വന്നാങ്ങിയന്നുകൊണ്ട്  
 വന്നതോരു നല്ല തുച്ചുകുഞ്ഞും, തോഴിമാർക്കുമോ  
 ഇന്നു ഉഴണതുമായി.

അന്നുതന്നെയോ തുച്ചുകുഞ്ഞു  
 പോകാമല്ലോ യാത്രചോദിക്കുന്നു.

യാത്ര കുന്നിയോ ഇന്നുചോദിച്ചപ്പോൾ,  
 ‘കൊണ്ടുപോക എന്റെ തുച്ചുകുഞ്ഞേ’!  
 ഞാൻ ഉണ്ണുന്നതിലൊരു പൊൻതളിക  
 നിനക്കായിട്ടുമോ ഞാനോ തരുന്നതുണ്ട്,  
 ഞാൻ കൈകഴുകുന്നതോരു വെള്ളിക്കിണ്ടി  
 നിനക്കായിട്ടുമോ ഞാനോ തരുവതുണ്ട്,  
 എൻകഴുത്തിൽ കിടക്കും മാലയുമെന്ന്  
 നിനക്കായിട്ടുമോ ഞാനോ തരുന്നതുണ്ട്,  
 ഞാൻ കൈത്തോളുന്നതോരു പള്ളിപ്പട്ട്  
 നിനക്കായിട്ടുമേ ഒന്നു തരുന്നതുണ്ട്.’

‘കൊള്ളാം കൊള്ളാമെന്റെ ഉടുപ്പിറപ്പ്  
 സമ്മാനങ്ങളോ എനിക്കു ഒന്നുംവേണ്ട  
 കരുനാടുമോ, ഇന്ന് കരുനാടുമോ,  
 രണ്ടുനാടുമോ ഇന്ന് ഒന്നുതന്നല്ലോ  
 നിങ്ങളും ഞാനിങ്ങുവേരും ഒന്നുപോലെനിക-

[തന്നെയെന്ന്

പൊലിവോടെ സമ്മാനം വേണ്ടെന്നിരിക്ക

25. അടിയിൽ ഭണ്ഡനമസ്കാരം.

26. പുരുഷപ്രിയം തെറി ഉപയോഗിക്കുന്നതിന്നു ഒരുഭാഹരണമാണിതു.  
 ഇതു ഭാഷയ്ക്കു പുത്തരിയാണെന്നർത്ഥം.

കൊള്ളാം കൊള്ളാം എന്റെ ഉടപ്പിറപ്പ്  
 വന്നതോരു നല്ല തോഴിമാക്കെല്ലാം  
 പരിവട്ടത<sup>27</sup>ങ്ങൾ കൊടുപ്പിച്ചല്ലോ.  
 വെററില കളിപ്പാക്കു തിന്നുകൊണ്ടു  
 തോഴിമാരേയുമല്ലോ വിളിച്ചുകൊണ്ടു്  
 തൊഴുതകുതിന്നാലെ യാത്രയുചൊല്ലി  
 വലതുകാൽവെച്ചു കന്നി നടയുകൊണ്ടു.  
 അന്നും മന്നനെയോ പട്ടിണിയിട്ടു  
 കൊണ്ടുചെന്നതോരു അഞ്ചാംദിവസം  
 ബലംപെരിയതമ്പി ബലഭീമനും  
 ഒരു തുതുവ<sup>28</sup>നെ ഏകിവിളിക്കാം.  
 വിളിയുംകേട്ടു ഓടിവന്നപ്പോഴു്  
 “ഇന്നും കേൾക്കൂ എന്റെ തുതുവാ! കേളു്  
 നിന്നെ വിളിച്ചതോരു കാര്യങ്ങളു്  
 ഞാൻ ചൊല്ലാം എന്റെ തുതുവാ! കേളു്  
 വേഗത്തിലോ നീയോ പോകണം ചെന്നു്  
 വൈരവന്നെന്നതോരു തച്ചവന്റെ  
 പടിപ്പറത്തുമോചെന്നു നിന്നുകൊണ്ടു്  
 തച്ചവന്റെപേരു ചൊല്ലിതന്നെ  
 നീ തന്നെയുമോചെന്നു വിളിക്കുവേണം.  
 പണിക്കായുധങ്ങളും എടുത്തുകൊണ്ടു്  
 വെട്ടുകോടാലിളകെ എടുത്തുകൊണ്ടു്  
 മുഴക്കോലുമോളുകെ എടുത്തുകൊണ്ടു്  
 തച്ചവനേയും കൊണ്ടുവരിക വേഗം.”  
 അമ്മാഴി കേട്ടതോരു തുതുവനല്ലോ  
 കാൽമാറിയോ വീണു ഓടുന്നിതാ.  
 തച്ചവന്റെയോരു പടിപ്പറത്തു  
 ചെന്നടനെ നില്പനിന്നുകൊണ്ടു  
 തച്ചവന്റെ വേരുചൊല്ലി വിളിച്ചപ്പോഴു്  
 എന്തെന്തെന്ന് അവൻ വിളിയുംകേട്ടു്

27. രാജാക്കന്മാരുടേക്കുന്ന വസ്ത്രങ്ങൾ.

28. തുതുവൻ=ദൂതിനുപോകുന്നവൻ (ഓട്ടൻ).

മിററാവെളിക്കോടിവന്നപ്പോഴു്  
 'ഇന്നും കേളോ എന്റെ തച്ചവകേളു്!  
 പണിയ്ക്കായുധങ്ങൾ അങ്ങെടുത്തുകൊണ്ടു്  
 കരുനാട്ടിലേക്കു ചെല്ലേണമെന്ന്  
 ഭീമരാജാവിന്റെ കല്പനതന്നെ'  
 അമ്മൊഴികേട്ടതോരു തച്ചവനല്ലോ  
 പണിക്കായുധങ്ങളും എടുത്തുകൊണ്ടു്  
 വെട്ടുകോടാലികൂടെ എടുത്തുകൊണ്ടു്  
 വലംകാൽവച്ചുമോ വഴിനടക്കുന്നല്ലോ  
 കരുനാടുമോ ഉററവളർ ശീമക്കു  
 വന്നടനെ നിലനിന്നുകൊണ്ടു്  
 ഭീമരാജാവിനേയും കണ്ടുകൊണ്ടു്  
 ചെന്നടനെനിന്നു കൈതൊഴുതപ്പോൾ  
 വന്നോടാ, എന്റെ തച്ച(വ)നേ!  
 'വന്നതാം തൈവതിരുവടിവെ!' എന്ന്  
 'ഇരിക്കയോട, എന്റെ തച്ചവനെ!'  
 'ഇരിക്കാമല്ലോ തൈവതിരുവടിവെ.'  
 ഇന്നുംകേൾ എന്റെ തച്ചവകേളു്!  
 തെക്കെ നില്ക്കുന്ന നല്ല ചെമ്മരമുണ്ടു്<sup>29</sup>  
 ചെമ്മരം എന്ന വരിക്കുപ്പാവു്  
 മൂടുതന്നെ ഇന്നു മുറിക്കണമെങ്കിൽ  
 വിളക്കും ഗണപതി വേണമെന്ന്  
 നിറപറ നിറനാഴി വേണമെന്ന്  
 ചെങ്കുരുമ്പയുമൊന്നു വേണമെന്ന്  
 കരുനാട്ടിലുള്ളൊരു തുരുവൻ  
 എപ്പേരെല്ലാം ഒരുക്കിക്കൊടുക്കുന്നവല്ലോ  
 ഒരുക്കുപടിയല്ലാം വാങ്ങിച്ചല്ലോ.  
 വരിക്കുപ്പാവിന്റെ ഒരു പാകത്തേക്കു്  
 വിളക്കും ഗണപതി വച്ചവൻ  
 നിറപറ നിറനാഴി വച്ചവനും

ചെങ്കുരുമ്പയ്യം ഒന്നു വച്ചുവന്നു  
 ഒരുവെടി<sup>30</sup> വച്ചു ഒരുക്കിക്കൊണ്ടു്  
 ഭീമരാജാവിന്റെ മുമ്പിലും വന്നു്  
 തൊഴുതുടനെ യാത്രചോദിച്ചല്ലോ.  
 വരിക്കുപ്പാവിന്റെ മൂട്ടിലുംചെന്ന്  
 മൂന്നുവലതുവച്ചു നിന്നുകൊണ്ടു്  
 വെട്ടായുധങ്ങൾ അങ്ങെടുത്തുകൊണ്ടു്  
 തൊഴുതിരുത്തിയൊ മന്നൻ വെട്ടുന്നല്ലോ.  
 മൂന്നുവെട്ടുകൾ വെട്ടിയപ്പോഴു്  
 ചിറാകളു്<sup>31</sup>മൊ ഒന്നു തെരിച്ചപ്പോഴു്  
 “നില്ല നില്ലെന്റെ തച്ചവകേളു്!  
 വെട്ടുവാനോ അല്ല വരട്ടെ എന്ന്  
 മൂന്നുവെട്ടുമോ നീയെ വെട്ടിയതിന്റെ  
 കുറിപരമാർത്തങ്ങൾ പറഞ്ഞല്ലാതെ  
 പ്ലാവിനേയോ ഇനി വെട്ടരുതെന്ന്”  
 “തിരുമാതേവ! പൊന്നും തമ്പുരാനെ!  
 കുറിപരമാർത്തവും പറഞ്ഞാലല്ലോ  
 എന്റെ തലയെ തട്ടിതെരിപ്പിക്കുമല്ലോ!  
 ‘കേ(ഖ)ഭംവേണ്ടാ എന്റെ തച്ചവാ, കേളു്!  
 കുറിപരമാർത്തമോ നീ പറകവേണം’  
 അമ്മൊഴികേട്ടതോരു തച്ചവന്നും  
 കുറിപരമാർത്തങ്ങൾ പറയുന്നല്ലോ—  
 ‘കൊള്ളാം, കൊള്ളാം, എന്റെ തമ്പുരാനെ!  
 തെക്കെനില്ക്കുമോ നല്ല ചെമ്മരമുണ്ടു്  
 ചെമ്മരം എന്നു വരിക്കുപ്പാവു്  
 മുട്ടുതന്നെയോ ഇന്നു മുറിയുമ്പോഴു്  
 എട്ടുചാണമേ മെല്ലെ അങ്ങു കുറിച്ചു  
 എടുമുറിയോ ഒന്നു മുറിയുമ്പോഴു്

30. അക്കാലത്തു് വെടിയോ? ധനുവൃശ്ചത്തിൽ നളികം, ശതപ്തീ എന്നൊക്കെ കാണുന്നുണ്ടു്. അതുകൊണ്ടു് ഇല്ലെന്നു പറഞ്ഞുകൂടാ.

31. ചെറിയ കക്കുണങ്ങൾ, ചിറകിനെ നീട്ടിയതാണു്.



നാലുപാട്ടുമോവെട്ടി എറിയെച്ചു<sup>32</sup>ടുത്തു  
 അകംകടഞ്ഞൊരു ഇന്നു പുറംമിന്നക്കി  
 വഞ്ചിയേച്ചു<sup>33</sup>മൊന്നെന്ന് തീരുമേ ഇന്ന്.  
 വഞ്ചിയേച്ചുമോന്നുമെ കുറുതീരുമ്പോൾ  
 വഞ്ചിയേച്ചിട്ടു ഇന്നു പാരപിണം<sup>34</sup>  
 പാരപിണം ഒന്നുമേ കേരളമേ ഇന്ന്  
 ഇങ്ങനെയുള്ളതോരു ലക്ഷണങ്ങളും കുറി-  
 പലവുമോ അടിയൻ കണ്ടതാണ്.  
 'വെട്ടു വെട്ടു എന്റെ തട്ടുവാ! കേളു'  
 എടുമറിയുമൊന്നു കുറയുന്നീത്തു  
 നാലുപാട്ടുമോവെട്ടി എറിയുവേഗം  
 അകംകടഞ്ഞു നല്ല പുറംമിന്നക്കി  
 പാരവഞ്ചിയിലൊന്നു കുറുതീർത്തപ്പോൾ,  
 തീർത്തതോരു നല്ല തട്ടുവൻ  
 പൊലിവോടു സമ്മാനം കൊടുത്തുകൊണ്ടു  
 നല്ലവാക്കുമോചൊല്ലി അയക്കുന്നിതാ,  
 വലംകാൽവച്ചുമാതച്ചൻ വഴിനടന്ന്  
 പിററന്നാളുമെ നല്ല പുലർക്കാലെ  
 ബലംപെരിയതമ്പി ബലഭീമനും  
 'ഇന്നുംകേൾക്ക, എന്റെ പാഞ്ചാലിയെ!  
 അന്നഭോജനങ്ങൾ<sup>35</sup> ഒരുങ്ങവേണം.'  
 അമൊഴികേട്ടതോരു പാഞ്ചാലിയും  
 അന്നഭോജനങ്ങൾ ഒരുക്കുന്നല്ലോ  
 ബലംപെരിയതമ്പി ബലഭീമനും  
 ജാതകക്കെട്ടുമെല്ലെ എടുത്തുകൊണ്ടു  
 ജേട്ട(യ്യ)നെയും ഇന്നു വിളിച്ചുടനെ  
 വലംകയ്യാലെ കൊണ്ടുകൊടുക്കുന്നിതാ.  
 പള്ളിവവനങ്ങൾ പൊലിഞ്ഞുകൊണ്ടു

32. തടിയുടെ വെള്ളകളഞ്ഞു ഉരുട്ടുക.

33. ഒരുതരം വഞ്ചി.

34. ഭാരത്തോടുകൂടിയ പിണം = ശവം. വലുതായപിണം എന്നർത്ഥം.

35. ആവത്തി.

'ഇന്നുംകേൾക്ക എന്റെ ഭീമസേനാ, തമ്പി  
 മപ്പത്തിമുന്നു നല്ല തിരുവയസ്സിൽ  
 അഞ്ചുതല അഞ്ചുപത്തിയുമുള്ള  
 അഞ്ഞനന്നാഗത്താൽ കടിച്ചുനിന്നെ  
 വിശംതീണ്ടിയോ ഇന്നു മരിക്കണമെന്നു്  
 ജാതകത്തിൻപലം അങ്ങനെതന്നെ'.  
 ഇന്നും കേൾക്കേക്കാ ഭീമസേനാ, തമ്പി!  
 നങ്കുലൻ ചകഭേവന്മാരു ഇരുപേരും  
 അമ്മ മാതാവും<sup>36</sup> ഭ്ര(ക്കം)ഃഖംപൂണ്ടു്  
 ബലംപെരിയതമ്പി ബലഭീമൻ രാജാവല്ലോ,  
 കുളിച്ചുടുത്തൊരുങ്ങിവേകം  
 അന്നഭോജനങ്ങളു് ഉണതായി  
 ആദ്യംപിടിച്ചു അന്നത്തിന്  
 കരിക്കട്ടയുമോതട്ടി കിട്ടിയോവേഗം,  
 ആ പാകങ്ങളു അങ്ങു മാററിവെക്കും;  
 വേരൊരുപാകത്തിൽ ഉണതായി  
 രണ്ടാമതുപിടിച്ചൊരു അന്നത്തിലു്  
 'വെള്ളാരംപാറ എനിക്കുകിട്ടി എന്ന്'  
 തന്നുസ്സാലെ ഒന്നു നിരൂപിച്ചല്ലോ  
 കൈമുടക്കിയോ വാങ്ങി എഴീച്ചുടനെ  
 വെള്ളികിണ്ടിയിൽ നിറനീരെടുത്തു്  
 കയ്യും വായുമവൻ ചുത്തിവരുത്തി  
 നാടകം കൂത്തിനു മെല്ലവെ ചമഞ്ഞതുപോലെ  
 ബലംപെരിയതമ്പി ബലഭീമനും  
 ഇന്നും കേൾക്കയോ എന്റെ പാഞ്ചാലിയോ,  
 പാർ<sup>37</sup> വഞ്ചിയിലൊന്നു ഒരുക്കവേഗം  
 അമെമാഴികേട്ടതോരു പാഞ്ചാലിയെ  
 പാറവഞ്ചിയിലു മിന്നൊരുക്കുന്നുവല്ലോ

36. ആവൃത്തി.

37. പാറവഞ്ചി-വലിയ ഭാരംകൊണ്ടുപോകുന്ന വഞ്ചി. പാഞ്ചവന്മാർക്ക് വഞ്ചി എവിടെനിന്നു കിട്ടിയെന്നു് ചോദിച്ചാൽ അവരെ കേരളീയരാക്കിയിരിക്കയാണെന്നു സമാധാനവുമുണ്ടു്.

മെത്തപായുമോ<sup>38</sup> ഒന്നു തട്ടിവിരിച്ചു  
 കാക്കലല്ലോ വെള്ളിതലയണ വെയ്ക്കാൻ,  
 തലയ്ക്കുലല്ലോ ചൊന്നുതലയണ വെയ്ക്കാൻ,  
 കാക്കലല്ലോ വിളക്കുവെയ്ക്കുന്നിതാ.  
 അഞ്ചഞ്ചതല്ലോ തിരിയുമിട്ട്  
 അകുനിയാലെ അപ്പം തിരികൊടുത്തി.  
 അഴകിനാലെ തിരി ചൂണ്ടിനില്പാൻ  
 മരപ്പാവകളെക്കൂടി ഒരുക്കിയിട്ടുണ്ട്  
 പുഷ്പങ്ങളുമോ വാരിവിരിച്ചിട്ടുണ്ട്.  
 ബലംചെരിയ തമ്പിബലഭീമനും  
 ചെന്നടനെ ഇന്നു നോക്കിയുകൊണ്ട്  
 പൂഞ്ചിരിയിട്ടു മന്നൻ ചിരിച്ചുകൊണ്ട്  
 പണ്ടാരപള്ളി<sup>39</sup> എന്ന അറതുറന്ന്  
 അറയ്ക്കുകത്തുമോ കരയേറിചെന്നു  
 ചെമ്പുപാവട്ടി മെല്ലെ എടുത്തുകൊണ്ട്  
 കാരോറുമോ നല്ല കളിതിണ്ണുക്ക്<sup>40</sup>  
 കൊണ്ടടനെ വെച്ചുകൊണ്ട്  
 വായ്ക്കുട്ടുമോ മെല്ലെ അഴിക്കുന്നിതാ  
 വെളിക്കു വീരത്താനം ഇറങ്ങിയിട്ടില്ലാ  
 വാലുതൂക്കി വെളിക്കുവേട്ട്  
 എന്നിറുമോ അവൻ ഉന്ന<sup>41</sup> പോയല്ലോ  
 വെശം<sup>42</sup>തരുവാൻ വന്നകളളൻനീയെ,  
 വെശംതന്നിച്ചുതന്നെ പോകണംനീയെ,  
 ആമൊഴിയോ ഒന്നു കേട്ടുകൊണ്ട്  
 അഞ്ചുതല അഞ്ചുപത്തി ഒരുക്കി

38. കരുതരം പായ. ഇതു തിരുവിതാംകൂറിൽ (കായംകുളം) ഉണ്ടാക്കുന്നതാണ്.

39. പണ്ടാരം പള്ളിയറ=പണ്ടാരവും പള്ളിയറയും രാജതപം സൂചിപ്പിക്കുന്ന വാക്കുകളാണ്. പള്ളിയിടത്തെ ശ്രേഷ്ഠന്മാരിലൊന്നാണ്.

40. “കാരാടം തിണ്ണ” വടക്കൻപാട്ടിൽ ധരരാജം കാണുന്നതാണ്.

41. നേരെന്നിന്ന എന്നർത്ഥം.

42. വിഷം.

കാലിന്റെ ഒരു വെള്ളനോക്കി  
 ഒരുകൊത്തു 'കളു' കൊത്തിയപ്പോഴു്  
 പാരാമലയിന്നു ഇടിഞ്ഞതുപോലെ  
 ഭീമസേനനുമിന്നു പാടുപാടുന്നു<sup>43</sup>  
 നകുലൻ ചകുഭവന്മാരു ഇരുപേരും  
 അമ്മ മാതാവും അമ്മയ്ക്കുനന്നായി  
 മുറവിളി ദുഃഖങ്ങളു കൊള്ളുന്നല്ലോ.  
 ഇവരുനാലുപേരും കൂടവെചെന്ന്  
 ഭീമസേനനെ ഇന്നങ്ങു് എടുത്തിടുമോ  
 തറവിട്ടുമാ മന്നൻ കിളരു<sup>44</sup>നില്ലാ  
 പാഞ്ചാലിയുമിന്നു മാതാവുമായി  
 ചെന്നുക്കെ ഒന്നങ്ങു് എടുത്തപ്പോഴു്  
 പാറകരിയില<sup>45</sup> ഉയന്നുതുപോലെ  
 പതരു്പോലെ കിളരുനീതാ  
 പാരവഞ്ചിയിൽകൊണ്ടു കിടത്തിവേഗം  
 മുറപോലെയുള്ള കർമ്മങ്ങളും  
 അവിടെവെച്ചുതന്നെ നടത്തിവേഗം  
 നെടുമുടലുമൊന്നുമേ മുടിവേഗം  
 ചൊന്നുംതെ(ന)റുക്കോല എഴുതുന്നിതാ  
 ഏതുരാജ്യത്തെങ്കിലുംചെന്നു തടഞ്ഞു  
 ആരെങ്കിലുംകണ്ടു വഞ്ചിയേലന്ന്  
 പിടിച്ചുടനെ ഇന്ന് അടി(ടു)പ്പിച്ചല്ലോ  
 തുറന്നുടനെ ഇന്നു വിശം ഇറക്കി  
 വിശമിറക്കി ഇന്നങ്ങു എടുക്കുപേക്കു്  
 എന്നും നേടിയിട്ടും പിള്ളയുന്തന്നെ !  
 അരിയോരുക്ലത്തിലേക്കുടയവൻതന്നെ !

43. വീഴുക, ആ പാരമോഷയിൽ 'പാടുകാൽ' ആവുക എന്നുപറഞ്ഞാൽ മരിക്ക എന്നർത്ഥമാണ്.

44. കിളരുക=പൊങ്ങുക—ഇളകുക. ഇളകി (ആവേശത്തോടെ) പുറപ്പെട്ടുക എന്നും അർത്ഥമുണ്ട്. 'ഒടികിളറുക' എന്നുപറഞ്ഞാൽ ഒടിക്കുവാനായി ഇളകി പുറപ്പെട്ടുക. 'ഒടിക്കുക'=മാരണപ്രയാഗംകൊണ്ടു കൊല്ലുക.

45. പാറന്ന കരിയില.

കരുകലത്തിലേക്കു ഉറവൻതന്നെ !  
 ബലംപെരിയതമ്പി ബലഭീമനും  
 ഇവൻതന്നെയെന്നു കരുതിക്കൊള്ളുവിൻ !  
 പൊന്നംഞ്ഞ(ന)റുക്കോല എഴുതിയോവേകം  
 തിരുമുടിയിലാക കെട്ടുമല്ലോ.  
 പാരവഞ്ചിയിനെ അടുപ്പിച്ചു  
 വന്നു പൂട്ടുകുളുത്തറയ്ക്ക്  
 നാക(ഗ)പുരത്തു നാക(ഗ)<sup>46</sup>കടലിൽ  
 പാരവഞ്ചയലി(തി)നെ കൊണ്ടുചെന്നല്ലോ.  
 സമുദ്ര(ഭ)ത്തിലോളമെ ഒഴുകുന്നിതാ  
 അസ്രംവലിച്ചിന്നു വിട്ടതുപോലെ  
 പാരവഞ്ചിയിലങ്ങു് ഒഴുകുന്നല്ലോ.  
 കരുനാട്ടിലും അമ്മ കാന്താരിയെ  
 പാവട്ടികൊടുത്തയച്ചു നാളതുതൊട്ടു്  
 ഉറുണു മുറക്കവു മവക്കില്ലെന്ന്  
 ഏഴിന്റെ അന്നു പുലർകാലമേ  
 നാക(ഗ)പുരത്തുള്ള കടലിൽകൂടെ  
 പാരവഞ്ചിയേലു അങ്ങു് ഒഴുകുന്നതു്  
 കാന്തകാരി ഇന്നു കണ്ടതുകൊണ്ടു്  
 നൂറുപേരെകൂടെ വിളിക്കുന്നല്ലോ  
 ഇന്നും കേൾപ്പിനെന്റെ നൂറുപേരെ !  
 വള്ളങ്ങളും ചെറുതോണികളെല്ലാം  
 വലിച്ചിറക്കി നിങ്ങൾ കടലിൽ ഇറങ്ങി  
 പാരവഞ്ചിയിനെ പിടിച്ചു നിങ്ങൾ  
 കരയ്ക്കടനെ നിങ്ങൾ കൊണ്ടുവരുത്തുന്നല്ലോ  
 പള്ളികളകൂടി എരിക്കണം നിങ്ങൾ  
 അമ്മൊഴികേട്ടതോരു നൂറുപേരെല്ലാം  
 വള്ളങ്ങളും ചെറുതോണികളെല്ലാം  
 വലിച്ചിറക്കിയവരു കടലിൽ ഇറങ്ങി

46. വടക്കൻപാട്ടിലും ഒരു നാഗപുരമുണ്ടു്. അതു് നാഭാപുരത്തിന്റെ മറ്റൊരു രൂപമായിട്ടാണു് കാണുന്നതു്. ഇവിടെ പാതാളമാണെന്നു പറയാം.

പാരവഞ്ചലിനെ ചെറുത്തുവിടിച്ചു്  
 കരയ്ക്കുകൊണ്ടു അടുപ്പിച്ചു്  
 മായാമുകുന്ദനെ അച്ചുനാരുടെ ഉതവിയാലെ  
 കറുക്കാത്തത്തലത്തു<sup>47</sup> മഴകുറുത്തു  
 വെട്ടാത്തത്തലത്തു വെള്ളിടിവെട്ടി  
 പേനാപെരുവെള്ളം<sup>48</sup> പെയ്യിറങ്ങി  
 കരയ്ക്കുടത്ത വഞ്ചിയലിനെ  
 തിരിയെ സമുത്തിരത്തിൽ കൊണ്ടിറക്കി  
 മറ്ററുപേരു ഒട്ടുപേരു ചത്തുനീകുന്നു  
 ഒട്ടുപേരു കരയ്ക്കും കയറി  
 നാക(ഗ)പുരത്തു വഞ്ചിയൻ ഒഴുകുന്നു.

47. സ്ഥലം.

48. പെരുവെള്ളത്തിനെ പേനാ (പേപ്പടി) യ്ക്കു ഉപയിക്കുന്നതിൽ രസികത്വമുണ്ടു്. പേ നായ ഇന്നഭിക്കിലേക്കാണ് പോകയെന്നുള്ളതു് നിശ്ചയിച്ചുകൂടല്ലോ. അങ്ങിനെ അന്തഃവിദ്യ വരുന്ന വെള്ളമെന്നു താല്പര്യം.

## II

നാക(ഗ)പുരംവാഴും നാക(ഗ)കന്നിക്ക്  
 മാലവിതിയു<sup>1</sup>മില്ല മതിയുമില്ലാ  
 മാലക്കൊരുവനെ കാണാഞ്ഞിട്ട്  
 ടുക്കം(ഈ)പൂണ്ടു കന്നി വൃസനം<sup>2</sup>പൂണ്ടു  
 “എന്തരത്തിലൊരുശ്ശാര തോഴിമാരല്ലോ  
 ഒരുകണവൻചോർ ഉണ്ടവർ ഒന്ന്  
 ഒരുകണവൻമുണ്ട് ഉടുപ്പവരുണ്ട്  
 ഓരോവിലക്കം പൊച്ചിരിപ്പവരുണ്ട്  
 ഒരുപാലകനെ പെററവരുണ്ട്  
 ഒരുപാലകൻകളി കണ്ടവരുണ്ട്  
 മുപ്പത്തിമൂന്നു നല്ല തിരുവയസ്സ്  
 മാലക്കൊരുവനെ കണ്ടതുമില്ല  
 മാലവിതികെട്ട പാപിയോ ഞാൻ.”  
 ടുക്കം(ഈ)പൂണ്ടു കന്നി വൃസനംപൂണ്ടു  
 അങ്ങനെയോ കന്നി ഇരിക്കുമ്പോഴു്  
 വിട്ണ(ഏ) എന്ന ദൈവതിരുവടിയല്ലോ  
 മടവാതിവേശ<sup>3</sup>മാകപൂണ്ടതുകൊണ്ടു്  
 അത്തലത്തുതന്നെ ചെന്നൊരുനേരം  
 ‘ഇന്നും കേളെന്റെ കന്നിയെ കണ്ടെത്ത !  
 അന്നാമനഭിക്ഷ<sup>4</sup> കൊടുക്കുമേഗം  
 ഒരുവീട്ടിലോ ഇന്നു ഭിക്ഷയുമില്ലാ  
 പലവീട്ടിലൊ ഇന്നു ഭിക്ഷയുതന്നെ’  
 ഇന്നും കേളിപെററ മടവാതി കേളു്  
 എൻകയ്യിനാലോ ഭിക്ഷരുന്നാലല്ലോ  
 മറുവീട്ടിൽപോലും ഭിക്ഷ ലഭിക്കയില്ലാ  
 ഇത്രക്കു ഞാനോ അറുപാപിയും

1. മാലക്കള വിധി (കല്യാണത്തിനു്).

2. ആവൃത്തി.

3. മടവാത്തി-തം=അന്യായക്കാരി, സങ്കടക്കാരി-പ്രകൃതത്തിൽ വിചുക്കാരി.

4. സാധാരണ നാടോടിപ്പാട്ടിൽ കാണാറുള്ള ആവൃത്തി ഇതിലും കാണുന്നു-

'ഇന്നുംകേള എന്റെ കന്നികെ കഞ്ഞെ !  
 ഇടതു കരം ഒന്നു നീട്ടുകവേഗം  
 കൈകളെ കുറിവരമാർത്തം പറയും ഞാൻ.'  
 കൈകളെ കുറിവരമാർത്തം പറഞ്ഞുകൊണ്ട്  
 അല്ലി മുല്ല രണ്ടുവിത്തു കൊടുത്തു,  
 അല്ലികുപ്പറം പുഞ്ചനിലത്തിൽ  
 പുഞ്ചനിലത്തിലൊ പുതുമണ്ണിലു്  
 മുല്ലത്തടം ഒന്നു കുറയുന്തിത്തു  
 മുല്ലനട്ടു നീയ് നീർത്തുകോരി  
 മുല്ല പുത്തുടനെ പു ചൊരിയുമ്പോൾ  
 മാലവിതിയന്നു ലഭിക്കുമെന്ന്  
 മടവാതിയാളുതന്നെ പറഞ്ഞുകൊണ്ട്  
 അപ്പോഴായതോരു കന്നിയേ കഞ്ഞു്  
 'ഇന്നും കേൾപ്പിനെന്റെ തോഴിമാരെ !  
 മടവാതിപണ്ടാരത്തിനു ഭിക്ഷുകൊടുപ്പിൻ !'  
 തോഴിമാരുമാ ഭിക്ഷ കൊണ്ടുചെന്നപ്പോൾ  
 'ഇന്നും കേൾക്കയോ എന്റെ തോഴിമാരെ !  
 നിങ്കളിനാലെ ഭിക്ഷ വാങ്ങുകയില്ല  
 കഞ്ഞുകുഴിനാലെ ഭിക്ഷയുംവാങ്ങു്'  
 അന്തിനേരമൊടു അഴകൊടു കന്നിയെ, കഞ്ഞെ !  
 ഭിക്ഷയുംകൊണ്ടു ചെന്നപ്പോൾ  
 മടവാതിയെ എങ്ങും കാണാനില്ല.  
 മായമായിവന്നതൊരു മടവാതിതന്നെ  
 തൻ മനസ്സുകൊണ്ടു നിരൂപിച്ചല്ലോ  
 പിററന്നാളുമോ നല്ല പുലർകാലമെ  
 തോഴിമാരെയുമല്ലൊ വിളിച്ചുകൊണ്ടു്  
 അല്ലികുപ്പറത്തു പുഞ്ചനിലത്തിൽ  
 പുഞ്ചനിലത്തിലൊ പുതുമണ്ണിലെ  
 മുല്ലത്തടമൊന്നു കുറയുന്തിത്തു  
 വലതുകയ്യിനാലെ മുല്ലയുനട്ടു്  
 ഇടതുകയ്യിനാലെ മണ്ണു മണച്ചു്



വെള്ളിക്കിണ്ടിനിറയെ നീരുകൊണ്ടു്  
 നല്ല തിപ്പമോചൊല്ലി നീരൊഴിച്ചു്  
 ഇന്നുംകേൾക്കയോ എന്റെ അല്ലിമുല്ലേ! 7  
 ഞാനുംപെണ്ണുമോ, നീയുംപെണ്ണുതന്നല്ലോ,  
 നിൻകുമാരിയുമിന്നു് അഴിയുംകാലം  
 എൻകുമാരിയുമിന്നു് അഴിയുംകാലം  
 നല്ല തിപ്പമോചൊല്ലി നീരുംകോരി  
 അന്നാക്കുവരുടെ വീടുപുക്കു  
 പിറന്നാളുമോ നല്ല പുലർകാലമെ  
 നീരുകോരിയോ അവർ വീട്ടിലുംപോയി  
 മുല്ലനട്ടത്തൊരു മൂന്നാംനാളിൽ  
 വെള്ളിമണിപ്പാള കയരെടുത്തു  
 ചെമ്പുപുതുകുടം തന്നിലെടുത്തു്  
 തോഴിമാരെയല്ലൊ വിളിച്ചുകൊണ്ടു്  
 ഉരുംതെന്ന അവർ നോക്കിനടന്നു്  
 ഉരുംതെന്ന അവർ കണ്ടതുംകെണ്ടു്  
 വെള്ളിമണിപ്പാള കയറുത്തുതു  
 ചെമ്പും പുതുകുടം കോരിനിറച്ചു്  
 പിന്നും ഒരുപാളവെള്ളവും കോരി  
 കണ്ണും മുകുടവും ശുദ്ധിവരുത്തി  
 വെള്ളിമണിപ്പാള കയരെടുത്തു്  
 ചെമ്പും പുതുകുടം എടുത്തുകൊണ്ടു്  
 ഒട്ടു പകുതിപ്പുറം കൊണ്ടുചെന്നപ്പോൾ  
 വണ്ടനാരുമൊ ഒന്നു വരവതുകണ്ടു്  
 “ഇന്നുംകേൾക്ക എന്റെ വണ്ടനാരെ !  
 എവിടെനിന്നുമൊ താനും വരുന്നതിപ്പോൾ”  
 “അല്ലികടപ്പുറം പുഞ്ചനിലത്തിൽ  
 പുഞ്ചനിലത്തിലൊ പുതുമണ്ണിലു്  
 മുല്ലവളമുണ്ടു വരുന്നതു ഞാൻ.”

6. നന്മ, തിന്മ.

7. മുല്ലയെ സ്ത്രീയാക്കികല്പിച്ചിരിക്കുന്നു.

8. വണ്ട—വണ്ടത്താൻ, വണ്ടനാർ.

അമൊഴികേട്ടതോരു കന്നിക കുഞ്ഞെ!  
 ചെമ്പുകടത്തിനെ ദൂരെ എറിഞ്ഞ്  
 മുല്ലതടത്തിലോടിചെന്നപ്പോഴു്  
 മുല്ലപ്പൂത്തു അങ്ങ പൂ ചൊരിഞ്ഞു  
 കിടക്കുന്നതൊരുനില കണ്ടുകൊണ്ടു്  
 മോകാലസ്യമോവന്നു വീണുപോയി  
 അരുകിൽ നിന്നതോരു തോഴിമാരെ  
 കൈക്കൂപ്പിച്ചല്ലേ മെയിലണച്ചു  
 വെള്ളം കുടിവെറുത്തു തീർത്തുകൊണ്ടു്  
 എഴീരഴീരു!<sup>9</sup> കന്നി മടികൂടാതെ  
 ഏഴാംനിലനല്ല മാളികേലിന്റെ  
 മുകളിൽ കൊണ്ടുചെന്നു സുകമീരുത്തി  
 “ഇന്നും കേളായൊ, എന്റെ തോഴിമാരെ!  
 എട്ടുകെട്ടി<sup>10</sup>മൊ നല്ല ഇടക്കെട്ടിനകത്തു്  
 പൊന്നുംമണിക്കൂട്ടു കിളിക്കൂട്ടമോ  
 അവിടെത്തന്നെയങ്ങ ഇരിപ്പതുണ്ടു്.  
 വേകം വിരവാലെ കൊണ്ടുവരണം.  
 പാലൊടു പഴങ്ങളും കൊണ്ടുവരണം.  
 അമൊഴികേട്ടതൊരു തോഴിമാരു്  
 മണിക്കൂട്ടും കിളിക്കൂട്ടും കൊണ്ടുവന്നല്ലോ  
 പാലൊടുപഴങ്ങളും കൊണ്ടുവന്നല്ലോ  
 നീലവരിവണ്ടും കുമാരിവണ്ടു്  
 വാണാലുണ്ണി ചെല്ലക്കിളിമകളെ!  
 തുറന്നടനെ ഇന്നു വെളിക്കൂപ്പിട്ടു്  
 പാലൊടു പഴങ്ങളുമുതുകൊടുത്തു  
 ഇന്നും കേറക്കയോ എന്റെ കിളിമകളെ!  
 എവിടെയെങ്കിലുംചെന്നു പിഴച്ചുകൊള്ളിൽ!  
 വളർത്തിയ കച്ചിനാലെ തട്ടിപ്പറത്തി<sup>11</sup>



9. ഏഴുനീററിരി!

10. കേരളത്തിലെ ഗൃഹനിർമ്മാണരീതി നാഗലോകത്തും കവി എത്തിച്ചിരിക്കുന്നു.

11. പാപ്പിച്ചു.

അവിടെനിന്നുമോ ചുറ്റിലാവിപരന്നു  
 തെക്കേനില്ക്കും നല്ല തേൻപുളിമുകളിൽ  
 ചെന്നടന്നെ ഇന്നു പറന്നുപററി  
 അവിടെ ഇരുന്നു ഇന്നും പറയുന്നിതാ  
 “ഇന്നും കേൾക്ക എന്റെ വണ്ടനാരെ!  
 കൂടുകൂടി നമുക്കു പഴക്കമില്ല  
 നഞ്ചും കനിതിന്നു പഴക്കമില്ല  
 പച്ചപ്പുളിതിന്നു വഴക്കമില്ല  
 പച്ചക്കുതിർ മുറിഞ്ഞു തഴക്കമില്ല,  
 പച്ചതിന മുറിഞ്ഞു തഴക്കമില്ല  
 ഏലാവാരം<sup>12</sup> നാമും പോയാലു്  
 ഏലാപിള്ളകൾ<sup>13</sup> കണ്ണിയും<sup>14</sup> വയ്ക്കും.  
 കടലുവാരമൊ നാമും പോയാലു്  
 മലയിൽ കുറവർ കണ്ണിയും വയ്ക്കും.  
 കടലുവാരം നാമും പോയാലു്  
 കടലിൽവീണു നാമും മരിച്ചുപോകും.  
 ഏതുവഴിക്കിനി പോകിലാമെന്ന്  
 സമുത്തിരം(ഭ്രം)വഴിതന്നെ പോകിലാം എന്ന്”  
 തന്നെനസ്സാലെ നിരൂപിച്ചല്ലോ  
 അവിടെനിന്നുമോ ചുറ്റിലാവിപരന്നു്  
 സമുത്തിരം(ഭ്രം)വഴിതന്നെ പറക്കുമ്പോഴു്  
 പപ്പം<sup>15</sup> ചിറകുകൾ തളന്നുപോയി  
 സമുത്തിര(ഭ്ര)ത്തിലുമോ വീണുമരിക്കുമെന്ന്  
 തന്നെനസ്സാലെ ഒന്നു നിരൂപിച്ചല്ലോ  
 മായമായിട്ടൊരു താമരഇലയും പൂവും  
 അവിടെതോന്നിയോവേഗം  
 താമരഇലയിലങ്ങിരുന്നുംകൊണ്ടു്

12. ഏലംവളരുന്ന സ്ഥലം.

13. അതിന്റെ ഉടമസ്ഥനായവർ. ‘പിള്ള’ ഇവിടെ സ്ഥാനപ്പേരായിട്ടാണ് കരുതേണ്ടതു്.

14. പുതിയതായി ഉണ്ടാവുന്ന ഇല. അതിൽ ഒരു കെട്ടിന്നും ഇതുതന്നെയാണ് പറയുന്നതു്.

15. തൂവൽ.

# SOME STAGES OF LOVE IN THE VIEWS OF ĀLANKĀRIKAS

By

P. KRISHNAN NAIR,  
*Junior Lecturer in Malayalam.*

In this article the author discusses the ten aspects of Sṛṅgāra—

Such as, Desire, Anxiety, Recollection, Praise, Mental agitation,  
Lamentation, Madness, Sickness, Inaction, Death.

ആലങ്കാരികന്മാർ നിദ്ദേശിച്ചിരിക്കുന്ന  
കാമാവസ്ഥകൾ.

SOME STAGES OF LOVE IN THE  
VIEWS OF ALANKARIKAS

By

P. KRISHNAN NAIR,

Junior Lecturer in Malayalam.

ശ്രംഗാരമെന്നു പറയപ്പെടുന്ന രസം സാമാന്യമായി സംഭോഗമെന്നും, വിപ്രലംഭമെന്നും രണ്ടുവിധമാകുന്നുവെന്നാണ് ആലങ്കാരിക സിദ്ധാന്തം. പക്ഷേ,

“അയോഗോ വിപ്രയോഗശ്ച സംഭോഗശ്ചേതി സ ത്രിധഃ.”

എന്നിങ്ങിനെ അയോഗം, വിപ്രയോഗം, സംഭോഗം എന്നു മൂന്നുതരത്തിലാണ് ശ്രംഗാരമെന്നു ഭഗവതപകകാരൻ പറഞ്ഞു കാണുന്നുണ്ടെങ്കിലും അയോഗവും വിപ്രയോഗവും വിപ്രലംഭത്തിന്റെ വകഭേദങ്ങൾ മാത്രമാകയാൽ അതിനെ കാൽമാക്കേണ്ടതില്ലെന്നാണ് തോന്നുന്നത്. സാമാന്യവിഭാഗത്തിൽ അവാന്തരവിഭാഗത്തെക്കൂടി ഉൾപ്പെടുത്തുക യുക്തമല്ലല്ലോ. അങ്ങിനെയാണെങ്കിൽ മാനശാപപ്രവാസകരുണപ്രകാരങ്ങളെപ്പോലും ഗണിക്കേണ്ടതായി വരികയില്ലേ? പരസ്പരാവലോകനാഖിംഗനചുംബനാദികളായ സംഭോഗപ്രകാരങ്ങൾ അസംഖ്യയങ്ങളും അപരിച്ഛേദ്യങ്ങളുമാകയാൽ സംഭോഗത്തെ മമമഭട്ടാദികൾ ഒന്നായിട്ടേ ഗണിച്ചിട്ടുള്ളൂ. എന്നാൽ, ഭോജൻ, ശാരദാതനയൻ, ശിംഗിഭൂപൻ മുതലായവർ വിപ്രലംഭപ്രകാരങ്ങളുടേ ആനന്ദത്തുകൊണ്ടുണ്ടാകാവുന്ന വൈശിഷ്ട്യത്തെ ആധാരമാക്കി സംക്ഷിപ്തം, സങ്കീർണ്ണം, സന്ധ്യർണ്ണം, സമുഖം എന്നിങ്ങിനെ സംഭോഗത്തെ നാലുവിധത്തിൽ വിഭാഗിച്ചിരിക്കുന്നു. ഇവരുടെ പക്ഷത്തിൽ വിപ്രലംഭവും, പൂർവ്വാന്തരാഗം, മാനം, പ്രവാസം, കരുണം എന്നു നാലുവിധത്തിലാണ്. ശാപ

വിപ്രലംഭം പ്രവാസപ്രകാരത്താൽ ചരിതാർത്ഥമാകുമെന്നാണ് ഇവരുടെ അഭിപ്രായം. ഭിന്നഭേദസ്ഥിതിയോടുകൂടിയ ശാപവിപ്രലംഭം പ്രവാസത്തിൽ പെടുത്താമെങ്കിലും പാണ്ഡുവിനും അദ്ദേഹത്തിന്റെ ഭാര്യമാർക്കും അനുഭവിക്കേണ്ടി വന്ന ഏകസ്ഥലസ്ഥിതിയോടുകൂടിയ ശാപവിപ്രലംഭം പ്രവാസത്തിൽപ്പെടുത്താൻ നിവൃത്തിയില്ലാത്തതുകൊണ്ട് ശാപത്തെ പ്രത്യേകം ഗണിക്കുകയോ അല്ലെങ്കിൽ അയോഗ്യം അതായത്, പൂർവ്വിപ്രലംഭം, മാനം, കരുണം, വിരഹം എന്നിങ്ങനെ നാലായി വിഭാഗിച്ച്, ശാപം, പ്രവാസം എന്നിവയെ വിരഹപ്രകാരമായി ഗണിക്കുകയോ ചെയ്യുകയാണ് യുക്തമെന്നു തോന്നുന്നു. ഏതായാലും വിപ്രലംഭത്തിനു വിരഹമെന്നൊരു വകഭേദം അംഗീകരിക്കാതെ നിവൃത്തിയില്ല. സംഗമാനന്തരം വ്രതം, ഗുരുജനസാന്നിദ്ധ്യം, ആത്മവംശമുതലായവയാൽ ഉണ്ടാകുന്ന വിപ്രലംഭവിശേഷം അയോഗ്യത്തിലോ, ശാപത്തിലോ, പ്രവാസത്തിലോ, കരുണയിലോ ഉൾപ്പെടുകയില്ലല്ലോ. കാവ്യപ്രകാശകാരന്റെ പക്ഷത്തിൽ, അയോഗ്യം, വിരഹം, മാനം, പ്രവാസം, ശാപം എന്ന് അഞ്ചു വിധമാണ് വിപ്രലംഭം. കരുണവിപ്രലംഭത്തെ അദ്ദേഹം പ്രവാസത്തിലാണുൾപ്പെടുത്തിയിരിക്കുന്നത്. പരമപ്രകൃതമല്ലായ്മയാൽ ഈ സംഗതിയെപ്പറ്റി ഇവിടെ ഇതിലധികമൊന്നും പറയുന്നില്ല.

കാമനീകാമകന്മാരുടെ സമാഗമത്തിനു മുമ്പുള്ള ഉദ്ദിക്തരതി-- ഉൽക്കടാനുരാഗം തന്നെയാകുന്നു അയോഗവിപ്രലംഭത്രംഗാരം. ശ്രംഗാരമെന്നത് അജ്ഞാനാവരണം നീങ്ങിയ—പ്രകാശമാനമായ—രത്നവല്ക്കിനമായ ചൈതന്യമാണെന്നും, ചൈതന്യവിശിഷ്ടമായ രതിയാണെന്നുമുള്ള ആലങ്കാരികമതഭേദമനുസരിച്ച് 'ഉദ്ദിക്തരതി' പദത്തിൽ യഥായോഗ്യം ബഹുരൂപീഹിതമാസവും കർമ്മധാരയസമാസവും കണ്ടുകൊൾക. അയോഗവിപ്രലംഭത്തിൽ ക്രമത്തിൽ 10 കാമാവസ്ഥകൾ വരാമെന്ന് ആലങ്കാരികന്മാർ അഭിപ്രായപ്പെടുന്നു. ഈ അവസ്ഥകൾ ഏതാണെങ്കിലും മറ്റു വിപ്രലംഭപ്രഭേദങ്ങളിലും സംഭവിക്കുന്നതാണെങ്കിലും താരതമ്യേന രാഗാധിക്യത്തിന് അവകാശമുള്ള അയോഗവിപ്രലംഭത്തിൽ എല്ലാം അവശ്യസംഭവിക്കും മനോഹരതരങ്ങളുമാണെന്ന വിചാരത്താലായിരിക്കുമോ ആവോ ആലങ്കാരികന്മാർ പലരും അതിൽ മാത്രമായി നിർദ്ദേശിച്ചു കടന്നുപോയിരിക്കുന്നത്!

പുറമെ,

“ഏവം വിധൈഃ കാമലിംഗൈരപ്രാപ്തസുരതോത്സവാ  
ഭഗാവസ്ഥാഗതം കാമം അനുഭവൈഃ പ്രകാശയേൽ ”

(നാട്ടശാസ്ത്രം, അദ്ധ്യായം 24, ശ്ലോ. 159.)

എന്ന മഹഷിവചനം അവർക്ക് അതിലേക്ക് ഉപോദ്ബലകമായിരിക്കാമെന്നും നമുക്കു വിചാരിക്കാവുന്നതാണ്.

എന്നാൽ, മഹഷിയുടെ കാലടിപ്പാട്ടു കഴിയുന്നതും പിൻകുടുന്ന പൗരസ്ത്യാലങ്കാരികന്മാർ ‘അപ്രാപ്തസുരതോത്സവാ’ എന്ന നാട്ടശാസ്ത്രപ്രയോഗമനുസരിച്ച് ഈ അവസ്ഥകൾ കേവലം സ്ത്രീകൾക്കുള്ളതായി നിർദ്ദേശിക്കാഞ്ഞതു യുക്തമാണോ എന്നു സംശയിക്കുകയുണ്ടാകാം. ലീലാവിലാസാദികളായ സാത്തപികാലങ്കാരങ്ങളെപ്പോലെ കാമാവസ്ഥകൾ സ്ത്രീകൾക്കു മാത്രമേ സംഭവിക്കൂ എന്നോ, സ്ത്രീകളുടെ തിന്നമാത്രമേ മനോഹാരിതമുള്ളുവെന്നോ ഇല്ലല്ലോ. അതിനും പുറമെ, “സ്ത്രീപുംസയോ രേഷവിധിഃ” എന്നു മഹഷി വ്യക്തമായി പിന്നീടു പ്രസ്താവിക്കുന്നുണ്ടുതാനും. പക്ഷേ, വിദ്യാനാഥൻ മുതലായ സ്വപ്നം ചിലർ കാമാവസ്ഥകളെ ശൃംഗാരസ്വരൂപമായി നിർദ്ദേശിച്ചിട്ടുണ്ടെന്നും ഈ അവസ്ഥയിൽ പറഞ്ഞുകൊള്ളുന്നു.

“പ്രഥമേതപദിലാഷസ്ത്യാൽ ചിതീയേ ചിത്തനം ഭവേൽ  
അനുസ്മൃതി സ്തൂതീയേതു ചതുർത്ഥേ ഗുണകീർത്തനം  
ഉദ്ദേശഃ പഞ്ചമേ പ്രോക്തോ വിലാപഃ ഷഷ്ഠേ ഉച്യതേ  
ഉന്മാദ സ്തപ്തമേ ജ്ഞേയോ ഭവേദ്വ്യാധി സ്തപ്തമാഷ്ടമേ  
നവമേ ജഡതാ പ്രോക്താ ദശമേ മരണം ഭവേൽ  
സ്ത്രീ പുംസയോരേഷവിധിഃ—”

(നാട്ടശാസ്ത്രം, അദ്ധ്യായം 24, ശ്ലോ. 260-62.)

അഭിലാഷം, ചിന്ത, അനുസ്മൃതി, ഗുണകീർത്തനം, ഉദ്ദേശം, വിലാപം, ഉന്മാദം, വ്യാധി, ജാഡ്യം, മരണം എന്നീ പത്തുസ്ഥിതികൾ ഭരതമഹഷി നിർദ്ദേശിച്ചിരിക്കുന്ന കാമാവസ്ഥകൾ. അഭിലാഷമെന്നതു തനിക്കു അധീനമാകണമെന്നുള്ള തീവ്രപ്രേച്ഛാരൂപമായ ചിത്തവൃത്തിതന്നെ. വേഷഭൂഷാദികളണിഞ്ഞു് അനുരക്തജനത്തിന്റെ ദൃഷ്ടിക്കു വിഷയമാകുമാറു പ്രവർത്തിക്കുക, വിജനസ്ഥിതി, വ്യാജോക്തി, രാഗപ്രകാശന

പരങ്ങളായ ചേഷ്ടാവിശേഷങ്ങൾ മുതലായവ അഭിലാഷകാര്യങ്ങളാകുന്നു. അനന്തരാഗചേഷ്ടകളുടെ സ്വരൂപവും സ്വഭാവവും വാത്സ്യായനത്തിലെ കന്യാസംപ്രയുക്താധികരണത്തിലുള്ള ഇംഗിതാകാരസൂചന പ്രകരണത്തിൽനിന്നു മനസ്സിലാക്കിക്കൊൾക. അഥവാ, സാഹിത്യദൃഷ്ടിയിൽ നിർഭേദിച്ചിരിക്കുന്നു,—

“നാണം കണ്ടങ്ങും കാണുമ്പോൾ നേരിട്ടങ്ങോട്ടു നോക്കിടാ  
 പ്രിയൻ കടന്നുപോയിടി-ലൊളിവാരിട്ടു നോക്കിടും  
 പലചോദ്യങ്ങൾ ചോദിച്ചാൽ മുഖം താഴ്ന്നിട്ടു തുക്കവേ  
 ചെറുക്കിടച്ചുയോക്കാട്ടൊ-ട്ടായി പ്രിയനൊക്കോതിടും  
 അന്യൻ തൽകഥ ചൊല്ലുമ്പോൾ അന്യത്ര മിഴിവെച്ചുതാൻ  
 ശ്രദ്ധിച്ചതെല്ലാം കേട്ടിടും ബാലപ്പെണ്ണനരാഗിനി  
 പ്രിയനൊത്തെപ്പൊഴും പാപ്പാൻ പ്രിയമേറവുമാന്നിടും  
 അവൻ കാണുന്നിടത്തെങ്ങും മോടികൂടാതെ ചെന്നിടാ  
 തലകെട്ടൽ പുതപ്പെന്നു കളവാൽ കക്ഷഭേശവും  
 മുഖവും നാഭിയും വ്യക്തമായ് തുറന്നങ്ങു കാട്ടിടും  
 പ്രിയന്റെ പറവിലുള്ളൊരെ-വാഗാഭ്യന്താൽ മയക്കിടും  
 തമിത്രങ്ങളിൽ വിശ്വാസ ബഹുമാനങ്ങളാന്നിടും  
 തദ്ഗുണം തോഴിമാരോടു ചൊല്ലും സ്വധനമേകിടും  
 ഉറങ്ങിയേ താനറങ്ങു സുഖഭുഖങ്ങൾ പങ്കിടും  
 പ്രിയന്റെ ദൃഷ്ടിമാർഗ്ഗത്തിൽ നില്ക്കും ഭൂരത്തിലെപ്പൊഴും  
 തോഴിമാരുടെ മുമ്പാകെ കാമബാധയുരച്ചിടും  
 വല്ലവസ്തുക്കളും കണ്ടാൽ വെറുതേ താൻ ചിരിച്ചിടും  
 ചൊറിയും ചെകിടവുണ്ണും അഴിക്കും തല കെട്ടിടും  
 കോട്ടായിടും മൈ തെരിക്കും പലകി ചുംബിക്കുമണ്ണിയെ  
 തരമൊത്തൊരു തോഴിക്കു കത്തിക്കും പൊട്ടു നെററിയിൽ  
 പാദാംഗുഷ്ഠത്താൽ വരയ്ക്കു മോട്ടക്കണ്ണിട്ടു നോക്കിടും  
 കടിക്കുംചുണ്ടു കീഴ്പോട്ടുനോക്കി പ്രിയനൊക്കോതിടും  
 ഏവിയെ പ്രിയനെന്നൊന്നു മവിടും വിട്ടുപോയിടാ  
 കാര്യത്തിന്നെന്നു കളവാൽ തദ്ഗുഹത്തിലണഞ്ഞിടും



കാന്തൻ കൊടുപ്പതും വാങ്ങി ധരിക്കും പേർത്തനോക്കിടും  
തദ്യോഗത്തിൽ തെളിഞ്ഞീടും പിരിഞ്ഞാൽ മങ്ങിമാറ്റിടും  
തപ്പിലത്തെ പ്രശംസിക്കും തൽപ്രിയം പ്രിയമാക്കിടും  
നിസ്സാരവസ്തു യാചിക്കും ഉറക്കത്തിലനങ്ങിടാ  
സാത്തപികാഖ്യവികാരങ്ങൾ തേടുകില്ല തടന്തികേ  
സ്മൃതം തോഴിയോടോതു മനരാഗമെഴുവന്നാവരം.

(ഭാഷാസാഹിത്യഭൂഷണം)

ഈ വകയിൽ പൂർവ്വാന്തരാഗത്തിൽ സംഭവിക്കാവുന്നവയെ ഗ്രഹിച്ചു കൊൾക. കൂടാതെ, മറ്റൊരാളുടെ വിവാഹാലോചനയിലും അതിന്നു അനുബ്രൂയിക്കുന്നവരിലും വെറുപ്പു കാണിക്കുക, അന്തരംഗസമീകളല്ലാത്തവരുടെ അടുക്കൽ അനരകതജനത്തിന്റെ സൗന്ദര്യവീർവാദിഗുണങ്ങളെ സംബന്ധിച്ച ബഹുമാനമില്ലാത്തമട്ടിൽ സംസാരിക്കുക, പ്രിയൻ കാണാമാറ് അറിയാത്ത ഭാവത്തിൽ സഖിയെ ആദ്യേക്ഷിക്കുക, താടിയുഴിയുക, പ്രിയന്റെ സാന്നിദ്ധ്യത്തിൽ കൺമഴലുക, സ്നേഹം വിജ്ഞാപിക്കുക, മടിക്കത്തഴിയുക, വസ്ത്രതുന്ദു തിരിപ്പിടിക്കുക, വിറ, രോമാഞ്ചം, വിയർപ്പ് മുതലായ സാത്തപികഭാവങ്ങൾ ഉണ്ടാവുക മുതലായ പലതും യഥാസംഭവം ഉറപ്പിച്ചുകൊള്ളുക. “സാത്തപികാഖ്യവികാരങ്ങൾ തേടുകില്ല” എന്നതിലെ സാത്തപികവികാരശബ്ദംകൊണ്ട് ഉദ്ദേശിച്ചിരിക്കുന്നത് കഥാ തുപ്പുക, മുക്കുക കറക്കുക മുതലായവയല്ലാതെ സ്വേദരോമാഞ്ചാദികളല്ല. സത്തപം=ശരീരം. “ഭേദാത്മകം ഭവേൽ സത്തപം” എന്നു നാട്യശാസ്ത്രവിവരണം നോക്കുക.

(അദ്ധ്യായം 24, ശ്ലോകം 7.)

അന്തരാഗചേഷ്ടകളിൽ ഏതാനും ചിലതിന്ന് ഉദാഹരണം,—

“ഓമൽക്കണ്ണു ചുഴന്നിടുന്നു, നിടിലം വേർക്കുന്നു, രോമാഞ്ചമഷ്ടാമം നൽക്കവിളാന്നിടുന്നി, തയരേ ചേരുന്ന ഭന്താങ്കരം, കാമം കഞ്ചുളി കീറമാറുരസിജം പൊങ്ങുന്നു, നീങ്ങുന്നിതാ ശ്രീമന്നീവി, കഴങ്ങിടുന്നിതിവരം നിൻ രൂപാസവാസേവയാൽ.”

(പ്രണയവിലാസം)

“തങ്കക്കാപ്പണിക്കൈകൾ പൊക്കി വിരൽ കോ-

ത്താലക്ഷ്യഭോമ്യലകം

കൊങ്കക്കുന്നകളൊന്നു വീത്തുയരുമാ-

രല്ലം ഞളിഞ്ഞത്തരാ

മങ്കത്തച്ചിവരം മുരിന്തുന്നിടുവതിൽ

തപന്തുലമാം മാനുമാ-

തങ്കം കാണുവതിന്നു കണ്ണിയലുവോ-

ക്കില്ലിങ്ങു തെല്ലം പണി.”

(പ്രണയവിലാസം)

“വെൺകൽത്തുണൊരുക്കയ്യുകൊണ്ടു മുറുകെ

കെട്ടിപ്പിടിച്ചുദ്രസാൽ

കൊങ്കത്തട്ടിൽ വെച്ചുമത്തു കളിയാ-

യുരൂപഗ്രന്ഥം സഭേ,

മങ്കത്തച്ചിവിടേക്കിടയ്ക്കിടയില-

ക്കൺകോണെറിഞ്ഞന്യമാം

തങ്കക്കൈത്തലമാന്ന് താമര മുക്-

ന്നീടുനിതാ മോഹനം.”

(പ്രണയവിലാസം)

“കൂന്തൽക്കെട്ടു പിടിച്ചുഴിച്ചു വെറുതേ

കെട്ടിടിനാരം വീണ്ടുമാ-

ത്രാന്തം സ്വാംഗുലിലീല കഞ്ചളിക തൻ

ഖന്ധേ നടത്തീടിനാരം

സാന്തസ്തോമേണച്ചു കൊച്ചുശിശുവെ

ച്ചുംബിച്ചുകൊണ്ടാരം തുരു-

പാന്തത്തിങ്കലിവണ്ണ മത്തരുണിയാരം

കാണിച്ചു കാമംഗിതം.”

(പ്രണയവിലാസം)

ഇങ്ങിനെ മറ്റുള്ളവയ്ക്കും ഉദാഹരിച്ചുകൊൾക.

ചിന്തനം=ചിന്ത. ‘സമാഗമോപായമെന്ത്? കാർയ്യസിദ്ധി വരുമോ? എത്രകാലം കാത്തിരിക്കണം? ദൂതിയെ പറഞ്ഞയക്കണമോ? എന്നൊണ് പറഞ്ഞയക്കേണ്ടത്? കത്തെഴുതിയാലോ? എങ്ങിനെയൊഴുതേണ്ടത്’ ഇത്യാദിവിചാരമാണ് ചിന്തനം. വസ്തുതുന്യ

തിരിപ്പിക്കുക, വള മോതിരം മുതലായവ ഉയരിയും ഇട്ടും കൊണ്ടിരിക്കുക, വെറുതേയിരിക്കുക, നിർലക്ഷ്യമായി നോക്കുക, കിടക്കയിൽ തിരിഞ്ഞും മറിഞ്ഞും കിടക്കുക, കണ്ണീർ തുടുക, ഉറക്കം വരാതിരിക്കുക മുതലായവ ചിന്താകാര്യങ്ങൾ.

ഉദാഹരണം,—

പ്രിയംവദ—ആ രാജാവി ഇവളെ സ്നേഹഭാവത്തോടെ നോക്കിക്കൊണ്ട് അഭിലാഷം സൂചിപ്പിക്കാറുണ്ട്. ഇയ്യയിടെ അദ്ദേഹത്തിന് ഉറക്കച്ചുടവു കാണുന്നുണ്ട്.

രാജാവ്:—ശരി; എന്റെ അവസ്ഥ ഇങ്ങിനെതന്നെ ആയിത്തീർന്നിരിക്കുന്നു,—

“കൈത്തണ്ടിൽച്ചേർത്തഗന്ധംവഴി യിരവുകളിൽ

പ്രാരമുണ്ണിച്ച കണ്ണീ-

രുൾത്താപത്താലൊലിച്ചിട്ടൊളി തെളിവു കുറ-

ഞ്ഞുള്ള രത്നങ്ങളോടേ

സ്വപ്നമാനം വിട്ടു തട്ടാത്തരിയഗുണകിണ്-

ഗന്ധിയിൽപ്പോലുമൂരി

പ്പേർത്തും താഴുന്ന തങ്കത്തരിവള മുകളിൽ

ച്ചേർത്തിടുന്നേൻ സദാ ഞാൻ.”

(മലയാളശാകുന്തളം, അങ്കം 3.)

ഇവിടെ ശകുന്തളയിൽ അനുരക്തനായ ഭുഷ്യന്തന്റെ ഉറക്കമില്ലായ്മ, കാശ്ശ്വം, അത്ര എന്തി ചിന്താകാര്യങ്ങൾ പറയപ്പെട്ടിരിക്കുന്നു.

അനുസ്മൃതി,—

കഴിഞ്ഞ സംഭവങ്ങളെ വീണ്ടും വീണ്ടും പരാമർശിക്കുകയാകുന്നു അനുസ്മൃതി. ധ്യാനം, ഭീർഘനിശ്വാസം, കൃത്യലോപം, നിദ്രാഭവമുഖ്യം മുതലായവ അനുസ്മൃതികാര്യങ്ങൾ.

ഉദാഹരണം,—

“കൊണ്ടൽവേണിയൊരു രണ്ടു നാലടി നടന്ന-

തില്ലതിനു മുമ്പു താൻ

കൊണ്ടു ദർശന കാലിലെന്നു വെറുതേ ന-

ടിച്ചു നിലകൊണ്ടതേ

കണ്ഠവും ബത തിരിച്ചുനോക്കിയവരും വല്ല-  
 ലാഞ്ചലമലച്ചലിൽ  
 കൊണ്ടുടക്കുമൊരുമട്ടുകാട്ടി വിടുവിച്ചി-  
 ടുന്ന കപടത്തൊടേ.”

(മലയാളശാകുന്തളം, അങ്കം 2.)

ഗുണകീർത്തനം,—

സൗന്ദര്യവീര്യാഭിഗുണങ്ങളെക്കുറിച്ചുള്ള ശ്ലോക ഗുണകീർത്തനം. രോമാഞ്ചം, തൊണ്ടയിടച്ചു, വിയപ്പ് മുതലായവ ആസമയത്തുണ്ടാകാം.

ഉദാഹരണം,—

“ചിത്രത്തിലാലുമെഴുതീട്ടയിർ ചേർത്തതാമോ?  
 ചിത്തത്തിൽവെച്ചുകേൾക്കേണ്ട രചിച്ചതാമോ?  
 ബ്രഹ്മപ്രഭാവവു മവരുകെഴുമാവപസ്സു-  
 മോർമ്മിക്കിലീയൊരബലാമണിസ്സൃഷ്ടി വേറെ.”

(മലയാളശാകുന്തളം, അങ്കം 2.)

ഉദ്ദേശം,—

മനസ്സുകിടന്നു പിടയ്ക്കുകയാണു് ഉദ്ദേശം. “മനസഃ കമ്പ ഉദ്ദേശഃ” എന്നു രസാസ്തവസുധാകരം. “ഉദ്ദേശോ മനസഃ കമ്പഃ” എന്നു് ഉജ്ജ്വലനീലമണി. ഡ്ലംഭം, ചിന്ത, അശ്രു, വൈവർണ്യം, ദൈന്യം, അരതി മുതലായവ അതിന്റെ കാര്യങ്ങളാകുന്നു. “കാമ ക്ലേശജനിത സകലവിഷയമേയതാജ്ഞാനമുദ്ദേശഃ” എന്നു പറയുന്ന രസമഞ്ജരീകാരന്റെ പക്ഷത്തിൽ അരതിതന്നെയാണുദ്ദേശം.

ആ പക്ഷത്തിൽ,—

“ഉത്സാഹക്കുറവുണ്ടു കാണുമതയിതേ, കൃത്യങ്ങളിൽ സ്സർപ്പവും സത്സാരസ്യമെഴുന്ന വാക്കു മരുളിച്ചെയ്യുന്നതില്ലൊന്നുമേ ചിത്സാരൂപമെഴാൻ കൊതിപ്പൊരുജനത്തെപ്പോലെ യെല്ലൊയ്ക്കാഴം വത്സായീശപര, ചിന്തകൊണ്ടു ഭിംബസാ പോക്കുന്നു കഷ്ടം ഭവാൻ.”

(ഇന്ദുമതീസ്വയംവരം, അങ്കം 1.)

വേറെ,—

“കളിക്കുമുണിനും തീരെ കളിക്കും കൊതിയറുപോയ്  
വെളിക്കു യാത്രയും തീൻ വിളിക്കളെളാരു മുളലും.”

(ഉമാകേരളം, സർഗം 6.)

ഇത്യാദി ഉദാഹരണമാവാം. മനസ്സിന്റെ പിടിച്ചുലാണെന്ന പക്ഷത്തിൽ,

“ഒന്നിലും ഫലമില്ലാതെ നിന്നിരുന്നു കിടന്നവരും  
വന്നിടം മാലിൽ വെട്ടേററു കുന്നിനൊപ്പം പിടിച്ചുതേ.”

(ഉമാകേരളം, സർഗം 6.)

വിലാപം,—

പ്രിയജനങ്ങളെ ഉദ്ദേശിച്ചു് ഓരോന്നുപറഞ്ഞു് ആവലാതിപ്പെടുകയാണ് വിലാപം. ചിന്ത, അശ്രു മുതലായവ അതിന്റെ കാര്യങ്ങൾ.

\*ഉദാഹരണം:—

“ഇത്തരം വിപ്രയോഗാഗ്നി ഏത്തടത്തിൽ ജ്വലിക്കവേ  
അത്തയ്യൽ പലതും ചൊല്ലി-യത്തലാൻ കഴങ്ങിനാറും.”

(ഉമാകേരളം, സർഗം 6.)

ഇത്തരം=“എന്നു ഞാൻ കാന്തനെക്കാണാം—”എന്നു തുടങ്ങിയവ.

“പുരഹര, പറകെങ്ങു പോയി നീ യെ-  
ന്നഴറി വെറുംഗളവും പൂണൻകൊണ്ടു്  
ഉണരുവളിവളർരാത്രിനേരം  
നിമിഷമടച്ചൊരു കൺ തുറന്നു വേഗാൽ.”

(കുമാരസംഭവം, സർഗം 6.)

ഇത്യാദിയും ഉദാഹരണമാവാം.

ഉന്മാദം,—

സർവ്വത്ര പ്രിയജനഭ്രാന്തി ഉന്മാദം എന്നു ചിലർ. പ്രിയജനൈകമനസ്സുതയാലുള്ള ചിത്തവിഭ്രാന്തി എന്നു പലർ. ദീർഘനിശ്വാസം, നിർന്നമേഷസ്ഥിതി, അനിമിത്തസ്ഥിതി, ധ്യാനം, ഗാനം, മെഴനം, ഇഷ്ടവസ്തുഭോഷം മുതലായവ അതിൻകാര്യം.

ആദ്യപക്ഷത്തിൽ ഉദാഹരണം,—

“തവായരാമൃതം വേണം ജവാലെന്നവളോതവേ  
ശിവാന്യോഗം ചെയ്തില്ല നവാധിയൊടു റാണിയും.”

(ഉമാകേരളം, സർഗം 6.)

രണ്ടാമത്തേതിൽ,—

“മരമേ നായകൻ വാഴും പൂരമേതെന്നരയ്ക്കുകിൽ  
വരമേതും തരാം മെഴുനം ചിരമേവം ഭജിയ്ക്കൊലാം.”

(ഉമാകേരളം, സർഗം 6.)

വ്യാധി,—

കാമജപരമാണ് വ്യാധി. ശരീരം ചുട്ടുനീറുക, ദീർഘമായി  
നിശ്വാസിക്കുക, ശീതോപചാരം ഫലപ്പെടാത്തു, ഛാന്തി, മുർച്ഛ മുതലായവ  
അതിന്റെ കാര്യം.

ഉദാഹരണം,—

“മരും ശീതോപചാരാത്ഥം പരും പല പദാത്ഥവും  
മരമാവധുവിന്നുരംഭി-പരവാനു വിറകായിതേ.”

“വിഷപ്പടി പടന്നോരീ വിഷമവ്യാധി നീങ്ങുവാൻ  
ഭിഷഗ്വരർ പണിപ്പെട്ടാർ; തുഷം കാരറിനെ നിന്തുളമോ.”

(ഉമാകേരളം, സർഗം 6.)

ജഡത,—

ജഡത=ജാഡ്യം. ചോദിച്ചാൽ ഉത്തരം പറയാതിരിക്കുക,  
പറഞ്ഞാൽ കേൾക്കാതിരിക്കുക, തൊട്ടാൽ അറിയാതിരിക്കുക, കണ്ണിനു  
മുന്തിലുണ്ടായിരുന്നാലും കാണാതിരിക്കുക, ധ്യാനം, വൈവർണ്യം, നി  
ശ്വാസം, കാർശ്യം മുതലായവ കാര്യങ്ങൾ. ഉദാഹരണം:—“കളിക്ക  
മുണിനും—” എന്ന പദ്യത്തിലെ “വിളിക്കളെളൊരു മുളലും” എന്ന  
നാലാംപാദം.

മൂതി,—

മരണോദ്യമത്തെയാണ് മൂതിയെന്നു പറയുന്നത്. മരണം  
കരുണവിപ്രലംഭപ്രഭേദത്തിൽ മാത്രമേ വണ്ണിക്കാൻ വഴിയുള്ളൂ. പുന  
രജീവനമില്ലാത്തവക്കും മൂതിയോടുകൂടി ശൃംഗാരത്തിന്റെ കഥ

കഴിഞ്ഞുപോകുമല്ലോ. പുനരജീവനമുണ്ടെങ്കിൽ അതു കരുണാവിപ്രലംഭമെന്ന പ്രഭോധനരസമാണ്. അതുകൊണ്ടാണ് ചിലർ മൃതിയുടെ സ്ഥാനം മുർച്ഛയ്ക്കു കൊടുത്തിരിക്കുന്നതും. ആത്മഹത്യോദ്യമത്തിനുപുറമേ മന്ദാനിലപത്രികാദിസേവ മുതലായവയും ഇവിടെ മരണോദ്യമകാര്യങ്ങൾ തന്നെ.

ചേടി—(കണ്ടിട്ട് സംഭ്രമത്തോടുകൂടി) ആയുന്മാരേ, രക്ഷിക്കണം! രക്ഷിക്കണം! എന്റെ പൊന്നുതമ്പുരാട്ടി ഇതാ തന്നെത്തന്നെ കെട്ടിത്തൂങ്ങി മരിക്കുവാൻ ഭാവിക്കുന്നു.

നായകൻ—എവിടെയാണ്? എവിടെയാണ് നിന്റെ പൊന്നുതമ്പുരാട്ടി.

ചേടി—ഇതാ ഈ അശോകക്കൊമ്പിൽ.

നായകൻ—(കണ്ടിട്ട് സന്തോഷത്തോടുകൂടി) ഹാ! ഹാ! എന്റെ ആശാലയ്ക്കു വിശാലമായി പടരുവാൻ ഇട്ട പൊന്നോമൽപ്പന്തൽ തന്നെ ഈ തമ്പംഗി. (നായികയുടെ കൈ പിടിച്ചു ലതാപാശം വിടുവിച്ചുകൊണ്ട്,

“അരുതരുതയി മുശേല, സാഹസം ചെയ്യാലോ; നിൻ കരളിരിയുമാറു വളളി കൈവിട്ടമന്ദം  
പരപ്പത മലരെന്നിന്നാഞ്ഞുറപ്പാനമില്ലാ-  
ത്തൊരു ഭൂമരുളാമോ പാശമുട്ബന്ധനാത്മം.”

(നാഗാനന്ദം, അങ്കം 2.)

“തിങ്ങും ഭ്രംഗൈശ്ചലസ്ഥംകാരമതഖിലദിഗ-

ന്തത്തിലും പൊങ്ങിടേ

മങ്ങാതേ മന്ദ മന്ദം മലയവനജനാം

വായുവും വീയിടേ

പൊങ്ങും തേന്മാവുതോറും കയിലുകൾ സമഭം

പഞ്ചമം ക്രൂകിടേ

തങ്ങാതേ കാരിയമ്പിൻ കഠിനതപെടുമി

പ്രാണനും പോട്ടേ പോട്ടേ.” (സാഹിത്യഭൂഷണം.)

ഇത്യാദി യഥാക്രമം ഉദാഹരണങ്ങൾ.

ഇങ്ങിനെ കാമാവസ്ഥകൾ പത്താണെന്നാണ് ഭരതാദികൾ പറഞ്ഞിരിക്കുന്നതെങ്കിലും, ശാരദാതനയൻ തന്റെ ഭാവപ്രകാശത്തിൽ,

“ഭരയാ മന്മാവസ്ഥാ ഭവേൽ ചാഭശയാഥവാ  
ഇച്ഛാൽകണ്ണാഭിലാഷശ്ച ചിന്താ സ്മൃതിഗുണസ്മൃതീ  
ഉഭേദഗോഥ പ്രലാപസ്ത്യാഭിനാഭോ വ്യാധിരേവച  
ജാഡ്യം മരണമിത്യാഭ്യേ ക്ഷേ കൈശ്ചിദലഞ്ജിതേ ബുധൈഃ”  
(ഭാവപ്രകാശനം, അധികാരം 4.)

എന്നിങ്ങിനെ ഇച്ഛയും ഉൽക്കണ്ഠയുംകൂടി ആകെ 12 ആണെന്നുള്ള പക്ഷവും ഉപന്യസിച്ചിരിക്കുന്നു. എന്നാൽ ഇച്ഛയും ഉൽക്കണ്ഠയും യഥാക്രമം നാം പറഞ്ഞ അഭിലാഷം, ചിന്ത എന്നിവയിൽ പെടുന്ന താകയാൽ പ്രത്യേകം ഗണിക്കേണ്ടതില്ലതന്നെ.

“മനസഃ സ്പന്ദനൈകാഗ്രം ഇച്ഛേതി വ്യപദിശ്യതേ  
സദ്യുക്തിയസുഖാസ്വാഭാഭോ യത്രാസ്തിത്യഭിമന്യതേ  
തൽപ്രാപ്തിച്ഛാം സസങ്കല്പാം ഉൽക്കണ്ഠാം കവയോ വിദ്ഃ”  
(ഭാവപ്രകാശനം, അധികാരം 4.)

എന്നിങ്ങിനെയാണല്ലോ ശാരദാതനയൻതന്നെ ഇച്ഛയുടേയും ഉൽക്കണ്ഠയുടേയും സ്വരൂപം നിരൂപിച്ചിരിക്കുന്നത്. ഈ സ്ഥിതിക്ക് ഇച്ഛയും ഉൽക്കണ്ഠയും പ്രത്യേകിച്ചു ഗണിക്കേണ്ടതായിട്ടുണ്ടോ? മറുപടിയർ ചക്ഷുഃപ്രീതി, മനസ്സംഗം, സങ്കല്പം, ജാഗരം, കാർശ്യം, അരതി, ലജ്ജാ നാശം, ഉന്മാദം, മുർച്ഛ, മരണം എന്നിവയാണ് പത്തവസ്ഥകൾ എന്നു പറയുന്നു.

“ദൃഢ് മനസ്സംഗസങ്കല്പാഃ ജഗരഃ കൃശതാരതിഃ  
പ്രീത്യാഗോന്മാദമുർച്ഛാന്താഃ ഇത്യനംഗഭരോ ഭരേ.”

എന്ന കാരിക നോക്കുക. ഇതിലെ അന്തശബ്ദം മരണവാചിയാണെന്നു ധരിക്കണം. മന്ദാരമന്ദചന്ദ്രകാരനാകട്ടെ,

“ചക്ഷുഃ പ്രീതിർമനസ്സംഗ സങ്കല്പശ്ച പ്രജാഗരഃ  
അരതി സ്തംഭപരഃ കാർശ്യം ലജ്ജാത്യാഗോഭ്രമസ്തഥാ  
തത്ത്വയാത്മജിഹ്വാസാ സ്വാഭിത്യനംഗഭരോ ഭരേ.”

(മ. മ. ചന്ദ്ര. രമ്യബിന്ദു.)



എന്നിങ്ങിനെ അതിർത്തി ചില വ്യത്യാസം വരുത്തിയിരിക്കുന്നു. ദൃഷ്ട മനസ്സംഗങ്ങളും അതായത്, ചക്ഷുഃപ്രീതിയും മനസ്സംഗവും അഭിലാഷത്തിലടങ്ങുന്നു. സങ്കല്പം ചിന്തതന്നെ. പ്രജാഗരം ചിന്താദികളുടേയും, കൃശതപം, അരതി എന്നിവ വ്യാധ്യുദേഗാദികളുടേയും, ലജ്ജാത്യാഗം ഉന്മാദത്തിന്റേയും കാര്യങ്ങളാണ്. ഭ്രമവും ഉന്മാദവുമൊന്നുതന്നെ. മുർച്ഛ വ്യാധികാര്യമായി ഗ്രഹിക്കാം.

ഈ സ്ഥിതിക്ക്,—

“ചക്ഷുഃപ്രീതി മനസ്സംഗഃ സങ്കല്പാഥ പ്രലാപിതാ  
ജാഗരഃ കാശ്ചമരതിർല്ലജ്ജാത്യാഗോഥ സംജപഃ  
ഉന്മാദോ മുർച്ഛനം ചൈവ മരണം ചരമം വിദഃ  
അവസ്ഥാ ഭാഭശ മതാഃ കാമശാസ്ത്രാനുസാരതഃ”

(പ്രതാപരുദ്രീയം-രസപ്രകരണം.)

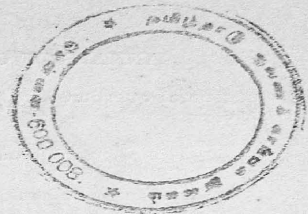
എന്ന വിദ്യാനാഥന്റെ ഭാഭശാവസ്ഥാകഥനവും അഭിലാഷാദിഭഗകം കൊണ്ടു ചരിതാത്മമാണെന്നു സിദ്ധിക്കുന്നുണ്ടല്ലോ. ഇങ്ങിനെ പ്രസ്തുത ഭഗകത്തിന്നു മതാന്തരമപേക്ഷിച്ചു സ്വന്തയ്ക്ക് അവകാശമില്ലായ്മയായിരിക്കണം അത് ആലങ്കാരികഭൂരിപക്ഷസമ്മതമാസ്തിർന്നിരിക്കുന്നതും. ഈ അവസ്ഥകൾ വിരഹാദിവിപ്രലംഭത്തിലും ഏതാണോ ക്ഷേപ്തംഭവിക്കാവുന്നതാണെങ്കിലും ചിലർ വിപ്രലംഭസാമാന്യവിഷയമായും മറുചിലർ ശുഭാശാസാമാന്യവിഷയമായും നിർഭേദിച്ചിരിക്കുന്നതു ചിന്തയായിട്ടാണിരിക്കുന്നത്. അതുപോലെതന്നെ ക്രമികതാ കഥനത്തിന്റെ സ്ഥിതിയും.

വി. കൃഷ്ണൻ നായർ.

## POETIC BEAUTY\*

By

C. KUNHAN RAJA



What is poetry? What is it that constitutes the essential elements in poetry? Is it language or is it subject matter that we call poetry? Or is it something different from both language and subject matter, something which is a union of language and subject matter, in a particular way? There is no doubt that there is language in poetry; there is also not an element of doubt about the subject matter being a factor in poetry. But language and subject matter are factors in all forms of expression in language. But here the question is—what is poetry as distinct from other forms of language expression? On this point there is plenty of material available in Sanskrit literature. As a matter of fact this is one of the subjects in the field of literary criticism on which much light is thrown by authors in the field of Sanskrit.

As a matter of fact there is no school of thought in Sanskrit Ālamkāra corresponding to what can be called the formal school of literary criticism in the West. Among the two kinds of definitions given by the writers on Ālamkāra, namely the one in which poetry is defined as both language and matter together and the one in which poetry is defined as language alone, the only difference is in the way in which the definition is formally stated. In substance all agree that poetry is both language and meaning. No Ālamkārika gives more importance to language at the expense of meaning in poetry, even when he defines poetry as language. In fact all such works where poetry is defined primarily as language and where the subject matter comes in only as a subsidiary to language in the formal definition, give importance in the body of the work to the subject matter and not to the language. What is it that can be stated as the subject in the definition and what is it that has to be given as the attribute of the subject? This is the only question where there is a real difference of opinion. On the

\*Portions of a course of lectures delivered under the auspices of the University of Madras in February, 1943.

general question of what is poetry, there is absolute unanimity of view.

It is Jagannātha Paṇḍita who takes an extreme view of the definition of poetry and raises difficulties if poetry is defined as both language and subject matter. In the other view, neither language nor subject matter by itself is poetry. It is the union of both that is poetry. When we speak of any aspect abiding in language, we say that poetry is beautiful language expressing a beautiful idea. When we speak of any aspect abiding in the subject matter, we say that poetry is beautiful idea expressed in beautiful language. When we say that poetry is read or that poetry is understood, the term takes into consideration only one of the two aspects in the combination, either the language or the meaning. In such usages, there is only a secondary meaning.

As I have already stated, the difference is purely of a formal nature. One school wants to emphasise that in poetry meaning has an importance which is not lesser than that of the language. Jagannātha wants a definition that will stand a logical scrutiny. There is no material difference between the two regarding the nature of poetry, or in their approach to the problem of poetic appreciation. An accurate definition is an attempt at an impossibility. Where there is an attempt at a sort of definition, it is more an attempt at describing what is meant by poetry than an attempt at the formulation of an accurate definition. The definitions presuppose that in poetry there are two distinct elements called language and matter, one being related to the other as subject and attribute.

Really it is not an intellectual, an analytical genius like Jagannātha that can be a guide to us in literary appreciation. What we want is not a logical analysis but a synthetic appreciation. Therefore to understand what poetry is, we must go not to a logician like Jagannātha, but to the poet himself. It is only a poet who can guide us in the field of poetry. If we take Kālidāsa we get a very definite view of poetry in the very first verse which that great poet has written. One can safely assert that the Raghuvamśa is the first poem of Kālidāsa when one notes the prayer and the apologies found at the beginning of this epic. The first verse is:

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतोपरमेश्वरौ ॥

This is a very simple verse and I do not think that any commentator has troubled himself about an explanation of the verse. They content themselves with giving the mere word meaning along with all other verses in the epic. But the verse contains some very wonderful doctrines about poetry, and also about the function of a poet. To understand the verse correctly, we must recognise that the poet uses it at the beginning of a great epic. He knows that what is accomplished in writing poetry is "*vāgarthapratipatti*". There is no question of the poet merely collecting a few ideas in his mind and then trying to find words that are suitable to express these ideas, from the vocabulary of the language. This is not that could be meant by the term *vāgarthapratipatti*. What the poet must be praying for here is not the *pratipatti* of words and meanings. It is the mutual *pratipatti* of words and meanings that is sought for, words that are appropriate to the meanings and indissolubly connected with those meanings, and meanings that are appropriate to the words. The appropriateness is the indissoluble connection of the two, words and meanings. In ordinary language a word can convey more than one meaning and a meaning can be conveyed by more than one word. To be able to express a thought in verse, all that is wanted is a mere command of a good vocabulary so that the word selected fits in with the metre. This is the case in ordinary language. But poetic language is quite different. In poetry, an idea can be expressed only in one way and that is the words in which the poet has expressed his ideas. If the words are changed, the poetry is gone. It cannot be expressed in other words or in another order of the same words. A poet receives an idea only in a particular language form. There are no stages like forming the ideas and expressing the ideas in language. The idea arises only in a particular language form. This is the distinctive feature of poetry. It is this union of language and idea which Kālidāsa prays for in the verse quoted above.

The point becomes clear only when we think of the simile in the verse. Kālidāsa says that the union of Śiva and Pārvatī is like the union of words and meanings; and certainly he must have been thinking of such union in poetry and not in ordinary language. Kālidāsa prays for the union of words and meanings in his poetry, like which union is the union of Śiva and Pārvatī. Thus the combination of words and meanings is the *upamāna* and the union of Śiva and Pārvatī is the *upameya*. According to poetic convention, the *upamāna* is superior to the *upameya*, and Kālidāsa makes this point clear in the following verse in his Vikramorvaśīya:

## उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः । II, 3.

So, according to Kālidāsa, the ideal union is the union of words and meanings in poetry and the union of Śiva and Pārvatī is only an imitation of this. As for the union of Śiva and Pārvatī, ordinary people speak of Śiva being the right side and Pārvatī being the left side. There is the presentation of the *ardhanārīśvara*. But the *ardhanārīśvara* does not actually represent the fact accurately. The limitations of the medium of representation makes such a defective representation necessary. In the vision of a Yogin there is no such distinction like right and left sides, like Śiva being the right side and Pārvatī being the left side. To a Yogin there is only a unitary impression. Kālidāsa shows by this simile that in poetry also the analysis into language and meaning is only like the analysis of the Divine into a male form on the right and a female form on the left. In true aesthetic enjoyment, there is no division of poetry into language and matter. It is not quite appropriate to introduce the fifth *Sūtra* of the *Mīmāṃsā* in this connection, as has been done by commentators. In *Mīmāṃsā*, words and meanings are absolutely different from each other; their relation is eternal. This is all that is said in the *Mīmāṃsā*. But what Kālidāsa had in mind is that there is no division of poetry into word and meaning, into form and matter. There is only poetry. The analysis into words and meaning is purely arbitrary and artificial. By the simile, Kālidāsa further implies that the words in poetry cannot be replaced. If they are replaced we do not get poetry. What is called the world is the result of the union of Śiva and Pārvatī. No other union can be called the source of the world. There is a still further implication that the poet creates a new world through his poetry which is the union of words and meanings, like the union of Śiva and Pārvatī. It is not merely the unity of word and meaning in poetry that has been implied in this simile. There is one more very important point. God is all this. When we think of God and Goddess as the source of the Universe, we see the factors of the universe only as a multitude, not as God and Goddess. Similarly in poetry also there are various factors like sound, images, thoughts, emotions, rhythm and movement. But they are not distinct things and in a real aesthetic experience, all these are experienced as a unit. It is only in the ordinary experience that the separate elements of poetry are experienced as distinct factors, just as in ordinary experience of the world, the multitude of facts in the universe shine as distinct ones. In Yogic vision, all merge into a unitary experience.

It is this grand doctrine of poetry and the nature of poetic experience that is contained in this seemingly simple verse of Kālidāsa. The nature of poetry and the function of a poet were uppermost in his mind when he wrote this verse. And perhaps this was his first attempt at creative art. His mind continued to be full with this idea till he wrote the first eight cantos of his other epic, the Kumārasambhava. This portion is only an expansion of this idea contained in the benedictory verse of the Raghuvamśa.

The relation of language and matter in poetry is also implied in the fourth verse of the Raghuvamśa, which runs:

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः ।  
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

Here in the simile, the subject of poetry, namely, the solar dynasty is compared to a gem. The words of earlier narrators of the tales are like bores drilled into the gem. What Kālidāsa says is that in ancient narrations, there is only subject matter and language, but no art. They are like a large number of gems into which holes have been drilled, but remaining as isolated individuals. What Kālidāsa has contributed to this is the element of art, by bringing all these individual tales into a single beautiful poem, as into a necklace. The string that unites the isolated pieces into an artistic unit is his poetic genius. When gems are strung together into a necklace, the separate gems lose their individuality, their distinctive existence, and there are no holes also as separate things. One thinks only of an ornament, a work of art. Here also there is the presentation of the doctrine of art being an indivisible unit, what cannot be analysed into form and matter. This verse is usually taken as referring to the Rāmāyaṇa of Vālmiki. All the commentators interpret the word *pūrvasūribhiḥ* as meaning "sages like Vālmiki." From the very nature of the commentaries one can understand that they are not attempts at appreciation of Kālidāsa's poetry. They are only attempts at giving a sort of meaning to the text as an aid to elementary students. If this verse is read along with the first verse in the Raghuvamśa and if it is recognised that Kālidāsa was not here following a mere tradition of worshipping the guardian deity at the beginning of his work, but that on the contrary he was also explaining his notion of poetry, it can be found that in this fourth verse also he was not putting forward an apology for his possible deficiencies as a poet. In this verse he

shows that while ancient sages have only narrated, he was creating art.

In writing the *Dhvanyāloka*, Ānandavardhana was trying to understand poetry from the poets themselves, and to postulate certain theories of poetry from poetry itself. That the total impression produced on a reader when he reads a poem is really what must be called poetry and that poetry is neither the language nor the matter nor even a combination of the two—this position, he says, he has taken from *Vālmiki*, the first poet according to Indian tradition. He includes only very few works like the works of *Kālidāsa*, the *Rāmāyaṇa* and the *Mahābhārata*, in what he is prepared to accept as genuine poetry. After taking his stand on a passage from the *Rāmāyaṇa*, he implies in another passage that he has derived his inspiration from *Kālidāsa* also. The passage is not so very explicit on the point as the passage from the *Rāmāyaṇa*. In the verse:

प्रतोयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।

यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ॥ 1—4.

He must have been thinking of *Kālidāsa*. It has already been said that in the first verse of the *Raghuvamśa*, *Kālidāsa* has propounded a grand doctrine about the nature of poetry. Poetry is neither language nor matter. What the poet contributes is what is called art. Poetry is art. It is something different from language and matter, but manifest in language dealing with some matter.

Similarly, in the concluding verse of the *Śakuntala*, *Kālidāsa* gives expression to certain great theories of poetic art. The verse is:

प्रवर्ततां प्रकृतिर्हिताय पार्थिवः

सरस्वती श्रुतमहती महोयताम् ।

Poetry excels even the Vedas: this is the meaning. The king contributes to man's happiness and progress, by his good administration. The Vedas contribute to this by specifically stating what shall be done and what shall not be done. The king follows what is prescribed in the Vedas. But the poet excels all of them. Through its beauty, poetry transforms man into virtue itself. It is not left to the discretion of man to be virtuous or wicked, when he is under the influence of poetry. In a State, the people have the option. According to the Veda also there is the option to do what

is good or not to do it. But in poetry there is no such choice. Man under the influence of poetry becomes virtuous, whether he wants to be so or not. That is why Kālidāsa speaks of poetry as excelling even the Vedas. The Vedas contain only language and matter. In poetry there is another element, what is called beauty which leaves no option to the readers.

Ānandavardhana must have been thinking of beauty as explained by Kālidāsa when he wrote the passage:

विभाति लावण्यमिवाङ्गनासु

Kālidāsa does not dilate on the element of beauty in poetry anywhere in his works. He speaks of the beauty of poetry and its influence on man occasionally as in the last verse of the Śākuntala. There is a place in the Kumārasambhava also where he speaks of poetic beauty and its influence on man's life. The verse is:

संस्कारवत्येव गिरा मनीषी  
तया स पूतश्च विभूषितश्च ॥ I, 28.

But Kālidāsa speaks of beauty in various places and from these statements we can get a clear idea of what he thought of beauty. What he spoke about beauty must be applicable to poetic beauty also. In many places he describes the beauty of human form. Let us take some of his earlier references to beauty. I consider Meghasandēśa to be one of his earliest work. In the second part of this small poem there is the verse:

तन्वी श्यामा शिखरिदशना पक्वविम्बाधरोष्ठो  
मध्ये श्यामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।  
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां  
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥ 82.

Here he tries to describe the details of the personal beauty of the consort of the Yakṣa. He speaks of each part as very beautiful and perhaps there is a hint that a beautiful form is only a combination of beautiful parts. We have seen that this is not the true doctrine of Indian aestheticians. But Kālidāsa makes his position clear in the last line of the verse. A story is a series of situations; yet a poetic narration of the series of situations produce an ultimate impression on the reader. Similarly, an enumeration of beautiful



parts is meant only to produce the ultimate impression that the heroine is to be regarded as the first in the order among the creations of the creator. He knew that what is called beauty is not a mere assemblage of beautiful parts. It is a special arrangement of beautiful parts, and is distinct from the parts themselves. Beauty is a unitary impression. So he started with an enumeration of beautiful parts to show the inadequacy of the medium at his disposal for the expression of beauty, namely, language. Then he tries to make his position clear by stating what he had in his mind, i.e., the production of an ultimate impression of beauty. This he does in the last line where he says that the heroine is the first in the order among the creations of the creator, in respect of feminine form.

Kumārasambhava is another of his early works. Here, in the very first canto, there is a detailed description of the beauty of Pārvatī. The description starts with the 31st verse and goes on to the 49th verse. Thus there are nineteen verses in which the personal beauty of Pārvatī is described. In the Meghasandēśa there was only one verse to describe the personal beauty of the heroine. This is in keeping with the nature of the two works. The Meghasandēśa is a small poem of a little over a hundred verses, while the Kumārasambhava is a big epic containing in its present available form eight cantos, but meant to be a much bigger work. So, when there is a single verse in the Meghasandēśa, we have a right to expect a few verses in the Kumārasambhava. In the Kumārasambhava, Kālidāsa starts with a description of Pārvatī's youth. There is a general statement in two verses. The first is:

असंमृतं मण्डनमङ्गयष्टेरनासवाख्यं करणं मदस्य ।

कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं साध वयः प्रपेदे ॥ I, 31.

Kālidāsa knew that any attempt at a regular description of the beauty of form in the case of the young Pārvatī will defeat its own purpose. He did not want to limit the beauty and the fascination of youth to anything that is within normal experience. If he associates the charm of approaching youth with any kind of human effort at beautifying, then there will be a limitation and it creates a sort of impression in the readers that the beauty, after all, is only as much as can come within our normal experience. He tries to idealise it. He takes certain things that are usually associated with charm, disentangles them from all material touches and then he tries to present the charm in an ideal way.

Ornaments are usually associated with beauty. But if a man adorns, there is the limitation of human capacity to bring about beauty. So he says that the fascination of approaching youth is a decoration to the body, but not brought about by human efficiency; it is like some decoration that comes of itself. Every human effort brings about a limitation to this charm and so he says that in this decoration human touch is completely kept aloof.

*Āsava* is another thing which is associated with charm. Drop off from it all material aspects which gives it a name and take only the ideal element of enchantment. The beauty of approaching youth is that idealised enchantment.

Kāma's arrows produce a sense of charm in man's mind. They are some flowers and the material element in the flowers brings about a limitation to their enchanting nature. In both *Āsava* and in Kāma's arrows, the material element brings them within the sphere of man's normal experience. It is in this way that Kālidāsa tries to give a first impression of the charms of Pārvatī's approaching youth. The second verse is:

उन्मीलितं तुलिकयेव चित्रं  
 सूर्योशुभिर्भिन्नमिवारविन्दम् ।  
 बभूव तस्याश्चतुरश्रोभि  
 वपुर्विभक्तं नवयौवनेन ॥ I, 32.

When the unadorned decoration, when the wineless enchantment, when the flowerless arrows of Kāma took their position on her body, her body began to shine absolutely perfect, became a perfect square so to say. According to Kālidāsa, tangibility, the touch of the finger, the material aspect, all these operate as a limitation on beauty and so he is trying to compare Pārvatī's beauty with aspects of beauty from which tangibility, the touch of the finger and material element can be kept aloof. In representative art, he finds painting to be the least affected by these limitations. So he says that her body appeared to be a picture made manifest with a brush. When a lotus opens itself without being touched by man's finger, there is a beauty and a freshness. He compares her body with that. According to Kālidāsa there are beautiful objects in Nature. There is beauty in art also. Even the touch of the creator might spoil the beauty of human form. That is why he says that her body might have been made manifest with a brush, like a painting.

Here in this general description of Pārvatī's beauty, there is a veiled hint of what Kālidāsa thought of poetic beauty. Beauty comes from within a form and cannot be imposed from outside through decorations. This is what he has in mind when he said:

असंभृतं मण्डनमङ्गयष्टे ।

Similarly in *Āśava* also there is a material element and also another element which brings about the enchantment. In the arrows of Kāma, there is the flower element and there is another element which charms. Similarly in poetry also there is an element which transcends the thing which is usually called poetry, namely the language and the matter. It is only this transcendental element that gives us the real poetic impression. The beauty in poetry which is that transcendental element is quite different from the normal beauty brought about by external decorations, like *Alamkāras* and it is quite different from what can be revealed by artificial methods. It is something which manifests itself from within, from its own power like the beauty of a lotus. The term *caturaśraśobhi* used in the second of the two verses is very significant. He is having a verse with its four *pādas* in his mind when he used this term.

Kālidāsa knows that this ideal beauty can be manifested only in matter-objects, just as poetic beauty can be manifested only in language and matter. Therefore after this general statement, he begins a description of the actual physical form of Pārvatī. He knows that the impression of beauty is quite distinct from the impressions of a large number of beautiful things. It is to make this point quite clear that he started with a statement of ideal beauty before beginning the description of the form of Pārvatī. The description of the physical form of Pārvatī is from foot to head in sixteen verses. The feet, the anklets, the calf, the thigh, the waist, the naval, the three lines, the breast, the arms, the neck, the face, the lips, the eyes, the eye-brows, the hair—these are the sixteen limbs described in the sixteen verses. Throughout the description there is this one note that each of these parts goes only to the make up of a complete impression of beauty. The points given in the first two verses are elaborated in these sixteen verses. They are meant only as a necessary physical back-ground for the production of the complete impression, the unitary impression. Kālidāsa has still a fear that the readers may take him to mean that an assemblage of beautiful parts is what is to be called a

beautiful form. To avoid this misunderstanding, he concludes by saying:

सर्वोपमाद्रव्यसमुच्चयेन  
यथाप्रदेशं विनिवेशितेन ।  
सा निर्मिता विश्वसृजा प्रयत्ना-  
देकस्थसौन्दर्यदिदृक्षयेव\* ॥ I, 49.

There are beautiful things in the world. But their beauty is revealed only in proper arrangement by an artist. This is the significance of the term *yathāpradeśam viniveśitena* and *ekasthasaundarya*. As a matter of fact this is the idea he had in his earlier stages. He believed in beautiful things in the world. By a proper arrangement of the beautiful things in their proper places a beautiful whole can be made. He seems to have had the view that things were beautiful and that their beauty is manifested in a proper presentation of the beautiful things. This is just what he had said in the *Raghuvamśa*

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः ।  
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥ I, 4.

The subject matter counted a lot in the poem. So he had to select the material from the narrations of ancient sages and his part was only to make an artistic presentation of the beautiful poetic material available in the works of ancient sages. It is the clumsy handling of the beautiful things that spoiled their beauty. It is only a poet who can detect beauty and present it in a beautiful way. The beauty of the parts, that is, the beauty of the material, counted much in art. That is why in the *Meghasandēśa* he mentioned the various beautiful limbs of the heroine in describing her beauty. That is why he described the various limbs of *Pārvatī* in the *Kumārasambhava* also. Each limb is a beautiful constituent of the beautiful whole. But a mere assemblage of beautiful things cannot make a beautiful whole. It is only the creator and the poet who can detect beautiful objects and arrange them in such a way as to manifest the beauty. This is the notion of *Kālidāsa* regarding art, as is found in the early works of the poet.

At a later stage, he has quite a different theory of poetry. In his later works, it is found that according to him beauty is some-

thing that transcends god's creation. In the early works he admitted God and poet as equals. But later, he found that in the matter of creation of the beautiful, God is a complete failure and a poet is the only agent who can create beautiful things. Beauty is something which absolutely transcends God's creations. It transcends also its environments. We cannot say what beauty is. We can only detect it if we have a faculty for it, and then we can enjoy it. Thus he says:

सरसिजमनुविद्धं शैवलेनापि रम्यं

मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।

इयमधिकमनोज्ञा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ Śāk. I, 17.

Instead of the artificial methods of beautifying objects, a really beautiful object gives a beauty to other objects that are normally taken as ugly and as making things associated with them also ugly. A beautiful form is something that cannot be described. Instead of ornaments beautifying objects, a beautiful object converts even what are called ugly things into decorations.

Here what is suggested is that there is no such thing as a subject fit for poetry. A poet can make any subject beautiful in his poem. Further what are usually called *kāvya*doṣas are not really defects in a poem. A good *kāvya* cannot have doṣas. Even what are recognised as doṣas in ordinary poems become an embellishment in a good *kāvya*. Thus according to him the elements *saṅgā* and *sālamkāra* do not arise at all in good poetry. An *Alamkāra* becomes beautiful only in a good poetry. It is the poetry that beautifies an *Alamkāra*, instead of the *Alamkāra* giving beauty to poetry. This idea has been expressed in another verse:

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ॥ Vikr. II, 3.

Beauty gives a peculiar charm to decorations and ornaments. Similarly *Alamkāras* and *Guṇas* shine only in a good poem. They have nothing to contribute to a good poem.

When in a later poem, namely, the *Śākuntala*, the king describes the beauty of *Śākuntalā*, Kalidāsa recalls what he had already said about *Pārvatī*, in the verse:

चित्रे निवेद्य परिकल्पितसत्त्वयोगा  
 रूपोच्चयेन<sup>११</sup> विधिना मनसा कृता तु ।  
 स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे  
 धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ II, 9.

This must be compared with the two verses in the Kumārasambhava:

उन्मीलितं तुलिकयेव चित्रं  
 सूर्योऽभुभिर्भिन्नमिवारविन्दम् ।  
 बभूव तस्याश्चतुरश्रशोभि  
 वपुर्विभक्तं नवयौवनेन ॥ I, 32.

and

सर्वोपमाद्रव्यसमुच्चयेन  
 यथाप्रदेशं विनिवेशितेन ।  
 सा निर्मिता विश्वसृजा प्रयत्ना-  
 देकस्थसौन्दर्यदिदृक्षयेव ॥ I, 49.

After recalling the ideas already given expression to in his earlier work, the Kumārasambhava, namely, that the beautiful form may have been created after drawing it as a painting and then giving it life with all the beautiful things in this world, he says that the creator is not competent to create the ideal beauty. We all know what beautiful things are available in the world. The creator of such beautiful things cannot be the creator of the ideal beauty. This is the idea behind the second half of the verse in Śākuntala:

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे  
 धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

Sometimes the *aparā* in this second half of the verse is taken only as a distinct mode of creation of the creator himself. Really it should mean something different from what the creator is able to create. It is not the creator of this material world that can be the creator of Śākuntalā's beauty. It is the same idea that we find in

the sixth canto of the Raghuvamśa, which must be a very late work of Kālidāsa.\*

तस्मिन् विधानातिशये विधातुः  
कन्यामये नेत्रशतैकलक्ष्ये ।

The passage does not refer to any creation of the creator which excels his other creations. The passage means something which excels the creations of the creator. It is only in the imagination of a poet that the beauty of Śakuntalā and of Indumatī could be created. There is nothing corresponding to it in the actual world and it far excels the most beautiful object in the world. The difference between the ideal beauty created by the poet and the best beauty in the creator's creations is not one of degree. It is an absolute difference.

The same idea that in poetry there is no such thing called a subject fit for poetry, is brought out in the passage in the Śākuntala:

यद्यत्साधु न चित्रे स्यात् क्रियते तत्तदन्यथा ।  
तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ॥ VI, 14.

Even bad things can be made beautiful in a picture. Yet even in such a picture Śakuntalā's beauty is not fully brought out. It is only somewhat brought out.

According to Kālidāsa it is this ideal beauty which really adorns the world and which brings ideal joy to man. It is only a poet's words that can express the ideal beauty and it is not what can be found in any object in this world. About the words of a poet he says:

प्रभामहत्या शिखयेव दीप-  
स्त्रिमार्गयेव त्रिदिवस्य मार्गः ।  
संस्कारवत्येव गिरा मनीषी  
तथा स पृतश्च विभूषितश्च ॥ Kum. I. 28.

\*My own view is that Kālidāsa first wrote the first one or two cantos of the Raghuvamśa; then he expanded the idea contained in the first verse of the Raghuvamśa in the first eight cantos of the Kumārasambhava and then took up the later cantos of the Raghuvamśa. He finished the Raghuvamśa in eight cantos. He did not finish the Kumārasambhava; he left it at the end of the eighth canto.

Here he makes it quite clear that it is not the words of any poet that purifies and gives joy. The expression *samskāravatyā* is very significant. It is true that what is expressed in this verse is that the beautiful composition of a poem adorns and purifies a poet himself. But the other points raised make his idea quite clear. A well burning flame is a decoration to the lamp itself and purifies also the lamp. But its ultimate purpose is the joy of the world. Similarly the Gaṅgā in heaven primarily adorns and purifies the heavenly region. But ultimately, the joy is for the virtuous people who later go to heaven. Similarly poetry primarily adorns and purifies the poet; but ultimately it is the world that is purified and that is delighted by the poetry of a great poet.

From these references to beauty, we can understand that Kālidāsa had a high opinion of the position and function of a poet. At first he considered a poet as an equal of the creator. Later he recognised his position as far higher than that of the creator himself. He specifically speaks only of the beauty of form; but it can be found that he was also thinking of poetic beauty when he described the beauty of human form, *lāvanya*. So when Anandavardhana compares beauty in poetry to *lāvanya*, it is quite plain that he had the works of Kālidāsa in his mind and that he derived his inspiration in developing his own doctrine of *Dhvani*, not merely from Vālmiki, which fact he clearly says in his work, but also from Kālidāsa, which fact he simply hints in his work.

I want to make one point quite clear and that is that when I spoke of two poets and one writer on Alamkāra, namely, Vālmiki and Kālidāsa and Anandavardhana it was farthest from my mind to indicate that a notion of beauty is a speciality with these three writers. They are the most prominent in a certain field. There are others who were worshippers of beauty in the field of poetry; all the writers on Alamkāra also were trying to understand beauty and to help others to enjoy it. I have said that there are two main schools in the field of Sanskrit Literary criticism. Daṇḍin, Bhāmaha, Vāmana and others who tried to analyse the literary form and literary content of poetical works represent one of these two schools. They represent what may be styled the classical school, the school of formulating definite rules for aesthetics and trying to judge individual works from those standards. Anandavardhana represents the other school of formulating definite rules for aesthetics and trying to judge individual works from those standards. Anandavardhana represents the other school. I may not be far



wrong when I style him the romantic critic, who tries to judge beauty from poetry itself without applying external standards. Then there are innumerable poets also, with many works to their credit. In spite of the differences in procedure in regard to literary judgment, the result is the same; all recognise the same genius as the best in literature. Thus the difference in school has not any practical value in literary criticism. The final position is the same. Though Kālidāsa and Vālmīki stand out prominent, all the other poets are also attempting to record their impression of the beautiful. And this devotion to worship at the altar of beauty is not confined to the poets. Poetry is only one phase of the Hindu genius and in all the other phases also, we find the same religion, the expression of the Hindu genius namely worship of beauty. Poetry is only one expression of this genius.

It is very difficult to specify what is meant by the genius of a nation. Especially is this the case when we have to consider the genius of a nation having such a variety of aspects and having such a long period of history, and distributed over such a vast territory. The Hellenes were confined to a small area; they were ethnically more uniform and homogeneous; the period of Greek greatness covers only a very few centuries, say four or five. Yet it has not been possible for scholars to say definitely what Greek genius really means. Take the British genius. Here also there is an ethnic homogeneity; the country is comparatively compact; the time to be taken into account is not very vast, say only five centuries. Still, can we quite definitely say what the genius of the British is? So, when we speak of the Hindu genius we are talking of a very indefinite term, more indefinite than the term poetry. There is no particular trait that is common to all the people who lived in this vast country for a period running to many milleniums.

Still, just as we were able to say what we mean by poetry, it is not impossible to say what the Hindu genius is. When I speak of Hindu genius, I do not mean a religion. I mean only a nation, the Indian nation. In judging what the genius of a nation is, we are not concerned with the life of each and every individual. Past history is past history; we do not know everything of the past; when we look at this immense past, is there anything which persists when many things are changing? Is there anything which strikes us more prominently than others? If we can say what it is that strikes us as prominent in what the Hindus have left behind, then we have said what the Hindu genius is. The prominence

also is relative and changes with the attitude of the person who looks. Max Muller, who is one of the earliest who tried in the modern times to present what impressed him as the most prominent feature in the Hindu civilization, has said that the Hindus are a nation of philosophers. To many people India impresses as the land of the religions, the birth-place of Hinduism, Jainism and Buddhism, the land that gave shelter to the Jews and to the Parsees when they were persecuted, the land that welcomed the Christians and the Muslims. They say that religion is the genius of the Hindus. The western nations were attracted to the country not by its philosophy nor by its religion but by its wealth. India was trading with the western countries ever since there was civilization in India; India was the centre of ancient world. Indians migrated to other countries to trade and to conquer and if Indian civilization also migrated along with it, it was only as an accident; it is not the fruit of any design. Mathematics, astronomy, medicine, tales and fables and all other sides of India's intellectual contribution to the world found their way to the western world because there was trade between India and the west. If Chinese pilgrims came to India in search of religious wisdom, there was the trade that gave them the necessary guidance in their travels. Can we not say that trade and conquest were also aspects of Indian genius as prominent as religion and philosophy?

There is no conflict between religion and philosophy. But there is a real antithesis between religion and philosophy on one side and trade and conquest on the other side. But we find both the sides equally prominent in the heritage of India. Then how are we to judge India's genius? It is this very antithesis that has given me the right clue to say what the Hindu genius is. If I say that a sense of harmony is the genius of the Hindus, then this antithesis vanishes. What is conspicuous in the Hindu genius is the ability to harmonise what are usually kept as distinct factors which cannot be reconciled. There is usually held to be a conflict between the interests of the other world after death and demands of man in this life, between art and morality, between reason and religion and between various other pairs. But in the Hindu genius all these factors are brought together into a very harmonious unit. And it is this harmony that we call beauty. Beauty is nothing but harmony.

The earliest phase of Hindu civilization is recorded to us in the Vedic literature. The Vedic literature is supposed to be the begin-

ning of a civilization. But the fact is that the Vedic civilization is the last phase of a great civilization, which has a long history behind it, rather should have had a long history behind it. When we look at the Vedic literature, what is it that strikes us as the uppermost feature? Nature worship, which is regarded to be one of the earliest phases of human civilization, is supposed to be very prominent there. Macdonell says that fear of gods is a very conspicuous thing in the Vedas, much more conspicuous than the love and devotion to the gods. The gods according to him are more strong than benevolent.

But when we take the Vedic literature into consideration, we must trace it from later times backwards to see what could have been the traditional attitude of the Hindus to the Vedas. There are certain theories about the Vedas, which have been very much discussed in the later philosophical literature. One of them is that the Vedas are eternal; another is that the Vedas are not the compositions of man; still another is that they are of supreme authority. It is usually held that at a later time when Buddhism began to impair the authority of the Brahmins, the Brahmins began to clothe their traditional lore with a sort of special sanctity and called it *apauruṣeya*, not of human origin. They contend that in the Veda itself there is no evidence of the Vedas not being of human origin and the doctrine must be of later origin, started by a set of self-seeking people in a condition of despondency. It is none of my business to controvert any such theory, since such theories are below such honour of being seriously considered. But I have to explain what I think of the original position of this doctrine of the *apauruṣeyatva* of the Vedas. When a man has an idea and if he finds the proper language to express that idea, that statement is a *pauruṣeya* one. That person alone is responsible for the statement. But when a person in his poetic vision sees something as clothed in a language form and if he expresses that idea in those very words, then that statement really transcends the person's intellect. The person is only a medium. He is not the author. As a matter of fact every poet is only a medium for the art. It is only a poet that can vision a poetic thing and express poetry. Thus from the point of view of true aesthetic doctrine, the poet is not the author; what a poet says transcends him and his limitations. Thus there must have been a tradition of the Vedic texts being real poetry, transcending the limitations of the intellect of the authors. There must have been a tradition of a distinction drawn between the poetry of those Rishis and the normal statements of the same Rishis,

if any such statements had been preserved to us. There is no reason to believe that in the Vedic times themselves there was no notion of art as a transcendental thing. Poetry is what the author knew in his poetic vision and the texts of the Vedas must have been handed down as poetry of a superior order. It is true that at a later time, there was an attempt at establishing the Vedas as of non-human origin from a purely intellectual point of view, when the idea of the Vedic texts being art had ceased to influence the Hindus. As a matter of fact, at this later time, no one who dealt with the Vedic literature as the authority on Dharma or on Truth, worried about that portion of the Veda which can be called real art; I mean the Samhitas of the Rigveda and of the Atharvaveda. They dealt with only the Yajurveda texts, the Brāhmaṇas and some catch phrases in the Upanishads. What came down as real art, as real poetry transcending the limitations of the poets' intellect ceased to be of much interest, and came in into the controversy only in so far as the entire literature inherited from that age had to be taken as a single unit. Thus what mattered in the controversy was only the *Vidhis* and *Niṣedhas*. The remaining portion of the Vedic texts came under the divisions of *Mantra*, *Nāmadheya* and *Arthavāda*, which had an authority only as being related to the *Vidhis* and the *Niṣedhas*. Thus the original idea of the super-human origin of the Vedas was lost sight of in this controversy. The fundamental basis itself was changed. From poetry of a high order, the texts became statements about liturgy and metaphysics.

If we accept that the *apauruṣeyatva* of the Vedas was originally only an aesthetic doctrine, which later became a liturgical or metaphysical theory, then the other points about the Vedas also become very easy of solution. The words of the Vedas cannot be changed; the order of the words in Vedas cannot be changed; the pronunciation and the accent of the Vedas cannot be changed. I tried to show that in poetry, what matters is not merely the ideas. If we just remember the imagery after reading the poem, then that does not constitute poetry. Any pleasure deriving from remembering the bare imagery is not the enjoyment of poetry. The words, their length, the metre, the sounds, and all such details have a great value in poetry, and are as important as the imagery. Thus all the theories which the Mīmāṃsakas held in regard to the eternal nature of the Vedas and all the necessarily accompanying theories, must at one time have been aesthetic theories, which later were converted into liturgical and metaphysical theories.

There cannot be the least doubt about the fact that in the Vedic times themselves, the Vedic poetry must have been held as poetry of a very high order. The poets themselves speak about their art. They knew about the symmetry and the artistic finish of their compositions. They regarded their compositions as works of art and not as of any religious importance unless we say that to them art was itself the religion. As a matter of fact this must have been the case. In the Vedas, we find that there was no religion other than the worship of art, the worship of beauty.

They sang of the beauties of the world, the beauty of the home, the beauty of human relations as father and son, as brother and brother and as brother and sister, as husband and wife, as lovers, as patrons and followers and in various other ways. They sang of the beauty of Nature. In every aspect of nature, whether it is the shining dawn, or of the starry nights, or of the lustrous rising sun, the bright sun at noon, the sublime sun-set, the thunder and the rain and the gale in the monsoon; they sang of the beneficent powers behind every aspect of nature, which bless humanity and make man's life happy in this world, and which guide him in an equally happy life after death; they sang of the higher regions that lie beyond the eye of man, beyond the intellect of man; they sang of truths which only the few gifted poets can vision, for the enlightenment of the less gifted.

The Rigvedic poets saw their own likeness everywhere where the ordinary man sees only dead nature. They lived a beautiful life in this world; they were living in environments of ideal beauty. Homes, dress, ornaments, food, vehicles, entertainments, sports and games, through all these, the beauty of life in the period was manifested. They loved the beauty of human form and they enjoyed keeping this beauty in beautiful surroundings by wearing costly and beautiful robes and shining ornaments. Silks, gold and gems were used in plenty.

They sang of the gods also as living under the same condition of ideal beauty. They too had forms like the forms of man, beautiful, and attractive. The gods too enjoyed everything which man loved to enjoy; food, clothes, ornaments, weapons, vehicles, sports and games, music and dancing and other entertainments. If we read the Rigvedic poetry, what strikes us as the most prominent feature is their love of beauty. The gods are pre-eminently handsome. Even the most ferocious gods are also described as handsome. I do not know if there is a single Rigvedic god who is not

in one place or other spoken of as handsome, worthy to be seen. Very few of the gods are ferocious. They are strong and powerful, and they are terrible to the enemy. But every god is lovable to the worshipper. Thus the beauty of the gods and the beauty of man's life in this world through the grace of such beautiful gods, form the real theme of the entire Rigveda.

But in this life of beauty we see nothing of epicureanism or of Bohemianism as a stain. It is not irresponsible life of revels with no thought of the needs of morality. The Greeks had a sense of beauty and they even worshipped beauty as their religion. But the Greeks had little care for morality. They were two rational. They had little of the emotional side in their life. But in the Vedas we find a perfect balance between the idea of beauty and the idea of morality. It is not necessary for me to dilate on the point of the high standard of morality that is reflected in the Vedic literature. That point has been amply and very ably dealt with by others. But the idea of beauty has not received the same attention.

It is wrong to couple the Rigveda and the Atharvaveda along with the Yajurveda and the Brāhmaṇas into a single category of literature. We can as well couple the poems of Kālidāsa and the Śrautasūtras into a single category of literature. What the later Mīmāṃsakas have done is to couple the whole Vedic literature together into a single category and then to take only what they wanted and to neglect the others as subsidiary to the few statements of a liturgical nature. In the same way the Vedantins also have taken only a few expressions from the rich Upanishadic literature and the real portion of the Upanishadic literature as literature has been absolutely neglected.

When I think of the Upanishads what strikes me as the most prominent feature is the term *Ānanda*. Perhaps if we look at the complete index of the words used in the Upanishads, it may be that the word *Ānanda* is not so very prominent as some other words. But we must recognise that this is the word that has struck all the inquirers of the Upanishads, the first teachers of the Vedānta. One can very easily understand how the two other important elements in the Vedic conception of Truth, namely reality and knowledge, had become so very important in the system. Reality is the goal and knowledge is the means to reach the goal. In the Vedānta, the difference between the journey and the destination is eliminated and we have a combination of Sat and Chit. But what is the claim of *Ānanda* in this? *Ānanda* is the fruit of art. Unless we recognise

the great part which art played in the life of the Vedic Hindus, we cannot understand how this *Ananda* also secured such a very prominent place in the notion of the Highest Reality. What art procures for man must have been considered the ideal of man, namely *Ananda*. That was the goal of man's life and this goal had such a hold on the thought of the time, that in the inunciation of the final goal, *Ananda* had been assigned a position along with Existence and knowledge. There are many other ideas which could have come along with this postulation of the final goal, ideas like *kaivalya*, *nirvṛti*, *Sānti*. But the idea that the world is a place of misery, that life itself is a series of sins and the ideal is to get release from this place of sins is a later idea in Hinduism; it has not a place in real Hinduism. According to Hinduism, the world is beauty and so the fruit of this beauty, namely, *Ananda*, is the real goal. The Upanishadic philosophy is supposed to be pessimistic. But the presence of this one idea in the inunciation of man's goal is enough to disprove the contention. *Ananda* cannot be dissociated from art and the presence of this word in the upanishadic ideal is enough to establish the position which art occupied in the life of the Upanishadic Hindus. Thus I have tried to indicate, though I may not have been able to prove, that both in the Vedas and in the Upanishads, the prominent idea is that of the beauty of life and the value of art in life.

We cannot say that in Buddhism, the prevailing idea is one of the love of beauty. The world is condemned as a place of misery. Life is taken as a series of sins. The ideal of man is to escape from this sin. The world and all that it implies must be kept away from man's life. Ideas like *nirvṛti*, *kaivalya*, *Sānti* began to creep into doctorines of the Hindus. Life as a positive factor began to repel the thinkers. Buddha's life is the ideal.

But the influence of the Vedic tradition was very strong and the national genius could not be destroyed by such a temporary set-back. There was a national revival. And the revival of the Vedic culture was the main factor in this national revival. "Back to the Vedas" was the cry. We find a regeneration of the artistic ideal in life being preached by all the thinkers. The Vedic civilization became the ideal for this revival movement. We can scrutinise any corner of this revival movement. We will find the ideal of the beauty of life as the most prominent part. Buddha, born a prince and heir to the throne, married and father of a son, left off his home, discarded his family, abandoned his claim to the throne and wandered in the free world. Such a Buddha was

raised to the level of a god in the interim Hindu religion. In the revived religion, Brahma, Vishnu and Maheswara reappeared. Brahma had his consort, Saraswati, the goddess of learning and of art. Vishnu had his two consorts, the world (Bhūmi) and the wealth of the world (Sri). Siva is the one god of the Hindu Trinity who may be taken as being too anti-worldly, as being an approximation to the Buddhistic ideal of renunciation and *Tapas*, and Siva has Pārvatī as his consort. The conquest of Māra in the Buddhistic tradition was given a new meaning, as is found in the Kumārasambhava. It is only a prelude to the final union of the God and His consort. Sree Rama, an incarnation of Vishnu, fought for his consort who was stolen; he chased the culprit and killed him; he recovered his consort and came back to the country to sit on the throne. Sree Krishna, another incarnation of Vishnu, had also two consorts, Rukmīṇī and Bhāmā, besides many thousands and he was the helper of the Pāṇḍavas who fought for their rights in the country. Thus the Buddhistic ideal of the divorce between God and the world was repudiated and the unity of the Universe as consisting of the Divine and the worldly, and the harmony between the two was re-asserted. Thus the world as art became the religion of this Hindu revival.

The image of Buddha may be contrasted with the image of the Hindu gods. The half-nude body of Buddha, with his shaven head, divested of all ornaments, showing the anti-worldly nature of the religion symbolised by him, may be contrasted with the images of Vishnu and Sree Krishna. The profusion of ornaments, the silk robes, the consorts, the weapons, all are characteristic of the Hindu philosophy.

The Mahābhārata began to narrate the tales of ancient Vedic kings, who lived a full life in this world, discharging their duties as kings by protecting the subjects, defeating their foes, securing plenty for the country, and who in the end, as a result of their virtuous life on earth, went to the same heaven to which penance and renunciation are supposed to lead men. Descriptions of big palaces and mansions, rich cities, luxury in the life of the people, profusion of gold and gems and silks and other articles of luxury loomed large in this narration. The Mahābhārata and the Rāmāyaṇa set the standard and the other Purāṇas followed their lead. The poets began to vie with each other in their ability to describe the beauty of the world and the life in it. If we read all the Purāṇas and all the *Kāvya*s including the dramas, we again find the



same doctrine of the world being art which we found in the Vedas again revived.

If the Upanishads explain the philosophy of the Vedas, then that philosophy is one of the worship of beauty and *Ānanda* is the essence of that philosophy. If one is asked to explain in one word what the Upanishadic philosophy of the Vedas is, there is no doubt about it that the word that will satisfy the context is *Ānanda*. Similarly, in the *Kāvya*s, including the dramas, we see the philosophy of art in the doctrine of *Rasas*. Among the *rasas*, the chief position is given to *Śṛṅgāra*. If Buddhism had been able to establish itself in India, and if a literature arose in the country representing the Buddhistic ideals of life, it is impossible that *Śṛṅgāra* would have found a place in the literary criticism of the country, to say nothing of its being given the first place among the *Rasas*. *Śṛṅgāra* is essentially connected with beauty. There is no literature in the world, ancient or modern, which gives the same place in the literature to *Śṛṅgāra* which the classical Sanskrit assigns. As a matter of fact there is no word in any language which has the same significance as *Śṛṅgāra*. Bhoja goes to the extent of saying that *Śṛṅgāra* is the only *Rasa*. This doctrine of *Śṛṅgāra* has been raised to the level of a high philosophy. This philosophy of *Śṛṅgāra* corresponds in the general classical Sanskrit period culture to what the Upanishadic philosophy of *Ānanda* is in the Vedic culture. I think that *Śṛṅgāra* is the one word which will represent the whole philosophy of the Classical Sanskrit period. From the earliest times onward, although other *rasas* have been recognised, yet the details are developed and explained in reference to the *Śṛṅgāra rasa*. Take the *Nāṭya Śāstra* of Bharata, which is supposed to be the earliest text on the subject; there also the *vibhāvas*, *anubhāvas* and other factors have primary reference to *Śṛṅgāra*.

According to the philosophy of *Śṛṅgāra*, this *rasa* is taken to represent the relation of god to man, of the Lord to the devotees, of the supreme self to the individual selves, of god to the world. In Sree Krishna, the incarnation of Vishnu, we see the ideal *Śṛṅgāra rasa*. The relation of the Gopis to the Lord is one coming under the *Śṛṅgāra rasa*. Thus *Śṛṅgāra* is lifted far above the level of the ordinary worldly experiences. It is raised to the realm of the divine and is supposed to govern all the laws of nature. The Greeks are supposed to have been worshippers of beauty. But their literature does not develop this aspect of aesthetic experience. Take the plays of the great Greek dramatists; there is no *Śṛṅgāra* there. There may be beauty in their temples, in their statues, in

their homes, in their physical formation developed as a studied art, in their dress and in all such things and yet their life is not one of art; there is no exhibition of the essence of art, namely this human relation governed by beauty, the *Śṛṅgāra Rāsa*. There may have been beauty in Greek life, but Hindu life was beauty itself.

Take the various cults that have been developed in the land as a result of this revival of vedic civilization from the Buddhistic field. There is the Lalita worship. Take the *Lalitāsahasranāma*. There, it is beauty that occupies the most conspicuous position. *Pārvatī*, whose aspects the other goddesses are, is herself the ideal beauty. She is the goddess of *Maṅgala*. She is half the God, God being only another half. The *Ardhanārīśvara* represents the ideal of art, and I tried to indicate in a previous section how *Kālidāsa* understood *ardhanārīśvara* as only art, and how the whole world is art. Dance and music form the essence of the Krishna worship. Krishna's flute and Krishna's *Rāsa* dance form the whole theme of Krishna worship. Apart from these two important incidents in the life of Sree Krishna, there is the killing of *Kāliya*. Here also it is as dance that it is described. Thus it is shown that it is dance that destroys the evils of the world. The blessing to the world represented by the flute and the *Rāsa* dance and the destruction of evil represented by the killing of *Kāliya*, all of them take the form of art. Thus the life of Sree Krishna too is a presentation of art, is a form of the worship of beauty.

I have already said that Brahma is wedded to art, in so far as Saraswati is the goddess of art. In Siva also, the dance and the rhythm are the chief factors in his manifestation. If he is the destroyer of *Kāma*, he is *ardhanārīśvara*. Both the *ardhanārīśvara* and the *Natarāja* aspects, the two most important aspects of Siva, are aspects of art, of dance, rhythm and harmony.

Then when we come to philosophy, we find the same love of art quite manifest there also. We must differentiate the six systems and the sectarian systems. Of the sectarian systems, I have already said something. In the sectarian systems, god is conceived of as united to the goddess who is the embodiment of beauty and the relation of the god to the goddess is one of harmony, which is the essence of art. Dance and music play a very important part in all such systems. In the so called purely rational systems also, we find the play of art. Buddhism started on a purely intellectual analysis of the position in this world and arrived at the conclusion that the world must be a misery, or that the world

is not a reality, the unreality being explained in various ways and postulated as of different degrees. The antithesis between the spirit and the matter is a cardinal factor in Buddhism. In all the six systems, the cardinal principle is the reality of the world and the harmony between spirit and matter.

Take for example the Samkhya system. According to this system, the whole world is like a stage. The Prakriti is the dancer and the Purusha is the spectator. The purpose of the Prakriti is to lead the Purusha to the ideal condition, thereby indicating that in art also the goal is just what religion and philosophy postulate as their goals, namely, ideal happiness to the self. The whole importance of the Samkhya philosophy, in literary criticism, or rather in aesthetic criticism, is this simile of dancer brought in to represent Prakriti. Unless the whole nation had been living in an atmosphere of art, it is inconceivable that in a system of philosophy, such a simile should have found this prominent place. There is no touch of pessimism in the Samkhya philosophy. The world is not an evil. The purpose of life in the world is to attain the ideal happiness and the world is the best means for that goal. Life is one of beauty like dance on the stage. Life is art itself. I need not specially comment on the aesthetic aspect of the Yoga system. The whole philosophy is one of harmony in experience. This has been adequately dealt with and the element of harmony in the Yoga system has been well recognised. In the Nyāya-Vaiśeṣika and in the Pūrva Mīmāṃsā, one may not find much of aesthetic elements, as in the case of the Samkhya and the Yoga systems. But the reality of the universe, consisting of both spirit and matter and the spirit being an integral part of the universe along with matter, brings in an element of harmony into the systems. In the Vedānta, the presence of the element of *Ānanda* in the conception of Brahman is enough to give it an art touch, and this point has been developed in connection with the philosophy of the Upanishads. The reality of the world is a cardinal aspect of all the branches of the Vedānta. In the Advaita, matter and spirit have the same reality. If matter is only *vyāvahārika sattā*, spirit as a counter-part of matter in the universe is no better. If Brahman is real, matter, as much as spirit, is a modification thereof. The reality of the world in the other schools of the Vedānta is well known. The element of personal beauty in the conception of God in the other schools is also well recognised. What I wanted to emphasise is that in India the element of art is so very prominent in the national life that there is no aspect of thought in which this

art is not reflected. I made only a casual and general survey of the various aspects of the national life and the thoughts of the nation, and I have shown that everywhere there is the touch of art as a very prominent factor. I have not made a complete survey of the entire field of Indian thought. I have made only a selection, taking certain representative specimens, like religion and philosophy, besides literature and literary criticism. There are various fields, less prominent than these where too we find the same reflection of the all encompassing art in the life of the nation. I shall give certain examples.

Take the Indian names for example. Can we find a better example of a sense of beauty. Perhaps the Greeks had the same sense, though not to the same extent. The Greeks had beautiful names. Take for example Aristocrates (noble power), Cleomenes (famous might), Aristonoe (noble mind) and so on. I think that we get similar names in Indian literature also. But take the Roman names. Fabius means a beanman; Cicero means a peaman. I am not going to give the names of Rishis or Kings found in the Vedas and the Puranas. I want to draw your special attention to the fictitious names introduced by poets in their compositions, which reveal more clearly the general level of artistic sense in the nation. Take Anasūyā and Priyamvadā or Parabhṛtikā and Madhukarikā in the Śākuntalā. Take Kaumudikā, Bakulāvalikā, Irāvati and Nipunikā in the Mālavikāgnimitra. Take Madayantikā and Lavan-gikā in the Mālatīmādhava. Take Kāncanamālā, Susaṅgatā, Cūtalatikā, Madanikā and Nipunikā of Ratnāvalī and Caturikā and Mohanikā of Nāgānanda. Take the names of Heroines like Vasantasenā, Ratnāvalī etc. Is there no art in such selections? Compare these names with any names in any language of the world. I think I can risk a statement that in the whole world, India provides the best specimens of beautiful names for men and women. And there must be some sense of art behind such a selection. Compare such names with Wood and Smith and Jack. Even in such a thing which is likely to be considered a very insignificant affair, there is the full revelation of an artistic sense in the nation.

Then we pass on to the names given to books in India. We do not find such prosaic names of books like "An Introduction to" or "A Hand-Book of," or "A Manual of" and "A Primer of" in Sanskrit. The commentary on Pāṇini is called Kāśikā and its commentary is Padamañjarī and the commentary thereof by Raṅga-nātha is Padamañjarīmakaranda. The commentary of the Mahā-

bhāṣya is Pradīpa and its commentary is Udyota. There is the Prakriyākaumudī and its Prasāda. There is also the Siddhānta-kaumudī and its commentary Praudhamanoramā. There is Śabdaratna on it. In the Mīmāṃsā there is the Śāstra Dipikā, The Nyāyaratnākara, Nyāyaratnamālā, Rjuvimalā, Vārtikābharāṇa, Nyāyasudhā, Tantraśikhāmaṇi, Bhāttacandrikā, and many others. In all the other systems of philosophy and in all the Śāstras we find the same love of the beautiful. Even when a book is given a name the Indians are influenced by their love of beauty. The Aṣṭāṅga-hṛdaya has the Sarvāṅgasundarī as the commentary. Which other nation has this great love of beauty in all phases of their life? If I take a poet and his work, I have a reason to expect the love of beauty in it. But who will expect this same love of beauty in grammar, in Mīmāṃsā and in the sciences like medicine? In Śākuntala, a line like

रम्यास्तपोवनानामपगतविघ्नाः क्रियाः समवलोक्य । I, 12.

is something that we expect. But who expects such statements like

केशान् काशप्रकाशान् प्रचलदलनिभांस्तत्क्षणादेव कुर्यात् ।

in a scientific treatise in any other language? And yet we find that some of the scientific works in Sanskrit are far more poetical than some specimens that are recognised in poetry. Take the portion regarding the *Madātyayacikitsā* in the Aṣṭāṅga-hṛdaya. That is one of the best specimen of poetry we can get in the whole of Sanskrit. I must in this connection say that the Aṣṭāṅga-hṛdaya is one of the best poems in Sanskrit.

Thus when we find a poet like Kālidāsa singing of the beauty of human form, of the beauty of Nature, it is a manifestation of the national genius through a great poet. It is not an isolated feature. To Kālidāsa, beauty is everything. Beauty is an index of character. Take his lines;

अकारसदृशपद्मः । Raghu I, 15.

अनसूये को नु खल्वेष चतुरगम्भीराकृतिश्चतुरं  
प्रियमालपन् प्रभाववानिवलक्ष्यते । Śāk, I

or

न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । Śāk. IV.

In all these places we find that Kalidasa associates beauty with nobility and magnanimity of character. We see more or less the same idea in:

मा भूदाश्रमपीडेति परिमेयपुरस्सरौ ।  
अनुभावविशेषात्तु सेनापरिवृताविव ॥ Ragh. I.

and

स न्यस्तचिह्नमपि राजलक्ष्मीं  
तेजोविशेषानुमितां दधानः ।  
आसोदनाविष्कृतदानराजि-  
रन्तर्मदावस्थ इव द्विपेन्द्रः ॥ Ragh. II, 7.

Kalidāsa's genius to spot beauty where no one will be able to see it is found in the line:

रम्यास्तपोधनानामपगतविघ्ना क्रियाः समवलोक्य ॥ Śāk. I, 12.

Who but a genius like Kālidāsa could associate the rituals in the hermitages of the sages with what is *ramya*. I know that this usage of Kalidasa has been a sort of shock to some and there is an attempt at emending the text to *dharmyāḥ* instead of *ramyāḥ*. And we must also recognise that Kālidāsa was addressing a critical audience in his drama and unless there was that artistic background in the form of a national worship of beauty, such a usage would have been a matter for ridicule, just as such a usage has disturbed some commentators of a later day when the artistic sense of the nation had practically died out. Thus it is from such small bits that we learn a lot about the real outlook of the nation in matters of art, and such a small line speaks far more than a whole volume on aesthetics.

I tried to make a short survey of the whole period of Indian History and the whole field of Sanskrit literature to show that love of beauty was one of the most prominent features in the Hindu genius. As I stated when I started this subject, I do not mean to say that every Indian of every period was an artist or a worshipper of beauty. I did not mean that all the people developed a fine well-proportioned body, wore beautiful dress, lived in well furnished and artistically arranged homes with beautiful gardens, that they went out through beautiful streets, enjoyed music and dance, composed poems or at least appreciated poetry, admired statues and paintings and spent their whole life in such a way. That is not what I meant. My whole thesis is that when we look at what has remained to us of the ancient civilization in India, the element of beauty and a sense of beauty are the most prominent features that remain as enduring factors in their culture. It is only when we understand this aspect of Indian culture, or rather it is only when we understand Indian culture in this aspect, that we can really appreciate an author like Kālidāsa.

UḌĀLI'S COMMENTARY ON THE RĀMĀYAṆA.  
THE DATE AND IDENTIFICATION OF THE AUTHOR AND  
THE DISCOVERY OF HIS COMMENTARY.

By

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*References in Govindarāja.*

In my paper on Uḍāri (li) 's commentary on the Rāmāyaṇa in the Gopalakrishnamacharya Book of commemoration, pp. 2·05-2·20, I drew attention to the two references to Uḍāri (li) in the commentary of Govindarāja, and published also a fragment of Uḍāli's commentary for Sundara, 1-9, as found in a portion of a Trivandrum University manuscript of the Kataka on the Rāmāyaṇa. The first of the two references in Govindarāja's commentary occurs at the end of Govindarāja's gloss on the Ādityahṛdayasarga<sup>1</sup> in the Yuddhakāṇḍa; Govindarāja says here that *this Ādityahṛdaya canto was not commented upon by Uḍāri (li)*. The second occasion for Govindarāja to refer to Uḍāri occurs in his comments on the canto<sup>2</sup> describing the return of Rāma from Laṅkā in the Puṣpaka, in connection with the well-known controversial line—

अत्र पूर्वं महादेवः प्रसादमकरोत्प्रभुः ।

(śloka 21).

which, it appears, Uḍāli read in another context and interpreted as referring to Rāma seeing his father by the grace of Mahādeva or Śiva. The implication of both the contexts shows that Uḍāli was a Vaiṣṇavite commentātor.

*Two more Glimpses.*

After reading my paper, Śrī S. Parthasarathi Ayyangar, Siromani, of Śrīraṅgam, who is compiling a concordance of the Vaiṣṇava Prabandha Literature, drew my attention to two citations

1. Yuddhakāṇḍa, Canto 107.

2. Yuddhakāṇḍa, Canto 126.



from Uḍāli's commentary on the Rāmāyaṇa in the commentaries on the Vaiṣṇava Prabandhas in Tamil. The first of these two references is valuable since it shows Uḍāli to be the earliest of our known commentators on the Rāmāyaṇa.

This occurs in the well-known commentary Īḍu which represents the exposition of Nampillai as recorded by one of his disciples, Vaḍakkuttiruvīthipillai. It occurs under VII. V. I in the gloss on the expression 'நற்பால் அயோத்தியில்'. The commentator says that the land of Ayodhyā was so blessed that anyone born there cannot but love the Lord, Śrī Rāma; but then, how is Mantharā's dislike of Rāma to be explained? Mantharā evidently was not born in Ayodhyā and the commentator supports his answer by quoting the words describing Mantharā in the Rāmāyaṇa and the meaning which Uḍāli gives to them in his commentary: Mantharā is described by Vālmiki as 'यतोजाता' which is explained by Uḍāli as 'यतः कुतश्जिता' 'born somewhere, in some unknown place'.

"[நற்பால் அயோத்தியில்] - நல்ல இடத்தை யுடைத்தான் திருவயோத்தியிலே. பால் - இடம். இத்தால் நிலமித்யே ராமபத்தியை விளக்குமென்கை. \* \* 'जातिदासी यतोजाता' (अयो. 7. 1.) என்கிறதிறே. இதுக்குக் கருத்தென்? என்னில், — இத்தேசத்திலே பிறந்தாளாகில் பெருமானுக்கு விரோதம் செய்யாளாகையாலே, எங்கேனும் ஓரிடத்தே பிறந்தாள், ஒரு விழுந்தான்கிடக்கை என்கிறது." 'यतः कुतश्जिता' என்று வியாக்யானம் பண்ணினான் உடாலி (उडालि).<sup>3</sup> இந் நிலத்தில் பிறவாமை இவளுக்குக் கொடுமை விளைந்ததென்றானிறே."

The second reference is not in the Īḍu itself but in its supergloss called Arumpadam or Jīyar Arumpadam, by Kuṇukkaram-bākkam Rāmānuja Jīyar. In the Īḍu on IX, V. 2, the author cites from the closing lines of the Bālakāṇḍa of the Rāmāyaṇa in which the great love and the perfect mutual understanding of the hearts of Rāma and Sītā are described, to explain the love and understanding of the bird-couple mentioned in the line—'நீரும் துஞ்சேவலும்'.

3. The alternative interpretation given here by Govindarāja in the words: 'यदा यतः कुतश्जिता, तादृशीनामयोप्यायां जननासंभवात्।' is based on Uḍāli; see below the passage from Uḍāli cited in full.

“[நீரும் தஞ்சேவலும்] -சேவலின் கருத்தறிந்து நடத்துகிற நீரும், உங்கள் கருத்தறிந்து பரிமாறுகிற உங்கள் சேவலும். ‘अन्तर्जातमभिः’ (बाल. 77. 31.) என்னுமாபோலே \* \* \*

Commenting on this in the Īḍu, the Arumpadavurai of Jīyar quotes the Rāmāyaṇa lines and Uḍāli's comments thereon.

“[अन्तर्जातम् इत्यादि]—

तस्याश्च रामो द्विगुणं हृदये परिवर्तते ।<sup>4</sup>

अन्तर्जातमभिव्यक्तमाख्याति हृदयं हृदा ॥

तस्य भूयो विशेषेण मैथिली जनकात्मजा । (बाल. 77. 31-32.)

इति बालकाण्डे चरमे (७७). अस्मार्थः—तस्याश्च हृदये रामः, द्विगुणं भृशं, परिवर्तते । तस्मात् स रामः अन्तर्जातमभिहृदयम् अभिप्रायम्, हृदा मनसा, व्यक्तमाख्याति जानाति । तस्य रामस्य हृदये, मैथिली, भूयो विशेषेण अतिशयेन परिवर्तते । तस्मात्तस्य रामस्य हृदये मैथिली भूयो विशेषेण अतिशयेन, परिवर्तते । तस्मात्तस्य रामस्य हृदयमभिप्रायं, मैथिली, मनसा, आख्याति जानाति । एतदुक्तं भवति—परस्परहृदयान्तर्वर्तनेन परस्परभावम् उभौ जानीत इत्यर्थ इति ”  
என்று உடாலி (உடாலி).

*Date of Uḍāli.*

Of the two references noted above, the first which is a citation in the Īḍu itself is of importance, as it gives us an idea of the date and antiquity of the Rāmāyaṇa-commentator, Uḍāli. Rāmanuja died in 1137 A.D. and was succeeded by Parāśara Bhaṭṭa; Bhaṭṭar, as the latter is referred to, had converted a Vedāntin named Mādhava who succeeded Bhaṭṭar; Nañjīyar, as the ex-Vedāntin Mādhava was known, was succeeded by Nambūr Varadarāja, referred to as Nampillai and Lokācārya; it is this Nampillai's exposition of the Tiruvāymoḷi that has been recorded as the Īḍu. The Īḍu can thus be assigned to c. 1250 A.D. The word Īḍu means 'Equal' and it is said that the commentary was so-called because it was considered 'equal' to the Śrībhāṣya-commentary Śrutaprakāśikā of Sudarśana; the Śrutaprakāśikākāra was very old when he entrusted his

4. The reading now current is अपि and not अभि.

5. The text now current reads तस्याश्च हृदये रामो द्विगुणम् ; the comments of Uḍāli also have this reading.

Śrutaprakāśikā to Vedānta Deśika (1269–1371 A.D.), and on this evidence also, we may assign the Īḍu to c. 1250 A.D. And Uḍāli whom Nampillai quotes cannot be brought down beyond 1250 A.D.

*Identification of Uḍāli.*

For several years now, whenever I thought of Uḍāli, I was also thinking of the manuscripts of a certain commentary on the Rāmāyaṇa, found in the Madras Government Oriental Mss. Library and elsewhere also. The author of this commentary calls himself Varadarāja, but describes himself as born of Uḍāli-kula; and whenever I saw the mss. of this Ātreya Varadarāja's commentary, in the Madras Government Oriental Library—

इति प्रथमात्रेयगोत्रिणा उटालि कुलसंभवेन वरदराजेन  
चोलपण्डित ब्रह्मराजापरनाम्ना विरचिते विवेकतिलकनाम्नि—  
रामायणव्याख्यानं बालकाण्डस्य प्रथमसर्गव्याख्यानम् ।

Trien. Cat. R. 3409.

—I was hoping to find in this, on examination, Uḍāli's own commentary or the commentary of one of his descendants; and even if it turned out to be only a commentary by a descendent of Uḍāli, I hoped, it might contain most probably citations of the views and interpretations of Uḍāli. Fortunately however, the two citations from Uḍāli himself which I got from the Vaiṣṇavīte literature in Tamil led me to an examination of this commentary,<sup>6</sup> and to the identification of Uḍāli cited by Govindarāja, and earlier by the author of the Īḍu, with the author of the Rāmāyaṇa-commentary Vivekatilaka, viz., Varadarāja of Ātreya-gotra, known also as Coḷapaṇḍita Brahmarāja, and one belonging to the Uṭālikula. The name Uḍāli which readers of Govindarāja have till now been feeling as somewhat strange, is thus not the proper name of the commentator, but his house or family name, and students of the Rāmāyaṇa and its commentaries, who have been thinking of Uḍāli's commentary as a lost work, will be glad to learn of its existing in many libraries.

6. I have to thank Dr. A. Sankaran, M.A., Ph.D., Curator, Madras Government Oriental Library now at Tirupati, for kindly supplying me some extracts from this commentary.

1. We saw first that according to Govindarāja, Uḍāli did not comment on the Ādityahr̥daya canto. The Vivekatilaka of Uḍāli Varadarāja does not have the Ādityahr̥daya canto.

2. The comparison of the citations in the Īdu and in the Jīyar Arumpadam with the comments in the respective contexts in the Vivekatilaka of Uḍāli Varadarāja bear out the identity of Uḍāli. The comments in the Vivekatilaka on the lines at the end of the Bālakāṇḍa, तस्याश्च हृदये etc., which the Arumpadam quotes, are as follows:

“तस्याश्चेत्यादि । तस्याश्च हृदये भर्ता द्विगुणं भृशं, परिवर्तते । तस्मात् स तस्या अन्तर्जातमपि हृदयम् अभिप्रायं हृदा मनसा, व्यक्तमाख्याति जानाति । इदमुत्तरश्लोकस्य च शेषः । तस्य हृदये मैथिली भूयो विशेषेण अतिशयेन, परिवर्तते । तस्मात्तस्य च हृदयं भावं, मैथिली मनसा जानाति । एतदुक्तं भवति—परस्पर-हृदयान्तर्वर्तनेन परस्परभावमुभौ जानीत इति ।”

3. On ‘ज्ञातिदासी यतोजाता’ describing Mantharā, the comments in the Vivekatilaka are the same as found in the Īdu:

“ज्ञातिदासीत्यादि—कैकेय्या ज्ञातीनां दासी ज्ञातिदासी । यतोजाता यतः कुतश्चिज्जाता, श्रीमत्यामयोध्यायां तादृश्यो न जायन्ते । .... ”

*Mss. of the Commentary.*

In the Madras Government Oriental Library, there are four mss. of this commentary, D. 16012, R. 1734, 3409 and 4091. D. 16012 contains the Aranya, Kiṣkindhā and Sundara Kāṇḍas completely and the Ayodhyā and Yuddhakāṇḍas incompletely. R. 1734 is complete, going up to the end of the Yuddhakāṇḍa, but the text in this ms. in Telugu script represents an abridged version of Uḍāli's commentary. R. 3409 contains completely the first five Kāṇḍas and a part of the sixth. R. 4091 has the Ayodhyā Kāṇḍa only.

In the Adyar Library, there is one ms. of Uḍāli Varadarāja's commentary, covering the Uttarakāṇḍa. The same ms. contains a commentary on the Ayodhyākāṇḍa also, with a few Sargas wanting in the beginning; this commentary, the ms. describes as Govindarāja's but a comparison of it with Govindarāja's shows that the commentary is not Govindarāja's, but is that of one whom Govindarāja used. Only after comparing it with Uḍāli's Ayodhyā-commentary from another known ms. can we say definitely that the Ayodhyā-portion in the Adyar ms., is also Uḍāli's.

In the Tanjore Library, there are three ms. of Uḍāli's commentary: No. 9386 (New Catalogue) takes us almost to the end of the Uttarakāṇḍa; no. 9387 goes up to the end of Sundara; and no. 9386, up to the end of the Kiṣkindhā.

In the Government Oriental Library, Mysore, (Catalogue I, 1924, p. 158), there are two Mss. of this commentary in Telugu script, the first of which is found to cover Kāṇḍas 1-6; the second is probably fuller, as it contains more leaves.

In a palm-leaf ms. of the Kataka commentary on the Rāmāyaṇa, Sundara and Yuddha, in the Śāntiniketan (No. 1456), which I have examined, the Kataka-commentary for the Yuddhakāṇḍa extends only up to a part of canto 15 at the beginning, the rest of the commentary on the Yuddhakāṇḍa being the Vivekatilaka.

#### *Uḍāli and Readings.*

From Govindarāja we know that Uḍāli does not count the Adityahrdaya-canto, and in canto 126 of the Yuddhakāṇḍa, he mentions that the verses in this canto are found in disorder in most mss. One of the features of Uḍāli's commentary is that in the course of his gloss, he points out the readings which are to be accepted according to him. At the beginning of his commentary, in one of his introductory verses, he expressly states that owing to insufficient knowledge of the Nāgarī and other scripts, mistakes had crept into mss. and that, after an examination of mss. gathered from several parts of the country, he shows in his commentary the correct readings, 'Samyakpāṭha'.

नागरादिषु वर्णेषु नात्यन्तनिपुणैर्नरैः ।

खण्डने स्खलितः पाठः पारंपर्येण लिख्यते ॥

अतोऽत्र सम्यक्पाठश्च तत्र तत्र प्रदर्श्यते ।

बहुदेशसमानीतबहुकोशपरीक्षणात् ॥

R. 3409. Madras Govt. Ori. Mss. Library.

A perusal of the Uttarakāṇḍa portion of the commentary in the Adyar Library shows that Uḍāli Varadarāja carries out this intention all through the work. We find him saying frequently 'इति पाठः'. On p. 827, we find 'केषुचित्कोशेषु एष श्लोको न दृश्यते।' (regarding a verse about Ahalyā in Uttara, 29). On p. 838, we find regarding a verse in canto 44 of Uttara 'न चास्मिन्निलादि श्लोकः

साङ्ख्यमिलादेः परतो द्रष्टव्यः। पूर्वत्र तु प्रमादात् कृतः।' On p. 838, he says with reference to a verse in canto 45 'पुराहमाश्रमे वासमित्याद्यर्थ (?) स्थानन्तरमनुरस्यामित्यादि। एतदन्यत्र प्रमादात् लिखितम्।' "

### *The Personality of the Commentator.*

The discovery of the identity of this commentator is of great interest to both students of literature and students of history. First of all, Uḍāli Varadarāja happens to be the earliest of the commentators of the Rāmāyaṇa whose works we now possess. Secondly, he probably, for the first time, gave expression to some of the peculiar Vaiṣṇavite interpretations, in a regular Sanskrit commentary on the Rāmāyaṇa, interpretations which we find incorporated in later Vaiṣṇava commentaries like the Govindarājīya.

Govindarāja gives his name as Uḍāri; in the colophons in the mss. we find the word as Uṭāli (R. 3409) Uḍāri (R. 1734) and Uḍhāli (Adyar Ms.). In the Iḍu and the Arumpadam, we find the name written in Tamil with a 'li' in the end and not 'ri', but whether the second letter is Tā or dā, we cannot decide. Now, this house or village name Uḍāli is found among a numerous class of Pudūr Drāviḍa Brāhmaṇas, living at present in Nellore District. Like our commentator Varadarāja, these Uḍālis of Pudūr are also of the Atreyagotra,<sup>7</sup> and they happen to have migrated to the Nellore region in the Coḷa times, as there is no village in the Nellore District of the name Uḍāli.<sup>8</sup>

That he was a renowned scholar of the times is known by two of his titles 'Coḷa Paṇḍita' and 'Vyākhyātṛ Cūḍāmaṇi' (Adyar and Tanjore Ms.).<sup>9</sup> The title 'Coḷa Paṇḍita' was perhaps a title conferred during the Coḷa times on distinguished scholars attached to the court. Besides being a scholar, Varadarāja our commentator belonged to the group of those Brahmins of the Coḷa times who distinguished themselves in the cause of the Coḷa Kings as their military generals, and were well-known by their title 'Brahma-mā-rāya', occurring in inscriptions. This is borne out by the epithet

7. They are, in common with other classes of the Pudūr Drāviḍas, of the Kaṇḍaramānikkam Bṛhaccarāṇa sect. I am indebted for this information to Dr. N. Venkataramanayya, who is a Pudūr Drāviḍa and has many Uḍāli kinsmen.

8. The Government List of villages of the Madras Presidency does not mention Uḍāli anywhere.

9. Tanjore Ms. 9386: व्याख्यातृपुंसमणिना। Adyar Ms. वाक्यार्थचूडामणिना।

found in the colophons to Uḍāli Varadarāja's commentary on the Rāmāyaṇa—

वरदराजेन चोलपण्डित-ब्रह्मराजापरनाम्ना—

Uḍāli Varadarāja was not the only Cola Brahmarāya to enrich the literary output of the Cola times. If Varadarāja expounded the Rāmāyaṇa in a Sanskrit commentary on it, the Iḍu says that there was a Karikāla Cola Brahmarāyan of Kal Brahmadēsam who wrote a commentary in Tamil on the Tamil hymns of the Ālvārs, in the midst of his public duties (Grāmakārya).<sup>10</sup> From the inscriptions, we know of another family of Cola Brahmarāyas, whose members distinguished themselves as much with the Śāstras as with the Śāstras. In SII, Vol. 6., Nos. 127 156 (same text) dated Saka 1073 and 1076 (A.D. 1151 and 1154), the reign of Rājārāja II, from Bāpatla, we find a 'Brahmakṣatra' family of the Mahā-Agrahāra called Śālibṛhadaṅkura (Perumpayir, modern Perumber near Madhurāntakam) in the Tuṇḍiramaṇḍala, comprising a Perumā Nambi a grammarian and a poet (सन्तीर्णशब्दार्णवः, सूक्तिमुक्तमणिश्रेणीवैद्युः, ब्रह्मक्षत्रकुलाधिपतिः, his son Sūrya, a medical man (वैद्यविद्याधरः) and Sūrya's four sons of whom the eldest Nāgādeva was a poet and the second Ananta wrote a commentary on the Nārāyaṇīya. (टीका येन पटीरब्रह्मयशसा नारायणीयोदधेः परालोकनसौरकसूरिजनतायात्रावहितं कृता ।)<sup>11</sup> The works of these Brahmin Cola generals add bright pages to the history of Literature under the Colas.<sup>12</sup>

10. By the courtesy of the Indian History Dept., University of Madras, I got this reference from the work (unpublished) of Sri S. Sundararajan, ex-Research Student in that Department. Iḍu III. 9-2; கல்பரம்ப தேசத்திலே கரிகால் சோழப் பரம்பராயன் 'திருவாய்மொழிக்கு வ்யாக்யானஞ்செய்தேன்' என்று சீயர்க்குக்காட்ட, அவன்பக்கல் உபஜீவனங்களை நினைத்து, பின்னையை 'சீர் இதைக்கேட்டு ஸம்பாவியும்' என்று அருளிச்செய்ய, அவரும் கேட்டு, 'ஆழ்வார் திருவுள்ளத்தை அடியொற்றி அவர் போனவழியே போம்படியே!' என்ன, 'ஆ, ஆ, பின்னா, ஆழ்வார்க்கும் எனக்கும் வாசி புத்தி பண்ணிற்றில்லையோ? கீராமகாரியத் செய்து இடையிலே இதுவுஞ் செய்ய வேண்டிற்றே எனக்கு' என்றான்.

According to this reference, this Brahmarāya showed his gloss to Nāṇḍiyar and Nampillai, and thus belonged to the first-half of the 13th cent; as the Brahmarāya is referred to as Karikālacola Brahmarāya, we may assign him to the reigns of Rājādhirāja II and Kulottunga III, A.D. 1163-1216, both of whom were known as Karikālacolas (See Prof. K. A. Nilakantha Sastri, The Colas, Vol. II.)

11. Sri M. Venkataramayya drew my attention to these two inscriptions.

12. Arrangements are being made for publishing the commentary of Uḍāli Varadarāja.

## SOME TENETS OF ISLAM

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### PREFACE.

The chief object of the following pages is to present to the reader some tenets of Islam. The writer set before himself certain topics and tried to find out what Islam has to say on these; namely: Islam—its significance, idea of religion, idea of brotherhood, exhortation to unity, sectarianism, creed and code of Islam, duty of man, toleration, etc. He has attempted to find out an answer to these topics from the teachings of the Quran, and the Traditions of the Prophet.

No better expression can be given to these ideas than the original language in which they are expressed, but as the object is to approach all those who are not acquainted with Arabic, they are conveyed in English without further attempting to paraphrase them.



## SOME TENETS OF ISLAM

### *Islam.*

Amr ibn Abasa once asked the Prophet, "What is Islam?" The Prophet replied "Purity of speech and hospitality". Then he asked, 'What is Faith?' He said, "Patience and beneficence".

Abu Umama relates: A man said, "O Prophet of Allah! What is the mark of Faith?" The Prophet said, "When thy good work gives thee pleasure and thy evil work grieves thee, thou art a man of faith." The man asked, "What is sin". The Prophet said, "When anything smites thee within thyself, forsake it".

It is clear from the above description that the faith of Islam is not a question of words; it is deeds which decide.

### *Islam: its significance*

Islam is a word which is formed from the root *salama*. It means: *to be tranquil, to be at rest, to have done one's duty, to have paid up, to be at perfect peace, and finally to surrender oneself to Him with Whom peace is made.* The noun derived from it means: *peace, greeting, safety, salvation.* The word thus implies absolute submission to God's will, striving after righteousness with one's own strength. But it does not mean *fatalism* as it is wrongly understood by some. It is not that absolute and blind submission which it came to mean at later times, but rather being at peace, and living in accordance with God's words and commands by leading the life of a righteous man.

The Prophet of Islam regarded religion as a straight natural law for men to follow, wherein was no perplexity or ambiguity. He even taught that all children of men would follow the same straight path were it not for the corrupting influences of their guardians, who consciously or unconsciously set a wrong example for their little folks to follow. According to him the religion was the natural bent of a free, unbiased mind. Man is the vicegerent of God on earth in a real sense, for says Allah: "Behold, thy Lord said to the angels! 'I will create a vicegerent on earth'".<sup>1</sup>

Man is inspired to know the good and refuse the evil. This is his true nature. But as he is caught in the cob-web of customs, superstitions, selfish desires and false teaching he chooses deliberately the lower and the wrong road and approximates himself to the lowest brute. The Quran enjoins on men not to deflect from the right path in the following verse.

"So set thou thy face steadily and truly to the Faith. Establish God's handiwork according to the pattern on which He has made mankind. Let there be no change in the work wrought by God. That is the standard religion. But most among mankind do not understand".<sup>2</sup>

Early in Islam, the Prophet did away with the baptismal and all other ceremonies in the hands of a designing priesthood. Quran says:

"The Baptism of God: And who can baptize better than God? And it is He whom we worship".<sup>3</sup>

That the religion of Islam stands for freedom from all mysteries and faith on dubious subjects is learnt from the following verse:

"Wert thou to follow the common run of those on earth, they will lead thee away from the way of God. They follow nothing but conjecture; they do nothing but lie".<sup>4</sup>

That the religion of the former prophets was not a creed-bound dogma but a life of earnest faithful work is emphasised thus by the Quran:

"Abraham was not a Jew nor yet a Christian; but he was true in Faith, and bowed his will to God's (which is Islam) and he joined not gods with God".<sup>5</sup>

According to the Prophet Muhammad (on him be peace) men were originally of one religion which he names Islam. When differences arose among men, God raised prophets in their midst to guide them with truth, and people only differed among themselves out of mere jealousy. The Quran says:

2. Chapter XXX—30.

3. Ch. II—138.

4. Ch. VI: 116.

5. Ch. III: 67.

"Mankind was one single nation, and God sent messengers with glad tidings and warnings, and with them He sent the book in Truth to judge between people in matters wherein they differed; but the People of the Book, after the clear signs came to them, did not differ among themselves except through selfish contumacy".<sup>6</sup>

It may be observed that Islam was the Religion existing from the beginning. In course of time as the wave of propaganda flowed in distant ages and humanity split up into innumerable sections and scattered throughout the world, this same message of wisdom and truth was conveyed to every people in every age in their own tongues, through an endless succession of prophets and seers. Hence it will be seen that Islam is not a new religion. Its only work lies in restoring the primitive faiths of the prophets and preachers of bygone ages to their original purity and simplicity. It is not for the Muslims to ignore any of the greatest teachers who have long since done their work and retired from the world. He dare not utter a word of disrespect towards them. On the contrary he is bound to pay greatest respect to each of these prophets who have appeared in the different ages of the history of mankind. The Quran says:

"We have sent thee inspiration, as We sent it to Noah and the Messengers after him. We sent inspiration to Abraham, Ismail, Isaac, Jacob, and the Tribes, to Jesus, Job, Jonah, Aaron, and Solomon, and to David We gave the Psalms. Of some apostles we have already told thee the story; of others we have not, and to Moses God spoke direct".<sup>7</sup>

#### *Sectarianism condemned.*

God's teaching, in the sense of Islam, is one in all ages. It is wrong to claim a monopoly for His message. It is the same for all peoples and in all times. So all prophets who came with God's message in different periods form one brotherhood; their religion and teaching are one. They serve the One True God, Who loves and cherishes them, and they owe their duty to Him. This idea is brought out in the following verse of the Quran:

"O ye Apostles! enjoy all things good and pure and work righteousness, for I am well acquainted with all that ye do. And

6. Ch. II: 213.

7. Ch. IV: 163-164.

verily this brotherhood of yours is a single brotherhood, and I am your Lord and Cherisher. Therefore fear me and no other".<sup>8</sup>

The people of narrower views, who came later and traded on the earlier names, have broken up the Message and Brotherhood into various camps and sects, and God is aware of their doings are conveyed in the following verses:

"But later generations cut off their affair of unity one from another: yet will they all return to us".<sup>9</sup>

"As for those who divide their religion and break up into sects, thou hast no part in them in the least: Their affair is with God. He will in the end tell them the truth of all that they did".<sup>10</sup>

### *Creed of Islam*

The creed of Islam is to believe in the One Universal God, in the message given to Muslims through the Prophet Muhammad, and the message delivered by other prophets to different nations in the past. Quran says:

"Say ye: 'We believe in God, and the revelation given to us, and to Abraham, Ismail, Isaac, Jacob and the Tribes, and that given to Moses and Jesus, and that given to all Prophets from their Lord. We make no difference between one and another of them and we bow to God in Islam'.<sup>11</sup>

The Teachers who came before the Prophet of Islam are mentioned in the above verse, in three groups. (1) Abraham, Ismail, Isaac, Jacob and the Tribes. Of these Abraham had a Book and the others followed his tradition. (2) Moses and Jesus, who each had left a scripture; these scriptures are still extant and (3) other scriptures, prophets or messengers of God, are not specifically mentioned in the Quran. No difference is made between any of these. Their message in essentials, was one, and that is the basis of Islam.

God sent messengers of His Truth to every people. Names of some of these are known to us through the holy Quran while a large number of these names are not made known to us through that medium. This fact is mentioned in the following verse.

8. Ch. XXIII. 51-52.

9. Ch. XXI: 93.

10. VI: 159.

11. Ch. II: 136.

"We did aforetime send apostles before thee: of them there are some whose story we have related to thee, and some whose story we have not related to thee.....".<sup>12</sup>

### *Idea of Brotherhood*

In Islam all humanity is one vast brotherhood, with God as their Creator and Master who looks upon them all as equal. All the barriers, racial and other, raised against it by the self-interest of man are destroyed and divisions on the ground of religion merely are not recognised. Its teachings are directly opposed to all sectarianism and based on the broadest principle. This idea is conveyed by the following verse of the Quran.

"O mankind! we created you from a single pair of a male and a female and made you into nations and tribes, that you may know each other. Verily the most honoured of you in the sight of God is he who is the most righteous of you. And God has full knowledge and is well acquainted with all things".<sup>13</sup>

There are many sayings of the Prophet which convey this message of brotherhood. The Prophet has said:

"God looked towards the people of this earth. The Arabs hated non-Arabs except the best among them of the people of the Book. He says: I have only raised thee up that I may prove thee and prove others by thee."

"Be ye all worshippers of God and brothers to one another, as God has commanded you."

### *Exhortation to Unity*

An appeal for reconciliation and co-operation in the matter of truth is thus made by the Quran:

'Say: will you dispute with us about God, seeing that He is our Lord and your Lord; that we are responsible for our doings and you for yours, and that we are sincere in our faith in Him'.<sup>13a</sup>

"Say: O People of the Book! come to common terms as between us and you: that we worship none but God; that we

12. Ch. XL: 78.

13. Ch. XLIX: 13.

13a. Ch. II: 139.

associate no partners with Him; that we erect not, from among ourselves, Lords and patrons other than God".<sup>14</sup>

*Exclusiveness not approved*

Every race which is imbued with race arrogance, resorts to moral or religious subterfuge. Even if its members are usually honest or just among themselves, they are contemptuous of those outside their circle and cheat and deceive them without qualms of conscience. The Quran condemns it as a 'lie against God' in the following verse:

"Among the People of the Book are some who, if entrusted with a hoard of gold, will readily pay it back; others, who, if entrusted with a single silver coin will not repay it unless thou constantly stoopest demanding, because, they say, 'there is no call on us to keep faith with these ignorant Pagans.' But they tell a lie against God, and they know it".<sup>15</sup>

Sometimes those who act unjustly towards their circle justify themselves by their Law. This attitude is criticised by the following verse of the Quran.

"There is among them a section who distort the Book with their tongues. As they read, you would think it is a part of the Book, but it is no part of the Book; and they say, 'That is from God,' but it is not from God; it is they who tell a lie against God and they know it".<sup>16</sup>

It may be observed that to a Muslim this wide world presents a vast field for co-operation in the struggle of life towards its ultimate goal. His religion leads him to seek the welfare of humanity in the co-operative spirit as it were rather than in the competitive. He might have no objection in treating with a non-Muslim unless he is checked by the peculiar caste rules of the people with whom he desires to approach. Thus it is a practical brotherhood of man that knows no colour and makes men meet on the common platform of humanity.

The following verses of the Quran shuts out all wrangling upon religion.

14. Ch. III: 64.

15. Ch. III: 75.

16. Ch. III: 78.

"The Jews say: 'The Christians have naught to stand upon.' and the Christians say: 'The jews have naught to stand upon.' Yet they profess to study the same Book. Like unto their word is what those say who know not; but God will Judge between them in their quarrel on the day of judgment".<sup>17</sup>

"They Say: Become Jews or Christians if you would be guided to salvation." Say thou: Nay! I would rather the religion of Abraham the True, and he joined not gods with God".<sup>17a</sup>

"And they say: 'None shall enter paradise unless he be a Jew or a Christian.' Those are their vain desires. Say: 'Produce your proof if you are truthful.' Nay, whoever submits his whole self to God and is a doer of good,—he will get his reward with his Lord, on such shall be no fear, nor shall they grieve".<sup>18</sup>

#### *Code of Islam*

The code of Islam is thus given in the Quran:

"Say: Come, I will rehearse what God hath really prohibited you from: Join not anything as equal with him; be good to your parents; kill not your children on a plea of want; we provide sustenance for you and for them. Come not near to shameful deeds, whether open or secret; take not life which God hath made sacred, except by way of justice and law. Thus doth He command you that you may learn wisdom".

"And come not near to the orphan's property except to improve it, until he attains the age of full strength; give measure and weight with full justice;—No burden do we place on any soul, but that which it can bear;—whenever you speak, speak justly even if a near relative is concerned; and fulfil the covenant of God. Thus doth He command you that you may remember".

"Verily, this is my way leading straight: follow it: follow not other paths: they will scatter you about from His great path. Thus doth He command you that you may be righteous".<sup>19</sup>

17. Ch. II: 113.

17a. Ch. II: 135.

18. Ch. II: 111-112.

19. Ch. VI: 151-153.

This was the life according to the original religion and whosoever broke from it he was regarded as 'going astray'. In the Quran such people are called 'unjust people' and 'transgressors', and 'those who do wrong, follow their lusts without knowledge'.

### *Responsibility of Man*

Every man is responsible for his own deeds. The righteous have the duty to protect themselves from the temptation and to proclaim God's truth in all circumstances. All deeds have their consequences, good or ill. God will not treat the good and evil alike. He does not sit apart, He governs the world. Mercy and justice are His attributes. In His justice every deed or word or thought of evil has its consequence for the doer, speaker or thinker. The Quran says:

"Yea, to God belongs all that is in the Heavens and on earth: so that He rewards those who do evil, according to their deeds, and He rewards those who do good with what is best".<sup>20</sup>

"Shall we treat those who believe and work deeds of righteousness, the same as those who do mischief on earth? Shall we treat those who guard against evil the same as those who turn aside from the right?"<sup>21</sup>

"Leave alone those who take their religion to be mere play and amusement, and are deceived by the life of this world. But proclaim to them this truth: that every soul delivers itself to ruin by its own acts. It will find for itself no protector or intercessor except God; if it offered every ransom none will be accepted. Such is the end of those who deliver themselves to ruin by their own acts.....".<sup>22</sup>

### *Service to fellow beings*

In Islam service to men and works for the good of humanity constitute pre-eminently the service and worship of God.

The Prophet of Islam has said:

"All creation is the family of God, and of all creation the most beloved of God is he who does most good to His family."

20. Ch. LIII: 31.

21. Ch. XXXVIII: 28.

22. Ch. VI: 70.



"God will not be merciful to him who is not merciful to men. The All-merciful God is merciful to those who are merciful. Be ye then merciful to those who are on the earth so that He Who is in the heaven may be merciful to you".

"God is always ready to help His worshippèr so long as the worshipper is ready to help his brother."

"A selfless life of love is the life of a Muslim".

"When the Prophet was asked what constitutes the best part of Faith, he replied: 'That thou love for the sake of God, and hate for the sake of God, that thou love for men what thou lovest for thyself, and hate for them what thou hatest for thyself'".

"You will not be a believer unless you love one another."

"By Him in Whose hand my life is, no worshipper becomes a true believer until he loves for his brother what he loves for himself."

The path of charity or unselfish love is the difficult path, and the Quran gives in the following verses three instances for our understanding.

"Have we not made for him a pair of eyes, and a tongue and a pair of lips and shown him the two high ways? But he hath made no haste on the path that is steep. And what will explain to thee the path that is steep? It is: freeing the bondmen, or the giving of food in a day of privation to the orphan with claims of relationship or to the indigent down in the dust. Then will he be of those who believe and enjoin patience, deeds of kindness and compensation".<sup>23</sup>

The three instances mentioned in the above verses are (1) freeing the bondmen, (2) feeding the orphans and (3) feeding the indigent down in the dust. As regards the bondmen, we are to understand not only reference to legal slavery which is now extinct in all civilised lands, but many other kinds of slavery which are found, especially in civilized societies. There is political slavery, industrial slavery and social slavery. There is also the slavery of conventions, of ignorance, and of superstition. The good man tries to liberate men and women from all kinds of slavery.

The essence of religion, according to Islam, is the service to afflicted humanity. True worship does not consist in the mere form

of prayer without the heart and the mind being earnestly applied to seek the realisation of the presence of God, and to understand and do His holy will. In brief, work alone is the true test of a believer in the sight of God. The following verses of the Quran make these points clear.

"Seest thou one who denies the judgment to come? Then such is the man who repulses the orphan with harshness, and encourages not the feeding of the indigent. So woe to the worshippers who are neglectful of their prayers, those who want but to be seen of men but refuse to supply even neighbourly needs".<sup>24</sup>

### *Work and Charity*

Mere lip profession of faith is not enough. It must be tried and tested in the real turmoil of life. The Quran says:

"Do men think that they will be left alone on saying, 'we believe' and that they will not be tested? We did test those before them and God will certainly know those who are true from those who are false".<sup>25</sup>

"God has purchased of the believers their persons and their goods".<sup>26</sup>

"By no means shall you attain righteousness unless you give freely of that which you love, and whatever you give of a truth God knoweth it well".<sup>27</sup>

It may be understood from the above verses that in the divine bargain of God with man, God takes man's will and soul, and his wealth and goods, and gives him in return everlasting felicity.

Charity in Islam embraces also the widest circle of kindness and it is exacting in the minutest concerns of life. Prophet says:

"Every good act is charity. Smiling in thy brother's face, bidding what is good, forbidding what is wrong—all these are acts of charity." Showing the way to a stranger, assisting a blind man, removing stones, thorns and bones from the road also are charitable acts.

24. Ch. CVII: 1-7.

25. Ch. XXIX: 2-3.

26. Ch. IX: 111.

27. Ch. III: 92.

*Duty of Man*

Duty of man is prescribed in the following verses of the Quran.

"God commands justice, the doing of good and liberality to kith and kin and He forbids all shameful deeds and injustice and rebellion".<sup>28</sup>

".....Help ye one another in righteousness and piety, but help ye not one another in sin and rancour. Fear God, for God is strict in punishment".<sup>29</sup>

"O ye who believe! Stand out firmly for God, as witnesses to fair dealing, and let not the hatred of others to you make you swerve to wrong and depart from justice. Be just: that is next to piety: and fear God. For God is well-acquainted with all that ye do".<sup>30</sup>

"Say: The things that my Lord has indeed forbidden are: shameful deeds, whether open or secret; sins and trespasses against truth or reason; assigning of partners to God, for which He hath given no authority; and saying things about God of which you have no knowledge".<sup>31</sup>

The Prophet has said:

"When one of you sees wrong-doing let him undo it with his hand and if he cannot do this, then let him speak against it with his tongue and if he cannot do this either, then let him abhor it with his heart."

"By Him in Whose hand rests my life! bid what is reasonable, and forbid what is wrong or He will certainly send against you a chastisement, then will you call on Him and He will not answer you."

*Toleration*

Quran lays stress on the fact that there is no need to persecute or abuse any one for his faith or belief.

"Say: O ye that reject Faith! I worship not that which ye worship, nor will ye worship that which I worship. And I will not

28. Ch. XVI: 90.

29. Ch. V: 3.

30. Ch. V: 9.

31. Ch. VII: 33.

worship that which ye have been wont to worship, nor will ye worship that which I worship. To you be your way and to me mine".<sup>32</sup>

The above verses define the right attitude to those who reject Faith. Although we can make no compromise in matters of Truth, yet we cannot, for that reason, persecute others for their belief or faith.

The Quran also appeals to the humanity at large to sink their petty differences in the following verses.


"To every people have we appointed rites and ceremonies which they must follow. Let them not then dispute with thee on the matter .....".<sup>33</sup>

".....To each among you have we prescribed a Law and an Open Way. If God had so willed, He would have made you a single People, but His plan is to test you in what He hath given you. So strive as in a race in all virtues. The goal of you all is to God. It is He that will show you the truth of the matters in which ye dispute".<sup>34</sup>

32. Ch. CIX: 1-6.

33. Ch. XXII: 67.

34. Ch. V: 51.



## INDIAN AIR TRAINING CORPS

### THE ROYAL ROAD TO THE INDIAN AIR FORCE

The Indian Air Force is, at present, passing through a period of expansion and requires in increasing numbers the best representatives of the youth of the country. The formation at Universities in India of the Indian Air Training Corps is designed to instil airmindedness into that section of the youth of the country, which is educated up to the required I.A.F. Standards, and to hold before them the prospect of a definite career in the I.A.F.

The Scheme, by giving entrants a solid grounding in Air Force subjects, will give them a greater ability to absorb their subsequent service training.

### GENERAL POLICY

All matters of policy will be decided by Air Headquarters (India) who will also be responsible for the issue of the syllabus of training.

### FORMATION AND ORGANISATION

The Indian Air Training Corps will form a part of the University organisation. Application for the formation of an I.A.T.C. at each University Centre will be made by the Vice-Chancellor of the University concerned. On this application being accepted and after the organisation of the scheme has been put into effect, the administration and control of the training will become the responsibility of the Vice-Chancellor. This will be in all other than policy matters. He will be assisted by Air Headquarters (India) who will also be represented in the area to which the University belongs by a F/Lt. I.A.F. specifically detailed for this purpose.

### INSTRUCTIONAL STAFF

The instructional staff will be drawn from the teaching staff of the University. Sufficient staff for the instruction of the courses formed at the University will be selected by the Vice-Chancellor. Instructors will go through a short course in technical and non-technical subjects, at an Air Force Centre. They will receive T. A. to and from these units at the rate applicable for 2nd Grade Officers. During the period of the Course they will be provided with accommodation and messing on the scale admissible to officer cadets.

## EXPLANATION

- (i) Briefly the scheme is to institute at Universities special Air Force Classes at which students will be taught the organisation of Air Forces, the theory of Flight, the working of the internal combustion engine, aircraft recognition, non-technical subjects like writing of official letters, elementary principles of Book-keeping, together with some Air Force drill and physical training. The Course will be an optional subject added to the normal curriculum of the University. It will last for a total period of three months consisting of an initial and an elementary course. During the period of these courses, trainees will receive a stipend of Rs. 20 p.m. with a free issue of uniforms with distinctive arm and cap badges. Uniforms will be worn during all periods of I.A.T.C. instruction.
- (ii) All prospective entrants will be required to appear before a Selection Board consisting of the Vice-Chancellor of the University, the Senior I.A.T.C. Instructor at the University and the I.A.F. Officer assigned to that area. They will also undergo a medical examination by the University Medical Authorities prior to their acceptance as trainees. Entrants below the age of 17½ years at the beginning of the Course next following their application for admission will not be accepted.
- (iii) Examination will be held at the end of both Initial and Elementary Courses. Trainees failing to pass the first examination will be required to resign from the I.A.T.C.
- (iv) On the successful completion of both courses trainees will receive a suitable diploma.
- (v) Successful trainees will in the first instance be taken into the service as aircraftmen second class.

The Scheme, as it stands at present, takes recruits into the ranks. Airmen, however, with power of leadership, intelligence and integrity will have every chance later of rising to commissioned ranks.

The information given in this pamphlet is not exhaustive and details are liable to change from time to time. Up-to-date information may be had from the Directorate of Training, Air Headquarters, India, New Delhi. This publication should not be quoted as an authority.

## REVIEW

The Āgamaśāstra of Gauḍapāda, edited, translated and annotated by Prof. Vidhusekhar Bhattacharya, Asutosh Professor of Sanskrit, University of Calcutta; published by the University of Calcutta, 1943. Price.

The Māṇḍūkyaopaniṣat-kārikās of Gauḍapāda are well known to students of Sanskrit literature and they form one of the most prominent texts in Advaita Vedānta Literature. Prof. Vidhusekhar Bhattacharya, who is a great Sanskrit Scholar and one of the greatest among the authorities in Buddhism and who has mastered Tibetan and Chinese, has now interpreted the Kārikās of Gauḍapāda in the light of the Buddhistic literature with which it has very intimate affiliations. According to the orthodox tradition, there is a controversy about the first chapter of this work; what part of this is the Upaniṣad is a question on which the different schools of Vedānta differ. It contains twelve prose passages and twenty nine verses. After examining this problem, the author enters the more interesting and the more important problem of the nature of the work. Now it is accepted as a single composite work. But after a very masterly examination of the evidences available he comes to the conclusion that the four Chapters of the work must be taken as four separate independent works originally, later on taken up as a single book. He does not accept the view advanced by some that the work only represents a philosophy current in the Gauḍa country and concludes that Gauḍapāda is a person. His time is estimated as much earlier than what is accepted by tradition. Śaṅkara is taken as the disciple's disciple of Gauḍapāda and as having lived in the end of the eighth and beginning of the ninth centuries and as such Gauḍapāda cannot be earlier than the beginning of the eighth century. But by comparison with Buddhistic works, it is established that the date must be at least two centuries earlier. There is a very clear presentation of the philosophy of Gauḍapāda and its relation with the Vijñānavāda school of Buddhism. These are the more important points that are dealt with in the Introduction covering one hundred and fourteen pages. It is not possible to consider all such points in a review, not even to indicate the general conclusions and the main arguments that have led the author to such conclusions. After this very learned Introduction, the text of the Kārikās is given in

Roman transliteration with an English translation. Critical notes and explanations follow. In these Notes, the author has compared the text with the traditional interpretations and also with Buddhist Literature. It is true that many of the explanations go directly against orthodox views.

As a sample of his bold and original views I may cite his explanations of the first four verses in the fourth chapter of the book. In the Introduction he definitely says that far from the fourth chapter being a refutation of the tenets of Buddhism, the chapter agrees with the tenets of Buddhism in certain fundamentals. Thus after a very long and learned series of arguments he comes to the conclusion that the prayer in the first verse of the chapter is to Buddha and not to Nārāyaṇa as Śaṅkara tries to make out. The explanations of the next three verses are equally new in outlook and approach, and it is certain that his explanations will shock many an orthodox student of Vedānta.

The book concludes with various appendices, namely the text of the Māṇḍūkyaopaniṣad, the index of verses in the Kārikās, index of words, index of words having special Buddhistic significances etc.

It is not possible, nor is it proper, for one to start with a discussion on the various controversial points dealt with in the book. No one can fail to be impressed by the thorough way in which the whole book has been studied and presented in this edition. And to students who pay more heed to logic than they pay homage to tradition and settled tenets, among whom I consider myself as one, the book is a real eye-opener for new methods of approach to text criticism. Scholars of indology and religions and especially students of Sanskrit and Vedic religion owe a deep debt of gratitude to the great professor for the work he has done and for making the work available to every one who is interested in the subject through this publication. The Calcutta University deserves congratulations on bringing out such a scholarly work.

C. K. R.



## UNIVERSITY NOTES

Mr. Sreepada Lakshmipathi Sastri, Junior Lecturer in Telugu, has retired from service from the beginning of this Academic Year. He was to retire from service in October 1942, on having attained his 55th year, but was granted extension till the end of that Academic Year. He is an old type Pandit, who has studied according to the traditional method under able teachers in the Godavari District. Before joining the Oriental Research Institute of the University of Madras, he worked as the Manager of the Office of the Suryaraya Nighantu, a Telugu Lexicon, started under the direction and patronage of the Maharajah of Pithapuram. He has edited here some old unpublished works in Telugu and published a critique on Nannecchoda Deva's Kumarasambhava. He has also prepared a new edition of this Kumarasambhava which is now in the press, and worked at Comparative Dravidian Prosody.

K. R.

N.B.—Since writing the above we received the sad news that Mr. Sastri expired on 11-11-43. We offer our condolences to the bereaved family.

*Editor.*

## LIST OF EXCHANGES

1. *Prabuddha Karnataka, Mysore (Kannada).*
2. *Visvabharati Quarterly, Santiniketan, Bengal.*
3. *Editor, Tamil Pozhil (Tamil).*
4. *The Nagari Pracharani Sabha, Benares (Hindi).*
5. *The Indian Culture, Calcutta.*
6. *The Indian Historical Quarterly, Calcutta.*
7. *The Royal Asiatic Society, Bengal (Calcutta).*
8. *Planters' Gazette and Annual, Calcutta.*
9. *Bharatiya Vidya, Andheri, Bombay.*
10. *The Journal of the Mythic Society, Bangalore.*
11. *Sri Venkateshwara Oriental Institute, Tirupathi.*
12. *The Journal of the Tanjore Sarasvathi Mahal Library.*
13. *The Madras Agricultural Journal.*
14. *The S.P. Traimasikam (Malayalam).*

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