



தமிழியல்
JOURNAL
OF
TAMIL STUDIES

26

INTERNATIONAL INSTITUTE
OF TAMIL STUDIES
Tamil Nadu, India.

All rights reserved

DECEMBER, 1984

INTERNATIONAL INSTITUTE OF TAMIL STUDIES

BOARD OF GOVERNORS

Chairman :

Hon'ble C. ARANGANAYAKAM, M.A., B.T., B.L.,
Minister for Education, Government of Tamil Nadu.

Vice-Chairman :

Dr. B. B. SUNDARESAN, B.E., M.Sc., Ph.D. (Florida), M.A.S.C.E.,
F.I.E.(I), Vice-Chancellor, University of Madras.

Thiru. S. V. CHITTIBABU, M. A., B. T., Vice-Chancellor, Annamalai
University, Annamalai Nagar, Tamil Nadu.

Thiru. J. RAMACHANDRAN, Vice-Chancellor, Madurai - Kamaraj
University, Madurai.

Dr. V. I. SUBRAMANIAM, Vice-Chancellor, Tamil University,
Tanjavur.

Members :

Dr. F. GROS, Representative, International Association of Tamil
Research, Madras.

Dr. E. ANNAMALAI, Director, Central Institute of Indian Languages
Mysore.

Dr. Avvai D. NATARAJAN, Secretary to Govt, Tamil Development
and Culture Department, Government of Tamil Nadu.

Thiru. C. RAMACHANDRAN, I.A.S. Secretary to Government, Finance
Department, Government of Tamil Nadu.

Member Secretary :

Dr. S. V. SUBRAMANIAN, Director & Chief Professor, I.I.T.S., Madras

தமிழியல்

JOURNAL OF TAMIL STUDIES

DECEMBER 1984

Articles in the Journal of Tamil Studies do not necessarily represent either the views of the International Institute of Tamil Studies or those of the Board of Editors.

BOARD OF EDITORS

1. **Dr. F. GROS**, Director, *Institute of Francais D' Indologie, Pondicherry, India.*
2. **Professor. T. BURROW**, *Emeritus Professor, Oriental Institute, University of Oxford, Great Britain.*
3. **Dr. K. V. ZVELABIL**, *Professor of Dravidian Linguistics, University of Utrecht, Holland.*
4. **Prof. G. L. HART**, *Department of South and South East Asian Studies, University of California, Berkeley, California, United States of America.*
5. **Dr. S. AGESTHIALINGAM**, *Director, Centre of Advanced Study in Linguistics, Annamalai University, Annamalai Nagar, Tamil Nadu.*
6. **Dr. S. VELUPPILLAI**, *Professor of Tamil Department, University of Jaffna, Srilanka.*

Editor—in—Chief

Dr. S. V. SUBRAMANIAN

Associate Editor

Dr. R. VIJAYALAKSHMY

Our Contributors

Dr. S. N. Kandaswamy of the Institute of Indian Studies, the University of Malaysia, Kulalambur is a good scholar in Buddhist studies and religious textual interpretations.

Dr. V. Balambal who is working in the Department of History, University of Madras is a good scholar in the history of Tamil Nadu.

Dr. E. Sa. Visswanathan, a scholar in Tamil and South Indian History is working in the Department of History, University of Sokoto, Sokoto, Nigeria.

James Crouch of Australia contributes a critical note on the **Roger Lipsey's Life of Coomaraswamy**.

Dr. S. V. Subramanian is the Director of International Institute of Tamil Studies.

Dr. S. V. Shanmugam, professor of Linguistics in the University of Annamalai, Annamalai Nagar, has a sound scholarship in traditional grammar.

Contents

A comparative study of Sāmkhya and Saiva Siddhānta	...	1
<i>S. N. Kandaswamy</i>		
Crime and punishment under the Imperial Cholas	<i>V. Balambal</i>	... 25
Some Major Trends in Tamil Literature upto the First Half of the Twentieth Century	<i>E. Sa. Visswanathan</i>	... 36
Notes on Roger Lipsey's Life of Coomaraswamy	<i>James Crouch</i>	... 53
Novels in Dravidian Languages (History & Trends)	<i>S. V. Subramanian</i>	... 65
தொல்காப்பியத்தில் பெயர்ச் சொற்கள்	செ. வை. சண்முகம்	... 82
Publications of the International Institute of Tamil studies	...	110

A Comparative Study of Sāmkhya and Śaiva Siddhānta

S. N. KANDASWAMY

The quest for the absolute truth stimulated the Indian thinkers to embark on speculations concerning the source and content of the universe. The variation in the conclusions that they derived with regard to the nature of reality after which they strived for, contributed to the formation of the different systems of Indian philosophy. These systems are mainly classified into two divisions, viz, the Vedic systems and the non-Vedic systems. The former systems accepted the authority of the Vedas while the latter systems denied the infallibility of the Vedas and developed their own texts. The Sāmkhya comes under the Vedic systems.

Though the Sāmkhya is included among the homogeneous schools, it represents a significant departure from the main stream of orthodox thought. The acceptance of Puruṣa (self or soul) and Prakṛti to be the two ontological realities and the introduction of the theory of evolution in the place of the concept of creation earmark its individuality in the realm of Indian speculation. The admittance of plurality of souls, the rejection of rituals, the ethics of social equality, the discriminative knowledge between Puruṣa and Prakṛti being the isolation of the soul from the contact of matter are the cardinal doctrines peculiar to this system. Though Kapila (700—800 B.C.) is the traditional founder of Sāmkhya, this system should have existed long before him.

Since the Sāmkhya differs from the Vedic thought in several respects, some scholars strongly advocated a non-Vedic source for its origination.¹ The presence of Sāmkhya in the Sangam-Classics especially in Paripāṭal and other classics like Maṇimēkalai reveals a South Indian tradition of the system suggesting a local origin.² In this context, it is appropriate to mention that Bādarāyaṇa, the author of Vedānta Sūtra and Śaṅkara, the eminent commentator of this text and official interpreter of Advaita Vedānta denounced the Sāmkhya to have run against the Vedic tradition.³ Such accusations could not prevent the Sāmkhya from its exercise

1. Gerald James Larson. *Classical Sāmkhya* (Delhi, 1969), pp.18-20.

2. Kandaswamy, S.N. "The Philosophical aspects of Paripāṭal", *Philosophical Heritage of the Tamils* (Madras, 1983), p. 120-127.

3. Kandaswamy, S.N. *Tamiḷum Tattuvamum*, (Madras, 1976), p.163.

-ing a vital influence in almost all the systems of Indian philosophy including the non-Vedic Buddhism.

The Sāmkhya comes very close to Śaiva Siddhānta, the history of which goes back to the period of Indus Valley Civilization. According to G. U. Pope, Śaiva Siddhānta is the choicest product of the Tamilian intellect. S. Radhakrishnan regarded that the Arivars mentioned in Tolkāppiyam are the forerunners of Śaiva Siddhānta.⁴ Though this system accepted the Vedas as a general source, the Śaiva āgamas from the bedrock on which the edifice of this system is built up and hence it is known as Āgamānta, as opposed to Vedānta. It is clear that the Indian speculation represents two traditions, viz, the Vedic and the Āgamic. The latter one did not receive that amount of attention which is gained by the former from the Indologists. Karmarkar considered that the Śaiva āgamas are more ancient than the Vedas and concluded that the Śaiva Siddhānta of the Tamils is the quintessence of the Āgamic thought.⁵

The admittance of Satkārya Vāda, the acceptance of the twenty four tattvas being the evolutes from the primordial matter, the idea of triple guṇas, the concept of plurality of souls, the doctrine of karma and transmigration of souls, emphasis on enlightenment being the means of release etc, are the significant characteristics found in the Sāmkhya and Śaiva Siddhānta. After the advent of Yoga philosophy, the concept of god was engrafted in the Sāmkhya which was henceforth called as theistic Sāmkhya. So, the principle of triple realities viz, God, Soul and Matter is a striking feature of these two systems. In the field of epistemology also some notable agreement is observed.

The present study attempts not only to compare the similar aspects found in the two systems suggesting a common origin, but also to point out the unique features of Śaiva Siddhānta.

With regard to the source materials, the Sāmkhyakārikā of Īśvarakrishna (200-300 A.D.) is the earliest available text, and for Śaiva Siddhānta the Tirumurais and Meykaṇṭa Sāstras (500 - 1400 A. D.) are the authoritative Tamil source which contains the message of Śaiva āgamas.

Let us now take up the common aspects one by one and consider their position briefly in the two systems under reference.

Sources of Knowledge

Epistemology plays an important role in the domain of philosophy. Each system developed its own theory of pramāṇas to establish its own findings. Sāmkhyakārikā (4) mentions three pramāṇas viz, 1. dr̥ṣṭam

4. Radhakrishnan, S. *Indian Philosophy*, 9th edition (London, 1971) Vol II. pp 722-3.

5. Karmarkar, A.P. *The Religions of India*, p.276.

2. anumānam and 3. āptavacanam to be the sources of valid knowledge. The first pramāṇa is also known as pratyakṣa i. e., the direct cognition by the sense-organs.

It includes both the indeterminate and determinate perception. Anumāna is inference by logical reasoning. It is of two kinds, viz, the affirmative and negative, based on the affirmative and negative concomitance. In his commentary Vācaspati (900 A. D.) included the five membered syllogism to convey one's inference to others. The third pramāṇa is the trustworthy word of veritable and knowledgeable person. In the commentary of Sāmkhyakārikā, an elaborate discussion on epistemology is made by Vācaspati.

Coming to Śaiva Siddhānta, Aruṇandhi Śivāchāriyar (1300 A. D) a great master of all systems of Indian philosophy has presented the Śaiva epistemology in the introductory chapter of his scholarly treatise, Civaṇāṇa Cittiyār. The aforesaid three pramāṇas are accepted in Śaiva Siddhānta. Nevertheless, the definition and classification are different.

According to Śaiva Siddhānta, perception is the cognitive energy (jñānaśakti) of the ātman which has a doubt-free, errorless knowledge always preceded by indeterminate knowledge and followed by determinate knowledge.

It is fourfold:-

1. *Indriya pratyakṣa* is the direct perception of the ātman's inherent cognitive energy (i. e. Citśakti) through any one of the five sense organs. This type of valid perception is very similar to the Sāmkhya dṛṣṭam.

2. *Mānasa pratyakṣa* is the mental perception, i.e., the determinate perception of the objects with its name, genus, quality etc.

3. *Svavedana pratyakṣa*: When, directed by the five evolutes of Aśuddhamāya (viz, kāla, niyati, kalā, vidyā and rāga) the intended pleasure and pain become objects of knowledge to the ātman's cit-śakti, subsequently svavedana pratyakṣa takes place.

4. *Yoga pratyakṣa* : A perfect yogi because of his constant practice of yoga destroys the intense grip of āṇavamala that obscures the pervasive nature of ātman's cit-śakti. In this perception, the yogi is capable of perceiving things of all times and places.

The last three types of valid perception are peculiar to Śaiva Siddhānta. Further, it is upheld that ātman's cit-śakti alone is the sole pramāṇa.

Anumāna:

Again the jñāna śakti (i. e. Cit śakti) of the ātman cognizes an object hidden to view through the means of some symbol or reasoning. It is classified as 1. inference for one self and 2. inference for others. Here again, some minor differences are to be found between the two systems.

Āptavacana is known as *āgama pramāṇa* in Śaiva Siddhānta. It is impossible to gather all knowledge only through perception and inference. The dependence on trustworthy words is essential to have a clear understanding of the system. *Āgama* generally denotes reliable text. But, here it denotes the Śaiva āgamas consisting of three parts viz, tantra, mantra and upadeśa. Here again, one could understand the change in the concept of verbal testimony in the two systems.

Further Śaiva Siddhānta subsumed the remaining seven *pramāṇas* prevalent in other systems of Indian philosophy under the primary ones. Accordingly, *abhāva* (non existence) comes under perception, while *upamāna* (comparison), *arthāpatti* (presumption), *pāriśeṣa* (elimination), *sambhava* (probability) and *svabhāva* (nature) are brought under inference, and *aitihya* (tradition) is treated under *āgama*.

This sort of accomodation is not found in Sāmkhya.

The Concept of Soul

Among the common aspects found in the metaphysics of the two systems, the concept of soul is significant. Soul or self is known as *Puruṣa* in Sāmkhya and *Paśu* in Śaiva Siddhānta. First and foremost let us consider how the Sāmkhya adduced arguments to establish the existence of self.⁶

1. Every substance constituted by units exists for the benefit of a being which is not constituted by units. The aggregate of objects like the body, sense organs, mind, etc, being the products of *Prakṛti* should exist for the utility of some one, just like a bed which is an assemblage of various things is meant for the person who uses it. Since the products of *prakṛti* are inert and insentient, there should be some intelligent principle that utilises them. So it is evident that the purpose of evolution is to serve the soul for its enjoyment and realisation of the ultimate goal.

2. Since all the products of *Prakṛti* are made up of three *guṇas* viz, *Sattva*, *Rajas* and *Tamas* which are insentient, they logically presuppose the existence of an intelligent self who is devoid of the triple *guṇas* and who witnesses them. All knowable things are objects, and there should be a subject being the knower of the objects.

3. Since the manifestations of *Prakṛti* are non intelligent, there should be some intelligent principle to control them, just like a vehicle has the driver to control it. The coordination of all experiences requires the necessary existence of a self characterised by pure consciousness. The self is generally considered to be the ground of all knowledge. If there is no

6. Radhanath Phukan. (Ed) *The Sāmkhya kārika* of Īśvarakṛiṣṇa. (Kārikā 17 and its commentary) (Calcutta, 1960) pp. 92-95.

self, no knowledge is made possible. Hence, the ontological reality of the self is inferred.

4. Because the Prakṛti is inert and impossible to experience its own evolutes, there must be some intelligent principle to experience them. Since Prakṛti is bhogya (- the enjoyable object), there should be bhogta (- the enjoyer).

5. Because there is aspiration and striving for liberation from the limitations of embodied life, there should be an aspirant. By bringing forth the above arguments based on inference, the Sāmkhya proved the reality of self.

Now, let us pass on to Śaiva Siddhānta which puts forth seven arguments to establish the existence of soul.⁷ These arguments are being advanced in such a way as to refute the views of opposite schools. This could be possible only after a careful survey and scrutiny of other systems. Let us present them serially.

1. *The Sūnya is Soul*

According to the Sūnyavādins (-Mādhyamika Buddhists and also Vedāntins), the soul is nothing but void (-Sūnya). They indicate the various parts of body and decide that none of these can be taken to be soul. Apart from the physical organs, there is nothing visible to be known as soul, and hence the soul is a mere void.

The Śaiva Siddhānta examines this statement and argues that after eliminating from the body whatever could not be treated as soul, there remains something which could not be identified with the body. This something which informs that this is not the soul etc, should be the intelligent entity known as soul. Reminding the celebrated argument of Descartes, the eminent exponent of Śaiva Siddhānta, V. A. Devasenapathi clearly points out, 'I doubt therefore I exist' and further continues that one can not doubt one's existence and not exist at all and one exists at least in the act of doubting.⁸

The intelligence, that informs that neither the physical nor the psychical aspects of a sentient being are not soul, is grounded in the soul. If that informing agent is also taken for Sūnya, then it is just like saying one's mother is barren.

2. *The body is soul*

According to one branch of Indian materialists (-Cārvākas), apart from the physical body, there is nothing worth mentioning as soul. They

7. Meykaṇṭār. Civañāṇapōtam Sūtra 3, and its elaborate commentary (Kalakam Edition), pp. 270-286.

8. Devasenapathi, V.A. *Śaiva Siddhānta as Expounded in Civañāṇa Cittiyār and its Six Commentaries*, p.126.

viewed that the body itself cognizes objects. Though the sense organs in the body are inert, due to their combination intelligence is emerged out, just like the red colour resulted out of the combination of areca nuts, betel leaves and lime.

For this, the Śaiva Siddhānta puts forth its rejoinder that red colour is impossible in the absence of an intelligent being to combine and chew the three things. So also, the mere combination of various limbs in a body does not give rise to intelligence which is possible only if there is some underlying reality.

Further the materialists insist that in the statements like 'I am fat', 'I am thin' etc, the physical body is referred to as one's soul. But according to Śaiva Siddhānta, fatness and thinness being the feature of body are figuratively ascribed to the soul. Just like saying 'my wife, my house' etc, one says my hand, my leg etc. In such statements, the possessor is different from the possession. The body is the possession and the possessor should be one, other than the body. Since there is no such usage as 'I am my body', etc, the soul should be different from body.

If the physical body itself can cognize, a dead body which is not deficient in any member of the body must be able to cognize. So, there should be some intelligent principle different from body responsible for cognition.

3. *The Sense-organs constitute soul*

Another group of Cārvākas considered that the sense organs constituted soul. In their opinion the five sense organs viz, ear, skin, eye, mouth and nose cognize their respective objects viz, sound, touch, light, taste and smell, and hence they are not inert. Further such usages as 'I saw' 'I heard' etc, are many. So, 'I' is to be equated with the sense organs which constituted the soul.

The rejoinder to this view follows thus: One sense organ can cognize only one object, i. e., the ear can hear and can not do the functions of other sense organs. A single sense organ can not cognize all kinds of objects, and its faculty is limited to a particular object. In statements like, 'I cognize the sound, light, touch, taste and smell', there are five experiences of cognition. There should be an experient who with the aid of the sense-instruments receives these manifold experiences and their results. That experient is the soul. Since the soul is enveloped by the root-evil āṇava, it could not cognize all the things at once. The evolved souls in whom the grip of āṇava is cast away attain pervasion to have a correct and clear vision, of all things.

4. *The internal organs (i. e. antakaraṇa) or the subtle body should be the soul*

Another school considered that the internal organs or the subtle body should be taken for soul. But this view is seriously criticised.

During the dreaming state, the subtle body (Sūkṣma Śarīra) serves as an instrument to the soul to have dream cognition. But in the waking state, the same subtle body does not cognize the same dream experience. If the subtle body cognizes the same dream experience even in the waking state, there is no delusion or confusion in its awareness.

But the soul does not remain in the same condition. Withdrawal from and return to both internal and external sense organs is a peculiar feature only to the soul and not to the subtle body. Because of this difference, the soul in its waking state recalls its dream experience mingled with some delusion or confusion due to its association with some elements which did not function during the dreaming state. So there should be something which is different from the internal organs, even as it stands apart from the external organs. According to Śaiva Siddhānta, both the internal and external organs are but products of matter, the former being fine and subtle, while the latter being gross and concrete, and hence to be held as inert and so the intelligent reality known as soul is essential to experience the different kinds of cognition.

The internal organs viz, consciousness, intellect, ego and mind being the instruments in the process of cognition are very intimately associated with the souls making the impression that they themselves form the soul. They are to the souls what the ministers are to a king.⁹ They serve the soul just like the lamp helping the eye sight. On the attainment of the supreme knowledge of one self and the Lord, it becomes evident that the internal organs are only instruments and not agents.

5. *Vital air is soul*

Some thinkers contended that the vital air (prāṇa) which is present throughout life cognizes through the sense organs. In the dead body the absence of this prāṇa is observed. So it should be taken as soul.

The refutation to this view runs thus : Since the vital air is inert and material, it could not cognize. If it is capable of cognition, though it is present during sleep, the crawling of reptiles in the body, the entry of thieves in the house etc, are not cognized. It is obvious that the vital air does not have the control over the sense organs, because it is inert and insentient. There should be some intelligent entity which even during the time of sleep causes the respiration of the vital air, reposes itself withdrawing from the contact of all organs both internal and external. And if that entity returns to its wakeful state, the organs commence to function.

6. *Aggregate of organs constitute the soul*

According to the Buddhists, the five-skandhas representing the psychic and physical aspects constitute the soul. The psychic aspects viz,

9. Civañāna pōtam, Sūtra 4.

Vijñāna skandha (the aggregate of consciousness), Samskāra skandha (the aggregate of innate impressions), Vedanā skandha (the aggregate of feelings) and Samjñā Skandha (the symbol aggregates) are collectively known as nāma skandha, while rūpa-skandha (aggregate of physical aspects) represents the outer personality of a sentient being.

Since a sentient being is made up of these five skandhas, that being is known as nāmarūpa. Apart from the aggregate of five skandhas, there is no enduring entity known as soul.¹⁰ Just as the collection of trees, shrubs, plants etc., is taken to be forest, so also the collection of skandha is to be considered as soul.

This sort of explanation is not agreeable to Śaiva Siddhānta. It is fallacious to consider either each one of the physical or psychical organs or their collection to be the soul which is entirely and essentially different from them and which directs them to functioning. Since all the skandhas are products of matter, there should be some intelligent reality to reside in them.

7. *Brahman is Ātman*

The Vedāntin upheld that ātman is nothing but Brahman. In the empirical level what appears as ātman (individual soul) remains as Brahman (Absolute soul) in the transcendental level.

Though ātman and Brahman belong to the same category of intelligent entities, there is a difference in the nature of their intelligence. Brahman knows everything by itself. It is the very essence of infinite pure consciousness, and hence it never forgets. But though the ātman is capable to know, will and do, in its kevala stage (i. e. pre-creation stage) it is in utter darkness due to the conjunction of āṇava. In this stage it does not know itself. It behaves like an asat or inorganic object. In the state of sakala (i. e. the embodied condition) it depends on the sense organs being the products of māyā for its cognition. It forgets and misunderstands. The knowledge derived through the material organs is only Pāsajñāna or knowledge of matter. Knowing the self to be other than the internal organs is called as Paśujñāna which is pre-requisite to Patijñāna which descends on the soul during the state of release (i. e. Suddhāvasthā or mukti nilai) and this divine knowledge is the total illumination and enlightenment for eternal enjoyment.

So, the equation of ātman with Brahman is misleading. It is essential to note that while refuting the opposite views, the nature of soul is also indicated.

From the various arguments to prove the existence of soul or self advanced by Sāmkhya and Śaiva Siddhānta, a fundamental agreement is

10. Kandaswamy, S.N. 1. Buddhism as expounded in Maṇimēkalai, pp. 367-369.

2. Tamil ilakkiyattil Pauttam, p.275.

noticed. Both the systems consider that either the internal organs or the external organs of the body are merely the products of māyā and hence they are non-intelligent, and hence there should be an abiding intelligent principle in the human organism and that principle is responsible for all the activities and experiences. It is known as Puruṣa or Paśu or ātman

The Plurality of Souls

Both the systems recognised the existence of plurality of souls. First, let us consider the position of the Sāmkhya.

Though the puruṣas are innumerable, they are basically alike. Their essential nature is pure consciousness. Only when they lodged in different bodies, due to the intimate association of the intellect, ego and mind, they seem to be tainted. Even bliss is considered only to be a material product of Sattvaguna. Its only nature is pure consciousness. Sāmkhya adduces the following arguments to prove the existence of the plurality of souls¹¹:-

1. There is difference in the ethical and intellectual content and also in the physical appearance of each and every human being. If there is only one soul that resides in different bodies, then the bodily deformities like deafness, dumbness, lameness etc, of one person should be found in all. All people are not equally intelligent. The experience of pleasure or pain of a particular person is not shared by others. Birth, growth and death also are different in persons. "The differences of outlook can not be due to the operations of Prakṛti, and so it is argued that there are different witnessing Consciousness"¹²

2. If the self is one, all should get release if one attained liberation. Since this does not happen, the plurality of souls is inferred. If there were a single soul simultaneously residing in various bodies, the activity of a single individual must guide to the functioning of others. Since the activities and experiences differ from person to person, the existence of countless souls is obvious.

3. Due to the variation in the grades of association of the triple guṇas, viz, Sattva, Rājas and Tamas being the qualities of Prakṛti, the embodied souls seem to vary in nature. It is held that the souls in the emancipated state are all alike, transcending the triple guṇas.

Śaiva Siddhānta also brings forth sound arguments based on perception, inference and verbal testimony to prove the existence of plurality of souls. They are given hereunder:-

11. Sāmkhyakārika 18 and its commentary, p.95.

12. Indian Philosophy, Vol II, p. 282.

1. Since births and deaths are perceived differently in different individuals, the plurality of souls is perceived directly. (This idea agrees with that of Sāmkhya).

2. The feelings, emotions and actions differ from person to person. One person desires for a travel, another for rest, and third one for a picture. One is active while another is dull. Because of this difference, the plurality of souls is to be inferred.

3. The scriptures contain portions in support of different kinds of innumerable souls.

The approach in the two systems is mainly empirical. The arguments do not vary much. The grades in the intimate association of triple guṇas is held responsible for the variety of souls in Sāmkhya while the difference in the degrees of triple malas (i. e. āṇava, karma and māyā) with which all activities are connected is the cause for the countless souls in Śaiva Siddhānta.

'Ekam Sat'—What does it mean?

The vedic declaration about the existence of one reality (—Sat) receives different connotations in the Vedānta, Sāmkhya and Śaiva Siddhānta. The first one quoted the Vedic statement in support of Monism. According to S. Radhakrishnan, "The passages of the scriptures which support monism are interpreted as referring to the non-difference of essential properties. They imply non-difference in kind and not homogeneity"¹³. i. e. The essential nature of all souls remains the same. According to Sāmkhya, pure consciousness is the only nature of all souls and this is indicated in the above Vedic statement.

But,¹⁴ the Śaiva Siddhānta interprets the same statement to mean that the Lord of Souls (Paśupati) to be one only and not to mean that there is only one soul as held by Vedānta, or its nature is only pure consciousness as held by Sāmkhya. Pure Consciousness is the eternal and intrinsic nature of the Lord, while the soul in its released state imbibes this nature due to the immense grace of Lord.

The Classifications of Souls

In Sāmkhyakārikā III, puruṣa is said to be neither creative nor created. In Kārikā XI, it is said to be opposite from Prakṛti. It is devoid of three guṇas. In Kārikā XIX, it is characterised as being a witness, a spectator and inactive. In the later texts, a distinction between the transcendental self and the empirical self is drawn. The former is known as Puruṣa, the latter as Jīva. Puruṣa, is eternal, pervasive and

13. Ibid.

14. Śivajñāna bodham with Elaborate Commentary, pp, 115-116

pure conscious. It is inactive, immutable and non-material. It has no experience of pleasure or pain. It is neither an agent or an experient. According to Vijñānabhikṣu (1600 A. D.), the commentator on the Sāmkhyapravācanasūtra, the embodied self (Jīva) is limited by egoism, while the transcendental self is free from all limitations. The activities and experiences belong to Jīva and not to Puruṣa. This sort of classification of souls is alleged due to the influence of Vedānta.

In Śaiva Siddhānta, the innumerable souls are classified into three categories on the basis of the number of malas associated with them. Those souls which have only one mala (i. e. āṇava) are known as Vijñānakalas in whom the impure karma and māyā are absent, and those with two malas (i. e. āṇava and karma) are Praḷayākalas in whom the prakṛtimāyā is absent, and all others having all the three malas (i. e. āṇava, karma and māyā) are classified as Sakalas.

There is a difference between the souls of Vijñānakala and those in the kevala state (i. e. the precreation state). Though they are supposed to possess only one mala i. e. āṇava, the intensity of āṇava is lesser in the former who are highly evolved souls, while in the case of the latter, they are in dormancy utterly obscured by āṇava. It is further to be inferred that there are two types of Vijñānakalas and Praḷayākalas, one type of them are natural and another type by promotion from the sakalas.

The concept of Prakṛti

The second reality accepted in the two systems is Prakṛti or primordial matter. It is classified in Śaiva Siddhānta as one among the three malas known as pāśa, the other two being āṇava and karma. All these three bind the soul and hence the name paśu to denote the soul. Prakṛti is usually known as Māyā in Śaiva Siddhānta. In these two systems, it is not a principle of illusion and ignorance as understood in Vedānta but contrary, it is instrumental for illumination of the souls. The unique feature of Śaiva Siddhānta remains in the classification of Māyā into three types, viz, Suddhamāyā (Pure matter), Miśramāyā (the mixed matter) and Prakṛtimāyā (impure matter) in consonance with the three fold classification of souls. The two systems agree in the concept of Prakṛtimāyā and its evolutes. But, Śaiva Siddhānta considers that this prakṛti and its products are solely meant for the souls endowed with triple malas (i.e. sakalas). The present world in which we live is the direct outcome of Prakṛtimāyā. Since Sāmkhya did not think of souls of Vijñānakala and Praḷayākala types, it did not attempt to postulate two more types of māyā to provide the required accessories to them. Further Prakṛti in Sāmkhya is not created; it is eternal and the uncaused cause containing triple guṇas. It is the matrix of the manifested world. In Śaiva Siddhānta, the Prakṛti of the Sāmkhya type is a product from the

still further principle kalā which in turn is a subtle product from Mīśra-māyā.

The Sāmkhya system puts forth five arguments to establish the existence of Prakṛti.¹⁵

1. All things that we experience are products and hence are limited and dependent. These products depend upon other causes for their production. The essence of these products should have been latent in the material cause. To avoid infinite regress, it is postulated that the ultimate cause must be the uncaused root principle from which the material world is manifested.

2. All individual things possess some common features which are held responsible for producing pleasure or pain. These common characteristics suggest a common source in which they exist implicitly in the form of triple guṇas. This common source is designated as Prakṛti. While the products are finite and transcient, the root principle should be infinite and eternal.

3. All effects should have evolved out concretely from the abstract principle of primordial matter, which should be the ubiquitous cause of all the products limited in magnitude. The original cause is not pervaded by the effects, but the effects are pervaded by it.

4. Though the essence of the effect and its cause remain the same, the effect differs from the cause, and hence the finite world could not be its own cause. The evolved world indicates the necessary existence of a root cause which is Prakṛti.

5. The unity and continuity of the universe suggest the existence of a single ultimate cause which should hold all the reality, meaning and worth of its effects.

Satkāryavāda is common to Sāmkhya and Śaiva Siddhānta. Out of nothing nothing is produced. All effects are produced out of something possessing the same features implicitly. Though this concept of Satkāryavāda is admitted in the two systems, there lies the striking difference. According to Sāmkhya, the mere presence of the inactive puruṣa enables Prakṛti to evolve, just like a filament of iron is attracted by a magnet. But, Śaiva Siddhānta points out that since Prakṛti is inert and non-intelligent, the involvement of an all powerful intelligent agency is a must for evolution. In Sāmkhya, the material cause alone is established. But Śaiva Siddhānta is rational in anticipating the requirements of an efficient cause and instrumental causes for the evolution of the universe. From the empirical point of view, anything for its production requires three causes, viz, the material, the auxiliary or instrumental and efficient causes.

15. Sāmkhyakārikā 15 and its commentary, pp. 88-89.

In the example of a chair, the wood is the material cause and the tools the instrumental cause. If there were no intelligent being or efficient cause in the form of a carpenter, how can the chair be produced or evolved.

In the absence of any one of these three causes, the product is impossible. Though all the three causes are present, there should be the will to produce on the part of the carpenter. In explaining the evolution of the universe, Śaiva Siddhānta accepts Prakṛiti to be the material cause and the Lord as the efficient cause and his inseparable Energy (Śakti) and the mūlakarma of the souls as the auxiliary causes.

The Nature of Prakṛiti

Prakṛiti is the uncaused, self-subsistent and independent reality beyond production or destruction. It is the root cause of all objective existence. It is constituted of triple guṇas viz, Sattva, Rajas and Tamas. In Sāmkhya, the concept of guṇa is different from the one in Nyāya vaiśeṣika which treated guṇa as the quality of a substance. Sāmkhya considered guṇas not as qualities but as substance of feelings. They are capable of conjunction and disjunction. The guṇas have their own qualities; they are inferred from their effects producing joy or sorrow. Sattva guṇa is luminous and buoyant possessing the power of manifestation, while rajas is the principle of activity and motion influences sattva and tamas to act. Tamas is inertia and heavy and it causes slothfulness and dullness. These guṇas combinedly contribute to the evolution of the universe. The Sāmkhya kārikā (13) contains a simile i.e. The triple guṇas interact with one another and function for the sake of Puruṣa like a lamp. Paramārtha (500 A. D.), a native of Kāñci, who translated the same text in Chinese and also wrote a commentary on it, compares the collective functioning of the triple guṇas to the joint functioning of the wick, oil and flame of a lamp in producing light.¹⁶ Though each of these has a different make up, they jointly work to produce light. This comparison is complete in Śaiva Siddhānta which we will consider later.

Guṇa also means rope. The three guṇas are intertwined as three strands to constitute the rope of primordial matter which binds the Puruṣas. In the language of Śaiva Siddhānta, not only the guṇas of Prakṛiti but karma and āṇava are also considered as ropes (i. e. pāśa) to fetter the souls.

In Śaiva Siddhānta, the avyakta (unmanifested) state is known as prakṛiti and the vyakta (-manifested) state is guṇatattva. Due to the contact of Energy by Srikaṇḍarudra (-under the authority of the Lord) the

16. Classical sāmkyha p. 177. This idea is also found in the Ālvār hymns. Vide Mutal, tiruvantāti, 1 and Iraṇṭām tiruvantāti, 2.

triple guṇas arise out of Prakṛti. These guṇas are controlled by Trimūrti viz, Brahma, Viṣṇu and Kālarudra, who under the final authority of the Lord perform respectively the cosmic functions of creation protection and destruction. The qualities of the guṇas are more or less the same found in Sāmkhya, Intellectual firmness, efficiency, balanced outlook, gentle behaviour, cleanliness, contentment and sense-control are due to sattva guṇa. Indulgence in worldly pursuits, egotism, cruel activities, excitement etc, are the result of rājasa guṇa. Lethargy, lack of contentment, avarice, excessive eating and sleeping etc, are due to tāmasa guṇa.

Civajñāna Cittiyaṛ (1300 A. D.) the excellent metrical commentary on the authoritative text Civajñānabodham of Meykaṇṭār, introduced nine types of guṇas out of the original three by way of permutation and combination.¹⁷ Apart from the primary triple guṇas, there are six derivative guṇas. Due to the preponderance of sattva guṇa over rajas and tamas, two guṇas are derived viz, 1. Sattva rajas and 2. Sattva tamas. Owing to the excessive influence of rājasa guṇa over the remaining two 1. rājasa sattva and 2. rājasa tāmasa are derived. Again due to the over whelming influence of tāmasa over the other two guṇas, 1. tāmasa sattva and 2. tāmasa rajas are resulted. The primary three guṇas plus the derivative six guṇas become nine. These guṇas joining with the buddhi tattva (i. e. intellect) enable the souls in the perception of objective world *just like the lamp illumines the eye to see the objective world.*

Tirujñānacampantar (7th century A. D.) clearly denotes the triple guṇas while he describes the immanent nature of the transcendent absolute, (11 : 2, 132 : 5). In other contexts also these guṇas are referred (126 : 7, 128 : 18).

A detailed description of the māyā tattva is found in Civajñāna Cittiyaṛ (Cupakkam, 2. 3. 3): Māya is eternal; formless, one (—single entity), seed of all the universe, non-intelligent, ubiquitous, a potency to the Lord and the material cause to the world of enjoyment, sense-organs, body etc, of the souls. It is also personified as the mother-principle (i. e. māyāl). It is one of the triple malas. Usually it will illumine the soul's intelligence concealed by āṇava and at times it will delude or confuse it. In the latter aspect, it resembles the Māyā of Vedānta.

After having seen about the nature of prakṛti in the two systems, let us proceed to deal with the process of evolution.

Evolutes of Prakṛti

According to Sāmkhya, Prakṛti is the equilibrium of the triple guṇas. Due to the interaction of the guṇas the equilibrium is disturbed and the

17. Sivajñāna Cittiyaṛ, Cupakkam, verse 57.

tension is released under the influence of puruṣa. The preponderance of one guṇa over the remaining guṇas inaugurates the process of evolution.

Mahat is the first product evolved from Prakṛti. It forms the ground of the individuals' intelligence. Mahat (—great) is also known as buddhi (—intellect). Though these two words are synonymously used, the first one denotes the cosmic aspect, while the second one refers to the psychological aspect of the individual. Ascertainment and decision are the functions of buddhi. The memories and thoughts of an individual are stored up in buddhi and not in the subsequent evolutes ahamkāra or manas. Like all other products of Prakṛti, Buddhi also has the triple guṇas and accordingly reflects three different qualities and activities.

Ahamkāra, the principle of individuation is evolved from buddhi. It is the basis for 'I'ness and 'My'ness. It decides the mental background of the individuals. It endorses to the self for taking decision the sensations and suggestions given by manas. Ahamkāra is also influenced by the triple guṇas and it is the substance out of which eleven sense-organs and five subtle elements are produced. There are three schools in Sāmkhya which present a slightly different description about the evolutes from ahamkāra. According to Sāmkhyakārikā (22), the aggregate of the sixteen (i. e. 11 sense organs including the internal organ mind and the five tanmātras or subtle essences) are evolved from ahamkāra. The commentator, Vācaspatimiśra (1000 A. D.) classifies ahamkāra into three. From the Sāttvika ahamkāra known as vaikārika, the manas (—mind), the five sense organs and the five organs of action are evolved. The mind is held responsible for explication of differentiation. From the Tāmāsa ahamkāra known as Bhūtādi, the five subtle elements (—tanmātras) are produced. The Rājasa ahamkāra known as Taijasa plays its role in both and is present in the effects. From the tanmātras, the five gross elements arise.

This account of cosmic evolution is slightly changed by Vijñānabhikṣu, who mentioned that from the Sāttvika aspect of ahamkāra manas is evolved, while the rājasa aspect produces the five sense organs and the five motor organs. With regard to the evolution of tanmātras, there is no change.

In this context, it is better to point out that Śaiva Siddhānta differs from Sāmkhya in designating the Sattva ahamkāra as Taijasa and the rājasa ahamkāra as Vaikārika.¹⁸ With regard to the tāmāsa aspect, the same name Bhūtādi is retained. One more difference deserves special mention. According to Śaiva Siddhānta, from Sattva ahamkāra the

18. Ibid, verse, 5%.

internal organ *manas* (-mind) and the five sense organs (*Jñānendriyas*) are produced, while from *rājasa akamkāra* the five motor organs (*karmendriyas*) are produced.¹⁹ Since *rājasa* represents strenuous activity it is proper to think that the motor organs are effected from *rajāsa ahamkāra*.

Sivajñāna Swāmigal, the official interpreter of Śaiva Siddhānta considers that the *Buddhitattva* is produced out of *guṇatattva* (i. e. the explicit form of the implicit *prakṛti*) due to the preponderance of *sattva* *guṇa* over the remaining two *guṇas*, and the *Ahamkāra tattva* is produced from *Buddhi tattva* due to the preponderance of *rājasa* over the other two *guṇas*.²⁰

Further, the two systems differ in numbering the internal organs (-*antakarāṇa*). According to the *Sāmkhya* of Sanskrit tradition there are only three internal organs. These three have separate functions for their existence.²¹ But in the *Sāmkhya* of Tamil tradition preserved in the Buddhist epic *Maṇimēkalai* (450-550 A. D) there is a reference to the reality of *Cittam* (i. e. consciousness). Perhaps, *Iśvarakrishna*, the author of *Sāmkhyakārikā*, thinking that consciousness being the property of *puruṣa* did not consider it as a separate internal organ. It is clear from the Tamil portion, "mūlap pakuti cittattu" (*Maṇimēkalai* XXVII-206) that *Prakṛti* and *Cittam* are synonymously used and from this principle, *Mahat* (-*mān*) the cosmic intellect is emanated.

Anyhow in the metaphysics of Śaiva Siddhānta the internal organs are four. The fourth aphorism of *Sivajñānabodham* and the first proposition made therein bear testimony to this fact. *Meykaṇṭār's* disciple *Maṇavācakam kaṭantār* also mentions all the four *antakarāṇas* with their specific functions (see, *Uṇmaiviḷakkam*, 16). His classmate and the primary disciple of *Meykaṇṭār* *Aruṇandhiśivam* in verses 58, 59 and 60 of *Supakkam* mentions the four *antakarāṇas* in the order of *cittam* (*citta*), *putti* (*Buddhi*), *akamkāram* (*ahamkāra*) and *maṇam* (*manas*) and also assigns different functions to them. It seems that *Aruṇandhi* equated *cittam* with the implicit *prakṛti* (*cittamam avviyattam*) and mentions its function to be thinking (-*cintanai atuvum ceyyum*). Then he proceeds to present that the *Buddhi tattva* appears from it. When the virtues and vices of the soul cling themselves to *Buddhi* according to the law of *karma*, due to the command of Lord, then the *buddhi* determines the objects of twofold *karmas*, subsequently transforming itself into the forms of joy, sorrow and delusion (verse 58). Next, it is said that *ahamkāra* comes out of *Buddhi tattva* and it is the cause of egoism and self boasting, identifying itself with the objects claiming 'I' and 'Mine'. (verse 59). In the next

19. Ibid, verse, 60.

20. *Sivajñāna bodham* with Elaborate commentary, p.188, p.197.

21. *Maṇimēkalai*, *Cāttanār*, 5th edi (Madras, Kalakam edition, 1969) XXVII—238.

(verse 59). In the next verse, it is stated that *manas* (—mind) is produced out of *Taijasa* (i. e. *Sattva ahamkāra*) and its functions are recalling, remembering and doubting the objects.

But it seems that *Sivajñāna Swamigal* differs from the text and gives his own interpretation stating that *cittam* is only a modification of *manas* and it could not be equated with *avyaktam*.²² In his *Mahābhāṣyam* on *Sivajñāna bodham* he accepts the existence of *cittam* only as a modification (-*virutti*) of mind, and he minimises the significance of *cittam*. But in his small commentary, he gives due recognition to all the four²³.

It is clear that the 12 *Tirumugais* also furnish sufficient evidences to the concept of four different *antakaraṇas*. It seems to the present author that *cittam* also is a synonym to *Prakṛti* as held by *Aruṇandhiśivam* and this idea is already gained currency in the Tamil tradition of Sāmkhya in *Maṇimēkalai*. (XXVII-206).

Āṇava and ahamkāra

The omission of *āṇava mala* in other systems of Indian philosophy may be due to the acceptance of the concept of *ahamkāra*. In the common language of the Tamils, the two words are indiscriminately used as if they were synonyms. The difference is to be noted. *Āṇava* is not a product, it is an eternal evil attached to the soul. *Ahamkāra* is a product of *Buddhitattva*. Soul exhausts the potency of its *āṇava* through the internal organ *ahamkāra*. So, in the philosophical language of Śaiva Siddhānta, the two are treated separately.

The totality of Tattvas

According to Sāmkhya, there are 25 *tattvas* viz, *Puruṣa*, *Prakṛti* and the 23 evolutes i.e. *Buddhi*, *Ahamkāra*, *Manas* plus five sense organs, five motor organs, five subtle elements and five gross elements. Leaving *puruṣa*, the remaining 24 *tattvas* are admitted to be *ātma tattvas* in Śaiva Siddhānta. Since these *tattvas* are created and controlled by *Srikanṭha-rudra*, the chief of the *Ātmas* (-*sakalas*), they are so named. *Sivajñāna Swāmigal* recorded in his elaborate commentary on *Sivajñāna bodham* three ways of counting the 24 *tattvas* and the difference is found only in identifying the internal organs.²⁴ According to one school, the first four

22. i. *Civajñāna Cittiyār* (Madras, Kalakam edition 1969) pp.135—6

ii. *Śivajñāna bodham*, with Elaborate commentary, p. 200

23. *Śivajñāna bodham*, *Cirururai* (Saiva Thiru. P. Muthiya Pillai Edition) p. 201, p. 205.

24. *Sivajñāna bodham*, Elaborate commentary, pp. 199-206. It seems that the learned commentator attempts to reconcile the apparent difference of opinion on the concept of *Cittam* between *Aruṇandhi Śivam* and *Umāpathi Śivam*, the two great apostles of Śaiva Siddhānta.

are 1. Guṇa tattva, 2. Buddhi tattva, 3. Ahamkāra tattva and 4. Manas tattva. This school did not count cittam as a separate principle. Perhaps they included it with manas. According to another school, cittam, buddhi, ahamkāra and manas (-mind) are the first four tattvas. This school considered that guṇa tattva was the explicit form of prakṛti, and hence there is no need to count them individually. This view is also found in the Sāmkhya system. The third school counted Prakṛti, Buddhi, Ahamkāra and Manas.

With regard to these basic 24 principles, the Sāmkhya and Śaiva Siddhānta go hand in hand. Instead of reading the influence of Sāmkhya over Śaiva Siddhānta, it is reasonable to postulate a common source for the metaphysics of these two systems.

The Extra Tattvas

Sāmkhya did not penetrate beyond Prakṛti tattva. But Śaiva Siddhānta speculated the existence of two more fine and subtle spheres revolving above this empirical universe, and also contemplated that innumerable souls with subtle and abstract frames are dwelling in those higher regions. As we have already pointed out, the Praḷayākālas are existing in a higher sphere which is the outcome of seven evolutes of Miśramāyā. The Lord causes the evolution through the instrumental agent Anandadeva.

The first evolute from Miśramāyā is Kālatattva, the time principle. It denotes past, present and future. It is wonder how the supposed early attempt of Sāmkhya to build a systematic theory of evolution did not count the kālatattva. However,²⁵ Vijñānabhikṣu, the commentator of Sāmkhyapravācanasūtra stated that eternal space and time are the specific modifications of prakṛti and they are of the form of prakṛti, or the root-cause of ākāśa. But Śaiva Siddhānta reserves a special place for this principle. It commences only in the region of Miśramāyā and penetrates down to the earth of Prakṛtimāyā. It is totally absent in the highest sphere of Śuddha māyā. *It may be presumed that kāla tattva exists around the solar system which is held responsible for the time factor.* It may also be inferred that the worlds of Śuddha māyā exist beyond the solar system. It is said that kāla causes the three states of origination, maintenance and absorption of the universe in consonance with karma. Then, the question arises how in the absence of kāla tattva, the cosmic functions take place in the Śuddha māyā prapañca. Perhaps, as it comes downwards to the Prakṛti world, so also it may go upwards also, since it is in the initial position of Miśramāyā as a gateway to the Śuddha māyā

25. Indian Philosophy, Vol II. p. 277.

world. The modification of Śuddha kāla (pure time) is also contemplated to function in the highest sphere.

The principle of time (kāla tattva) fixes the time limit for the individual's lease of life. Saint Māṇikkavācakar refers to the principle of time thus "ivaī vantupōm kālame (5. 43). Here, he figuratively mentions that the Lord himself assumes the form of time principle but his statement should not be taken literally, because time is a product of impure matter. The ancient Tamil Grammar, Tolkāppiyam clearly stated that the time principle belonged to the primary substance (mutarporu!) In Paripāṭal, there is a clear reference to the time principle (13:24-25). Actually it is the first principle (-mutarporu!) evolved from Miśramāyā and its reality is empirically felt in the day to day activities of the people.

The second evolute of Miśramāyā is the Niyati tattva. Due to the command of the Lord, it allocates the results of the deeds to be experienced by the respective agents. The principle of Niyati is known as murai in Purāṇānūru (192:10). It is equated with ūl, vinai, pāl etc. by Parimēlalakar, the learned commentator of Tirukkuraḷ (ch. 38). Since these principles are all products of the lifeless māyā (-matter), they are also inert and non-intelligent and so they do not have autonomous functioning. Hence, the Lord Himself operates these principles for the redemption of the different types of souls. The references to this concept of god are available in Tolkāppiyam (Col. 57) and Tirukkuraḷ, (377). The same idea is also found in Tirukkōvaiyār (8).

Māyā is considered to be the primordial substance that supplies not only the required energies but also the tools that are essential to the souls for the utilisation of the energies. The Lord converts the matter (-māyā) into cosmic energies which are stimulating the inherent energies of the souls that are compressed and constricted due to the intense influence of āṇava, the spiritual darkness.

The soul has jñāna (-cognitive), icchā (-volitional) and kriyā (-conative) śaktis (-energies) inherently; but these potencies are clouded by āṇava, the root evil. They require some stimulus for their functioning. So, the Lord, out of mercy creates Vidyā, Rāga and Kalā the three cosmic energies from the Miśramāyā to arouse the inherent energies of the soul, by relieving the restriction due to āṇava. To put it clearly, the internal power of the soul is stimulated by the external power in the cosmos in accordance with the nature of karma of the individual souls. The jñāna śakti of the soul is stimulated by the Vidyā tattva, while the icchā śakti is aroused by the Rāga tattva and the kriyā śakti by Kalā tattva. The illumination of the soul's potency depends upon the nature of the individual karmas. The soul's knowledge, desire and activity are all conditioned by the content of its prārabdha karma.

With regard to the evolution of the three tattvas, kalā is a direct outcome of Miśramāyā. From Kalā, Vidyā tattva is evolved and from Vidyā, Rāga tattva is emanated. Though the usual order of the enumeration of these three tattvas is Kalā, Vidyā and Rāga, a slight change is made here. Only after the soul comes to know the existence of a thing it could desire to possess it. So, knowledge is followed by desire. Because of desire, the soul actually attempts to acquire the thing, i.e. it engages in the direct action of acquiring it. So, psychologically speaking cognition, volition and conation follow in a sequence. Hence, the cognitive, volitional and conative energies of the soul are eventually influenced by the external cosmic energies, viz. Vidyā, Rāga and Kalā. Perhaps all the three may have a simultaneous functioning.

When the soul puts on the coat of the aforesaid five tattvas it is called Puruṣa, the equipped state of the soul to experience the fruits of its karma. Thus the concept of Puruṣa in Śaiva Siddhānta is different from that of Sāṃkhya which we have already seen. According to the eminent Siddhānta scholar, S. Arunaivadivelu Mudaliar, Māyā after causing the five tattvas (viz. Kālam, niyati, kalai, vidyā and arākam) to be evolved from a portion of itself remains as a separate category, just like a land after subdivision and fragmentation into plots, fields etc. remains as a separate unit.²⁶ Here we have to consider the view of other scholars also. According to them, the seventh category of Miśramāyā is not a residue of Miśramāyā. It denotes actually the Prakṛti māyā being evolved from one side of Kalā tattva which also produced Vidyā tattva. Then the seven tattvas of Āśuddha māyā are the following: 1. Kāla, 2. Niyati, 3. Kalā, 4. Vidyā, 5. Rāga, 6. Puruṣa and 7. Prakṛti māyā. The first three have the horizontal evolution and the remaining tattvas have vertical evolution from the Miśramāyā.

In the Uṇmai viḷakkam (19) it is said that this māyā obscures and deludes the soul. These seven tattvas are known as Vidyā tattvas, since they are created by Anandadeva of Vidyēśvara group under the authority of the Lord.

The tattvas of Śuddha māyā

Above the region of Miśra māyā world, exists Śuddha māyā prapañca. The Vijñānakalas are residing there. It is devoid of contamination and hence its name. Though it is, generally said that in the Śuddha māyā world āṇava and karma are not found with the souls of Vijñānakala type, it is understood that pure karma and āṇava are existing with the souls. Since these souls reached the zenith in their spiritual sojourn, their karma

26. Śaiva Thiru. Arunaivadivelu Mudaliar, *S. Cittānta viṇā viṭai* (Dharmapuram Adhinam Publication), p. 281.

and ego are refined and purified. Hence, the presence of these two is not generally counted. Since they are bereft of impure karma and āṇava, they are said to possess only one mala, viz. Śuddha māyā, i. e. their subtle body is made up of pure matter.

From this pure matter, sabdaprapaṇca and arthaprapaṇca are created directly by the Lord Himself. The first one denotes the world of language, and the next indicates the five Śiva tattvas with a purpose to perform the five cosmic functions viz. creation, maintenance, absorption, allurements and bestowal of grace. The Lord out of his compassion descends from his intrinsic nature (-svarūpalakṣaṇa) and assumes the attributive nature (-tatasthalakṣaṇa) to inaugurate the cosmic functions. During this state, among the three absolute energies of the Lord viz. the cognitive, volitional (-or emotive) and the conative energies, there is no change in the volitional energy. It remains in the same condition all throughout during the cosmic functions. Among the remaining two, one preponderates over the other or they stand in equal proportion while the Lord commences the cosmic activities. The immutable Lord causes changes in the substance of premordial pure matter. The all intelligent principle i. e. the Lord comes into contact with the non-intelligent matter through the media of His Divine Energy. So, the Śakti is held responsible for the modifications and changes in the matter and also for the Lord's contact with the same. The Lord is not affected by any of these changes, just like the sun that causes the blossoming of the flower, growth of the plants and drying up of the lake is not affected by these changes.

1. *Śivam—Nādam* (-The jñāna aspect)

With regard to the modification of Śiva tattvas, first the Lord perceives Śuddha māyā through His cognitive energy and the first modification is effected from it. Since this modification forms the substrate for Śiva, this tattva is known as Śiva tattva. Also this tattva forms the support of the first subtle sound known as Nādam. For this reason it is also called as Nāda tattva.

2. *Śakti - Bindu* (-The Kriyā aspect)

While the Lord's conative energy affects Śuddha māyā, the second modification is emerged out. Since the second tattva forms the ground for the Lord Śakti, it is known as Śakti tattva. Also this tattva tends support to the second subtle sound paśanti which is otherwise known as Bindu, and hence it is also called Bindu tattva.

3. *Sadaśiva tattva* (Jñāna and Kriyā in equal proportion)

While the Lord's cognitive and conative energies affect the Śuddha māyā in equal measure, the third modification is affected. This tattva is known as Sadāśivam which is the substrate for Śivaśakti or Sadāśiva.

This tattva also provides ground to the third evolved sound Madhyamā. Through this potential sound, the Lord creates Vedas and Āgamas. This tattva is also known as Sādākya.

4. *Īśvara tattva* (—More kriyā and less jñāna)

When the Śuddhamāyā is affected very subtly while the Lord's conative energy preponderates over the cognitive energy, the fourth modification is emanated. Here, the Lord assumes the name Īśvara or Maheśvara and hence the modification that he occupies is known as Īśvaram or Maheśvaram.

5. *Suddhavidyā* (—More jñāna and less kriyā)

When the Śuddhamāyā is affected concretely, while the Lord's cognitive energy overwhelms His conative energy, the fifth modification is resulted. Here, the Lord is known as Vidyēśvara and the modification that he occupies is called as Suddhavidyā, or Vidyā.

Since all the five modifications of Śuddhamāyā are directly affected by Śiva and since they form the substrate for his cosmic activities, they are named as Śiva tattvas. Since they are the products of Śuddhamāyā, they are also called as Śuddha tattvas.

In the first two modifications, i. e. Śivam and Śakti, the Lord manifests Himself in in-corporeal form. In the third tattva he assumes corporeal cum in-corporeal form. This aspect is well represented in the form of Śivalinga. In the last two modifications, He takes corporeal forms. The first two stages represent the state of absorption, while the middle one is the state of enjoyment and it is also the commencing condition of cosmic functions. Actually the last two stages (i. e. Maheśvara and Vidyā) directly concern with the cosmic functions and they constitute the state of His authority.

²⁷So all in all there are 36 tattvas recognised in Śaiva Siddhānta, and this number of tattvas is not found in any other systems of Indian philosophy. In addition, there are 60 tāttvikas, most of them are products in the secondary evolution. In the Tēvāram of Saint Tirunāvukkaracar (580-660 A. D.), there is a reference to all the 96 principles of Śaiva Siddhānta (4. 252). But it is to be borne in mind that the concept of 25 tattvas as held in Sāmkhya is not unknown to our Śaiva Saints who declared that the Absolute transcended beyond all these 25 principles (Tēvāram II, 224:4; 4. 41).

The Doctrine of Karma

The doctrine of karma belongs to the national stock of Indian philosophy. It is shared by the Sāmkhya system and Śaiva Siddhānta.

27. Tirumantiram : "ākīṇṇa āṇāṇu aruṇcaivar, tattuvamum."

Nobody can escape the consequences of one's own deeds. The involvement of Sūkṣmasarīra(-subtle body)consisting of the internal organs and the five subtle essences in the transformation of the souls in accordance with the results of karma is a common feature in the two systems. But there is a notable difference. Sāmkhya ascribes or attributes all actions to the psychical aspects especially the Buddhi tattva and not to the Puruṣa. The self is neither an agent nor an experient. But due to its immediate presence with the matter, it seems to suffer or enjoy. Actually the joy or sorrow belongs to the matter (i. e. the psychical aspect). Sāmkhya recognises three kinds of suffering due to evil deeds, viz,

1. ādhyātmika - the physical and psychical pains due to disease and agitation.
2. ādhibhautika - the pains afflicted by the external world.
3. ādhidaivika - the pains caused by supernatural agencies.

These three kinds of pain are due to the prārabdha karma according to Śaiva Siddhānta.

Śaiva Siddhānta classified all karmas into three groups. From the stored up karmas, what we experience at present life is called as Prārabdha. The remaining store is Sañcitakarma. While experiencing the prārabdha, one indulges in fresh karmas known as āgāmi. According to V. A. Devasenapathi, metempsychosis is not approved in the system.²⁸ Depending on one's own deserts, the soul takes any kind of birth in its long journey known as transmigration. Saint Māṇikkavācakar clearly pointed out the different types of births that he underwent due to karma, and finally he pronounced about the termination of his transmigration on having the glimpse of Lord's golden feet of grace.²⁹

Means of Liberation

Sāmkhya like Buddhism and Jainism did not recognise the vedic rituals and sacrifices as proper means of salvation, since it held that slaughtering living beings is a transgression of ethical norms. It treated all selves equal, since they are essentially pure and eternally free. Bondage and liberation actually belong to Prakṛti and they are by mistake attributed to the self. Ignorance is the cause of bondage, while discriminative knowledge between self and matter leads the former to detach and disentangle from the iron touch of matter and to return to abide in its own self which is known as liberation.

In Śaiva Siddhānta, the soul is the agent and experient of the actions and their consequences. If the soul is dumb and inactive there is

28. Śaiva Siddhānta, pp. 179-180.

29. Māṇikkavācakar, Tiruvācakam, Civapurāṇam, 2nd edition (Madras, Kalakam ed. 1968) 1:26-32.

no difference between matter and itself. The purpose of evolution is not clearly justified in Sāmkhya. In Śaiva Siddhānta, the concept of āṇava is introduced to account for the creation of the world. Āṇava is to the soul what verdigiris is to the copper. It is wonder that this idea of Śaiva Siddhānta occurs in Dhammapada, a part of Suttapiṭaka.³⁰ Āṇava is characterised as darkness, producing delusion, desire, dejection and desolation. The Lord out of his intrinsic nature of immense compassion creates the universe from Māyā to provide the souls with the necessary equipments so that they could engage in various activities due to the impulse of āṇava, until the potency of āṇava is completely exhausted. Āṇava is darkness while God is brilliance and hence the real antidote to āṇava is God.

Śaiva Siddhānta being a theistic philosophy emphasises that service and worship (—the paths of cariyai and kiriyai) are the preliminaries to attain salvation. Service to Devotees is stressed by Saint Cuntarar (8th century A. D.) to be the powerful means to secure the grace of God. Yoga (meditation) is the next sādhanā. These three means are only steps to attain jñāna (i. e. the divine knowledge, patijñāna). By the constant practice of the sādhanas, the soul gets the balanced outlook and then it is neither annoyed nor elated in adversity or prosperity. While the soul is thus marching towards perfection, the Lord in the form of perceptor appears before him and instructs the nature of the triple realities viz, pati, paśu and pāśa and illumines the soul, ultimately to release the soul from the meshes of karmic world.

In Sāmkhya, isolation of the self is itself considered to be liberation. In Śaiva Siddhānta, not only withdrawal of soul from the clutches of bonds, but eternal absorption with the Absolute is regarded to be the Supreme bliss—the summum bonum of life.

The absence of the concept of God is a deficiency in the Sāmkhya system and that is why it was called as Nirīśvara Sāmkhya. Nevertheless, the gap was filled by the introduction of the concept of God by the Yoga philosophy which totally adopted the metaphysics of Sāmkhya and hence it is known as theistic Sāmkhya (i. e. Śeśvara Sāmkhya). That is why the Sakala āgama Pandita Aruṇandhi Śivam did not include this branch of Sāmkhya in his Parapakṣa for refutation and condemnation.

Conclusion

As a result of a comparative study of Sāmkhya and Śaiva Siddhānta, the common features such as the three fold pramāṇas, the reality of soul and matter, transmigration etc, are pointed out. Also the individuality of Śaiva Siddhānta in the classification of souls and māyā, the postulation of the concept of āṇava and the means of liberation are identified. The concept of God occupies a central position in this system.

Śaiva Siddhānta is a perennial living philosophy original in its content, universal in its outlook and unique in its practicability.

30. Kandaswamy, S.N. Kāppiyakkurikkōl, pp. 129-130.

Crime and Punishment Under the Imperial Cholas

V. BALAMBAL

The Imperial Cholas created history in every field and so too in the arena of justice. We are yet to come across references to prove that there was a separate department for discharging justice under them. Though the Chola monarch, as the centre of authority, had all powers vested in him, he did not interfere with the local bodies except when he deemed it necessary or when he was requested to. The local bodies made their own laws, elected their own officials, executed their work and administered justice. The officials appointed in *maṇṭalams*, *vaḷanāṭus* and *nāṭus* supervised the local authorities. When matters remained unsettled the royal officers were approached and only with their concurrence punishments were meted out.¹ In short the law was allowed to run its course without any hindrance or interruption. References to *Dharmāsanā* are gleaned from the Chola inscriptions². It could be surmised from the role it is said to have played that the local body which sat in justice was known as *Dharmāsanā*. This appears to be tenable because we do not come across any reference to a separate *vāriyam* set apart for discharging justice, though different *vāriyams* were constituted to discharge various other duties.

Crime Against the King (Rājadrōha)

A record of Rājārājā I, dated in his 9th regnal year from Kūhūr states that offences against the king were severely dealt with. Heavy fines were imposed and they were collected through harsh processes³. When the offenders were unable to pay the fines their lands were confiscated.⁴ It appears that confiscation of property and imposition of heavy fines were the severest punishments a criminal could get under the Cholas. The same kind of punishment was awarded even to the defaulters of tax. We are at a loss to explain how the same kind of punishment was imposed for the crimes which do not pair with each other.

1. *Annual Report on Epigraphy* (ARE) 200/ 1929

2. *South Indian Inscription* (SII) Vol XIII, No 87; ARE 362/1917

3. ARE 277 / 1917

4. Ibid 379 / 1922

An inscription from Udayārkudi clearly brings out the above point. Ādityā II Karikālā, eldest son of Sundarachola Parāntaka II was murdered in the lifetime of the latter. Rājarājā I, the younger brother of Ādityā II, succeeded to the throne after the death of his uncle Uttamachola. In the second year of Rājarājā I, the persons who were supposed to have committed the murder of the royal prince, Ādityā II Karikālā were found out. Rājarājā I issued a royal order to the sabha of Viranārāyaṇa Chaturvēdimangalam asking them to confiscate the lands and properties of the criminals. The same were sold and the money thus got was remitted in the state treasury.⁵ This is a unique instance that we come across in the Imperial Chola records, where the murderers are awarded the punishment of confiscation.

Treasons

Cases of treason were not many during the early Chola rulers; whereas in the time of Kulōttunga III and Rājarājā III they were common. Though instances of betrayal of trust were not stated in detail in the records, information regarding the punishments meted out to the traitors was noted down. Special officers were appointed to confiscate the land and properties of not only the traitors but also of their relatives and employees who were involved in it. The confiscated properties were sold in public auction. A record from Sīrkālī dated in the 8th regnal year of Rājarājā III states that Neriyaichōḷa Mūvēndavēḷān was the officer specially appointed for the above said purpose.⁶ The auction was known as *Rājarāja peruvilai* after Rājarājā III.

A case of treason and forfeiture of property as the punishment awarded to the traitors, is known from an inscription from Tīruvenkādu dated in the 18th year of Rājarājā III.⁷ Neriyaichōḷa Mūvēndavēḷān, the royal officer undertook the task of confiscation of the property of the three traitors.

In another case the lands of persons who turned against the king were put to auction by a commission of eight royal officers. The 33,000 *Kasus* realised as proceeds of such a sale were remitted in the state treasury in 1250 A. D.⁸

Another case of confiscation of traitor's lands is known from an inscription from Kōyil Tirumalam dated in the 20th year of Rājarājā III.⁹ These lands were in Guṇāganātalimaṅgalam in Paṇaiyūrnādu. It is understood from the inscription that a royal order was issued to the effect of confiscation. The rate of traitor's 5 *velī* and 4 *mā* of land was fixed at

5. Ibid 557 / 1920

6. Ibid 393/1918.

7. Ibid 506/1918.

8. Ibid 112/1911.

9. Ibid 244/1917.

13000 *kāsus* by the officers of the taxation department. This auction too was known as *Rājarājaperuvilai*. The money thus acquired was remitted in the royal treasury. Another interesting piece of information known from this record is that the revenue officers gave the sale deeds to the purchasers of the auctioned land duly signed by them.

Crime of the Highest Order (Rājadrōha and Śivadrōha):

A case of *Rājadrōha* (crime against the lord of the Land) and *Śivadrōha* (crime against the Lord of the Universe) is known from an inscription dated in the 23rd year of Rājarājā III.¹⁰

Two *Sivabrāhmanās* gave the jewels of the goddess to a concubine and misappropriated the funds entrusted with them. More than that they deliberately refrained from paying the taxes due on the lands held by them. These could be listed under *Sivadrōha* as they were not loyal priests of the Śiva temple. They went a step further by ignoring the royal commands when their wrong deeds were brought to the king's notice. They illtreated the officials who brought the message by beating and ducking them. It was also noticed that they had connections with *Kannadigas* (Hoysalas) and committed many more such offences. Disobedience to royal orders and treasonable association with other countrymen were acts of *Rājadrōha*. Hence the *Mahēsvaras* (the congregation of priests) and *ūr* punished the *Sivabrāhmanās* for their malpractices in temple affairs and refusal to obey the royal orders.

Misappropriation of Temple Properties:

The temples owned a large amount of wealth both in cash and kind which was protected by the authorities of the temples as well as by the local administrators. When the temple properties were misused or misappropriated by the officials, proper action was taken and people found guilty were punished by the local authorities. Sometimes royal orders were issued to insist the punishments.

Though the temple affairs were left in the hands of the temple authorities, special officers were appointed to conduct periodical survey operations.¹¹ An inscription dated in the 17th year of Rājarājā I¹² records that Tiruvadigal Sāttan, the survey officer, made an enquiry into the services conducted in the temple of Tirunombalur Mahadeva at Dēvanapaḷḷi (Somur in Trichy District). He detected certain malpractices and misappropriation of temple grants by the persons who were in charge of the temple. The punishment meted out for the offence was a fine and out of the fine collected a gold diadem was made and presented to the temple.

10. Ibid 279/1927.

11. Ibid 285/1916.

12. Ibid 199/1917.

A royal order was issued by Rājarājā II giving more judicial powers to the temple authorities of the Pasupatisvara temple at Panthanallur in Tanjore District.¹³ The *Patipātāmūlapāttuḍaiya Panchacharyars*, the *Devakanmis*, the *Mohēsvaras* and *Srikāraṇamseyvōr* of the temple were authorised to punish the *Sivabrāhmanās* who misappropriated temple property and the defaulting tenants.

The properties of a person who had misappropriated the temple property, took god's clothes for their own use and made use of the temple bricks for their personal construction. The temple authorities reported the matter to the royal officer, Pillai Yādavarāyar. Enquiry was conducted and the accused were found guilty. They were convicted. All their lands were confiscated and sold in public auction and the proceeds of the sale ie. 4000 *Kāsus*, were credited to the temple treasury. Two Tirunāgīsvaram inscriptions of Rājarājā III refer to the above case.¹⁵ It is interesting to note that the proceeds of the sale of traitors' lands were deposited in the royal treasury whereas the proceeds of the sale of misappropriated persons lands were deposited in the temple treasury.

A Unique Instance:

Due to some unavoidable circumstances the cultivators of temple lands failed to pay the tax. When they were insisted upon payment they tried to abscond. In the time of Rājarājā III a *Kāval Kāniyaḷar* (mān appointed for leasing out lands and realising assessment) instead of punishing the guilty people gave them what was required for their maintenance and that of the temple. More than that by reappointing the cultivators to their lands and by bringing the fallow lands under cultivation he was able to obtain an income of 2000 *kalams* of paddy. This was indeed a rare and unique instance. For this kind action the *Kāval Kāniyaḷar* was greatly honoured.¹⁶

Misuse of Temple Ornaments:

Temple ornaments are considered very precious and the use of the same by ordinary persons is a sacrilege. The *Perunguri Perumakkal* of Tiruvarai *Chaturvēdimangalam* misused the gold vessels and jewels of the temple. As a punishment they had to sell some plots of land. The inscription which records the above case belonged to the reign of a Rājākēsari who was identified with Rājarājā I¹⁷.

13. Ibid 115/1931-32.

15. Ibid 70 & 71/1931-32.

16. Ibid 1/1918.

17. Ibid 359/1917

Case of Default

It had been the common practice during the Chola times to endow perpetual lamps to the temples for various reasons. For the maintenance of the same, sheep, cows and money were gifted and some persons were left incharge of supplying oil for them. When they failed to supply the necessary oil they were fined. A record of Rājākēsarivarman issued in his 4th regnal year states that if the *ūrar* of Paduvur in Paduvurnādu failed to supply 90 *nāli* of oil per year, calculated at an *uḷakku* a day for burning a perpetual lamp in the temple of Srivarāhadēva at Tiruvadanthai in lieu of interest on 20 *kaḷaṇcu* of gold endowed and entrusted with them by Duggayan Sattan, a penalty of 4½ *kāṇam* was to be paid to the *Dharmāsanā* (Court of justice) in case of default of supply.¹⁸

Unlawful Collection of Taxes:

An inscription of the 12th year¹⁹ of Rājarājā I from Tiruvandarkoil states that the assembly of Tribhuvanamadevi Chaturvedimangalam remitted taxes on the hamlet of Mundiyan Vellaippakkam which was purchased and given to the temple by Irumadichōḷa Mūvēndavēlan and fixed the fines to be paid by those who imposed or realised taxes on it. The offenders were liable to pay a fine of 25 *kaḷaṇcu* of gold which would be collected by the *Dēvakanmi's* (manager of the temple). Apart from that they had to pay a fine to the *Dharmāsanā* (the court of justice) and the rate was fixed in the *Sabhāvyavasthai* (agreement). The accountant who allowed the unlawful collection would be asked to pay *vetṭi*. Those who oppose such an order would also be fined 15 *kaḷaṇcu* of gold and they would be made to obey the same order. This record clearly brings out the power exercised and the independence enjoyed by the local authorities in dispensing justice.

Tax Defaulters:

A case of default of tax payment in the reign of Rājēndra I resulted in confiscation of land. The proceeds of the sale were adjusted with the payment of taxes²⁰.

In the time of Kulōttunga I (1117 A. D.) a defaulter of tax from Vānavanmādēvi Chaturvēdimangalam in Tanjore District absconded. His lands were confiscated and sold. The money thus got was used for paying the taxes²¹.

When a similar case of tax default was found at Tirunallam in Tanjore District in 1119 A. D. during the reign of Kulōttunga I a royal

18. SII. Vol, XIII. No.87

19. ARE 362/1917

20. Ibid 531/1921

21. Ibid 620/1903

order was issued to the effect of confiscation of defaulter's lands and to adjust the payment of taxes with the proceeds of the sale.²²

From two of the Tiruvorriyur inscriptions of Kulōttunga III (1213 A. D.) it is known that the defaulters of tax were imprisoned.²³

Failure to Pay the Fines:

For most of the cases fines were imposed. If the guilty failed to pay the fines, that resulted in confiscation of their property. With the proceeds from their sale fines due were paid off. In the 9th year of Rājarājā I, it was found that the villagers who were fined for their faults didn't pay them. The officials harassed them. Unable to bear it, they sold part of their lands to the temple of Adityesvaramudaya Bhattāraṅkar at Kuhur, so that they could pay off the fine imposed on them.²⁴

Similar cases are found in other places too.²⁵ It is worth noting that when the fines were not paid, royal orders (*ajñākṛayam*)- were issued for the sale of land. This instance brings out clearly that the government officials were very vigilant about the collection of fine and that default of payment was severely dealt with.

Misuse of Power:

If the village officials misused their powers and collected taxes out of the regular ways, the punishment of paying a fine five times more than the money collected was imposed.²⁶

Boundary Disputes:

Boundary disputes were settled amicably. When two parties were unable to come to a decision regarding their land boundary, the local chief intervened and settled the matter to the satisfaction of both the parties. The local chief brought the rights of both the parties in the disputed area paying prices that were desired by both of them. He then handed over the land to the local temple. The income got from the land was to be made use of for the maintenance of persons singing sacred hymns and those who accompanied them with their musical instruments.²⁷ The independence enjoyed by the local chief in discharging justice is well portrayed here.

22. Ibid 647/1909

23. Ibid 201 & 202/1912

24. Ibid 277/1917,

25. Ibid 379/1922.

26. Ibid 148/1927

27. Ibid 12^o/1914.

Cases of Forgery, Corruption etc:

Exact cases of forgery, theft, corruption, bribery and adultery are not known in detail. The Uttaramērūr inscription²⁸ of Parāntaka I points out that such of those persons who had committed the above said crimes were unfit to stand for election to *vāriyams*. Apart from boycotting them from becoming members of the *Vāriyams*, the convicted persons for the above said crimes were ridden upon the donkeys.

Slavery:

A royal order issued in the reign of Kulōttunga III records that such of those slaves who ran away were to be caught and punished and that they should be compelled to do their work.²⁹

Stealing:

The punishment for stealing was confiscation of lands and their sale. The proceeds of the sale were remitted in the kings treasury. In the reign of Rājarājā III (1222) two persons stole the images, ornaments etc. from a temple. The culprits were found out and their land was confiscated and sold. The proceeds of the sale were remitted to the state treasury.³⁰

Cases of Murder:

Very few murder cases are gleaned from the Chola records. Many of them seem to be deaths caused in haste or in a fit of anger, at times mistakingly or due to arrogance. Whatever may be the nature of death, the punishment pronounced on a murderer was asking him to endow a perpetual lamp. We do not come across even a single instance where death sentence is awarded to a murderer. But from the absence of material one cannot conclude that the Cholas detested from imposing death sentences on the culprits. An inscription of Kulōttunga III records that death sentence should not be imposed on Vellalas.³¹ From this it could be surmised that the death sentence was in vogue under the Cholas.

In almost all cases of murder-whether voluntary or involuntary the murderer was asked to light perpetual lamp in temples. We hear of confiscation of property and its sale for non payment of taxes and misappropriation of funds but even such a severity of punishment was not imposed on a murderer, except in the case of murderer of the royal prince, Āditya II Karikālā.³² Why such leniency? It is well known that a

28. Ibid 1/1898.

29. Ibid 94/1926

30. Ibid 308/1927.

31. Ibid 200/1929

32. Supra. p.26.

murderer was asked to donate land, money, cows or sheep for maintaining perpetual lamps and the same was engraved on the walls of the temple. From this it appears that the Cholas considered no other punishment more severe than inscribing ones offence on the walls of the temple which will be read by one and all down the years. This served not only as a punishment to the culprits but also as a warning to the public. Or perhaps, the Cholas might have thought that by such a punishment the culprit could easily be mended and by paying their penalty to god they could thus atone for their guilt.

Murder of an Official:

It was the practice and professed duty of the local bodies to go into the cases that were brought before them and pronounce judgement. But when it was a matter concerning government officials and generals, the high officers intervened and only with their approval the *nāṭṭārs* punished the criminal. A civil war in Chōlanāṭu resulted in the death of a general by another. The wife of the deceased general became a *sati*. Ethirilichōla Sambuvarāyar, the master of the dead general and the *nāṭṭārs* ordered the culprit to endow a lamp to the temple³³.

By issuing royal orders the king at times intervened, not to tamper the course of law but to insist the royal concern in meteing out justice. When a nadalvan stabbed a commander of a regiment of bowmen to death Rājēndra II issued a royal order to the village assembly stating that the assassin had to endow 96 sheep for a lamp.³⁴

At times the affected parties decided the cases among themselves by arriving at an agreement. A lamp was endowed [to a temple in Karunthat tānguṭi by a soldier who had killed another. He decided to donate the same after he came to an agreement with the relatives of the deceased.³⁵

Cases of Accidental Murder:

Even when death was caused accidentally the criminal was asked to endow a perpetual lamp. A certain Ammuri Pichchan alias Rājēndrachōla Nīlagangarayan killed an individual accidentally. He gave 128 cows for four perpetual lamps to be lit in the temple of Brahmisvara in order to expiate for his sin.³⁶

Likewise, a native of Arumbondar, while hunting, arrowed another man mistaking him for an animal and the latter died after a few days. The Brahmins and *nāṭṭārs* went into the matter and ascertained that the death was caused only accidentally. So the offender was asked to provide for a

33. ARE 162/1932-33

34. Ibid 227/1904.

35. Ibid 48/1897

36. Ibid 159/1918

perpetual lamp in the temple of Brahmisvara at Marakkanam. Twelve sheep were given for that purpose in the 16th year of Kulōttunga III.³⁷

In another case, 48 sheep for a lamp were given under the direction of the nāṭṭār to the Tiruvagnisvara temple at Kulathur, for mistakingly killing another. An inscription dated in the 43rd regnal year of Kulōttunga III records this incident.³⁸

Death due to Assault:

A village official harassed a woman for the recovery of some dues. Her plea that she had no dues was left unheeded. Unable to bear the slight she committed suicide. When this matter came to the notice of the local authorities a fine of 32 kasus was imposed on the village officials.³⁹ This instance proves that even officials were not spared from the course of law.

Death due to Cruelty:

When a concubine was outraged, it resulted in her death and for the same the offender was asked to endow a perpetual lamp.⁴⁰

Death in a Duel:

Death caused in a duel was met with the same punishment of endowing a perpetual lamp to the temple.⁴¹

Death Caused by a Minor:

In the case of an offence by a minor, the punishment meted out for the crime, was to be carried out by the father. During the reign of Kulōttunga I, a boy of six accidentally hurt another boy of seven and the latter lost his life shortly. There could not have been any motive behind such action. In spite of it the boy had to pay his penalty. As he was a minor, the father of the boy was required by the assembly to endow $\frac{1}{2}$ lamp in order to expiate the boy's offence⁴².

Expiation by an uncle :

Sometimes the relatives of the criminal expiated for the crime. From the Munnur inscription of Rājarājadēva, dated in his 7th regnal year, is gleaned an instance where an uncle of the murderer donates lands for a perpetual lamp in order to make amends for the crime perpetrated by his nephew.⁴³

37. Ibid 33/1919

38. Ibid 273/1919

39. Ibid 80/1906

40. Ibid 77/1906

41. Ibid 109/1895

42. Ibid 223/1902

43. Ibid 67/1919.

Killing an animal:

Even for taking the life of an animal, the punishment was to maintain a perpetual lamp. Two men killed a buffalo for having spoilt their lands. In order to redress their offence they were asked to lit a lamp and for its maintenance they donated 48 sheep. This is recorded in the 13th year inscription of Kulōttunga III.⁴⁴

Conclusion:

Thus, the Cholas experimented excellently with the judicial procedures both in civil and criminal cases. Though the Chola monarch was vested with full judicial powers he rarely interfered with the local bodies which were functioning efficiently in disposing the cases that came before them. The king by issuing royal orders at times enhanced their power and prestige. The government officials too, were always vigilant in rendering justice. But when they went wrong, they too were subjected to the course of law.

Manu Nīthi Chōla, a legendary Sangam ruler, in order to redress the grievances of a cow, put his son to death by running over him his chariot, for having killed a calf by running his chariot over it. Thus he set a precedent that even the king should not be spared from the course of law. But this doesn't mean that there was no discrimination before law. Differentiation on the basis of caste was in vogue. An inscription dated in the 17th year of Rājarājā I records that the manager of the temple at Govindaputtur was given full control over the temple servants, with the power of expelling such of the Vellala servants who opposed his authority and of imposing a fine of 25 *kaḷañcu* of gold on the Brahmanas guilty of similar insubordination.⁴⁵ Another inscription of Kulōttunga II records that the death sentence should not be imposed on Vellalas.⁴⁶

There is no specific reference to the jury system in Chola inscriptions. But it could be presumed that except when the royal orders were issued, the cases were decided by the local assemblies which consisted of more than one member. Hence a special mention of juris doesn't arise.

The judgement left in the hands of the majority of the members of the village assemblies was an instance of clear proof that justice was not tampered with. Justice was rendered to the people in its full propriety and in a democratic way. Prejudicial judgements had no place in the assemblies.

44. Ibid 110/1919

45. Ibid 160/1929

46. Ibid 200/1929

The culprits enjoyed, specially in the field of criminal justice, much leniency. But when they refrained from making amends to their crimes they were not spared. At times the officials appointed by the king and the local assemblies deviated from awarding the regular punishments and acted on their own to bring about better results. This shows that humanitarian grounds had their place and that the laws were not static and cold.

Thus it could be gleaned from the above account that the Cholas were adepts in the art of discharging justice. Their rules and regulation were brimming with life and were reverberating with vigour. This instilled confidence in the minds of the people and thus enabled them to be loyal subjects of the land.

Some Major Trends in Tamil Literature up to the First Half of the Twentieth Century

E. SA. VISSWANATHAN

The drift of European traders to Asian countries in quest of fortune ushered in Asia an era of great changes in all aspects of human activity. The opening of a new trade route to India by Vasco Da Gama in 149 A.D. brought the continents of Europe and Asia nearer. His achievements made it possible for other European traders to come to India and to other South and Southeast Asian countries for trade in spices. After having established trading posts with or without the approval of the local chiefs on coastal areas and having come to know of the dwindling social and political conditions of these regions, the traders evinced no interest in local politics. By and by, thirst for power made them modify their policy and induced them to interfere in internal politics of these areas and gradually established their rule in this part of the world.

Prior to the change from indigenous rulers to the Europeans, Christian missionaries from Europe came to India, with the sole purpose of spreading Christianity among the local population. To promote proselytising activity and to create trust in the natives, a sound knowledge of the languages of India was essential. Moreover to mould the young minds in the Christian way of thinking and to captivate the hearts of the simple and illiterate natives by devoted service, Christian missionaries established centres of learning and social service chiefly in the coastal areas of the Indian sub-continent. They assiduously exposed the evils of Hindu society and were successful in converting people of lower ritual status in society to Christianity.¹

The proselytising zeal of the Christian missionaries forced them to attain proficiency in the study of regional languages in India within a few years. Among those who studied the languages of India, mention must be made firstly, of the Jesuit missionaries in the South, and secondly, the Baptist missionaries in Bengal. The scholars belonging to these missionaries, thereafter, began to contribute original works in various regional languages. The Baptist missionaries in Bengal opened the first printing press at Serampur in 1800 A. D. with the object of printing christian liter-

1. K. M. Panikkar, *Asia and Western Dominance*, (London, 1959), p. 295.;

ature in lucid prose. The printing of the Bengali *Bible* in 1809 A. D.,² and the publication of the Bengali newspaper *Samachar Darpan* by the same missionaries, augured well for the future of Bengali journalism.³ The Jesuits in south India had much earlier started a printing press at Punnaikayal, a small hamlet near Tirunelveli, in Tamil Nadu. They published a series of books, pamphlets in Tamil to disseminate Catholic doctrines among the people of Tamil Nadu. Their initial publications like *Flos Sanctorum* (1518 A. D.), *Doctrina Christiana*, and the first monthly newspaper *Tamil Magazine* (1831 A. D.) of the Madras Religious Tract Society were all religious works.⁴ Through such efforts they served not merely their faith but helped to foster the growth of modern Tamil prose.

When the Christian missionaries arrived, prose writing in all the Indian languages was in its early stages of development. In Tamil, books on literature, medicine, astrology and astronomy were written in pedantic verse which could be understood only by learned scholars and pundits. Poetry, however, being the luxury of a few was not a suitable medium, hence the missionaries resorted to Tamil prose. Works like *Vētiyar Olukkam*, *Vēta Viḷakkam*, *ñāṇam Uṇarttal* and *Paramārtta Kuru Katai* of C. J. Beschi (1680-1742); *Vēta Utāraṇattiraṭṭu* of C. T. Edward Rhenius (1790-1838); *Veslian caṅkam*, a collection of essays by G. U. Pope (1820-1903); *Tāmaraittaṭṭakam*, *ñānastāṇam* and *Narkaruṇai Tiyānamālai* of Robert Caldwell (1814-1891) were among the earliest to appear. Their service to Tamil language was more directly felt in the field of lexicography. The old Tamil lexicons called *nikaṇṭus*, besides being written in verse were not in alphabetical order and were unsuitable for reference by foreign scholars.⁵ Joseph Beschi systematised the available *nikaṇṭus* and published the distinguished work called *Catur Akarati* in A. D. 1732. Great savants like Pope have translated the finest pieces of Tamil literature into English and thus made known the literary wealth of the Tamils to western scholars.

The English traders, unlike the Arab, Turk and Muslim invaders usurped power from the local rulers and consolidated their position by

-
2. Sukumar Sen, *History of Bengali Literature*, (New Delhi, 1960), p. 179.
 3. Priya Ranjan Sen, 'Bengali literature' (Modern Period), in *Literatures in Modern Indian Languages*, edited by V. K. Gokak, (Delhi, 1957), p. 172.
 4. மயிலை சீனி வேங்கடசாமி, கிறித்தவமும் தமிழும், (சென்னை, 1955) ப. 34-35.
 5. எஸ். வையாபுரிப் பிள்ளை, இலக்கியச் சிந்தனைகள், (சென்னை 1956) ப. 129.

sowing the seeds of dissension among the natives whom they did not wish to see united. Moreover the new rulers, without creating the least suspicion disrupted the prosperous textile industry and tried with little success to efface the cultural background of the people so as to reduce them to a position of economic and cultural subservience.⁶ In spite of all this political manoeuvres they gave India her much desired political unity. The Introduction of English as a medium of instruction in schools and colleges, the opening up of universities in Madras, Bombay and Calcutta in 1857, the promulgation of legislations aimed at reforming the society, the improvement of the national highways at the time of Lord William Bentinck,⁷ the inauguration of the railway and telecommunication systems during the term of office of Lord Delhousie,⁸ and the establishment of the Indian Broadcasting Corporation in 1927 strengthened the political unity and solidarity of India. This sense of political unity, the loss of political freedom and the activities of Christian missionaries brought political as well as social unrest in the land. Raja Ram Mohun Roy⁹ (1772-1883) analysed this peculiar situation realistically and concluded that unless some radical reforms were made in the Hindu society it would degenerate and face the danger of extinction. His Brama-Samaj¹⁰ followed by the Arya Samaj,¹¹ the Ramakrishna Mission¹² and the Theosophical Society¹³ set the wheel of reform go rolling. The impetus given to social

6. K. Marks, and F. Engels, *On Colonialism*, Moscow, p.77.

7. Lord William Bentinck was a former Governor-General of India from 1828 to 1833.

8. Lord Delhousie was a former Governor-General of India from 1848 to 1856.

9. Raja Ram Mohun Roy was the founder of Brama Samaj and the harbinger of Social reform in India.

10. Brama Samaj was a theistic organization founded by Ram Mohun Roy in 1828. Originally Brama Samaj was known as Brahma Sabha.

11. Arya Samaj was also a theistic organization founded by Dayanand Saraswathi in 1875.

12. Ramakrishna Mission 'is purely a monastic order, disseminating reforming ideas among the masses without violently uprooting them from their social or religious environments. Secondly, it has put in the fore front of its programme the idea of social service, not as a mere philanthropic work, but as an essential discipline for religious and spiritual work'. Swami Vivekananda founded it in 1897.

13. Theosophical Society was founded by Madam H.P. Blavatsky and Col. H. S. Olcott at New York in 1875. Its headquarters was later transferred to Adyar, Madras in 1883. The real

reforms by Ram Mohun Roy, Keshab Chandra Sen¹⁴ (1838-1884) and M. K. Gandhi (1869-1948) at a later stage, led to the complete eradication of sati, child marriage and untouchability. It was Gandhi who made social reform a creed of his political philosophy and uprooted the institution of untouchability from Hindu society.¹⁵

The organized and systematic work of the Christian missionaries through press and platform awakened from slumber the Saivite Tamil scholars of South India. Like the militant Hindu leader Dayananda Saraswathi¹⁶ (1824-1883) of North India, Arumuga Navalar (1822-1879) of Jaffna, was involved in religious controversy and wrote a series of prose works in Tamil. His devotion to Saivism, coupled with polemical attitude towards Christianity, inspired him to narrate *Periyapurāṇam*, a poetical biography of Tamil Saiva Saints in forceful prose.¹⁷ Besides this, he made a name as editor and publisher of Tamil works and as a pioneer, writer of Tamil text-books for school children. Navalar was not the only figure of his time to engage in such religious disputations but others like N. Kathiraivel Pillai¹⁸ (1844-1907), Nadukkaveri Srinivasa Sastriyar

success of this movement in India is due to Mrs. Annie Besant. The Theosophical Society from the very beginning allied itself to the Hindu revival movement.

14. Keshab Chandra Sen joined the Brama Samaj in 1857 and later came out of the organization to start the Brama Samaj of India in 1865. He was also responsible for the inauguration of the Prarthana Samaj in Maharashtra in 1867. He advocated inter-caste marriage, widow re-marriage and the removal of sacred threads worn by Brahmin ministers of the Brama Samaj. Although he advocated female education and emancipation of women his views were moderate on these aspect of social reform.
15. A. L. Basham, 'Hinduism' in *The Concise Encyclopaedia of living faiths*, edited by R. C. Zaehner, (London, 1959), p. 259.
16. Dayananda Saraswathi 'believed in one God and decried polytheism and the use of images. He also raised his voice against the restrictions of caste, child marriage and prohibition of sea voyages and encouraged female education and remarriage of widows. He began the Suddhi Movement, i. e. conversion of non-Hindus to Hinduism, which has since become such an important feature of Hindu reform movement'.
17. மு. வரதராசன், 'இலக்கிய வரலாறு', கலைக்களஞ்சியம், தொகுதி 5, (சென்னை, 1958), ப. 488.
18. Katiraivel Pillai was a great scholar in Tamil and Sanskrit. Among his many literary works the commentary on *Naitatam* and *Yalpāṇam Dictionary* are worth mentioning

Ekankiyar and Pampan Swamikal spent much of their time in Vedanta-Siddhanta controversy.¹⁹ No wonder that most of the books written at the beginning of this century were all offspring of the movement of religious debates and disputations. Works of this nature reveal on the one hand the logical argumentative skill as well as the sound scholarship of those writers, but on the other expose their puerile attitude and constricted vision. In the face of religious bigotry, Ramalinga Adikal²⁰ (1823-1874) preached and practised through his deeply touching songs and hymns the cause of religious tolerance and unity, universal brotherhood, and above all, compassion for the entire mankind. Though born and bred up in an orthodox Saiva family, Ramalingar like the Saiva mystics of past generations, especially Tayumanavar²¹ (1705-1742) and Tirumular²² preached *samaraca sāmārkkam*,²³ the eclectic philosophy to the confused souls of the nineteenth century Tamil Nadu. Truly Ramalingar's work the *Tiruvaruṭpā*, a collection of inspired poems, reveal his piety and his earnestness for social reform. Ramalingar, the foremost among the heralds of change attacked with vigour the old superstitions of the superiority of caste, religion, sect and dogmas²⁴ not because he was a

19. திரு. வி. கலியாண சுந்தரனார், திரு. வி. க. வாழ்க்கைக் குறிப்புக்கள், சென்னை, 1944, ப. 638. தெ. பொ. மீனாட்சி சுந்தரனார், “இருபதாம் நூற்றாண்டுத் தமிழிலக்கிய வரலாறு”, கலைக்களஞ்சியம் தொகுதி 5, ப. 490.

20. Ramalinga Adikal was one of the leading mystic poets of Tamil Nadu in the nineteenth century. His poems are compiled into two volumes entitled *Tiruvaruṭpā*.

21. Tayumanavar was one of the leading mystic poets of Tamil Nadu in the eighteenth century. His poems are compiled into one single volume known as *Tāyumanavar Paṭalkaḷ*.

22. Tirumular's period is still undecided by literary historians. His poems are compiled into one single volume known as *Tirumantiram*.

23. “எவ்வுலகில் எவ்வெவர்க்கும் அரும்பெருஞ் சோதியரே

இறைவரென்ப தறியாதே இம்மதவா திகடாங்

கவ்வைபெறு குருடர்கரிகண்ட கதை போலே

கதைக்கின்றார் சாகாத கல்விநிலை அறியார்

நவ்விவிழி யாயிவரோ சிலபுகன்றா ரென்றாய்

ஞானநடங் கண்டேன் மெய்த் தேனமுத முண்டேன்

செவ்வைபெறு சமரச சன் மார்க்கசங்கந் தனிலே

சேர்த்தேனத் தீமொழியுந் தேமொழியா யினவே.

24. நால்வருணம் ஆசிரமம் ஆசாரம் முதலா

நவ்விறகலைச் சரிதமெலாம் பிள்ளைவிளை யாட்டே

மேல்வருணந் தோல்வருணங் கண்டறிவாரிலைநீ

விழித்திதுபா ரென்றெனக்கு விளம்பிய சற்குருவே.

mystic and saintly person but those dogmas were inconsistent with the changing outlook of the time. Carried away by the mellowed glow and feminine grace of his poems, modern scholars tend to overlook his work as a social reformer. Then came the important personality of the first half of the twentieth century in the person of Tiru. Vi. Kalyanasundara Mudaliar²⁵ (1883-1953). In him we find an admixture of Tamil traditionalism, western rationalism and the revolutionary concepts of Karl Marx and Gandhi.

Though the activities of Christian missionaries drove one section of the enlightened Hindus into antagonism they also brought together persons who worked to find a common ground between the two religions. The solution for this was found with the opening of Brama Samaj by Ram Mohun Roy. He had his root in Vedism²⁶ but never failed to appreciate the Gospels of Christ. In fact with deep erudition, he assimilated the essence of Christian philosophy and plastered it with Vedism: the result being the philosophy of Brama Samaj. This spirit of absorption spread to other parts of India due to political unity and found favour among thinkers and writers. In Tamil Nadu, T. V. Kalyanasundara Mudaliar had a genuine admiration and reverence for the *Bible* and for the 'sermon on the mount'. On enquiry by a close friend of his about the sacred books that were foremost in his mind, he seems to have mentioned the *Bible* and the *Tiruvācakam*.²⁷ Commenting on this aspect of influence of Christianity on Kalyanasundara Mudaliar Mrs. Jesudasan have this to say: "It is of particular interest to us that though he began as an ardent Saivite he later developed very strong Christian leanings even though he never joined a Church. He testifies that to love Christ is to be inspired with His qualities of truth and peace, and that he acquired what he calls Brahminhood through contact with Him."²⁸ This point of view will

-
25. T. V. Kalyanasundara Mudaliar, popularly known as Tiru. Vi. Ka., was a writer, poet, journalist, social reformer and an important political propagandist of the first half of this century. Although he has written about seventy books, the most popular among them are *Tiru. Vi. Ka. Vāḷkkaik Kurippukkal*, *Peṇṇin Perumai*, *Uḷḷōḷi* and *Tamil Cōlai allatu Kaṭṭurait-tiraṭṭu*.
 26. Kalidas Nag, 'The Brahma Samaj, in *The Cultural Heritage of India* Vol. IV, published by the Ramakrishna Mission Institute of Culture, (Calcutta, 1956), p. 614.
 27. Mr. Kasi Ramanathan Chettiyar of Pallathur, Ramanathapuram District expressed this point of view to the writer of this article at an interview held on 20th December, 1961.
 28. C. Jesudasan, and H. Jesudasan, *A History of Tamil Literature*, (Calcutta, 1961), p. 305.

further be strengthened if one were to read his two poetical works namely *Kiristuvin Arul Vēttal* and *Kiristu Molikkural*, in which are found the essentials of Christian philosophy.²⁹ The influence of Christianity in general and philosophy in particular, had a solemn influence on the minds of Tamil scholars who produced works that enriched Tamil literature. Beschi's *Tēmpāvaṇi* is an epic poem on the birth of Christ³⁰ and Henry Albert Krishna Pillai's (1828-1900) *Iraṭṭaṇiya Yāttirikam*, a translation of *Pilgrims Progress* will forever remain as monuments to the literary activity of great Christian thinkers. Later Vetanayaka Sastri (1773-1864) had written many works of varying merit of which *Pērinpakkāṭal*, *Jepamālai Petlēkam Kuṟavañci* and *ñāṇa Ula* are the better known. Desikavinayakam Pillai³¹ (1876-1954) another notable poet of the Barathi era, has also written a poem with the title *Irakṣakar* in which he gives a narration of the life story of Christ and his philosophy in a gripping manner.³²

The proclamation of the ordinances by the English rulers such as the 'Abolition of Sati Act' (1829), 'Widow Remarriage Act' (1856) and the 'Act III of 1872', which abolished teenage marriages and polygamy³³ created a new outlook in Indian society. But the torch of the reformist movement which was lit in Bengal by Ram Mohun, kept on burning in Maharashtra by Justice Govinda Ranade³⁴ (1842-1904.) His services to

29. “எனது நெஞ்சம் கிறிஸ்து பெருமானை நினைக்கும், ஜெபத்தில் திளைக்கும். ஜெபத்தால் மனந்திரும்பல், முறையீடு, அழகை, மன்னிப்புப் பேறு முதலியவற்றின் நுட்பங்களை நாளடைவில் எனக்கு அனுபவத்தில் விளங்கின. அவ்வநுபவ விளக்கம் இப்பாடல்களாகியது”. திரு. வி. க. கிறிஸ்துவின் அருள் வேட்டல், (சென்னை, 1956), ப. 3.

மலரைப் பறிக்கிலென் மாலை புனைந்திலென் மந்திரத்தின் ஒலியைப் பெருக்கிலென் ஒவெனப் பாக்களை ஒதிலென்ன

சிலுவையும் ஆணியும் செந்நீரும் சேர்ந்த திருவுருவம் பொலியும் உளத்தினில் பொன்றிடும் பாவப் பொருப்புகளே திரு. வி. க. கிறிஸ்துவின் அருள் வேட்டல், ப. 6.

30. தவத்திரு. தனிநாயக அடிகளார், தமிழ்த்தூது, (சென்னை, 1961), ப-ள். 73-74.

31. Desikavinayakam Pillai is one of the important poets of the first half of this century. A collection of poems entitled *Malarum Mālaiyum* is regarded to be one of his notable works.

32. கவிமணிதேசிக விநாயகம் பிள்ளை, மலரும் மாலையும், (சென்னை, 1960), ப. 48.

33. R. C. Majumdar, *An advanced history of India*, (London, 1956), p. 879.

34. Justice Mahadev Govinda Ranade was one of the eminent educationists of Bombay. He founded the Deccan Education Society in 1884.

the Prarthana Samaj, the Widow Marriage Association and the Deccan Education Society were immensely valuable.³⁵ That is why C.F. Andrews³⁶ (1871-1940) rightly observed 'the last and in many ways the most enduring aspect of the new reformation in India has had its rise in the Bombay Presidency and is linked most closely with the name of Justice Ranade'. This flame of the reformist movement caught the imagination of the writers in the south. Virasalingam (1848-1919), father of the modern Telugu literature, was essentially a social reformer and a rebel against social evils. Through his journal *Hasya Sanjivini* and with his charming prose style he relentlessly exposed the evils of society.³⁷ In other parts of India, the Marathi writer Agarkar (1856-1895) and the Bengali novelist Bunkim Chandra (1838-1894) deserve mention as reformers. The necessity of social reform was fully realized by the Tamil writers as well. Mayuram S. Vedanayagam Pillai³⁸ (1826-1889) was the first writer in Tamil who made an eloquent plea for women's education in his book *Pep Kalvi*. In it he pleaded that 'the rejuvenation and survival of the country lies in the education of women, which will help not only to foster the growth of learning in men but also protect chastity of women themselves.'³⁹ Subramania Barathi (1882-1921), the foremost herald of the new epoch in Tamil literature, and the rationalist social reformer criticized society for its false values and superstitions. His essays on the status of Indian women are no exaggeration⁴⁰ Another

35. R. C. Majumdar, op. cit., p. 879.

36. C. F. Andrews, was a close associate and co-worker of Mahatma Gandhi.

37. Sahitya Akademi, *Contemporary Indian Literature, A Symposium*, (Delhi, 1959), p. 286.

38. Mayuram Vedanayagam Pillai wrote the first Tamil novel entitled *Prataba Mudaliar Carittiram* in 1878.

39. "பெண்கள் கல்வி கல்லாத வரையில், நம்முடைய நாடு திருந்தவே மாட்டாது. பெண்களுடைய கல்வியினால் ஆடவர்களுடைய கல்வியும் மிகுமென்பது தெளிவாயிருக்கிறது.....பெண்கள் படித்தால், அவர்களுடைய கல்வியே கற்புக்குக் காவலாயிருக்குமென்பது உறுதியே".

மாயூரம் வேதநாயகம் பிள்ளை, பெண் கல்வி, சென்னை, 1958, ப-ள் 17-18.

40. "Our women today are slaves. When sometimes we are pleased to give our ladies the benefit of education we are careful to see that the education scarcely reached further than enabling them to read a few moral tales and 'chastity' novels and to play some hackneyed tunes on the contemptible harmonium. Cooking is their chief trade and child bearing their only contribution to the life and progress of humanity. And the splendid result of all this, which we sometimes make a matter for boasting, is that

writer who worked for the emancipation of women was Kalyanasundara Mudaliar. Influenced partly by the North Indian reform movements and partly moved by the pitiable condition of the widows and the callous treatment meted out to them, he was provoked into writing a book *Peṇṇi Perumai allatu Vaḷkkaitṭuṇai*, in which he spoke of the nobility of women-folk, the sublimity of sex, and the cosmological interpretation of Sakti.⁴¹ In fact it is a book written with foresight covering a vast field from sociology to biology. It has survived the test of time and is even now considered as a manual of guide to men and women who enter the portals of family life. He also put forth concrete suggestions to ameliorate the conditions of widows so that they could lead an honourable life in society like others.⁴² Next in the line of reformers was Barathi Dasan (1891-1964) an important poet after Subramania Barathi. Unlike Barathi, Barathi Dasan's outbursts on social evils "lack refinement and often have an unpleasant sting". Not every critic may be prepared to acknowledge in print his merits as a poet. Whatever his draw backs and whatever the partisan attitude taken by his critics, he did make an everlasting impression on the minds of millions as a physician diagnosing social evils. Some of his poems like *Kaimaippali*, *Mutaṭṭirumaṇam*, *Kuḷantaṁmaṇattin Koṭumai* and *Kaimpeṇṇilai* were written with the purpose of exposing the

our women are 'the pillars of orthodoxy and conservatism' which means that they are immensely helpful in maintaining and perpetuating the conditions of slavery in our religious, social and political lives". G. Subramaniya Barathi, 'Thoughts and provocations' in *New Orient*, bi-monthly, Vol. II, No. 5, Prague, 1961.

41. பெண்கள் கைம்மை எய்தினால் என்ன?...அப்பெண் மூதேவியாய் விட்டாளாம். கைம்மை எய்திய ஆண்மகனோ எல்லாவற்றினுங் கலந்து கொள்ளலாம். இஃது இரக்கமிலா வன்கணாளர் இடைக் காலத்தில் விதித்த கொடுமை...கொடுமை.
திரு. வி. க. பெண்ணின் பெருமை அல்லது வாழ்க்கைத்துணை, சென்னை, 1959, ப. 336.
42. கைம்பெண் துயர்களையத் திரு. வி. க. கூறும் வழிகள் (அ) சாத்திரக் குப்பைகளைக் கட்டி அழலாகாது, இயற்கைச் சாத்திர வழி நிற்கப் பயிலல் வேண்டும் (ஆ) இளமை மணம் நிறுத்தப் படல் வேண்டும் (இ) நாயகனுடன் ஒரு பொழுதேனும் கூடி வாழ்ந்து இன்பம் நுகராது கைம்மை எய்திய பெண் மக்கள் திருமணம் புரியத்தக்க வழியில் வாழ்வு முறைகளைச் சீர்திருத்தம் செய்தல் வேண்டும் (ஈ) நாயகனுடன் கூடிக் குலாவிய பின்னைக் கைம்மை எய்துவோர்க்குப் பலதிற அறச்சாலை, கல்விச்சாலை தொழிற்சாலைகள் அமைக்கப் படல் வேண்டும். Ibid, P. 342-43.

fallacies and prejudices of Tamil society towards the widows.⁴³ His was not an appeal to society to reconsider its way of thinking but a determined call of equality for women in all walks of life. Barathi Dasan's contemporary, Desikavinayakam Pillai also expressed his resentment towards caste, creed and other evils of the Tamil society in a mellowed tone.⁴⁴ Putumaippittan⁴⁵ (1906-1948), Rajaji⁴⁶ (1879-1978), R. Krishnamurthi⁴⁷ (1899-1954), Vindan⁴⁸ (1916-), Karunanithi⁴⁹ (1924-), Ramamirtham,

43. ஆடவரின் காதலுக்கும், பெண்கள் கூட்டம்

அடைகின்ற காதலுக்கும், மாற்றமுண்டோ?

பேடகன்ற அன்றிலைப் போல், மனைவி செத்தால்

பெருங்கிழவன் காதல்செயப் பெண் கேட்கின்றான்

வாடாத பூப்போன்ற மங்கை நல்லாள்

மணவாளன் இறந்தால்பின் மணத்தல் தீதோ?

படாத தேனீக்கள் உலவாத் தென்றல்

பசியாத நல்வயிறு, பார்த்த துண்டோ?

புரட்சிக் கவிஞர் பாரதிதாசன், பாரதிதாசன் கவிதைகள், (திருச்சி, 1959) ப. 81.

44. கீரியும் பாம்புமாய்ச் சண்டையிட்டு — சாதி

கீழென்றும் மேலென்றும் நாட்டிவிட்டு,

பாரதத் தாய்பெற்ற மக்கள் என்று — நிதம்

பல்லவி பாடிப் பயன் எதுவோ

கவிமணி தேசிகவிநாயகம் பிள்ளை, மலரும் மாலையும், (சென்னை, 1960), ப. 157.

45. Putumaippittan was one of the best short story writers in Tamil during the first half of this century. He laid the foundation for short story writing in Tamil in the early part of this century.

46. Besides his career as a politician, C. Rajagopalachariar distinguished himself as a writer both in English and Tamil. He translated into English parts of *Tirukkural* as well as the *Ayōttiyā Canto* of *Kamparāmāyaṇam*. His Tamil book entitled *Cakkaravartti Tirumakan* was awarded Sahitya Akademi prize in the early sixties.

47. R. Krishnamurthi, popularly known as Kalki, was a leading journalist. He had his early training in Tamil journalism under the veteran journalist Tiru Vi. Ka. He distinguished himself as a writer of historical romances in Tamil. Some of his outstanding historical novels are *Civakāmiyin Capatam* and *Ponniyin Celvan*.

48. Vindan was one of the leading short story writers in Tamil. Among his many works *Orē Urimai*, *Camutāya Virōti* (collection of short stories); *Pālum Pāvaiyum*, *Kaṇ Tirakkumā* (novels) are worth naming.

49. Some of M. Karunanithi's earlier works like *Periya Itattup-peṇ* and *Piḷḷai-ō-Piḷḷai* were written with a reformist zeal.

Annadurai⁵⁰ (1908-1969), M. Varadarajan⁵¹ (1912-1974) and Mayavi by their short stories and novels tried to reform caste ridden Tamil society. Vindan's passion for social reform could be observed in his collection of short stories like *Camutāyavirōti* and *Mullaikkoṭiyāl*, which reveal the force of his fervour for reform. Rajaji's skill as a short story writer needs no new emphasis. His sharp intellect, sparkling wit and scintillating humour add charm and beauty to his technique. In his earlier short stories, for example, in *Mukuntaṇ* and *Jakatisa Sāstrikaḷ Kaṇavu* he satirized the superiority complex of the Brahmins. Karunanithi's *Naṭutteru Narāyaṇi*, Annadurai's *Kumarikkōṭṭam*, and Mayavi's *Cāmuṇṭiyiṇ Cāpam* are other examples of short stories which have been skillfully used as a vehicle for social reform.

Largely to Ram Mohun's efforts English was introduced as the medium of instruction in Indian educational institutions and by a subsequent regulation at the time of Lord Hardinge I, a former Governor-General of India, English education was made the only passport to higher appointments which obviously made English the official language of the British bureaucracy. At the outset English education produced an army of quill drivers and a battalion of minor officials to man the machinery of the state. This large number of English educated group, formed themselves into a small community of pseudo intellectuals and started aping their English masters. This group of persons neither had their roots in their age old traditions nor digested the imported culture of the westerners, but lived in 'an atmosphere of cultural vacuum'. In course of time realization dawned on them when they were offered, however efficient they were, only secondary position in the administrative machinery. Later on from the English educated group came a large number of realistic thinkers and writers, who planted the seeds of the Indian National Congress, which germinated under the able guidance of Dadabai Nowroji (1825-1916) and Tilak (1856-1920) and which shouldered the responsibility of liberating the country from the fetters of foreign domination.

50. C. N. Annadurai was the first D.M.K. Chief Minister of Tamil Nadu. He was one of the leading writers in Tamil and some of his famous works are: *Pārvati B. A.*, *Kumarik-kōṭṭam*, *Chandra Mohan*, *Kalsumanta Kasatar* etc.

51. M. Varadarajan, popularly known as Mu. Va. was the former Vice-Chancellor of Madurai University. He was one of the leading educationists in the country and a famous writer in Tamil. His works cover a wide range of subjects such as criticism, philosophy, literary commentaries, novel and short story writings. He came to lime light because of his novels of which *Kaḷḷō Kaviyamō*, *Karittuṇṭu*, *Neñcil Oru Muḷ*, *Akal Viḷakku* and *Vaṭāmalar* are noteworthy. Sahitya Akademi awarded him a prize for his novel *Akal Viḷakku*.

Whatever might be the disadvantages as claimed by certain nationalists, English education in itself contributed to political unity and created like-mindedness with peoples of various parts of India. Moreover it enabled the Indian intelligentsia to share the results of the great movement of enlightenment in Europe⁵² in the early parts of the nineteenth century. Consequently literary traditions of western literatures came to be known in India. Important works of the western literary writers, intellectuals, political thinkers and social scientists were taken as models by Indian writers, political and social scientists. The impact of western literary tradition on Indian writers may be seen in their literary works. Bunkim Chandra's *Raja Sinha*, Hari Narayana Apte's (1864-1919) *Surya Grahanam*, and *Ushah Kal* and for that matter the historical novels of Kalki clearly betray the influence of Scott. In *Alai Ocai*, an historical romance, Kalki makes the heroine Sita 'hear the tumult of the waves very much as Dickens made Lucy hear it'.⁵³ Sundaram Pillai's (1855-1897) first Tamil drama *Maṇōṇmaṇīyam* reveals the unmistakable inspiration derived from Shakespeare. Tamil detective novelists have also freely adopted and translated the works of G. W. M. Reynolds and Sir Arthur Canon Doyle. Despite this fact it is no exaggeration to say that Tamil detective novelists like Arani Kuppuswami Mudaliar, Vaduvur Duraiswami Iyengar⁵⁴ and a host of others were responsible for creating a reading public for Tamil works in the early decades of this century. That Madvaiya, a pioneer novelist, and Maraimalai Adikal⁵⁵ (1876-1950) an outstanding literary figure, preferred to translate English novels into Tamil indicate the extent to which Tamil writers emulated western literary traditions. Barathi, the harbinger of a new epoch of renaissance in Tamil literature, was so impressed with the poetic genius of Shelley, that 'he organised a literary circle in his name, known as Shelleyan Guild, where, he read and explained the verses of this English poet of liberty to his friends'.⁵⁶

52. K. M. Panikkar, *Asia and Western Dominance*, p. 248.

53. C. Jesudasan, and H. Jesudasan, op. cit., p. 266.

54. Both Arani Kuppuswami Mudaliar and Vaduvur Duraiswami Iyengar were popular detective novelists of this century in Tamil Nadu. They were largely responsible for creating a reading public for future writers in Tamil. Although they wrote numerous novels, none of them is popular now.

55. Marai Malai Adikal was an erudite scholar in Tamil, Sanskrit and English. Some of his outstanding works are as follows: *Mullaippāṭṭu Ārāycci Urai*, *Paṭṭinappālai Ārāycci Urai* *Kumutavalli* and *Kōkilāmpāl Kaṭitaṅkal*.

56. M. Varadarajan, 'Tamil', in *Indian Literature: A short critical survey of twelve major Indian languages and literatures*, edited by, Dr. Nagendra, (Agra, 1959), p. 43.

Desikavinayakam Pillai is well known for his translation of important English works into elegant Tamil poetry of which the *Light of Asia* of Edwin Arnold, and the *Rubaiyat of Omar Khayyam* of Edward Fitzgerald deserve mention. We find the influence of Pearl S. Buck in the novels of Rajam Krishnan. The psychological theme in Mayavi's novel *Teyvam Tantatu* was borrowed from the writings of the west, a fact which he acknowledges in the preface of the novel. Thus at the initial stages Tamil scholars and writers absorbed and assimilated the essence of western thought and left a clear impress of it on their literary compositions.

Other aspects which influenced the trend of growth of Indian languages were the concepts of Indian Nationalism and the October Revolution of 1917. With the inauguration of Indian National Congress in 1885, India witnessed an awakening in her political life. During the early phases of the Indian National Movement two eloquent orators Bepin Chandra Pal (1855-1932) of Bengal and Bal Gangadhar Tilak of Maharashtra captured the minds of the Tamils. Among them Barathi and Kalyanasundara Mudaliar were greatly influenced by the oratorical talents of Bepin Chandra Pal that brought into play on the shores of Marina Beach.⁵⁷ Besides, *Vande Matharam*, a journal edited by Aurobindo Ghosh (1872-1950) and the radical views of Tilak, affected the political ideas of Barathi and Kalyanasundara Mudaliar. Barathi after his return from the sessions of Surat Congress in 1907, devoted the rest of his short span of life for the cause of India's political liberation. This national fervour found expression in his poems which remain the finest examples of Tamil poetry composed on the theme of India's political independence. His articles on this theme in *Swadesamitran*, *India*, *Vijaya* and *Karmayogi* kindled the patriotic zeal of the common man as well as promoted the growth of Tamil journalism from an entirely new angle. His creative genius, his revulsions against outmoded thoughts and customs, and his burning desire to convey the message of national liberation to the common man made him swerve from the traditional poetic conventions and experiment with new forms. His *Vacana Kavitai* (some sort of a poetic prose) is a monumental example of this experiment. What K. M. Panikkar has observed of Rabindranath Tagore (1861-1941) is equally true of Barathi. Subramania Barathi like Tagore, 'infused vitality and flexibility into the language, provided and popularized styles and forms which broke away from old tradition and introduced an international outlook' in Tamil literature.

On the other hand the oratorical talents of Kalyanasundara Mudaliar was utilized in giving political education for the masses in Tamil Nadu. His signal service to the Tamil Nadu branch of the Indian National Congress was his interpretation of Gandhian political philosophy to

57. திரு. வி. ச. திரு. வி. க. வாழ்க்கைக் குறிப்புகள், ப. 225.

Tamils through his papers *Navasakti* and *Desabaktan*. Before Kalyanasundara Mudaliar took to journalism the language of the Tamil press was much in need of improvement. The pedantic use of Sanskrit cum Tamil words was now replaced by recourse to simple Tamil words and a new journalistic style evolved. His association with the Congress movement and his scholarship and broad outlook made him always think in terms of nationalism and internationalism. In his *Maṇitavāḷkkaiyum Gandhi Aṭikalum*, Kalyanasundara Mudaliar interpreted the Gandhian concepts of nationalism and his brand of political philosophy. Another spokesman of the National Movement who popularized Ghandhism was the former Tamil Nadu State poet Namakkal Ramalingam Pillai.⁵⁸ The struggle and the connected events of the Independence Movement provided themes for novels and short stories. Kalki's *Alai Ocai*⁵⁹ Akilan's *Neñcin Alaikal*, Rajavelu's 1942, and Narana Duraikkannan's *Srimān Cuyanalam* are some of the well known works of the kind.

The transfer of power from the hands of the East India Company to the Crown encouraged the growth of local industries. Heavy industries, jute and cotton mills were started with British capital in various centres of India, which subsequently created a large group of technicians and workers. They formed the bulk of the population of the industrial areas. Besides this, the members of the government clerical and executive services formed another group. The workers in the factories and firms received their wages monthly and lived a hand to mouth existence. From these groups came a large number of writers in the second quarter of this century. The establishment of a Proletarian Government in 1917 in the Union of the Soviet Socialist Republic fascinated the workers who looked

58. இத்தனைநாள் உலகமெல்லாம் இருந்தறிந்த பெரியவர்கள் இசைத்தனானம் அத்தனையும் ஒருவாய்த் திரண்டதெனக் கலியுகத்தே அவதரித்தோன் சத்தியமே மந்திரமாம் சாந்தமொன்றே தந்திரமாம் சமயம் தந்த உத்தமனாம் காந்திமுனி உச்சரித்தசாத் வீகத்தை உறுதி கொள்வோம். நாமக்கல் கவிஞர் இராமலிங்கம் பிள்ளை, காந்தி அஞ்சலி, கோயமுத்தூர், ப. 31.

59. ஆசிரியன் செய்திருப்பதெல்லாம் பதினெட்டு வருஷத்து இந்திய தேசிய இயக்கத்தின் வரலாற்றை இந்தக் கதைக்குப் பின்னணியாக அமைத்துக் கொண்டிருப்பது தான். 1930ஆம் ஆண்டிலிருந்து 1947 ஆம் ஆண்டுவரையில் நமது தாய்த் திருநாட்டின் சரித் திரத்தில் பல அற்புத சம்பவங்கள் நிகழ்ந்தன. காந்தி மகாத்மா வினுடைய ஆத்மசக்தி கோடானுகோடி மக்களின் உள்ளங்களில் ஆட்சி புரிந்தது. மக்களின் வெளி வாழ்க்கையிலும் உள்ளப் போக்கிலும் எத்தனை எத்தனையோ புரட்சிகள் நடந்தன. அவையெல்லாம் "அலை ஓசை"க்குப் பின்னணிச் சங்கீதமாகத் தொடர்ந்து வந்து கொண்டிருப்பதை நேயர்கள் இந்நூலில் காண்பார்கள். கல்கி, அலை ஓசை, (சென்னை, 1953), ப-ள் 7-8.

upon the Soviet Union as an example to follow. In 1918 B.P. Wadia along with Kalyanasundara Mudaliar, Kesava Pillai, S. Ramanujulu Naidu and G. Selvapathi Chettiyar⁶⁰ founded the 'Madras Trade Union' the first of its kind in India,⁶¹ which united the workers in various industrial establishments in Tamil Nadu and gave them a voice to present their problems unitedly to their managements. Support for their struggle against the capitalists was given by the socialist thinker Kalyanasundara Mudaliar, on the platform and through the press. He was the first man to interpret the philosophies of Karl Marx and Friedrich Engels in his work and to expound the ultimate aims of Marxism and Gandhism. According to Kalyanasundara Mudaliar the end of both Marxism and Gandhism are one and the same, even though there is a divergence between them in approach⁶². He further pointed out that world peace rests in the establishment of a proletarian government.⁶³ His book *Porulum Arulum allatu Marxism and Gandism*, reflects the impact of the Russian revolution on his thought. Though this call for socialism or communism was new to the Indian mind, the economic backwardness of the toiling masses and the characteristic luxury of the capitalist classes provoked Tamil writers into writing on themes relating to the miseries of workers. From this group arose gifted writers like Vindan and Jayaganthan (1934...) who gave pen portraits of the savage condition of workers.⁶⁴ Most of the

60. B.Siva Rao, 'Trade unions in India: early days' in *Hindu Weekly Review*, Vol. X, No. 29, (Madras, July 17, 1961), p. 10.

61. திரு. வி. க., திரு. வி. க. வாழ்க்கைக் குறிப்புக்கள், ப. 458.

62. "மார்க்ஸிய முடிவும் காந்திய முடிவும் ஒன்றே. ஆனால் தொடக்கத்தில் இரண்டுக்கும் மாறுபாடு உண்டு. மார்க்ஸியம் இம்சையால் அகிம்சையை நிலை பெறுத்துவது. காந்தியம் அகிம்சையாலேயே அகிம்சையை நிலை பெறச் செய்வது. மார்க்ஸியம் வெற்றி பெற்று நிலைக்கும் இடங்களில் போர்க்கருவிகள் செய்யும் தொழிற்சாலைகள் இரா. ஆதலின் மார்க்ஸிய முடிவு அகிம்சை என்றபடி."

திரு.வி.க. "பொருளும் அருளும் அல்லது மார்க்ஸியமும் காந்தியமும்" (சென்னை, 1959), ப. 45.

63. முதலாளிகள் நலத்தால் உலகில் அமைதி நிலவவில்லை. முதலாளிகள் ஆக்கத்துக்கே காரணர்களாகவுள்ள தொழிலாளர் வழி, இராஜ்யம் அரும்பின் உலகத்தில் அமைதி நிலவும்.

திரு.வி.க. தமிழ்த் தென்றல் அல்லது தலைமைப் பொழிவு, (சென்னை, 1957), ப. 183.

64. என்னைப் பொறுத்தவரை "நாவல் பிறந்த கதையை நான் இங்கே சொல்லப் போவதில்லை, பிறக்கும் கதையைத்தான் சொல்லப் போகிறேன்.

அதோ நாற்பது வருட காலம் இரவும் பகலுமாக மாறி மாறி உழைத்த பிறகு, ஓய்வு பெற்று வருகிறான் ஒரு மில் தொழிலாளி,

short stories and novels of Vindan and Jayaganthan and a group of other progressive writers revolve on the theme of the struggle between labour and capital. On the other hand Akilan, Mayavi, Arvi, Ti. Ja. Ra., Ki Va. Jagannathan⁶⁵ and Mu. Varadarajan drew their material from the life of middle class families.

The two great World Wars caused a decline in the material and moral welfare of the people. In the European Continent especially, there was a marked loss of faith in human values. The cruel treatment of the prisoners of war, the ruthless behaviour of the frustrated soldiers towards women, the loss of self-confidence and above all the loss of spiritual hold on the people shocked the minds of writers and thinkers.⁶⁶ In order to restore humanity to peace and to a sense of spiritual security, European

“யானை வரும் பின்னே, மணி ஓசை வரும் முன்னே, என்பது போல அவனுக்கு முன்னால் ‘லொக் லொக்’ என்ற இருமல் ஓசை வருகிறது. அவனை எதிர்நோக்கிக் குடிசையின் வாசலிலே நிற்கிறாள் அவன் மனைவி. “வரும்போது சும்மா வரமாட்டார். ஆயிரமோ இரண்டாயிரமோ கொண்டு வருவார். கல்யாணத் துக்குத் தயாராகிப் பத்து வருடங்களாகக் காத்துக்கொண்டிருக்கும் பெண்ணுக்குக் கல்யாணம் செய்து வைத்து விடலாம், பையன்களில் யாராவது ஒருவனைப் பத்தாம் வகுப்பு வரையிலாவது படிக்க வைக்கலாம். குடிசையைப் பிரித்துக் கட்டலாம், மாற்றிக்கொள்ள மறுசேலை வாங்கலாம், மாடும் இரண்டு பிடித்துக் கொள்ளலாம்,” என்றெல்லாம் எண்ணமிட்டபடி அவன் அவளை நெருங்குகிறான்.

“லொக், லொக்”

“கொஞ்சம் வெந்நீர் கொண்டு வரட்டுமா?” என்று கேட்கிறாள் அவள்.

“கொண்டு வா” என்கிறான் அவன்.

வெந்நீர் வருகிறது, குடிக்கிறான்.

அதற்குமேல் ஆவலை அடக்க முடியவில்லை, அவளால் “என்ன கிடைத்தது” என்று கேட்கிறாள். “டி.பி” என்கிறான் அவன். அப்போது அவள் விடுகிறாளே பெருமூச்சு அந்தப் பெருமூச்சிலிருந்து என்னுடைய நாவல் பிறக்கிறது.

விந்தன், “நாவல் பிறக்கிறது”, கல்கி (சென்னை, 6—8—1961). ப. 40.

65. Ki. Va. Jagannathan is a leading journalist and a popular writer. He is the editor of *Kalaimagal*, the only standard Tamil monthly published in Madras. Some of his most famous works are *Kalaiñanin Tiyākam*, *Arunta Tanti*, *Kāppiyāṅkaḷ*, *Maṇai Viḷakku* and *Putu Vellam*.

66. A. C. Ward, *Twentieth century literature, 1901-1950*, (London 1955), p. 10.

writers wrote significant psychological novels based on events connected with the world wars. Most of those writers had served in the wars as soldiers and reporters and therefore their novels are full of realism. Lacking in personal experience of the tragedies of the world wars, the Indian novelists are bound to differ in the treatment of their subjects from those of the western counterparts. The writers of Tamil Nadu, however, gained some idea of the horrors of the Second world war by listening to the tales of woe from the Tamil refugees who came from Burma and other South East Asian countries. Varadarajan's *Anta Naḷ⁶⁷* and Akilan's *Neñcin Alaikaḷ* are the two outstanding novels on the theme of war.

Scientific and technological advancements have also contributed to the growth of Tamil language and literature. Though novels like H.G. Wells' *Time Machine* and Aldous Huxley's *Brave New World* are rare in Tamil, this deficiency has been met to some extent by Varadarajan's semi-scientific novel entitled *Maṇ Kuṭicai*. E. T. Rajeswari's *Aṇuvīṇpurāṇam* and Rajaji's *Tiṇṇai Racāyaṇam* show in unmistakable terms that Tamil language possesses the potentiality to express ideas concerning science and technology in a lucid manner. Movements like the Tamil Isai Movement, the Tami Tamil Movement and the Self-Respect Movement also left a lasting influence on Tamil language and literature. Political activity from 1920 onwards made Tamil a pliable language to express ideas relating to politics, political theories, legislative procedures and public administration. Competent individual writers like Kalyanasundara Mudaliar, Rajaji, Pudumaippittan, Kalki, Varadarajan, Jagannathan and a host of others influenced the trend of Tamil language and literature during the period under review.

Thus under the pressure of various factors, Tamil has grown into a potent medium for the expression of ideas relating to various branches of human knowledge.

67. 1941, 42-ஆம் ஆண்டுகளில் பர்மாவிலிருந்து ஓடி வந்த தமிழர் பட்ட துன்பங்களுக்கு அளவில்லை. இன்று அந்தத் துன்பங்கள் வரலாற்றின் ஏடுகளில் மறைந்து விட்டன. ஆயினும் அன்று அவற்றிற்கு ஆளாகி நொந்தவர்களுக்கும் அவர்களின் உறவினர்களாகவும், நண்பராகவும் இருந்து கேட்டறிந்து வருந்தியவர்களுக்கும் அவை மறக்க முடியாத நிகழ்ச்சிகள்.
மு. வரதராசன், அந்த நாள், (சென்னை, 1953) ப-ள். 3-4.

Notes on Roger Lipsey's Life of Coomaraswamy

JAMES CROUCH

...history is in a manner a sacred thing, so far as it contains truth; for where truth is, the supreme father of it may also be said to be, at least, in as much as concerns truth. However, there are men that will make you books, and turn them loose into the world, with as much dispatch as they would do a dish of fritters.—Cervantes, *Don Quixote* (Motteux trans.), Pt. II, Ch. 3.

Mr. Lipsey's *Coomaraswamy 3: His Life and work*—Bollingen Series LXXXIX, (Princeton, New Jersey): Princeton University Press (1977)—was received with praise by eminent scholars, for example Mircea Eliade: "well-documented and brilliantly written" (*History of Religions* Nov. 1979, p. 168), Joseph Rykwert: "chronicled scrupulously" (*Religion*, Spring 1979, p. 109), John Kenneth Galbraith: "clearly and carefully written and documented...a good scholarly job" (*New York Times*, 12 Mar 1978, Sect. VII, p. 32), Huston Smith: "an exceptionally disciplined biography" (*Philosophy East and West*, July 1979, p. 350). Unfortunately these well-meaning comments will not wash, for this first full-dress life of Ananda K. Coomaraswamy is marred by errors: wrong dates and place-names, textual inconsistencies, mistranscriptions, and misspellings (nodding proof-reader and printer's devil aside).

In the notes that follow I have confined myself, in the main, to the correction of these factual inaccuracies. Some errors I highlight may well be trivial, but cumulatively they certainly destroy one's confidence in the book as a whole. On the matter of wrong dates, P. A. Spalding's remark is apposite: "For the biographer chronology is sacrosanct..... biography is, or ought to be, history—a science" (*In the Margin*, pp. 21-22.)

Throughout I have abbreviated the name Ananda Kentish Coomaraswamy by the initials AKC.

P. ix: in the "List of Illustrations", caption to no. 10, Mr. Lipsey has "Nandalal Bose". This spelling also occurs at p. 81, and in the caption at p. 82; but at p. 62 and in the index the name is given the form Nanda Lal Bose.

P. xiv, line 23: Mr. Lipsey informs "Mrs. Coomaraswamy (i. e. Dona Luisa, AKC's 4th wife) died in 1970". (This is contradicted by Mr. Lipsey himself in his editorial note in both volumes of the *Selected Papers*, p. vi, where he has "1971"—spotted by at least one reviewer, Huston Smith in *Philosophy East and West* for July 1979, p. 350). In truth Dona Luisa Coomaraswamy died on 22 October 1969—information communicated to the present writer through the courtesy of AKC's son, Dr. Rama P. Coomaraswamy.

P. xiv, fn. 6: note Mr. Lipsey's use of "Cf."; the first instance of his misapprehension of this reference word. In the footnotes throughout *cf.* (compare) is used when the reader is in fact simply being asked to *vide* (see).

P. 3, and fn. 1: the quoted passage (AKC on traditional portraiture) occurs not as Mr. Lipsey asserts in the essay "Why Exhibit Works of Art" (1941) but in the book *The Christian and Oriental or True Philosophy of Art* (Newport, R. I., 1939). Furthermore, the 1943 collected essays (that includes both "Why Exhibit....." and the book just cited) is not "the most accessible place of publication". The reader is again misdirected to this comparatively rare edition at p. 175, fn. 26. A convenient paperback reprint by Dover Publications (New York) has been continuously in print since 1956.

P. 4, fn. 3: "K. Bharatha Iyer, ed., *Art and Thought: A Volume in Honour of the Late Dr. Ananda K. Coomaraswamy*". The editor's name should be spelled K. Bharatha Iyer (misspelled elsewhere, see pp. 246, 248, and "Bharta" in the index; correctly spelled at p. 252). The Festschrift's subtitle should read: *Issued in Honour of Dr. Ananda K. Coomaraswamy on the Occasion of 70th Birthday*. Mr. Lipsey's is after all an incongruous title seeing as on this page, and again at p. 248, he has Iyer's volume presented to AKC at his birthday dinner.

Pp. 4-5, fn. 5: "Quotations from this work will be from the second edition....." etc. Except that S. Durai Raja Singam's 1952 *Homage* is not a second edition (NB, Mr. Lipsey's designation, *not* Durai Raja Singam's) but an almost entirely new book. Only 15 of the 111 essays there are derived from the 1948 *Homage*; this leaves 81 essays that Durai Raja Singam chose not to reprint. Evidently Mr. Lipsey hasn't compared the contents of the two *Homages*. Indeed he makes no reference whatsoever to these 81 essays of the earlier *Homage*, some of which contain firsthand information not found anywhere else. For example, Mr. Lipsey would have profited by consulting Lucian De Silva's memoir "Coomaraswamy, the Student", where De Silva characterizes AKC as a veritable recluse during their period together at London University, 1897-1900. Compare this with Mr. Lipsey's comment at p. 259: "the 1890s, years in Coomaraswamy's life for which there is hardly any documentation".

Mr. Lipsey confirms his bibliographical error at p. 248: "Raja Singam's *A Garland of Tributes*, as the first edition of his book was entitled". (A copy of the 1948 *Homage* is held by the Library of Congress, Washington, D. C.).

P. 5, line 11: "If you must say something....." etc. Mr. Lipsey presents this passage as if it were a report of AKC's spoken words. But Mr. Lipsey's "conversational excerpt" (line 18) may well be what Dona Luisa Coomaraswamy has for the nonce caused AKC to say, for she introduces the passage in her memoirs with "Referring to himself the Doctor (i. e. AKC) might smile.....". See also the three words from this same source repeated by Mr. Lipsey at p. 103, line 26.

P. 5, fn. 5 (continued from p. 4): Mr. Lipsey has surreptitiously truncated Durai Raja Singam's Festchrift title; for "*Remembering and Remembering Again and Again*" read: *Ananda Coomaraswamy, Remembering and Remembering Again and Again*. This is given correctly further on, at pp. 14 and 42.

P. 10, line 13: "Thirty years ago my father was the leading Tamil in Ceylon..." etc. Reference to this address of AKC's is made only to Durai Raja Singam's 1951 reprint. Mr. Lipsey fails to inform the reader neither on this page nor in the bibliography, of its first appearance in the *Ceylon observer*, Colombo (7 June 1906), pp. 5-6

P. 10, lines 28: Mr. Lipsey assures the reader that "the young widow (i. e. AKC's mother) never returned to Ceylon", while refuting himself on the facing page with unassailable evidence that she did. AKC writes of travelling in Ceylon with his mother in a letter to H. C. P. Bell dated 29 October 1900, preserved in the Colombo Museum Library.

P. 11, line 8: according to Mr. Lipsey "(AKC) contributed papers ...to the school journal". But the reference cited by Mr. Lipsey, fn. 9, mentions only *one* paper: "Doverow Once More" (in the *Wycliffe Star* for April 1895). If there are other papers by AKC from this period they have not come to light.

P. 11, fn. 10: "For knowledge of AKC's geological work, the sources are...etc." Mr. Lipsey appears to be unaware of the recent (and favourable) appraisal of AKC as a geologist by P. G. Cooray, *An Introduction to the Geology of Ceylon* (Colombo, 1967), pp. 102-103.

P. 13, fn. 12: the last word of the title of AKC's *magnum opus* on Ceylon has been wrongly transcribed by Mr. Lipsey; it should read: *Craftsmen*.

P. 14, line 1: "Coomaraswamy arrived in Ceylon..." etc. It is strange that Mr. Lipsey doesn't tell the reader precisely when AKC arrived. He is mistaken if he thinks AKC reached Ceylon to assume directorship

of the Mineralogical Survey in 1902—as implied by the first part of this chapter's heading (“Ceylon, 1902–1905...”) The actual date is 7 March 1903 (see *Ceylon Administration Reports for the year 1903*, Pt. IV, p. LI). Mr. Lipsey confirms his error at p. 260, lines 3–4, “after (AKC) had reached Ceylon, in 1902”.

P. 14, lines 9–10: Mr. Lipsey assures the reader that AKC's first wife “Ethel...worked on the English translation of old Ceylonese texts”. In actuality she translated from the German, Wilhelm Geiger's *prolegomena* to his translation of the pali chronicles of the early kings of Ceylon. See *Ceylon observer*, Colombo (30 Nov. 1905), p. 5, and H. A. I. Goonetilleke *A Bibliography of Ceylon* (Zug, Switzerland, 1970), Vol. I: 2829.

P. 14, line 18: the perils of hearsay history are exemplified in Mr. Lipsey's assertion that “(AKC) in 1904 discovered a new mineral, thorianite”. The very most that can be claimed for AKC in this affair is that he was a collaborator. To be brief, in 1903 a mineral sample was forwarded to the Survey by a Mr. W.D. Holland—see *Tropical Agriculturist* Colombo (1 Oct. 1904); AKC wrote this sample up in his report as pitchblende. The correct analysis was subsequently made by staff at the Imperial Institute in London. It was the director of the Institute, Wyndham R. Dunstan, who gave the name thorianite. See the official announcement of the discovery in the *Bulletin of the Imperial Institute*, London, II. 1 (31 Mar. 1904), p. 13, and AKC's retraction in *Spolia Zeylanica*, Colombo, II. 6 (Aug. 1904), pp. 57–60. A better case could have been made for AKC as the discoverer of serendibite—another new Ceylon mineral, and on this occasion actually encountered by AKC himself in the field. For a report of this find see *Mineralogical Magazine*, London, XIII. 61 (Feb. 1903), pp. 224–227.

P. 16, lines 2–3: Mr. Lipsey informs the reader, “Parsons who succeeded (AKC) as director of the Survey, was lost in the jungle in 1909”. But the disappearance of James Parsons had already been noticed by 31 December 1908—his body was found at Nuwara Eliya on 12 April 1909—see, for example, reports of the incident in the *Englishman*, Calcutta (7 Jan. and 15 Apr. 1909).

P. 17, line 33: the excerpt from AKC's *Borrowed Plumes* (1905) is misquoted by Mr. Lipsey; this should begin, “these were not the paupers of the village” etc.

P. 18, line 28: Mr. Lipsey quotes AKC “..... I have been struck”. But the full point after “struck”, set inside the final quotation mark, is Mr. Lipsey's interpolation. In actuality AKC's sentence, surreptitiously truncated by Mr. Lipsey, continues: “not with the need for a more rapid absorption of Western influence, but for pausing in the indecent haste which we have betrayed in casting aside all that has served

us well for some 3,000 years and taking more time for reflection before adopting radical changes in our mode of life."

P. 21, lines 2-3: "(AKC) copied the frescoes in the vihara.....at Degaldoruwa". Mr. Lipsey might have directed the reader to view that portion of AKC's copy reproduced, in colour, as frontispiece to *Mediaeval Sinhalese Art* [(1908)] —moved to the back and reproduced in black and white in the Second Edition (New York, 1956).

P. 21, fn. 10: Mr. Lipsey's reference to AKC's "Unfamiliar Kandyan Literature" needs amplification and emendation. The piece was first published as a "letter to the editor" in the *Kandyan*, Colombo (Mar. 1905); and subsequently printed in the *Ceylon Observer*, Colombo (23 June 1905), p. 7, under the heading "unexplored Kandyan Literature." The title Mr. Lipsey uses is that conjured up by Durai Raja Singam for his 1960 reprint. See also the bibliography at p. 293.

Pp. 25-26: Mr. Lipsey guesses AKC's final report was finished "probably in the early part of 1907". But the published report is dated by AKC, 31 December 1906—upon which date his directorship of the Survey was terminated. Elsewhere, p. 11, fn. 10, Mr. Lipsey admits "his final Administration Report on the Mineralogical Survey is dated [ante-dated?] 1906".

P. [27], fig. 6: Mr. Lipsey's caption states AKC's lecture "some Kandyan Crafts" was given "ca. 1906". But Mr. Lipsey is rather far afield as the year was in fact 1904. Evidently he has not seen the published (Kandy, 1905) lecture, for the title-page has "A Lecture Given in the town Hall, Kandy, November 14, 1904".

P. 30, fn. 11: in quoting from AKC's *Mediaeval Sinhalese Art* (1908) Mr. Lipsey has omitted to place an opening quotation mark; furthermore, he has inaccurately transcribed AKC's sentence, which should read: "Though the unspoilt villager is still a man worth knowing well..." etc.

P. 31, lines 24-25: "(AKC) became formally a Hindu in Lahore", and fn. 13 to this: "nowhere published". AKC's son, Dr. Rama P. Coomaraswamy, has since made this information public—see *Studies in Comparative Religion*, Bedford, Middlesex, XI. 2 (Spring 1977), p. 8) fn.

P. 34, fn. 4: in transcribing Robert Knox's title Mr. Lipsey has introduced three errors; for "*An Historical Relation of the Island of Ceylon in the East Indies*" read: *An Historical Relation of the Island Ceylon, in the East-Indies*.

P. 40, Lines 7-9: according to Mr. Lipsey "in 1909...(AKC) spoke at the Ceylon Dinner in London". But the date is given as 19 December 1903 in the *Ceylon National Review*, Colombo (Feb.-June 1909), p. (62).

P. 48, lines 19-22: "William Rothenstein...formed a friendship with Coomaraswamy in 1909 or thereabouts". Apparently they first met in 1907—see Prof. Mary Lago in *Journal of Asian Studies*, Ann Arbor, Michigan (Nov. 1979), p. 208.

P. 63, fn. 24: Mr. Lipsey describes "a paperback reprint (of AKC's *Myths of the Hindus and Buddhists*) with illustrations of ancient art replacing the series by Tagore and his followers". In point of fact this 1967 Dover reprint to which Mr. Lipsey refers retains all the 32 illustrations of the first (1913) edition, the only changes being that whereas the plates were printed in colour they are now reproduced in black-and-white halftones. Perhaps Mr. Lipsey has confused this book with the reprint done in 1964 of AKC's *Buddha & the Gospel of Buddhism*, where a substitution like the one he describes did take place.

P. 66, lines 12-13 and fn. 37: Mr. Lipsey quotes from Coomaraswamy's London *Times* review of (E. B. Havell's *The ancient and Mediaeval Architecture of India.....*). But there is no review of Havell, nor for that matter anything at all from AKC's pen, in the issue of *The Times* named by Mr. Lipsey—2 March 1915. AKC reviewed Havell's book in the *Burlington Magazine*, London (May 1915), however Mr. Lipsey's quotation is not there.

P. 76, fn. 2: "unpublished papers.....of Philip Mairet". Now published as *Autobiographical and other Papers* (Manchester: Carcanet (1981), where on pp. 39-54 there are ample references to AKC from the period 1910-11.

P. 77, fn. 5: for "*The dance of Shiva*" read: *The Dance of Śiva*. This error is repeated *passim*, whenever the *first* edition of AKC's classic is referred to; see for example pp. 137 and 150. The title is given correctly in the bibliography, p. 296, but incorrectly in the index.

P. 79, lines 20 and 24: for "Goganendranath" read: Gaganendranath. The latter is the spelling employed by William Rothenstein from whom in this instance Mr. Lipsey is quoting.

P. (86), fig. 12: Mr. Lipsey chooses to caption his reproduction of this photograph "Coomaraswamy and Rabindranath Tagore, in the early 1930s". The caption to the same photograph reproduced in Durai Raja Singam's *Homage* (1952), facing p. 253, has more precisely, ".....taken during the time of the poet's last visit to America in 1934". (The only other possibility is 1930; Tagore was in the USA that year, from mid-October to 18 December, promoting exhibitions of his work in New York and Boston).

P. 91, lines 13-14: Mr. Lipsey presents AKC as little more than a *dilettante* of Indian dance, "he attended many sessions of.....dance.....

and these greatly stirred him''. Mr. Lipsey gives only cursory notice (see p. 150) of AKC's major work on the subject, *The Mirror of Gesture* (1917, 2nd ed. 1936). AKC's patronage of the American ethnic danseuse La Meri (pseud. of Russell Meriwether Hughes-Carreras) is not noticed at all-see the "Acknowledgements" in her book *The Gesture Language of the Hindu Dance* (New York, 1941), and the warm tribute (she cites AKC as her mentor) published in Durai Raja Singam's *Homage* (1952), pp. 22-25. Finally, Mr. Lipsey fails to mention AKC's consummate essay on Indian dance (singled out by the musicologist Dr. Percy Scholes) done for the 1929 *Encyclopaedia Britannica*.

P. 91, line 26 and fn. 36: the hyphen in the writer's name is extraneous (it appears neither on the title-page of the book in question nor in Strangways' entry in the British *DNB*); the last word of the book's title should be spelled *Hindustan*. Also needs correction in the index.

P. 96, lines 13-18: to Mr. Lipsey's bibliographical notes on AKC's epoch-making *Rajput Painting* (1916), it might be of interest to add that the print run was only 525 copies-see the limitation notice on p. (84) of the text volume.

P. 96, lines 21-23: Mr. Lipsey states that in 1916 "Sir William Rothenstein (was) instrumental in bringing about the publication" of AKC's *Rajput Painting*. However, and while not calling in doubt the truth of Mr. Lipsey's assertion, it needs to be pointed out that Rothenstein didn't have the "clout" Mr. Lipsey implies, for he wasn't knighted until 1931. (Curiously it is only here that Rothenstein has his titular prefix-in all other places in Mr. Lipsey's text he is plain William Rothenstein).

P. 105, lines 1-2: "Coomaraswamy had returned to England by summer 1912, and it seems unlikely that he was again in India until 1915". But contradicted by Mr. Lipsey himself at p. 75 where he asserts AKC "was again in India in 1913".

P. 107, line 16: Mr. Lipsey informs the reader that "Coomaraswamy was personally acquainted with (W. B.) Yeats", but gives no authority for this-a little-known friendship that Mr. Lipsey is, so far as I know, the first to notice. The following publications (none of which Mr. Lipsey cites) more or less hint at this interesting relation: B. L. Reid, *The Man from New York; John Quinn and His Friends* (New York, 1968), p. 269; Donald T. Torchiana and Glen O'Malley, "Some New Letters from W. B. Yeats to Lady Gregory", *Review of English Literature*, London (July 1963), pp. 38-39; F. A. C. Wilson, *W. B. Yeats and Tradition* (London, 1958), p. 36; and a letter from Yeats to AKC, reproduced in facsimile, in Durai Raja Singam, *Ananda Coomaraswamy* (Kuala Lumpur, 1977), p. (503).

P. 111, lines 14-16: the reader who wishes to consult Mr. Lipsey's reference should be forewarned: "*Essays in Post-Industrialism...* (London, 1914)" does not appear in the published catalogue of the British Library, nor is a copy held by any of the major libraries of the USA according to the *National Union Catalogue: Pre-1956 Imprints*.

P. 117, lines 3-4: Mr. Lipsey informs the reader that "Eric Gill (and AKC) met in the circle of William Rothenstein in around 1910". Gill's biographer (and Mr. Lipsey has apparently consulted Speaight, for he cites him fn. 1 this page), referring to his subject's diaries, says more precisely: Rothenstein almost certainly introduced Gill to AKC on the occasion of the latter's lecture on Indian art at the Art Workers' Guild, London-which was given on 10 January 1908 (see the *Ceylon National Review*, Colombo (May 1908), p. (229).

P. 124, lines 7-8: "by the month of May (1916), (AKC) and his wife (i. e. Ratan Devi) were in Chicago, certainly not the first stop on her concert tour". It is strange that Mr. Lipsey hasn't ascertained their American debut in New York City on 13 April 1916. See *New York Times* (9 Apr. 1916), Sect. II, p. 7, and *Out look*, New York (26 Apr. 1916), pp. 941-942.

P. 139, lines 13-15: "Coomaraswamy's...*Bibliographies of Indian Art* (1925), a 54-page list of many hundred books with no personal comments whatsoever"; also referred to elsewhere by Mr. Lipsey (p. 136, lines 9-10) as "a five hundred-item bibliography". These descriptions involve several inaccuracies. Mr. Lipsey's estimate of "five hundred" is far off the mark, for in actuality the bibliography comprises 935 items, and moreover lists not only books but contributions to periodicals as well. From Mr. Lipsey's assurance that there are "no personal comments whatsoever" it is obvious he has not looked at the *Bibliographies*, because the truth is that comments by AKC are appended to entries on no less than 28 of the 54 pages. See for example AKC's comment at the entry for his own "Rajput Paintings" (1912), and his sharply-worded criticism of chemical dyes at p. 36.

P. 136, fn. 19: Mr. Lipsey neglects to inform the reader that the aborted "Volume III" of the *Boston Catalogue* was to have dealt with Buddhist painting. See the announcement of this "future volume" in *Museum of Fine Arts Bulletin*, Boston (Oct. 1923), p. 66.

P. 140, fn. 21: "source unidentified". W. Norman Brown's review of AKC's *History of Indian and Indonesian Art* can be found in *Nation*, New York, CXXVI. 3266 (8 Feb. 1928), pp. 106-67. The passage quoted by Mr. Lipsey occurs on p. 167.

P. 141, fn. 24: "AKC's lecture engagements and similar activities are recorded in the Annual Reports of the Museum of Fine Arts, beginning

with the issue for 1918''. Apparently Mr. Lipsey is unaware that this record was discontinued after 1923, otherwise he would surely have forewarned the reader of its limited utility.

P. 153, lines 4, 8 and fn. 45; for "Ghosh" read: Ghose. Also needs correction in the "List of Illustrations" at p. xi, and in the index.

P. 162, line 12: "Xlata Llamas". Mr. Lipsey's spelling of Dona Luisa Coomaraswamy's pseudonym is contradicted by other published evidence, for example, the acquisitions list in *Bulletin of the Museum of Fine Arts*, Boston (Feb. 1931), p. 14; *Boston Herald* (10 Sept. 1947), p. 27; her friend Max R. Grossman's memoir in Durai Raja Singam's *Homage* (1952), p. 30; and caption to the frontispiece (her photo-portrait of AKC) in *Journal of the Indian Society of Oriental Art*, Calcutta (June) Dec. 1937); all of which give Zlata Llamas.

P. 162, lines 29-31: "In 1933...(AKC) was given a new title, Fellow for Research in Indian, Persian, and Mohammedan Art". In actuality this occurred on 15 October 1931. See the announcement of AKC's change of office in *Bulletin of the Museum of Fine Arts*, Boston (Apr. 1932), p. 39; see also Walter Muir Whitehill, *Museum of Fine Arts; a Centennial History* (Cambridge, Mass., 1970), Vol. One, p. 370.

P. 164, lines 31-32; AKC's "articles for the *Encyclopedia (sic) Britannica*". As no further description is provided (neither here nor in the bibliography) it may be convenient to identify this edition of the *EB* and AKC's contributions. Mr. Lipsey alludes to the Fourteenth Edition of 1929, and AKC's articles, eight in all and each initialled A. K. C., comprise: (1) Bronze and Brass Ornamental Work: Indian and Indonesian; (2) Dance: India; (3) Indian and Sinhalese Art and Archaeology; (4) Indian Architecture; (5) Indonesian and Further Indian Art; (6) Iron in Art: Indian and Indonesian; (7) Textiles and Embroideries: India; (8) Yaksas.

P. 170, lines 29-30: for "Etudes traditionelles" read: *Etudes traditionnelles*. This error would not seem to be merely compositorial since Mr. Lipsey repeats it in every reference to *Etudes*.

P. 186, lines 24-25: Mr. Lipsey has "(AKC's) lecture given at Wellesley College, 'The Vedānta and Western Tradition'". But Mr. Lipsey's Wellesley venue is contradicted by a footnote on the first page of the lecture as printed in the *American Scholar*, New York (Apr. 1939), p. 223, which states "given (at) Radcliffe". Mr. Lipsey has evidently confused these two women's colleges. See also *Radcliffe Alumnae Quarterly*, Cambridge, Mass. (Feb. 1938), under notes of the activities of the Radcliffe Phi Beta Kappa.

P. 195, line 14: Mr. Lipsey misquotes AKC's reported words in answer to Katharine Gilbert's question: are you an avowed son of the Roman Church? For "I am too catholic to be Catholic" read: "I am too catholic to be a Catholic".

P. 196, line 18: "(AKC) had friends, admirers..."; but there is no mention whatever of Patrick Geddes, Edward Gordon Craig, Joseph Campbell, Romain Rolland, La Meri, John Quinn, Whitall N. Perry, Hagop Kevorkian, Nasli Heeramanek, Bharatan Kumarappa, John Cage, Robert Allerton Parker, Bernard Kelly, Alan Watts, or Gopala Kristnayya Duggirala.

P. 197, lines 3-4: for "Thomas Aquinas or Dionysius" read: Thomas Aquinas on Dionysius. (In fn. 43 this page the second occurrence of Dionysius is misspelled).

P. 198, lines 21-22: for "The Iconography of Durer's "Knoten" and Leonardo's "Concatenation" read: "The Iconography of Durer's 'Knots' and Leonardo's 'Concatenation'".

P. 198, line 29: for "Dr. George Swarzenski" read: Dr Georg Swarzenski. Also needs correction in the index. That AKC's contribution to Swarzenski's 1940 catalogue is conveniently reprinted as Chapter VI of *Christian and Oriental Philosophy of Art* (New York, 1956) might have been indicated here, or at least in the bibliography.

P. 199, lines 20-21: for "The Christian and Oriental, or True, Philosophy of Art" read: *The Christian and Oriental or True Philosophy of Art*. The first appearance of this was in book form (1939), therefore the title should be italic, not quoted; the commas are extraneous.

P. 199, line 38: "'Notes on Savage Art' (1946)". Title and publication date need amplification. This piece first appeared as a book review in *Art Bulletin*, New York (June 1939). In 1946 it was given the present title when collected and reprinted in AKC's *Figures of Speech or Figures of Thought*; but neither on this page nor in the bibliography does Mr. Lipsey indicate the essay's history.

P. 201, line 7: AKC's revolutionary "No rights reserved" on the copyright-page of *Figures of Speech or Figures of Thought* (1946) was first noticed by the English poet and critic Geoffrey Grigson in a BBC broadcast talk, 14 February 1947. See [Durai Raja Singam's *Homage* (1948), pp. 162-70, for a transcript.

P. 204, lines 31-32: "The last metaphysical writing to appear in his lifetime was *Time and Eternity*". In point of fact the very last book of all AKC was to see through the press

before he died. It may be of interest to recall that the publication date of *Time and Eternity* was made to coincide with his seventieth birthday, 22 August 1947—information from an Artibus Asiae publicity leaflet-cum-order form preserved in the D. P. E. Hettiaratchi collection, University of Sri Lanka, Peradeniya; AKC survived this publication by only 17 days.

P. 212, line 16: Mr. Lipsey refers to 'Heinrich Zimmer, but fails to mention the magnanimous service AKC (and Joseph Campbell) performed in editing Zimmer's *posthuma, Myths and Symbols in Indian Art and Civilization* (1946) and *The King and Corpse* (1948).

P. 217, lines 13-16: "The bibliography (of AKC).....in *Ars Islamica* IX (1942).....was for many years the single most useful tool for students of Coomaraswamy's writings". Mr. Lipsey gives his assessment a curiously retrospective cast. In truth Helen Ladd's magisterial compilation is yet to be surpassed in its comprehensiveness (494 items). Admittedly the years after 1942 need to be supplemented—this can easily be done by consulting "Publications by Officers and Assistants of the Museum" in the *Annual Reports* (1917-47) of the Museum of Fine Arts, Boston; the AKC bibliography annexed to K. Bharatha Iyer's *Art and Thought* (London, 1944); and of course the "Select Bibliography" (169 items) compiled by Mr. Lipsey himself for the present work.

P. 223, lines 22-23: Morris Graves visited AKC in January 1947, not 1946. See Frederick S. Wight, *Morris Graves* (Los Angeles, 1956), p. 43.

P. 238, fn. 12: AKC has no comma after the word "Zero" in this essay's title.

P. 241, fn. 18: for the baffling reference "p. 000" read: p. 373.

P. 245, line 6: for "peripaties" read: peripeties.

P. 256, lines 22-24 and fn. 16: Mr. Lipsey asserts "Rene Guenon spoke of (AKC)". But this obituary notice in *Etudes traditionnelles* is unsigned—where is Mr. Lipsey's authority that it was penned by Guenon?

P. 261, line 12: for "negligeable" read: negligible.

P. 261, fn. 8: for " 'Open Letter to the Kandyan Chiefs' " read: "An Open Letter..." etc. The indefinite article is again dropped in the bibliography at p. 293; restored at p. 20.

P. 276, fn. 36: for "Meister Eckhart's Theory of Art" read: "Meister Eckhart's View of Art". The same error occurs in the bibliography at p. 298. Mr. Lipsey has correctly transcribed AKC's chapter title at p. 182.

P. 294, line 15: "The Relation (*sic*, for Relations) of Art and Religion in India" is merely an *abstract* of the talk given by AKC—but not indicated as such by Mr. Lipsey.

Pp. 296-97: for "*Catalogue of Indian Art.....*" read: *Catalogue of the Indian Collections in the Museum of fine Arts, Boston.....etc.*

P. 298: under the 1934 heading Mr. Lipsey has neglected to provide a main entry for AKC's important (and only) book published that year, *The Transformation of Nature in Art* (Cambridge, Mass. : Harvard University Press 1934).

Novels in Dravidian Languages (History & Trends)

S. V. SUBRAMANIAN

Novel is one of the most influential literary genres and to many readers the only literary form they are concerned with. It's popular appeal in the Indian languages started only by the 19th C. Though narration was known and long and short stories were written in the different languages of India, they were far from the Western type of social novel-a realistic transcreation of social experience.

The first Indian novel came from Bengal, and was paradoxically enough, written in English. It was 'Raj Mohan's wife' (1864), by Bankim Chandra. But Bankim soon switched over to Bengali and gave India its first novel, viz. 'Durgesa Nandini' (1865). It is reported that Bankim had *not read* Ivanhoe when he started writing his first historical romance. We have no reasons to doubt Bankim's statement.

First Novels:

Novels in Dravidian are of a later origin. In Tamil, Piratāpa Mutaliyār Carittiram (1876) by Munsif Vedanayagam Pillai is considered to be the earliest. An early Tamil Novel from SriLanka was Ucoṇ Pālantai (1981) by Innasi Thamby.

In Kannada, the first attempt at novel writing came in the form of a translation. Rev. Vegal translated the Pilgrim's Progress as Yatrika Sancharam (1847). But the first individual social novel was Indra Bai (1899) by Kulvadi Venkataraya.

There is a controversy in Telugu about the first novel. It was long assumed that Rajasekhara Charitra (1878) by Kandukuri Veeresalingam Panthulu was the earliest novel in Telugu. But recent research has brought out the fact that Sri Rangaraja Charitra (1872) by Narahari Gopalakrishnamma Chetti is the earliest. It is also said that Rajasekhara Charitra is not an original novel but an adaptation of Goldsmith's Vicar of Wakefield. Sri Rangaraja Charitra was historical and based on Vijayanagar history.

Appu Netungadi's Kundalatha (1887) is the first Malayalam novel proper. But it has no bearing on the social life of the people of Kerala. Therefore Chandu Menon's Indu Lekha (1889) is considered as the most authentic first novel of Malayalam.

From this early history we see that the first novel in the Dravidian languages came from Telugu. Both in Telugu and Tamil, the first and a

few earlier novels are called 'charitra' (history), giving the impression that they are reconstructed history, and are not mere fiction. The name of women character forms the title in the first novels of Kannada and Malayalam. While Telugu gives a historical novel as its first production, all the other languages give social ones. The attempt at translating or adapting English novels and allegories is seen in the Kannada work *Yatrika Sancharam* and the Telugu work *Rajasekhara Charitra*.

Christian missionaries had translated *Pilgrim's Progress* in almost all the Indian languages. But John Bunyan was no model for our novelists. It was always Scott or Daniel Defoe (of *Robinson Crusoe*) or Goldsmith.

Early novels:

Most of the early novels in India were conceived as romances or fables. Those writers could not get away from the strong impact made by the heroic tales of India probably by the historical plays of Shakespeare. If the authors had a real story to tell they would more often than not write social novels with a major problem (eg. *Indulekha*, *Kamalāmpāl*).

Naming novels after heroines rather than heroes seems to have been an early fashion. Most of these heroine centred novels are successful tear-jerkers. *Cukuna Cuntari*, *Kamalākṣi*, *Ñāṇa pūṣaṇi*, *Muttu Mīṇākṣi*, *Kamalam*, *Cakuna*, etc, in Tamil, *Vak Devi*, *Rohini* and *Indra* in Kannada; *Dharmavathi Vilasamu*, *Hemalatha*, *Suseela*, *Ahalyabai*, etc., in Telugu; *Saratha*, *Meenakshi*, *Hemalatha*, *Snehalatha*, etc., in Malayalam.

Translations abound in Telugu and Kannada in the early years. Jonathan Swift's *Gulliver's Travels* was translated into Kannada by S. G. Narasimhachari and adapted by Veeresalingam in his Telugu novel, *Satyaraja Purva Desa Yatrulu*. P. Venkatachari translated Bankim Chandra's Bengali novels, while Kalaka Nada translated Marathi novels, thus enriching Kannada. In Malayalam Kerala Varma translated the Dutch novel *Akbar* (1894) through English. *Durgesanandini* was also brought into Malayalam in the early years. It is interesting to note that, in Tamil two novels, viz; *Kamalam* and *Cakuna*, published in Tamilnadu were translated by one Paul from their original written in English by the first lady novelist of the South, Kirubai Sathyanathan Ammal.

From the very beginning literary periodicals have helped the birth of novels. Many novels were first serialised in magazines and later came out in book form. In Tamil, *Kamalāmpāl Carittiram* came thus in *Vivēka cintāmaṇi* (1893-95). The fact that B. S. Rajam Iyer was a disciple of Swami Vivekananda helped him to set the tone and tenor of the novel. In Telugu, the journal, *Chintamani* encouraged novel creation by giving prizes each year (1893-98) for the best two novels. In 1893, *Dharmavathy Vilasamu* by Khandavalli Rama chandrudu won the first prize and

Sanjivaraya Charitramu by Tallapragada Suryanarayana Rao, the second prize. In 1894 Ramachandra Vijayam by Chilakamarthi Lakshmi Narasimhan and Viveka Vijayam by Goteli Kanakaraju got the first and second prizes respectively. In 1895, Hemalatha by Chilakamarthi and Lakshmi Sundara Vijayamu by Khandavalli won the two prizes. In Malayalam, K. Ramakrishna Pillai who was in the newspaper field, published serially, K. Narayana Kurukkal's novels Udaya Bhanu and Parappurattu.

An autobiographical way of presentation is also seen in a few trend-setting novels. Piratāpa Mutaliyār Carittiram has this feature. In the Telugu novel Suseela, by P. Srinivasacharyulu the main character, a princess, narrates her own story. Bulusu Papayya Sastri's Bhaskara Vilasam, an adaptation of Edgeworth's Tomorrow, is also written in the first person.

Historical novels have come out in the begining in most of the languages. Tamil does not seem to have any historical novel till the time of Kalki. But there are certain fictions, which being stories of kings and queens, get a historical vein. Cukūṇa Cuntari by Vedanayakam, Mativāṇan by Suryanarayana Sastri, Nāṇapūṣaṇi by Nataraja Iyer etc, are of this type. As pointed out earlier, by the word 'carittiram' in the title, Kamalāmpāl Carittiram, Patmāvati Carittiram, etc, in Tamil and Satyavati Caritra, Sanjeevaraya Caritramu, etc, in Telugu try to give the impression that they are historical. In Kannada Korur's Yatu Maharaja (1916) is the first historical novel. In Telugu, Chilakamarthi's Akalyabai and Karpuramanjari are such. In Malayalam social and historical novels maintained a kind of balance because Chandu Menon and C. V. Raman Pillai were great masters of each type; Marthandavarma of C.V. followed Indulekha within three years. Dharmaraja and Ramaraja Bahadur are also by C. V. Later Appan Thamburan wrote Bhudaraya (1923) as a historical novel.

Social novels have come out in all languages. Contemporary society was portrayed in most of them. An intention to reform society forms the aim of most of them; In Tamil Madhavayya's Patmāvati Carittiram and Muttu Mīnākṣi show this trend. Natesa Sastri's Tīnatayālu shows the different aspects of office and court life. In Malayalam, Chandu Menon's Saratha had a similar intention to expose the life of litigious people. Indulekha reveals an intense desire to reform the Nair Community. In Kannada, Veeresalingam's Sathyavathi aims at reforming women. Other early social novels worth mention in Kannada are M. S. Puttanna's Madittunno Maharaya and Musuku tekeya mayangane.

Later-day research has unearthed certain early novels like Indumathee Swayamvaram (1890), Lakshmee Kesavam (1892), Naluperioruttan (1893) and Sukumari (1897) in Malayalam.*

The episodic type of novel is seen in Tamil, in Piratāpamutaliyār Carittiram. A novel, declaring its motto in the alternate title is seen in Tamil, in Kamalāmpāl carittiram's sub title 'Āpattukkiṭamāṇa Apavātam (slander that caused danger). Lady novelists are not heard of in the Dravidian languages in the last century except the one already noted. Some of the writers of the 19th C. continued to write novels in the beginning decades of the 20th C. also.

Twentieth Century:

The novels of the 20th C. may be conveniently divided into two major groups, with Indian Independence as the dividing line. Of the pre-Independence and post-Independence periods, the first 47 years of the 20th C. could also be divided according to the trends in society and literature of the different languages. In Kannada, the first phase of modern literature ends with 1920 and the second phase starts hence forth. This phase (1921-47) is called the period of freedom movement and the years from 1939 onwards is known as the period of progressive writing. In Malayalam the years upto 1930 are termed as the period of renaissance, neo classicism and romanticism and the next 17 years as the period of critical realism. Regarding Telugu novels, after the first phase (1872-1900), the second (1901-19) and the third phase (1920-47) have much importance. In the third phase, the years 1930-42 are said to show a 'search for truth' (Satyagraha Dasa). Three typical trends in novel creation are seen in Twentieth Century Tamil novels, one is the continuation of Nineteenth century trends; another one starts in 1937 with Kalki and his writings; in the middle comes the period of depression, having low type, non-original translations and adaptations of English detective stories and such other fiction.

Pre-Independence:

We may say that this period reveals the second stage in the history of novels in the Dravidian languages. Upliftment of society, an awareness about the greatness of tradition, etc., form an under current in most of the original novels of this period. An intention to introduce famous world writings and Indian writings in this sphere into the regional languages is also seen widely. Towards the end of the period, even very ordinary human beings, from the low strata of society came to be treated as heroes in novels. Naturally, the different phases of the freedom struggle also formed the theme in certain creations. Novels preaching and practicing idealism have also come. Utopian novels, satiric and humourous novels,

* George Irumbayam, Treasures of Malayalam Literature from Europe, Indian Literature, Vol XXIV, No.4, 1981, Pp. 95-102

problem novels, and detective novels also had a go in this period. Regionalism, dialects, colloquial language, etc., seem to have a some what important place in many novels of this period.

Tamil

Those who became famous by writing novels in the beginning of this century were S. M. Natesa Sastri, T. M. Ponnusamippillai and Madhavaiayyah. Va. Ra. and K. S. Venkataramani also added flavour to this field.

After his famous work *Patmāvati Carittiram*, Madhavaiayyah wrote *Vijaya Mārttāṇṭam*, on the life of the Maravas; *Muttumīṇākṣi*, with widow remarriage as the theme and *Tillai Govintan* (1916) in English, to explain the Indian life to a foreign audience. After *Tīnatayālu*, Natesa Sastri wrote many novels portraying the family life, as in *Kōmaḷam Kumariyānatu*, *Talaiyaṇai mantirōpatēcam*, *Sri Māmi Koluvirukkai*, *Cantira cēkaran*, etc. His *Tikkaṛra iru Kulantaikaḷ*, shows a turning point in Tamil fiction, being the first detective novel.

T. M. Ponnusamippillai's Novels reveal the influence of English detective fiction as in *Ṇāṇa Prakācam*, *Vijayacuntaram*, *Ṇāṇāmpikai* and *Civāṇantam*. But he also had the intention of introducing Tamil religious philosophical thoughts in his novels and so discussed *Civaṇāna Cittiyār* in each of them. National poet Subramanya Bharati's *Cinnac Caṅkaran Katai*, *Cantirikaaiyīn Katai* and *Ṇāṇaratam* have also added to the wealth of Tamil fiction. Though *Cantirikaaiyīn Katai* is unfinished it deals with the contemporary social theme of caste differences and widow remarriage. His *Ṇāṇaratam* is utopian in character and would have influenced Va. Ra.'s *Kōtāit tīvu*, which aims at building an ideal state, like *Kampan's Kosalam*. Va. Ra.'s other works *Cuntari Vijayam*, *Cinnac campu*, etc, show his intentions at reforming society and emancipating women.

Village economy, patriotism and freedom movement form the theme of K. S. Venkataramani's *Murukan or ulavan* and *Kantaṇ oru tēcapakṭan*, which were first written in English and then rendered into Tamil. *Vaiyapuri Pillai's Rāji* and *Maraimalaiatikal's Kōkilāmpāḷ Kaṭitaṅkaḷ*, the first novel in the form of letters, and *Kumuta valli*, also known as *Nākanāṭṭaraci*, an adaptation, also need mention here.

Arani Kuppucami Mutaliyar, Vatuvar Turaicami Ayyankar, K. R. Rangaraju and Vai. Mu. Kotainayaki Ammal were the prominent writers of detective fiction and popular adaptations from English. Many of these novels were voluminous and came with many parts. *Irattinapuri Irakaciyam* (The Secrets of England), *Āyiram Talai Vāṅkiya Apūrva Cintāmaṇi*, *Cāvittiri*, *Cukanta Parimaḷāṅki*, *Ṇāṇa Cauntariyīn Upatēcam*, and such others show unrealistic and unbelievable stories,

magic and supernatural elements, and chastising women and advertising certain goods.

We hear of some more women novelists in this period, like Panditai Visalakshi Ammal, Gajambikai Ammal, Giriya Devi, etc.

The Kalki era started in 1937-38 with his first serialized novel *Kaḷvanin Kātali*. For about twenty years from then the Tamil novel world flourished with his creations. *Tiyāka pūmi* (1938-39) is on patriotism and *Alai ōcai* (1948), considered by him as his best creation, is on freedom movement. His *Cōlaimalai ilavaraci* (1947) has a new technique of combining two different periods in history. He also created the famous historical novels *Pārttipan kaṇavu* (1941-43), *Civakāmiyin Capatam* (1944-46) and *Ponniyin Celvan*.

Tevan, Naranaturaik Kannan, Ka. Na. Subramaniyan, R. Shanmugasundaram are a few novelists who started writing in the pre-independence period and continued vigorously after independence also. Akilan and Mu. Va. also join this group.

Sankar Ram's *Maṇṇācai*, Tevan's *Mister Vētāntam*, Justice Jakannātan, Kalyāṇi, Kōmatiyin Kātalan, Lakṣmi Kaṭākṣam, and Tuppariyum Cāmpu were rightly famous.

Kannada

In the beginning of the century, Kannada novel was greatly influenced by Marathi novel, especially by Hari Narayana Apte's historical and heroic fiction. Korur wrote many novels even before 1920.

After the twenties we see the golden age of Kannada novels. Sivarama Karanth wrote many novels during this period and is even today a force to be reckoned with. His *Marali Mannige* and *Pettada Jeva* are best known. The western seashore and mountain ranges in his novels give them a regional colour. Though not a translation or adaptation, *Marali Mannige* reminds the reader of Pearl Buck's *Good Earth*. *Pettada Jeva* ranks high in story, characterisation and setting. Another of his works *Kudiyarakusu* portrays the tribal life of the aborigines in the mountains. Widowhood is the theme of his *Chuleya Samsaram*; unhappy family life is revealed in *Sarasammana Samadhi*; Poverty and untouchability are found in *Somana tudi*; The freedom struggle, the second world war are well pictured in his *Avutariyata Urulalli*, *Muhita Yuddha*, and *Jaruvadari*. The author's idealism is seen in *Moha Padate Mana*, *Sihurita Kanasu*, etc. Different aspects of social life and the woman's life are given variously in *Hettala tayi*, *Padhadhata Dore*, *Sanyasiya Padukku*, *Karulina kare*, *Oda hutitavaru*, *Samekshe*, etc. These show that Kannada novel literature grew in various dimensions under the creative hand of Sivarama Karanth.

A. N. Krishna Rao is another important author, whose name too figures both before and after independence. He had successfully portrayed the life of different artists in many of his novels. Sandhya Raga is the story of a musician, Udaya Raga that of a Painter, Natasarvabauha of a dancer, Sahitya Ratna of a literary man, Chitra Vichitra of an orator and Sangrama of a sculptor. The author's idealism gets expression in Mangala Sutram, Tayiya Karulu and Grihalakshmi.

Many more novels of other authors are also known in Kannada in this period. Historical novels were written by Petti Giri, Korur, Masthi, K. V. Aiyar, etc., Bedikar's Sudarsana reflected the customs and manners of the society; Chakra drishti by Kasthuri was around with plenty of food for thought. Devudu's Antaranga is an experimental creation. Many problems are probed into in Mugali's Karana Purusha. Adhya's Viswamitra Srushti is on the stream of consciousness technique.

The Quit India Movement was cleverly depicted in the novels of Inamdar and Kattimani. The Bengal famine of 1943 gives the source for Mugali's Anna. Gokak's Samarasave Jevana and K.V. Puttappa's Kanuru Subbamma are worth mention. Mirji, Kalkandu Sivarao, T.R.S., K.T. Puranik, Hegde are a few others who wrote in the time when the country was struggling for freedom.

Telugu

Telugu shows a very fertile period in fiction during the pre-independence years. Magazines and literary societies helped in this flourishing growth. Both original works and translations abounded. This century started with a historical novel, Bhuvana Mohini, by Dharan. Pragada Venkata Siva Rao, with Nurjahan as a fascinating heroine. Vepa Krishnamurthi's social novel Subhadra came in the first decade. Vikatadasu by Achanta Suryanarayana Raju, based on an English novel, has a humorous and satirical story. Chilakamarthi wrote a similar humorous novel, Ganapathi. He wrote many novels and some date back to the 19th Century. His Sudhasarachchandramu is a free translation of the well known Bengali novel, The lake of palms by Ramesh Chandra Dutt. Ramachandra Vijayamu, Dasi Kanya, Krishnaveni, Rajaratnamu, Hemalatha, Ahalya Bai, Soundaryatilaka, Karpura Manjari and Sampamu are some of his creations, both social and historical.

Due to the great influence that Chilakamarthi extended, many historical novels appeared in Telugu. The stories of heroes and heroines of the early Mohammadan period, the Rajput warriors and those of the Kakatiya, Vijayanagar, Maharashtra and later Mugal Periods gave source material for these compositions. Velala Subba Rao wrote Rani Samyukta; Rayasam Venkata Sivudu wrote Balamba Rani; Keta varapu venkata Sastri gave Tarabai and Raichur Yudham; Bhogaraju Narayana Murti wrote Chandragupta, Allahu Akbar, Vimala Devi, Lakshana and Andhra

Rashtram; Rupavathi was by Srimathi Alluri Venkata Sitamma. Kanchanamala was another by Dharani pragada Venkata Siva Rao; Chakandi Seshaiyya wrote Nawab Nandini; Vasumathi Vasantam and Pramada Vanamu were by Venkata Parvatheswara Kavulu; A.V. Narasimha Bantulu wrote Vasantasena and Tukula Ragava Chandra Chowdri gave Vijayanagara Samrajyam.

Very many social novels also came up in this period. Those who wrote historical fiction also composed social novels. Ketavarapu Venkata Sastri's most popular social novels were Lakshmi Prasadam and Raja Sundari. Sri Balandrapu Venkata Rao's Sarasa or Durasa Bangamu; Gurujada Sri Ramamoorthy Bantulu's Kala Purnodaya Kata sagaramu; O.Y. Duraiswami Ayya's Kamala Komala; Kottappalli Surya Rao's Guna Manjari, Swarna Springala, Komala Palika and Udayalaksha; Netunuri Ganeswara Rao's Sugunavathy Parinayam, etc. are examples.

Nuru Gopala Rao's Sundari is on the theme of widow-remarriage. Satyavelu Appa Rao's Punnabai is a political novel. Untouchability forms the central thought in Talla Pragada Surya Narayana Rao's Helavathy. Vade Vidu is a popular detective novel by Devaraju Venkata Krishna Rao.

Malayalam

The pre-independence novels in Malayalam fall under two groups; one upto 1930 and the other from 1944 onwards. The medial years (1931-43) did not produce any outstanding novel, but only short stories and some translations of English and continental novels. The influence of a pains taking translation of Victor Hugo's Les Miserables was perhaps the maximum on writers. Owing to the influence of Chandu Menon and C. V. Raman Pillai, social and historical novels of doubtful merit appeared in Malayalam. Kilakkapattu Raman kutti Menon wrote a burlesque (Parangodi Parinayam) to ridicule the imitations. Some of the famous social novels were Kannan Menon's Snehathala, T. K. Velu Pillai's Hemalatha, N.K. Krishna Pillai's Kambola Balika, Karat Achuta Menon's Virutan Sanku, K.M. Panikkar's Dorassini and Bavatratan Nambudiripad's Aphanre Makal.

Of the historical novels, Ambadi Narayana Potuval's Kerala putran T. Raman Nambisan's Keraleswaran and Kappana Krishna Menon's Cheraman Perumal need special mention. These are based on Kerala's political and social history. Sardar K. M. Panikkar has made substantial contribution to Malayalam fiction through his historical novels, viz, Punarkottu Swarupan, Paranki Padayali, Dhumaketuvinre Udayam, Kerala Simham [and Kalyanamal. Though different epochs of Kerala history are dealt with in these novels, Panikkar's area of specialisation was

the period of Portuguese occupation of Kerala. *Kerala Simham* is about the heroic struggle of Palassi Raja for freedom from foreign yoke.

The phase of the new novels in Malayalam started with Kesava Dev Basheer and Thakazhi. Here, the common man became the hero, working class came into focus and life at the lower levels of society was successfully portrayed. *Odayil ninnu* (1944) by Kesava Dev, *Balyakalasakhi* by Basheer Thottiyude Makan (1948) and *Thendi Vargam* (1950) by Thakazhi were remarkable. Attracted by the realistic approach of authors like Maupassant, and Masters like Balzac, Flaubert, Chekhov and Ibsen, Thakazhi wrote his first novelettes *Patita pankajam* and *Prati phalam*. Later he wrote *Talaiyodu* which features the tragic communist insurrection at Vayalar. Thakazhi and others continued to write in the independence years also.

Post-Independence

A flourishing growth in the production of novels in the Dravidian languages is seen in this period. At least a hundred novels would have come in each language every year. It is not easy to assess such a rich harvest. A variety of new techniques were introduced in this period. Science fiction, stream of consciousness fiction and such other types were experimented with.

Tamil

As said earlier, Kalki, Narana Duraik Kannan, R. Shanmuga Sundaram, Ka. Na. Subramanian are a few writers who started writing before freedom and continued their mission in free India.

Kalki had made novel writing, a popular art and the staple food of periodical journalism. Suspense, lucidity of style, humour, emotional momentum, these were some of the qualities of his novels. His *Alai ocai* won the Sahitya Akademic award. He had influenced many of the later Tamil novelists to write original and standard works.

Narana Duraik Kannan's novels aim at reforming society and improving the status of women. *Uyirōviyam* (1942), *Vēlaikkāri* (1947) *Vētatāri* (1937), *Tāci Ramaṇi* (1939), *Vālvīn Oli* (1955), *Tumpaippū* (1965) are novels of remarkable quality. His *Taraṅkiṇi* (1964) is a political novel.

Ka. Na. Subramanian's novels have a considerable variety and novelty. *Poyttēvu* (1946), *Viṭutalaiyā* (1951), *Orunāl*, *Kuṟukkuccuvar* (1972) are among his best. R. Shanmugasundaram's novels are mostly regional, portraying the life and people of Coimbatore. *Nākammāl Paṇittuḷi*, *Pūvum Piṇcam*, *Caṭṭi Cuṭṭatu* are of this kind. *Kottamangalam*

Cuppu's Tillāṇā Mōkaṇāmpaḷ, Rao Bahadur Ciṅkāram were very popular during a period.

Akilan is one of the most famous writers of Tamil. He has won the Sahitya Akademic and Gnana Pit Awards. His earlier novels show the influence of Kalki. His first novel, Peṇ (1946) deals with the freedom movement. Neñciṇ Alaikaḷ, similarly shows the INA and Netaji. Eṅkē Pōkiṟōm, Cinēkiti, Pāvai Viḷakku, Cittirappāvai, etc., are social novels, while Vēṅkaiyiṇ Maintaṇ, Kayal Viḷi and Verrit tirunakar are famous historical novels. Pālmarak Kāṭṭiṇilē and Vāṇamum Pūmiyum are more recent creations.

Dr. Mu. Va. is an academician who took to creative novels. His novels are very simple and in chaste Tamil. His Akalviḷakku got the Sahitya Akademic award. Just as Time Machine of H. G. Wells Mu. Va. attempts a science fiction in his Maṇkuṭicai. His other famous novels are Karittuṇṭu, Kayamai, Perramanam, Vāṭāmalar, Alli, Neñciḷ Oru Muḷ, Kaḷḷō Kāviyamō etc., His Ki. Pi. 2000, can be called an utopian novel. His works were well received by the educated public.

N. Parthasarathy is yet another follower of Kalki. Poṇ Vilaṅku, Kuṟiṇci Malar, Ātmāviṇ Rākaṅkaḷ, Camutāya Vīti, Neñcakkanaḷ are a few note worthy creations. He is also a receiver of the Sahitya Akademic award. Kapāṭapuram, Maṇipallavam and such other works show his attempt at writing Historical fiction.

Ku. Rajavelu, T. Janakiraman are two other novelist who left their mark in this field. Alaku āṭukiratu, Kātal Tūṅkukiratu, Kāntamuḷ, Makiḷampū, Cālai ōram, 1942, Iṭinta Kōpuram are a few by the former while Uyirttēṇ, Mōkamuḷ, Ammā Vantāḷ, Cemparutti, Marappacu, etc., are by the latter.

Ko. Vi. Manisekaran has written more than one hundred novels in Tamil, both social and historical: Tavamō Tattuvamō, Cempiyaṇ Celvi, Yākasālai, Tēvatēvi, Porḷalap Pūmpāvai, Rājamātā, Akkiṇikkōpam, Āyiram Vācal itayam, etc. Jagacirpiyan is yet another writer who writes both these types of novels. Jīva kītam, Komputtēṇ, Maṇṇiṇ Kural, Makarayāl Maṅkai, Ālavāy Alakaṇ, Nantivarman Kātali are a few creations worth mention.

Cāṇṭilyaṇ has won the name as a very good writer of historical novels, Malaivācal, Kaṇṇi māṭam, Jīvapūmi, Maṇṇan Makaḷ, Kaṭal Purā, Yavaṇa Rāṇi and many more. Vikraman, Kapilan are some of the other historical novelists.

Many women have also taken to novel-writing. Rajam Krishnan has done many experiments in this field. All her novels are the result of deep study of people and places. Annaiyar Pūmi (Russia), Kuṟiṇcit tēṇ

(Badagas of Nilgris), Vaḷaikkaram (Goan Freedom), Alaivāyk Karaiyil (Fishermen), Kūṭṭuk Kuṇṇukaḷ (Match box Industry), Karical Maṇikaḷ (Saltpan workers) all reveal her research and deep study. Lakshmi is one of the most famous women novelists. Others are Anuttama, Cutamani, Intumati, Sivasankari, Anurada Ramanan, Komakal, C. R. Rajamma Saroja Ramamoorthy etc.

Jayakantan is one of the important novelists of the present day. He has a deep sight into the various aspects of society. Pārīcukkuppō, Oru Naṭikai Nāṭakam Pārkkirāl, Cila Nēraṅkaḷil Cila Maṇitarkaḷ, Kaṅkaieṅkē pōkirāl, Oru maṇitan Oru vīṭu oru ulakam, Vālkkai aḷaikkiratu, Rishi mūlam, Karu, Jaya Jaya Saṅkara, Cuntarakāṇṭam, Oru maṇitanum cila erumaiḥ māṭukaḷum, portray the different stratas and dimensions of the society.

There are many more novelists who have contributed substantially to the flourishing of fiction. C. N. Annadurai (Rangoon Rātā, Pārvasi B. A.), Kannadasan (Maṇampōl Vālvu, Ācci), Indra Parthasarathy (Māyamān Vēṭṭai, Kurutip puṇal), Maniyan (Itaya vīṇai, Itayac curaṅkam), Maharishi (Uyirttuṭippu), Uma Chandran (Muḷḷum Malarum) Puvai S. Arumugam (Tāymaṇam, Kīlvāṇam), B. M. Kannan (Vālvuṇ Oḷi), J. M. Sali (Alaikaḷukku Appāl), Cavi (Washingtonil tirumaṇam), Mi. Pa. Somu (Veṇṇilavup peṇṇaraci), Tamil vanan (Caṅkarāl), Sujatha (Eṇṇāvatu Oru nāl), Suki Subramaniyam (Kaṇavup peṇ), Ra. Cu Nallaperumal (Kallukkuḷ īram), Tamarai Manalan (Iṭai Veḷi), L. R. V. (Itayak Kamalam), R. V. (Aṇaiyā Viḷakku), Sri Venugopalan (Nantā eṇ nilā), Vaiyavan (Inru putitāyppirantōm), Krishnamani (Vērkaḷ), Nanchil Natan (Talaikīl Vikitaṅkaḷ), etc.

There are some more novels and novelists who need special mention. Ci. Cu. Chellappa's Vāṭivācal, Ragunathan's Paṇcum Paciyum, Ponnalan's Karical, Cinnappa Bharati's Tākam, Cu. Camuttiram's ūrukkuḷ Oru Puraṭci, La. Sa. Ra.'s, Putra, Kantacami's Avan Āṇatu, A. Madavan's Kuruṇṇap paruntu, S. Kandasamy's Cāyāvaṇam, Sundara Ramaswamy's Oru Puḷiya Marattin Katai and Jē. Jē Cila Kurippukaḷ, Issac Arumairajan's Kīralkaḷ, Kallaraikaḷ, Hepziba Jesudasan's Puttaṇvīṭu, Aṇṇatai, Mā-nī, Nila Padmanabhan's Talai Muṇaikaḷ, Paḷḷikoṇṭapuram, Selvaraj's Malarum Carukum and Ganesalingam's Nīṇṭapayaṇam and Caṭaṅku. Tamil novel is fast growing now with many more new authors.

Kannada

'Shivaram Karanth, who is one of the most prominent figures in the history of Kannada fiction, has after independence written it seems a

novel every year†'. He wrote with a social view till Sameekshe and after it a philosophic view also fused with it. Besides, he used symbolism as an effective technique during this period. Alidamele, Ala Nirala and Mookajjiya Kanasugalu are his novels which reveal these characteristics.

Another novelist who wrote in the middle years of this century was A. N. Krishnarao. His novels followed idealism. He also wrote realistic novels portraying the sad faces of society. Nagna Satyam, Sani Sandanam, Sanche Kantalu are about the wretched life of the prostitutes. His Amara August is on the Freedom Struggle; Muiyige Muiyi deals with the defeat of the magician.

Ta. Ra. Subbarayan wrote about thirty novels after independence. Mostly he dealt with social themes and a few novels are historical. The life of the prostitutes, the rights of women, the defects of the family, etc. form the theme of the social novels. The rule of the Polygars (Pālayakkārar) is portrayed in his historical novels, viz., Kampaniya Kuyilu, Rakta ratri, and Tirukupana. Nayak's rule forms the background of Hamsa Gite.

Basavaraja Kuttimani's novels Mati matitavaru and Swatandriya tedake portray the Freedom Struggle. He takes to rubuke the defects of society in such novels as Jwala Muhiya mele, Mohata balayelli, and Mannu mattu hennu.

Niranjana was a powerful writer; Kalyana Swami was his historical novel. His Sirasmarane exposes the valour of the people of Kerala in the struggle for independence. Vimocane, about a pick-pocket thief, has a socio-economic motto. Pana sangari deals with the wretched life of a widow and Rangamma Vattara the middle class.

A merging of idealism and realism is found in the writings of Krishna Moorthy Puranik. He has written more than twenty-five novels, like Muttaitte, Peva rina Bele, etc.

V. M. Inamdar successfully portrays the life problems of the educated class, in his psychological novels. Maurapatte, Kanacinamane, Kattita mane, Paditahu and Sapa are examples.

Mirji Anna Raya is one of the novelists who deals with rural life and the village surroundings. Rashtra Purusha, Prati Sara Kara, Nisarga and Ramanna Master are examples. Lakshmeswar's Grama Panchananam and Rao Bahadur's Gramayanam also are on Village life.

† See: G. H. Nayak, Kannada, *Indian Literature since Independence*, p. 109.

Bekkina Kannu was a psychological novel by Triveni; his other novels being Apaswaram, Apajayam and Muchita Bahilu. Devuda also gave a psychological portrait in his Antarangam; his Mayuram was historical and Maha Brahmanam puranic in nature.

Rasikaranga gave three 'problem' novels, viz. Paluri on the problem of unemployment, Karana purusha on Karnataka problem and Anna about food problem. Puranic, political and social novels by Sriranga are Paramappana Bhuta, Viswamitrana Srushti, Purushartham, Kumara sambhavam, Anati and Prahruti. Masti's Chenna Basava Nayakka, Sikka Vera Rajendra are historical novels, while K. Sankara Bhatta's Dhumaketu Devata Manushya and Lokata Kannu are social ones. K. V. Aiyer's Teivata mane, Rupadarsi and Shantala are mile stones in Kannada novel history.

M. V. Sitaramayya, Ananda Kanta, Vinayak, N. Kasthuri, Bella Ramachandra Raya, Hemantha, Aswatha, Varagiri, Haridasa, Ramachandra Kottalaki, S. L. Bairappa are some of the other note worthy novelists. U. R. Ananthamoorthy's Samskara, deviates from tradition and gives new dimensions to Kannada novel. K. P. Purna Chandra Tejasvi's Swaroopa is a novelette in just forty eight pages. A. K. Ramanujam's Haladi Meenu, Giri's Gati stiti, Lankesh's Biruku, Sri Krishna Alana Halli's Kadu and S. R. Mokashi's Gangavva Mattu Gangamayai also need mention. Shantinath Desai's Mukthi is the first 'Navya' novel. 'Navoday' novels of the 'Pragadisheela' type were mastered by T. R. Subba Rao and others.

Telugu:

The post independence period of Telugu fiction shows a very large out put in the number of publications and a wide variety in form, theme and techniques. Many new experiments were conducted in this sphere, and some were successful. Though thousands of novels were produced, the proportion of those that are able to stand the test of time may be small indeed.

When one compares the novels of the post-independence era with those of the pre-independence years, one is sure to note a distinct improvement in the fictional form and the narrative technique. The traditional slow moving naturalistic and elaborately descriptive novel had gone out of fashion. The Telugu novelists of the new generation tend to become more reflective and inward looking in their mood and more thoughtful and analytical in their approach. They were not content with recording social life as they saw it, but uncovered the minds of the characters and let the reader see life through their eyes. The influences of James Joyce, D. H. Lawrence and Virginia woolf were felt. The new

experiments were based on theories of psychoanalysis and stream of consciousness.

Visvanatha Satyanarayana is considered to be one of the greatest novelists of Telugu. He wrote many novels other than Vey padagalu. His Cheliyalikatta is a novel of the sentiments and ideals of Hindu Life. In Baddanna Senani, influence of the Western novels is seen. Jebudongalu is about a pick-pocket thief and is written in a psychological vein. Ekavira is a novelette with artistic merit. His Hahahuhu is yet another novelette, designed to ridicule modern sciences. Svarganiki nichchenalu is another short novel in which certain defects of the society are exposed.

Adivi Bapirazu ranks high because of his original plots and artistic skill. Besides his masterpiece, Narayanarao, he has many other novels. Himabindu is a historical novel relating the Satavahana period. Gona Ganna Reddi, another historical novel, deals with the Kakatiya period; Nori Narasimha Sastri is fond of legendary and historic plots, as revealed in Narayana Bhattu, Rudramadevi and Malla Reddi. His Vaghira is about the Ajantha Caves. Tekumalla Raja Gopala Rao wrote two short novels Lalita and Vihangayanam, of which the latter is based on the modern development of natural and aeronautical science.

Asamarthuni Jevayatra by T. Gopichand, Ghivariki Migiledi by Butchi Babu and R. Viswanatha Sastri's Alpajeevi are new experiments in Telugu fiction and are based on psychoanalysis and stream of consciousness. The illusion of superiority in family tradition, the Oedipus Complex and the inferiority complex respectively, harass one of the main characters of these novels. R.S. Sudarshanam's Asura Sandhya and Naveen's Ampasayya also have this psychological characteristic.

Political novels are many in Telugu. Keelu Bommmalu by G.V. Krishna Rao illustrates how innocent village people are ruined in the game of factional politics at the local level. Illindra Ranganayakulu's Ramanamurti presents a vivid picture of the days of Salt Satyagraha. The Indian freedom movement is vividly depicted by Mahidhara Mohana Rao in Jagannadhuni Rathachakralu, Kattalu Vantene and Kollayigattito Nemi and by Kodavaliganti Kutumba Rao in Chaduvu.

The people's struggle in Telengana under the feudal regime is dealt with in many novels. Mrutyunjayulu by B. Sivaramkrishna, Prajala Manishi and Gangu by V. Alwarswami and Chillara Devullu and Modugu Polu by Dasarathi Rangacharya are good examples. The Telengana dialect is used in the last two novels.

Regional novels are also found in Telugu. Poranki Dakshinamurthi employs the Telengana weaver's dialect in Mutyala Pandiri and Godavari delta dialect in novels like Velugu, Vennela and Godari. Humorous novels are written by P. Padmaraju and Mullapudi

Venkataramana. A good example of the novel as a documentary of a profession is seen in Kommuri Venugopala Rao's *House Surgeon*.

Children's novels are also heard of. Nelaturi Venkata Ramanayya's *Paschattapam*, Challa Radhakrishna Sarma's *Dalavayi Ramappayya*, V. Jayarama Reddi's *Premanauka* and Devarakonda Chinni Krishna Sarma's *Vijayi* are examples.

There are many lady novelists in this period. P. Sri Devi's *Kalateta Vyaktulu* and Lata's *Jeevana Sravanti* came out quite early. *Balipeetam* by M. Ranganayakamma, *Chakra bhramanam* by K. Kousalaya Devi, *Secretary* by Y. Sulochana Rani, *Samata* by V. Sita Devi and *Vaikuntha Pali* by D. Visalakshi were best sellers.

Malayalam:

A new vitality in literary creation was seen in Malayalam from the thirties onwards. Fiction was breaking away from romanticism, due to the influence of masterpieces in world languages. Progressive literature based on the Marxist view of life captured the imagination of new writers.

Among the contemporary popular novelists, Thakazhi, Kesava Dev, Basheer, Pottokad and P.C. Kutti Krishnan are considered to be the most outstanding. Most of their novels are of the general type of social realism. Their prose is simple and direct. The life and struggle of the lower classes was the favourite theme.

In the fifties and sixties another generation of writers came to the forefront. P. C. Kuttikrishnan, Parappurattu, M. T. Vasudevan Nair and T. Padmanabhan are a few important writers in this list. They wrote about the middle class. Following them we have a list of modern writers like Kakkanaden, O. V. Vijayan and C. Radhakrishnan. These writers go deep into the minds of the characters, and because of this inward look, express the frustrations they experience and the meaninglessness of life.

Thakazhi and others continued to write after independence also. His *Chemmeen* won the Sahitya Akademi award. It was about the customs and beliefs of the fisher folk, while *Rentitangazhi* was about the peasants of Kerala. Another important novel is *Enippatikal*, about the life of a lower division clerk who climbs up to the top level of the Travancore Government's bureaucratic set up, employing means more foul than fair.

After *Odaiyil ninnu*, Kesava Dev wrote many more famous novels, viz., *Bhrantalayam*, *Ulakka*, *Nati*, *Rowdy*, *Ayalkar*, *Oru Sundariyude kata* and *Arku vendi*. Most of his novels are deliberately designed to expose the roots which corrode the social body; His idiom, plots and characters are forceful and thought provoking.

Vaikam Muhamed Basheer was recognised as an outstanding novelist through his creations Balyakala Sakhi and Ntuppupakkoranendarunu. The Kerala Muslim society and its traditional orthodoxy are exposed in these. There is (an undercurrent of pathos in his writing; and also, he stands apart by his gentle irony and humour.

S. K. Pottakat is another eminent writer. Realism and romantic imagination go side by side in his novels. Visha Kanyaka, Mudupadam, Natan Premam, Prema Siksha, Teruvinre Katha and Desathinre Katha are well known. P. C. Kuttikrishnan (Uroob)'s outstanding novels are Ummachu and Sundarikalum Sundaranmarum. His sharp observation of life in its varied aspects and his style, have given him a position amongst contemporary novelist. He along with Basheer has given great popularity to the special dialect of Kerala Muslims.

Parappurathu's Ninamaninja Kalpatukal and Anweshichu Kandethiyilla are twin novels, identical in conception, treatment and conclusion. Middle class Christian families of Kerala are portrayed here. Photographic portrayal of life in the military and nursing services is found in these. Aranazhika neram is yet another of his novels.

There are many more novelists remarkable and to be remembered here. They have, in their own way impressed the reading public, and can be aptly considered as milestones in the history of Malayalam novel. Mutiathu Varkey's Ina Pravukal and Patatha Painkili; G. Vivekanandan's Kalli Chellamma and Kallu; Ponjikara Raphy's Swarga dutan; M. T. Vasudevan Nair's Nalukettu and Asura Vittu; K. Surendran's Talam and Jwala; Joseph Mundassery's Professor; E. M. Kovoov's Kadu Malayattoor Ramakrishnan's Verukal, O. V. Vijayan's Khasakkinre Itikasam are some of the note worthy novels.

A few novelists have tried with some success the stream of consciousness technique. Vettor's Jeevikkan Marannu Poya Stree, M. T. Vasudevan Nair's Manju, Parappurathu's Ara Nazhika Neram and Vilasini's Unjal are good examples.

'The realistic and true to life nature, simple and direct treatment, portrayal of different aspects of society with representative character are the good points; direct preaching, influence of political parties, writing for personal advantages and to get ready applause from the masses, disregard for scholarship are a few defects' in the Malayalam novels*

* See K. M. George, *A Survey of Malayalam literature*, Pp. 181-182.

Conclusion:

As it stands, novel seems to be an ever growing field. The future may give us yet more dimensions of its development. All the Dravidian Languages have given a prominent place to this genre for the last one century and more years. Though the field had started with simple original novels and translations and adaptations, the 20th Century had allowed it to branch into many types with varied forms and themes. The social and political conditions of the country had influenced most of the contemporary novels. Still, the influence of modern Western novels continues to have a part in the creation of Dravidian novels and their models, trends and techniques are followed here. Even then we have certain novels which are highly individual and indigenous. As we see, Kalki's *Civakāmiyin Capatam*, Shivarama Karanth's *Marali Mannige Unnava's Malapalli* and Thakazhi's *Chemmeen* do not fit into any fixed pattern but are truly independent in nature.

References:

1. English

1. History of Malayalam Literature, P. K. Parameswaran Nair, Sahitya Akademi, New Delhi, 1967.
2. History of Telugu Literature, G. V. Sitapati, Sahitya Akademi New Delhi, 1968.
3. Indian Literature since independence, Sahitya Akademi, New Delhi, 1973.
4. A Survey of Malayalam Literature, K. M. George, Asia Publishing House, Bombay, 1968.

2. Tamil

5. *Inraiya Intiya Ilakkiyam*, (Tr) A. G. Venkatachari, Sahitya Akademi, New Delhi, 1963.
6. *Enpattonril Tamil*, (Ed.) S. V. Subramanian, N. Ghadigachalam International Institute of Tamil Studies, Madras-20, 1983.
7. *Enpatil Tamil*, (Ed.) S. V. Subramanian, R. Vijayalakshmy International Institute of Tamil Studies, Madras-20, 1982.
8. *Kannāṭa Ilakkiya Varalāru*, R. S. Mugali, (Tr.) Tan.ki. Venkatachalam, Sahitya Akademi, New Delhi, 1972.
9. *Tamil Ilakkiya Varalāru*, M. Varadarajan, Sahitya Akademi New Delhi, 1972.

தொல்காப்பியத்தில் பெயர்ச் சொற்கள்

செ. வை. சண்முகம்

முன்னுரை

பெயர்ச் சொல்லின் வரைவு இலக்கணத்தைத் தொல்காப்பியர் வேற்றுமையியலில் —முதல் வேற்றுமை இலக்கணத்தின் விளக்கத்துக்குப் பிறகும் இரண்டாம் வேற்றுமை இலக்கணத்துக்கு முன்னும் வருணித்துள்ளார். பெயரியலில் பெயர்கள் திணை—பால் பாகுபாட்டின் அடிப்படையை ஒரு சூத்திரத்தில் விளக்கிவிட்டு அந்தப் பாகுபாட்டில் அடங்கும் சொற்களைப் பல சூத்திரங்களில் விவரித்துள்ளார்.

1. வரைவிலக்கணம்

வேற்றுமையியலில் முதல் வேற்றுமையின் பண்புகளை நான்கு சூத்திரங்களில் (பெயர்: 4—7) விளக்கிவிட்டு அடுத்த இரண்டு சூத்திரங்களில் பெயரின் பொது இலக்கணம் (பெயர்: 8, 9) கூறப்பட்டுள்ளது. அவை பெயர்ச் சொல்லுக்கு இறுதி வேற்றுமை உருபு வரும் என்றும் (பெயர் 8), தொழில்நிலை ஒட்டு பெயர்கள் அல்லாதவை காலம் உணர்த்தாது என்றும், (பெயர் 9) தொல்காப்பியர் கூறியுள்ளார். இந்த வரைவிலக்கணம் மொழியினுடைய அமைப்பை (Structure) ஒட்டியது என்பதும் பொருள் (கருத்து அதாவது notion) அடிப்படையில் அமையவில்லை என்பதும் குறிப்பிடத்தகுந்தவை. தொல்காப்பியர் முறையே இன்றைய மொழியியல் அறிஞர்களாலும் சிறந்ததாகக் கொள்ளப்படுகிறது (உம்: அகத்தியலிங்கம், 1979: 73—5).

சேனாவரையர், நச்சினார்க்கினியர், தெய்வச்சிலையார் ஆகிய மூவரும் 'பயனிலைக் கோடலும்' (பயனிலை ஏற்று வருவது) பெயரின் இன்னொரு சிறப்புப் பண்பாகக் கூறியுள்ளார்கள்.

'பயனிலைக் கோடலும் உருபு ஏற்றலும் பெயர் இலக்கணம் ஈண்டு பெறப்படுதலின் அவற்றோடு இயையக் காலந் தோன்றாமையும் ஆகிய பெயர் இலக்கணமும் ஈண்டே கூறினார்; பெரும்பான்மை பற்றிக் காலந் தோன்றாமை பெயர் இலக்கணம் ஆயிற்று'

என்பது சேனாவரையர் வாசகம், 'பயனிலை ஏற்று வருதல் (கோடல்) என்பது தொடரியல் நோக்கு உடையது. அதே சமயத்தில் முதல் வேற்றுமைக்கு உருபு இல்லாத தமிழ் போன்ற மொழிகளின் பெயர்க்கு உரிய பொது இலக்கணம் என்று கொள்ள முடியுமே தவிர உலகில் எல்லா மொழிக்கும் உரிய பெயர்ச் சொல்லின் இலக்கணமாகக் கொள்ளமுடியாது. தொல்காப்பியர் முதல் வேற்றுமையின் இலக்கணமாகத் தான் பயனிலையைக் கொள்ளுதல் என்பதை விவரித்துள்ளார்.

தெய்வச்சிலையார் பெயரியல் ஏழாவது சூத்திரத்தில் பயனிலைக் கோடலைப் பெயர்க்கு இலக்கணம் என்பதை ஒத்துக் கொண்டாலும்

முந்தைய சூத்திரத்தில் 'ஈறு பெயர்க்கு ஆகும்' என்று கூறியதும் வேற்றுமை உருபுகளின் பட்டியலைக் கூறும்போதும் 'பெயர் ஐ.....' (பெயர் 2) என்று கூறியதும் ஒன்றுதானே. அதாவது இரண்டாவது சூத்திரத்தை நோக்க ஏழாவது சூத்திரம் கூறியது கூறலாக அமையுந்தானே என்ற கேள்வியை எழுப்பிப் பதில் கூறியுள்ளது பயனிலைக் கொள்ளுதல் எல்லா மொழிக்கும் பொருந்தாது என்பதைப் புலப்படுத்தி விடுகிறது.

'வடமொழிக்கண் எழுவாயாகிய பெயர் ஈறுகெட்டு உருபு ஏற்கும்; அவ்வாறு இன்றித் தமிழ் மொழிக்கண் ஈறு திரியாது எழுவாயாகிய பெயரின் உருபு நிற்கும் என்று அறிவித்ததற்கு எனக் கொள்க' என்பது தெய்வச்சிலையார் வாசகம். இங்கு தமிழ்—வடமொழி மாறுபாடாகக் குறிப்பிட்டிருந்தாலும் பெயர் பயனிலை ஏற்று வருவது எல்லா மொழிக்கும் பொருந்தும் இலக்கணம் இல்லை என்பது பெறப்பட்டுவிடுகிறது.

சேனாவரையர் பெயருக்குக் கருத்து அடிப்படையிலான விளக்கத்தைக் குறிப்பிட்ட போதிலும் அதைப் பெயரின் வரைவு இலக்கணமாகச் சொல்ல வில்லை. 'பெயர்—பொருள்' என்றதும் (பெயர் 9) பொருளது புடை பெயர்ச்சியாகிய தொழில் (வினைக்கு உரிய இலக்கணம்) பற்றாது அப் பொருள் பற்றி வரும் சிறப்புடைமையாற் பெயரை முற்கூறினார் என்று பெயரியலில் 'பெயரே வினையென்று' (கு. 4) கூறியதற்குக் காரணம் சொன்னதும் கருத்து அடிப்படையிலான இலக்கணமே.

2. தொழிற் பெயர்களின் பாகுபாடு

தொல்காப்பியர் பெயர் இலக்கணத்தை வருணிக்கும்போது 'தொழில் நிலை ஒட்டும் ஒன்றலங்கடையே' என்று காலந்தோன்றாமையைக் குறிப்பிட்டது வினையடியாகப் பிறந்த பெயர்களை மனதில் கொண்டே என்பது எல்லோரும் அறிந்ததே. இதனால்தான் வினையடியாகப் பிறக்கும் பெயர்களில் குறிப்பிட்டுள்ள பாகுபாடுகள் மொழி அமைப்பிலுள்ள வேறுபாட்டை விளக்குவனவாக இருப்பதால் சிறப்பாகக் குறிப்பிட்டு ஆராய்வதற்கு உரியன.

2. 1. இளம்பூரணர்

காலந்தோன்றுவது வினையாலணையும் பெயர்களும் தொழிற் பெயர்களில் சில வகைகளுமே (செய்தமை போன்றது). எனவே இளம்பூரணர் தொழிற் பெயர் எல்லாம் காலந்தோன்றும் என்று குறிப்பிட்டாலும் உடனே தொழிற் பெயரில் இரண்டு வகை இருப்பதை உணர்ந்ததால் அதை மறுத்துவிடுகிறார்.

'மற்றுத் தொழிற் பெயர் எல்லாம் காலந்தோன்றும்; அற்றன்று; பெயர்ச்சொல் காலந்தோன்றா. எனவே தொழிற் பெயர் காலந்தோன்றுதலும் தோன்றாமையும் உடைய என்பதாம்'.....'காலந்தோன்றாதன உண்டல், தின்றல் என்பன. இவை அத்தொழில் மேல் நின்ற பெயர். இனிக் காலம் காட்டும் தொழிற் பெயர் ஆவன, உண்டான், தின்றான் என்பன; இவை தொழில் செய்வான் மேல் நின்ற பெயர்'

என்பதே இளம்பூரணர் வாசகம். முதன் முதலில் நன்னூலார்தான் வினையாலணையும் பெயர், தொழிற் பெயர் என்று வேறுபடுத்தியவர்.

வினையின் பெயரே படர்க்கை வினையால் அணையும் பெயரே யாண்டும் ஆகும்

என்பதே அந்த நன்னூல் குத்திரம் (285). இதற்கு ஆதாரமாக இருந்தது இளம்பூரணர் உரை என்பது தமிழ் உலகம் அறிந்ததே. எனவே இங்கு இளம்பூரணர் காலந்தோன்றாத் தொழிற்பெயர் என்பதற்கும் காலந்தோன்றும் தொழிற்பெயருக்கும் சுட்டிக்காட்டும் மாறுபாடும் சிறப்பு மிகுந்தது. அதாவது தொழில் செய்வதற்குக் கருத்தா (agent) முக்கியம் ஆயினும் காலந்தோன்றாத் தொழிற்பெயரில் கருத்தா பற்றிய குறிப்பு இல்லை. வினையாலணையும் பெயரிலே கருத்தா பற்றிய குறிப்பு உண்டு. இதையே இளம்பூரணர் தொழிற்பெயர் தொழில் மேல் நின்ற பெயர் எனவும் வினையாலணையும் பெயர் கருத்தா (தொழில் செய்வான்) மேல் நின்ற பெயர் எனவும் வேறுபடுத்திக் கூறியுள்ளார். இதுவும் சிறப்பு வாய்ந்த கருத்துதான்.

2. 2 நச்சினார்க்கினியர்

‘பெயர்நிலைக் கிளவி’ என்பதற்கு இளம்பூரணரும் சேனாவரையரும் ‘பெயர்ச்சொல்’ என்று பொருள் எழுத நச்சினார்க்கினியர் ‘பெயர்க்கிளவி, நிலைக் கிளவி’ என்று இரண்டாகப் பிரித்து முறையே ‘பெயர்ப் பெயராகிய சொல்லும்’, ‘அப்பெயரது நிலையிலே நிறைவை உடைய சொல்லும்’ என்று உரை எழுதியுள்ளார். சுப்பிரமணிய சாஸ்திரி (1930:85) அவ்வாறு பிரிப்பதற்குக் காரணம், உண்டல், பூசல் என்பவை காலந்தோன்றாத் தொழிற்பெயராய் இருத்தலின் அவையும் இச்சூத்திரத்துள் அடங்க வேண்டும் என்பது கருதிப் போலும் என்று சமாதானம் கூறியுள்ளாரே தவிர அந்தப் பாகுபாட்டின் மூலம் நச்சினார்க்கினியர் செய்துள்ள தொழிற்பெயர்களுடைய பாகுபாட்டின் சிறப்பை எடுத்து விளக்காமல் போய் விட்டார்.

2. 2. 1. பொருள் தொழிற்பெயர் / வினைத் தொழிற்பெயர்

நச்சினார்க்கினியர் முதலில் வினைப் பெயர், தொழிற்பெயர் என்ற இரண்டு பெரும் பிரிவு செய்து பின்னர் வினைப் பெயரை (புடை பெயர்ச்சியை விளக்கும்) வினைப் பெயர், புடைபெயர்ச்சியை விளக்காது நிற்கும் வினைப்பெயர் என்று இரண்டு பிரிவு செய்கிறார். தொழிற்பெயரை வினை முதல் மேல் நின்ற தொழிற்பெயர், செயப்படு பொருள் மேல் காலங்காட்டும் தொழிற்பெயர் என்று இரண்டு பெரும் பிரிவு செய்து அவை ஒவ்வொன்றையும் இரண்டாகப் பிரித்துக் காட்டும் நுட்பம் தமிழ் மொழி அமைப்பை நச்சினார்க்கினியர் எவ்வளவு தெளிவாக உணர்ந்திருக்கிறார் என்பதையே புலப்படுத்துகிறது. எனவே இவைகளை ஒவ்வொன்றாகப் பார்ப்போம்.

‘புடைபெயர்ச்சி மாத்திரம் உணர்த்தி நிற்கும் உண்டல், தின்றல் எனவரும் வினைப்பெயரும், பூசல், வேட்டை என்றாற் போலப் புடை பெயர்ச்சி விளக்காது நிற்கும் வினைப் பெயரும்’.....

என வினைப் பெயரில் இரண்டு வகை செய்துள்ளார். இந்தக் கருத்தினைக் கல்லாடர் ஏற்றுக்கொண்டு விளக்கியது இன்னும் தெளிவாக உள்ளது.

‘தொழிற் பெயர் தாமும் தொழிலின் மேல் நின்ற தொழிற் பெயரும் பொருள்மேல் தொழிற்பெயரும் என இருவகைப்படும். அவற்றுள் தொழிலின் மேல் நின்றனவும் காலந்தோன்றா, அவை உணல், தின்றல் எனப் பொருளது புடைப் பெயர்ச்சியை அறிவித்து நிற்கும் என்பது. இவற்றுள் பூசை, வேட்டை என்றாற்போல்வன வினைச்சொற்கு அடியாய்ப் புடைப் பெயர்ச்சியை விளக்காது பெயர்ப்பெயரே போல் நிற்பனவும் உள என்பது.’

கல்லாடர் வாசகம் மூலம் உண்டல், தின்றல் போன்றவற்றை ‘வினை தொழிற் பெயர்’ என்றும் பூசல், பூசை, வேட்டை என்பன ‘பொருள் தொழிற் பெயர்’ என்றும் பெயரிடலாம்.

தமிழ்மொழி ஆராய்ச்சியில் காட்டுவெல் தான் முதலில் “வர்பல் நவுன்” (verbal noun) (“கல்லாடருடைய வினைத்தொழிற்பெயர்”) “வர்பல் டெரிவேட்டிவ்” — (verbal derivative) (அதாவது பொருள் தொழிற் பெயர்) என்று இரண்டு பாகுபாடு செய்து அவைகளின் அமைப்பிலுள்ள வேறு பாட்டை விளக்கிக் காட்டியவராகக் கருதப்படுகிறார். வினைத் தொழிற் பெயர், பெயராயின் வினையின் தன்மையை இழக்காமல் வினை அடையை மட்டுமே ஏற்று வரும்.

நன்றாக உண்டல், வேகமாகத் தின்றல்

பொருள் தொழிற் பெயர், பெயராகவே பெயரடையை ஏற்றேவரும்.

நல்ல உணவு
பெரிய பூசல்

பெரிய தீனி
சிறந்த வேட்டை

நச்சினார்க்கினியர் மொழி அமைப்பு நோக்கில் விளக்காமல், கருத்து நோக்கில் வினைத் தொழிற் பெயர் புடை பெயர்ச்சியை மட்டும் உணர்த்தும் என்றும், பொருள் தொழிற் பெயர் புடை பெயர்ச்சியை விளக்காது நிற்கும் என்றும் கூறியதாலும், பின்னதற்குச்சரியான உதாரணத்தைக்கொடுக்காததாலும், அவருடைய கருத்து இலக்கண உலகில் பாராட்டப்படாமல் போய் விட்டது. பூசல் என்பது ஆரவாரம், போர் என்ற பொருளை உடையது. இது இயைதல் (சேருதல்) என்ற பொருளை உடைய வினை அடியிலிருந்து உண்டாகியிருக்க வேண்டும். அந்தப் பெயர் ‘இரு பேராண்மை செய்த பூசல்’ (குறுந்: 43-3) என்ற தொடரில் பெயரெச்சத் தொடராக வந்திருப்பதால் பொருள் தொழிற் பெயர் என்பதும் வலியுறுகிறது. ஆயினும் வினையடிப் பொருளுக்கும் பொருள் தொழிற் பெயருக்கும் பொருள் உறவு சரியாக விளங்காததே நச்சினார்க்கினியர் கருத்து புரிந்து கொள்ளப்படாததற்குக் காரணம் என்று எண்ணவேண்டியிருக்கிறது.

வேட்டை என்பது வேட்டை ஆடிய பொருள் என்ற பொருளில் ‘விரும்பு’ என்ற பொருளினை உடைய ‘வேள்’ என்ற வினையடியிலிருந்து உண்டாகியிருக்க வேண்டும். இதுவும் சங்க இலக்கியத்தில் குறுந்தொகையில் (285-5) ‘அரியலம்புகளின் அந்தோட்டுவேட்டை’ என்று வந்துள்ளது. இதற்கு ‘அழகிய தொகுதிகளாகிய விலங்கு இனங்களை வேட்டையாடும் தொழில்’ என்று பொருள் தரப்படுகிறது. இது உண்மையில் வினைத் தொழிற்பெயராக உள்ளது. ஆனால் இன்றைய தமிழில் நல்ல வேட்டை,

பெரிய வேட்டை என்று பொருள் தொழிற் பெயராகப் பயன்படுத்துகிறோம். ஆனால் சங்க இலக்கிய வழக்கு அப்படி அமையவில்லை.

அப்படியே கல்லாடர் கொடுத்த மற்றொரு உதாரணமாகிய 'பூசை' என்பது 'பூனை' ('வெவ்வாய் வெருகினை பூசை என்றலும்'—தொல். மரபியல்:69-4) 'ஆராதனை' 'நெட்டி' என்ற மூன்று பொருளை உடையது. ஆராதனை என்ற பொருள்தான் 'பூஜா' என்ற வடமொழி அடியிலிருந்து தோன்றியதாகக் கருத முடியும். எனவே உரையாசிரியர்கள் கொடுத்த உதாரணங்கள் தெளிவான தொழிற் பெயராய் இல்லாமல் போனது. அவர்களின் நுண்ணிய வேறுபாடு இலக்கண பாரம்பரிய நீரோட்டத்தில் கலக்காமல் போய்விட்டது. ஆயினும் இன்று அந்த உண்மையைச் சரியாக உணர்ந்து கொள்ளும்போது உரையாசிரியர்களின்மேல் மதிப்பு உயரத்தான் செய்கிறது¹.

2. 2. 2. வினையாலணையும் பெயர்

'உண்டான், தின்றான் என்றாற்போலக் காலந்தோன்றி வினை முதல் மேல் நின்ற படுத்தல் ஓசையால் ஆம் தொழிற்பெயரும் ஓசை வேறு பாட்டான் அன்றி உண்டவன் உண்ணுமது என்றாற்போலத் தானே பெயராய்க் காலந்தோன்றி வினை முதன் மேல் நிற்கும் தொழிற் பெயரும்'

என்று நச்சினார்க்கினியர் வினை முதல்மேல் நின்ற தொழிற் பெயரில் வேறுபாடு செய்வது வினையாலணையும் பெயரில் வடிவத்தை ஓட்டிய வேறுபாடுதான். உண்டான், தின்றான் போல்வன வினை முற்றிலிருந்து வடிவம் வேறுபடாமல் இருக்கும் வினையாலணையும் பெயரையே 'வினை முதல்மேல் நின்ற படுத்தல் ஓசையால் ஆம் தொழிற் பெயர்' என்று நச்சினார்க்கினியர் குறிப்பிடுகிறார். இக்கால அறிஞர்களும் இதைக் குறிப்பிட்டுள்ளார்கள். வரதராசனும் (1947:71) 'ஓடுவான் என்ற சொல் வினை முற்றாய் இருக்கும்போது முதலசையில் எடுத்தல் ஓசையும் அதுவே வினையாலணையும் பெயராக நிற்கும்போது ஈற்றசை பால் உணர்த்தும் சிறப்பாய் அதன்கண் எடுத்தல் ஓசையும் அமைந்திருத்தல் காண்க' என்று குறிப்பிட்டுள்ளார். சதாசிவமும் (1961) இந்தக் கருத்தை ஒத்துக் கொண்டுள்ளார். இங்கு நச்சினார்க்கினியர் கருத்துக்கும் தற்கால அறிஞர்களின் கருத்துக்கும் உள்ள மாறுபாடு அறியத் தகுந்தது. நச்சினார்க்கினியர் வினையாலணையும் பெயரின் முதலில் அதாவது பகுதியில் படுத்தல் என்று கூறியதால் விருதியில் எடுத்தல் ஓசை இருப்பதை ஒத்துக் கொண்டுள்ளார் எனலாம். நச்சினார்க்கினியர் எதிர்மறையில் ஆன விளக்கமும் தற்கால அறிஞர்கள் உடன்பாடான விளக்கமும் கொடுத்துள்ளார்கள் என்று கொள்ள வேண்டும். இஸ்ரேல் (1976:81) தற்கால அறிஞர்களின் கருத்தைக் குறிப்பிட்டு வினையாலணையும் பெயர் ஒலியளவில் வினைமுற்றுக்கும் வினையாலணையும் பெயருக்கும் மாறுபாடு காட்டுவது சிறப்பானது இல்லை என்றும் சொற்றொடர் அளவில் வேறுபாடு இருப்பதே சிறப்பு என்றும் விளக்கியுள்ளார். இங்கு நமக்கு வேண்டியது நச்சினார்க்கினியர் கருத்துக்கு விளக்கமாகத் தற்கால அறிஞர்கள் கருத்து அமைந்திருப்பது என்பது தான்.

2. 2. 3. செயப்படுபொருள்மேல் நிற்கும் தொழிற்பெயர்

அடுத்து நச்சினார்க்கினியர் செய்யும் வேறுபாடு செயப்படுபொருள் மேல் நிற்கும் தொழிற்பெயர் பற்றியது.

‘கொலைவர் கொடுமரம் தேய்த்தார்’ (கலி:12) ‘அவன் ஏறிற்று குதிரை’ என்றாற்போலச் செயப்படு பொருட்கண் காலம் காட்டி நின்ற தொழிற்பெயரும் ‘யான் சொன்னவன்’, ‘உண்பது நாழி’ என்றாற்போலச் செயப்படுபொருள் மேல் பெயரால் காலந்தோன்றி நிற்கும் தொழிற்பெயரும் என்று இரண்டு வகை குறிப்பிட்டுள்ளார். கல்லாடர் இந்த உதாரணங்களையும் உடுப்பது நான்கு முழம் என்ற மற்றொரு உதாரணத்தையும் விளக்கத்தையும் கொடுத்து ‘இவை செயப்படுபொருள் பாகுபாடு’ என்று குறிப்பிட்டுள்ளார்.

இங்கு செயப்படு பொருட்கண் காலம் காட்டி நின்ற தொழிற்பெயர் என்று ‘கொலைவர்’, ‘ஏறிற்று’ என்ற இரண்டு உதாரணங்களும் ஒரே இனத்தைச் சேர்ந்தவை அல்ல. ‘கொலைவர்’ என்றால் ‘வேடர்’ என்று கவித்தொகையில் பொருள் தரப்பட்டிருக்கிறது. அதனுடைய அடி ‘கொல்’ என்றாலும் அது கொலை என்ற பொருள் தொழிற்பெயராகி—வர் என்ற பலர்பால் விசுதி சேர்க்கப்பட்டிருக்கிறது. மேலே காட்டிய பொருள் தொழிற்பெயரெல்லாம் அஃறிணைப் பெயர்களே. அப்படிப்பட்ட சில பெயர்களில் ஆண் பெண் பலர் விசுதி சேர்த்து உயர்திணையாக ஆக்கப்படும் முறை தமிழில் சங்ககாலத்திலும் பிற்காலத்திலும் காணப்படுகின்றன (தச்சு-தச்சர்; கொல்—கொல்லர் போன்றவை). இவைகளைக் கால்டுவெல் “அப்பல்லட்டிவ் நவுன்” (appellative noun) என்று அழைப்பார் (1875:223) எனவே இவைகளைக் குறிப்புப் பெயர் என்று பெயர் இடலாம். (குறிப்பு வினையை “அப்பல்லட்டிவ் வர்ப்” appellative verb என்று வழங்குவதையும் இங்கு நினைவுபடுத்திக் கொள்ள வேண்டும்). குறிப்புப் பெயரும் பொருட் தொழிற்பெயர் பண்புகளையெல்லாம் பெற்றது (சண்முகம் 1971:31).

‘ஏறிற்று’ என்பது ஒருவகையில் வினையாலணையும் பெயரே. அவன் குதிரை ஏறினான் என்ற எழுவாய்—செயப்படுபொருள்—வினைமுற்று என்ற வாக்கியமே, அவன் ஏறிற்று (ஏறியது) குதிரை என்று எழுவாய்—வினையாலணையும் பெயர்—பெயர் என்ற பெயர்—பெயர் வாக்கியமாக மொழிமாற்றம் (transformation) பெற்றுள்ளது. இங்கும் “அவன் ஏறிற்று குதிரையை” (அவன் ஏறியது குதிரையை) என்று இன்னொரு விதமாகவும் மாற்ற முடியும். எனவே இரண்டுக்கும் உள்ள வேறுபாடு தெரிந்து கொள்ள வேண்டும். ‘அவன் ஏறிற்று குதிரை’ என்பது பெயர் (அவன் ஏறிற்று) பெயர் (குதிரை) வாக்கியமாக அமைந்துவிடும். “அவன் ஏறிற்று குதிரையை” என்பது பெயர்—செயப்படுபொருள் வாக்கியம். இரண்டுக்கும் பொருளிலும் வேறுபாடு உண்டு. புதை பொருளில் செயப்படுபொருளாக இருப்பதால் செயப்படுபொருள் மேல் காலங்காட்டி நின்ற தொழிற்பெயர் என்று குறிப்பிட்டுள்ளார். ஆனால் எல்லா வேற்றுமையை உடைய வாக்கியத்தையும் இப்படி மாற்ற முடியும்.

கண்ணன் முருகனுடன் வந்தான்

கண்ணன் வந்தது முருகனுடன்

* கண்ணன் வந்தது முருகன்

முன்னதில் செயப்படுபொருள் அஃறிணையாக இருப்பதால் செயப் படுபொருள் இல்லாமல் வந்தது. செயப்படுபொருள் உயர்திணையாக இருந்தால் இரண்டாம் வேற்றுமை விசுவ இல்லாமல் மாற்ற முடியாது.

கண்ணன் முருகனை அடித்தான்
கண்ணன் அடித்தது முருகனை
*கண்ணன் அடித்தது முருகன்
கண்ணன் முருகனை அடித்தவன்

கண்ணன் அடித்தவன் என்று செயப்படு பொருள் இல்லாமலும் சொல்லலாம். இங்கு அடித்தவன் பொருள் வினையாலணையும் பெயர் போல வந்துள்ளது. அதாவது பெயர்—பெயர் வாக்கியமாக உள்ளது. இப்படியே பிற வேற்றுமைக்கும் பொருந்தும். கண்ணன் முருகனுடன் வந்தவன் என்று கூறலாம். கண்ணன் யார் என்ற கேள்விக்கு பதிலாக அமையும்.

கண்ணன் முருகனுக்குப் பணம் கொடுத்தான்
கண்ணன் முருகனுக்குக் கொடுத்தது பணம்
கண்ணன் பணம் கொடுத்தது முருகனுக்கு
*கண்ணன் பணம் கொடுத்தது முருகன்
கண்ணன் முருகனுக்குப் பணம் கொடுத்தவன்

எனவே வினையாலணையும்பெயரிலும் வேறுபாடு இருக்கிறது. பொதுவாக வினையாலணையும் பெயரைப் பயன்படுத்தும்போது அந்த வினைக்குரிய கருத்தா பதிலீட்டு பெயராக வந்து விடுவதால் தனியே கருத்தாவைக்குறிப்பிடுவதில்லை. ஆனால் நச்சினார்க்கினியரும் கல்லாடரும் கொடுத்த உதாரணங்கள் வினையாலணையும் பெயரும் அதற்குரிய கருத்தாவும் தனியே வருபவை. அதனால்தான் இவை தனி வாக்கிய வகையாகக் கருதப்படுகின்றன. வினையாலணையும் பெயரும் பெயர்ப் பயனிலையாக இங்கு வந்துள்ளது.

3. பெயர்—திணை—பால் உணர்த்தும் முறை

பெயரியலில் பெயர்ச்சொற்களை உயர்திணை, அஃறிணை, விரவுத் திணை என்று மூன்றாகப் பிரித்து (பெயர்:6) அவை ஒவ்வொன்றையும் விளக்குவதற்குமுன் பெயர்ச் சொற்களில் எப்படி திணை-பால்—உணர்த்தப் படுகிறது என்று பொது நிலையில் ஒரு சூத்திரம் (பெயர்:7) அமைந்துள்ளது. இது இலக்கண நோக்கிலும் மொழியியல் நோக்கிலும் தனிச் சிறப்பு வாய்ந்தது.

இருதிணைப் பிரிந்த ஐம்பாற் கிளவிக்கு
உரியவை உரிய பெயர்வயின் ஆன

என்பதே அந்தச் சூத்திரம். இதை விளக்கும் முறையில் இளம்பூரணரும் சேனாவரையரும், தெய்வச்சிலையாரும் ஒரு கட்சியினராகவும், நச்சினார்க்கினியர் மற்றொரு கட்சியினராகவும் காணப்படுகிறார்கள். நச்சினார்க்கினியர் கருத்தைச் சேனாவரையர் உரையாசிரியர் கருத்தாகக் குறிப்பிட்டு மறுத்தாலும் அந்தக் கருத்து இன்றைய இளம்பூரணர் உரையில் காணப்படவில்லை. எப்படியாயினும் இளம்பூரணர் போன்றோர்

கருத்தை 'முழுப் பெயரே—திணை—பால் உணர்த்தும்' என்றும், நச்சினார்க்கினியர் கருத்தை 'ஒரு உண்மையை ஒரு பாலில் வைத்துச் சொன்னாலும் பிற எல்லாப் பாலுக்கும் பொருந்தும்' என்றும் கருக்கமாகக் குறிப்பிடலாம்.

3. 1. முழுப் பெயரே பால் உணர்த்தும்

ஒரு இலக்கணக் கூறை உணர்த்த இரண்டு வழிகள் உண்டு. ஒன்று அந்த இலக்கணக் கூறை உணர்த்த அது ஏற்கும் சொற்கள் எல்லாம் ஏதாவது ஒரு விகுதி ஏற்று வருவது. பெயரில் வேற்றுமை உணர்த்தவும் வினையில் காலத்தை உணர்த்தவும் தனித்தனி விகுதிகள் எல்லாச் சொற்களிலும் வருவதால் வேற்றுமை, காலம் என்பன திரியொட்டுக் கூறுகள் (inflectional category) என்று அழைக்கப்படும். வேறு சில இலக்கணக் கூறுகளுக்கு அந்தச் சொற்களில் விகுதி இல்லாவிட்டாலும் சில குறிப்பிட்ட தொடர்களில் வரும்போது அதன் இலக்கணக் கூறு வெளிப்படும். தமிழில்—ன் என்பது பெயர்ச்சொல்லின் ஈற்றில் 'வந்தாலும் அலவன் (நண்டு) விரியன் (பாம்பு) என்ற சொற்களில் ஆண்பாலை உணர்த்துவதில்லை. ஆனால் இவை ஏற்கும் படர்க்கை வினைமுற்றைக் கண்டு (மகன் வந்தான்; விரியன் வந்தது) இவைகளுடைய திணை—பாலை அறிந்து கொள்ளலாம். இப்படி இலக்கணக்கூறு அமையும் தன்மை அடிக்கூறுகள் (selective category) என்று சொல்லப்படும் (முழு விளக்கத்துக்கு, அகத்தியலிங்கம் 1979; 67 பார்க்கவும்). தமிழ் இலக்கண உரையாசிரியர்கள் 'முழுப் பெயரே பால் உணர்த்துகிறது' என்று கூறுவதை மொழியியல் நோக்கில் 'அடிக்கூறு' என்று கூப்பிடலாம். இந்தக் கருத்தை இளம்பூரணர், சேனாவரையர், தெய்வச்சிலையார் ஆகியோரிடத்தும் காணலாம். ஆயினும் இவர்களுக்குள்ளும் விளக்கும் முறையில் சிலவேறுபாடு உண்டு.

3. 1. 1. இளம்பூரணர்

இரு திணைபிரிந்த ஐம்பாற் கிளவி ஆதற்கும் பெயருள் உரியன உரியனவாம்

என்பது அவரது பொழிப்புரை

அவன், பெண்மகன், சாத்தன் என னகர ஈறு ஆடுஉவிற்கும் மகடுஉவிற்கும் அஃறிணை ஆண்பாற்கும் உரித்தாய் வருதலாலும்...வினைச் சொற்கள் போல இன்ன ஈறு, இன்னபாற்கு உரித்து எனப் பெயர்ச் சொற்கள் ஈறு பற்றி உணர்த்தல் ஆகாமையின் 'உரியவை உரிய' என்றார்

என்ற இளம்பூரணருடைய விளக்கம் இரண்டு உண்மைகளைப் புலப்படுத்துகின்றது. அவையாவன: 1) பெயர்ச்சொற்களில் ஒரே ஈறு மூன்று பாலையும் ஆண், பெண், அஃறிணை ஒருமை (ஆண்) உணர்த்துகிறது. 2) வினைச் சொற்கள் போல பெயர்ச் சொற்களில் அமைப்பு ஒழுங்கு இல்லை எனவே முழுப் பெயரே பால் உணர்த்துவதாகக் கருத வேண்டும் என்பது குசுமமாகத் தான் இளம்பூரணர் குறிப்பிடுகிறார் எனலாம். உண்மையில் இளம்பூரணர் உருபனியல் நோக்கில் பார்த்து அந்த நோக்கு பொருந்தவில்லை என்று எதிர்மறையாக மட்டுமே கூறியுள்ளார் எனலாம்.

3. 1. 2. சேனாவரையர்

இளம்பூரணர் உரையை அப்படியே ஏற்றுக் கொண்டு இரண்டு புதிய கருத்துக்களையும் உரையாசிரியர் கருத்தாக ஒன்றைக் குறிப்பிட்டு அது பொருந்தாது என்றும் சேனாவரையர் வாதாடியுள்ளார்.

1) 'பல்கும் என்று அஞ்சி இன்ன பெயர் இன்ன பாற்கு உரித்து எனக் கிளந்து ஓதார் ஆயினார். 2) அஃதேல் இவற்றது பாற்கு உரிமை எற்றாற் பெறுதுமோ எனின்:- 'உரியவை' என்றது 'வழக்கின்கட் பால் உணர்த்து தற்கு உரியவாய் வழங்கப்படுவன என்றவாறு அன்றே: அதனான் வழக்கு நோக்கிக் கொள்ளப்படும் என்பது.'

இங்கு இளம்பூரணர் 'உணர்த்தல் ஆகாமையின்' என்று கூறியதை விட 'பல்கும் என்று அஞ்சி...ஓதார் ஆயினார்' என்பது ஒருபடி உயர்ந்தது தான். ஏனெனில் எப்படி இருந்தாலும் பகுபத ஆராய்ச்சியில் இறங்காமல் இருக்கக்கூடாது என்ற கருத்து தொனிக்கிறது சேனாவரையர் உரையில். அதே சமயத்தில் 'நிறைய விகுதிகள் நிறைய இருக்கின்றனவே' என்று பயந்துபோய் அதனால் பகுபத ஆராய்ச்சியையே நிறுத்திவிட்டார் என்பது சிறப்பாகக் கொள்ள முடியாது. ஆயினும் எப்படி பாலை உணர்த்துவது என்பதற்கு ஓரளவுக்கு வழிகாட்டியது போற்றுவதற்குரியதுதான் என்றாலும் அடிப்படை கொள்கைக்கே மாறுபட்டு போய் விடுவதால் அதுவும் சிறக்காமல் போய் விடுகிறது. அதாவது இரண்டாவதாக எப்படி பாலை உணர்ந்து கொள்வது என்ற கேள்வியை எழுப்பி 'வழக்கு நோக்கிக்கொள்ளப்படும்' என்று கூறியது சிறந்த விடை அல்ல; ஏனெனில் இலக்கண ஆசிரியன் வேலையே வழக்கைக் கவனித்து எப்படி மொழி அமைப்பு அமைந்திருக்கிறது என்று கூறுவதுதான். ஆகவே 'வழக்கை நோக்கிக் கொள்ளப்படும்' என்பது தன்னுடைய வேலையைத் தான் செய்யாமல் பிறரிடம் போகச் சொல்வது போல் உள்ளது. எனவே இந்தச் சமாதானம் பொருத்தமாக அமைய வில்லை.

பொதுவாக இளம்பூரணரும் சேனாவரையரும் உருபனியல் நோக்கிப் பால் உணர்த்த வேண்டும் என்று எதிர்பார்த்து தமிழ்மொழி அமைப்பு அப்படி இல்லை என்பதை மட்டுமே உணர்த்தியுள்ளார்கள். அப்படி இல்லாத நிலையில் எப்படி பால் உணர்த்துவதாக விளக்குவது என்ற கேள்விக்கு அவர்களால் விடை கூற முடியவில்லை.

சேனாவரையர் உரையாசிரியர் கருத்தாகக் குறிப்பிடும் கருத்தும் அதன் குறையும் நிறையும் அடுத்த பகுதியில் (3. 2) விளக்கப்படும்.

3. 1. 3. தெய்வச்சிலையார்

இவருடைய உரை இரத்தினச் சுருக்கமாக இருந்தாலும் உருபனியல் நிலையில் பார்க்காது நேராகவே முழுப்பெயரும் பால் உணர்த்துகிறது என்பதைத் தெளிவுபடுத்துகிறது.

'இதனால் சொல்லியது முன் எடுத்து ஓதப்படுகின்ற பெயர்களைப் பால் விரித்து ஓதுகின்றிலம். பெயர்களுள் அவ்வப்பாற்குரிய பெயரைப் பாறை கிளவியாகக் கொள்க என்றவாறு. இதனானே பெயர்ச்சொற்கு ஈறுவரையறுக்கப்படாது என்பதூஉம் கூறினாராம்.'

என்பதே தெய்வச்சிலையார் வாசகம் (கருத்துச் சிறப்புக்காகப் பெரிய எழுத்தில் காட்டப்பட்டுள்ளது). 'அடிக்கூறு' என்ற கருத்தின் ஆணி வேராகத் தெய்வச்சிலையார் கூற்று அமைந்துள்ளது.

3. 2. ஒருபாவில் கூறியது மற்றவற்றிற்கும் பொருந்தும்

மேலே குறிப்பிட்டபடி உரையாசிரியர் கருத்தாகச் சேனாவரையர் தான் முதன்முதலில் குறிப்பிட்டு அதை மறுத்துள்ளார். அந்த மறுப்பைத் தெரிந்தும் நச்சினார்க்கினியரும் கல்லாடரும் இந்தக் கருத்தை ஆதரித்துள்ளார்கள்.

3. 2. 1. உரையாசிரியர்

நஞ்சுண்டவன் சாவான் என்று ஆண்பாவில் வாக்கியம் அமைந்திருந்தாலும் அது பெண்பாலுக்கும் (நஞ்சுண்டவள் சாவாள்), பலர்பாலுக்கும் (நஞ்சுண்டவர் சாவார்), ஒன்றன் பாலுக்கும் (நஞ்சுண்டது சாகும்), பலவின்பாலுக்கும் (நஞ்சுண்டவை சாகும்) பொருந்தும் என்ற உண்மையை இந்தச் சூத்திரம் கூறுகிறது என்பது உரையாசிரியர் கருதுவதாகச் சேனாவரையர் குறிப்பிட்டு இதை மூன்று காரணங்களால் மறுத்துள்ளார்.

'மற்றும், நஞ்சுண்டான் சாம் என்பது ஒருபாற்குரிய சொல்லாயினும் நஞ்சுண்டாள் சாம், நஞ்சுண்டார் சாவார், நஞ்சுண்டது சாம், நஞ்சுண்டன சாம் என ஏனைப்பாற்கும் உரித்தாம் அச்சொல்' என இப்பொருண்மை உணர்த்துகின்றது, இச்சூத்திரம்'' என்றாரால் உரையாசிரியர் எனின்: 1) நஞ்சுண்டல் சாதற்குக் காரணம் என்பான் ஒருபால் மேல் வைத்து நஞ்சுண்டான் சாம் என்றது அல்லது ஆண்டுத்தோன்றும் ஆண்மையும் ஒருமையும் சாதற்குக் காரணம் என்னும் கருத்தினன் அல்லன்: 2) அதனாற் சொல்லுவான் கருத்தோடு கூடிய பொருள் ஆற்றலாற் சாதல் ஏனைப்பாற்கும் ஒக்கும் எனச் சேறல் சொல்லிலக்கணத்தில் கூறப்படாமையான், ஆசிரியர்

ஒருபால் கிளவி ஏனைபாற்கண்ணும்
வருவன தானே வழக்கென மொழிப

என இப்பொருண்மை பொருளியலிற் (சூ. 28) கூறினார் ஆகலின், இச்சூத்திரத்திற்கு அஃது உரையாதல் உரையாசிரியர் கருத்து அன்று என்க. அல்லது உம் 3) பார்ப்பான் கள், உண்ணான் என்ற வழிக் கள்ளுண்ணாமை சாதிபற்றிச்செல்வது ஒன்றாகலின் பார்ப்பனிக்கும் பார்ப்பார்க்கும் அல்லது பிற சாதியர்க்கும் அஃறிணைக்கும் செல்லாமையான் ஐம்பாற் கிளவிக்கும் உரிய என்றல் பொருந்தாமையானும் அவர்க்கு அது கருத்து அன்மை அறிக'

என்பது சேனாவரையர் வாசகம். இங்குக் கொடுத்துள்ள மூன்று காரணங்களில் முதல் இரண்டு ஒருவகையிலும் மூன்றாவது மற்றொரு வகையிலும் அமைந்துள்ளது.

1) நஞ்சுண்டான் என்பதில் உள்ள ஆண்பால் ஒருமை சாவதற்குக் காரணம் ஆகும் என்ற கருத்து கிடையாது.

2) சொல்லுவான் கருத்தோடு கூடிய பொருள் ஆற்றல் சாதல் ஏனையபாலுக்கும் சேருவது பொருளதிகார சூத்திரத்தில் (பொருளியல்.28) கூறப்பட்டுள்ளது; அதனால் அந்தக் கருத்து இங்குக் கூறப்படவில்லை. இந்த இரண்டும் பொதுவான கருத்து. அடுத்த மறுப்பு சூத்திரத்தின் அமைப்பை ஒட்டியது. முன் இரண்டு காரணங்களை மறுத்தாலும் இதை மறுக்க முடியாது என்பது சேனாவரையர் எண்ணம் போலும்.

3) 'பார்ப்பான் கள் உண்ணான்' என்பன போன்ற வாக்கியம் பெண்பாலுக்கும் (பார்ப்பனி கள் உண்ணான்), பலர்பாலுக்கும் (பார்ப்பார் கள் உண்ணார்) பொருந்துமே தவிர பிற சாதியர்க்கும் (கள் உண்ணாத வராகப் பிற சாதியினரும் இருக்கலாம். அதை இங்கு உணர்த்த முடியாது) அஃறிணைக்கும் பொருந்தாது. தொல்காப்பியர் 'ஐந்து பாலுக்கும் பொருந்தும்' என்று கூறியிருக்க இந்த உதாரணம் மூன்று பாலுக்கும் மட்டும் பொருந்துவதால் இந்த உரைக் கருத்து தொல்காப்பியருக்கு உடன்பாடாக இருக்க முடியாது.

நச்சினார்க்கினியர் சேனாவரையருடைய மறுப்பைத் தெரிந்திருந்தும் உரையாசிரியர் கருத்தை ஏற்றுக்கொண்டு சேனாவரையருடைய மறுப்புக்கு மறுப்பு கொடுத்துள்ளார். நச்சினார்க்கினியர் இரண்டு காரணத்தை (அதாவது மறுப்பு 2,3) நேரடியாகவும் சேனாவரையருடைய உரையையும் பெயர் குறிப்பிட்டும் மறுத்துள்ளார்.

'ஐம்பாற் கிளவிக்கும் உரியவை உரிய' என்ற உம்மையாலே ஐந்துக்குக் குறைந்த பாலுக்கும் வரலாம் என்ற கருத்து பெறப்படுகிறது. எனவே 'பார்ப்பான் கள் உண்ணான்' என்ற வாக்கியம் மூன்று பாலுக்கு மட்டும் வருவது சரியே என்பது நச்சினார்க்கினியருடைய முதல் வாதம்.

'உம்மையான்' ஐம்பாலையும்சேர உணர்த்தாது சிலபாலை உணர்த்து தற்கு உரியன உரியவாம்'.....

என்று பொதுவாகவும்

'பார்ப்பான் கள் உண்ணான்' என்பது ஏனைய இருபாற்கும் எய்வித்து நின்றது'

என்று சிறப்பாகவும் நச்சினார்க்கினியர் விளக்கியுள்ளார். இந்த வாதம் அவருடைய தருக்கப்பலமையைக்காட்டுகிறதே தவிர மொழி அமைப்பில் உள்ள எதையும் புலப்படுத்தவில்லை. எனவே எதிர்வாதம் சிறப்பானதாகக் கொள்ள முடியாது.

உண்டான் என்பது வினையாலணையும் பெயர். அது எப்பொழுதும் ஐந்து பாலுக்கும் உரிய விசுவதி ஏற்று வரும். ஆனால் பார்ப்பான் என்று குறிப்புப்பெயர் (முழு விளக்கத்துக்கு 5 பார்க்கவும்) அது அதிகபட்சம் மூன்று பாலுக்குரிய விசுவதியை மட்டுமே ஏற்கும் (சண்முகம்: 1971 : 31). எனவே ஒரு சொல் எத்தனை பாலுக்கு உரிய விசுவதி ஏற்றுவரும் என்பது அதனுடைய சொல்லிலக்கணத்தைப் பொறுத்தது.

இரண்டாவது காரணமான, பொருளதிகாரத்தில் சொல்லப்பட்டிருக்கிறது என்பதற்கு

‘அஃது, ‘ஓத்தக் கிழவனும் கிழத்தியும்’ என்ற களவியல் சூத்திரத்தில் (2.3) பன்மை கூறா வழுவை அமைத்தற்கு எழுந்த சூத்திரம்’...எனவே ‘அச்சூத்திரத்தின் (பொருளியல் 28) கருத்து அறியாது கூறிற்றாம்’.....

என்று மறுத்துள்ளார். அதாவது அந்தப் பொருளியல் சூத்திரத்திற்குச் சேனாவரையர் கொண்ட பொருள் தவறு என்பதே நச்சினார்க்கினியரின் வாதம். இந்த இரண்டு காரணங்களால் சேனாவரையர் கருத்தை மறுத்த தோடு சேனாவரையர் இந்தச் சூத்திரத்துக்குக் கொண்டபொருள் வேறு வகையாக உணர்த்தப்பட்டிருக்கிறது; எனவே உரையாசிரியர் கருத்தே இந்த சூத்திரத்துக்குச் சரியான பொருள் என்று முடித்துள்ளார்.

‘சேனாவரையர் இருதிணைப் பிரிந்த ஐம்பாற் கிளவியாதற்கும் பெயருள் உரியன உரியவாம்’ என்று பொருள் கூறி, அவன், பெண்மகன், சாத்தன் என நகர ஈறு ஆடுஉவிற்கும் மகடுஉவிற்கும் அஃறிணை ஆண் பாற்கும் உரித்தாய் வருதலின் ‘உரியவை உரிய’ என்றார் என்பது இச் சூத்திரத்திற்குக் கருத்து என்றாரால் எனின்; ஆசிரியர் வினைச்சொல்லை ஈற்றான் அடங்கும் என்று கருதி ஈறுபற்றி ஒதிப்பெயர்ச் சொல்லை ஈற்றான் அடங்காது பல்வேறுவகையாய் வரும் என்று கருதிச் சொல்லாகத் தனித் தனியே ஆதலின் இவ்வெடுத்து ஒதிய சொற்களான் இவர் கூறிய பொருள் விளங்குதலின் இச்சூத்திரத்துக்கு இதுவே பொருள் என்று உணர்க.’

என்பது நச்சினார்க்கினியர் வாசகம். அதாவது பெயர்ச் சொல் லானது வினைச்சொல் போல ஈறுகளை எடுத்துக் கொண்டு ஓத முடியாது என்று பின்வரும் சூத்திரங்களில் பட்டியல் போட்டுக் காட்டியுள்ளதால் சேனாவரையர் கூறும் கருத்து பெறப்பட்டு விட்டது. வேறு வகையாகச் சொன்னால் தொல்காப்பியர் வருணனையிலிருந்து சேனாவரையர் கூறும் பொது உண்மை பெறப்படும் என்பதே நச்சினார்க்கினியர் கருத்து. அதே சமயத்தில் நச்சினார்க்கினியர் அடுத்த சூத்திரத்தில்

‘நம்பி பெண்டாட்டி என இகர ஈறும் ஆடுஉ, மகடுஉ (பதிப்பில் உள்ள படி) உகார ஈறுகளும் பிற ஈறுகளும் இரு பாற்கும் உரியவாய் வருதலின் ஈறுபற்றி ஓதாது இச்சூத்திரம் முதலாகப் பெயர்பற்றி ஒதினார்.’

என்று அவரே குறிப்பிடுவதால் ஒருவகையில் சேனாவரையர் கருத்து அவசியமானது என்பதைப் பெற வைத்து விட்டார். உண்மையில் இந்த வாதங்கள் நச்சினார்க்கினியரின் சாமர்த்தியத்தையே காட்டுகின்றன. ஏனெனில் சேனாவரையர் கருத்து அடிப்படையிலே நச்சினார்க்கினியர் ‘ஈறுபற்றி ஓதாது பெயர் பற்றி ஒதினார்’ என்ற பொதுமையை உணர்ந்த தால் தான் அவரால் இப்படி வாதாட முடிந்தது. இல்லாவிட்டால் பெயர்ச் சொல் திணை—பால் உணர்த்தும் முறை பற்றிய பொதுக் கோட்பாடு உணர்ந்து கொள்ள வாய்ப்பில்லை. மேலும் பெயரியலில் 63 சொற்களுக்கு மட்டுமே திணை—பால் பாகுபாடு தொல்காப்பியத்தில் கூறப்பட்டுள்ளது. நிலப்பெயர், குடிப்பெயர் போன்று சில சொற்களைப் பொதுமை படுத்தி அவைகளின் திணை—பாலும் விதந்து பேசப்பட்டுள்ளது. மீதியுள்ள ஆயிரக்கணக்கான பெயர்ச் சொற்களின் திணை—பாலை எப்படித் தெரிந்து கொள்வது? பெயர்கள் திணை—பால் உணர்த்தும் முறையைப் பொதுவாகக் கூறிவிட்டு அடுத்து வரும் நான்கு சூத்திரங்களில் உயர்திணைச்சொற்களைத்

தொகுத்துக் கூறி அடுத்து இவை போலவே பிறவும் உயர்திணையிடத்து பன்மை ஒருமை ஆகிய பால் விளங்க வரும் என்று புறனடையாகவும் ஒரு குத்திரம் (பெயர் 12) அமைத்துள்ளார். "இந்தச் சூத்திரங்களில் உயர்திணைக் குரிய ஆண், பெண், பலர் ஆகிய பால்களைத் தனித் தனியே கூறவில்லை; அப்படியே அஃறிணையிலும் ஒருமை, பன்மை ஆகிய இரண்டையும் சேர்த்தே சொல்லியுள்ளார் (பெயர் 16).. ஆகவே பெயர்ச் சொற்கள் எப்படி பால் உணர்த்துகின்றன என்று பொதுவாகக் கூறுவது அவசியமே. மேலும் நச்சினார்க்கினியர் சேனாவரையருடைய முதல் மறுப்புக்குப் பதில் சொல்லவில்லை. இன்னொரு காரணமும் நச்சினார்க்கினியர் கருத்துக்கு எதிராகக் காட்ட முடியும். அதாவது ஒரு பொதுமையை ஒரு பால் மேல் வைத்துக் கூறினாலும் எல்லாப் பாலுக்கும் பொருந்துவதாகக் கொள்வது தருக்க இயல் வாதமாகும். இலக்கணத்தில் மொழி அமைப்பு ஒட்டிய உண்மையே விளக்கப்பட வேண்டும். வினையாலணையும் பெயர்கள் ஐந்து பாலுக்கும் குறிப்புப் பெயர்கள் இரண்டு பாலுக்கோ (கணவன்—கணவர்) மூன்று பாலுக்கோ (தலைவன், தலைவி, தலைவர்) மட்டுமே வரும். மேலும் பல சொற்களில் பால் காட்டும் விசுவசியே இல்லை. எனவேதான் எல்லாச் சொற்களிலும் முழுச் சொல்லுமே திணை பால் காட்டுவதாகத் தொல்காப்பியர் கூறிவிட்டார். எனவே இளம்பூரணர் கருத்தை ஒட்டி அமைந்த சேனாவரையர், தெய்வச்சிலையார் கருத்தே சிறப்புடையது.

கல்லாடர், நச்சினார்க்கினியர் உரையையும் சுப்பிரமணிய சாஸ்திரி (1945) இளம்பூரணர் கருத்தையும் ஆதரித்துள்ளார்கள்.

இனி, தொல்காப்பியர் கூறிய கருத்தான பெயர்ச் சொற்களில் முழுச் சொல்லுமே பால் உணர்த்துகிறது என்பதன் வன்மை மென்மைகளைப் பரிசீலிக்க வேண்டும். இதற்குத் தொல்காப்பியர் பெயர்களைத் தொகுத்துக் கூறிய முறையும் இலக்கிய வழக்கும் அறிந்து கொள்ள வேண்டும்.

4. பெயர்ச் சொற்கள் வருணனை

தொல்காப்பியர் இங்குப் பெயர்ச் சொற்களைத் திணை அடிப்படையில் மட்டுமே, உயர்திணை, அஃறிணை, விரவுத்திணை என்று மூன்றுவகைப் படுத்தியே வருணித்துள்ளார். அப்படிச் கூறும்போது முழுப் பெயர்களை அப்படியே கூறாமல் வேறுசில முறைகளையும் பின்பற்றியுள்ளார். அவருடைய வருணனை முறை மூன்று பிரிவில் அடங்குகிறது.

1. சொற்களைப் பட்டியலாகக் கூறுவது

அ) முழுச் சொற்களையும் அப்படியே கூறுவது:

8, 13 ஆம் சூத்திரங்கள் முழுமையும் 9, 14 ஆம் சூத்திரங்களில் ஒரு பகுதியும்.

உ-ம்: 'அவன், இவன், உவன் என வருஉம் பெயரும்' (பெயர்: 8.1)

'அது, இது, உது என வருஉம் பெயரும்' (பெயர்: 13-1)

ஆ) பொருள் அடிப்படையில் வேறுபடுத்திக் கூறுவது:

உ-ம்: 'முறைமை சுட்டா மகனும் மகளும்' (பெயர்: 9.5)

மகன்—'ஆண்'

மகள்—'பெண்'

இ) முழுமையாகக் கூறாமல் அந்தச் சொற்களின் முதல் பாகத்தையும் கடைசி பாகத்தையும் கூறுவது.

உ-ம்: 1. 'பெண்மை அடுத்த இகர இறுதி' (பெயர்: 9-3)—
பெண்டாட்டி

2. 'நம்மூர்ந்து'வரு உம் இகர ஐகாரம்' (பெயர்: 9-4)—நம்பி,
நங்கை

ஈ) தொடர் மொழிகளைப் பிரித்துக் கூறுவது:

உ-ம்: 'ஆண்மையடுத்த மகன் என் கிளவியும்
பெண்மையடுத்த மகள் என் கிளவியும்' (பெயர்: 9.1-2)
ஆண்மகன், பெண்மகள்

உ) பகுதியையும் அதை அடுத்துவரும் சொல்லையும் கூறுவது:

உ-ம்: 'அவை முதலாகிய பெண்டு என் கிளவி' (பெயர்: 9.9)
அப்பெண்டு, இப்பெண்டு, உப்பெண்டு

ஊ) பொருள் அடிப்படையில் பொதுமைப் படுத்திக் கூறுவது:
'நிலப்பெயர்' — அருவாளன், சோழியன்
'குடிப்பெயர்' — மலையமான், சேரன்

2. பகுதியைப் பொதுவாகவும் விசுவசை விதந்தும் கூறுதல்:

1. 'சுட்டு முதலாகிய அன்னும் ஆனும்' (பெயர்: 9.8)
அவ்வாளன் | அனையன்
அம்மாட்டான் | அனையான்

2. 'களளொடு சிவனும் அவ்வியற் பெயர்' (பெயர்: 18.1)
குதிரைகள்

3. பகுதியையும் விசுவசையும் பொதுவாகக் கூறுவது:

'பல்லோர் குறித்த முறை நிலைப் பெயர்
பல்லோர் குறித்த திணை நிலைப் பெயர்' (பெயர்: 11. 3-4)
தாயார், பெருங்காலர்

இந்த வருணனை தொல்காப்பியர் மேலே கூறிய பொதுமையிலிருந்து மாறுபட்டிருக்கிறது. ஏனெனில் பால் உணர்த்தும் விசுவசை இல்லை என்றும் முழுப் பெயரே பால் உணர்த்தும் என்றும் கூறியவர் இங்கே 2-ல் விசுவசை விதந்து ஓதியும் 3-இல் விசுவசை இருப்பதைப் பொதுவாகப் புலப்படுத்தியும் உள்ளார். அப்படியானால் தொல்காப்பியர் பெயரில் பால் உணர்த்தும் விசுவசைகளைப் புறக்கணித்தது ஏன் என்ற கேள்வி எழுகிறது. இதற்கு இலக்கிய வழக்குகளை நோக்கி ஏதாவது விடை இருக்கிறதா என்று பார்க்க வேண்டும்.

5. இலக்கிய வழக்கு

இலக்கிய வழக்கை நோக்கினால் விசுவசை நிலையில் பால் உணர்த்தும் இரண்டு நிலையில் வேறுபடுவதைக் காணமுடியாது.

(1) பால் காட்டும் விசுவசைகளில் நிறைய வேறுபாடு, (2) சொற்கள் பால் காட்டுவதிலும் வேறுபாடு அதாவது (i) ஆண்பால்—பெண்பால்—

பலர்பால் ஆகிய மூன்றையும் உணர்த்துவன. (ii) ஆண்பால்—பலர்பால் களை மட்டும் உணர்த்துவன. (iii) பலர்பால்—பலவின்பால் உணர்த்துவன. (iv) ஆண் | பெண்— | பலர்; (v) ஆண் | பெண் (vi) ஆண் | பெண் விசுதி இல்லாமலும் பலர்பால் விசுதி ஏற்காமலும் இருப்பவை என்ற ஆறு வகை காணப்படுகிறது. மேலும் பல பெயர்ச்சொற்கள் விசுதி எதுவும் இல்லாமல் பலர்பாலையும் மட்டும் உணர்த்தும் விசுதிகளைப் பெற்று வருவனவும் உண்டு (சண்முகம் 1971: 34-43).

ஆண்/பெண்/பலர் வேறுபாடு உடையவை

வன்/த்தி/வர் :	குறவன் குறத்தி குறவர்	நற்: 261.1, குறுந்: 82. 4 புறம்: 108. 1 நற்: 8. 3, குறுந்: 208. 3
அன்/த்தி/அர் :	ஆயன் ஆய்த்தி ஆயர் புலையன் புலைத்தி புலையர்	குறள்: 1228. 1 கலி: 108. 46 தொல்: 23. 1, புறம்: 390. 1 நற்: 73. 1, புறம்: 360. 19 நற்: 90. 3, குறுந்: 330. 1 கலி: 55. 19
ஆன்/அனி/ஆர்:	பார்ப்பான் பார்ப்பனி பார்ப்பார்	தொல்: 191. 1, அகம். 24. 1 சிலம்பு: 30. 69 தொல். 175. 5 புறம்: 34. 3

ஆண்/பலர் வேறுபாடு உடையவை

அன்/அர்:	புலவன் புலவர் மன்னன் மன்னர் பாகன் பாகர் பாங்கன் பாங்கர் தச்சன் தச்சர்	அகம் 345. 6 தொல் 6, பதிற் 20. 24 நற்: 43. 11 தொல்: 32. 1 தொல்: 44. 20 தொல்-கற்பு: 5. 48 தொல்: 10. 1 நற்: 98. 5 குறுந்: 61. 1 சிலம்பு: 5. 29
----------	--	--

வன்/வர்:	அறிவன் அறிவர் மறவன் மறவர் வேட்டுவன் வேட்டுவர்	தொல்: 74. 4 தொல். 152. 1 நற் 287. 4 குறுந்: 283. 5 நற்: 59. 9 தொல்: 123. 1
----------	--	---

ஞன்/ஞர்	கிளைஞன் கிளைஞர்	அகம் 342. 3 நற்: 331. 7
---------	--------------------	----------------------------

அவன்/அவர்:	வானவன்	அகம் 33. 14
	வான்வர்	சிலம்பு 10. 158

பலர்பால்/பலவின்பால் வேறுபாடு உடையவை:

பலர்	தொல்: 173.1 குறுந்: 44. 7
பல	தொல்: 211. 8, நற்: 13. 4
சிலர்	நற் 149. 1
சில	தொல்: 168. 1

ஆண்பால், பெண்பாலுக்கும் விசுதி இல்லாமல் பலர்பாலுக்கும்ட்டும் விசுதி. (சூனியம்)—அர்:

தந்தை	தொல்: 135. 1, நற் 8. 4
தந்தையர்	தொல்: 145. 23, புறம்: 61. 9

ஐ	குறள் 771, தலைவன், நற் 136. 4, தந்தை
ஐயர்	நற். 122. 1, அகம் 126. 7 தமையன்மார்
கேள்	புறம் 74. 4 சுற்றம்
கேளிர்	தொல் 144. 56, புறம் 42. 17
	சுற்றத்தார்

தாய்	தொல் 359, நற் 8. 10
தாயர்	தொல் 40. 2, ஐங் 380.3
செவிலி	தொல் 113. 13
செவிலியர்	நற்: 110. 6
மங்கை	சிலம்பு 6:24
மங்கையர்	அகம்: 369. 3

ஆண்/பெண்:	ஒருவன்	தொல்: 999. 7. அகம் 81. 19
	ஒருத்தி	தொல் 180. 2. புறம் 144. 11

பன்மை விசுதி ஏற்காதன

ஆண்:	கோ (சூயவன்)	புறம் 9. 8
	கோன் 'அரசன்'	புறம் 34. 16
	இறை 'அரசன்'	புறம் 138. 6
பெண்:	மகடே	தொல் 273. 1, புறம் 261. 18
	நாத்தூண்	சிலம்பு 16. 19

மேலே குறிப்பிட்ட இலக்கிய வழக்குகள் உயர்திணையில் ஒருமையில் ஆண்/பெண் பாலுக்குரிய விசுதி இல்லாமல் இருப்பதையும் விசுதிகளில் வேறுபாடு மிகுந்திருப்பதையும் காணலாம். பொதுவாகத் தொல்காப்பியர் உருபனியல் ஆய்வில் அதிகம் அக்கறை காட்டவில்லை. எனவே இங்கும் சில சொற்களில் விசுதி இல்லாமல் இருந்து வேறு சில சொற்களில் பலவிதமாக இருப்பதால் அவைகளைப் புறக்கணித்து (ஆயினும் அன், ஆன் என்ற இரண்டு விசுதிகளை ஆண்பாலுக்கு மட்டும் தொல்காப்பியர் குறிப்பிட்டுள்ளார்) உயர்திணையில் ஆண், பெண்பாற் பெயர்களில் முழுச் சொல்லே பால் காட்டுகிறது என்று கூறியது ஓரளவு ஏற்றுக் கொள்ளத் தகுந்ததே. இங்கு இன்னொரு உண்மையும் சுட்டிக் காட்ட வேண்டும்.

பலர்பால் எப்பொழுதும் விசுதி சேர்ந்தே உணர்த்தப்படுகிறது என்றாலும் இங்கு இரண்டு முறை காணப்படுவது குறிப்பிடத் தகுந்தது.

ஆண்பால்—பெண்பால் விகுதிகள் உள்ள பெயர்களில் பலர்பால் அந்த விகுதிகளுக்குப் பதிலாக வருவது. தச்சன்—தச்சர், ஆயன்—ஆய்த்தி—ஆயர் இவைகளில் மாற்றீட்டு உருபன் (replacive morpheme) என்ற முறையில் அமைந்துள்ளன. இங்கு பன்மை விகுதி நீக்கிய தண்டு (stem), ஒருமை (ஆண்பால் அல்லது பெண்பால்) உணர்த்தாததால் இப்படிப்பட்ட பன்மை விகுதிகளை ஆக்க விகுதி (derivative suffix) என்பார், பாலசுப்பிரமணியன் (1981); 2) ஒருமையில் பால்விகுதி இல்லாமல் (தந்தை, தாய் போன்றவை) பன்மை விகுதி சேர்ந்து பலர்பால் உணர்த்துவது கூட்டுருபன் (additive morpheme) ஆகி ஒருமையினுடைய பன்மையை உணர்த்துவதால் திரியொட்டு விகுதி (inflectional suffix) என்பார் பாலசுப்பிரமணியன் (1981). எனவே உயர்திணையில் பலர்பால்—பன்மை ஆக்க விகுதியாகவும் திரியொட்டு விகுதியாகவும் அமைந்துள்ளன. மேலும் பலர் பாலுக்கு நிறைய விகுதிகளும் காணப்படுகின்றன. அதாவது தொல்காப்பியர் பொதுமையைப் போற்றி மொழியின் உருபனியல் அமைப்பை வருணிக்காமல் விட்டு விட்டார்.

அஃறிணையைப் பொறுத்தவரையில் சுட்டுப் பெயர்கள் தவிர ஏனைய வற்றிற்கு ஒருமையில் விகுதி கிடையாது. ஆனால் சுட்டுப் பெயர்களில் மட்டும் மாற்றீட்டு உருபனாக பன்மை விகுதி உள்ளன ஆனால் அவை களைத் தொல்காப்பியர் தொகுத்துக் கூறிவிட்டார். ஏனைய பெயர்களில் பன்மை விகுதி கூட்டுருபனாக அமைந்துள்ளது. மேலும் பன்மைப் பெயர்க்கு எல்லாம் ஒரே விகுதிதான் உள்ளது. எனவே தொல்காப்பியர் பலவின் பாலுக்குரிய விகுதியைத் தனியே

கள்ளொடு சிவணும் அவ்வியற்பெயரே

கொள்வழி உடைய பலவறி சொற்கே

ஒரு சூத்திரம் (பெயர்: 15) செய்துவிட்டார். இந்த விகுதி திரியொட்டாகக் கருத வேண்டும். ஏனெனில் பன்மை விகுதி நீங்கிய பெயர்கள் அதே ஒருமையை உணர்த்துகின்றன. அப்படியானால் அஃறிணைப் பன்மையும் முழு சொல்லே பால் உணர்த்துகிறது என்பது தவறாகப் போய்விடுகிறது. ஏனெனில் அஃறிணை பன்மை—பலவிற்பால் உணர்த்துவது கள் விகுதி தான். இங்கு பிரச்சனை இருப்பதும் சுட்டிக்காட்டத் தகுந்தது. அதாவது ஐந்து பாவில் அஃறிணைப் பன்மை தவிர மீதியுள்ள நான்கு பாலும் முழுச் சொல்லே அடிக்கூறாகப் பால் உணர்த்துகிறது என்பது பெரும்பான்மையும் சரியே என்று மேலே பார்த்தோம். எனவே ஒருபால் மட்டும் திரியொட்டாக பால் உணர்த்துகிறது என்னும்போது பொதுமை இல்லாமல் போய் விடுகிறது. எனவே பொதுமையைப் போற்றுவதா? அல்லது மொழி அமைப்பை உள்ளபடி விளக்குவதா? என்ற கேள்வி எழும்போது பொது மையைப் போற்றி அந்தப் பொதுமைக்கு முரணாக இருந்தாலும் பலவின் பாலுக்கு உரிய விகுதியைக் குறிப்பிட்டுச் செல்வது என்று தொல்காப்பியர் தீர்மானித்துவிட்டார். இங்குப்பொதுமையை வற்புறுத்துவதற்காக மொழி அமைப்பு உண்மையைப் புறக்கணித்தது பாராட்டுதற்கு உரியதே.

உருபனியல் நோக்கில் ஆராய்கிறவர்கள்தான் கூடியவரை சொற்களைப் பகுத்து ஒவ்வொரு பாலுக்கும் உரிய விகுதிகளைத் தொகுத்துக் கூறு

வார்கள். ஆனால் அப்படிச் கூறும்போது பெரும்பான்மையான சொற்களில் விசுவ இல்லாமல் இருப்பதையோ அவை அடிக் கூறாக உணர்த்தப்படுவதையோ அவர்கள் குறிப்பிடுவதில்லை. (உ.ம் ச. வே. சுப்பிரமணியன், 1965: 62-3). இப்படி இல்லாமல் பகாப்பதச்சொல் (தனிமொழி), பகுபதச் சொல் (தொடர் மொழி) என்று பிரித்து பகுபதத்தில் திணை-பால் விசுவ இருப்பதையும் பகாப்பதச் சொற்களையும் குறிப்பிட்டு அவை பன்மை விசுவியை ஏற்பதையும் விளக்கியுள்ளார்கள் சிலர் (உ.ம் அகத்தியலிங்கம் & சண்முகம் 1970:97—113).

6. பெயரியலிலுள்ள பெயர்ச்சொற்கள்

தொல்காப்பியர் பெயரியலில் வருணித்துள்ளபெயர்களின் தன்மையையும் பொதுப்பெயர்கள் எப்படிப்பட்ட பெயர்களைக் குறிக்கின்றன என்பதையும் பார்க்க வேண்டும். ஏனெனில் பொதுப் பெயர் குறிக்கும் பெயர்களைப் பற்றி உரையாசிரியர்களிடையே கருத்து ஒற்றுமையில்லை. மேலும் பெயரியலில் வருணனையில் பொதுவாகச் சேர்க்க வேண்டிய பெயர்களின் பண்பு பற்றிய பிரச்சனையும் இங்கு அடங்கியுள்ளது.

தொகுத்துக் கூறிய பெயர்களில் பதிலீட்டுப் பெயர்களும் பொருட் பெயர்களும் அடங்கும். ஆனால் அஃறிணையில் 'உள்ள, இல்ல' என்ற இரண்டு பெயர்கள் பெரும்பான்மையான பெயர்களின் தன்மையிலிருந்து மாறுபட்டவை. மேலும் தொல்காப்பியரே இன்மை (இல்லன், இல்லள், இல்லர்) உண்மை (உள்ளன், உள்ளள், உள்ளர்) என்று உயர்திணை குறிப்பு வினையாகவும் (வினை: 16. 5) 'இல்...உள்' என்பனவற்றை அஃறிணை வினைக்குறிப்பாகவும் (வினை 22.1—3) குறிப்பிட்டுள்ளார். எனவே உள்ள, இல்லை என்பனவற்றைக் குறிப்பு வினையாலானையும் பெயராகக் கொள்ள வேண்டும். உருபனியல் நிலையில் வினையாலானையும் பெயர்களை வினையியலே வருணிக்க வேண்டும்.

தொல்காப்பியர் பொதுப்பெயர்களாக வருணித்த வகையிலும் குறிப்பு வினையாலானையும் பெயர் காணப்படுகின்றன. வினைப்பெயர், பண்புகொள்பெயர், ஒப்பினாகிய பெயர், எண்ணுப்பெயர் ஆகிய நான்கும் உயர்திணைக்கும் அஃறிணைக்கும் வருவதாகத் தொல்காப்பியர் குறிப்பிட்டுள்ளார். இவற்றுள் எண்ணுப்பெயர் தவிர ஏனையவை பற்றி கருத்து வேறுபாடு காணப்படுகிறது.

6. 1. வினைப்பெயர்

	உயர்திணை	அஃறிணை
இளம்:	கொல்லன், தச்சன்	வருவ, செல்வ
சேனா:	வருவார், செல்வார்	வருவது, செல்வது
	கொல்லன், தச்சன்	
நச்சி:	கொல்லன், தச்சன்	வருவது, வருவன
தெய்வ:	உண்டவன், உண்டவள்	வந்தது, உழுதது
	உண்டவர்	

கல்லாடர்: உண்டார்
சப்பிரமணிய சாஸ்திரி: தச்சன்
இஸ்ரேல்: கொல்லன்

உண்டது, உண்டன

வருவ, செல்வ

இங்கு, கொல்லன், தச்சன் ஆகிய இரண்டு பெயர்களும், வினையடியாகப் பிறந்தாலும் அவை வினையாலணையும் பெயர்கள் அல்ல. அவைகளை அப்பெல்லட்டிவ் நவுன் (appellative noun) என்று கால்டுவெல் (1875: 223) குறிப்பிடுவார். அதை நாம் தமிழில் குறிப்புப் பெயர் என்று அழைக்கலாம். இவை வினையாலணையும் பெயரிலிருந்து வேறுபட்டது என்றும் இவை பண்புப்பெயர், அஃறிணைப்பெயர், பெயரடை ஆகியவற்றிலிருந்து உண்டாகலாம் என்று குறிப்பிட்டு பெஸ்கி (வீரமாமுனிவர்) வினையடியிலிருந்து உண்டாகலாம் என்ற கருத்து தவறு என்றும் கால்டுவெல் (1875: 224) சுட்டிக்காட்டியுள்ளார். வினையடியிலிருந்து உண்டான பெயர்க்கு ஓதுவான் என்ற உதாரணம் காட்டி அது வினையாலணையும் பெயராதலால் வினையிலிருந்து குறிப்புப்பெயர் உண்டாகாது என்று வாதாடியுள்ளார். ஆனால் கொல்லன், தச்சன், வண்ணான், திருடன், கள்வன் போன்றவை வினையடியாகத் தோன்றிய குறிப்புப் பெயராகக் கருதலாம் என்றும் இவைகளை வினையாலணையும் பெயராகக் கருத முடியாது என்றும் கூறலாம் (சண்முகம் 1971: 31).

கொல்லன்	<	கொல்	'இரும்பில் வேலை செய்'
தச்சன்	<	*தை	< *தைச்சு < தச்சு
தட்டார்	<	தட்டு	
வண்ணான்	<	வண்	< மண் 'கழுவுதல்'
திருடன்	<	திருடு	
கள்வன்	<	கள்	'திருடு'

இந்தப் பெயர்கள் வினையடியாகப் பிறந்தாலும் வினையின் தன்மையை இழந்து அதாவது வினையெச்சத்தைத் தழுவாது பொருள் தொழிற் பெயரைப் போலவே பெயரெச்சத்தைத் தழுவுகின்றன.

நல்ல தச்சர்	—	*நன்கு தச்சர்
பெரிய கொல்லர்	—	*பெரிது கொல்லர்
மரவேலை செய்யும் தச்சர்	—	*மரவேலை செய்து தச்சர்
நகை செய்த கொல்லர்	—	*நகை செய்து கொல்லர்

நல்ல தச்சர் என்பது அண்மை உறுப்பு ஆய்வில் பெயரே பெயரடையை ஏற்பதாக அமையும்.

நல்ல	தச்சர்	நல்ல	தச்சு	அர்

வினையாலணையும் பெயரானால் வினையெச்சம் வினையைத் தழுவிய திணைபால் விருதியைத் தழுவும்.

விரைந்து	செய்தவர்	விரைந்து	செய்	தவர்

சில வினையாலணையும் பெயர்கள் அதன் வினை ஆற்றலை இழந்து குறிப்புப் பெயராக மாறுவதும் உண்டு. சான்றோர் சங்க காலத்தில் சால்

என்ற வினையடியிலிருந்து தோன்றிய வினையாலணையும் பெயராயினும் அதன் வினை ஆற்றல் இழந்து குறிப்புப் பெயராய் சங்க காலத்திலேயே வழங்குகிறது. அதனால் பெயரடைகளையும் பெயரெச்சத்தையும் ஏற்ற தொடர்கள் சங்க இலக்கியத்தில் காண முடிகிறது (சண்முகம், 1971: 33)

பல்சான்றீர் (புறம்: 195.1)

எதிர்ந்து கொள்ளும் சான்றோர் (புறம்: 61.12)

இப்படியே 'பொருநன்' (அரசன்), ஆன்றோர் போன்ற சொற்கள் சங்கத் தமிழிலும், ஓதுவார் போன்ற சொற்கள் தற்காலத் தமிழிலும் வழங்குகின்றன. எனவே வினைப்பெயர் என்பதற்கு உயர்திணைப் பெயர்களாக இளம்பூரணர் கொடுத்த உதாரணங்களே சிறப்புடையனவாக அமைந்துள்ளன. ஆனால் அவரே அஃறிணையில் வினையாலணையும் பெயர்களையே உதாரணம் காட்டியுள்ளார். எனவே அஃறிணை வினைப் பெயர்களும் வேறு விதமான வினைப் பெயர்கள் கொடுக்க முடியுமா என்று பார்க்க வேண்டும்.

நச்சினார்க்கினியர் தொழிற் பெயர்களில் பொருள் தொழில் பெயர், வினை தொழிற் பெயர் என்ற வேறுபாடு செய்ததை மேலே (2.2.1) குறிப்பிட்டோம். பூசல், வேட்டை போன்ற பெயர்களும் வாழ்வு, செய்கை, படிப்பு போன்றவற்றை பொருள் தொழிற் பெயர்களாக வேண்டுமானால் உதாரணமாகக் காட்டலாம். இவையும் வினையடியிலிருந்து தோன்றினாலும் குறிப்புப் பெயர்கள் போல பெயரெச்சத்தை மட்டுமே தழுவும். எனவே தச்சன், கொல்லன் போன்ற உயர்திணைப் பெயர் என்றால் உணவு படிப்பு முதலியவற்றை அஃறிணை வினைப் பெயராகக் கருதலாம். ஆனால் யாரும் இப்படிப்பட்ட உதாரணத்தைத் தரவில்லை.

6.2 பண்பு கொள் பெயர்

	உயர்திணை	அஃறிணை
இளம்:	கரியான், செய்யான்	கரியது, கரிய
சேனா:	,,	கரியது, செய்யது
நச்சி:	கரியான், கரியான் செய்யான், செய்யான்	கரியது, கரியன
தெய்வ:	கரியான், நெடியோன் நல்லான், தீயான் நல்லாள், நல்லார்	கரியது, காரி வெள்ளை
கல்லா:	கரியான், செய்யான்	கரியது, கரியன
கப்பிரமணிய	கரியான்	—
சாஸ்திரி		
இஸ்ரேல்	கரியான்	கரிது

இங்கு தெய்வச்சிலையார் அஃறிணைக்குக் கொடுத்த மூன்று பெயர்களில் காரி, வெள்ளை ஆகிய இரண்டைத் தவிர எல்லா உதாரணங்களும் பண்படியாகப் பிறந்த குறிப்பு வினையாலணையும் பெயர்களே. காரி,

வெள்ளை ஆகிய இரண்டு மட்டுமே பண்படியாகத் தோன்றிய குறிப்புப் பெயர்கள். கால்டுவெல், மூப்பன் போன்று பண்படியாகத் தோன்றும் குறிப்புப் பெயர்களை எடுத்துக் காட்டியுள்ளார் (1875:223). சங்க இலக்கியத்தைப் பார்த்தால் பண்படியாகத் தோன்றிய உயர்திணைக் குறிப்புப் பெயர்களைக் காணமுடிகிறது (சண்முகம்: 1971:32).

சிறுவன்	தொல்: 1025, குறுந். 45.5	<சிறு
இளையன்	புறம்: 72.2	<இளை
இளையோன்	நற்: 143.5	
முதியன்	புறம்: 389.12	<முது
முதுவர்	குறள்: 715	
மைந்தன் 'வீரன்' <மைந்து 'வீரம்'	புறம் 271.8	

இவையும் பெயரெச்சத்தையும் பெயரடையும் ஏற்று வருவதால் இவைகளைப் பண்படியாகத் தோன்றிய உயர்திணைப் பெயர்களாகக் கொள்ளலாம். எனவே இவைகளையே உயர்திணை பண்புகொள் பெயராகக் கருதுவதே சிறப்பாக இருக்கும்.

6. 3. ஒப்பினாகிய பெயர்

	உயர்திணை	அஃறிணை
இளம்:	பொன் அன்னான் பொன் அன்னாள் பொன் அன்னார்	பொன் அன்னது பொன் அன்ன பொன் அன்னவை
நச்சி:	..	..
கல்லா:	..	..
சேனா:	..	பொன் அன்னவை
தெய்வ:	அத்தன்மையன் அத்தன்மையான் அன்னான் அனையான்	
சுப்பிரமணிய		
சாஸ்திரி	..	
இஸ்ரேல்	புவியன்னன்	பொன் அன்னது

இவையெல்லாம் குறிப்பு வினையாலனையும் பெயர்களே. இவற்றிற்கும் குறிப்புப் பெயர்கள் உண்டா என்று கண்டுபிடிக்க வேண்டும்.

6 . 4 எண்ணுப் பெயர்கள்

உயர்திணையில் வரும் எண்ணுப்பெயர்களாக இருவர், மூவர் போன்ற வற்றையும் அஃறிணையில் இரண்டு, மூன்று போன்றவற்றையுமே உதாரணங்களாக எல்லோரும் காட்டியுள்ளார்கள். இவை குறிப்புப் பெயர்களே.

6. 5 நிலப் பெயர்

இது உயர் திணைக்கே உரிய பெயராகக் கொடுக்கப்பட்டுள்ளது.

இளம் : அருவாளன், சோழியன்

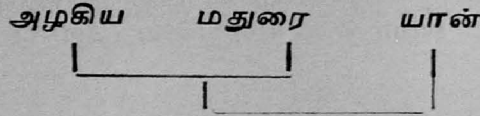
சேனா : ,,

நச்சி : ,,

தெய்வ : சோணாட்டான், சோணாட்டார்
மதுரையான், மதுரையாள், மதுரையார்

இஸ்ரேல் : சேரநாட்டான்
சோழநாட்டான்.

இங்கும் அருவாளன், சோழியன் ஆகிய இரண்டும் குறிப்புப் பெயர் களாகக் கருதத்தக்கவை. ஏனெனில் பெயரடையை ஏற்றுவரும். நல்ல அருவாளன், பெரிய சோழியன். ஆனால் மதுரையான், சோணாட்டான் என்பன குறிப்பு வினையாலணையும் பெயர்களே. இவை பெயரடையை ஏற்று வந்தாலும் அது முழு பெயரையும் தழுவாது இடப்பெயர்களை மட்டுமே தழுவும். அதாவது அழகிய மதுரை நகரத்தை



சேர்ந்தவன் என்றபொருளைத் தரும். உயர்திணைப்பெயரைச் சிறப்பித்துக் கூற வேண்டுமானால் மதுரையான் அழகன் | அழகானவன் என்றே கூற வேண்டும். எனவே இங்கும் இளம்பூரணர், சேனாவரையர், நச்சினார்க் கினியர் கொடுத்த உதாரணங்களே சிறப்பானவை.

6. 6. குடிப்பெயர்

குடிப்பெயர்

பல்லோர்குறித்ததிணைநிலைப் பெயர்

இளம்: மலையமான், சேரமான்

பார்ப்பார், அரசர்

ஆயர், வேட்டுவர்

சேனா: ,,

,,

நச்சி: மலையமான், சேரமான்

குறவர், இறவுளர்

பார்ப்பார், அரசர்

வேட்டுவர், ஆயர்

வணிகர், வேளாளர்

கல்லாடர்: மலையமான்

குறவர், ஆயர், வேட்டுவர்

தெய்வ: சேரலான், சோழன்,
பாண்டியன்

வெற்பர்

குலப்பெயர்: அந்தணன், அந்தணி,
அந்தணர்

சுப்பிரமணிய மலையமான்
சாஸ்திரி

பார்ப்பார்

இஸ்ரேல் சேரமான்

ஆயர்

இந்தப் பெயர்கள் எல்லாம் குறிப்புப் பெயர்களே. தெய்வச்சிலை யார் மட்டும் குடிப்பெயர்களில் 'வந்தது கொண்டு வராது முடித்தல்' என்ப

தனால் குலத்தின் ஆகிய பெயர்களும் கொள்க' என்று கூறி அந்தணன், அந்தணி, அந்தணர் ஆகிய உதாரணங்களைக் கொடுத்துள்ளார்.

தொல்காப்பியர் திணைப் பெயர்களிலும் பன்மைப் பெயர்களையே 'பல்லோர் குறித்த திணைநிலைப்பெயர்' என்று இங்குக்குறிப்பிட்டுள்ளார். எனவே ஒருமை குறித்த திணை நிலைப்பெயர் எங்கு அடங்கும் என்ற கேள்வி எழுகிறது. இளம்பூரணரும் தெய்வச்சிலையாரும் இந்தக்கேள்வியை எழுப்பிப் பதில் கூறியுள்ளார்கள்.

இளம்பூரணர் 'பல்லோர் குறித்த' என்று விசேடித்தலான் இம் மூவகைப் பெயர்கள் ஒருமைப் பெயர் இரண்டு திணைக்கும் உரியவாம்' என்று கூறியுள்ளார். இது பல்லோர் குறித்தமுறை நிலைப்பெயர், சினை நிலைப்பெயருக்கும் பொருந்தும். ஏனெனில் தொல்காப்பியரே முறைப் பெயர், சினைப்பெயர் ஆகிய இரண்டையும் விரவுப் பெயர்களாகக் குறிப்பிட்டுள்ளார். திணைநிலைப் பெயரைப் பொறுத்தவரையில் பார்ப்பான், அரசன், வணிகன், வேளாளன், ஆயன், வேட்டுவன் என்ற பெயர்கள் எப்படி இரண்டு திணைக்கும் பொருந்தும் என்று சந்தேகமாக இருக்கிறது. அரசன் என்பது பொதுப் பெயராகப் பயன்படலாம் என்பது ஓரளவு பொருந்தும். அம்பர் கிழான், பேரூர் கிழான் என்பவை ஊர்ப் பெயரை ஒட்டி அமைந்தவை.

'வெற்பன், மலையன், நாடன் என ஒருமை குறித்து வருவன உளவாம் எனின் அவை அந்நிலத்துத் தலைமகனைக் குறிக்கும் உடைப் பெயராம். அந் நிலத்திலுள்ள மாந்தரைக் குறிப்பின் இருதிணைக்கும் பொதுவாம்'

என்பது தெய்வச்சிலையார் வாசகம். ஒருமைப்பெயருக்கும் பன்மைப் பெயருக்கும் இவர் இரண்டு வித்தியாசங்களைக் குறிப்பிட்டுள்ளார். ஒருமை யாயின் தலைமகனைக் குறிக்கும் என்று சமூக உயர்வு, தாழ்வு கற்பிக்கப் படுவது எவ்வளவு தூரம் பொருந்தும் என்பதை ஆராய வேண்டும். 'இருதிணைக்கும் பொது' என்ற இரண்டாவது பொருள்படி 'வெற்பன்' என்பது மலையில் உள்ளவன், மலையில் உள்ளது என்ற இரண்டு பொருளைக் குறிக்கும்.

6. 7. உடைப்பெயர்

இளம்:	அம்பர் கிழான், வெற்பன்
சேனா:	பேரூர் கிழான், சேர்ப்பன்
நச்சி:	,, ,, குட்டுவன், பூழியன், வில்லவன்
கல்லா:	அம்பர் கிழான் (அம்பர் உடையான்)
தெய்வ:	குட்டுவன் (குட்ட நாட்டை உடையவன்)
	பூழியன் (பூழிநாட்டை உடையவன்)
	முடியான், குழையான், குழையான், குழையார்
	வேலான், வில்லி

சுப்பிரமணிய	முடியான்
சாஸ்திரி	
இஸ்ரேல்	வெற்பன்

இவைகளைக் குறிப்பு வினையாலணையும் பெயர்களாகவே கருத வேண்டும்.

6. 8. குழுவின் பெயர்

எல்லா ஆசிரியர்களும் அவையத்தார், அத்திகோசத்தார் என்ற இரண்டு உதாரணங்களில் சிலர் ஒன்று மட்டும் வேறுசிலர் இரண்டையும் தந்துள்ளார்கள்.

அவை என்பது குழுவைக்குறிக்கும். அவையத்தார் என்றால் சபையில் உள்ளவர்கள் என்று பொருள். இது அந்தப் பொருளை நேரடியாகக் குறிக்கும் பெயராக உள்ளது. ஆசிரியர், வணிகர் போன்றவை தொழில் அடிப்படையில் அமைந்த பெயராக இருந்தாலும் இவைகளைக் குழுவின் பெயராகவும் கருதலாம். அப்படியானால் இரண்டும் எப்படி மொழி அமைப்பில் வேறுபடுகின்றன என்று காணவேண்டும்.

6. 9. கூடிவரும் வழக்கில் ஆடியற்பெயர்

சேனாவரையர் 'ஆடல் குறித்து இளையார் பகுதிபடக் கூடியவழி யல்லது வழங்கப்படாமையின் குழுவின் பெயரின் வேறாயின' என்று விளக்கியுள்ளார். அது சிறுவர்கள் விளையாட்டில் குழுபிரித்து அந்தக் குழுவுக்கு வைத்துக் கொள்ளும் பெயர் என்பதே சேனாவரையர் கருத்து. தெய்வச்சிலையார் தவிர ஏனைய ஆசிரியர்கள் எல்லாம் பட்டிபுத்திரர், கங்கை மாத்திரர் என்ற உதாரணங்களையே கொடுத்துள்ளார்கள். உண்மையில் விளையாட்டுக் குழுவுக்கு உயர்திணைப் பெயர் வைக்க வேண்டும் என்ற கட்டாயம் இல்லை. மேலும் இந்தப் பெயர்கள் மீதிப் பெயர்களிலிருந்து மொழி அமைப்பில் வேறுபட்டவை அல்ல. எனவே இவர்களின் விளக்கமும் உதாரணமும் சிறப்பானதாகக் கருத முடியாது. அதனால் தெய்வச்சிலையார் இயற்பெயர் ஒருவருக்கு மேற்பட்ட மனிதர்க்குப் பெயராக அமையும் முறையைச் சுட்டுகிறது என்று உரை கொண்டிருக்கிறார் (இதன் முழுவிளக்கத்துக்கு, சண்முகம் 1984 : இயல் 4. பார்க்கவும்).

பொதுவாக தொல்காப்பியர் பெயரியலில் கூறிய பெயர்களில் அடிப் படைப் பிரச்சனை குறிப்பு பெயர் மட்டும் அடங்குமா? வினையாலணையும் பெயரும் அடங்குமா? என்பது தான். ஆனால் குறிப்பு வினையாலணையும் பெயர்கள் அடங்கும் என்பதைத் தொல்காப்பியர் 'உள்ள, இல்ல' என்ற பெயர்களைச் சேர்த்துள்ளதால் நேரடியாகக் கூறிவிட்டார் எனலாம். மேலும் 'ஒப்பினாகிய பெயரும்' அந்தக் கருத்தை வலியுறுத்துகிறது. ஆயினும் இலக்கண ஆய்வில் குறிப்பு வினையாலணையும் பெயரைச் சேர்த்தது சிறப்பானதாகக் கொள்ள முடியுமா? என்ற கேள்வியை எழுப்புவதில் தவறு இல்லை.

7. வினையியலில் பெயர்

பெயரியலில் குறிப்பு வினையாலணையும் பெயரையும் வேறு படுத்தாதது போலவே வினையியலிலும் வேறுபடுத்தாதது கொஞ்சம் ஆச்சரியமாக உள்ளது. தொல்காப்பியர் 'யார், எவன்' என்று வினாச் சொற்களை வினையியலிலே (13, 22) குறிப்பிட்டுள்ளார். தொல்காப்பியர் வினையியலில் கூறியதால் குறிப்பு வினையாகவே உரையாசிரியர்கள் கருதியுள்ளார்கள். தெய்வச்சிலையாரே 'யார் என்பது காலங்காட்டாமையின் வினைச்சொல் ஆகாது எனின் வேற்றுமை ஏலாமையின் வினை எனப்படும்' (வினை: 13) என்று விளக்கம் கூறியுள்ளார். இந்தக் கருத்து மூன்று காரணங்களால் ஒத்துக் கொள்ளத் தகுந்ததாய் இல்லை. 1) பெயரியலில்

யாவன், யாவள், யாவர் என்னும்

.....

பாலறி வந்த உயர்திணைப் பெயரே (பெயர்: 8. 6-8)

என்றும்

யாது, யா, யாவை என்னும் பெயரும்

.....

பாலறி வந்த அஃறிணைப் பெயரே (பெயர்: 13. 5-7)

என்றும் கூறியுள்ளது.

எழுத்ததிகாரத்தில்

பலரறிசொல் முன் யாவர் என்றும்

பெயரிடையே வகரம் கெடுதலும் (எழுத்து: 172)

என்றும் 'யார்' என்பதைப் பெயராகக் குறிப்பிட்டது. மேலும் யார் என்பது வேற்றுமை ஏற்று இலக்கிய வழக்கிலும் உலக வழக்கிலும் காணப்படுவது.

இரண்டாம் வேற்றுமை : 'யாரையும் புலக்கும்' ஐங்கு. 87.6

நான்காம் வேற்றுமை: யார்க்கு நொந்து உரைக்கோ யானே'

நற். 369.9

ஐந்தாம் வேற்றுமை : 'யாரினும் இனியன்' குறு. 75.1

ஏழாம் வேற்றுமை : 'யார்வாய் கேட்டனை' குறு. 75.5

மேலும் வினாப்பதிலீட்டுப் பெயராக அகத்தியலிங்கம் (1979:9) யார், எவன், என்ன, ஏது போன்ற சொற்களை விரிவாக இன்றைய வழக்கை ஒட்டி ஆராய்ந்துள்ளார். எனவே யார், எவன் என்பதை வினையியலில் கூறியதற்காகக் குறிப்பிடுவதை என்பது தான் காரணம் என்று கூற முடியாது. எனவே தொல்காப்பியர் என்ன காரணத்தினால் வினையியலில் சொன்னார் என்பது விரிவாக ஆராய்ந்து முடிவு செய்ய வேண்டும். மேலும் தமிழ் இலக்கணத்தில் பெயரியலில் குறிப்பு வினையாலணையும் பெயர்களையோ தொழிற் பெயர்களையோ விளக்குவது எவ்வளவு தூரம் சிறப்பானதாகக் கருதமுடியும் என்பதைத் தீவிரமாக ஆராய வேண்டும்.

அடிக்குறிப்பு

1. இஸ்ரேல் (1976:73) 'தொழிற்பெயர்களை அவற்றின் அமைப்பு (Structural) அடிப்படையில் மூன்று வகைகளாகப் பகுக்கலாம், என்று கூறி ஒன்று: வினையடிச்சொல் மட்டும் நின்று பெயராகச் செயல் புரிவது; இரண்டு: வினையடிச் சொல்லோடு சில விகுதிகள் சேர்ந்து நின்று (Verbal root + suffix) பெயராகப் பணிபுரிவது; மூன்று: வினை முற்றே (finite verb) பெயராகப் பணிபுரிவது என்று குறிப்பிட்டு இவைகளை விரிவாகவே ஆராய்ந்துள்ளார். இவர் கருத்துப்படி வினையடிமட்டும் நின்றும் பெயராகுபவை முதன்னைத் தொழிற்பெயர் மட்டுமே. அவை 'பொருள் தொழிற்பெயர்' ஆக அமையுமெனக் குறிப்பிட்டுள்ளார். வினையடிச் சொல்விகுதியுடன் இணைந்து பெயராதலையே தொழிற்பெயர் (true verbal noun) என்று குறிப்பிட்டுள்ளார். இதற்கு செய்தல், வருதல், உண்டல் ஆகியவற்றை உதாரணங்களாகக் கொடுத்துள்ளார். வினை முற்றே பெயராதல் என்பது வினையாலணையும் பெயர் என்று குறிப்பிட்டுள்ளார். ஆனால் பெயர்ச்சொற்களில் வகைகளை விளக்கும்போது தொழிற்பெயர் (verbal noun), வினையாலணையும் பெயர் (participle noun) பிற ஆக்கப் பெயர்கள் (other derived nouns) என்று மூன்று வகைகளைக் குறிப்பிட்டுள்ளார் இஸ்ரேல் (1976: 22-4). இவைகளில் பிற ஆக்கப்பெயர்கள் 'வினையடிகளுடன் பெயராக்க விகுதி இணைவதால் அமைகின்றன; இன்று பெயரடை, பெயரெச்சம் ஆகியவற்றால் தழுவப்படும்' என்று சுட்டிக் காட்டியுள்ளார். அகலம், வெகுளி, தெளிவு, காட்சி ஆகியவற்றை உதாரணங்களாகக் கொடுத்துள்ளார். எனவே இவையும் பொருள் தொழிற்பெயரில் அடங்கும். ஆனால் தொழிற்பெயர்களை (பக். 23) 'வினையடியினின்றும் அமைபவை; தொழிலை மட்டும் உணர்த்துகின்றன' என்று குறிப்பிட்டு 1) வினையடிகள் தனித்து நின்றும் 2) விகுதிகளுடன் இணைந்து நின்றும் 3) பகுதி (முதனிலை) திரிந்து நின்றும் தொழிற்பெயர் அமைவது உண்டு' என்று மேலே குறிப்பிட்ட கருத்துக்கு முரணாக உள்ளது. அவரே பகுதி தனித்து நிற்கும் துள், உரிஞ் போன்றவற்றை உண்டல், தின்றல் போன்ற வற்றிலிருந்து மாறுபட்டு வருவன என்று மேலே குறிப்பிட்டு விட்டு இங்கு இரண்டையும் சேர்த்து ஒரே பெயர் இட்டு வழங்கியிருக்கக் கூடாது. உண்மையில் பகுதி தனித்து நின்றல் பிற ஆக்கப்பெயர்கள் வகையைச் சேர்ந்தவை. அப்படியே தொழிற்பெயர்களில் இன்னொருவகையான 'முதனிலை திரிந்து நின்றல்' என்பதற்குக் கொடுத்த உதாரணங்களான கேடு, சூடு, பாடு, ஈடு, வீடு இலம்பாடு என்பனவும் பிற ஆக்கப்பெயர் வகையில் சேரும்; ஏனெனில் இவையும் பெயரடையும் பெயரெச்சத்தையும் தழுவியே வரும்

பெரிய கேடு

நல்ல சூடு

பெரிய பாடு

நல்ல ஈடு

அழகிய வீடு

பெரிய இலம்பாடு

செய்த கேடு

போட்ட சூடு

படும்பாடு

கொடுத்த ஈடு

கட்டிய வீடு

அடைந்த இலம்பாடு

எனவே தொழிற்பெயர்களை மூன்று வகையாகக் குறிப்பிட்டதில் உண்மையில் இரண்டாவது வகையான விகுதிகளுடன் இணைந்து நிற்கும் பெயரான 'உண்டல்', 'தின்றல்', மட்டுமே சரியான தொழிற்பெயர் (true verbal noun) ஆகும்.

துணை நூற்பட்டியல்

அகத்தியலிங்கம், ச	1979	மொழியியல்- சொல்லியல்- பெயரியல் அண்ணாமலைநகர்
அகத்தியலிங்கம், ச சண்முகம், செ. வை	1970	The language of Tamil Inscriptions, 1250-1350, Annamalainagar.
இஸ்ரேல், மோ,	1976	இலக்கண ஆய்வு: பெயர்ச்சொல், மதுரை.
கால்டுவெல், ராபர்ட்	1875	A Comparative Grammar of The Dravidian or South Indian Family of languages, Revised edn. Reprinted in 1956, Madras.
சண்முகம், செ. வை.	1971	Dravidian Nouns [a comparative study], Annamalainagar.
	1972	'வேற்றுமை பற்றித் தொல்காப்பியர்' தொல்காப்பிய மொழியியல் பக். 267-308, அண்ணாமலைநகர்.
	1984	சொல்லினக்கணக்கோட்பாடு-1, அண்ணாமலைநகர்.
சதாசிவம், எ.	1961	'Accentual system of old Tamil' தெ. பொ. மீ. மணிவிழாமலர், கோவை.
சுப்பிரமணியன், ச. வே.	1964	Descriptive grammar of cilappatikāram, Madras.
சுப்பிரமணிய சாஸ்திரி, பி. சா.	1930	தொல்காப்பியச் சொல்லதிகாரக் குறிப்புரை, சென்னை.
	1945	Tolkāppiyam Collatikāram [English translation] 2nd Edn. 1979. Annamalainagar.

- பாலசுப்பிரமணியன், க. 1981 A Descriptive Grammar of
Tolkāppiyam.
Unpublished Thesis, Annamalai
University, Annamalainagar.
- பெஸ்கி 1848 A Grammar of the common Dialect
of the Tamil language - Translated
from the Original latin by
G. W. Mahon, Madras.
- வரதராசன், மு. 1947 மொழிநூல், சைவசித்தாந்த நூற்
பதிப்புக் கழக மறுபதிப்பு
சென்னை-1974.
- பயன்படுத்திய இலக்கியங்கள் குறுந்தொகை, நற்றிணை, புறநானூறு
சிலப்பதிகாரம், கலித்தொகை,
அகநானூறு.
- இலக்கணம் தொல்காப்பியம் அனைத்துப்
பதிப்புகளும்.

**PUBLICATIONS OF THE
INTERNATIONAL INSTITUTE OF TAMIL STUDIES**

T. T. T. I. Post, Taramani, Madras-113.

(Books with ★ (asterisk mark) are not available for sale. P.N.—I.I.T.S
Publication No.)

I. Tamil Ilakkiyakolkai (Tamil Literary Theories) Seminar Proceedings

The papers in these volumes are written for seminars on various literary forms and their characteristics in Tamil literature.

- 1★ Vol. 1, P.N.6, 1975, Rs.10, Pages 476
Edited by Dr S.V. Subramanian
Dr. T.V. Veerasamy
Number of Research papers-12
- 2★ Vol. 2, P.N. 9. 1977, Rs. 10, Pages 519
Edited by Dr. S. V. Subramanian
Thiru K. D. Thirunavukkarasu
Number of Papers-12
- 3★ Vol. 3, P. N. 11, 1978, Rs. 8. Pages 408
Edited by Dr. S. V. Subramanian
Thiru A. A. Manavalan
Number of Papers-10
- 4★ Vol. 4, P. N. 12, 1979, Rs. 10, Pages 432
Edited by Dr. S. V. Subramanian
Dr. A. N. Perumal
Number of Papers-12
- 5★ Vol. 5, P. N. 16, 1980, Rs. 12, Pages 454
Edited by Dr. S. V. Subramanian
Dr. Annie Thomas
Number of Papers-13
- 6★ Vol. 6, P. N. 35, 1981, Rs. 16, Pages 457
Edited by Dr. S. V. Subramanian
Dr. N. Ghadigachalam
Number of Papers-11
- 7★ Vol. 7, P. N. 50, 1982, Rs. 15, Pages 375
Edited by Dr. S. V. Subramanian
Dr. R. Vijayalakshmy
Number of Papers. 10.

- 8 Vol. 8, P. N. 74, Rs. 20. Pages 484
Edited by Dr. S. V. Subramanian
Dr. K. Bhagavathy
 Number of Papers-11

- 9 Vol. 9, P. N. 98, Rs. 20, Pages 352
Edited by Dr. S. V. Subramanian
Dr. S. Sivakami
 Number of Papers-10

II. The Heritage of the Tamils Seminar Proceedings.

1. **Language and Grammar**
 P. N. 17, 1980, Rs. 20, Pages 676
Edited by Dr. S. V. Subramanian
Dr. K. M. Irulappan
 Number of Papers-21
2. **Cultural Heritage of the Tamils**
 P. N. 42, 1981, Rs. 20, Pages 450
Edited by Dr. S. V. Subramanian
Dr. T. V. Veerasami
 Number of Papers-21
3. **Literary Heritage of the Tamils**
 P. N. 44, 1981, Rs. 50, Pages 905
Edited by Dr. S. V. Subramanian
Dr. N. Ghadigachalam
 Number of Papers-47
4. **Art and Architecture**
 P. N. 64, 1983, Rs. 25, Pages 510
Edited by Dr. S. V. Subramanian
Dr. A. N. Perumal
 Number of Papers-35
5. **Philosophical Heritage of the Tamils**
 P. N. 65, 1983, Rs. 22, Pages 424
Edited by Dr. S. V. Subramanian
Dr. R. Vijayalakshmy
 Number of Papers-25.
- 6★ **Historical Heritage of the Tamils**
 P. N. 83, 1983, Rs. 35, Pages 684
Edited by Dr. S. V. Subramanian
Dr. K. D. Thirunavukkarasu
 Number of Papers-39

7 Siddha Medicine

P. N. 88, 1983, Rs. 45, Pages 788

Edited by Dr. S. V. Subramanian

Thiru V. R. Madhavan

Number of Papers-45

III. Tamil Research and Research Methodology**1 ★ Ārāycci Nerimuraikal (Research Methodology)**

Dr. S. V. Subramanian

P. N. 2, 1975, Rs. 5. Pages 151

This is a collection of papers which were presented in a seminar on Research Methodology. The papers deal with subjects such as Science, Medicine, Logic and Tamil. A useful bibliography is given at the end of this work.

2★ Tamil Research through Journals.

Thiru A. A. Manavalan

P. N. 4, 1975, Rs. 7.50, Pages 248.

The treatment of the subject falls into four divisions; Bibliography Annotated Bibliography, Author Index and Title Index.....This volume indicates the extent to which such as Journals can be made, use of in research in subject such as religion, philosophy and literature.

3. Dissertations on Tamilology

Dr. Annie Thomas

P. N. 10, 1977, Rs. 10, Pages 300

This bibliography is divided into three sections; Grammar, Linguistics and Literature. Dissertations submitted to various Indian and foreign Universities for Post-Graduate and Research Degrees have been classified alphabetically with Title, Language, Author, Degree for which the thesis is submitted, Year, University, Number of pages and Contents.

4★ Cuvāṭiyiyal Payirci Kaiyēṭu (A Hand book on Tamil Manuscriptology)

Thiru M. K. Raman

P. N. 48, 1982, Rs. 6, Pages 108

A useful guide for those who learn Manuscriptology, and for Tamil research scholars.

IV. Grammar, Linguistics and Language teaching

1★ **Aṭiyārkkunallār Uraittiraṇ** (A Study of the commentary of Aṭiyārkkunallār)

Dr. S. V. Subramanian

P. N. 8, 1976, Rs. 12, Pages 526

This Volume brings to the light the encyclopaedic knowledge of Aṭiyārkkunallār, an erudite scholar and commentator of Cilappatikāram, on a wide variety of subjects like grammar, local usage of place and time, dance, drama and dream theories of ancient Tamils.

2★ **A Course in Modern Standard Tamil**

Dr. P. Kothandaraman

P. N. 3, 1975, Rs. 7-50, Pages 210

This book is a guide for those who want to learn Tamil through English.

3 **Tamil (An Auto-Instructional Course)**

Dr. N. Deivasundaram

Dr. A. Gopal

P. N. 86, 1984, Rs. 25, Pages 224

This book is the text of the six cassettes prepared as an auto instructional course in Tamil. This course is designed mainly for a non-Tamil speaker. Special attention is paid to make the learner have a good knowledge of the spoken and literary Tamil.

4. **Tolkāppiyam**

These volumes bring out a compilation of various commentaries ancient and modern on Tolkāppiyam. The learned editor has spared no pains to collect a number of commentaries and to provide glosses for the important terms and concepts.

1★ **Tolkāppiyam-Cirappuppāyiram**

Edited by Prof. A. Sivalinganar

P. N. 18, 1980, Rs. 10, Pages 272

2★ **Tolkāppiyam-Nūnmarapu**

Edited by Prof. A. Sivalinganar

P. N. 23, 1980, Rs. 9, Page 218

3★ **Tolkāppiyam-Moḷimarapu**

Edited by Prof. A. Sivalinganar

P. N. 36, 1981, Rs. 9, Pages 224

4★ **Tolkāppiyam-Marapiyal**

Edited by Dr. K. Bhagavathi

P. N. 38, 1981, Rs. 10, Pages 256

- 5★ Tolkāppiyam-Pirappiyal**
Edited by Prof A. Sivalinganar
 P. N. 41, 1981, Rs. 8, Pages 180
- 6 Tolkāppiyam-Puṇariyal**
Edited by Prof A. Sivalinganar
 P. N. 45, 1982, Rs. 10, Pages 207
- 7★ Tolkāppiyam-Tokaimarapu**
Edited by Prof A. Sivalinganar
 P. N. 49, 1982, Rs. 8, Pages 184
- 8★ Tolkāppiyam-Kiḷaviyākkam**
Edited by Prof A. Sivalinganar
 P. N. 51, 1982, Rs. 2 1/2, Pages 509
- 9★ Tolkāppiyam-Urupiyal**
Edited by Prof A. Sivalinganar
 P. N. 57, 1982 Rs. 8, Pages 128
- 10★ Tolkāppiyam-Uyirmayaṅkiyal**
Edited by Prof A. Sivalinganar
 P. N. 59, 1982, Rs. 12, Pages 248
- 11★ Tolkāppiyam-Puḷḷimayaṅkiyal**
Edited by Prof A. Sivalinganar
 P. N. 68, 1983, Rs. 15, Pages 283
- 12 Tolkāppiyam-Kurriyalukarappuṇariyal**
Edited by Prof A. Sivalinganar
 P. N. 76, 1983, Rs. 11, Pages 224
- 13★ Tolkāppiyam-Vērrumaiyiyal**
Edited by Prof A. Sivalinganar
 P. N. 78, 1983, Rs. 12, Pages 272
- 14 Tolkāppiyam-Vērrumaimayaṅkiyal**
Edited by Prof. A. Sivalinganar
 P. N. 91, 1984, Rs. 12, Pages 220
- 15 Tolkāppiyam-Viḷimarapu**
Edited by Prof. A. Sivalinganar
 P. N. 92, 1984, Rs. 6, Pages 116
- 16 Tolkāppiyam-Peyariyal**
Edited by Prof A. Sivalinganar
 P. N. 94, 1984, Rs. 12, Pages 219
- 17 Tolkāppiyam-Vinaiyiyal**
Edited by Prof A. Sivalinganar
 P. N. 96, 1984, Rs. 20, Pages 352

V. Literature and Literary Criticism]

1. **Tamiḷil Viṭukataikaḷ** (Riddles in Tamil)

Dr. S. V. Subramanian

P. N. 1, 1980, Rs. 12, Pages 412

This collection of riddles has been published with an elaborate research study on epigrams, riddle etc., in world languages and the significant place they occupy in folklore and also in our ancient classics. In all about 2500 such riddles are given with their answers. An exhaustive alphabetical index is given at the end.

2★ **Tamiḷ Nāṭṭuppuṭaviyaḷ āyvu**

Dr. S. V. Subramanian

P. N. 13, 1979, Rs. 15, Pages 528

This is a compilation of articles dealing with the folk songs of Tamil Nadu.

3★ **Tamiḷaka Nāṭṭuppurakkalaikaḷ**

Dr. A.N. Perumal

P. N. 27, 1980, Rs. 10, Pages 224

This book is a critical study of the various folk arts of Tamil Nādu viz. Karakam, Kāvaṭi etc.

4. **Papers on Tamil Studies**

Edited by Dr. S.V. Subramanian

Thiru. V. Murugan

P. N. 28, 1980, Rs. 15, Pages 325

This volume is a compilation of 21 articles on Tamil Studies.

5. **A Study of the Peruṅkatai**

Dr. R. Vijayalakshmy

P. N. 34, 1981, Rs. 12, pages 236

This book deals with a comparative study of the Tamil Peruṅkatai with the various versions of the lost Paśāci Br̥hatkathā, existing in Sanskrit, Prākṛit and Tamil. This study has brought to light that the Peruṅkatai is a treasure house of information which cannot be obtained from any other known version of the Udayana story. A detailed survey has been made here of the contribution of the Peruṅkatai to the reconstruction of the Udayana legends and its significance to Indian literature. This work carries also an analysis of the text as a Jaina work and its story from the Historical and Geographical point of view.

6. **Tamil Drama**

Dr. A. N. Perumal

P. N. 40, 1981, Rs. 20, pages 413

This book is a detailed historical survey of the origin and development of drama in Tamil. The growth of the Tamil Drama in modern times and a study of the individuals and the Institutions promoting this field are carefully carried out. A list of all the important dramas staged in the recent past is also given here.

7★ Enpatil Tamil (Tamil Studies in 1980)

Edited by Dr. S. V. Subramanian

Dr. R. Vijayalakshmy

P. N. 46, 1982. Rs. 45, pages 928

This book contains thirty five articles dealing with Tamil studies in 1980.

8. Pāratiyār Vālkkaiḱkaikaḱ

Dr. S. V. Subramanian

P. N. 53, 1982, Rs. 8, pages 170

This is a study of the ideas of Pāratiyār about the theory of human life. The eminent thoughts revealed by Pāratiyār on various aspects of life in his works are well brought out by the author.

9★ Tivviyappirapantattil Maṇam

Thiru K. Nagarajan

P. N. 58, 1982, Rs. 12, Pages 260

The concept of mind and its various stages of function are described with its implications as found in the works of Ālvārs.

10★ Folk Arts of the Tamils

Dr. A. N. Perumal

P. N. 66, 1983 Rs. 10, pages 172

This is the English translation of the work Nāṭṭup-purakkalaikaḱ written in Tamil by the same author. This book surveys the folk Arts of Tamil Nadu.

11★ Enpattonṇil Tamil (Tamil Studies in 1981)

Edited by Dr. S. V. Subramanian

Dr. N. Gadigachalam

P. N. 70, 1983, Rs. 65, pages 1244

This volume contains forty seven articles dealing with Tamil Studies in 1981.

12★ Ilakkiyattil Niram (Colours in Tamil literature)

Edited by Dr. S. V. Subramanian

Dr. N. Ghadigachalam

P. N. 71, 1983, Rs. 23, pages 487

This is a compilation of thirty two articles dealing with colours in Tamil literature.

- 13. Ma. Po. Ciyin Ilakkiya Nūlkaḷ—ōr Matippīṭu**
(An evaluation of the literary works of Ma. Po. Ci)
Dr. P. Anpu
P. N. 72, 1983, Rs. 20, pages 494
This is a detailed survey of the literary contributions made by Ma. Po. Civañāṇam to Tamil literature.
- 14. Meykkīrttikal**
Thiru. P. Subramaniam
P. N. 75, 1983, Rs. 20, pages 450
A historical and literary survey of the panegyric sections on the Tamil kings, as depicted in the South Indian Inscriptions.
- 15. Tirāviṭa Moli Ilakkiyaṅkaḷ** (A survey of the literatures in the Dravidian Languages)
Dr. S. V. Subramanian
P. N. 84, 1983, Rs. 35, pages 648
This is a study of the literary growth in various Dravidian languages. Effort is taken to compare the different literary forms written in the developed Dravidian languages.
- 16. Ilakkiyattil ūrppeyarkaḷ** (Place names in Tamil literature) Vol. I.
Thiru R. Alavandar
P. N. 90, 1984, Rs. 12, pages 232
This book gives details about the various places mentioned in the Caṅkam literature.
- 17. Kāraikkāl Ammaiṃyār**
Dr. S. Sasivalli
P. N. 97, 1984, Rs. 6, pages 104
This work deals with the biography and compositions of the saiva saint Kāraikkāl Ammaiṃyār. The text of her three compositions, the Arputattiruvantāti, Tiruviraṭṭai maṇimālai, Thiruvālaṅkāṭṭumūṭta tiruppatikam are also found at the end of the work.
- 18. Iḷaṅkōvin Ilakkiya uttikal** (Literary techniques of Iḷaṅkōvaṭikal)
Dr. S. V. Subramanian
P. N. 100, 1984, Rs. 12, pages. 216.
This book deals with the different literary techniques employed by the poet Iḷaṅkō in composing the epic cilappatikāram.
- 19. Tamilar Icai** (Musical tradition of the Tamils)
Dr. A. N. Perumal
P. N. 101, 1984, Rs. 70, Pages 904
This work is an exposition of the origin and development of Tamil music from the time of Tolkāppiyam up to the present day. The

development of Tamil music has been traced here with the help of relevant facts in full detail.

20. Ilakkiyattil ūrppeyarka! (Place names in Tamil Literature) Vol. II

Dr. K. Bhagavathi

P. N. 102, 1984, Rs. 22, pages 362

This work deals with the place names mentioned in the medieval Tamil literature.

VI. Publications from Unpublished Manuscripts

1★ Cinnamakipan Kuḷuva Nāṭakam

Edited by Dr. A. N. Perumal

P. N. 14, 1980, Rs. 5, pages 159

This text deals with the story of Cinnamakipan in Kuḷuva dramatic form, one of the various Tamil dramatic forms in Tamil Nadu. The editor has given useful notes after comparing this text with other Kuḷuva dramas of the Tamils.

2★ Tirukkukūr Tiruvēṅkaṭanātan Piḷḷaittamil

Edited by Selvi. S. Sivakami

P. N. 19, 1980, Rs. 7, pages 162

This is a minor Tamil literary form called Piḷḷaittamil sung on Tiruvēṅkaṭanātan in seventy verses in Āciriya viruttam metre. It also contains explanatory notes written by the editor.

3★ Paṇaviṭu Tūtu

Edited by Selvi. R. Nirmaladevi

P. N. 20, 1980, Rs. 6, pages 128

This is an edition of Paṇaviṭu Tūtu a minor Tamil literary form composed by Cokkanātappulavar, having a king as the hero of the work. An introduction to Tūtu literature in Tamil is also given by the editor.

4★ Kūvanūl

Edited by Dr. S. V. Subramanian

P. N. 26, 1980, Rs. 7, Pages 160

This text deals with the knowledge, the ancient Tamils had about the water-divining and its various aspects.

5★ Pirapantattiraṭṭu

Edited by Dr. Annie Thomas

P. N. 29, 1980, Rs. 16, pages 414

This text deals with the definitions of prabhandhas in general and brings out detailed information about the other literary forms in Tamil.

6★ Maṇai Nūl

Edited by Thiru. P. Subramaniam

P. N. 32, 1981, Rs. 15, pages 354

This is a text dealing with the traditional methods and beliefs on the construction of houses.

7★ Tantivanappurāṇam

Edited by Dr. T. V. Veerasamy

P. N. 37, 1981, Rs. 15, pages 354

This is an edition of a Sthalapurāṇa written by Kamalai Gnana-prakasar about the temple in Tiruvāṇaikkā. The editor has also written explanatory notes and introduction to Talapurāṇams in Tamil with special reference to Tantivanappurāṇam.

8★ Karuvūrār Pala Tirattu

Edited by Selvi R. Nirmaladevi

P. N. 47, 1982, Rs. 12, pages 280

This is a critical edition of an unpublished manuscript which deals with the Siddha system of medicine, with explanatory notes and an introduction by the editor.

9★ Kummippāṭalkal

Edited by Dr. A. N. Perumal

P. N. 52, 1982, Rs. 16, pages 400

This is an edition of nine Kummi songs in Tamil with introduction and explanatory notes written by the editor.

10. Pirapanta Tīpikai

Edited by Dr. S. V. Subramanian

Dr. Annie Thomas

P. N. 55, 1982, Rs. 12, pages 241

This work deals with different literary compositions and related matters with a commentary to this text by the editors.

11. Kaṇ Maruttuvam

Edited by V. R. Madhavan

P. N. 56, 1982, Rs. 40, pages 996

This volume comprises of fourteen Manuscripts on ophthalmology in the system of Siddha Medicine of the ancient Tamils.

12★Tiru Mayilai Ulā

Edited by Thiru. M. K. Raman

P. N. 60, 1983, Rs. 7, pages 120

This is an edition of a Manuscript obtained from the Sri Kumāratēvar Vīra Śaiva Mutt of Vrttacalam. This contains also an introduction to Ulā literature in Tamil and critical notes written by the editor.

13. Uñcal Ilakkiyam

Edited by Thiru T. Azhagapparaju

P. N. 61, 1983, Rs. 10, pages 221

This is a compilation of ten unpublished manuscripts which deal with the ūñcal literature in Tamil. The editor has written explanatory notes and a general introduction to ūñcal literature.

14★Mīnāṭciyamman Tiruppukal

Edited by Thiru. V. R. Madhavan

P. N. 62, 1983, Rs. 10, pages 230

A critical edition of an unpublished manuscript which extols the glory of goddess Minakshy of Maturai in Tiruppukal verses.

15. Veḷḷaikkāraṇ Katai

Edited by Dr. A. N. Perumal

P. N. 73, 1983, Rs. 7, pages 120

An edition of an unpublished manuscript which deals with the story of an English man who was deified and worshipped by the people of Kanyakumari District.

16. Cintu Ilakkiyam

Edited by Pl. Muthappan

P. N. 77, 1983, Rs. 8, pages 170

Edition of five unpublished manuscripts in Cintu literary form with an introduction written by the editor on Cintu literature.

17. Siddha Medical Manuscripts in Tamil

Thiru. V. R. Madhavan

P. N. 89, 1984, Rs. 8, pages 172

This is a catalogue of 3000 unpublished manuscripts found in the various libraries in India and abroad.

18. Tanvantiri Kulantai Vākaṭam

Selvi K. Lalithambiga

P. N. 95, 1984, Rs. 14, pages 240

This work is an edition of an unpublished manuscript which deals with the various diseases of children. Medicines are also prescribed here according to the Siddha Medical system.

19. Varma Cūttiram (Art of Varma)

Thiru. John Selvaraj

P. N. 99, 1984, Rs. 10, pages 189

This is an edition of an unpublished manuscript on the art of Varma mainly used as an art of self protection. There is also a section on preparation of Medicines and the different names of medicinal herbs and medical values.

VII. Books in general dealing with Tamil Studies

I★ Dr Mu. Va.

Edited by Dr. S. V. Subramanian

Dr. A. A. Manavalan

P. N. 5, 1975, Rs. 40, page 302

This volume is a fitting tribute to the noble services of such a towering personality as Dr. Mu. Va. The man and his letters have been studied with a research fervour by profound scholars. This volume contains 21 articles in English, of which, the last is an annotated bibliography of Mu. Va's books. It has 83 entries arranged under 22 heads with an index and also a chronological list.

2★ Ulakit Tamilum Tamilarum (Tamil and Tamils around the world)
Dr. P. Kothandaraman

P. N. 7, 1976, Rs. 4, pages 92

This brings out information about Tamils living all over the world.

3. Ulakat Tamil Eluttālar Yār? Evar?

Compiled by Dr. S. V. Subramanian

Dr. N. Ghadigachalam

P. N. 15, 1980, Rs. 6, pages 264

A Bibliography of 1488 Tamil writers all over the world is given. It contains necessary particulars about the writers and their works.

4★ Tamilar Nāṭṭu Vilaiyāṭṭukkal

Thiru. R. Balasubramanian

P. N. 21, 1980, Rs. 14, pages 328

This volume gives an account of 126 folk games of the Tamils. A glossary of games is also found as an appendix at the end of this book.

5★ Tamilar Āṭaikal

Dr. K. Bhagavathi

P.N. 22, 1980, Rs. 16, pages 432

This book analyses the various aspects of the customs regarding the costumes of the Tamils. A survey is made from the age of the Tolkāppiyam to the 12th century A.D.

6★ Tamilar Kaṇṭa Manam

Thiru. K. Nagarajan

P.N. 24, 1980, Rs. 9, pages 214

This book deals in detail with the concept of mind among Tamils.

7★ Tamilar Palakka Valakkaṅkaḷum Nampikkaikaḷum

Dr. K. Gandhi

P. N. 25, 1980, Rs. 16, pages 416

This book is a detailed study of the practices and the beliefs of the Tamils as depicted in Tamil literature.

8★ Tīru Murukan*Dr. Kamil. V. Zvelabil*

P. N. 50, 1981, Rs. 5, pages 100

This is a compilation of six lectures delivered by Dr. Kamil V. Zvelabil on the cult of Murukan in Tamil Nadu. The author tries to solve some of the problems in the religious history of South India through these lectures. A comparative study of Sanskrit Skandapurāṇa with Tamil Kantapurāṇam needs special mention here.

9★ Epigraphical Evidence for Tamil studies*Dr. A. Veluppillai*

P. N. 31, 1980, Rs. 10, pages 196.

This book brings out the importance of epigraphical materials for Tamil Research. It deals with the origin and development of Tamil paleography, the influence of Tamil Brahmi script in South East Asian Countries, the commonness and the cultural contact between the Tamil Nadu and Sri Lanka, the impact of Buddhism and Jainism on the Tamils and the history of Tamil language in a scholarly manner.

10★ Tamiḷar Uṇavu*Thiru. S. Namasivayam*

P. N. 33, 1981, Rs. 12, pages 312

This is a study of the food and food habits of Tamils. It contains a survey of the source materials that are available in the epigraphical records and literature of Tamil Nadu.

11★ Tamil writers Directory*Compiled by Dr. S. V. Subramanian**Dr. N. Ghadigachalam*

P. N. 39, 1982, Rs. 10, pages 264

This book contains bibliographical notes of 1417 Tamil writers all over the world.

12. Tamiḷar Tōṟkaruvikal*Thiru. R. Alavandhar.*

P. N. 43, 1981, Rs. 10, pages 276.

This is a study regarding the percussion instruments of the Tamils based on a collection made from different Tamil literary works.

13. Tamilum Tamilarum*Edited by Dr. N. Ghadigachalam*

P. N. 54, 1982, Rs. 5 pages 120

This work deals with the Tamils and Tamil studies all over the world and the cultural significance of the Tamils.

14★Tamilar Enṇaṅka!*Dr. K. Gandhi*

P. N. 63, 1983, Rs. 16, pages 360

This book is a compilation of selected quotations on various subjects from early and medieval Tamil literature.

15★Tamilar Alavaika!*Dr. K. Bhagavati*

P. N. 67, 1983, Rs. 8, pages 154

This is a detailed study of the measurements used by people in Tamil Nadu from earlier times upto the present day.

16★Kalvetṭil ūrppeyarka!*Thiru R. Alavandhar*

P. N. 69, 1983, Rs. 12, pages 220

This is a study of the place names which occur in the Inscriptions of South India.

17★Bibliography on Translations*Dr. S. Sivakami*

P. N. 80, 1983, Rs. 35, Pages. 624

This book gives a compilation of the bibliographical notes of the various books translated from Tamil and into Tamil.

18★Tamil Cuvatikā! Aṭṭavaṇai*Edited by R. Nirmaladevi*

P. N. 79, 1983, Rs. 6, pages 129

This book gives a complete list and descriptions of the manuscripts available in the Oriental Manuscripts Library, Trivandrum, University of Kerala.

19★Tañcai Māvattā ūrppeyarka!*Mey. Cantiracekaran***P. N. 81, 1983, Rs. 12, pages 253**

This book deals with the origin of the names of the villages in the district Tanjore. It also gives a detailed list of all the villages under various districts.

20★Cittirakkavika!*V. R. Madhavan***P. N. 82, 1983, Rs. 25. Pages 454**

This book deals with the Various types of cittirakkavika! prevalent in Tamil literature with illustrations wherever necessary.

A System of Transliteration of Tamil

உயிரெழுத்துகள்—Vowels

குறில்—Short

அ	...	a
இ	...	i
உ	...	u
எ	...	e
ஓ	...	o

நெடில்—Long

ஆ	...	ā
ஈ	...	ī
ஊ	...	ū
ஏ	...	ē
ஔ	...	ō

ஐ	...	ai
ஒள	...	au
ஃ	...	h

மெய்யெழுத்துகள்—Consonants

வல்லினம்—Hard

க்	...	k
ச்	...	c
ட்	...	t
த்	...	ṭ
ப்	...	p
ற்	...	r

மெல்லினம்—Soft

ங்	...	ṅ
ஞ்	...	ṇ
ண்	...	ṇ
ந்	...	n
ம்	...	m
ன்	...	ṇ

இடையினம்—Medial

ய்	...	y
ர்	...	r
ல்	...	l
வ்	...	v
ழ்	...	ḷ
ள்	...	ḷ

R. No. 30339/72

Books for Review and typed Articles for publication should be sent in *triplicate*, making use of the system of transliteration indicated on the reverse page, addressed to :

The Editor-in-Chief

Journal of Tamil Studies,

International Institute of Tamil Studies,

C. P. T. Campus

T. T. T. I. Post, Madras-600 113,

Tamil Nadu, India.

SUBSCRIPTION

	<i>Within India</i>	<i>Outside India</i>
Annual	Rs. 20-00	U. S. \$ 7 or Rs. 70
Single Copy	Rs. 12-50	U. S. \$ 3-50 or Rs. 35
Life membership	Rs. 300-00	U. S. \$ 100 or Rs. 1000

Published by Dr. S. V. Subramanian, Editor-in-Chief and Director, International Institute of Tamil Studies, on behalf of the International Institute of Tamil Studies and printed by Thiru. C. Saravanakumar, Sri Gomathy Achagam, Triplicane, Madras-5. Phone : 841478.