

COLLECTED PAPERS OF THE INSTITUTE
Volume I

1978 July, 18

COLLECTED PAPERS OF THE INSTITUTE

VOLUME I

Released by

SHRI PRABHUDAS B PATWARI
Governor of Tamil Nadu

Under the Presidentship of

SHRI K. K. SHAH
former Governor of Tamil Nadu

1978 July 18

TAMIL SANSKRIT AND OTHER INDIAN LANGUAGES
RESEARCH INSTITUTE
19, Marshalls Road, Madras-600 008

Price: Rs. 20/-

C O N T E N T S

	Page
1. A Study of Lexicography in Sanskrit and Tamil - M. ARUNACHALAM	1
2. Evolution of the word for 'Mother' in the early Tamil Language. - M. ARUNACHALAM	21
3. The Campū Kāvya in Sanskrit and Tamil - M. ARUNACHALAM	33
4. Indian Aesthetics in Sanskrit and Tamil - P. THIRUGNANASAMBANDHAN	49
5. Case System in Indo-European and Dravidian - P. THIRUGNANASAMBANDHAN	57
6. Indian Concepts of Semantic interpretation and modern Linguistics - P. THIRUGNANASAMBANDHAN	73
7. A Survey of Phetorical works in Tamil - P. THIRUGNANASAMBANDHAN	91
8. The Antiquity of Tolkāppiyam - K.M. VENKATARAMIAH	119
9. Study of Alapetai and Māttirai of Tolkāppiyam - K.M. VENKATARAMIAH	129
10. Tamil-Sanskrit - Similarities and dissimilarities in grammatical peculiarities and features - K.M. VENKATARAMIAH	143
11. Antiquity of Tamil - Dr. C. BALASUBRAMANIAN	161
12. Sanskrit influence in Tolkāppiyam - S.N. SRIRAMA DESIKAN	165

TAMIL, SANSKRIT AND OTHER INDIAN LANGUAGES RESEARCH
INSTITUTE,
19, Marshalls Road, Egmore, MADRAS-600008.

A REPORT ON THE WORKING OF THE INSTITUTE

The Tamil, Sanskrit and other Indian Languages Research Institute, Madras, came into being in 1974 through the initiative of Thiru K.K. Shah, former Governor of Tamil Nadu. The Institute was founded with a munificent donation of Rupees two lakhs from Dr. Rajah Muthiah Chettiar. The Wellington Charitable Trust kindly donated a site of six grounds on Marshall's Road, Egmore, for the Institute. Dr. V.V. Giri then President of India laid the foundation stone for the building on 18- 7-74. A building constructed at a cost of Rupees a lakh and a half was donated to the Institute by Dr. Rajah Muthiah Chettiar. It was opened on 15- 4-76 by the President of India, Shri Fakhruddin Ali Ahmed.

The Institute was registered as a Charitable Trust under the Societies Registration Act XXI 1860 on 9- 8-74. The Governing Body consists of 15 members with the Governor of Tamil Nadu as President, and Shri K.K. Shah, former Governor of Tamil Nadu and founder of the Institute, Dr. Rajah Muthiah Chettiar of Chettinad and Dr. P.V. Rajamannar (Retired Chief Justice of Madras High Court) as its Vice-Presidents, Sri M.A.M. Ramaswamy, as its Chairman, Thiru V. Karthikeyan, Chief Secretary to the Government of Tamil Nadu, the Vice-Chancellors of Madras, Annamalai, Madurai and Sri Venkateswara Universities, and the Director of the International Institute of Tamil Studies, Adyar, Madras as members, Shri V. Vaidyasubramania Iyer as Treasurer and Shri A. Ramaswamy as Honorary Organising Secretary and Dr. C. Balasubramanian, Professor of Tamil, University of Madras and Shri S.N. Srirama Desikan as Hony. Research Secretaries are on the Governing Body of the Institute.

The Institute was functioning from November 1974 in a rented building and has moved to the present building on 1- 5-76.

AIMS AND OBJECTS:

The Institute was founded -

To conduct research in regard to the mutual influence of Tamil and Sanskrit, the various stages of their development and their contribution to the composite Indian Culture.

To carry on a comparative study of Tamil and Sanskrit and their different facets with special reference to such peculiarities as common alphabets, rules of grammar etc., and

To study the dialectical changes and the evolution of the scripts.

PRESENT STAFF:

1. Director for the Tamil Division: Thiru M. Arunachalam
2. Director for the Sanskrit " : Thiru P. Thirugnanasambandhan.
3. Research Scholar in the Tamil ": Thiru K.M. VENKATARAMIAH.
till 25- 6-78.

ACTIVITIES:

The Institute has been conducting Seminars, Symposium and Study groups in which the following among others participated.

1. Thiru K.K. Shah, Former Governor of Tamil Nadu.
2. Dr. T.P. Meenakshisundaram, Former Vice-Chancellor of Madurai University.
3. Dr. V. Raghavan, Former Professor of Sanskrit, University of Madras.
4. Dr. V.I. Subramaniam, Head of the Dept. of Linguistics, Kerala University,
5. Dr. C.R. Sarma, Regional Secretary, Sahitya Academy, Madras.
6. Dr. R. Nagasamy, Director of Archaeology, Tamil Nadu.
7. Dr. K.V. Raman, Professor of Archaeology, University of Madras.

The subjects of discussion at the Seminar etc. are

1. Origin and spread of Dravidian civilization
2. Language - Syntax and Semantics,
3. Contribution of other disciplines like History, archaeology, anthropology etc. to Linguistics.

Seminar and symposium papers are brought out as publications of the Institute, separately.

The volume contains papers from Thiru M. Arunachalam (Director, Tamil Divn.), Thiru P. Thirugnanasambandhan, (Director, Sanskrit Divn.), Thiru K.M. Venkataramiah, (Research Scholar-Tamil). Dr. C. Balasubramanian and Thiru S.N. Srirama Desikan, Hony. Research Secretaries of the Institute.

The following papers are to be issued as collected papers of the Institute Volumes II and III.

1. Evaluation of Contemporary Tamil Literature.
2. The Cultural Heritage of the Tamil.
"Literary Heritage - Mediaeval period".
3. The Tamil Thesaurus.
4. The Grammar of echo words in the Tamil Language.
5. Puranānūru and a rethinking on Gaṇapati worship in Tamil Nadu.
6. Śivāgrahyagī's contribution to Sanskrit
7. A Universal Substitute word.
8. Declension in Sanskrit and Tamil.
9. Influence of Sanskrit on Tolkāppiyam.
10. The Śāstā cult in Tamil Nad.
11. Siddha Cult.
12. Studies in the Rāmāyaṇa - 3 papers.
13. Ancient Insights and Modern Discoveries - Science and Sanskrit.
14. Certain features of Euphonic combination in Sanskrit and Tamil.
15. Reality man and world in Pratyabhijñā and Śaiva Siddhānta systems.
16. Sanskritic Heritage of Tamil.
17. National Integration as reflected in Sanskrit Literature.
18. Sanskrit Sāstraic terminology in Sanskrit Literature.
19. Tirukkural and Vedic Religion.
20. A study of Prākṛit in relation to Tamil.
21. The fourfold classification of words in Sanskrit and Tamil - Special feature of Tolkāppiyam classification.

Madras-600 008,
12- 7-1978.

M. ARUNACHALAM,
P. THIRUGNANASAMBANDHAN.

INTRODUCTION:

Lexicology is a general term which is applied to the science of lexicon making (the making of a dictionary and the defining of word meanings). Lexicography is the art of making the dictionary.

A dictionary is a general name for an alphabetically ordered word book. Thesaurus arranges alphabetically conceptual categories. Compiling of dictionary is generally considered as a branch of applied linguistics. The study of words - of their meanings, forms, derivations and development is called lexicology. The term Lexicology is often used as a synonym for dictionary but in linguistics lexicology refers to the entire vocabulary of language - more precisely to the total morphemic inventory of a language.

SANSKRIT - YĀSKA'S NIRUKTA:

In India, in so far as Vedic literature was concerned, the Nighantus were compiled as an ancillary branch of Vedic tradition. These consisted of strings of words under certain main ideas: for instance there are 21 names for "earth", 101 for "water", 16 for "air" and 122 verbs for "to go". These Nighantū texts were similarly transmitted by verbal tradition in regular Vedic schools, and became the basis of Yāska's Nirukta which is the only one of the Vedāṅga Nirukta that we possess.

The Nirukta is a record of the early attempts of the Sanskrit scholars at the interpretation of the Vedas. Before Yāska wrote his Nirukta, there are said to have been seventeen writers on Nirukta but their works have all been lost. Yāska's Nirukta is the only book available. He selected the words from the Vedas for his interpretation. The purpose of such selection has been said to be that the sense of many Vedic terms had become obscure by the days of Yāska, when the Vedic language itself had become obscure, and the classical Sanskrit had become current. Yāska had felt that he had to re-define many of Vedic terms for a clear understanding for the scholars of his own day and for posterity. Fortunately in this case we have the Vedas, the Prātisākhyas which are the Vedic grammar, Yāska's Nirukta relating to the Vedic words, the later classical Sanskrit and its grammar begin-

ning from Pāṇini, all extant to this day.

The words selected by Yāska have been grouped in the name of Nighantū. ^{The Nighantū} contains five chapters. The first three deal with synonyms and are called the Naighantuka kāṇḍa corresponding to the modern dictionary. Of the three, the first deals with physical objects such as earth, air, water, cloud, dawn, day and night etc. The second deals with man, his limbs and objects associated with him such as wealth, dress, weapons etc. The third chapter deals with abstract qualities such as heaviness, lightness and so on. The fourth chapter is the Naigama kāṇḍa, dealing with homonyms. The fifth chapter is the Daivata kāṇḍa dealing with deities.

This arrangement may not appear to be scientific now and not systematic. But it is the first attempt to group the words according to some method. The Nighantū is thus the earliest attempt in lexicography. It contains only a limited number of words taken out of the Rig Veda. The purpose of the author in making the compilation will be taken up later. The Nirukta, it is held by some, was probably the result of the united efforts of many; no single author wrote it.

Etymology is an important feature of lexicography. Yāska's Nirukta deals extensively with the etymology of the Vedic words.

The value of Yāska's Nirukta lies in the fact that it is not only a collection but is an interpretation of the words selected.

AMARAKŌŚA:

Many centuries after Tolkāppiar the first available Tamil grammarian, the Sanskrit language evolved its own fulfilled lexicon called kōśa a word book or vocabulary. In the case of the Nighantū literature, the purpose was essentially interpretation of sacred texts which were becoming more and more obscure, while the kōśa literature which started with Amara kōśa was prepared to help poets to a supply of words put into a memorizable metre.

Of the lexicons, two main classes exist-synonymous, in which words are grouped by subject-matter, and homonymous (anēkārtha, nānārtha), but the important synonymous dictionaries usually include a homonymous section. As the books were intended, not for reference, but for learning

off by heart, the principle of alphabetic order was not considered essential; they are, accordingly, divided on various principles, often on more than one; thus the longer articles may come first, or the arrangement may be by the final consonants or the initial letters or the two combined, or the number of letters; in some cases information is given as to gender, sometimes with an appendix on it, and gender occasionally is taken into account in fixing the order. Synonyms, of course, appear in the nominative, compounded or otherwise, as metre and convenience dictate.

The Nighaṇṭu gave rise to a number of kōśas in Sanskrit beginning from Amarakōśa. Amarakōśa by Amarasimha is the earliest and most popular lexicon of Sanskrit, written probably by 500 A.D. It is known as Nāmalīṅgānusāśana (the instruction of names of words and their gender; nāma - name, liṅga - gender, anusāśana - instruction. The Sanskrit language had to mention the liṅga or gender for every noun in its vocabulary.) Sanskrit lexicons, of which Amarakōśa is the chief, deal with nouns, indeclinables and occasionally with verbs. They generally deal with homonyms and only occasionally with synonyms. Amarakōśa is written in the form of ślōkas and not sūtras. It has 1489 ślōkas, spread over three kandas, having 10, 10 and 6 vargas respectively. The three deal with the following subjects:

- Kāṇḍa 1. The heaven and the nether world, time and space, light and sound (svarga varga, vyōma, dig, kāla, dhī, sabdādi, natya, patāla, bhogi, naraka and vari vargas).
- Kāṇḍa 2. The earth, plant, animal and man, and the four castes - brahmin, kṣatriya, vai vaisya and sudra (bhūmi, purāṇa, saila, vanausadi, śimhādi, brahma, kṣatriya, vaisya and sudra varnas).
- Kāṇḍa 3. All the other subjects (viseshyanighna vargha, samkirṇa, nanārtha, avyayasu ane-kārtha varga, avyaya varga and linga samgraha vargas).

A point to be noted is that Amarakośa has the classification of the four varṇa vargas (brahma, ksatriya, vaiśya and sūdra), which is absent in the Tamil lexical works.

As usual in India, when new works more modern and more helpful happen to be written, they obscured the earlier writing. This is a feature common to both the languages Sanskrit and Tamil. Books by Kātyāyana (Nāmamāla), Vācaspati, Saṭdārnava, Vikramāditya and Samsāra varta have

been lost. But only Amarasimha's book has been preserved. He is considered a Buddhist who knew the Mahāyāna and had used Kālidāsa.

One Dhanañjaya wrote Nāma-mālai and Nighaṇṭu in the 8th century; Halāyudha's Abhidāna ratna mālā; Nāma mālīka of Bhōja of Dhāra (1005-1054); Yādhava prakāśa, who features in the life of Rāmānuja by the end of the 11th century - Vaijayanti on homonyms and synonyms; Kesava-svāmi's work (1200 A.D.); and lastly Appayya Dīkṣita's Nāmasaṅgraha mālā (1600).

Among allied lexicons may be mentioned the Prakrit work Prākṛta Lakṣmi (Payiya Lacchi) nāma-mālā used by Hemacandra in his Desināma mālā; Parai-prakāśam of 1643 A.D. in Persian - Sanskrit.

The evolution of the lexicographical literature in the Tamil language may be viewed against this parallel Sanskrit background.

SOME CONCEPTS IN THE DEVELOPMENT OF TAMIL LEXICOGRAPHY

INTRODUCTION:

The Tamil language possesses about a score of lexicographical works in verse beginning from the ninth century, of which about half a dozen are important. But yet it cannot be said that the growth of Tamil lexicography had been remarkable or well phased.

It may be worthwhile here to note the change of meaning in the Tamil language of two Sanskrit words. Lakṣaṇa, the Sanskrit word means characteristic or attribute; lakṣya means the goal; both are general terms here. In the Tamil language, some would claim that the words ilakkiyam and ilakkaṇam are of purely Tamil origin, while some others would say that the two are derived from the Sanskrit words lakṣaṇa and lakṣya. However, we may note that their meaning had become specialised in the Tamil language. Ilakkaṇam, though it can still characterise and attribute in general, has come to mean grammar. Ilakkiyam no longer has the meaning of goal here; it means only literature in general. Thus we see the two terms have acquired a specialised meaning here. In the Sanskrit language, kavya is literature and vyākaraṇa is grammar, grammatical analysis.

It is the tradition among the Tamil grammarians of the past that the lexicon also is part of the discipline of grammar, Grammar deals with words and their structure, combination etc., lexicon treats of the meaning of words.

THE LEXICON IN THE TAMIL LANGUAGE:

Tolkāppiyar is the earliest of the Tamil writers available. He has not set out to write^a lexicon. But he explains the meanings of many words taken from earlier literature in some of his sections like Idai-iyal and Uri-iyal of Solladhikāram and Marapiyal of Poruladhikāram. His examination of these words is the subject of a separate study. It may be remembered that the popular Sanskrit Lexicon, Amarakōśa is later by several centuries than Tolkāppiyam.

The first lexicon or nighantū takes shape in the Tamil language as an independent and new treatise in the 9th century when Divākara wrote his book Divākaram.

THE NAME OF THE NIGHANTU:

Tolkāppiyar commences his chapter Uri-iyal with the words, 'uriccol kilavi virikkumkalai'; he means he is explaining the uriccol, qualifying words. This term uriccol has been adopted by all later lexicographers upto the 16th century, to denote a nighantū treatise. Divākara simply says Divākaram: 'thus ends the first section of Divākaram on celestial beings' and so on. Pingalar, Gāṅgēyar and Gāyātarar (10, 14 and 15th centuries) called their lexicons, just uriccol. The author of Nannūl referring to the lexicon Pingalam says 'the uriccol (books) like Pingalam'. Uriccol had thus been the generic name for works of this type for several centuries. It was left to Māṇḍala puruṣa (16th century) to apply the term Nighantū to lexical books for the first time and call his book, 'Nighantū Cūdāmani!'. From that day all these lexical works have been called nighantū and we apply this name today even to the earlier books as Divākara nighantū and even as Uriccol nighantū. Cūdāmani is now called Cūdāmani nighantū.

Divākara was aware of the term nighantū; he uses it when referring to the six auxiliary disciplines of the Vedas, the Vedāṅga, but he has not employed it to designate his own nighantū treatise.

ETYMOLOGY:

Etymology is something new to Tamil. Though Yāska deals at length with etymology, it has^{not} been taken up in the Tamil language. His derivations today may appear fanciful, but he has indeed made an attempt to derive all words in Sanskrit from a verbal root.

But this feature is absent in the Tamil lexicons. All the early Tamil books are silent on this subject. It is normal for all words to be traced to a verbal root in Yāska. Such an attempt is absent in the Tamil language till the 20th century. Tolkāppiyar does not mention roots, although Cūdāmaṇi nighaṇṭu, many centuries after him, tries to find roots. The modern Tamil lexicon also makes great efforts in this direction. Now Tamil enthusiasts seek to find a verbal root for all words, but their etymologizing is all speculative and fanciful. On the other hand, time was when scholars always sought to find or invent a Sanskrit root for every Tamil word. This attempt may be seen in extenso in the first volume of the Tamil Lexicon published by the University of Madras under the Chairmanship of Chandler. He left the Lexicon committee in 1921 and this attempt was dropped in the next volume.

A special feature is noticeable in a late lexicon, the Nanārtha dīpikai; while giving out the names of the gods, this author gives the words many attributive epithets which, though not etymologically explanatory, are fully descriptive of the term mentioned.

DIVAKARAM:

This is the first available nighaṇṭu in the Tamil language composed by Divākara in the sūtra metre in the 9th century. The book is in 12 sections; the first ten deal with class vocabularies or words arranged according to the subject matter, the eleventh section deals with homonyms and the twelfth with group names. This arrangement has been copied by most of the later lexicons. Divākara calls each section a toḥuti, meaning a group; this reminds us of the Sanskrit name nighaṇṭu (which is explained as kūṭṭam or collection by Sankaranamaśivāyār in his commentary on sūtra 460 of Nannūl).

When Divākara wrote his lexical treatise, he would certainly have had before him the Sanskrit book, Amarakōśa, but he did not follow Amarasimha's classification and

arrangement of the subject matter. A comparison of the Amarekōsa chapters and Divākaram chapters will indicate that Divākara did not like to follow on this model, but drew up a different type of classification of words for his lexical purposes.

The long heritage of Tamil letters was there before him and he seems to have drawn up a classification based on Tolkāppiyam, when he grouped all objects and affairs relating to their behaviour into the three categories: primary, mood and features. They are shown below:

Primary:	Region and time (including season and hour of the day).
Mood :	The five conventional moods connected with love poetry such as union (in <u>kuringi</u>), staying at home bearing separation (in <u>mullai</u>), sulking (in <u>marutam</u>), lament on separation (in <u>neidal</u>), and separation (in <u>paalai</u>).
Features:	Deity, food, beasts, fauna and flora, drum, avocation, yal (lute) and similar things, Later Lexicographers have expanded the idea of 'similar' as the higher class people, the lower class people, the village, water source, flowers and music.

These categories seem to have suggested to Divākara the classification of words or vocabulary into an appropriate class or section. He appears to derive all the details for his classification from the categories of Tolkāppiyar. He divides words into ten divisions as indicated below:

Sections of Divakaram.	1. Names of gods and heavenly bodies - from deity and time in <u>Tolkāppiyam</u> .
	2. Human beings, their body and related objects - from the expanded section, higher class and lower class.
	3. Beasts - beasts etc. Fauna - birds insects etc.
	4. Trees - flora and trees.
	5. Place- region, village and water-sources.
	6. Miscellaneous - words which do not find place in the other sections such as gems, metals etc.
	7. Artefacts; tools, musical instruments, articles of dress etc.
	8. Qualities: Here we have the names relating to the moods (<u>uripporul</u>) and attendant emotions.
	9. Actions: All activities.

10. Sound: words relating to sound and words including literature, grammar and music.

The ten sections, have about 10,000 words defined, They do not deal with etymology. Unlike Amarakōśa which was in the śloka metre, Divākaram is in the more classical sūtra metre.

DEVELOPMENT OF THE NIGHANTU:

The early Tamil lexicons (nighantū) dealt invariably with both homonyms and synonyms on the model of Divākaram. In the English language, the two types of lexicons are known respectively as the thesaurus and the dictionary. The Tamil lexicon combined the two, the thesaurus part taking a large share of the text. All the lexicons have been in verse.

The lexicon in the Tamil language may be said to begin with Tolkāppiyam where lexical matter is contained in four chapters. This is probably the first stage in the writing of the Tamil lexicon. A complete and comprehensive treatise is furnished by Divākara in his book of the 9th century, more than 12 centuries after Tolkāppiyam. It is in the sūtra form and intended to be memorised. Homonyms are treated in 10 chapters, while synonyms are treated in only one. The author's disciple (or son) Pingala wrote another Lexicon in the next century, changing the arrangement of the matter, but his book (Pingalam) was not popular. Almost all the later writers followed Divākaram.

A further development on Divākaram is seen in the 14th century Gayātaram. Where the author has arranged his verses in the kattalik-kalitturai metre in the antādi form, the end of the first verse opening the next. This antādi arrangement is a great help to memorization. The literary patterns with the antādi arrangement are very popular in the field of devotional literature.

The next step at popularization is found in Cūdāmaṇi nighantū of the 16th century, where the verses are in the viruttam metre, of six feet to the line; the lines can be sung and this is a further help towards oral recanting and memorization. With the passing of the centuries more words are of course added, but otherwise there is no advance in the lexicon making; the subjects are the same, chapter groupings and their names even are the same yet this nighantū became the most popular in the

whole of Tamilnadu, till the first quarter of the present century. After the first World War, and with the intrusion of Americanism into all aspects of Indian life including language and literature, memorizing has been frowned upon, and it has completely gone out of currency. But till then, although Divākaram continued to be studied and memorized, it was in a large measure superceded by Cūdāmani.

An important development in the same period (16th century) is Aharādi nighantu. In an inspired moment Rēvaṇa Siddha used this word aharādi for the first time as the name of his new nighantu composition; he named his book Aharādi nighantu. This is a book of homonyms. 3368 words are explained in this book. The author first takes up words beginning with a (short) with one meaning, then two meanings, three meanings and so on; then he takes up words beginning with ā (long) similarly exhausts all the words; then he passes on to the letter i and so on, upto the last letter in the Tamil alphabet which can occur in the initial position in a word. The series of Tamil sounds which can begin a word are the ten-a (vowel series), k, c, ñ, t, n, p, m, y, and v. Naturally the whole book is divided into ten sections named after the ten series. His bold attempt had however scant following in the history of the lexicon making.

The Sanskrit Amarakośa appears to have captured the imagination of lexicographers even in the very late years. One Cidambara Bhārati (1700 A.D.) composed a lexicon, Palporulcūdāmani, in three kāṇḍas, following Amarā, on synonyms, homonyms and group names. It is remarkable that the author here has followed the alphabetical arrangement of Aharādi nighantu. But the work is not available in full nor did it have any currency at any time,

Potihaṇi nighantu (1810 A.D.) takes up the alphabetical arrangement of Aharādi nighantu and goes a step further; it takes the alphabetical arrangement to the first two letters. The concept of aharādi had come to stay, in the days of the author and evidently had influenced him.

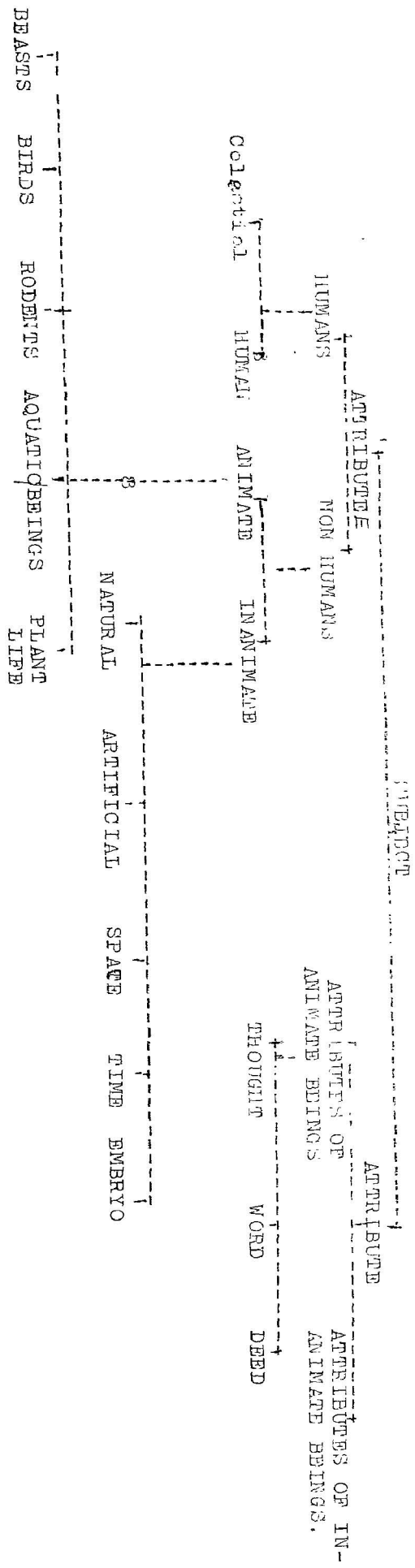
Leaving alone these mechanical contrivances, we may note that a very important development in the subject matter is marked by Nāmadīpa nighantu of the first quarter of the 19th century. The author Subrahmanya Kavirāyar, son of the above author, does not follow the Divākaram

classification, but strikes out a new path for himself, He takes up the homonyms from the earliest period to his day and arranges them not in the traditional Divākaram order, but in a new rational order. He first takes up the subject matter and divides the terms as guni and gunam (the object as possessing attributes, and the attributes or qualities). Guni lends itself to be classified as the two the humans (uyartinaṁ) and the non-humans (ahrinai) in the strict grammatical fashion. Uyar-tinaṁ is divided into two classes the celestial and the human. The non-humans are classified as the animate and the inanimate. Under animate are ranged the beasts, birds, rodents, aquatic and plants; under inanimate are grouped the natural objects, artificial things, space, time and embryo. Now the main second division of attributes (or qualities) are taken up. These are of two categories - qualities of the animate and qualities of the inanimate; the former is again classified into three as qualities of thought, word and deed. This is an admirable rational classification which cannot be bettered so far as these concepts go. This is represented in a tabular form below.

A word may be said here about another important nighantu of the 19th century. This is the Nānārtha Dīpikā, a large work in the viruttam metre which deals with more than 12,000 words from Sanskrit explained in Tamil for the guidance of writers in the Tamil language. Sanskrit and Tamil had been growing together and influencing each other from very early times. During the last century, other branches of literary activity such as logic, medicine etc. had been employing a large admixture of Sanskrit terms in the Tamil language and hence perhaps the author's attempt to explain more terms from Sanskrit. In this respect this is a unique composition. Another feature of this book is the absence of padding words, which any literary composer employs for filling in the lines. This author give only the words defined and mostly avoids filler words.

The arrangement of the lexicon into sections of one syllable words, two syllable words etc., upto six syllables (ekākṣara, dvayākṣara, tryākṣara etc.) is found in the Sanskrit Nānārthārnava saṁśeṣa of Kesavaś-vāṇin written probably in the days of Kulottunga II (1133-1150). The work runs to about 6,000 ślokas in the anustubh chandas. It is not known whether this work had any popularity or whether any lexicographer had access

CLASSIFICATION OF THE SUBJECT MATTER



to it at any time. However, we find this method being adopted by a Tamil writer of the 17th century. One Kailasam of the 17th century wrote a nighantu in his own name (Kailasa-nighantu-Cūdāmani) following the arrangement of Pingalam. He has made an innovation in the 11th section dealing with homonyms by classifying the words explained here into seven groups - words of one letter (syllable), one letter with a consonant, two letters, two letters with a consonant, three letters, three letters with a consonant, and four letters. Though this may be an interesting classification, the work had no currency and no one followed this classification.

But for the advent of printing which largely fostered prose, we believe the ingenuity of our metric^{al} lexicographers would certainly have woven newer and newer patterns enriching this particular branch of the Tamil Language and its literature.

METRICAL EVOLUTION OF THE NIGHANTU:

A definite metrical evolution in the composition of the nighantu is noticeable in the early centuries. The earliest books were in the sūtra metre (called also the asiriyappā). The next in time was the venbā metre, then the kattalai-k-kalitturai metre, and lastly the viruttam metre. The sūtra form was terse and crisp, short, not given to elaboration. Occasionally there was rhyme in two lines, where the subject ran to more than a single line, and there was an alliteration between the first foot and the third foot. But these features were not considered indispensable. The next to be adopted in the evolution of the nighantu was the venbā. But this is a more constrained metre. Usually nēr-isai-venbā is adopted. In the sūtra arrangement, the lines may be one or any number, But the venbā has always four lines. It has four feet to the line, the last line having only three feet. There is an internal rhyming system, besides talai a definite sequence in the sound arrangement between any two feet. It will thus be seen that the venbā is more difficult and constrained than the sūtra which is really a free verse, akin to the English blank verse. The third stage is the kattalai-k-kalitturai, a verse of four lines with five feet to the line but the adjacent feet being connected together under a system of rigid rules. The letters in each line have to be definitely 1a or 1b according as the first letter of the line is

(nirai asai or ner asai)

short or long. Needless to say this was even more complicated and difficult than the second stage. The last stage seems to be a sort of revolt from this rigidity. The verse is now the viruttam, in four rhyming lines, each line having six feet of a set syllabic pattern. But the syllables have an elasticity in them which allows for the verses to be sung, allowing a musical element also to be introduced.

As examples of this metrical evolution may be mentioned the following nighantus:

Sūtra-Divākaram by Divākara in the 9th century and Pingalam by Pingalar in the 10th century.

Venba - Uric-col (nighantu) by Gāṅgēya, 14th century.

Kattalai-k-kalitturai - Gayātaram by Gayātarar, 15th century.

Viruttam - Cūdāmaṇi nighantu by Maṇḍala Puruṣa in the 16th century.

It may also be mentioned that there have been no other lexicons during the period covered by these books. Cūdāmaṇi is followed at the close of the 16th century by Aharādi nighantu in the sūtra style; this has been spoken of elsewhere.

Now it may be remembered that this orderly evolution of metre in the grammatical writing is not peculiar to lexical writing. It is there in the language, noticeable in many fields of literary activity. For example, the evolution of writing on prosody and poetics, on rhetorical comparison (uvamānam) and even on devotional poetry has been only on these lines.

Viruttam, which came last had come to stay, because it was a type of musical verse, which can be memorised easily by its system of rhyme and alliteration, and because all the lexicons were committed to memory by scholars, the Cūdāmaṇi nighantu composed in the viruttam metre had become the most popular, although Divākaram had great popularity.

ALPHABETICAL ARRANGEMENT:

In the first lexicons mentioned earlier, there is no alphabetical arrangement of the subject. There was obviously a sequence in the subjects taken up, which we called semantic arrangement and so there was no attempt or no thought even about an alphabetical arrangement of the subjects or the words. It is not as though such an

arrangement was unknown in the world of Tamil letters. Saint Appar has sung a whole poem of thirty verses where the first letter of all the verses except the first follow an alphabetical arrangement beginning with the first vowel a and ending with the last consonant na. The poem is known as the Cittat-tohaik-kuruntohai (poem 97 in the Fifth Timumurai). That was in the 7th century about 250 years earlier than Divākaram. This may indicate to us that an alphabetical arrangement of verses was in vogue even in the early years before Divākara. Another 250 years later than Divākaram, Avvai, the good old dame of Tamil letters, wrote two pieces of gnomic poetry, Ātti-Sūdi and Konrai Vēndan, using the alphabetical arrangement. We find this concept coming into the making of the lexicon only at the very end of the 16th century, when Rēvana Siddha writes his Aharādi nighantu (1595 A.D.)

Rēvana Siddha has dropped all subjectwise classification altogether and arranged his words in the alphabetical order with reference to the first letter. It was a great thing that he was able to group and arrange the words which he wanted to define, by their first letter. His desire for such an arrangement did not extend to the second letter in the word.

THE NAME AHARĀDI:

Aharādi is today the name for a dictionary; that is a book which arranges all words alphabetically and gives their meanings. Aharādi actually means 'having the a as the first letter.' When Rēvana Siddha used this term as the name of his nighantu, he never would have dreamt that he was introducing a great name in the sphere of Tamil lexicography or that his word would prove to be the last on the subject. Four centuries have gone by and there have been many attempts at defining the alphabetical order. One interesting attempt may be mentioned here. An unpublished dictionary of the period c. 1700 A.D. calls itself Aharādi-mōnaiḱ-kōharādi-edukai; this only means that the book has the "first letters allitering with a and the second letters rhyming with k". This is no doubt a clumsy definition of the scheme of composition of the dictionary but yet it is to be admired, as trying to arrange the first two letters of the words in the alphabetical order. With the passage of time, such titles did not survive, but only that given by Rēvana, the Aharādi survived. The course of language is indeed unpredictable and is in no one's hands.

There is a curious parallel to this feature in the English language. Sri Thomas Eliot compiled and published his Dictionary of the English language in 1538; during the period the word which was in current use to denote this compilation was vocabulary. Many attempts were made to invent a name for the compilation; one was the ABeCeDarium published by Richard Huloet in 1542, but only the name Dictionary came to stay. All the other names, including vocabulary in use till then, were supplanted.

The Tamil people do not appear to have had so much struggle in the matter. The term invented by Rēvana Siddha was handy and every since the dictionary was compiled, the name aharādi has been used.

DEVELOPMENT OF THE DICTIONARY:

Now taking up the dictionaries proper, we may say that the very idea is new and foreign not only to the Tamil language but also to any Indian language; because all the Indian languages have been nurtured on the tradition of a metric treatise on any or subject-oriented. But the idea of a dictionary alphabetically arranged is one of analysis, and generally it went against the grain of Indian thinking. The missionaries who spread the Christian gospel in India introduced printing and introduced word books to help their preachers in their proselytising work. A dictionary is, as is well known, a general name for an alphabetically ordered word book. The missionaries were responsible for the writing of the first dictionaries. The pioneers in this field were the Portuguese. They printed the first Tamil-Portuguese dictionary in the Malabar coast and called it the Malabar dictionary (1577 A.D.).

During the first half of the 18th century, Father Baschi a Jesuit Missionary from Italy took up his proselytising activities in the Tirunelveli district. He found that for contact with the masses and success in his work, a mastery of the Tamil language was necessary. So he took to Tamil studies under Supradīpakkavirāyar a talented man of letters of the period. Kavirāyar had at that time lost all his patrons and was living in ⁱⁿsubject poverty; he was old and fast becoming blind. So he gladly took to instructing the foreigner. Under his guidance, inspiration and editorship, Beschi printed in 1732 the first Tamil dictionary in four divisions called the Catur-aharādi.

The first division consists of synonyms, the second of homonyms, the third of group names, and the fourth of a dictionary of rhyme. The Ṣatur-aṣarādi is a landmark in the history of Tamil lexicography in this that although the nighantū had come into existence in the 9th century and the concept of an alphabetical arrangement of words had come into being by the end of the 16th century, it is this aṣarādi which follows the complete alphabetical arrangement of the entire word.

From that day, dictionaries in the Tamil language have multiplied, ending with the monumental work, the Tamil Lexicon of the University of Madras in 1936-38.

Apart from the Nighantū works and the division on homonyms in the Ṣatur-aṣarādi, no compendium of homonyms as a thesaurus has ~~never~~ been attempted in the Tamil language in the ~~past~~ years. Only the synonym part has been taken up and written by many writers. With the advent of printing, it has been felt that no one need carry a nighantū in his mind and that it is far easier to turn over the leaves of a dictionary. Group name dictionaries do exist. But these again have a limited use because these names have all a cultural and classical background and the modern age which always tries to break away from the past, has no use for the culture and tradition of the past. However, there is a lone instance of the lexicon of group names done in the 18th century by one Subrahmanya Bhārati of Kudumiyāmalai; here in 898 sūtras he explains ~~as many~~ group names, beginning from groups of two to groups of ninety-six. This book was called Porul-toḥai nighantū.

Men of letters in the past, that is before the middle of the 18th century, had frequently to compose verses in praise of petty chieftains in order to get presents from them for eking out their own livelihood. All of them were not gifted writers. Hence probably the dictionary of rhymes was evolved to help the poor mediocre writer to fill in rhyming and alliterating words from this section of the dictionary. In the earlier periods, the writer had got all these parts of the nighantū by rote in his memory. Now as times changed and as petty patronage disappeared with the establishment of the British government as a central power, and as printing also was developed and become universal, the indigent writer did not have to rely on his memory in respect of words and many similar things. Hence

gradually this part of the nighantu and the dictionary fell into disuse and finally disappeared.

GROWTH OF THE VOCABULARY:

Early languages were for the most part tribal and regional. Population expansion and social contacts were the first main cause for the expansion of vocabulary. Wars, the impact of alien peoples, their cultures and languages, alien religions and their proselytisation, government and administration, scientific discoveries, expansion of knowledge, trade maritime and otherwise, and similar causes were the general sources for the growth and development of the language anywhere in India. So far as Tamil is concerned, the study of Sanskrit, the adoption of rituals, the evolution of all the systems of Indian Philosophy like the Advaita, Vāsīstādvaita and Śaiva Siddhānta in Tamilnad, and similar Sanskrit influences were responsible for the expansion of the language even from the remote past.

A study of the vocabulary throws considerable light not only on the development of the language but on the social history also. An examination of one or two words may make this clear. The mosquito is represented by two words in Divākaram; the next work by his disciple Pingalam gives four words. Probably the mosquito nuisance had multiplied by the time of Pingalam! Attiri is a word signifying the donkey. Divākaram gives this meaning. In the next generation, Pingalar is not clear about its meaning and so uses it for both a camel and a mule. Writing on the Silappadhikāram, Adiyārkkū-nallār calls it the mule, rāja vāhana, princely or prince's mount. These references may help us to trace the period of the introduction of the mule into Tamilnad. In the 12th century attiri becomes the horse. Certain other definitions in Divākaram may be noticed here in passing. The male bee is called sūrambu; this is significant, because only the male makes the humming sound and not the others. Sewage system was part of town planning. A large village meant 500 families. There were artificial tanks into which water was pumped. There were many varieties of silk. Illegitimate progeny is of three categories. Words for the sheep are much more than for the cow. Volumes can be written by a study of these words on the culture of the people and its growth and development.

Even colloquial forms have been recognised; serukū and soruhu (for insert) exist in the lexicons. More than 100 words deal with food. Tīngal which meant hanging down

in the Sangham age, now means sleeping. Divākaraṇa says it means disturbed sleep and only urugal means perfect sleep. Cappai is a grass mat; today it is the same in Hindi.

Mistakes and incorrect readings have also been recorded in the nighantus. The gnat called nulambu is given only two words in the early books. ajñalam, and jñalaval. Winslow printed the words as ajñal, mujñal and valu, without a knowledge of the proper splitting up of the words in the original Divakaram, which were written together as ajñalamujñalavalu(m)nulambu. The wrong forms have been copied into the Tamil Lexicon from him. Similar examples may be multiplied.

VALUE OF COMMENTATORS:

As in the Sanskrit language, we have in the Tamil language also an illustrious galaxy of eminent writers who have written valuable glosses on the major grammatical and literary works, from about the 10th century. Language is best studied from the speech. In the absence of records of speech of any period, we have naturally to be content with written records, namely books. Books cannot be said to be records of the spoken language. There has always been a cleavage between the spoken word and the written word. Although we can project ourselves into an ancient period to understand its culture, ways of life, goals and ambitions, and achievement, it is difficult to comprehend the language of the ancient past. For example, we cannot certainly know the language of Tolkāppiyar, who lived about 20 centuries ago, if not more. Today we presume to know and understand him and even proceed to interpret him. This is because the commentators have made Tolkappiyar easy for us. In point of time they lived much closer to him than we; they were nearer to him by about 7 to 8 centuries. What is more, their age was one which was more in tune with the past. We are living in an age when we have all been drawn out of our moorings through powerful, and sometimes violent, impacts of religion, culture, civilization, ^{social, economic, etc.} and political philosophies. These were mostly absent in their day. Hence they were able to understand and appreciate the writers of the past and truthfully interpret them. The commentators serve as a bridge between the author and his day and the linguistic and literary traditions thereof on the one hand, and we and our times and the traditions of our own day on the other.

They were thus more familiar than us with the vocabulary, word meanings, idioms and their connotations of

the originals and therefore, in the absence of the authors themselves, these are our best guide. It would have been easier if we could refer to a commentator who lived relatively close to the author such as Tirukkōvai and Pērāsi-riyar, or Nannul and Mayilainātar. But even otherwise, all the ancestors are better placed than ^{we} ~~us~~ in the matter of word meanings and interpretation. For purposes of lexicography in particular it is needless to point out that the commentators are of immense help.

Besides the commentators always make it a point to ^{and explain} their significance. Nakkīrar on Iraiyānār Kalaviyal, Iḷampūraṇar on Tolkāppiyar define hundreds of words. Often they even stray into etymology. Now etymology is a branch of language study which was never thought of by our writers, grammarians, lexicographers and men of letters and so what ~~ever~~ ^{material} the commentators give is certainly of immense help in modern language research.

AMARAKOŚA AND DIVĀKARAM:

The two lexicons seem to have been very popular with the students and the scholars of the respective languages—Amarakōśa among Sanskrit scholars and Divākaram among Tamil scholars. Probably in later years, Cūdāmaṇi nighaṇṭu of the 16th century had attained equal popularity with Divākaram as a lexical work which was committed to memory.

Many earlier attempts before Yāska have been lost in Sanskrit. So also we learn that there have been several lexicons or attempts or lexicon-making earlier than Divākaram, but they have all been lost. To give some examples. There is a reference to Nighaṇṭan Kalaikkōttuthaṇḍan in Narrinai and a reference to the work of the same name in Iraiyānār Kalaviyal urai. This name has been quoted by all later commentators. Then the Virutti (commentary) on Yāpparungalam mentions many books such as Avinayam, Dakkāniyam, Nallāran molivari etc. as having sections on lexicographical matter. This Dakkāniyam might have been the Dakṣiṇādhyā mentioned by Bharata in his Nāṭya Śāstra, Examining the lexical meanings given by the same commentary for the word nēr and comparing them with Divākaram, we are led to imagine that there could have been an earlier nighaṇṭu or lexical work, since lost. So also are the references to akkrōṇi (aksouhini) in Bhārata venbā, the

references in Divākaram itself and in Ilampūraṇar's commentary on Tolkāppiyam, Probably these nighantus were written in the 8th century but somehow they have been lost to us.

As has been pointed out already, these two books, Amarakōśa and Divākaram proceed on different lines. The Sanskrit work earlier in point of time, might have influenced the Tamil writer to attempt a similar treatise; but there the influence ended. Divākaraṇar struck out a new path for himself which has been followed by almost all Tamil lexicographers through the centuries.

EVOLUTION OF THE WORD FOR MOTHER IN THE TAMIL LANGUAGEM. ARUNACHALAM.INTRODUCTION:

Language is fast developing as a valuable guide to the study of the culture of a people. In the study of language itself, there are certain elements of thought which are very fundamental and sometimes also primitive. Language is the form of expression evolved through ages for the communication and understanding of such thought. Some of the elements relate to one's own kinship with members of the family. Under kinship, the idea of the mother is the most natural and basic in the evolution of the speech of the child and of the language. In this short paper, I propose to take up the words which have been used to refer to the mother through various periods in the history of the Tamil language.

The only evidence or source which we possess for a study of such evolution of the terms for the mother is the literary use. Literary evidence, we have for over 20-25 centuries in the Tamil language; this represents only the written or classical language. We do not know the spoken language of that remote period. Inscriptions can serve as an important aid no doubt; but again we do not have them from the early period; this form of evidence is available in abundance only from the second millennia after Christ. Hence we are thrown only on the literary sources for our study.

The following study will indicate that the nasals have been set apart in the second position in the early literary language to indicate the mother just as the labial and the dental sounds (p and t) had been set apart for the father in all three periods. The passing of twenty centuries has modified the sounds to some extent but has not basically altered them.

THREE PERIODS OF EVOLUTION:

The most widely prevalent term for the mother is as is well known, amma. There are of course other terms. Now this term amma seems to have had three periods or stages or evolution in the Tamil language. This form with the root am does not appear to have been in use about twenty centuries ago, in the days of what is known as the Sangham age, because we do not find any such word in all the wide range of that literature. The word most commonly used then, as far as we are able to judge from literary evidence, was annai, the root being an. This is the first stage of

literary history of the term. The period extends upto about the fifth century A.D.

From about this period to the end of the twelfth century may broadly be called the Age of Devotional Poetry (both Saiva and Vaishnava) in the Tamil language. The term ammā seems to have taken root in the literary field now. The Lady Saint of Karaikkāl (about the fifth century A.D) has generally been known as Karaikkāl Ammāi (the mother from Karaikkāl)¹. Saints like Appar (7th century) and Manikkavācaker (9th century) frequently mention God as the Mother and the Father of the universe (ammai and appan)². Of course the ancient term annai continues in literary parlance and perhaps rarely in the spoken tongue also during this period.

We now come to the third stage, after the 12-13th centuries. Here we find ammai, annai and many others besides. Since this period is quite close to our own day, we are familiar here not only with literary forms but with colloquial forms also; āyi, āyāl, acci, attāl are some of such forms in use in the different levels of society.

1. ANNAI: With this brief introduction, we may now examine the various sounds that have been adopted in the Tamil language for denoting the mother, both in the second person and in the third. We may broadly indicate that the nasals have been set apart for referring to the mother, just as the sounds pa and ta have been set apart for the father.

The nasal na we find during all the periods, with the enunciative prefix a - as annai nominative and annāy vocative in all the periods. The term annai is found in the early literature of the Sangham period as the term for mother. It is found in the second stage, the Age of Devotional Poetry and it is found in use in all the next periods also upto the modern day. It is no doubt a literary word, but even modern writers do not hesitate to use it in both the second person as well as in the third person. The word had never become archaic nor had it ever gone out of currency. It has continued as the correct and more frequent written expression to refer to the mother for the last twenty centuries.

2. AMMĀ:

Ammā (e and vowel a short) is given in Tolkāppiyam as an interjection,³ having the force of 'drawing attention' to the speaker's words; something like 'hark' in the English

language. It is a very familiar expression in this sense in the Sangham poetry, "Undāl - amma ivvulakam" in Puraṇānūru⁴ and "amma vāli tōli"⁵ in several places are familiar expressions. According to Tolkāppiyam again, the end vowel short a in amma can also be lengthened into ā as ammā, when it is followed by a noun in the vocative case. It is also met with as a simple interjection signifying wonder in later poetry such as Nāladīyār;⁶ here the term occurs with the elongated ā and vowel as ammā. Even in modern days the interjection is seen as a term expressing weariness or relief; this of course means mother. Such an expression, ammā being also allied to the natural term ammāi, might perhaps have acquired the meaning mother, in the period between the Sangham poetry and the period of the Hymns (2nd to the 7th centuries).

An attempt has been made by some to derive the word ammā and its meaning from ammam - the mother's suckling breast. Periyālvār uses the word ammam in this sense many times in his Tirumoli.⁷ But this derivation seems to be quite far-fetched. It does not stand to reason that this most elementary word ammā is derived from the very unfamiliar word form ammam.

We know Karaikkāl Ammaiyār who has sung three poems in the XI Book of the Śaiva canon lived earlier than this Ālvār, probably in the fifth century A.D. She was always known as Karaikkāl Ammaiyār - the honourable Mother from Karaikkāl. Hence it can be established that the term ammāi had come into use before the ālvār and the nāyanmār.

Besides, we have St. Appar (first half of the 7th century) mentioning ammāi (mother) a number of times. Hence the origins of the word ammā need not be traced to the word ammam.

As mentioned at the beginning, the form ammāi and ammā (about which we have no literary references in the Sangham age) had been profusely used by the hymn singers during the bhakti period and this form had come to stay till this day both in the spoken tongue and in the written classical language. The suffix l had been the sign of the third person feminine singular both in the verbs in the three tenses and in the demonstrative pronouns. This sound now gets added on to the form ammā as ammāl in the spoken tongue; it is the widely used term for ammā in the third person.⁸

3. AMBĀ:

Monier Williams says that the ambā of Sanskrit is corrupted into amma in the South India^w languages. This position is not correct. The sound, m,am is the most elementary for all languages; it is produced by just closing the lips. It is primitive to any language, particularly to a well developed language like Tamil and the Dravidian group of languages. The contact of the lips produces the sound pa and ma; the closing and the opening being so very elementary, they have been made to refer to the mother and the father, normally the first two persons whom the infant baby begins to recognise.

Ambā in Sanskrit means mother; it is also applied to a woman as a term of respect and is applied to celestial female beings. It is taken over into Tamil and used to refer generally to a goddess. This is no doubt a borrowed form; it has nothing^{ed} with the native form amma.

However there is a rare instance of the word ambā as referring to the mother, in the Paripadal⁹, one of the Eight Anthologies of the Sangham age. The ceremonial bathing of young girls under the care and guidance of their aged mothers is called there embā - ādal (ādal means nīrādal, bathing). Often in the spoken tongue, the l suffix for a female is added at the end and the word becomes ambāl.

4. AVVAI:

An important classical variant of ammai is avvai, where v replaces m; this is widely seen in the Sangham age also. Avvai means only mother; this meaning has continued even in modern days in some communities to denote the mother. However there seems to have been some confusion over the sound av, which is only enunciative in this context. This has been wrongly equated with au the twelfth vowel in the Tamil vowel series and avvai has come to be written in the later stages as Avvai. There had been many poetesses in Tamil literary history known only by their common name as Avvai the mother; but they had all been so well known and also respected that their proper names had been forgotten and they had come to be known and referred to only as Avvai the Mother. But the confusion pointed out above has made their names to be written as Au-vai; this mistake has been perpetuated in school books, where in the infant standard text books, the name Avvai (accompanied by a picture of a hunch backed old

woman kneeling on a staff) is introduced to illustrate a word beginning with the vowel au. This is obviously incorrect and goes only to show that the vowel sound although enumerated as the twelfth in the series is not really a separate sound, but only a diphthong, denoting two sounds a and v.

The form avvai as applying to the mother is even more frequent than ammai in the poems of the Sangham age. The existence of the form avvai should make us posit the existence of the form ammai (ammā) at least in the spoken tongue in the Sangham period: m has changed into y and since we have the form avvai occurring a number of times, we should presume the existence of the original form ammai; we see that this has entered into the literary use in the next centuries. Tavvai is a word frequently met with in early poetry.¹⁰ Tavvai is just tan-avvai (one's mother), reflexive.¹¹

5. AY AND YAY:

There is yet another term which has given rise to a large cluster of words of the same significance. Yay is a term found in the Sangham poetry signifying the mother. In a well-known Kuruntohai verse,¹² we have two forms of this word; Yay which is restricted to 'my mother' and ñay which is taken to mean 'your mother'.

These two forms refer to the first and the second persons; an extended form is tāy (in the third person), meaning originally perhaps (one's mother or his mother, tan-āy, tāy, reflexive). But however, tāy, has come to be in the later centuries, the proper term for just 'mother' to the exclusion of the other two even up to the present day. The honorific plural suffix ār is added to the word making it tāyār which is very commonly in use. My mother is now en-tāy and your mother is un-tāy; his mother naturally avan-tāy. The root word of all these expressions could have been āy; āy in the sense of mother is found throughout the later periods but not in the Sangham period. There the word meant only the cowherd clan. However, it is current even in modern days in many communities; it is also the accepted and generally used form of address to the mother. Ay when used as a mode of address, takes the forms āyi and āyāl also.

There is even today a colloquial form ōyi meaning your mother (on-un-āyi) which is similar to oppān (on - un-oppān, your father). This has bearing on a

literary form of the sixth century. Mōy (for mother) is a term used by Tirumangai ālvār (8th century). Un-āy becomes ōy; similarly um-āy could have become mōy. Applied to the reflexive pronoun, this is found in the form 'tan-mōy' also. ma easily changes into ya and so the forms amma and tay or tāy considered to be derived from the two forms am and ay of a common root.¹³

6. ANNAI:

A variant form of annai is ānnai; this term is found in Ahanānūru (twice) and in Silappadhikāram.¹⁴ In all the three places, the commentators have given the meaning annai for the form ānnai (ie. mother). In Ahanānūru the mother refers to her daughter who has eloped with her lover, as my ānnai, my daughter, endearingly referred to as my mother, a colloquial idiom through all the centuries. In Silappadhikāram, it is the deity Sāttan, Sāsta, who calls the brahmin lady Mālati as 'ānnai'; the meaning noted here is no doubt mother; but from the context it can be seen that the deity calls the lady, only as 'my child' and no motherhood is implied; but it is also to be noted that the form of endearment often took the forms like mother, child etc. Hence although the context implies the meaning daughter, there is no difficulty in taking the word as a corrupt form of the simpler sound annai. It is to be noted that ānnai does not occur anywhere either in the spoken or in the literary form of the later centuries except in a solitary instance by about 1800 A.D. in the Tanihaippuranam.

However, the change from na to ~na seems to be common in early literature. Nappimai or Pinnai is the favourite gōpi of Krishna mentioned in the Tamil Bhagavata purāṇas. Her name Pinnai is found corrupted as Pinnai even as early as Silappadhikāram.¹⁵ Ainnūru (five hundred) is often mentioned as aiññūru in early literature; some individuals also use the term aiññūru for five hundred even today.

7. ANNI:

Anni is an ordinary word which has a peculiar usage, in the modern day. Ordinarily it is the feminine form of the masculine annan which means an elder brother; anni therefore means the elder brother's wife. Some communities (excluding the brahmin, some vēlālas and others) use this term in this sense; among them it has no other significance. But among the Tondamandala

Mudaliars, from Madras to the extreme south of Tamil Nadu, anni means mother; people invariably address their mother as anni. Not only this; relatives and even outsiders including servants address the matronly lady of the house as anni in the second person and refer to her also in the third person as anni. In fact it may be said that the use of this term anni is one of the characteristic features or identifying marks of this community.

The occurrence of anni in the modern day as a term for the mother, in however remote a context or in whatever small a group, makes us pause and consider what the origins of this term could be. Naturally we must posit an earlier form for this just as we have annai and ammai. This could however be related to later forms talli and tallai. Linguistically n is capable of being changed into l and l. Now we shall examine the occurrence of these two words in the Tamil language.

Just as tan-āy becomes tāy, it is possible for a form to have changed from allai - tan allai as tallai, which naturally would have changed into talli. Anni is related to allai, since n can change into l and l. Hence, we may believe the form anni was also there in the early period for mother, warranting the forms later derived as tallai and talli. Talli means mother in the Telugu language.

A peculiarity may be noticed with reference to this term before we proceed further. A large number of brahmin families use the term anna in the vocative case while addressing the father; rarely in the nominative case in the same form. They never use the form in the nominative (annan) for referring to the father. Now anna (or annan) is the masculine form and anni is just the feminine form. Now let us have this clear before us. Anna (vocative) is used only by the brahmins to refer to the father; not by any other community. Anni (which generally means only the brother's sister) is used only by the Tondamandala mudaliyārs for referring to the mother (and not by any others, not at all by the brahmins.).

The Vijayanagar rule had introduced a number of new forms in the Tamil language, both spoken and literary, and one such is talli. A lexicographer of the 16th century has given it a place in his nighantu, saying that talli means tāy, the mother.¹⁶

Tallai is a rare form mentioned by the commentator Naccinarkkiniyar (14th century).¹⁷ He says when referring

to the twelve border areas where Koḍum-Tamil (slang or corrupt Tamil) was spoken that the people of Kuttanad use talli for mother. Kuttanad is the area comprising Kottayam and Quilon in modern Kērala State. Nammālvār refers to the area as Kuttanad in his songs on Tiruppu-liyūr. This may in a way explain the inclusion of the Telugu word talli by the lexicographer of the 16th century in his lexicon.

SOME OTHER FORMS:

The term ānāl is still being used by some communities, as a variant of āyāl, to signify 'their mother'. The sound ñā here seems to be reminiscent of ññai from the Sangham usage; it does not seem to refer to nāy, which means the second person, 'your mother'. The Tamil lexicon however gives the forms āñā, āñan and āñi and says that these mean the father in some localities. But yet two forms* to denote the masculine and the feminine genders, because of the suffixes ā and i.

The word āccāl is a peculiar one. An occasional verse of the later period mentions this in the sense of mother; but this is very rare. Āccān in Vaishnava terminology means a spiritual preceptor; the word āccāl appears as a feminine form of this term, but it does not have this meaning at all.

Āttāl is probably a variant of this word. Although it means also a grandmother, it is used by many communities as the term of address for the mother; in the third person, it is used by many. But generally it is not in use among the higher classes. Yet this form has literary currency from about the 15th century. The same word in the forms ātti and āttai is used as an exclamation, expressive of wonder or fright, in the place of the usual word amma; the significance there is only mother.

It is possible to derive āttāl also from āham (house): āhattāl - āttāl; dropping of h and elongation of the initial a. The terms āhamudaiyāl, āhattukkāri, āttukkāri - all denote the lady of the house; the term āttāl also might have just denoted the lady of the house and later got transferred to the mother, who is generally the lady of the house. The accurate significance of this set of terms is only the wife in ^{the} brahmin community, who use it exclusively; it discharges the functions of the Tamil word āmmā fully.

We may as well examine here some forms allied to amma. Ammanai is used in Naladi¹⁸ to refer to the mother; this may probably be an echo from the spoken form for the *ānā and āni appear

mother. We find from about the days of Silappadhikāram the word ammānai denoting a game played by girls with balls; to the accompaniment of a song the word ammānai is used in each song several times as a sort of address by one girl to another as ammānāy, 'mother', equivalent to 'my dear'. It is noteworthy that all ballad poems of the later centuries use this term and have come to be known as ammānai songs.¹⁹

The word ammaṇ might have been shortened from ammānai and today it denotes a goddess as Ammaṇkoil, Ammaṇ sannidhi, Pārvati ammaṇ and so on.

Ammani is today a term of respect, used to address a lady or to refer to a lady. This term probably was coined by the addition of the Sanskrit suffix ni (ni and ni are inter-changeable) denoting the feminine gender (among humans and celestials) to the Tamil word ammā (a lady). We find its early use in the 13th century in the Vaiṣṇava guruparampara among the brahmin community and this fact accounts for the Tamil-Sanskrit compound Ammani ~~is~~ used to address any lady, not necessarily a mother. It is generally a deferential term.

Allied terms are ammaṇ for mother's brother, ammān-sēy for uncle's son, ammācci (mother's mother) for grant mother etc. (Appācci signifies father's mother.)

Ammaṇi is a term which we find applied to mother in Silappadhikāram.²⁰ However the term has lingered in the spoken form through the centuries and today it means an aunt, wife of an uncle (ammān); in fact it is a new term which is being applied by anybody to an elderly lady with a certain amount of respect. It is used exclusively by the brahmins.

Later words to denote the mother are only descriptive. Examples are inrōl, payantāl (the one who gave birth) etc.

Mātā is the Sanskrit name for mother; the nominative singular of matru. It has been in use in the same form from the days of St. Appar (middle of the 7th century) but has not been used as a form of address. It has never been used in the second person, except probably in religious discourses, ancient and modern, and that too rarely. Mātāvē is a rhetorical term in the vocative case. Here also the distinctive sound for the mother is m.²¹

It may be remarked here that certain terms of address are used only in certain communities; the very mention

of a term will definitely fix the community. For example, anni (mother, head lady of the house) means a Tondai mandala mudaliyār; āyi (mother, head lady of the house) means a Sōliya vēlāla; and ācci (heads lady of the house only) also means a nāttukkōttai chettiyār (nagarattār).

The syllable yār is added to all the forms annai, ammai, and anni to confer an honorific plural significance even when referring to a single person as a annaiyār etc. Each of these terms takes the vocative markers in different forms; annai - as annē and annāy; amma as ammā and ammē; anni - only as a Anni.

Again going back to Tolkāppiyam, we have to consider the use of the interjection amma (hark). In considering this treatise, we know only the written classical language. The mention by Tolkāppiyar implies that the expression ammā was largely in use. How does this interjection arise and find a place in the written language? We may reasonably expect that it was there in the spoken tongue. By our familiarity with the Sangham annai and the profuse later use of ammā in the literary language immediately after the Sangham period, we may believe that the expression was there in use even earlier than Tolkāppiyar, both in the written form as well as in the spoken tongue. Probably he had not been able to find the expression in association with the sense of mother in the period just before him in the written form. So he has not mentioned it but has mentioned it as an interjection. The natural interjection of ammā would make us certainly believe that it should have been in use in the earlier literature.

CONCLUSION:

We may do well to remember here the many words and expressions defined by in marapiyal and uriviya. Some of the meanings given by him are not in current use today. Therefore it is possible that there were many other words in the literature which he had not used. Ammā may be one such word. In short it can be presumed on the evidence of later literature that the expression ammā (meaning mother) could have been in use prior to the days of Tolkāppiyar.

We have so far seen many forms for the reference to the mother in the Tamil language. All of them can be reduced to the following four roots:

1. am - amma (This will include ammai, āy and avvai; also the forms such as tay and tavvai).
2. an - (annai)
3. an - (anni) (n can change into l and l; hence this will include such rare forms as tallai and talli).

4. an - (This will include the form aññai. It has been shown on the analogy of several other words that ñ might have been a change from n. Hence aññai itself may be taken to be the same as annai. Therefore we are now left with only the three am, an and an.)

NOTES AND REFERENCES:

1. Though she does not call herself ammai in her songs, later legends like the Periyapurāṇam call her Ammāi and manuscripts of the XI Book of the Saiva Canon refer to her as Ammāi. (as in Ammai "iruvantadi).
2. St. Appar - Devaram 7173: Appan - ni Ammai ni; Tiruvācakam 536; ammaiye appa.
3. Tolkāppiyam, Solladhikāram sūtras 165 and 268.
4. Purāṇānūru 182; also see 44 line 9.
5. Aingurunūru: entire tens begin with this phrase - vide Pālai fourth ten, Marutam fourth ten, Kuriñji third ten etc. and many other verses besides.
6. Nāḷadiyār 173.
7. Periyālvār Tirumoli, the entire first ten under the Third Hundred.
8. Ammā, ammē, ama and similar such forms are seen in Malayalam, Kannada, Kodagu, Tulu, Kolami and some others.
9. Paripādal, verse 11-81.
- 9.A. Tolkāppiyam has a sutra defining the sound l as denoting the feminine gender. In the Vaishnava hagiology, we find men also being referred to as women because of some significant motherly service to God - for example, Nāḍātūr Venkatachāriyār becomes Nāḍātūr Ammāl, the Mother from Nāḍātūr, because of his motherly service.
- b. Tolkāppiyam, Solladhikāram. The sound l which may end a finite verb, has here been added at the end of a native noun ammā and a borrowed noun amba.
10. Kural 167; here tavvai means elder sister. Also Silappadhikāram 15.80, 16.52; Manimekhalai 7-104
11. The va sound as avve, avva is found in Kannada, Tulu, Parji, Kodagu, etc. The āy sound is found in Kannada, Kolami, Parji etc., also in modern Assamese, Bengali, Oriya, Gujarati and Marathi languages. However we may note that y in yāy can get dropped and the term remain as ay, in the evolution of the language; yāru (river) into aru, yādu (sheep) into ādu may be cited as examples.
12. Kuruntōhai verse 40.
13. The ya sound for the mother is found in the Kurukh and some others. The form is ayo, ayya, iya and ayi. Yāyāl is gond. The tāy form is seen in the Malayalam, Kannada, Telugu and Toda languages.

U.P. Upadhyaya (Senagal) has pointed out the similarity of words for mother occurring in some Negro-African languages yay in Wolof, and Sarer; inay in Joola. The Toda language has the forms ay, vay, nay, annay tay.

14. Ahananuru 15:19; 145:22.
Silappadhikāram 9.24; Silappadhikāram 15:80;
16:52. Manimekhalai 7-104.
15. Silappadhikāram Chapter 17 in several places,
Manimekhalai 19:65.
16. Rēvaṇa Siddhar in his Aharāti nighantu;
Talli tānē tāy enalāhum.
17. Tolkāppiyam, Solladhikāram Sūtra 400
18. Nāḷadi verse 14.
19. Vide also the four ammānai songs in Silappa-
dhikāram.
20. Silappadhikāram 29:5:5.
21. Vide also the word pitā (Sanskrit); the
distinctive sound for the father is
again p.

M. ARUNACHALAM.

INTRODUCTION:

The campu kāvya or campu is a species of literary composition originally in the Sanskrit language. The word campu is a name of unknown sense. It is generally considered to be in prose and verse. The name is also applied to a kāvya employing different languages in the same work such as Sanskrit and Prākṛit. Otherwise the kāvya follows all the rules of literary composition. It is said to have come into vogue in the Sanskrit language from the beginning of the Christian era.

The use of prose and verse is said to exist in many other literatures of the world - as for example in Chinese romantic poetry, in Gulistan, in the Arabian Nights stories, and in many other languages. The Jātaka stories also employ both in their narration, but poetry appears there only to underline and emphasize a particular observation or an important truth, poetry does not form an integral part of the narration.

Prose and Poetry are mingled together in many types of composition where the poetry is just gnomic in character or where it just summarizes the context of the story. Where verse was employed amidst prose it lent a greater emphasis to the statement. This element is observable in the Upanisads where poetry goes along with prose, as for example in the Kēnōpanisad where the first two chapters are in verse while the other two are in prose and in the Mundakōpanisad where prose and verse go together in some of the chapters. The writers of such books did not worry about poetic expression or prose expression, but were intent upon the philosophic expression.

But campu is different from all of these. It is merely a narrative, in mixed prose and verse. It does not possess the characteristics mentioned above,

THE CAMPU KĀVYA IN SANSKRIT:

The inscriptions employ verse and prose in the Sanskrit language from a very early period. An inscription about the reconstruction of the Sudarśana tank by the Mahākṣatriya Rudra dhāma is in the campu style.

A prasasti by Harisena in the days of Samudragupta is found in this style in the inscriptions. But an

inscription is not a kāvya. It may be interesting historically and linguistically in this that it employs both verse and prose but it is not campu as understood and defined by the writers.

A Sanskrit writer defines a campu kāvya as follows: "A kāvya which is in both prose and verse is called a campu." This kind of composition enlarges the scope and ease of the poet's expression and entertains the reader by the presentation of combinative or varied melodies. Bhoja has remarked that mere verse may occasionally cause a fatigue in the reader and the listener, and that occasional prose will relieve it. This perhaps would justify the introduction of prose in the kāvyas, giving them the name campu kāvya.

A kāvya gives an indefinable joy to the reader by the course of the story where there is one, delineation of the characters, description, dialogue, interplay of emotions and sentiments, and employment of figures and proverbs. All these elements are also present in the campu kāvya.

However, it is only from a later period that we have here works written in the full kāvya pattern, where the poet shows his skill in composition in verse or prose as he may think fit. The earlier works of this class are said to be not known or available now. However we find them to be quite popular in Sanskrit from the 10th century. Historians have said that the campu kāvyas were largely composed in South India, down to the present age. This seems to be quite a fact when we go through the long list of campu and the places from which their authors hailed.

The oldest of such kāvyas is the Damayanti kathā (also called Nala campu) written by Trivikramabhatta in 915 A.D. in the days of the Rāṣṭrakūṭa king III. This has an interesting story behind it. His father was the court poet and once when he was absent, an adversary came and challenged the court in composition. The King asked the son Trivikrama to answer that challenge. Thereupon Trivikrama composed Nala campu with the grace of Sarasvati extempore and defeated the challenger. His father returned and further composition was stopped. His poetry is just mediocre being padded with complicated epithets, jingles and double meanings.

Sōmadēva wrote his Yaśastilaka campu in 951 A.D. dealing with the story of King Yaśōdhara and his cruel

queen who killed him, and his mother out of her infatuation for the music of the king's elephant keeper who was a leper. This is a jain book much sought after for the tenets of Jainism propounded in it. The last three chapters of Sōmadēva form a jain manual of the tenets and practices. It is a land-mark in the history of Sanskrit literature.

Sāhitya darpaṇa (c.1340 A.D.) lays down that verse should be employed for expressing sentiments, but writers like Sōmadēva who were much earlier in time could not be expected to conform to such a rule. However, the rule is important in this that the role of verse in a Campu came to be defined at a later date.

The story of Yasodara has been rendered into Tamil in Yasōdhara kāvya in about 320 verses. The story is an unnatural one and deals with birth after birth for the characters involved, as animals, birds and human beings.

A brief mention of some of the later campu kāvyas may not be out of place here. Bhōja's (1018-1063) Rāmāyana campu is the most well known work among the works of the kind. The life story of Bhōja himself is full of incidents and it has been the subject of quite a large volume of writing. His Rāmāyana campu is a popular work and its melody of blended prose and verse is said to have 'the charm of royalty' in it. It is available only upto the Kiskindā kāṇḍa. One Lakṣmaṇa bhatta completed the Yuddha kāṇḍa: Others also have written on the Yuddha kāṇḍa with a view to complete Bhōja's work.

Scores of campu kāvyas have been written on the Rāmāyana, Mahābhārata and the Bhāgavata stories upto the 20th century; hundreds more on the purāṇic stories; many as sthāla purāṇas and as biographies of saints and eminent persons. Some have been written on philosophical subjects also. They have been written from all the areas Mysore, Andhra, Kerala, Kanchi and Tanjavur.

Many have written commentaries on the earlier campu kāvyas.

Jīvantara campu of Haricandra, a digambara Jain, is also one of the early books (said to be probably of the 5-6- century A.D. but Keith would place it after 900 A.D.). It deals with the life of Prince Jīvandhara, son of Satyan-dhara taken from Uttarapurāṇa of Gunabhadra.

One Abhinava Kālidāsa (a name assumed by many) wrote a Bhāgavata campu and a Bhārata campu. A rival of his, Ananta bhatta also wrote the two again, Chidambara was a gifted poet who lived round 1600 under the patronage of the Vijayanagar ruler and he has written besides a Bhāgavata campu and another one entitled Chidambara vilāsa kāvya, which is unique in this that it is on Natarāja, against the general run of the campu which are always on the itihāsa characters, Rāma and Kṛṣṇa. Tirumalāmba, wife of Acyuta rāya (1529-47) wrote the Varadāmbikā parinaya campu. Venkatādri wrote the Visva-guṇa darsa campu in the 17th century, Nīlakantha dīkṣita of the same period wrote Nīlakantha Vijaya campu.

And so on, the list goes on endlessly in the 18th and the 19th centuries. This spate of writing in these centuries of campu kāvyas in Sanskrit has a parallel in the opera writing of Tamilnad in the 19th century, when numberless books were written and printed; they were all on the purāṇa and itihāsa themes, in verse and kīrtana form, with occasional prose; these were not considered literary works; some were enacted but not all. They were considered folk dramas.

THE CAMPU KĀVYA IN TAMIL:

We shall now take up the campu kāvyas in classical Tamil. Somehow we find they have been few indeed. The Tamil writers apparently never imagined that their writing could cause any fatigue to the Tamil reader. The tradition of writing, expounding, listening, reading and singing had been in Tamil nad universally from the earliest period, and this referred of course only to the poetic writing. There was no prose in the land earlier than the tenth century, excepting Iraiyanār kalaviyal urai, and any writing in prose that was there even from the tenth century was only commentary writing. No wonder the Tamil writers had not taken to this campu pattern in large numbers. Whatever is there as Kāvya is only in imitation of the Sanskrit pattern.

We shall try to have a glimpse at the few campu works that exist or are known to have existed in the Tamil language; this does not take into account the operas mentioned in the last sentence of the previous section.

SILAPPADHIKĀRAM:

This is the first epic in the Tamil language. It has many remarkable features: It deals with the three

divisions of Tamil - iyal, isai and nātakam - poetry, music and drama; it deals with the Three Crowned Monarchs of the Tamil country, the Chōla, Pāṇḍiya and Sēra and their kingdoms and capital cities; it deals with all the religions then in vogue in Tamilnad - Śaivism, Śaktaism, Vaiṣṇavism, Kaumāram and Jainism; it is written in many metres - the āsiriyaṁ, kalippā and its derivatives, venbā and its derivatives like kural and kali venbā etc. etc. and what is more relevant to the discussion here, it is considered to employ both prose and verse.

Silappadhikaram is called a 'urai idaiyitta pattu-dai seyyul'. Seyyul is a poetic composition; urai is prose and pattu is poetry. Hence this was considered a work in prose and verse, a campu-kāvya. We shall briefly examine here the prose passages in the book.

At the end of the preface to the epic called padikam which is of course in the āsiriyaṁ metre, we have four sentences called urai, peru katturai meaning a composition which just make a statement. The passage though called prose, is in poetic form, as we find there are arrangement of feet, alliteration and rhyme, with cadence and assonance: though not poetry in the accepted metres, it is in poetic form. Hence we may agree that this passage is urai, along with similar passages later also; the form of prose as we know it today apparently had not attained a written status in the days of this work and we see here both a struggle in the expression and in the classification. Since portions such as this have been interspersed in the text, Silappadhikaram has come to be known as a urai idaiyitta pāttudai seyyul, or prose-verse composition or campu kāvya.

There is no prose line in the First Book, Puhār-kāṇḍam. At the end of the last chapter of this book, there is a passage of 29 lines, called katturai which is a statement or composition; it is verse.

Āycciyar kuravai in the Second Book, Maduraik-kāṇḍam (chapter 17) has two passages at the beginning called uraippattu madai and karuppaṁ. The first signifies a statement in verse; it is a group of three verses and not prose. The second means significance; it is also a kind of poetic statement. Such statements had been printed as a prose paragraph in the editions of Dr. Swaminātha Aiyar which gave rise to the impression that

they are indeed prose. But they have been printed in verse form in the edition of Mr. Rajam. So, for want of a name, we may call it urai or prose but it has nothing to do with the prose as we know it now definitely, from the 19th century onwards. This passage has about 16 lines of print in verse form.

Similar karuppam occurs again in the 20th chapter, Valakkurai kathai, arrangeable in about 30 lines of verse.

As usual, the passage at the end of Maduraikkāṇḍam (chapter 23) entitled katturai is verse and not prose.

Again we have uraippāṭṭu maḍai at the commencement of the Third Book, Vaṅjikkāṇḍam which is also in verse form.

Then we go to the penultimate chapter Vālttuk-kathai, where we have quite a long passage at the beginning which is arrangeable in 66 lines of vaṅji-chīr verse.

Then the last katturai at the end of the book is also a verse passage of 15 lines.

It may thus be seen that what has been classified so long as prose or urai is not prose but only a form of verse. But it indicates to us an attempt at expression in a form which is strictly not the conventional poetic form and so has been called uraippāṭṭu or prose. We may therefore believe that Silappadhikāram in its passages marked katturai and uraippāṭṭu attempts to introduce a non-poetic form which was probably the beginning of the ornate prose which we later find in Iraiyānār kalaviyal urai and later classical commentaries. Prose had not taken shape and so Silappadhikāram may not be called a campu kāvya. Since it is a kāppiyam, an epic poem, a consideration of its 'Prose' passages was indeed relevant here.

MEYKKĪRTTI IN INSCRIPTIONS:

The meykkīrtti, corresponding to the Sanskrit prasaṣṭi, has been developed by the Imperial Chōlas to eulogise their military achievements and other acts, when inscribing their grants on stone or copper plates. The practice originated with Raja Raja I who had numerous glorious conquests here and abroad and in recounting them, the successive meykkīrttis go on expanding. What started first as a statement of a few lines (a dozen lines) had developed into a great eulogy of more than 200 lines. Later treatises on poetics define the composition of the meykkīrtti. After the eulogistic portion which is always in one continuous verse in the ven sendurai metre, followed the endowment or grant describing the actual grant and

the purpose, the material such as gold or goats, and also the extent of the land endowed, with a full description of the boundaries of the land. Thus the inscription may be said to be both in verse and in prose. The parts were in two separate blocks, one at the beginning and the other at the end. There was no prose in the first portion, and of course no verse in the second portion, and by no stretch of imagination can this be related to a campu kāvya. This only indicates the practice of having together prose and verse for a particular purpose from an ancient period, the beginning of the 11th century.

Commentators on Tolkāppiyam give us fragments of two real campu kāvyas from their verse portion; of the two one is an epic poem of probably a historical incident in the Tamil Nadu, (Tahadūr yāttirai), and the other is the Mahābhārata itihāsa story.

TAHADŪR YĀTTIRAI:

This could have been an early campu kāvya. The book is not available but only some verses as fragments are available from later commentators and compilers: Purattirattu, a poetic anthology (14th century) gives 44 verses, 3 more in the Tolkāppiyam commentary of Naccinārkkiniyar and 1 in the Dakka yāgapparani commentary, making a total of 48 verses. The verses are in venba and in āsiriyaṁ. We learn this is a campu work, by the statement of Perāsiṛiyar in his Tolkāppiyam commentary on sūtram 485 (Seyyuliyaḷ); 'The work is called ursi which has a few verses interspersed in its prose portion; verses are few here. Works like Tahadūr Yāttirai belong to this class'.

Again under sūtram 549, he mentions this work along with Bhāratam and remarks: 'Tahadūr Yāttirai and Bhāratam of Perumdevanār are examples of poems interpreted with prose, on the subject of stories which are ancient'. These remarks throw considerable light on the poem. Yāttirai is here a military expedition. The poem deals with the expedition of the Sēra King Perum Sēral Irumporai on Adhikamān Neḍumān Añji who ruled from Tahadūr. This place is now identified with Dharmapuri, head quarters of a new district in Tamil Nadu of the same name. In the battle the fort fell and Adhikamān was killed. Perum Sēral and Adikamān are known to be brothers, of whom Adikamān was the younger. Hence we learn that like the famous Mahābhārata story, which deals of a war between first cousins, the other poem also deals with a war between brothers.

Adhikamān is one of the renowned seven patrons of the Sangham period and many poets like Avvaiyār, Arisilkiḷār and Ponmuḍiyār have sung eulogies on him. These are Sangham poets, whose songs have been collected into the several Sangham anthologies like Puranānūru. But Tahadūr Yāttirai, glorifying the campaign against Adhikamān, is not mentioned anywhere as a Sangham poem. The reason for this can be inferred from Perāsiriyaṛ's remarks. He cites Tahadūr Yāttirai as a poem whose theme is a story of the past. So now, when the unknown poet or poets sang this poem, they took a story from the past. Hence the incidents here relate to the Sangham period (1-2 centuries A.D.) no doubt, but the writing was done at a much later age. Probably the poem was written in the early 8th century, which we may conclude is its period of composition. The anonymous author is of course fully steeped in the Sangham poetry, its vocabulary, diction, imagery and poetic sentiments and embellishments. Though we have specimens of the verses of the poem, we have no specimen of the prose and have now no way of knowing it. We do not know the size of the kāvya nor its authorship.

BHĀRATAM:

The lines on sūtram 549 of Tolkāppiyam Poruḷadhi karam by Perāsiriyaṛ shown above mention also a Bhāratam by Perundēvanār as an epic poem in prose and verse. Rendering the Mahābhārata into Tamil has been engaging the attention of the poets and princes from the very ancient past. The larger plates of Sinnamanūr mention two great literary achievements: the first is the Tamil translation of the Mahābhārata, and the second is the founding of the Sangham at Madurai: Mahābhāratam Tamilppaduttum, Madurā puriccsangham vaittum'. From the citation it is evident that the Tamil Bhāratam should have been written earlier than or simultaneous with the founding of the Tamil Sangham. This would take it to the period B.C. 2nd or 1st century. But the book is not available; nor do we know its composition, whether it was in poetry or in prose and verse, - or the metre of the verse etc. This could have been the first Bhārata in the Tamil language.

The mention of Perāsiriyaṛ quoted above is the second Bhārata. Its author is quoted as Perundēvanār who wrote the Bhāratam. We shall continue the series of Bhāratam writing and come back to this book later. A third Bhāratam was written by 840 A.D. by another Perundēvanār,

in prose and verse and this was under the patronage of Nandivarma Pallava III; this also will be discussed later. A fourth Bharatam was written by one Arulnilai Visākan under the patronage of the Chōla monarch Kulōttunga III by about 1200 A.D. again not extant now. This indicates to us that all the monarchs, the Pāṇḍiya, the Pallava and the Chōla, tried to have a Bhārata newly rendered into Tamil in their day, upto the 14th century. And the attempts to give the Mahābhārata in Tamil go on even till today (vide Pāṇḍālī sapadām a scene from the Mahābhārata by Subrahmanya Bhārati).

We may now take up the second book mentioned above. The book is not available but a few āsiriyaṃ verses cited by Naccinārkkiniyar are considered to belong to this Bhāratam. The author, Perundēvanār, has other verses also to his credit. The renaissance in the Tamil language, literature and music brought about by the songs and tours of St. Jñānasambandha in the 7th century, saw the production of a vast volume of literature bearing on language, grammar including prosody, poetics and rhetoric, in the next century. A comprehensive effort was then made to collect all the earlier literature of the Sangham age, which was a great legacy of the Tamil people, to compile and classify the songs and to edit them. The nine Anthologies known as the Eṭṭut-toḥai and the Pattup-pāṭṭu were compiled at the beginning of the 8th century. The legends would say that different patrons. We shall not enter into a discussion of the legends here. However, we have to observe that it is quite likely that one Perundēvanār was the person responsible for the entire compilation and arrangement; either he did it himself or he organised and supervised it. Not only that. He wrote also an invocatory verse to each of the eight anthologies of the Eṭṭu-toḥai. (The composition Pattup-pāṭṭu did not call for a separate invocatory verse because the first of its ten verses, Tiru Muruhāstruppadaḥ is itself a sort of invocatory verse for the compilation.) Five of the verses are noted as sung by Bhāratam Pāḍiya Perundēvanār and they are in praise of Siva, Muruḥa and Vishnu. The Mahābhāratam story is one which glorifies not only Siva (whose gift of the Paśupa-

and has set the model for all later venba writing. They constitute all the talk of the characters and all their action. All the verses are in nērisai venba, strictly following the rules of prosody. The dialogue form is direct, vigorous without much of embellishment; their very simplicity will baffle imitators. It is written in a good Tamil without any admixture of Sanskrit words and phrases.

A line may be added here about the other verses also. The viruttams used here are of six feet and eight feet. They are good verse and we may concede that Perundēvanar knew the fully developed viruttam verse and had learnt to use it well for a narrative purpose. It is also to be noted that one of his āsiriyaṃ verses, describing the Viśvarūpa of Kṛṣṇa in a very long verse running to 150 lines.

On the other hand, the prose portion is quite the other way about in its style and vocabulary. The prose portion here is indeed quite large and it is an essential part of the narrative. It is sometimes of two lines or four, but equally often it runs to a good length, about 10 lines. While describing the princes who assembled in support of the Kauravas and the Pāṇḍavās, the description runs to a length of even sixty lines, prose here serves two purposes - one, as a link between the verses, where there is a dialogue between the characters, and two, as a descriptive narrative where description and enumeration are the subject. Here the prose portion takes the form of the narration in a modern kathā kālākṣēpa by a capable artist. Except for the music, all the other things are here - repetition, rhymes on the same line, question and reply, suggestion, suspense and then a reply, and so on. This would mark the author Perundevanār as an adept story teller.

Another important feature of the prose is its language. The same writer who writes a classical and simple Tamil in the verse portion, now adopts a language in the prose which is full of Sanskrit words and phrases. It is hard to believe that the writer who wrote the clear and elegant verse also wrote this padded Tamil. He employs in prose a considerable amount of alliteration, assonance and rhyme. Sometimes he writes in chaste Tamil, but often he uses here a considerable degree of Sanskrit phraseology. It is this aspect that places on it the impression of

The Bhāratam attributed to him is not available today. Pērāsiriyaṉ obviously refers to this Perundēvaṉār and his Bhāratam, and remarks that this was done in prose and verse. The book is not available and there is no way of knowing its nature. But yet we may say that it was written in the tradition where the āsiriyaṉ was the metre in general for all literary composition, let it be epic writing or grammatical treatise. The venbā which was the metre for the 18 Kīlkkkaṇakku writing, and the newly evolved viruttam in its many facets, popularised by the Nāyaṉmār and the Ālvār, had not yet begun to influence Tamil epic writing.

BHĀRATA VENBĀ:

This important book introduces another chapter in the history of Tamil literature. Its importance lies in the fact that it is the first campu kāvya available in the Tamil language. The salient points about the work will be examined below.

The book is popularly known as Bhārata Venbā; but it contains besides verses in the venbā metre, verses in the āsiriyaṉ and the viruttam metres. It was also written by another Perundēvaṉār. The whole book is not available today. Only a fragment having the Udyōga, Bhīṣma and Drōṇa parvas was available and has been printed. The printed portion contains 818 venbās, 6 āsiriyaṉ verses and 6 viruttam verses; since the venbā is the metre in which most of the poem has been written, it has been given the name Bhārata venbā. The entire text may have contained about 10,000 verses but most of it is lost. The author is Perundēvaṉār, who was patronised by the Pallava ruler Nandivarman III (825-850) A.D. Verse 4 of the printed text praises the Nandi-varman who won the Battle of Tellāru.

This campu kāvya has many points of interest. It is no doubt a kāvya according to the meaning of the term in Sanskrit but it is also a kāppiya according to the Tamil literary convention. The Tamil kāppiya is not merely a kāvya but is always an epic poem and this work satisfies all the requirements of such a poem. Again, the work, in prose and verse, employs two distinct features. One, its verse. All the venbās are written in chaste Tamil, simple, elegant and at the same time highly forceful and effective. The diction, cadence and rhythm of the verses are not of the type of the 18 Kīlkkkaṇakku poems nor of the Muttollāyiram verses but they strike a new pattern which has been well copied by Puhallēndi in his Nalavenbā (13th century).

a kathakālakṣēpa. But yet, this prose is also flowing, eminently readable and enjoyable. Sanskrit has not become an obsession with him, as it had become in the manipravāla writers from the 12th century. This is indeed a rare feat not met with elsewhere in the wide range of Tamil literature.

We would recall the period - middle of the ninth century. We cannot help admiring the audacity of the author in thus inventing a new type of kāvya style for his Bhāratam work, (presuming there were no such earlier attempts). Probably he was in actual life not merely a poet, but an exponent of the Bhāratam to the public, to popular audiences and he wrote his epic poetry, kāvya or kappiya, also in the same style and strain.

Another fragment of the Bhāratam venbā dealing with the ascent of the Pāṇḍavas to the heavens, called Māvindam was published in 1950. This is not a continuation of the earlier text, but only another portion from the end of the Bhāratam story. This contains 339 verses all in the venbā metre, with the usual prose passages, which sometimes explain the verse portion and at other times continue the story. The loss of the major part of this book is indeed a great loss to the language.

JĪVA SAMBŌDHANAI:

However, the new invention of Perundevanar in writing a campu kāvya, an epic type of long narrative poem in verse and prose, has not caught on. No one tried to imitate him or follow the style of his work for writing a book in the later history of Tamil literature. There are two unique exceptions. One is Jīva Sambōdhanai, a Jain polemic work of the 14th century.

This is a work in prose and verse written by Dēvēndra Munivar; nothing is known about the author. It contains 550 verses of which 12 are viruttam, kalippā and āsiriya; while the remaining 538 are venbā. Evidently in this and in the other matters, he had as his model, Perundēvanar's book where also Venbā is the more predominant metre, while the others have only an insignificant role. The venbās in this book are in a simple and flowing style, reminding us of Nalavenbā of the 13th century. The book deals with the 12 essential duties or doctrines of the Jāinas and states that Gouthama Gaṇādhara swāmi taught them to the King Srēṇika, with illustrative stories of those that followed them, and attained salvation.

The prose portion in the text also follows Bhārata Venbā. It employs a larger admixture of Sanskrit and may be considered a specimen of what has since come to be called the Manipravāla style originated by Tirukkuruhaippirān - pillān by about 1100 A.D., in the days of Rāmānuja. Often it is good poetic prose. This is also an integral part of the book. In some places it is a paraphrase of the verses, and in some others, it is also a narrative, continuing the trend of the saying, either in a short compass or in an elaborate manner. This is no doubt a good specimen of campu kāvya.

HARISCANDRA VENBĀ:

This is again a rare campu work brought to light by Rao Sahib M. Raghava Aiyangar and published by the Travancore University in 1949. The original was an imperfect manuscript whose beginning and end had been lost. As the name indicates, this is a work in the venbā metre with 304 venbās in the available portion. The story relates only to the incidents from Hariscandra's trip to Kanōj to wed Candramati, to his journey to Kāśī. Other portions are lost. Poet Vīraṇ Āṣukavirāyaṇ who wrote in Tamil and the popular Hariscandra caritra (also called purāṇa) in the 16th century, has quoted this as his original for the story; this confers a certain amount of classicism on this text. There are many echoes of the Malayalam language in it and this warrants the assumption that the anonymous author of this book might have hailed from the modern South Kerala or the Nagercoil border area. The name of the author is not known.

The verse portion is good venbā, on the model of Nalavenbā, employing a rich vocabulary and thought content. A prose passage always follows each verse.

Sometimes the prose waxes poetic and the whole appears in the kālakṣēpaṇ style mentioned earlier. The prose portion is responsible for the continuity of the narrative. Like Bhārata venbā, this also deals with an epic subject, though the Hariscandra story formed an episode (anupākhyāna) in ^{the} great Mahābhārata itihāsa. It is a matter for regret that this good piece had also become obscure and extinct leaving behind only a fragment.

The campu kāvya in Tamil literature had not caught on. There is no work after Hariscandra venbā. But popular stories seem to have been newly written on

this pattern in the 18th century. One is the popular work known in folklore as Tamil-ariyum Perumāl kathai. It is just a story. It treats of the clever manner in which a highly learned princess, Tamil ariyum Perumāl (the lady who was mistress of Tamil) was vanquished in a wordy duel by the poet Nakkīrar and was made to wed a mere woodcutter who had prayed to him to bring this about. The tale is known also as Alakēśvararājān kathai, and has been very popular among literate people of the old school. The story contains a number of verses spoken by the princess and Poet Nakkīrar. The verses do not form part of the narrative but are ^{always} given out as a test to bring out the ingenuity of either; they are a sort of conundrum and the popularity of the story evolves from this feature.

Vīratungarājān kathai and Vīramāraṇ kathai are two stories dealing with the exploits of the two princes, father and son, employing prose strewn with a few verses in the venbā, viruttam and other metres. Both the verse and the prose are poor stuff. They seem to have been mere stories read out to the masses who had a craving for simple romantic stories. They are not literary pieces.

These stories can hardly be called campu kāvyas.

The campu kāvya does not appear to have captured the imagination of the Tamil writers. All of them confined themselves only to poetic composition. The few writers like Perundēvanār, Dēvēndra munivar and the other anonymous author are just exceptions.

INFLUENCE ON THE FIRST TELUGU POET:

NANNAYYA'S BHĀRATA:

The first poet of the Telugu language wrote his first kāvya, the Mahābhārata in the campu pattern. His writing is considered a translation of the Sanskrit original; he was able to do only the Ādiparva, Sabhā parva and a part of the Āraṇya (or Vana) parva. His premature death prevented the completion of the work by him. Somehow a superstition arose in the Telugu country that one who tackled the Āraṇya parva would come to grief. So no one attempted the continuation or completion of this work. Two centuries later, Tikkana of Nellore omitted the Āraṇya parva as being unlucky and completed the remaining fifteen parvas. Later, in the 14th century, Errana took up the Āraṇya where Nannaya had left it and completed it. So these three were called the Trio that completed the Telugu Mahābhārata. Nannaya started the campu style in

Telugu and the two others adopted the same pattern, so that the completed Bhārata might be of the same pattern.

Nannaya was the court poet of the Eastern Chālukya Ruler Rāja rāja Narēndra (1022-1063) who ruled from modern Rajahmundry. He commissioned Nannaya to render Vyāsa's Bhārata in Telugu and Nannaya started his work with the help of a friend Narāyana Bhat. We may recall a fact of history here. ~~Rajaja~~ ^{Narayanra} Rājarāja wedded Ammaṅgā dēvi, daughter of the Chōla Emperor Rājēndra I (1012-1044). Their son later ascended the throne of the Chōlas styling himself as Kulōttunga I in the year 1078; he is called the Ubhaya Kulōttaman, the hero of the Two Dynasties, the Vēngi or Eastern Chālukya and the Chōla. He went away to the Chōla country and stayed there as a Chōla emperor. There is a tradition, perhaps borne out by recorded evidence that Nannaya went from the Chōla country to the Vēngi country along with Ammaṅgā dēvi; he was known in the Chōla country as Narāyana Aiya; Narāyana Aiya was corrupted into Nannaya. In the Tamil country he had known the Tamil Bhārata of Perundēvanār (written two hundred years earlier). There is now no way of comparing the Bhārata of Perundēvanār with the Bhārata (Telugu) of Nannaya, because only the parvas 5, 6 and 7 of Perundēvanār are now available where as Nannaya has written only 1, 2 and 3 parvas and so no comparison is possible. But it may be inferred that Nannaya took the campu pattern from Perundēvanār. Although Nannaya translated from the Sanskrit, the campu as a pattern of writing for the long epic narrative in the Sanskrit language is almost a century later than Perundēvanār, when Trivikrama wrote his Damayantikathā or Nala campu in 915 A.D. and Soma dēva wrote his Yasastilaka campu in 951 A.D. Bhōja of Dhāra (1018-1063) was contemporary with Rājarāja Narēndra and the Rāmāyana campu is considered to have been written by him. More-over, no great Sanskrit campu was written on the Mahabharata between the days of Perundēvanār and Nannaya. This fact warrants our belief that the Bhārata of Nannaya was modelled on Perundēvanār's Tamil Bhārata campu.

However, weighing all the facts it may be correct to conclude that Nannaya who was a master of eight languages knew the Tamil language (very well, if he went to Rājarāja Narēndra from the Chōla country), knew the pattern of writing in Perundēvanār's Bhārata, and adopted that pattern, the campu pattern, in his Bhārata translation.

A word about the term bhatta. In the past and even today, one who gave an exposition of the Mahābhārata to a mass audience was called a bhatta (or Bhāratappatta), This meaning has nothing to do with the common name Bhatta which means a brahmin. Here Nannayya was no doubt a brahmin. The term is used in the context in many areas in the Kongu country, where the Bharata pattas (or bhattas) are not brahmins.

CAMPU IN KANNADA:

In the Kannada language also, the campu form seems to have been the earliest. Here the jains were the first to adopt the campu form for writing their purāṇas. The sectarian campus written by them, the purāṇas, naturally had an appeal only to the jain people. They also wrote secular works on the campu pattern. Two campu works Harivamśa and Sūdraka by Gunavarma (C.900 A.D.) are said to have been lost. The first was a religious work on Neminātha Tīrttanakara while the second was a secular work on the life of the king. The Ādi purāṇam (10th century) of Pampā dealing with the life of Ādinātha is the first available campu in Kannada. Many purāṇas followed this work such as the Śānti purāṇa of Panna and the Ajita-purāṇa of Ranna, all jain works. These three poets are the Ratnatraya of jain hagiology in the Kannada language. The purāṇas are all in campu.

INDIAN AESTHETICS IN SANSKRIT AND TAMIL
TANTIYALANKĀRAM AND DANDIN'S KĀVYĀDARŚA

Prof. P. THIRUGNANASAMBANDHAN.

Dandin, the author of Kāvyādarśa, a rhetorical work in Sanskrit, is ascribed to the 7th century A.D. He is considered to have lived in Kāñchi in the Pallava Court. According to Avantisunderikathā, Dāmodara, the great grandfather of Dandī of Kauśikagotra came to Kāñchi during the period of Viṣṇuvardhana, the Pallava prince and acquired lands there. So it is believed that four generations including Dandī dwelt in Kāñchi. Reference to Dandin's visit to Mahābalipuram in the introduction to his Avantisunderikathā and reference to the Cholas and Kāverī in chapter III v.166 of Kāvyādarśa lend support to the view that he was a native of Kāñchi.

His work is divided into 3 chapters or paricchedas the first dealing with kāvya in general, its subdivisions, prose, poetry and campū, vaidarbha and gaudamārga, and the prerequisites for a poet. The second chapter deals with arthālankāras and a passing reference to Sandhi, vṛtti and lakṣana dealt with by Bharata which according to Dandin fall under arthālankāra. The third chapter deals with śabdālankāras and kāvyadosas.

The first Tamil work on 'Alaṅkāra' is 'Tantiyalankāram' ascribed to an author who is known as Taṇṭi according to some for the reason that he translated the original work in Sanskrit by Dandī. He is said to be a contemporary of Kulōttuṅga Cōla II (Anapāya) of the 12th century.

Tantiyalankāram in Tamil is purported to be a translation of the Sanskrit work 'Kāvyādarśa' of Dandin. Aṭiyārkkunallār refers to this work as 'Aniyiyal'. The commentator of Taṇṭi Alaṅkāram, Subrahmanya deśikar calls it 'Aniyadhikāram'. This work like its Sanskrit counterpart is divided into three parts viz. Poduviyal (General) Porulanīyiyal (Arthālankāras) and Collanīyiyal (Śabdālankāras). The last like the Sanskrit original also deals with kāvyadosas or kāppiyavalukkal as they are called in Tamil.

Both the works commence with an invocation to Sarasvatī, the Goddess of learning. The author of Kāvyādarśa proposed to deal with the features of a kāvya

(kāvyalakṣaṇa) whereas the Tamil writer proposes to deal with the alaṅkāras or 'aṇi' of poetry. Though it is generally considered that Taṇṭiyalaṅkāram is a translation of Dandin's Kāvyaḍarśa certain additions and deletions are noticed.

Dandin's Kāvyaḍarśa deals with the greatness of Vāk (speech), need for a study of poetics, definition and classification of kāvya into prose, poetry and mixture of both in verses I, 2-12. This section is not dealt with in Taṇṭiyalaṅkāram as such a classification was perhaps not considered in a work designed to deal mainly with 'aṇi' as the title of the work would indicate. Dandin's Kāvyaḍarśa refers to certain species of poems as muktaka, kulaka, kośa and saṅghāta in verse I, 13. Taṇṭiyalaṅkāram refers to muttakam, kulakam and 'Tokainilai' corresponding to the first, second and fourth species of Kāvyaḍarśa omitting 'kośa' which is just a collection of disconnected verses and which was perhaps not considered in Tamil tradition to be a poetic composition worth taking note of.

Dandin's Kāvyaḍarśa does not elaborate what a 'Saṅghāta' is though it is taken to be a collection of verses composed in a single metre dealing with one theme like the Meghasandēśa. Taṇṭiyalaṅkāram does not deal with 'Saṅghāta' in the manner described by Sanskrit rhetorician. Dandin's Kāvyaḍarśa proceeds to define Mahākāvya in verses 14 to 22 of the first pariccheda. Taṇṭiyalaṅkāram on the other hand explains what 'Tokainilaicceyyul' means according to Tamil tradition viz. a composition containing verses composed by one author (e.g. Thirukkural) or many authors (e.g. Akanānūru) or verses dealing with one theme (e.g. Purānānūru) or place (e.g. kaḷavalinārpātu) or time (Kārnārpātu) or action (e.g. aintinaiyaimpatu) or metre (e.g. kalittokai) or number (e.g. kuruntokai). This would indicate that Taṇṭiyalaṅkāra has adapted Dandin's Kāvyaḍarśa in conformity with the Tamil poetic tradition and that it is not a mere translation of the original.

The Taṇṭiyalaṅkāram gives two subdivisions of the poems Totarilaicceyyul (kāvya) viz. one based on theme (artha) and the other based on 'words' (śabda). This is illustrated by the Commentator with reference to 'kāppiyams' like Cīvakacintāmani and Kambarāmayānam

where a continuity of theme is found. For the latter type the illustration given is *kāvya*s wherein the source of poetic appeal lies in a more pronounced manner on words as seen in 'antādis' a popular type of literature in Tamil. In this type the final word of a verse is repeated as the beginning of the succeeding verse. Though this type was adopted in later days in Sanskrit poems also it is not deemed a separate type of *kāvya* by Sanskrit rhetoricians. From this also it can be seen that though the author of *Tantiyalāṅkāra*m closely follows Dandin's *Kāvyaḍarśa* he does not hesitate to incorporate what was considered as special features of Tamil poetics in his days.

In sūtra 7. *Tantiyalāṅkāra*m refers to the two fold classification of poem into (1) *peruṅkāppiyam* and (2) *kāppiyam*. Such a classification again is not given in Dandin's *kāvyaḍarśa* though the term 'mahākāvya' used by Dandin in his work implies other poems which are just 'kāvya's' without the sweep and the elaboration one may notice in a mahākāvya.

The definition of 'Peruṅkāppiyam' given in *Tantiyalāṅkāra*m closely follows the one given in the Sanskrit original. For example lines 'Vālttu vanakkam varuporul ivarrin onru ērputaittāki munvaraviyanru' is a translation of 'Āśir namaskriyā vastunirdeśo vāpi tanmukham' (T.14a) in Dandin's *Kāvyaḍarśa*.

The author of *Tantiyalāṅkāra*m has found the necessity in his period to recognise as a separate class a number of works such as *ulā*, *maṭal*, *pillaittamil*, *paraṇi* etc. in Tamil which constitute a separate group with restricted scope and well defined theme dealing with not all the features and are quite unlike the *peruṅkāppiyam* which deals in a wider sweep covering the *nārporul viz. aram, porul, inbam and vītu*, (dharma, artha, kama and mokṣa) (*Tantiyalāṅkāra*m Sū. 10).

Kāvyaḍarśa refers to the three fold classification of Sanskrit *kāvya viz. gadya* (prose), *padya* (verse) and *miśra* or *campū* (a mixture of prose and verse). *Tantiyalāṅkāra* on the other hand (I.11) deals with these three types and in the same context also with another type of mixed composition which though considered to be a Tamil *kāvya* contains a fairly sizable element of vocabulary of another language say, Sanskrit or Prakrit, what is called

manipravāla type. It is well known that Vaisṇavas' handled this type of composition containing a mixture of Tamil and Sanskrit particularly in their devotional work. Earlier the Jainas are reported to have adopted a type of manipravāla containing Tamil and Prakrit vocabl̥es. In a later context (I.32) Dandin refers to another division of kāvyas on the basis of the language employed and considers this type as a miśra kāvya, a mixture of one or more of Sanskrit, Prakṛta and Apabhraṃśa as distinct from campū which denotes only a mixture of form viz. prose and verse. (I.11).

Dandin in his kāvyādarśa next discusses the classification of prose into kathā and ākhyāyikā accepted by ālaṅkārikas like Bhāmaha but he expresses his strong disapproval of what he considers to be a fictitious classification with no substance. Taṇṭiyalaṅkāraṁ does not discuss it as it is not considered relevant to Tamil works.

Taṇṭiyalaṅkāraṁ next proceeds to describe the two styles of composition (ceyyul neri) viz. Vaitaruppaṁ and Kautam which are the same as the Vaidarbha and gauda mārgas of Dandin or the 'rītis' of Vāmana. The ten kāvyaguṇas of Vaidarbha mārga (the style characteristic of Vaidarbha country) viz. Śleṣa, prasāda, samatā, mādhyura, sukumārata, arthavyakti, udāratvam, ojas, kānti, and samādhi are described and illustrated in Kāvyādarśa in verses 41 to 100 of chapter 1. Taṇṭiyalaṅkāra deals with the same ten guṇas under the title cerivu, telivu, camanilai, inṇam, olukicai, uyttalil porunmai, utāram, vali, kāntam and camāti respectively and does not elaborate how the 'kautam' style differs from 'Vaitaruppaṁ' except to say that it may not contain all the ten guṇas (T.A.I. 15.). In Kāvyādarśa however the distinction between the two styles is somewhat marked and alluded to in the textual verses side by side in view of the cultivation of artificiality of style adopted in the classical language of Sanskrit. This is not the case in Tamil which continued to be the spoken language of the people throughout the historical period. Here the artificiality of style did not naturally thrive and was not so pronounced though pedantry in Tamil cannot altogether be ruled out. This may explain why Kānti is not elaborated in Taṇṭiyalaṅkāraṁ.

Following Dandin, the author of Kāvyādarśa the author of Taṇṭiyalaṅkāraṁ also considers the ten guṇas as the life 'uyir', 'prāṇa' of Dandin, constituting the

essence of poetry of the Vaidarbha school which is held as an ideal for the poets to adopt (T.A.I.14). Tantiyalankāram appears to take these guṇas and such others as embellishments (ani) of poetry that constitute the life breath of a kāppiyam (I.26). That the kāvyaguṇas are considered as 'alaṅkāras' during his period is corroborated by the observation of Aṭiyārkunallār on 'kumarivālai' that it was an instance of 'Samātiyalankāra' (p.431) (Cilappatikāram: kolaikkalakkātai). At the close of the I paricheda Dandin's kāvyādarśa refers to three factors that contribute to the making of a poet viz. pratibhā (poetic imagination), sruti (learning and culture) and abhiyoga (constant practice). Tantiyalankāram dispenses with this as perhaps being out of the pale of what is essentially an 'Aniyatikāram' or a manual on embellishments of poetry.

In the second division of Tantiyalankāram the author deals with 35 alaṅkāras, the same as the 35 dealt with in Dandin's Kāvyādarśa with sub-divisions under some of them. They are as follows:

<u>TANTIYALANKĀRAM</u>	<u>KĀVYĀDARŚA</u>
1. Tanmai	Svabhāvoktiḥ
2. Uvamai	Upamā
3. Uruvakam	Rūpakam
4. Tīvakam	Dīpakam
5. Pinvarunilai	Āvṛttih
6. Munna vilakku	Ākṣepah
7. Verrupporulvaippu	Arthāntaranyāśah
8. Verrumai	Vyatiṛekah
9. Vipāvanai	Vibhāvanā
10. Ottu	Samāśoktiḥ
11. Aticayam	Atiśayoktiḥ
12. Tarkuripperram	Utpreksā
13. Ētu	Hetuh
14. Nutpam	Sūksmah
15. Illecam	Leśah
16. Nirāpirai	Kramah
17. Ārvamoli	Prekṣah
18. Cuvai	Rasavat
19. Tanmēmpātturai	Ūrjasvi
20. Pariyāyam	Paryāyoktiḥ
21. Camāyitam	Samāhitam
22. Udāttam	Udāttam
23. Avanuti	Apahnutiḥ
24. Ciletai	Ślesah

TaṇṭiyalaṅkāraṁKāvyādarśa

25. Vicetam	Viśeṣoktiḥ
26. Oppumaikkūṭṭam	Tulyayogitā
27. Virōtam	Virodhah
28. Mārupatupukalṇilai	Aprastutaprasamsā
29. Pukalāppukalcci	Vyāñastutiḥ
30. Nitaricanam	Nidarśanam
31. Punarṇilai	Sahoktiḥ
32. Parivaruttanai	Parivṛttih
33. Valttu	Āsīh
34. Senkīraṇam	Sankīrṇam
35. Pāvikaṁ	Bhāvikaṁ

As in Kāvyādarśa the Taṇṭiyalaṅkāraṁ illustrates 'bhāvikā' alaṅkāra which is more an alaṅkāra that pertains to a whole work unlike camāsokti etc. which illumines a certain part of a kāvya, something analagous to the soundarya of the body as a whole, as distinct from the beauty of every limb of it severally. Closely following this Daṇḍin makes a passing reference in Kāvyādarśa to Sandhyāṅga, vṛtṭyaṅga and lakṣaṇa which are described in detail in other works (āgamāntara) like Bharata's Nāṭyaśāstra (Chapter 21, 22 and 17). The author of Taṇṭiyalaṅkāraṁ does not apparently consider this to be worthy of consideration as these are more relevant to dramaturgy which is a live branch of study in Sanskrit in which there are numerous dramas. It is possible to surmise that it was the paucity of works in Tamil of the type of drama even during his days that induced the author not to refer to this feature in his Tamil version.

Many of the illustrations cited in Taṇṭiyalaṅkāraṁ are also found in the Alaṅkāraṇṇapaṭalam of 'Vīracolīyam' and several of them are of the same kind as those in Daṇḍin's Kāvyādarśa. The author of Taṇṭiyalaṅkāraṁ, being a contemporary of Anapāya Cōla, lived in the 12th century. He has limited the number of alaṅkāras to 35 as in Kāvyādarśa even though the number has increased subsequent to Daṇḍin's time. Udbhata author of Alaṅkārasāra saṁgraha (800 A.D.) defines 41 alaṅkāras. Vāmana's (800 A.D.) list of alaṅkāras varies from Daṇḍin's. This may be taken to be an indication of the fact that Daṇḍin's kāvyādarśa was popular in Tamilnad even 500 years after the date of the Sanskrit author Daṇḍī. This is further reinforced by the fact that the Kavirājamārga of Nṛpatuṅga (815-875) of the Rāshtrakūṭa dynasty was

based largely on the Kāvyaadarśa of Dandin and the Siya-
has-lakāra (Simp^{sv}etabhasālakāra) a Sinhalese work of
Śīlameghasena a Sinhalese ruler (831-851) reveals close
identity between this work and the first and second
paricchēdas of Dandin's kāvyādarśa, the third paricchēda
being not translated. The reason for the popularity of
this work in Tamil Nadu and its adjacent territories
may be taken as further confirmation of the information
contained in Avantisundarikathā that Dandin, lived at
Kānchi at the Pallava court in the 7th century A.D.

In the III section of Taṇṭiyalaṅkāram viz.
Sollaniyiyal the author deals with 'mataṅku' of words
occurring in 1,2,3 or 4 feet severally or in combination
either in the beginning or middle or end of an 'aṭi' or
'pāda'. This is followed by a second group of 'mataṅku'
or yamaka of the whole line in one or more lines of the
verse. There is yet a third group of 'mataṅku' with the
repetition of only one short vowel or one long vowel in
the whole verse or repetition of only one consonant like
'k' or 't' in a whole verse or of two or three or four
consonants or again repetition of consonants consisting
solely of either the strong or middle or weak groups.
This is an elaboration of what is contained in Dandin's
kāvyādarśa but in consonance with the scheme of alphabets
in Tamil. For example the division of Yamakas into
'vallinam' the strong, 'iṭaiyinam' the middle and 'melli-
nam' the weak or nasal is peculiar to Tamil. Whereas the
classification of consonants in Sanskrit is of a different
order based on the place and effort involved in their
articulation such as 'kavarga' and 'cavarga' ghoṣa and
aghoṣa, alpaprāṇa and mahāprāṇa etc. This classification
is not taken into account in categorising yamaka by
Dandin in his Kāvyaadarśa.

Among the Citrālaṅkāras dealt with in Taṇṭiyalaṅ-
kāra we have 'mālai māṇṇu', 'komūtri', Saruppatopattiram'
and 'Culikulam' which agree with Dandin's 'pratilomayamaka'
'gomūtrikā', 'Sarvatobhadra' and 'ardhabhrama', respectively.
Besides the above Taṇṭiyalaṅkāram deals with Nākapantam',
'Vināvuttaram', 'Cakkaram', muracapantam', 'akkaraccutakam'
etc. which are not dealt with by Dandin but which however
figure in later rhetorical works in Sanskrit like Prata-
parudriyam. The reason for this elaboration of 'cittira-
kavis' in Taṇṭiyalaṅkāram can be ascribed to the fascina-
tion for this type of artificiality in composition in both

Sanskrit and Tamil that was characteristic of the mediaeval period when the Tamil work was written.

In the final section dealing with 'vaḷukkal' or kāvyadoṣas the author of Taṇṭiyalaṅkāram closely follows Dandin's kāvyaādarśa and describes nine 'vaḷus or doṣas viz. Piriporuṭcorroṭar', mārupaṭu poruṇmoli, molintatu molivu, kavarpaṭu poruṇmoli, niranirai vaḷu, colvaḷu, yativaḷu, ceyyuḷvaḷu and cantivaḷu corresponding to Apārtham, vyartham, ekārtham, Sasamāsayam, apakramam, śabdahīnam, yatibhraṣṭam, bhinnavṛttam and visandhikam. Allied to this the author of Taṇṭiyalaṅkāram speaks about 'iṭamalaivu, kālamalaivu, kalaimalaivu, ulakamalaivu, nyāyamalaivu and ākamamalaivu corresponding to what is opposed to the normal deśa, kāla, kalāloka, nyāya and āgama.

While Dandin in his Kāvyaādarśa speaks about ten kāvyadoṣas taking 'deśakālekalālokenyāyāgamavirodhi' as the tenth, the author of Taṇṭiyalaṅkāra brings the first nine under 'vaḷu' and the last as a series of six 'malaivu's which one should avoid in composing 'ceyyuḷ' or verse. The reason for this differentiation is stated to be that whereas the first nine are by and large 'kāvyadoṣas' or 'ceyyuḷkurram' and the last series called 'malaivu' are absolute 'doṣas'. Yet they are permissible according to Taṇṭiyalaṅkāra in 'Nāṭaka vaḷakku' where a certain amount of latitude is allowed in a poet praising his patron or God as distinct from 'ulakavaḷakku' and 'pulaṇerivaḷakku' where they are to be eschewed at all costs. Dandin also countenances occasions when the last series of doṣa 'deśakāla' etc. is considered a guṇa but he does not specifically bring out the difference between the two groups and take all the ten in one lot.

A comparative study in depth of these two early texts one in Sanskrit and the other in Tamil although separated by about five hundred years yet agreeing in fundamentals, may yield fresh light on the evolution of the Concepts of alaṅkāra in Indian poetics.

Prof. P. THIRUGNANASAMBANDHAN.

There are morphological differences between the Indo-European languages and Dravidian languages in respect of the case markers one of which being that there are different case endings for the singular and plural forms in the Indo-European and a variety of declensions for various types of words whereas in the Dravidian languages the case affixes are common to both the numbers and there is only one declension. In Indo-European the case and number are indicated by the suffix whereas in the Dravidian there are two different affixes one indicating the number and the other indicating the case function. Another point of difference is that while the Indo European languages barring Sanskrit give appellative names to the cases accusative, dative etc. the Dravidian languages and Sanskrit too, call the cases first, second etc. and associate them with their respective cases.

In spite of these differences in the surface structure it is fascinating to note that at the deep structure level the significance of the cases agree in the main in all the languages whether Indo-European or Dravidian spoken in the distant past in as wide a region as the countries in Europe and India.

Case meaning is a part of the wider concept of meaning in a language and it has to be understood in the context of the total structure of the particular language with its attendant mechanism and function. The overlapping of case categories within the same language and among the various languages is to be expected. It may not therefore be possible to reduce to a well marked order the case system even in regard to a particular language. But still grammarians have tried to reduce to an understandable system the functions and markers of cases with some amount of success.

We shall examine how the Indo-European and Dravidian case system with particular reference to Sanskrit and a few European languages on the one hand and Tamil on the other hand reveal certain close similarities particularly in the deep structure of the cases although dissimilarities, to be naturally expected in the separate development of the various languages, do exist particularly in the case markers and to a certain extent also in the significance of those markers. Do these similarities point to some proto-Universal language or Proto Indo-European and

Proto Dravidian dialects co-existing in neighbouring regions in some prehistoric period? We also notice contamination of cases as well as Syncretism in the usage of these cases in almost all the languages for which psycho-linguists may provide the answer.

Sentence is the unit of language both according to grammarian philosopher like Bhartr̥hari and modern philologists. A sentence is a collection of words (pada samūhah vākyaṃ) and the words are classified broadly under four heads by Yāska viz. noun, verb, pre-position and particle. When we take the structure of a sentence it is verb that occupies the pivotal position, the other parts of speech being related to it either directly or indirectly. The verbal element (kriyā pada) is related to the nominal elements (kāraḥ) in several ways. The kāraḥ is therefore defined as 'kriyānvayitvam' or being related to an action, an action accompanied with effort (yatna) and leading to the result (phala). Let us take the following example.

'vāyunaḥ kṣiptam parṇam vrkṣāt bhūmau patati'
The word patati (falls) is the action word, the leaf (parṇam) that falls down is the 'kartr-kāraḥ' the agent noun (subject), the tree (vrkṣa) from which the leaf falls down is called the 'apādāna kāraḥ' indicating the limit where from the action starts, the ground (bhūmi) which forms the substratum of action (and where the action culminates) is known as the 'adhikarāṇa kāraḥ; the wind (vāyu) that causes the leaf to fall is called 'karaṇa-kāraḥ' as it was instrumental in the leaf falling.

The kāraḥ can be taken to be what are now described as the deep structure or underlying semantic relationship of a noun or noun phrase to the verb in a sentence.

Patañjali in his Mhābhāṣya defines 'kāraḥ' as kriyāyāḥ nirvartakam: 'what contributes to the process of an activity'. This can be taken to be in accord with what Fillimore says 'verb is basic ground which orbits the nouns and noun phrases'. Nagesa defines 'kāraḥ' as one invested with the potentiality (śakti) of agency (kartṛtvam) etc.

Pāṇini defines kartā in the sūtra 'svatantraḥ kartā' This is explained by Bhaṭṭoji Dīkṣita thus - 'kriyāyāḥ svātantryena vivakṣitaḥ arthaḥ kartā syāt' - 'whatever idea the speaker chooses to describe as inde-

pendent or principal in relation to an action is called 'kartā' or agent. So when the speaker wants to convey the idea that Devadatta is the principal relation in regard to the action of 'cooking' the word Devadatta is used in the Nominative case. To put it in other words 'Dhātupāṭṭa-vyāpārāśrayaḥ kartā'. The agent is 'the source of action conveyed by the verbal element'. Here in the action of cooking which involves a series of actions as kindling the fire, lighting the oven, placing the waterladen vessel over the oven, depositing the rice in the water, keeping the oven burning until the rice is cooked etc. all these actions involved in the action of cooking is intended by the speaker to vest in the individual Devadatta. In such instances the nominative case marker is added to the nominal word "Devadatta" and the sentence reads "Devadattaḥ tandraṇaṁ pacati" - "Devadatta cooks rice".

If on the other hand the speaker wants to convey the 'agency' or kartṛtvaṁ to the vessel (adhikaraṇa) or the fuel (karaṇa) used for cooking, usages such as 'Sthālī pacati' (cooking vessel cooks) or 'kāṣṭhāni pacanti' (faggots cook) are equally valid according to Patañjali, the Bhāṣyakāra. 'Vivakṣātaḥ kāraṇāni bhavanti' is the axiom that explains such phenomena. The underlying semantic feature (kāraṇa) of case forms is determined by the 'intention' of the speaker. This concept plays a very important part in Pāṇinian grammatical system of case formation (vibhakti). In other words the Sanskrit grammarians envisaged the realisation of 'surface structure' of a sentence depending upon the speaker's intention to convey in one of the several ways a particular semantic structure otherwise called deep structure. According to the case theory of Fillmore case relations are semantically relevant syntactic relationships and they involve the verbal element and the cooccurring nominal elements of a sentence. Further the semantic (deep) structure is capable of being transformed into surface forms of sentence by the appropriate transformation rules. In the terminology of Pāṇini, the deep structure can be identified with the 'kāraṇa' and the surface structure with the 'vibhakti' or case marker. Let us illustrate, 'Ādhāro dhikaraṇam' (1.4.45). This sūtra of Pāṇini when expanded will mean, 'that which is related to the action as the site where the action is performed by reason of the agent or the object being in the

place is called 'Adhikaraṇa or the location'. This is the semantic (deep) structure outlined by Pāṇini. He gives the surface structure for the same in the sūtra 'Saptamyadhikaraṇe ca' (2.3.36). This sūtra when expanded will mean, "The seventh case suffix is employed when the sense is that of location as well as after the words meaning distant or near."

- | | |
|--|--|
| Example 1. Rāmah <u>kate</u> āste | (Rama sits <u>on the mat</u>)
(locus of the agent) |
| 2. Rāmah <u>sthālyam</u>
pacati | (Rama cooks <u>in the pot</u>)
(locus of the object) |
| 3. Pāṭhaśālā
grāmasya antike
(or dūre) vartate | (The school is <u>near</u>
(or distant) from
the village). |

NOMINATIVE CASE:

Nominative is the semantically most neutral case, the case of anything representable by a noun whose role in the action or state is identified by the semantic interpretation of the verb.

In Sanskrit, in conformity with the basic assumption that every noun must have a nominal suffix (sup), the nominative is formed by adding the suffix '-s' to the nominal base or 'prātipadika' in the singular. Thus we get the word deva. + s = devas, (skt), deus (lat); purus, (Skt), polus (GK). In a neuter noun like 'vāri' (water) the Sanskrit grammarian would add the suffix, formally and enjoin by another rule elision of the suffix. This is true also of the ā and ī stems in the feminine. eg. Rāmā, Gaurī.

In Tamil on the other hand no case suffix is added in the nominative. The Tamil nominative is simply 'peyar' or noun itself without addition or alteration. Tolkāppiyar in fact names the nominative as 'Peyar vērrumai' instead of first case as Pāṇini would. In respect of other cases however Tolkāppiyar and Pāṇini agree in calling them second case etc. This nomenclature is more convenient if not rational or meaningful in view of the fact that the meanings attached to a particular kāraka are more than one.

Līlātilakam, the Malayalam grammar as well as the Kannada grammar, following Pāṇini's grammar designate the vibhakti or case markers as first, second etc. Rāja Rājavarma however calls the Nominative as Nirdeśika

(indicative), the second as pratigrāhika (receptive) the third as Samyojika (sociative), the fourth as uddeśika, the fifth as prayojika (casual) the sixth as sambandhika (possessive) the seventh as ādhārika (locative) and the eighth as sambodhika (vocative). Pāṇini carefully distinguishes case function (kāraṇa) from case form (vibhakti) since the same case form stands for different and overlapping functions. In this context the shortcoming of Rāja Rājavarma's designation of cases as pratigrāhika, Samyojika etc. is evident as they do not reflect the range of functions under the different cases. Tolkāppiyar rightly adopts the terminology first, second etc. in the same manner as in Sanskrit grammar from Pre-Pāṇinian days, thereby avoiding the illogical appellative terms like dative and ablative which do not fully reflect the semantic concepts of the particular case.

Tolkāppiyar in Elut. 115 has enumerated the case suffixes ai, -oṭu, -ku, -in, -atu and -kaṇ as six in number and in sol. 62 that the cases are seven in number. Hence it is evident that the nominative case has no suffix added to the noun. This may be described as zero morph. Yet the term 'vērrumai' or 'vibhakti' in Sanskrit is applied to the nominative case also as in the case of accusative etc. since the noun in the nominative in contradistinction with the noun in the accusative etc. is made the subject or eluvāy of the action denoted by the verb and hence the appellation 'eluvāy vērrumai' which is an alternant to 'Peyar vērrumai'.

Genitive: Jagadīśa defines kāraṇa as what is denoted by case endings (markers) and is apparently used as a qualifying attribute in relation to kriyā (action). So 'genitive' as expressive of relation is not a kāraṇa, for the 'relationship' does not qualify an action. A substantive in the genitive more often serves as an adjunct e.g. Rājñah puruṣah (the king's man) (Sanskrit) Shelley's poems (Eng), enatu vītu (my house) (Tam.).

It is interesting to note that the deep structure of several cases are more or less the same in Indian as well as European languages. R. Briebsch writing on the 'genitive' in German language observes, 'With a substantive the genitive indicates a relation of 'appurtenance' in the widest sense including possession in the concrete e.g. 'der Ring des Polykrates' (the ring

of Polykrates) or in the abstract e.g. 'die Tapferkeit des Soldaten' (the bravery of soldiers). With a substantive denoting a process or action the genitive may indicate the object towards which the process is directed e.g. 'gotes minna' (God's love) which may be either a 'subjective' genitive in the sense of 'the love borne by God', or an 'objective' genitive for 'the love felt for God'. Another early and still prevalent use of the genitive is to indicate the 'divided whole' or partitive genitive eg. 'einige der Fürsten' (a few of the sovereigns).

Tolkāppiyam defines the function of the sixth case as one denoting the relation between an object and its inseparable elements or between one object and another.

eg. 'Pāriyatu Parampu' (the Parampu hill of Pāri)
'Kapilaratu Pāttu', (the poem of Kapilar)

In Latin too when one noun was used to modify another, the Romans put the modifying or limiting noun in the genitive case and the idea commonly conveyed by the genitive is possession although other categories are distinguishable.

eg. 'Poetae rosas' (poet's roses).

The heterogeneous character of the sixth case is evident in Pāṇini's sūtra 'Ṣaṣṭhī śeṣe'. The proper value of the genitive is adjectival, It qualifies a noun designating something relating to the latter. Other genitive constructions with adjective or verb or preposition appear to arise out of this by a more or less distinctly traceable connection. It often bears the aspect of being a substitute for other cases as dative, accusative, ablative and locative.

eg. 'Dadata no amṛtasya' (Bestow on us immortality)
'Tad anyasya dīyate' (It is given to another)
'Śṛṇu me' (learn from me).

The sixth case, says Tolkāppiyar, denotes the nature, possession, relationship, connection, action, advanced state, effort, instrument, association, document, capital (wealth), limb, collection, composition, state, habitation and the rest that come under the category of the species of relation. These are some of the specialised meanings of the sixth case.

Here again we find the idea of 'relationship' (sambandha) conveyed by and large by the genitive by languages such as Tamil, Sanskrit, Latin etc.

Syncretism of locative (associated with time) with genitive is as much a feature of the Dravidian as of the Indo-European. 'Sonntags' (of a Sunday) in German may be compared with the Tamil usage 'Yānaiyatu kōtu' (forest where elephants dwell). Both are genitive in form with a locative import.

DATIVE:

As Jēperson rightly observes 'if we look through the rules of any German, Latin or Greek grammar we shall find in each a great variety of uses or functions i.e. meanings assigned to the dative but many of them differ from one language to another'. As Paul says it is gratuitous to call the case we have in German and old English a dative, for besides the functions of the dative, it fulfils the functions of the old locative, ablative and instrumental.

Similarly the Greek dative has taken over the functions of the locative and instrumental as well as those of the old dative proper.

In German the dative indicates either the person or the purpose towards which the process is ultimately directed. We find the dative used right from the outset to indicate the beneficiary or recipient with verbs of 'helping, pleasing, communicating, affecting etc.' Many verbs such as give, bring etc. express a relation between three terms, the giver, the given and the recipient. The object is in the accusative and the recipient in the dative. A special type of the dative of 'recipient' indicates the person on whom an occurrence makes or is expected to make an impression eg. 'das war dir abereine Freude' (That was a joy for you). Tolkāppiyar defining the fourth case says 'The fourth called - ku - vērrumai denotes recipient, whatever substance it may be (col.75).

eg. Nelli tīnkani emakku ittanaiyē

'You gave me the sweet nelli fruit'

'Mōnākkarkku arivu koṭuttān'

'He imparted knowledge to the student'

In Latin the same significance is found attached to the dative case.

eg. 'The poet is giving large roses to the girl'.
Poeta (N); - Subject; Puellae (Dat) - indirect object; magnas rosas (Acc) - direct object.
(magnas being an adjective agreeing with its noun in gender, number and case).

However far back we go, we nowhere find a case with only one well defined function; in every language every case served different purposes and the boundaries between these are far from being clear-cut. This serves to explain the 'Syncretism' in cases.

In Pāṇini's grammar 'Sampradāna' is treated as the main function of the dative. Even the word 'dative' derived from the $\sqrt{\text{do}} = \text{dā}$ (to give) in Sanskrit signifies the same concept. In the classic example 'Viprāya gām dadāti' (He gives a cow to the brahmin) the restricted idea of 'making over something in the possession of a person to another making the latter the absolute owner of the same' is conveyed. Such a restrictive usage of the dative is felt to be not adequate and Patañjali has taken 'Sampradāna' in a wider sense to cover cases like 'Ācāryaḥ śiṣyāya Capetām dadāti' (The teacher gives a slap to the pupil). The dative is taken mainly as the case of the indirect object - or that toward or in the direction or in order to or for which anything is or is done eg. 'yaccha 'smai śarma' (bestow upon him protection). Pāṇini himself gives a number of rules of application of 'Sampradāna' to kārakas which have nothing to do with 'Sampradāna' in its literal sense. Thus the dative is used in the case of an object desired when the root 'sprh' is used eg. 'Puṣpebhyah sprhayati' (He desires flowers). Also when the idea of anger is expressed eg. Devadattāya krudhyati (He is angry with Devadatta). Kātyāyana who followed Pāṇini after about two hundred years, amended the narrow rule of Pāṇini regarding dative and pointed out how a particular case form is actually used to denote the function of some other case. For example 'Paśunā Rudram yajate' contains the word 'Paśunā' 'instrumental' in form but 'accusative' in sense; similarly 'Rudram' is accusative in form but dative in sense.

Tolkāppiyam also records the fact that dative suffix is used to a person to whom either friendship or enmity is directed. It is significant that Tolkāppiyar has given specific contexts in which the fourth case was used to indicate the function of other cases.

1. In place of the sixth case to mean 'this is of this sort'.

'Yānaikku kōṭu kūṟitu'

'The tusk of the elephant is sharp'

2. In place of the second case to signify
'this will hold that'
'Ivatkuk kollum ivvani'
'This ornament will suit her'
3. In place of the third case to mean 'this
is fit to be done by him'
'Avarkkuceyyattakum ikkāriyam'
'This act deserves to be done by him'
4. In place of the ^{Su}~~fourth~~ case denoting relation-
ship
'Āvirkuk kanru'
(The calf of the cow)
5. In place of the fifth case denoting the
exact position of land and comparison.
'Karuvūrkkuk kilakku'
'East of Kārūr'
'Cāttarkku Netiyan'
'He is taller than Cāttan'
6. In place of the seventh case denoting time
'Kālaikku varum'
'He comes in the morning'
7. Before the roots 'parruvitu' and 'tīr'
which generally take the fifth case
'Manai-vālkkaikkup parruvittān'
'He extricated himself from the attachment
of a householder'.
8. 'Ūrkkuttīrntān'
'He removed himself from the village.'

In Kannada grammar also reference is made to as many as thirty two significant items under the dative such as envy, agreeableness, fear, reason, similarity, director, purpose etc. which infringe on the functions usually associated with cases such as ablative, locative, instrumental etc.

Similarly in Malayalam the phenomenon of Syncretism is met with in construction such as:

Mahādevar Tiruvutampu (Nom. for Gen.)
Netiyatali Iruntaruli (Nom. for Loc.)
Innālāl 'On this day' (Inst. for Loc.)
Ayyatiyil munne (loc. for Dat.)

In old English there were four cases Nominative, Genitive, Dative and Accusative. By the end of the Middle English period the case system had largely disappeared from the noun. Nominative, dative and accusative had become alike. Only the old genitive remained distinct. The case system remained in personal pronouns. Dative

and accusative had ceased to be distinguished, old dative forms taking over the function of both cases. Early modern English, therefore, had only three of the four cases of old English viz. Nominative, Genitive and Objective such as I, mine and my and me.

Otto Jespersen makes a pertinent remark that no language of the Indo-European family has had at any time a case system based on purely grammatical category and not a notional one in the true sense of the word. Two classes of cases are spoken of (1) grammatical cases (nom. acc. etc.) and (2) concrete, chiefly local cases (locative, ablative, sociative, instrumental etc.) This however cannot be satisfactorily demonstrative at least in the languages known to us whether Indo-European or Dravidian. They are found mingled together. For example 'Adhyāste Vaikunṭham Hariḥ' - 'Hari is seated in Vaikunṭha'. Here though the word 'Vaikunṭha' is in the accusative case it signifies 'location', the meaning of locative. Similarly in Tamil 'Avarai-p-piriyēn' - 'I will not be separated from him'. 'Separation' is denoted normally by the ablative case whereas the word 'avarai' is in the accusative. Here are two sentences -

He came to London

He entered into his house.

The first is described as 'dative' and the second 'locative'. The structure of both are for practical purposes the same.

In all these cases we find the variation between the functional element and the grammatical element or in other words deep structure relations and surface structure relations.

In Kannada the following sentence contains a noun in the dative case though the meaning conveyed is direction which can be brought under the locative.

'Nīvellaru nanna manege bannivi'

'Please all of you come to my house'.

Accusative: 'Some scholars have maintained a 'localistic' case theory and see in the accusative a case denoting movement to or towards, from which the other uses have gradually developed. Others consider the objective use the original function and yet others that the accusative was the 'maid of all work' who stepped in where neither the nominative nor any of the special cases was required. The only thing certain is that the

accusative combined the connotation of a direct object with that of movement towards a place and that of spatial and temporal extension'. This is the summing up of Otto Jespersen on the function of the Accusative.

That the meanings of the accusative and dative cannot be kept strictly distinct is seen in German where the object after 'onfon' (take, receive) is now in the accusative, now in the dative and now in the genitive. Normally German has restrained the traditional uses of the accusative especially that of product or result and that of the object upon which the process designated by the verb bears (affected object.). Among the freer uses are the accusative of direction, space, time... A double accusative persisted right from O.H.G. to the modern period.

Pāṇini defines 'karma' the kāraka of the accusative as what is the most desirable thing sought to be attained by the agent (Kartā)'.
 eg. Rāmaḥ grāmaṁ gacchati
 'Rāma goes to the village'
 'Village' is the 'karma' the object of the action 'going'.

In fact as Patañjali observes, 'In the same manner as the sixth case, the accusative also can take the place of the Ablative, dative and locative cases'.

eg. 1. Gāṁ dogdhi payah' (The cowherd milks the cow)

Here the idea of 'separation or apādāna' is present in as much as the milk is drawn from the cow.

2. 'Putram brūte dharmam'

'(The father) teaches his son dharma'

'This involves the bestowal (sampradāna) of knowledge about dharma by the father to the son.'

3. 'Anvavarunaddhi gāṁ vrajam'

'The cow is impounded in the shed'

Here the idea of 'adhikarṇa' or locus is evident.

Tolkāppiyar recounts that the accusative denotes the direct object which exists as things protected, compared, made, praised, gathered, reached, feared etc. numbering twenty eight categories -

Eg. 1. 'Tērai ūrum'

(He has a chariot for his vehicle)

2. 'Toluvitai āyan tokumin'

(Collect the cows at the cowstall)

These have the locative import though words in accusative are used.

3. 'Pāli āñci' (Fearing the slander)

This is also capable of being brought under the ablative or fifth case as indicated under Tol.Col.Sūtra. 77 and 78.

The twenty eight special meanings codified by Tolkāppiyar appear to indicate that he is following some tradition in giving such details. Otherwise not all of them have any special significance with the central idea of 'objective case'. The use of one case form for another is to be justified only by usage by the authors of those expressions. Tolkāppiyar himself makes this clear in the sūtra 111 under Vērrumai mayāñkiyal -

'Ēnai urupum ānna marapina
mānam ilavē conmuraiyāna'

'There will be no harm if other case suffixes also are used in a similar manner,

In Latin also the accusative case indicates the direct object of the action of the verb, the person or thing directly affected by the action of the verb besides other meanings.

Instrumental: The main function of the third (instrumental) case of Pāṇini is to denote the agent or instrument of an action as per the sūtra - 'kartr̥ karanayos tr̥tīyā'. The same is given by Tolkāppiyar thus - 'The third case called 'otu' denotes the agent or instrument of an action. Eg. Nīrotu nīrainta kaṇ' (Eyes filled with tears)-(agent).

Perunāvāy kaṭun-kāl-otu karai cēra 'Big ships reaching the shore with the help of strong winds' - (Instrumental). Besides 'otu' in later Tamil literature ān, āl and ōtu are also used as Instrumental case suffixes.

Tolkāppiyar enumerates the different contexts in which the instrumental case suffix is used (1) the object that stands as the material cause (2) the object that stands as an appropriate cause (3) the agent of an action (4) the object that is responsible for one's present state (5) the object of exchange (6) the object that is mixed with another (7) the object in company with another doing the same action (8) the object in company with another that is incapable of doing the same action (9) the

object of unsuitable comparison (40) the object of particular description with reference to limbs, senses etc. and cause etc. eg. 'Pālotu kalanta nīr 'water mixed with milk' etc. (sociative) Neyyotu turenta maiyuran-kūntal 'the black flowing tresses of a woman deprived of oil'. (agent in inst.)

This is enough to demonstrate how the instrumental and the sociative are mixed up in the Instrumental case which is by itself heterogeneous in character.

W.D. Whitney writing on the uses of the Instrumental in his book 'Sanskrit Grammar' observes, 'The instrumental is originally the 'with'-case: it denotes adjacency, accompaniment, association - passing over into the expression of means and instrument by the same transfer of meaning which appears in the English prepositions with and by.

We have seen that the instrumental is often used to signify accompaniment eg. 'agnir devebhir āgamat' (R.V.)

'May Agni come here along with the Gods'

Its usage as an instrument or agent' is yet more frequent:-

'Bhadram karṇebhiḥ śrṇuyāma' (R.V.)-instrument

'May we hear with our ears what is propitious?'

'Kecit gajair hataḥ'

'Some were slain by elephants'

It is anomalous that the instrumental is used interchangeably with the 'ablative' signifying separation

'Bhartrā saha viyogah'

'Separation from her husband'

Even in the days of Tolkāppiyar we find the overlapping usage in regard to the case suffixes was a recognised feature of the language. He records such overlappings in a separate section entitled 'vēṟṟumai-Mayāṅkiyal' or case contamination. For eg. in Col.85 he says 'The seventh case is used in the same way as the second after words denoting parts, when they qualify verbs other than appellative verbs'.

eg. 'Kōṭṭaik-kuraittān'

'Kōttinkat-kuraittān'

'He cut off the tusk'

It is a case of the intention of the speaker that determines the case to be used. Again in (Col.98) Tolkāppiyar says that a word denoting 'fear' may be qualified by a noun either in the fifth case or in the second case.

- eg. 1. Paḷiyin - āncum | 'He is afraid of calumny'
 2. Paḷiyai - āncum |

In col. Sū. 100 again Tolkāppiyar says that the seventh case also may be used instead of the sixth case with nouns denoting 'dwelling place' when its relation to the noun which it qualifies is that of the land inhabited and the inhabitant.

- eg. 1. Kāṭṭinkan yānai | 'Elephant in the forest'
 2. Kāṭṭatu yānai |

Sūtras such as these are only illustrative and not exhaustive. No grammar can claim to have exhausted the explanation of grammatical usages even in respect of its contemporary age. Tolkāppiyar therefore gives a general ruling to accommodate all such contaminations of cases in Col. Sū. 101. 'There is no confusion in the minds of the learned with regard to the use of one case suffix for another or of one case suffix similar to the cases mentioned above, if it is in conformity with the ancient usage!'

The Ablative is the fifth case which is used to express removal, separation, distinction, issue and the like in Sanskrit language.

- eg. 'mā pra gama pathah'
 'May we not go away from the path'

A special application of the ablative construction with words implying fear, comparison etc. are noted.

- 'yuṣmad bhiyā' (through fear of you)
 'Svādoḥ svādīyah'-(sweeter than the sweet).

Ablative is used in the place of possessive genitive.

- 'Nāsti dhanyataro mama' - there is no one more fortunate than I'

Ablative is used instead of a partitive genitive.

- 'Mithunād ekam jaghāna' - He slew one out of the pair'.

Tolkāppiyar states that the fifth case called - 'in' vērrumai denotes the nature of an object in its relation to another. Comparison, contrast, separation, limit, cause etc. form the meaning of this case.

- eg. 'Ninnin viṭa niḷarpōl'
 'Like the shadow which is never separated from you'.
 'Kumariyin terku'
 'That which is south of Cape Comorin' etc.
 'Kallarīn āncum' - He is afraid of thieves.

In col. 98 Tolkāppiyar gives accusative as an alternative to the fifth case when the verb denoting fear is used. 'Paliyai añcum' (Accusative) 'He is afraid of calumny' is used along with 'Paliyin añcum' (Ablative).

In Latin the Ablative was used when it was intended to modify or limit the verb by such ideas as 'means', 'agent' 'accompaniment', 'manner', 'place' and 'time', by Latin prepositions such as 'ab' (by, from), 'cum', (with), 'de' and 'ex' (from 'in' (in, on).

One can notice in this complex case the meanings of the instrumental, ablative and locative.

May I conclude with the following sane observation of Charles F. Hockett in his book, 'A course in Modern Linguistics' that may be relevant to the foregoing discussion-

'Just as languages differ as to what is assigned to surface grammar and what is handled at deeper levels, so, not unexpectedly, equally competent grammarians often disagree in the analysis of a single language. The disagreements stem from differences of training and previous experience. They should be regarded not as conflicts demanding resolution, but as an enrichment in our understanding of the language in question; both sides can be right in a dispute, in that the apparently conflicting opinions may reflect facts at different grammatical depths'.

BIBLIOGRAPHY.

1. A History of Tamil language by Dr. T.P. Meenakshisundaram.
2. Tolkāppiyam - Collatikāram by Dr. P.S. Subramanyā Sāstri
3. Philosophy of Grammar by Otto Jespersen.
4. Philosophy of Sanskrit Grammar by P.C. Chakravarthi.
5. Sanskrit Grammar by W.D. Whitney.
6. The German language by R. Priebsch and W.E. Collinson.
7. Latin by Frederick M. Wheelock.
8. A course in Modern Linguistics - Charles F. Hockett.
9. Evolution of Malayalam - A.C. Sekhar.
10. A Kanarese Grammar by Kittel.

INDIAN CONCEPTS OF SEMANTIC INTERPRETATION AND MODERN
LINGUISTICS.

Prof. P. THIRUGNANASAMBANDHAN.

The phenomenon of speech that distinguishes man from the rest of the creation was as much a subject of deep study in the past by the ancients like Pāṇini and Tolkāppiyar, Aristotle and Bhartrhari as it is today by Chatterjee and Katre, Chomsky and Firth.

Language is a communication system that relates something to be communicated with something that communicates. Ferdinand de Saussure referred to these two as the 'signified' and 'signifier' respectively or 'artha' and 'śabda' as the Indian grammarian would put it. No one has been able to divine precisely when and how the 'word' and 'sense' came to be associated. So it was supposed that they are eternal. The poetic 'Pratibhā' of Kālidāsa could not conceive of a better object of comparison to the Eternal Mother and Father of the Universe, 'Pārvatī and Parameswara than the 'word' and 'sense' that are ever associated.¹ It is implicit in this comparison that not only the speech and sense are eternal but also the relation between the two. Or as Bhartrhari would have it Speech and meaning being the two halves of one fact, are not distinct and separable.²

This idea of the eternality of the trinity of speech, sense and their relation was ably set forth by the grammarian the Vārttikakāra 'Siddhe śabdārtha sambandhe' which was explained by Patanjali as 'word, sense and their relation are eternal'. This is echoed by Bhartrhari, 'The relation of words with meaning is beginningless.'³

The Greek thinker Heraklitus like the Indian Mīmāṃsāha maintained that there is an innate and necessary connection between words and the objects they denote.

What is of interest to empirical linguistics of today is not so much the philosophical speculations about the eternal or ephemeral nature of sound or sense but the equal importance of the components of language viz. the syntactic structure and semantic interpretation of a sentence conceived as the unit of language. As Gleason has put it, 'Expression and content are equally fundamental aspects of Language.'

I propose to draw your attention in this paper to a few deep reflections of our ancient thinkers who after great deliberation set forth certain views regarding language

with particular reference to 'speech' and 'meaning' taking into account the views of other schools of thought. There was real inter disciplinary discussion in their discourses on language as in several others. The grammarian, etymologist, Vedic exegetist, logician, philosopher each held his own view agreeing with others in some respects and disagreeing in some others. In the same manner Linguistics is in a ferment to-day. The grammarian, the sociologist, the anthropologist, the psychologist, every one expresses his view on linguistic issues and it is indeed a good sign that the Linguists are exposed to these several disciplines and a frank discussion of one another's point of view is going on. As Bhāṭṛhari rightly put it as far back as the seventh century 'Thought becomes clear by a study of different systems of thought. What points can possibly be contradicted by him who learns (only) his system'⁴.

A sentence or phrase, according to Aristotle is a composite significant sound. It is interesting to note here the definition of Bloomfield in his 'Language' 'Each sentence is an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form'. (p.170).

In the opinion of the Indian grammarian a sentence is complete in itself. It possesses an individuality of its own and is not a mere aggregate of a number of terms. Bhāṭṛhari states the position thus - 'Just as a single homogeneous picture is described through various features as being blue, green etc. as a result of its being perceived in different ways, similarly the sentence which is single and does not possess expectancy is described in terms of words which possess mutual expectancy'. Jaimini in his Mīmāṃsā sūtra II.1.46 defines sentence thus - 'A group of words serving a single purpose forms a sentence, if on analysis the separate words are found to have ākāṅkṣā or mutual expectancy.

The point in citing these two definitions of a sentence viz. that of the Vaiyākaraṇa, the *padavādin* and the Mīmāṃsaka, the *Vākyavādin* is not so much to underline the difference in the philosophical approach between the two schools viz. one holding the unitary character of a sentence and the other its divisibility into words as real entities but to draw attention to the common ground between the two viz. that the meaning of a sentence

is fully comprehended only after the mutual expectancy among the words is satisfied.

75

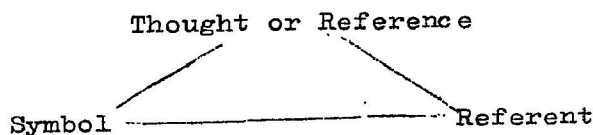
'Semantics' is the term used to refer to the study of 'meaning'. Unfortunately 'meaning' covers a variety of aspects of language. Ogden and Richards listed no less than sixteen different meanings of the word 'to mean'. Anyhow Semantics has slowly come to be recognised as a component of Linguistics of the same kind as phonetics or morphology.

The importance of the study of 'meaning' has already been recognised by the ancient Indian grammarians. Patañjali has rightly stated that 'the expression of thought is the sole purpose that is served by the use of words'.⁵

Bhartrhari has put it in a different way 'just as in (perceptual knowledge, there can be seen both itself (i.e. the act of perceiving) and the object of knowledge (the thing perceived) so in the 'word' there appears the meaning element and the formal element'.⁶

According to de Saussure, the linguistic sign consists of a 'signifier' and a 'signified'; there are however more strictly, a sound image and a concept, both linked by a psychological 'associative bond'. The link between the physical and psychological in the sound uttered by the speaker and listened to by the hearer is obvious. The Aitareyopaniṣad has set forth this link in the passage 'The mind finds itself fully expressed in speech and speech has its seat in the mind'.⁷

Ogden and Richards would express this relationship in a triangle.



The 'symbol' is the linguistic element - the word sentence etc. and the 'referent, 'the object. etc. in the world of experience while thought or reference' is concept. According to this theory there is no direct link between symbol and referent except through thought or reference.

I find a parallel in the following statement of Patañjali in his Mahābhāṣya explaining the Vārtika 'Siddhe śabdārtha sambandhe' - A speaker thinks of the

object and makes use of words. (Tāvatyeva artham upādāya śabdāṁ prayuñjate).⁸ The word 'artha' or object' stands for the 'referent', 'upādāya' or 'thinks' stands for the thought or 'reference and 'śabda' stands for the 'symbol' of the theory of Ogden and Richards.

Professor J. Geyser has said 'Between the meaning and what is meant, or what it expresses, there exists an essential relation, because the meaning is the expression of the meant through its content. What is 'meant' lies in the 'object' of the thought of speech. We must therefore distinguish these three-word, meaning and object.

A word according to most Indian philosophers has a significative power or śakti to convey its meaning. The Mīmāṃsaka and the grammarian are of the view that the relation between the word and its power to convey the meaning is 'inherent' in the word itself'.⁹ The logician however denies this view and holds that 'the relation between the word and its meaning is purely 'conventional' and not at all innate or natural'.¹⁰

In this respect it is worth noting that according to Aristotle too 'all significant speech is significant by 'convention' only and not 'by nature'.

Modern linguists, pragmatists as they are, are not interested, in such speculations. F.R. Palmer makes it clear when he states, 'The problem of Semantics is not the search for an elusive entity called 'meaning'. It is rather an attempt to understand how it is that words and sentences can be meaningful.... Meaning is not some entity that words or any other linguistic entities 'have' in any literal sense of 'having'.¹¹

N. Chomsky has written (1970), 'A person who has learnt a language has acquired a system of rules that relate sound and meaning in a certain specific way. This involves an understanding at the 'deep structure level' including 'semantic representation' and 'Syntactic structural level'. Chomsky made it possible to conceptualise the interaction between Syntax and semantics in terms of the listener extracting the deep structure relations necessary for semantic interpretation from the surface order of words in a sentence.

According to the 1965 version of Chomsky's theory 'sounds are related to meaning through the rules that make up the syntactic component. These generate both a surface

22

structure which is the input for the phonological component and thus underlies the final sequence of sounds in a sentence, and a deep structure, which is the input for the semantic component and thus underlies the meaning of the sentence. This formalisation of the interrelations between syntax, semantics and phonology provides a precise statement of the problem which attempts to explain the speaker's ability to extract meaning from the sounds he hears and to express his own meaning in sentence form'.¹²

Chomsky is concerned only with linguistic evidence provided by analysis of the sentence itself.

This takes us to what our Indian grammarians, logicians etc. thought about semantic interpretation of propositions. They have speculated on the relationship between word and sense and the way the meaning is determined by 'mutual' expectancy' (*ākāṅkṣā*), consistency of sense (*yogyatā*) and contiguity (*samīdhi*).

'Mutual expectancy consists in a word not being able to give rise to a complete sense in the absence of other related words'¹³ 'Patanjali' explaining 'mutual expectancy of words' (*śabdavyapekṣā*); says 'that words cannot stand in need of supplementation but only their meaning. When one says the 'king's man' it gives rise to the meaning either 'the man is mine (king's)' or 'I am his (king's)' from the point of view of either'¹⁴. In fact the meaning of a word or phrase to get the full meaning of a sentence rests in the hearer. The words cannot have any need because they are not conscious entities. Words are said to be '*ākāṅkṣā*' only in a secondary sense. Nāgeśa, the grammarian gives expression to this view in his work.¹⁵ When the speaker holding an orange in his hand utters the word 'This orange' the listener is in a mood of expectancy about other words that are to follow to complete the sense. He may even anticipate the speaker to say 'This orange is for you' to make the sense complete. The speaker however says 'This orange is very sweet'. The sentence sense is complete as the '*ākāṅkṣā*' of the hearer in regard to the completion of the sentence sense is satisfied.

Firth speaking about the mutual expectancy of words says, 'You shall know a word by the company it keeps' What he means here is more related to the principle of 'śāhacarya' one of the determinants of meaning according to the Indian logician. When the word Rāma is uttered

the hearer is in doubt whether it is Rāma the son of Daśaratha or Balarāma or Paraśurāma who is meant. But when the word Lakshmana accompanies it, the ambiguity is removed and the word meaning crystalised. The familiar example of Firth is that of 'ass' in the expression 'Don't be such an ass', where the word is not identical with the lexicon meaning or denotative sense but means 'a stupid fellow' in association with the other word used.

When Tolkāppiyar refers to the words 'tā', and 'koṭu' in sūtra 444 of Eccaṭṭiyal one may have a doubt as to the sense in which these words are used since they also mean lexically the 'fly', 'strength' and 'bend' respectively. The doubt is resolved when the grammarian reads the second line 'iravin kilavi', the word 'iravu' denoting begging. It is interesting to note that the word 'iravu' which means both 'begging' and 'night' is in turn taken to mean 'begging' in the proximity of words 'ī' 'tā' and 'koṭu' in the first line.

In the case of words having different meanings the contextual meaning is determined by distinguishing verbs, words of its class used along with them or association' says Tolkāppiyar¹⁶. The Jain Tamil grammarian Pavananti says that a homonym has to be interpreted in a particular context to mean a particular concept taking into account the verb or a word in association with which it is used, or a word of the same order, or a word indicating location.¹⁷

For example the word 'mā' in Tamil means (i) 'mango' (Tel-māvi), (ii) 'bee' (iii) certain animal (Tel-māvu).

Burrow and Emeneau have given the word 'mā' under different etymological groupings (vide entries 3917 to 3924) in which some of these meanings are recorded.

In 'Māp pūttatu' 'mā' is taken to mean 'mango tree' in association with the verb 'blossomed'.

In 'Mā vīl nocci', 'Mā' means 'bee' in association with the plant 'nocci'.

In 'Yānai, 'tēr, māc caturangam', 'Mā' means 'horse' in association with other words of the same order elephant, chariot etc.

In 'Mā' marutta malar māpu' 'Mā' means the Goddess 'Lakshmi' in association with the place viz. the chest of Mahāviṣṇu.

Semantic ambiguity has its source in the homonym of words. A syntactically compound constituent or sentence is considered to be semantically ambiguous when it contains one or more words with two or more senses. The meanings of other components of the construction can remove the ambiguity. 'The word' 'school' means (1) session of a teaching institution and (2) the building in which such sessions are held. In the sentence 'The school burned up', the ambiguity is removed because the verb 'burn up' permits its subject noun to bear only senses that contain the concept of a physical object. This selection of one sense and exclusion of others is reconstructed in the semantic component by 'selection restriction'. Selection restrictions express necessary and sufficient conditions for the readings to form derived readings..... For example, the reading for 'burn up' will have the selection restriction' (physical object) which permits a reading for a nominal subject of an occurrence of 'burn up' to combine with it in case that reading has the semantic marker (physical object). This then explains why 'The school burned up' is unambiguously interpreted to mean that the building burned up.²⁰ This can be applied to 'Māp pūttatu' cited above and similar cases.

Bhartrhari quotes the following view. 'Those who follow the idea that the same word possesses several meanings base their conclusion regarding the meaning being primary or secondary on its being well known or otherwise.

'A word conveying its meaning depending on the meaning (of other words) or situation context or by association with other word is called secondary.'¹⁸

According to this view it would be difficult to say which among the words 'Mā' cited above meaning the 'mango' 'bee' and 'horse' is 'primary' and which 'secondary'. In fact the question does not arise as they belong to different etymological groups as noticed in the Dravidian Etymological dictionary. Bhartrhari therefore rightly disapproved of the view in the Vākyapadīya. He says 'the words 'purā' and 'ārāt' each of which conveys meanings which are different and mutually contradictory are understood through the meanings (of other words) and the situation context; (but both meanings of each word viz. distant or near in time is 'primary' meaning) (VP.II.268).

Bhartrhari gives a list of factors that determine the meaning of a word when there is ambiguity.

They are contact, dissociation, togetherness, opposition, purpose, situation context, indication, the vicinity of another word, capacity known from the result, propriety, place, time, grammatical gender and accent.¹⁹

All these factors cannot be considered as exclusive or well defined factors for we can notice some overlapping between 'togetherness' and 'vicinity of another word' etc. We can very well understand Patañjali's statement to the effect that purpose (artha) and context (prakarana) determine the meaning of words. This presupposes that in the absence of these aids there is ambiguity in the expressions.

We can distinguish between different meanings of the word like 'chair' in the following cases looking at the 'linguistic' contexts of words.

A sat in a chair

B has accepted a University chair

C was condemned to the chair

In this connection it may be necessary to keep in mind the distinction between 'Reference' and 'Sense'. 'Reference' deals with the relationship between the linguistic elements, words, sentences etc. and the non-linguistic world of experience. 'Sense' relates to the complex system of relationships that hold between the linguistic elements themselves (mostly the words); it is concerned only with intra-linguistic relation.²⁰

Katz and Fodor specifically exclude from a semantic theory any reference to the 'settings' of sentences. Semantics according to him is not concerned with the way words and sentences are used in relation to the world around us. This is deplored by F.R. Palmer who says, 'when scholars have concentrated on 'sense' to the exclusion of 'reference' (in its widest sense), they have done so because it is easy to describe. It has structure and can be accurately and precisely determined. But this reminds one of the drunk who lost his key at his front door but was found looking for it under the street lamp ten yards away 'because it is lighter here'.²¹

When we look at the determinants listed by Bhartrhari referred to earlier (V.P., II 315) we find among them both intralinguistic and extra linguistic factors.

Among the former may be included contact (samsarga), association (sāhacarya), gender (vyakti) indication (līṅga) etc. and under the latter context situation (prakaraṇa), place (deśa), time (kāla) etc. Thus we notice two kinds of Semantics, one that deals with Semantic structure and the other that deals with meaning in terms of our meaning outside language. It is seen that Firth believed that linguistic description, the phonology, the grammar etc. as well as the context of situation were statements of meaning. Malinowski an anthropologist is also concerned with stating meaning in terms of the context in which language is used. While Firth preferred to take 'context of situation' as part of the linguist's apparatus, Malinowski considered it as a bit of the social process which can be considered apart'. While these two hold that language could not be complete without some reference to context of situation in which the language operated, there was the 'Behaviourist' who sees the meaning of the linguistic elements as totally accounted for in terms of the situation in which it is used. Bloomfield represented this school and he defined the meaning of a linguistic form as 'the situation in which the speaker utters it and the response it calls forth in the hearer'.

Indian grammarians of the schools of Pāṇini and Tolkāppiyar do not opt either for the theory of Katz and Fodor or Bloomfield but seem to recognise the value of the theory of Firth who was concerned with the linguistic or non-linguistic context that he considered relevant.

Ogden and Richards appear to be closer to the Indian view when they say 'In speaking a sentence we are giving rise to, as in hearing it we are confronted by, at least two sign situation. One is interpreted from symbols to reference and so to referent; the other is interpreted from verbal signs to the attitude, mood, interest, purpose, desire and so forth of the speaker and thence to the situation, circumstances and conditions in which the utterance is made'.²²

As Dharmatrhari puts it, 'The simultaneity (of the functioning of the word in all its meanings) is avoided and the word is established in one meaning at a time, through (such contextual factors as) the meaning (of other words) or context of situation or due to association with other words'.²³

We find an echo of this view in what Charles E. Osgood said, 'Any theory of language behaviour (psycholinguistic performance model) must enquire into the antecedents of all possible grammatical sentences and relate these antecedents to the forms and contents of particular sentences. Neither the syntactic bone nor the lexical flesh of sentences created by real speakers is independent of the non-linguistic contexts in which they occur.'²⁴

A problem is posed in Semantics 'How can a sentence be meaningful if apparently the proposition it expresses is neither true nor false?' Frege's answer was that a sentence could have sense even though the subject expressions had no reference. The sentence might lack a truth value but the lack of truth value does not render the sentence meaningless. To say that it does is to confuse sense and reference. When it is said that the 'king of France is bald' it is a case of 'reference failure', not that it is lacking in sense for there is no king of France. 'Mirage' (Mrgatṛṣṇikā), 'hare's horn' (Śaśaviṣāṇa), and barren woman's child'. (Vandhyāputrah) are such words. Though their reference taken as a whole are not to be found true in the world of existence yet they exist conceptually in the mind of the speaker.²⁵ The fairy tales relate certain things the meaningfulness of which cannot be questioned, though they may not stand the test of verifiability in the real world of existence. It has therefore been rightly said by Kumārilabhaṭṭa 'Sound does convey certain concepts in spite of the non-existence of the object'.²⁶ 'Hare's horn' is a case of incompatibility of the word meanings taken together though the word meaning severally is verifiable. So also the sentence 'He sprinkles with fire.' 'This takes us to the other determinant of sentence sense mentioned by Indian thinkers viz. yogyatā. The expression is grammatically correct but semantically odd. 'Yogyatā' however is a condition not of meaningfulness but of verifiability. The syntactical structure of sentences like 'He sprinkles with fire' or 'John drank the bread' is perfectly flawless. But there is incompatibility between the verb sense and its relation the instrument or the object as the case may be. To put it in modern linguistic parlance, anomalous sentences such as the above have no 'readings' at all when we apply the projection rules or rules to combine the meanings of individual lexical items.'

By way of illustration of what the 'projection rules' mean the familiar example chosen by Katz and Fodor may be taken, though this is not an example of an anomalous sentence. It is an ambiguous one.

'The man hit the colourful ball'.

The word 'colourful' can refer to (1) actual colour and (2) 'colour' in the 'evaluative' sense thus yielding two 'paths' or meanings.

The word 'ball' can refer to (1) physical object (having globular shape) (2) missile (cannon ball) and (3) social activity, yielding three 'paths'.

By amalgamating the several 'paths' we have four 'amalgamated paths' rendered possible. The verb 'hit' is incompatible with 'ball' as a social activity and thus we derive only four 'readings' for the sentence (the man colliding with or striking either an ordinary ball or a cannon ball).

It will thus be seen that semantically anomalous sentences as distinct from ambiguous ones are such that they cannot combine to form a coherent, directly intelligible sentence. The semantic component of a linguistic description explicates such conceptual incongruence as a case where there are two constituents whose combined meanings are essential to the meaning of the whole sentence, but whose every possible amalgamation of a 'reading' from one and a 'reading' from the other is excluded by some selection restriction.²⁷

'The meaning of any sentence is what the speaker intends to be understood from it by the listener', says A.Gardner.

The role played by the speaker's intention in defining the meaning in a particular context is recognised by Bhartrhari.

'When several meanings may be conveyed by one word and several words may convey one meaning, a word operates on that meaning towards which the speaker directs it.'²⁸

Tolkāppiyar emphasises the need for the speaker to guard himself against ambiguity of expression lest the listener should misconstrue the statement or be confused in interpreting the statement and consequently the sense intended to be communicated fails in its purpose. He says that 'the idea of the speaker should be definitely expressed.'²⁹

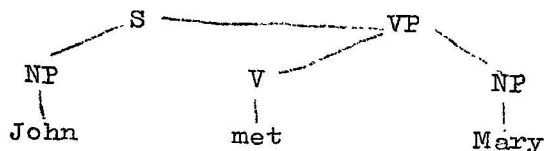
On the part of the listener there is room for understanding an expression in varied ways. This is envisaged by Bhartrhari who says 'The same person (at different times) and different persons, understand the meaning of the same word in different ways due to the changing conditions of understanding.'³⁰

Some scholars like the Mīmāṃsakas believe that the meaning of a sentence can be derived from the sum of the word meanings. Yet others like the grammarians hold that since only sentences have referential meaning, the meaning of words, is derivable from the meaning of a sentence. The modern linguist is primarily concerned with the sentence sense derivable from the lexical units which together form the syntactical component. In the words of David Mc Neill, 'The concept of a sentence is a method of organising linguistic information, including semantic information, into unified structures. Words fall into grammatical categories and the categories are related to one another by specific grammatical functions, such as subject, predicate, object of verb etc.'

To take a simple example 'John met Mary', the grammatical relations are expressed in phrase-structure grammar thus -

The rules are -	S	--	NP	VP
	- VP	--	V	NP
	- NP	--	John, Mary	
	-V	--	met	

This grammar generates the string 'John met Mary' with the following phrase marker -



When Yāska classified words under, noun, verb, preposition and particle, the pride of place is given to noun and verb. Durga, the commentator on the Nirukta observes, 'The superiority of the noun and the verb lies in the fact that they constitute significant elements of speech by themselves. They possess innate signification which they do not lose even when they are used independently. But prepositions and particles have no meaning when they are detached from nouns and verbs'.

Pāṇini defining a full word says that 'a full word (pada) is one which ends in a case suffix (sup) viz. nominal form and also the one which ends in a verbal termination (tiṅ) viz. verbal form.'³¹

Tolkāppiyar the Tamil grammarian says in a similar strain, 'word is of two kinds - noun (peyar) and verb (viṇai)' and distinguishes them from two other types of words enumerated in the next sūtra viz. 'itaiccol' (case suffix etc.) and 'uriccol' (root or stem etc.) which are not used independently.³²

The modern linguistic nomenclature 'Noun phrase' and 'verb phrase' used in sentence description is a pointer to the linguistic universal.

It is no wonder that David McNeill speaking on 'Linguistic universals' observes, 'the grammatical categories of nouns and verbs appear universally in the underlying structure of language because linguistic descriptions are universally impossible without them.... They appear universally because children spontaneously organise sentences in terms of such categories.'³³

As between the noun and verb, the latter appears to have been considered as of paramount importance in a sentence if we are to consider the statement of the Vārttikakāra, the grammarian - 'Eka tiṅ vākyam' (Sentence is that collection of words which have one verb). The 'kāraṇa' theory of Pāṇini and the 'case system' of Tolkāppiyar seem to lend their support to this assumption as it is stated by them that the nominative is that where action starts, the accusative is that where the result of the action rests and so on *ep.* the statement of Tolkāppiyar -

'There are eight things that should precede an action - effort, door, object of a verb, place, time, instrument, recipient, purpose of action'.³⁴

Verbs are used to unite different names and to give the sense of unity to sentence. This relation of names to verbs is called 'kāraṇa' in grammar.³⁵

In regard to 'case grammar' C.J. Fillimore suggests an analysis of deep structure in terms of cases such as agentive, instrumental and dative since they clearly indicate word functions in relation to each other. This meets the requirement that 'deep structure' should contain all the information needed for semantic analysis in a plausible manner. For example in sentences like,

1. John broke the window.
2. A hammer broke the window.

Fillimore would classify 'john' as agentive and 'a hammer' as instrumental. This explains why it is possible to say 'John broke the window with a hammer' but not 'A hammer broke the window with a chisel'. It should however be noted that the rules governing 'which of the various cases can be turned into the subject or object of a sentence' vary considerably in different languages.

In Tamil 'Eluttāni elutirru' (they/ stylus wrote) 'Eluttāni' which is the 'subject' in the surface structure is really an 'instrument' in the nominative form.

In Sanskrit in the sentence 'Sthālī pacati' (the oven cooks) the 'oven' which is the location (adhikarana) of cooking functions as subject in the nominative case.

We may take the oftquoted sentences in English

1. John is eager to please.
2. John is easy to please.

These have similar surface structure although in the first 'John' is the subject of 'please' and in the second the object. This would be seen from a different type of deep structure for the second sentence, 'It is easy to please John'.

Conversely one deep structure may underlie two different types of surface structure. This appears to have been hinted by Bhartrhari in the illustrations cited by him in Vākyapadīya. In the two sentences 'Caṅkramya māṇaḥ adhīśva' (Recite while moving about) and 'japen caṅkramaṇam kuru' (move about while reciting), although there is no difference in the significance of the two, a distinction (as to whether 'kram' (to move about) is primary or secondary) can be gathered from the utterance.

Bhartrhari apparently points out that there need not be complete parity between the 'surface structure' and 'deep structure' generated by the Syntactic component. At the surface level 'Caṅkramyamāṇa' (moving about) is secondary in the first sentence and primary in the second, being syntactically a subsidiary unit in the former and principal one in the latter. Similar is the case with 'jap' or 'adhīśva'. In either case the meaning that is got at the Semantic level is identical viz. recitation accompanied by motion eventhough the subject predicate relation in the two propositions vary.

Such deviations from the grammatical norms are explained by the dictum of the Sanskrit grammarian 'Vivak-
ṣātaḥ kāraṇāṇi bhavanti'. (The case usage is governed by the
option of the speaker to choose a particular form).

The author of Nannūl cites the example

'Iccōru yān kotuttatu'

(This food I gave)

and justifies the usage wherein the 'object' is
made to serve the function of the 'agent' in the nominative
solely because it is a usage.³⁶

Indian grammarians attached great importance to
'usage' by the speaker as adequate sanction for the
authenticity of several such forms that deviate from the
norm. Tolkāppiyar concluding the section on 'col' (morpho-
logy) observes, 'One should clearly show the peculiar
use of all words in different meanings at different places
from the literature and ordinary usage.'³⁷

CONCLUSION:

At an early stage in the development of modern
linguistics the grammar as initiated by Harris and deve-
loped by Chomsky assumed that grammatical regularities
could be completely characterised without recourse to
meaning and it was concerned with discovering the regula-
rities governing the distribution of surface forms what
is called autonomous or arbitrary syntax. With the advent
of transformational grammar, an insight into the semantic
organisation of language has come to be recognised. Investi-
gations made since 1965 have proved how the distribution
of words, and morphemes is inextricably bound up with the
study of meanings and how surface forms of utterances are
paired with their meanings. This field has come to be
called 'generative semantics'.

While we admire the prodigious effort put forth
by the modern linguists who with their scientific tools
and analytic methods continue to seek to unravel the
mysteries of language ever trying to improve their methods
we must at the same time acknowledge the equally prodigious
efforts made in India in the early and medieval periods
by thinkers of various schools of thought a few samples of
which have been shown in this paper.

In the words of F.R. Palmer 'Semantics is a set
of studies of the use of language in relation to many diffe-
rent aspects of experience, to linguistic and non-linguis-
tic context, to participants in discourse, to their knowledge

and experience, to the conditions under which a particular bit of language is appropriate'.³⁸

Yes. Has not the author of *Tattvacintāmaṇi* stated that the power of a word to convey a meaning is contingent upon several factors linguistic and non-linguistic when he enumerates the aids for understanding the meaning such as grammar, analogy, dictionary, statement of a reliable person, usage, complementary words to an elliptical sentence, explanation and proximity of other words?

The total communicative content of an utterance is something too complex to be accounted for by any one-level theory. An utterance as a whole may be horizontally complex eg. in respect of the syntactic structure of the sentence used in the making of it and it may also be vertically complex in respect of the deep structure and semantic interpretation. We must unpack the speech act layer by layer by all means placed at our disposal by the ancient Indian thinkers whose contributions are no less significant than those of the modern linguists as well as the valuable contributions made by the modern linguists themselves.

REFERENCE.

1. Kālidāsa, *Raghuvamśa* I.1
2. Bhartrhari, *Vākyapadīyam* II, 31-Tr. by K. Rāghavan Pillai
3. Bhartrhari, *Vākyapadīyam* III, 21-Tr. by K. Rāghavan Pillai
4. Bhartrhari, *Vākyapadīyam*, II, 484
5. Patañjali, *Mahābhāṣya* under Vārt.15, Pān. 3.1.7.
6. Bhartrhari, *Vākyapadīyam* I-50
7. Aitareyopaniṣad - *Vaṁ me manasi pratisthitā mano me vāci prātisthitam.*
8. Patañjali, *Mahābhāṣya*, Lectures on - P.S. Subrahmanya Śāstri, Vol. I.P.58.
9. Jaimini, *Mīmāṃsāsūtra* 1.1.5 'autpattikas tu śabdasya arthena sambandhah' and Bhartrhari - *Vākyapadīyam* I-23, 'Nityah, śabdārthasambandhah'.
10. Vātsyāyana, *Nyāyasūtra*-II 1.56 'Sāmāyikah śabdād arthasampratyayah na svābhāvikah'
11. F.R. Palmer, *Semantics*, P.29.
12. Judith Greene *Psycho Linguistics*, P.139
13. Tarkasangraha p.30 'Padasya Padāntaravyatirekaprāyuktā nvayānubhāvakatvam ākāṅkṣa'
14. Patañjali, *Mahābhāṣya* 9.1.1.1. *kaḥ punaḥ śabdoyor Vyapekṣa na brūmah śabdoyor iti, kim tarhi arthayoh, iti, 'rājñah puruṣa' ityukto, rājā puruṣam apekṣate mamāyam iti, puruṣopi rajanaḥ apekṣate ahamaseyiti'.*

15. Nagesā, Paramalaghumañjūsā P.33 'Sa ca ekapadārthajñāne
tadarthānva^{ya}vayog^{ar}thasya vaj jñānom
tadv^{is}ayecchā; asyānvay^{ar}thah ka ity^evem
rūpa purusa nisthaiva, tathāpi tasyah
avav^{is}aye arthe 'aropah'.
16. Tolkāppiyam, Kilavi, Sū. 53
17. Pavananti, Nannūl : Poduviyal, Sū. 390
18. Bharatrhari, V.P. II 263, 264
19. Ibid VP II, 315. - Samsargo viprayogāś ca sāhacaryam
virodhita, Arthah prakaraṇam lingam śabdas-
yanyasya sannidhiḥ.
20. F.R. Palmer, Semantics, P.30.
21. Ibid. P.33
22. Ogden and Richards, The Meaning of Meaning P.223.
23. Bh.V.P.II.251. Yaugapadyam atikramya paryāye vyavati-
sthate - Arthaprakaraṇābhyam vā yogacchabdāntareṇa
vā.
24. Charles E. Osgood, Where do sentences come from?
Semantics, Ed. Danny D. Steinberg and Leon A. Jakobovita.
P. 498.
25. Śabdenduśekhara - Śaśāsrñgādīpadam ca bauddhe śaśāsrñ-
gādau. 'Suktir iti' pūrvenaiva prātīpadīkatvam śiddham.
26. Śloka^varttika of Kumārilabhaṭṭa - 'Atyantāsatyapi hyarthe
jñanam śabdah karoti hi'
27. J.J. Katz, Semantic theory Semantics Ed. Steinberg and
Jakobovits P.301.
28. Vākyapadīyam, II 402. Bahuśvekābhidhāneṣu sarveśvekārtha
kāriṣu, Yat proktābhisandhatte śabdas tatrāvati-
sthate.
29. Tolkāppiyam, Col. Kilavi, Sū.55
'Kurittōn kūrṇam terittu' Moli kilavi.
30. Vākyapadīya II. 137.
Ekasyāpi ca śabdasya nimittair - avyavasthitaiḥ,
Ekena bahubhīścārthe bahudhā parikalpyate.
31. Pāṇini - Aṣṭādhyāyī, 1.4.14 - Suptiṇantam padam.
32. Tolkāppiyar - Col. Peyar, 158, 159
33. David Mc. Neill, Are there specifically linguistic uni-
versales? - Semantics, Ed. Sterinberg & L.A. Jeko-
bovits. P.531.
34. Tolkāppiyam - Col. Verr. mey. 112
35. Patanjali - Mahābhāṣya, 1.4.3.23.
Evam tarhi samānyabhūta kriyā vartate,
tasya nivartakam karakam.
36. Pavananti, Nannūl, Podu. Sū. 400
Ceyappaṭu porulai ceitatu polat
Tolirpatak kilāttalum valakkinul urittē.
37. Tolkāppiyam, Col. Sū. 463 - Dr. P.S. Subramanya Sastri
38. E.R. Palmer, Semantics, P.154.
Sāmāthyam aucitī deśah kālo vyaktisvarādayah
Śabdarthasyēnavacchede viśeśasmṛtihetavah.

A SURVEY OF RHETORICAL WORKS IN TAMIL.

Prof. P. THIRUGNANASAMBANDHAN.

A study of Tolkāppiyam and early Tamil literature coupled with the persistent tradition about the classification of Tamil literature into Iyal (poetry), icai (music) and nāṭakam (drama) would show the possible existence of several works in Tamil dealing with poetics, music, dance and drama. But unfortunately several of such works have been irretrievably lost. A Paripāṭal line quoted by Parimēlāḷakar (Kural-23) refers to this triune in the line 'Terimān Tamil mummait tennam poruppan'. Aṭiyārkkunallār, a commentator on Cilappatikāram refers to a treatise on Poetics by name 'Aniyiyal'. Yāpparuṅkala viruttiyurai also refers to the existence of an ancient text on poetics under the same title 'Aniyiyal'. Bharatasēnāpatīyam of Adivēyilār, Pañcamarapu of Arivaṇār, Indrakāliyam of Yāmalendra, Nāṭakattamilnūl of Mativāṇar and Icaṇunukkam of Carakumāra are the works cited by Aṭiyārkkunallār in the course of his Comments on the verses in Cilappatikāram. Maṇimekālai also refers to nāṭakam in the line 'Pāṭal cāl cirappin paratattōṅkiya nāṭakam'. We find reference to pāṇar (musician), kūttar (dancer), porunar (actor) and viraliyar (actress) in the Sangam classics. Kallāṭam refers to 'muttamil' in the following lines 'ullutoru ullutoru ul nā amutu uraikkum tiru muttamilum'. (11.27-28 of v.84)

There is a verse attributed to one Mativāṇar which refers to the twelve ilakkaṇams of Muttamil. Eluttu, col, porul, yāppu and ani pertain to Iyal Tamil, Śruti, svara and rāga to Icaittamil; tālam, pāvanai, alaṅkāra and Navarasa to Nāṭakattamil.

Very few works in Tamil bearing on music, dance etc. have been preserved to this day whereas we have sumptuous literature in Sanskrit on these branches of art. The latter may be taken to reflect the contribution in the various fields by the people in the several regions thereby presenting a conspectus of Indian art. This is as it should be since Sanskrit has always been a link language among the learned in the whole of India.

In this background when we study Bharata's Nāṭyaśāstra and Tolkāppiya's meypṭāṭṭiyal in Tolkāppiyam one will not fail to be struck by a large element of identity between the two schools they represent. I say

two 'schools' advisedly because neither Bharata nor Tolkāppiyar are the originators of the views expressed by them in their works in view of their frequent reference to their predecessors in words such as 'enpa' 'ityācāryāh' etc. In fact Tamil tradition speaks about Akattiyar being a predecessor of Tolkāppiyar and Rājasekhara in his Kāvya-mīmāṃsā refers to Nāṇḍikeśvara as an earlier exponent, of the Rasa theory that is expounded by Bharata in his Nāṭyaśāstra.

One may not err much in placing Tolkāppiyar about the beginning of the Christian era. In fact, R. Raghava Aiyangar and Dr. P.S.S. Sastri place Tolkāppiyar in the 2nd century B.C. Bharata of Nāṭyaśāstra is placed in the 2nd century A.D. by Manmohan Ghosh and in the 4th century A.D. by Dr. P.V. Kane though there are others who would place him in the prechristian era. Suffice it to note that there is a sizeable common tradition as seen from their reference to their pūrvācāryas. We find a striking parallelism in the treatment of 'Rasa and bhāva' by Bharata and 'Meypṇātu' by Tolkāppiyar.

Bharata refers to the eight rasas in the Nāṭyaśāstra śṛṅgāra hāsyā karuṇa raudravīrabhayanakāḥ. Bībhatsādbhūtasamjñau cetyastau nāṭye rasāḥ Smṛtāḥ-6.16.

Tolkāppiyar refers to the same eight meypṇāṭtus in Tolkāppiyam, poruḷatikāram, meypṇāṭṭiyal (3).

Nakaiyē alukai ilivaral marutkai

Accam perumitam vekuli uvakai enṛappāl ette
meypṇāṭenpa.

They correspond more or less to the hāsyā, karuṇa, bībhatsa, adbhūta, bhayanaka, vīra, raudra and śṛṅgāra of Bharata.

Abhinavagupta gives in his Abhinavabhāratī on the Nāṭyaśāstra, the reasons for enumerating the rasas in a particular order. Śṛṅgāra or erotics is placed first because it is the basic emotion of all creatures; humour being allied to it is placed next, the opposite of the joy of love being pathos it comes, next; the cause of pathos viz. ferocity is placed thereafter; after kāmāpradhāna śṛṅgāra and arthapradhāna raudra comes dharmāpradhāna vīra or heroism; heroism is justified in offering protection from fear and hence bhayanaka follows; then comes the 'loathsome' which shares with 'fear' certain common causal factors or vibhāva; since heroic exploits are associated with an element of wonder 'adbhūta' is placed next.

The eight rasas are thus associated with the 'trivarga' dharma, artha and kāma.

Pērasiriyar commenting on the list of Tolkāppiyar cited above observes that 'nakai is placed first because it is associated with the sports of kings and chieftains and the dances and plays displayed before them indicated by the word 'pannai' (vilaiyāttu) in the first sūtra of meypṭāṭṭiyal. The opposite of 'nakai' is 'alukai' and it is placed second. It is followed by its associative emotion of 'ilivaral'. In a loathsome scene like a battle field one can look for marvellous exploits and hence 'marutkai' was placed next. Fear is likely to be generated on beholding something supernatural or marvellous and hence 'accam' comes next. The opposite of fear being 'heroism', 'perumitam' follows 'accam'. Heroism finds expression in anger and hence 'vekuli' is placed next. The opposite of anger being joy 'uvakai' comes thereafter. There is further a close liaison between the upasamhāra (end) the 'uvakai' and the upakrama^(beginning) the 'Nakai' both being allied emotions.

When Tolkāppiyar refers to 'Ennanku porul' in the opening sūtra of Meypṭāṭṭiyal he is referring to the eight meypṭāṭṭus, each being related to four elements which are described by Pērasiriyar as 'cuvaikkappāṭum Porul' (the object of experience) (2) Poriyunarvu (sensation), (3) Kurippu (psychic effect) and (4) Viral or Sattuvam (Organic change). These four occur in the order of sequence in which they are mentioned and culminate in the meypṭāṭu. All the four stages form one integral experience. They are analysed into their constituent elements only for a proper understanding of the process.

'Cuvai' as interpreted by Pērasiriyar is the psychic affection in a person when he comes into contact with something or someone external to him. 'Cuvai' therefore involves the subjective and objective elements. This is the interpretation he puts on the line in Ceyirriyam, a work on Nāṭaka 'Iruvakai nilattin iyalvatu cuvaiye'. He thereby denies the interpretation put by dramaturgists or kūtṭanūlār who mean by 'Irunilam' the two loci viz. the person who has the psychic affection and the witness thereof. These two in a drama are the actors and the audience and in poem the character and the readers. Hence the 'Cuvai' spoken here is different from the 'Rasa' as interpreted by the Idealist school of Abhinavagupta according

to which Rasa whether Sṛṅgāra or Karuna stands for a certain transcendental aesthetic experience blissful in nature very near the one which is supposed to be experienced at the time of the realisation of Brahman.

The Rhetoricians from Tolkāppiyar and Bharata had only a limited objective before them and were not concerned with any perfect system of psychology concerning man. They knew that representation of drama appealed only to two senses, the eye and the ear. 'Kṛīḍanīyakam icchāmaḥ drśyam śravyam ca yad bhavet (N.S.I.1). It may be of interest to note that Tolkāppiyar expresses a similar idea in the last sūtra of Meyppāṭṭiyal 'Koṇṇinum ceviyinuṁ tinnidīn-unarum unarutaiyārkkallatu teriyin Nannayapporulkōl ennarunkuraittē'. (Sū.27)

It may be noted that not all the Vyabhicari Bhavas of Bharata or the thirty two meyppāṭṭus of Tolkāppiyar (Sū.12) are pure psychical states; some of them are psychical and some physical, no doubt associated with some psychical state. So it won't be quite appropriate to call all the Rasas and Bhāvas and meyppāṭṭus either as emotion or sentiment or feeling in the strict sense of the term.

Tolkāppiyar has not apparently dealt with Rasa experienced by us when we witness a drama or read a poem - an aspect dealt at length by the mediaeval Sanskrit Rhetoricians. He is concerned with the expression of feelings portrayed in poetry, which atleast in the case of his contemporaneous Tamil poetry may be taken to be very near what obtained in actual life. He has used the word meyppāṭṭu which literally refers to physical expressions of certain psychic states - what may correspond to anubhāvas in Sanskrit to suggest certain feelings like Accam, Uvakai etc. which are really psychic states and to express physical acts themselves like 'vālttal, 'Ararrutal' etc. which are caused by certain psychic affections. The Indian Rhetoricians have jumbled primary and secondary emotions and the psychic and physical aspects of emotions in drawing a list of Bhāvas or meyppāṭṭus. But this is not to underrate what they have achieved two thousand years ago and judged by their contemporary standards their contributions to poetics must be deemed significant.

Tolkāppiyar chose the term 'Meyppāṭṭu' which primarily denotes certain physical expressions, to

connote what may be called Sthāyibhāvas and Vyabhicāribhāvas that are the antecedent complements of such physical expressions; This transference of meaning from the effect to the cause is a kind of 'ākupeyar' in Tamil. Whereas, Bharata chose the term bhāva which primarily denotes a psychic state but also connotes the physical state that accompanies it. This is evident when we examine the nature of the thirty three vyabhicāribhāvas.

Tolkāppiyar does not make any express distinction between the eight meyp̄pāt̄us referred to in sūtra 3 and the thirty two meyp̄pāt̄us in sūtra 12. They correspond roughly to the eight sthāyibhāvas and thirty three vyabhicāribhāvas of Bharata. A distinction is drawn between these two by Bharata; the former exists permanently in every human mind in the form of 'vāsanā' or latent impressions. Only in given conditions they become patent otherwise they get back to their dormant conditions. Vyabhicāribhāvas on the contrary exist only for a short duration so long as the contributing factors are there. When they are withdrawn those bhāvas cease to exist and leave no trace behind.

Tolkāppiyar called both the groups by the same term meyp̄pāt̄u unlike Bharata who uses two different terms, Sthāyī and Vyabhicārī. In this connection it may be noted that Sanskrit rhetoricians like Rudrata and Jaganātha have found the untenability of maintaining the label 'Sthāyī' and Vyabhicārī' on certain bhāvas alone and conceded that what is 'sthāyī' may be treated as 'Vyabhicārī' and vice versa according to the fuller or less full treatment given to any bhāva by a poet. It cannot be maintained that one (sthāyī) is permanent and the other (vyabhicārī) transitory. One can 'envy' (a vyabhicāribhāva) as long as one can 'wonder' (a sthāyibhāva).

Ilampūranar an early commentator on Tolkāppiyam quoting Ceyirriyam says that Meyppāt̄u is an expression in physical form of fear etc. which possess the mind. As Thiruvalluvar would put it, 'the face shall express the anger that is generated in the mind as clearly as a crystal that reflects the thing in proximity with it' (kurāl 706) The whole section 'Kuripparital' in Thirukkural is relevant in this context.

Eight meyp̄pāt̄us are listed by Tolkāppiyar in sūtra 3. He proceeds to give for every meyp̄pāt̄u four

contributing factors which cause the particular emotion. But certainly we cannot limit the number of such factors to only four. They are meseems to be taken only as illustrative and not exhaustive. Indian mind has a fascination for number. Pērasiriyar also is carried away by this numerical factor and equates the thirty-two meyp̄p̄ātus listed under sūtra 12 with the eight meyp̄p̄ātus given by Tolkāppiyar multiplied by various sets of four 'Eḷḷal, Iḷamai etc. under each emotion 'Nakai' and so on. There is no justification to hold that there are thirty-two emotions under 'Nakai' etc. The subdivisions have no distinctive feature as an emotion as the thirty-two under sūtra, 12, where each has a distinct character of its own. 'Nakai' may be taken to correspond to 'Hāsyā' in Sanskrit. 'Eḷḷal' (Derision) etc. are also common to Sanskrit.

There is something in common between 'Alukai' and 'śoka', Iḷivaral' and 'Jugupsā' 'Marutkai' and 'Vismaya', 'accam', and 'bhaya' 'perumitam' and 'utsāha' 'Vekuli' and 'Krodha' and 'uvakai' and 'Rati'. It is however significant that in regard to the last, Tolkāppiyar's concept is wider comprising in its fold a sense of joy and fulfilment arising not only from the companionon-ship of man and woman in which restricted sense Bharata uses the term 'Rati', but also enjoyment arising out of the possession of wealth, imparting of knowledge and sports. (celvam, pulan and vilaiyāṭṭu)

'Perumitam' arising from 'learning, fearlessness in war, and generosity correspond to vaiśāradya, śaurya and tyāga types of vīra mentioned by Bharata. In both we find no mention of 'śānta' or 'camanilai',. There is some justification for its omission as it denotes more or less a passive state which cannot be so effectively and successfully handled by a poet or actor as any of the other Rasas which involve some stirring up of feeling. It is a disturbed muscular and glandular activity.

Pērasiriyar states that 'śānta' is stillness of cittavṛtti with no vikāra or stir in it. Moreover Tolkāppiyar is concerned with the spoken word of the common man as well as poetic word pertaining to men and women who are right in the centre of active world and not those given to other worldly pursuits.

Sanskrit rhetoricians speak about two kinds of Śṛṅgāra, vi. sambhoga and vipralambha. Tamil writers on

the other hand speak about five different mental states of lovers. They are kūtal, pirital, iruttal, iraṅkal, and ūtal. These are associated respectively with the five regions viz. mountain, forest, plains, coastal region and arid region.

The different states in Pūrvānūrāga are described by Tolkāppiyar in Meyp. S.261.

The initial state is marked by 'pukumukam purital' (meeting the look of the lover), 'porinutal viyarttal' (perspiration on the forehead) and 'nakunaya maraittal' (concealing from others her mental agitation). Twentyfour such mental states of the lady in love are given, some of which correspond to caksuh prīti, avahitthā, sveda, dhṛti etc. kūlai virittal (loosening the hair) kātonru kalaital (adjusting the ear ornament) etc. (s.262) are some of the āṅgāra cestāh referred to by him. Inpattai veruttal, tunpattup pulampāl (being averse to pleasure, moaning in solitude) etc. come under the behaviour in the state of vipralambha or ūtal.

Tolkāppiyar is aware of the 'Nāṭṭiya marapu' to which he makes reference in his work.

Cāyalum nānum maṭanum enra
Nōyum vēṭkaiyum nukarvum enrāiku
Āvayin varūm kilavi ellām
Nāṭṭiya marapin nēncu kolīn aḷḷatu
Kāṭṭalākāp porula enpa. (Tol.Porul,53)

Gracefulness, modesty, longing for objects, experience of pleasure and pain and such other things cannot be so well understood by means other than traditional artistic mode of nāṭṭiyam.

Śānta is referred to for the first time by Rudrata (9 cent. A.D.) as a Rasa and admitted by later veterans like Ānandavardhana (9 cent. A.D.) and Abhinavagupta (10 cent A.D.). It may be noted that Dandin, the author of Kāvyādarśa and a native of Kāñchi as well as the Tamil rhetorician bearing the same name hold the number of Rasas to be only eight and the latter's list begins with 'vīra' another dominant emotion dealt with in Tamil 'Puram' classics. But we find the author of Ceyirriyam a work on dramaturgy accepting nine rasas including śānta. It must evidently be a later work. Curiously enough pērasiriya refers to a school of rhetoricians who would include 'Śānta' (Camaniḷai) and omit raudra (Uruttiram or Vekuli). This is implied in the statement cited by him 'Uruttiram tannoṭu onpatākum'. Among Sanskrit rhetoricians

opinion is divided only in regard to the inclusion of 'Śānta' and there is none who would dispense with 'Raudra'. Perhaps Buddhist writers who preach non-violence and emphasise renunciation or *tuṛavu* thought that 'Raudra' should be eschewed in any form of poetry or drama and sought to include 'śānta' instead maintaining the number of Rasas to be only eight as held by Tolkāppiyar and Bharata.

If we examine the 32 meyp̄pāṭus listed by Tolkāppiyar in sūtra 12 as common to 'akam' and 'puram' poems here again we find some agreement between Tolkāppiyar and Bharata. The following pairs may more or less be considered analogous, Inpural and Harṣa, Kaṇavu and Svapna, Verūtal and Trāsa, Maṭimai and Ālasya, Karutal and Smṛti, Ārāycci and Vitarka, Kaiyaru and Jādātā, munital and ugratā, Porāmai and Mātsarya. Uṭaimai, taṇmai, varaital, Kaimmikal Nalital etc. however have no parallel in Bharata's vyabhicāribhāvas.

Whether it be the 32 meyp̄pāṭus or 33 vyabhicāribhāvas, in either we find included certain meyp̄pāṭus or bhāvas which cannot be considered as feelings proper but only certain physical states or behaviour that accompany certain feelings. eg. ullattu, nikaḷntanavarrai velippatuppana vakalān meyp̄pāṭu enappatū - Pērācīriyar. p.43. of Tol. Porul. meyp. Sū.22). Modern psychologists analysing Bharata's vyabhicāribhāvas observe that only 14 out of the 33 bhāvas like harṣa, cintā etc. are real mental affections, while 4 like tarka, unmāda etc. are unemotional, 5 like vibodha, alasatā, etc. are only feelings of organic sensations and 10 like smṛti, nidrā etc. are not feelings at all.

What Tolkāppiyar says about 'Uripporul'. 'karupporul' 'nimittam' 'kurippu' 'viral' etc. approach very nearly what are called by Bharata as 'āḷambana Vibhāva' Uddīpana Vibhāva, Anubhāva 'Vyabhicāri bhāva', 'sāttvika-bhāva' etc.

S. Somasundara Bharati takes the word 'meyp̄pāṭu' to mean external indicators of certain mental states that arise in a man or woman in his/her real life and that are portrayed in Tamil poems. When he states that the meyp̄pāṭus have no relation to the 'anubhāvas' dealt with in Sanskrit work on Rhetorics it appears to be not very convincing.

'Emotional experience' says Mac Dougall is essentially a subjective phenomenon'. But without bodily

changes one will never be able to know the emotions experienced by the other. 'The contents of an emotion are two-fold (1) psychic affection and (2) Organic changes. The latter again consists of visceral and glandular or internal changes on the one hand and of bodily or external changes on the other. This view is held by modern psychologists like Wordsworth and Ribot. Viewed in this light we may not be far wrong in equating Meyppātu with emotion, the Meyppātu which primarily denotes organic changes but which nevertheless suggests the underlying psychic affection also.

Tolkāppiyar understands by meyp̄pātu, the integrated psychophysical activity as a study of the names of different meyp̄pātus would indicate. Atiyārkkunallār, the learned commentator on Cilappatikāram refers to 'virāl' considered to be an equivalent of sāttvikabhāva. But his list of the ten kinds of 'virāl' are not on all fours with the eight sāttvikabhāvas of Sanskrit rhetoricians. They are 'meymmayir cilirttal' (romāṇca), kaṇṇīrvārtal (āśru), natukkam atuttal (vepathu), viyarttal (sveda), kurarcitaiṇu (vaisvaryā), vetumpal (āvega) cakkātu (maranam), vilittal (vibodha) kalittal (harsa) and tērram (dhṛti).

It may be seen that the first five alone find a place in the list of sāttvikabhāvas and the second set of five seem to agree with the five vyabhicāri bhāvas given in brackets, (obviously Atiyārkkunallār has brought together the ten modes of behaviour arising from bhāvas that find a prominent place in abhinaya.

Some of the sūtras in the Ceyyul iyal of Tolkāppiyam give us an inkling regarding the types of poetry that were in vogue then. Among them 'Tōl' is one wherein lofty ideas are couched in words which are agreeable to the ear. 'Ilumen moliyāl vilumiyatu nuvalal'. (S.550)

Another element of poetry is 'pulan' which is described in S. 553.

'Terinta moliyāl cevvitin kilantu
Tērtal vēntātu kurittatu tōṇṇin
Pulan ena molipa pulan unarntōre

'Pulan' is the way of communicating ideas in the proper way by simple words which do not require any laboured interpretation and are capable of being comprehended with ease. This may be said to correspond with 'arthavyakti' and 'prasāda'. Yet another element of poetry

is what is called 'ammai' referred to in S.547. This consists in words that are sweet and simple, Characterised by the features of a 'paṇuval' dealing with one or more parusaṛthas and which do not exceed five lines. The example cited is the following couplet in Tirukkural.

Malar kānin maiyātti meñcē, ival kaṇ
Palar kānum pū okkum enru (Kural 1112).

'O my deluded mind, it is a pity that you were led to consider the flowers such as lotus, lily etc. seen by the generality of people as being similar to the eyes of my beloved'.

Tolkāppiyar refers to seven kinds of poetry viz. nūl, urai, picī (riddle, engadam (satire), mutumoli (proverbs), mantras and kūrṟitai vaitta kurippu (suggestive poems). (Cey.477).

Nūl is that where a topic is dealt with from beginning to end without impropriety, sometimes concisely and sometimes in detail, full of suggestions clearly seen. There are four types of 'nūl' (1) Sūtra dealing with a single idea. (2) Ōttu, dealing with connected ideas in a section (3) pataḷa, dealing with a major topic and (4) piṇṭam a whole comprising the above three.

Urai is of four types (1) a composition where verses occur in between here and there as in Takatūr yāttirai (2) commentary in the form of prose (3) fables (4) sayings marked by laughter.

Mutumoli or proverb is marked by pointedness, brevity, and simplicity. It is informative and marked by reason.

Elsewhere he speaks about two kinds of poetry. If it deals with fame (aram) and porul it is called 'ceviyurai-c-ceyyul'. If it is in the form of 'vacai' and 'nacai' (satire and mockery) it is called 'aṅkata-cceyyul' (Cey. 440 and 441)

A unique feature of Tamil 'akam' or love poetry is absence of any reference by name to any of the participants of love, lover (talaimakan), beloved (talaimakal), tōli (the mate of the beloved), cevili (matron), pāṇam (musician) etc. This is specifically enjoined in Tolkāppiyam.

Makkal nutaliya akan aintinaiyum

Cutti oruvar peyar kolapperār (Tol. Porul, Akat, 54). 'In the five tinai kurinchi etc. related to love'

there shall be no specific mention by name of any particular individual'.

The concept of aucitya is borne in mind by great poets in any language from the earliest times though its importance was spelt out in Aucityavicāracarṇa at a later period. One can see how this principle was meticulously observed by poets like Vālmīki and Kālidāsa. So it was in the Tamil classics as well. The grammarian cum rhetorician Tolkāppiyar lays down that the description of the behaviour of love in a particular region must agree with the particular tinai. It is seen from the following statements of Tolkāppiyar -

'Porul is that which is common to all tinais other than those which are peculiar to particular tinai and do not trespass the limits which are the source of pleasure and pain, union and separation and right conduct.

The concept of 'turai' in Tolkāppiyam is set forth in cey. 521 which lays down the norm to be observed by a poet in dealing with men, beasts and birds that are appropriate to the five regions.

It is not however the intention of Tolkāppiyar to stifle the imagination of a poet whose faculty must find free expression in his creation. It was with this object in view that he lays down here and there in his work that the poets may keep in mind the norms and deviations from them that heighten the poetic effects are not to be frowned upon.

The Ālaṅkārikas like Marmatā deal with 'śabda-śakti' as the same has relevance in poetry. Lakṣaṇā and vyañjanā are the two vyāpāras which are resorted to in poetic words to get at the desired idea.

Grammarians like Pavananti have dealt with this aspect to the extent that it is useful in a grammatical work. What Pavananti calls 'akupeyar' is what is called lakṣaka śabda. Sixteen varieties of usage of words in a secondary sense are cited by him. They relate to porul, itam, kālam, cinai, guṇam, tolil, ennal, etuttal, mukattal, Nittal, col, tāni, karuvi, kāriyam, karuttā, and uvamai (Nannūl, Peyar. 290).

Even though there are quite a good number of Tamil poems where vyaṅgyārtha is suggested Tamil rhetoricians have not dealt with it in their works.

The following lines in Cilappatikāram may be taken to suggest the pangs of love in separation of Mādhavi.

Centāmarai viriyat tēmāṅkoluntoluka
Maintāracokam mataḷ avilak - kontār
Ilavenal vantatāl enṇāṅkol inru
Valavenar kanṇi maṇam - (Vēnirkātai - 119-122).

Tolkāppiyar appears to hint at the concept of suggestion in the sūtra -

Iraicci tāṇē poruṭpurattatuvē' - Tol.Porul-229.

'Iraicci is the sense obtained outside the ambit of the expressed word (enhancing the appeal of the primary sense) - 'Kūravēṇṭuvator porulin purattē pulappattu atarku upakārappatum poruṭṭanmai utaiyatām - Pērāsiriyaṛ.

The following verse from Kuriṅcikkali is cited as an illustration -

Ilaṅkum aruvittu ilaṅkumaruvittē
Vēnin ilaṅkum aruvitte, tānurra
Cūl pēṇēn poyttān malai. (18-20) of Kali-41.

'Strange indeed that the streams flow from the mountain top due to rains though my lover the lord of this mountain has not kept up the word of promise (to reciprocate my love)'.

An element of surprise at the behaviour of the rains, which according to common belief do not descend in a land where untruth prevails, is suggested here. That the heroine is sore at the infidelity of the hero is expressed here. According to the commentator Naccinarkkiniyār, it is a case of 'adbhuta rasadhvani'.

The poet Kapilar addresses a chieftain in the following words.

'Kanru taṇ payamulai mānta munril
Tinaipiti unṇum peruṅkal nāṭa - Kurun. 225

'O chief of mountain, In your land the elephant cub is sucking the milk at the udder of the mother even as the mother elephant is feeding itself the tinai grains in the courtyard of your palace'.

Here is a suggested simile that the hero of the piece, the chieftain, shall not stay far away from home for collecting his dues so that he can remain unseparated from his spouse and give the pleasure of his company to her uninterruptedly.

This is what is called 'uḷḷurai uvamam' the (inlaid simile) which suggests the love of the chieftain and his spouse. This again is suggested under iraiacci.

Vīracōliyam of Buddhāmitra a chieftain ruling over a tract of territory under the suzerainty of Vīrarājendra Cōla (11th cent.) wrote a work 'Vīracōliyam' dedicated to the memory of this suzerain lord. This work deals with the five divisions or adhikāras of grammar viz. letter, word, subject matter, prosody and figures of speech. He has followed Tolkāppiyam and Kāvyaḍarśa. He himself declares 'Tanti conna nūlinpatiye uraiḥpan'. Eluttatikāram has one paṭala called 'Santippaṭalam'. Collatikāram has six paṭalas viz. vērrumai, upakāram, tokai, taddhitam, tātu and kriyāpatam; Poruḷatikāram has poruḷ paṭalam, yāppatikāram yāppuppaṭalam and alaṅkāra atikāram alaṅkārapaṭalam.

He declares in the opening verse of Alaṅkārapaṭala that words constitute the body and their meaning the life breath of the ceyyulmanitar (kāvyapurusa). The alaṅkāras are like ornaments that beautify a person. The colour so to say of poetry is 'vaṇṇam' which is dealt with in prosody. Naṭai or the mode of expression is either taḷarnātai like dandaka or inniya naṭai of other types.

He next enumerates the ten āvi (prāṇāḥ) of Vaidarbha viz. ciliṭṭam, utāratai, kānti, pulan (prasāda), samatai, samāti, poruḷtelivum, ōkam, sukumāratai and inḍam. The Gaudhas are fond of the opposites of these guṇas. These ten guṇas are considered to be alaṅkāras by the author.

Then he deals with the alaṅkāras in the following order: (1) tanmai, (2) uvamai, (3) uruvakam, (4) vilakku, (5) mīthi, (6) Piraporuḷvaippu, (7) tātaimoli, (8) vitirēkam, (9) vipāvanai, (10) curukku, (11) perukku, (12) irunōkku, (13) ētu, (14) nunukkam, (15) ilēcu, (16) ataiyu, (17) makilcci, (18) cuvai, (19) ūkkam, (20) pariyāya moli, (21) tunaippēru, (22) utāttam, (23) avanuti, (24) ciletai, (25) cirappu, (26) uṇanilaicol, (27) muran, (28) nuvalāccol, (29) terivil pukaḷcci, (30) cuttu, (31) oruṅkiyal, (32) parimārram, (33) āci (āśih), (34) virāvu, (35) pāvikam.

Cuvai or Rasa is dealt with as an alaṅkāra by the author of Vīracōliyam following Dandin's kāvyādarśa. Kāvyaḍarśa deals with the eight rasas śṛṅgāra, Raudra, vīra, karuṇa, Bībhatsa, Hāsyā, and Bhayānaka. Vīracōliyam however enumerates nine rasas in the following order

cirunkāram, Vīram, accam (bhayānaka), ilippu (bībhatsa) viyappu (adbhuta), avalam (karuna), uruttiram, nakai (hāsyā) and cāntam. It is understandable that being a Buddhist writer he has recognised śānta as a rasa which finds full treatment in works like Manikēkalai.

Tantiyalāṅkāram that followed Vīracōliyam deals as Daṇḍin did with only eight rasas although in a different order as follows: Vīram, accam, ilippu, viyappu, kāmam, avalam, uruttiram and nakai.

The author of Ilakkanavilakkam also follows the same order.

The Kūttanāl of Cāttanār said to be a contemporary of Tolkāppiyar, is referred to by Aṭiyārkkunallār. This is a treatise on the art of dance, dealing with different types of dance both classical and folk types, gesticulation, karanas, tāla and music.

In the section on 'cuvai' he refers to nine cuvais beginning with śānta, which is considered to be the base from which arise other cuvais being modifications thereof.

'Nāṭuvunilai kāmam viyapput tirale
Viṛal nakai accam irakkam veruppe
Onpatum cuvaiyay unarttinar munnōr'

They are śānta, śrīṅgāra, adbhuta, vīra, raudra, hāsyā, bhayānaka, karuna and bībhatsa.

He also refers to 'akam', 'cuvai' and 'meyppātu'. 'Akam' is to be identified with bhāva, 'cuvai' with the sentiment and 'meyppātu' with the physical manifestations of the rasa experience.

'Akam uyir āka cuvai ulam āka
Ilai utal āka iyalvatu kūttu' (cuvai. 18).

The life of kūttu or dance is akam or bhāva, the heart is the cuvai or sentiment and the various avasthās that are gesticulated by physical movements in a graceful manner are indicated by the word 'ilai'.

The same is stated in the Tamil terminology of Akam and Puram thus. Akam (bhāva) is Akam; cuvai is Akappuram; meypātu is puram. Kūttu therefore involves akam and puram of the psychophysical organism.

Corresponding to the nine rasas mentioned earlier the author refers to the nine akam or bhāvas as amaiti (śama) ūkkam (rati), otukkam (vismaya) iccai (utsāha) ciṇappu (krodha), kurukkam (hāsa) mayakku (bhaya) teppam (śoka) and alarōci (jugupsā).

Then he gives forty two *ilais* some of which are analogous to the *vyabhicāribhāvas* of Bharata.

Dandin, the author of *Kāvyādarśa* was a native of *Kānchi*. He lived in the Pallava court in the 7th century A.D. *Kāvyādarśa* is divided into three *paricchedas*, the first dealing with *kāvya* in general. *Kāvya* is divided variously first according to form as prose, poetry and mixture of both viz. *nāṭaka* and *campū*, and second according to language viz. Sanskrit, *Prākṛit*, *Apabhramśa* and a mixture of these and third into *drśya* and *śravya*. Then he deals with the two *rītis*, the *Vaidarbha* and *Gauḍīya* and their appropriate *guṇas*. The first *pariccheda* ends with the *Kāvyasampatkāraṇas* viz. *pratibhā* (poetic genius), 'śrutam (learning) and *abhiyoga* (practice). **Dandin** also alludes to the division of prose into *Kathā* and *ākhyāyikā* only to stress that such a division is fictitious.

There is a Tamil work on *Alaṅkāra* called '*Taṇṭiyalaṅkāram*' by an author who, it is presumed, called himself *Taṇṭi*. But this *Taṇṭi* is said to be a contemporary of *Kulōttungacōla II* (*Anapāya*) of the 12th century. It is surmised that since the Tamil work is an adaptation of **Dandin's** *kāvyādarśa* it came to be called '*Taṇṭiyalaṅkāram*' and as a consequence the name of the author came to be identified with the first member of the title of the work. According to tradition as recounted in the '*pāyiram*' he is considered to be the son of *Ambikāpati* son of the great poet *Kambar*. The fact that this work is quoted by *Atiyārkunallār* the commentator of *Cilappatikāram* under the title '*Aniyiyal*' (vide p.32 and 49 of U.V. Swaminatha Iyer edition.) coupled with the fact of his contemporaneity with *Kulōttunga Cōla II* place his date as 12th century A.D.

Between the days of **Dandin**, the author of *Kāvyādarśa* (7th century A.D.) and *Taṇṭi*, the author of Tamil *Taṇṭiyalaṅkāram* (12th century A.D.) several *Ālaṅkārikas* have dealt with the concepts of *Alaṅkāra śāstra* in Sanskrit. *Udbhata* the author of *Alaṅkārasaṅgraha* (800 A.D.), *Vāmana* of *Kāvyālaṅkārasūtravṛtti* (800 A.D.) *Rudraṭa* of *Kāvyālaṅkāra* (800 A.D.) and *Bhoja* of *Śṛṅgāraprākāśa* (11th century A.D.) are some of them who have dealt with the *Alaṅkāras* during this intervening period. Yet the author of Tamil *Taṇṭiyalaṅkāram* has chosen to adapt **Dandin's** *Kāvyādarśa* probably because that was widely popular for over 400 years down to his period. The reason for the popularity of this work may be, apart

from its intrinsic worth the fact that it was the work of a scholar who adorned the famous seat of learning in those days, Kancipuram so highly spoken of by Chinese travellers and others. The popularity of Dandin's Kāvyaadarśa is attested also by the fact that we have a version of the same in Kannada, the Kavirājamārga of Nṛpatunga (815-875) of the Rashtrakuta dynasty and a Sinhalese version, ^{Svabhāṣa} ~~Siyabawalakura~~ of Silameghasena, Sinhalese ruler (831-851) and the Alankārapātala of Vīracōliyam (11th century) all of which are earlier than this Tamil adaptation of the 12th century.

The author of Kāvyaadarśa proposes to deal with the features of a Kāvya (kāvyālakṣaṇam) whereas the author of Taṇṭiyalankāram proposes to deal with the 'aṇi of ceyyul' or kāvyālaṅkāra. This accounts for certain variations in the latter. Both are divided into three divisions, the first dealing with kāvya, mārga, and guṇa, the second with Arthālaṅkāras and the third with śabdālaṅkāras and doṣas.

K.A. deals with the greatness of Vāk, need for a study of poetics, definition and classification of kāvya into prose, verse and mixture of both. This section is not dealt with in the Tamil work for the reason perhaps that it was not an essential part of a work devoted mainly to 'aṇi' or embellishments of speech, a term which comprehends both guṇa and alaṅkāra.

K.A. refers to 'muktaka' 'kulaka' 'kośa' and 'Saṅghāta' as parts of a 'sargabandha'. Taṇṭi Alankāram on the other hand deals with 'muttakam, kulakam, Tokainilai and Totarnilai' as types of ceyyul or kāvyam. It may be noted that 'ceyyul' and 'kāvyam' both convey the same idea viz. the work of a poet (kavi-karma). The first two types agree with their counterparts in Sanskrit not as parts of a sargabandha (sargabandhaṅgarūpa) but as independent types of poems. T.A. omits the 'kośa', a collection of disconnected verses and 'Saṅghāta' a collection of verses in a single metre woven round a compact theme as Yakṣa's love in separation in Meghadūta perhaps because they are capable of being brought respectively under Tokainilaicceyyul such as Akanānūrū a collection of disconnected verses on love theme and Kalittokai composed in 'kalippā' metre dealing again with love. It may be of interest to know that the commentators Vadiṅgaṅṭala and the author of Hṛdayaṅgamā who belong apparently to the Tamil country refer to Dravida Saṅghātas (Tamil Tokainūlkal) as examples of

Saṅghāta pādyas.

The third type, Tokai nilaiceyyul may be (1) a collection of verses attributed to one author eg. Tiruvalluvappayan (Tirukkural), (2) a collection of verses attributed to several authors eg. Akanaṇūru by Perundēvan, Māmūlan etc. (3) a collection having a common theme eg. Puranānūru, (4) a collection describing a particular place like a battlefield eg. Kalavazhinārpātu (5) a collection relating to a division of time such as winter eg. Kārnārpātu (6) a collection relating to a particular activity eg. Aintinai (7) a collection composed in one type of verse eg. Kalitokai and (8) a collection having less number of feet in verses eg. kuruntokai.

To accommodate a number of works of the above type in Tamil classics of the Sangam age T.A. has given this division of poetry which obviously has no parallel in Sanskrit poetics.

The fourth type is 'Totarnilaiceyyul' which again has two subdivisions (1) Porul totarnilai where there is a continuity of sense as *ṣ* in the kāvyas like Kambarāmāyanam and Jīvaḥacintāmaṇi and (2) col totarnilai where there is a continuity effected by word like. Abhirāmi Antādi where the final word of a verse forms the initial word of the succeeding verse. Since quite a number of antādi type of works are found in Tamil unlike Sanskrit the need for such a subdivision of ceyyul found a place in T.A.

Porul totarnilai is further subdivided in T.A. into (a) Peruṅkāppiyam and (b) kāppiyam. It is the Peruṅkāppiyam that answers to the definition of mahākāvya in Sanskrit. Though all types of ceyyul are kāvyas in the sense of being 'a poet's work' still by yogarūḍhi. Porultotarnilai is specially called kāvya.

Peruṅkāppiyam is defined by T.A. as a poetic composition that begins with āsīr, namaskriyā or vastu-nirdeśa (vālttu, vanakkam or varuporul uraittal).

'Āsīh' is one of the 36 lakṣaṇas of Bharata and an alaṅkāra according to K.A. and following it T.A. Bharata refers to it as what is held by some as an alaṅkāra.

It shall be devoted to the four objects of life dharma, artha, kāma and mokṣa, centering round an ideal hero and containing descriptions of mountain, ocean, regions,

dties, seasons, sunrise, moonrise, marriage, coronation, sports and games in groves and strems, drinking bout, child birth, love in union and separation, council, embassy, war and peace etc. The work may be divided into sarga, lambaka, periccheda etc. with a well developed plot and shall delineate appropriate sentiments and emotions.

Cilappatikāram, Maṇimekālai, Cintāmani, Kuṇḍa-lakēsi, and Valaiyāpati are said to be the five mahākāvyas in Tamil. The last two are not now extant. Maṇimekālai however deals with dharma and mokṣa and seldom with artha and kāma and so does not satisfy the definition of Peruṅkāppiyam. Cūṭāmani, considered to be a cirukāppiyam in fact deserves to be considered a peruṅkāppiyam as it deals with the four puruṣārthas.

As contrasted with a mahākāvya, a poetic composition dealing with less than four puruṣārthas is called simply 'kāppiyam'. Under this category are included a wide variety of prabandhas which number 96 in Tamil like ulā, parani, maṭal, pillaittamil, āruppatai etc. which have each its own distinct feature. This however is not to be confused with the ksudrakāvyas in Sanskrit. The author of T.A. has thought it fit to speak of two divisions of kāvya the peruṅkāppiyam and kāppiyam unlike Sanskrit rhetoricians in order that the popular prabandha types can be accommodated under a distinct category.

These poetic compositions may be composed in one or more metrical form or may appear with or without intervening prose passages and may contain passages in other languages too like Sanskrit or Prakrit. Works like Peruntēvaṇār Bhāratam and Takatūr yāttirai are cited as illustrations of campū form.

The two mārgās Vaidarbha and Gauda are dealt with as in Kāvyaḍarśa with the same guṇas that are characteristic of them. The ten guṇas viz. cerivu (śleṣa), telivu (prasāda), camanilai (samatā), inṇam, (mādhurya), Olukicai (sukumārata), utāra (udārata) uyttalil porunmai (arthavyakti), kānta (kāntam), vali (ojas) and samāti (samādhi) are considered to be the very life breath of Vaidarbha. The Gauda may partake of some of these guṇas. Beyond this T.A. does not proceed to comment on the preference of the one over the other as Dandin does in his kāvyādarśa perhaps

because this controversy over the relative worth died down in the intervening period of over 400 years that separate the two authors.

Another reason for not expostulating on Gaudī in T.A. may be the absence of any such apparently clear cut mode of writing, the one simple and the other bombastic which is possible in a language cultivated by the elite like Sanskrit but not so in Tamil which in its written form was understood by a larger mass of people and which cannot therefore be a ground for the Gaudī style to thrive. This may explain why kānti is not elaborated in T.A. Dandin in K.A. refers to the division of prose into kathā and ākhyāyikā which according to him has no substance. T.A. too apparently has no use for such a classification in Tamil and therefore says nothing about it.

There is no reference in T.A. to the kāvya-sampat-kāraṇa perhaps because it was beside the scope of the work viz. the embellishment of poetry (ani).

T.A. takes these guṇas and such others as embellishments of poetry (ani) or kāvyasya antah śobhādāyakāḥ as Śrī Jīvananda Vidyāsāgara Bhaṭṭācārya, the commentator of K.A. puts it.

In the second division of T.A. (perulani-iyal) the author deals with the same 35 arthulakāraṇas as in K.A. with subdivisions under some of them.

While Dandin's K.A. makes only a passing reference to Sandhyaṅga, Vithyaṅga and lakṣaṇa since they are described in detail in works in dramaturgy like Nāṭyaśāstra, T.A. makes no reference to these restricted as it is to a consideration of poetry.

In the third division i.e. (colluri-iyal) the author of T.A. deals with mataḥku' (yamaka) of a large variety. Division of 'mataḥku' into consonants of vallinam, itaiyinam and mellinam (the strong, middle and weak) is in accord with the Tamil scheme of sound repetition. A classification of this type is of course absent in Sanskrit where sounds are classified according to the place of articulation (sthāna) and effort (prayatna).

The Citrālākāraṇas in T.A. are understandably more elaborate. In addition to Gomūtrī and Sarvatobhadra of Dandin, T.A. deals with Nāgabandham, aṣṣaracyutakam etc. which have come into vogue in the later period and found reflected in later Sanskrit rhetorical works like Pratāparudriyam.

In the section dealing with Kāvyaśoṣas (valukkal) T.A. closely follows K.A. This section also deals with what is incongruous with deśa, kāla, kalā, loka, nyāya and āgama the tenth kāvyadoṣa of Dandin. This however is treated as 'malaivu' (incongruity) as distinguished from (valu) (poetic blemish). While the latter are 'ceyyul kurrām' the former are absolute doṣas. Yet they are permissible according to T.A. in Nāṭaka valakku (nāṭyadharmī) where a certain amount of latitude is allowed in a poet praising his patron or God as distinct from ulakavalakku (lokaḍharmī) and pulamerivalakku (poet's usage) where they should be avoided at all costs.

Thirukkuruḱaipperumāl kavirāyar (17th century A.D.) wrote a work entitled 'Māraṇ-alaṅkāraṁ' named after Nammālvar. He was a native of Ālvartirunagari and a staunch Vaiṣṇavite. He is also the author of Māraṇakap-porul. Tirukkuruḱamānmiyam, Namperumāl, mummanikkōvai, etc. In writing his Māraṇ alaṅkāraṁ he has followed to some extent Tolkaṇṇiyyar and to a large extent T.A.

The work is divided into Potuviyal, Porulaṇi-yiyal, collaṇiyiyal and eccaviyal. In the first section reference is made to 'muttakam, kulakam, tokainilai and totarnilai as in T.A. But the kulaka a unit of two verses is called 'Yugalaka kulaka', of three verses 'Santānika-kulaka', of four verses 'kalāpikakulaka' and of five or more verses 'kulakam'. In this connection it may be of interest to note the saying 'Dvābhyāṁ tu yugmakam jneyam, tribhiḥ ślokaḥ viśeṣakam, caturbhiḥ tu kalāpam syāt, pañcabhiḥ kulakam matam,' quoted by Jīvaṇanda Vidyāsāgara.

To the two mārgas of Dandin, M.A. adds a third viz. Pāñcāla which lies between the Vaidarbha and Gauda. He follows Vāmana in this regard. The Vaidarbha is marked by 'ilumen molī and iniya porul (sweet soft words and agreeable sense; Gauda is marked by harshness of sound, involved meaning, rare diction and scholasticism; Pāñcāla is of the middle type. (M.A. Poduv, 78-79)

While T.A. deals with 35 arthālaṅkāras this work deals with 64. He includes sūksma (nutpam) under parikara. He has brought under alaṅkāra 'Pūttuvil', iraiccipporulkōl' and 'porunmolī' which are not in the list of figures of speech in T.A. He has added 'vakaimutal atukku inaiyetukai upāya, urucuvai and pukalvatatinikaltal' etc. because they are found in use in poems. Following some other alaṅkāras he has included 'aiyam' (Sasandeha) and 'teritarutērram';

following Dandin he has included 'Potunīṅkuvamai'. As against twelve citrakavis of T.A. he explains thirty two.

The śabdālaṅkāras of the Yamaka type (maṭakku) various permutations and combinations, verses without labials (Nirōṭṭiyam), Akkaracutakam, Nāgabandha etc. are dealt with in the third section. The fourth section deals with the nine valukkal or kāvyadosas and the six 'malaivus' as in T.A.

Piṅgala Nighantu (10th century) gives a list of only 28 alankāras viz. uruvakam, uvamai, valinilai, maṭakku, vilakku, vērrumai, velippatai, nōkku, utkōl, tokaimoli, mikaimoli, vārttai, tanmai, pirarkōl, cirappu, ciletai, ^{maruṭu}molinilai, utaṇilai, ^{kāṭar}uvamānavuruvakam, nuvalānuvarcci, Talaikkattiyamozhiṇ nitaricanam, pārāṭṭu, orunkiyalnilai, aiyam, uyarvu, viraviyal and vālttu.

It may be noticed here that Piṅgala appears to distinguish vārttai from tanmai. According to Jayamaṅgala commentary on Bhaṭṭikāvya (X.46) (6.c.A.D.) vārttā is of two kinds viśiṣṭa and nirviśiṣṭa. The first is called svabhāvokti. If this could be accepted tanmai and vārttai may be taken to represent these two kinds. Or it may as well be that 'vārttai' is a corrupt form of āvrtti which is suggested by the term 'Corpinvarunilai ani' which finds a place in Cūlāmani nighantu (16th century). It may be seen that Cūlāmani also gives the same number of alankāras except for minor variations in names, the only material variation being 'makilcci' which occurs in the place of 'uyarvu' of Piṅgala nighantu'.

Yāpparuṅkalavirutti, a treatise on prosody probably of the 11th century refers to 27 alankāras beginning with rūpaka and ending with 'vālttu'. The valinilai of Piṅgala is called 'valimoli'; 'mārāṭṭu in Yāpparuṅkalavirutti replaces 'pārāṭṭu perhaps a scribal error. Prof. T.P. Meenakshisundaram surmises that the printed text has apparently omitted 'uvamānavuruvakam' the 28th alankāra which if added will bring in line with the number in Piṅgala nighantu, perhaps a scribal error and uyarmoli replaces 'talaikkattu moli of Piṅgala. The Yāpparuṅkalavirutti refers the reader to 'Aniyiyal' for further details. This 'Aniyiyal' must therefore be a work on Tamil poetics that belongs to an earlier period now lost.

The vṛtti also refers to four kinds of poets (1) āśu kavi, (2) madhura kavi, (3) cittira kavi and 4) vittāka kavi. The first is a poet who dashes off with

verses impromptu, the second is an ideal poet whose verses are in strains sweet as nectar and embellished with figures, containing at the same time lofty ideas. The third is one who is an adept in adopting Yamakas and bandhas with more sound than light. The fourth is an all rounder who is skilful in employing various poetic forms, dramatic dialogues, narratives, stories etc.

Tivākaram, the earliest known Nighantu in Tamil (7th century) gives a list of twenty eight alaṅkāras which was later adopted by the other Nighantus that have been noticed earlier. This perhaps reflects according to Prof. T.P. Meenakshisundaran a Pre-Bāṇḍi scheme of alaṅkāras (vide his article on 'A new light from Tamil on the History of Indian Rhetoric'. - Annals of O.R.I. centenary Number).

The alaṅkāras are given in four groups by the author of Tivākaram (a) 1. uruvakam, 2. uvamai, 3. valimatakku, 4. nilaimatakku, 5. vilakku, (b) 6. vērrumai nilai, 7. velippatu nilai, 8. nōkku, 9. ul totar, 10. tokai mōli, 11. mikai mōli, 12. vārttai, 13. taṇmai, 14. pirakōl, vaippu (c) 15. cirappu mōli, 16. Ciletai, 17. maruttu mōlinilai, 18. uṭan nilaikkūttan, 19. uvamāna vuruvakam, 20. Nuvalā nuvarcci, 21. talaikkattiya mōli, 22. Nidaricanam, 23. Pārāṭṭu, 24. Oruṅkiyalnilai, 25. aiyam, 26. Uyarvu, 27. viraviyal and 28. vālttu. Dr. T.P. Meenakshisundaran is inclined to see in this grouping as in Bhāmaha's kāvyālaṅkāra some sort of historical development. As an instance it is pointed out that the first group of Tivākaram more or less corresponds to the figures given by Bharata viz. upamā, rūpaka, dīpaka and yamaka and Bhāmaha's rūpaka, upamā, anuprāsa, yamaka and dīpaka.

Probably the second and third groups of Bhāmaha appear as the second group in Tivākaram. These first two groups comprise 14 figures, the other 14 being given in the third group where as Bhāmaha's last group enumerates ten more figures which may all form a further development later than that of Tivākaram. Dandin adds some more figures. The figures of speech given in Tivākaram agree partly with those of Bhāmaha and partly with those of Dandin.

Vaidyanātha Deśikar of Dharmapura Ādhīnam, the author of 'Ilakkana vilakkam' lived in the 17th century. His work contains a section called 'Aniyiyal' dealing with

'anis' which stand for both gunas and alaṅkāras. He follows Tolkāppiyar and Dandi in dealing with figures of speech. Following Vīracōliyam and Taṇṭi Alaṅkāram he also deals only with 35 arthālaṅkāras. It may be noted that Māraṇ Alaṅkāram deals with 64 arthālaṅkāras, Tonnūl vilakkam 30, candralōkam 100, Kuvalayānandam 120 and Muttuvīriyam 56. In the śabdālaṅkāra section he deals with yamaka and its seven divisions Cittirakkavi and its twenty varieties including Gomūtrī, Nāgabandha, Sarvatobhadra and Akṣaraśyutaka.

Tonnūl vilakkam of Vīramāmuniyar, a grammatical work of the eighteenth century contains a section called Aniyatikāram with two subdivisions dealing with 30 śabdālaṅkāras and 30 arthālaṅkāras. In the first the author deals with marinilai (maṭakku). The eight types of 'Porulkōl' are also reckoned as collaṇi. He then deals with varieties of colmikkaṇi, collencaṇi, colloppaṇi, tiripiyaiyaṇi, olukisaiyaṇi, iyaipisaiyaṇi and samavaṇi thus making a total of thirty śabdālaṅkāras. He then deals with thirty arthālaṅkāras including citrakavis.

In the early part of the nineteenth century a work in prose form by name 'aṇi yilakkaṇam' was written dealing with 102 arthālaṅkāras with suitable illustrations. This is an adaptation of Jayadeva's Candralōka with such modifications that are necessitated by the Tamil tradition.

In the latter half of the 19th century Satāvadhānam Muthuswami Aiyāṅgar wrote a work on Alaṅkāra in verse form dealing with one hundred alaṅkāras omitting the saṅkara and samsṛṣṭi given in the 'Aniyilakkaṇam' noticed earlier. It is known by the same title of the original Candralōka of which it is a Tamil rendering.

In both 'Aniyilakkaṇam' and 'Candralōkam' several of the subvarieties of alaṅkāras dealt with in T.A. and M.A. are treated as independent alaṅkāras.

By the close of the eighteenth century Kuvalayānanda of Appayya Dīkṣita was translated into Tamil under the same title. This Tamil Kuvalayānandam was published by the close of the 19th century with a gloss. This deals with 120 arthālaṅkāras which include certain varieties of Rasa, hetu, saṅkīrṇa and saṅkara alaṅkāras.

In the middle of the 19th century Muthuvīriya Upādhyāya wrote a work on Tamil grammar named after him as Muthuvīriyam. The fifth section of this work called

anīyatiakārem deals with Collani, porulani and Ceyyulani. Collani deals with marinilai or yamaka and thirteen varieties of Cittirakavis. Porulani deals with the Vaitaruppa and kauta neris, the eight types of porulkōl, (ways of getting at the meaning of verses). 'Valus' and malaivus' or kāvyadosas.

Coming to the modern days we find T.E. Srinivasa-raghavachari has written 'Tantiyalakārasāram'. In the first section entitled 'Kāppiyaviyal' he has added some general poetic concepts dealt with by Mammata in his kāvyaprakāśa such as cemporul (vācyārtha) ākkapporul (lakṣyārtha) and kurippuporul (vyaṅgyārtha), āropa and adhyavasāna, vyañjaka and vyaṅgya, uttama, madhyama and Citra kāvyas, bhāvas and rasas with suitable illustrations from Tamil poets and verses of his own. The second section Neriyiyal deals with Vaidarbha and Gauda mārgas and their guṇas which serve as alaṅkāras in a kāvyā. The third section deals with śabdālaṅkāras like anuprāsa, yamaka and bandhas and the fourth with 35 arthālaṅkāras as in Tantiyalakāram. The fifth section deals with the kāvyadosas following Tantiyalakāram besides a few others. The work concludes with 'kāvyasampatkāraṇa', referred to by Dandin at the end of the first paricchoda.

Kalanilayam K. Rajagopalachariyar has written 'Ilakkana vilakkam' which contains a chapter entitled 'anīyiyal'. He follows in the main Tantiyalakāram. He has also added in an attempt to find ilakkana to the modern 'ālakkiyam' two new figures (1) Ōraturaittal' corresponding to 'Dramatic irony' and (2) Uyarvin vilēcci' or fall from the sublime to the ludicrous.

Tolkāppiyar devotes one section to 'uvamai' and its varieties. The fact that this section is placed after 'meyppāṭṭiyal' may be taken as an indication of the importance given to Rasa theory by Tolkāppiyar and the subordinate place assigned to figures of speech. The figures like Rasa are applicable to both 'akam' or subjective poetry and 'puraṁ' or objective poetry. In the Akattinaiyiyal (sūt.49) he deals with two broad types of Uvamam viz. ulluraiyuvamam 'implicit simile) and ēnaiyuvamam (explicit simile). When the upameya is not spelt out but implied and is understood by the reader it is a case of ulluraiyuvamam. The rest where it is explicit is 'ēnaiyuvamam' the point of similarity may be either 'tolil' (kriyā), payaṁ (phala), vativu or may (feature) vannaṁ or uru (colour or form). According to Ilampūranar

vinai is either vinai or vinaikkurippu, payan is either narpayan or tippayan, mey is either vativu or alavu and uru is either niram or kunam. Tolkāppiyar gives another type of simile wherein the greatness or smallness of objects of comparison enter into relation with some rasa. Thus we have nakai uvamam, avala uvamam etc. Tolkāppiyar refers to five kinds of uvamappōli relating to action, effect, parts, colour and origin. These are varieties of ulluraiyuvamam according to Pērāsiriyaṟ. But according to Ilampūraṇaṟ upameyēpamā, ananvaya and abhūtopamā fall under this head. Tolkāppiyar defines simile thus: uvamaiyum porulum ottal vēṇṭum' (S.283) (there should be similarity between the standard of comparison and the object compared' and at the same time prefaces it with the observation 'uyarntatan mērrē ullum kālai' - 'upamāna should be of a superior order'. He enumerates 36 particles of comparison in Tamil similar to the upamāvācakaśabdas like 'iva' 'yathā' etc. in Sanskrit. They are 'anna', 'oppa', 'nikarppa' 'poruva' etc. He makes a significant observation that the understanding of uvamai is based on ripe experience in literature and knowledge of tradition. For, the appropriateness of simile presupposes a knowledge of objects, specifically associated with the different tracts like kuriñci (mountain), mullai (forest), marutam (plains), meytal (coastal area) and pālai (desert).

When the upamāvācaka śabda like 'anna' is implicit it is called 'uvamattokai' (luptopamā) by Tolkāppiyar (Tol. Ecca.414). eg. ponmēni (ponpōṇra mēni = body like gold).

Though Tolkāppiyar does not deal with figures of speech other than upamā explicitly, it is clear from what he says in Eccaṁṇiyal that he was aware of a certain turn of expression which go by the name of Niralnirai (yathāśākhya) which is accepted by some ālaṅkārikas as an ālaṅkāra for the reason that there is some charm in the arrangement of certain words in a particular order in conformity with another set of words closely related to them in the same order. Dandin refers to this figure otherwise known as 'krama' and 'śākhyaṇa' in his Kāvyaadarśa (II.273). Jagannātha justifiably, questions the propriety of calling 'yathāśākhya'¹ a figure of speech because it is only a case of absence of 'apakrama dosa' (lack of order).

The example cited by Cēnāvaraṇaiyaṟ for 'Niralnirai' under S.405 of Eccaṁṇiyal is - 'mācu pōkavum' kāy paci nīṅkavum² katipunan mūḷai³ aticil kai tottu⁴ 'He took

a plunge in the fragrant water and got his dirt removed; he took his food and got himself free from acute hunger'. Here 1 and 2 are connected with 3 and 4 respectively.

The concept of Alliteration (Anuprāsa) is countenanced by Tolkāppiyar not however as an alaṅkāra but as a feature of prosody. Mōnai (rhyme in the first syllable of a foot) and etukai (rhyme in the second syllable of a foot) are dealt with in sūtras 404 and 405 of ceyyuliyal.

eg. mōnai: kōtai mārpir kōtai yānum

kōtaiyaip pūnarntōr kōtaiyānum (purem. 48)

etukai: Māyōn mēya katurai yulakamum

cōyōn mēya maiivarai yulakamum (Tol. Akat. 5)

Besides he refers to muraṁ' or antithesis which is considered to be an alaṅkāra by some rhetoricians in Sanskrit under the name 'virodha'.

The antithesis may be either between words as such or sense of words.

ce^{..}vi vāy^{..}ttā cempā^{..}t^{..}tirattu

ve^{..}llai venma^{..}ri mēy pulattoliya

Here we find the antithesis between the words 'ce^{..}vi' and 've^{..}llai'

Nīroranna cāyal

Tīyōranna vennura^{..}navittan^{..}rē' (Kuzun. 95)

The antithesis here is between the meaning of 'Nir (water) and 'tī' (fire).

The iyaipu' referred to by Tolkāppiyar in sūtra 408 of ceyyuliyal comprehends 'yamaka' besides alliteration of sound at the end of a foot eg. paravai mākkatal tokutirai varavum; paṇṭaic ceyti yin^{..}rival varavum' (Yāpperuṅkala virutti, 155)

Simile being the basic figure, which by slight variation assumes different labels in the later period, receives great attention at the hands of all rhetoricians both Sanskrit and Tamil. Following Appayya Dīkṣita who speaks about Upamā the śailūṣī who dons different roles, the author of Tamil Kuvalayanandam states-

Uvamai ennum tavelaruṁ kūtti

Palvakaikkōlam pāṅkurap punaintu

kāppiya araṅgil kavin^{..} perat tō^{..}nri

Yāppari pulavar itayam

Nīpparu makil^{..}cci pūppa natikkumme.

Vīracōliyam describes upamā in its several aspects as 1. pattāṅkuraittal (matter of fact simile) 2. pukaltal

TOLKAPPIYAM - ANTERIOR TO SANGAM CLASSICS.

There are some usages in Sangam classics which do not accord to the rules laid down in Tolkāppiyam. Some of those usages are enunciated below:

1. Tolkāppiyam Eluttu. S. 62: C (ஃ) can.... stand initially except when it is followed by a ai and au'.

Contrary to this rule, words as cātai, camam, Cakaṭam are found in Puṟaṇānūru (st. 1,14,102). In Perumpānārruppaṭai (1.217), Maturaikkāñci (1.112), Malaipaṭu-kaṭam (1.391) the words cavāṭṭi, calam and cantu had been used. In the Kuṟaḷ (99 and 112) are found camam and camam.

2. Tol. Eluttu. S.64: 'N̄ (ஔ) is followed by ā, e or o when it stands initially'

As against this rule, Ñaman, Ñamali and Ñimiṟu are found in Puṟam 6, 74 and 93. In Akam, Ñimiṟu and Ñamali and in Paṭṭinappalai (1,140) Ñamali find place.

3. Tol. Eluttu, S. 65: 'Y (ஐ) does not stand initially unless it is followed by ā.'

Opposed to this rule, the word yavanar is found in Perumpānārruppaṭai and Neṭunalvāṭai. Yūpam is found in Puṟam st. 15.

4. The words denoted by Tol.Elū. S.160 11. 1 and 2. cuttu mutalākiya ikara viṟutiyum, ekara mutal viṇāvin ikara viṟutiyam - the words commencing with the demonstrative root a and i or the interrogative root e and end in i - are atōli, itōli and etōli. These had become obsolete even in Saṅgam age.

5. The changes to be undergone by the numeral word Nāṅku is given in sutras 442, 453, 462, 467, 475 of Tol. Eluttu; but in Akam st. 104, the word is found to be Nāṅku for which there is no authority in Tolkāppiyam.

6. In Sutras 438 and 447 of Tol. Eluttu, the Sandhi rules for onṟu (one) pattu (ten), nūru (hundred), āyiram (thousand) and pattāyiram (ten thousand) have been stated; but the rule for the word kōṭi - ending with a vowel i (ஃ) does not find place. On the other hand in Kuṟaḷ 377 and Puṟam st. 18, the word kōṭi is found. As Tolkāppiyar has not mentioned the word kōṭi, it may be inferred that the word kōṭi was of post - Tolkāppiyam origin.*

*The higher denominations in number may be gleaned from the 394th sutra in Tol. Eluttu. "The same is the case when words ending in ai, am and pal and denoting number follow." They are Tamarai, Vellam and āmpal (Aiṅkuṟunūru:281); Paripāṭal st.2-13-14).

(Note: r = ௠)

7. In Tol. Col. Su. 169, it is stated that Ahrinai Iyarpeyar (-nouns denoting inanimate objects (non-human)) may also optionally take the suffix 'kal' (-கல்) to denote palavinpāl (பலவின்பால் - neuter plural).

In partial modification to this rule, the use of 'kal' along with uyartinai (human) nouns had crept in as could be found in Kurāl 263 and 919 - Marraiavarkal and pūriyārkal.

8. The third person singular verbs of uyartinai take the terminations an ān (for masculine) and al āl (for feminine) according to Tol. Col.S.205.

Contrary to this, in Puram 136 and 201 'an' has been used in the first person singular verb: Urait^{ta}naⁿ Yānāka; Anta^{na}naⁿ pulavaⁿ koṭṭuvanta^{na}naⁿ. In Kuruntokai is found aliyal yānē wherein 'al' is used in the first person singular (feminine).

9. 'The third person plural verbs of uyartinai that take the termination 'mār' (மார்) will end with another verb' is the rule ordained in Tol.Col.S.207.

As opposed to this, we find the 'mār' - ending verb qualifying a noun in Puram 362.

10. The viyaṅkōl (வியங்கல்) or implied command or honorific command (or the verb in the potential or (optive mood) should not be used, according to Tolkāppiyar either in the first person or in the second person (Col.S.226).

But in Puram St.2, it has been used in the second person: natukkinri nilīyar: 'without terror may you stand' (live).

11. The six particles miyā, ika, mō, mati, ikum and cin are used as expletives with verbs of second person (Tol.ColS.274)

But in puram 381, the particle 'mō' has been used with the verb of the 1st person. Cenmo peruma em vilavutai nāṭṭu (We shall proceed, illustrious Lord, to our country having festivals).

12. The particles māla (in Akam, 16), yāla (in Akam, 39), teyya (in Ainkurunūru, 64), attai (in Puram, 166), ōrum (in Kurāl, 366), iciṇ (in Puram, 272), though not mentioned in Tolkāppiyam, have been found used in Sangam classics.

13. According to Sūtra 439 and 455 of Eluttu Atikāram in Tol. the numeral 'onru' will become 'oru' (ஓடு) before a noun beginning with a

consonant and 'ōr' (ஜ்) before a noun beginning with a vowel respectively.

But in Tirukkural we find two instances where the restraint had disappeared. In Kural 796 instead of 'ōrukōl' Tiruvalluvar had used 'ōr kōl', and in Kural 848 he had used 'ōr nōy' instead of 'oru nōy'. He was probably constrained to deviate on account of the metrical mode of the Kural which he employed.

14. The restrictions in the use of the root vā (to come) and tā (to give) to the first two persons had been given in s.29 of Tol.Col.

But this constraint had not been followed in Puram 55 where we find in 'amararkku venri tanta' the word 'tā' being used in the III person.

15. The usage with reference to proper names and titles had been mentioned by Tol. in S.41 of Col. According to it 'the original name of a person should not precede the name of distinction of the same person (if both qualify the same person)'.

Later on this rule had not been strictly followed.

16. "Comparison is divided into four kinds: Comparison of colour, comparison of shape, comparison of action and comparison of effect, Specific particles of comparison are assigned to each one of them" (vide sutras 12,14,15,16 of uvamaviyal, in Porulatikāram of Tolkāppiyam. The restriction in the usage of the various particles of comparison became invalid even in Saṅkam classics.

As the usages in Saṅkam literature stated above have been found to be in contravention of the rules set out in Tolkāppiyam, it could be observed that Tolkāppiyam was anterior to the Saṅkam classics and also to the Kural of Tiruvalluvar.

The Sangam classics are posterior to the Kural, for we find the Kural profusely quoted in the eight anthologies, in Cirupānārruppatai, Maturaikkāñci and Kuriñcip-pāṭṭu (of the ten idylls), in Cilappatikāram and in Maṇimēkalai.

DATE OF THE SANGAM CLASSICS.

The 2nd stanza extempvised in Puraṇānūru by Murañciyūr Mutinākanār associates a cera king called Perum Corruttyaṇcēral with the Mahābhārata war:

"Alaṅkulaip puravi aivarot^h cinaii
 nilantalaik koṇṭa polampūn tumpai
 īraim patinmarum portitu kaḷattoliyaṭ
 peruṇ cōṛru mikupatam varaiya^tu koṭuttōy"

"Oh, the given of plenty of provisions till all the hundred (kaurevas) having garlands made of gold tumpai flowers who had taken hold of the country (of the Pāṇḍavas) were attacked and killed in the battlefield by the five (Pāṇḍavas) in fury who were on horses with manes waving". (Dr. P.S.S.)

In Cilappatikāram this munificent act of public service in the battlefield connected with the cera king had been extolled (Chapt. 29, St. 24) in the following lines:

"Ōraivar īraimpatinmar uṭaⁿrelunta
 pōril peruncōru pōṛṛātu tana^litta
 cēraⁿ poraiyaⁿ

"In the battle fought with fury by the fives (the Pāṇḍavas) and the two-fifties (the Kauravas), the cēraⁿ-poraiyaⁿ, supplier of food (to both) without discrimination".

The period of the Mahābhārata war is said to be circa 1500 B.C.

A NOTE ON PERUṆCŌRRUTIYAṆ CĒRAL VIS-A-VIS UTIYAṆ CĒRAL

The following is an excerpt from Akanānūru stanza numbered 233 the author of which was Māmūlaṇār:

Maṛappataik kutirai māra maintin
 turakkam eyt^ya toyya nallikai
 mutiyōrp pēniya utiyaṆ cēral
 peruṇcōru koṭutta ṇāṇrai irumpal
 kūliccurram kūlī iruntāku

(With undaunted cavalry and having the quality of being strong with power of aggression, the ancient warrior of renown and celebrity reached the heavenly abode and when UtiyaṆ cēral distributed large doles of food at their obsequies like the devils gathered together.)

Stanza 2 of Puṛaṇānūru by Muraṇciyūr Muṭinākaṇār states that when Bhāratawar was waged, UtiyaṆ cēral supplied plenty of food to all warriors engaged in war. But a scholar quoting the above said excerpt from Akanānūru stanza observed that x UtiyaṆ cēral distributed large doles of food in memory of those dauntless warriors who perished in battle, that what was related in Puṛaṇānūru should not be considered as supplying food to both parties engaged in battle, that distribution of food in the actual battle field

could have been a cumbersome service and that the Cēra king could be credited with having distributed food in their memory to the devils (?) that gathered at the time of performing obsequies or on subsequent memorial days.

Iḷankōvaṭikaḷ, the illustrious author of Cilappatikāram, expressed in plain terms that it was the Cēra King who distributed food to the warriors in the course of the armed conflict and the annotator to Puṛaṇānūru stated that the Cēra King distributed food till the HUNDRED perished fighting. Hence it should be viewed ~~as~~ that he conducted a meritorious public service in the theatre of war, on the model of the Red Cross Society of the modern age.

The Cēra King of Puṛaṇānūru - 2 should be distinguished from the Cēra King referred to in Akaṇānūru-233. The Cēra King celebrated in Akaṇānūru did indeed commemorate the antecedant warriors who died in the battlefield by distributing doles of food to devils or to those who were employed to serve the warriors engaged in battle. Commemorating the death of undaunted warriors had also been referred to in stanza 70 of Paṭirruppattu in the homistich "mutiyārppēnittolkaṭaṇiruttu". Hence the Cēra King of Akam 233 should not be confused with the Cēra King of the same name with the attribute "Peruñcōru." The latter King was credited with the unique service rendered during the Bhārata war till all the 'Hundred' fell dead in the battlefield.

One more bare fact should be considered. The Cēra King of Akam 233 cannot be considered to be a descendant of the Kauravas to commemorate their demise by distributing food to the devils etc. but it should have been the duty of the Pāṇḍavas to do the rites and rituals and commemorate their death. The Cēra King mentioned by Māmūlanār, did not participate in the Bhārata war by executing a public service; he should be a King of the time of Māmūlanār.

Māmūlanār was in the habit of mentioning in his poems whenever possible about the prowess or charity of Kings and chieftains or happenings of his times that he came across or of the news just preceding his age. In Akaṇānūru 65, the Cēra King's benevolence had been praised in the form of a simile. Therefore we may infer that Māmūlanār was contemporaneous with that Cēra King. That Cēra King was no other than the King celebrated in the 1st ten of the Paṭirruppatu - the Ten-tens and the father

of Imayavarempaṇ Netuncheralāṭaṇ who was sung in the 2nd ten of the Ten-tens and who lived in the 1st century A.D.

EXISTENCE OF IMMENSE LITERATURE PRIOR TO TOLKĀPPIYAM.

"From a study of Tol. it is evident that a wide range of literature existed at that time and that a large number of grammarians existed long before the author. He used the word ācīriyarka in two places in eluttatikāram" (Dr. P.S.S.) 5.316 and 390. 'Ācīriyar' means revered scholars and such scholars preceded Tolkāppiyar.

Such phrases as 'enmaṇār pulavar' (Learned men say), moḷipa tonnerippulavar (traditional scholars say), enpa ciṟanticinōre (great men opine), tolliyal maruṅkin mariiya marapu (it is an old usage), tonriyal maruṅkin ceyyulul urittē (is found in old poetry) and enpa, used in abundance, stand as evidences to prove that there were vast literary and grammatical works prior to the time of Tolkāppiyar.

The King contemporary to Tolkāppiyar.

Tol. Poruā, Puraṇ, S.5 refers to warriors wearing the flowers of the palmyra, the margosa and ātti representing the Ćēra, Pāndya and the Cōla Kings.

A Sangam poet, Māṅkutimarutaṇār, the author of Maturaikkāñci (one of the ten idylls) has referred to the prowess of a Pāndya King, Nilantaru tiruvir pāṇṭiyan in 2255 to 61.

Iruperu vēntaroṭu vēḷir cāyap
porutavaraic ceruvenru
ilaṅkaruviya varaināntic
curampōlnta ikalārral
uyarntōṅkiya viluccirappin
nilantanta pērutavip
polantār mārpīn neṭiyōn

Waging war on the two famous Kings and the Vēḷirs, gaining victory over them in battle, crossing the mountainous regions illumined with water-falls, and triumphantly cutting through the barren tracts, Neṭiyōn, whose name and fame had spread far and wide, and whose chest was adorned with gold garlands, had annexed the countries won (by him).

The King has also been celebrated in Cilappatikāram 11, 18-22.

Vaṭivēḷ eṟinta vāṇpakai pōṟātu
pahruli yārruṭaṇ paṇmalai aṭukkattuk
kumarik kōṭum kōṭuṇ katal kollā
vaṭaticaik kaṅkaiyum imayamum koṇṭu
tenticai yāṇṭa tennavaṇ

The king hurled his vēl (spear) in the sea which, not brooking this act of the king, caused to submerge within itself the R. Pahruli and many hilly tracts inclusive of Mt. Kumari. To make good the loss, the King won the Ganges and the Himālayas in the North and ruled the southern regions.

This King has been referred to by Panampāraṇār in the prelude or introductory stanza to Tolkāppiyam wherein is said that Tolkāppiyam was expounded in the court of Nilantarutiruvirpāṇṭiyan.

It has been observed herein before, that the stanza eulogised on Peru-mcōṟṟutiyañcēral belonged to the period of the Bhārata war and Nilantaru tiruvirpāṇṭiyan ought to have preceded that Cēra King.

In the Rāmāyana of Vālmīki, the capital of the Pāṇdyas was said to be Kapātapuram and that it was far south of R. Tāmpraparni.

Extent of the then Tamil land: In the prelude to Tolkāppiyam, the extent of the Tamil land during the period of Tolkāppiyaṇār was stated as "vatavēṅkaṭam tenkumari āyitait Tamil Kūṟṇ nallulakam" (Vēṅkatam in the north and Kumari in the south, the land wherein Tamil is prevalent).

Kumari was a river according to Iḷampūraṇar, (the oldest scholiast on Tolkāppiyam). Another commentator Pēraōiriyar, in his scholium to sutra 94 in Tolkāppiyam Marapiyal observed that as Panampāraṇār has referred to R. Kumari in the Pāviram (prelude) by saying 'Vatavēṅkaṭam Tenkumari', Tolkāppiyam ought to have been written long before the R. Kumari was submerged in the sea along with country called Panai nātu.

During the time of Iḷankōvaṭikaḷ 'Netiyōṅkunṟam and Totiyōḷ pavvam' formed the northern and southern boundaries of the Tamil Nadu. Netiyōṅ Kunṟam - Vēṅkatam; Totiyōḷ pavvam - Kumari sea. In the explanatory note to the above, Aṭiyārkkū nallār pointed out that originally Totiyōḷ meant the river Kumari. Posing the question why it was mentioned as Kumari sea (in the above) instead of river Kumari, he proceeded to say that there was the 1st Sangam in Southern Maturai, that during that Sangam there reigned Nilantaru tiruvirpāṇṭiyan who was one of the seven scholarly Pāṇṭiyas, and under whose patronage Tolkāppiyam was composed, and that there occurred a deluge which

washed off the countries between the river Pahrūḷi and the River Kumari wherein lay the countries called ēḷ teṅka nāṭu, ēḷ maturai nāṭu, ēḷ munnālai nāṭu, ēḷ pin-pālaināṭu, ēḷ kuṇra nāṭu, ēḷ kuṇakārai nāṭu, ēḷ kuṇumpanai nāṭu, Kumari and Kollam being the hilly tracts, forests etc.

In the history of Ceylon by E. Tennent it is related that Ceylon became separated from India owing to a deluge that occurred in 2387 B.C. and it may be inferred that the submergence of Kapatāpuram, R. Pahrūḷi and R. & Mt. Kumari ought to have taken place as a result of that deluge.

SOURCE FOR TOLKĀPPIYAM

In the prefatory stanza to Tolkāppiyam are found two periphrastic phrases - muntu mūḷkaṇṭu and aintiram nirainta .

Muntunūḷ means source book and Aintiram nirainta means well-read in Aintiram - A Sanskrit grammar.

There was also a Tamil grammar called Akattiyam, now extinct. The so called Akattiyam Sutras, now available, are considered to be spurious by eminent Tamil Scholars on account of their unsound language and loose diction. Though there existed the original Agattiyam then, Tolkāppiyar was not accredited with the title "Agattiyam nirainta". It was probably considered not essential. But he was honoured by the appellation 'aintiram nirainta' mainly to indicate his scholarship in Sanskrit and the then prevalent popular Sanskrit grammar Aintiram.

The information furnished in the prelude - muntu nūḷ kaṇṭu muraippata enni - that he saw (or consulted) and carefully followed the source book or primary work implies that muntunūḷ was Akattiyam and that he scrupulously followed it. Otherwise the epithet muntunūḷkaṇṭu would be considered redundant.

NOTE ON AINTIRAM:

In Bōpa Deva's Chapter on Dhātu, Indra was referred to as one of the eight scholars who wrote grammar in Sanskrit.

In Rig Veda Bhāṣya of Sāyana on 'Vākvaiparāk vyākṛtā' Aindiram finds a place.

In the Sāyana's Bhāṣya on Krishna yajur vēda-Taittirīya Samhitā, Prapāṭikam I, anuvākam I it is said, that as the knowledge of objects governed by grammar was

essential, Indra wrote a grammar at the request of the celestials.

In the Vālmiki Rāmāyana, Uttara kāṇḍa 36th Sarga 14th sloka, Hanumān had been credited to possess a sound knowledge of the śāstras and hence none could equal him. Govindarāja, while annotating, referred to the Śāstras as the Aindra vyākaraṇa. Kambar also referred to Hanumān as ayintiram niraintavan - well read in Aindiram. (Yuttakāṇṭham ~~ak~~-Vipīṭaṇaṇ aṭaikkalappaṭalam - 42.)

It was Lord Śiva who wrote the premier grammar in Sanskrit. Indra followed suit and wrote the Aindiram. Brihaspati acquired sound knowledge of that grammar. Then came Pāṇini and wrote his famous Aṣṭhādhyāyī with the result, that Aindiram became extinct - so said Bu-stow.

Taranath, the Tibetan Historian, has something to relate. According to him; Aindiram was anterior to Pāṇini; a south Indian brahmin Sabdha Varman prayed to Lord Muruga to bestow him with the knowledge of Aindiram; Lord Murugan supplied him with the sutra "Siddho varṇa samānāyāḥ" which happened to be the first sūtra in Kāṭantāra; one Indra Druva, a brahmin, had mastery in the Aindiram consisting of 25,000 ślokas.

In the biography of Heiun Tsang written by Hoci. Li. it is narrated that Heiun Tsang prosecuted his Vedic studies in the Nalanda University, that Indra wrote his grammar in one hundred thousand granthas, that Pāṇini of Sālāpura abridged it in 8000 granthas and that a South Indian Brahmin condensed it into 2500 granthas which alone was available in the North for study.

Cilappatikāram refers to Aintiram as 'vinṇavar kōman vilunūl - the excellent treatise of the Lord of the celestials. Kōvalan and Kaṇṇaki accompanying Kavunti Atikal were proceeding to Madurai; a Maraiyōṇ called Mātalanṇ meeting them in the midway, told them that if they should enter into the blissful Śaravaṇa, they would be bestowed with the knowledge of the great treatise of the Lord of the celestials. Kavunti retorting, said that the knowledge of Indra Vyākaraṇa would well might be acquired in the precious Āgamas of their Lord Arugan.

Tirunāvukkarasu one of the four Śaiva Saints observed 'Intirattai inītaka intār pōlum' - He (Śiva) gave with delight the Intiram. It is said in Katha Śharit sāgaram that as Pāṇini was very dull as a student, he was expelled from the house of his guru, that, overwhelmed with

grief, he undertook penance, that Lord Śiva blessed him with sound knowledge of grammar, that he won Kātyāyana in a literary combat and from thence Indira vyākaraṇa lost its popularity and became extinct.

From the statement of Iḷankō Aṭikal and Tirunāvu-kkarasar, it could be deduced that Aintiram belonged to pro-vedic-school of thought and that it had nothing to do with the Jaina religion.

Two sūtras of the lost Aindiram are now available. "Aṭa varṇa samūha"- is found quoted in the commentary to Saraga Nyāsa by one Harischandra of the 1st century B.C. 'Artha patha, Ityainḍirāṇam' is another sutra found quoted in the Nirukta vṛitthi of Durgāchārya. This sutra is also found in a book entitled Kalāpachandra by Sushena Vidya Booshana.

From the foregoing paragraphs we find,

1. that Tolkāppiyam was anterior to the Saṅkam classics and the Kural,
2. that the period of the Saṅkam classics range from the period of the Bhārata war.
3. that as the 'viyaṅkōl' had been used in the 2nd person in st.2 of puram (which is said to have been composed on the eve of the Bharata war) in contravention of the rule in Tolkāppiyam, Tolkāppiyar preceded Peruṇcorru utiyanceral priya in that poem.
4. that a vast range of literature existed long before the time of Tolkāppiyar,
5. that Nilantaru tiruvirpāntiyan under whose patronage Tol. was written, belonged to the period when R. Pahruli and R. Kumari watered the large country (submerged in the sea),
6. that the Tamil land (Tamil kuru nallulakam) referred to in the prelude, according to the annotations, was bounded in the south by R. Kumari,
7. that by a deluge which occurred in 2387 B.C. the Tamil Country irrigated by the Rivers Pahruli and Kumari was submerged in the sea,
8. that the epithet 'Aintiram niraṇta' was simply to denote Tolkāppiyar's scholarship in Sanskrit and the grammar Aintiram, which was prevalent before the days of Pāṇini,
9. that the original source book (Mutanūl) for Tolkāppiyam was undoubtedly Akattiyam (though not specifically mentioned), and
10. that Tolkāppiyar lived in the period long before the Bhārata war and in the vast tract of land before it was submerged in the sea.

MATTIRAI:

The quantity of sounds is indicated by the term Mātrā in Sanskrit and 'it was compared by the Vyāsa Śikṣā to a snap of the finger; by the Nārada Śikṣā to the twinkling of the eye; by some authorities to a flash of lightning and the ^{by} Rg Veda Prātiśākhya, to a note of the wood-cock' (Siddheswara Varma: Phonetics).

In the chapter on Eluttu (Letters) in Tolkāppiyam the aphorism no.7 runs as follows:-

Kaṇṇimai notiyēṇa ivvē mātṭirai
nuṇṇitiṇ uṇarntōr kaṇṭa vārē

The first line in the aphorism defines that the time taken for twinkling of the eye or the snap of the finger is the duration of mātṭirai; and it is only here the word mātṭirai is mentioned.

The following aphorisms of Tolkāppiyāṇār narrate the quantity of varied sounds or letters:

1. Avarrul

a i u

e o ennum appālaṇṭum

ō ralaṇṭaikaikkum kurreluttēṇpa (3 - eluttu)

(Of them the five letters ~~aiu~~ a i u e o are short sounds which sound one alapu each)

2. ā ī ū ē ai

ō au ennum appāl ēlum

īralapu icaikkum netṭeluttu eṇpa (4)

(ā ī ū ē ai ō all these seven long vowels

sound two alapu each.)

3. mūvalaṇṭaittal ōreluttinrē (5)

(There is no letter which sounds three alapu.)

4. nīṭṭam vēṇṭin avvalaṇṭaiya

kūṭṭi elūṇṭal eṇmaṇār pulavar (6)

(If metrical exigencies require it, to lengthen the sound, a short vowel will be placed after the long vowel - so say the learned.)

5. meyyin alaṇṭe araiyeṇa molipa (14)

(They say that the alapu of a consonant is half.)

6. arai alaṇṭu kurukal makaramuṭaittē (13)

(The sound m has its duration (quantity) reduced from half (alapu) to quarter alapu)

7. alapu iratu uyirttalum orricai nītalum
ulavena molipa (33)

(They say that the vowels and consonants have their alapu (quantity) increased.....)

8. Ōralapākum itanumārunte
tērūnikālai molivayināna (57)

(If analysed, in words, (ai) may sound one alapu.)

9. alapirkōtal antanar maraittē
a.tivanuvalātu eluntu puratticaikkum
meyteri vali icai alapu nuvanricinē (102-3)

To denote in terms of alapu is found in antanar's marai; that has not been mentioned in this grammar but here is expressed the quantity (alapu) of the sound (of letters) produced distinctly by the air coming out from the mouth.

In the aphorisms quoted herein above, the term alapu (or alavu as the scholiast Nacīnārkkiniyar would have it in the places underlined) means quantity (of time) taken to pronounce the sounds.

The term alapu (அலபு) has been glossed as mātṭirai either in the colophon introducing the aphorism No. 7 or in the body of the commentary by the scholiast Ilampūraṇar. But the synonym mātṭirai, found in the aphorism quoted above, has been glossed by the commentator Ilampūraṇar as 'mātṭiraikku alapu' (meaning probably measure of mātṭirai) which does not seem to be correct. Further what he meant by the gloss is also not clear. If it should be taken as granted that Tolkāppiaṇār used the term mātṭirai, ^{the} paraphrase ought to have been 'mātṭirai-yākiya alapu' in order to denote mātṭirai as a synonym of alapu (அலபு) the term which Tolkāppiaṇār had used in all the aphorisms prior to and after this one (Viz. No. 7) in the chapter on letters.

As Tolkāppiaṇār had persistently used the vocable (alapu) in their proper places, the Sanskrit technical term viz., mātṭirai which finds place in the aphorism No. 7 should be replaced by the word alapu (அலபு) and if done so, the aphorism would sound better than at present.

Scholars of repute like Dr. T.P. Meenakshisundaranar have correctly opined that there existed two Tolkāppiaṇars; and if this aphorism is perceived through them it may probably figure to be the expression of a later Tolkāppiaṇar.

The aphorisms numbered 102 and 103 wherein there is reference to Antanar marai (i.e. the Veda of the Antanars) mention the vocable alapu alone; and the word mātṭirai would seem to be quite appropriate if Tolkāppianār had chosen to use that word in as much as he had referred to the vedas therein.

Hence it may be viewed that Tolkāppianār had in mind only the term alapu (அபு) to denote the quantity of the sound and that either the aphorism in question (No.7 of eḷuttu) ought to have been spurious and interpolated by a later hand or the vocable alapu had been replaced by the Sanskrit loan word mātṭirai.

There are three aphorisms in collatikāram where the term alapu has been used:

Uḷavenappattā allāppeyarum

alapu irantanavē vilikkukālai (col.-152) - is one of them.

All the nouns, which are said to undergo modification in the vocative case, increase the quantity of vowels when they are used to summon persons or objects at a distance.

Here the gloss of Cēnāvarayar for alapu is mātṭirai.

The first line of col.281 is īralapu icaikkun iruti yil uyir - the vowel that sounds two alapu duration and which cannot be word final. Here too the gloss of Cēnāvarayar gives mātṭirai as the synonym of alapu.

Aphorism no.286 is:

'īrruninṛicaikkum ēyen iruti
kūrruvayin ōralapu ākalum urittē'

That sounds as the end of a 'metrical' line may sound one alapu, Here the scholiast glosses alapu as mātṭirai.

But we are surprised to find the term mātṭirai at the beginning of a narration of the subject matter of ceyyuliyal, the chapter on prosody in Poruḷatikāram, the third part of Tolkāppiyam. The original term alapu in all probability has been replaced here by mātṭirai and the scholiast Pērāsiriyaṛ has taken enormous pains to explain the relevancy of the word mātṭirai occurring at the beginning of the narration. He says

“அரத்திரை என்பது எடுத்தித்தெய்திய அரத்திரைக்குள் எய்யுநின்
அராய்க்கிட்டு எடுத்த அளவை என்னு உரது. அரத்திரை யது அரத்
திரையின் அ.எட்டு அரத்திரை என்னு. அது அரத்திரை ய அ.ய
என்னு தருந் பெருகும.”

(By māttirai is meant - of the māttirais assigned to the letter, the measure (alavu) inter mingled in metrical compositions; he related māttirai of māttirai as māttirai. We have deduced that by the words māttirai alavum (found at the beginning of the next aphorism).

How this explanatory note could be clear and convincing to the reader is not perceivable. What the words māttiraiyatu māttirai (which are declined in the sixth case) denote is also not clear.

The initial words of the next aphorism (viz. māttirai alavu) மாத் திரையளவு have been glossed by
 "மாத் திரைகளைப் பன சொல்பதற்குச் செய்யுட்கள் மொழி
 மிகுதல் அளவு மாத் திரை என்னவென்று அளவு மாத் திரை
 யளவு என்னுதற்குள் அம்மாத் திரையை மொழிச் செய்யுட்
 சிவகையிட்டுக் கூறுதல் என்பது.

To make confusion mere confounded, it may be rendered into English as below:-

"Measure of māttirais following in succession intermingled in poetry is termed 'māttirai alavu' ----- not desisting after mentioning māttirai, by mentioning māttirai alavu, he (Tolkāppiyānār) meant the measure made intermingled with māttirai".

The gloss is not only obscure and confusing but also unintelligible. The commentator had indeed laboured hard to give a comment but miserably failed. Hence one is obliged to guess the real text and substitute the proper word in those two places. The word māttirai may be replaced by அளவு (alavai) in 313 and in aphorism 314, the hemistich 'māttirai yalavum' may be conveniently changed to alavai vakaiyum அளவு வகையுடன் (The word வகை (vakai) should be added to the first word also as it has been added to the second term eluttaiyal).

The intermeddling and validity in thus changing (or tampering with) the accepted version will indeed be challenged. In view of the explanation given above, the change has become inevitable.

One more factor has to be considered.

The lengthened (or ultra long) vowels are termed அயிர அளபெடை (uyir alapetai). The term alapetai may literally be translated by 'the quantity protracted or lengthened.' Here the terminology அளவு (alavu) means quantity. In the aphorism Orṛalpetuppinum arrena molipa (மூரல்பெட்டிபுணர் அரணை மலிபா } -No. 330 of Poruḷatikāram),
 மொழிபட

the consonants becoming extra long is mentioned and here-
in also the term alapu (அலபு) is employed. The aphorism.
'alapelin avaiyē alapetaittotaiyē (no.409) - அலபெட்டி
அலபெட்டி அலபெட்டி அலபெட்டி defines a metrical excellence
called அலபெட்டி அலபெட்டி alapetai totai (which is the
repetition or resonance of protracted or ultralong vowels
at the beginning of each line of verse).

Further the initial word of the aphorism (No.416)* defining the term நொக்கு (nōkku) is mātṭirai and the diligent magic hand that set the stylus to interpolate was able to succeed here also. Easy it is to replace it by the fittest word அலபு (alapu).

From the foregoing discussion we perceive:

1. that the term 'alapu' finds place in ten aphorisms in Tolkāppiyam eluttu., in three places in col. and in one place in Poruḷ (No.409);
2. that the term 'māttirai' is found in one aphorism in eluttu and in three places in Poruḷ;
3. that the ultra long or protracted sound is referred to by the term 'alapetai' which stands to prove clearly the facts that 'alapu' is the proper Tamil term to denote the unit of quantity;
4. that the scholiasts have been correlating 'māttirai' with 'alapu' and the gloss 'mātti-raikku alavu' மீதே திரைக்கொலாவு seems to be far from being relevant;
5. that Tolkāppiyaṇār would have employed the term 'alapu' alone in all places;
6. that the vocable 'māttirai' should have been interpolated by a later hand; and
7. that the term 'māttirai' can be replaced with confidence by the term 'alapu' which alone could have been employed by Tolkāppiyaṇār.

— 242 —

* மாத்திரை நோயை அடிநிலைகொண்டு
நோக்கித் தூய்மை செய்ய உதவும் பருகி.

ALAPETAṬAI - PLUTA (PROLATION OF SOUNDS)ALAPETAṬAI IN TAMIL:

A i u e o are called Kurṛeluttu or short vowels and sound one alapu or mātrā each.

Ā ī ū ē ai ō and au are called netṭeluttu or long vowels and sound two mātrās each.

There is no letter which sounds three mātrās.
(Mūvala picaitta lōreluttinrē - Tol. Elu. 5.)

But to lengthen the sound, a short vowel or vowels should be added after the long vowel according to the quantity required,

Example: ā a ; ī i ; ū u (Nīttam vētinavvala puṭaiya, kūṭṭi elūntal enmanār pulavar: Tol. Elu. 6).

The short vowel appended to the long vowel (viz. a i u as the case may be) is designated as alapetaṭai and it is considered as a separate sound. In sutra 41 of eluttu Tolkāppiyānār says that the short vowel corresponding to its long vowel will stand after the long vowel to supplement the sound needed (Kunṛicai moli vayin minṛicai nirai-kkum, netṭeluttimpar otta Kurṛeluttē.) Further in Poruḷatikāram S.329, it is said the alapetaṭai will also be reckoned as acai (அசை) syllable separately which confirms that the short vowel (following the long vowel) alone is alapetaṭai. Take a word Māl. The first letter is mā and if the vowel therein is prolated, Māl become Māal. The short a (after the long ā) is alapetaṭai.

In addition to supplementing the sound needed (s.41) the prolated vowels may still more be prolated when the nouns are declined in the vocative case. There are four aphorisms in Tol. Col. vilimarapu, first dealing with nouns ending in i (இ) s.125; the second about the nouns ending in ān (அன்) (s.135); the third about the words with ār in the end (s.141) and the fourth about those ending in l and l (s.149).

1. தொழித்தோ (Tolīi) - ō friend. Here the final vowel (இ) i in Tolī did not change to ī but one or more (உ) u has been added. Tolī becomes Tolīi in the vocative case. (This is an instance of short vowel becoming alapetaṭai).

2. கிழகன் Kilān (owner or proprietor) becomes கிழகாஅன் Kilāaan in the vocative case.

3. சிறர் Cīrār (Youngsters) becomes சிறாஅர் cīrāaar.

4. மால் Māl (Vishnu) becomes மாஅல் Māaal and வேள் (illustrious man) Vēl becomes வேஅள் Vēeel.

Further, according to Tolkāppiyam Col.152 "All nouns which are said to undergo modifications in the vocative case increase the quantity of the vowels when they are used to summon persons or objects at a distance".

"The coalescence of final and initial letters is called sandhi" In sandhi a short vowel is inserted after a long vowel in certain places according to Tolkāppiyar. From the commentary of Pēraciriyar to S.329 of Tolkāppiyam Poruḷ, (i.e. S.17 of the chapter on prosody), we learn that alapeṭais are of two kinds - natural and artificial or contrived, that in sandhi there would occur alapeṭai and that such occurrence of short vowel after long vowel in sandhi may also be termed alapeṭai. Such alapeṭais are enumerated below:-

1. Tol. Eluttu. S.214: The final 'a' of pala is sometimes lengthened in compound words in poetry.
 palāam ciṭṭāam for pala cila
2. S.224: In ummaiṭṭokai (dvandva compounds) made up of two words of which the former member ends in ā, a is inserted after it.
 irā + pakal = irāappakal.
3. S.227: 'a' is inserted after the standing word if it happens to be either a word ending in ā with a short vowel preceeding it or a single lettered word ā :-
 Palā + kōṭu = palāakkōṭu
 Kā + kurai = Kāakkurai
4. S.262: If the standing word ends in lu, u may be lengthened to ū and another 'u' inserted after it. Palu + pal = palūuppai
5. S.268: 'u' inserted after the standing word if it happens to be either a word ending in 'ū' with a short vowel preceding it or a single lettered word.
 utū + kurai = utū u k kurai
 tū + kurai = tū u k kurai
6. S.273: 'e' and 'o' never stand at the end of nouns; they stand so only in the verbs of second person except when they are used as particles to denote certainty and superiority respectively.
 ē e ; ō o: verbs of second person
 ē e koṇṭān; ō o koṇṭān; particles - Itaiacol
7. S.278: ē will be followed by e (in case relation Sandhi) : ēekkōṭṭil

8. S.293: The same is the case in case relation sandhi when the standing word end in $\bar{o}$ as when it stands in $\bar{e}$ and there o follows $\bar{o}$.
 $\bar{o}$ okkaṭumai.

Some consonants have their quantity increased if metrical exigencies require it. Though this is not ordained in the Moli-marapu after the sutra No.41 dealing with the prolongation of vowels. Tolkāppiyar refers in S.330 of the chapter on Prosody to consonants having their quantity augmented. For instance, $Kaṇṇ$ கண்ண is augmented, as $Kaṇṇ$ கண்ண i.e., one more consonant is added.

Tolkāppiyar has also made a passing reference to $orṟaḷapetai$ (augmentation of consonants) in the aphorism numbered 33 of $Eluttu$.

When (the diphthongs) ai and au are prolated, they are represented by one or more (3) i after ai and (2) u after au. (42 of $Eluttu$)

3 3 aii and auu: 3 2

In the chapter on prosody in Tol. Poruḷ. there are three aphorisms on this subject:

According to 329, the words forming metrical foot having prolated vowels are resolved into elements and the long vowel (the component part of the foot) and the short vowel (i.e. the prolated symbol) following it are counted as distinct individual syllables in prosody.

ILLUSTRATION: $kaṭā$: here $\bar{a}$ (3) is one syllable and the prolated sign 'a' is another syllable. In $kaṭā$, $kaṭā$ is one syllable and the remaining (2) a is another, In $paṭā$, $paṭā$ is one syllable and the prolated symbol 'a' united with kai i.e., $akai$ is taken together as another syllable; and so on (Tol.Poruḷ.329).

The word forming the metrical foot having the augmented consonant - $orṟaḷapetai$ is also scanned like the prolated vowel in metrical exigency (Tol.Poruḷ.330).

In the metrical line,

கண்ண	தண்ணை	கண்ண	கெட்ட
$Kaṇṇ$	$taṇṇenak$	$kaṇṇ$	$kettum$

the first two feet contain augmented consonants. In the first foot $kaṇṇ$ கண்ண $kaṇṇ$ is one syllable and the remaining $ṇ$ (the augmented consonant) is another syllable. (In the second foot $taṇṇena$, $taṇṇ$, the constituent part, is not considered as divisible like the first foot and the whole part is taken as one syllable.

According to Tolkāppiyar's aphorism in col.281, the vowel au : in the opinion of the scholiast Cēnāvairaiyar, or the long vowels exclusive of 'au' as opined by Teivaccilaiyār differ in meaning when lengthened (or prolated) and the meaning will be determined by the difference in the tone of the speaker. The meanings denoted are superiority, disagreement etc.

It would further be seen that alapeṭai would cause a difference in meaning as evidenced in the usage of Tolkāppiyar. Tolkāppiyar's aphorism 6 line 2 runs as "kūtti elūutal". Herein 'elu' has become elūu, thereby effecting a change in the meaning also.

எழுது elu is தன்மனை tan vinai (verb denoting the direct action of the agent). எழுது-லு elūu is பிறவனை pira vinai (causative verb) (Reddiar - eluttu, p.16.)

In addition to supplementing the sound needed (in verse), Tolkāppiyar says (in 33 of eluttu) that vowels and consonants have their quantity increased in music in consonance with the authority ordained by the authors of the texts on Music.

Alapeṭai Vannaṁ: The rhythm in poetry are varied and vannaṁ is one. Vannaṁs are twenty in number (Tol. Porul.525) and alapeṭai vannaṁ forms one among them. Harmonious recurrence of feet with prolated vowels (uyiralapeṭai) or of augmented consonants (orralapeṭai) in verse is termed alapeṭai vannaṁ (s.531). In

Marāa malarotu virāayp parāam - we find regular sequence of prolated vowels in the 1st 3rd and 4th feet resulting in harmonious rhythm. So also in the line

கன்ன தன்னெக கன்து கெத்து
Kann tannnenak. kantum ketṭum'

the augmented consonants in 1st and 2nd feet add to the pleasing nature of the rhythm.

PLUTA IN SANSKRIT:

Pāṇini says (I-2-27) 'a vowel whose time is that of short u, long u and the prolated u is called hrasva - short, dīrgha-long, and pluta-prolated'. This sūtra defines the three kinds of vowels according to their mātrā. (The letter u has been taken to illustrate the rule.) The vowels having one mātrā of measure is short, having two mātrās is long, and having three mātrās is pluta.

Prolated (or protracted) vowels are indicated by the figure ३ (3) आ३ आ३ इ३ ए३ उ३ ओ३. Sometimes we find आ३ (a३i) instead of ए३ or आ३ (a३u) instead of (au 3). (A sanskrit grammar by F. Max Mueller - para - 25.3).

Pāṇini has spoken at length on this subject in sūtras 83 to 108 in chapter 2 of Book VIII of his *Aṣṭādhyāyī*. The various points found therein are given below:-

The vowel in ओ३म् (ōm) is pluta in the beginning of a sacred text (87).

ओ३म् agnimile pūṣhitam
For a sacrificial work ओ३म् (ōm) is substituted for the final vowel with the consonant if any that may follow it, of a sentence (89).

In answer to a salutation (with one exception), the last vowel of a sentence becomes a pluta (and gets the acute accent). The final vowel of a sentence becomes a pluta (and acute) when used in calling a person from a distance (83 and 84).

हि (hi) at the end of an answer to a question may optionally be a pluta (93).

When the words है hai and हे hē are employed in addressing a person from a distance, there the hai and hē alone get the pluta (and accent) -85. (In this sūtra hai and hē are repeated. Hence it is presumed that the prolation takes place even when hai and hē do not stand at the end of a sentence.)

The vowel of ये (yē) becomes pluta in a sacred text when it is employed in a sacrificial work (but not in simple recitation) -88. ये३ यजामहे (yē ३ yajāmahe). The last vowel at the end of mantras called yājya, when employed in sacrificial works, is pluta (and has the acute). (There are some yājya hymns consisting of several sentences. The final vowel of every sentence would have become pluta, in such a hymn. To prevent it, the word anta is used, in this sūtra so that the final vowel of the hymn at the end of all, becomes pluta) - 91. In an order given to Agnīdhra priest, the first syllable as well as the succeeding syllable is pluta (92) (In a yajña, the principal priests are four: Adhvaryu, Udgātā, Hotā and Brahmā. Everyone of these has three subordinate priests under them. Agnīdhra is one of the subordinate priests of Brahmā. The duty of Agnīdhra is to kindle the sacrificial fire. In a summons on call made by the Adhvaryu, who is the Director of cere-

monies, to the Agnīdhra to perform the functions of Agnīdh, both syllables become pluta)

"When a person has demonstrated the untenableness of another's assertion, and then employs the said assertion by way of taunt, reproach or reprimand, then the first syllable of such a sentence becomes pluta'

-94. The end syllable of those sentences is pluta which denote acts of reflection (or balancing) between the two alternatives) -97). This is confined to Vedic literature. In the common speech, the end vowel of the first alternative is only pluta (98).

shirnū₃ rajjurnu - Is it a snake or a rope?

The end syllable of the sentence which expresses assent or promise or listening to, is pluta (99).

The end vowel of an interrogative sentence or a sentence denoting admiration is pluta (100).

Of the two vocatives of the same form standing at the beginning of a sentence, the end vowel of the first becomes pluta (and svarita), when envy, praise, anger, or blame is expressed (103). (Note: The vocative is doubled by VIII - 1-8. This sutra ordains pluta there. According to VIII - 1-8 vocative at the beginning of a sentence, is repeated, when 1 envy, 2 praise, 3 anger, 4 blame, or threat⁵ is meant by the speaker. The first word becomes pluta (as well as gets svarita accent) by VIII-2-103 in the case of the first four; in the case of threat, the second word becomes pluta by VIII-2-95. The vocative in the middle or the end of a sentence is not to be repeated.)

When an error against polite usage is censured or when a benediction or bidding is intended, the end syllable of a finite verb becomes pluta (and svarita) if this requires another sentence to complete the sense ¶ 104 ¶

When a question is asked, the end vowel of all the words of a sentence becomes (svarita and) pluta (105).

In forming the pluta of the diphthongs (ai) ^{अइ} and (au) ^औ their ^इi and ^उu get the pluta (106) (The pluta ordained by VIII-2-84 when applied to ai and au cause the prolation of the last element of those diphthongs namely i (^इ) and u (^उ). The aphorism literally means; i^इ u^उ are pluta of the diphthongs ^{अइ}ai and ^औau. The

letters ai and au are compound letters consisting of a + i and a + u. अ may be taken as having one mātrā and इ and उ one mātrā, then the pluta इ and उ will have two mātrās; and the whole ऐ ai and औ au will have three mātrās. But according to Patañjali, this pluta of ऐ ai and औ au has four mātrās. अ+इ a + i and अ+उ a + u each has one mātrā. The pluta of उ u and इ i will have three mātrās. Hence अ+इ and अ+उ or the whole has four mātrās. According to this view the pluta of the diphthongs may have four mātrās also".

According to VIII-2-107 when the diphthongs are to be prolated at the end of a word, the diphthong is resolved into its elements the first portion अ a is prolated and इ or उ (i or u) added as the case may be.

अ३ इ३ ai ; अ३ उ३ au

In his 'History of Grammatical Theories in Tamil on page 36, Dr. P.S.S. writes as follows:

In Manusmṛti there is a line "Akāraścasya nāmnonte vācyah pūrvaksarah pluta" (M.S.2.125) in connection with the use of pluta in pratyābhivādana. This is interpreted by some commentators that 'a' is only upalakṣhaṇam here and it means that the final syllable of the name of the person who prostrates himself before another should be pluta in the blessings offered by the latter in the same way as is said by Pāṇini (ie) if Devadatta is a dvija and prostrates himself before another, another should say āyusmān bhava Devadatta; etc. But Haradatta, the author of Padamañjali, a commentary on Kāśikā Vṛtti, interprets the same line in a different way. The final syllable should be pluta and an 'a' should be added to it at the end. Hence the pratyābhivādana should be in the form 'āyusmān bhava Devadatta a. Similarly if two persons Sambhu and Pinākapāṇi are at a distance and they are called, the forms that should be used in the vocative case are Sambho and Pinākapāṇe in the opinion of Pāṇini, and Sambho a and Pinākapāṇe a in the opinion of Haradatta. Similarly if they are not at a distance the form that should be used are Sambha and Pinākapāṇa according to Pāṇini (8.3.107) and Sambha va and Pinākapāṇa ya according to Haradatta.... From this it is evident that there were two schools as regards the use of pluta.

"As the Rg Veda Prātisākhya points out, pluta occurs only three times in the Rg. Veda; in the white Yajur Veda, it occurs only 7 times according to the statement of Amoghanantini śikshā; in the Atharva Veda according to Whitney it occurs 15 times; in the Tattvīya Ārṇyaka, according to Ārṇya Śikshā, it occurs 16 times." (Critical studies in the phonetic observation of Indian Grammarians-by Siddeshwar Varma).

The prolated vowels have scanty importance in practice' and they are not commonly met within classical Sanskrit.

Here under is the compendium of the salient facts mentioned above:-

1. In Tamil there is no vowel which sounds three mātrās but in Sanskrit the pluta or prolated vowel has three mātrās.
- 2, In Tamil lengthened vowels are shown as ā a etc., the long vowel followed by its short vowel; but in Sanskrit the pluta is indicated by the figure ३ after the vowel as ३। ३
a ३
3. While in Sanskrit all vowels could be prolated, in Tamil the long vowels alone could be so and occasionally the mātrā of short vowels could be increased.
4. When the diphthongs are prolated in Sanskrit, the diphthong, is resolved into its elements, the first portion is prolated and then i or ३ u are added as the case may be. At times the last element gets the pluta. No such varied ways are found in Tamil pertaining to the diphthongs.
5. The quantity of consonants are also increased in Tamil but it is not so in Sanskrit.
6. It is said that in Sanskrit the pluta does not create a contrastive meaning. But in Tamil occasionally the alapetai will cause difference in meaning.

NOTE: The Englished version of Tol. Eluttu by Dr. P.S.S. Sastri and the Ashtādhyāyī of Panini, edited and translated into English by late Srisa Chandra Vasu have been quoted without restraint wherever needed.

TAMIL-SANSKRIT : SIMILARITIES AND DISSIMILARITIES IN
GRAMMATICAL PECULIARITIES & FEATURES.

K.M. VENKATARAMIAH.

Prayoga Vivekam is a grammatical treatise in Tamil wherein "Tamil is analysed from the point of view of Sanskrit". The author of this grammar, who lived in the 17th century, was one Subramanya Dikshitar and he was an erudite scholar in Sanskrit & Tamil. "Prayoga Vivekam serves as a dictionary giving the meaning of Tamil technical terms in Sanskrit and of Sanskrit technical terms in Tamil with examples in both languages". This work contains 50 Kārikās in Tamil with elaborate and extensive explanations from the pen of the author. In Kārikā 49 he discusses the difference may not be 1/1,00,00,000 which is a gross exaggeration; the verbal suffix denoting 'tiṇai' and the verbal suffixes denoting masculine gender and feminine gender are not found in Sanskrit, while the case sign for the nominative and the three genders are not found in Tamil.

Tamil grammarians designate vowels by a beautiful metaphor, as uyir or the life of a word; consonants as mey or the body; and the junction of a vowel and consonant (the syllabic letter) as Uyirmey or animated body" (Caldwell). The syllabic letter is not found in any of the Indo-European Language.

In Sanskrit the term for the vowels is ac or Svara and the consonants hal or vyañjana, "From a grammatical point of view, the Sanskrit system of vowel is really far more true than that of Greek, German or any other Aryan Language" (Max Mueller - The Study of Sanskrit). Every consonant is supposed to be followed by a short a; but if followed by any other vowel it is pronounced without the inherent 'a'.

Kuril (short vowel) is hrasva; nedil (long vowel) is dīrgha and alapetai (extra long vowel) is pluta (prolonged or protracted vowel).

Ai and au are termed sandhyakāras - diphthongs.

A short vowel lasts one mora duration (mātrā or alapu) and the long vowel lasts two morae.

The Āyṭam may be equated according to some with the Sanskrit Visarga 'It is half vowel and half consonant and pronounced like a guttural 'h' according to Caldwell.

When the syllabic letter uyirmey is articulated, the sound of the consonant is followed by that of the vowel (-meyyin valiyatu & uyirtōnru nilaiye (Tol. Elu.) and when written is indicated by only a sign. Further the mātrā (duration) of Uyirmey is that of the vowel only (Tol. - Eluttu - 17, 18).

The custom of regarding certain vowels as long and certain others as short is found in all Indian languages and is indispensable, though Daniel Jones in his book "An outline of English Phonetics" (P.109) would view it to be unsatisfactory. In all probability, he is ignorant of a number of words beginning with short and long vowels giving different meanings, as shown hereunder:-

Tamil:	Pal - Tooth	Pāl - Miak
	Puḥ - Soar	Pūn - Ornament
	Man - King	Mān - Deer
	am - Beauty	ām - Yes
	Kal - Stone	Kāl - leg
Sanskrit:	Phalam	Phālam
	Man (Manas)	Mān (to measure)

"The quantity of a vowel is lengthened when a verbal root is formed directly and without any extraneous addition, into a noun. The following Tamil examples of the lengthening of each of the five primary vowels will suffice to illustrate the usage:

From Patu (படு) to suffer is formed	pātu (பாடு) a suffering
" min (மின்) to shine	" mīn (மின்) a star;
" sutu (சுடு) to burn	" sūtu (சூடு) heat
" peru (பெறு) to obtain	" pēru (பேறு) a benefit
" kol (கொடு) to receive	" kōl (கூடு) reception.

One would be aware of the existance of a similar rule in Sanskrit e.g. compare vac - to speak with vāk a word; mar (mri) - to die with māra - death. (Caldwell-P.213).

அ இ உ (a, i, u) - these three are demonstratives. 'a' is the remote, 'i' is the proximate and 'u' the medial demonstrative. 'The demonstrative base 'i' (இ) is the common property of the Indo-European and the Dravidian language."

The twelve letters (beginning with 'a' ending with 'au') are called uyir (Tol. Eluttu, 9). In the same manner in Sanskrit Nāṭya Sāstra it is said

"Akārādyāḥ Swarāḥ jñeyāḥ aukarāntāḥ caturdaśa" (P.S.S. Eluttu. P.18 f.n.)

The eighteen letters beginning with 'k' and ending with (ṇ) ண are called 'mey' (Tol.E.10) Likewise it is said in Sanskrit Hakarāntāni Kādāni Vyañjanāni?

The quantity of a consonant is half a mātrā (mora) says Tolkāppiyar in Eluttu, 11th Sūtra. In Thaitthirēya Pratisākhya(1.37) it is said 'Hrasvārtha kāleṃvyañjanam'.

The nature of consonant symbol is that it is provided with a dot. (Tol. Eluttu.15). In Sanskrit the consonants that and a word is shown by a symbol.

k ṭ t t p r* are called valleluttu Surds-hard consonants;

ñ ñ n n m n* are called melleluttu - Masals - soft consonants;

y r l v ḷ ḷ are called iṭaiyeluttu-Liquids, Semi vowels Consonants;

*ṛ(r) in surds and n (ṇ) in nasals are absent in Sanskrit.

The Tamil alphabet has the first and the last of the k c ṭ t p vargas or series of consonants.

"In the first or guttural row, the Tamil alphabet adopts K and its corresponding nasal ṅ (ங) omitting kh, g & gh; in the second or palatal row it adopts 'c' and its corresponding nasal ṣ (ச) ṇ omitting ch, j and jh; in the third or cerebral row it adopts 't' (த) and its nasal ṇ (ண) omitting the ṭh ḍ and ḍh; in the fourth or dental row it adopts t and its nasal n (ந) omitting th, d & dh; in the fifth or labial row it adopts p and its nasal m omitting ph, b & bh: Thus the Tamil alphabet omits not only the aspirated but also the soft and sonant letters". (Caldwell p.131).

As Dr. Raghavan would put it, "Comparatively speaking the Sanskrit language may be considered to be more phonetically perfect in its sound system than others. The chief features of its sound system, which strikes one speaking other Indian languages, is the different consonants having soft and hard, aspirated and non-aspirated varieties. Consequently when spoken, Sanskrit has a sonorous effect and by the wealth of its sounds could adopt its diction in the hands of gifted speakers or writers, to different emotional contexts".

To quote Arthur A. Macdonell (P.14), "It not only represents all the sounds of Sanskrit language, but

it is arranged on a thoroughly scientific method, the simple vowels coming first, then the diphthongs and lastly consonants in uniform groups according to the organs of speech with which they are pronounced..... We Europeans on the other hand 500 years later and in a scientific age still employ an alphabet, which is not only inadequate to represent all the sounds of our language, but even preserves the random order in which vowel and consonants are jumbled up as they were in the Greek adaptation of the primitive Semitic arrangement of 3000 years ago".

"More than 1000 years before the flourishing of the Persian Empire, powerful and enterprising Aryan tribes ~~and~~ appeared in Western Asia from Santa Sindhu directly as is evidenced by the names of the Gods whom they worshipped and invoked and who were the identical deities worshipped by the Vedic Aryans. Such Aryan tribes were the Mittanians, the Kossaeans, the Hittites or Khetas, the Phrygians and others (279)... The Hittites were one of the most powerful and warlike ancient nations. The Egyptians called them khetas and the Assyrians Khattis..... Several centuries before our era, the Hittites founded a powerful empire in Western Asia probably with outlying provinces in Africa and even in Europe as far west as Italy' (Rg Vedic India-Abinas Chandrades - 284). 'Hittite was found to possess, so far as the various stops and aspirates were concerned, only a solitary unvoiced stop in place of the four in each group: only a k for k kh g gh; a t for t th d dh; and a p for p ph b bh. There is nothing strange or remarkable in this. Many languages show a similar poverty in stops and aspirates. (Chatterji - History of Sanskrit Literature. 8) The consonant system of the Hittites is in all probability like that of the Tamils.

All the twelve vowels can each stand to begin a word (Tol. Eluttu - 59).

ñ n̄ n̄ m̄ n̄ y r l v l̄ l̄ appatī nonrē pullīyīruti" - "Tol. Eluttu - 78; These 11 consonants can stand at the end of the word. In Sanskrit 11 only out of the 35 consonants can ever stand at the end of a word compare: R.V. Prātisākhya 12-ūś m̄ntahsthāḥ soṣma-ckāra-vargā nāntam yānti anyatra visarjīyūt" (Dr. P.S.S. Eluttu-Intro. P. VII F.N.I) (The breathings with the exception of visaraṇīya, the semivowels, r, the aspirates and the c-class do not occur at the end (of words)" (Mangal Deva Sastri).

No consonant can stand to begin a word in Tamil. (Tol. El.60). Two consonants do not stand together at the end both in Tamil and Sanskrit but as an exception m after nis shortened in Tamil. In Sanskrit if there should be two consonants at the end, the last letter will be dropped: *Samyogāntasya lopah* (Pāṇini 8-2-23).

When letters are pronounced, an enunciative augment (*Cāriyai*) or *pratyaya* is ordinarily given; Thus 'a' is called *akārah-* அகரம்; - *kāra-* is 'the term used in designating a letter or sound or indeclinable word eg. a-kāra; if two letters are uttered only one *kāra* - *pratyaya* would suffice. Sanskrit *Talakāram*; Tamil (Tol).
காரம். அகரம், உரம். உரம் (nn..kān ll..kān)

In *Tolkappiyam Pirappiyal* (chapter on production of sound) Ist sutra, it is said, "that all the sounds are but the result of the modifications which the air undergoes in starting from navel and passing through the eight organs - chest, neck, head, tongue, hard palate, teeth, lips and nose". The eight organs mentioned here coincide with these mentioned in the Pāṇiniya *śikṣā*:-

*Astau sthānāni varṇānamurāḥ kanthah śirastathā
Jihvāmūlaṅca dantāśca nāsikosthau ca tālu ca*

Note: Tol. mentions *nāḱku* instead of *nāḱkin aṭi* (*Jihvāmūla*).

There are striking parallels between some sūtras in *Pirappiyal* of Tol. and *Taittirīya Prātiśākhya* and *Atharva Veda Prātiśākhya*:

1. *Kakāra nakāram mutal nā annam* (Tol. E.89)
Hanumūle Jihvāmūlena kavarge sparśayati (Tai.p. 2,35)
2. *Cakāra ṇākāram itai nā annom* (Tol.E.90)
Tālu jihvāmādhyena cavarge (Tai.p.2.36)
Tālvyanām madhyajihvam (Athar p.1.21.)
3. *annam....nānuni parantu pirakkum takāra*
makāram (-93)
Jihvāgrāṇa tavarge danta mūleṣu (Tai.p.2.38)
Dantyanām Jihvāgram prastīṇam (Athar p.1.24)
4. *itaiyaintu pirakkum pakāra makāram* (Tol.E.93)
Osthābhyām pavarge (Tai. p.2,39)
5. *Pallita liyaiya vakāram pirakkum* (Tol.E.98)
Osthāntābhyām dantaiḥ vakāre (Tai,p.2.43)
-Dr. P.S.S. Tol.Eluttu. Intro. P.VII & VIII)

Homogenous letters are called *inaḱuttu* in Tamil and *Savarna* in Sanskrit. Those whose place of utterance and effort are equal are called *savarna* (Pāṇini 1-1-9)

II. WORDS:

1. From usage, words may be classified in three ways: one lettered word, two lettered word and word having more than two letters (Tol. Eluttu-45)

2. The seven long vowels alone can stand as single lettered word (Tol. Eluttu - 43)

3. "A considerable properties of Dravidian roots are used either as verbal themes or as nouns, without addition or alteration in either case. The use of any root as a noun may be and in general is derived from its use as verb... The following will suffice as examples of this two fold condition or use of the same root:

Verb	Noun
Col - speak	a word,
tari - chop off	a loom
muri - break in to	a bind (Caldwell p. 192-5).

Some more may be added to the above list.

ī - give	a fly
ōtu - run	tiles
kal - learn	brick
pār - see	country.

"The crude theme of the verb or the shortest form which the root assumes and which is capable of being used also as the theme of a noun is used in the Dravidian languages, as in many other as the second person singular of the imperative (Caldwell-446).

Pāṇini says "Prātipadikam Dhātunishpannam" (Proyoga vivekam 7-45). (Prātipadikam - Noun, dissyllabic letter without case sign; Dhātunishpannam - that sprang from the verbal root.)

4. (Caldwell. P.200) "It may be stated as a general rule that all primitive Dravidian nouns are destitute of gender and that every noun or pronoun in which the idea of gender is formally expressed being a compound word, is necessarily of later origin than the uncompounded primitive.... Hence the poetical dialects, which retain many of the primitive landmarks, are fond of discarding the ordinary suffixes of gender or rationality and treating all nouns as far as possible as abstract neutres..... Irai (a king) a word which is destitute of gender is more classical than ^{Draviran} the common form which possesses the masculine singular termination".

Aracu, Vēntu, il are also primitive words which

c. Sanskrit Kārikas and their Tamil equivalents:-

1st case	Kartr.	Vinaimutal
2nd case	Karma	Ceyāppatuporul
3rd case	Karṇa	Karuvi
4th case	Sampradāna	Kolvōn
5th case	Avadhi	Ellai
6th case	Sambandha	Kilamai (relation)
7th case	Adhikaraṇam	Itam

d) "Tēvatattān netiyan: Here the subject takes the taddhita netiyan... Tēvatān oruvan: Here the subject takes the numeral noun oruvan. In Sanskrit they introduce 'san' in such places for showing the predicate. (The word ākkaṁ from the root ā is called san in Sanskrit.) Therefore the same should be done here. Tevatattān netiyan āyinaṁ (tevatān has become tall) and 'tevatattān oruvan āyinaṁ (tevatattān has become one). Here these also take a verb āyinaṁ corresponding to 'san' as predicate. Compare the following sūtras of Tolkappiyam in Col. 432)

Vinai yeṇcu kilavikku vinaiyum kurippum
 ninaiyat tōnriya muṭipākumma
 āvayin kurippe ākkamoṭu varumē

'Vinaiyeṇcu kilavi' completes its idea with a teri nilai vinai or kurippu vinai. If it is the latter, it is the verb derived from the root ā or āku. (Teri nilai - explicit; Kurippu-implicit).

According to the aphorism 'ceyarkaipporulai ākkamoṭu Kūral (-20). In a sentence describing the changes which an object has undergone, the word denoting that object should be followed by the forms of the verb 'āku' which means 'to become'.

III. Compounds: "In compounds, individual words occurring with expectancy, appropriateness and temporal immediately, come together as one unit without being pronounced as separate words, in denoting a declensional or non-declensional meaning". (T.P. Meenakshisundaram P.98. P.V.S. 19) Compounds are called Tokai in Tamil and Samāsa in Sanskrit Tolkappiyam says 'Ellāttokaiyām oru connadāiya". (Col 42a)

1. Tatpurushasamāsa or (vērrumaittokai in Tamil) is a compound in which the words stand in a case relation to each other. Tol. says vērrumaittokaiyē vērrumai iyalā vērrumaittokai is that wherein the former member is in case relation to the following member.

Case	Tamil	Sanskrit
1.	Nuninā (the end of the tongue)	Pūruvakāya (the front of the boy)
2.	Nilāṅkatantān (Who crossed the land)	Gāndhārātitan (Who crossed Gandhara)

Case	Tamil	Sanskrit
3.	Nāykōtpattān (Who was caught by a dog)	Sankutakhandam (that which was cut by scissors)
4.	Nēnaippali	Bhūtabali (Oblation to the Bhoota)
5.	Karuvūrkkil ^{ttisai} (east of Karuvur)	Chora (Dhayan (fear from Thieves.)
6.	Nāvilimbu (the side of tongue)	Sūrtāgram (the tail of Mango leaf.)
7.	Enney (the ghee in the sesamum)	Parvatāsikharam (the peak of the mountain)

2. Karmadhāraya Samāsa -

Max Mueller defines Karmadhāraya as Appositional Determinative compound (Pāṇini 1-2-42). Karmadhāraya is paṇputtokai in Tamil. Paṇputtokai is that "Wherein the former member denotes the quality, colour, shape, extent, taste etc., thus saying something about an object and the following member is the word denoting the object" (Dr. P.S.S. Col. P.258).

Karunkuvālai
Nīlorpalām

Wherein the first denotes quality or attribute. This is viśeṣaṇa pūrvapada

Peru Vellai

(Ordinary white) where both words of the compound are words of quality.

3. Avyayibhāva samāsa:

In this compound the first word or the second word is an avyaya or an indeclinable passive. When the first word is an avyaya, called in Sanskrit avyaya pūrvapada, it is called according to prayoga vivekaṁ, munmoli itaiṇṇol-tokai in Tamil: example: Upa kumbham - something happening near the pot (v.c.) 'upa' is an avyaya.

If the avyaya is the second member and a noun its first member, it is called munmolittokai (V.C.) or nāma pūrvapada

ex. Vālman - Man is itaiṇṇol

Śākaprati (a little vegetable) where prati is an avyaya.

Compare Tol. Col.S.251:-

avaitām

munnum pinnum moliyatut^{tu} varutalum....

uriya venpa

where Tolkaṇṇiyar speaks of itaiṇṇol as preceeding or following an ordinary word.

4. Dvandva Samāsa or Ummaittokai.

Pāṇini II-2-29" when a set of several words ending with case suffixes stands in a relation expressible by 'and' the set is made into a compound; and the compound

so formed is called Dvandva". The dvandva is of two kinds: 1) samāhāra dvandva (2) itaretara yoga dvandva.

Pāṇini II-4-2 'A dvandva compound too is singular in number, when it is compounded of words signifying members of the animate body, players (singers or dancers) and component parts of any army' - This rule applies to cases of Samāhāra dvandva. In Tamil this is Borumai virayvanta akkrinai ummaittokai" i.e. the dvandva which acts as neuter singular.

E.G. Aramporuḷ : In sanskrit Canka-patakam

Another variety is Itaretarayoga dvandva which ends in human plural (uyartiṇaippaṇmai) Kapila-parāṇar Rāma lakshmanau,

5. Bahuvrīhi Samāsa - anmolittokai.

Pāṇini II-2-24: Two or more words, ending in any case affix, form a compound, denoting another new thing, not connoted by those words individually; and the compound is called Bahuvrīhi" Compare Tol. Col. S.418. "Anmolittokai is that wherein the element denoting quality, the particle um or the case suffix, in the former member is dropped and the element denoting the person at the end is also dropped". (Dr. P.S.S.)

Porroṭi vantaḷ (a woman) with golden bracelets
came

Paraśu paṇi - He having paraśu in his hand.

6. Emphasis on compounds:-

Tol. Col. S.419. gives four varieties: 1. where the emphasis is on the second member of the compound, 2. in the first part of the compound, 3. on both the members of the compound, 4. on neither the former nor the following member but on something else. These may correspond with Sanskrit uttarapadārthapraṇāṇaḥ, pūrva padārtha praṇāṇaḥ ubhayapadārtha praṇāṇaḥ and anyapadārtha praṇāṇaḥ. mentioned by Patañjali of the 2nd century B.C.

IV. GENERAL:

1. Madhyapadalopa: an ellipsis of medial words. 'Valaikkai' means 'the hand which wears a bangle. Here the case sign 'ai' and its predicate uṭaiya have suffered an ellipsis. Accordingly in the Sanskrit compound Daśaratharāma, Rāma the son of Daśaratha', the case sign and the predicate have suffered an ellipsis. Under Tolkāppiyam sūtra (elu-350) 'makkaḷ murai tokuṇu marunkin' when the word denoting son is understood between the standing word and the coming word - the example given is cāṭṭan

korraṇ which means korraṇ who is the son of cāttan.

2. The three changes: In Sandhi there occur three kinds of changes (a) Tōṇṇal - coming in of sounds and syllables; in Sanskrit it is called āgama; yānai+kōtu = Yānaikkōtu; the coming of 'k' in the middle.

(b) Katutal - loss of a sound or a syllable - in Sanskrit it is called lopa: Maram + Ver = maraver : the loss of 'm' in the middle.

(c) Ketamigal: Tiritil: change - in Sanskrit it is called ādeśa: Maram + pāvai = Marappāvai : the final m of maram changes into 'p'.

3. General changes:

(1) Varṇa vikāram: the change of one sound into another: māki to māci (k to c)

Uriccol mēna (Tol. col. 298): mēna for mēla (l to n)

(II) Varṇa viparyaya : metathesis of sounds;
Vaiśaki - Vaikāsi; k and ś change places.

Simha - metathesis of himsa.

(III) Varnanāsam: loss of a letter:
Yāvar - yār (the media 'v' lost)

(IV) Pr̥sodara : The word is pr̥sad udara: d is elided.

(iv) Varṇa āgama:
Yātu - Yāvatu (va-has come in) (compare Tol. eluttu - S.172)

(v) Ādeśa - is alteration: Tiritil in Tamil.
Por^uku^ṭam (n, becomes r)
Sa^ṭmuk^ṭa = sanmuk^ṭa (ṭ becomes n)

(vi) prakṛṭtibhāva - no change
Nā^ṭtukilavōn
Brah^ṛhariṣi

(vii) Aluksamāsa: Compound coming with case sign not suffering an ellipsis compare "tōl eluttu - 157 - uyartinai mar^ugin oliyātu varutalum) in uyartinai or human nouns the accusative case sign is not deleted.

(luk) samāsa even in human nouns the case sign can be deleted.

Viparyaya - where the words in compounds suffer transposition; mu^ṇikkompar for kompar^unⁱ; vītarāgi (rāga-vīta) meaning 'one devoid of desires'.

V. SANDHI:

(1) Prevention of Hiatus: is not common in Tamil. There seems to be a shadow of this in Rg. Veda. "There are certain unmistakable indications which go to prove

that there was a time when even before an initial 'a' a final e or o used to behave in exactly the same way as before other vowels - in other words, was changed into a (y) or av respectively (of. R.V. 8. 72-5) go-agra gavagra. "(ghosh Linguistic Introduction to Sanskrit P-59). It may be noticed here, that where 'n' is used in later Sanskrit to prevent hiatus between case vowels and case terminations, y is often used instead in the Sanskrit of the vedas" (Caldwell P.176).

On the point compare Tol. *Eluttu* S.140:-

Ellā molikkum uyirvaru valiyē

uṭampatu meyyin uravu kolal varaiyār

It is not prohibited to write a suitable consonant between words of which the preceding one ends in a vowel and the succeeding one begins in a vowel". (Dr.P.S.S.)

It may be noted here that Tolkāppiyānar has not stated what those consonants are".

As Tolkāppiyam has used varaiyār (to mean not prohibited) and as he has not used the word Vēṇṭum (should write) as in other places, that uṭampatu mey is only optional and not a must. Even in Sanskrit occasionally before i & ī the consonant 'Y' and before u & ū the consonant 'V' will come in as uṭampatu mey.

eg. dadhi atra + dadhyatra; Nāḍī eṣā - Nāḍyeṣā
madhu atra * madhvatra; vadhū āsanam -
vadhvāsanam.

In Tamil the letters u & ū do not elide and Y occurs, and in the same manner u & ū do not suffer elision and v comes in but in Sanskrit the letters suffer elision. In Sanskrit there are cases of 'y' and 'v' in 'iyan' and 'uvan' ādesas that substitute ī and ū in Strīyam = Strisam and abhū+am = abhūvam. Here virtually i and u are retained with or without modification and 'y' and 'v' are added.

vii. 1. Satisaptami In the 7th case there is an idiom satisaptam" P.V.S.16. Tol. calls this in S.81. vinai cey itam where an action is the location. i.e. something happens when an action is taking place.

eg. tattupputaikkan vantān: Here somebody else was fighting and at that time one comes. Here there is the action i.e. tanvinai - action of the man who is coming. Piravinai is the action of the other i.e. the action of these fighting.

2. Kurippuvina is implicit verb i.e. gamyamāna and Terinilai is Śrūyamāna.

When a sentence ends with untu (is); illai (is not), vēru (different), yār (who) these predicates are called Kurippuvinaṁ.

3. (i) Sakarmaka dhātu -

Transitive - ceyappaṭu poruḷ Kunrā vinai

(ii) Akarmakadhātu - intransitive -

ceyappaṭu poruḷ Kunriya vinai.

4. In ṇijantṭa (சீர்-இயந்தம்) there is the action of the commanding agent and the action of the executing agent found at the same time.

Taccan Kōyila^kkattinān - Herein it is said that the sculptor constructs a temple - he is the executing agent; kattutal is his action. But the king commands him to construct the temple, king is the commander and Kattuvittal is his action.

According to sūtram 'uppakāram' in Tol. Eluttu-76, 'tapu' is both transitive and intransitive. This can be compared with 'antarbhāvita nic' of Sanskrit.

5. Verbal participial nouns-vinaiyālannaiyum peyar

Krd-anta

Eg.

Tamil Uruṇi, Mānēnti

Sanskrit - Vesudhari, Somayājī

These are participial nouns.

There are upapada samāsaṣ, where two words come together to form a compound:- e.g.

Tamil Cērntarnikkolli.

Sanskrit Pañkajam.

6. Vinaiyēcām verb defects or verbal complements ie. words which require a verb to complete them.

In Sanskrit Kṛtvā (ceytu), Kartum (ceyya) are not named as in Tamil by giving the full pattern ceytu, ceyya, but are named after the ending only, viz., tva and tumuṁ. Tol. also names certain vinaiyēcāms after this endings. See Tol. Col. S. 229. Examples with Tamil and Sanskrit names.

I. Ceytu (T) tvā (S) e.g. untu vantān.

Pāṇini III-4-21: When two actions have the same agent, the suffix 'tvā' comes after that verb which takes place in a time anterior to that of the other.

śhuktvā Vrajjati (He goes after eating)

II. ceyya (T). tumun (s) e.g. Pāṭa vantān

Pāṇini III-3-10; The affixes 'tumun and 'nvul' are placed after a verbal root, with the force of the

future. When the word in construction therewith is another verb, denoting an action performed for the sake of the (future action) P.488. Kṛṣṇam draṣṭum yāti (He goes to see Krishna)

III. ceyyu (T) ṇamul i.e, the suffix 'am',
Unnun vantān

Pāṇini III-4-22: The affixes ṇamul and ktvā come after a root when reiteration is to be expressed.

Smāram smāram namati Śivam.

IV. ceyyā (T) Khamuñ (S) (unṇā vantān)

V. ceypu (T) yap (S) (nakupu vantān)

Adhītya (having studied)

VI. ena (T) iti (S) Peyyanappeyyum

VII. ceyyiya (T) ṇvul (S)

7. Peyareccam: a noun defect i.e. a word which requires the complement of a noun to complete its significance; noun adjunct; relative participle or adjective participle which is invariably followed by a noun.

i. The relative participles of the present tense which take this kartā as the head word is called Śatrpratya -

Nikal kālappeyareccam - Karkira mānakkon
kurvan Devadattaḥ. (Ceykira Devadattan)

ii) The relative participle of the past tense is called śatrpratya: Kotutta taṅkam (Iranta Kālappeyareccam); Datta Kāñcanam (Gold which was given).

8. Sārvadhātuka - vinai murru Finite verbs are Sārvadhātuka:

9. The viyāṅkōl or (implied honorific command the verb in the potential mood) is of two varieties in Sanskrit; those which end in vowel is called liṅ and which end in consonant is called lōt. (விளங்கல் ; லோ)
e.g. for liṅ is Vālka (long live) and for lōt is Kilattal-Let it be said.

The viyāṅkōl occurs in the following meanings:-

i. blessing or vālttal e.g. vāliyar (வாலியர்)
Vālka (வால்கா).

ii. Curse or 'sāpa e.g. Parantu ketuka ulakiyarriyān
'Let the creator be destroyed'

iii. Prayer or prārthanā or Vēntikkōtal

eg. tiruve pukutaka (please do come).

iv. Command or ēval - prēranai- Emmān varuka

v. laying down a rule or vidhi (politely expressing a wish) iyavṛkkaip porulai irrenakkilattal.

Compare Pāṇini III.3.161-& 162: 'The affix 'liṅ' 157 comes after a verb when the agent either commands, invites permits, politely expresses a wish, asks questions or prays.

"The affix 'lot' also is employed after a root in the sense of commanding etc.

10. Pakutipporul vikuti or Svārtha Pratyaya.

i.e. the suffix which has no meaning except that of the root itself.

In mātar (मातर) the root is matu: suffix ar has no independent meaning.

In sanskrit Ka comes as svārtha e.g. nīlakam (i.e. nīlam).

11. ceyyāy become, cey.

"The imperative of the canonical form 'ceyyāy' suffered diminution and stands as cey". C/o. Tol.Cols.450.

ceyyāy ennum munnilai vinaiccol

ceyyen kilavi ākitan utaitte.

The second person singular verb of the paradigm ceyyāy is used as cey.

In cellāmai untēl enakkurai, uraiyāy stands as urai.

In Sanskrit also pacati stands diminished as paca.

12. Itaiocol and uricol are termed Aoyayam.

Amarasimha gives under Avyaya vargas only what are called itaiocol and uricol.

Tol. Col. 249 says that Itaiocol is used only with nouns and verbs and not separately. Col.297 says 'that uricol when classified in detail, denotes sound, suggestion or quality and has its form modified both in nouns and verbs; one of them may have many meanings or many of them may have one meaning C/f. Anekāarthāni ekaśabdāni (Yāska's 'Nirukta 4,2). Ekāarthāni anikaśabdam (ibid 4,1).

According to modern American usage, uricol are the root-morphemes and itaiocol are the non-root morphemes' (Dr. T.P.M.)

13. Atukku: அதுகுகு

For nouns being repeated, examples are patai patai; Tī tī.

The Sanskrit examples are dine dine; rakṣa rakṣa. The repetition is like that of human twins.

14. Irattaikkilavi:

The repetition here is like doublets of flowers or fruits where each one does not remain isolated but is attached to each other see. Tol.Col. S.48.

irattaikkilavi irattil printicciyā

The Sanskrit example given is dedīpyamāna

Tamil: Tuṭituttittu; Kalakalakkum:

15. It is a rule in Sanskrit that 'tat' must come after the occurrence of 'yat' ('who' is 'yat' in Sanskrit and 'he' is 'tat').

Remote demonstration words beginning with 'a' are called 'tat' śabdas and the interrogative nouns with 'ya' are called 'yat' śabda.

Tiruvalluvar follows this rule in kurals 'epporul yāryār' and 'yātanin yātanin'.

16. Kāku is equated with icaiyeccam (T.P.M.P.232) (You hide your remembering your people) - numar ullal ammai maraitkiro.

17. Nipāta: This is to be distinguished from 'Nipāta' or particle dealt with by Pāṇini and Yaska. Nipāta is equated with 'uṭampotu punarttal' in Tamil, where though no rule is directly stated it is assumed from a casual statement.

Valluvar speaks of the person who understands the classification of 24 prakriti tatvas. From this statement, by implication, we get the knower as the 25th tatva. This is called nipāta (T.P.M. P.232).

18. Names denoting the months and the stars and Santhi.

As the Tamils and Sanskritists were friendly neighbours; their civilisation being almost akin and their customs and manners being almost the same to a large extent, the Tamils adopted the Sanskrit names denoting the months (with the exceptions of Āni, Ādi and Tai) and the stars and transformed them according to the genius of their tongue. Tolkāppiyar in his Eluttatikāram has also framed some rules of Santhi pertaining to those words.

Nāl mun tōnrum tolil nilaikkilavikku

ān itai varutal aiya inre (247)

Any noun ending in i (இ) and denoting a star takes the increment ān ஂ after it, if it is followed by a verb eg. parani + koṭṭān = paraniyārkoṭṭān.

Tinkal mun varin ikke cāriyai (242)

Any noun (ending in (ஈ) 'i' denoting a month takes the increment (ikku' after it (if it is followed by a verb).

Eg. āti + kontān = āti ikku kontān = ātikukkōntān
Tinkalūm nālūm muntu Kilantānna

If the standing word ending in ai (2) is the name of a month or a star, the sandhi is the same as that mentioned before (i.e. in sūtras 247 and 248).

Cittirai + Kōntān = Cittiraikkukkōntān

Parani + Kōntān = Paraniyarkōntān

naṭṭeyarkkilavi merkilantānna

attum ān micai varai milai yinrē

orru mey Ketutal enmanār pulavar.

Learned men say that words ending in m (1) and denoting star take the increment an as mentioned before (in sutra 247). drop their final m (1) and take the increment attu before ān (3), when they are standing words

makam + kōntān = maka + attu+ān+kōntān = makattar
kōntān

ānin akaram atanōrarre

nāl mun varuūm val mutal toliṛkē (125)

n of ān is similarly changed to r (2) when it comes between a noun denoting a star and a verb beginning with a voiceless consonant.

eg. parani+ān+kōntān = paraniyār kōntān

Ikkin ikaram ikaramunai arṛu (127)

i. (2) i of ikku is dropped if the base or the standing word ends in i (2).

eg. āti + ikku + kōntān = ātikukkōntān.

iyin munnaram avviyal nilaiyum (128)

i (2) i of ikku is dropped even if the base or the standing word ends in ai (2)

eg. cittirai + ikku + kōntān = cittiraikkukkōntān

BOOK CONSULTED:

1. Caldwell - Comparative Grammar of the Dravidian Language.
2. Tol. Elu and Sol. with English Translation by P.S.S.
3. Tol. Elu. and Sol. with Tamil Commentary.
4. Pānini's Asthādhyāyī Edited & Translated into English by late Sri S. Chandra Vasu Vol.2
5. Prayogavivekam - Text with commentary in Tamil-Edited by T.V. Gopala Iyer, Tiruvaiyaru. (Tanjavur Maharaja Sarapoji's Sarasvati Mahal Library)
6. Dr. M. Varadharajanar - History of Language.
7. Dr. M. Varadharajanar - Molinūl.
8. Tolkappiya Eluttatikara Araycci - V.V. Reddiyar.
9. The Languages of India - A kaleidoscopic survey.
10. Foreign Models in Tamil Grammar by - Dr. T.P. Meenakshisundaram.

ANTIQUITY OF TAMIL

Dr. C. BALASUBRAMANIAN.

This paper aims at the establishment of the antiquity of Tamil on linguistic grounds. Dr. Caldwell in his "Comparative Grammar of the Dravidian Languages" has adduced several evidences (pp 81-88) for the high antiquity of Tamil. Dr. Caldwell has established the fact that the Tamil language is the most ancient and the most cultivated language of the Dravidian group and that Tamil can exist and flourish independent of Sanskrit.

Scholars now agree that Sanskrit, particularly the later classical language contains a large amount of non-Indo-European element.

Dr. T. Burrow, Professor of Sanskrit at the Oxford University, London who is an authority on matters of relationships between Sanskrit and Tamil has enumerated more than 25 Tamil words borrowed by Vedic Sanskrit (given elsewhere). From this we can infer that Sanskrit had begun to borrow words from the Tamil language from about 1500 B.C.

Before the advent of the Aryans, the Dravidian languages prevailed throughout India. This is confirmed by the isolated Dravidian languages still spoken in North India such as Brahmi in Baluchistan, and Kurux in Madhya Pradesh. Prof. P.T. Srinivasa Iyengar is of the opinion that the prevalent North Indian languages are framed upon the Dravidian languages on the basis of Syntax. He observes: "The modern dialects of North India now called Sanskritic have a fundamental grammar frame work and a scheme of Syntax, the same as that of the Dravidian dialects which can be translated into any one set of dialects, by the substitution of word for word without causing any breach of idiom. These facts can only prove that people were speaking dialects allied to Tamil. Tamil once inhabited the whole of India (History of the Tamils p.2). Jawaharlal Nehru in his "Glimpses of world History (p.82) says that the Dravidian civilisation is older than that of the Aryans.

"The Indian Aryans were influenced greatly by the still older Civilization of India-that of the Dravidians, and perhaps the rest of the Civilization whose ruins we see at Mohanjo-daro".

Dr. R.E. Asher of the London University supports the view of Jawaharlal Nehru.

"If all the nationalities that make up the Indian Union are unique, Tamil is more unique than the rest. The Dravidian speaking peoples were in India long before the advent of the Aryans. The earliest Dravidian literature was both very ancient and at the same time not based on Sanskrit models". Fr. Heras in his 'Studies in Proto-Indian Mediterranean Culture' (p.95) expresses the same view:

"The Aryans, - a primitive tribe without any other knowledge than Cattle breeding and tilling the land and with no script of their own, soon began recording their thoughts on pieces of tree bark or on palm leaves, using the signs of Dasyus (Dravidians) then naturally in a state of further development".

Tamil Orthography:

Vedas, the most ancient Sanskrit texts, remained unwritten for a pretty long time in the history of Sanskrit probably because the script for Sanskrit was not evolved.

Tamil had its own script several centuries before Tolkappiyam which frequently refers to the ancient writers in Tamil and deals with the first part.

Cerebrals in Sanskrit influenced by Tamil:

The Cerebrals are specifically Indian product and unknown in the Indo-Iranian period. They are probably due to the Dravidian influence. They are still rare in the Rigveda, where they never occur initially but only medially and finally.

James M. Anderson's observations may be noted here:

"The appearance of the so-called cerebral or cacuminal sounds e.g. $\dot{t}$ $\dot{th}$, $\dot{d}$, $\dot{dh}$, $\dot{n}$, $\dot{s}$ introduces an innovation in Sanskrit not found to this extent in any other Indo-European languages. These sounds are phonetically retroflex and are characteristically Indian in that they seem to have been acquired by the Indo-Aryans after their entry into India. They are found abundantly in the Dravidian languages, however, and appear to be ancient in that family.

Since it is only in India and the immediate vicinity that an Indo-European language has developed such a series of sounds and since it may be safely assumed that

an early form of Dravidian possessing such sounds was spoken over large portions of India prior to the advent of the Aryans, the influence of Dravidian may be suspected to be responsible for their emergence in Sanskrit". (Structural aspects of Language change, p.91 Longman 1973)

Sri Aurobindo on Tamil and the origin of Aryan tongues:

Sri Aurobindo is of the opinion that the origins of Sanskrit may be traced to Tamil and other Dravidian languages:

"On examining the vocables of the Tamil language in appearance so foreign to the Sanskritic form and character, I yet found myself continually guided by words or by families of words supposed to be pure Tamil in establishing new relations between Sanskrit and its distant sister, Latin and occasionally between the Greek and the Sanskrit. And it was through this Dravidian language that I came first to perceive what seems to me now the true law, origins and, as it were, the embryology of the Aryan tongues". (on the Veda p.45)

Mohenjadaro and Tamil:

In the "Light of the Mohenjadaro Riddle" Fr. Heras says: "being Dravidians, the inhabitants of Mohenjadaro and Northern India naturally spoke a Dravidian language, yet this language was not one of the Dravidian languages now spoken in India, but probably their parent, which may be called Proto-Dravidian. The largest proportion of the words used in the Dravidian are also found in Tamil. This confirms the common belief that Tamil is the oldest of the present languages.

"The two Brahmi scripts, one of the Northern and other of Southern India, are developments of the Mohenjadaro script, that of Southern India is the continuation and development of the Mohenjadaro script of the Dravidian people of South India. Several signs of the Mohenjadaro Script are found in the Pre-historic pottery of the Tinnevely District, in rock inscriptions of the Nilgiris and tombs in the Hyderabad State".

The language employed in many of the Mohenjadaro inscriptions is Tamil in its formative stages. If this is confirmed by the computer research now carried on, then the antiquity of Tamil would be established beyond dispute.

SANSKRIT INFLUENCE IN TOLKAPPIYAMS.N. SRIRAMADESIKAN.

The work - "Tolkappiyam" - is the oldest in Tamil grammar and literature. So far, no work prior to this has been discovered. Ideas from Sanskrit works find a large place in Tolkappiyam. Research scholars have arrived at the conclusion that both Sanskrit and Tamil works proceed on the same basis. The main purpose of my Research is to prove that there is great similarity between Tolkappiyam and Sanskrit works in six matters, viz:- (i) Grammar, (ii) Literature, (iii) Varnashrama grouping, (iv) Dharma Sastra (ethics), (v) philosophical ideas, and (vi) the five-regional classification (tinai). Under each of these headings, I am writing a detailed thesis; a summary is given below.

I. GRAMMAR:

(A) Origin of letters: The 83rd Sūtra (verse) of Tolkappiyam indicates from where each letter originates; when we pronounce it. The great similarity seen between this and Taittiriya prātisākyā (2-35, 2-36, 2-39, 2-43); Atharva prātisākyā - (1-26), Pāṇinīya Śikṣā, Pāṇinīya Sūtra and Rig-veda Prātisākyā (2-1), is described in detail with illustrations.

எழுத்துக்களின் பிறப்பு

உருதி ழுதநா ழுத்துயனி கோன்றித்
தலையினும் மிடற்றினும் நெஞ்சினும் நிலை கிப்
பல்பும் கிதழும் நாயும் பூக்கிம்
அண்ணாழும் உலப்பட எண்ணுற நிலையான்
உறுப்புற்றனைய நெறிப்பட நாடி
எல்லா எழுத்துஞ் சொல்லுங் காலைப்
பிறப்பின் ஆக்கம் வேறு வேறியுல
திறம்படத் தெரியும் காட்சியான்.
—எழுத்ததிகாரம் : 83

पाणिनीय शिक्षा

अष्टौ स्थानानि वणनिं कुरः कण्ठः शिरस्तथा ।
जिह्वा मूलं च दुन्ताश्च नासिकौष्ठौ च तालु च ॥

1) ககாரங்காரகுதல் நா அண்ணாழம் - பிறப்பு-7

हनुमूलेन जिह्वामूलेन कवर्जे स्पर्शयति - तै. ब्रा. 2.35

2) சகாரங்காரமூல நா அண்ணாழம் - பிறப்பு-8

तालु जिह्वामध्ये च वर्ज - तै. ब्रा. 2.36

- 166 3) அண்ணம் நன்னிய பன்ருதன் மடுங்கி
இருனி பருந்து மெய்யுற உவாற்றத்தாமினிது
பிறக்குத்தகார நகாரம். — பிறப். 11
दुस्त्या नाम जिह्वायं प्रस्तीरम् — अ. पं. रा. 1-24
4) கிதத்யைந்து பிறக்கும் பகார மகாரம் — பிறப். 15
औष्ठायां पवर्गे — तै. पं. रा. 2-39
5) பஸ்ஸிதத்யைய வகாரம் பிறக்கும் — பிறப். 16
औष्ठान्तायां दुस्तैर्वकारे — तै. पं. रा. 2-43
6) சார்ந்து வரினன்னது — பிறப். 19
प्रकपौ चापि पराश्रितौ — पा. ३.
7) குணந மனயரவ பூனவன்னு மப்பதினென்றே
முன்னியிது — மொழி. 45
ऊष्मान्तस्थ सौष्मचकारवर्गानान्तं यान्त्यन्यत्र
विसर्जनीयात् — ऋ. पं. रा. 12-1

(B) Mātrā (measure): The characteristic for matra indicated in Sutra 7 of the chapter on 'Letters' (orthography) in Tolkappiyam accords with that given in Ashtanagahriḍvāṃ (22-32), and Sarangadhara Samhita (chapter 28).

சொண்ணிமை ஒருடியென் அம்பே மாத்ஞை
புண்ணிதன் உணர்ந்ஞோர் கண்டவாதே.
— எழுத்ததிகாரம். 7

(C) Words: Tolkappiyam follows the four-fold classification of 'words' given in Yaska's Nirukta. Further, in indicating the characteristics of words, Panini is followed:-

சொற்கள்:

சொல் என்னப்படுப பெயரே வினையென்று
ஆயிரண்டென்ப அறிந்திடுகோரே. — சொல்வதிகாரம் 158
கிடைச்சொற்கிளவியும் உரிச்சொற்கிளவியும்
அவற்று வதி மடுங்கின் தோன்றும் என்ப.
सुप् तिङन्तं पदम् — पा. ३.१
पञ्चारि पदजातानि नाम आख्यात उपसर्ग
निपातानि इति । — ऋ. ३.१.३

(D) Sanskrit words in Tolkappiyam:

(1) The author has used 47 Sanskrit words, in accordance with the Rules prescribed by himself.

(2) The adoption of 25 Sanskrit words through Prakrit, 17 Sanskrit technical words and one compound

word peculiar to Sanskrit, can be clearly seen in Tol-kappiyam.

(1) अन्तम् 144, अन्तरं 144, 145, अमर 79, हविस् 75, हारं 623, हेतु 165, करकं 611, करणं 140, कर्म 121, कामं 53, कायं 305, कारणं 504, कालं 164, गुणं 900, कुशुरं 564, निनै 109, निहं 450, सतर 88, नाटकं 56, निमित्तं 39, बलि 75, पर्व 144, तापसः 74, भूतं 242, मंगलं 88, मण्डलं 44, मन्त्रं 933, मानं 44, मुखं 150, वाणि 618, देवं 487, पति 189, मायं 122. etc.

(2) கிண்கணம் - कृष्णम्, शृङ्गणம் - वर्णम्
பக்கம் - पक्षं, பட்டிமை - प्रतिमा
தூபகம் - तापसाः, देयं - देशं etc.

(3) கிண்கணம், பக்கம், பட்டிமை, தூபகம், தாயம், படலம், பிண்டம், மாதிரி, கிராம், வேளாண் etc.

(4) அம்பிகாபதரங்கம் (अम्बीतरङ्गम्)

(E) Compound words: Patanjali Bhashya describes four methods of compounding words - Dwigu Tatpurusha, Dwandvam, and Bahuvreehi. Sutra 41 of the chapter on 'Words' (Etymology) in Tol-kappiyam seems to be an exact translation.

அனந்தரங்கம்

கிண்கணம் திவ்யபூம் பிண்டமாதிரி திவ்யபூம்

கிண்கணம் திவ்யபூம் திவ்யபூம் திவ்யபூம்

அனந்தரங்கம் திவ்யபூம் அனந்தரங்கம் திவ்யபூம்

அனந்தரங்கம் திவ்யபூம் திவ்யபூம் திவ்யபூம்

इह कश्चित् समासः पूर्वपदार्थप्रधानः । कश्चित्

उत्तरपदार्थप्रधानः । कश्चिद्व्यपदार्थप्रधानः ।

कश्चिद् उभयपदार्थप्रधानः इति ।

— पातञ्जलभाष्यम् ।

(F) Vibhaktis (Cases - Declensions): Tol-kappiyam follows the eight-fold enumeration of cases given by Panini - vide Sutras 62, 63 of the chapter on 'Words'.

தெய்வஞ்ஞைமகன்

தெய்வஞ்ஞைம தூபகம் திவ்யபூம் திவ்யபூம் திவ்யபூம் — சூன். 62

திவ்யபூம் திவ்யபூம் திவ்யபூம் திவ்யபூம் திவ்யபூம் — சூன். 63.

(G) 'Andra' grammar: In the prefatory verse to Tol-kappiyam, Panambaranar a student - colleague of Tol-kappiyar, states that in the court of the Pandyan Ruler,

before the assembly of Brahmin Scholars well-versed in the four Vedas, Tolkappiyar first published (exhibited) his grammar codifying the rules in old works and adopting inextenso, the ideas contained in the 'Aindra grammar'. It is quite clear from this that Tolkappiyam is based on the ideas in the four Vedas and the methods of the grammatical work 'Aindra'. This Sanskrit-origin seems to be supported by the specific statement of the author in about 200 places, that he has composed his work in the tradition of the old masters.

Having regard to such considerations, great scholars like the late Vaiyapuri Pillai have concluded that Tolkappiyar should have lived in the 5th century A.D.

புறம்புலாநாடு பாயாறம்

உடையென்கடர் தென்குமர் ஆயடைத் தமிழ் கூறுங்
தன்வனகக்ஞ, உட்குஞ் சையுளும் ஆய்வுமுனை
எருக்கித் தன்வன்வன் பெருநூல் இடபிச்
சுந்தரமுகிபிற்சைகுவணிநினைத்தெரு
செய்தான் கண்டு முறைப்பட எண்ணிப்
புனர்கொடுக்கொண போக்கறு பனுவல்
நினைத்தெருவிற்பாண் டயன் அன்வையத்து
அறங்கரை நூலின் நூன் மறைமுற்றிய
அதற்கேட்டா முன்கிரிச் சபத்தெரித்து
மயங்கா மரபின் எருத்தி முறை காட்டி
மன்குநீர் வரைப்பின் இரத்திரம் நிறைந்த
தொன்குள் பாயன் எனத் தன் பெயர் ஐயெய்யிப்
பன்முகத்
நினைத்த படிமை போனே

(II) Basic Variations: Subramanya Dikshitar, a scholar in Sanskrit and Tamil, has, in his work, written about 300 years ago, entitled 'Prayoga Vivekam', indicated well that both Tamil and Sanskrit have the same grammatical base, except for the fact that Tamil has different verb-forms for the genders, which are not found in Sanskrit, and that Sanskrit has three genders & 'numbers'. Singular, dual and plural numbers occur in Sanskrit, while Tamil has no dual form.

பிரலோக உருவகம்

சான்றிய தெய்வப் புலவோர் மொழிக்கும்
தமிழ் மொழிக்கும்
வேற்றுமை கூற்றின் திணைபுறம்

செய்ததும் மனை மருதி

169

மரத்தாற் தெய்வமொழிக்கு கிவ்
மேற்கு எழுதல் உடும
தேர்நிய லிங்கம் எடு குன்றம்
கிவ் செஞ் தமிசுக்கே. — 49

II. LITERATURE

(A) Bharata Natya Sastra: In literature, there are many instances to show that Tolkappiyar has adopted ideas from Sanskrit works. Sage Bharata has, in his Natya Sastra, 6th chapter, classified the 'Rasas' (Sentiments) as eight; this is faithfully rendered in Tolkappiyam - vide: Sutra 13 in 'Meyppattiyal' (Nature of the expression of Sentiments). One of the many 'bhavas' (feelings) from which sentiments arise is the 'Vyabhi-chari bhava' (transitory feelings). Bharata has analysed this into 32 divisions - Slokas 19-22 in chapter 6 of his work. The very same idea is found in Tolkappiyam - Sutra 12 - chapter 'Nilavilla Meyppadu' (changing feelings). Again in the context of 'Kalaviyal' (illicit love), in Sutra 9, Tolkappiyar adopts the 10 states of 'Sringara' (love) adumbrated by Bharata, and specifically states that herein he is following tradition (marabu) 11/54. As scholars have concluded that Bharata Sastra is anterior to Tolkappiyam, it is apparent that Tolkappiyar had in mind the Bharata Sastra when making his acknowledgement. Further, in Sutra 51 of the chapter 'Porul-iyal' (Themes) he states that he is only following the tradition of the Natya Sastra in regard to 'Rasa' (Sentiment), 'Bhava' (feeling) and 'Avastha' (state), without innovation. Is any further clarification needed?

செய்ததும் மனை மருதி

शृङ्गार हास्य करुणाः रौद्रवीर भयानकाः ।

बीभत्साकुत संज्ञा चैत्यष्टौ नाट्यै रसाः स्मृताः ॥

— भरतनाट्यशास्त्रम् 6-15

செய்ததும் மனை மருதி

மருதி
செய்ததும் மனை மருதி

செய்ததும் மனை மருதி

— செய். செய். செய். செய். -9

०यमि-चारि भावाः

निर्वेदं ज्ञानं शङ्कार-या स्तथा सूया मदुःश्रमः ।
आरुस्यं चैव दैन्यं च चिन्ता मोहः स्मृतिवृत्तिः ॥
ब्रीडा च परुता हर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्रापश्मार एव च ॥
सुप्तं विबोधोऽमर्षश्चाप्यवहित्थ मथोग्रता ।
मतिर्व्याधिस्तथोन्मादुस्तथा मरणमैव च ॥
त्रासश्चैव वितर्कश्च विज्ञेया व्यभियारिणः ।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः ॥

—भरत. अध्या. 6-19-22

சிறங்கு நாய

ஒரு பாஷை, ஒரு பான்

உடைமை கிண்டியல் நடுநினைவு

தன்மை அடக்கம் உறுதல் அன்பு

சைகம் டிகல் நுலிசுல் சூழ்ச்சி வாழ்த்தில்

நாணுதல் துஞ்சல் அறநாடுக்கணர்ப்பு.

முனிகல் நிகுதல் குவடுதல் மடிதல்

கிடுகிள் ஆறாய்ச்சி வின்றியுயிர்ப்பு பென அக்

கையாவிடுங்கள் வெளிக்காப்புப் பெறாமல்

விவர்த்தன் ஐயம் டிசைநடுக்கிடு

அதையும் உளவே.

— ๑๒๖๖ ^๑๗๔/๑๗๖ ๑๒

अवस्था:

यक्षुः प्रीतिः, अभिलाषा, चिन्ता, उद्वेगः, गुणकथा,
प्रकाशः, जडता, उन्मादः, जाग्रता, मरणम्।

— भरत नाट्य शास्त्रम्

நாட்ட மிரண்டும் அறிவும் பஞ்சுக்குக்

கூட்டி உரைக்கும் குறிப்புரை வாங்கும்

பேட்டைக்கு ஒரேதரம் உள்நுழைந்தால் மட்டுமே
அந்தப் பகுதியில் நாயுடைய அங்குசம்

ஆக்கத்துச் சம்பந்தமானது உரை இறுதித்
 மொத்தம், டிபன்ஷன், அனைத்து பேர

நோக்குபவன் ஸரம், அனைவரும் உடனடி
மறத்தல், மயக்கம், சூக்காடு என்றிச்

மருத்துவ, மயக்கம், சிகிச்சை போன்ற சிகிச்சைகளை மருபிண்ணை கிளவென் பெருக்கிப் பட்டா

—தொல் - காமியம்

—தொல் - காமியன் 9

நாட்டியன் மரபின் உருவாக்கம்

கொள்கை அம்சம்

காட்டவாகாப்பொருள் என் ப

—தொல்பொருளியல். 51

172. புகழ்க்கண்

Kautilya's Arthashastra

विधानम्

उद्देशम्

अर्थपतिः

उपमानम्

इकात्मम्

अनुमतम्

संशयम्

नियोगम्

विपर्ययम्

ऊह्यम्

Tolkappiyam

அதிகாரபொருளை

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

— அதிகாரம் 15

(E) Characteristic of an Adi-Kavya: (Primary work):- In Sutra 96 of 'Marabiyal' (Tradition), Tolka-ppiyar defines an 'Adikavya' - First work - as the composition of a Sage who had conquered all Karmas (good and evil actions) and gained Supreme Wisdom. It is apparent that Tolka-ppiyar has Valmiki in mind here, especially, as it is not found that Tolka-ppiyar had access to any Tamil work of this nature. Valmiki Ramayana should have been greatly in vogue during Tolka-ppiyar's days and so attracted him as well.

புகழ்க்கண் உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

உதார்த்தகச்சுழன்

— 1004 96

III. VARNASHRAMA CLASSIFICATION.

(A) Castes: 'Castes - are four-fold - Brahmins, Kshatriyas, Vaisyas and Sudras - each has its distinct duties and obligations; it is wrong to trespass into the domain of another caste; such violators of hereditary dharma fall away from their caste" - These are fully stated in Manusmriti (chapter I - slokas 88-91; chapter X-sloka 91) and Gautama Dharma Sutra (II Prasna - chapter I - sutras 42, 43, 80 and 81).

Tolka-ppiyar in his 'Pura-t-tinai' (Objective matters), - sutra 16 speaks about the duties of the same four varnas (castes) - Sutras 1570, 1571, 1578, 1581 mention by name the four divisions - 'Andanar' (அந்நகரர் (Brahmin), 'Arasan' அரசன் (Ruler), 'Vaisikan' வைசிகன்

(trader) and 'Velalan' வேலாளன் (cultivator), and detail their duties in close conformity with the 'Manusmriti' and the 'Gautama dharma Sutra'. Sutra 85 of the Section 'Marabiyal' (tradition) explicitly enjoins the performance of duties appertaining to each caste, prohibiting trespasses. Thus Tolkappiyar declares through his work, his support of, and faith in, the 'dharma sastras'

All commentators have held the view that the words indicative of high and low in Sutras 973 (Enor) ஏனோர், 972 (Uyarndor), உயர்ந்தோர், 975 (Moovor) மூவோர் have originated on the basis of caste only. It would seem that the author has taken pains to show that the Tamilians of his time followed strictly the four-caste-distinctions, with faith and zeal.

Apart from castes, the four stages of life (ashrams) have also been mentioned by the author, based on the 'Manusmriti' and 'Gautama Dharma Sutra:-

Brahmachari (Student-celibate) - Licit love (karpiyal) - Sutras 45, 32, 1570;

Grihastha (House-holder): Objective theme (pura-ttinai) - Sutras 16, 17;

Vanaprastha - Sanyasi: Licit Love (karpiyal) - Sutra 51.

वर्णाः

अध्यापनमध्ययनं यजनं याजनं तथा ।
दानं प्रतिग्रहं चैव ब्राह्मणानामकल्पयत् ॥
प्रजानां रक्षणं दानं इज्याध्ययनमैव च ।
विषयैस्वप्रसक्तिका क्षत्रियेषु समासतः ॥
पशूनां रक्षणं दानमिज्याध्ययनमैव च ।
वणिक्पथं कुसीदं च वैश्यस्य कृषिमैव च ॥
एकमेवं तु शूद्रस्य प्रशुक्रम समादिशत् ।
एतेषामैव वर्णानां शूद्राणामनस्यया ॥

— मनुस्मृतिः अध्या. १.४४-५१

द्विजातीनामध्ययनमिज्यादानम् ।
ब्राह्मणस्याधिकः प्रवचनयाजनप्रतिग्रहाः ।
राज्ञोऽधिकं रक्षणम् सर्वभूतानामन्यायदण्डत्वम् ।
वैश्यस्याधिकं कृषिवाणिज्यशुपाल्यकुसीदम् ।
शूद्रश्चतुर्थो वर्ण एवैकजातिः ।

— गौतमधर्मशूत्रम् प्रश्न. २. अ. १.

सू. ५२, ५३, ४०, ४१.

वरं स्वधर्मो विगुणो न पारयः स्मनुष्ठितः।
परधर्मेण जीवनं हि सद्यः पतति जातितः॥
— मनु. अ. 10. 9. 91

அது உண்குப்பட்ட பார்ப்பண்புக்கடும்
உயண்கு மரபின் அரகம் பக்கடும்
கிடுகுண்டு மரபின் லடனும் பக்கடும்
நாஸடு உதக்கின் தரபுதப்பக்கடும்
— தொன். புறத்திணை. 16

நாஸடு கரகம் குங்கோன். மண்ணெய்க்
ஆயுங்காடி அந்தணந்திரிய (தொன். 1570)
பட்டையன் கொடியும் குட்டையம் கொடும்
நாடநயின் மரபியும் களியும் குடுகு
தாடுகுடியும் தேர்வண பிறமம் ... அரகந்திரிய
— தொன். 1571

தையகிணை மயமுடே வண்ணிக உதக்கண்க (தொன். 1578)
தேவாண்கு மரபுதந்து உருதுணன் அன்பது
கின்னண மொடிய பிறுயண்க நிகழ்த்தி (தொன். 1581)
அண்ணாநாயனும் கிழிந் தேரக்கவீ (மரபியன்-85)

आश्रमाः

காணந்த நமதந்து குடிந்த காடி - கற்பியல் 5

सन्ध्यासी :

सन्ध्याय ग्राममाहारं सर्वं चैव परिच्छेदम्।
पुत्रेषु भार्या निक्षिप्य वनं गच्छेत् सदैव वा ॥
अग्निहोत्रं समादाय गृह्यं गानि परिच्छेदम्।
ग्रामादरण्यं निःसृत्य निवसेन्नियतेन्द्रियः॥
— मनु. अ. 6. 3. 34.

காமத்துகாண்து கடைத் கோட்காடி
நமத்துகாண்து மக்கணாடு துயண்து
அறம் புரி அந்நுமொடு
கிடுயண்க கிழ்த்தியம்
கிறுத்தது பவாந்தன்
கிறுத்ததன் பயணை — தொன். கற்பியல் 5।

நாஸடு உதக்கிற் தரபுதப்பக்கடும் (புறத்திணை. 16)
அடுணாடு புணர்ந்த அகந்தி யாணும்

— தொன். புறத்திணை. 17.

(B) Privileges on the basis of caste: The section 'Ahattinai -iyal' (Subjective themes) - (Sutras 25, 26) - lays down that persons in slavery and in the service of others cannot be the 'heros of songs pertaining to the Five Regions' (Aintinai-p-pa-t-talaivan), but such persons may be sung about in 'Aheval-pa (free verse). This indicates that certain privileges were accorded to the higher castes and denied to the lesser ones in those days.

In literature also, different treatment was meted on the basis of caste - Tolkappiyar makes this clear.

அடியோன் பரங்கினும் விலை உயர் பரங்கினும்
கடியறை இன்புறத்தென்மனார் புறநாற்
— அகத். 25

சுயம் மறமின் னானேடு உரியர்
அதிக நுகைமை அமடு மன்னார்
— அகத். 26

(C) Inter-caste love and marriage: In sutra 25 in the Section 'meyppattiyal' (Nature of the expression of Sentiments), Tolkappiyar mentions 10 kinds of agreement that should subsist between the lover (talaivan) and the Beloved (talaivi). One of these is birth. The commentator, 'Ilampooranar' explains the term birth on the basis of caste - Brahmin, Ruler, trader, those outside the pale, like gypsies, etc. Thus, indicating equality of caste as a requisite for love and marriage, the author deprecates inter-caste fusion.

பிறப்பே துடிமை ஆன்மை ஆன் டோடு
உருது நிறுத்த காமவாயில் உணர்வாடு தடுவென்
நிறையே அடுளே
முறையுறத்தினந்த சூப்பினது வகையே
— மெய்ப்பா. 25

(D) Enquiry about 'Kula' (caste) and 'Gotra' (lineage): Sutra 27 in the Section 'Kalaviyal' (illicit love), the nurse, devoted to the welfare of her foster-daughter is portrayed as saying - "This young girl is not capable of assessing the fitness of her lover. His worthiness is to be ascertained through persons of high degree." This indicates the practice of engaging the services of Brahmins for ascertaining the compatibility of 'Kula' and 'Gotra' (caste and lineage) before fixing an alliance, and the high esteem enjoyed by Brahmins in Society as counsellors. This is evidently Tolkappiyar's view as well.

கூடியோன் அநியா அநிவனன் கிவனென்
மையறு சிறப்பின் உயர்ந்தோர் பரங்கின்
இயக்கினவியன் அநிதும் உரித்தே
— களவு. 27

(E) Orthodox marriage rites: In times gone by, frustration and deception had resulted from 'love-marriages'. Men had given false assurances to gain the love of the

girls they fancied and later betrayed them. To avoid betrayal by lovers and consequent suicide among girls, Brahmins instituted the system of marriage by public ceremonial rites and thus paved the way for a happy partnership. This is the drift of Sutra 4 in the section 'karpīyal' (licit love) of Tolkappiyam. Evidently, the author believed that such orthodox marriages alone would assure a true, peaceful, married life.

பெரியபுலவர் தொல் காப்பியப் பின்னர்த்
இயற் பாதத்தினர் கருண மென்ப
—கந்த 4.4

IV. DHARMA SASTRAS AND EIGHT KINDS OF MARRIAGE.

(A) Marriages: Manusmriti (chapter III - slokas 20,21,23,24,25, 34 and Gautama dharma Sutra (I prasna) IV chapter 4,5,6,8-13 details the 8 kinds of 'marriages', their characteristics, the really proper marriages suited to each caste, etc. Tolkappiyar closely follows these authorities in Sutra 1 of the Section 'Karpīyal' (licit love) and Sutras 1, 14,15 of Section 'Kalaviyal' (illicit love).

Thus Tolkappiyar has propagated the Dharma sastras and created faith in them, among the members of the general society, to ensure the proper observance of the prescribed rules.

मनुः

चतुर्णामपि वर्णानां प्रेत्यैह हिताहितान् ।
अष्टविमान् समासेन स्त्रीविवाहान्निबोधत ॥
ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः ।
गान्धर्वो राक्षसश्चैव पैशान्जशाष्टमोऽधमः ॥
षडानुपूर्व्या विप्रस्य क्षत्रस्य चतुरोऽवरान् ।
बिड्भूद्रयोस्तु तानेव विद्याद् धर्म्यनिराक्षसान् ॥
चतुरो ब्राह्मणस्याद्यान् प्रशस्तान् कवयो विदुः ।
राक्षसं क्षत्रियस्यैवं आसुरं वैश्यश्चद्रयोः ॥
पञ्चानां तु त्रयोऽधमः द्वावधर्म्यौ स्मृताविह ।
पैशान्जशासुरश्चैव न कर्तव्यौ कदाचन ॥
सुप्तां मत्तां प्रमत्तांवा रही यत्रोपगच्छति ।
स पापिष्ठो विवाहानां पैशान्जशाष्टमोऽधमः ॥

—मनु. 3.3.औ. 20,21, 23,24,25,34.

ब्राह्मो विद्या-गारित्रा बन्धुशीलसम्पन्नाय दद्या-
दाच्छ्रद्धा द्यालंकृताम् । संयोगमन्त्रः प्राजापत्ये
सहधर्मश्चर्यतामिति । आर्षे गौमिथुनं कन्यावते
दद्यात् । अन्तर्वेदि त्रिविजे दानं द्वैवोऽलंकृत्य ।
इच्छन्त्याः स्वयं संयोगी गान्धर्वः । वित्तैर्नाततिः
स्त्रीमतामासुरः । प्रसह्यादाना द्राक्षसः । अंसंवि-
ज्ञातोपगमात् पैशाचः । चत्वारो धर्म्याः प्रथमाः ।

— गौतम. प्र. 1. 37. 4. सू. 45, 6, 8, 13.

கற்பணப் படுவது கரணமொடு புணரக் காரணத்தோடு
மரபிற் கிழவன் கிழத்தியை, கரண்டத்திற் மர
படுதொன் கரட்டுப் பக்தகரன் உதுவோ (கற்பியல் - 1)

கிண்படும் பெரடுதும் அறனும் என்னுங்
அண்பாடு புணர்த்து இரத்தினை மருங்கின்
காமக்கூட்டம் கொண்புகா
மறையோர் தேவத்து மன்றம் எட்டையன்
துணையமைந் வாழ்த்து துணைமயோர் கியன்பே.
— குறள் - களவு - 1

புண்ணிய புண்ணம் தைக்கினைக்குறிப்பே
— களவியல் 14

புண்ணர் தான்கும் பெருந்தினை பெறுமே.

— குறள் - களவு 15

(B) Cohabitation with reference to the menstrual

cycle: The 16 days commencing from the bath-day of the menstrual period is the 'Rutu-kala' when husband and wife should mate and failure in this regard will be a 'sin'. This is declared in Manusmriti (Chapter III-Slokas 45,46). Gautama Dharma Sutra (Prasna II - chapter 9). Tolkappiyar has, on the other hand, reduced the period to 3 years (Karpiyal - 47) apparently on the basis of some other Dharma Sastra.

ऋतुकालाभिगामी स्यात् स्वदारिजिरतस्सदा ।

पर्ववर्जं व्रजेच्चैतां तद्वतो रतिकाम्यया ॥ - मनु. अध्या. 3 श्लो 45

ऋतुः स्वाभाविकः स्त्रिणां रात्रयः षोडश स्मृताः ।

चेतुर्भिरितरैस्सार्धमहोमिः सहिगहितैः ॥ मनु. अध्या. 3 श्लो 46

ऋतावुपेयात् - गौतमधर्मसूत्रं, प्रश्न 1, अ. 5

ऋतुस्नातां तु यो भार्यां सन्निधौ नोपगच्छति

पितरस्तस्य तन्मासं तस्मिन् रजसि शेरते ॥

- बौधायनधर्मसूत्र 4-1-20

புப்பிணம் புழுப்பிணம் மரணம் பூணெல்

பூக்கெண்டம் 2-வருடம் எல்லாம் புணம்

பாணெல்லாம் பாரிந்து கிணியாணம்.

சொல்லம் - கற்பியல் 46

(C) Period of absence of the husband to be tolerated by the wife: If the husband has gone abroad for purposes of education, the wife should await his return for 6 years - This is the dictum in Manusmriti (Chapter IX - Sloka 76). Gautama Dharma Sutra has increased ~~has increased~~ the period to 12 years (Prasana II - chapter 9). Tolkappiyar has, on the otherhand, reduced the period to 3 years (Karpiyal-47) apparently on the basis of some other Dharma Sastra.

From the foregoing, it will be evident that Tolkappiyar was well acquainted with the Dharma Sastras and adopted their regulations, with modification, warranted by the conditions of his time.

From the fact that Tolkappiyar has adopted the Vedic ways and indented upon the Vedas, Dharma Sastras, Puranas, etc. for his work, we may realise that he was a very orthodox person. It is rather a surprise to us to find that he set such store upon religious rites and propagated them.

प्रेषितो धर्मकार्यार्थं प्रतिक्ष्योऽष्टौ नरः रागाः ।

विद्यार्थं षड् यज्ञोऽर्थं वा कामार्थं त्रिंशत् वत्सरान् ॥

- मनु. अध्या. 7 श्लो 76

द्वादश वर्षाणि ब्राह्मणस्य विद्यासंबन्धे ।

- गौतमधर्मसूत्र प्र. 2. अ. 9 श्लो 17

12 வருடம் கல்யாணத்துக்கு வேண்டியதற்கு

சொல்லம் - கற்பியல் 47

V. PHILOSOPHICAL IDEAS.

(A) It is the unanimous conclusion of Vedantins and Shastrakaras, that this world is constituted from 5 'elements' - Space, Air, Fire, Water and Earth. This may be said to be the essence of the Vedanta, as expounded by all Shastras. This is reiterated by Tolkappiyar in Sutra 91 of the Section 'Marabiyal' (Tradition), specifying separately each 'element.'

நிலம் தீநீர் உளி விசும்போடைந்தும்
கலந்த மயக்கம் உலக மாதலின்
இத்துனை நாயம்பான் கியணைநிலதாமத்..
— மரபு. 91

(B) The three 'tatwas' (Principles): The basic ideas of the Vedic Religion are:-

The fundamental principles are three:- the Sentiment, the Non-sentiment, and the Lord. Likewise Time is three-fold - Past, Present and Future. The worlds forming the abode for 'jeevas' (souls) are 14 in number. Beyond all is the Lord. It is 'Karma', (effects of action) that regulates the lives of all beings.

Tolkappiar has indicated these in Sutra 51 of the chapter on 'Words'. (Etymology - சொல்லதிகாரம்) and thus impressing on the people the spiritual path, in the guise of setting forth rules of grammar.

காலம் உலகம் உயிரே உடம்பே
பான்வரை தெய்வம் உனவேயுத்தம்
தூயிறு திங்கள் சொன்ன வடு உம்
— சொல். 57

(C) Souls : Vedantins declare that the souls are infinite, and they take on bodies and change them according to their karma in previous births, though they are eternal and unperishing in their own nature. Tolkappiyar has indicated this in 'Porul-adhikaram' (Themes) - Section 28, 'Purattinai iyal' - Nature of Objective things) - Sutras 71-72. Here again his work is a spiritual cum grammar treatise.

In sutra 23 of the 'Purattinai Iyal' he has also storossed the high Vedantic dictum that the world is perishable.

என்னாயிர்க்கும் கின்பமென்பது
 தானமர்ந்து அரு உமேவற்றுகும்
 — பெருநாடுகாரம் - 28
 தென்ற உயர்நின்ற யாக்கை
 — புறத்தினைபியல் : 71
 தொன்மாயிர் அடங்கிய வனப் பனியானும் /லி
 — புறத்தினை - 76

(D) The Vedic Path: The Vedas are four in number. They are preserved by Brahmins. They contain Rules of conduct, details of 'Sacrifices', and 'mantras'. These are indicated by Tolkappiyar in:

(i) 'Ezhuttadhikaram' (Orthography) - 'Pirappiyal' (Origin) - Sutra 20; 'Seyyul Iyal' (Nature of poetry) Sutra 186);

(ii) Porul adhikaram (Themes): 'Kalaviyal' (Illicit love) - Sutra 1; 'Seyyul Iyal' - (Nature of poetry) - Sutra 186. By explaining here the essence of the Vedas, their glory, the relation of the Brahmins to this and the grandeur of the 'Mantras' he propagates the Vedic way among the people. By using the terms 'Andanar marai' அந்தணர் மறை (Vedas of the Brahmins) and 'maraiyor' மறையோர் (preservers of the Vedas), the author highlights the role of the Brahmins in the Varnashrama classification, endorses his own attachment thereto. அன்பர் மிகுடன் அந்தணர் மறைத்தே மறையோர் மொழிதல் மறை யோராரிற் மறையோர் தே எத்த மன்றைட்டனார் மறைமொழிகளந்த மந்திரத்தான் — எழுத்து - 20 — எழுத்து - 186 — களவியல் - 1 — எழுத்து - 166

(E) Thoughts about liberation (Moksha): In his Sutra 1138, Tolkappiyar in the context of impressing upon men that they should strive to realise the true purpose of life, instead of confining themselves to the enjoyment of material pleasures, stresses the imperative need for Vedantic enquiry to attain Salvation in the other world.

Thus he is a guide on spiritual enquiry. காமஞ்சிறந்து கடைக் கோட்கூட சமஞ்சிறந்து மக்கொளாடு தோன்ற அறம்புரி சிறந்தொட்கிழவனும் கிழத்தியும் சிறந்த பயிற்றல் சிறந்ததன் பயனை. — தொல். 1138

(F) Worship: In Sutra 106 of 'Seyyul Iyal' (Nature of Poetry), Tolkappiyar refines the conventional expression 'Kadavul Vazhipadam' (Prayers to the Lord) to stress the essentiality of Devotion to God.

கடவுள் வாழ்த்தொடு கண்ணிய உருமே 181
 உருமே 27
 உருமே 27
 —செய்யுளியல் 106

(G) The Manes: When a hero dies, a special stone is set up as his symbol and bathed; the spirits of the ancestors (the manes) are invoked and ceremonies performed. This is a basic common ritual among Hindus, known compendiously as 'Shraaddham'. This practice was in vogue even in Tolkappiyar's day - vide: Sutra 5 'Purattinai'. (Objective things'. Again in Sutra 102 of 'Seyyul Iyal' (Nature of Poetry), he has specifically detailed the Vedic concept of Four ends of life (Purusharthas). We may thus conclude that he was an orthodox Vaidika.

நாடவர்க்குருளிய பிள்ளையாட்டு
 கரட்சி காங்கோள் நீர்ப்படை நடுதல்
 சிந்தைமலரின் பெருப்படை வாழ்த்தென்னு
 —புறத்திணை! 5
 அந்தச் மருங்கின் அநீகமுலாகிய
 மருங்குநெய்யாடுக்கும் உரிய எண்ப்.
 —செய்யுளியல் 102

(H) Nature of mantras: At the behest of great masters of the language, significant 'Words' came to be realised. These are known as 'mantras' - Tolkappiyar states this in Sutra 176 of 'Seyyul Iyal' (Nature of Poetry). This makes clear that only Vedic words will be 'mantras' and not Tamil words, according to the belief held by the author. His attachment to 'Vedas' is expressed by the words 'marai mozhi' (Vedic word)

நிறைமொழி மாந்தர் ஆணையிடுகின்ற
 மறைமொழி தானே மந்திரமென்ப
 —செய்யுள் 176

(I) Destiny:- The inescapable force of destiny is set forth in Sutra 1039 of Tolkappiyam. It is said that even in 'Gandharva' marriage (love-alliance), destiny plays its role in bringing about agreement of the mind as well as family accord. The author declares that everything happens as destined, and not on account of suitability or other qualities. This is the Veda-Shastra belief. In the same Sutra, the author has envisaged the possibility of a lower caste man loving a woman of the higher caste and inveighed against such union. On the other hand, he permits a higher caste man marrying a woman of a lower caste. He seems to have made a new tradition here.

ஒன்றே வேறே என்றிடுபான் வயின்
ஒன்றி உயர்ந்த பாவதானையின்
ஒத்த கிழவனும் கிழத்தியும் காண்ப
மிக்கோனையினும் கடிவரை யின்றே
—தொன் 1039

(J) Three Debts (obligations): Each person (talav-
van) has three debts to discharge - which can be done by
begetting a son to continue the family line (this is an
obligation to the ancestors) and by service to the Brahmins
and the gods. He should behave properly towards the
Brahmins and the elders always - This is declared in Tol-
kappiyam - Sutra 1092.

This is clearly based on Taittiriya Samhita
6-3-10, which states that everyone is born with 3 debts to
discharge towards the ancesstors, the gods and the Seers
and that for this he should respectively beget a son, per-
form sacrifices and render homage to worthy Brahmins.

அத்தனார் திறத்தும், தானென் தேனத்தும்
அத்தமின் குறப்பான் பிறர் பிறர் திறத்தும்
ஒடுக்கம் காட்டிய திறத்தும்
புதவந்தி பயந்த புனியத் திறப்பாடுகின்
தெய்வன் மயக்கம் புரிந்தோன் தோக்கி
ஐயம் பாவகியும் அமரர்ச்சுட்டியும்
செய்பெடுகு திறப்பாடு செந்தர் கண்ணும்
—தொன் 1092
जायमानो वै ब्राह्मणो त्रिभिर्ऋणवा जायते
ब्रह्मचर्येण ऋषिभ्यः, यज्ञेन देवैभ्यः, प्रजया
पितृभ्यः ॥

—तैत्तिरीयसंहिता 6-3-10

(K) Auspicious times: Sutra 1081 of Tolkappiyam
enjoins that even for clandestine (love-meeting) assign-
ments, auspicious times should be chosen. This evidences
the custom and belief of the people of those days in
auspicious days, hours, etc.

மறைந்த ஒடுக்கத்தோன்றவும் நானும்
கிறந்த ஒடுக்கம் கிழவர்க்கினும்
—தொன். 1081

(L) Connotation of the name 'Tolkappiyar': Some
research scholars like R. Raghava Ayyangar hold that the
author's name is derived from his 'gotra' (ancestral
lineage) viz., 'Kaviya' - Kappiya'

(M) Ancient Vedic practices: The practice of 'Sati' - immolation of the wife in the funeral pyre of the deceased husband and observance of strict regulations regarding widowhood, if living, are old Vaidik habits. Tolkappiyar indicates these in Sutra 19 of Purattinai Iyal (Objective things), exhibiting his desire to propagate them among the people.

The words of Brahmins and Sages having knowledge of the past, present and future, should be heeded, in the manner of receiving upadesa couched in poetical language - vide Sutra 189 of 'Seyyul Iyal' (Nature of Poetry). From this, we can understand the esteem in which Brahmins were held in those days and the classification into 'varnas', actually practised subtle Vedic truths are treated here.

தன் னொன்றி கணைய னொரு நனி யுதல் 4 கி.கி.
காதுவன் இதுந்த தாயத் தியும
— 47 த்துணை கியன் 79
பாற்ப்பார் அநியர் சாந்தியர் கிளையி
யார்க்கும் வறையார் யாப்பொடு புணர்ந்து
— 189 யுன்கியன் 189

VI. FIVE REGIONS AND RIGVEDA.

In Sutra 5 of 'Ahattinai-Iyal' (Subjective nature), Tolkappiyar has indicated that the Tamil country was divided into 5 regions with a separate presiding deity for each of them worshipped by the people:

- Mullai - (Jungle) - Vishnu
- Kurinj - (Hilly) - Murugan (Subrahmanya)
- Marudam - (Plains) - Indra
- Neydal - (Seashore) - Varuna
- Paalai - (Waste land) - (Durga)

This was in vogue in Tolkappiyar's time and the special characteristics and feelings of the people inhabiting each region came to be standardised. These are known as the Five 'tinais' according to the author.

These five divisions are also indicated in the Rig Veda:-

- 'Pancha bhooma' - Rigveda - 5-5-14 (पञ्चभूमा)
- 'Panchakshiteenam vasu' - Rigveda - 2-4-9 (पञ्चक्षितीनां वसु)
- 'Janaanaam panchakshitirvaar' - Rigveda - 5-5-26. जनानां पञ्चक्षितीर्वारमानुषी बौधयन्ती
- maenushir bodayanti

Research scholars may consider here, whether Tolkappiyar had simply adopted the Rig-vedic ideas.

A point deserving notice is that there are no 'deserts' - Pālai (waste lands) as such in the Tamil country. Tolkappiyar may have adopted this term for the waste regions intervening between the other four regions. On the other hand, from an All-India point of view, there are desert regions and the five-fold classification will be apt. According to the description of each region indicated above, there were in old days, in Sanskrit-parlance, 'Jala-durga', 'Vana-durga', 'Marudurga', 'Giri-durga'. In Tolkappiyar's days, the names seem to have been modified as Mullai, marudam, etc.

Stating that the inhabitants of the Five Regions were assigned family and occupational names, Tolkappiyar indicates the particular names separately in Sutras 956, 967, 968. This shows that the lower orders of people were classified according to their regions and given family and occupational names.

The commentator, Ilampooranar explains that the higher orders of people belonged to all the Regions and that these alone were divided into four 'varnas' or castes.

Rigveda Vakya - 3-24-3 - 'Panchakrishyaah' - sh should have been the authority for Tolkappiyar's statement of assignment of names according to family and occupations.

There is no doubt that credit goes to Tolkappiyar for assimilating the Aryan deities made familiar through the Epics, Puranas and Vedas, to the land regions of Tamil Nadu and introducing them to the people. This does not establish that Tolkappiyar first introduced the worship of these gods in Tamil Nadu. But he has made a noteworthy departure in past practice.

இவன்குநிலங்கர்

மாயோன்மேய காணை உலகமும்
சேயோன்மேய மைவரை உலகமும்
வேந்தன்மேய தீம்புனன் உலகமும்
வடுணன்மேய பெருமணன் உலகமும்
முன்பே குறிஞ்சி மருதம் குருங்குலையன்
சொல்லிய முறையார் சொல்லவும் படுமே
— அகத்திணை: 5

பெயரும் வினையுமென்ற ஆயுதவகைய
தினதொழும் மரிகுயதினநினைப்பெயரே
—தொல்காப்பியம் 966

ஆயர் வேட்டுவர் ஆடுவத்தனைப்பெயர்
ஆவயின் வடுஉம் கிதுவரும் உளவே
—தொல். 967

வானம் மருங்கினும் எண்ணங்காடி
ஆடுவகைய தினநினைப்பெயரே
—தொல். 968