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(தொல்காப்பியம்: பொருளதிகாரம்: அகத்திணையியல்:
இளம்பூரணர் உரை)

Literary Theory of அகம் genre of poetry -1

The Vocabulary

The components of a language are எழுத்து 'sound / letter, சொல் 'word' and பொருள் 'meaning, content'. They are components of the ordinary language and the poetic language; 'content' is only of the latter. The poetic language has a symbolic language (செய்யுள்) that is overlaid on the ordinary language (வழக்கு). The above three are not categories of a language, but are its components.

பொருள் as 'content or subject matter' of poetry has categories within it. பொருள் is super-ordinate; so there is no *பொருள் திணை, only பொருளதிகாரம். திணை is the word for 'category' (see உயர்திணை, அஃறிணை). Its etymon is probably திண் 'strong, dense, thick (i.e. be close with others)', from which one can get the meaning of 'a body of closely related things'. Sri Lankan Tamil uses திணைக்களம் in the sense of 'division of knowledge' such as

Humanities or 'division of administration' in government. திணை is a sub-division of the super-ordinate பொருள். It is a category name and there are two: அகத்திணை, புறத்திணை.

திணை is a category; பொருள் is content. அகத்திணை is அகம் category; அகப்பொருள் is அகம் content, a shorthand for அகத்திணைப் பொருள் 'content of அகம் category'. (For a list of occurrences of the word திணை and its contextual meanings in the Sangam corpus of love poems, see Manonmani Shanmugadas p. 36-38)

அகம் is காரணப் பெயர் 'a name which is motivated semantically' for இளம்பூரணர்; that is, not an arbitrary sign. It is motivated in this way: the result (பயன்) of love is experienced by self (while in புறம் the result of war and munificence is experienced by others). The name அகம் for 'love' comes from self-experience (அக நுகர்ச்சி) of it. For நச்சினார்க்கினியர், அகம் is ஆகுபெயர் as love (அகம், நச்சினார்க்கினியர் says இன்பம்) takes place in the heart inside (அகம்). Thus, அகம் is இடவாகு பெயர். (for a list of occurrences of the word அகம் and its contextual meanings in the Sangam corpus of love poems, see Manonmani Shanmugadas p. 78-84)

Expansion of subject matter of poetry

இளம்பூரணர், following him நச்சினார்க்கினியர், relate அகம் and புறம் with அறம், பொருள், இன்பம் and வீடு and show the former to be a sub-set of the latter. But, interestingly, the concept of திணை

in the sense of category is not associated with அறம், பொருள், இன்பம் and வீடு (*அறத்திணை etc.) as it is with அகம் and புறம். That is, these four are not categories of the super-ordinate பொருள். It probably reflects the fact that these two sets come from different theoretical frameworks (the second set from புருஷார்த்தம்). Merging them into one subject matter lacks conceptual cohesion.

இளம்பூரணர் and நச்சினார்க்கினியர் insist that the subject matter (பொருள்) of poetry is all objects of the world (எல்லாப் பொருளும்). Hence அறம், பொருள், இன்பம் and வீடு are the subject matter of poetry. The question is how the theory categorizes the objects of the world –into two or four? இளம்பூரணர் argues that in the final analysis there is no difference between the two categorizations. The stand on the inclusiveness of all subject matter in poetry, however, does not mean that the theory is similar to the theory of realism –the belief that nothing is excluded- in literature. The theory of literature of தொல்காப்பியம், for example, stipulates that the lead protagonists of literary works must be உயர்ந்தோர், or the ideal.

Explaining திணை

Five part exposition of அகம் is placed in five landscapes and two others are placed in no specific landscape. Each of the five parts is called a திணை and it is named after the proto-typical plant / flower of that landscape: குறிஞ்சித் திணை, முல்லைத் திணை, பாலைத் திணை, மருதத் திணை, நெய்தல் திணை. Of the other two,

கைக்கிளை does not have திணை in its name (*கைக்கிளைத் திணை) but பெருந்திணை does. Neither of these two is named after the flower of a landscape. திணை in combination with the name of a flower does not have the meaning of ‘category’, but has the meaning ‘behavior’ (ஒழுக்கம்). This word has this sense of ஒழுக்கம் as a ஆகுபெயர்: the name of the landscape becomes the name of its flower which gets the meaning ‘behavior’ assigned to each திணை.

பொருள் ‘theme’ is associated with the names of landscapes (குறிஞ்சிப் பொருள் etc.), though this use is less common with commentators. But it is used in the sense of ‘element’ with the three constituents of a அகம் poem: முதற்பொருள், கருப்பொருள், உரிப்பொருள். These elements are signs to convey meaning (பொருள்). They are the building blocks of the symbolic language poetry.

பொருள் has also the sense of subject matter or theme in its combination with உரி. இளம்பூரணர் uses பொருள் in this sense in his statements such as (S.12) நெய்தற்குப் பெரும்பான்மையும் இரக்கம் பொருளாதலின். The subject matter is behavior (ஒழுக்கம்) and so திணை as well as பொருள் have the meaning ஒழுக்கம். Like அகத்திணை, அகப்பொருள் and அகவொழுக்கம் have become synonymous, பொருள் has the meaning of sign and behavior when combined with உரி, but not with முதல் and கரு, with which பொருள் has only the meaning of ‘object’.

In the above statement, இரக்கம் பொருளாதலின் means இரக்கம் உரிப் பொருளாதலின், which means ‘self-pitying or lamenting’ is the behavior assigned to நெய்தல். That is, இரக்கம் is not a dictionary meaning of நெய்தல் but it is a metonymic extension of நெய்தல்.

முதல் ‘the first’ is a primeval element, which is of independent existence. கரு ‘nucleus’ is things that populate முதல். They are assigned to specific landscapes. உரி ‘belonging, being a property of’ is behavior or feeling of one of the population of the land, viz., the humans. These three elements are not the higher level திணை ‘category’ (*முதல் திணை etc.).

திணை is a classificatory term while பொருள் is a substantive term.

முதற்பொருள், கருப்பொருள், உரிப்பொருள் are not indicators of reality; they are creators of the mood and setting of the poem. It will be a misunderstanding to take these to reflect the real world.

முதல் பொருள்

முதல் பொருள் are two: நிலம் ‘land’, காலம் ‘time’. இளம்பூரணர் adds the remaining four of the five elements (நீர் ‘water’, தீ ‘fire’, காற்று ‘wind’, ஆகாயம் ‘space’) to நிலம். These are not landscapes and are probably needed for a theory of mythological literature of the later period. காலம் are two: பெரும் பொழுது (பருவம்) ‘long time’, which represents divisions of a year; சிறு பொழுது ‘short time’, which represents divisions of a day. Each has six parts; the part of the former

is of two month duration and of the latter are of ten நாழிகை (240 minutes), according to commentators.

The following constitute the long time: கார் 'rainy season' (ஆவணி-புரட்டாசி, mid-September-mid-October), கூதிர் 'cold season' (ஐப்பசி-கார்த்திகை), முன்பனி 'morning dew season' (மார்கழி-தை), பின்பனி 'evening dew season' (மாசி-பங்குனி), இளவேனில் 'light sunny season' (சித்திரை-வைகாசி), முதுவேனில் 'hot sunny season' (ஆனி-ஆடி).

The following constitute the short time (வைகறை 'dawn', விடியல் 'day break', நண்பகல் 'midday', எற்பாடு 'sunset / dusk', மாலை 'evening', இரவு / யாமம் 'night'). The duration of each short time is not equal (four hours) in the real world. This is a poetic convention.

In summary, the theory allows a theoretical term to refer to different concepts, though related. The relation is through the transfer of meaning from one word to another, which is the process of creating ஆகுபெயர். The theory thus makes use of metonymy (rather than metaphor) for conceptual coherence. அகத்திணை refers to both the content category of அகம் as well as the human behavior (ஒழுக்கம்) in அகம், which is an ஆகுபெயர் of the former. In குறிஞ்சித் திணை etc. திணை refers to the theme as well as behavior. In பெருந்திணை, in contrast, திணை refers only to the latter (ஒழுக்கம்). In முதற்பொருள் and கருப்பொருள், பொருள் is both object (sign) and its symbolic meaning (signification) whereas in

உரிப்பொருள், பொருள் is only ஒழுக்கம் being the ஆகுபெயர் of an object, which is the human being. The different concepts of the theory are thus related by metonymic relations between them.

Integrating பொருளதிகாரம் through the concept of கரு

இளம்பூரணர் makes an argument that the nine chapters of பொருளதிகாரம் are an integrated whole. It is not an integrated whole just in the sense that all the chapters relate to poetry making: about poetic content, conventions and language. For him, they are integrated by being related to a theoretical concept, which is கருப்பொருள். The first two chapters on அகத்திணை and புறத்திணை are a pair in which the later parallels or mirrors the former; both these chapters are on general (பொது) aspects and the subsequent three chapters on களவு, கற்பு and பொருள் are on the special (சிறப்பு) aspects of the first two. The remaining chapters on மெய்ப்பாடு, உவமை, செய்யுள் and மரபு are integrated with the concept கருப்பொருள் of அகத்திணை. His argument runs like this (following M. Arunachalam's notes on இளம்பூரணர்'s commentary). கருப்பொருள் is the subject matter of மரபியல், which is about the conventional lexical items for the offspring, females of animals and birds etc. These objects are கருப்பொருள். The prosodic structure is created by humans, who are கருப்பொருள், which have actions. The nature, action and its result (பண்பு, தொழில், பயன்) of கருப்பொருள் are explained through உவமை. Performance that suggestively communicates emotions (குறிப்பு நிகழ்ச்சி), which is மெய்ப்பாடு, is the action of humans, who are கருப்பொருள். Thus கருப்பொருள் necessary for the five core திணை is relevant for all the chapters of பொருளதிகாரம். Since கருப்பொருள் is assigned to

கைக்கிளை and பெருந்திணை also, though less commonly, these two திணை are also linked to the core of அகம் and thus to all other chapters.

This theoretical integration of all the chapters of பொருளதிகாரம் through the relevance of கருப்பொருள் to the subject matter of all chapters sounds contrived. And it is a trivial fact that all aspects of poetry are associated, in one way or another (either as காட்சிப் பொருள் ‘the visual’ or கருத்துப் பொருள் the ‘symbolic’, to use the terms of நச்சினார்க்கினியர்), to the objects of the world, of which the humans are prominent.

Multiple ordering of திணை

In spite of integrating பொருளதிகாரம் through the concept of கருப்பொருள், which is a constituent of அகத்திணை but has no theoretical role in புறத்திணை, இளம்பூரணர் considers புறத்திணை to be the reference point for explaining அகத்திணை. He gets the name பாலை from புறத்திணை, for example, as the counterpart of வாகை; the order of five உரிப்பொருள் of அகத்திணை is determined by the sequence of the stages of war (beginning with முல்லை for இல்லிருத்தல் paired with ஆநிரை கவர்தல், not with the sequences of love life (beginning with குறிஞ்சி for புணர்ச்சி or கூட்டம்). தொல்காப்பியம் itself starts the list of landscapes with முல்லை (S.5), which gives the names of presiding deities, one of கருப்பொருள், for each of the four landscapes (other than பாலை, which has not presiding deity) of அகத்திணை. But this sutra seems to suggest that this is an alternative order. In a later sutra (S.16), which introduces உரிப்பொருள், the list begins with புணர்தல், whose land is குறிஞ்சி. (The order of the full list in this sutra is குறிஞ்சி, பாலை, முல்லை, நெய்தல், மருதம் while the list in sutra 5 on முதல் பொருள் is முல்லை, குறிஞ்சி, மருதம், நெய்தல். The order of திணை-based

classification in ஐங்குறுநூறு is மருதம், நெய்தல், குறிஞ்சி, பாலை. முல்லை. This order in கலித்தொகை is பாலை, குறிஞ்சி, மருதம், முல்லை, நெய்தல் (see Caminataiyar's introduction in his edition of ஐங்குறுநூறு with its old commentary for the different orders in Sangam and later அகம் works. (Commentators point out (S. 2) that பிரிவு is omnipresent in all உரி (to call it நடுவண் திணை probably reflects this); so does the convention that பாலை has no land of its own. Further, the feeling of love is deepened when there is the pain of separation (See Shulman's Tamil : A Biography and Kahlil Gibran's line: "Ever has it been known that love knows not its own depth until the hour of separation").

In the alternative order, முல்லை is first because it is the counterpart of வஞ்சி in புறம், which is about the first act in the sequence of war. Further, both have the cattle to suggest the likely end of separation in முல்லை and the beginning of conflict in வஞ்சி. இளம்பூரணர் specifically states that the predominant order (பெருவழக்கு (S. 5)) is முல்லை (காடு), மருதம் (நாடு), குறிஞ்சி (மலை), நெய்தல் (கடல்). முல்லை gets prominence because of its equation with இல்லறம் (மு. அருணாசலம் in his உரைவளம்) in the later period. This is recast as அறம், a புறம் concept. (see its beginning in the பிசிராந்தையார் poem in புறநானூறு), which is developed into a major theme divorced from பிரிவு (see the section on இல்லறம் that includes கற்பு is placed in அறத்துப்பால் (paralleling துறவறம்) though கற்பியல் is a section in காமத்துப்பால் in திருக்குறள்) .

The theory of தொல்காப்பியம் does not probably intend one fixed order of உரிப்பொருள் to represent a sequence of stages in அகம், as the கோவை genre in later literature would have. The five உரிப்பொருள் are just five

manifestations of அகம். This literary practice moved from composing single poems (தனிச் செய்யுள்) to a sequence of verses along a story line (தொடர்நிலைச் செய்யுள்). The foundational status of அகம் in theory and in poetry is shifted by இளம்பூரணர் to புறம், which probably reflects a literary shift from love to other aspects of life such as அறம், பொருள், வீடு, all of which fall under புறம்.

Revaluation of அகம்

இளம்பூரணர் further argues that the ideal love described as the core five உரிப்பொருள் of அகம் is rare in the real world; that the marriages that are many numerically and are of the social elite take place without the pre-marital meeting of தலைவன் and தலைவி. They belong to the peripheral உரிப்பொருள் called பெருந்திணை. In this, marriages are arranged by elders by offering the girl to the man in one way or another or by the man abducting the girl. He believes that even the small place for the idealized இன்பம் that constitutes அகம் in the real word (and in the overall subject matter of poetry, which is அறம், பொருள், வீடு) is for readers to realize that it is insignificant and is renounceable (காமத்துப் பயனின்மை). His is probably the time when அகம் is branded as சிற்றின்பம் unless converted into love with god. இளம்பூரணர் has moved a long way from the admiring conceptualization of அகம் in the grammar of தொல்காப்பியம் and in the poetry of சங்கம்.

Identifying the திணை of a poem

Every அகம் poem has a திணை 'behavior' (so do புறம் poems). It requires the literary theory to have a schema to identify the திணை of a given poem. அகம் poems, in general, are constituted by a description of three பொருள் 'things or elements': முதல், கரு, உரி. They are significant in the schema

(முறை சிறந்தன S.3). திணை of a poem will be identified by the உரிப்பொருள் 'behavior and the psychological condition associated with it'. Ideally, an அகம் poem will have all the three elements. Some may not have முதல்; some may not have கரு; some may not either of these. Their presence, however, will reinforce திணை designation of a poem. Presence of முதல் will reinforce the திணை designation made by the poem's உரி. Presence of கரு when there is no முதல் in poem will do the same. The naming of திணை comes from முதல் (land) and கரு (flower of the land), both of which synchronize. The commentary of இளம்பூரணர் (S.3) that designation of திணை will come from முதல் if all three elements are present in a poem, will come from கரு if முதல் is not present, will come from உரி if முதல் and கரு are not present could not be understood literally like this because it would counter the theory that gives primacy to உரி. There cannot be an அகம் poem only with முதல் or முதல் and கரு without உரி. He should be understood, to stick to the theory, as talking about reinforcing the designation of திணை but not about designation itself. Poems which are designated as கைக்கிளை and பெருந்திணை are done so only by their உரி, as they have no designated முதல் or கரு. The commentator's analogy for designation could be understood in the non-literal way: A noble person (உயர்ந்தோர்) is so called because of his learning (உரிப்பொருள்), which may be reinforced when there is information of his wealth (கருப்பொருள்) and of his birth or lineage (முதல் பொருள்).

நச்சினார்க்கினியர் makes the point that this schema of திணை is valid for poetry (பாடலுள் பயின்றவை) and not for real life (உலக வழக்கு). முறை 'schema' refers to the theory of poetry, not of life. உரி connects variously with முதல் and கரு in real life.

Constituents of அகத்திணை: முதல் பொருள்

நிலம்

Land is a முதல் பொருள். Each உரி is associated with a type of land, and there are five of them. Of the five, four are natural formations and they are முல்லை 'unirrigated land', குறிஞ்சி, 'hilly land', மருதம் 'riverine land', நெய்தல் 'sea side land'. The fifth one is caused by change in nature. It is பாலை 'barren land' without lush vegetation. This land results from the scorching sun, which dries out the vegetation, according to commentators (S.11) For நச்சினார்க்கினியர், it is முல்லை and குறிஞ்சி ending their natural state; for இளம்பூரணர், it is a consequence of hot sun; though he does not specify any land, it could only refer to முல்லை and குறிஞ்சி, as the other two lands cannot be scorched by the sun.

The lands in the poetry are named after the vegetation in them, which is one கருப்பொருள் of the land, typically a plant or tree / its flower, whose names were given above (S.5). (These lands are referred to by other words in the ordinary language such as காடு, மலை, நாடு, கடல்). பாலை being a scorched land has no plant or flower to represent it. இளம்பூரணர், however, identifies a tree named பாலை to represent the barren land. (It could very well be the case that this tree gets its name from the land, as குறிஞ்சி might come from its land; the hill is also called குறிச்சி 'small hill'). பாலை must be a tree of முல்லை or குறிஞ்சி, which stays green in the hot summer, as there is no distinct land for பாலை .

The lands are represented by their presiding deities also (another member of கருப்பொருள் viz., தெய்வம், S. 5). All the deities, however, do not find mention in the Sangam poems. Reference to முருகன் in the poems is by way of a ritual dance dedicated to this deity. The deities are known by generic names given after their appearance (color of the skin (மாயோன், சேயோன்) or their function (ruling (வேந்தன்) and showering (வருணன்)). They are identified by commentators with specific gods, திருமால் (இளம்பூரணர்

identifies him (S. 20) with Kannan (Krishna), who does not figure in Sangam poems and the first reference to him is in சிலப்பதிகாரம்), முருகன், இந்திரன் and வருணன் respectively. No motivation is given by இளம்பூரணர் for privileging these deities to their respective lands. நச்சினார்க்கினியர் associates the ritual singing, a கருப்பொருள், to each deity by the people of each land seeking specific benefits from these deities. (சிவன் does not figure among the deities of the lands nor in the Sangam poems and is prayed only in கடவுள் வாழ்த்து composed by the anthologists of these poems (e.g. அகநானூறு). He points out that the deity of பாலை land is the deity of முல்லை or குறிஞ்சி land. But in the later literature (for example, சிலப்பதிகாரம்) கொற்றவை, a female deity, represents the பாலை land.

The choice of one plant or flower to represent a land out of many present in a land is motivated but there is arbitrariness as well. இளம்பூரணர் calls this ஏகதேச காரணம் 'random motivation'. His reasoning is empirical; the poems of each திணை highlight the named plant or flower of its land. The semantic shift is from flower to land to behavior. முல்லை, for example, stands first for a கருப்பொருள், then for முதல்பொருள் and finally for உரிப்பொருள். This semantic shift is not metaphorical, but metonymical, as it is by association. This three way shift is called மும்மடி ஆகுபெயர் in the grammar. ஆகுபெயர் has some randomness too. ஊர் உறங்கிற்று means 'the town people slept', not 'the town's animals slept' etc. இளம்பூரணர் perhaps means metonymic extension of meaning by ஏகதேச காரணம். For the very reason of randomness, நச்சினார்க்கினியர் rejects the idea that முல்லைத் திணை is named after the flora of the land. He would have no problem with the names பெருந்திணை and கைக்கிளை, which do not have a land (முதல் பொருள்) or flower (கருப்பொருள்). இளம்பூரணர் explains these names etymologically: பெரும் 'widely prevalent' and கைக்கிளை 'debased relation'.

காலம்

A year is divided into six units and a day into six units. Though the commentators seem to treat the divisions to have equal duration, they are not so in the natural world. These units are assigned differently to different உரிப்பொருள் (also metonymically referred to as திணை after the name of a land). But not all உரிப்பொருள் are assigned a larger unit of time (பெரும் பொழுது 'season'), but every உரிப்பொருள் is assigned a smaller unit (சிறு பொழுது 'period of a day'). While there is a general agreement that there are six seasons of the year, there is a difference about the number of periods of the day; the early commentators have six and the later ones have five. To have five periods of the day will have the theory assign only one சிறு பொழுது for each திணை. On the other hand, some உரிப்பொருள் could have more than one பெரும் பொழுது.

Evening (மாலை) in rainy season (கார்) is assigned to முல்லை; middle of night in cold season (கூதிர்) and in early misty season (முன்பனிக் காலம்) is assigned to குறிஞ்சி; dawn and day break (in any season) are assigned to மருதம்; dusk (after sun set) in any season is assigned to நெய்தல்; middle of the day in the summer (commentators take it to encompass early or light summer (இளவேனில்) and late or severe summer (முதுவேனில்)) is assigned to பாலை. (இளவேனில், which is commonly equated with spring, does not go well with the harshness of பாலை). Commentators probably assign the two parts of the summer (இளவேனில், முதுவேனில்) to பாலை in order to maintain the division of six seasons of the year. If முதுவேனில் is taken to be the only season assigned பாலை, இளவேனில் will have no உரிப்பொருள். It is possible to theorize that பிரிவு, which deepens love (அகம்), is present implicitly in all four திணை, not as their second உரி but as a universal behavior; it is explicitly an உரி in the fifth திணை, viz., பாலை. Since இளவேனில், a season of enjoyment, i.e. of no pain, is

discredited commonsensically from பிரிவு, it cannot truly be assigned to பாலை. But the commentators do not see it this way; they take வேனில் to refer not only to முதுவேனில் (summer), but also to இளவேனில் (spring).

They rationalize it in this way. The பிரிவு that begins in முதுவேனில் ends in கார் காலம், which is the season of முல்லை and the பிரிவு that begins in பின்பனிக்காலம் ends in இளவேனில் காலம், which is one of the seasons of பாலை. This claim of the commentator சோமசுந்தர பாரதியார் is counter-theoretical. The season provides a setting for a behavior; it is not to indicate the end of a behavior in the theory. Furthermore, to have two seasons (கார், இளவேனில்) for the impending end of பிரிவு depending on the time of the beginning of பிரிவு (முதுவேனில், பின்பனி) looks rather arbitrary.

நச்சினார்க்கினியர் cites the poem 97 in அகநானூறு (see George Hart's translation) for the presence of இளவேனில் in பாலைத் திணை. This poem starts with the description of the hero in his journey in பாலை land, where vultures feast on the left of the carcass of a deer killed by a tiger after a chase like the warriors wearing வெட்சி feasting the cattle they usurped from the enemy chieftain; the heroine keeps the thought of this scene in her hear while waiting for his return; her friend consoles her that to stop the tears is not easy when the cuckoo bird sings after eating the tender leaves of the mango trees that stand on the sand along the swirling waterway lined with மருதம் trees in the spring season heralding the expected return of the hero. This poem is identified as belonging to பாலைத் திணை by the description of the harsh land; it is not a poem of முல்லைத் திணை, according to நச்சினார்க்கினியர், because it is not set in கார் காலம். The poem gets its identity label from the பாலை land described at the beginning, though the land described at the end of the poem is மருதம் land (it does not have a பெரும்பொழுது assigned to it (S. 9)) and the பெரும்பொழுது, viz., இளவேனில், described is assigned to

பாலை. It is interesting that நச்சினார்க்கினியர் does not consider this poem an instance of திணை மயக்கம், where கருப்பொருள் of both பாலை and மருதம் occur. மருதம் land described by its கருப்பொருள் has no role in the திணை designation of this poem but the season reinforces the designation of பாலை. இளவேனில் is a harbinger of a season rather than a season of occurrence of the உரி viz., இருத்தல் as in the case of கார். The உரி பிரிவு does not take place in the season இளவேனில், but signifies the impending end of பிரிவு In this sense, இளவேனில் as the season of பாலை would be a deviant case. Not having to assign இளவேனில் to any திணை, as suggested above, will leave us with five பெரும்பொழுது in அகம் theory (as there are five சிறுபொழுது).

Late misty season (பின்பனிக்காலம்) is also assigned as a பெரும்பொழுது of பாலை in addition to வேனில். Maximum of three seasons are thus assigned to பாலை followed by குறிஞ்சி with two seasons followed by முல்லை with one season. மருதம் and நெய்தல் do not have any season assigned to them. இளம்பூரணர் explains this saying that these two உரிப்பொருள் (இரங்கல் and ஊடல்) occur in any season of the year. This should be theoretically understood to mean that these two உரிப்பொருள் do not require a பெரும்பொழுது 'season' to create the appropriate poetic mood, as this is not about real life practice but is about poetic symbolism.

Later works (நம்பியகப்பொருள், தொல்காப்பிய முதல் சூத்திர விருத்தி of சிவஞான முனிவர்) take சிறு பொழுது to be five. They make no distinction between dawn (வைகறை) and day break (விடியல்). ஏற்பாடு allows itself to have two meanings, sun set and sun rise, based on the polysemy of the verb படு 'go down or touch'. This சிறு பொழுது is assigned to நெய்தல் in both senses (as beginning of the day (முற்பகல்) and ending of

the day (பிற்பகல்)) by different commentators and authors of the later period. This variability would suggest that the poetic mood of இரங்கல் has no fixity. This is not theoretical, but historical. There is some change for some reason in the relation between poetic mood and உரிப்பொருள் regarding நெய்தல் in the later period. இரங்கல் would come close to longing for the love of god in Bhakti poetry.

நச்சினார்க்கினியர், while accepting the உரிப்பொருள் ஊடல் as season-less, points out empirically from Sangam poems that for ஊடல் (மருதம்) the பெரும்பொழுது are rainy season, early summer and late summer. There is no such empirical evidence for the உரிப்பொருள் இரங்கல் (நெய்தல்), but he does not rule out the possibility of its occurrence. This view goes counter to the theory, which does not allow assigning of one பொழுது to two உரிப்பொருள், while it allows assigning two பொழுது to one உரிப்பொருள், as mentioned above. For example, கார் cannot be assigned இருத்தல் (முல்லை) and ஊடல் (மருதம்), as நச்சினார்க்கினியர் does.

No பொழுது is assigned to பெருந்திணை and கைக்கிளை just as they are not assigned any நிலம்; they may happen any time of the day and any season of the year, and in all lands, according to commentators. Theoretically, it should be said that they do not need a specific பொழுது or நிலம் to create the poetic mood appropriate to them. In sum, ஊடல், இரங்கல் and பிரிவு do not require a பெரும்பொழுது to create the appropriate poetic mood; in other words, they do not need the symbolism of பெரும்பொழுது. This is not the case with இருத்தல் and புணர்தல்.

The choice of time for each உரிப்பொருள் (திணை) has significance in enhancing the poetic mood. இளம்பூரணர் explicates the significance in this way (S.12). The flora coming back to life in the rainy season, the return of the

cattle to the village and the முல்லை blooming in the evening give the hope that இருத்தல் is going to end. Middle of the night provides seclusion and cover for the stealthy புணர்தல் in குறிஞ்சி and the dusk after the sun set provides empty streets for him and her to leave home for their rendezvous. The dawn provides the cover for him from being spotted by others in மருதம், which is inhabited by people of high status, when returning to her after his night with a பரத்தை and during the wait in front of his house for her to let him in after initial ஊடல். The onset of the night intensifies the feeling of இரங்கல் in the backdrop of the roaring sea in நெய்தல் caused by her anxiety about his redemption of promise. Her worry about his பிரிவு is aggravated by the thought of the harsh conditions including the noon sun of his travel path through பாலை.

பிரிவு has two kinds unlike any other உரிப்பொருள். While நிமித்தம் 'associated behaviors' are included under each உரிப்பொருள், உரிப்பொருள் is not divided into kinds. It is a unitary concept in this sense, but is not a single point concept and has multiple நிமித்தம் related to a உரிப்பொருள் . Because பிரிவு (பாலை) is an exception (புறனடை), S. 13 immediately follows the sutras that describe the distribution of முதல் பொருள் (நிலம் in S. 5 and காலம் in S.6-12) and assign more than one of காலம் to some உரிப்பொருள். Though one உரிப்பொருள் has two kinds, this makes no difference in காலம் assignment. Both kinds of பாலை have the assignment of வேனில், பின்பனிக்காலம், நண்பகல். In this understanding, நிலைபெற in the sutra would be interpreted to mean 'following the established pattern'. For this reason S. 13 is not placed after sutras about உரிப்பொருள், may be after S.16 and before S 17. (This understanding of the அதிகாரம் 'ordering by relevance' of S.13 obviates the theorizing of M. Arunachalam in உரைவளம் that the erroneous placement of this sutra is a result of mixing of palm leaves during reproduction and dissemination of manuscripts between the time of தொல்காப்பியம் and its first

commentator). சோமசுந்தர பாரதியார் differs with the understanding that both kinds of பாலை have the same time assignment. For him, one kind of பாலை has the season வேனில் assigned and the other பின்பனிக்காலம். This interpretation also would explain the placement of this sutra at the place it is.

The commentators differ in describing what the two kinds are. இளம்பூரணர் says they are (1) he leaving her, (2) he and she leaving the kin. This fundamentally alters the concept of பிரிவு by coupling the separation from the partner with separation from the family. He conflates the matter of heart (அகம்) and the matter of home (அகம்). He downplays woman's sexuality in the theory of அகம். (Pining of a woman for her lover, called விரகதாபம், is a different development of இரங்கல் emanating from பிரிவு). When explaining the mental state in பிரிவு in the previous sutra, இளம்பூரணர் phrases it as the heroine worrying about the agony (mental and physical) of the hero without mentioning her mental agony of separation, whose expression is put in the mouth of her தோழி in the colophons written later). (அப்பிரிவின்கண் தலைமகற்கு வருத்தமுறு மென்று தலைமகள் கவலுழி....).

நச்சினார்க்கினியர் interprets the two kinds of பிரிவு as the hero leaving by foot or by boat and assigns the two kinds to different *varnas* of the stratified society of his times; he handles the problem arising out of this interpretation by claiming that the sea is also a முதல் பொருள் (இடம்).

It is possible to interpret the two kinds of பிரிவு as referring to the one (பெரும் பிரிவு) that is leaving for a purpose, which is a separate திணை and to the one (சிறு பிரிவு) that is inexplicable but is inherent in குறிஞ்சி, நெய்தல் and மருதம்), as commentators acknowledge. This சிறு பிரிவு is

transient and leads to கூடல் (other than முதல் கூட்டம்), இரங்கல் and to ஊடல்) while பெரும் பிரிவு leads to இருத்தல்.

Ideal and the actual

The ideal theory of அகம் poetry, as to be expected, is not followed in actual poetry. The neat constitution of திணை with well-defined constituents (முதல், கரு, உரி) in theory as a category is not maintained in the poems of the Sangam corpus. The constituents of one திணை may be found in another திணை indicating some kind of (theoretical) border crossing. This phenomenon is known as திணை மயக்கம் 'blurring of clarity or purity of category'. This concept with details of what can cross avoids error in category identification. It is thus useful in classifying a poem under a திணை in poetic theory as well as in anthologizing and colophon writing.

மயக்கம் is a technical word in தொல்காப்பியம், which is found in all three parts of it. Its common meaning is about arrangement of units, which is standard, and any disturbance of the arrangement will not be a violation of the standard as long as it maintains the integrity of the higher unit. புள்ளி மயக்கம் in எழுத்ததிகாரம் is about the syntagmatic arrangement of consonants in a word; the word is the higher unit here. வேற்றுமை உருபு மயக்கம் in சொல்லதிகாரம் is about the arrangement of case makers with nouns in their relation to the predicate. Paradigmatic substitution of one case marker with another is மயக்கம் (not வழு) as long as the truth value of the proposition, the higher unit, remains constant. (வேற்றுமை மயக்கம், however, allows பொருள் மயக்கம் also when a case marker is absent and it is possible to substitute more than one case marker, which gives different meanings (propositions). This is unlike திணை மயக்கம், which is like உருபு மயக்கம்). திணை மயக்கம் in பொருளதிகாரம் is about a permissible constituent of one திணை appearing in the structure of the poem

of another திணை. திணை is the higher unit which does not change in category by this appearance. This is ensured by restricting that நிலம், a முதல் பொருள், is not totally (ஒருங்கு in S. 14, i.e. beyond recognition) changed by the appearance of new constituents in the poem. For example, நெய்தல் will remain identifiably as sea shore even if the சிறு பொழுது in the poem is not a constituent of நெய்தல்.

S.14, however, is interpreted differently by the commentators. இளம்பூரணர் interprets the word திணை in the sutra as referring to முதல் பொருள் by the placement of this sutra after the sutras on முதல் பொருள், but restricts it to காலம் (excluding நிலம்) using the second line of the sutra. This is rather an untenable move on his part because திணை, either in the sense of category or behavior, does not refer to காலம். This sutra is placed in this place because it relates the ideal to the actual.

நச்சினார்க்கினியர் interprets திணை in this sutra as referring to உரிப்பொருள், which is a prevalent meaning (ஒழுக்கம்) of this word. He handles the next sutra that prohibits மயக்கம் of உரிப்பொருள் by interpreting உரிப்பொருள் அல்லன as referring to பெருந்திணை and கைக்கிளை, which do not belong to the five core உரிப்பொருள். For him, there is மயக்கம் in பெருந்திணை and கைக்கிளை, as this உரி is assignable to all lands not having any land specific to them. In this explanation, the meaning of மயக்கம் is extended (and changed crucially) from border crossing to not having borders.

நச்சினார்க்கினியர் states (S.16) that புணர்ச்சி happens in four lands as well in addition to குறிஞ்சி. சோமசுந்தர பாரதியார் endorses this view by interpreting this sutra that the land is not a barrier for the happening of a behavior in lands other than the one specifically assigned to it by taking உரிப்பொருள் அல்லன in the sutra to mean ‘உரிப்பொருள் not

specifically assigned to a particular திணை'. This comes from the belief that one specific உரி for a திணை is special (சிறப்பு) but other உரி are acceptable for that திணை. This probably reflects the shift in the theory in the later period when naming of the திணை of a poem shifted from the basis of உரிப்பொருள் to the basis of நிலம் of முதல் பொருள். Line 2 of sutra 14 indicates the importance of நிலம், but it is subordinated to உரிப்பொருள். This is a profound shift in the theory of identification and classification of individual poems. The reason for this theoretical shift is yet to be explored. It probably is a result of matching the அகம் genre with real life; any உரி takes place in any நிலம் in real life; for example, கூடல் takes place in மருதம் and is actually praised as enhancing the pleasure of கூடல். இளம்பூரணர் points out that less commonly all உரிப்பொருள் belong to or are true of all திணை (S.16). நக்கீரர் in his commentary of இறையனார் அகப்பொருள் asks the students to understand that களவு happens in all five திணை in his commentary on the sutra on திணை மயக்கம். This move of the theory towards reality of life (absence of fixation of one ஒழுக்கம் to one நிலம்) probably led to the identification of the class of a poem on the basis of physical facts of முதல் and கரு of which நிலம் becomes the determining factor. In this development, உரி is not integrally bound to a நிலம்; they are not isomorphic.

There are two later developments, which are theoretically distinguishable. One is, as mentioned above, the claim that a behavior (உரி) specific to a திணை named by a specific land can appear in other lands also. For example, புணர்தல் can happen in மருதம். This is moving away from the restriction of தொல்காப்பியம் (S. 14) that மயக்கம் of முதல் and கரு cannot be to the extent of erasing the identity of a land. The other development is the position taken by நச்சினார்க்கினியர் that there could be two behaviors in the same

திணை named by land; புணர்தல் and கூடல், for example, in a clearly identifiable திணை, say குறிஞ்சி. This is உரி மயக்கம். At the same time, நச்சினார்க்கினியர் maintains that one உரி cannot be assigned to more than one நிலம், a hangover from the earlier theory, while there could be a மயக்கம் of another உரி. One kind of பிரிவு, i.e. சிறு பிரிவு, is a behavior in all திணை except பாலை, as has been pointed out. But this does not support the proposition of assignment of multiple உரி to one திணை or of blurring (மயக்கம்) of திணை in actual poems; it points to the fact that சிறு பிரிவு is omnipresent and does not have the status of உரிப்பொருள் in theory and so is not bound to one திணை.

உரி based classification schema becomes a நிலம் based one in the later theory, which allows உரிமயக்கம். The citation poems of commentators to illustrate மயக்கம் betray this physical basis of the later period to identify the திணை of a poem through நிலம்.

One can find another explanation for a poem to have more than one உரி. It is found in literary history. The theory of அகம் poetry meant for short poems is extended to long poems and even to காவியம் like சிலப்பதிகாரம், which by definition accommodates many உரி, love behavior or mood. (A comparison of them would be between a short story with a single mood and a novel with multitude of moods). இளம்பூரணர் admits that உரி மயக்கம் could be found in கலித்தொகை, most citation poems of நச்சினார்க்கினியர் to illustrate this concept, however, are from ஐங்குறுநூறு. They could be read easily as instances of கரு மயக்கம்.

The citation poem (under S.14) of இளம்பூரணர் for கால மயக்கம் from நெய்தல் கலி of கலித்தொகை is based on the occurrence of the word மாலை, the காலம் assigned to முல்லை in spite of the fact that the

description of time in the poem is of sunset and the ensuing darkness, the காலம் (எற்பாடு) assigned to நெய்தல். The poet probably chose the word மாலை for its suggestiveness of its polysemy (மால் 'be clueless'). One of the citation poems of நச்சினார்க்கினியர் under the same Sutra from ஐங்குறுநூறு (366) is to illustrate உரி மயக்கம் (See Martha Selbi's translation). This is a poem of தோழி hinting to the mother of the heroine, who is concerned about the physical changes in her body, about the meeting with the hero wearing கோங்கம் flowers. The உரி of this poem is புணர்தல் and so the திணை is குறிஞ்சி. But கோங்கம் is a flower of பாலை and so this poem illustrates பாலையில் குறிஞ்சி for நச்சினார்க்கினியர். There are many problems with this interpretation and classification of this poem. First, கோங்கம், a கருப்பொருள், does not signify a உரிப்பொருள். The மயக்கம் is that a flower of பாலை is mentioned in a poem of குறிஞ்சித் திணை. Second, பாலை does not have a land of its own in the theory and it is an arid land arising from either குறிஞ்சி or முல்லை burnt by the scorching sun. As such, the flower could be of either one of these lands. Third, the poetic message by the choice of கோங்கம் is missed. The theory suggests that there is பிரிவு in every திணை and this choice suggests the சிறு பிரிவு in குறிஞ்சி.

Another citation of இளம்பூரணர் for திணை மயக்கம் under S.15 is அகநானூறு 48, which belongs to குறிஞ்சித் திணை by its உரி of the first meeting of him and her. He is wearing a garland stitched together with a குறிஞ்சி flower and a மருதம் flower. The girls mislead him to believe there was a tiger he chides them of speaking falsehood when stopping his horse to through a long glance at the heroine among the girls. The mention of a மருதம் flower in his garland is intended to signify the ஊடல், with which their relationship begins. (See George Hart's translation).

One poem that நச்சினார்க்கினியர் cites for திணை மயக்கம் which apparently exemplifies உரி மயக்கம் is ஐங்குறுநூறு 265. (See Martha Selbi's translation). This poem is about the hero leaving the heroine with a son for a பரத்தை. This is clearly the உரி of மருதம். The setting of his behavior, however, is with the கருப்பொருள் of குறிஞ்சி, which describes a boar taking care of his cub after its mother was killed by a tiger. This கருப்பொருள் suggests the intent of the heroine that she would die by his infidelity leaving the son in his care. This poem is placed in the section of ten poems on boars as கரு in the section of 100 குறிஞ்சி poems. The உரி of all other boar poems in this section is புணர்ச்சி. It should be noted that the கரு in this poem does not animate புணர்ச்சி. It animates ஊடல், though is drawn from குறிஞ்சி. It could be argued that this poem is a மருதம் poem with கரு மயக்கம் and the anthologist misplaces it in குறிஞ்சி drawing on the theoretical shift that the திணை identification is by நிலம். This would of course cause dislocation in the neat arrangement of anthologizing of 100 poems for each திணை which are divided into tens either on the basis of a recurring கரு or நிமித்தம். In this poem, the use of the கருப்பொருள் of குறிஞ்சி highlights the violence done to the தலைவி by the தலைவன் by his infidelity.

A poem may use the கருப்பொருள் of a land that is different from the land of the திணை of the poem along with the கருப்பொருள் of this land – a case of கரு மயக்கம். This may appear to be a case of உரி மயக்கம், but it is not. The first illustrative poem of இளம்பூரணர் for நெய்தல் திணை (S 24) exemplifies this. தலைவி tells her heart that went along with the தலைவன், who has not returned after கூட்டம், to stay with him, who is referred to be a துறைவன், திணைநிலைப் பெயர் of நெய்தல் but the கருப்பொருள் described are of மருதம் (கழனி, நெல் அரிஞர், தண்ணுமை, நாரை, பெண்ணை). The mood in the first part of the

poem is இரங்கல் of நெய்தல் and this makes the poem a நெய்தல் poem. மருதம் land described in the second part of the poem is suggestive of a suspicion on the part of தலைவி in addition to இரங்கல் whether தலைவன் has gone for another girl, which would explain his non-return after கூட்டம். This theme is drawn from மருதம் and is suggested by the கருப்பொருள் of this land. This is a play of the poet.

If திணை மயக்கம் is about the use of an unassigned முதல் or கரு for the திணை, the poet may create a poetic effect by his deviation. Ramanujan makes an argument for individual creativity in the formulaic phrases in Sangam poetry refuting the theory of Kailasapathy that these phrases are indicative of folk composition of songs. His argument of creativity could be extended to திணை மயக்கம், which violates the formulaic constituents that construct a poem. Much attention has not been paid by the commentators on the poetic effects of மயக்கம். It is not simply about the difference between the ideal and the actual.

உரிப்பொருள்

உரிப்பொருள் is not an object (பொருள்) or a phenomenon like முதல் பொருள் and கருப் பொருள். It is a mental state or behavior of lovers. This is the essential and the integral (as the meaning of the word உரி suggests) feature of love (அகம்). It is the substance or theme (பொருள்) of love poetry. There are seven ஒழுக்கம் (திணை), but உரிப்பொருள் (behavioral theme) are specified only for five of them excluding பெருந்திணை and கைக்கிளை from the core. The five ஒழுக்கம் are புணர்தல் (first meeting of her), பிரிதல் (separation from her on a long journey), இருத்தல் (her waiting for his return), இரங்கல் (being anxious about his lack of interest) and ஊடல் (questioning his lack of love or infidelity) (S.16). Though seven திணை were categorized to begin with, in the final

analysis (தேருங்காலை) there are only five which have உரி. The ஒழுக்கம் of the peripheral two is indicated by the meaning of their words and not by any assigned உரி. Their meanings are evaluative, not descriptive; these words do not have metonymically extended names like குறிஞ்சி etc., from flower to land to behavior. There is a theoretical tension regarding பெருந்திணை and கைக்கிளை, which qualify to be திணை but do not qualify to have an உரி. They are not the ideal அகம், properly speaking. The later grammarians (e.g. வீரசோழியம்) create a third hybrid category that is outside அகம் by the name அகப்புறம் 'exterior of the interior' to categorize these two behaviors.

The order of உரிப்பொருள் as listed in this Sutra (16) begins with புணர்தல் and ends with ஊடல் unlike in the list in Sutra 5 which lists the lands and their corresponding திணை. It is remarkable that the theory as formulated in தொல்காப்பியம் does not explicitly correlate a உரிப்பொருள், other than பாலை (S.13), with a திணை, saying, for example, புணர்தல் is குறிஞ்சி. This correlation is provided by the commentators. This correlation comes from the shared knowledge of Sangam poems. Nor such correlation is done for கருப்பொருள். This is also given by the commentators. The correlation of a கருப்பொருள் with a திணை is probably thought to come from world knowledge. The theory leaves the two correlations to the empirical knowledge of the reader.

நச்சினார்க்கினியர் does not take this different ordering of உரிப்பொருள் in S.16 (different from the order in S. 5) to be random. He gives the following rationale for the ordering. புணர்தல் is the அகப்பொருள் (Stating the same point differently, நக்கீரர் equates களவு with அகப்பொருள்) and this உரி is true equally of the hero and the heroine. So it heads the list. பிரிதல் is not possible when there is no புணர்தல் and so it is

ordered next. There is no need for இருத்தல் if there is no பிரிதல் and so is ordered next. இரங்கல் is a different emotional response to பிரிதல் when her hope is hazy and so is ordered next. ஊடல், pretended or real, is likely to happen in all other திணை in புணர்தல் to enhance pleasure, in the other three for inflicting distress on her-it is placed last. Another rationale, one could argue for ஊடல் to be the last in the list, is the fact it is about dissonance in love in contrast to the consonance of the first in the list.

உரிப்பொருள் is not a single point concept, as said above. Each உரி has a cluster of allied behaviors surrounding it. This is called நிமித்தம் 'ground (to conclude)'. For example, the allied behaviors for புணர்தல் include suggesting a rendezvous for him to meet her, her friend urging him to expedite marriage etc. These are not about புணர்தல் per se, but are allied to it and are grounds to be related to it. நிமித்தம் are open ended and so are not listed in the general theory. As such, they give freedom to poets to invent. Allied behaviors of குறிஞ்சி are, however, expanded in its special treatment under the name களவு in களவியல். நிமித்தம் are ordered in a chronological sequence and their number is increased enormously by later grammarians (e.g. நம்பி அகப்பொருள்)

Some allied behaviors may be ambivalent about assigning them to a திணை. Nevertheless, they are assigned to a திணை (S. 17 ஓரிடத்தான) by relaxing the defining feature of that திணை. Elopement and her self-pity or lamenting (இரங்கல்) about leaving the kin (S.17) or being taken back by the kin are two associated behaviors assigned to பாலை in spite of the fact that she is not separated from him. Chance encounter of her and the sight of her (S.18) are associated behaviors assigned to குறிஞ்சி in spite of the fact that there is no intention of புணர்ச்சி at that point in time.

The commentators, however, read these two sutras differently. இளம்பூரணர் reads them as assigning உரிப்பொருள் to

பெருந்திணை and கைக்கிளை respectively. He takes her இரங்கல் during பிரிவு is an improper behavior as it is contrary to the controlled (ஆற்றி) இருத்தல் waiting during பிரிவு and therefore it suggests for him an excessive sexual desire, which belongs to பெருந்திணை. He could have very well read கொண்டுதலைக்கழிதல் as abduction of her for marrying, which would belong to பெருந்திணை. Rather, problematically, he reads it as elopement and assigns it to பாலை. He contradicts himself when he says that there is புணர்ச்சி in elopement. Chance encounter of her and the sight of her may kindle love in him, but she may be incapable of reciprocating it. This is the உரி of கைக்கிளை. நச்சினார்க்கினியர், on the other hand, takes these four behaviors to be instances of உரி மயக்கம் relating all sutras after S.14 including the sutras (S.17 and 18) to திணை மயக்கம். Since there is புணர்ச்சி in elopement, it is குறிஞ்சி but happening in பாலை for him; her இரங்கல் when her people come after and take her back during elopement shows நெய்தல் in பாலை (it could be the இரங்கல் of நற்றாய் or செவிலித்தாய், who lament about the disappeared daughter (S. 40), when அவண் in the sutra (S.17) is interpreted as ‘at that time’ rather than ‘at that place’; commentators do not read this sutra this way, though there are pomes of the lament of நற்றாய் or செவிலித்தாய் in the Sangam corpus. This இரங்கல் cannot be the உரி of நெய்தல் because it is not the heroine lamenting for the hero who left her but the mother lamenting about the daughter who left her; it is a நிமித்தம் of பாலை associated with its உரி). Chance encounter of the girl and the first sight of her are associated behavior assigned to குறிஞ்சி and they happen in வேனில் because the girls play out in the open in this season, the season assigned to பாலை (he brings in பாலை by the அதிகாரம் of the previous sutra and then வேனில் arbitrarily). This allows the happening of குறிஞ்சி in பாலை. This is taking extraordinary leeway with the ordering of sutras from S.14. சோமசுந்தர பாரதியார் takes all these

four behaviors to be new உரி of பாலை and குறிஞ்சி respectively. This is contrary to the classical theory of poetry அகம் that there is one specific உரி to each திணை. It is the later theory that there can be more than one உரி for a திணை makes it possible to introduce one or more new உரி.

It is possible to take Sutra 19 as a suggestion that முதல் பொருள் could be viewed as நிமித்தம் and allied with உரி (behavior) to enhance it. This is a second function of முதல் doubling with its role as a constituent of the structure of a poem. Though முதல் is one part with உரி in the tri-partite constituency of a poem, it could also be sub-par with உரி. It could be a mood enhancer of the love behavior. For example, the description of மாலை in முல்லைத் திணை functions like an enhancer of the behavior of இருத்தல். This cannot be said of கருப்பொருள். But கருப்பொருள் has another function besides being the objects of a நிலம் to identify it uniquely; it is the site (உள்ளுறை) to symbolize the behavior of the hero or the heroine, mostly the hero. முதல் பொருள் is also a part of the symbolic language as the கருப்பொருள் is to animate the behavior specific to the திணை.

This sutra (19) anticipates the next sutra (20), which is about கருப்பொருள், and thus the placement of S.19 is logical. Arrival of காலம், a முதல் பொருள், which, while is a constituent unit of a poem, can also function a நிமித்தம் and it can have a symbolic function, as கரு has, in a poem. The phrase ஆயிரு வகைத்து in the sutra (S. 19) could refer to double function for காலம் (unit and symbol), or it refer to the unit முதல் பொருள் and நிமித்தம், which is mentioned in the preceding two sutras. To validate the first interpretation, one should poems in the Sangam corpus that evoke human behavior. To validate the second interpretation of this sutra, one should have Sangam poems that have a description of காலம் alone, which however it taken to suggest the உரி that is assigned to that season. Sangam poems do not

include nature poems that describe elements of nature for their own sake to celebrate them. Such poems, if they exist, must suggest a உரி implicitly and thus காலம் becomes allied to உரி.

Struck by the oddity of the placement of this sutra and its repetitive content (first before உரி sutras and then after உரி sutras once again), the commentators give different explanations, not the one above that this sutra is continuation of thought on நிமித்தம். For இளம்பூரணர், this sutra is merely to reconfirm the order முதல் and கரு because உரி sutras immediately follow முதல் sutras. கரு is taken up in the next sutra after the interlude of உரி sutras . (This does not, however, absolve தொல்காப்பியம் repeating itself: கூறியது கூறல்). நச்சினார்க்கினியர் argues that பெருந்திணை and கைக்கிளை, which do not have a land but happen in all lands, necessarily do not have a specific முதல் and so take the முதல் of the திணை in which they happen. The same could be said of கருப்பொருள் also because பெருந்திணை and கைக்கிளை do not have a land, but நச்சினார்க்கினியர் does not dwell on this parallel. (This is said, conversely, of some of the கருப்பொருள் (S. 21) of five திணை, when they are said to be taken to belong to the land in which they are found). சோமசுந்தர பாரதியார், relating it to his increased number of உரி, says that, unlike உரி and கரு, முதல் cannot be extended beyond two. But in the classical theory none of முதல், கரு and உரி is open ended, though with regard to கருப்பொருள், the list illustrative (அவ்வகை பிறவும்) but finite (S.20).

கருப்பொருள்

கருப்பொருள் is a constituent of an அகம் poem, second of the three constituents. They are the organic elements (Selbi calls them germinal elements, but they include not just natural things but also cultural things like music) of the land. That is, a land is identified by the organic elements of and is named by one

of them, the plant / its flower. The elements listed are super-ordinate. (The tree is listed, but not the plant or the flower, for example). The actual elements should come from the shared knowledge of readers. (For a consolidated, but partial, list of actual elements, see the commentary of Balasundaram of S20). The partial nature of the list suggests that the grammar leaves to the poets the drawing of கருப்பொருள் from their experience of the world. This gives freedom to poets. It leaves to the ecological knowledge of readers to identify திணைமயக்கம் (கருப்பொருள் மயக்கம்) and appreciate the poet's purpose of mentioning a கருப்பொருள் of one land in another.

The incompleteness of the list is recognized by the commentators (They include, for example, the dried up river along with the river), but they also extend the list with other prototypical and super-ordinate elements from the mention of the word பிறவும் in the sutra (S. 20). The listed organic elements are animals, trees, birds (natural elements) and deities, foods, occupations, melodies (cultural elements). These eight elements are increased in number by the later grammarians by enlarging the list rather than taking the original list to be illustrative.

The commentators, taking the cue from Sutra 21, take கருப்பொருள் to be iconic of not just the land but also of the time assigned to a உரி. It means, for example, the animal of குறிஞ்சி is a nocturnal (யாமம்) animal found in the cold season (கூதிர்). The actual, however, is more flexible than this ideal. A theoretical question is how the கருப்பொருள் is obtained for a உரி that has no land such as பாலை. The answer is that the கருப்பொருள் of its pre-existed lands (முல்லை, குறிஞ்சி) would be its (பாலை) கருப்பொருள்; they may be in an altered state such as strength-less animals and water-less wells.

Besides being a creator of the setting and the mood for a poem, கருப்பொருள் bears symbolic meaning. The meaning of the behavior of the hero or the heroine (often the hero) is suggested through the organic elements of

the land. They are the ground for உள்ளுறை உவமம் 'comparison residing inside (the organic element)' (S. 51), a component of அணி 'rhetoric'. This comparison with an organic element creates meaning.

Of the extended கருப்பொருள், two viz., பூ 'flowers' and புள் 'birds' may not be restricted to one land or time (S.21); they may be found in any land or at any time. It is difficult to understand பொழுது with reference to these two கருப்பொருள். It is unlikely that a flower blooming in the evening will be found being described as blooming in the morning; a natural bird being described in the day time. With reference to land, one may try to explain that birds are migratory and a bird may be found in a land that is not native to it; the flowers have other uses as well, for example as for comparison (உவமை). There is no restriction that a flower of comparison should be native to the land whose object it is compared with. One example is the comparison of flowers with body parts of women or her ornaments. The line பாசடைத் தாமரை முளை நிரைந்தவை போலும் முத்துக் கோல் அவிர் தொடி 'the shining, beautiful bangle (embedded) with pearls like the ** of the lotus with green leaves' in குறிஞ்சிக் கலி (கலித்தொகை 59) is an example of a மருதம் flower (தாமரை) being used to describe the ornament of a குறிஞ்சி woman. The flowers of all lands listed in குறிஞ்சிப்பாட்டு are another kind of example (both from the commentary on this sutra of Balasunadaram).

These two mismatches of land and கருப்பொருள் do not indicate திணைமயக்கம் according to இளம்பூரணர் because these are not mismatches but are taken to be the function (பயத்த) of the land they figure in. This may probably be explained that these two organic elements indicate some universality about them from a different perspective, one is of the real world fact and another is of the rhetoric of poetry. The flower among the two is problematic since a உரி is signified by a specific flower unless the signifier is taken to be the plant of the flower, as some commentators do. The resolution to this problem

probably lies in differentiating between the iconic flower (of உரி) of each land and the common flowers of all lands used by poets for comparison.

Giving exception to flower and birds to திணைமயக்கம் does not mean that are excluded from it. They do participate in திணைமயக்கம் in addition to their other பயன். When a flower or a bird is mentioned in a land not native it to it might be an instance of திணைமயக்கம் and it might not be an instance of திணைமயக்கம். The difference is made from the poetic purpose (பயன்).