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உ ன் க ள்

(M. Varadarajan, Professor of Tamil.)

பெயர்ச் சொல் என்பது பொருளைக் குறிப்பது ஆகையால், பொருளின் ஒருமை பன்மையாகிய எண்ணையும், ஆண்மை பெண்மை இரண்டும் அன்மை ஆகிய திணையையும் குறித்தல் இயற்கையாகும். வினைச்சொல் என்பது செயலைக் குறிப்பது ஆகையால் செயலின் இறப்பு நிகழ்வு எதிர்வு ஆகிய காலத்தையும், தான் செய்தல் பிறரைச் செய்வித்தல் உடன்பாடு எதிர்மறை முதலாய வேறுபாட்டையும் குறித்தல் இயற்கையாகும். ஆனால், உலக மொழிகளை ஆராய்ந்தால், சில மொழிகளில் பெயர்ச்சொல் தான் உணர்த்தவேண்டியவற்றை அரைகுறையாக உணர்த்தலும், வினைச்சொல் தான் உணர்த்த வேண்டாதவற்றையும் சேர்த்து உணர்த்தலும் காணப்படும்.

எடுத்துக்காட்டாக, தமிழில் பெயர்ச் சொற்கள் சில இடங்களில் ஒருமைபன்மை உணர்த்தாமல் பொதுவாக நின்றலும், அவற்றின் எண் வேறுபாட்டை வினைச்சொல் உணர்த்தி நின்றலும் காணலாம். அத்தகைய பெயர்கள் பால்பகா அஃறிணைப் பெயர்கள் எனப்படும்.¹ பழைய ஆங்கிலத்தில் ear முதலான சொற்கள் சில பன்மை விருதியாக s என்பதை ஏற்காமல் ஒருமை வடிவிலேயே வழங்கிவந்தன.² இன்றைய ஆங்கிலத்திலும் sheep முதலாய ஒரு சில சொற்கள் ஒருமைபன்மைக்குப் பொதுவான வடிவமாக இருத்தல் காணலாம். குருக் மொழியில் அஃறிணையில் பன்மை இல்லை என்பர்.³ சீன மொழியிலும் பெயர்ச்சொல் தானே எண் உணர்த்துவதில்லை என்றும், ஒருமை பன்மை உணர்த்த வேறு சொற்கள் அடைகளாகச் சேர்கின்றன என்றும் கூறுவர்.⁴ திணை உணர்த்தும் வகையிலும் சில மொழிகளின் பெயர்ச் சொற்கள் சிற்சில தெளிவின்றி நிற்கின்றன. சொல்லை நோக்காமல் சொல்லின் பொருளை நோக்கியே அவற்றின் திணை உணர்த்தக்கனவாக உள்ளன. தமிழில் அத்தகைய பெயர்ச் சொற்கள் இருத்தலைத் தொல்காப்பியனாரும் எடுத்துரைத்துள்ளார்.⁵

1. தொல்காப்பியம், சொல்லதிகாரம், 169

2. Whitney, The Life and Growth of Language, p. 36.

3. Hahn P., Kurukh Grammar, p. 73.

4. Jespersen O., Progress in Language, p. 80.

5. தொல்காப்பியம், சொல்லதிகாரம், 56

பெயர்ச் சொல் இவ்வாறு உணர்த்தற்கு உரியவற்றையும் போதிய அளவிற்கு உணர்த்தாமல் அரைகுறையாய் நிற்க, வினைச் சொல்லோ தான் உணர்த்த வேண்டாதவற்றையும் சேர்த்து உணர்த்த முன்வருதல் வியப்பாக உள்ளது. வினைச்சொல் உணர்த்தற்கு உரியவை மூவகைக் காலமும் உடன்பாடு எதிர்மறை முதலிய வேறுபாடுமே ஆகும். ஆயின், பெயர்ச் சொல்லிற்கு உரிய திணைபால் எண்களையும் வினைச்சொல் உணர்த்த முன்வருகின்றது.

அவன் வந்து (மலையாளம்)

He came (ஆங்கிலம்)

என்பவற்றில் உள்ள வினைச் சொற்கள் தமக்கு உரியவற்றை (செயலும் காலமும்) மட்டும் உணர்த்துகின்றன.

அது வரும்

அவை வரும் (தமிழும் மலையாளமும்)

என்பவற்றில் உள்ள வினைச் சொல்லும் அவ்வாறே உணர்த்துகின்றது. ஆனால் பழைய ஆங்கிலத்தில் பல வினைச்சொற்கள், காலம் மட்டும் அல்லாமல், பெயர்ச் சொல்லுக்கு உரிய திணை எண் ஆகியவற்றையும் உணர்த்தின. பழைய மலையாளத்திலும் வினைச் சொல் அவ்வாறு பிறவற்றையும் உணர்த்தியது. அதனோடு உறவு உள்ள தமிழ், தெலுங்கு, கன்னடம் முதலாய் திராவிட மொழிகளிலும் வினைச்சொல் காலத்தோடு திணை எண் முதலியவற்றையும் உணர்த்திவருகின்றது.

அவன் வந்து

என்று காலத்தை மட்டும் உணர்த்தி அமைந்திருக்க வேண்டிய வினைச் சொல்,

அவன் வந்த + ஆன்

அவன் வந்தான்

என இடம் திணை எண் என்பவற்றையும் விசுவதியின் அமைப்பால் உணர்த்தி நிற்கின்றது.

செய்பவன் கருவி நிலம்செயல் காலம்

செய்பொருள் ஆதம் தருவது வினையே*

என இலக்கணம் எழுதவேண்டிய தேவை அதனால் ஏற்பட்டது. திராவிட மொழிகளில் மட்டும் அல்லாமல் உலகில் வேறுபல மொழி

களிலும் வினைச்சொல் அவ்வாறு உரியன அல்லாதவற்றையும் உணர்த்தி வாக்கியத்தின் பொறுப்பு மிகுந்த உறுப்பாக அமைந்துள்ளது.⁷ கூய் (kui) மொழியை ஆராய்ந்த அறிஞர் வின்பீல்ட் என்பவர், அம்மொழியின் வினைச்சொல் தன் கடமையை மட்டும் அல்லாமல் பெயர்ச்சொல்லுக்கு உரிய கடமையையும் செய்கின்றது என்கின்றார்.⁸ அவ்வாறு கூறுதல் தமிழுக்கும் பொருந்துவதாகும். ஆயின், தமிழ் வினைச் சொற்களை இளமை முதல் பேசிப் பேசி பழகி விட்ட நமக்கு அது எளிதில் புலப்படாது. உலக மொழிகள் பிறவற்றையும் ஆராய்ந்து சீர்தூக்கிய அறிஞர்க்கே அது நன்கு புலப்படுவதாகும். தமிழையும் மலையாளத்தையும் ஒப்பிட்டுக் காண்பார்க்கும் அது விளங்குவதாகும்.

எழுவாயின் திணைபால் எண் ஆகியவற்றை உணர்த்தும் வினைமுற்றின் இயல்பு மட்டுமே தமிழிலக்கண நூல்களால் எடுத்துரைக்கப்படுகின்றது. பேச்சு வழக்கை ஆராய்ந்தால், எழுவாயின் திணைபால் எண் மட்டும் அல்லாமல், பேச்சைக் கேட்போரின் திணைபால் எண் ஆகியவற்றையும் வினைமுற்று உணர்த்தல் காணலாம். 'அவன் செய்தான் என்று கண்ணன் தந்தைக்குச் சொன்னான்' என்று எழுதுகிறோம். பேசும் பேச்சில் செய்தான் என்னும் அளவில் வினைச்சொல் நிற்காமல் 'செய்தானுங்க' என்று நீளுகிறது. அதில் உள்ள

செய்—வினையடி—செயல் உணர்த்தியது

த்—இடைநிலை—காலம் உணர்த்தியது

ஆன்—விசுவதி—திணைபால் எண் இடம் உணர்த்தியது

உங்க—கேட்போரின் உறவை (உயர்வை) உணர்த்தியது.

அதில் உள்ள 'உங்க' (உங்கள் என்பதன் திரிபு) முன்னிலைப் பன்மையிடப் பெயர்ச் சொல்லின் வேற்றுமை வடிவமாகும். நீங்கள் என்பது வேற்றுமை ஏற்கும்போது உங்கள் என்று திரிவதாகும். அவ்வாறு திரிந்து 'உங்க' என நிற்கும்போது அதனை வினைமுற்றின்

7. "The verb is the grammarian's idol. It is to him the light and life of the sentence. It ushers in the predicate, which is the only interesting and informative part of the sentence. Indeed it is the predicate. All the rest is mere appendage. If the rest includes an object, it is an object of the verb; if the rest includes other things besides the object, they are compliments of the predicate (that is of the verb) or extensions of the predicate"—Ballard P. B., *Thought and Language*—p. 86.

8. Winfield, W. W.—*A Grammar of the Kui Language*, p. 56.

பிற்சேர்க்கையாகக் கொள்ளலாமே அன்றித் தனிப் பெயர்ச்சொல்லாகக் கொள்ளல் இயலாது.

உங்க (உங்கள்) என்னும் இச் சொல், ஏவல் பன்மை வினை முற்றுக்களில் விகுதியாகவே வழங்குகிறது.

நீங்கள் செய்யுங்கள், நீங்கள் உண்ணுங்கள்

என்பவற்றில் செய் உண் என்பன பகுதிகள்; உங்கள் என்பது விகுதி.

நீவிர் செய்யும், நீர் செய்யும்

என்பன பழைய வழக்கு. கள் சேராத 'உம்' என்னும் பன்மை விகுதியை அங்குக் காணலாம். அவையே,

நீவிர் செய்யுமென், நீர் செய்யுமென்

நீவிர் செய்யுமின், நீர் செய்யுமின்

நீவிர் செய்ய்மின், நீர் செய்ய்மின்

எனப் படிப்படியே திரிபுற்றன. செய்யுமென் செய்யுமின் ஆயிற்று (எ > இ: செவி கிவி எலை இலை என்பவற்றில் உள்ள திரிபு போன்றது); செய்யுமின் > செய்ய்மின் என்று ஆனது (போலும் போன்ம் ஆனது போல்); பின்னர், உமென், உமின் என்பவை விகுதிகள் என்ற உண்மை உரைப்படாமல், மின் என்பது விகுதியாகக் கொள்ளப்பட்டது. இக்காலத்துப் பேச்சுவழக்கில் மின் விகுதி காணப்படாத காரணம், அது உண்மையான விகுதி அன்மையே ஆகும். உம் என்பதே உண்மையான விகுதி என்பது உணரப்படின், உம் என்பதனோடு கள் சேர்ந்து அமைந்த உங்கள் என்பதும் விகுதி என்பது தெளியப்படும்.

முன்னின்றரைத் தொழிற்படுத்தும் ஏவலுக்கு விகுதியாக வழங்கும் அச்சொல்லே முன்னின்றார்க்கு உணர்த்தும் வினைமுற்றின் பிற்சேர்க்கையாகவும் பயன்படுவதாயிற்று.

நீங்கள் செய்யுங்கள்—முன்னின்றரைத் தொழிற்படுத்தும் ஏவல் அவன் செய்தானுங்கள்—முன்னின்றார்க்கு உணர்த்தும் வினை

இலக்கியத்தில் 'உங்கள்' என்பது ஏவல்பன்மையின் விகுதியாக வழங்குதல் காணப்படுகின்றது.

நீங்களும் வாருங்கள்—பதிற்றுப்பத்து பழைய உரை. ⁹

உங்கள் என்பதன் அகரம் ஓகாரமாகத்திரிந்த வழுவம் அருணகிரியாரின் செய்யுளிலும் பிள்ளைப்பெருமானையங்கார் செய்யுளிலும் காணப்படுகின்றது.

தடுங்கோள் மனத்தை விடுங்கோள் வெகுளியைத் தானம் என்றும் இடுங்கோள் இருந்தபடி இருங்கோள். ¹⁰

புறப்பற்றுத் தன்ளுக்கோள். ¹¹

உங்கள் என்பது ஏவல்பன்மை விகுதியாக வழங்கியதற்கு இலக்கியச் சான்று கிடைத்தல் போல், உங்கள் என்பது முன்னின்றாரின் உறவு உணர்த்தும் பிற்சேர்க்கையாக வழங்குவதற்கு இலக்கியச் சான்று கிடைக்கவில்லை. அக்காலத்து நாடகங்கள் கிடைத்திருப்பின், அவற்றின் உரையாடலில் சான்றுகள் கிடைத்திருத்தல் கூடும்.

கன்னடம் தெலுங்கு ஆகிய மொழிகளிலும் முன்னின்றாரின் உறவைப் புலப்படுத்தும் இத்தகைய சொல், வினையின் பிற்சேர்க்கையாகக் காணப்படுகின்றது. ஆயின் மலையாள மொழியில் இல்லை. மலையாள வினைமுற்று, திணைபால் காட்டும் விகுதியையே ஒழித்தமையால், அவற்றிற்கு அப்பாற்பட்டதாகிய முன்னின்றாரின் உறவை உணர்த்தும் சொல்லுக்கு இடந்தரவில்லை.

தமிழ்	கன்னடம்	தெலுங்கு
நீர் வாரும்	நீவு பந்நிரி	மீரு ரண்டி
நீங்கள் வாருங்கள்	நீவு பர்ரி	மீரலு ரண்டி
நீங்கள் வருகிறீர்கள்	நீவு பருத்திரி	மீரு வஸ்தாரு
அவர் வருகிறார்	அவரு பருத்தாரெ	வாரு வஸ்தாரு
அவர் வருகிறாருக்க அவரு பருத்தாரிரி வாரு வஸ்தாரண்டி—முன்னின்றாரின் உறவும் உணர்த்துவது		

தமிழில் 'உங்க' (உங்கள்) என்பது ஏவலிலும், முன்னின்றாரின் உறவு உணர்த்தும் வினையிலும் வருதல் போலவே, தெலுங்கில் 'அண்டி' என்பது அந்த ஈரிடத்தும் வருகின்றது. முன்னின்றார்க்கு அறிவிப்பதாகிய முன்னிலை வினைமுற்றில் அவை காணோம். ஆனால் கன்னடத்தில் ஏவல் வினை, முன்னிலை வினை, முன்னின்றாரின் உறவு

10. கந்தரலங்காரம், 16

11. அஷ்டப் பிரபந்தம், நூற்றெட்டி. 58. தமிழ் லெக்சிகனில் 'கோள்' என்பது முன்னிலைப் பன்மை விகுதி (verbal ending of the second person plural) என்று குறிக்கப்பட்டுள்ளது பொருந்தாது. கள் என்பதன் திரிபே கோள். அது பன்மை மட்டுமே குறிப்பது; முன்னிலையைக் குறிப்பது அன்று. உங்கோள் என்பதில் உள்ள உம் என்பதே முன்னிலைப் பன்மையைக் குறிப்பது; பன்மையை வலியுறுத்த விகுதிமேல் விகுதியாகக் கள் சேர்ந்தது.

உணர்த்துவது ஆகிய மூவிடத்தும் 'ரி' என்னும் விசுவசியே வருதல் காணலாம்.

தமிழில் உள்ள 'உங்க' என்பதும் 'அண்டி' என்பதும் இடப் பெயர்ச்சொல்லின் திரிபுகள் ஆகும். அவை வினைச்சொற்களின் பிறச்சேர்க்கையாக வருதல் மட்டும் அல்லாமல் பயனிலை ஆகும் பெயர்ச்சொற்களின் பின்னும் சேர்க்கப்பட்டு முன்னின்றிரின் உறவை உணர்த்தல் உண்டு (அது எங்கள் ஊருங்க, அது பழமுங்க என்பன போல்). உயர்ந்தவர் என்பதை உணர்த்தும்போது இவை வழங்குதல் போலவே, முன்னின்றிரர் தாழ்ந்தவர் ஒத்தவர், ஆண், பெண் என்பவற்றை உணர்த்த, அடா, அடி, அய்யா, அப்பா, அம்மா முதலான சொற்கள் அவ்வாறு பயனிலையோடு சேர்தல் உண்டு (அது பழமடா, பழமடி, பழமய்யா, பழம்பா, பழம்மா). ஆயின் அவை எல்லாம் முன்னின்றிரின் உறவை உணர்த்துமிடங்களில் கொள்ளப்படுகின்றனவே அல்லாமல், 'உங்க' 'அண்டி' என்பனபோல் ஏவல் பன்மை விசுவசிகளாகக் கொள்ளப்படவில்லை. அவை விசுவசிகளாகத் திரிபுறுவதற்கு முன்னரே, மொழி இலக்கிய வளம் பெற்றுவிட்டமையால், அத்தகைய புதிய திரிபுகள் மொழியில் வேருன்ற இடம் இல்லாமல் போயிற்று. 'உம்' என்னும் விசுவசியை மட்டும் முன்னமே ஏவல்பன்மையில் இடம் பெற்று வேருன்றிவிட்டமையால், அதன் தொடர்பால் 'உங்கள்' என்பதும் நிலையான இடம் பெறுதலாயிற்று.

உலகில் வேறுசில மொழிகளிலும், திராவிட மொழிகளில் உள்ளதுபோல், வினைச்சொல் முன்னின்றிரின் உறவைப் புலப்படுத்தும் முறை இருப்பதாகத் தெரிகிறது. பாஸ்க் என்னும் மொழியில், இன்னார்க்கு என்னும் நான்காம் வேற்றுமைப் பொருண்மையையும், முன்னின்றிரின் உறவையும் வினைச்சொல் உணர்த்துவதாகத் தெரிகிறது.¹²

ஆயின், இனி இத்தகைய பல்வேறு பொருண்மைக்கு இடம் தந்து வினைச்சொல் விரிவு பெறுதல் அரிது. ஏன் எனில், எழுதும் வழக்குப் பெருகி, எழுத்துமொழியின் செல்வாக்கால் ஓரளவிற்குப் பேச்சுமொழி கட்டுப்படும் நிலை வந்துவிட்டமையாலும், ஒவ்வொரு சொல்லும் சிற்சிலவற்றை அல்லது ஒவ்வொன்றை உணர்த்தி அளவு

பட்டு நிற்கும் பாகுபாட்டு முறை (analytic tendency) மெல்ல மெல்ல மொழிகளில் இடம் பெறுதலாலும், வேறு பொருள்களையும் உறவுகளையும் உணர்த்தும் தேவை ஏற்படும்போது, வினைச்சொல்லின் மேல் அவை சுமத்தப்படாமல், தனிச் சிறு சொற்களாலேயே அவை உணர்த்தப்படுவனவாகும். புதிய சுமைகளை ஏற்க இக்காலத்து வினைச்சொல் மறுத்துவருகிறது. உள்ள சுமைகளையும் மெல்ல மெல்ல (மலையாளம் போல்) விலக்கிவருகிறது.

பழைய வினை

வந்திசு
வந்தருளும்
செய்திலன்
செய்திலன்
செய்திலர்

புதிய வினை

அன்போடு வருக
தயவு செய்து வருக
அவன் செய்யவில்லை
அவள் செய்யவில்லை
அவர் செய்யவில்லை

வினைச்சொல்லினுள் அமைந்திருந்த அன்பு, அருள், எதிர்மறை முதலிய பொருண்மை அதை விட்டு விலகித் தனியே வேறு சொற்களில் அமைதல் காணலாம். எதிர்மறை வினைச்சொல் உணர்த்தி வந்த திணைபால் எண்களை இப்போது வினைச்சொல் உணர்த்தாமல், தனியே அவன் அவள் அவர் முதலிய இடப்பெயர்ச் சொற்கள் உணர்த்தி வினைச்சொல்லின் சுமையைக் குறைத்தலும் காணலாம். ஆயினும், ஏவல்பன்மையில் விசுவசியாக அமைந்த 'உம்' என்பதன் உறவால், உங்க(ள்) என்பது மட்டும் இன்னும் பேச்சு வழக்கில் சொல்வாக்குப் பெற்று வாழ்கிறது.

12. "The verbal forms indicate not only the person of the subject but also that of the object proper and the object of reference (dative), and further, the Basque language distinguishes in the verbal inflexion when a man, a woman, or a person who commands respect is spoken to".—Jespersen O., Progress in Language, p. 116.

இடப்பெயர்களில் இசையும் கூத்தும் புலமையும்

ந. சஞ்சீவி,
தமிழ்த்துறை, சென்னைப் பல்கலைக்கழகம், சென்னை.

1

ஒரு நாட்டின் உள்ளம்—பண்பாடு—அந்நாட்டு ஊர்ப்பெயர்களில் ஒன்றிச் சிறந்து விளங்கும். எனவே, பண்பாட்டு ஆராய்ச்சிக்கு ஊர்ப்பெயர்களின் ஆராய்ச்சி இன்றியமையாதது. இவ்வுண்மையை விளக்கும் வகையில் இக்கட்டுரையில் இடப்பெயர்களில் இசையும் கூத்தும் புலமையும் இலங்கும் திறம் காண்போம். இம்முயற்சி கன்னி முயற்சி. (பின் வரும் பட்டியல் சென்னை அரசு 1924, 1958—61-ஆம் ஆண்டுகளில் வெளியிட்ட 'Alphabetical list of Villages in the Taluks & Districts of the Madras Presidency' என்னும் நூலை அடியொற்றியது.) அவ்வெளியீடுகளில் உள்ள ஊர்ப்பெயர்கள் பலவும் பிழை மலிந்துள்ளன. அவை திருத்தம் பெற்று ஏட்டிலும் நாட்டிலும் வாழ்வு பெறச் செய்ய வேண்டுவது புதிய தமிழக அரசின் ஒரு பெருங்கடமை ஆகும்.

2

ஊர்ப்பெயர்	கோட்டம் (தாலுக்கா)	மாவட்டம்
கூத்தம்பாக்கம்	அரக்கோணம் (1)	வடார்க்காடு (14)
நாடகசாலைப்பேட்டை	ஆரணி (4)	„
புலவம்பாடி	„	„
சங்கீத வாடி	„	„
வித்துவான் தாங்கல்	„	„
பரதந்தாங்கல்	செய்யாறு (1)	„
கச்சேரி மங்கலம்	போளூர் (1)	„
கூத்தாண்ட குப்பம்	திருப்பத்தூர் (2)	„
மோளகாரன்பட்டி	„	„
பண்டிதப்பட்டு	திருவண்ணாமலை (2)	„
பண்ணியூர்	„	„
கூத்தம்பாக்கம்	வேலூர் (1)	„
கூத்தம்பட்டு	வந்தவாசி (2)	„
கூத்தவேடு	„	„

ஊர்ப்பெயர்	கோட்டம் (தாலுக்கா)	மாவட்டம்
கூத்தங்கோயில்	சிதம்பரம் (2)	தென்னார்க்காடு (15)
கூத்தூர்	"	"
கூத்தம்பாக்கம்	கடலூர் (2)	"
புல்வனூர்	"	"
பரதந்தாங்கல்	செஞ்சி (2)	"
கூத்தம்பாக்கம் (மேல்)	"	"
காவியம்	களளக்குறிச்சி (3)	"
கூத்தக்குடி	"	"
யால் (ழ்?)	"	"
ஆடவல்லி கூத்தன்	திண்டிவனம் (4)	"
அவ்வையார் குப்பம்	"	"
கூத்தம்பாக்கம் (கீழ்)	"	"
கூத்தி குளத்தூர்	"	"
கூத்தனூர்	திருக்கோயிலூர் (1)	"
சங்கீதமங்கலம்	விழுப்புரம் (1)	"
கூத்திரம்பாக்கம்	காஞ்சிபுரம் (1)	செங்கற்பட்டு (4)
பண்ணிவாக்கம்	பொன்னேரி (2)	"
பண்ணூர்	"	"
கூத்தவாக்கம்	திருப்பெரும்புதூர் (1)	"
கூத்தாம் பூண்டி	பவானி (1)	கோயம்புத்தூர் (3)
கூத்தாம்பாளையம்	ஈரோடு (2)	"
முக(ர)ாசி புலவபாளையம்	"	"
ஆடலூர்	திண்டுக்கல் (1)	மதுரை (6)
கூத்தியார் குண்டு	மதுரை (1)	"
கூத்தம்பூண்டி	பழனி (2)	"
பண்ணூர்	"	"
தேவாரம் (1)	பெரியகுளம் (2)	"
தேவாரம் (2)	"	"
அம்பலத்தாடி	அருப்புக்கோட்டை (5)	இராமநாதபுரம் (55)
குறையிறவாசித்தான்	"	"
மருதன் குடி	"	"
கூத்தனேந்தல்	"	"
கூத்திபாறை	"	"
பாடுவானேந்தல்	"	"
இதம்பாடல்	முதுகுளத்தூர் (8)	"
கூத்தாடியேந்தல்	"	"

ஊர்ப்பெயர்	கோட்டம் (தாலுக்கா)	மாவட்டம்
கூத்தமங்கோட்டை	முதுகுளத்தூர் (8)	இராமநாதபுரம் (55)
பாடுவாரேந்தல்	"	"
பாடுவானேந்தல் (1)	"	"
பாடுவானேந்தல் (2)	"	"
புலவனேந்தல்	"	"
வள்ளம்பாடல்	"	"
புலவன் குட்டம்	பரமகுடி (2)	"
புலவர் வேலங்குடி	"	"
கதைக்குளம்	இராமநாதபுரம் (2)	"
கதைக்குளம்	"	"
கொடிக்குளம்	"	"
சித்தாலங்குடி	சிவகங்கை (12)	"
கூத்தாடியேந்தல்		
கூத்தக்குடி	"	"
கூத்தாண்டான்	"	"
கூத்தணி	"	"
கூத்தன் குடி	"	"
பாணனேந்தல்	"	"
பாணன் பரணன்	"	"
பொய்யாமொழியேந்தல்	"	"
புலவனேந்தல்	"	"
புலவனேரி	"	"
புலவன் வயல்	"	"
புலவர் மருதங்குடி	"	"
கல்லல்	திருப்பத்தூர் (8)	"
கம்பனூர்	"	"
கூத்தக்குடி	"	"
கூத்தனூர்	"	"
பாணன்வயல் (1)	"	"
பாணன்வயல் (2)	"	"
புலவ மங்கலம்	"	"
புலவன் பட்டி	"	"
அழியாமொழி (1)	திருவாடானை (18)	"
அழியாமொழி (2)	"	"
இலக்கணியை	"	"
கம்பன் குடி	"	"

ஊர்ப்பெயர்	கோட்டம் (தாலுக்கா)	மாவட்டம்
கூத்தகுடி	திருவாடானை (18)	இராமநாதபுரம் (55)
கூத்தனேந்தல்	"	"
பாணனேந்தல்	"	"
பண்டிதன் வயல்	"	"
பண்ணளம்	"	"
பண்ணுரேந்தல்	"	"
பெருமாள் கூத்தன் வயல்	"	"
பொய்யாமொழி (1)	"	"
பொய்யாமொழி (2)	"	"
புலவன் வயல்	"	"
வாயுள்ளானேந்தல்	"	"
வாயுள்ளான் வயல்	"	"
வடகூத்தன் பட்டி	"	"
கூத்தப்பாடி	"	"
சங்கீதப்பட்டி	ஓமலூர் (1)	சேலம் (4)
கூத்தம்பூண்டி	திருச்செங்கோடு (3)	"
கூத்தாந்தம்	"	"
கூத்தம்பூண்டி }	"	"
அக்கரகாரம் }	"	"
கம்பச்சேரி	அறந்தாங்கி (8)	தஞ்சாவூர் (27)
கம்பர்கோவில்	"	"
குருவிக் கூத்தனேந்தல்	"	"
கூத்தாடி வயல்	"	"
கூத்தன் குடி (1)	"	"
கூத்தன் குடி (2)	"	"
கூத்தனூர்	"	"
புலவன் குறிச்சி	"	"
கூத்தா நல்லூர்	மன்னார்குடி (3)	"
நட்டுவன் கோவில் பத்து	"	"
பண்டிதக்குடி	"	"
கூத்தனூர் (1)	நன்னிலம் (4)	"
கூத்தனூர் (2)	"	"
மாணிக்கவாசகன் }	"	"
கட்டளை }	"	"
புலவன் ல்லூர்	"	"

ஊர்ப்பெயர்	கோட்டம் (தாலுக்கா)	மாவட்டம்
கீழ்க்கூத்தன் குடி	நாகப்பட்டினம் (3)	தஞ்சாவூர் (27)
கூத்தூர்	"	"
பாமணி	"	"
புலவந்தம் (1)	பாபநாசம் (2)	"
புலவந்தம் (2)	"	"
கூத்தாடி வயல்	பட்டுக்கோட்டை (2)	"
புலவன் காடு	"	"
கூத்தியம் பேட்டை	சீர்காழி (2)	"
வள்ளுவக்குடி	"	"
கூத்தூர்	தஞ்சாவூர் (1)	"
கூத்தங்குடி	திருத்துறைப்பூண்டி (2)	"
பாமணி	"	"
மத்தளம் பாறை	தென்காசி (1)	திருநெல்வேலி (2)
திருநான்றுடைய புரம்	திருச்செந்தூர் (1)	"
புலவன் காடு	ஆலங்குடி (1)	திருச்சிராப்பள்ளி (4)
கூத்தூர்	லால்குடி (1)	"
கூத்தூர்	பெரம்பலூர் (1)	"
கூத்தைப்பார்	திருச்சிராப்பள்ளி (1)	"
பூதப்பண்டி	தோவானை (1)	கன்னியாகுமரி (3)
கூத்தாடிச்சேரி	அகத்தீசுவரம் (2)	"
கூத்தன் விளை	"	"

நூற்றிழுப்பத்தியேழு (137) இடப்பெயர்களை எடுத்துக்காட்டும் இப்பட்டியலால் இசையும் கூத்தும் புலமையும் தமிழக முழுதும் தமிழர் உள்ளத்தில் பெற்றிருந்த இடம் புலனாம். இவற்றுள் ஒவ்வொரு மாவட்டத்துள்ளும் இசை—கூத்து—புலமை பற்றிய ஊர்ப்பெயர்கள் எவ்வளவு என்று எண்ணிப் பார்ப்பது இன்பம் தருவதாகும்; ஆராய்ச்சிக்கும் இன்றியமையாததாகும். பட்டியலில் ஒவ்வொரு மாவட்ட கோட்டப் பெயரையும் அடுத்துள்ள எண்கள் பட்டியலிலுள்ள அம்மாவட்ட—கோட்ட—ஊர்களின் எண்ணிக்கை காட்டும். இவற்றுள் பொதுவாக இசை பற்றியன : (1) சங்கீத வாடி (2) சங்கீத மங்கலம் (3) பண்ணிவாக்கம் (4) பண்ணூர்

(5) பாடுவாரேந்தல் (6) பாடுவானேந்தல் (7) பாணன் பரணன் (8) பாணன் வயல் (9) பாணனைந்தல் (10) பண்ணளம் (11) பண்ணாரேந்தல் (12) சங்கீதப்பட்டி (13) பண்ணியூர் (14) பண்ண வாக்கம் (15) பண்ணூர் (16) கச்சேரி மங்கலம் (17) வள்ளம் பாடல் (18) இதம் பாடல். ஊர்ப்பெயர்களில் பண்ணும் பாண னும் பெற்றுள்ள இடம் தனி உவகை தருவதாகும். ஒரு பாணன் பரணன் பெயர் பெற்றிருந்தது பழந்தமிழ் இன்பம் பாய்ச்சுவதாகும். கருவி இசை பற்றியன : (1) மோளகாரப்பட்டி (2) யாழ்? (3) மத்தளப்பாறை, தேவாரமும் காவியமும் ஊர்ப் பெயரில் ஒளி செய்வது கருத்தத்தக்கது. கூத்தை ஒட்டிவரும் ஊர்ப்பெயர்கள் 58. ஒரே ஓர் ஊர்ப்பெயர் நாடகசாலைப்பேட்டை என வருவது ஓர்தற் குரியது. பரதந்தாங்கலும் பார்வைக்குரியது. ஆடலூரும் அறிதற் குரியது. நட்டுவன் கோவிலும் நாடற்குரியது. கூத்தை ஒட்டி வரும் பெயர்களில் (1) பாக்கம் (2) குப்பம் (3) பட்டு (4) வேடு (5) கோயில் (6) ஊர் (7) குடி (8) குளம் (9) பூண்டி (10) பாளையம் (11) ஏந்தல் (12) வயல் (13) பட்டி (14) பாடி (15) பாறை (16) கோட்டை (17) நத்தம் (18) அக்ரகாரம் (19) குண்டு (20) பார் (21) விளை (22) சேரி (23) பேட்டை ஆகிய இடப் பெயர்கள் பலவும் சேர்ந்துவரும் சிறப்பு எண்ணத்தக்கது. இதனால் தமிழகத்தின் பலவேறு நிலப்பகுதிகளிலும் கூத்து பெற்றிருந்த பெருமை புலனாகும். 'தென்பாலுக்கந்தாடும் தில்லைச் சிற்றம்பலவன்' கூத்தன்னரோ? தலையும் உடலும் ஒட்டக் கூத்தாடினான் ஒட்டக் கூத்தன் என்றும் கதை உண்டன்றோ? ஆடவல்லி கூத்தன் என்ற பெயரழகு பெரிதும் போற்றத்தக்கது. இராமநாதபுரம் கோட்டத்தில் உள்ள கதைக்குளம் குளத்தங்கரையில் கதை சொல்லிய கதையைக் குறிக்குமோ?

இனி, புலமை சுட்டும் ஊர்ப் பெயர்கள் : (1) வித்துவான் தாங்கல் (2) பண்டிதப்பட்டு (3) புலவனூர் (4) புலவனைந்தல் (5) புலவன் குட்டம் (6) புலவர் வேலங்குடி (7) இலக்கணி வயல் (8) புலவன் வயல் (9) புலவர் மருதங்குடி (10) புலவ மங்கலம் (11) புலவன் பட்டி (12) பண்டிதன் வயல் (13) புலவன் குறிச்சி (14) பண்டிதக் குடி (15) புலவனத்தம் (16) புலவன் காடு (17) புலவம்பாடி (18) புலவன்பாளையம் (19) புலவனேரி (20) புலவர் நல்லூர். இவற்றுள் தாங்கலும் பட்டும் ஊரும் ஏந்தலும்

குட்டமும் குடியும் வயலும் மங்கலமும் பட்டியும் குறிச்சியும் நத்தமும் காடும் பாடியும் பாளையமும் ஏரியும் நண்ணியிருத்தல் எண்ணத் தக்கது. மேலும் வித்துவான், பண்டிதன், புலவன் ஆகிய முப்பெயர் களும் உள்ளமை உள்ளற்குரியது. ஒரே ஓர் ஊர்ப்பெயர் இலக்கணி வயலாய் இருப்பது இலக்கணத்தின் அருமை பெருமை காட்டும்! குறைவற வாசித்தான் மருதன் குடி என்ற ஊர்ப்பெயரைக் காணும் போது உள்ளம் உருகுகிறது. கல்லே இல்லாத ஒருநின் பெயர் கல்லல் என்றிருப்பது கற்றலைக் காட்டும் என்கிறார் காரைக்குடி சா. கணேசர்.

ஒளவையார் குப்பமும் வள்ளுவக்குடியும் கம்பனாரும் கம்பன் குடியும் மாணிக்கவாசகன் கட்டளையும் தமிழ்ச் சான்றோர் பெயரைத் தாங்குவன அல்லவா? வள்ளுவர் குடிபோலக் கம்பர் குடியும் உண்டுபோலும்? கன்னியாகுமரி மாவட்டத்துப் பூதபாண்டி தீப் பாய்ந்த புலமைச் செல்வி (புறம்-246) பூதப்பாண்டியன் தேவி பெருங்கோப்பெண்டை நினைவூட்டுகிறது அன்றோ? இராமநாதபுர மாவட்டத்தில் உள்ள பொய்யாமொழி தஞ்சை வாணனைப் பாடிய பொய்யாமொழியார் புகழ் பாடுவதுதானே! வாயுள்ளானேந்தலும் வாயுள்ளான் வயலும் திருநாவீறுடையான் புரமும் வாயின் பெருமையையும் நாவின் நலத்தையும் நவில்வன அல்லவோ? நாவின் வீறு 'திரு' அடைமொழி பெற்ற திறம் நம்மாழ்வாரை நினைவுபடுத்து கின்றது அன்றோ? பெரியவாச்சான் பிள்ளை நம்மாழ்வாரைத் திரு நாவீறுடையான் என்று போற்றுவார் அன்றோ? 'திருநா' சைவர்க்குத் திருநாவுக்கரசரை நினைவூட்டுமன்றோ? 'அழியாமொழி' எது? தமிழோ? தமிழன் சொல்லோ?

இப்போதைக்குக் கட்டுரையாளன் கருத்தில் பட்ட ஊர்களை மட்டுமே உடைய இப்பட்டியலில் உள்ள 137 ஊர்ப்பெயர்களுள் 55 இராமநாதபுரம் மாவட்டத்தையும் 27 தஞ்சாவூர் மாவட்டத்தையும் சார்ந்தவை என்பதும் ஈண்டுக் குறிக்கத்தக்கது. அவற்றுள் பல புலமை சுட்டும் பான்மை அம்மாவட்ட மன்னர் தமிழ்ப்புலமையை ஆதரித்ததற்குத் தக்க சான்றாகும்.

[இடப்பெயர் ஆய்வில் ஊர், மலை, ஆறு, ஓடை, நீர் நிலைகள் பெயர்களும் மக்கட் பெயர்களும் இன்றியமையாதவை. இவற்றுள் முன் ஐந்தையும் அரசின் வருவாய்த்துறை (Dept. of Revenue)

எளிதில் திரட்டல் இயலும். மக்கட்பெயர்களோ, அரசின் வாக்காளர் பட்டியலில் இடப்பெயர்களோடு இணைந்து அப்படியே கிடைக்கும். இதை அரசின் பொதுத்துறை (Dept. of public) எளிதில் திரட்டல் இயலும். எனவே தமிழக அரசு உடனடியாக இப் பட்டியல்களை நூல் வடிவில் ஒழுங்குசெய்து வெளியிடின் ஊர்ப் பெயர் ஆய்வு ஒளிபெற்று ஓங்கும்.

இக்கட்டுரை எழுதுங்கால் எனக்குப் பேருக்கம் தந்த பெரியார் பெருந்திரு. கா. து. நடராசர், எம். ஏ., பி. எல். அவர்கட்கு என் உளமார்ந்த நன்றி.

சேரர் கொடை வளம்

சி. பாலசுப்பிரமணியன், M.A., M.Litt

வேந்தர்க்கு வெற்றியை விளைவிப்பது வீரம்; புகழினையும் மாறா மனமகிழ்ச்சியினையும் அளிப்பது ஈரம் என்னும் கொடைப்பண்பு ஆகும். தமிழ் மன்னர்பால் வீரமும் ஈரமும் குறைவறக் குடிகொண்டிருந்தன. வீரம் விளைவித்த மன்னர்களே ஈர நெஞ்சம்—இரவலர் பால் இளகிய நெஞ்சம் வாய்ந்த மன்னர்களாக விளங்கிக் கொடைப் பண்பைப் போற்றியிருக்கிறார்கள். தொல்காப்பியனார் 'வண்புகழ் மூவர் தண்பொழில் வரைப்பு' எனச் சேர சோழ பாண்டியர் ஆண்ட தமிழகத்தைக் குறிப்பிட்டுள்ளார்.

மேலும், திருவள்ளுவர்தம்

வழங்குவது உள்வீழ்ந்தக் கண்ணும் பழங்குடி
பண்பின் தலைப்பிரிதல் இன்று

(திருக்குறள் : 955)

என்ற குறளுக்கு உரையெழுதப் புகுந்த பரிமேலழகர், பழங்குடி என்பதற்குத் தொன்றுதொட்டு வருகின்ற குடி என்று உரையெழுதி, தொன்றுதொட்டு வருதலாவது, 'சேர சோழ பாண்டியர் என்றும் போலப் படைப்புக்காலந் தொடங்கி மேம்பட்டு வருதல்' என்று விளக்கவுரையும் கண்டுள்ளார். தொல்காப்பியனார் கருத்தும், பரிமேலழகரின் திருக்குறள் உரை விளக்கமும் பண்டைத் தமிழ் அரசின் ஈகைத் திறத்தினை எடுத்தியம்ப வல்லனவாகும்.

திருவள்ளுவர் 'ஈகை' என்றே ஓர் அதிகாரம் வகுத்துள்ளார். 'வறியார்க் கொன்றீவதே ஈகை' என்றும், 'மேலுலகம் இல்லெனினும், ஈதலே நன்று' என்றும் ஈதலின் சிறப்பினை நன்கு விதந்தோதியுள்ளார்.

மேலும் 'இறைமாட்சி' என்ற அதிகாரத்தில்,

அஞ்சாமை ஈகை அறிவூக்கம் இந்நான்கும்
அஞ்சாமை வேந்தற் கியல்பு

(திருக்குறள் : 382)

என்று குறிப்பிட்டுள்ளார். வேந்தர்க்கு வேண்டுவன திண்மையும் கொடையும் அறிவும் ஊக்கமும் ஆகிய நான்கு பண்புகளாகும் என்பது இதனால் தெரியவருகின்றது. அஞ்சாமைக்கு அடுத்த நிலை

ஈகைக்கு வழங்கப்பட்டிருப்பது நுண்ணிதின் அறியத்தக்கது. மேலும் இதே அதிகாரத்தின் இறுதிக் குறள் வருமாறு :

கொடைஅளி செங்கோல் குடியோம்பல் நான்கும்
உடையானும் வேந்தர்க் கொளி.

(திருக்குறள் : 390)

இக் குறளில் வேந்தர்க்கு எல்லாம் விளக்காக வேண்டுமெனில் ஓர் அரசன் வேண்டுவார்க்கு வேண்டுவன் கொடுத்தலும், யாவர்க்கும் தலையளி செய்தலும், முறை செய்தலும், தளர்ந்த குடிக்கைப் பேணலுமாகிய நான்கு செயல்களையும் உடையவனாக விளங்குதல் வேண்டும் என்பது வற்புறுத்தப்படுகிறது.

இவ்வாறு அரசர்க்கே உரியதெனச் சிறப்பாக நுவலப்படும் ஈகைப் பண்பினைப் பண்டை நானைச் சேர மன்னர் சிறக்கப் பெற்றிருந்தனர் என்பதனைப் பதிற்றுப் பத்து எனும் சங்க நூல் கொண்டு நன்கு தெளியலாம்.

பதிற்றுப்பத்துப் பாடல்களின் கீழே காணப்பெறும் பதிகங்கள் வழி அந் நானையச் சேர மன்னர் கொடுத்த கொடைப் பெருமையினை உணரலாம். ஆயினும் பதிகம், பாடல்களைப் பாடிய புலவர்களால் பாடப்பட்டது அன்று என்றும், பிற்காலப் புலவர் ஒருவர் எழுதிச் சேர்த்திருக்கவேண்டும் என்றும் அறிஞர் பலர் கருத்துக்கொள்கின்றனர். எனவே இக் கட்டுரையின்கண் பதிகவழி யன்றிப் பதிற்றுப்பத்துப் பாடல்கள் வழிப் புலனாகும் சேர வேந்தரின் ஈகை வளத்தினைக் காண்போம்.

உறுபொருளும் உல்கு பொருளும் தன் ஒன்றூர்த்
தெறுபொருளும் வேந்தன் பொருள்

(திருக்குறள் : 756)

என்ற குறட் கருத்துப்படி, பகைவரைப் போரில் வென்று திறையாகக் கொள்ளும் பொருள் வேந்தனுக்கு உரிய பொருள், வருவாய் வகையில் ஒன்றென்பது புலப்படுகிறது. சேர மன்னர்களோ வீரத்தில் மிகவும் வலவர்கள். இமயவரம்பன் நெடுஞ்சேரலாதன்,

இருமுந்நீர்த் துருத்தியுள்

முரணியோர்த் தலைச்சென்று

கடம்பு முதல் தடிந்த கடுஞ்சின முன்பின் சேரன்

(II, 10 : 2-4)

என்றும்,

செங்குட்டுவன்,

.....நீர்புக்குக்

கடலொடு உழந்த பனித்துறைப் பரதவ

(V, 8 : 3-4)

என்றும்,

வடதிசை எல்லை இமயம் ஆகத்

தென்னங் குமரியொடு ஆயிடை அரசர்

முரசடைப் பெருஞ்சமம் ததைய ஆர்ப்பெழச்

சொல்பல நாட்டைத் தொல்கவின் அழித்த

போரடு தானைப் பொலந்தார்க் குட்டுவ

(V, 3 : 7-11)

என்றும்,

குடக்கோ இளஞ்சேரலிரும்பொறையை;

வேந்தரும் வேளிரும் பின்வந்து பணியக்,

கொற்றம் எய்திய பெரியோர் மருக

என்றும் கூறப்படுவதிலிருந்து சேர மன்னர்களின் செருமேம்பாட்டினையும், வீர வென்றிச் சிறப்பினையும் நன்கு விளங்கக் காணலாம்.

இரண்டாம் பத்தில் இமயவரம்பன் நெடுஞ்சேரலாதனைக் குட்டுக்க் கண்ணனார் சிறக்கப் பாடியுள்ளார். அவர் பாடல்கள் வழிச் சேரனின் வீரமும் ஈரமும் ஒருங்கே புலனாகின்றன.

பசியால் வருந்திய இரவலர் கூட்டம் காடும் மலைமீடும் கடந்து, துன்பம் டல பட்டுச் சேரன் தலைவாயிலை அடைகிறது. அவர்களுக்குச் சேரன், அரிவாளால் அறுத்த வெள்ளிய நிணத்தோடு கூடிய ஆட்டிறச்சியை நல்ல வெண்ணெலால் ஆக்கிய சோற்றிலே கலந்த உணவினையும், நல்ல கள்ளின் தெளிவினையும் கொடுத்தான் என்று குறிப்பிடுகின்றார் :

எஃகுபோழ்ந்து அறுத்த வால்நிணக் கொழுங்குறை

மையூன் பெய்த வெண்ணெல் வெஞ்சோறு

நனையமை கள்ளின் தேறலொடு மாந்தி.

(II, 2 : 16-18)

பருந்தின் கரிய சிறகு போன்று கருமை கொண்டும் கிழிந்தும் இருந்த கந்தல் உடையை நீக்கிப் பட்டுடை (நூலாக்கலிங்கம்) வழங்கினான். மகளிர்க்கு உணவோடும் உடையோடும் இன்றி நல்ல ஒளிவிடும் அணிகலன்களையும் அளித்தான் என்று மேலும் குறிப்பிடுகின்றார் குமட்டுக்க் கண்ணனார்.

நீர்ப்படு பருந்தின் இருஞ்சிற கன்ன
நிலந்தின் சிதாஅர் களைந்த பின்றை
நூலாக் கலிங்கம் வாலரைக் கொளீஇ
வணரிருங் கதுப்பின் வாங்கமை மென்றோள்
வசையின் மகளிர் வயங்கிழை யணிய
அமர்புமெய் யார்த்த சுற்றமொடு
நுகர்தற் கினிதுநின் பெருங்கலி மகிழ்வே.

(II, 2 : 19-25)

பிறிதொரு பாடலில் புலவர் குமட்டுர்க் கண்ணனார் இமயவரம் பன் நெடுஞ்சேரலாதனை அக் காலத்தில் கொடையில் சிறந்திருந்த அக்குரனோடு உவமிக்கின்றார்.

அக்குரன் அனைய கைவண் மையே.

(II, 4 : 7)

‘படையேருழவன்’ என்றும் ‘பாடினி வேந்தே’ என்றும், ‘வயவர் வேந்தே’ என்றும், ‘பரிசிலர் வெறுக்கை’ என்றும் ‘பசும்பிணி மார்ப’ என்றும், ‘பாடினி வேந்தே’ என்றும் கூறிச் சேர வேந்தனின் வீரப் பண்பினையும் ஈரப் பண்பினையும் ஒருங்கே புலப்படுத்துகின்றார் புலவர்.

இம் மண்ணுலகில் வாழ்கின்ற உயிர்களுக்குத் தயங்காது வழங்குதலில் அவன் வல்லவனாய் உள்ளான் என அவன் கைவண் மையை மேலும் புகழ்கின்றார் புலவர் :

மண்ணுடை ஞாலத்து மன்னுயிர்க்கு எஞ்சாது
ஈத்துக் கைதண்டாக் கைகடுந் துப்பில்
புரைவயிற் புரைவயிற் பெரிய நல்கி.

(II, 5 : 35-37)

‘வருநர்க்கு வரையாது பொலங்கலந் தெளிர்ப்ப’ என்ற தொடரால் குமட்டுர்க் கண்ணனார் சேரனின் ஈர நெஞ்சத்தினை இன்புறக் கிளத்தி மகிழ்கின்றார். புலவர் புகழ்ப் புகழைத் தன்பால் நிலைநிறுத்தி வாழ்கிறான் சேரன். கூத்தர்க்குக் குதிரையும், யானையும், தேரும் குறைவற வாரி வழங்குகின்றான் சேரன்.

புலவர் ஏத்த ஓங்குபுகழ் நிறீஇ
விரியுளை மாவும் களிறும், தேரும்
வயிரியர் கண்ணுளர்க்கு ஓம்பாது வீசி.

(II, 10 : 14-16)

இவ்வண்ணம் வாரி வழங்கும் வள்ளற்றன்மையைக் ‘கொடைக் கடன் அமர்ந்த கோடா நெஞ்சு’ என்று போற்றிப் புகழ்கின்றார்

புலவர். ‘வயிறு பசி கூர ஈயலன்’ என்ற தொடரும் சேரனின் மாண்ட கொடைப் பெருமையினையே குறிப்பிடுகின்றது. இவற்றிற் கெல்லாம் முடிமணியாக,

மாரி பொய்க்குவ தாயினும்
சேர லாதன் பொய்யலன் நசையே.

(II, 8 : 11-12)

என்ற வரிகள் மாரி—மழையோடு சேரலாதனின் கொடைப் பண்பினை ஒப்பிட்டு நோக்கி, மாரி பொய்ப்பினும் சேரலாதன் ஒரு நாளும் பொய்க்கமாட்டான் என்பதனை எடுத்துக்காட்டுகின்றன.

இவ்வாறு இரண்டாம் பத்து இமயவரம்பன் நெடுஞ்சேரலாதனின் ஈகைத் திறத்தினை இனிதுறக் கிளத்துகின்றது.

அடுத்து, பல்யானைச் செல்கெழு குட்டுவனின் ஈகைப் பண்பினைக் காண்போம். பாலைக் கௌதமனார் ‘நனகலந் தருஉம் மண்படு மார்ப’ என்று மன்னனின் கொடைப் பண்பினைப் போற்றி யுள்ளார். மேலும் அவர் “போரடு தானைப் போலந்தார்க் குட்டுவனே ! மழை பெயலைப் பொழியாது மறந்தவழியும் நீ பெருவிருந்து அளிக்க வல்லை. அரிசியைக் குற்றிக் குற்றிப் பூண் தேய்ந்த உலக்கை யினையும், அடைச் சேம்பு போன்ற சோறு சமைக்கும் மடாவினையும், கூர்மையான வாள் கொண்டு கொத்துதலால் ஊனும் குருதியும் படிந்து கோரமாய்ச் சிவந்து தோன்றும் மரக்கட்டையினையும் நின் அட்டிற் சாலையிற் காண்பார் மதி மருளும். உண்பாரும் தின்பாரும் எண்ணிக்கை மிகவும் உடையவராக உன் தலைவாயில் வந்தாலும் நீ புரந்தரும் விருந்துவளம் குன்றாத புதுமை கொண்டு பொலிவ தாகும். இத்தகு விருந்து வளத்திற்குக் காரணமாக அமைந் திருக்கும் உன் செல்வவளம் என்றும் வாழ்வதாக” என்று குட்டுவனின் குன்றாத கொடைவளத்தைக் குறையாத சொற்களால் குறிப்பிடுகின்றார் பாலைக்கௌதமனார்.

உண்மருந் தின்மரும் வரைகோள் அறியாது
குரைத்தொடி மழுகிய வுலக்கை வயின்றோ
றடைச்சேம் பெழுந்த வாடுறு மடாவின்
எஃகுறச் சிவந்த வுனத் தியாவரும்
கண்டுமதி மருளும் வாடாச் சொன்றி

.....
பேரா யாணர்த்தால் வாழ்கநின் வளனே.

(III, 4 : 18-22, 30)

மேலும் இப்புலவரே பிறிதொரு பாடலில் நாடுவறங்கூர்ந்து பைதல் அற்று வற்கடம் எய்திய வறுமை மிகுந்த காலையிலும், வற்றாத வண்மையுடையோனாய் ஓம்பா ஈகையினை உளமார மேற் கொள்ளுபவன் பல்யானைச் செல்கெழு குட்டுவன் என்று போற்று கின்றார். “இலை உதிர்ந்து வாடிப்போன உன்னமரத்தின் பொலிவற்ற சிறு சிறு கிளைகளிலே சிள்வீடென்னும் வண்டுகள் ஒலிக்கின்றன. நிலம் பசுமையற்று வளம் மாறிப்போன காலம். ஆநிலையில் இசைக் கருவிகளைச் சுருக்கிக் கூட்டிய பையோடு ஊர்ப் பொதுவிடங்களை அடைந்து, கூத்தரும் பாணருமாகிய பரிசிலர்கள் மறுகுகளின் இறைக்கண்ணை நின்று பாடுவர். உவந்தம் கழிப்பசி நீங்கக் களிப்புடன் உதவுவான் சேரன். பொன்னாலாகிய அணிகலன்கள் பலவற்றை அவர்களுக்கு வழங்கி அவர்களை மகிழ்விப்பான். அவற்றை மகிழ்வோடு புனைந்த கூட்டம் ‘நெஞ்சமலி உவகையோடு’ ஆடிப்பாடும். அவ்வமயம் சேரவேந்தன் சிறிதே நறவுண்டு சிறு மகிழ்ச்சியோடு இருப்பினும் பெரும் விசைபோகும் அணிகலன்கள் பலவற்றை வயிரிய மாக்களுக்கு வாரி வழங்கி மகிழ்வான்.”

அலந்தலை யுன்னத் தங்கவடு பொருந்திச்
சிதடி கரையப் பெருவறங் கூர்ந்து
நிலம்பை தற்ற புலங்கெடு காலையும்
வாங்குபு தகைத்த கலப்பைய ராங்கண்
மன்றம் போந்து மறுகுகிறை பாடும்
வயிரிய மாக்கள் கடும்கி நீங்கப்
பொன்னெய் புனையிழை பொலியப் பெரிதுவந்து
நெஞ்சமலி அவகையர் உண்டுமகிழ்த் தாடச்
சிறுமகி ழானும் பெருங்கலம் வீசும்
போரடு தானைப் பொலந்தார்க் குட்டுவ.

(III, 3 : 1-10)

‘வருநர் வரையார் வார வேண்டி விருந்துகண் மாருது உணர் இய பாசவர்’ சேரநாட்டில் வாழ்ந்தனர் என்பது பதிற்றுப்பத்தால் நாம் அறியும் செய்தியாகும்.

அடுத்தபடியாக, களங்காய்க்கண்ணி நார்முடிச் சேரலின் கொடைப் பண்புகளாகக் காப்பியாற்றுக் காப்பியனாக குறிப்பிடுவன வற்றைக் காண்போம்.

நான்காம் பத்தின் முதற் பாடலிலேயே சேரவேந்தன் வரையாத வள்ளன்மை மிகுந்த வண்டன் என்பானோடு ஒப்பிட்டுப் பேசுகின்றார் புலவர்.

வெண்டிரை முந்தீர் வளைஇய வுலகத்து
வண்புகழ் நிறுத்த வகைசால் செல்வத்து
வண்டன் அனையமன் நீயே.

(IV, 1 : 21-23)

காப்பியாற்றுக் காப்பியனார் நார்முடிச் சேரலைப் ‘பரிசிலர் வெறுக்கை’ என்றும் ‘பாணர் நாளவை’ என்றும் கூறி, அவன்தன் ‘அளக்கலாகாக் கொடைப்பண்பினைக் காட்டுகின்றார். தனக்கு இனிமை நிறைந்த பொருள்கள் கிடைத்தாலும் அதனைத் தானே தனித்து நுகராது, பிறருக்குப் பகுத்துத் தந்து பாணகடன் ஆற்று கின்றான் நார்முடிச்சேரல் என்பதனை நயம்பட மொழிகின்றார் புலவர்:

இனியவை பெறினே தனித்தனி நுகர்கேம்
தருகென விழையாத் தாவில்நெஞ் சத்துப்
பகுத்தாண் தொகுத்த வாண்மைப்
பிறர்க்கென வாழ்திநீ யாகன் மாறே.

(IV, 8 : 13-16)

இதனால் ‘செல்வத்துப் பயனை ஈதல்’ என்பதனையும், ‘இந்திரர் அமிழ்தம் இயைவதாயினும் இனிதெனத் தனித்துண்ணாமையே சால்பு’ என்பதனையும் நன்கு அறிந்திருந்தவன் நார்முடிச் சேரல் என்பதனையும், தனக்கென வாழாது பிறர்க்கென வாழும் பெருந் தகையோன் அவன் என்பதனையும் இனிதின் அறியலாம்.

விறலி நார்முடிச் சேரலை நண்ணினால் பகைவர் நாட்டிலிருந்து கைப்பற்றிய ‘தொழில்புகல் யானை’ பலவற்றை நல்குவன் என்ப தனையும் காப்பியாற்றுக் காப்பியனார் கவினுறக் கிளத்தியுள்ளார் :

செல்லா யோதில் சில்வனை விறலி

காடுதலைக் கொண்ட நாடுகாண் அவிர்சுடர்
அழல்விடுபு மரீஇய மைந்திற்
ஞெழில்புகல் யானை நல்குவன் பலவே.

(IV, 10 : 21-31)

ஐந்தாம் பத்தின் பாட்டுடைத் தலைவனாகிய சேரன் செங்குட்டு வனைப் பரணர் அவன் கொடைப் பண்பெல்லாம் அழகுற விளங்கும் வண்ணம் வருணித்துள்ளார். ‘ஓம்பா வீகையின் வண்மகிழ் சுரந்து கோடியர் பெருங்கிளை வாழ’ அருள் சுரக்கும் நெஞ்சினன் செங்குட்டுவன் என்பதனைப் பரணர் பாடியுள்ளார். மேலும், அருவி வற்றிப் பெருவளம் சுருங்கிய காலையில் வானம் வளமான மழையைச்

சொரிந்தது போலத் தன்னை அடைந்தவர்களுக்கு வாரி வழங்கி, நகைவர் ஆர நன்கலஞ் சிதறும் பண்பினன் செங்குட்டுவன் என்பதனையும் குறிப்பிட்டுள்ளார். விறலியர் பெண் யானைகளையும், கொண்டி மள்ளர் கொல்களிறுகளையும், அகவலர்கள் குதிரைகளையும், வயிரியர் கள்ளினையும் பெறுகின்றனர் எனச் சேரன் செங்குட்டுவனின் கொடைவன்மை சிறப்பித்துப் பேசப்பட்டுள்ளது.

உறுவர் ஆர ஓம்பாது உண்டு
நகைவர் ஆர நன்கலஞ் சிதறி

பாடு விறலியர் பல்பிடி பெறுக

கொண்டி மள்ளர் கொல்களிறு பெறுக

அகவலன் பெறுக மாவே.

நிறைந்து நெடிதிராத் தகம்பின் வயிரியர்

உண்டெனத் தவாஅக் கள்ளின்

வண்கை வேந்தேநின் கலிமகி ழானே.

(V, 3 : 12-36)

இப் பாட்டின் இறுதிவரியில் சேரன் செங்குட்டுவன் கையினைப் பரணர் 'வண்கை' எனப் புகழ்ந்திருப்பதனைக் காண்க. மேலும் அவன் போர்க்களத்தில் முயற்சியால் பெற்ற பெரிய பொருள்களையும் அருமையுடைத்தென்று எண்ணாமல் தன்னைப் பாடி வந்த புலவர்க்கு வாரி வழங்கிவிடுகின்றான் என்று பரணர் புகன்றுள்ளார் :

பெரிய வாயினு மமர்கடந்து பெற்ற

அரிய வென்னாது ஓம்பாது வீசி

கலஞ்செலச் சுரத்தல் அல்லது கனவினும்

களைகென வறியாக் கசடில் நெஞ்சம்.

(V, 4 : 3-6.)

கரவாது கொடுத்துண்ணும் சேரனின் கொடை நெஞ்சத்தினைப் பரணர் 'கசடில் நெஞ்சம்' என்று பொருத்தமுறக் குறிப்பிட்டுள்ளார். சேரனைப் பாடிய இழையரும் குழையரும் நறுந்தண் மாலையரும், மகளிரும் போரில் வெல்லும் குட்டுவனைக் கண்டால் பெயர்ந்து பிறிதோரிடம் செல்லமாட்டார்கள் என்று புலவர் புகழ்ந்துரைத்துள்ளார்.

வெல்புகழ் குட்டுவன் கண்டோர்
செல்குவம் என்னார் பாடுபு பெயர்ந்தே.

(V, 6 : 13-14)

தான் மேற்கொள்ளும் ஒவ்வொரு போரிலும் செங்குட்டுவன் வெல்கிறான். உடனே பரிசிலர் களிற்றினைப் பரிசிலாகப் பெறுகிறார்கள். நன்னுதல் விறலியர் அவன் வெற்றிச் சிறப்பிற்காக அவன் தொன்னகரில் ஆடிப்பாடி மகிழ்கின்றனர்.

அட்டா னானே குட்டுவன் அடுதொறும்
பெற்றா னாரே பரிசிலர் களிறே

பாண்டில் விளக்குப் பருஉச்சுடர் அழல

நன்னுதல் விறலியர் ஆடும்

தொன்னகர் வரைப்பின்அவன் உரையா னாவே

(V, 7 : 1-8)

பாணர்களுக்குப் பொற்றாமரைப் பூவினையும், ஒளி பொருந்திய நெற்றியினையுடைய விறலியர்க்கு ஆரத்தினையும் அளிக்கின்றான் செங்குட்டுவன்.

பைம்பொற் ருமரை பாணர்ச் சூட்டி

ஒண்ணுதல் விறலிலர்க்கு ஆரம் பூட்டி.

(V, 8 : 1-2)

பகைவர் நாட்டிலே திறையாகப் பெற்ற பொருள்களை யெல்லாம் எளிதில் பாணர் பாடும் பாடல்களுக்குப் பரிசாக அளித்துவிடுகின்றான் செங்குட்டுவன் என்று பரணர் வியந்து பாடுகின்றார்.

ஆண்டுநீர்ப் பெற்ற தாரம் ஈண்டிவர்

கொள்ளாப் பாடற்கு எளிதினநீ ஈயும்.

(V, 8 : 5-6)

கூட்டம் கூட்டமாக விறலியர்குழாம் செங்குட்டுவன்தன் அரண்மனை சென்று, சுற்றத்துடன் விருந்துண்கிறார்கள்.

யாமுஞ் சேறுகம் நீயிரும் வம்மின்

துயலுங் கோதைத் துளங்கியர் விறலியர்

கொளைவல் வாழ்க்கைநுங் கிளையினிது உணீஇயர்.

(V, 9 : 1-3)

மேலும், செங்குட்டுவன் தனக்கு என ஒருவகைச் சோறும் பரிசிலர்க்கு என வேறு ஒருவகைச் சோறும் சமைக்குமாறு தன் ஏவலரைப் பணிக்கின்ற வழக்கம் இல்லை என்பதனைப் பரணர்

சோறுவேறு என்ன ஊன்றுவை அடிசில்.

(V, 5 : 5-13)

என்று நயம்படக் கிளத்திக் கூறியுள்ளார்.

இனி ஆறும் பத்தின் பாட்டுடைத் தலைவனாகிய ஆடுகோட் பாட்டுச் சேரலாதனிடத்துக் காக்கைபாடினியார் கண்ட கொடை வள மாண்பினைக் காண்போம்.

போர்க்களத்தில் அஞ்சாது எதிர்நின்று பகைவரைக் கொன்று வெற்றி கொண்ட இடியன்ன வன்மைபெற்ற கைகள், இரப்போர் புன்கண் தீர ஈதற் பொருட்டு மட்டுமே கவியக் கற்றிருந்தன. எத்துணை அரும்பொருளாயினும் அதனை எவரிடத்திலுமிருந்தும் ஏற்பதற்கு அவர் கைகள் கூசி நின்றன. இதனை,

நல்லமர்க் கடந்தநின் செல்லுறழ் தடக்கை
இரப்போர்க்குக் கவிதல் அல்லதை இரைஇய
மலர்பறி யா.

(VI, 2 : 11-13)

என்னும் வரிகள் விளக்கா நிற்கின்றன.

ஆடுகோட்பாட்டுச் சேரலாதன் இரப்பவர்தம் வறுமையோய்க் குப் பகைவனாக விளங்கினான். அவர்தம் வறுமையைப் போக்கும் பொருட்டு, நாடோறும் நல்ல பல அணிகலன்களை அரியனவென்று பொருட்படுத்தாது வாரி வழங்கினான். இத்தகு வள்ளன்மை உள்ளம் வாய்த்த காரணத்தினால் புலவர்கள் அவனுக்குப் பாராட்டு மொழிகள் பல பகன்றார்கள். இவ்வாறு இசை மேம்பட்டமையால் திசைபோய அவன்தன் வன்மையைக் கேள்வியுற்றே, தாம் அவனைக் காண வந்ததாகக் கவினுறக் கவிதையில் வடித்துக் காட்டுகின்றார் காக்கை பாடினியார் நச்செள்ளையார் :

வள்ளியை என்றலின் காண்குவந் திசினே
.....
இரவலர் புன்கண் தீர நாடொறும்
உரைசால் நன்கலம் வரைவில வீசி
அனையை ஆகல் மாறே.

(VI, 4 : 1-9)

இவ்வாறு கொடைமடம் கொண்ட கோமகனின் நாட்டில் வறுமையும் தங்குமோ! வறுமை வற்றி வளம் நிறைந்தது அவன் திருநாட்டிலே. 'இல்லை' என இரப்போர் இல்லையாயினர்; ஆயினும் இரவலர் வாரா வைகலை அவன் சிறிதும் விரும்பவில்லை. எனவே

பிறநாடுகளிலிருந்து இரவலர்களைத் தேரில் கொணர்ந்து, அவர் களுக்கு வேண்டுவனவற்றை விரும்பிக்கொடுத்து அவர்களை மாற மகிழ்ச்சியில் திளைக்கச் செய்தான் மன்னவர் பெருந்தகை :

வாரார் ஆயினும் இரவலர் வேண்டித்
தேரில் தந்தவர்க்கு ஆர்பதன் நல்கும்
நகைசால் வாய்மொழி இசைசால் தோன்றல்.

(VI, 5 : 10-12)

ஆடுகோட்பாட்டுச் சேரலாதனிடத்துக் கண்ட கொடை மடத்தின் சிறப்பு இம்மட்டும் அன்று. இதற்கு மேலும் புலனாகின்றது பிறிதொரு பாட்டிலே. 'இளங் குழந்தைகளைப் பெற்றெடுத்த சிலம் பணிந்த மகளிர்—ஆன்ற அறிவும், அடங்கிய கொள்கையும், திருந்திய நல்லிசையும் கொண்ட மகளிர்—ஊடற் கோலத்தோடு ஊடிய காலையில் துளிர்த்த கண்ணீருக்கு அவன் பெரிதும் அஞ்சினான். ஆயினும் அதனைக் காட்டிலும் இரவலர் புன்கண் ணீர்க்குப் பெரிதும் கவன்றான்' என்று விறலியாற்றுப் படையில் வைத்து விளங்கப் பாடுகின்றார் புலவர்.

இளந்துணைப் புதல்வர் நல்வளம் பயந்த
வளங்கெழு குடைச்சூல் அடங்கிய கொள்கை
ஆன்ற அறிவில் தோன்றிய நல்லிசை
ஒண்ணுதல் மகளிர் துனித்த கண்ணினும்
இரவலர் புன்கண் அஞ்சும்
புரவெதிர் கொள்வனைக் கண்டனம் வரற்கே.

(VI, 7 : 10-15)

மேலும் அவன் நாட்டில் சிறுகுடி மக்களாக வாழ்ந்த இரவலர் களின் வாழ்வு பொருள்வளம் கண்டு சிறக்க வழிபல வகுத்துக் கொடை போற்றினான் என்பதனை,

இரவன் மாக்கள் சிறுகுடி பெருக
உலகந் தாங்கிய மேற்படு கற்பின்
.....
பல்வேறு வகைய நனந்தலை யீண்டிய
மலையவும் கடலவும் பண்ணியம் பகுக்கும்.

(VI, 9 : 7-8 & 14-15)

காதல் வாழ்வினும் ஈதல் வாழ்விற்கு ஒரு படி சிறப்பினை வழங்கிய காவலன் ஈண்டுச் சிறுகுடி மக்கள் பெருங்குடி மக்களாக வளம் பல கண்ட வகை கூறப்படுகின்றது.

கொலைவினை கொண்ட சேனையும் இகல்வினை கொண்ட மன்னனும் பாணர்குடி வாழத் தண்டாது தரும் தகுதி பெற்றுள்ளனர் :

கொல்வினை மேவற்றுத் தானே தானே
இகல்வினை மேவலன் தண்டாது வீசும்
செல்லா மோதில் பாண்மகள் காணியர்.

(VI, 10 : 1-3)

சங்க இலக்கியப் பாடல்களில் மிகுந்த அளவு பாடல்கள் பாடிய பெரும்புலவர் கபிலராவர். அவர் பதிற்றுப்பத்தின் ஏழாம் பத்தில் செல்வக்கடுங்கோ வாழியாதனைச் சிறக்கப் பாடியுள்ளார். புலர்ந்த சாந்தும் புலரா ஈகையும் மலர்ந்த மார்பும் உடையவன் மாவண் பாரி என்றும், அவன் முழவுமண் புலர, இரவலர் இனேந்து வருந்த வாராத சேட்புலம் படர்ந்தனன் என்றும் உருக்கத்தோடு கூறி, ‘அளிக்கென இரக்கும் உள்ளத்தோடு யான் வரவில்லை; உன் புகழை எஞ்சியும் யான் கூறமாட்டேன்’ என்ற குறிப்போடு சேரவேந்தனின் செம்பொருட்கொடை நெறியினைச் செவ்விதின் கிளத்துகின்றார் ‘பொய்யா நாவிற கபிலர்’.

போரிலே அரிதாகப் பெற்ற பொருள்களைத் தன்னைத் தேடிவரும் இரவலர்க்கு வாரி வழங்குகின்றான் வண்மை நெஞ்சம் சார்ந்த வாழியாதன். அதுபோது “இவற்றை நாம் வைத்துக்கொள்ளாமல் கொடுத்துவிட்டோமே” என நினைத்து வருந்தவில்லை. கொடுக்குந் தோறும் மகிழவும் மாட்டான். கொடுக்கும்பொழுதெல்லாம் கிள்ளிக் கொடுக்காமல் அள்ளிக்கொடுப்பான்” என்று அழகுறக் கபிலர் பாடுகின்றார்.

புலர்ந்த சாந்திற் புலரா ஈகை
மலர்ந்த மார்பின் மாவண் பாரி
முழவுமண் புலர இரவலர் இனைய
வாராச் சேட்புலம் படர்ந்தோன்!

.....அளிக்கென

இரக்கு வாரேன்! எஞ்சிக் கூறேன்
ஈத்தது இரங்கான், ஈத்தொறும் மகிழான்,
ஈத்தொறும் மாவள் ளியன்.

(VII, 1 : 7-14)

வயிரியரைக் கண்டால் வல்லே விரைந்து பொருள் வழங்குவான் என்றும், மழையினும் பெரும்பயன் பொழிவான் என்றும், ‘பாணர் புரவலன்’ என்றும், ‘பரிசிலர் வெறுக்கை’ என்றும், ‘சேறுசெய்

மாரியின் அளிக்கும்’ சாறுபடு திருவினன் என்றும் பலவாறு செல்வக் கடுங்கோவாழியாதன் புலவரால் புகழப்பட்டுள்ளான்.

இரவலர்க்குத் திறையாக வந்த களிற்றினையும், அம்பண அளவை நெல்லினையும் ஆர்பதமாக நல்குவன் என்றும் கபிலர் வாழியாதனின் வரையாத ஈகையுள்ளத்தினை உளமாரப் பாராட்டு கின்றார் :

தொன்றுதிறை தந்த களிற்றொடு நெல்லிற்
அம்பண வளவை விரிந்துறை போகிய
ஆர்பதம் நல்கும் என்ப.

(VII, 6 : 7-9)

“கல்லுயர் நேரிமைக்குரிய பொருளும் சான்றோர் பெரு மகனுமான செல்வக் கடுங்கோ வாழியாதனைப் பாடிச் சென்றால், கடனறிமரபிற் கைவல் பாணனாகிய நீ, கொடுமணம் என்னும் ஊரிற் செய்யப்படும் வேலைப்பாடு மிகுந்த பொற்கலங்களையும், பந்தர் என்னும் ஊரிற் கிடைக்கும் நல்ல முத்துக்களையும் நின் சுற்றத்தா ருடன் பெறுவாய்” என்று பாணாற்றுப்படை யமைந்த பாடலில் கபிலர் செல்வக் கடுங்கோவின் மடங்காத கொடை நெஞ்சத்தினைக் கவினுறப் பாடியுள்ளார் :

கொடுமணம் பட்ட நெடுமொழி ஒக்கலொடு
பந்தர்ப் பெயரிய பேரிசை மூதூர்க்
கடனறி மரபிற் கைவல் பாண!
தெண்கடல் முத்தமொடு நன்கலம் பெறுகுவை!
.....
பறைபண் ணழியும் பாடுசால் நெடுவரைக்
கல்லுயர் நேரிப் பொருநன்
செல்வக் கோமாற் பாடினை செலினே.

(VII, 7 : 1-4 & 21-23)

இவ்வாறு செல்வக் கடுங்கோ வாழியாதன் அரசாட்சி நிழலில் மக்கள் ‘நாமம் அறியா ஏம வாழ்க்கை’ வாழ்வதாகக் கபிலர் கூறும் திறனை நினைந்துதொறும் நெஞ்சு உவக்கின்றது.

கபிலர்க்குச் செல்வக் கடுங்கோ வாழியாதன், சிறுபுறம் என நூறுபிரம் காணம் கொடுத்தான் என்றும், நன்றா என்னும் குன்றேறித் தன் கண்ணிற்கண்ட நாடெல்லாம் காட்டிப் பரிசாகக்

கொடுத்துப் போற்றிப் புகழ்ந்தான் என்றும் ஏழாம் பத்தின் பதிகம் பகருகின்றது. பெருங்குன்றூர்க் கிழார் பாடிய ஒன்பதாம் பத்தில்,

அரசவை பணிய அறம்புரிந்து வயங்கிய
மறம்புரி கொள்கை வயங்குசெந் நாவின்
உவலை கூராக் கவலையில் நெஞ்சின்
நனவிற் பாடிய நல்லிசைக்
கபிலன் பெற்ற ஊரினும் பலவே

(IX, 5 : 9-13)

என வரும் பகுதி கொண்டு, கபிலர் ஊர்கள் பலவற்றைப் பரிசிலாகப் பெற்றார் என அறியலாம்.

அடுத்து, எட்டாம் பத்தின் பாட்டைத் தலைவன் பெருஞ்சேரலிரும் பொறையின் கொடைப் பண்புகளை அரிசில்கிழார் வழிநின்று காண்போம். பெருஞ்சேரல் இரும்பொறையின் வளமும் ஆண்மையும் கொடைச்சிறப்பும், சிந்தையும் மொழியும் செல்லா நிலைமையினை யுடையன ;

வளனும் ஆண்மையும் கைவண் மையும்
மாந்தர் அளவிறந் தன.

(VIII, 3 : 12-13)

மேலும் நாளவை யன்றியும், பகைவர் நடுவின் கண் அமைந்த பாசறையின்கண்ணும் ஆடிப்பாடி வரும் இரவலாக்கு, களிறும் குதிரையும் கணக்கின்றிக் கொடுக்கும் கொடைப் பண்புடைய கோடா நெஞ்சினன் பெருஞ்சேரல் இடும்பொறை என்று அரிசில் கிழார் அழகுறப் பாராட்டியுள்ளார் :

இரந்தோர் வாழ நல்கி இரப்போர்க்கு
ஈதல் தண்டா மாசிதறு இருக்கை
கண்டனென் செல்கு வந்தனென்.

(VIII, 6 : 7-9)

வரையாது வாரி வழங்கும் இவன் கைவண்மையினை,

கொடை போற்றலையே இரவலர் நடுவண்

(VIII, 9 : 2)

என்று கூறியிருப்பதும், பதிகம் அரும்பெறல் மரபின் அரசு கட்டிலையே அரிசில் கிழார்க்கு உவந்தளித்த நெஞ்சினன் இவன் என்று கூறுவதனையும் உன்னி நோக்கின் பெருஞ் சேரலிரும் பொறை

யின் கொடைப் பெருமிதம் குன்றிலிட்ட விளக்கென ஒளிரா நிற்கும்.

இறுதியாக, ஒன்பதாம் பத்தின் பாட்டுடைத் தலைவனாகிய குடக்கோ இளஞ்சேரல் இரும்பொறையின் ஈர நெஞ்சத்தினைக் காண்போம். பெருங்குன்றூர் கிழார் பாடிய இப்பத்தால் மன்னனின் மாண்புயர்ந்த கொடைப் பண்பு வெளிப்படுகின்றது.

‘பாடுநர், கொளக் கொளக் குறையாச் செல்வம்’ உடையவன் சேரன் என்பதனை முதற்கண் தெரியப்படுத்துகின்றார் புலவர். இல்லோர் துன்பம் தொலைய ஈர நெஞ்சோடு நல்கும் நயனுடையன் நனந்தலை யுலகத்தில் நல்லிசையை நிலைநிறுத்திய இச் சேரன் என்பதனை விளங்க உரைக்கின்றார் பொல்லாங்கு அறியாது வடியா நாவின் வல்லாங்கு பாடும் பெருங்குன்றூர் கிழார்:

நல்லிசை நிலைஇய நனந்தலை யுலகத்து
இல்லோர் புன்கண் தீர நல்கும்
நாடல் சான்ற நயனுடை நெஞ்சின்
பாடுநர், புரவலன் ஆடுநடை அண்ணல்.

(IX, 6 : 5-8)

‘நீரினும் தீந்தண் சாயல்’னாகிய இளஞ்சேரல் இரும்பொறை பாடினார்க்கு நன்கலம் நல்கும் நயனுடைய நெஞ்சினன். ஆற்றினைக் கடக்க உதவும் வேழக் கரும்பினும் வல்லவன்.

சென்மோ பாடினி நன்கலம் பெறுகுவை
சந்தம் பூழிலொடு பொங்குநுரை சுமந்து
தென்கடன் முன்னிய வெண்டலைச் செம்புனல்
ஒய்யு நீர்வழிக் கரும்பினும்
பல்வேற் பொறையன் வல்லனால் அளியே.

(IX, 7 : 1-5)

வேழக் கரும்பு ஒருவன் ஆற்றினைக் கடக்கும் வரைதான் பயன்படும்; ஆயினும் சேர மன்னன் புலவர்க்கும் மற்றவர்க்கும் எப்பொழுதும் உதவும் இளகிய ஈகை நெஞ்சினனாக உள்ளான் என்பதனை இப்பகுதியால் புலவர் எடுத்துக்காட்டும் நயம் அறிந்து மகிழத்தக்கதாகும்.

‘வருநர் வரையாச் செழுமபுரம், கொளக்கொளக் குறையாது தலைத்தலைச் சிறப்ப’ என்றும், ‘ஈரம் உடைமையின் நீரோர்

அணையை' என்றும், 'கொளக்குறை படாமையின் முன்றி' அணையை' என்றும் குடக்கோ இளஞ்சேரல் இரும்பொறையின் ஈகைப்பண்ணியினை இனிமையுறப் புலப்படுத்தியுள்ளார் பெருங்குன்றூர் கிழார் என்னும் புலமைச் சான்றோர்.

இவ்வாறு பதிற்றுப்பத்து என்னும் சங்கத் தமிழ் நூலில் சேர வேந்தர் எண்மரின் இனிய ஈகை வளம் இனிமையுற இயம்பப் பட்டுள்ளது. பாடல்களை இயற்றிய புலவர் பெருமக்கள் பெற்ற பரிசில்களைப் பதிகவழி அறியும்பொழுது சேர வேந்தரின் கொடை வளத்தினைக்கண்டு வியக்கத்தோன்றுகின்றது. வீரத்தின் விளைவிலுள்ள மான அவர் தம் நெஞ்சமே, ஈரத்தின் பிறப்பிடமாகவும் துல்லிய செம்மை அறிந்து போற்றத்தக்கது.



యములచే కాని, పదముల స్థానమును బట్టికాని నిర్ణయింపబడును. అట్టి
యవ్యయము నామవాచకములకు మొదట కలిపి వ్రాయబడును.

ఉదా :- 'దిరుమహ' = ఇంటిలో. కర్మణ్యర్థకములు క్రియకు ప్రత్యయములచేఁ గాని, యపసర్గలచే కాని, లేక, పదమధ్యవర్ణకములచేఁ

రోపనర్థము గాని, ప్రత్యయములు కాని యనేకము గలవు. ఈ శాఖలో
 విశిష్టమైనవి పదమధ్యగత వర్ణకములు (Infixes). ఇవి నామాత్మకములే
 కాక, క్రియల కాలమును, కర్మణ్యర్థక కర్తృర్థకాదులను ప్రత్యేకముగ
 తెలుపుటకుఁగూడ నుపయోగపడును. ఉదా:- 'తగాల' భాషనుండి.
 'నులత్' = వ్రాయుచు; సుములత్ (న + ఉమ్ + ఉలత్) = వ్రాయు;
 సున్లములత్ (న + ఉన్లమ్ + ఉలత్) - న్ల = న - (సిద్ధముగా) భూతకర్తృర్థ
 కము. 'సినుల తన్' (న + ఇన్ + ఉలత్ + అన్) భూతకర్తృర్థకమగును.
 బట్టక భాషలో:- వన = కడుగు-సినన (న + ఇన్ + అన) = కడుగుబడు;
 పార్మోసా భాషలో:- నసి = ఉప్పు; సుమసి (న + ఉమ్ + అసి) = ఉప్పుగ
 చేయు (క్రియ); ఈ విదిత విధానము 'సేమిటిక్' భాషలలో బోల్పు
 దగినది.

ఈ జాతిభావలలో వాక్యమందలి శబ్దములకుఁగల పరస్పర సంబంధము సంయుక్తధాతురూప పద భావలందువలె ధాతువునకుఁ జేర్చబడు ప్రత్యయోపసర్గల మూలముననే తెలుఁపబడును. కాని

3. ప్రత్యయ సంక్లిష్ట భాషలు
Amalgamating or
Inflexional or
Organic languages

Organic languages దీయుటకు పలులేనంత గాఢముగ మిలితమై పోయి, శబ్దములో నేభాగ మెంతవఱకు ధాతువో, యెంతవఱకు ప్రత్యయమో గుర్తించుటకు మాట్లాడు వారికిఁ గాని, భాషాకాశ్రుజ్ఞునకుఁ

గాని తెలియరాక స్థానము గలిగించును. (2) మఱియు ప్రధానమైన భాతువే స్వరమునందును, స్వరూపమునందును గూడఁ బూర్తిగా మారి పోయి, వివిధ శబ్దములలో నుండు నేకభాతువే గుర్తింపఁబడఁ జాల కుండును. (3) ఈ భాషలలోని ప్రత్యయములకు భాషలలో స్వతంత్ర స్థానము లేక పోవుటయే కాక, యవి సక్రమముగను, సుస్పష్టముగ నొక ప్రత్యేక ప్రయోజనము గలిగియున్నవనికూడఁ సంగీకరింపఁబడవు. (4) మఱియు నీ జాతిభాషలలో, సంయుత భాతురూప పదభాషలలో వలె, నేకవచన బహువచనములకు రెంటికి నొకటే విధమైన ప్రత్యయములు గాక, వేరు వేరు ప్రత్యయములు వాడఁబడును. ఇండో యూరో ఫియన్ భాషాకుటుంబమునకుఁ జెందిన గ్రీకు, లాటిన్, సంస్కృతాది భాషలన్నియు నీప్రత్యయ సంకీర్ణ భాషావర్గమునకుఁ జేరినవి. ఎట్లైనను, వాక్యములో పదముల పరస్పరసంబంధమును దెలుపుటకును, స్థభేదమును వ్యక్తీకరించుటకు నీ ప్రత్యయము లుపయోగింపఁబడునను విషయమున నీ జాతిభాషలు వెనుకటి సంయుక్తభాతురూప పద భాషా జాతితోఁ బోలిక గలియే యున్నవనుటకు సందేహము లేదు. కాని సంయుతభాతురూప పదభాషా జాతికిఁ జెందిన 'ఉర్దూ-అర్బుయిక్' భాషాశాఖలో శబ్దనిర్మాణ పద్ధతి సుస్పష్టముగను, సక్రమముగ ద్యోతకమగుచుండ, నిండోయూరోపియన్ భాషాశాఖలో నా లక్షణములు లోపించును. అదియే నీ రెంటికిఁ గల ముఖ్యభేదము. ఈ రెండుజాతుల భాషలలోఁగూడ నా యా పురుషవిభక్తుల ప్రత్యయముల యధార్థమైన మూలార్థము భిన్నమైనను గాక పోయినను ఫలితమున వాని ప్రయోజనము సమానమే. ఈ కారణముచే 'సంయుక్త భాతురూప పద' జాతిని 'ప్రత్యయాంత' జాతికి భిన్నముగా నామకరణము చేయుట యశాస్త్రియమగును. ఏలన, సంయుత భాతురూప పదత్వము ప్రత్యయాంతముగూడ నగును. సుస్పష్ట ప్రత్యయత్వమును సంశ్లిష్టప్రత్యయాంతత్వమునుండి ప్రత్యేకపఱచు మఱియొక పదమును ప్రయోగింపవలసినచో, రెండవదానిని 'సంకీర్ణప్రత్యయ భాష' లని పొడుట సమంజసముగ నుండును. 'ప్రత్యయాంతభాష'యను నామమును సంయుత

భాతురూప పదభాషలకును, సంకీర్ణప్రత్యయభాషలకును గూడ కలిపి విశాలార్థమున వాడఁదగును. ఈ జాతి భాషలలో సమాన పదములు విశేషముగ నున్నను, శబ్దసంకీర్ణ శక్తి (incorporation) మాత్రము లేదు.

ఈ జాతిభాషలు సామాన్యముగా ప్రత్యయాంతభాషలని పిలువఁబడినను, వీనిని 'సంకీర్ణప్రత్యయభాష'లనుట మేలు. ఈ జాతిభాషలలో వివిధములైన ప్రత్యయాత్మక వర్ణకముల మూలమున శబ్దముల పరస్పర సంబంధమును, భాషములు వ్యక్తీకరింపఁబడి, మార్పుచెందును. ఈ ప్రత్యయాత్మక వర్ణకములు విశేషముగా వాని ప్రత్యేకస్వరూపమును, ప్రాముఖ్యమును గోల్పోయి, సర్వసాధారణముగా ప్రధానభాతువుతో మిళితమై, ప్రత్యయప్రయోజనములు గలవి గానో లేక, మూలముననే యారీతిగ నున్నట్లుగానో యంగీకరింపఁబడినవి. ఇవి సాధారణముగ 'సంయుతభాతు రూప పద' భాషలందువలె శబ్దములకు తగిలింపఁబడినట్లు సుస్పష్టముగ గోచరించును. ఒకానొక భాషలో శబ్దముల చివర ప్రత్యయములు వివిధార్థప్రతిపాదనమునకు గాను గలుపఁబడినపు డా ప్రత్యయములు కేవలము 'సంయుక్త భాతురూప పద' విధానమో లేక 'సంకీర్ణప్రత్యయ' విధానమో నిర్ణయించుట కష్టసాధ్యమే యగును. సుస్పష్టముగా విడమర్చ జాలిన ప్రత్యయములకును, విడమర్చజాలని ప్రత్యయాంతములకు మధ్య కొంత తారతమ్యము గలదు. ఒకప్పుడా భేదము గూడ సందిగ్ధముగా గోచరించును. ఉదా: ద్రావిడభాషలు సాధారణముగా 'సంయుతభాతురూప పద' భాషల క్రింద వర్గీకరింపఁబడినవి. అయినప్పటికి, విభక్తి ప్రత్యయ విధానమున, -కల్ (రాయి), ద్వి.వి.లో 'కల్లై' (కర్క); షష్ఠీ. వి. 'కల్లిన్'; అగును. ఈ పద్ధతి లాటిన్ భాషలోని శబ్దస్వరూప నిర్మాణపద్ధతి కెంత మాత్రము భిన్నము గాదు. చూడుడు. లాటిన్ భాష : లాపిస్-లాపిడెమ్-లాపిడిన్. ఇందలి చివరలు ప్రత్యయాత్మకములు. ఇవి, విశిష్టరూపముతో ప్రధానస్థానము నాక్రమించిన వని మాట్లాడు వారెంత మాత్రము గమనింపఁజాలరు. త్వర స్వరూపములందు భాతువు ప్రత్యయములనుండి ప్రత్యేకింపఁదగినట్లుగా నుండుటయే 'సంయుత భాతురూప పద' విధాన లక్షణమని

చేర్చబడినవి. ఇట్టి మార్పులన్నియు చివరఁ జేర్చబడు ప్రత్యయముల మూలముననే జరుగును. అతిప్రాచీన స్థితి ఇండో యూరోపియా భాషలు యందుఁ గూడ నీ ప్రత్యయములు స్వతంత్ర స్థానములు గలిగియున్నట్లు గోచరింపవు. పూర్వ కాలమున ప్రాచీన ఇండో యూరోపియా భాషను మాట్లాడిన జనులు ప్రత్యేక ప్రత్యయముల కేదైన ప్రత్యేకార్థముల నారోపించినట్లు కాని, కనీసము వారు ధాతువును ప్రత్యయముతోఁ గలుపుచుంటి మను జ్ఞానము గలిగియుండిరని గాని యూహించుటకుఁ గూడ వీలులేదు. ప్రాచీన ఇండో యూరోపియా భాషలలోని శబ్దముల నన్నింటిని విభాగములుగా చేయ ప్రయత్నించు భాషాశాస్త్రజ్ఞుడు, విభక్త్యంగములు, విభక్తి ప్రత్యయముల పెద్ద జాబితాను మాత్రము తయారుచేయఁగలడు. అతఁడు ప్రధానాప్రధాన పురుషప్రత్యయములు మొదలైన వానిని కనిపెట్టు గలడు. కాని యా ప్రత్యయముల కేదైన స్వతంత్రార్థమును కనిపెట్టుటలోఁ గాని, యవి యేవైన సర్వనామకమైన వని గాని, లేక నిర్దేశాత్మక ధాతువుయొక్క సంకుచితరూపములని గాని, లేక భవ్యరూపమని కాని కనిపెట్టుటలో నతఁడు విఫలుడగును. ప్రారంభమున నీ ప్రత్యయము లేవో యొకరూపమున ప్రత్యేకస్థానము గలిగి యర్థవంతములై యుండి, సంయుక్తధాతురూప పద భాషలందువలె ధాతువులకుఁ జేర్చబడి, వాక్యమున నా ధాతువుల సంబంధప్రయోజనములను దెలుపుచునుండెడి వని భాషాశాస్త్రజ్ఞుడు బలవంతముగా విశ్వసింపవలసిన వాడగును. కాని యతఁడా విషయమును వాస్తవమునకు ఋజువు చేయఁజాలడు. శబ్ద నిర్మాణక్రమమున నీ యా వర్ణకము లీ యా కార్యములను నిర్వహించు వని బహుస్థూలముగ నతఁడు నిర్దేశింపవచ్చును. కాని యావర్ణకము లా యా కార్యము లెట్లు నిర్వహించును, వారి పూర్వరూపము లెట్లున్నవి? యని నిశ్చయాత్మకముగ ఋజువుచేయఁ గలుగుట చాలా యరుదు. హేతువాదము ననుసరించి వీని ప్రారంభము సంయుక్త ధాతురూప పద పద్ధతి యని ముందుగనే విశ్వసింప తగినది. కాని, ఇండో యూరోపియా భాషలలోని యతి ప్రాచీన రూపములు పూర్తిగ

ప్రత్యయ సంకీర్ణ మూలములుగనే యుండెనని మరువగూడదు. ఉదా: 'ఇకుఓస్' (ekus) (అశ్వ) పదము ప్రథమాంతమును, 'ఇకుఓసిఓ' షష్ఠ్యంతమగుచో, భాషాశాస్త్రజ్ఞుడు, నిశ్చయముగా కాకపోయినను, మొదటి దానిని, 'ఇక్ - ఉ + ఓ + స్' అనియు, రెండవ దానిని ఇక్ + ఉ - ఓ - సిఓ' అనియు వివరించును. 'ఇక్ - ఉ - ఓ - స్' లో 'స్' ప్రథమావిభక్తి ప్రత్యయమనియు, 'ఓ' అనునది విభక్త్యంగ వర్ణక మనియు, చెప్పవచ్చును. కాని, యిక్కడ 'స్ - ఓ' లచే ప్రతిపాదింపఁ బడిన వానిస్వతంత్ర స్వరూపముగాని, విలువగాని యతఁడు స్పష్టపఱుపఁజాలఁడు. మఱియు దాని స్త్రీలింగ రూపము 'ఇకుఓ' అను మార్పునేల గ్రహించునో కూడ నతడు వివరింపలేదు. 'ఇకుఓసిఓ' పదములో నెంతవఱకు షష్ఠీవిభక్తి ప్రత్యయమో, యెంతవఱకు విభక్త్యంగమో నిశ్చయముగా చెప్పఁజాలడు. మఱియు, నాపదముల నుపయోగించుట కలవాటుపడిన వాఁడందలి 'ఓసిఓ' కాని 'సిఓ' కాని యిష్టము వచ్చినపుడు కలుపుటకును, లేనప్పుడు తీసివేయుటకును వీలుగ నుండునని యతఁడు భావించియుండదు.

ప్రాచీన ఇండో యూరోపియా భాషలను వదలి, ప్రత్యేక ఇండో యూరోపియన్ భాషలలోని ప్రాతరూపములకు దాటిపోయి పోయినచో, నందు ధాతువును ప్రత్యయమును (భ్రష్టోచ్ఛారణము మూలమున) పూర్తిగ సంకీర్ణమును పొందుటను గమనించగలము. నజాతీయ శబ్దము లన్నింటిలోఁగూడ ధాతువు స్పష్టమును నక్రమమునగు రూపములో నుండఁ గలుగుట తేలిక గాదు. అయినను, గ్రీకు, లాటిన్, గోథిక్ మొదలైన వర్షాచన భాషలలో కంటే దానియందు ధాతువు చాల తక్కువగ వికారరూపమును పొందినది. మఱియు ధాతువు భ్రష్ట రూపమును పొందుటతోఁబాటు ప్రత్యయము లెక్కువ విరూప పరిణామము నొందినవి. ప్రకృతి ప్రత్యయములు కలిసిపోయి యుచ్ఛారణములో నొకటి యైనది. ఉదా: ఇండో యూరోపియన్ భాషలలో 'ఇన్' (ఉండు) ధాతువు వర్తమాన కాలైక వచనమున 'ఇస్మి' 'ఇసి', 'ఇస్తి' అగును. మఱియొక కాలమున 'సియేమ్, సియేస్'

నిర్ణయించినచో జపానీయభాష యా జాతిభాష క్రిందఁ జేర్చబడుట సాగదు. కాన ఫలితార్థమేమన, భాషలు శబ్దనిర్మాణ పద్ధతిలో కొన్ని లక్షణములలో పరస్పరము కలిసిపోవు చుండును. అందుచే శాస్త్రీయ భేదములను కచ్చితముగా నిర్ణయించుట యసాధ్య మగును. ఈ క్రింది యాంధ్ర సంస్కృత భాషాదాహరణములు 'సంకీర్ణప్రత్యయ' 'సంయుత ధాతురూప పద' భాషా స్వరూప విధానముల తారతమ్యమును స్పష్టముగాఁ దెలుపును.

నామవాచకములు :

'వృ' శబ్దము - ఋ కారాత తులింగము : (నరఁడు)

ఏ	ద్వీ	బ	ఏ	బ
శ్ర — వా — నరా — నరః			నరుడు — నరులు	
ద్వీ — వరం — వరా — వూన్			నరుని — నరులను	
తృ — వ్రా — వృభ్యాం — వృభిః			నరునిచే — నరులచే	
చ — వ్రే — వృభ్యాం — వృభ్యః			నరునికొఱకు — నరులకొఱకు	
పం — వుః — వృభ్యాం — వృభ్యః			నరునివలన — నరులవలన	
ష — వుః — వ్రోః — వృణాం			} నరునియొక్క — నరులయొక్క	
		వృణాం		
స — వరి — వ్రోః — వృషు			నరునియందు — నరులయందు.	

క్రియ : 'భూ', ధాతువు (పరస్మపది) లక్ష. (భూతకాలము)

ప్ర —	అభవత్	అభవతాం	అభవన్
మ —	అభవః	అభవతం	అభవత
ఉ —	అభవం	అభవావ	అభవామ.

'ఏధ' ధాతువు (అత్మనేపది) లక్ష. (వర్తమానకాలము)

ప్ర —	ఏధతే	ఏధతే	ఏధంతే
మ —	ఏధసే	ఏధతే	ఏధశ్యే
—	ఏధే	ఏధావహే	ఏధావహే.

ఈ క్రిందివి నాలుగు ద్రావిడభాషలనుండి యుదాహరణములు.

తెలుగు	తమిళము	మలయాళము	కన్నడము
శేనున్నాను	వాడో ఇరుక్కితేడో	నాన్ అగున్ను	వాసు ఇద్దీనె
నీవున్నావు	నీ ఇరుక్కితాయ్	నీ అగున్ను	నిను ఇద్దీ
వాడున్నాడు	అవడో ఇరుక్కితాడో	అవన్ అగున్ను	అవను ఇద్దానె
మేమున్నాము	నాన్ గల్ ఇరుక్కిటామ్	నన్నల్ అగున్ను	నావు ఇద్దీతే
మీరున్నారు	నీవ్ గల్ ఇరుక్కిత్తీర్గల్	నిన్నల్ అగున్ను	నీవు ఇద్దీరి
వారున్నారు	అవ్ గల్ ఇరుక్కితార్గల్	అవ్ అగున్ను	అవరు ఇద్దారె

ద్రావిడభాషలలో ధాతువునకు ప్రత్యయమునకు మధ్య బహు వచనద్యోతక వర్ణకము స్పష్టముగఁ దెలుపఁబడఁగ, సంస్కృతమున నట్లు లేదు.

పై యుదాహరణములలో ద్రావిడభాషలగు తెలుగు, తమిళ, మలయాళ, కన్నడ భాషలలో ధాతువులును, ప్రత్యయములును స్పష్టముగా విడమర్చగలుగునట్లుగా నున్నవి. అందలి ధాతువు లేమాత్రము మార్పుచెంద లేదు. ఇంక సంస్కృతభాషలోని యుదాహరణములలో ధాతువులును ప్రత్యయములును కలిసిపోయి, యాపదములలో నెంతవఱకు ప్రత్యయములో గుర్తింప వీలులేక పోవుటయే కాక, ధాతువులలోఁగూడ రూపములందు మార్పులు చెందినవి. ద్రావిడభాషలలో నామవాచకమునకు ఏక, బహువచనములలో రెంటికొఁగూడ నొకే విధమైన ప్రత్యయములు గలుపఁబడగ, సంస్కృతమున భిన్నప్రత్యయములు గలుపఁబడినవి. మఱియు వీని వలన సంయుతధాతురూప పద భాషలకు (agglutinative languages) ను, సంకీర్ణ ప్రత్యయాంత భాషలకు (inflectional languages) ను గల భేదము స్పష్టమగుచున్నది.

భాషాశాస్త్ర పరిశీలన మొంత వెనుకకు చూడఁదగినదో యంత పూర్వకాలమునుండియు నీ కుటుంబభాషలు ప్రత్యయసంకీర్ణ భాషలు గనే యున్నవీ. నామవాచక, సర్వనామములకు వచనవిభక్తులున్న, క్రియాకర్త వచన పురుష కాలములును దెలుపు ప్రత్యయములు చిహ్న

'సియేట్' అగును. ప్రాచీన గ్రీకుభాషలో పైవానికి క్రమముగా 'ఐమి, ఏ, ఎస్టి,' యును, 'ఐయిన్, ఐయిన్, ఐయి' అగును. 'ఐమి - ఏ'లలో భ్రష్టోచ్చారణము 'ఇస్మి' ఇసి' లలోఁగల పూర్వపు క్రమమును రూపుమాపి, ధాతువు పూర్తిగా దాగిపోయినది. 'ఏ'లో ప్రత్యయముగూడ నదృశ్యమైనది. 'ఐయి'లో, పోలికచే నూతన రూప మూహింపఁబడిన 'ఇస్మై యేట్' (సియేట్) కు మారుగా 'ఇస్మైయిట్' న, ధాతువులోని 'న్' ను, పురుషప్రత్యయమగు 'ట్' యును గూడ లోపించుటచే, ఫలితముగా రెండును మారురూపములు పొందినవి.

ఇట్లే భ్రష్టోచ్చారణమువలన ప్రాచీన యిండోయూరోపియా భాషలలో ప్రత్యయములు రూపు చెడినవి. ఈ కారణముచే ననేక ప్రత్యయముల మూలరూపములను నర్థములను గుర్తించుట యసాధ్యమైనది.

ఇండోయూరోపియా భాషలు ప్రత్యేకముగా తర్వాత దశలలో వివరణాత్మకములుగా (analytical) పెరిగిపోయినవి. దీనికి ముఖ్య కారణము, మూలప్రత్యయము లుచ్చారణమున భ్రష్టములై, తికమకలై, వాని పద్ధతియైనను గుర్తింపరానివైనవి. వాని స్థానమున నవ్యయములు, సహాయక్రియలు, నితర సహాయపదములు నాక్రమించినవి. ఈ పద్ధతులు చారిత్రముగ చాల వఱకు గుర్తింప వీలగుచున్నవి. ప్రారంభ దశలో వివరణపద్ధతి చాల యరుదుగ నుండెడిది. జన్యభాషలగు సంస్కృతమును, స్థిరపడిన భాషలును వాని సంవరణ (synthetic) దశలో నవ్యయములను, స్వతంత్ర సర్వనామములను, నితరరూపముల నుపయోగింప మొదలిడినవి. తరువాత క్రమముగా నవీనభాషలు వాని నిర్మాణము ముఖ్యముగా పదస్థానముమీఁదను, సహాయవర్ణకముల మీఁద నాధారపడఁ జొచ్చినవి. ప్రాచీనవిశేష్యమున కథమపక్ష మెనిమిది విభక్తులుండగా, వివిధభాషలలో వాని వాడుకయు, స్వరూపమును గూడ తికమక లగుటచే, నవి యన్నియు నదిలివేయఁబడి, యవ్యయముల మూలమున నా భావము వ్యక్తీకరింప బడెను. నామ సర్వనామ క్రియల

కుండ మూఁడు వచనములలో (ఏక, ద్వి, బహు), ద్వి వచనము నదిలి వేయఁబడినది. ఉదా : ఆంగ్ల భాషలో క్రియాప్రత్యయము చాలవరకు లేదనియే చెప్పవచ్చును. ఇండోయూరోపియను భాషలలో నేదియు ప్రత్యయవిధానమును పూర్తిగా పరిత్యజింపలేదు. ఆంగ్లపర్షియా భాషలు చాలవరకు ప్రత్యయములను వదలుకొను మార్గము పట్టినవి. అయినప్పటికిని ఆంగ్ల భాష బహువచనమునకు 'యన్' S ఒకప్పుడు en 'ఎన్' అను ప్రత్యయములను నిలుపుకొనియున్నది. వస్త్రీవిభక్తి ఉదా : man's, men's. (ఇవికూడ తొలగిపోవు గుర్తు లగపడుచున్నవి.) క్రియలలో కొన్ని ప్రత్యయములు మిగిలియున్నవి. ఉదా : lovest, loves, loved. కొన్ని బహువచనములలో ప్రత్యయవిధాన శేషము గోచరించును. ఉదా : footfeet; అట్లే క్రియలలోను. ఉదా : See-saw; drink-drank, drunk. అస్తమించిన ప్రత్యయవిధానము కొన్ని చిహ్నముల నుంచివేసి, వచన కాలాది సంబంధమును దెలుపు సహాయ శబ్దములు వానికి బదులుగా నిర్వహించును. ఆంగ్ల భాషలో 'I will go' of a man, అని చెప్పిన వివరణాత్మక (analytic) మగును. I went; a man's అని చెప్పినపుడు ప్రత్యయాత్మకము నగును. ఇంకను సర్వనామమును క్రియయు రెండును గూడ కలుపఁబడినచో, లాటిన్ భాషలో 'ఇవి' (ive), సంకీర్ణప్రత్యయాత్మకము పూర్తిగ నుండును. ప్రాచీన ఇండోయూరోపియాభాషను (దొరికి నంతవరకు) ప్రాచీన లాటిన్ భాషతోను, తర్వాత సామాన్యలాటిన్తోడను, పిమ్మట ఫ్రెంచి లేక గోథిక్ భాషలతోను, అటుపిమ్మట ఆంగ్లము లేక జర్మన్ భాషలతోఁ బోల్చి చూచినచో నేవిధముగా నా భాషలు క్రమముగా వివరణపద్ధతికి దారితీసినవో స్పష్టపడును.

ప్రాచీన యిండోయూరోపియన్ ధాతువులు ఏక హల్మాత్రములు. ప్రత్యయములు గాని, విభక్త్యంగములు గాని లేక యా ధాతువులు స్వతంత్రప్రయోగము గలవి కావు. విభక్త్యంగ వర్ణకము లేకుండ ధాతువునకు విభక్తిప్రత్యయము గాని, పురుషవ్యోతక వర్ణకము గాని నరానరిగా కలుపుట చాలా అరుదుగా నుండును. ఉదా : అన్-మి.

(సం. అస్-మి-అస్మి). నేనున్నాను. కాని కేవలము 'అస్' భాతువునకు భాషలో స్థానము లేదు. సామాన్యముగ భాతువునకు ఏదేని వర్ణకమును చేర్చుటవలన భాతువు విభక్త్యంగముగా నిర్మింపబడును. తర్వాత నా విభక్త్యంగమునకు వివిధములైన యర్థములను (వచన కాల విభక్త్యాదులను) దెలుపుటకు మరికొన్ని వర్ణకములు చేర్చబడి పూర్తి భాషము వ్యక్తీకరింపబడును.

• గ్రీకు భాషలో 'డొ-ఫే-స్-బి-మెథా' అనుదానిలో ఈ (అను భాతువు)+కర్కార్యకసంజ్ఞ+భవిష్యదర్థకవర్ణనము +విభక్త్యంగము+ఉత్తమపురుష బహువచనమును కలిసి యున్నవి. ఇందలి భాగములు ఆదర్శసంయుక్తభాతు రూప పదభాషలందువలె ప్రత్యేక వ్యక్తిత్వముగల్గి యుండవు. టర్కీ భాషలోని 'సెవ్-ఇన్-దర్-ఇల్-మి-మెక్' అను పదములలోని వివిధ భాగములు టర్కీ వానికి స్పష్టముగను తేలికగను వెంటనే గుర్తింప వీలగునట్లుండును. ఆ వాక్యమందలి ప్రతిభాగమునకు నేయే యర్థమో వాడు వెంటనే స్పృహగల్గి యుండును. కాని గ్రీకు భాషను మాట్లాడు గ్రీకుల కట్టి జ్ఞాన ముండదు. ఇట్టి పోలికయే తమిళాంధ్రాది ద్రావిడభాషలకును సంస్కృతభాషకును గలదు. ఇండోయూరోపియన్ భాషలు మాట్లాడువారు తమ భాషలోని పదములందలి వివిధభాగములను పేర్పరపజాలరు.

ఇండోయూరోపియన్ భాషలలో నర్థవిశేషములకుఁ గాను శబ్దములకు ముందుపసర్గలు వాడబడును. గ్రీకు సంస్కృతభాషలలో భూత కాలమున వాడబడు తొలి 'అ' కారము నిర్దేశార్థకము. ఉదా : అభవత్, అగచ్ఛత్ మొ॥ ఇతర యుపసర్గలుకూడ నిటువంటివే. వ్యతిరేకార్థకమున క్రియకు ముందు చేర్చబడు 'న' కారము సమాసమువంటిదే. భాతువు పునరుక్తియై, సమానముగా వాడబడుట బహుభాషలందుండు విధానము ఇండోయూరోపియన్ భాషలలో సామాన్యమే. ఉదా : సంస్కృతమున భూతకాలార్థమున 'భభూవ ; మొ॥ లాటిన్ : స్పాస్పాండి ; గ్రీకు ; తితేమి ; గోథిక్ : సైక్సైక్డ్ ' మొ॥

గ్రీకు సంస్కృతభాషలలో విభక్త్యంగములు స్వేచ్ఛగా సమసించును. లాటిన్ భాషయు దాని జన్యభాషలును కొలదిగా సమసించును. జర్మనిభాషలో విభక్త్యంగములు విశేషముగా, నాంగ్లమున చాల యరుదుగాను, విభక్త్యంగములు సమసించును.

• ప్రాచీన యిండోయూరోపియన్ భాషలో భాతువుయొక్క అజ్ఞురిణామ మొక విశేషలక్షణము. కాని ప్రారంభమున, సెమిటిక్ భాషలో యర్థప్రయోజనములకు గాను భాతువులో వచ్చు అచ్చుపరివర్తనము వలె, సిండోయూరోపియన్ భాషలలో రాదు. ఈ భాషలో 'భెర్', భాతువు 'భోర్, భృ, భ్య' అనియు, 'ఎస్' భాతువు 'స్' గాను, 'సెమ్' భాతువు 'సామ్, స్మ' గ నుండవచ్చును. ఈ మార్పులు సంపూర్ణపదమందలి ప్రధానద్వితీయపు టూల మీఁద నాధారపడి యుండునే కాని, సెమిటిక్ భాషలో వలె నర్థభేదము సూచించునట్లు గావు. సెమిటిక్ భాషయందువలె భాతువు కేవలము హల్లులతోకూడి యుండు పద్ధతి యిండోయూరోపియన్ భాషలలో లేదు. ఇందొక యచ్చుండును. ఈ భాషాకుటుంబములో నామవాచక క్రియా ప్రత్యయము లనేకముగా నుండును. నామవాచకమునకు ఏక, ద్వి, బహువచనముల విభక్తి ప్రత్యయములలో ననేక విశేషలక్షణము లున్నవి. క్రియకుఁగల వివిధ కాల బోధక ప్రత్యయములు బహువిశాలముగను క్లిష్టముగ నున్నవి. ఇండోయూరోపియన్ భాషాకుటుంబములోని వివిధ భాషాశాఖ లభివృద్ధి పొందినపు డందలి ప్రత్యయవిధానము భిన్నోచారణ విశేషములచే ననేక రూపములతో న్యతంత్రముగా మార్పుచెందినది. కాన వివిధభాషలలోఁ గల ప్రత్యయవిధానము తుల్యముగా నుండలేక పోయినది. అవి వాని వాని హద్దులు దాటి పోయినవి.

(హీబ్రూ, అరబిక్ మొదలైన) సెమిటిక్ భాషలలో నితరభాషలలోఁ గల గొన్ని లక్షణములలో నూత్రము సమానగుణములు గలిగి యున్నను, వానిలో లేని కొన్ని విశిష్టమైన శబ్దనిర్మాణ లక్షణములు గలిగి యున్నవి. లింగ వచన పురుష విభక్తి చిహ్నములుగా భాతువునకు చేర్చబడు ప్రత్యయ

ములు రూపమునందు గీకు, లాటిన్ భాషలతో సాదృశ్యము లేకపోయి నప్పటికిని తత్త్వమున వానికంటె భిన్నము గాదు. ప్రాచీన అరబీ భాషలో నామవాచక క్రియా ప్రత్యయము లిట్లులుండును.

	ఏ	ద్వి	బ
ప్ర —	అబ్ + ఊ	అబ్ + ఆని	అబ్ + ఊన
ద్వి —	అబ్ + ఆ	అబ్ + విని	అబ్ + ఈన
బ —	అబ్ + ఈ	అబ్ + విని	అబ్ + ఈన

ఉ. పు — ఏ ... కటబ్టు (నేను వ్రాసినది)

మ. పు — ఏ ... కటబ్ట (పులిం) - కటబ్టి (స్త్రీలిం)

ప్ర. పు — ఏ ... కటబ్.అ (,,) - కటబ్అట్ (,,)

పై వానికిని టర్కీ లేక మాగ్యారుభాషలోని 'సంయుత ధాతురూపపద', విధానమునకును భేదమేమియు లేదు. ఉదా :- అరబీభాషాపద్ధతిలో 'కిటాబ్ ఈ' = నా పుస్తకము ; కిటాబ్ ఉక=నీ (పులిం). పుస్తకము; కిటాబ్ ఉకి = (స్త్రీ) = నీ పుస్తకము ; కిటాబ్ ఉహు = (పు). వాని పుస్తకము ; కిటాబ్ ఉహి (స్త్రీలిం) = ఆమె పుస్తకము.

ఇందు సంయుతధాతు పదరూపవిధానము సక్రముగను స్పష్టముగ నున్నది. కాని సెమిటిక్ భాషలలో నీ పద్ధతి బహుమితముగా నుండును. ఈ శాఖలోని భాషలు దరిమిలా క్రమముగా వివరణరూపము (Analytical form)ను పొందినవి. ఉదా : హిబ్రూభాషలో ప్రత్యయములు పోయినపుడు వాని స్థానమున వర్గకములు (Particles) చేరినవి.

ఇక ధాతువులను ప్రయోగించు విధములో నీ సెమిటిక్ భాషలు బహువిచిత్రముగా నుండును. ఈ భాషలలోని ధాతువులు మూడు హల్లులతోఁ గూడియుండి, యర్థప్రయోజనముల ననుసరించి యేయచ్చై నను దానిలో మధ్య ప్రవేశించును. ఆ రీతిని, 'క్ట్' అను ధాతువునుండి వివిధ ప్రయోజనానుగుణముగ, కైల్, ట్రిల్, క్షీల్, క్షల్, క్షల్, కట్ల, కుకైల్, కుటల్, కటల్, కాటల్, కెటోల్, మొదలైన యనేక

రూపము లుండఁగలవు. కనుక 'కటల్=వాడు చంపఁబడెను.' కటల్ = వాడు చంపెను. 'అక్ట్ = వాడు చంపించెను ; యక్ట్లు = వాడు చంపును ; కాటిల్ = చంపుచు' అని కలవు. ఇండోయూరోపియను భాషలలో క్రియాధాతువులో వచ్చు నచ్చువలన స్థములో మార్పును కూర్చువిధాన మీ భాషలలోఁ గూడ గోచరించు ననుట నిజమే. (Ablaut and umlaut,) అబ్లాట్ - అమ్లాట్. ఉదా : స్విమ్ స్వామ్, స్వమ్ (Swim, swam, swum.) తెలుగులో వోలిక — తిను ; తిని ; తిన ; తివె ; తినక ; మొ॥ కాని ఇండోయూరోపియన్ భాషలలో నీ వైవిధ్యము ప్రారంభమున స్వరమువలన, సూతవలనను మాత్రము గలిగినదే కాని, యర్థముమీద నాధారపడి యుండలేదు. మఱయు నవి యరుదుగాను, క్రమరహితము గాను నా భాషలలో నున్నవి. కాని సెమిటిక్ భాషలలో నా విధానము విశాలముగను, సక్రమముగ నుండి యతిముఖ్యస్థాన మాక్రమించి యున్నది. అది యా భాష యొక్క సారమై యున్నది. అర్థవైవిధ్యమును గూర్చుట కిది బహుముఖ్యమైన మార్గము. సెమిటిక్ భాషల శబ్దస్వరూప నిర్మాణవిధానములో నది యత్యవసరమైన క్రియాశక్తి. ఇండోయూరోపియన్ భాషలలో నీ యజ్జరివర్తన మట్టిది కాదు. సెమిటిక్ భాషలలో ప్రత్యయముల కూర్పును సమాసములును విశేషముగ నుండవు.

సెమిటిక్ భాషలలోని విశిష్టలక్షణ మేమనగా ముఖ్యముగా అచ్చులధ్వనులందే వ్యాకరణవిధానమును, శబ్దనిర్ణయ లక్షణము నాధారపడి యున్నవి. ధాతువునందలి హల్లు లెప్పుడును మారక స్థిరముగా నుండును. అచ్చులుమాత్రమే బలస్థాన వచనములను బట్టి మారుచుండును. అట్టి ప్రతిమార్పును అర్థమందును, నితరశబ్దములతో సంబంధమును దెల్పు పట్టులను ప్రతిపాదించును. అందుచేతనే సెమిటిక్ భాషలో కేవలము నైఋతుకలక్షణము హల్లులందును. వ్యాకరణలక్షణ మచ్చులందుండు నని యొక రినిరి. ఇండోయూరోపియనుభాషలలో ప్రత్యయములు చేయుపని దాదా పంతయు సెమిటిక్ భాషలలో నచ్చులు చేయు నన్నమాట. అనగా సెమిటిక్ భాష

లలో ప్రత్యయవిధాన మంతర్గతముగా నుండును. ఇట్లునుటచే సెమిటిక్ భాషలలో ప్రత్యయవిధానము లేదని కాదు. అందు ప్రత్యయములు నుపసర్గలును గూడఁ గలవు. శబ్దార్థములలోని మార్పులు కేవల మందలి యచ్చులను మార్పుటవలననే కలుగవు. సెమిటిక్ భాషలు, ప్రత్యయముల, నుపసర్గలను, వర్ణకములను, స్థానములను గూడ నితర భాషాశాఖలందువలనే యుపయోగించును. కాని ధాతువుపై ధాతువును సమాసమువలె నుపయోగించు రీతి యీ భాషలందుండదు. అయినను ధాతువునుండి యితర రూపములను, ముఖ్యముగా నుపసర్గల మూలమున గూర్చును. కాని యిందు ప్రత్యయములు బహుస్వల్పముగ మాత్రమే వాడఁబడును. ప్రేరణార్థకములును, నాత్మార్థకములును హీబ్రూభాషలో నుపసర్గల ద్వారా నిట్లు వ్యక్తీకరింపఁబడును. ఉదా : 'క్వల్' ధాతువు నుండి, 'హిక్వల్', 'హిత్ కట్వల్', 'నిక్వల్' మొదలైనవి. అరబిక్ భాషలో నీ విధముగా ప్రతిక్రియకును పదిహేనురూపములు చేయవచ్చును. కాని ధాతువునకు ప్రత్యయముపైన ప్రత్యయములను సమాసములవలె కుప్పలుగా వాడుపద్ధతి 'ఉరల్ - ఆబ్తయిక్' భాషాకుటుంబమునందును, ఇండోయూరోపియన్ భాషా శాఖలందునున్నట్లుగా సెమిటిక్ భాషలలో మాత్రము గానరావు.

ఇంతకంటె సెమిటిక్ భాషా వ్యాకరణమును గుఱించి యధికముగాఁ దెలుపుట నధికప్రసంగ మగును. ముఖ్యమైన విషయము లేవనగా. (1) ఈ భాషలలో, సక్రమమైన అచ్చుల వైవిధ్యప్రయోగము తక్కు, నిర్మాణపద్ధతిలో క్రొత్తవిషయము లేవియు లేవు. అందలి యుపసర్గలును ప్రత్యయములును బంటు, మలయ, ఇండోయూరోపియన్ భాషా కుటుంబములందు కంటె పద్ధతియందు మార్పు లేదు. (2) నవీన ఇండోయూరోపియన్, మలయో - పాలినేషియన్ మొదలగు భాషాకుటుంబములందువలె నవి వివరణపద్ధతికి స్పష్టమగు పరిణామమును చూపుచున్నవి.

భాషావంశసంబంధమును దెల్పు శబ్దసాదృశమురీత్యా సెమిటిక్ భాషా కుటుంబములోని వివిధభాషలు, ఇండోయూరోపియన్ భాషా

కుటుంబమునకుఁ జెందిన యే శాఖలోని భాషలకంటెఁ గూడ సన్నహిత సంబంధము గలిగియున్నవి.

అమెరికాదేశములోని యాదిమవాసులు మాట్లాడు భాషల సంఖ్య నాలుగువందలకు పైగా నుండును. అవి యన్నియు ననేక శబ్దసంయుతత్వ పద్ధతులలోనే యుండి, వైవిధ్యము గలిగియుండినను, ముప్పదికంటె తక్కువ శాఖలుగ కూర్చుటకు మాత్రము వీలులేక యుండును. ముఖ్యముగా దక్షిణయమెరికాలోని యనేక భాషలను గూర్చి బహుస్వల్పముగా పరిశీలించఁబడుటచే వాని సంబంధమును గూర్చిన సిద్ధాంతములు తేలలేదు.

సాధారణముగ చెప్పవలసినచో, వాని ముఖ్యలక్షణ మేమన గా, క్రియతోఁబాటు కర్త కర్మలను కాలస్థలాది బోధకవర్ణకము లన్నిటిని కలుపుకొని వాక్యమంతయు నొకసమాసముగా వ్యక్తీకరించు శక్తి యా భాషలుగలియుండును. ఒకప్పు డది బహుదీర్ఘసమాసముగాఁ గూడ పరిణమించును. ఇందలి శబ్దముల కూర్పు గ్రీకుభాషలో రెండుపదములను కలుపుటవంటిది కాని, యనేక ఇండోయూరోపియన్ భాషలలో ప్రధాన పదమునకు ప్రత్యయములు చేర్చుట వంటిది కాని కాక, వాక్యములోని ప్రతిప్రత్యేక పదమందలి ప్రధానధ్వనితోగాని, వర్ణకముతోగాని, సమాసముగా నల్లఁబడిఁ దానిలోని ప్రతి శబ్దగతభావమును వెంటనే మనస్సులో రేకెత్తించును. సామాన్యముగా యూరోపుదేశములోని వివరణాత్మక (analytical) భాషలందు, వాక్యమందలి భాగములగు సర్వనామము, నామము, కర్త, కర్మ, క్రియ మొదలైనవిగ ప్రతిపాదించఁ బడినవి. అమెరికాభాషలలోని సంపృక్త (polysynthetic) విధానమున వానిని కుంచించి యొకటిగ చేయఁబడి, ప్రత్యేకముగా నొక శబ్దముగ నుండును. ఈ సంపృక్తవిధాన మాంగ్ల భాషయందలి Indefatigableness

అనుమాటవలెను, గ్రీకు భాషలోని Katapepolemesometha అను పదము వలెను, సంస్కృతమున 'చతురంభోధిపరీతభావలయ రక్షాదక్షచామిక రాయతదండః' అను సమాసమువలె నుండును. ఇవి భావార్థకములు, విశేషణాత్మకములుగ నున్నవి. వీనిని చిన్న పదములతో వ్యక్తి కరింప వచ్చును. కాని సంస్కృతపదమునందు వాక్యమందలి వివిధ భాషాభాగ శబ్దములందలి భావమంతయు నిమిషి యుండును. వివరణాత్మకమైన యాంగ్ల పదమునందుకంటె, ప్రత్యయాత్మకమైన గ్రీకుపదములో నొక మెట్టభిక్తముగ పోవును. ఎట్లన, ధాతుప్రత్యయము క్రియతో కర్త సమసించి కాలాదిధర్మములను ప్రతిపాదించును. సంస్కృతమునఁ గూడ నిట్లే. ఉదా : గచ్ఛామి=నేను వెళ్లుదును. అయినను గ్రీకు సంస్కృతభాషలు పదము నామములో సర్వనామములు గల కర్మను దమలో మిళితము చేసికొన లేవు. ఆ భాషలు స్వల్ప భాషాభాగములను మాత్రమే తమలోఁ గలుపుకొనఁ గలవు. ఇండోయూరోపియన్ భాషలు ప్రత్యయములను కూర్చుకొను శక్తి యెంత గలిగియున్నను, ప్రత్యక్ష కర్మ (direct object) ను గాని, పరోక్ష కర్మ (indirect object) ను గాని కలుపుకొను శక్తి వానికి లేవు. ఆ భాషల నమెరికాభాషలతోఁ బోల్చి చూచి నపు డాశక్తివిధానము స్పష్టపడును. సంస్కృతభాషలో నొక వర్ణకము మాత్ర మా సమాసపు కూర్పున స్పష్టముగ నుండును. ఆ మిగులుభాగములు బహుముఖ్యము లైనవిగ నుండును. ఆమెరికాభాషలలో శబ్దప్రతిపాదిత హ్రస్వీకరణమును, పరిసరానుగుణోచ్ఛారణమును మొదటనో, మధ్యనో, చివరనో నుండవచ్చును. అమెరికాయుండియనుల 'మస్సచూసెట్సు' భాషలో 'అతడు ముంగుళ్లపై క్రిందవ్రాలి యతనిని బ్రతిమాలె' ననుటకు పదునొకండు స్వరములు గల యొక పదమున్నది. అట్లే మెక్సికన్ భాషలో 'పురోహితుడ'నుటకు నిరువదియేడక్షరములు గల పదమొకటి కలదు. ఇవి యాశ్చర్యజనకములు. 'చెరొకీ'లో తెలుపఁబడినట్లు 'కుకూస్కో' అను మాటకు 'నా ముఖము కడుగు కొందును' నని భావము. మెక్సికనుభాషలో 'నికల్చిహు అ' శబ్దమునకు నేను ఇల్లు కట్టుదును అనియు

'నిసోత్పితే మొల' అనగా= 'నేను పూలకొఱకు చూతును' అనియు, 'మినోమాపాపోవా' అనిగ= 'నేను నా చేతులు కడుగుకొందు' ననియు సర్థము.

దాదాపు అమెరికాభాషలన్నియు బాహుళ్యముమీఁద సంపృక్త ధర్మము విలక్షణముగా గలిగియుండి, యుత్తర యమెరికాయుండియను లందఱిచే నది పరిపాలింపఁబడినను, గ్రీనులాండు - మెక్సికనుభాషలలో నీ సంపృక్తత్వము విధిగా నున్నదని కాని, నామవాచకమునకు ప్రత్యేక స్థానము లేదని కాని తలంచుట దోషము. మెక్సికను భాషలో 'నేను పూల పెదకిరిని' అనుటకు 'నిసోత్పితే మొల' అను పదము, సంపృక్తత్వ ధర్మము గలదైనను 'సోత్పి' అను యావమునకు (పూవు). 'ట్ల' ప్రత్యయము కలుపఁబడినపుడు ప్రత్యేక స్థాన ముండును. అప్పుడు 'సోత్పిట్ల' = 'పువ్వు' అగును. అట్లే 'నితే మొల' లోని దానికి 'ట్ల' కలుపగా 'నెవాట్ల' 'నేను' అగును.

ఏ భాషలోనైన నొకప్రత్యయముపై మరియొక ప్రత్యయమును విశేషార్థప్రతిపాదనకై కలుపఁబడఁగ, స్వరపరిణామ మెట్లున్నను, ధాతువు లెట్టి పరివర్తన మొందినను, విచక్షణ లేక యా భాష సంయుక్త ధాతురూప పదభాష యని పరిగణింపఁ బడినచో అమెరికాభాషల కా పేరు నొసంగవచ్చును. కాని యా పేరట్లు ప్రయోగింపరాదు. ప్రత్యయ సంకీర్ణభాషలను సంయుతధాతురూప పదభాషలనుండి, ప్రాతిపదిక పద్ధతిమీఁద కాక, దాని స్పష్టత, ఫలితముల మీఁద నాధారపఱచి ప్రత్యేకించినచో, సంపృక్తభాషలను పై ద్వివిధజాతుల నుండి సమానముగ వేరు చేయవలసిన బాధ్యత మన కున్నది.

II

జన్యజనక సంబంధ నిర్ణాయక భాషాజాతి విభాగము

(లేక) శబ్దజాల సామ్యకృత భాషాజాతి విభాగము

(Genealogical Classification)

అనేక భాషలను పరిశీలించినపు డందలి నిత్యవ్యవహారములో నున్న విశేషశబ్దజాలము, లేదా, పదముల ధాతురూపములు సదృశముగా నున్నట్లు గోచరించినచో నా భాషలు చారిత్రకముగా సంబంధము గలిగియున్నవను భాషము గలుగును. అనగా నవి యన్నియు నొకటే

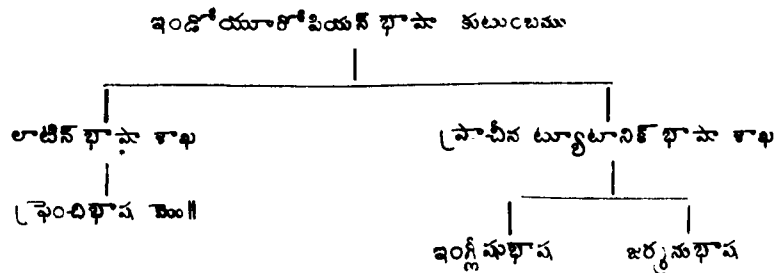
మూలభాషనుండి పుట్టినవనియు, వాని పదజాలము

చారిత్రక పూర్వదశ లన్నియు దొరికినచో నా మూలభాష గుర్తింపవలసినదియై దోచును. సదృశములై నిత్య వ్యవహారములో నున్న యా శబ్దములు నిత్యపరిచితములగు వస్తువులు, జంతువుల పేర్లు, వ్యాపారములు, గుణములు, మొదలైనవి కావలయును. ఉదా : (1) అవయవ వాచకములు :- తల, ముక్కు, కన్ను, చెయ్యి, కాలు మొదలగునవి. (2) సంబంధబోధకములు :- తల్లి, తండ్రి, అక్క, అన్న మొ॥ (3) సర్వనామములు :- నేను, నీవు, వాడు. మొ॥ (4) సంఖ్యావాచకములు :- ఒకటి, రెండు, మూడు, నాలుగు, పది, నూరు మొ॥ (5) నిత్యము చూచువస్తువులు :- గోడ, ఇల్లు, పిల్లి, మేక, ఆవు, గెదె మొ॥ ఇట్టి పదజాలము సామాన్యముగా నా భాష మాట్లాడు వారందఱకు నులభముగ నర్థమై నిత్య వ్యవహారమున వారిచే వాడుకొనఁబడుటచే నది యా భాషకు నహజ్జమై యుండును. ఈ కాలమున ప్రత్యేక భాషలుగా పరిగణింపఁబడుచున్న ఫ్రెంచి, స్పానిష్, పోర్చుగీస్, రుమేనియన్, ఇటాలియన్ మొదలైన భాషలను బోలి చూచినపుడు, చారిత్రక నిదర్శనములను బట్టియు, భాషావిషయములను బట్టియు, నవి లాటిన్ భాషా పరిణామమును ప్రతిపాదించు వివిధ మాండలిక భాషాభేదములని గోచరించును. ఆ భాషలు సోదర భాషలనియు, ప్రాచీనలాటిన్ భాషాజన్యములని పిలచినచో దోష

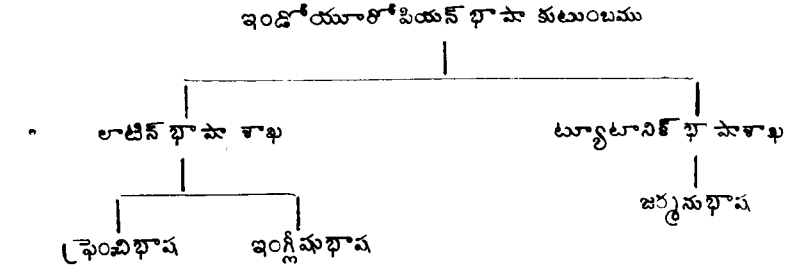
ముండదు. తత్త్వదృష్టితో విచారించినపుడు, లాటిన్ భాష, తన పరిణామదశలో వివిధ దేశకాలపరిస్థితులలో పొందిన వివిధమైన రూపములే యా భాషలని చెప్పవచ్చును. ఈ సత్యమును స్పష్టముగ గ్రహించిన మీఁదట, నవి యేకపితృతోఁగూడిన కుటుంబముగ నేర్పడునని యాలంకారికముగ వ్యవహరించినచో నాక్షేప ముండకూడదు. అదే విధమున, ఇంగ్లీషుభాషకును యూరోపు దేశమందలి ట్యూటానిక్ కుటుంబ భాషలకును గల సంబంధము, ఆంగ్లో-సాక్షనులు తమ భాషను బ్రతును దేశమున నెఱకొల్పుటకుఁ బూర్వము, జర్మనీ దేశములో ప్రారంభమున నుండు ఆంగిలులు, సాక్షనులు మొదలగు జాతులకు సంబంధించినవారని దేశచరిత్ర వలనఁ దెలియుటచే విశదమగుచున్నది.

ఈ రెండువిషయములలో భాషావిషయములు చారిత్రకనిదర్శములనే బలపఱచుచున్నవి. ఒకవేళ దేశచరిత్రక సాక్ష్యము లేకున్నను, భాషాశాస్త్రజ్ఞు డా యా భాషలను మాత్రము పరిశీలించినపు డందలి శబ్దముల సామ్యమును గుర్తించి, యాకర్షంపఁబడినవాడై, యా భాషలు పరస్పరసంబంధము గలవియై, యొక వంశవృక్షమునకుఁ జెందినవని కాని, యేకమాతృక లనికాని నిర్ణయింపక యుండలేడు. అట్లే, యుత్తర హిందూదేశమందలి భాషలన్నియు నా ప్రదేశమునఁ బూర్వకాలము వాడుకలోనున్న ప్రాకృతభాషల నుండి పుట్టినవనియు, నీ ప్రాకృతభాషలందలి భేదముకూడ ప్రాచీనప్రాకృతముచు భాష, మగధావంతి శూర నేనాది దేశములలో భిన్నరీతుల నుచ్చరింపఁబడుటచేఁ గలిగినదే యనియు, నీ ప్రాకృతమును వైదికభాషయుఁగూడ 'జెండెవెస్టా' (Zend Avesta) భాషతోఁ బోల్పఁబడినపు డవి యన్నియు నన్నిహిత సంబంధముగలవియై ప్రాచీనార్యభాషనుండి పుట్టినట్లును కేవల మాయా భాషలందలి పోలికలనుబట్టి నిశ్చయింపవచ్చును. విశాలమైన శబ్ద సామ్యముచు బట్టి సామాన్యమానవుఁడు తన నిర్ణయము నిర్దోషమైనదనియు, స్వయంసాక్ష్యము గలదనియు భావించును. కాని భాషాశాస్త్రజ్ఞు డా శబ్దజాలసామ్యమును నాలుగువైపుల విచారించును. ఒక భాష తనతో నే మాత్రమును సంబంధములేని మఱియొక భాషనుండి

విశేషశబ్దజాలమును తేలికగ నెరుపు తెచ్చుకొనఁగలదని శబ్ద శాస్త్రజ్ఞునకు బాగుగ తెలియును. ఇట్లెరుపు దెచ్చుకొన్న పదము లనేకము స్వభాషాపదములవలె స్వభాషాసంప్రదాయానుగుణముగ వాడుకొనఁబడుటచే, స్వభాషలోఁ గలిసిపోయి, పరభాష యను జ్ఞానమే నశించి, యెరువుమాటలకే ప్రచారమధికమై, తత్సూర్య మా యర్థములో నున్న జాతీయపదములను వాడుకలోనుండి తప్పించివేయుటయుఁ గూడ జరుగును. అట్టి పరముల సంఖ్యాభాషాశ్యమును బట్టి భాషాసంబంధమును నిర్ణయించినచో నది తప్పుడుదారి పట్టును ఆధునిక పరిషియ భాష, యథార్థమునకు లాటిన్, గ్రీకు, జెండెవెస్ట్రా, సంస్కృతము, ఇంగ్లీషు భాషలతోఁబాటు ఇండోయూరోపియన్ భాషా కుటుంబములోఁ జేరియుండినను, ప్రస్తుత మాభాషలోఁ గలిసిపోయిన ఆరబిక్ శబ్దజాలమును బట్టి యది హీబ్రూ, అరబిక్ మొ॥ భాషలవలె సెమిటిక్ భాషా కుటుంబమునకుఁ జేరినదిగాఁ గనఁబడును. ఇంగ్లీషుభాష యథార్థమునకు ఇండోయూరోపియన్ భాషాకుటుంబశాఖయైన ట్యూటానిక్ భాషలకుం జెందినదైనను, నది లాటిన్, ఫ్రెంచి శబ్దములను తనలో విశేషముగాఁ గలుపుకొనుటచే, నిఘంటువులందలి పదసమూహమును బట్టి స్థూలముగా నిర్ణయించినచో నది లాటిన్ భాషకు చెందినదని చెప్పవలసియుండును. కాని జర్మనుభాషకుఁ గాని ట్యూటానిక్ శాఖకుఁ గాని నన్నిహితసంబంధము గలదని చెప్పుటకు వీలుండదు. ఇందుచే యథార్థమైన వంశక్రమమునకు బదులుగా వేరొక విధముగ వంశక్రమము నీయవలసియుండును. సత్యమైన వంశక్రమ మీ విధముగ నుండును.



కాని, కేవలము నిఘంటువులపై నాధారపడి నిర్ణయించినచో పై వంశ వృక్షము నీ క్రిందిరీతి తప్పుగ నీయవలసి యుండును.



ఈ విషయమున, భాషలసంబంధము కొంచెము తప్పుదారిలో నిచ్చినను, సంబంధమున్నవానికే సంబంధమును గూర్చు చున్నాము. కాని పరిషియన్ భాషను ఆరబిక్ భాషతోఁ గలుపుటలో నే మాత్రమును సంబంధములేని దానితో సంబంధమును గలుపుదుము. ఇతరభాషా జన్యములైన పదజాలముతో సాంకర్యమును గల్పించుచున్నాము. ఇదియే భేదము.

ఇట్లే యాంధ్ర భాషావిషయమునఁ గూడ పొరబాటు జరిగినది. ఆంధ్రభాష, సంస్కృత ప్రాకృతములను ప్రథమ ద్వితీయ ప్రకృతులనుండి పుట్టిన వికృతి యని 'ఆద్యప్రకృతిః ప్రకృతిశ్చాద్యే, యేషా తయో ర్భవే ద్వికృతిః, కేవల తయానుసర్పత్యభేద యేయం యథా తథా భాషా' (ఆం. శ. చిం.) 'జనని సంస్కృతంబు సర్వభాషలకును' (శ్రీనాథుఁడు) - క్రీడాభిరామము. ఇట్లాంధ్రశబ్దచింతామణ్యాది వ్యాకరణములందు ప్రతిపాదించఁబడినది. ఇంతేకాక యాచింతామణి యందే "తజ్ఞా సమా చ దేశ్యా గ్రామ్యా చేయం చతుర్విధా భవతి" యని తెలుపఁబడినది. ఇక నాంధ్రభాషాభాషణమున కేతన,

ఆ. తత్సమంబునాఁగఁ దద్భవంబన నచ్చ,
తెనుఁగునాఁగ మఱియు దేశ్యమనఁగ
గ్రామ్యభాష నాఁగ గల దై దు తెఱగులు,
వేఱవేఱ వాని విస్తరింతు.

అని తెలిపినాడు. ఇట్లే కూచిమంచి తిమ్మకవియుఁ దన సర్వ లక్షణ సారసంగ్రహమున. 'తెల్లమగు నైదు తెఱగులఁ దెనుఁగు భాష' అని చెప్పినాడు. దీనిని పట్టి పై లక్షణకర్తల యభిప్రాయము భాష యనఁగా నందలి శబ్దములు మాత్రమే యని చెప్పవలయును. ఏలన,

క. మును సంస్కృత పదములపైఁ,

దెనుఁగు విభక్తులు ఘటించి తేటపడఁగఁ జె

ప్పిన నది తత్సమ మనఁ జను,

వసము ధనము పురుషుఁ డబల వసుమతి యనఁగఁ.

కేతన - ఆంధ్ర భాషా భూషణము.

తే. ఆంధ్రదేశ పురస్థాయులైన సకల,

జనములకును మఱుంగు దేశంబు లేక

తేట తెల్లమిగాఁ బలుకఁమాట లెల్ల,

నవని శుద్ధాంధ్ర దేశ్యంబు లనఁగఁ బడును.

(అప్పకవీయము I-10.)

కాని, భాష యనఁగా కేవలము శబ్దము మాత్రమే కాదు ; అందలి వ్యాకరణము, ప్రత్యయములు, కారకము, మొదలైనవి కూడ విచారింపవలయును. మఱియు శబ్దములలో తత్సమ తదభవములు గాక దేశ్యములు, సచ్చతెలుగు పదములు, గ్రామ్యశబ్దములు గూడ కలిసి యే యాంధ్రభాష యనఁ బడినదని లాక్షణికు లంగీకరించినపుడు, ఆంధ్రభాష యంతయుఁ గలసి వికృతి యని భావించుట యుచితము గాదు కదా. వీనిలో తత్సమ తదభవ పదములన్నియు నెఱుపు దెచ్చి కొనిన శబ్దములే యనవలయును. ఆంధ్రశబ్ద రత్నాకరమును పట్టి తత్సమ పదములు 14,314 ను, తదభవములు 2,000 లును దేశ్యశబ్దములు

12,887 మాత్రమే కలవు. ఒకభాష మఱియొక భాషయందలి విశేష

శబ్దజాలముకంటె
వ్యాకరణ మెక్కువ
ప్రబలమైనది.

పదముల నెరుపు దెచ్చుకొని వానిని తన సంప్రదానుగుణములైన మార్పులతోఁ దనలో మిళితము గావించు కొనవచ్చును. మఱియు నా భాషలనుండి యెరుపు దెచ్చుకొనిన పదము లో భాషకు సహజములగు గొన్ని పదములను గూడ నిత్యవ్యవహారము నుండి పారఁద్రోలి తామే నిలిచి యుండవచ్చును. అయినప్పటికిఁ గూడ నా భాష యెరుపు దెచ్చుకొనిన భాషకుఁ జెందదు. ఏలన' తన వాక్యరచనా రీతులు, వ్యాకరణాంశములు, జాతీయములు మొదలగు స్వభాషాసంప్రదాయము లా భాషయొక్క వ్యక్తిత్వమును నిలుపును. కాన నే భాష యే భాషా కుటుంబమునకుఁ జెందిన దని నిర్ణయించుటలో నందలి పదములకంటె, వ్యాకరణాంశములే యెక్కువ బలవత్తరమగు ప్రమాణమగునని నిశ్చయింప వలసియున్నది. పరస్పర సంసర్గముచే నొకభాష మఱియొక భాషనుండి యెన్నియేని శబ్దముల నెరుపుదెచ్చు కొన వచ్చును, కాని వ్యాకరణాంశములను మాత్ర మెరుపుదెచ్చుకొనఁ జాలదు. ఇతరభాషా సంపర్కముచే వ్యాకరణాంశములందు గొన్ని మార్పు లేమైనఁ స్వల్పముగఁ గలుగవచ్చును, లేక యనవసరములైన యంశము లేమైనఁ గొన్నిలోపింపఁ నచ్చును. ఉదా : ప్రాచీనయిండ్లో యూరోపియన్ భాషయందలి విభక్తిరూపము లన్నియు గ్రీకు, లాటిన్ మొదలగు భాషలలో సంక్షిప్తములైనవి. సంస్కృతభాషలో నేటికిఁ గూడ సప్తవిధక్తులుండగా, గ్రీకు మొదలగు భాషలలో నేడువిభక్తులు లేవు - మూడే విభక్తులు గలవు. నార్మన్ ఫ్రెంచిభాషల సంపర్కము నాంగ్ల భాషలోని ట్యూటానిక్ ప్రత్యయములలో నిరుపయోగములైన వానిని తగ్గించుకొనినది. కాని వ్యాకరణము మాత్రము తమకుఁ గ్రొత్తది కాదు.

కాన పురస్కారపద్ధతిని వ్యాకరణసామ్యము భాషల మూల సంబంధమును ఋజువుచేయుటలో, స్వేచ్ఛగా నెరుపు తెచ్చుకొను స్వభాషము గల శబ్దజాలముకంటె, నెక్కువ నమ్మతగిన సాక్ష్యమొనఁగును.

కాని తిరస్కారపద్ధతి నది యంత తేలిక విషయముగాదు. వ్యాకరణ సామ్యమును ఋజువు చేయుట కది జన్యజనక సంబంధము కలది కావలయునని సాధారణముగ చెప్పుదురు. కొలఁదికాలము క్రిందటనే విడివడిన భాషలలో, శబ్దజాల సామ్యముతోఁబాటుగ వ్యాకరణసామ్యము సిద్ధముగా దొరుకును. ఇటాలియన్, స్పానిష్, ఫ్రెంచిభాషలును, ఆంగ్లము డచ్చి, జర్మనుభాషలును, హిందూ అరబిక్ భాషలును బోల్పబడినపుడు వ్యాకరణసామ్యములు కంటికి వెంటనే గోచరించును. దానికి శబ్దజాలము తోడైనపుడు ప్రతి భాషాసంబంధమును దృఢపడును. మఱియు, నే భాషయుఁగూడ, వ్యాకరణవిషయములోఁ గాని, శబ్దములు వాని యుచ్చారణలోఁగాని, స్థిరముగా నుండఁజాలవు. ప్రతివిషయము దాని శీఘ్రపరిణామము నొందుచునే యుండును. దూరసంబంధము గల భాషలు స్వల్ప వ్యాకరణ విషయములలో మాత్రమే సామ్యము గలిగి యుండునను విషయము తేలికగ తెలియనగును. అవి పైన వివరించిన రీతిగ ప్రత్యేకమైన వ్యాకరణ సంబంధాత్మక జాతులుగ గాని, లేక సుసజాతులుగగాని విభజింపవలసియుండును. సంపూర్ణ మైన సంశ్లేషాత్మక (synthetical) భాష కావచ్చును. స్వల్పసంశ్లేషాత్మక భాష కావచ్చును. స్వల్పవివరణాత్మక (analytical) భాష యొకటి ప్రధాన వివరణాత్మక భాషయై, తర్వాత సంపూర్ణ వివరణాత్మక భాషగ గాని, లేక స్థానదశ (positional stage) కు గాని చేరవచ్చును. ఆంగ్ల భాషలో నింకను నిలిచిపోయిన ఇండోయూరోపియన్ క్లిష్ట వ్యాకరణలక్షణములను గుర్తించుటకు ప్రసిద్ధ భాషాశాస్త్రజ్ఞుని నిశితదృష్టి కావలసి యుండును. ఈ గుణములు నిల్చియున్నంతవరకు, నవి యా భాషా సంబంధమును నిర్ణయించుటకు విలువైనవి యగును. కాని తదుపరి పరిణామములో నవికూడ నస్తమింపఁగలవని యూహింప వీలున్నది. కాన నొక మూలభాషలోనుండి పుట్టిన యొకభాష, తన వ్యాకరణమును శబ్దజాలమునుగూడ నభివృద్ధి చేసికొనిన తర్వాత, మఱియొక భాషతో సంపర్కగలిగి, దానినుండి విశేషపదజాలము నెరుపుచున్నది, దాని సహజపరిణామమువలన తన వ్యాకరణమును గూడ గుర్తుపట్టి

నంతగ మార్చివేయ వచ్చుననుట స్పష్టము. అట్టి పరిస్థితిలో, చరిత్ర నమైన యా భాషను పరిశీలించు భాషాశాస్త్రజ్ఞునకు దాని సగ్రమ బంధమును నిర్ణయించుటకు, నా భాషయందలి స్థిరమైన శబ్దములనుండి గ్రాహణ చేయుటకంటె వేరు ప్రమాణ మేమియు నుండదు. ఆ శబ్దములు నిజముగా నా సొంతభాషకే చెందగలవు. ఆ ప్రమాణము శాస్త్రీయార్థము కంటె కొంత తక్కువైన నిర్ణయాత్మకమే కావచ్చును. అయిప్పటికి దానిమీఁద నాధారపడి చేసిన సిద్ధాంతము నిర్దోషము కాదు. ఆ భాష యా మూలభాషనుండియే సాక్షాత్తుగ పుట్టి యుండును, కాని దాని వ్యాకరణసామ్యము లోపించియుండును.

చారిత్రకసామ్యము కాకుండ, శబ్దజాలసామ్యమును, వ్యాకరణ సామ్యము నను రెండుప్రమాణముల పరస్పర సమర్థనముమీఁదనే విషయ సంపూర్ణమును నిశ్చయాత్మకమునైన వంశానుక్రమ విభాగాధారపడియుండును. వ్యాకరణసామ్యము లేకుండ భాషలసంబంధము నిజపుచేయఁబడదు. ఇతరభాషలనుండి నెరుపు దెచ్చికొనుట తేలిక దృష్టియు, సర్వసాధారణమైన యాచారము నగుటచే, తనకు సాధారణపదములుకూడ సకృత్తుగానైన సోకును గాన భాషలసంబంధమును బ్రజాలము నిర్దోషముగ ప్రదర్శింప లేదు. నిత్యవ్యవహారములో నుండు పదములు మఱియొక యితరభాషతో పోలికయు భేదముగూడ నమము నే కలిగియున్నప్పుడు, వ్యాకరణప్రమాణమున్నచో నిర్ణయించు గాధ్యత దానిపై నుండును.

ఏక కుటుంబమునకుం జెందిన వివిధభాషలందలి శబ్దజాలములో గాజాత్యములైన వర్ణకములను గూర్చి ముఖ్యముగా నొక విషయము చెప్పవలసియున్నది. అనఁగా నా యా భాషలలో ధాతువులు సమానమైన ధాతువులు, పదములు, పద గ్రామములను గూర్చి తెలిసి కొనవలసియున్నది. సామాన్యముగా త్సంబంధ మే రెండుభాషలలో నైనను సమానశబ్దములును, ధాతువులును సమానమైన రూపములలోను, ధ్వనులలో నెప్పుడును నుండుట సంభవింపదు. మూలభాషలో నొకపదము గాని, ధాతువు గాని తజ్జన్య

భాషలగు సోదరభాషలలోఁగూడ నదే రూపమున నుండునని యెవ్వడును తలఁపఁ గూడదు. ఏలన నొకచోటనే నివసించుచు నొకభాషనే మాట్లాడు ప్రజలలోనే కొందఱ తొకధ్వని నొకమాదిరిగను, మఱికొందఱు మఱియొక మాదిరిగ నుచ్చరించుట మనము చూచుచున్నాము కదా. ఈ భేదము వారివారి యభ్యాస విశేషముమీఁదను, సుచ్చారణ విషయమున వారికిఁ గల వికారములైన యలవాటులమీఁద నాధారపడును. ఈ భేదములు క్రమముగ నధికమై, ప్రజలలో నాటుకొనిపోయి యొక కాలమున నొకమాదిరిగ నుచ్చరింపఁబడిన పదములు, కొంతకాలము తర్వాత మరియొక మాదిరిగ నుచ్చరింపఁబడి వేరొక రూపమును పొందుట సహజము. అట్లే భిన్నప్రదేశములలో మాట్లాడిన మాటలలో భేదముండుటలో నాశ్చర్యముండదు. కాన నొకమూల భాషనుండి పుట్టినవైనను, కాలక్రమమున భిన్నప్రదేశములలో మాట్లాడునపుడు వారివారిలో ధ్వనులు సహజముగాఁ గొన్ని మార్పులను జెందుననుటలో నెట్టి సందేహము లేదు. మఱియు, జన్యభాషలలోని పద మదే రూపమున నుండినచో, మనము గుర్తించిన స్థితిలో నున్న యా పదము మూలభాషనుండి పుట్టిన మరియొక సోదరభాష నుండి యెరువుగ తీసికొని వచ్చిన దనియో, లేక తా నితరభాష కెరువిచ్చిన దనియో, తప్పక యనుమానింపవలసి వచ్చును. ఒక భాషలో ననేకపదములందు పైనఁ దెల్పినటువంటి మార్పులు నియతముగ గోచరించుటచే నవి యా భాషను మాట్లాడువారి యుచ్చారణకు సహజమైన యొక వికారమని యంగీకరింపవలసినదే కాని వేరువిధమున దానిని వ్యాఖ్యాసించుటకు వీలు లేదు. కాన ననేక శబ్దములను పరిశీలించి, యా యా భాషలందట్టి విరూపములను గమనించి, యొకధ్వని యా యా భాషలందా యా కాలములలో నా యా విరూపములను పొందుచున్నవని నిరూపించినచో, సోదరభాషలందుఁ గల సజాతీయ పదములలోఁగల యీషదేశములు సకారణముగనే గోచరించును. ఇటువంటి ధ్వనివిశేషములను వివరించునవియే స్వరనియమసూత్రము (phonetic laws) లనఁబడును. ప్రతి భాషయు తన సొంతభాషా స్వరనియమములను ప్రదర్శించును. అవి

తన భాషలోని ప్రతి జన్యభాగముపై ప్రభావమును జూపును. మూల భాషలోని ధాతువును గాని పదమును గాని యొక జన్యభాషలోని స్వర నియమము లొకరూపములో మలచుకొనిన, మరియొక జన్యభాషలోని తన స్వరనియమము లాధాతువును, పదమును మఱియొక రూపమునకు మలచుకొనును. అందుచే జన్యభాషలలోని పదముల సంబంధము 'బాహ్యరూపమున నొకటే విధముగ నుండవు' ఉదా :- గ్రీకు శబ్దముగు 'భోస్' ను, సంస్కృత పదమగు 'గౌః' ను రూపమున సుచ్చారణము నను భేదముగలవియైనను సజాతీయములైనవే. ఆంగ్ల భాషలోని, 'కా' యును, జర్మను భాషలోని 'కుః' యును 'గోస్' అను మూలపదము నకు సంబంధించియుండును. కనుక, 'జాస్, గోః, లేక కౌః' అను ప్రతి పదమును, మూలపదమగు 'గౌస్' నకు తన భాషలోని సరియైన యుచ్చారణ ప్రాతినిధ్యము నెఱుపును. ఆ యా భాషలను మాట్లాడు వారి నోళ్లలో తరతరములుగా వ్యవహరింపఁబడినపు డా పదము సహజముగా పొందిన రూపము లవి. ఆంగ్ల భాషలోఁగాని, జర్మనీ భాషలోఁగాని, యా జంతునకు 'కౌ' లేక 'కుః'కు బదులుగా 'జౌ' లేక 'గౌ' అను పేరు వినఁబడినచో, ఆ యా భాషలలోని భాషానియమ సూత్రముల జ్ఞానముతో, మన మారూపము గ్రీకుభాషలోని 'జౌ' నుండి కాని, లేక సంస్కృతభాషలోని 'గౌః' నుండి కాని యెరువు తెచ్చుకొనిన దని నిశ్చయింపఁగలము. అదే విధమున, 'పడి' శబ్దమునకు, గ్రీకుభాషలో 'డెక' యనియు, లాటిన్ భాషలో 'డెసిమ్' అని సంస్కృతభాషలో 'దశ' యనియు, గోథిక్ భాషలో 'తైహుక్' అనియు నగును.

అదే విధమున తమిళమున 'క' కారము గన్పడిన కొన్ని శబ్దములలోఁ దెలుగున 'చ' కారము గన్పడు చున్నది. ఉదా :

తమి - తె

కవి - చెవి

కలి - చిలుక

కయి - చెయి

తమి - తె

కొంబోర్ - చెంబు

కైక్కోలి - చంక

కంకుతి - చంక

ఇట్లే యితర దావిడభాషలలో నున్న 'ప' కార మాధువిక కన్నడ భాషలో 'హ' కారముగ మారినది. ఉదా :- పొన్ను - హొన్ను వాలు-హాలు ; పనరు-హనరు ; పది-హది. మొ॥

ఈ రూపములలో నే యొక్కటియు మఱియొక దానితో సమానముగ లేదు. కాని యవి యన్నియు నొకటే మూలభాషనుండి ప్రత్యక్షముగా జనించిన వను సాక్ష్యము వానిమూలమున దృఢమగును. ఏలన, మూలశబ్దమగు 'డెక్' రూప మాయా భాషలలో నుచ్చరింపబడినపుడు యథార్థమున కా రూపములే పొందును. ఆ పదము లొకటే విధముగ నున్నచో, లేదా, చాలవరకు సమానముగ నున్నచో, సవి యొకభాష నుండి మఱియొకటి యిటీవలనే యెరువు దెచ్చుకొనిన వని యనుమానించుటకు సర్వవిధములు కారణము గల్గించును. అందుచే నట్టి సామాన్యము గల శబ్దములు భాషల సాజాతత్వమును నిరూపించుటకు వినియోగించుట యశాస్త్రియమే యగును. ఇటాలియన్ భాషలోని 'పద్రి+మద్రి' అను పదములకు సమానముగా ఫ్రెంచిభాషలో 'పేరి-మేరి' అని యుండును. ఇవి లాటిన్ భాషలోని 'పత్రెమ్-మాత్రెమ్' అను రెండు పదములకు నా రెండుభాషలలో క్రమముగా సహజమైన యుచ్చారణ ప్రాతినిధ్యము నొనర్చును. కాని ఫ్రెంచిభాషలో 'పద్రి-మద్రి' అను రూపములున్నచో, నా పదములు ఇటాలియన్ భాషనుండి సరాసరి గ్రహించినదనియు, ఫ్రెంచిభాషయందు ప్రత్యక్షముగా నిష్పన్నము కాలేదనియు మనము నిర్ణయించుటకు వెనుదీయము. కాన, వంశానుక్రమ వర్గీకరణమును నిర్ణయించుటకు గాను వివిధభాషలలోని పదజాలమును బోల్చుటలో వాని సంపూర్ణ స్వరూపసాదృశ్యము నాశింపక, నా యా భాషలలోని విశిష్టమైన స్వరనియమ సూత్రముల దృష్టిలో నూహింపబడిన విశేష సాదృశ్యముపై నాధార పడవలయును.

కాన, భాషాస్త్రవేత్త సదృశ పదజాలము గోచరించు భాషా సముదాయముతో సంస్కరము గలిగినపుడు, మొట్టమొదట, వివిధ భాషలందు సుమారుగా సమానార్థము గల్గి, తగినంత సదృశరూపము

గల పదములను ప్రక్క ప్రక్క నుంచి పరిశీలించును. అట్టి కొన్ని పదముల పట్టికలవలన నా భాషల వంశసంబంధము విశేష సంభావ్యము గాను, సంతృప్తికరముగా నున్నట్లు గనబడిన తర్వాత రెండవ ప్రమాణ మగు వ్యాకరణసాదృశ్యమును సమన్వయింపఁ జూచును. ఈ పరీక్ష యా సిద్ధాంతమును స్థాపించి, దాని సంబంధమును దృఢపఱచినచో శబ్దముల ధాతువుల సాదృశ్యమును గూర్చి యతఁడు విశేషపరిశ్రమ చేసి, యా భాషలలోని స్వరనియమ సూత్రములను కనిపెట్టి, వాని మూలమున నా ధాతువులును శబ్దములును స్వీకరించు విశేషరూపములను నిర్ణయించును. ఈ స్వరసూత్రములు కనిపెట్టబడి, వాని వ్యాపారము స్పష్టపఱచబడిన వెంటనే (త్వరలో నట్లగును గాన) యితర స్వల్పసాదృశ్యము లనేకము బహిర్గతమై వెనుకటి నిర్ణయములను బలపఱచును. మఱియు నీ పరిశీలనలో సాదృశ్యము గలవిగాఁ గనబడు కొన్ని శబ్దములు సజాతీయము గానట్లుగా గూడ స్పష్టపడును. అట్టి వానిని, మఱియు శబ్దశాస్త్ర వేత్త, సాదృశ్యము లేనివిగాఁ గనబడు మఱికొన్ని శబ్దములందు పోలికలను గుఱిచి యా పట్టికలోఁ జేర్చికొనును. ఇట్లు శాస్త్రయుక్తముగా నిర్ణయింపబడిన పద్ధతులమీఁదనే సదృశ పదజాల మాధార పడియుండి, చారిత్రకమైన దూరసంబంధముగాని, దగ్గర సంబంధముకాని నిర్ణయించు భాషల వర్గీకరణమునకుఁగల రెండు ప్రమాణములలో నది యొకటి యగుచున్నది.

జన్యజనకక్రమమున భాషలను వర్గీకరించుటలో నింకను కొంత చేయవలసిన పనియున్నది. సాధ్యమైనచో స్పష్టమైన వివిధభాషా కుటుంబములను నిర్ణయించి, ప్రతి భాషాకుటుంబమునందును గల వివిధ భాషలకుఁ గల దూర సన్నిహిత సంబంధములను వివరించుచు, భాషా వృక్షమున కుండు వివిధ శాఖలను గూడఁ దెలుపుట యవసర మగును. సాధ్యమైనంతవరకు వివిధత్వమున నై క్యమును సాధించుటయే మానవ విజ్ఞానాదర్శము. కాని శాస్త్రమీ కోరికను విశృంఖలముగా కొనసాగించుట కంగీకరించదు. భాషలన్నియు చివర కొకటే మూలభాషనుండి పుట్టిన వను సిద్ధాంతము నంతమాత్రము భాషాశాస్త్ర మిప్పుడు సమర్థింపదు.

అది కొలది భాషాకుటుంబములను మాత్రమే ప్రతిపాదించుటకుఁగూడ సంగీకరింపదు. ప్రామాణికసామ్యములను దాటిపోయి శాస్త్రము నిర్ణయములను చేయఁజాలదు. తులనాత్మక భాషాశాస్త్రమునందు భాషలందలి శబ్దజాలమును వ్యాకరణవిషయములను తీక్షణముగా పోల్చు పద్ధతిని, భాషోత్పత్తిని గూర్చి యొక్క వివిధత్వ పాక్షికసిద్ధాంతములను మనస్సునం దుంచుకొని మలిన మొనర్పరాదు. ఈ పద్ధతిని ప్రపంచమందలి భాషలకు సమన్వయించినను గూడ వాని యొక్కమున కెంతమాత్రము తోడుపడదు. కొన్ని భాషా కుటుంబములును, మఱికొన్ని చిన్నవియు, పెద్దవియునగు భాషాసముదాయములు కనిపెట్టి వలసియున్నవి. ప్రపంచమున ప్రస్తుతమున్న భాషలన్నింటిని నెనుబడి లేక తొంబది కంటె తక్కువ విభాగములుగ నెట్టి గొప్ప భాషాశాస్త్రజ్ఞుఁడు గూడ చేయలేడు. వాని కెట్టి జన్యజనకసంబంధమును శాస్త్రప్రమామతో నతఁడుఁ గూర్చలేడు. ఆఫ్రికా నీగ్రోలును, అమెరికా యిండియనులు వంటి మోటుజనులు మాట్లాడు ననేకభాషలఁ గూర్చిన విషయములు బహుస్వల్పముగను, దుర్గావ్యాముగ నున్నవి. ఈ భాషలను పూర్తిగ పరిశీలించిన పిమ్మటనే పై భాషావిభాగముల సంఖ్య నెక్కువగ గాని, తక్కువగ గాని చేయవచ్చును. ప్రస్తుత పరిస్థితిని బట్టి మొత్తము మీఁద ప్రీడెక్ ముల్లరు గణనప్రకారము ప్రత్యేకమైన భాషాకుటుంబములు సుమారు నూరువర కుండవచ్చు ననుట సరసముగనే యుండును.

భాషాకుటుంబములను నిర్ణయించుటలో వ్యాకరణవిషయము చాల ముఖ్యస్థానము వహించును. భాషలకు వ్యాకరణ మాతృ వంటిది. శబ్దజాలము నితరభాషలనుండి యెంత యధికముగా నెరువుదెచ్చుకొనుటకైనను సాధ్యమగును. కాని యితర భాషావ్యాకరణ విషయముల నొక భాష యెరువుదెచ్చుకొనుట కెంతమాత్రము సాధ్యము కాదు. ప్రతి భాషకు విశిష్టమైన వ్యాకరణవిశేషము లుండును. వాక్యనిర్మాణమందును, లింగ వచన విభక్తులందును, క్రియలు మొదలైన వాని యందును ప్రతిభాషకుఁ గొన్ని ప్రత్యేకలక్షణము లుండితీరును. ఉదా : సంస్కృతభాషనుండి విశేషశబ్దజాలమును తెలుఁగు తత్సమ,

తదభవరూపమున నెరువు దెచ్చుకొనుటచే నా రెండుభాషలలో శబ్దజాల మధికసామ్యము గలిగియున్నను, వ్యాకరణవిషయములలో సంస్కృతాంధ్రముల కెంతమాత్రము పోలిక లేనే లేదు కదా. తెలుఁగు మాటలకు సంస్కృతప్రత్యయములు గలుపఁబడి చేయఁబడిన రచన మఃప్రవాళశైలి యనునది మలయాళభాషలో నున్నను దెలుఁగున దాని నెవ్వరు గారవింపలేదు. అట్లే తెలుఁగువారు ఇంగ్లీషు తురక పదములు లెన్నింటి నైనను వాడుచున్నారు. కాని వానిలోని ప్రత్యయములు; నుపసర్గలు నవ్యయములు మొదలైనవాని నెప్పుడు నెవ్వరు వాడరు కదా. మనము 'బల్ల' కు బదులుగా 'బెంది' అను నాంగ్లపదమును వాడినను, 'బెంచీలు, బెంచిమీఁద, బెంచిక్రింద, బెంచితో' అని తెలుఁగు ప్రత్యయములను వానికిఁ గలుపుచున్నాము. కాని 'బెంచెన్', అనియు 'ఆంది బెంచి కూర్చో' అని వాడుట లేదు కదా. అట్లే యితర భాషా పదములు గూడ. భాషాకుటుంబములను నిర్ణయించుటలో వ్యాకరణము గీటురాయి యని చెప్పవచ్చును.

శబ్దములను బోల్చుట కే యే శబ్దములను గ్రహింపవలెనను విచక్షణ తరువాత గావలయును. కాని వ్యాకరణవిషయములను బోల్చు సందర్భమున నీ చిక్కుండదు. ఏలన వ్యాకరణము నెరువుదెచ్చుకొను లోకే భాషకును వీలులేదు కనుక. అయితే నిక పదములను బోల్చి శ్రమపడనేల యను ప్రశ్నకు సమాధాన మిది. మొట్టమొదట పదములసామ్యమును బట్టియే భాషాసంబంధమును నూచించి, యనుమానించుటకు స్థూలముగ నుపయోగించును. ఈ పదసామ్యసాహాయము లేనిచో భాషలను పోల్చుటకు ప్రారంభమున దారియే దొరకదు. కాన నీ పద్ధతి ప్రాథమికావస్థలో నెక్కువగా నుపయోగించును. ఈ పదపరీక్షకు తట్టుకొనిన తర్వాత వ్యాకరణ సామ్యపరీక్ష చేసి భాషాసంబంధముము, తన్మూలమున భాషాకుటుంబ నిర్ణయమును చేయఁగలము. కాన వ్యాకరణవిషయ సామ్యము భాషాకుటుంబ నిర్ణాయక నిశ్చయకత్వమునకుఁ గావలసి యుండును.

వివిధభాషలలోఁ గల శబ్దములకు సాదృశ్య మున్నపుడు, వాని సాదృశ్యకారణములను, వాని సంబంధములను బరీక్షించిన పిమ్మట భాషా కుటుంబములు నిర్ణయింపవలయును. వానిలో నొక భాష యింకొక భాషనుండి పుట్టినదా? లేక, యీ రెండు భాషలును గూడ మఱియొక మూడవ భాషనుండి యుద్భవించి, సోదరభాషలైనవా? యని నిశ్చయింపవలయును. భాషలసంబంధమును నిర్ణయించుటలో మొదట సామగ్రి, లేక, శబ్దజాలమును, తర్వాత రెండవది, పద్ధతి, లేక, యీ భాషల వ్యాకరణాంశములను దోడ్చుడును. భిన్న భాషలలో నే కార్థ బోధకములగు పదము లేకభాషాతువునకుఁ జెందిన వగుచో నా రెండుభాషలకు సంబంధ మున్నదని చెప్పవచ్చును. భాషాసంబంధ మును నిర్ణయించు సందర్భమున నీ క్రింది విషయములను ముఖ్యముగా పాటించవలసి యుండును.

(1) పోల్చుటకు శబ్దములను గ్రహించుటలో నితర భాషలనుండి యెరువుదెచ్చుకొనిన శబ్దములను పరిత్యజించుటను గూర్చి బహుజాగ్రత్త వహించవలయును. సామాన్యముగా నొకభాషను మాట్లాడు జను లితర భాషలను మాట్లాడు జనులతో, (1) వర్తక వ్యాపార నిమిత్తము పోయి నపుడు కాని, (2) వలసపోయినపుడు కాని, (3) దేశ దండయాత్రకై వెడలినపుడు కాని, (4) అన్యదేశపరిపాలన యపుడు కాని, సంవర్కము గల్గుట సహజము. అప్పుడు సౌకర్యమునకై యితర భాషాశబ్దములను జనులు గ్రహించుట సర్వసామాన్యముగా జరుగుచుండును. అట్టి యెరువు మాటలు భాషలో కలిసిపోవును. కాన నట్టి వాని నీ సందర్భమున పోల్చరాదు. కాన సామాన్యముగా నిత్య వ్యవహారములో నుండు పదము లను మాత్రమే యీ సందర్భమున నేరుకొనవలయును. అట్టి వేవనఁగా (1) శరీరావయవములను దెలుపు పదములు. ఉదా : నోరు, ముక్కు, చెవి, కన్ను, చెయ్యి, కాలు మొ॥ (2) బాంధవ్యమును దెలుపు మాటలు. ఉదా : తండ్రి, తల్లి, అక్క, అన్న ; మొ॥ (3) సర్వ నామములు : ఉదా : వాడు, నేను, నీవు, ఆమె, అది, మొ॥ (4)

సంఖ్యావాచకములు : ఉదా : ఒకటి, రెండు, మూడు, నాలుగు మొ॥ (5) నిత్యపరిచయములైన జంతువులు, వస్తువుల పేర్లు : ఉదా : కాకి, పిల్లి, కుక్క, ఆవు, గేదె, గాడిద, గుట్టము. మొ॥ ఇల్లు, గోడ, దారి, మొ॥ ఇట్టి పదము లే భాషయందైనను స్వతస్సిద్ధముగా నుండ గలవు గాని, యితర భాషలనుండి యెరువు దెచ్చుకొనవలసిన యవసర ముండదు. కావున నట్టి పదములనే పోల్చవలెను. సాధారణముగా శాస్త్రములందలి పారిభాషికపదము లితరభాషలనుండి యెరువు తెచ్చి కొనబడును. కాన వానిని బోల్చిచూచి లాభములేదు. అవి నిత్య వ్యవహారమున నుండవు కదా.

(2) భాషలోఁగల పదముల యధికసంఖ్యపై నాధారపడి భాషా కుటుంబమును నిర్ణయించుటగూడ తప్పు. ఎందుకన నొకభాషలో నధిక పదము లితరభాషల నుండి యెరువు దెచ్చుకొనినవే నిలిచిపోయి, జాతీయ శబ్దములు విప్పరింపఁబడి వ్యవహారచ్యుతములు గావచ్చును. ఉదా : తెలుఁగుభాషలో దేశీయపదములకంటె సంస్కృతపదముల సంఖ్యయే యధికము. ఆంధ్రశబ్దరత్నాకరమును బట్టి తెలుఁగున దేశీయపదములు 12887 మాత్రమే యుండఁగా, సంస్కృతపదములు 14814 లును. తద్భవములు 2000 ను గలవు. మఱియు నీ భాషలో నూటికి 4 వంతున తురకపదములును, 3 వంతున నాంగ్లపదములును గలవు. ఇంత మాత్రముచే తెలుఁగును సంస్కృతము నొక భాషాకుటుంబమునకుం జెందినవని నిర్ణయింపరాదు. అట్లే యాంగ్ల భాష గూడ. ఆంగ్ల భాషాశోకమందు లెక్కింపఁబడిన 43566 పదములలో 29853 మాటలు లాటిన్ భాషకును, 13280 మాత్రమే ట్యూటానిక్ భాషకుఁ జెందినవి. తక్కినవి యితర భాషలనుండి వచ్చినవి. కాని నిత్యవ్యవహారమునకుం జెందిన మాట లును, వ్యాకరణవిషయములును ట్యూటానిక్ భాషకుఁ జెందిన వగుటచే నాంగ్ల భాష ట్యూటానిక్ భాషా కుటుంబమునకుఁ జెందినదిగా నిర్ణయింపఁ బడినది. కాన నెరువుపదములను పోలికనుండి పరిహరించు విషయమున బహుజాగ్రత్తగ నుండవలయును.

(3) రెండుభాషలలోని పదములు సమానార్థకములైనను కేవలము బాహ్యకార సాదృశ్యమును బట్టి యవి యొకటి భాషాకుటుంబమునకుఁ జేరినవని నిర్ణయింపరాదు. యాదృచ్ఛికముగఁగూడ శబ్దములలో నట్టిపోలిక లుండవచ్చును. ఉదా : ఆంగ్లాంగ్ల భాషలలోఁగల నీ పదముల వలన నీ విషయము స్పష్టమగును. Mouth - మూతి; Pro - ప్రాపు; Neat - నీటు; Group - గుంపు; Cheek - చెక్కు; Throw - త్రోయు; Attic - ఆటక; Ean - ఈను; Tell - తెలుపు; Pan - పెనము. మొ॥ కాన శబ్దముల బాహ్యకారసాదృశ్యమువలన భ్రాంతి చెందరాదు. వీనిలో తెలుఁగుపదములు ద్రావిడ భాషాకుటుంబమునకుఁజేరఁగ, నాంగ్లశబ్దములు ట్యూటానిక్ భాషాకుటుంబమునకుఁ జెందును కదా.

(4) భాషాకుటుంబములను నిర్ణయించుటలో పోల్చుపదముల మూలరూపములను ధాతువులను పరిశీలించి సామ్యమును గుదర్పవలయునే కాని వాని భ్రష్టరూపములను బోల్చి నిర్ణయింపరాదు. ఉదా : భవతి (సం) హవది, హోది (ప్రా); అవద్ది (తెలుగున భ్రష్టరూపము, అగు ధాతువునుండి). తెలుఁగునందలి 'అగు' ధాతువునకు సంస్కృతమున 'భూ' ధాతువునకు నే విధమైన శబ్దసామ్యము లేదు.

(5) వివిధభాషలనుండి పదములను పరీక్షించునపుడు వాని ప్రకృతి ప్రత్యయ విభాగముచేసి, వాని ప్రాతిపదికలను మాత్రమే పోల్చి చూడవలయును గాని, ప్రకృతిప్రత్యయములు గలిసినపుడు గుణవృద్ధ్యాదులచే మార్పుపొందిన యైక్యరూపములను పోల్చి నిర్ణయింపరాదు.

(6) ప్రతిభాషయందును వర్ణములు గొన్ని స్వరనియమముల ననుసరించి మారుచుండును. ఆ మార్పు గొన్నినియమములకు పద్ధతులకు బద్ధమై సక్రమముగా నుండునే కాని, దారియు డొంకయులేక నిరంకుశముగా నుండదు. కాన నా స్వరమాత్రములను వివరించి, సమన్వయించి యా మార్పు సక్రమమని ఋజువుచేసిన పిమ్మటనే కాని యా పదముల సామ్యము సంగీరింపరాదు. ఉదా : ఇతర ద్రావిడభాషలతోఁ బాటు తెలుగునందలి 'ప' కారము క్రొత్తకన్నడమున 'హ' కార

ముగ మారును. ఉదా : పాలు-హాలు ; పొన్న-హొన్న ; పనరు-హనరు ; పది - హది. మొ॥ మఱియు తమిళమున తాలవ్యాచ్చుతోఁగూడిన 'క' కారము దెలుఁగున 'చ' కారముగా మారును, గాని యితరాచ్చుతోఁగూడినచో మార్పురాదు. ఉదా : కివి - చెవి ; గిలి - చిలుక ; కెయి - కెయి - చెయి ;

(7) ఏకకుటుంబమునకుఁ జెందిన భాషలలో తుల్యరూపము గల పదములు సమానార్థమున వాడఁబడక పోవచ్చును. అప్పుడు వాని ప్రాచీనరూపమును గాని దాని మూలార్థముగాని యితర పదములతోఁగూడి సమసించినపు డా యర్థమున వాడఁబడినదేమో గూడ జాగ్రత్తగ పరిశీలింపవలయును. కల్లు (తమి) = రాయి. ఈ పద మీ యర్థమున తెలుఁగున స్వతంత్రప్రయోగము లేదు. కాని 'తిరుగులు' (తిరుగురాయి) పదములో 'గలు' శబ్దము సమసించి వాడఁబడినది. ఇట్టి మాటలే. సన్నిగలు (నూరురాయి), వడగల్లు.

పై నియమముల ననుసరించి ప్రపంచమందుఁ గల భాషలలో నింతవరకు గుర్తింపఁబడిన భాషాకుటుంబములలో నీ క్రిందివి ముఖ్యమైనవి. (1) ఇండో - యూరోపియన్, లేక, ఇండో - జర్మానిక్ భాషాకుటుంబము. (2) సెమిటిక్ భాషాకుటుంబము. (3) డ్రావిడ్ ఆరీటాయిక్ భాషాకుటుంబము. (4) మలయో పోలినేషియన్ భాషాకుటుంబము. (5) బంటు (దక్షిణాఫ్రికా) భాషాకుటుంబము. (6) ద్రావిడ భాషాకుటుంబము. (7) ముండాభాషలు. (8) సిథియన్ భాషాకుటుంబము. (9) ఫిన్లో - ఉగ్రియన్ భాషాకుటుంబము. (10) చీనా భాషలు. (11) పాపువన్ భాషలు. (12) సూడాగినీ భాషలు. (13) కాకన్ భాషాకుటుంబము. (14) అస్ట్రేలియాదేశ భాషలు. (15) బుష్ మెన్ హోబ్బిన్ టాట్ భాషలు. మొదలైనవి.

వివిధ భాషాకుటుంబముల వివరణములు

I. ఇండోయూరోపియన్ భాషాకుటుంబము :- ఈ భాషాకుటుంబమునకు ఇండోజర్మానిక్ భాషాకుటుంబమును పేరు గూడఁ గొంత

కాలము వ్యవహారములో నుండెను. ఈ కుటుంబమునకు జేర్పబడిన భాషలలో నేదియు తూర్పున హిందూదేశమును దాటిపోయి గాని, పశ్చిమమున యూరోపు దేశమును దాటిపోయి గాని లేకుండుటచే చివరి సరిహద్దులను సూచించుటకు గా నీ దేశభాషలలోనిది పేర్కొనబడినది. ఇండో జర్మానిక్ భాషాకుటుంబమని పేర్కొనబడిన కాలమున పడమటి పాలి మేర జర్మనీ దేశముగా మాత్రమే గుర్తింపబడినది. కాని తర్వాత దాని కంటే పశ్చిమమున నున్న 'కెల్టిక్' భాషలుగూడ నీ కుటుంబముతో జేర్పబడుటచే దాని పడమటి సరిహద్దును మార్పవలసి వచ్చినది. ఐనను నీ భాషాకుటుంబ మెన్నడు 'ఇండో-కెల్టిక్' భాషాకుటుంబమని పిలువబడక, మొత్తముమీద 'ఇండో - యూరోపియన్' భాషాకుటుంబమనియే పిలువబడుచు వచ్చినది. ఈ భాషాకుటుంబము బహు విశాలమైన దగుటచే, దీనిని గొన్ని శాఖలుగా భాషాశాస్త్రజ్ఞులు విభజించిరి. 1. ఆర్యభాషలు, 2. ఆర్యీనియన్ భాషలు, 3. ఆల్బేనియన్ శాఖ, 4. బాల్కన్-సెల్టిక్ శాఖ, 5. ఇటాలిక్ శాఖ, 6. గ్రీక్ శాఖ, 7. కెల్టిక్ శాఖ, 8. జర్మానిక్ శాఖలు. వీనిలో మొదటి నాలుగు శాఖలును చేరి 'సెతం' భాషలనియు, చివర నాలుగు భాషలకుగలిపి 'కెంటం' భాషలనియు సంకేతము గలదు.

(1) ఆర్యభాషాశాఖ : ఈ శాఖలో 1. సంస్కృతము, 2. పర్షియాదేశపు ఐరేనియన్ భాషలు గలవు. చివరిది ప్రాచీన కాలమున 'అవెస్టా' యనియు, ప్రాచీనపర్షియా యనియు రెండు విధములు. పాఠశీకుల మతగ్రంథమగు 'అవెస్టా' యందలి భాష యగుటచే దాని కాపేరు గలిగినది. ఆఫఘన్, బెలూచి, భాషలు ప్రస్తుతపు ఐరేనియన్ భాషలు. వీనితో 'అవెస్టా' భాషకు బహుసన్నిహిత సంబంధమున్నది. బహుస్వల్పపు మార్పుతో నొక దానిని రెండవ దానిగ మార్పవచ్చును, 3. బౌద్ధమత గ్రంథములలోగల 'పాలీ' భాష, 4. ప్రాకృతభాషలు, 5. హిందీ, బెంగాలీ మొ॥ నవీన హిందుస్థాన భాషలు నీ శాఖలో జేరును.

(2) ఆర్యీనియన్ శాఖ : ఈ శాఖయందలి భాషలు గ్రీకునకు నార్యభాషలకు మధ్యగా నుండును. దీనిని మాట్లాడువారు మొదట ఆర్యీనియాదేశ వాసులైన ప్రస్తుతము టర్కీ, రషియాదేశములలో గూడగలరు.

(3) ఆల్బేనియన్ భాష : ఇది గ్రీకుదేశోత్తరపు 'ఎపిరసు' ప్రాంత పర్వతములందును, మాంటినీ గ్రోకు దక్షిణమునను, ఏడ్రీయా-టికునకు దూర్పున మాట్లాడబడుచున్నది.

(4) స్లవోనిక్ భాషలు : ఈ భాషలను మాట్లాడువారు ఐరోపా ఖండ పూర్వభాగమునను, ఆసియా ఖండోత్తరభాగమునను వ్యాపించి యున్నారు. ఈ భాషలలో రషియాభాషా భేదములు, జెకోస్లావేకియా, హంగేరీ, బాహిమియా మొదలగు దేశభాషలును, బాల్టిక్ భాషలు, లిథునియన్, ప్రాచీనపరిషియన్ మొదలగునవి చేరును.

(5) ఇటలీ శాఖ : 'లాటిన్' భాషయు దానికి సంబంధించిన భాషలును.

(6) గ్రీకు శాఖ : గ్రీకు భాషయు దానికిం జెందిన మాండలికము ములును, డోరిక్, ఆటిక్ భాషలును.

(7) కెల్టిక్ భాషలు : వెల్లు, ఐర్లండు, స్కాట్లండు దేశ భాషలు.

(8) జర్మానిక్ భాషలు : గాథిక్, నార్సు, జర్మనీ, హాలండు, బెల్జియం దేశభాషలును, ఇంగ్లీషు మొ॥నవి యీ శాఖలో జేరును.

II, సెమిటిక్ భాషా కుటుంబము : అరేబియా, పర్షియా, పర్షియన్ గల్లు, ఎజ్జిప్టునుద్రప్రాంత దేశములను, ఈజిప్టు మొదలగు ప్రదేశములందు వసించు జనులు సెమైటు లందురు. వారు మాట్లాడు భాషలు సెమిటిక్ భాషలు. ఇది నాలుగుదిక్కులను బట్టి భేదముగ కున్నది. తూర్పు సెమిటిక్ భాష బాబిలోనియా, ఎస్సీరియా దేశము లందును, పడమట సెమిటిక్ భాష, సిరియా, పాలస్తీను దేశములందును మాట్లాడబడును. దీనిలో ఫినీషియన్, హీబ్రూ మొ॥నవి చేరినవి.

దక్షిణపు సెమిటికు భాషలో ప్రాచీనపు టరబ్బీ భాష చేరును. ఉత్తరపు సెమిటిక్ భాషలో ఆరేబియన్ భాష చేరును.

III. ఫిన్నో - ఉగ్రియన్ భాషాకుటుంబము : ఈ కుటుంబ భాషలకు నిండోయూరోపియన్ కుటుంబ భాషలతో దూరసంబంధమున్నది. ఈ భాషలను మాట్లాడువారు 'యూరల్' పర్వతోభయ పార్శ్వములందును, బాల్టిక్ పర్వత ప్రాక్తిరమునను గలరు. వీరు దేశ ద్రిమ్మరులు. 'ఫిన్' పదము ఫిన్ లెండు - రష్యా దేశజనులను సూచించును. ఎప్టోనియను గుంపులు, లాప్టలు, చెరిమిస్సులు, మార్ద్వినులు, పెర్మియనులు మొ॥ వారీ ఫిన్ను జాతికి చెందినవారు. ఊరల్ పర్వత ప్రాంత దేశమునకు 'ఉగ్రి' యని పేరుండుటచే వీరు 'ఉగ్రి' యనులైరి. ఫిన్నో ఉగ్రియనులు సమష్టి నామముతో వ్యవహరింపబడుదురు. ఈ భాషాకుటుంబమునందలి 'లాప్ భాష'ను మాట్లాడువారు నార్వ్ స్వీడను, ఫిన్లండు దేశోత్తర భాగములను, కోలాద్వీపకల్పముందును నివసించుదురు. 2. బాల్టిక్ ఫిన్నిష్ భాషలు, 3. చెరిమిన్ భాష, 4. పెర్మియన్ భాష, 5. హంగేరియన్ భాష లిందులో చేరినవి.

IV. కాకస్ భాషాకుటుంబము : ఇందలి భాషలు పర్వత ప్రాంతములందు వాడబడుచున్నవి. వీనిలో జార్జియన్, మింగ్రిలియన్, సర్కసియన్, మొదలగు భాషలు చేరినవి.

V. చీనా భాషా కుటుంబము : ఇందు చీనా దేశ భాషలతో పాటు బర్మా, సయాము, టిబెట్ దేశ భాషలు చేరినవి. ఇవి ప్రత్యయ రహిత భాషలను మొదలైన విషయములు వెనుకనే తెలుపఁ బడినవి.

VI. ముండా భాషలు : ఈ భాషలు చోటానా గుర్రపు వీర భూములందును, తత్ప్రాంతపు మద్రాసు రాష్ట్ర, మధ్యపరగణాల భాగములందును, మహాదేవు కొండలందును కొలదిమందిచే మాత్రమే వాడబడును. భెర్వారి, కొరవ, కూర్గు భాష లీ కుటుంబములో చేరినవి. నవర, గదబ భాషలు గూడ వీనికిఁ జేరినవే. వీనిలోఁ జేరిన భాషలన్నియు సుమారు పర్వతములందే వాడబడుచున్నది.

VII. మలయో పాలిసిషియా భాషా కుటుంబము : ఇందలి భాషలు మెడగాస్కరు నుండి 'ఈస్టరై లండు' వరకు వ్యాపించియున్నవి. వీనిలో నాల్గు శాఖలు గలవు. 1. ఇండోనేషియన్ తెగ : ఫిలిప్పైనులు, సెలబన్, మెడగాస్కరు, సుమత్రా, జావా దేశములలో వాడబడు భాషలు, 2. మెలనేషియన్ శాఖ : ఇవి ఫిజిదీవులలో విశేషముగా వాడబడుచున్నవి. 3. మైక్రోనేషియన్ శాఖ : ఇవి గిల్బరు, మార్షల్ కారాలైనను, నూరియాన్సి, యూపీ ద్వీపములలో వాడబడును. 4. పోలిసిషియన్ శాఖ : సాసైటీ, టోంగా, ఈస్టరు దీవులు, న్యూజిలాండు లోని మాయోరిలో నీ శాఖా భాషలు వ్యవహరింపబడుచున్నవి.

VIII. ద్రావిడ భాషా కుటుంబము : వీనిలో తమిళము, తెలుగు మలయాళము, కన్నడము, తుళు మొదలగు భాషలే కాక మరికొన్ని యనాగరిక భాషలు గూడఁ జేరినవి. ఇవి హిందూ దేశమున వింధ్య పర్వతములకు దక్షిణమునందలి ద్వీపకల్పమున మాట్లాడుఁ బడుచుండి, యార్య భాషల కంటె భిన్నముగ నున్నవి.

IX. పాపువన్ భాషాకుటుంబము : న్యూగినియందును, దాని సమీపస్థ ద్వీపములందును వాడబడు భాషలు.

X. ఆస్ట్రేలియా దేశ భాషలు :- వీనికిని ముండా భాషలకును సంబంధము గలదట.

XI. సూడాన్ గిని దేశ భాషలు : ఆఫ్రికాలో నుత్తరమున నీగ్రోలచే వాడబడు మాసా భాష.

XII. బంటు భాషా కుటుంబము : ఇవి దక్షిణ ఆఫ్రికాలో నైజీరియా నుండి కేప్ ఆఫ్ గుడ్ హోపు వరకున్న జనులచే మాట్లాడఁ బడుచున్నవి.

XIII. బుష్మేన్, హట్టేన్ టాట్ భాషలు : దక్షిణాఫ్రికాలో బుష్మేన్ భాషలును, నైఋత్యపు టాఫ్రికాలో హట్టేన్ టాట్ భాషలును వాడబడుచున్నవి.

XIV. అమెరికా యందలి ప్రాచీనాదిమ వాసుల భాషలు.

నాల్గవ ప్రకరణము

భాషాపరివర్తనము

ప్రతిమానవునకు వలె ప్రతిభాషకుఁగూడ పుట్టుక, యభివృద్ధి, మార్పు, క్షీణము, క్షయము ననునవి కలవు. కాని మానవుని యాయుః కాలముకంటె భాషయొక్క యాయుఃకాల మత్యధికమగుటచే దాని వృద్ధి పరిణామక్షయములు నూత్నపరిశీలన లేక కనపడవు. కాన మానవునకు వలె భాషకుఁ గూడ జీవితచరిత్ర గలదు.

మానవులు దమ మనోగత భావముల నితరులకుఁ దెలియునట్లులు వాగ్రూపమున వ్యక్తీకరింపఁబడిన గుర్తులే భాషయనఁబడును. 'ఆవు : అని పలికినపుడు నాలుగుకాళ్లు, రెండుచెవులు, కొమ్ములు మొదలై నవి గలిగిన యొక యాకారముగల జంతువును మనస్సున నేర్పర్చు కొని, యా జంతువునకు గుర్తుగా తోడిమానవునకు స్పష్టముగాఁ దెలియుటకు చేయు వాగ్రూపమైన గుర్తు. ఆ శబ్దమునకు లక్ష్యము మఱి యే యితరరాకారముగల వస్తువును కారాదు. ఈ శబ్దము లుచ్చ రించునపుడు మనోగత భావమును, కంఠము, జిహ్వ, తాలువు, దంత ములు మొదలైన శరీరావయవములు నుపయోగపడును. కాన భాషా చార్పణమందు మానసికచర్యలును, శరీరావయవ వ్యాపారమును కలసి మెలసి వ్యవహరించుచున్న వనుమాట స్పష్టము. ఈ రెంటిలో దేని సహకారము లేక పోయినను భాష యేర్పడదు. శరీరావయవ చేష్టలు లేని భావవ్యక్తీకరణ ముండదు. అవి మూగవాని ధ్వనులగును. ఇక మానసిక వ్యాపారము లేని భావశూన్యములైన మాటలు పిచ్చివాని మాటలగును. కాన భాషకు మానసిక శరీరావయవ చేష్టా పరస్పర సాహాయ్యము ముఖ్యముగా నుండి తీరవలయును.

అనేక కారణములచేత నిత్యవ్యవహారమున నున్న ప్రతి జీవద్భాషయు మారుచుండును. మార్పునొందుట భాషలకు స్వభావము.

మార్పును వృద్ధియు, మానవునియందువలె, భాషయందు నుండును. ఈ మార్పు లా భాషను చూట్లాడినవారికిఁ గూడఁ దెలియవు. ప్రాచీన నవీన భాషల మధ్యకాల మధికమైన కొలఁది యీ మార్పు స్పష్టముగా గోచరించును. మార్పును, వృద్ధియు భాషకు ప్రాణము వంటివి. నిత్య వ్యవహారములోనుండి, మార్పుచెందక ప్రపంచమున యే భాషయు నుండజాలదు. 'నిత్యా ప్రహపిసీ దేశ్యా'. దేశభాష నదీప్రవాహమువలె నిత్యము నుండునదియు, నిత్యము ప్రాతనీరును త్రోసివేసి క్రొత్తనీరును దెచ్చునదై యుండును. మనుష్యులభావములు నిత్యము మారుచుండుటచే, తద్భావవ్యక్తీకరణమే యగు భాషగూడ తప్పక మారుచుండును. వాఙ్మయశోశమునందు కొన్ని ధాతువులు కాలక్రమమున నూతనవైతన్య మును సంపాదించు కొనుచుండును. మఱికొన్ని ధాతువులు దుర్బలము లగుచుండును. ఈ మార్పులచే శరీరములోని వాఙ్మయశోశము తారు మారగు చుండును. అందుచే భాషలలోఁగూడ మార్పేర్పడుచుండును. జీవద్భాషలోఁ గొన్ని ప్రాచీనశబ్దములు నిత్యవ్యవహారము నుండి తొలగిపోవుచుండును, కొన్ని క్రొత్తవి చేరుచుండును. తొలగిపోయిన వానికి ఉదా:-నావుడు, అనవుడు మొ॥ క్రొత్తగా చేరిన వానికి ఉదా:- అన్యభాషాపదములు మొ॥ సంస్కృతభాషలో యాసుఁడు, శాకటాయ నుఁడు, శాకల్యుఁడు మొదలైన వై యాకరణములు సంస్కరించిన శబ్దము లలోఁ గొన్ని వేలశబ్దములను, తర్వాత వచ్చిన పాణిన్యాచార్యులవారు తొలగించి, కొన్ని నూత్నశబ్దముల సాధుత్వమును నిరూపించిరి. పాణి నికి తర్వాత కాత్యాయనుఁడు, పాణిని యష్టాధ్యాయకి వార్తికము వ్రాయుచు, నొకవేయిశబ్దములు ప్రాచీనములని కొట్టివేసి నూత్నశబ్ద ములను జేర్చినాఁడు ఇట్లే తర్వాత వచ్చిన పతంజలిమహర్షి తన వ్యాకరణభాష్యమందును జేసినాఁడు. మఱియు వేదసంహితలో నున్న సంస్కృతభాషకు, బ్రాహ్మణములలోను బురాణములలోను నాటక కావ్యాదులలో నున్న భాషకును పరస్పరము చాలభేద మున్నది. నన్నయకాలమునాటి తెలుఁగునకును, తిక్కనకాలమునాటి తెనుఁగునకు చాలభేదము గనఁబడుచున్నది. నన్నయ 'చేసినవాడ'ని ప్రయో

గింపగా, తిక్కన 'చేసినాడ'ని వాడెను. తర్వాత నది 'చేశాడు'అని వ్యావహారికభాషలో మారినది. నన్నయ 'చేసినయది'యని వాడగా, తిక్కన 'చేసినది'అని వాడెను. తర్వాత నది 'చేసింది'అని వ్యావహారికభాషలో మార్పు చెందినది. నన్నయ 'ఏమి యంటివ'ని యువయోగింపగా, తిక్కన 'ఏమంటి'వనెను. ఇందుచే భాష యెప్పుడు మారుచుండు ననుట స్పష్టము.

పసిపాపలు మాటలు నేర్చుకొనునపు డా యింటిలో తల్లి, దండ్రు, యన్నలు మొదలైన పెద్దవాళ్లు మాట్లాడిన మాటలను వినియే ధ్వనుల ననుకరించుదురు. ఆ ధ్వను లా పసివాని మనస్సులో ముద్రితమై యొక ధ్వనిచిత్రము (Sound-picture)వలె నేర్పడును. ఎంత యధికముగా నా ధ్వని వినిన నంతయధికముగా నా ధ్వనిచిత్ర మా పసివాని మనస్సుపై బడి, గాఢమై, స్థిరపడును. కాని యా శబ్ద మెవరో యొక్కరే మాత్ర ముచ్చరించుచుండిన నొకేవిధమైన ధ్వనిచిత్ర మా పసిపాప మనస్సున ముద్రితమగును. కాని యా యింటిలో పలువురు పెద్ద లా పదము నుచ్చరించునపుడు పాప వినుటచే, ధ్వనిచిత్రములో మార్పులు గలిగి వైవిధ్యముతో ముద్రితమై కలతపాటును. కాని యుచ్చారణలోని సగటుచ్చారణము (average articulation) మాత్రమే యా పసివాడు గ్రహించి యనుకరింప మొదలుపెట్టును. ఆ యనుకరణములో కలతపాటిన ధ్వనిచిత్రమునుండి వివిధరూముల నాతఁడుచ్చరించును. ఉదా : చిత్రములో 'తాతా' యనుటకు 'ఆతా, డాడా, దాదా' మొదలైన రీతిగ పలుకును. ఇక్కడ యుచ్చారణలోను, వ్యక్తికరణమునను మార్పున్నను ముద్రితధ్వనిలో మార్పులేదు. ఇక్కడే స్వరపరివర్తనము (phonetic change) ప్రారంభమగును. దీనికి గారణము లివి.

1. పసివాని మనోగత ధ్వనిచిత్రములో వైవిధ్య మేర్పడుట
2. అతని వాగ్విద్రయము బాగుగా పరిపక్వమునకు రాకపోవుట,
3. అతని శ్రవణేంద్రియము యథాతథముగా గ్రహించు శక్తిలేక సుకుమారముగ నుండుట.

పసివాడు క్రమముగా పెరిగి పెద్దవాడైన పిదప నాతని వాక్ శ్రవణేంద్రియములు సుష్టుగా నభివృద్ధి చెందుటచే తప్పు లేకుండ శబ్దముల

ననుకరింప నమర్చుడగును. కాని యే యిద్దరుమనుష్యుల యుచ్చారణము మైన నొకటే విధముగ నుండదు. అన్నదమ్ముల యుచ్చారణమునఁగూడ గొంతభేద ముండక పోదు. ఇందుచే వివిధకులముల వారిలోను, స్త్రీ పురుషులలోను, విదేశీయులలోనుచ్చారణ భేదముండుటలో నాశ్చర్యముండదు.

జనులలో భేదోచ్చారణము ప్రాచీనసంఘములో గ్రామములలో నున్నపుడు గ్రామపెద్దలచే నది వెక్కిరింపఁబడి దిద్దబడి చాలవరకు యరికట్టఁబడును. కాని మహాసంఘములో వాని సరికట్టుట సాధ్యము గాదు. అందుచే నొక క్రొత్తయుచ్చారణ యొకపు డా సంఘనాయకుని లేదా మహాకవి ప్రభావముచే ప్రచారమై యా గ్రామము, మండలమును వ్యాపించును. అందుచే భాషాధ్వనిపరివర్తన మంటువ్యాధివలె శీఘ్రముగా వ్యాపించి ప్రచారమొందును. ఇట్లు నూతనధ్వని ప్రజలను వశ్యము చేసికొనును.

అయితే భాషాపరివర్తనమునకు ముఖ్యకారణము లేవి యను ప్రశ్న తర్వాతది. భాషాభ్యాస మనుకరణ మూలమున జరుగునని వెనుక గ్రహించితిమి కదా. ఆ యనుకరణలోని దోషములు.

1. శ్రవణేంద్రియ దోషము చేత భాషాభ్యాసకులు తప్పుగా విని దుష్టముగా నుచ్చరింప వచ్చును.
2. లేదా, వాగ్విద్రయ దోషముచేత తప్పు గానుచ్చరింప వచ్చును. ఇది బ్రాహ్మణ, వైశ్య, శూద్ర పంచముల యుచ్చారణలందు స్పష్టముగా గాన నగును.
3. అన్యభాషలతోడి సంపర్కము వలన నితర భాషోచ్చారణక్రమము సంక్రమించును. ద్రావిడుల మూర్ధన్య తాలవ్యవర్ణోచ్చారణముల నార్కులు గ్రహించిరి. అక్షర సమామ్నాయ ముభయలకును వేరువేరుగా నున్నవి. ద్రావిడులు పద మధ్యమున పరుషముల నుచ్చరించుటగాని, పదాదిని సరళములను వాడుట గాని చేయరు. అందుచే వారు సంస్కృతపదమైన 'దంతము'ను 'తందము'గా నుచ్చరింతురు.
4. ఒకభాష మాట్లాడువారి తర భేదములకు వలనపోయినపుడు, తమ పూర్వులతో నిత్యవ్యవహార ముండమిచే రెండుసంఘములవారి భాషలును సంకరముగ మారి యొకరి భాషాపదముల నింకొక రెరువు తీసికొని, యే భాష కా భాష గుర్తుపట్టులే

నంతగా మార్పు చెందును. ఈ వలన దేశములు సదీపర్వతములచే వేరు చేయబడిన యెడల నవి క్రమముగా నిత్యవ్యవహారమునుండి తగ్గిపోయి భిన్నభాషలుగా పరిణమించును. ఉదా :- ప్రాకృతభాషలు. ఆర్య ద్రావిడ జాతిభాషల సంపర్కఫలితముగా సేర్పడిన మిశ్రభాష లివి. వానిలో భేదములు వివిధమండలములలో క్రమముగా పరిణమించి నృద్ధి పొందినవి. అవియే మహారాష్ట్ర, కౌరసేని, మౌగధీత్యాదులు. 8. భాషలమార్పునకు దేశముయొక్క శీతోష్ణస్థితిగూడ కారణమగుచున్నది. మిక్కిలి శీతలదేశవాసులు నోరును విశాలముగా తెరిచి యుచ్చరించుతారు. ఇందుచే జర్మనీక్ భాషలయందు 'ఆ' కారమునకు 'ఓ' కార ముపయోగించబడును. (Introduction to the Natural History of languages by T G. Tucker. pp 296-297) 6. ఉనికి (accent) వలన సర్వములో మార్పుగలిగి తన్మూలమున భాష మారును. ఒకానొక పదములో నొక సర్వముపై నూనిక పెట్టుటచే నితరవర్ణములు తేల్చి పలుకబడును. శిశ్నలితముగా శత్రుర్వసర్వము బలహీన మగుటయు తత్పరవర్ణము లోపించుటయు జరుగును. ఉదా : Verner's law. 7. శబ్దసాదృశ్యముచే (analogy) మార్పులు భాషలందు ప్రవేశించును. 'ద్వాదశ' శబ్దసాదృశ్యమున 'ఏకాదశి' పదమును, వర్ణాకాల శబ్దమున బట్టి 'వానాకాలము, ఎండాకాలము' అని దీర్ఘముగా నుచ్చరించుటయు సాదృశ్యజనితదోషము. (8) సామాన్యముగా మానవుడలసత చేత, నుచ్చారణసౌలభ్యముకొరకు కొన్ని కఠినవర్ణముల స్థానమున సరళవర్ణములు చేర్చి మార్పుల భాషలో ప్రవేశించజేయును. అప్పుడు పదములలో వర్ణాగమ, వర్ణలోప, వర్ణవివర్ణయములు గలుగును. ఉదా :- 'ఇంతవరకు' అనుటకు 'ఇంతనుక' యనియు, 'ప్రాత' యనుటకు 'ప్రా' యనియు వాడుట మొదలైనవి. 9. ఇట్టి మార్పులు చెందిన పదములు రానురాను రూపాంతరములుగ పరిణమించుచున్నవి. కాని దూరదేశములతో వార్తాపత్రికలు, పత్రికము, ప్రయాణము మొదలైన రూపమున నిత్యవ్యవహారముండున్నట్లయిన భాషలు త్వరగా మారవు.

భాష వ్యవహారమందు మాత్రమే యుండి, లిఖితరూపము చాలా నపు డది త్వరగా మార్పులు చెందుచుండును. లిఖితస్థితిలోఁ గూడ మార్పుచెందుట భాషా ముఖ్యలక్షణము. సాహితీగౌరవమును పొందిన తర్వాతఁ గూడ భాష మారుచునే యుండును. కాని యప్పు డది వ్యవహారములో మాత్రమే యున్నపుడు మూలనంత త్వరితముగా మారుదు. కాన భాష యెప్పుడును మారుచుండు ననుట తథ్యము. ఏ భాషలోనైనను గొన్ని వ్యక్తిగత విలక్షణోచ్చారణములు, నిరుద్ధ శక్తులచే గాని, లేక యా సంఘములోఁ దగినంత మంది ాకర్షింపలేక పోవుటచేత గాని, కొంతకాలమునకు మాయ మగును. అట్లే కొన్ని విపరీతకారణములచేఁ గొన్ని విలక్షణోచ్చారణములు బహుశఃప్రభావ మొంది సంఘములో నాటుకొని పోవును. కాని యొకానొక యుచ్చారణపద్ధతి ప్రచారములోనికి బాగుగ వచ్చినపు డది యా సంఘము నంతయు వ్యాపించును. కొంతకాలమున కది యా మాండలిక విశేషముగ పరిణమించును. ఒక మాటలో, నీ భాషలోని మార్పు లొక నియమబద్ధములుగ నుండునని విశ్వసింపఁ బడుచున్నది. ఆ నియమములు శాస్త్రదృష్టితో ధర్మము (laws) అని పిలువబడును. ఒక భాషలోని ధర్మము లితరభాషలలోఁగూడఁ గానుపించినచో నా ధర్మములు విశ్వ సమన్వయము గలవిగా భావింపబడును. ఇందుచే భాష కొక శాస్త్రము గలదని నిర్ధారణ యగుచున్నది.

ఉచ్చారణధ్వనులందలి మార్పులలో నంతర్వాహినిగా నుండు నియమధర్మము లన్ని భాషలందు నన్ని కాలములందుఁ గూడ సమానమే. కాని వాని సమన్వయములలో నొకభాషకు నింకొక భాషకుఁ గొంత తారతమ్యముండ వచ్చును గాని, లక్షణములో మాత్రము భేద ముండదు.

సామాన్యముగ భాష నాలుగు మార్గములలో మారుచుండును. అందులో 1. శబ్దమందలి ధ్వనులలో మార్పు గలుగుట. ఇందర్థమున నే మాత్రము మార్పురాదు. దీనినే (phonetic change) అందురు. ఇది శబ్దధ్వని పరివర్తనము 2. శబ్దస్వరూపమున, ప్రత్యయములలో చెందు

మార్పు. దీనిని (formatic change) అందురు. ఇది శబ్దస్వరూప పరివర్తనము. 3. శబ్దస్వరూప మొక్కటే మైనను, స్థమున మార్పు చెందుట. దీనినే (Semantics) అందురు. ఇది శబ్దార్థపరివర్తనము. 4. కారకములో మార్పు చెందుట. (Change in Syntax).

I. స్వరపరివర్తనము (phonetic change):—ఇది ధ్వని పరివర్తనములోఁ గూడ రెండువిధములు గలవు. ఒకటి నియమరహిత పరివర్తనము (unconditional change.); రెండవది నియమసహిత పరివర్తనము (Conditional change).

1. నియమరహిత పరివర్తనములో పరిసర వర్ణప్రభావము లేని స్వతంత్రముగానే మార్పు జరుగును. ఉదా : (a) పాలు-హాలు (కన్న);

(b) బాల - వాల (బ, వల యభేదత్వము; వీర - బీర.

eff. “లభయో ర్లడయో స్తద్వత్, జయయో ర్వబయో స్తదా,

రలయోర్నణయోశ్వాంతే సవిసర్గావిసర్గయోః॥

సబిందుకాబిందుకయోః స్యా దభేదేన కల్పనం ॥

(Refer to సమాసచక్రవర్తి by ధర్మధి కవిచక్రవర్తి of Mysore.)

(c) సంస్కృతమందలి ‘అ’ కార మితర ఇండోజర్మానిక్ భాషలలో ‘ఇ, ఎ’ కారము లగును. ఉదా :- భరామి (సం) - భరా (లాటిన్); అహం (సం) - ఇగో (లాటిన్); అస్తి (సం) - ఎస్టి (లాటి).

(d) ఇది ద్రావిడభాషలలో తమిళభాషలో పదాంత ‘ఐ’కారము తెలుగున ‘అ’ కారముగను, కన్నడమున ‘ఎ’ కారముగను మారును.

తమిళము	మలయాళము	తెలుగు	కన్నడము	కుళు
తలై	తల	తల	తలె	తలె
మలై	మల	మల	మలె	మలె
వలై	వల	వల	బలె	బలె

2. నియమసహిత పరివర్తనము శబ్దమందలి పరిసరవర్ణప్రభావమువలనఁ గలుగును.

నియమసహిత పరివర్తనమున (Conditional phonetic change) అనేకవిధము లున్నవి. అవి వర్ణాగమ, వర్ణలోప, వర్ణవ్యత్యయముల వలనఁ గలుగును.

ఈక్రింది లక్షణము లేభాషలో మార్పులనైనను సామాన్యముగా ప్రతిపాదించును.

1. వర్ణ సామీక్యకరణము (Assimilation) :- రెండు భిన్నవర్ణములు చేరినపుడు మొదటివర్ణము రెండవ వర్ణమును గాని, లేక, రెండవ వర్ణము మొదటి దానిని గాని తన బలముచేత నావర్ణములోనికిఁ గాని, దానికి సమానమగు వర్ణములోనికిఁ గాని మార్పును. రెండు భిన్నవర్ణముల సుచ్చరించుటకంటె సమానవర్ణముల సుచ్చరించుట సులభమగును కాన, నీ మార్పు సుఖాకాంక్షకై గలుగుచున్నది. (i) వీనిలో పూర్వవర్ణము త్తరవర్ణమును మార్పుట పురోగమన వర్ణసామీక్యకరణ (progressive assimilation) మనఁబడును. ఉదా :- అగ్ని = అగ్గి; అమ్ము - అమ్ము; మొగర = మొగ్గ; కొడవలి = కొడ్వలి = గొడ్డలి; తృణోతి = తృణోతి, (రషాభ్యాం నోణః సమానపదే); వజ్ర = వజ్జ; వలన = వల్న = వల్ల మొ.

(ii) ఇది సుత్తరవర్ణము తన యాకర్షణబలముచే పూర్వవర్ణమును మార్చినచో తిర్యగ్గమన వర్ణసామీక్యకరణ (regressive assimilation) మనఁబడును. ఉదా :- కొలది = కొల్ది = కొద్ది; వలదు = వల్దు = వద్దు; కలదు = కల్దు = కద్దు; వర్చు = వచ్చు; చొర్ + చు = చొచ్చు; పెండిలి = పెండ్లి = పెల్లి; వెడలు = వెల్లు; నగవు = నవు. సంస్కృతభాషా సంధికార్యములు చాలవర కీ మార్పులోనివై యుండును. ఉదా :- అద్ + న = అన్న; భిద్ + న = భిన్న; విద్యుత్ + జిహ్వ = విద్యుజ్జిహ్వ. ప్రాకృతభాషలలో నిట్టివర్ణ విపరిణామము విశేషముగా జరుగుచుండును. ఆ భాషలలో సంయుక్తాక్షరములు నిలువపు గాన వానిలో మొదటిది కాని, రెండవది కాని మిగిలిన దాని లోనికి మారి దిత్వమేర్పడును. ఉదా :-

సం.	—	చక్ర	—	సార్థ
సా.	—	చక్ర	—	సత్

2. వర్ణవిభేదము (Dissimilation) :- వర్ణసామ్యాకరణమునకు వ్యతిరేకముగ రెండు సమానవర్ణములు సమీపించినపుడు వానిలో నొకటి (యుచ్చారణ సౌకర్యార్థము) వేరొక వర్ణములోనికి మారును. ఉదా :- (సం.) పురుష - (ప్రా.) పురిస ; చూచు + ఇంచు = చూపించు ; బాలులు = బాలురు ; (Lat) Cerebrum = Celebrum ; (సం.) స్థా = తస్థా = తీవ్రత ద్విర్భావము (reduplication of conjuncts) న నిది వచ్చును.

3. వర్ణవ్యత్యయము, లేక, విపర్యయము (Metathesis) :- ఉచ్చరించుటలో గాని, వ్రాతలో గాని, పదములో పూర్వవర్ణమును గాని, స్వరమును గాని తర్వాతను, తర్వాత దానిని ముందుగాను మార్పు చేయుట త్వరితము వలన సామాన్యముగ జరుగును. ఉదా :- వారణాసి = వాణాశి ; నవ్వులాబ = నవ్వులాల ; పారుచు = పావురము ; మరకతము = మకరతము ; అవన్ = వాడు ; ఉర్ = లో ; ఉర్ = లోలు ; ఎలగవు = లేనగవు ; ఎరక - రెక్క ; కొప్పుల్ (తమి) = పొక్కిలి (తెలుగు) = పొక్కుల్ (కన్నడ).

4. వర్ణనిపము (Hoplology) :- రెండుమాటలు కలసినపుడు మొదటిమాట చివరి యక్షరమును, రెండవమాట మొదటివర్ణము నొకటే యైనచో నందొక వర్ణము లోపించుట. ఇది గూడ త్వరితమువలననే జరుగును. ఉదా :- ఆక + కట్టు = ఆకట్టు ; కన్ను + నీరు = కన్నీరు ; చొప్పు + పరచు = చొప్పరచు ; చిక్కు + కోల = చిక్కోల ; నిప్పు + పెట్టె = నిప్పెట్టె ; కంచు + చెంబు + కంచెంబు ; పెద్ద + తండ్రి = పెత్తండ్రి ; పేప + బెత్తము = పేబెత్తము ; పూపు + విల్కాడు = పూవిల్కాడు ; పెద్ద + తనము = పెత్తనము ; శేన వృధః = శేవృధః ; శవ్పింజరః = శప్పింజరః ; జహీహి = జహి ; కోప + పడు = కోప్పడు ; వినుకు కొను = వినుకొను ; అరవ + వాళ్లు = అరవాళ్లు ; వీలు + లేదు వీలేదు ; ఇట్టివి వ్యావహారిక భాషలో విశేషముగ గనబడును.

5. అక్షోపము (Syncopation) :- పదమధ్యగతమైన అచ్చు లోపించుట. ఇది స్వరభక్తి (Anaptyxis) కి వ్యతిరేకము. ఉదా :

ŚABDAMANIDARPANA

[Continued from A.O.R. Volume XXI - Part II]

Translated by

Dr. A. SHANKER KEDILAYA, M.A., B.T., Ph.D.

(Will it be possible (to be born) like them ? Even if it is not possible (one is to take birth) as an young one of a bee).

"*gatiyam paḍeḍetarātanē gatiyenda!*" || 257 ||

("Of what use are other refuges ? He alone is my refuge," said she).

Examples for the dative—

etarke, eke for what.

"*etarke munisendu nondu nuḍidam*" || 258 ||

(Being pained at heart, he said, "Why this anger ?")

"*ekendarīyem dasadha-rmākalita karaḡraṇādanenagidu cōḍyam*" || 259 ||

(I do not know how it happened ? He adopted the ten dharmas. This is a wonder !)

Examples for the instrumental, etc.—

etarim from what (instr.)

etarattanīm (ablative)

etara (genitive)

etaro! (locative)

"*etara mātu bhūtaḍaḍoḷarthavihinana saucamanmu*" || 260 ||

(Of what avail is the purity and valour of one in penury ?)

113. *odavuvudadantapullin*
gadol geyendadi binduvim dvitvam mē-
nodavuvudu napumsakalin-
gadol caturthige geyakkumulidedegellam.

The dative suffix added to masculine nouns ending in *a* is *bindu + ge*; that of neuters ending in *a* is *ke* or *kke*. The dative of all other bases whether singular or plural, whether masculine or feminine is *ge*.

Examples for the dative in masculine nouns ending in *a*—

arasange to the king ;
ataṅge to him.

“*arasāṅgamurasigam puṭṭi rājasutanenisi*” || 261 ||

(Being born to the king and the queen and thus having been called as the prince).

“*ataṅgamakegam vi-*
khyātayaśam puṭṭidam kulakam calakkam
bhūtaladolārgamadhikam
nītiparam parabalābdhigaurva pratimam” || 262 ||

(A son, whose fame spread wide, was born to him and her. He excelled everyone on earth, in nobility of birth and self-will. He was just and was like the seafire to the sea of the enemy forces).

Examples for the dative *ke* or *kke*—

banakke, banake to the forest ;
polakke, polake to the field.

Examples for the dative of all other bases—

akege kaḍilendu atam nuḍidam (He talked
 roughly with her)

penge to the woman ;
kange to the eye ;
kurulge to the locks of hair ;

beralge to the finger ;
aralge to the flower ;
beṅge to the back ;
lakalge ?
mulge to the thorn ;
hilge to the bow ;
avalge to the beaten rice ;
negalge to the alligator ;
poravarge to the posteriors.

“... *kavige kēḍillentum* ...” || 263 ||

(There is no harm to the poet, anyhow)

“... *tamage bhūṣaṇam poreyalie*” || 264 ||

(Are not the ornaments a load to themselves ?)

“*akege kaḍilendatam nuḍidam*...” || 265 ||

(He talked roughly with her).

Examples for other bases in the three numbers (singular, plural and plural) —

“... *avudu sanakaṭam ninage nillaja nillaja*...” || 266 ||

(Brahma (creator)! stop! stop! what gives you trouble ?)

“*saitiru kiviḡalge kaṇapūramaniḍuvem*” || 267 ||

(have patience, I will don your ears with an ornament).

“*avala kurulge māledumbiḡaleneyē*” || 268 ||

(can the rows of black bees equal her locks of hair ?)

114. *amardiradu tritīyatvam*
samāsavadbhāvamāda tāṇadolēllam
sama sanda caturthige kā-
vya mārgadol lakṣyamūntu tāṇi tēradim

The dative suffix *ke* does not become *ge*, where the word with the dative suffix, so to say suggests the idea of a compound.* There are many examples in poetry for this rule.

Examples—

<i>kālke</i>	to the forest,
<i>kolke</i>	to the horn,
<i>nālke</i>	to the country,
<i>ētarke</i>	for what,
<i>adarke</i>	for it,
<i>anitarke</i>	for so much,
<i>ētake</i>	for what.

“*bayalge bandaparo pēlanitarkamoḷam*
purāntakam” || 269 ||

(Tell whether they will come to the open? The Lord Shiva is present in all).

“*śarirada bhōgamam toṛevanitarke ...*” || 270 ||

(till one leaves off the comforts of the body).

115. *piridum caturthi samskrita*
puruṣa strivīṣaya vihita bahuvacanadoḷon-
dire śīthilavritti tānu-
ccariparge yathēṣṭamendu tiligī kramadim

The dative *ge* with the augment *ar* of the plural of masculines and feminines both in Samskrita and Kannada is treated as a slack double consonant but this treatment is optional.

Examples for Samskrita—

<i>budharge, budhargge</i>	to the wise;
<i>bandhavarge, bandhavargge</i>	to the relatives;
<i>kānteyarge, kānteyargge</i>	to the women;
<i>striyarge, striyargge</i>	to the women.

* The change of *ḍ* to *ḷ* found in the examples given here is frequently found in compounds.

Examples for Kannada—

<i>erevarge, erevargge</i>	to those who request;
<i>sūleyarge, sūleyargge</i>	to the prostitutes.

116. *attaninendu nimircuva-*
rattendagirda pañcamīyanalli kelar
puttisuvār mūderanam
petta tritīyeyanekāramam pariharipar

The ablative suffix *at* is also used as *attanim*. Some add *n*, *indam* and *inde* the three forms of the instrumental, to the ablative suffix. But the *e* suffix appearing in the place of the instrumental is not added to the ablative.

Examples for the ablative—

attanim—ālanattanim on account of him.

“... .. *āldana naṇṭarattanim*
davadalamaytu pōyturavanam ...” || 271 ||

(On account of the relations of the ruler, everything became chaotic?)

for the addition of the three forms of the instrumental—

kerēyattanim, kerēyattanindam,
kerēyattaninde from the tank.

The form *kerēyattane* is wrong.

Examples for the use of the instrumental in the sense of the ablative—

“...*tiligolādinde pāṛiduvu hamsakūḷam*” || 272 ||

(The multitude of swans flew away from the clear-water pond).

“*malta hastigala mastakadim phaṇin-*
drōttamāṅgadinagurvīpa paṇḍiya kōḷkaḷim” || 273 ||

(from the forehead of the rutted elephants, from bamboos, from the hoods of serpents, from the tusks of the fearful boars).

"*alivaralgalumindragōpannam sūśidavabhradim*" || 274 ||

(Hail stones and fireflies came down from the sky).

117. *adaripar kelabar di-
rghādēśamanagradalli śaṣṭhiyakāra-
kkā dīrghamaniradarebar
khēdada sambhramada maiyolūtpādisuvar.*

Some use *ā* in the place of the genitive suffix *a*. This lengthening is also used in particles when grief, agitation or command is expressed.

Examples for the lengthening of the genitive suffix *a*.

"*mriḍanā gangambudharājaṭilīta jātana...*" || 275 ||

(of *mriḍa* (the god Śiva), of one whose hair is matted with the waters of the river Ganga).

"*kalāgni rudranenisidudu tōla bāl tailapanā*" || 276 ||

(The sword wielded by the arm of Tailapa was like the *kalāgni rudra*. (Rudra regarded as the fire that is to destroy the world).

"*doreyenisittu bhāratake gelda raṇam
kuvarāṅka rāmanā*" || 277 ||

(The war that was won by *Kuvarāṅka Rama*, equalled the great Bhārata war).

Examples for the lengthening of *ā* in grief—

"... .. *akkatā maru-
lumbigalēke sampagegalol pagegonḍuvo
nirnimittadim*" || 278 ||

(Alas! Why did the foolish bees cherish enmity with the Campaka blossoms?)

Examples for the use of *ā* in agitation—

"*bēḍa gaḍā bēḍa gaḍā ninagatanol calam*" || 279 ||

(Please do not persist in enmity with him).

Examples for the use of *ā* in command—

"*satyamam nuḍi gaḍā ninatanol*" || 280 ||

(You speak the truth with him.)

118. *aviśēśadinā dīrghā
vyavahriti śabdāntarālādol pakṣadinu-
dbhāvikum dvitīyegam mun-
davatarisalodam svaraprapūrva padaṅgal*

Such a lengthening is also effected in the middle of words. It appears optionally when an accusative is followed by a vowel and also before *vōl*.

Examples for the lengthening in the middle of words—

<i>indolam, indōlam</i>	one of the rāgās
<i>arogisidam, arōgisidam</i>	he ate
<i>eṇegonam, eṇegōnam</i>	necklace
<i>geyaṅgam, geyāṅgam</i>	?

"*geyaṅgakke tane sōlva vēlaruvojaṅgam*" || 281 ||

Examples for the lengthening in the accusative—

<i>kallanēridam, kallanērīdam</i>	climbed up the stone;
<i>billanadam, billānadam</i>	that bow (acc.)

"*enittenittambujapatra nētreya
ghanastanaṅgal baḷegum kirāteya
anittanittam vanadol vanēcaram
tanattu billanadanante kīsuvam*" || 282 ||

(The more the plump breasts of the lotus-eyed Kirata woman increased, the more the forester in the wood thus scraped his bow).

Examples for the lengthening before *vōl*—

"*ida puliyavōlirdaḷ*" || 283 ||

(She was like the tigress that had delivered).

The above usage is of Gunavarma in his work *Harivamśa*.

119. *alliyolembivu mikkeḍe-
gellam digvāciyappadantakkalma-
ttalliyudanlakketvam
ballara matadim vikalpavidhi saptamiyoḷ*

The terminations for the locative are *alli* and *oḷ*. Bases denoting direction and ending in *a* receive *al* optionally. Bases denoting direction ending in *u* receive *e* optionally.

Examples for the use of *oḷ* and *alli*—

koḷadoḷ in the tank,
banadoḷ in the forest,
koḷadalli in the tank,
banadalli in the forest,
sabheyoḷ, sabheyalli in the meeting.

“*sabheyoḷ nuḍidam navamēghanādadim*” || 284 ||

(He spoke in the meeting with a thunderous voice)

The word *oḷ* is used also in the forms of *alli* (there), *illi* (here), *elli* (there) and *ulli* (here in the intermediate position) to denote place.

*siri nelegonḍudalli madanam mane-
gaṭṭidanalli*” || 285 ||

(Wealth settled there and *madana*, the God of Love built there his abode).

“... .. *alliya peṇḍiranagni suttidam*” || 286 ||

(There fire surrounded the women of that place).

al is used in the same form both for nominative and locative.

Examples for the optional use of *al*—

paḍuva, paḍuval in the west
mūḍa, mūḍal in the east
teṅka, teṅkal in the south
baḍaga, baḍagal in the north
atta, attal in that direction
itta, ittal in this direction
utta, uttal in this direction in the
intermediate position
etta, ettal in which direction?

“*paḍuva mūḍa teṅka baḍaga poḍavi-
patigaḷillenai
naḍedu geldu*” || 287 ||

(He conquered the kings in the east, west, south and north leaving nobody).

“*ettida keyyoḷ multida-
nallittuttetta sārvarinnahitarkaḷ*” || 288 ||

(He besieged with lifted hand, when the enemies fled there, here, in between (in the intermediate position) and everywhere).

“*mūḍalirḍa paḍadoḷ taramanōvallabham*” || 289 ||

(The moon was in the east).

“*attal dēvēndram ma-
ttittal bhujagēndranuttaraśādhīparōḷ
muttire bhēridhvani pa-
rvittettal masagi ghōṣaśikṣādakṣam*” || 290 ||

(When Devendra laid seige on that side, the Lord of the Serpents on this side and the Lords of the Directions in the intermediate position, the sound of the war - drums spread every where).

Examples for the use of *e* optionally—

<i>oḷagu, oḷage</i>	inside
<i>poṛagu, poṛage</i>	outside
<i>peṛagu, peṛage</i>	backside
<i>mēgu, mēge</i>	above
<i>keḷagu, keḷage</i>	under.

“*kavi poṛagire kīḷoḷagire-
yaviraḷamō turagabalamo nripamandiramō*” || 291 ||

In *naḍuve*, we find the appearance of *v* as *naḍu* here is used as a noun.

120. *savanipudu mundu pindem-
bivaṛantyaḷkkaṛi vikaḷpadinde tuḷāram
vyavaharipadetvavidhi ba-
ḷavarim mēlendu pēḷu bīḷakkarakam*

The final consonant of the words *mundu* (in the front) and *pindu* (at the back) becomes *tu* optionally. The final vowel *u* as before may change to *e*. The final consonant in the word *mēl* (upside) takes the vowel *e* and thus the word becomes *mēle* (upside).

Examples for *du* changing to *tu*—

<i>mundu, muntu</i>	at the front
<i>pindu, pintu</i>	at the back
<i>munde, munte</i>	at the front
<i>pinde, pinte</i>	at the back.

Examples for *mēle*—

“... .. *aneyā mēleyumāḷa mēleyum
kuḍureya mēleyum paṛidudonde gajam
bhuvanaikarāmaṇā*” || 299 ||

(The elephant of Bhuvanaika rāma attacked singly the elephants, foot-soldiers and cavalry of the enemy).

121. *modaleraḍu vibhaktiyoḷam
poḍaḷgumaḷkalavāciyandindundem-
budumekaṛṇpamāgi-
rpudu modaleraḍum vibhaktigam sapṭamigam.*

The *al* of the locative appears also in the nominative and the accusative. Similarly the words *andu* (at that time), *indu* (at this time), *undu* (at this intermediate time), *endu* (at what time), denoting time also appears in the three cases, nominative, accusative and locative.

Examples for *al* in the nominative, accusative and locative—

<i>māḍal</i>	east (nom.)
<i>mūḍal</i>	east (acc.)
<i>mūḍaṇim</i>	(instr.),
<i>mūḍaṅge</i>	(dative)
<i>mūḍaṇattāṇim</i>	(ablative)
<i>mūḍaṇa</i>	(genitive)
<i>mūḍal</i>	(locative)

Examples for *andu* etc.—

<i>andu</i> at that time	(nom.)
<i>andu</i>	(acc.)
<i>andim</i>	(instr.)
<i>andīṅge</i>	(dative)
<i>andinattāṇim</i>	(ablative)
<i>andina</i>	(genitive)
<i>andu</i>	(locative)

The other words also are to be understood similarly.

122. *pudigumadantakke pulliṇ-
gadavol kīṛideḷegaḷalliyellam sīṛiṇ-
gadoḷam paṇṇaḷpinoḷam
pudigum tīḷi baḷuḷamaḍuḍaḷaṇegaḷim*

Some feminine bases ending in *a* are declined mostly as the masculine bases ending in *a*. Some neuter bases used as masculines ending in *a* also are declined similarly. These are to be noted by the numerous examples.

Examples for the feminine bases ending in *a*.—

<i>akkam</i>	sister (nom.)
<i>akkanam</i>	(acc.)
<i>akkanim</i>	(instr.)
<i>akkaṅge</i>	(dative)
<i>akkanattaṇim</i>	(abl.)
<i>akkana</i>	(genitive)
<i>akkanoḷ</i>	(loc.)

The feminine bases *avva* (mother), *amma* (mother) etc., are to be declined similarly.

Examples for the neuter bases used as masculines—

<i>hariṇam</i>	
<i>hariṇanam</i>	
<i>hariṇanim</i>	(
<i>hariṇaṅge</i>	(
<i>hariṇanattaṇim</i>	(
<i>hariṇana</i>	(
<i>hariṇanoḷ</i>	

The neuter bases—

<i>kōṇam</i>	(
<i>haṅgam</i>	s
<i>hasubam</i>	ḡ
<i>sarṇam</i>	s
<i>garuḍam</i>	e
<i>kūrmam</i>	tortoise
<i>kamaṭham</i>	tortoise
<i>viṣabham</i>	bull
<i>basavam</i>	bull

are to be declined similarly.

as it is said that some neuter bases are declined as masculine neuter bases like—

<i>bhriṅga</i>	male bee
<i>turaṅga</i>	horse
<i>haya</i>	horse
<i>gaja</i>	elephant

neuter case-suffixes only.

<i>bhriṅgadim</i>	from the male bee
<i>turaṅgakke</i>	to the horse
<i>hayadattaṇim</i>	from the horse
<i>gajada</i>	of the elephant

The neuter base *varaha* (boar) is used both with masculine neuter case-suffixes.

<i>varahadim</i> , <i>varahanim</i>	from the boar
<i>varahaṅge</i> , <i>varahakke</i>	to the boar etc.

The neuter bases—

<i>haṅga</i>	shrike
<i>hasuba</i>	goldfinch
<i>sarṇa</i>	(serpent) etc., declined as masculines irrespective of their sex.
<i>haṅganam</i>	(acc.)
<i>hasubanim</i>	(instr.)
<i>sarṇaṅge</i>	(dative)
<i>garuḍanattaṇim</i>	on account of the eagle (ablative)

122b. *amumendusirva samuccaya-*
dumavidhi nirutam dvitīyeyoḷ poḷkirkum
samanisavendum saṣṭhiyo-
lamumavu mikkina vibhaktigaḷa mēlirkum

am or *um* is a conjunction which is suffixed to the terminations. It is compulsorily inserted in the accusative, between the augment and the termination. It is never used in the genitive though used in other case suffixes according to propriety.

Examples for the accusative—

“*avarumanantakanormeye savi nōḍal*” || 293 ||

(When Yama (the god of death) tasted them atonce).

“*ondeḍeyol kattuude puliyumam
kavileyumam*” || 294 ||

(Is it proper to tether the tiger and the tawny cow in the same place?)

Examples for the other cases—

“*naranum naranandanam gurutum*” || 295 ||

(Arjuna, Abhimanyu and Drona)

“*kalindeyum keyyindeyum ghattisidam*” || 296 ||

(He smashed with hands and feet).

Examples for the use of both *am* and *um* in the dative—

“*drōṇaṅgam ninagam bil
jāṇikeyadu sakkasamane*” || 297 ||

(Is the skill at archery quite equal between Drona and you?)

“*vañchisidavaṅgeyum ninageyum
sahajam biḍisalke barkume*” || 298 ||

(Will it be possible for you or the deceiver to release?)

“*jāḍiyattanindeyum kedageyuttanindeyum
kampu bandudu*” || 299 ||

(The fragrance came from the *jāti* (jasmine) and the *kētaki* (screw-pine) flowers).

Examples for the use of *am* in the locative—

“*caladoḷamacaradoḷam
kalitanadoḷam*” || 300 ||

(In self-will, in conduct and in valour).

(*Um* is used at the end of *alli* (there)).

“*alliyumilliyumelliyum naram*” || 301 ||

(Arjuna was seen here, there and everywhere).

123. *elliyumāmantraṇadoḷ
ballar prathamai kavacanamam lōpisuvar
nillade vikalpa mukhadim
sollisuvar hrasvadirgha kākugaḷeraḍam.*

The termination of the nominative singular in vocative words ending in vowels is dropped. Short or long vowel used optionally at the end.

Examples for the vocative—

“*dēva binnaḍam*” || 302 ||

(O lord! hear my words).

“*beseyadir kusumāyudha ninna balpu pen-
makkaḷoḷalladilla*” || 303 ||

(Oh! the flower-arrowed one! do not be haughty. Your flour is shown only with women).

“*kēḷa madhava*” || 304 ||

(Madhava, hear!)

Examples for the use of the short vowel—

“*ele gaṇapa emba mātu bandapudigaḷ*” || 305 ||

(The talk of ‘Oh Ganapa’ appears now).

“*ele ele rambhe ūvaṣi tilottame
mēnaki māṇjughōṣi*” || 306 ||

(Oh Rambhe, Urvasi, Tilottame, Mena ki, Ma njughoshe).

Examples for the use of the long vowel—

“*sukhasampadamam mālpuḍenage*
paramajinēndra” || 307 ||

(Oh the great Jinendra! make me happy and fortunate).

“... .. *taḍevantēm*
karaṇam kurupati emagigal” || 308 ||

(The lord of the Kurus! What is the reason for us to wait?)

124. *aviśeṣadindadanta-*
kkevarṇamodavuvudevarṇamodavidadanta-
kkavatarikum binduvabin-
duvagi bahuvacanadarvanadarvudevarṇam

Generally the vocative ending is *e* or *ē* irrespective of the three genders, the three numbers and the vowel or consonant endings. *Bindu* appears between when *e* or *ē* are suffixed to words ending in *a*. *e* or *ē* are suffixed to words with the plural ending *ar*, with no *bindu* between.

Examples for *e* or *ē* being suffixed to the vowel or consonant ending words—

“*eḷa māvē taḷiruyyalē*” || 309 ||

(Lo, the young mango tree and the swing of sprouts).

“*aḷikula nilakuntaleye kōkilaṇādeye*
hamsayāneye” || 310 ||

(Lo, the one with the hair as black as the cluster of bees, the one with the voice of a cuckoo, the one with the gait of a swan).

“*manuvē ninnaya mārgam*
janakkam sūtramāyḷu” || 311 ||

(O! Manu, your code formed the rule of conduct for the people).

“... .. *candranē*
kolanē nandanamē lataḅhavanamē” || 312 ||

(O moon, O tank, O park and O creeper-bower.)

Examples for *bindu*¹ and for *e* at the end of *ar*—

“*bhaṭṭare bandirēm mandeḡe*”

(Have you, a respected man, come to this crowd).

“*ḍavarē karuṇisire*” || 314 ||

(Lord, favour us)

The *e* of the vocative is optional in singular number.

ele, abhimanyu! *ele, abhimanyuve!* *abhimanyū!*
(O Abhimanyu.)

ele, tumbi! *ele, tumbiye!* (O bee).

125. *piridum dvitvabahutvam*
bare gaḷkalguṇṭiragamam bahuvacana
sphurita kriyegēkate nija
pariṇate mēṇḍhatugekavacanadoḷatvam

In vocative, the *gaḷ* and *kaḷ* augments of the dual or plural get the suffix *ira* after them. This *ira* suffix appears after the *ar* augment also. In some cases the *ir* suffix does not appear after *gaḷ*. Sometimes the singular is used in the place of the plural. The verb also will be in the singular then. It then gets *a* optionally at the end.

Examples for the appearance of *ira* at the end of *gaḷ*—

<i>desegalira</i>	O Directions
<i>mugilgaḷira</i>	O Clouds
“ <i>suratarunandanangaḷira!</i> ”	O Parks with celestial trees.

Examples for the same in masculines and feminines—

for <i>kaḷ</i> —	
<i>dēviyarkaḷira</i>	O ladies
<i>budharkaḷira</i>	O scholars
for <i>ar</i> —	
<i>naṇṭarira</i>	O relatives
<i>nallarira</i>	O beloveds
<i>dēviyarira</i>	O ladies.

1. Here, the example given is only for *e* at the end of *ar*—

Examples for exceptions—

“jaladhi dvīpāntarāṅgaṇanirade pugim
pōgimugrārigaḥ” || 315 ||

(O terrible enemies, go away and take shelter immediately in some corners of the islands in the seas).

Examples for the use of singular in the place of plural—

“... vihaṅgamamidendēkabba nimēlipir” || 316 ||

(Mother, why do you ridicule for being a bird).

“dēvāsūramam kēlire dēva” || 317 ||

(Lord! hear about the Devas and the Asuras).

“ariyire nūmūmūmodanōdidevembuda-
nanna” || 318 ||

(O brother, don't you know that you and I studied together?)

Examples for verb used as such—

“pāḍele tumbi baggisele kōgile tīḍele
gandhavāha” || 319 ||

(hum, O black bee! sing, O cuckoo! blow, O wind!)

Examples for the appearance of *a* at the end of the verb—

“bāra marāḷikāgamane nōḍa cakōravilōla
nētre nin-
dāraya pīvarastananitambabharāḷase kēla
kāmakā-
lōraga kēśapāṣe enaguttaramam kuḍa caru
vēṇuvī
nārave nināra magalēllige pōḍopaya-
vudāśrayam” || 320 ||

(Come thou, who walk like a swan! See thou, who has the fickle eye of a partridge! Stop and listen thou, who is slow with the weight of the plump breasts and the posteriors! Here thou, who has rich hair, which is like the black amorous serpent! Answer me thou, who has sweet voice like that of

a flute and lyre! Whose daughter are thou! Where do you go! Which is your refuge!)

126. abhirūpadina prathamā
vibhakti lingārthavacana sambōdhanadol
prabhavirpudā dvitīyā
vibhakti karmadolanākūlam vartisugum

The specifications of things (*liṅga*), their property (*artham*), number (*vacanam*) and accosting (*sambōdhane*) are expressed by the nominative. It forms the subject in a sentence, whereas the accusative forms the object.

Examples for specifications of things (*liṅga*) expressed by the nominative—

indram	Indra
candram	the moon
manuṣyam	the man
gomini	the earth
bhāmini	the woman
ane	the elephant
kudure	the horse
maram	the tree
giḍu	the plant
pakki	the bird
migam	the animal.

Examples for the property of the subject being expressed by the nominative—

nīḍiyam	a tall man
gujjam	a dwarf
keṇcam	a reddish man
kariyam	a black man
asiyam	a thin man
iniyam	a beloved man.

Examples for the number being expressed by the nominative—

<i>ondu</i>	one
<i>eraḍu</i>	two
<i>mūru</i>	three
<i>ōvum</i>	one person
<i>irvar</i>	two persons
<i>mūvar</i>	three persons.

The nominative is used in the subject or agent appearing in the sense of the instrumental¹—

<i>avam māḍidam</i>	he did
<i>avanim māḍe paṭṭudu¹</i>	(It) was done by him.

Examples for the vocative being expressed by the nominative—

ele dēva rakṣisu O God, (you) protect (us).

“*ninulloḍunṭu rājyam*
ninulloḍe paṭṭamunṭu piligeyunṭay
ninulloḍunṭu belgoḍe
ninilladivellamoḷave bhānutanājā”

|| 321 ||

(If thou art, there is an empire. If thou art, there are the insignia of royalty and the prospect of my line being continued. If thou art, there is the white umbrella. If thou be not, will all these things exist?)

“*nallale ninna kalviḍidapem tili*
maunamidēke”

|| 322 ||

(O beloved! Do know, I fall to your feet. Why are you silent?)

1. Though Keśirāja gives the sentence of *avanim māḍe paṭṭudu* in the passive voice, it is more natural to use the verb in the active voice as *avan māḍidam*. Perhaps he is influenced by the Samskrita grammars in this context.

When making a formal address to inanimate objects like illar, vessel etc., idols of deities, persons who are not present and while addressing to oneself the nominative is used.

“*ele kannāḍikaḷasame katheya kēḷ*”

|| 323 ||

(O vessel and the mirror, hear the story.)

“*talirē tāvareyē madālikulamē kanneydile*
mattakō-
kilamē sileya kaṇḍire”

|| 324 ||

(O tender shoots, O lotus, O the cluster of intoxicated bees, O the blue water-lily, O the intoxicated cuckoo, have you seen Seetha?)

“*sairisu hridayame sairisu*”

|| 325 ||

(O the heart, hold on).

“*ele sarvēśa ninna nijamam tōru*”

|| 326 ||

(O the supreme being, show your real self).

“*... .. āva jagamam sādhisalpōday pē-*
lele vidyādhara cakravarti”

|| 327 ||

(O the lord of the vidyadharas, say, which world to achieve have you gone?)

The thing achieved is the object. The accusative case is used here.

Example for the *kartri* (agent) and the object—

“*paḍedam padmajani jagatrayamam*”

|| 328 ||

(The lotus-born created the three worlds).

127. *pravidita tatkarman ka-*
rtiriviniṣṭalamapadārthamadu nalkum bhē-
davanāḍirkum nirva-
rtiya vikāryam prāpyamettalum vaiṣayikam

Object is the thing to be achieved. It is of four kinds :

- (1) a thing to be produced as something new,
- (2) one that undergoes change,
- (3) one that is to be reached, and
- (4) one that is to be observed by the senses.

Examples for object—

tudugeyam tottam (He) wore the dress.
pūvam muḍidam (He) wore the flowers (on the head).

For object of the first kind—

maneyam mādidam (He) built a house.
kāvyamam pōldam (He) composed the *kāvya*.

For object of the second kind—

paluvam kaḍidam (He) cut down the forest.
kāyam pōldam (He) split the nut.

For object of the third kind—

ūraneydidam (He) reached the village.
maranam sārdam (He) went near the tree.

For object of the fourth kind—

nēsaṛam nōḍidam (He) saw the sun.
gitamam kēldam (He) heard the song.
nallaḷanappidam (He) embraced the beloved.
rasamam pīrdam (He) sucked the juice.
pūvam mūsidam (He) smelt the flower,

128. *toḍarḍiṣṭāṇiṣṭadoḷeḍe-*
yuḍugade kālādhodoḷḍvityeyc mallam
nuḍigum tritiye pēla-
lpaḍegum sale kartrikaraṇahēlu sthitiyoḷ

The objects in the accusative are things wished for, and at wished for, time and space. The instrumental denotes ther the agent, or the instrument, or the cause.

Example for the accusative in things wished for—

nēvaḷamam tegedam (He) took the gold girdle.

For the accusative in things not wished for—

pāvam daṇṭidam (He) crossed over the snake.

For the accusative in time—

arudingalam talvidam (He) delayed for six months.
upavāsadin tirātra-
manirdam (He) was fasting for three nights.

jāvamam tolaldam (He) wandered for three hours.

Examples for the accusative in space—

are gāvudamam paridam (He) crossed half a *gāvuda*.
mūgāvudamam naḍedam (He) walked three *gāvudas*.

The double accusative is used in acts like milking etc.—

*guruvam jñanamam besagoṇḍam*¹
 (He) beseeched knowledge from the preceptor.
*paśuvam pālam kareḍam*²
 (He) milked milk from the cow.

Examples for the instrumental denoting the agent—

padakamakkaṣaḷeyim maḍalpaṭṭuḍu
 The ornament was done by goldsmith.
kāvyamennim pēle paṭṭuḍu
 The poetic work was composed by me.

Examples for the instrumental denoting the instrument—

koḍaliyim kaḍidam (He) cut by the axe.
gadeyim mōḍidam (He) gave blows with the mace.
kaṇṇim nōḍidam (He) saw with the eye.

1. There are two objects *guru* (preceptor) and *jñana* (knowledge) in this sentence and the accusative case suffix is added to both of them.
2. The accusative case is used with both the objects *paśu* (cow) and *pāl* (milk).

Examples for the instrumental denoting the cause—

- ōlagadim paḍedam* (He) obtained from the assembly.
tagahim silkidam (He) got into an obstacle.
daivadam baḍdam (He) lived through the Divine power.

Examples for the instrumental denoting association—

- saṅgaḍadim bandam* (He) came in company.

129. *nuta sampradāna rūḍham*
caturthiyadu ruciyolirseyolmaccaradoḷ
hitadoḷsambhitiyoḷu-
nnatiyoḷsvastyadiyoḷsvabhava sthitiyoḷ

130. *pravidita hētuvinoḷsan-*
davanateyoḷprānyanādara smaraṇadoḷu-
dbhavisidanīpsitadoḷsadri-
śavrittiyoḷpratinidhanadoḷamiṣṭadoḷam.

The dative is used in connexion with the following meanings:—

- | | |
|--------------------------|------------------------------------|
| 1. bestowing in, | 9. ascribing natural property to, |
| 2. having a taste for, | 10. accounting for, |
| 3. being angry with, | 11. making obeisance to, |
| 4. envying somebody, | 12. being unkind to living beings, |
| 5. being beneficial to, | 13. doing bad to, |
| 6. fearing something, | 14. comparing with, |
| 7. excelling something, | 15. substituting for, |
| 8. giving a blessing to, | 16. doing good to. |

Example:—

1. for bestowing—

brahmaṇaṅge gōvam koṭṭam (He) gave a cow to a Brahmin.

2. having a taste for—

kūsiṅge laḍḍugeyalti The child is fond of *laḍḍus* (sweets).

3. being angry with—

kavige kavi munivam Poets hate other poets.

4. for envy—

savatiṅge savati puruḍipal A fellow-wife envies a fellow-wife.

birudarge birudar seṇasuvar Brave persons will vie with brave persons.

5. for being beneficial to—

paṣuviṅge triṇam hitam Grass is beneficial to the cattle.

rōgigaṣadham hitam Medicine is good to the patient.

6. in fearing something—

pāpakkañjugum takkam A gentleman fears sin.

puligañji puttānēridodaṇavavu

koṇḍudene || 329 ||

(It is as if one being afraid of the tiger, climbed over the ant-hill and got bitten by the serpent).

7. excelling something—

lōkakṭtanadhikam He excels others in the world.

mēruviṅge itanaggaḷam He is superior to the mountain Meru.

8. giving a blessing to—

samanisuge jagakkelliyumabhīṣṭam, kṣēmavritti, kuśalam, bhadram, bhāvukam, bhavitavyam, śrēyam, śivam, śubham, svasti, maṅgaḷam, kalyāṇam! (Let the whole world have peace, happiness, prosperity, well-being, good fortune, pleasure, bliss, goodness, blessing, success, and welfare!)

9. ascribing natural property to—

<i>simhakke śauryam</i>	valour for the lion
<i>kapige capalate</i>	fickleness for the monkey.

10. accounting for—

<i>sirigudyōgam</i>	industry for (attaining) wealth .
<i>malege mugil</i>	cloud for the rain.

11. making obeisance to—

<i>dēvarge poḍamattam</i>	He prostrated before the god.
<i>guruviṅgeragidam</i>	He bowed down to the preceptor.

12. being unkind to living beings—

<i>manisaram pulge kaṣṭamāge nenevam</i>	(He regards human beings worse than a grass).
--	---

13. doing bad to—

<i>ataṅge viṣamanikkidam</i>	He poisoned him.
<i>ataṅge kuttīyam masedam</i>	He sharpened the sword (to fight with) him.

14. comparing with—

<i>ataṅgītam takkam</i>	This person is suitable for him.
<i>airavataṅge supratīkamōrage</i>	The <i>Supratika</i> elephant equals the elephant, <i>Aira-</i> <i>vata</i> .

15. substituting for—

<i>jēna tuppakke sakkare salvudu</i>	Sugar can be a substitute for honey.
<i>a kabbakkī kabbamāytu</i>	This poetic work substitutes that one.

16. doing good to—

<i>bhaktāṅge varamanittam</i>	(He) gave boon to the devotee.
<i>keḷeyāṅge santasavam māḍidam</i>	(He) brought happiness to his friend.

131. *adam pañcamiyappuda-*
padānasthaladolade dalodavugumātai-
kādāneṣṭāniṣṭā-
paditahētuvinolūdayadolgauravadol.

The ablative occurs in—

1. *apādāna* (separating from).

It is used also when denoting—

2. fear,
3. adopting,
4. getting the desired object,
5. getting the undesired things,
6. cause,
7. one's birth, and
8. excellence.

Examples—

1. separating from—

<i>maradattanīm paṇṇudirdudu</i>	The fruit fell from the tree.
<i>keḷeyattanīm bandam</i>	He came from the tank.

Apādāna (separating from) is pointed in sentences like

<i>ātanīm pīriyam</i> (older than him).	
<i>kriṣṇanīm pīriyam balabhadram</i>	Balarama is older than Krishna.
<i>duryōdhananīm kīriyaḷ duṣṣaḷe</i>	Duṣṣaḷe is younger than Duryodhana.

2. fear—

arasanattan̄im dāṭi bandudu The fear of attack
came from the king.
(The king besieged).

huliyattan̄indañjidem I became afraid on
account of the tiger.

3. adopting—

svāmiyattan̄im nirvāhamādudu It was finished
through the grace of
the lord.

4. getting the desired object—

rambheyattan̄im sukham prāptisidudu
Happiness was secured through Rambha.

5. getting the undesired thing—

pageyattan̄im bandhanam bandudu
Imprisonment was effected through enemies.

6. cause—

udyōgadattan̄im siri bandudu
Wealth was gained through industry.

7. one's birth—

sadvamsādattan̄im puttīdam
(He) was born in a noble family.

8. excellence—

kriṣṇanattan̄im balabhadram piriyaṁ
Balabhadra is older than Krishna.

132. *patikulajātyavayavavi-*

*śrūta lakṣaṇa sannidhāna samsparsa samā-
gata sambandhadolam ta-
dgata sambandhadolamun̄tu śaṣṭhige yōgam.*

The genitive is used to denote—

1. connection of ownership,
2. family,
3. race,
4. membership,
5. marking off,
6. being near,
7. touching,
8. connection.

Examples to denote—

1. connection of ownership—

ūroḍeyam

the owner of the village
the master of the country.

nāḍereyam

2. family—

emma sommu

our riches

emma mōre

our faces

emmaḷiyam

our son-in-law

emma tammam

our brother.

3. race—

āneya ghaṭe

troop of elephants

kudureya thaṭṭu

array of horses

gīliya piṇḍu

flock of parrots.

4. membership—

marada kombū

branch of a tree

pūvinesaḷ

petal of a flower

koḍeya kavu

handle of an umbrella.

5. marking off—

toppigeya māṇisam

the man with a cap

tattalada ravuṭam

horse-man in perplexity

sindhu dēśada kudure

horse of the Sindhu country.

6. proximity—

<i>keṛeya kōḍi</i>	outlet of a tank
<i>ūra mundu</i>	front of the village
<i>adaṛa kelam</i>	its side.

7. touching—

<i>kaḷasada taḷir</i>	sprouts of the water-vessel.
<i>nīra hāvase</i>	a sort of aquatic plant of the water.
<i>tōḷa bandi</i>	an armlet.

8. connection of connection—

<i>nosala kaṇṇa dēvam</i>	the god with the eye on the forehead. ¹
<i>tōḷa bāḷa kanti</i>	the lustre of the sword in the hand.
<i>hariya pokkula tāvare</i>	the lotus of the navel of Hari.

The genitive occurs also in denoting remainder and material cause (*vastuvikāra*).

for remainder—

<i>balladali</i>	the liquid that sticks to the measure of the seller.
<i>adara maṛi</i>	its young one.

for material cause—

<i>ponna kōl</i>	staff of gold.
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As all the cases show some kind of relationship they are said to have a genitive sense in them.

1. Here, the genitive suffix *a* is used at the end of the nouns *nosala* (forehead) and *kaṇ* (eye), as *nosala* (of forehead) and *kaṇṇa* (of eye). In *nosala kaṇṇa dēvam* there are two connections, (1) between *kaṇ* (eye) and *dēva* (god) and (2) between *nosala* (forehead) and *kaṇ* (eye). The (1) *kaṇṇa dēvam* means the god with the eye. The (2) *nosala kaṇ* means the eye on the forehead. Similarly, two connections are seen in the other examples.

133. *dhīrarinavudu tāna-*
dhāramadadhikaraṇamalli saptami tili ni-
rdhāraṇa viṣaya vyāpaka
sāra vyavahāra kālā satyarthagatam.

The locative relates to place. It is used in—

1. *nirdhāraṇa* (selection from a group),
2. showing the object of sense,
3. spreading in,
4. engaging oneself in,
5. time,
6. expressing the meaning of the locative infinitive with final *e*.

Examples for place—

<i>pāsinolnidre geydam</i>	(He) slept in the bed.
<i>paṛugōloḷkullīrdam</i>	(He) was sitting in the boat.

1. *nirdhāraṇa* (settling) is selection from a group with reference to quality (*guṇa*) and action.

(a) quality—

<i>dēvarolnirdōṣiyāptam</i>	A friend is free from fault in the presence of god.
<i>ratnaṅgaḷolmāṇikyamuttamam</i>	Ruby is the best among gems.

(b) action—

<i>parikāraḷitam kalvallidam</i>	This person is a strong-footed man among the couriers.
<i>kaduvarolitam meygali</i>	This person is a hero among the fighters.

2. showing the object of sense—

<i>kiniyolparccidam</i>	(He) whispered in the ear.
<i>mogadolmeldam</i>	(He) ate with his mouth.

3. spreading in—

<i>pūvinolkampu</i>	fragrance in the flowers.
<i>karvinol rasam</i>	juice in the sugarcane.
<i>eḷḷol enṇe</i>	oil in gingely.

4. engaging oneself in—

<i>tapadolṇeḡaldam</i>	(He) engaged himself in penance.
<i>vīradoleśedam</i>	(He) engaged himself in valour.

5. time—

<i>vasantadol māvu bandudu</i>	The mango appeared in spring.
<i>śaradadolḍigvijayamucitam</i>	All-round conquest is fitting during autumn.

6. for expressing the meaning of the locative infinitive with final *e*—

bare kaṇḍam = barpeḍeyolkaṇḍam
(He) saw when he was coming.

134. *intī pēḷda vibhaktiga-*
lentum pallatīsugum yathēṣṭam prathamā
rtham tōreyum dvitīyā-
rtham tōreyumalli ṣaṣṭi dorekoṇḍirkum.

The above case-suffixes are sometimes, as it were, interchanged. For instance genitive is used in the sense of the nominative or the accusative.

Examples for the use of the genitive in the sense of the nominative—

“... .. *ni*
śśaṅkeyim nripana pēle” || 330 ||

(When the king said without any doubt).

“*cittabnavagrahada sōṅke sujanōḷḷamsā*” || 331 ||

(When the planet, the Mind-born one, attacked, O the good one !)

(Here the king and the planet are used in the nominative though the form used is the genitive).

for the genitive in the sense of the accusative—

“... *elavo nīnenna konday kaḷviḍidapayo*...” || 332 ||

(Are you holding my feet, you have killed me).

“... *teṅka nāḍa mareyalkendum manam*
barkumē” || 333 ||

(Can one ever forget the southern country ?)

(In the above examples the words *enna* (me) and *nāḍa* (country) are in the accusative.

135. *svartham prathamārthatriti-*
yārtha caturthyarthadolḍvitiye tritīyō-
ktārthadolā sapṭamiye sa-
martham pañcamiyolam tritīye samartham

Thus accusative is sometimes used instead of—

1. the nominative
2. the instrumental
3. the dative
4. the ablative.

The locative is sometimes used instead of the instrumental.

Examples—

1. for the use of the accusative instead of the nominative—

*nunpullam*¹ becomes *nunpanullam*²
(one who has smoothness).

2. accusative instead of the instrumental—

dēvaram pūvindarcisidam (He) worshipped god
with flowers (inst.).
becomes

pūvanarcisidam (He) worshipped with
flowers (acc.).

3. accusative instead of the dative—

ponnam baḍḍige koṭṭam (He) gave gold (money)
for interest (dat.).
becomes

ponnam baḍḍiyam koṭṭam (He) gave money
interest (acc.).

4. accusative instead of the ablative—

māṇavakanattāṇim kāryamam besagoṇḍam
(He enquired the work to be done from
the bachelor) (abl.)

becomes

māṇavakanam kāryamam besagoṇḍam
(He enquired the work to be done from
the bachelor) (acc.).

for locative instead of the instrumental—

koḍaliyīm (inst.) kaḍidam (He) cut with the axe
becomes

koḍaliyol (loc.) kaḍidam.

1. *nunpu* (nom.) + *uḷlam*.2. *nunpan* (acc.) + *uḷlam*.

gaḍeyīm (inst.) poydam (He struck with the
mace) changes into
gaḍeyol (loc.) poydam.

kiviyīm (inst.) kēḷdam (He heard with the
ear) becomes *kiviyol*
(loc.) *kēḷdam.*

for instrumental instead of the ablative—

kerēyallaṇim (abl.) bandam (He came from the side
of the tank) becomes
kerēyīm (inst.) bandam.

kariśiradallaṇim (abl.) muttokkum (The pearls spill from
the elephant's forehead)
becomes *kariśiradīm*
(inst.) *muttokkum.*

“*mallaḥastigaḷa mastakadīm bidirīm phaṇin-
drōttamāṅgadinagurvipa paṇḍiya kōḷkaḷim
pattuvittāṅanikuṇjadolokkelamuttanā-
yvuttumirpa śabarapriyakaminiyarkaḷim*” || 334 ||

(The beloved women of the hunters were picking the tender
pearls that were strewn in the thickets in the mountains,—the
pearls which had fallen from the foreheads of the elephants in
it, the bamboos, the hoods of the serpents and from the tusks
the boars).

“*alivaralgaḷumindragopamum susiduvabhradīm*”¹
(Hailstones and fire-flies fell from the sky.)

“*tiḷigoladinde pāriduvu hamsakuḷam*”² || 335 ||
(The group of swans flew away from the clear pool.)

1. *abhradīm* (instr.) from the sky.2. *tiḷigoladinde* (instr.) from the clear pool.

136. *kṛitīyukṭam śaṣṭhiyolam*
dvitīyeyolamā caturthi sapṭamiyole san-
gatamā prathamā śaṣṭhi
caturthigaḥ prathameyum dvitīyeyolakkum.

The dative is used instead of the genitive and the accusative. The nominative, the genitive and the dative are used instead of the locative. The nominative is used instead of the accusative.

Examples for the use of the dative instead of the genitive—

- nāḍodeyam*¹ (the master of the country).
*nālkodeyam*² (the master of the country).
*koḍeyodeyam*³ (the owner of the umbrella).
*koḍegodeyam*⁴ " " "
*erdeyaṇmam*⁵ (the lord of the heart).
*erdegaṇmam*⁶ " " "

"...erdegaṇmanennarasanelḷidanō lalitāṅga-
 vallabham" 1336 ||

(Where is Lalitangavallabha, my master, the lord of my heart?)

For the dative instead of the accusative—

- śiṣyanam* (acc) *kalpisidam* (He made him the disciple)
 becomes *śiṣyaṅge* (dative)
kalpisidam.
aḱeyam (acc.) *tiḷipidam* (He consoled her) becomes
aḱege (dative) *tiḷipidam*.

1. *nāḍa* (gen.) + *odeyam* master of the country
2. *nālke* (dative) + *odeyam* " "
3. *koḍeya* (gen.) + *odeyam* the owner of the umbrella.
4. *koḍege* (dative) + *odeyam* " "
5. *erdeya* (gen.) + *āṇmam* the lord of the heart.
6. *erdege* (dative) + *āṇmam* " "
7. *erdege* (dative) + *āṇmam* " "

or the nominative instead of the locative—

- ondu divasadoḷ* (loc.) *bandam* (He came in one day)
 becomes *ondu divasam*
 (nom.) *bandam*.

For the genitive instead of the locative—

- cāgigaḷcḷ* (loc.) *ballaham* (The supreme among the
 liberal persons) becomes
cāgigaḷa (gen.) *ballaham*.
waroḷ (loc.) *dēvam* (The god among givers)
 becomes *ivara* (gen.)
dēvam.
rasikaroḷ (loc.) *cakravarthi* (The emperor among the
 men appreciating ex-
 cellence) becomes *rasikara*
 (gen.) *cakravarthi*.

For the dative instead of the locative—

- tavareyoḷ* (loc.) *puṭṭidam* (He was born in the lotus)
 becomes *tavarege* (dative)
puṭṭidam.
alaroḷ (loc.) *belpu* (Whiteness in the flower)
 becomes *alarge* (dative)
belpu.
bimbadoḷ (loc.) *tējam* (The lustre in the object)
 becomes *bimbakke* (dative)
tējam.

For the nominative instead of the accusative—

- ondu varṣamanirdam*¹ (He was there for one
 year) for *ondu varṣamirdam*.

Thus we see that from usage, *kāraka* is of definite sense.

¹ *varṣamam* (acc) + *iridam*

137. *akkum jātiyolēka**tvakke bahutvam bahutvadeḍḍegḥkatvam**ṣokku viśeṣaṇamakkum**mokkaḷama jātiyalladalliyumembar.*

Nouns in singular number denoting a class or race have the sense of the plural and so they often take their verb in the plural. Even in cases where they do not denote a class or race, the subject in the plural is followed by an adjective in the singular and hence they take the verb in the plural.

Examples for nouns of class or race used in the singular and taking the verb in the plural—

ane nāṅkiduvu for *anegaḷ nāṅkiduvu*
(elephants pushed).

kudure ēriduvu for *kuduregaḷ ēriduvu*
(horses advanced).

kaḷaḷ kaviduvu for *kaḷaḷgaḷ kaviduvu*
(foot-soldiers crowded).

Examples for nouns not denoting class or race—

“*mahēndramahadaiśvaryaṅgaḷivellamadhruvam*”

(The great wealth of Mahendra is transient).

Here *ivellam - adhruvam* (all these are transient) is used for *ivellam - adhruvaṅgaḷ*.

manam saṅcalamaduvu (minds became fickle) for *manaṅgaḷ saṅcalamaduvu*.

For *tribhuvana* (three worlds) *tribhuvanaṅgaḷ* (three worlds) may be used in Kannada.

138. *ekateye tanage bahuteya-**nākarisadu jāti tam viśeṣaṇamukhadin-**da karakamēkatvamā-**nēkatvamā kriyāpadam paḍeyaloḍam.*

Even if the qualifying noun or the verb is in singular, the qualified noun (*viśeṣya*) denoting class or race is used in the singular and never in the plural.

Examples for *karaka*—

intuṭane elephant (class) like this.

intuṭu kudure horse (class) like this.

Examples for verb—

nadedudu hamse swan walked.

kēgidudu sōge peacock cried.

ulidudu kōgile cuckoo sounded.

ṣaḍidudu tumbi bee hummed.

When *a* (that) and *i* (this) which come in the place of *adu* (that) and *idu* (this) qualify the noun in singular denoting class or race, plural is sometimes used in the verb.

āyeraḷē (sg.) *ṣōduvu* (pl.) Those deer have gone.

i ṣulle (sg.) *banduvu* (pl.) These deer have come.

139. *nīnari saṅkhyēyāda saṅ-**khyānada dorevetta bhavadēkate bahuta-**dhinam viśeṣaṇam bahu-**tanatame viśeṣyamēkavacanameyakkum.*

The singular number seen (1) in the numbers denoting objects, (2) in numbers and (3) in expressing the natural conditions of objects, has always the sense of the plural. Such nouns in the singular may be accompanied by adjectives in the plural.

Examples for—(1) numbers denoting objects—

ṣattu dese (ten direction),

ṣattu desegaḷ (ten directions),

mūlōkam (three world),

<i>mālōkaṅgal</i>	(three worlds).
<i>nālku yugam</i>	(four yuga),
<i>nālku yugaṅgal</i>	(four yugas).

For number—

<i>ondu nālku</i>	(four, one time),
<i>ondu nālkuṅgal</i>	(fours, one time).
<i>eraḍaidu</i>	(five, two times),
<i>eraḍaiduṅgal</i>	(fives, two times).
<i>paṭṭu nūru</i>	(hundred, ten times),
<i>paṭṭu nūruṅgal</i>	(hundreds, ten times).

For expressing the natural conditions of objects—

<i>kaṅḷa kūrpu</i>	(sharpness of eyes),
<i>kaṅḷa kūrpuṅgal</i>	(sharpnesses of eyes).
<i>pūḷa beḷpu</i>	(whiteness of flowers),
<i>pūḷa beḷpuṅgal</i>	(whitenesses of flowers).
<i>kurulḷa karpu</i>	(blackness of locks of hair),
<i>kurulḷa karpuṅgal</i>	(blacknesses of locks of hair).

For the singular number of the qualified nouns—

<i>nēriduvu beral</i>	(fingers are straight).
<i>tōriduvu jaghanam</i>	(buttocks are plumpy).
<i>baṭṭiduvu mole</i>	(breasts are round).

140. *vidita viśeṣaṇa padamavu*
modala vibhaktigalaṇantu vākyada modalol
padavettuvagrakarakā
padada vibhaktiyane tālevuvānvaya mukhadol

Adjectives of the subject, being in the beginning of the sentence will take the nominative case suffix and will have, while being put in prose order, the case-suffix of the subject (*karaka*).

Example—

“*viranudāram śucigam-
bhīram nayaśālī kaiduvottaradēvaṅ-
gāreṇagarnripatūṅgaṅge*”¹ || 337 ||

(Who will not bow down to *Nripatūṅga* who is valorous, magnanimous, pure, awe inspiring, polite and the master among the soldiers?)

“*saṅgalasatvam kururā-
jaṅgam karṇaṅgam*” || 338 ||

Here, the prose order is *saṅgalasatvaṅge kururājaṅge karṇaṅge* (to Karna, and to the Kaurava who has the power). The adjective *saṅgata satvam* (with power) is in the nominative. While putting in prose order, it takes the dative of the qualified noun, (*kururājaṅge*) and thus becomes *saṅgata satvaṅge* (to one with power).

141. *kūḍi nuḍivedeyolendum*
kūḍadu liṅgatrāyakke taratamabhāvam
nīdum vākyada kaḍeyol
kūḍirdudadāvudaduve mukhyamenikkum.

When subjects of different genders have one predicate, it conforms itself to the gender of the last subject. In this connection there is no question of priority or importance among the genders.

Examples—

sēneyumarasiyumarasānum bandar
army, queen and king came.
āneyumarasānumarasīyum bandar
elephant, king and queen came.

1. Note: Here, though the adjectives *viran* (valorous), *udāram* (magnanimous) etc., are in the nominative, they take the dative case suffix of the subject, viz. *nripatūṅgaṅge* (to the *nripatūṅga*), while being put in prose order as in *virāṅge* (to the valorous), *udārāṅge* (to the magnanimous), *śucige* (to the pure), *gambhīrāṅge* (to the awe-inspiring), *nayaśālīge* (to the polite), *kaiduvottaradēvaṅge* (to the master among the soldiers).

arasanumarasiyum bandar
king and queen came.

arasanum arasiyum caturāṅgabalamum banduvu
king, queen and the fourfold armies came.

142. *vyavaharisiuvanam prathamai-*
kavacanamam palavanōdi vākyaḍa nirvā-
havanalavaḍipedeypugi-
suvarakriyāṇekavacanamam mārgavidar.

When there are many subjects in the singular, nominative, the verb is used in the plural.

Example—

“ *avatamsōtpalataḍanam kanakakañcibandhanam*
nūpura
ravajhañkarita cāruvama caranāghaṭam calad-
bhrūlata
gravibhāgōlkaṭatarjanam taralataṭamradharam
cakrigi-
ttuvalampam prāṇayaprakōpasamayaprārambhadoḷ
kanteṭā ” “ 339 ”

(The beating of the blue lotus-garland, the band of the gold-zome, the striking of the pleasant left foot with the anklet's sound, the excessive threatening movements of the creeper-like eyebrows (and) the tremulous red lower lip (of the woman) gave pleasure to the king.

143. *avanavaladembivirdan-*
tevolirdapuṭāvanavalāvudu tānem-
bivavam parade nilalarī
yavanvayam taguvalli vakkōvidarim.

avam (he), *aval* (she) and *adu* (it), in the connection of words, stand by themselves. *avam* (which man), *aval* (which woman), *avudu* (which) and also *tān* (self) in such a connection require a following *avam* (he), *aval* (she), *adu* (it).

amples for *avam* (he), *aval* (she), *adu* (it), standing by lves—

r *ponnullavane kulinam* (The person having wealth is one need not say, *avam ponnualḷvane kulinam* (lit. one is wealth, he is noble).

r *sobagullavale pen* (The person having beauty is an), one need not say, *aval sobagullavale pen* (one whoauty, she is a woman).

r *ade rūḍhi* (that is the usage), one need not say, *avudu nulladuṭe lēsu* (lit. one which has the usage, it is good).

xamples for *avam* (who, mas.), *aval* (who, fem.). *avudu*) and *tān* (self). being dependent on another word, (not ig by themselves)—

vanadhikapuṇyanavane sēvyam lit. who (is) very virtuous, e (is) to be served ;

aval pativrateyavale mānye lit. who (is) faithful to her id, she (is) to be honoured ;

avudu celvaduḍadu darṣanīyam lit. what (is) beautiful, it (is) to be seen.

Also *tān* (and its plural) is classified as dependent on another as it is to be followed by a demonstrative pronoun which its gender. e.g.

tānavam caduram he (is) a clever man ;

tānaval cadure she (is) a clever woman ;

tānadu piridu that (is) a large thing.

14. *yugalārthada bahuvacana-*
kkogetandaviṣṭalingadeḍegēkatvam
negalḡum kriyāviśēṣaṇa
magalade nindedegamarivarindēkatvam.

he singular is used instead of the plural in words denoting pairs and in *aviṣṭa līṅga* forms where number is latent. The singular is also used in the case of the *kriyāviśēṣaṇas*.

Example for word denoting pair—

For *padayugaḷam* (the pair of feet)—*padayugam*
(the pair of feet) is used. The *gaḷ* denoting
plurality in *padayugaḷam* is omitted.

For the use of the singular in *āviṣṭa* *linga* forms where
number is latent—

vēdaṅgaḷpramāṇam The Vedas are the authorities.
(In *pramāṇam*, the singular
is used meaning authority).

“... *pratibheyumabhyasamum vidvat-*
sēveyum kāvyaparicayamum kavitege
kāraṇam” || 340 ||

(Intuition, study, serving the scholars and the acquaintance
with literatures are the causes of poetry).

Here instead of *kāraṇaṅgaḷ* (causes) the word *kāraṇam*
(causes) is used.

for *kriyaviśēṣaṇa*—

In ‘*ēnemba pempo*’ (what greatness), ‘*entahavargalen*
permeyo’ (what greatness), the *kāraka* *ēn* qualifying the *v*
ēn is found in the plural.

ēnemba¹ pempo manuvum
tānum saccaritamarakujamum tānum
dānigalaṃbhōnidhiyum-
tānum gambhiranenipanudayādityam || 341 ||

What a great person is Vijayaditya! It is said that He
and Manu are the virtuous persons. He and the celestial tree
are the donors. He and the ocean are awe-inspiring.

tibbam māḍidam = tibbavehagahudahage
māḍidam. (He accomplished speedily).

1. According to the author of *Śabdamaṇidarpana*, *ēn* means *entahavarga* ?
(what persons).

dōṣarahitam pēḷdam = dōṣarahitavehagahudahage
pēḷdam. (He told without any blemishes).

The above is *kriyaviśēṣaṇa*.

145. *saramadadhyārōpam*
kārakakam kriyegamaḡale nēyada dōṣam
dhirarkalim viśaṅkeye
kārakkam negaḷvuda samuccayadumugam.

Adhyārōpa (attributing or assigning) is to be used with
nēya, logical inference (when the logical inference is free from
blemish) with reference to the *kāraka* and the *kriye* (verb).
The *adhyārōpa* is used in case of *e* expressing suspicion or
uncertainty, and *um* expressing conjunction. The logical
inference is blemished when the *adhyārōpa*, lacks in precision,
being referable to two or more things.

Example for *nēya* (logical inference)—

“*araktamāgi nēriḷa*
dōreyanamukaripudādudāgasamene san-
dhyāruciyaṇakkumendava-
dharisi nēyārāḷidukoḷvudidu nēyārtham” || 342 ||

(When it is said that the reddish sky resembles the
Jamboolana fruit, to infer that sunset has set in, is *nēya*
(logical inference).

As the sky has become reddish due to red dust, the logical
inference of the setting in of sunset is faulty.

Example for *adhyārōpa* (attributing) with reference to
kāraka.

“*ēke nirvahaṇakke salgumo pūṇḍoḍam*
kritibandhamam” || 343 ||

(Why? Will it (the *kritibandham* the composition of a
poem) ever be accomplished, though (one) has avowed to
compose it?)

Here *kṛitibandham* (composition of a poem) is to be supplied as the subject.

“*karṇanum dāni mēṇitanum*” || 344 ||

(Karna (is) a liberal person, and this man too (is a liberal person).)

Here, the word *dāni* (a liberal person), which is in the predicate, is to be supplied.

Example for *adhyārōpa* (attributing) with reference to *kriye* (verb)—

*Purushōttamam manuṣyamātrame ene
allamembudadhyahāryam*

(In the sentence, ‘Is Purushottama a mere man?’ ‘No, he is not,’ is to be supplied.)

“*Dhritarāṣṭram nuḍidartanē haribavam
gaidartanē*” || 345 ||

(Will Dhritarāṣṭra be bold enough to speak? Will he be able to fight?)

Here, ‘No, he will not’, is to be supplied.

Example for *adhyārōpa* (attributing) of *e* expressing suspicion or uncertainty.—

“*urēmañjeme berceme besa-
keṇageme dēva*” || 346 ||

(Shall we hesitate? Shall we not fear? Shall we not be frightened? Shall we not bow to the injunction, O king?)

Here *e* (expressing suspicion or uncertainty at the end of the word, *urēm(e)* (shall we hesitate?)) is to be supplied.

Examples for *adhyārōpa* (attributing) of *um* expressing conjunction.—

“*... .. āyum
siri tayum tande karṇum
sugatiyenisidapam simhasēna kṣitīsam*” || 347 ||

(King Simhasēna is (our) life and wealth and mother and father and eye and refuge.)

Here the *um* expressing conjunction is to be supplied to the words, the attributes of Simhasēna.

Examples for *adhyārōpa* in *vākya dīpaka* (the clearing up of the meanings of a sentence):—

*atanumavanum bandam = atanum
(bandam) avanum bandam*

(that person came and that person came).

Here in order to show that each one came, *bandam* (came) is to be supplied to *atanum* (He).

Adhyārōpa is also made regarding the six *karakas* and the genitive.—

“*kaḍugali sēṇasuva bhaṭarār
oḍeyāṅgati hitavarār dhurakkodaguvarār
toḍardode bhaṅgam barkum
saḍagaramidu jayame merevudari boppalanam*”

|| 348 ||

(He is) a great hero. What warriors do envy (him)? Who (are all) those who (through him became) intimate friends to (our) king? Who will come to war (against him)? If (they) attack (him), defeat will result (from him). This (is) the grandeur (of him). Indeed victory will appear (in him). Know Boppala!

In this verse, *ata* (he), the nominative is to be attributed to *kaḍugali* (great hero); *atanam* (him) the accusative, to *sēṇasuva bhaṭarār* (What warriors do envy); *atanim* (through him) the instrumental, to *oḍeyāṅgati hitavarār* (who are intimate friends to the king); *ataṅge* (to him) the dative, to *dhurakkodaguvarār* (who will come to war); *atanattanim* (from him) the ablative, to *toḍardode bhaṅgam barkum* (if attacked, defeat will come); *atana* (his) the genitive, to *saḍagaramidu* (this is the grandeur); *atanol* (in him) the locative, to *jayame merevudu* (victory will appear).

146. *pinam prathamege nina-
ntānendarī ninageyenage tanagendu catu-
rīhinīrdeśakkitara
sthānakkasvaradinirpa nin en taṅgaḷ.*

The pronouns *nin* (you), *an* (I) and *tan* (oneself) remain as such in the nominative. They become *ninage* (to you), *enage* (to me) and *tanage* (to oneself) in the dative. They become the consonant-ending *nin*, *en* and *tan* respectively when joined with other case-suffixes.

Examples for use with case suffixes—

<i>ninnam</i>	(you, in the accusative),
<i>ninnim</i>	(from you, in the instrumental),
<i>ninnattaṇim</i>	(through you, in the ablative),
<i>ninna</i>	(your, in the genitive), and
<i>ninnol</i>	(in you, in the locative).

“*ninārganarge tanārginenagusiravēḍa*” || 349 ||

(Who are you? Who am I? Who is oneself? Do not tell any more to me.)

“*ninagenage tanage tīrgume*

hanumantana śakti sāhasam ripuvijayam” || 350 ||

(Will Hanuman's prowess and valour and the victory over enemies be achieved by either you, I or oneself (anybody else)?

147. *ninatenatu tanatenippivu
janiyisugum ninnadennadum tannadeni-
ppinitarōḷam mēṇṇ dūtvadi-
nanēkadolnatvadeḍeḍe matvam bareyum.*

ninatu (yours), *enatu* (mine) and *tanatu* (of oneself) are substituted for *ninnadu* (yours), *ennadu* (mine) and *tannadu* (of oneself). The final consonant of *ninatu* (your) *enatu* (mine) and *tanatu* (of oneself) may be doubled. (*na*) the medial syllable of the words changes to *ma* when the words are used in the

plural: (*ninatu* yours, *ematu* ours and *tamatu* of themselves). The final consonants of these words may also be doubled as in *ninattu* (yours), *emattu* (ours) and *tamattu* (of themselves).

Examples for the usage of *ninatu* (yours) etc. —

ninatu balavenatu śauryam

tanattu mahādhairyamavanipatige” || 351 ||

(The king has your prowess, my valour and his firmness of mind).

For the usage of *ninattu* (yours) etc.—

“*munisidu ninattu sairāṇe*

yenattu keḷadige tanattu sandisuvesakam” || 352 ||

(This is your anger, my endurance and the female friend's skill in compromising).

148. *idirolsvaradisāṅkhyega-
lōdavire nimmemma tammenippivu pinta-
ṅgodavire naḍuvangutūva-
ppudivara bahuvacanadalli pugisadironḍam.*

The syllable *utu* appears in the middle when the words *nimma* (your) *emma* (our) and *tamma* (of themselves), in plural are followed by numerals with an initial vowel, excepting the numeral, *ondu* (one).

Examples—

<i>nimmutirvarum</i>	(you, two),
<i>emmutaivarum</i>	(we, five),
<i>tammutaruvvarum</i>	(they, six).

Similarly *albaru* (seven persons) and *eṇbaru* (eight persons) can be used.

Though the use of the numeral *ombattu* (nine) comes under this rule, it is to be avoided as its pronunciation is unpleasant.

149. *ettanadembī śabdama-
nettantendintu kūḍi nuḍiyalkakkum
mattāradembudam vibu-
dhōttamarārtendu kūḍi nuḍiyalkakkum.*

For *ettanadu* (of which place) and *aradu* (whose) may be substituted *ettantu* (of which place) and *artu* (whose).

Example—

“*deseyettantaḡasamettantettanturviyenisi
parbidudu tamam*” || 353 ||

(Darkness spread making one say in wonder, ‘Where are the directions, where, the sky and where, the land?’)

“*ārti turaṅgamintida-
nārtandar divya vastumam*” || 354 ||

(Whose is this horse? Who brought these auspicious things?)

150. *aduviduvuduvembivaran-
tyadukārakkodavugum vakāram pulli-
gaḡaḡalli takāram mē-
ṇḡavire ceccarade barpudāḡige dīrgham.*

va is substituted for the final consonant *du* of the words *adu* that, *idu* this, and *udu* this intermediate thing, when deriving masculine forms. When *ta* comes in the place of *du*, the initial vowel is lengthened.

Examples for the substitution of *va*—

avam he,
ivam this person,
uvam this intermediate person.

For plural—

avar they,
ivar these persons,
uvar these intermediate persons.

For the appearance of *ta*—

ātam he,
ītam this person,
ūtām this intermediate person.

“*ātam drōṇam negaḡdin-
titam raviḡatanūtanaśvatthamam*” || 355 ||

(He is Drona. This is the famous Karna and this intermediate person is Aśvatthāma.)

For the plural—

atāṅgaḡ they,
itāṅgaḡ these persons,
ūtāṅgaḡ these intermediate persons.

151. *avudenippī śabda
kkavam bahuvacanadeḡeyoḡarelladeni-
ppā vacanamadēkaḡvama-
nāvarisidoḡellamende aytāḡēśam.*

avam (who) masculine, singular and *ar* (who) plural is derived from *avudu* (which). From *elladu* (all) comes *ellam* (all) for all the three genders in the singular.

Examples for the derivation of *avam* (who) from *avudu* (which)—

“*avam muranam kondana-
dāvam bakakamsakēśigaḡanadaḡaledam*” || 356 ||

(The one who killed Mura, the one who removed the pride of Baka, Kamsa and Kēśi).

“*arimeyḡōrparārmalevararpoṇarvarār tūḡduvar*” || 357 ||

(Who will appear, who will oppose, who will fight and who will progress?)

“*āravam janamēnendar*” || 358 ||

(Who is he? What did the people say?)

For the derivation of *ellam* (all) from *elladu* (all)—

“*ellaṅgamella dhanamuma-
nelleḍeyolaṁella teradoḷam kuḍugume ...*” || 359 ||

(Will he give (his) all wealth to all, in all places and in (who) all ways?)

“*ellaruma kaṇṇanantirēm cāḡiḡalē*” || 360 ||

(Are all benevolent persons like that Karna?)

152. *peratembivaṇṇantyaḡṣara-
maregum guṇavacanadantyadutvakkaṭṭam
neregum tukaramire ban-
deraguguma taṇadoldakarāḍeṣam*

When masculines are derived from *peratu* (another) and *peradu* (another) the final letter (syllable) elides. The vowel *a* substitutes the final *u* of the adjective word. If the adjective word ends in *tu*, *d* is substituted.

Example for the elision of the final letter—

“*naranembātam peranallitanāḡalevāḡkum*” || 361 ||

(Arjuna is no one else. He should be this person).

For the masculine plural derived from *peratu*—

“*perarumendar*” || 362 ||

(Others also told).

For the substitution of *a*—

kiriyaṁ a young man,
bariyaṁ a vain man,
asiyaṁ a thin man,
baṣiyaṁ a sharp (rigorous) man,
kaḍiyaṁ a strong man,
nidiyaṁ a tall man.

“*iniyane belladindiniyanṇane aḡ piridivānittudam
nenevane ciḡ adam neneyam ...*” || 363 ||

(Is he sweet? He is sweeter than jaggery. Is he generous? He is very generous. Does he recollect what he has given? Never. He does not think about it).

For the substitution of *d*—

oḷḷidaṁ a good man,
teḷḷidaṁ a thin man,
meḷḷidaṁ a gentle man,
beṭṭidaṁ a firm man,
tōridaṁ a big man.
nēridaṁ a Brahmana,
kūridaṁ a sharp (brave) man.

“... .. *kūridaṇṇam
kūraṣiyaṇṇeṇiṣi meredana naranāṭham*” || 364 ||

(The king, a brave man, is sharp like a sharp sword).

153. *eḷadu paḷadamba ṣabḍaṇ
ḡaḷa madhyakkunṭekāramuṭṭam baṛiden-
dolaṇṇa rikaṛadolṇim
ṭiḷi poṣataṇa kaḍeḡe binduṇerasu baḡāram.*

When *a*, used in deriving masculines, is substituted for the final vowel of *eḷadu* (tender) and *paḷadu* (old), the middle vowel changes to *e*. The vowel *i* of the syllable *ṛi* in *baṛidu* (vain) is substituted by *u*. The *tu* in *poṣatu* (new) is substituted by *ba* with *bindu*.

Examples for *eḷadu* (tender), *paḷadu* (old) etc.—

eḷeyaṁ a young man,
paḷeyaṁ an old man.

Similarly when *aḷ* used to derive feminines is suffixed, we get—

eḷeyal a young woman,
paḷeyal an old woman.

Example for *i* being substituted by *u* in—

<i>baṛidu</i>	vain,
<i>baṛuvam</i>	a vain man.

For *tu* being substituted by *ba* with *bindu* in—

<i>posatu</i>	new,
<i>posambam</i>	a new man (a stranger).

“*vicārisadunte posambarotteyam koḷvudu
takkudallu*” || 365 ||

Thus it is not proper to receive pawns from strangers without making enquiries.

154. *aduviduvuduvembivaran-
tyadoḷvaṭaḍesaṇḍi kekaram mēṇban-
dodavire barkum strilīn-
gadolaṃ pulliṅgantirāḍige dīrgham.*

The feminines are derived from *adu* (it), *idu* (this) and *udu* (this intermediate thing), by substituting *vaḷ* to the final *du*. This final *du* is also substituted by *ke*, and the initial vowel gets lengthened as in deriving the masculines.

Examples for *vaḷ*—

<i>avaḷ</i>	(she),
<i>ivaḷ</i>	(this woman),
<i>uvaḷ</i>	(this intermediate woman).

Examples for *ke*—

<i>ake</i>	(she),
<i>ike</i>	(this woman),
<i>ūke</i>	(this intermediate woman).

155. *kela kelavu sakkadada mū-
ru liṅgamum rūḍhivetta karṇāṭakadoḷ
nile nappari sajjanavadhu
kulavadhuvemballi kunnadam nappaduvum.*

Some Samskrit nouns belonging to masculine, feminine or neuter genders, when used in Kannada, take neuter gender only. The word *sajjana* when denoting a woman of good family is used only in neuter in Kannada.

Examples for the Samskrit masculine taking the neuter gender in Kannada—

<i>vrikṣam talirtudu</i>	the tree put forth leaves.
<i>vāyu tiḍidudu</i>	the wind blows.

For Samskrit feminine being used in neuter in Kannada—

<i>prītiyadudu</i>	love took place.
<i>dhare beḷedudu</i>	earth (vegetation) grew.
<i>nadi bandudu</i>	river came (flowed with water).
<i>mati percidudu</i>	intellect increased.

For Samskrit neuter being used in neuter in Kannada—

kulam mēlenisidudu caste was superior.

For *sajjana* being used in neuter in Kannada—

a sati sajjanamāḷkeyim (that woman (looks) like one of good family).

The Samskrita feminines *apatya* (child), *kaḷatra* (wife) and the masculines *jana* (people), *lōka* (people) are used in neuter in Kannada.—

<i>idu kaḷatram</i>	(this is wife).
<i>idapatyam</i>	(this is a child).
<i>idu janam</i>	(these are persons).
<i>idu lōkam</i>	(this is the world).

156. *nelasirda viśeṣaṇadi-
ṣṭaliṅgamenipudu viśeṣyamadaṛiṣṭadina-
ggaḷikum viśeṣaṇada liṅ-
galakṣaṇam dōṣarahitamidu rūpakadoḷ.*

In metaphor (*rūpaka*) it is no fault to ascribe the gender of the qualifier (adjective) to the qualified (*viśeṣya*). Similarly the gender of the qualified is ascribed to the qualifier.

Example for ascribing the gender of the qualifier to the qualified—

“*udayastōnnata sailasṭu himavatkutkila*
paryanta śam-
padeyam vārdhitarāṅga rakta ninadat
kañci kalāpāñcita
spadeyam sādhisī kabbigaṅge nēlanam
nirvyājadindam nimi-
rcida gellam bhuvanaikarāmamahipāṅgakkum
perargakkumē” || 366 ||

(The fame of conquering the vast land which lies between the mountains of the rising sun (east) and the setting sun (west), and which lies between the Himalayas (north) and the Cape Comorin (south), and making it over without any hesitation and motives, is the exploit of the king Bhuvanaika Rāma. Can this be done by others?)

Here the substantive in the neuter, *nēla* (the earth) represents a feminine noun and is used in the sense of *dharāvanite* (the earth considered as a woman).

For ascribing the gender of the qualified to the qualifier—

ātam jagaddarpaṇam (He is the mirror to the world).

Here, *jagaddarpaṇam* (mirror to the world) takes masculine gender, the gender of the qualified, *ātam* (he).

a peṇ jagaddarpaṇam (That woman is a mirror of the world).

Here, *jagaddarpaṇam* (mirror to the world), takes feminine gender, the gender of the qualified *a peṇ* (that woman).

adu jagaddarpaṇam (It is the mirror to the world).

Here, *jagaddarpaṇam* (mirror to the world) takes neuter gender as the qualified *adu* (it) is in neuter.

157. *padamādhyavatvayatva-*
kkodavugumautvaitvavidhiyadantakkotvam
puḍidirkum hrasvateyim
vidita vikalpam tagulgumī mūṛarolam.

va(avu) occurring medially in Kannada words may become *u*, and *ya* may become *ai*. Final *a(am)* may become *o(om)*.

Examples for *va* becoming *au*.—

<i>kavuṅgu</i>	▷	<i>kauṅgu</i>	(arecanut tree)
<i>kavuṅkul</i>	▷	<i>kauṅkul</i>	(armpit)
<i>avuṅkidam</i>	▷	<i>auṅkidam</i>	(He pressed)
<i>avuṇḍu</i>	▷	<i>auṇḍu</i>	(lower lip)
<i>kavuṇḍe</i>	▷	<i>kaunḍe</i>	(name of a plant)
<i>tavuṅkal</i>	▷	<i>taunḍkal</i>	(decrease)

For *ya* becoming *ai*.—

<i>tērayisidam</i>	▷	<i>tēraisidam</i>	(He) retreated)
<i>kōrayisidam</i>	▷	<i>kōraisidam</i>	(He) dazzled)
<i>tellayisidam</i>	▷	<i>tellaisidam</i>	(He) became strong)
<i>hollayisidam</i>	▷	<i>hollaisidam</i>	(He) joined)
<i>kayvāram</i>	▷	<i>kaivāram</i>	(a pair of compasses)

For *a* becoming *o*.—

<i>avam</i>	▷	<i>avōm</i>	(who)
<i>nuḍidam</i>	▷	<i>nuḍidom</i>	(he said)
<i>pāḍidam</i>	▷	<i>pāḍidom</i>	(he sang)

158. *asamāsadoḷam doreve*
tta samāsadoḷam ṇakaradim paradoḷsan-
disida nakāram ṇatvam
prasiddhamuccarisuvarge duṣkaramaduvum

na followed by *na* whether in the course of a sentence or in a compound may be changed into *na*. The combination of *na* and *na* is not pleasant to the ear.

Examples for *na* followed by *na* becoming *na* in the course of a sentence.—

<i>kaṇ nondapudu</i>	>	<i>kaṇṇondapudu</i>	(the eye irritates)
<i>puṇ naḷivōdapudu</i>	>	<i>puṇṇaḷivōdapudu</i>	(the wound deepens ?)
<i>jaṇ neredapudu</i>	>	<i>jaṇṇeredapudu</i>	(wit gath)

For *na* becoming *na* in compounds.—

<i>taṇ + neḷal</i>	>	<i>taṇṇeḷal</i>	(cool shade)
<i>kaṇ + nīr</i>	>	<i>kaṇṇīr</i>	(tear)
<i>kaṇ + nōṭam</i>	>	<i>kaṇṇōṭam</i>	(seeing)

159. *sanda pakāṛakke haḷa*
ram dorekoḷgum vikaḷpadim samyōgam
sandisidode duṣkaramadu
sundarama dēṣiyindamembar vibudhar

pa of Kannada words often change into *ha*. This change is pleasant. The *pa* does not change into *ha* when geminated.

Examples for *pa* changing into *ha*.—

<i>palage</i>	>	<i>halage</i>	(plank)
<i>pandar</i>	>	<i>handar</i>	(pandal)
<i>pāsu</i>	>	<i>hāsu</i>	(the cloth that is spread)
<i>pandi</i>	>	<i>handi</i>	(pig)
<i>puli</i>	>	<i>huli</i>	(tiger)
<i>palasu</i>	>	<i>halasu</i>	(jack tree)

For no change when geminated.—

taṇṇu (mistake); *soppu* (green leaves, foliage); *muppu* (old age); *heppu* (curds of a previous day, to be put to milk to prepare fresh curds); *tepparam* (gaining consciousness); *upparam* (loftiness); *tippanam* (explanation); *muppurī* (three cords); *bip-panḍam* (chirping of birds); *kappuram* (camphor).

160. *antahanitntahanuntaha*
nenṭahanendintu padviruktige hatvam
bhrāntem gaḍārthadoḷme
ṇantavareḍegannaninnanunnamumennam.

When used in the sense of *gaḍa* (indeed) a double *pa* in *antappa* (of that kind), *intappa* (of this kind), *untappa* (of this intermediate kind), *entappa* (of what a kind), change into *ha* as in *antaha* (of that kind), *intaha* (of this kind), *untaha* (of this intermediate kind) and *entaha* (of what a kind) respectively.

They also take the forms of *annam* (of that kind), *innam* (of this kind), *unnam* (of this intermediate kind) and *ennam* (of what a kind) optionally.

Examples for the optional use of *annam* (of that kind) etc.—

siḍilannam siṅgadannam puraharanuri-
gaṇṇannani narasimham

|| 367 ||

(This Narasimha is one like thunder, lion, and the third (fire) eye of the god Śvara.)

“*manasijanennaninnanaruṇapriya nandana*
nennaninnana

dinakaranennaninnam || 368 ||

(What sort of a person is cupid? (He is) like this person. What sort of a person is Yama, the righteous? (He is) like this person. What sort of a person is the sun? (He is) like this person.)

161. *manakārada paradoṭṭyañ**janamirdodaṃilladoḍamanuṣvāram sañ-**janiyipudu vargamidirire**tanage vikalpade tadiyahapañcamamakkum.*

The final *m* and *n* whether followed by consonants or not, change into *bindu*. When the *m* or *n* is followed by *vargiya* consonants it changes optionally into the nasal of the class to which the following consonant belongs.

Examples for *m* changing into *bindu*.—

nim yōgyar > *nim* (bindu) *yōgyar* (you are the suitable persons).

aṃ sukhigaḷ > *aṃ* (bindu) *sukhigaḷ* (we are the happy persons).

tam sēvyar > *tām* (bindu) *sēvyar* (they are worthy of honour).

Examples for *n* changing into *bindu*.—

aṇ vadi > *aṇ* (bindu) *vadi* (I am the speaker).

ṇaṇ śuci > *ṇaṇ* (bindu) *śuci* (you are clean).

tān sujanam > *tām* (bindu) *sujanam* (He is a gentleman).

n and *m* changing into *bindu* when not followed by consonants.—

nin > *nim* (bindu) you, singular.

aṇ > *aṇ* („) I.

tān > *tām* („) oneself.

nim > *nim* („) you, plural.

aṇ > *aṇ* („) we.

tām > *tām* („) ourselves.

Examples for *m* and *n* changing into the nasal of the class which the following consonant belongs, optionally.—

avam kaḍugali > *avañkaḍugali*, *avam kaḍugali*.
(He is a great hero).

avam calavādi > *avañcalavādi*, *avam calavādi*.
(He is a stubborn person).

karam ṭakkam > *karaṇṭakkam*, *karam ṭakkam*.
(a great cheat).

kem daḷir > *kendaḷir*, *kem daḷir*. (red shoots).

kem maṇ > *kemmaṇ*, *kem maṇ*. (red soil).

hom baṇṇam > *hombaṇṇam*, *hom baṇṇam*.
(colour of gold).

ṇom maḍir > *ṇommaḍir*, *ṇom maḍir*. (a golden wall?).

CHAPTER III
ON COMPOUNDS

162. *karu taya baliyanuliyada*
teradindam namapadamadarthanugamā
gerage samāsam negalgum
nere pōkum madhyagata vibhaktigaḷavarol.

When nouns follow the meaning, as a calf follows the cow, a compound is formed. When forming the compound the internal suffixes disappear.

Examples.—

- toreya māvu* = *loremāvu*, mango tree of the (by the side of the) stream
toḍeya sekke = *toḍesekke*, support to the thigh?
eḍeya nuḍi = *eḍenuḍi*, a middling word
nīram kuḍidam = *nirguḍidam*, (He) drank water
maranam pāydam = *maravāydam*, (He) climbed the tree
puyalge pōdam = *puyalpōdam*, (He) went for striking
mellittu aḍi = *mellaḍi*, tender foot

163. *irdudanalīyade nayadim*
porduvuvāgamavaveyde pōpuvu lōpam-
bordi vibhaktiya baliviḍi-
dirdudanalīdirpudariya vōlādēsam.

Augment (*āgama*) is that which appears without causing any elision (*lōpa*) in the already existing forms of the word. In elision, we find the deletion of the case suffixes in the components of the compound. Substitution (*ādēśa*) causes the displacement of the earlier form by a new form.

Example for augment.—

- mātina* (-*ina*-) *ballaham* (the master of the word)
nūrara (-*ra*-) *pattu* (ten hundreds)
teṅkaṇa (-*ṇa*-) *vaṅkam* (southern door)

Example for the elision of *āgama vibhaktis* (augment suffixes).—

matuvallaham (the master of the word). Here the *ina* of the first component of the word *mātina* (of word) is elided.

nūrupattu (ten hundreds). Here the genitive case suffix *ara* of the first component *nūrara* (of hundred) is omitted.

teṅkavaṅkam (southern door). Here the genitive case suffix *aṇa* of the first component *teṅkaṇa* (of south) is omitted.

“*teṅkavaṅkadōḷasaṅkhya balam*” || 369 ||
(innumerable forces at the southern gate)

Examples for substitution.—

kīlkombu (the lower branch). Here, the first component *kīl* (low) is the substitute for the earlier word (component), *keḷagu* (lower).

ormodal (first beginning). Here *or* is the substitute for *ondu*.

irmey (two sides). *ir* is the substitute for *eṇaḍu*.

kuttaḍi (small foot). *kut* is the substitute for *kurū*.

“*kuttaḍi silkuttirke*” || 370 ||
(let the small foot be obtained)

164. *parapadadolāarthavartana-*
mire tatpuruṣam samantadēkāsrayamā-
gire karmadhārayam nela-
sire modalōḷsaṅkhyeyade valam dviguvakkum.

In *tatpuruṣa* the meaning of the first component requires for its completion the meaning of the second component. When the two components of the *tatpuruṣa* pertain to the same thing (*ekāśraya*) it is *karmadhāraya*. When the first component of the word denotes number, it is *dvigu*.

Examples for *tatpuruṣa*.—

<i>malligenane</i>	the bud of jasmine
<i>māṇikagempu</i>	the redness of the ruby
<i>alarvakki</i>	the bird of the flower (bee)
<i>kannaḍavakki</i>	the bird of the Kannada land (cuckoo)
<i>kaḍeseraṅgu</i>	the extreme edge of a garment
<i>uḍenūl</i>	the thread of the waist

Examples for *karmadhāraya*.—

<i>telḡadampu</i>	a delicate cheek
<i>olḡannaḍam</i>	good Kannada
<i>melnuḍi</i>	a gentle word
<i>balmuḡuḷ</i>	a thick bud
<i>kiṛuḡūsu</i>	small baby

"*kiṛuḡūsaḡiyupāyamammaṛedane*" || 371 ||
(Did he forget the means, even though a baby?)

Examples for *dvigu*.—

<i>eraḷmatu</i>	two words
<i>eraḷḷaram</i>	two ways
<i>iruḷ</i>	two swords
<i>irpeṇḍir</i>	two wives
<i>mūval</i>	three states of life

"*iruḷ mūvalikkiridurvareyoḷ*" || 372 ||
(In the world with two and three states of life).

166. *padaneraḍum mēṇpalavum*
padārthamam bayasutire bahuvrihi pada-
rthada gaḍaṇam dvandvameni-
ppudavyayibhāvamāḷipadamukhyaleyim.

When the two or more components of a compound relate to an exterior object, it is *bahuvrihi*. When several nouns are grouped together into a compound, it is *dvandva*. When the meaning of the first component is prominent, it is *avyayibhāva*.

Examples for *bahuvrihi*.—

<i>kaḍuḇaḡi</i>	a very liberal person
<i>calavādi</i>	a resolute person
<i>melvinnaṇi</i>	a pleasant scholar
<i>kaḍuḡeḍi</i>	a very mischevous person
<i>niḍumūḡi</i>	a person with a long nose
<i>heḷeḡali</i>	a lame woman

Examples for *dvandva*.—

maragiḍuballipulḡodarupakkimigaṇaḷ
(trees, plants, creepers, grass, bushes, birds and animals (taken together))

aṭapaṭa kūṭaṇḡaḷ (the sports, lessons and assemblies)

"*aṭapaṭakūṭaṇḡala kēḷigaḍiḍadu poḷ'u*" || 373 ||
(the time is not sufficient for the pleasures of playing, learning and assembling.)

Examples for *avyayibhāva*.—

<i>aṇḡay</i>	the lower part of the hand (the palm)
<i>mēṇḡāl</i>	the upper side of the foot
<i>mēṇḡay</i>	the back of the hand
<i>piṇṭil</i>	the back of the house
<i>piṇṭole</i>	a back fire-place

- kilpode* lower part of the stomach;
kilkere lower tank;
bembisal hot sunshine;
bengal a hot foot;
baygirul the night just after the setting of the sun.

166. *aḍi mēgugaṇṭyaṅṣara-*
deḍgakkum bindu mundu pindugaṇṭya-
kkodarīsugum lōpam nō-
lpoḍavyayibhavadolkelagu kilenikkum.

In the compound, *avyayibhava*, the final letters of the words *aḍi* (lower part) and *mēgu* (upper part) are substituted by *bindu*; the final letters of the words *mundu* (front) and *pindu* (back) elide; the word *kelagu* (low) is substituted by *kil* (low) and *peragu* (back) by *pindu* (back).

Examples.—

- (*kayya* + *aḍi*) — *aṅgai*¹ palm;
 (*kala* + *aḍi*) — *aṅḡal* sole of the foot;
 (*kaiya* + *mēgu*) — *mēṅgay* the upper side of the hand
 (back of the hand);
 (*kala* + *mēgu*) — *mēṅḡal* the upper side of the
 foot;
 (*kayya* + *mundu*) — *muṅgay* front part of the hand
 (elbow);
 (*kala* + *mundu*) — *muṅḡal* front part of the leg
 (knee);
 (*sūra* + *mundu*) — *muṅjūr* front part of the roof;
 (the front eaves of a
 house);

1. This is evidently a wrong notion which existed among scholars at the time of Kēṣirāja. From the study of other Dravidian languages it is seen that this compound *aṅgay* is derived from the components *agam* + *kay*. However, it is to be stated that *agam* has not an independent existence in Kannada. It exists only in compounds as in *aṅgay*, *aṅḡal* etc.

- (*pagala* + *mundu*) — *mumbagal* the first part of the
 day;
 (*māgiya* + *mundu*) — *mummāgi* the first part of the
 cool season;
 (*kala* + *pindu*) — *piṅgal* the hind-leg;
 (*bedeya* + *pindu*) — *pimbēde* the latter time of
 sowing seed;
 (*pollina* + *pindu*) — *pimboltu* the setting sun;
 (*kereya* + *kelagu*) — *kilkere* a lower tank;
 (*poḍeya* + *kelagu*) — *kilpode* the lower part of the
 stomach;
 (*pareya* + *kelagu*) — *kilpare* a lower coat;
 (*illa* + *peragu*) — *pintil* the back place;
 (*toleya* + *peragu*) — *pintole* a back fire-place.

“*uddamagi bigida mēṅgal*” || 374 ||
 (the upper-side of the leg which is tied broad).

167. *viditam kriyāsamāsam*
modalol karakamunagradoḷ kriyeyum san-
nidamāge bindu sakkada-
dadantadol kannadake mēṇutvadolaṃ.

When the *karaka* (noun with declension) is followed by the verb component, it is *kriyāsamāsa* (the verb compound). In *kriyāsamāsa*, if the *karaka* word is Samskrita and if it ends in *a* finally, the *bindu* is compulsory. It is optional when the *karaka* word is Kannada and ends in *a* or *u* finally.

Examples for *kriyāsamāsa*.—

- baledottam* (He) put on the bangles;
kelegottam (He) befriended;
teredettam (He) gave the tax;
marevokkam (He) sought refuge.

Examples for the bindu being compulsory when the *karaka* word is in Samskrita.—

guṇaṅgaṇḍam (He) laid hold of virtue

kalangandam (He) saw the time

priyamnuḍidam (He) talked pleasant

dhanambadedam (He) got wealth

raṅgambokkam (He) entered the arena

• Examples for the bindu being optional when the *karaka* word is in Kannada and ending in *a*.—

*mogan*nōḍidam, *mogan*ōḍidam (He) saw the face

paḍaṅḍam, paḍaṅḍam (He) got the proper state

besambadedam, besabadedam (He) obtained permission

keyvolamgadam, keyvolagadam (He) watched the field

manamsandam, manasundam 1e) gave away his mind

kadagōṇḍam, kaḍagōṇḍam (He) took loan

“ . . . kaḍagoṇḍano baḍ. goṇḍano” || 375 ||

(Did he take the loan or the interest?)

Examples for optional bindu when the *karaka* word is ending in *u*.—

puḍungolīsidam, *puḍugolīsidam* (He) linked to:

mātunguttidam, māluguttidam (He) uttered abundant words ;

asungondaṃ, asugondaṃ (He) took the life (He killed).

“*barumātugutṭi pōpare gandarum . . .*” ¶ 376 ¶

(Do even heroes go away after uttering vain words?)

“*mūguvattīre kṛṣṇam māṇuṣattidam*” || 377 ||

(When Krishna was silent (he) uttered vain words?)

" ninnasungondade dōsamādude " || 378 ||

(Will sin befall one, if your life is taken?)

Bindu should not be elided, if the meaning suffers thereby.—

payaṇambhōdam (He) went a journey.

pasarambadam (He) got a gift.

gadanuṅgendam (He) got joined in the mass.

bijayaṅgaḍam (He) went.

kelasambokkam (He) entered into the work.

karagambottam (He) carried a water-jar.

“*karagambottam javam mriḍaṇol*” || 379 ||

(Yama carried a water - jar for Mṛida
(God Śiva).

"kaduva kalamane karagamboltem" || 380 ||

(I myself carried the water - jar during the fight).

The *arisamasa*² (faulty compound) is faultless in the case of *kriyasamasa*. Here the Samskrit nouns also are used with Kannada verbs :-

sarāṇam baḷapaṅgole gaṇ-
divi bilgole balacirodhi vajraṅgole da-
navaripu cakraṅgole kau-
ravātri gadegole ponarkegavam nityam

(Who will dare fight, when *savaṇa* takes the *balāpa* (a weapon), Arjuna, his bow, *Gaṇḍiva*, Indra, the *vajra* weapon, Krishna the discus and Bhima, the mace?)

168. *jānīyisugum saṅkhyāsa-
rvanama guṇavācāna kṛitprapūrvam gamakam
tanagatvam peragitvam
tanagaripadanilla karmadhārayamaduvum.*

2. The compounding of Kannada with a Samskrit word is known as *virisandha* (faulty compound).

When *kāraka* is the latter component and any one of the following viz. numeral pronoun, adjective and *krit*,—is the earlier one, such compound is called the *gamaka* compound. The final syllable of the adjective in the *gamaka* compound is substituted by the vowel *a* and this vowel is preceded by *i*. The *arisamāsa* is allowed in this compound. This *gamaka* compound is a variety of *karmadhāraya*. On rare occasions it may be a *tatpuruṣa* also.

Examples for numeral being the earlier component.—

irpattaidu twenty-five ;

nūrupattu hundred and ten ;

mūvattāru thirty-six.

“*mūvattārum guṇaṅgaḷ tamagamardire*” || 382 ||

(When the thirty-six qualities were embodied in them).

Examples for pronoun being the earlier component.—

ava - matu which talk ?

ava - karyam which work ?

ava - nāyakam which leader ?

ava - kante which woman ?

“*avaravutarava vājigalāvavanēgalāvanā-
lavanāyaka . . . nimma . . . vyūhadol*” || 383 ||

(In your array, what cavalymen, what horses, what elephants and what leaders (are there) ?)

Examples for the appearance of the vowel *a* preceded by the vowel *i* finally, in the case of adjectives.—

(*asi* + *a* + *naḍu*) = *asiyanaḍu* thin waist

(*pasi* + *a* + *baṇṇam*) = *pasiyabaṇṇam* fresh colour

(*biḷi* + *a* + *karbu*) = *biḷiyakarbu* white sugar-cane

(*niḍi* + *a* + *nalage*) = *niḍiyanalage* long tongue

(*piri* + *a* + *magam*) = *piriyamagam* elder son

(*kiri* + *a* + *magam*) = *kiriyamagam* younger son

Examples for *krit*.—

“*paḍuva tumbi kōḍuva puḷil . . .*” || 384 ||

(the bee that hums and the tank which is cool).

“*aḍidapolanuṇḍamardu kaṇḍavicāram*” || 385 ||

(the played-field, taken-medicine and the seen-thing).

Examples for *arisamāsa*, being allowed.—

bisuva cāmaram fanning chowrie

poḍeva bhēri beating kettle-drum

pūraisuva śankham blowing conch

piḍiva kaḥale blowing trumpet

pūsida bhasmaparāgam smeared dust-like holy ash

“*adaviṣṇu vijayādityam*” || 386 ||

(Viṣṇu who became Vijayāditya).

“*poṇṇuva gharmajalaṅgaḷa paṅgūm*” || 387 ||

(the manner of the oozing of the sweat).

169. *aduviduvudugāyiyū
vodavugumadeśamāgi gamakadolāyem-
budu pūrvaparāmarśega-
modavugumā rūḍhigam kavīśaramatadim.*

In *gamaka* compound *a*, *i*, *ū* are substituted for the pronouns *adu* (that), *idu* (this) and *udu* (this in the intermediate position). *a* is also used to denote renown and recollection or recognition.

Examples for the substitution of *a*, *i* and *ū*.—

“*a mane siriya tavarmāne paladevasakke
kaṇḍevaṇṇa*” || 388 ||

(That house is the abode of wealth, we have seen it, brother, for a long time).

"i maneyattale bārikeginnaḥasadirakka" || 388 ||

(Come towards this house. Do not show indifference to this woman, sister).

"kaṛu taḍedattu kandanuṇālūmaneyūke-
gaḷuydar" || 390 ||

(The calf delayed. These (intermediate position) women of this (intermediate) house took the child for feeding).

" ābanavibana
vūbanavennade tolaldu pūgoydaravar" || 391 ||
(They wandered without minding this, that or middle garden and plucked the flowers).

Examples for the use of *a* to denote recollection or recognition.—

"nenedanāhiranyakanandu bilḍandamam" || 392 ||
(That Hiraṇyaka thought about his falling).

"biddigapolalicar maṇyudokkal" || 393 ||
(The people of that city are the proper persons for the feast.)

Examples for the use of *a* to denote renown.—

"gajahaya rūḍhiyoḷ bhagadattanināṇaṇanim
migiladam" || 394 ||

(He excelled that Bhagadatta and that Nala in the knowledge of elephants and horses respectively).

170. gadabajakaramavidirire
modala padam tam kridantamāgire doreko-
lvudanusuṇaramudantado-
lidantadol karmadhārayam bare bahulaṁ.

When in the karmadhāraya compound the initial syllable of the second word is *ga*, *da*, *ba* or *ja* and the earlier word is *krit* with a final *u* or *i*, bindu appears optionally in the compound.

Examples for the bindu when the final *u* of the *krit* is before the initial *ga* of the second component.—

etitūṅgōl	a sharp arrow
pottuṅgoṭadu	a flaming piece of wood
surkuṅgurul	curled hair
curcuṅgolli	a burning fire-brand
idukuṅgabbam	a metrical stanza that is independent of others
kuttuṅgari	a beating wing
puṭtuṅguruḍam	a man born blind
karcuṅgallam	a bitten cheek
irkuṅgāl	a destructive enemy.

"idukuṅgabbam muktaka-
moḍambade" || 395 ||
(having the independent and the self-containing verses).

Examples for *da*.—

kaḍukundari	a toothed (sharp) sword
urkundore	a swollen river
tūgundottil	a swinging cradle
aḍundole	an oscillating beam
tūgundale	a nodding head.

" . . . ettuvēṭadaḍundoleyante kaṅgesedudibham
kadanatrinētrana " || 396 ||

(The elephant appeared to the hero (the three-eyed one in the battle) like an oscillating beam of a country-lift).

"tūpa tūgundale bālpeṇam poḍare bālkuva
sammana sūlavāḍol " || 397 ||

Examples for *ba*.—

<i>battumbayam</i>	a dry station
<i>aṭṭumbari</i>	gifts to the bride and bridegroom at the time of marriage
<i>miñcumbulu</i>	the fire-fly
<i>tōrumbone</i>	a sort of mortgage as property, by pointing them out as security
<i>pārumbaḷe</i>	discus
<i>battumbali</i>	dry cloth
<i>adumbolam</i>	a play-field
<i>percumburul</i>	increasing fitness
<i>herumbaḷe</i>	a ring that is worshipped in the room of delivery in order to accelerate it (?).

“*pārumbaḷe nārācam*

tūruva saral . . .”

|| 398 ||

(The discus, the arrow and the piercing weapon).

Examples for *ja*.—

<i>tūguñjōḍar</i>	hanging lamp
<i>kaṭṭuñjurige</i>	a knife for tying (to the waist)
<i>ēruñjavvanam</i>	rising youth (prime of youth)
<i>aṭṭuñjagalam</i>	a close fight
<i>kaṭṭuñjōlam</i>	a bodice that is tied.

“*ēruñjavvanadol so-*

kkērida nireyara . . .”

|| 399 ||

(of the insolent women who were in the prime of youth).

Examples for bindu when the *krit* has a final *i*.—

<i>siḍiyundale</i>	a head that is flying about or bouncing
<i>ṣiyumboḷtu</i>	the setting sun.

Here the vowel *u* also is found.

Examples for bindu when the earlier component is not *krit*.—

beṭṭumboḷe a heavy load.

171. *sudugaḍiḍugiccadugū-*

ḷudugoreyum mārudanṭu biḍuḅay

tudujōḍararugeṛeyembivu

paḍeyavu binduvanudantavṛittiyanaḷdum.

Though the *krit* has a final *u*, the bindu does not appear in the following words.—

sudugaḍu the burning ground, *aḍugūḷu* boiled rice,
iḍugiccu fire made on a hearth, *mārudanṭu* another jump,
uḍugore a present of clothes, *biḍuḅay* an open mouth,
biḍuḅan an open eye, *arugeṛe* a dry tank,
tudujōḍar a trimmed lamp.

172. *kṛittiradeyumutvāṭṭa-*

yattamanusvāramasvarada naṇakatvam

matte ḷakarakkutvam

pattaloḍam bindu bandu nelegonḍirukum.

The bindu appears even when the earlier component ending in *u* or *a* is not a *krit*. When the final syllable of the first component is *na* or *ṇa* followed by the vowel *a*, and when *ḷa* followed by *u*, the bindu appears.

Examples for the bindu when there is final *u*.—

<i>kukkundari</i>	a toothed, or sharp sword
<i>dakkundale</i>	a head that has been saved
<i>ḷarumbali</i>	a confused manner.

“*ḷarumbaliyeḷda cuñcu bemarim*

kaḍegenneya bānalāda boṭṭu”

|| 400 ||

Examples for the bindu when there is final *a*.—

bakkambayal an open plain
kaḷḷaṅgaḍale a shrubby plant
jakkandolali (the cart-puller), a male buffalo.

“*javanēridondu jakkandolaliyante kangesedu-
 dēridibham caladaṅkaraṁaṇā*” || 401 ||

(The elephant on which *caladaṅkaraṁa* (the Rama in valour and self-will) rode appeared like the he-buffalo which carried Yama).

Examples for the bindu, when *na* is followed by *a*.—

minambulu a worm (bait) for catching fish
bānaṅgulige a bolus of cow-dung

Example for *ṇa*.—

kaṇṇandolali a turning round of the eyes

Example for *ḷa*.—

beḷḷumbatte white cloth

173. *peḍavembādeśam ba-
 deḍegolḡum perugenipṇa śabdadoḷadu taṁ
 paḍegum bindumanarebar
 taḍagalembantabinduvuṁaṇacaripar.*

When the first component is *peḍa* (back-side), used as a substitute for *peragu* (back-side), the bindu appears in the compound. Some people use the word *peḍa* (back-side) also without a bindu, as in the word *taḍagāl* (a foot that obstructs).

Examples for bindu when *peḍa* is the first component.—

peḍaṅgay the back of the hand
peḍandale the back of the head
peḍametteṭṭu to step backwards
taḍaṅgāl a foot that obstructs

“*peḍametteṭṭade sūlgarevandiṇidudēridibham
 bhuvanaikaraṁaṇā*” || 402 ||

(The elephant on which *bhuvanaikaraṁa* (the unparalleled Rama of the world) rode pierced in the fight without retreating).

Examples for *peḍa* being used without a bindu.—

peḍagay the back of the hand
peḍadale the back of the head
peḍametteṭṭu to step backwards
taḍagāl a foot that obstructs

“ . . . *peḍametteṭṭi barṇa
 duryōdhananānibhaghaṭeyum* ” || 403 ||

(The army of elephants of Duryodhana which retreated).

174. *paḍavidhi kannaḍakam sa-
 kkaḍakkamillādyarinde sanduṇaṇaridi-
 ṇṇuḍu birudavaḷiyolṇē-
 ṇuḍu peṇavarolāgadiḍu viruddha saṁasam.*

Kannada words should not be joined with Samskrita words to form a compound. But some such compounds, made by ancient poets are to be retained in usage; such compounds can be used in titles also. Nowhere else the use of such compounds is permitted.

Examples for faulty compounds.—

mukhaṭavare (*mukha* + *ṭavare*) = lotus like face.

In this compound *mukha* (face) is Samskrit and *ṭavare* (lotus) Kannada. Hence it is faulty.

arasukumāram (*arasu* + *kumāram*) = prince.

Here, *arasu* (king) is Kannada, *kumāra* (son) Samskrita.

keḷadisametam (*keḷadi* + *sametam*) = one along with a female-friend.

Examples for faulty compounds retained in usage.—

<i>kaḍurāgam</i>	(<i>kaḍu</i> + <i>rāgam</i>)	great affection
<i>mogarāgam</i>	(<i>moga</i> + <i>rāgam</i>)	red or bright colour of the face
<i>arikenāyakam</i>	(<i>arike</i> + <i>nāyakam</i>)	an intelligent leader
<i>guṇakarugonḍam</i>	(a beloved man)	
<i>kaṭṭekāntam</i>	(strict secrecy)	
<i>kūraṣi</i>	(<i>kūr</i> + <i>asi</i>)	sharp sword
<i>mārbalam</i>	(<i>mār</i> + <i>balam</i>)	= on opposing force
<i>irbalam</i>	(<i>ir</i> + <i>balam</i>)	= two armies
<i>perbalam</i>	(<i>per</i> + <i>balam</i>)	= big army
<i>alijanam</i>	(<i>ali</i> + <i>janam</i>)	= the female companions
<i>turagaḍalam</i>	(<i>turaga</i> + <i>ḍalam</i>)	= cavalry
<i>maṅgalārati</i>	(<i>maṅgala</i> + <i>ārati</i>)	= the waving (as around an idol) of a burning lamp
<i>maṅgaḷava-</i> <i>sadanam</i>	(<i>maṅgala</i> + <i>pasadanam</i>)	= an auspicious ornament or dress
<i>maṅgaḷavare</i>	(<i>maṅgala</i> + <i>pare</i>)	= auspicious beatings of the drum
<i>arasugunam</i>	(<i>arasu</i> + <i>gunam</i>)	= a king's virtue
<i>kaḍudarṣam</i>	(<i>kaḍu</i> + <i>darṣam</i>)	= excessive pride etc.

These are to be retained but new formations of such compounds are not permitted.

Examples of faulty compounds used in titles.—

<i>gajaduli</i>	(one who equals an elephant?)
<i>gajapāru</i>	(a vimāna to which elephants are yoked)
<i>naralōkadallaṇam</i>	(one who causes alarm in the world of men)

<i>māsavaḷamadana-</i> <i>mahēṣam</i>	(the great lord Kāma who is very influential)
<i>aṅkatrinētram</i>	(the well-known Śiva)
<i>guṇakkenalla-</i> <i>gaṇēṣam</i>	(Geṇēṣa who is good on account of his merit)
<i>ḍalamukha-</i> <i>dhavaḷam</i>	(an excellent ox (a hero) at the van)
<i>ḍalamukhadityam</i>	(a sun among generals)
<i>rāyakōḷaḥaḷam</i>	(loud noise of a king)

Thus faulty compounds are in usage in titles everywhere.

175. *savanisuvudella śabda-*
kke vikalpade dirghavidhi mahacchabdakku-
dbhavikum mādeṣam dō-
ṣavilla samskritapadam parakkodaḷoḍam.

The final vowel of the word *ella* (all) is lengthened optionally-*mā* (great) is substituted for the word *mahat* (great). It is not wrong to use these words with the Samskrita words succeeding them.

Examples for the optional use of the final lengthening of the vowel in *ella*.—

<i>ellakāryam, ellakāryam</i>	all works
<i>ellaratnam, ellaratnam</i>	all jewels
<i>elladhanam, elladhanam</i>	all wealth
<i>ellapurūṣar, ellakānteyar</i>	all men, all women.

“*ellaṅgamelladhanamuma-*
nelleḍeyolamellateṇaḍoḷum kuḍugemage...” || 404 ||
(Let all wealth be given by all means, to all persons, in all places).

"*ellā ratnaṅgaḷumanolakoṇḍolpanambhōdhi lōka-
kkellam bīral*" || 405 ||

(When the sea showed to the world its
excellence in containing all the jewels).

Examples for the substitution of the word *mā* (great) for
mahat (great).—

mādēvam (the great god i.e. Shiva)
mākālī (the great Kālī, the goddess)
mādani (the great giver)
māśauryam (the great valour)

Examples for the usage of *mā* with Kannada words.—

māśavantam the great feudatory
mālakumi the great goddess of wealth
mānami the great ninth day (the last of the nine
days of the Durga-pūja).

176. *nelegolḡum pūrvapadan-
tyalōpamadu bahūḷadinde tatpuruṣakka-
ggaḷipuducitakṣaraḡama-
moleḡum keḷaḡaṅḡe kiḷkinembādēśam.*

In *tatpuruṣa* the final syllable of the first word is often
elided. In some cases, a homogenous letter is supplied with or
without elision. *kiḷ* or *kin* is substituted for the word *keḷagu*
(down).

Examples for the elision of the final syllable.—

olākōṇṭe (*olagu* + *kōṇṭē*) = the inner fortress
hoṛavēli (*hoṛagu* + *bēli*) = the outer fence
jēney (*jēn* + *ney*) = honey-ghee (honey)
teṅḡālī (*teṅku* + *ḡālī*) = south wind
aramane (*arsu* + *mane*) = king's house. world of

Examples for the appearance of a homogenous letter.—

tembelar (*teṅku* + *elar*) = south wind. Here the
letter *b* appears.
dāṅḡuḍi (*dāṅṭu* + *kuḍi*) = a creeper which crosses
māṅḡay (*māvu* + *kāy*) = the mango
aṅḡolagu (*aru* + *koḷagu*) = the cow's hoof
aṅḡolam (?)
kamṅaṅaṅe (*kammittu* + *kāṅe*) = the fragrant arrow
kaḍalāntoṅḡolagiram.

"*kamṅaṅaṅeyindeccapa-
nimṅavina podarolirdu . . .*" || 406 ||

(Being in the sweet-mango grove, (he) shoots
with his flower-arrows).

Examples for the appearance of its (*ṭ*) own geminate without
elision.—

naṭṭevān the middle of the sky
naṭṭevane the middle of a house
naṭṭegombu a central branch
naṭṭevani a central drop. Here the vowel *e*, the
homogenous letter appears.¹

Examples for the substitution of *kiḷ*.—

kiḷkombu (*keḷagu* + *kombu*) the lower branch
kiḷkaval (*keḷagu* + *kaval*) a lower bifurcated branch
kiḷkāṅe (*keḷagu* + *kāṅe*) an inferior arrow
kiḷkaṭṭu (*keḷagu* + *kaṭṭu*) a lower structure
kiḷkaḍal (*keḷagu* + *kaḍal*) the western sea

1. Also it may be noted that there is gemination of *ṭ* consonant in
the place of *ḍ* of the first component, *naḍu*.

Examples for the substitution of *kin*.—

kinnir (*keḷagu* + *nīr*) low water
kinnelam (*keḷagu* + *nelam*) low ground.

177. *akkum padantyalōpam*
takkantire karmadhārayakkam dvigugam
mikka dvandvakkam mē-
lakkarigarina kriyasamāśōpētam.

The elision of the last syllable of the first component take place also in the compounds *karmadhāraya*, *dvigu*, *dvandva* and *kriya*.

Examples for elision in *karmadhāraya*.—

baḍavunaḍu > *baḍanaḍu* (thin waist).

Here the syllable *vu* of the first component *baḍavu* (thin) is elided. Similarly,

arasu-nēril > *aranēril* (a kind of rose-apple)
polladu-mogam > *pollamogam* (an evil face)

“*pollamānisara pollamogaṅgaḷam* . . .” || 407 ||
 (The evil faces of the evil people).

Example for elision in *dvigu*.—

palavu-devasam > *paladevasam* (many days)
palavu-kaṇ > *palagaṇ* (many eyes)
palavu-ṇaṇ > *palavaṇ* (many fruits)

Examples for elision in *dvandva*.—

tamma-tamma-rājyam > *tantamma rājyam*
 (their and their kingdoms)

similarly *tantama mahā-vibhūti*, *tantama balam*.

“*padarigam palavaṇṇanadēnanivam* . . .” || 408 ||
 (What kinds of fruits does the adulterer give?)

Examples for elision in *kriyasamasa*.—

pōgu-tandam > *pōtandam* (He) came
keḷagu-sardam > *keḷasardam* (He) went down
eydu-tandam > *eytandam* (He) came
kaḷava-suttidam > *kaḷasuttidam* (He) went round the arena
ēna-pēlvem > *ēvēlvem* (What shall (I) say?)

“*ēvēlvenavana cāgada pempam*”

(What shall I say about the greatness of his charity!)

ētarke bandam > *evandam* (why did he come?)
ētarke pōdam > *evōdam* (why did he go?)

“*evandarevōdarennade kallaṇisalvamendu*” || 409 ||

(without saying any reason for their coming and going, they were ascertaining the time).

78. *dorekoḷvudatvavidhiyan-*
taraḷadoḷbahūlamagi madhyapadakkam
dorekoḷvudadarśanavidhi
viraḷateyim karmadhārayakkaṇivavarim.

In *karmadhāraya* compounds *a* appears at the end of the first word. In some cases, the medial word is elided.

Examples for *a*.—

baṭṭittu toḍe > *baṭṭadode* (round thigh)
beṭṭittu besage > *beṭṭavesage* (a firm soldering)
daṭṭittu baḷḷi > *dattavallī* (thick creeper).

Examples for the elision of the medial word.—

In *alarantappa kaṇ*, the word *antappa* (like) is elided, and the word becomes *alargaṇ* (flower-like-eyes).

pereyantappa nosal > *pere-nosal* (crescent-like-forehead)
longalantappa kurul > *longalgurul* (a tuft of locks)
tumbiyantappa kurul > *tumbigurul* (bee-like-locks of hair).

179. *mundana padam viśeṣyado-*
londire pindirda padadupāntyasvaradim
sandipudu lōpamādiyo-
londidikārakkekāraavidhi bahūlateyim.

When the second component is the qualified, the penultimate vowel of the qualifying word elides. The initial vowel *i* of the first component changes optionally to *e*.

Examples for the elision of the penultimate vowel.—

telittu + basir = telvasir (a thin belly)

Here *i* the penultimate vowel of the first component, *telittu* (thin) elides when compounded with *basir* (belly) as in *telvasir* (thin belly). Similarly

olittu + nuḍi = olnuḍi (good word)
balitu + mugul = balmugul (the grown-up bud)
mellitu + aḍi = mellāḍi (the delicate foot)

Examples for the change of *i* to *e*.—

piridu + mole = permole (big breast)

Here *i* the initial vowel of the first component *piridu* (big) changes into *e* in the compound *permole* (big breast). Similarly,

piridu + maram = permaram (big tree)
piridu + mātu = permātu (big word)
biḷidu + tiṅgaḷ = beḷdiṅgaḷ (moonlight)
biḷidu + mugil = beḷmugil (white cloud)
biḷidu + pal = beḷval (white teeth)
biḷidu + bayal = beḷvayal (an open plain with glaring light).

Examples of exceptions to the above rule.—

binṇitu + kone = biṇgone (heavy bunch)
binṇitu + pore = biṇpore (heavy load)
inidu + māvu = immāvu (sweet mango).

180. *agurupadadige dirgham*
negalgum mattalli bandu nāṭalanataṅgaḷ
puge peratēm dvirbhavam
negalgum svaramidirolodave bahūlateyindam.

The initial vowel of the first component gets lengthened, when it is succeeded by a vowel. Where there are the consonants *ṇ*, *ṭ*, *ḷ*, *ṇ* and *t* finally in the first word, they get doubled in the compound.

Examples for the lengthening of the initial vowel.—

piridu + aṇe = pēraṇe (big elephant)
piridu + aḍavi = pēraḍavi (big forest)
piridu + okkal = pērokkal (a great farmer)
piridu + aḍi = pēraḍi (big foot)
piridu + oḍal = pēroḍal (big body)
ondu + eñjal = ōreñjal (an impure remnant of food)
eraḍu + aidu = iraidu (two fives)
eraḍu + otte = irotte (two pawns)

Sometimes the initial vowel gets lengthened when the first word is succeeded by a consonant also.—

inidu + svaram = iñcaram, īñcaram (sweet sound)
inidu + puli = imbuli, īmbuli (a sweet orange)
inidu + kaḍal = iṅgaḍal, īngaḍal (the milk-sea)
inidu + tuṭi = induṭi, īnduṭi (sweet lip)
inidu + tōḷ = indōḷ, īndōḷ (a nice arm)

"*ingadalolpuvetta pasekannadi candrama...*" || 410 ||

(the milk-sea is the bed and the moon, the mirror)

Examples for doubling.—

<i>peṇ</i>	+ <i>uḍe</i>	= <i>peṇṇuḍe</i>	(the clothes of a woman)
<i>nunṇitu</i>	+ <i>arisinam</i>	= <i>nunṇarisinam</i>	(soft turmeric)
<i>taṇ</i>	+ <i>elar</i>	= <i>taṇṇelar</i>	(cool wind)
<i>kaṭ</i>	+ <i>āyam</i>	= <i>kaṭṭāyam</i>	(great valour)
<i>kaṭ</i>	+ <i>ēlge</i>	= <i>kaṭṭēlge</i>	(great rise)
<i>kaṭ</i>	+ <i>aḷke</i>	= <i>kaṭṭaḷke</i>	(a tight embrace)
<i>niṭ</i>	+ <i>ayde</i>	= <i>niṭṭayde</i>	(a woman of many years whose husband is still living)
<i>niṭ</i>	+ <i>esaḷ</i>	= <i>niṭṭesaḷ</i>	(a long petal)
<i>kaṭ</i>	+ <i>ubbate</i>	= <i>kaṭṭubbate</i>	(great elation)
<i>beḷ</i>	+ <i>āne</i>	= <i>beḷḷāne</i>	(white elephant)
<i>oḷ</i>	+ <i>uṇisu</i>	= <i>oḷḷuṇisu</i>	(good food)
<i>aḷ</i>	+ <i>ēru</i>	= <i>aḷḷēru</i>	(a wound made by grazing)
<i>beḷ</i>	+ <i>aḷ</i>	= <i>beḷḷāḷ</i>	(white person)
<i>in</i>	+ <i>uṇisu</i>	= <i>innuṇisu</i>	(sweet food)
<i>kiṭ</i>	+ <i>aḍi</i>	= <i>kiṭṭaḍi</i>	(small foot, ascetic)
<i>kut</i>	+ <i>aḍi</i>	= <i>kutṭaḍi</i>	(small foot, ascetic)
<i>kiṭ</i>	+ <i>iḷe</i>	= <i>kiṭṭiḷe</i>	(an orange)
<i>kiṭ</i>	+ <i>ācam</i>	= <i>kiṭṭacam</i>	(?)
<i>kut</i>	+ <i>aḷe</i>	= <i>kutṭaḷe</i>	(a small measure)
<i>kut</i>	+ <i>ivam</i>	= <i>kutṭivam</i>	(this small man)
<i>kut</i>	+ <i>esaḷ</i>	= <i>kutṭesa</i>	(small petal).

"*oḷḷaḷeḍegōdanodari caṭṭanoḷovajam*" || 411 ||

(the teacher after saying something to his disciple went to the good person).

181. *kaḍidu niḍidemba naḍuvem-
ba ḍakaram ṭatvamāyṭu kiridarke kuṛem-
beḍeyalli takaram svara-
maḍase parakkutvamusvaram nile paradoḷ*

When the vowel follows, the *ḍ* of the words *kaḍidu* (that is great), *niḍidu* (that is long) and *naḍu* (middle) changes into *ṭ*, the *ra* of *kiridu* and *kuṛu* changes into *ṭ*. When the consonant follows, the *ḍ* and *ṛ* of the above words take the vowel *u*.

Examples where *ḍ* changes to *ṭ*.—

<i>kaḍidu</i>	+ <i>aḷ</i>	= <i>kaṭṭaḷ</i>	(a strong, valiant man)
<i>kaḍidu</i>	+ <i>ubbasam</i>	= <i>kaṭṭubbasam</i>	(very difficult breathing)
<i>niḍidu</i>	+ <i>aḍakil</i>	= <i>niṭṭaḍakil</i>	(a long or high pile)
<i>niḍidu</i>	+ <i>irke</i>	= <i>niṭṭirke</i>	(a long, extensive abode)
<i>naḍu</i>	+ <i>aḍavi</i>	= <i>naṭṭaḍavi</i>	(the middle of a forest)
<i>naḍu</i>	+ <i>ālam</i>	= <i>naṭṭālam</i>	(the middle tract of country)
<i>naḍu</i>	+ <i>irul</i>	= <i>naṭṭirul</i>	(mid-night).

Examples where *ṛ* changes into *ṭ*.—

<i>kiridu</i>	+ <i>aḍi</i>	= <i>kiṭṭaḍi</i>	(small foot, ascetic)
<i>kiridu</i>	+ <i>iḷe</i>	= <i>kiṭṭiḷe</i>	(an orange)
<i>kiridu</i>	+ <i>esaḷ</i>	= <i>kiṭṭesaḷ</i>	(small petal)
<i>kuṛu</i>	+ <i>aḍi</i>	= <i>kutṭaḍi</i>	(small foot, ascetic)
<i>kuṛu</i>	+ <i>esaḷ</i>	= <i>kutṭesaḷ</i>	(small petal).

Examples for the words taking the vowel *u*.—

<i>kaḍidu</i>	+ <i>kuḍure</i>	= <i>kaḍugudure</i>	(a swift horse)
<i>kaḍidu</i>	+ <i>gaḷi</i>	= <i>kaḍugaḷi</i>	(a strong wind)

niḍidu + tōl = niḍudōl (a long arm)
niḍidu + payaṇam = niḍuvayaṇam (long journey)
naḍu + seraṅgu = naḍuseraṅgu (the middle portion
 of the skirt of a
 cloth).

“*niḍumālam munde nṛillaṇamemagulpaḍam*
pinlaṇṭṛgentu” || 412 ||

(the distance is long, no water is available
 further on and if we are to return, the
 village left behind is far off).

kiridu + kūsu = kirugūsu (small baby)
kiridu + nelli = kirunelli (small nelli) (myrobalan)
kiridu + bidir = kiruvidir (small bamboo)
kiridu + bale = kiruvale (small net)
kiridu + nāy = kirunāy (small dog)
kurū + daḍi = kurudaḍi (a short stick)
kurū + gida = kurugida (small plant).

182. *janiyisugum paccane ke-*
ccane beccanegaḷa cakaraḍolmatvam ke-
ccaneyadige calvam mē-
ṇanitara matvam sukarametvakkittvam

The *c* of the words *paccane* (green, fresh), *keccane* (red)
beccane (hot) before consonants becomes *m*.* The *k* of
ine (red) sometimes changes into *c*. Sometimes *su* appears
 in the place of *m* of the above words, and the initial vowel *e*
 of *iose* becomes *i*.

* In the *sūtra* though it is said *m*, it is really the homogenous nasal
 of the following consonant.

Examples for *c* becoming *m*.—

paccane + tōl = pandōl (a fresh hide)
paccane + toval = pandoval (a fresh hide)
paccane + tale = pandale (a newly decapitated
 head)
paccane + talir = pandalir (fresh young leaves).

“*pandalira tōraṇam ta-*
ḷṭondida keṅguḍiya puḍiya muttina kaḍe ce-
lvindeseva maṅgaḷānaka-
dondū ravam baḡeḡe vandudandaramaneyol” || 413 ||

(The festoons of green shoots, the pearl-umbrella with the
 red cloth and beautiful handle, the beating noise of the auspicious
 drums, all looked pleasing in the palace.)

keccane + gaṛe = keṅgaṛe, keṅgaṛe (a red stain)
keccane + gaṛi = keṅgaṛi (a red feather)
keccane + jeḍe = keṅjeḍe (red matted hair)
keccane + koḍe = keṅgoḍe (red umbrella)
keccane + talir = keṇḍalir (red shoots)
keccane + bisil = keṁbisil (red sun-shine)
keccane + baṭṭe = keṁbaṭṭe (red cloth)
beccane + kal = beṅgal (hot stone)
beccane + kaḍir = beṅgaḍir (hot rays of the sun)
beccane + poḷale = beṁboḷale (?)
beccane + nṛ = beṇnṛ (hot water).

“*enitum kaydum beṇnṛ*
mane suḍadembante ninagaṇar nile kaydum
manadolpollamanendum
neneyaradam nambu kurukulaṇvayabhānū” || 414 ||

(O, the sun of the race of the Kurus (Duryodhana), you
 believe that though they oppose you with anger, they will never

ll - will, just as the hot - water, however hot it may be, it burn the house).

Examples for *k* becoming *c*.—

<i>keccane</i> + <i>kaṇigile</i>	= <i>ceṇṇaṇigile</i>	(the red water - lily)
<i>keccane</i> + <i>teṇṇu</i>	= <i>cendeṇṇu</i>	(red cocoanut tree)
<i>keccane</i> + <i>neydīl</i>	= <i>cenneydīl</i>	(the red water - lily)
<i>keccane</i> + <i>pon</i>	= <i>cembon</i>	(the red metal gold)
<i>keccane</i> + <i>pōlam</i>	= <i>cembōlam</i>	(red he - goat)
<i>keccane</i> + <i>korāl</i>	= <i>ceṇṇoral</i>	(red throat)
<i>keccane</i> + <i>tuṭi</i>	= <i>cenduṭi</i>	(red lip)
<i>keccane</i> + <i>kōl</i>	= <i>ceṇṇōl</i>	(red arrow).

"*alardambhōruhaṣaṇḍamullālārda*

cennaidilgoḷam . . ." || 415 ||

(the pond with the cluster of full-blown lotuses and the red water-lilies).

Examples for *su* with the initial *i*.—

<i>keccane</i> + <i>kaṇagile</i>	= <i>kisugaṇagile</i>	(the red water-lily)
<i>keccane</i> + <i>kal</i>	= <i>kisugal</i>	(red stone)
<i>keccane</i> + <i>kaṭṭu</i>	= <i>kisugaṭṭu</i>	(a red bundle)
<i>keccane</i> + <i>ponal</i>	= <i>kisuvonal</i>	(a red-coloured stream)
<i>keccane</i> + <i>pon</i>	= <i>kisuvon</i>	(red metal : gold)
<i>keccane</i> + <i>saṇṇe</i>	= <i>kisusaṇṇe</i>	(reddish evening)
<i>keccane</i> + <i>kadir</i>	= <i>bisugadir</i>	(hot rays)
<i>keccane</i> + <i>nettar</i>	= <i>bisunettar</i>	(hot blood)
<i>keccane</i> + <i>nīr</i>	= <i>bisunīr</i>	(hot water)
<i>keccane</i> + <i>gaḷi</i>	= <i>bisugaḷi</i>	(hot wind).

"*pōltam kisusaṇṇe kavida nīlācalamam*" || 416 ||

(He resembled the blue mountain enveloped by the red evening).

"*bisunettara dharege bāyanoḍḍimeyveṇade*" || 417 ||

(opening the mouth to drink the stream of blood gushing from the wounds of the corpse).

As there is no initial *i* in the word *paccane* (green, fresh), it has become *pasuṇṇare* (a fresh stain) and *pasurvandar* (green andal) in compounds.

Examples for the change of *paccane* (green, fresh) when it is succeeded by a vowel.—

<i>paccane</i> + <i>ōle</i>	= <i>paccōle</i>	(a green cadjan leaf)
<i>paccane</i> + <i>aḍake</i>	= <i>paccadaḍake</i>	(a green betel-nut)
<i>paccane</i> + <i>ele</i>	= <i>paccele</i>	(a green, fresh leaf)

"*paccōle paccadoḷoḍambade bandu vidagḍhe...*" || 418 ||

(A shrewd woman came, adorned with an ornament of a green cadjan leaf).

The word *keccane* also changes thus.—

<i>keccane</i> + <i>aḍi</i>	= <i>kēsāḍi</i>	(a reddish foot)
<i>keccane</i> + <i>uri</i>	= <i>kēsuri</i>	(a red flame)
<i>keccane</i> + <i>akki</i>	= <i>kēsakki</i>	(a red kind of rice)

183. *padada kaḍeyāṇa ḍakāra-
kkudayipudu lakāramā rakārakkodavi-
rpudu rēpham vyaṇṇjanapada-
midirōḷsandise samāsadoḷbahūḷateyim.*

The final *ḍa* of the first component when followed by a consonant, in a compound, changes into *ḷa*, the final *ra* becomes *va*. These changes take place in non-compounds also.

Examples for the change of *ḍa* into *ḷa*.—

<i>kaḍu</i> + <i>kiccu</i>	= <i>kalkiccu</i>	(forest fire)
<i>kōḍu</i> + <i>kutṭu</i>	= <i>kōḷkutṭu</i>	(to strike with the horn)

nāḍa + kuḍi = nālkuḍi (the banner of the country)

nīḍu + karisidam = nīlkarisidam (he lengthened)

eraḍu + kaḍi = eraḷkaḍi (two bits)

eraḍu + taram = eraḷtaram (two ways)

eraḍu + maru = eraḷmaru (two fathoms)

eraḍu + māṭu = eraḷmāṭu (two words)

“ *eraḷmāṭaḍi baḷdum jaga-dvaḷayakkolnuḍikāranāda* ” || 419 ||

(speaking two words and becoming a person of sensible speech in the whole world)

Examples for *ra* becoming *ra* *.—

kesar + mallige = kesarmallige (a lotus)

nēsar + mayanam = nēsarmayanam (the sunny season of spring)

bēsar + nuḍi = bēsarnuḍi (a word of disgust.)

“ *ērpeltarērpeltaram paduḷam māḷpuducitam* ” || 420 ||

(It is proper to look after wounded persons).

Examples for *ḍa* becoming *ḷa* in non-compounds.—

nōḷpam (He sees) This is from *nōḍu* (to see).

māḷpam (He does) from *māḍu* (to do)

bēḷpam (He solicits) from *bēḍu* (to solicit)

bisulḷpam (He throws) from *bisudḍu* (to throw)

begaḷpam (He becomes amazed) from *begaḍu* to be amazed).

* This is a difficult statement to be made; there is no evidence to know whether the *r* in the sandhi of the compound is hard *ra* or ordinary *ra*.

“ . . . *ninna bageḷa bhaṅgi karamukkeva-maḡi manakke tōrugum* ” || 421 ||

(The way of your desires appears to the mind to be cunning).

Examples for *ra* becoming *ra* in non-compounds :—

kesarmasagidudu (the mud expanded)

ērmaṇḍudu (the wound healed)

erpūtudu (?)

nēsarmūḍidudu (the sun dawned)

“ *nēsarmūḍidudu miltu mūḍuva teradim* ” || 422 ||

(The sun dawned like the coming of the Death to the monster Baka).

184. *kiridarkkadeśam kuru*
biruvembudu beṭṭitarkke koṅkinge kuḍen-
dari rēphe taḷta varṇa-
kkeṭagirkum dvitvavrittiyasamāsadoḷam.

In compounds *kiridu* (small) becomes *kuru*, *beṭṭitu* (big) changes into *biru* and *koṅku* (curved) into *kuḍu*. In compounds as also in other places the consonant with a ‘*r*’ gets doubled.

kiridu + giḍam = kuruḡiḍam (small plant)

kiridu + daḍi = kuruḍaḍi (a short cudgel)

kiridu + gaḍḍam = kuruḡaḍḍam (a short beard)

kiridu + gaṇṭu = kuruḡaṇṭu (a small bundle)

kiridu + tari = kuruḍari (a small knife)

kiridu + kay = kuruḡay (small hand)

beṭṭitu + voyil = biruvoyil (a severe stroke)

beṭṭitu + birddam = birubirddam (a rough manner)

beṭṭitu + paḍe = biruvaḍe (great army)

beṭṭitu + ḡaḷi = biruḡaḷi (great wind)

koṅku + purvu = *kuḍuvuvu* (arched eyebrow)
koṅku + kōl = *kuḍugōl* (sickle)
koṅku + pere = *kuḍuvēre* (crescent)
koṅku + dāḍe = *kuḍudāḍe* (arched tusk)
koṅku + miṅcu = *kuḍumiṅcu* (curved streaks of lightning),

“*bisuva birugāli koḷva male poyva*
siṭṭil ciṭilemba miṅcu” || 423 ||
 (the blowing great wind, falling rain, striking
 thunder, flashing lightning).

“*kuḍuvēre tōrpa kuḍudāḍe*” || 424 ||
 (the crescent, the curved tusk)

“*kuḍumiṅcam masedannarappa*
palarolpeṇḍir” || 425 ||
 (the many noble women who appeared like
 the sharpened and curved lightning)

Examples for doubling.—

nirggiccu — water-fire
ūrvvēli — a village-fence
nirvvanase — water-woman
kārggal — rainy season.

“*nirvvanaseyante vijayavadhu nelasirpa!*” || 426 ||
 (The goddess of victory and Lakshmi are
 alike).

“*kārggaladante miṅci poḷeduvo bālgā!*” || 427 ||
 (The swords flashed like lightning in the
 rainy season).

Examples for doubling in non-compounds.—

berpparidudu = the roots spread
terpparidudu = the chariot moved

nirttilidudu = the water became clear
kērkkēḍedudu = the wall fell.

“*beḷagidudeṇṭu dese nirttilidudu*” || 428 ||
 (The eight directions became bright and the
 water became clear).

185. *itaratarakriyāsam-*
hatamadu tānāvudalli matte bahuvri-
hi tagulḡumatvavidhisaṅ-
gataṁādi padāntiyadalli caramakkitvam.

Words denoting fighting are formed by a sort of *Bahuvrih*
 in which one and the same word occurs twice, the first ending
 in *a*, the second in *i*.

Examples.—

khaḍgādim khaḍgādim māḍuva
yuddhamāvudadu - khaḍgākhaḍgi

(The fight in which sword is used against sword is called
khaḍgākhaḍgi (sword - to - sword fight). Here *khaḍgākhaḍgi*
 is the *bahuvrihi* compound.

muṣṭiyim muṣṭiyim mayyoddi māḍuva
yuddhamāvudadu - muṣṭāmuṣṭi

(The fight in which fist is used against fist is called *muṣṭāmuṣṭi*
 (fist - to - fist fight). Here *muṣṭāmuṣṭi* is the *bahuvrihi* com-
 pound. Similar are the compounds *hellahelli* (mutual attack)
dalādali a mutual assault; *dekkhadekkhi* (emulation); *haṇaḥaṇ*
 (mutual beating).

The compounds *ghaṭṭāghaṭṭi* (mutual beating) and *hallahall*
 (mutual attack) are *tatsamas*.

186. *aḍasuvudu bahuvrihiya*
kaḍegatvam bahulamagramillendire tām
kaḍegakkum litvam ko-
lvedeyolḡkuliyeṁbudakkumantyaḍeśam.

Bahuvrihi compounds terminate either in *a* or *i*. *illa* (not) at the end of the first word becomes *ili*, *kol* (kill) becomes *kuli*.

Examples for the final *a*.—

<i>alarganṇam</i>	(a man with the eyes like flowers)
<i>baṭṭadoḍeyam</i>	(„ with round thighs)
<i>kṛṣaḍiyam</i>	(„ with red feet)
<i>kuḍuvillam</i>	(„ with arched bow)
<i>balḍaleyam</i>	(„ with a big head)
<i>agalḍuradam</i>	(„ with a broad chest).

“ *kuḍuvillaneccakōlu-
nnaḍedu dalandorvvanerdeyanolḡabbamumo-
ḡnuḍiyum gēyamumurccada
kaḍuḡallerdeyerdeyanambu mēṇurcugumē* ” || 429 ||
(Will the arrow be able to pierce the stony heart, which the arrow of cupid, good poetry, good counsel and music cannot pierce ?)

Examples for the final *i*.—

<i>kaḍuḡelasi</i>	(a hardy work-man)
<i>niḍumūḡi</i>	(a person with a long nose)
<i>calavādi</i>	(a determined speaker)
<i>kittanāsi</i>	(?)
<i>kaḍuḡaḡi</i>	(a very liberal person).

Examples for *illa* (not) becoming *ili*.—

<i>pallilivay</i>	(the mouth that is toothless)
<i>agililigandham</i>	(the sandal with no fragrance)
<i>kūrilikuḍuḡol</i>	(the sickle which is blunt)
<i>beḡagiligaṇ</i>	(lustre-less eye)
<i>nāṇiliven</i>	(the shameless woman).

“ *sogayisugume pallilivā-
yagililigandham samantu kūrilikuḍuḡol
mige nāṇiliyenisuva vadhu
nageḡeḡeyakkum samastajagatitaḡaḡol* ” || 430 ||
(Will the tooth-less mouth, smell-less sandal, edge-less sickle and shame-less woman look nice ? These will cause ridicule among the whole world).

Examples for *kol* (kill) becoming *kuli* (kill).—

miṇḡuli (one who kills fish)
aḡaḡuli (one who kills *dharma* (virtue))

187. *dorekoḡvudakhiḡa vaiyā-
karaṇarinondembudarkorembāḡeḡam
eraḡarkamirāḡeḡam
dorekoḡgumadalladandukāḡaḡabhavam.*

or is substituted for *ondu* (one) and *ir* for *eraḡu* (two). If *ir* does not appear in place of *eraḡu* (two), the final *u* of *eraḡu* is elided and *ḡ* in it changes into *ḡ*.

Examples—

<i>ondu nuḡi</i>	>	<i>ornuḡi</i>	(one word)
<i>ondu pesar</i>	>	<i>orpesar</i>	(one name)
<i>ondu modal</i>	>	<i>ormodal</i>	(one beginning)
<i>ondu piḡigul</i>	>	<i>orpiḡigul</i>	(one morsel of food)

“ *orpiḡigulūm sitagana
kappaḡamum rājasēveyillade . . .* ” || 431 ||
(with a morsel of food, a cloth of an adulterer and not being in a king's service).

<i>eraḡu bēne</i>	>	<i>irbēne</i>	(two pains)
<i>eraḡu teḡa</i>	>	<i>irteḡa</i>	(two ways)
<i>eraḡu kaṭṭu</i>	>	<i>irkaṭṭu</i>	(two knots)
<i>eraḡu taḡi</i>	>	<i>irtaḡi</i>	(two banks)

"irtaḍiya pūmarahgaḷa
pōrtam kapikuladoḷadoḷalokkalarim . . ." || 432
(the flower-trees on the two banks, and the
flowers strewn by the groups of monkeys).

Examples for the elision of final *u* and the change of *ḍ* into *ḷ* into

eraḍu kudure > eraḷkudure (two horses)
eraḍu mātu > eraḷmātu (two words)

The final elision of *u* and the change of *ḍ* into *ḷ* occurs
all words ending in the consonant *ḍ* —

māḍu + udu > māḷpudu (to do)
bisuḍu + udu > bisuḷpudu (to throw)

188. caramakkadarśanam mū-
ṛire bare kapavargamagraḍoḷ dvirbhāvam
pīridum hrasvam modaloḷ
svaramidirire mūṛaṛalli mūyyaḍḍam.

When the word, *mūru* (three) is followed by a consonant, the
final syllable of the word elides. When it is followed by the co
sonant of the classes *k* and *p*, the consonant gets doubled as
the initial vowel of the word *mūru* (three) gets shortene
When the word is followed by a vowel, it is substituted by *muy*.

Examples for the elision of the final syllable—

mūru + koṅku = mūgoṅku (three curves)
mūru + miṭṭe ? = mūviṭṭe (three hills ?)
mūru + beḷasu = mūveḷasu (three crops)
mūru + nūru = mūnūru (three hundred)
mūru + lōka = mūlōka (three worlds)
mūru + tale = mūdale (three heads)

". mūlōkakke pempindagun-
daleyaḡirdudu." || 433
(It was great in excellence in the three worlds).

"mūdalevārade māṇbude dēva." || 434 ||
(My lord, will the three heads remain without
coming out ?)

Examples for the doubling of the consonant and the shorten-
ing of the initial vowel—

mūru + kuppe = mukuppe (three heaps)
mūru + koḍe = mukkoḍe (three umbrellas)
mūru + guḍḍe = mugguḍḍe (three heaps)
mūru + poḷal = muppoḷal (three worlds)
mūru + puri = muppurī (three twists)
mūru + māru = mummaṛu (alteration of mind
that is occasioned before-hand)

"mukkoḍe puṣpavriṣṭi suradundubhi . . ." || 435 ||

(the three umbrellas, raining of the flowers, the noise of the
drums of gods).

— This happens sometimes in the cases of consonants not
belonging to the classes of *k* and *p*.

Examples—

mūru + cōṭu = muccōṭu (three spans)
mūru + savaḍi = muccavaḍi (three junctions)
mūru + sere = muccere (three palm-fuls)
mūru + sāl = muccal (three rows)

Examples of some exceptions for the rule laid in the *sūtra*—

mūru + gēṇ = mūgēṇ (three spans)
mūru + gāvudam = mūgāvudam (three leagues)
mūru + kōru = mūgōru (three shares)
mūru + kay = mūgay (three hands,
three branches)

"*kiḍe mūgōrum bōḷisi*
naḍudaleyoḷ melasanodeḍu . . ." || 436 ||

(shaving the head leaving three rows of hair and putting pepper in the middle of the head).

" *paṇeyum mūgayya mūgayyani-*
ttavakkeyde kavalkavaltu palavum . . ." || 437 ||

Examples for *muy*.—

mūru + *endam* = *muyyendam* (he said 'three')
mūru + *aḍi* = *muyyaḍi* (three feet)
muyyir + *aḍi* = *muyyirāḍi* (six feet)

"*caladim muyyēḷ sūḷ kṣatriyaranarasi*
. . . kondikkidam jāmādagnyam." || 438 ||

(Paraśurāma sought and killed the *Kṣatriya* kings twentyone times with resoluteness).

189. *akkum lōpam nālkai-*
darkkantyakāraḍiyoḷ hrasvam ta-
nakkumadēḷarkkēḷen-
dakkum caramakke lōpameṇṭarkkakkum.

The words *nāḷku* (four), *aidu* (five) and *eṇṭu* (eight), lose their last syllable (when they form the first part of a compound). The initial vowel in *aru* (six), gets shortened. The word *ḷu* (seven) becomes *ēḷ* (seven).

Examples for *nāḷku* (four).—

nāḷku + *maḍi* = *nāḷvaḍi* (four-fold)
nāḷku + *pattu* = *nāḷvattu* (forty)
nāḷku + *beral* = *nāḷveral* (four fingers)

"*uragam koṇḍallim nā-*
lveralanitam kaḷeḍu kaṭṭi mēgam bēgam
sereviduge suḍuge kaḍidira-
daridikkuge nīvi kaḷeḡe nirviṣamakkum." || 439 ||

(Tie at a distance of the breadth of four fingers, above the wound, localise the poison, burn it or cut it and take away the poisoned blood. Then the poison will disappear).

Examples for *aidu* (five).—

aidu + *maḍi* = *aivaḍi* (five-fold)
aidu + *kaṇḍugam* = *aigaṇḍugam* (five *kaṇḍugas*—*kaṇḍuga*—
 a measure of capacity)
aidu + *sāsiram* = *aisāsiram* (five thousand)

"*kīri pugaleneyumentum*
mīridanam pokku sāleyam sārṅgamanan-
dēṇisidapanahisayyeya
nēṇidanayvāyasaṅkhamam pūṇisidam." || 440 ||

(He enters the hall by force even when he is refused entry, raises the *sārṅga* bow, gets into the snake-bed, and blows the conch with the five faces).

Examples for *aru* (six).—

aru + *maḍi* = *aruvāḍi* (six-fold)
aru + *pattu* = *aruvattu* (sixty)
aru + *nūru* = *arunūru* (six hundred)
aru + *tingaḷ* = *arudiṅgaḷ* (six months)

"*arudiṅgaḷayumuṇṭene*
maṇuguvudum nallaralli tammim munnam
parivaṭṭu bare kaṇalvudu
maṇipade nāḷvarge narakudukkhada teṇanam." || 441 ||

(The beloved couple lament when told that they have six months more to live. If one is snatched away earlier they lament still further. Does not this show one the way of the miseries of the hell?)

Examples for *ēḷ* (seven).—

ēḷ + *pattu* = *ēḷpattu* (seventy)
ēḷ + *kaḍaḷ* = *ēḷkaḍaḷ* (seven seas)

ēl + kōṭe = ēlkōṭe (seven fortresses)

ēl + pore = ēlpore (a kind of boil)

ēl + kari = ēlkari (?)

parimardisuvudu duttū-

rarasamanimbāgi pīridu neladoḷ lavaṇam

berasorasi koṇḍu pūsuge

karagugumēlporeyenippa kuruvum bēgam. || 442 ||

The *Duttūra* should be crushed well on the floor and mixed with salt. When this is smeared, even the boil, called *ēlpore* will subside.

Examples for *eṇṭu* (eight)—

eṇṭu + dese = eṇdese (eight directions)

eṇṭu + pattu = eṇpattu (eighty)

eṇṭu + sāsiram = eṇchāsiram (eight thousand)

“... *nijasainyabhāradindēdeseyānegal*

kusidu kurgiduvu...” || 443 ||

(The elephants of the eight directions were pressed down by the vast army).

190. *pattu paramagalodamom-*

battu tomēdakkumagradoḷnūrīre mēn

mattam sāsiramire nela-

sittombayyendu vibudharindāḍēsam.

ombattu (nine) before *pattu* (ten) becomes *tom*. It becomes before *nūru* (hundred) and *sāsira* (thousand), *ombay*.

Examples :—

ombattu (nine) + *pattu* (ten) = *tombattu* (ninety)

ombattu + *nūru* = *ombaynūru* (nine hundred)

ombattu + *sāsiram* = *ombaysāsiram* (nine thousand)

“... *tombattomba-*

ysāsira yōjanamam nege-

dī suragiri...”

|| 444 ||

(Having jumped the ninety-nine thousand yojanas and coming to this mountain of the gods).

191. *patturke payinendā-*

dattāḍēsam samantu sāsiramidiroḷ

pattugegoḷe nūrarkam

mattam sāsirakamantyalōpam virāḷam.

The word *pattu* (ten) before *sāsira* (thousand) becomes *payin*. The words *nūru* (hundred) and *sāsira* (thousand) lose their final vowel, when followed by other words.

Examples for *pattu* (ten) becoming *payin*—

pattu + sāsiram = payinchāsiram (ten thousand).

“*paḍalittantire māḷpenovade payiñchāsīrvaram*
yuddhadoḷ”

|| 445 ||

(I will fell ten thousand in the battle).

Examples for the elision of the final vowel.—

nūru + maḍi = nūрмаḍi (hundred-folds)

nūru + māḷu = nūрмаḷu (hundred words)

nūru + sāsiram = nūrchāsiram (hundred thousand)

sāsira + maḍi = sāsirmaḍi (thousand-fold)

sāsira + ar = sāsirvar (thousand persons)

sāsira + vaniteyar = sāsirvaniteyar (thousand women)

“... *aysāsirvar priyatanūbhavar.*”

|| 446 ||

(five thousand beloved sons).

192. *pattarke pannenikkuma-*

duttarakonderaḍu nelase padiyendakkum

mattodavi mūru nāḷkire

pattam manamāra mahānāḷkire māmāḷam

pattu (ten) becomes *pan* before *ondu* (one) and *eraḍu* (two). It becomes *padi* before *mūru* (three) and *nalku* (four). Before all other numbers with an initial vowel (excepting *ombattu* (nine), it becomes *padin*.

Examples for *pan*—

pattu (ten) + *ondu* (one) = *pannondu* (eleven)

pattu + *eraḍu* = *panneraḍu* (twelve)

• Examples for *padi*—

pattu + *mūru* = *padimūru* (thirteen)

pattu + *nalku* = *padinalku* (fourteen)

“*sāral salladu panneralbarisamam nāḍam.*” || 447 ||
(must not enter the country for twelve years).

“*padinalku bayam teredode padinalku lōka-
dantirpuḍu.*” || 448 ||

(when the fourteen mouths are opened, they will be like the fourteen worlds).

Examples for *padin* (the appearing of *n* before other words)..

pattu + *aidu* = *padinaidu* (fifteen)

pattu + *aru* = *padināru* (sixteen)

pattu + *ēlu* = *padinēlu* (seventeen)

pattu + *eṇṭu* = *padineṇṭu* (eighteen)

But, before *ombattu* (nine) *n* does not appear

193. *atiśayatararthaviṣa-
nvitanantavyaya padakkamanukritipadaka
kritamantyalōpamitara
gatamatvam naḍuvinate kaḍegam tatvam.*

There is elision for the final (letter) syllable of the first word of the *na* ending *avyayas* (indeclinables) of the repetition compounds (*viṣa samāsa*) and the imitative words.

rst word of some compounds other than *avyayas* and ive words, having a final *ḍ*, as in *naḍu* (middle) and *kaḍe* it changes to *ṭa*.

Examples for the elision of the final syllable in *avyaya* ounds).—

kammane + *kammane* = *kamma-kammane* (very
fragrantly)

tanṇane + *tanṇane* = *tanṇatanṇane* (very cool)

mellane + *mellane* = *mellamellane* (very slowly)

sappane + *sappane* = *sappasappane* (very deject-
edly)

toppane + *toppane* = *toppatoppane* (all at once)

noppane + *noppane* = *noppnanoppne* (quickly ?)

“*teppateppane puruḷ*” || 449 ||
(quickly the core).

“*noppnanoppne pēlvendu*” || 450 ||
(saying that we will tell quickly).

Examples for the elision of the final syllable of the imitative s.—

“*. . . . taḷataḷane
nēsarmūḍiduḍu miḷṭu mūḍuva teraḍim.*” || 451 ||

(The sun rose shining like death in the eyes of the demon, Baka).

“*gaḷagaḷane kaṇṇir suriye cintipa parvana . . .*” || 452 ||
(of the worrying Brahmin with tears streaming down).

“*. ca-
ḷacaḷane miṇcittu siḍila kaidiṇigevol.*” || 453 ||

(It flashed like the hand-lamp of the lightning).

Examples for *ta*—

naḍu + naḍu = naṭṭanaḍu (the very middle)

kaḍe + kaḍe = kaṭṭakaḍe (the extreme end, at last)

".....kaṭṭakaḍe pervaṭṭeyam karaṅgonḍu.." || 454 ||

(taking the bigway at last).

194. *tudi modalemba dakāra-*
kkudayisugum dviṭvavrittiyinde takāram
modalemba lakarakka-
ppudadarśanavidhi viśeṣamam nuḍiveḍeyol.

The geminated *ta* appears for *d* found in the words *tudi* (tip) and *modal* (first) when they are used as adjectives. Also the *la* syllable in *modal* (first), disappears.

Examples—

tudi + tudī = tuttātudi (the furthestmost tip)

modal + modal = mottamodal (the first and the foremost)

195. *dūrābhikṣaṇavipsō-*
dāranukritikriyasamabhiharasam-
pōrutaracāpāḍige
sāram budharim padakke yugaḷōccaraṇam.

Words are repeated —

(1) in pointing at a distant object, (2) in looking at, (3) in successive order, (4) in imitative sounds, (5) in repeating an action, (6) in pointing at a near object and (7) in agitation.

Examples for —

- (1) in pointing at a distant object—

"*a tōrpudātōrpude bānol dhvajapaṭam*" || 455 ||

(The one that is seen in the sky there at a distance is the flag.)

- (2) in looking at—

"*gīliyoḍanōḍiyōḍi nuḍigaltu madalasaraḷahamsaman-*
ḍaliyoḍanāḍiyāḍi naḍegaltu kaḷapigalaṭamam manān-
gole naḍenōḍinōḍi kuṇiyal nere kaltu kaḷaḷuṇam pōda-
ḷdalavaḍe bālabhavadōḷe bālakiyar bāḷedar nirantaram."

|| 456 ||

(The young girls were growing in their innocence thus : they learnt to talk by talking incessantly with the parrots, learnt to walk by moving closely with the slow moving flock of royal swans, learnt to dance by seeing the dance of the peacocks ardently).

- (3) in successive order—

"*ūrūroḷkērikēriyolmanemaneyol*"

|| 457 ||

(in every village, in every street and in every house).

- (4) in imitative sounds—

phulphullene (with the sound of *phul*, *phul*)

bhōrbhōrene (with the sound of *bhōr*, *bhōr*)

"... .. *bhōrbhō-*

rene pāyvudu himanagakke gangāsrōtam"

|| 458 ||

(The Ganga river was falling to the Himalaya mountain with the sound of *bhōr*, *bhōr*).

- (5) in repeating an action—

"*naḍenaḍeyendu naḍedar*"

|| 459 ||

(They walked saying 'walk, walk')

"*idircidircene jatayu*"

|| 460 ||

(When Jatayu said, "encounter me, encounter me").

- (6) in pointing at a near object—

"*ideide sārkesarke gaṇakāvali pāḷda muhūrtam*" || 461 ||

(The auspicious time told by the astrologers is approaching just now).

(7) in agitation —

oppisoppisu (to deliver over quickly)

anmanmu (to be extremely valorous)

All of these may be repeated thrice also—

“ *belegeygalolirddettam*

kalavaradim kayyanetti chalalale enutum

balegal phulphulphullene

gilisovakegalinoppugum kelavedeyol ”

|| 482 ||

(In some places the women who drive away parrots were seen amidst the grown-up crops with their hands raised high, with the jingling bangles and shouting ‘chalalale’).

“ *odododdenutoddi meladavalunkumavari*

kuppalisi poydal ”

|| 483 ||

(The companion-woman poured *kunkum* water shouting ‘stay, stay, stay’).

kavimargagatasamasama-

navanennarivanitaneyde pelldem loka-

vyavaharadindaminnulli-

duvanarivudu sabdaparamargamasakyam.

I have done my best to elucidate the compounds as they occur in the works of poets. The remaining ones are to be known from usage. To know the science completely is next to impossible.

THIRD CHAPTER IS ENDED.

ನವ್ಯಕಾವ್ಯ - ಒಂದು ಪಕ್ಷಿನೋಟ

A birds' eye-view of Modern Poetry

(in KANNADA)

ಪಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ.ಎ.

ಕನ್ನಡ ಸಾಹಿತ್ಯವಾಹಿನಿಯು ವಂಶನಕಾಲದಿಂದ ಇಂದಿನವರೆಗೆ ಅನೇಕ ತಿರುವುಗಳನ್ನು ಪಡೆದು ಸಮೃದ್ಧವಾಗಿ ಹರಿಯುತ್ತಿದೆ. ಈ ಶತಮಾನದ ಆರಂಭದ ದಶಕಗಳಲ್ಲಿ ಕನ್ನಡ ಕಾವ್ಯದಮೇಲೆ ಪಾಶ್ಚಾತ್ಯ ಸಾಹಿತ್ಯ ಪ್ರಭಾವದಿಂದ ಒದಗಿದ ಬದಲಾವಣೆ ಸಾಹಿತ್ಯ ಚರಿತ್ರೆಯಲ್ಲಿ ತುಂಬ ಗಮನಾರ್ಹವಾದುದಾಗಿದೆ. ಶ್ರೀಗಳಾದ ‘ಕುವೆಂಪು’, ಬೇಂದ್ರೆ, ಪಂಜೆ ಮೊದಲಾದ ಹಿರಿಯ ಕವಿಗಳು ಶಿಲ್ಲಿ, ಕೀಟಸ್, ವರ್ಡ್ಸ್‌ವರ್ತ್, ಕೋಲರಾಂಜ್ ಮೊದಲಾದ ರೊಮಾಂಟಿಕ್ ಸಂಪ್ರದಾಯದ ಕವಿಗಳಿಂದ ಪ್ರೇರಿತರಾಗಿ ಕನ್ನಡದಲ್ಲಿ ಅದುವರೆಗಿದ್ದ ಕಂದ, ವೃತ್ತ, ಪಟ್ಟದಿಗಳ ಸಂಪ್ರದಾಯವನ್ನು ಮುರಿದು ಭಾವಗೀತೆಗಳನ್ನು ರಚಿಸಿದರು. ಅಂದಿನ ಅನೇಕ ತರುಣರು ಇವರನ್ನು ಅನುಸರಿಸಿ ಆ ದಿಶೆಯಲ್ಲಿ ವಿಫಲವಾದ ಕೃಷಿ ಮಾಡಿದ್ದಾರೆ. ಶ್ರೀಗಳಾದ ಗೋವಿಂದ ಪೈ, ಬೇಂದ್ರೆ, ಪುಟ್ಟಪ್ಪ, ಶ್ರೀನಿವಾಸ, ಪು. ಶಿ. ನ., ವಿ. ಸೀ, ವಿನಾಯಕ ಮೊದಲಾದವರು ತಮ್ಮ ವಿಶಿಷ್ಟತೆಯನ್ನು ಕಾಣಿಸಿಕೊಂಡು ಈ ಸಂಪ್ರದಾಯದಲ್ಲಿ ನಡೆದುಬಂದರು.

ಆದರೆ ಇಲ್ಲಿಗೇ ಈ ತಿರುವು ನಿಲ್ಲಲಿಲ್ಲ. ಯಾವಂತಿಯ ಕ್ರಾಂತಿಕಾರಿ ಬದಲಾವಣೆಯೇ ಆಗಲಿ ಅದು ಸ್ವಲ್ಪಕಾಲ ಹಾಗೆ ನಡೆದುಬಂದರೆ ಅದರಿಂದ ಬೇಸಿಗೆ ಹುಟ್ಟುವುದು ಸಹಜ. ಒಬ್ಬಬ್ಬರು ವಿಶಿಷ್ಟರಾದ ಕವಿಗಳು ನೈವಿಧ್ಯವನ್ನು ಪ್ರದರ್ಶಿಸಿದರೂ ಅವರನ್ನನುಸರಿಸಿ ಬರೆದ ಅನೇಕ ಕವಿಗಳು, ಅವರಿಂದ ಪ್ರಭಾವಿತರಾಗಿ ಬರೆದುದನ್ನೆ ಬರೆದು ತಮ್ಮ ಭಾವವನ್ನು ಬಿಡುಮಾಡಿ ಕೊಂಡಿರುವುದು ಕಾಣತೊಡಗಿತು. ಕೊನೆಕೊನೆಗೆ ಈ ಸಂಪ್ರದಾಯದ ಕವಿಗಳಲ್ಲಿ ಬರುವ ಉಪಮೆ, ರೂಪಕ, ಪ್ರತಿರೋಧಕ ಸವೆದ ಪಾವತಿಗಳಂತೆ ಜಲಾವಣೆಯ ಸತ್ವವನ್ನು ಕಳೆದುಕೊಳ್ಳ ತೊಡಗಿದವು.

ಇದನ್ನು ಗಮನಿಸಿದ ಒಬ್ಬಬ್ಬರು ನವೋದಯದ ಕವಿಗಳು ಹೊಸತನಕ್ಕಾಗಿ ಹೆಂಬಲಿ ಸಿದ್ಧರು. ಸುಮಾರು ಒಂದೂವರೆ ದಶಕದಿಂದೀಚೆಗೆ ನಡೆದ ಕನ್ನಡ ಕಾವ್ಯಕ್ಷೇತ್ರದ ಕೃಷಿಯಲ್ಲಿ ಈ ರೀತಿಯ ಸಂವರ್ತನೆಯನ್ನು ಕಾಣುತ್ತೇವೆ. ಅಂದಮಾತ್ರಕ್ಕೆ ಈ ಅವಧಿಯಲ್ಲಿ ರೊಮಾಂಟಿಕ್ ಸಂಪ್ರದಾಯದ ತೊರೆ ಬತ್ತಿಹೋಯಿತೆಂದು ನಾವು ಭಾವಿಸಬೇಕಾಗಿಲ್ಲ.

ನಮ್ಮ ತಲೆಮಾರಿನ ಹಿರಿಯ ಕವಿಗಳಾದ ಶ್ರೀ ಬೇಂದ್ರೆ, ಪುಟ್ಟಪ್ಪ, ಪು.ತಿ.ನ. ಮೊದಲಾದವರು ಇಂದಿಗೂ ಈ ದಿಶೆಯಲ್ಲಿ ಕೆಲಸಮಾಡುತ್ತಿದ್ದಾರೆ.

ಸುಮಾರು ಒಂದೂವರೆ ದಶಕದಿಂದೀಚೆಗೆ 'ನವ್ಯಕಾವ್ಯ ಮಾರ್ಗ'ವೆಂಬ ಹೊಸ ತೊಂದು ಸಂಪ್ರದಾಯ ಕನ್ನಡದಲ್ಲಿ ಹುಟ್ಟಿಕೊಂಡಿತೆಂದು ಹೇಳಿದೆಯಷ್ಟೆ. ಈ ಕಾವ್ಯ ಮಾರ್ಗಕ್ಕೂ ನಮ್ಮ ಕವಿಗಳಿಗೆ ಸ್ಫೂರ್ತಿ ಒದಗಿಬಂದದ್ದು ಈಲಿಯಟ್, ಪೌಂಡ್, ಆಡೆನ್, ಸ್ಟೆಂಡರ್, ಮಾಯಾಕೋವ್‌ಸ್ಕಿ, ಹಾಪ್‌ಕಿನ್ಸ್, ಮೆಕ್‌ನೀಸ್ ಮೊದಲಾದ ಪಾಶ್ಚಾತ್ಯ ಕವಿಗಳಿಂದಲೇ ಎಂದರೆ ಅತಿಶಯವೇನಿಲ್ಲ. ಇಡೀ ಭಾರತೀಯ ಸಾಹಿತ್ಯವೇ ಇಂದು ಪಾಶ್ಚಾತ್ಯ ಸಾಹಿತ್ಯದ ಸುಳಿಯಲ್ಲಿ ಸಿಕ್ಕಿಕೊಂಡಿದೆ. ಅದರಿಂದ ಹೊರಬರುವ ಚೈತನ್ಯ ಅದಕ್ಕಿದ್ದಂತೆ ಕಾಣುವುದಿಲ್ಲ. ಕಾರಣ, ನಮ್ಮ ನಡೆ, ನುಡಿ, ಬದುಕು, ಸಂಸ್ಕಾರ, ಎಲ್ಲವೂ ಪಾಶ್ಚಾತ್ಯರ ಅಧುನಿಕ ಅವಿಷ್ಕಾರಗಳಿಂದ ಪ್ರೇರಿತವಾಗಿರುವಾಗ, ಸಾಹಿತ್ಯವೊಂದು ಅದರಿಂದ ಹೊರತಾಗಿ ಉಳಿಯುವುದು ಸಾಧ್ಯವಿಲ್ಲ. 'ಬದುಕಿನಿಂದಲೇ ಕಾವ್ಯದ ಉಗಮ' ಎಂಬುದನ್ನು ನಾವಿಲ್ಲಿ ನೆನೆಯಬಹುದು.

ಈ ಹೊಸ ಸಂಪ್ರದಾಯಕ್ಕೆ ಕನ್ನಡದಲ್ಲಿ ಮೊತ್ತಮೊದಲಿಗೆ ನಾಂದಿಹಾಡಿದವರು 'ವಿನಾಯಕ'ರೆಂದು ಪ್ರಸಿದ್ಧರಾದ ಶ್ರೀ ವಿ. ಕೃ. ಗೋಕಾಕರು. 1950ರ ಮುಂಬಯಿ ಸಾಹಿತ್ಯ ಸಮ್ಮೇಳನದಲ್ಲಿ ಸಾಹಿತ್ಯಗೋಷ್ಠಿಯ ಅಧ್ಯಕ್ಷಭಾಷಣದಲ್ಲಿ ಗೋಕಾಕರು ನವ್ಯ ಕಾವ್ಯದ ನೂತನ ಪದ್ಧತಿಯನ್ನು ಹೀಗೆ ಪ್ರತಿಪಾದಿಸಿದರು :

“ಕನ್ನಡ ಕಾವ್ಯದಲ್ಲಿ ಅಧುನಿಕತೆಯು ಮುಗಿಯುವ ಸಮಯ ಬಂದಿದೆ; ನವ್ಯ ಯುಗ ಪ್ರಾರಂಭವಾಗಲಿದೆ.....ನವೀನ ಪರಿಸ್ಥಿತಿಯೂ ಕನ್ನಡ ಕಾವ್ಯದಲ್ಲಿಯ ಒಂದು ಪರಂಪರೆಯ ಕೃತಕೃತ್ಯತೆಯೂ ನವ್ಯಕಾವ್ಯದ ಅಗತ್ಯವನ್ನು ಸೂಚಿಸುತ್ತದೆ.” ಎಂದು ಮೊದಲಾಗಿ ಹೊಸಗಾಳಿ ಬೀಸಲು ಪೀಠಿಕೆಹಾಕಿದರು. ಅಂದಿನ ಒಬ್ಬಿಬ್ಬರು ತರುಣ ಕವಿಗಳಿಗೆ ಇದು ಪ್ರಜ್ಞೋದಕವಾಣಿಯಾಯಿತು. ಅಂದಿನ ತರುಣ ಭಾವ ಕವಿಗಳಾದ ಶ್ರೀ ಗೋಪಾಲಕೃಷ್ಣ ಅಡಿಗರು ಈ ಹೊಸತನಕ್ಕಾಗಿ ಹೆಂಬಲಿಸಿದರು. ಹೀಗೆ ನವ್ಯ ಕಾವ್ಯಕ್ಕೆ ಅಂಕುರಾರ್ಪಣವಾಯಿತು.

ಕನ್ನಡದಲ್ಲಿ ಈ ನವ್ಯಕಾವ್ಯದ ಬೆಳವಣಿಗೆಯನ್ನು ಗುರುತಿಸುವ ಮುನ್ನ 'ನವ್ಯ' ಅಂದರೇನು - ಯಾವುದು ನವ್ಯ, ಯಾವುದು ಅಲ್ಲ ಎಂಬ ವಿಚಾರವಿವೇಕ ಅವಶ್ಯಕವಾಗಿದೆ. ನವ್ಯಕಾವ್ಯವೆಂದರೆ ನಾವು ಇದುವರೆಗಿನ ಕಾವ್ಯಗಳಿಗಿಂತ ಭಿನ್ನವಾದ ನವೀನ ಸೃಷ್ಟಿಯೆಂದು ಅರ್ಥಿಸಬೇಕಾಗಿಲ್ಲ. ಅದೊಂದು ಹೊಸರೀತಿಯ ಕಾವ್ಯಪ್ರಜ್ಞೆ. ಸಂಪ್ರದಾಯದ ಜಾಡಿನಿಂದ ವಿಮುಖವಾಗಿ, ಭಿನ್ನವಾಗಿ ನಡೆದು, ಒಂದೇರೀತಿಯ ಕಾವ್ಯಪ್ರಯೋಗಗಳಿಗಿರುವಂತಾದ ಬೆಸುಕೆಯನ್ನು ಹೊಗಳಾಡಿಸುವುದು, ಹೊಸ ಅಭಿವ್ಯಕ್ತಿಯನ್ನು ರೂಪಿಸುವುದು - ಎಂದು ಅರ್ಥಮಾಡಬಹುದು.

ನವ್ಯಕಾವ್ಯದಲ್ಲಿ ಬಳಸಲಾಗುವ ಪ್ರತೀಕಗಳು ಪೂರ್ವ ಕವಿಪದ್ಧತಿಗಿಂತ ತುಸು ಭಿನ್ನವಾದುದು. ಪೂರ್ವ ಕವಿಗಳಲ್ಲಿ ಮತ್ತು ರೊಮಾಂಟಿಕ್ ಕವಿಗಳಲ್ಲಿ ಪ್ರತೀಕವು ವ್ಯಷ್ಟಿ ಪ್ರಜ್ಞೆಯಾಗಿ ಬಂದರೆ ನವ್ಯಕವಿಗಳಲ್ಲಿ ಅದು ವ್ಯಕ್ತಿವಿಶಿಷ್ಟವಾದ ಸಮಷ್ಟಿಪ್ರಜ್ಞೆಯಾಗಿ ತಲೆ ದೋರುತ್ತದೆ. ಒಬ್ಬೊಬ್ಬ ಕವಿಯೂ ಅಧುನಿಕ ಪರಿಸರದ ಸ್ಫೂರ್ತಿ ಪಡೆದು ತನ್ನದೇ ವಿಶಿಷ್ಟವಾದ ಸಂಕೇತಗಳನ್ನು ಸೃಷ್ಟಿಸಿಕೊಳ್ಳುವ ಸಾಧ್ಯತೆ ಇದರಲ್ಲಿದೆ. ಈರೀತಿ ಸೃಷ್ಟಿಯಾದ ಪ್ರತೀಕಗಳು ಪರಿಸರದ ಬಲದಿಂದ, ಬುದ್ಧಿಭಾವನೆಗಳ ಮೇಳದಿಂದ, ಸಹೃದಯನ ಮನಸ್ಸಿನಲ್ಲಿ ಸಿದ್ಧವಾದ ಪರಿಣಾಮದಿಂದ ವ್ಯಂಜಕವಾಗಿ ಹೊಸ ಅರ್ಥಗಳನ್ನು ಸೃಷ್ಟಿಸಬಹುದೇ ಹೊರತು ಮತ್ತೊಬ್ಬ ವಿವರಣಾಕಾರರ ವ್ಯಾಖ್ಯಾನಕ್ಕೆ ನಿಲುಕುವುದಿಲ್ಲ. ಕಾವ್ಯದ ತಿರುಳು ಸಂಯುಕ್ತಿದ್ದಂತೆ ಪ್ರತೀಕಗಳು ಹಲವು ವಿಧದಲ್ಲಿ ಪ್ರತಿಫಲಿಸಿ ಕಾವ್ಯಾಸ್ವಾದದಲ್ಲಿ ಅನಂದವನ್ನುಂಟುಮಾಡಬಹುದು. ಸಿ. ಡಿ. ಲೂಯಿ ಎಂಬ ಪ್ರಸಿದ್ಧ ಕವಿ-ವಿಮರ್ಶಕ ತನ್ನ 'Poetic Image' ಎಂಬ ಗ್ರಂಥದಲ್ಲಿ ಈ ಪ್ರತೀಕಗಳನ್ನು ಕುರಿತು ಹೀಗೆ ಹೇಳಿದ್ದಾನೆ.

The Images in a poem are like a series of mirrors set at different angles so that as the theme moves on, it is reflected in a number of different aspects. But they are magic mirrors. They do not merely reflect the theme, they give it life and form : it is in their power to make a spirit visible.

—ಈರೀತಿ ಪ್ರತಿಫಲಿತವಾಗುವ ಪ್ರತೀಕವು ಶಬ್ದಗಳಲ್ಲಿ ತಲೆದೋರಬಹುದು. ಇಲ್ಲವೆ ವಾಕ್ಯಗಳಲ್ಲಿ ಕಾಣಿಸಿಕೊಳ್ಳಬಹುದು. ಇಲ್ಲವೆ ಒಟ್ಟು ಕವಿತೆಯಲ್ಲಿ ವ್ಯಂಜಕವಾಗಬಹುದು. ಬೇಂದ್ರೆಯವರ 'ಕುರುಡು ಕಾಂಚಾಣ' 'ಹಕ್ಕಿ ಹಾರುತ್ತಿದೆ' ಮುಂತಾದ ಕವಿತೆಗಳಲ್ಲಿ ಒಟ್ಟಿನಿಂದ ಪ್ರತೀಕವು ಕವಿಯ ಭಾವನೆಯಾಗಿ ಮೂಡಿಬಂದಿದೆಯೆಂಬುದನ್ನು ನಾವು ನೋಡಬಹುದು. ಇದೇರೀತಿ ನವ್ಯಕವಿಗಳಲ್ಲೂ ಇಂಥ ಉದಾಹರಣೆಗಳನ್ನು ಎತ್ತಿಕೊಡಬಹುದಾಗಿದೆ. ಅಡಿಗರ 'ಭೂಮಿಗೀತ' ಇಂಥ ಒಂದು ಸತ್ವಪೂರಿತ ಕವಿತೆ. ಇಡೀ ಕವಿತೆಯ ವಸ್ತು ಬದುಕಿನ ವೈರ್ಥ ಹೋರಾಟವನ್ನು ನಿರೂಪಿಸುತ್ತದೆ.

ನವ್ಯಕಾವ್ಯಪದ್ಧತಿಯಲ್ಲಿ ವಿಶಿಷ್ಟವಾದ ಲಕ್ಷಣವೆಂದರೆ - ರೊಮಾಂಟಿಕ್ ಕವಿಗಳಲ್ಲಿ ಕವಿಯ ಭಾವಪ್ರಧಾನವಾದ ಪ್ರತಿಭೆ ಕೆಲಸಮಾಡಿದರೆ ಅಂದರೆ ಕವಿಯು ಭಾವದ ಕೈಲಿ ತನ್ನ ಮನಸ್ಸಿನ ಲಗಾಮನ್ನು ಕೊಟ್ಟರೆ, ನವ್ಯಕಾವ್ಯದಲ್ಲಿ ಬುದ್ಧಿ ಮನಸ್ಸುಗಳು, ಭಾವಪರವಶತೆಗೆ ಬ್ರೇಕು ಹಾಕುತ್ತವೆ. ತನ್ನ ಬರವಣಿಗೆಯನ್ನು ಕುರಿತ ಒಂದುಬಗೆಯ 'ಎಚ್ಚರ', ಜಾಗೃತ ಮನಸ್ಸು ನವ್ಯಕವಿಗಿರುತ್ತದೆ. ಈಲಿಯಟ್‌ನ ಮಾತಿನಲ್ಲಿ ಹೇಳುವುದಾದರೆ The soul of man that is joined to the soul of stone.” ರೊಮಾಂಟಿಕ್ ಕವಿಗೆ ಸೃಷ್ಟಿಯನ್ನು ಕಾಣುವ ದೃಷ್ಟಿಯಲ್ಲಿ 'ವ್ಯಷ್ಟಿಪ್ರಜ್ಞೆ' ಹೆಚ್ಚಾಗಿ ಇರುತ್ತದೆ. ಅದನ್ನು

ತನ್ನಿಂದ ಬೇರ್ಪಡಿಸಿ ಕಾಣುವಶಕ್ತಿ ಅವನಿಗಿಲ್ಲ. ಸೃಷ್ಟಿಯು ಅವನ ಸ್ವಂತ ಅನಿಸಿಕೆಯ ಪರಿಣಾಮವಾಗಿ ಮೂಡಿಬರುತ್ತದೆ. ನವ್ಯಕವಿಯಾದರೆ ಹಾಗಿಲ್ಲ. ಅವನು ಕಾಣಬಯಸುವುದು “ವಸ್ತು ಪ್ರತಿರೋಧ”ವನ್ನು. ಇದನ್ನು ಈಲಿಯಟ್ ಕವಿಯು ‘objective correlative’ ಎಂದು ಕರೆದಿದ್ದಾನೆ. ಅವನ ದೃಷ್ಟಿಯಲ್ಲಿ ಕಾವ್ಯವು ಒಂದು ವಸ್ತು ನಿಷ್ಠವಾದ ಸೂತ್ರಮಾತ್ರ. ಟಿ. ಎಸ್. ಈಲಿಯಟ್ನ ಈ ಮಾತುಗಳನ್ನು ಗಮನಿಸಿ : The only way of expressing emotion in the form of art is by finding an ‘objective correlative’, in other words a set of objects, a situation, a chain of events which shall be the formula of that particular emotion: such that when external facts which must in sensory experience, are given, the emotion is immediately evoked. ಟಿ. ಎಸ್. ಈಲಿಯಟ್ ಹೇಳುವ ಈ ವಸ್ತುಪ್ರತಿರೋಧ ಸೃಷ್ಟಿ ನಮ್ಮ ಕ್ಲಾಸಿಕಲ್ ಸಂಪ್ರದಾಯದ ಕವಿಗಳಲ್ಲಿ ಕಂಡುಬಂದರೂ ಅವರಿಗಿದ್ದ ಐತಿಹಾಸಿಕ ಪರಿಮಿತಿ, ಹಾಗೂ ಭಂದೋ ಬಂಧಗಳ ಸಂಕೋಲೆಗಳು ಮತ್ತು ಅಂದಿನ ಯುಗಧರ್ಮ ಇವುಗಳು ನವ್ಯಕಾವ್ಯದ ಪದ್ಧತಿಯಿಂದ ಅವರನ್ನು ಪ್ರತ್ಯೇಕಿಸುತ್ತವೆ. ರೊಮಾಂಟಿಕ್ ಕವಿತೆಗಳಲ್ಲಿ ತಲೆಕಾಣುವ ‘Personality’ಯ ಅಭಿವ್ಯಕ್ತಿ ನವ್ಯಕವಿಗೆ ಹಿಡಿಸುವುದಿಲ್ಲ. ‘It is not the expression of personality but an escape from personality’ ಎನ್ನುತ್ತಾ ಈಲಿಯಟ್. ‘The second impersonality is that of the poet who out of intense and personal experience is able to express a general truth; retaining all the particularity of experience, to make of it a general symbol: ಸೃಷ್ಟಿಯನ್ನು ಕುರಿತ ಕವಿಯದೃಷ್ಟಿ ವೈಯಕ್ತಿಕವಾದ ಭಾವನೆಗಳನ್ನು ಮಾತ್ರ ಬಿಂಬಿಸದೆ ಸಾರ್ವತ್ರಿಕವಾದ, ವಸ್ತುನಿಷ್ಠ ಭಾವನೆಗಳನ್ನು ಪ್ರತಿನಿಧಿಸಬೇಕೆಂಬುದು ಈಲಿಯಟ್ ಕವಿಯ ವಿಚಾರವಾಗಿದೆ.

ನವ್ಯಕಾವ್ಯ ಪದ್ಧತಿಯಲ್ಲಿ ಮತ್ತೊಂದು ಪ್ರಧಾನವಾದ ತಿರುವೆಂದರೆ ರೊಮಾಂಟಿಕ್ ಪದ್ಧತಿಯಲ್ಲಿ ಕಾಣುವ ‘ಗೆಯತೆ’ ಇಲ್ಲಿ ಮಾಯವಾಗಿರುವುದು. ಕನ್ನಡದ ನವ್ಯಕವಿ ಶ್ರೀ ಅಡಿಗರು ಮತ್ತೊಬ್ಬ ನವ್ಯಕವಿ ರಾಮಚಂದ್ರ ಶರ್ಮರ ಕವನ ಸಂಕಲನವೊಂದಕ್ಕೆ ಹಿನ್ನುಡಿಬರೆಯುತ್ತ ಹೀಗೆ ಹೇಳಿದ್ದಾರೆ: “ಭಾವಗಳನ್ನು ತಾಳದ ಚಾಕಟ್ಟಿನೊಳಗೆ ಇಟ್ಟು ಬಡಿಯುವುದೇ ಈತನಕ ನಮ್ಮ ಭಂದಸ್ಸಿನ ಮುಖ್ಯ ಲಕ್ಷಣವಾಗಿತ್ತು. ಕಾವ್ಯದ ಮೇಲೆ ಸಂಗೀತ ನಡೆಸುತ್ತಿದ್ದ ಪ್ರಭುತ್ವವೇ ಇದಕ್ಕೆ ಕಾರಣ. ಕಾವ್ಯ ತನಗೆ ಸಹಜವಾದ ರೂಪದಲ್ಲಿ ಬೆಳೆಯ ಬೇಕಾದರೆ ಅದರ ಭಂದೋಗತಿ ಅರ್ಥದ ಅಥವಾ ಭಾವದಗತಿಯನ್ನು ಅನುಸರಿಸಬೇಕು ಅರ್ಥಗತಿಗೆ ಹಾಗೂ ಭಂದೋಗತಿಗೆ ಸಾಹಿತ್ಯಬಂದಾಗಲೇ ಕಾವ್ಯ ತನ್ನ ಗುರಿ ಮುಟ್ಟಲು ಸಾಧ್ಯವಾಗುತ್ತದೆ.” ಅಡಿಗರ ಮಾತಿನಂತರ ಕವಿ-ವಿಮರ್ಶಕ ಸಿ. ಡಿ. ಲೂಯಿಯ ಅಭಿಪ್ರಾಯ ಗಮನಿಸೋಣ :

Words for music are like water-weed : They only live in the streams and eddies of melody. When we take them out of their element they lose their colour, their grace, their vital fluency.

— ಈ ಅಭಿಪ್ರಾಯಗಳನ್ನು ಗಮನಿಸಿದರೆ ಶಬ್ದದ, ನಾದದ ಗುಂಗಿನಲ್ಲಿ ಅದರ ಅರ್ಥ ಪ್ರತೀತಿಯನ್ನು ರೊಮಾಂಟಿಕ್ ಪರಂಪರೆಯ ಕವಿಗಳು ಅಷ್ಟಾಗಿ ಗಮನಿಸಿಲ್ಲ ಎಂಬುದು ವ್ಯಕ್ತವಾಗುತ್ತದೆ. ಆದರೆ ಇದನ್ನು ಸಾರ್ವತ್ರಿಕವಾಗಿ ಒಪ್ಪಿಕೊಳ್ಳುವುದು ಕಷ್ಟವಾಗುತ್ತದೆ. ಬೇಂದ್ರೆ, ಪುಟ್ಟಪ್ಪ, ನರಸಿಂಹಸ್ವಾಮಿ ಮೊದಲಾದ ರೊಮಾಂಟಿಕ್ ಪರಂಪರೆಯ ಕವಿಗಳಲ್ಲಿ ಶಬ್ದವು ವೀಣೆಯಂತೆ ನಾದವನ್ನು ಮಿಡಿಯುತ್ತಿರುವುದು ಮಾತ್ರವಲ್ಲ ಅರ್ಥಪರಂಪರೆಯನ್ನು ನಮ್ಮ ಮನಸ್ಸಿಗೆ ತಟ್ಟಿಸುವ ಶಕ್ತಿ ಅವಕ್ಕಿವೆಯೆಂಬುದನ್ನು ನಾವು ಒಪ್ಪಿಕೊಳ್ಳಬಹುದು. ಬೇಂದ್ರೆಯವರ ‘ಸಿಂಗಾರಸೊಳ್ಳಿ’, ‘ಎದೆಗೊಂಬಿ’, ‘ಹಿಗ್ಗಿನಮುಳ್ಳು’, ‘ನಗೀ ನವಿಲು’, ‘ಸುಟ್ಟ ಹವಳ’ ಮುಂತಾದ ರೂಪಕಶಕ್ತಿಯುಳ್ಳ ಮಾತುಗಳು ತಮ್ಮ ಗೇಯತೆಯನ್ನು ಕಳೆದುಕೊಂಡರೂ ತಮ್ಮ ಅರ್ಥಬಲದಿಂದ ನಿಲ್ಲುವ ಸಾಮರ್ಥ್ಯವೆಡೆದಿವೆ. ಗೇಯತೆ ಕಾವ್ಯಕ್ಕೆ ಮಾರಕವೆನ್ನುವುದಕ್ಕಿಂತ ಅನುಭವ ಗಮ್ಯವಾದ ಮಾತುಗಳು ಗೇಯತೆಯಿಂದ ಮತ್ತಷ್ಟು ವಿಸ್ತಾರವಾದ ಅರ್ಥಪ್ರತೀತಿಯನ್ನು ದಯಪಾಲಿಸಲು ಶಕ್ತವಾಗುತ್ತವೆಯೆಂಬುದನ್ನು ನಾವು ಒಪ್ಪಿಕೊಳ್ಳಬಹುದೆಂದು ತೋರುತ್ತದೆ. ಈ ಮಾತು ರೊಮಾಂಟಿಕ್ ಪಂಥದ ಎಲ್ಲ ಕವಿಗಳಿಗೂ ಅನ್ವಯಿಸುತ್ತದೆಂದು ಹೇಳಲು ಸಾಧ್ಯವಿಲ್ಲ. ನಂತರ ಬಂದ ಅನೇಕ ಕವಿಗಳಲ್ಲಿ ಭಾಷೆ ತನ್ನ ಅರ್ಥಶಕ್ತಿಯನ್ನು ಕಳೆದುಕೊಂಡಿರುವುದನ್ನು ಗಮನಿಸಬಹುದು.

ಈಗ ನವ್ಯ ಕಾವ್ಯೋದಯಕ್ಕೆ ಒದಗಿಬಂದ ನಿಜವಾದ ಸ್ಫೂರ್ತಿ ಏನೆಂಬುದನ್ನು ಗಮನಿಸೋಣ. ಅಡಿಗರು ತಮ್ಮ ‘ನಡೆದುಬಂದ ದಂ’ ಸಂಕಲನದ ಮುನ್ನುಡಿಯಲ್ಲಿ ಹೀಗೆ ಹೇಳಿದ್ದಾರೆ: ‘ಅಧುನಿಕ ಕನ್ನಡ ಕಾವ್ಯದಲ್ಲಿ ಒಂದು ಘಟ್ಟ ಕಳೆದು ಇನ್ನೊಂದು ಘಟ್ಟ ಮೊದಲಾಗುತ್ತಿದೆ.....ಸ್ವಾತಂತ್ರ್ಯ ಸಂಗ್ರಾಮದ ಉತ್ಸಾಹ, ಉದ್ವೇಗ, ಅದರ್ಶ ಪರವಶತೆ, ಹಾರಾಟಮುಗಿದು ಈಗ ನಮ್ಮ ಮನಸ್ಸು ಮತ್ತೆ ನೆಲೆಕೊಳ್ಳಿದೆ. ಮೋಡವಾಗಿ ಮೇಲೇರಿದ ಮನಸ್ಸು ಮಳೆಯಾಗಿ ಬಿದ್ದು ಮತ್ತೆ ಹಳ್ಳಕೊಳ್ಳಗಳಲ್ಲಿ ತುಂಬಿಕೊಂಡಿದೆ. ತಳದಲ್ಲಿ ಕೂಡಿದ ಕೊಳೆ ಕಸರಾಡಿಯೆಲ್ಲ ಈಗ ಮೇಲೆದ್ದು ಬಂದು ಕನ್ನಡಿಯಂಥ ನೀರು ಕಲಕಿದೆ.....ಹೊಸ ಆದರ್ಶಕ್ಕಾಗಿ ಹೊಸ ಕಣ್ಣಾಗಿ ದೇಶದ ಮನಸ್ಸು ಹಸಿದು ಕಾಯುತ್ತಿದೆ. ಇಂಥ ವಾತಾವರಣ ಸುತ್ತಮುತ್ತಲೂ ಇರುವಾಗ ಜೀವನಾವಲಂಬಿಯಾದ ಕಾವ್ಯವೂ ಪರಿವರ್ತನೆ ಗೊಳ್ಳುವುದು ಸಹಜ. ಗಾಂಧಿಯುಗದಲ್ಲಿ ಬರೆದ ರೀತಿಯಲ್ಲಿ ಇನ್ನು ಬರೆದರೆ ಬಹುಶಃ ಅದು ಕಾವ್ಯಾಭಾವವಾಗುತ್ತದೆ. ಇಲ್ಲವೆ ಸತ್ಯಹೀನವಾಗುತ್ತದೆ. ಚರ್ವಿತಚರ್ವಣವಾಗುತ್ತದೆ.....ಇಂಥಕಾಲದಲ್ಲಿ ಈ ಕಾವ್ಯಕ್ಕೆ ಮತ್ತೆ ವಾಸ್ತವದ ರಕ್ತದಾನ ನಡೆಯಬೇಕು. ಕಾವ್ಯದಲ್ಲಿ ಮತ್ತೆ ಮಣ್ಣಿನವಾಸನೆ ಹೊಡೆಯಬೇಕು.....ಈ ದೃಷ್ಟಿಯಿಂದ ಅಧುನಿಕ ಇಂಗ್ಲಿಷ್ ಕಾವ್ಯದ ಪ್ರಸಿದ್ಧ ಕವಿಗಳಾದ ಈಲಿಯಟ್, ಆಡೆನ್, ಮುಂತಾದವರೊಂದ ನಾವು ಇನ್ನು ಮುಂದೆ ಸ್ಫೂರ್ತಿಪಡೆಯಬೇಕಾಗಿದ್ದು ಅತ್ಯಗತ್ಯ. ಆದರೆ ನಮ್ಮ ಹೊಸ

ಕವಿತೆ ಆ ಇಂಗ್ಲಿಷ್ ಕವಿಗಳ ಕಾವ್ಯದಂತೆಯೇ ರೂಪುಗೊಳ್ಳಲಾರದು.....ನಮ್ಮ ಹೊಸ ಕಾವ್ಯ ನಮ್ಮ ನಾಡಿನ ಹೊಸವಾತಾವರಣಕ್ಕೂ ನಮ್ಮ ಜನಜೀವನಕ್ಕೂ, ನಮ್ಮ ಹೊಸ ಭಾಷೆಯ ಪರಿಪಾಕದ ಪರಿಮಿತಿಗೂ ಒಳಪಟ್ಟಿದೆ ಎಂಬುದನ್ನು ನಾವು ಮರೆಯತಕ್ಕದ್ದಲ್ಲ.” ಈ ಮೇಲಿನ ಮಾತುಗಳಲ್ಲಿ ಸ್ವಲ್ಪಮಟ್ಟಿಗೆ ಕವಿಯ ಭಾವಾವೇಶವ್ಯಕ್ತವಾದರೂ ಹೊಸ ತನಕ್ಕಾಗಿ ಹಂಬಲಿಸುವ ಕವಿಯ ಪ್ರಾಮಾಣಿಕ ಅಭಿಲಾಷೆಯನ್ನು ನಾವು ಗಮನಿಸಬಹುದು. ಈ ಮುನ್ನುಡಿ ಬರೆಯುವ ವೇಳೆಗೆ ಅಡಿಗರಲ್ಲಿ ‘ನವ್ಯತೆ’ಯನ್ನು ಸುಪ್ತವಾಗಿದ್ದಿತು. ನಡೆದು ಬಂದ ದಾರಿಯಲ್ಲಿನ ಕೆಲವು ಕವನಗಳಲ್ಲಿ ನವ್ಯವಾದ ಭಾವನೆಗಳು ಮಿಂಚಿದರೂ ತಂತ್ರಸಿದ್ಧಿ ಇನ್ನೂ ಆಗಿರಲಿಲ್ಲವೆಂಬುದು ವ್ಯಕ್ತವಾಗುತ್ತದೆ. ಮುಂದೆ ಬಂದ ‘ಜಂಡೆ ಮದ್ದಳೆ’, ‘ಭೂಮಿಗೀತೆ’ಗಳಲ್ಲಿ ಅಡಿಗರು ಆರಂಭದ ‘ಭಾವತರಂಗ’ದ ಕಾಲದಿಂದಲೂ ಹಂಬಲಿಸುತ್ತ ಬಂದಿದ್ದ ‘ನವ್ಯತೆ’, ‘ಹೊಸತನ’ಗಳು ವಿಕಾಸವಾಗುವೆಯೆಂಬುದನ್ನು ನಾವು ಗಮನಿಸಬಹುದು.

ಒಟ್ಟಿನಲ್ಲಿ ಆಧುನಿಕವಾದ ಮಾನಸಶಾಸ್ತ್ರದ ಮುನ್ನಡೆ, ಹೊಸ ಸಾಮಾಜಿಕ ಹಾಗೂ ರಾಜಕೀಯ ಮೌಲ್ಯಗಳು, ಧಾರ್ಮಿಕಶ್ರದ್ಧೆ, ನಂಬಿಕೆಗಳಲ್ಲಿ ಶಿಥಿಲತೆ, ಡಾಂಭಿಕ ಪ್ರವೃತ್ತಿಯ ಪ್ರಾಬಲ್ಯ, ನಾಗರಿಕತೆಯ ಮೊಳ್ಳು, ಹಂದರದಮೇಲೆ ನಿಂತ ಸಾಮಾಜಿಕ ಸ್ಥಿತಿಗತಿಗಳು, ಜೀವನದಲ್ಲಿ ನೈತಿಕಹಾಗೂ ಲೈಂಗಿಕ ವಿಷಯಗಳ ಸ್ಥಾನಮಾನ, ಅತ್ಯಪ್ರೀತಿ, ನಿರಾಶೆ, ಇವೆಲ್ಲವೂ ನವ್ಯಕವಿಗೆ ಹೊಸಹಾದಿ ಹಿಡಿಯಲು ಉತ್ತೇಜನ ನೀಡಿದುವೆನ್ನಬಹುದು. ಅಂಥ ಜೀವನದಿಂದ ನಿರ್ಮಾಣವಾದ ಹೊಸ ಸಂಕೇತಗಳು, ಪ್ರತೀಕಗಳು ಅವನ ಕಾವ್ಯಗಳಲ್ಲಿ ಹುಟ್ಟಿಕೊಂಡುವು.

ಇನ್ನು ನವ್ಯಕಾವ್ಯದ ಭಂದಸ್ಸನ್ನು ಕುರಿತು ಒಂದೆರಡು ಮಾತು ಹೇಳಬಹುದು. ರೊಮಾಂಟಿಕ್ ಪರಂಪರೆಯ ಕವಿತೆಗಳಲ್ಲಿ ಕಾಣುವ ಒಂದುರೀತಿಯ ಕ್ರಮಬದ್ಧವಾದ ತಾಳಗತಿಯ ಲಯ ಇಲ್ಲಿ ಕಾಣುವುದಿಲ್ಲ. ಸ್ವಚ್ಛಂದ ಭಂದವು ಇಲ್ಲಿ ಹಲವು ವೈವಿಧ್ಯಗಳಲ್ಲಿ ಪ್ರಯೋಗವಾಗಿದ್ದು ಒಂದುರೀತಿಯ ಹೊಸ ಗತ್ತಿನಲ್ಲಿ ಇದರ ಓಟ ಸಾಗುತ್ತದೆ. ಅಂತ್ಯ ಪ್ರಾಸವಾಗಲೀ, ಆದಿ ಪ್ರಾಸವಾಗಲೀ ನವ್ಯಕವಿಗೆ ಸೇರದ ವಿಷಯ. ಈ ಭಂದಸ್ಸಿನ ಬಂಧನದಿಂದ ಮುಕ್ತನಾಗಬೇಕೆಂಬುದೇ ಅವನ ಬಯಕೆಯಾಗಿ ತೋರುತ್ತದೆ. ಅಡಿಗರು ಹೇಳಿದಂತೆ ‘ಭಾವಗಳನ್ನು ತಾಳದ ಚಾಕಟ್ಟಿನೊಳಗೆ ಇಟ್ಟುಬಿಡಿಯುವುದು’ ಅವನಿಗೆ ಇಷ್ಟವಿಲ್ಲ. ಕೆ. ಎಸ್.ನ ಅವರ ಅಭಿಪ್ರಾಯದಂತೆ ನವ್ಯಕಾವ್ಯದಲ್ಲಿ ಭಂದಸ್ಸನ್ನು ಗುರುತಿಸಿ ಹೇಳುವುದು ಸ್ವಲ್ಪ ಕಷ್ಟವೇ. ಇಲ್ಲಿಯ ಲಯ ಮತ್ತು ಸಂಕ್ರಮಣಗಳು ಕವಿಯ ಭಾವವನ್ನು ಅನುಸರಿಸಿ ನಡೆಯುತ್ತವೆ. ಸ್ವಚ್ಛಂದವಾದ ಲಯ ಇಲ್ಲಿ ತೋರಿಬರುತ್ತದೆ. ಶ್ರೀಗೋಕಾಕರ ಈ ಸಾಲುಗಳನ್ನು ಗಮನಿಸಿ :

ಬೇಡಯ್ಯ ಬಂಧಗಳ ಬಂಧಿವಾಸ
ಬರೆದದ್ದೇ ಬಂಧುರವಾಗಬಹುದು

ಸಾಕಯ್ಯ ! ವೃತ್ತಗಳಾವರ್ತ
ನಿನ್ನ ಮಣಿತವಿರಲಿ ಸಮುದ್ರದಕುಣಿತ
ದಂತೆ.

—ಪ್ರತಿಜ್ಞೆ - ವಿನಾಯಕ.

—ಸಮುದ್ರದ ಕುಣಿತಕ್ಕೂ ಒಂದು ಲಯವಿದೆಯೆಂಬುದನ್ನು ನಾವು ಒಪ್ಪಿಕೊಂಡರೆ ನವ್ಯ ಕವಿತೆಗಳಲ್ಲಿಯೂ ಒಂದು ರೀತಿಯ ಲಯ ವಿನ್ಯಾಸವಿದೆಯೆಂಬುದನ್ನು ನಾವು ತಿಳಿಯಬಹುದು.

ಇನ್ನು ಈ ದಿಶೆಯಲ್ಲಿ ನಡೆದು ಕಾವ್ಯಪ್ರಯೋಗ ಮಾಡಿದ ಕನ್ನಡದ ಕೆಲವು ಕವಿಗಳನ್ನು ಕುರಿತು ವಿಚಾರ ಮಾಡೋಣ : ಶ್ರೀ ವಿನಾಯಕರು 1950ರ ಸುಮಾರಿನಲ್ಲಿಯೇ ಕನ್ನಡದಲ್ಲಿ ನವ್ಯಕಾವ್ಯದ ಉದಯಕ್ಕೆ ಪೀಠಿಕೆ ಹಾಕಿದರೆಂಬುದನ್ನು ಈ ಮುಂಚೆ ತಿಳಿಸಿದೆಯಷ್ಟೆ. ಅವರ ಸಾಹಿತ್ಯ ಸಮ್ಮೇಳನದ ವಿಚಾರಗೋಷ್ಠಿಯ ಗದ್ದುಗೆಯಿಂದ ಅಡಿದ ಮಾತುಗಳು ಗೋಪಾಲಕೃಷ್ಣ ಅಡಿಗರಂಥ ಅಂದಿನ ತರುಣ ಕವಿಗಳನ್ನು ಪ್ರೇರೇಪಿಸಿತು. ಮುಖ್ಯವಾಗಿ ಕನ್ನಡದಲ್ಲಿ ನವ್ಯಕಾವ್ಯ ರೂಪುಗೊಳ್ಳಲು ಈ ಇಬ್ಬರು ಕವಿಗಳು ಕಾರಣರಾಗಿದ್ದಾರೆನ್ನಬಹುದು. ನವ್ಯಕಾವ್ಯದ ಪ್ರಧಾನ ಸಮರ್ಥಕರಾದ ಈ ಇಬ್ಬರು ಕವಿಗಳೂ ರೊಮಾಂಟಿಕ್ ಪರಂಪರೆಯ ಭಾವಗೀತೆಗಳಿಂದಲೇ ತಮ್ಮ ಕವಿ ಜೀವನಕ್ಕೆ ಕಾಲಿಟ್ಟವರು. ಶ್ರೀ ವಿನಾಯಕರ ‘ಪಯಣ’, ‘ಬಾಳದೇಗುಲದಲ್ಲಿ’ ಮುಂತಾದ ಆರಂಭದ ಸಂಗ್ರಹಗಳೂ, ಅಡಿಗರ ‘ಭಾವತರಂಗ’, ‘ಕಟ್ಟುವೆನು ನಾವು’, ‘ನಡೆದುಬಂದ ದಾರಿ’ ಸಂಕಲನಗಳೂ ಹಳೆಯ ಕಾವ್ಯಮಾರ್ಗದಲ್ಲಿ ರಚಿತವಾಗುವೆಯಾದರೂ ಅಡಿಗರಲ್ಲಿ ಆರಂಭದಿಂದಲೂ ಸ್ವತಂತ್ರ ಹಾದಿ ತುಳಿಯಬೇಕೆಂಬ ಉತ್ಕಟವಾದ ಹಂಬಲ ಕೆಚ್ಚು ಒಡೆದುಕಾಣುತ್ತದೆ.

ಶ್ರೀ ವಿನಾಯಕರ ಕಾವ್ಯಗಳಲ್ಲಿ ನವ್ಯತೆ ಪ್ರಧಾನವಾಗಿ ತಲೆಹಾಕಿದ್ದರೂ ಇತರ ಹಿರಿಯ ಭಾವಪ್ರಧಾನ ಕವಿಗಳಾದ ಶ್ರೀ ಬೇಂದ್ರೆ, ಪುಟ್ಟಪ್ಪ ಮೊದಲಾದವರಲ್ಲಿರುವಂತೆ ಚಿಂತನ ಶೀಲತೆಯು ಅತಿಯಾಗಿ ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತದೆ. ಇದರಿಂದ ಅದರ ನವ್ಯಕಾವ್ಯದ ಲಕ್ಷಣಗಳು ಮುರಿದು ಬೀಳುವುದುಂಟು. ಇದಕ್ಕೆ ಅವರಮೇಲೆ ಇರುವ ಶ್ರೀ ಆರವಿಂದರ ಪ್ರಭಾವವೇ ಬಹುಮಟ್ಟಿಗೆ ಕಾರಣವಾಗಿದೆ. ಅಲ್ಲದೆ ಹೊಸ ಸಂಕೇತಗಳನ್ನು ಸೃಷ್ಟಿಸಿಕೊಳ್ಳುವ ಕವಿಯ ಅಂತರ್ಗತವಾದ ವಿನೇಕವು ಸದಾ ಅದರಬಗ್ಗೆ ಜಾಗೃತವಾಗಿರುವುದರಿಂದ ನವ್ಯತೆಯು ಅವರ ವಿಚಾರದೊಂದಿಗೆ ಹದವಾಗಿ ಕೂಡಿಕೊಳ್ಳುವುದಿಲ್ಲ.

ಶ್ರೀ ವಿನಾಯಕರು ಮುಖ್ಯವಾಗಿ ‘ನವ್ಯ ಕವಿತೆಗಳು’, ‘ಉಗಮ’, ‘ಕಾಶ್ಮೀರ’, ‘ಊರ್ಣನಾಭ’, ‘ದ್ಯಾವಾ ಪೃಥ್ವೀ’ ಮತ್ತು ‘ಇಂದಲ್ಲ ನಾಳೆ’ ಸಂಕಲನಗಳನ್ನು ಈ ದಿಶೆಯಲ್ಲಿ ಪ್ರಕಟಿಸಿದ್ದಾರೆ. ‘ದ್ಯಾವಾ ಪೃಥ್ವೀ’ ಅವರಿಗೆ ಯಶಸ್ಸನ್ನೂ ಕೀರ್ತಿಯನ್ನೂ ತಂದ ಖಂಡಕಾವ್ಯ. ಈ ಕಾವ್ಯಕ್ಕೆ ಸಾಹಿತ್ಯ ಅಕಾಡೆಮಿ ಪ್ರಶಸ್ತಿ ದೊರಕಿದೆ. ಇದರಲ್ಲಿ ನೆಲದಿಂದ ಮುಗಿಲನ್ನು ಮತ್ತು ಮುಗಿಲಿಂದ ನೆಲವನ್ನು ಕವಿ ಕಾಣುವ ದರ್ಶನದ ಎರಡು ಭಾಗಗಳಿವೆ. ಮೊದಲನೆಯದು ‘ನೀರದ’,-ಎರಡನೆಯದು ‘ಇಳಿಗೀತೆ’. ಶ್ರೀ ಬೇಂದ್ರೆ

ಯವರು ಮುನ್ನುಡಿಯಲ್ಲಿ ಹೇಳಿರುವಂತೆ ನೀರದವು ನಮ್ಮ ಉದ್ಧಾರದ ಅಭಿಷ್ಠೆಯನ್ನು ವ್ಯಕ್ತಗೊಳಿಸಿದರೆ 'ಇಳಾಗೀತ'ವು ಒಂದು ಅವತಾರದ ಸೂಚನೆಯಾಗಿದೆ. ನೀರದವು ನಾರದನಂತೆ ದಿವ್ಯಸಂದೇಶದ ಧ್ವನಿಯನ್ನು ಬಿತ್ತರಿಸುತ್ತದೆ ನೀರದದ ಮೊದಲ ಏಳು ಕವಿತೆಗಳು ಮೇಘತತ್ವದ ಹಲವಾರು ರೂಪಗಳನ್ನು ತೋರಿಸುತ್ತದೆ.

ನೆಲದಿಂದ ಮುಗಿಲಿಗೇರಿದ ಕವಿಯ ಮನಸ್ಸಿಗೆ ನೀರದವು "ಬಾಂಬೊಲದಲ್ಲಿ ಹುಂಬ ಗಾಳಿಗುರುಬ ತರುಬಿದುಣ್ಣೆ ಕುರಿಮರಿಗಳ ಕಿರುಹಿಂಡಿ"ನಂತೆ ಕಾಣಿಸುತ್ತದೆ. ನಿರ್ಗುಣ ಸಹಜವಾದ ಕ್ರಿಯೆಯಿಂದ ನದಿನದೋದಧಿಯ ಭಾಷ್ವೀ ಭವನವಾದಂತೆ ಯಂತ್ರಯೋಗಿಗಳ ಹೋಮಹವನವನ್ನೂ ಅದು ತನ್ನ ಗರ್ಭದಲ್ಲಿ ಸೇರಿಸಿಕೊಂಡಿದೆ. ಕುಸುಮಕೋಮಲ ಜೀವದೂದಬತ್ತಿಯ ಕಂಪು, ಎಳಬಾಳ ಹೂಗಂಪಿನ ಸ್ವಸ್ತಸಾರಭ, ಇವುಗಳನ್ನು ಭರಿಸಿದಂತೆ, ಉರುವಲದ ಹೊಗೆಯ ಬಾಣತಿಯ ಬಿಳುಪಿನಾಬೇನೆ, ಡೊಂಕುತನ, ಡೋಕಾರಿ ತನದ ತಂಬಾಕುಹೊಗೆ, ಮನುಕುಲದ ಜೀವನದ ತಪ್ಪು ಕ್ಷಾರೋದಧಿಯ ಬಾಪ್ಪ—ಎಲ್ಲವೂ ಆ ಮುಗಿಲ ಗುಮ್ಮಟದಲ್ಲಿ ಸೇರಿವೆ. ಗಂಧರ್ವರ ಗಾನದ ಹೊಳೆ ಹರಿದಂತೆ, ಕೊಳ್ಳದೆವ್ವಗಳ ಕುಡಿತವೂ ಕವಿಯ ಮನಸ್ಸಿಗೆ ಅಲ್ಲಿ ಕಾಣುತ್ತದೆ. ಕವಿ ವಿಸ್ಮಯತೆಯಲ್ಲಿ ಉದ್ಧಾರ ತೆಗೆಯುತ್ತಾನೆ.

ಮಂಜಿನೋಳಗಿಂದ ಹಿಂಜು ಮೋಡವಾಗಿ
ನಂಜನೋ ಅವೃತವನೋ ಉಂಡು
ಮತ್ತೆ ಮಂಜಿನಲಿ ಮೈಗರೆಯಲು ರೂಪ
ಬಲ್ಲರಾರು ಕಂಡು ?

ಮುಂದೆ ಇಕ್ಷುವಿನ ಉಪಖ್ಯಾನ ಇಲ್ಲಿ ಪೋಷಕವಾಗಿ ಬಂದಿದೆ. ಇಕ್ಷು, ಶಚಿ, ಇಂದ್ರ ಮೊದಲಾದ ಪಾತ್ರಗಳು ವ್ಯಕ್ತೃತೀತ ಪ್ರಜ್ಞೆಯ ಸಂಕೇತಗಳಾಗಿ ಇಲ್ಲಿ ಮೂಡಿದ್ದಾರೆ.

ಎರಡನೆಯ ಭಾಗವಾದ ಇಳಾಗೀತದಲ್ಲಿ ಕವಿ ಮುಗಿಲ ಮೇಲೇರಿ ನೆಲವನ್ನು ಕಾಣುವ ದೃಷ್ಟಿಯಿದೆ: ರಿಬ್ಬನ್ನಿನ ರಸ್ತೆಯ ಸುಳವನು ಹಿಡಿದು ಬಸ್ಸು ಟ್ರಾಮುಗಳು ಚಲಿಸುವುದು, ಅಲ್ಲಿ ಎಡಬಲದಲ್ಲಿ ಗೊಂಬೆಗಳಂಥ ಮಹಡಿ ಮನೆ: ನಡುವೆ ರಿಮಾಂಡು ಹೋಮುಗಳು, ಕೋಣೆಗೊಂಡು ಕಾಮಾರ್ಥದ ದಾಂಪತ್ಯ [ಅಲ್ಲಿಕಲಿಯ ಪಾರುಪತ್ಯ], ಕರಿಹೊಗೆ ಪುಟಸುವ ಕಾರಂಜಿಗಳಂತೆ ಫ್ಯಾಕ್ಟರಿಗಳ ಸಂತೆ—ಎಲ್ಲವೂ ಇಂದಿನ ನಾಗರಿಕತೆಯಬ್ಬರದ, ಹೊಯ್ಯಾಟದ ಬರಿ ರಬ್ಬರಿನಾಟವಾಗಿ ಕವಿಯ ದೃಷ್ಟಿಗೆ ಕಾಣುತ್ತದೆ. ದೈವನಿರ್ಮಿತ, ಕಾವ್ಯಮಯವಾದ ಕಲಾಕೃತಿಯಾದ ಪೃಥ್ವಿಯಲ್ಲಿ ಔದ್ಯೋಗಿಕಯುಗದ ಪ್ರಾರಂಭದಿಂದ ಉಂಟಾದ ವಿಷಮತೆಯನ್ನು ಕವಿ ಮುಂಬಯಿಯಂಥ ನಗರದ ಔದ್ಯೋಗೀಕರಣದ ಪರಿಸರದಲ್ಲಿ ಚಿತ್ರಿಸುತ್ತಾರೆ. ಇದು ಕಲಿಯುಗದ ಸಂಕೇತ. ಕಲ್ಪಿಯ ಅವತಾರದ ಹೊಂಚುಸಹೆ ಅಲ್ಲಿ ಕವಿಯ ಕಣ್ಣಿಗೆ ಮಿಂಚುತ್ತದೆ. ಔದ್ಯೋಗೀಕರಣವು ಒಂದು ದೃಷ್ಟಿಯಿಂದ ವಿಷಮವಾದರೂ ವಿಜ್ಞಾನದ

ಸೂಲಕ ಜಾಗತಿಕ ಏಕೈಕ ಸಮೀಪವಾಗಬಹುದೆಂಬ ಆಶಯವನ್ನು ಕವಿ ತಾಳಿದ್ದಾರೆ. ವಿಜ್ಞಾನದ ಸೃಷ್ಟಿಯಲ್ಲೂ ಒಂದು ರೀತಿಯ ಸೌಂದರ್ಯವನ್ನು ಕವಿ ಅನುಭವಿಸಿದ್ದಾರೆ:

ಛಿನ್ನ ವಿಚ್ಛಿನ್ನ ದಾರುಣಿಯಹುದಿಂದು
ಒಂದೇ ಭೂಗೋಲ
ಮಾನವ ಮನವೊಂದಾಗಲಿಹುದು ;
ಬಹುದು ಹೊಂದಿಕೆಗಳ ಕಾಲ !

... ..
ರಭಸದಿ ನೆಗೆದಿದೆ ಹೊಸಹೊಂಚು
ಹಾಕಿ
ವಿಮಾನವಿದು ನೂಕಿ !

ವೈಮಾನಿಕ ಮಾನವನು ಗರುಡ ಪಕ್ಷಿ,
ನಭವನು ಸಂಚರಿಸಿ ;
ಕಾಲ ದೇಶಗಳ ವಿಸ್ತಾರವ ಜಯಿಸಿ
ಸಾರಸಭವ ಬಯಸಿ !
ಗರಿಗೆದರುತ ಹೆವ್ವೊಂದು ಹಾರಿಹುದು
ಇದುವೆ ಕಾಲ ಪಕ್ಷಿ ;
ಭೂಮಿಯ ಬಿತ್ತರ ಕೆಳಗಡೆ ಹರವಿಹುದು—
ನಾಳಿನದರ ಸಕ್ಷಿ !

ವಿಮಾನವಿದರೊಳಗುಡ್ಡಾಣಿಸುವೆನು ನಾನು
ನವ ಮನುವಿನಸೂನು !

ಶ್ರೀ ಗೋಕಾಕರ ಉಳಿದ ಕವನಸಂಕಲನಗಳಲ್ಲಿಯೂ ಈ ನವ್ಯಭಾವನೆಗಳು ಪ್ರಧಾನವಾಗಿ ತಲೆಹಾಕಿವೆ. ಆದರೆ ಆ ಭಾವನೆಗಳಿಗೆ ಬೇಕಾದ ಸಹಜವಾತಾವರಣ ಕಲ್ಪಿಸುವ ಭಾಷೆ ಅವರಿಗೆ ಸಿದ್ಧಿಸಿಲ್ಲ. ಅವರ ಭಾಷೆಗೆ ಇನ್ನೂ ಭಾವಗೀತೆಯ ವಾಸನೆಯಿದೆ. ಆದರಿಂದ ಹೊರಬರುವ ಶಕ್ತಿ ಇನ್ನೂ ಪ್ರದರ್ಶಿಸಿಲ್ಲ. 'ವೈದ್ಯ ವಿದ್ಯಾಲಯ' ಎಂಬ ಕವಿತೆಯಲ್ಲಿ—

ಸಪ್ತಸಕೆ ರಾಜಯಕ್ಷದ ಬಿರುಸು ;
ಹೃದಯಕ್ಕೆ ರಕ್ತಾಣುವಿನ ಥ್ರಂದೊಸಿಸ್ಸು ;
ಸ್ನೇಹಿನ ಮಿಂಚು ಕೂರ್ಮವಾಗಿಹುದಿಲ್ಲ ;
ಇಲ್ಲಿ ತನ್ನೊಳಮೈಯ ತನಗಿತಾನೆಬಿಟ್ಟ ಕೊಳುತಿದೆಕಾರು

—ಮುಂತಾದ ಪದಪ್ರಯೋಗಗಳಲ್ಲಿ ಪ್ರತೀಕಗಳನ್ನು ಸೃಷ್ಟಿಸುವಲ್ಲಿ ಕವಿಯ ಪ್ರಯತ್ನ ಪೂರ್ವಕ ಚಿಟ್ಟರ ಎದ್ದುಕಾಣುತ್ತದೆ.

ಶ್ರೀ ಗೋಕಾಕರನ್ನು ನಾವು ನವ್ಯಮಾರ್ಗದ ಪ್ರವರ್ತಕರೆಂದು ಕರೆದರೆ ಶ್ರೀ ಗೋಪಾಲ ಕೃಷ್ಣ ಅಡಿಗರನ್ನು ಅದರ ಪ್ರತಿಷ್ಠಾಪಕರೆಂದು ಕರೆಯಬಹುದು. ಶ್ರೀ ಅಡಿಗರಲ್ಲಿ ಈ ಪ್ರವೃತ್ತಿ ಬೆಳೆಯಲು ಶ್ರೀ ಗೋಕಾಕರೇ ಕಾರಣರು ಎಂಬುದರ ತರ್ಕಾಂತ ಏನೇ ಇರಲಿ, ನವ್ಯಮಾರ್ಗಕ್ಕೆ ಒಂದು ನಿರ್ದಿಷ್ಟ ಸ್ವರೂಪವನ್ನು ದಯಪಾಲಿಸಿದ ಕೀರ್ತಿ ಶ್ರೀ ಅಡಿಗರದು. ಅದಕ್ಕೆ ಅವರಲ್ಲಿ ಮೊದಲಿಂದಲೂ ಹುಡುಗಿದ್ದ ದಂಗೆಕೋರ ಪ್ರವೃತ್ತಿಯೇ ಕಾರಣವೆನ್ನ ಬಹುದು. ಅವರ ಶೈಲಿಯಲ್ಲಿನ ಬಿಗುವು, ನಾಟಕೀಯತೆ, ನವ್ಯತೆಗೆ ಹೆಚ್ಚು ಸಹಕಾರಿಯಾಗಿದೆ. 'ಭಾವತರಂಗ'ವನ್ನು ಹಳೆಯಮಾರ್ಗದಲ್ಲಿ ಬರೆದು ಪ್ರಕಟಿಸಿದ ಈ ತರುಣ ಕವಿಯಲ್ಲಿರುವ ಹೊಸತನವನ್ನು ಗುರುತಿಸಿದ ಶ್ರೀ ಪು. ತಿ. ನ. ಅವರು 'ಅವರ ಕಟ್ಟುವೆವು ಸಾವು' ಸಂಕಲನಕ್ಕೆ ಮುನ್ನೂ ಬರೆಯುತ್ತ ಹೀಗೆ ಹೇಳಿದ್ದಾರೆ. "ಶ್ರೀ ಬೇಂದ್ರೆ ಮತ್ತು ಶ್ರೀ ಪುಟ್ಟಪ್ಪ ಇವರ ಪ್ರಭಾವದಿಂದ ಶಕ್ತರು ಮಾತ್ರ ತಪ್ಪಿಸಿಕೊಳ್ಳಬಲ್ಲರು. ಈ ಕವಿ ಪ್ರವರರ ಶೈಲಿಯ ರಮಣೀಯತೆ ಅಷ್ಟು ಅನುಕರಣ ಪ್ರಚೋದಕವಾದುದು. ಹಾಗೆ ತಪ್ಪಿಸಿಕೊಂಡವರು ಮಾತ್ರ ನಮ್ಮನಾಡಿನ ಕಾವ್ಯಸಂಪತ್ತಿಯನ್ನು ಬೆಳೆಸಬಲ್ಲರು. ಈಗ ತಮ್ಮ ಆತ್ಮ ಸ್ವಾತಂತ್ರ್ಯವನ್ನು ಸಂಪಾದಿಸಿಕೊಂಡು ಮುಕ್ತಕಂಠರಾಗಿ ಹಾಡಬಾರಿರುವ ಅಡಿಗರಿಂದ ನಮ್ಮ ಸರಸ್ವತಿಯ ಭಂಡಾರ ಬೆಳೆಯುತ್ತದೆ ಎನ್ನುವುದರಲ್ಲಿ ನನಗೆ ಸಂದೇಹವಿಲ್ಲ".

— ಈ ಹಿರಿಯ ಕವಿಯವಾಡೆ ಈ ದಿನ ಫಲಿಸಿದೆ. ಅಡಿಗರು ನಿಸ್ಸಂಕಯವಾಗಿ ನಮ್ಮ ಸರಸ್ವತಿಯ ಭಂಡಾರವನ್ನು ಬೆಳೆಸಿದ್ದಾರೆ. ಅಡಿಗರಲ್ಲಿ ಮುಖ್ಯವಾಗಿ ಕಾಣುವುದು ಭಾಷೆಯ ಬಿಗಿ ಹಾಗೂ ಬಂಧುರತೆ. ತಮ್ಮ ಉರಿಯುವ ಕಂಡದಂಥ ಭಾವನೆಗಳಿಗೆ ಭಾಷೆಯ ಬಿಗುವಿನಿಂದ ಸಂಕೋಲೆತೊಡಿಸಿ ಸಂಕೇತಗಳನ್ನಾಗಿ ಮುಂದಿಡುವ ಅಸಾಧಾರಣ ಪ್ರತಿಭೆಯನ್ನು ಅವರು ತಮ್ಮ ಕವಿತೆಗಳಲ್ಲಿ ತೋರಿಸಿದ್ದಾರೆ. ವಚನಕಾರ ಬಸವಣ್ಣನವರಲ್ಲಿರುವಂತೆ ಭಾವ ಮತ್ತು ಸಮಾಜದ ಸ್ಥಿತಿಗತಿಗಳ ಸಮಘರ್ಷಣೆಯು ಇವರಲ್ಲಿ ಕಾಣುತ್ತದೆ. ಉದಾಹರಣೆಗೆ: "ಇವಳ ಹೊಟ್ಟೆ ಚರಂಡಿಗಾರು ಕುಕ್ಕಿದರಯ್ಯ ಕಳ್ಳಬಸುರಿನ ಯಾವ ಜಾಣರಂಭಿ?" "ಹೇಳವನ ಹೆಗಲಮೇಲೆ ಕುರುಡ ಕೂತಿದ್ದಾನೆ ದಾರಿಸಾಗುವುದೆಂತೊ ನೋಡಬೇಕು" — ಮುಂತಾದ ಸಾಲುಗಳನ್ನು ನೆನೆಯಬಹುದು.

ಭಾವತರಂಗವನ್ನು ರಚಿಸಿದಾಗಲೇ ಅಡಿಗರಲ್ಲಿ ಈ ನವ್ಯಪ್ರಜ್ಞೆಯ ಹಂಬಲ, ಸ್ವತಂತ್ರ ಮಾರ್ಗದಲ್ಲಿ ದಿಟ್ಟವಾದ ಹೆಜ್ಜೆಯಿಡುವ ಕನಸು ಮೂಡುತ್ತಿತ್ತುಂಬುದಕ್ಕೆ ಈ ಸಾಲುಗಳನ್ನು ನೋಡಿ :

"....ಬಗೆಯೊಳಗನೇ ತೆರೆದು ನನ್ನ ನುಡಿಯೊಳೆ
ಬಣ್ಣ ಬಣ್ಣದಲಿ ಬಣ್ಣಿಸುವ ಪನ್ನತಿಗೆ
ಬರುವನಕ ನನ್ನ ಬಾಳದು ನರಕ"

— ಈ ಉತ್ಕಟವಾದ ಇಚ್ಛೆ ಆರಂಭದಲ್ಲಿ ಮೂಡಿದ್ದರೂ ಅವರು ತಮ್ಮ ನಿರ್ದಿಷ್ಟಪಾತ್ರವನ್ನು ಆಗ ಕಂಡುಕೊಂಡಿರಲಿಲ್ಲ. ಒಂದುಬಗೆಯ ಸಂಧಿಗ್ಧತೆಯಲ್ಲಿ ತೊಳಲಾಡುತ್ತಿದ್ದರೆನ್ನ ಬಹುದು.

ಆ ನಂತರ ಬಂದ 'ನಡೆದು ಬಂದ ದಾರಿ'ಯಲ್ಲಿ ಈ ತೊಳಲಾಟಕ್ಕೆ ಸ್ವಲ್ಪ ಸಮಾಧಾನ ದೊರೆತಿದೆ. ಅದರಲ್ಲಿನ 'ನಡೆದು ಬಂದ ದಾರಿ', 'ಗಾಂಧಿ', 'ನನ್ನ ಅವತಾರ', 'ಹೊಸಗಾಳಿ', 'ವಿಫಲ', 'ಪುಷ್ಪಕವಿಯ ಪರಾಕು' ಮೊದಲಾದ ಗೀತೆಗಳಲ್ಲಿ ಅಡಿಗರ 'ಚಂಡಿ ಮದ್ದಳೆ', 'ಭೂಮಿಗೀತೆ'ಗಳ ಸೃಷ್ಟಿಯ ಪೂರ್ವಭಾವಿ ಸಿದ್ಧತೆ ನಡೆದಿರುವುದನ್ನು ನಾವು ಗಮನಿಸಬಹುದು. ಅವರ 'ನವ್ಯತೆಯ ತುಡಿತ'ವನ್ನು ನಾವು ಈ ಸಾಲುಗಳಲ್ಲಿ ಅನುಭವಿಸಬಹುದು :

'ಹೂವುಬಿತ್ತೋಬಿತ್ತು, ಆಗಸದ
ಸವಿಮುತ್ತು - ಉದ್ದಂಡ ಬಂಡೆಯ ಚಂಡ
ಬಾರಿಸುತ್ತಿದೆ ಸುತ್ತು ಮುತ್ತು'.

'ನಡೆದುಬಂದ ದಾರಿಕಡೆಗೆ
ತಿರುಗಿಸ ಬೇಡ - ಕಣ್ಣು -
ಹೊರಳಿಸ ಬೇಡ'.

ನಡೆದು ಬಂದದಾರಿ ಪ್ರಕಟವಾದ ಎರಡು ವರ್ಷಗಳನಂತರ ಬಂದ ಅಡಿಗರ 'ಚಂಡಿ ಮದ್ದಳೆ' ಎಲ್ಲರೀತಿಯಲ್ಲೂ ಅಡಿಗರ ನವ್ಯತೆಯನ್ನು ಸಮರ್ಪಕವಾಗಿ ಪ್ರತಿನಿಧಿಸುವ ಸಂಕಲನವಾಗಿದೆ. ನವ್ಯಮಾರ್ಗದ ಸುಪ್ರಭಾತದ ಕಹಳೆಯಂತೆ, ಚಂಡಿಯ ನಾದದಂತೆ, ಈ ಕವಿತೆಗಳು ಸಹೃದಯನನ್ನು ಎಚ್ಚರಿಸುತ್ತವೆ. ಯಕ್ಷಗಾನದಲ್ಲಿ ಚಂಡಿಯಸ್ಥಾನವನ್ನು ಬಲ್ಲ ರಸಿಕರಿಗೆ ಈ ಹೆಸರಿನ ಲೇಚಿತ್ಯವು ಅರಿವಾಗುತ್ತದೆ.

ಈ ಸಂಕಲನದ ಮುಖ್ಯವಾದ ಕವನಗಳು 'ಹಿಮಗಿರಿಯ ಕಂದರ' ಮತ್ತು 'ಗೊಂದಲಪುರ'ಗಳು. ಈ ಎರಡು ಕವಿತೆಗಳಲ್ಲಿ ಈಲಿಯಟ್ಟಿನ 'Waste land' ದ ಪ್ರಭಾವ ಕವಿಯ ಮೇಲಿದ್ದರೂ ಕವಿಯ ವ್ಯಕ್ತಿವಿಶಿಷ್ಟ ಅಭಿವ್ಯಕ್ತಿಯಿಂದಾಗಿ ಅವು 'ಸ್ವತಂತ್ರ' ಎನ್ನುವಂತೆ ಮೂಡಿಬಂದಿವೆ. ಈ ಕವಿತೆಗಳಬಗ್ಗೆ 'ಮನ್ವಂತರ'ದ ಎರಡನೆಯ ಸಂಚಿಕೆಯಲ್ಲಿ ನವ್ಯಕಾವ್ಯದಬಗ್ಗೆ ಜಿಜ್ಞಾಸೆ ನಡೆಸಿರುವ ತರುಣ ವಿಮರ್ಶಕ ಶ್ರೀ ಕೆ. ಡಿ. ಕಾರ್ತಿಕೋಟೆಯವರ ಅಭಿಪ್ರಾಯ ವಿಚಾರ-ವಿಮರ್ಶೆಗೆ ಪ್ರೇರೇಪಿಸುವಂತಿದೆ. " 'ಹಿಮಗಿರಿಯ ಕಂದರ' ಹಾಗೂ 'ಗೊಂದಲಪುರ'ಗಳಲ್ಲಿ ಅಡಿಗರು ಎಲಿಯಟ್ಟಿನ Waste land ದ ಶಂತ್ರವನ್ನು ಅನುಸರಿಸಿದ್ದಾರೆ. 'ಹಿಮಗಿರಿಯ ಕಂದರ'ದ ಪ್ರಾರಂಭದಲ್ಲಿ ಬರುವ ಬೆಂಕಿಯ ವರ್ಣನೆ 'Waste land' ದಲ್ಲಿಯ 'The fire sermon' ಎಂಬ ಭಾಗವನ್ನು ನೆನಪಿಗೆ ತರುವಂಥದು. ಎಲಿಯಟ್ಟಿನಲ್ಲಿ ಬೆಂಕಿಯ ಸ್ವರೂಪ ದ್ವಿಮುಖವಾಗಿದೆ. ಅದರ ವಿನಾಶಕ ಸ್ವರೂಪ ಕಾಮವಾಗಿದ್ದರೆ ಅದು ಶುದ್ಧೀಕರಣದ ಬೆಂಕಿಯೂ ಹೌದು. ಅಡಿಗರಲ್ಲಿ ಬೆಂಕಿಯಸ್ವರೂಪ ಒಮ್ಮುಖವಾಗಿದೆ. 'ಅಯಿ ಜೀವಿತನಾಥ ಜೀವಸಿ' ಎಂದು ಕೇಳುತ್ತ ಕಾಳಿದಾಸನ ಕುಮಾರಸಂಭವದ ನೆನಪಿನಿಂದ ಉದ್ವಿಗ್ನವಾದ ಬೆಂಕಿ ಅಡಿಗರಲ್ಲಿ ಲೈಂಗಿಕಕಾಮದ ಸಂಕೇತವಾಗಿದೆ. 'ಹಿಮಗಿರಿಯ ಕಂದರ'ದಲ್ಲಿಯ 'ಮುಷಿ

ನಿರ್ಮಿತವಾದ ಭಗ್ನಸೇತುವೆ, 'ಗೊಂದಲಪುರ'ದಲ್ಲಿಯ 'ಫಿಶ್‌ವೇಟ್‌ಕಿತ್ತಿರುವ ರೈಲು ಮಾರ್ಗ' ಇವು 'Waste land' ದಲ್ಲಿಯ ಲಂಡನ್ ಸೇತುವೆಯ ಪ್ರತಿನಿಧಿಯನ್ನು ನೆನಪಿಗೆ ತರುತ್ತವೆ. 'Waste land' ದಲ್ಲಿನಂತೆ ಇಲ್ಲಿಯೂ ಒಂದು ಪ್ರತಿನಿಧಿಯೊಳಗಿಂದ ಇನ್ನೊಂದು ಪ್ರತಿನಿಧಿ ಜನ್ಮತಾಳುತ್ತದೆ. ಅಲ್ಲಿಯಂತೆ ಇಲ್ಲಿಯೂ ವ್ಯಕ್ತಿತ್ವವನ್ನು ಕಳೆದು ಕೊಂಡಂತಿರುವ ಪಾತ್ರಗಳಿವೆ. 'ಹಿಮಗಿರಿಯ ಕಂದರ'ದ 'ರಿಪೇರಿಯ ಮುದುಕ', 'ಗೊಂದಲಪುರ'ದಲ್ಲಿನ 'ಗೊಂದಲಾಸುರ' ಎಲಿಯಟ್‌ನ ಪಾತ್ರಗಳಂತೆ ಕವಿತೆಯ ಭಾವ ವಾಹಕರು, ಅಲ್ಲದೆ ಕಾಮರೂಪಿಗಳು—ಹೀಗೆ ಸಾಮ್ಯವನ್ನು ಗುರುತಿಸಿದ ವಿಸರ್ಜಕರು, ಅಡಿಗರ ವಿಚಾರ ಚಿಂತನೆ, ಮತ್ತು ಪಾತ್ರ, ಪ್ರತಿನಿಧಿಗಳ ಸೃಷ್ಟಿ ಭಾರತೀಯವಾದ ಜೀವನ ತತ್ವದ ಅಡಿಗಲ್ಲ ಆಧಾರದಮೇಲೆ ನಿರೂಪಿತವಾಗಿನೆಯೆಂಬುದನ್ನು ತಿಳಿಸಲು ಅಸಮರ್ಥ ರಾಗಿದ್ದಾರೆ. 'ಎಲಿಯಟ್‌ನಲ್ಲಿ ಕಾಣುವ ರೊಚ್ಚಿಲ್ಲದ ಸಂಯಮ, ಅಹಂಪ್ರಜ್ಞೆಯ ಲೇಪ ವಿಲ್ಲದ ವಿಷಾದ, ಅಡಿಗರಲ್ಲಿ ಅಭಾವವಾಗಿದೆಯೆಂದು ಅವರು ಟೀಕಿಸಿದ್ದಾರೆ. "ಅಡಿಗರಲ್ಲಿ ವಿಡಂಬನೆಯೇ ಪ್ರಧಾನವಾಗಿದ್ದು, ಧರ್ಮಹಾಗೂ ರಾಜಕೀಯ ವೃತ್ತಿಗಳಲ್ಲಿರುವ ದಾಂಭಿಕತೆಯ ವಿರುದ್ಧವಾದ ರೋಷ ಎದ್ದುಕಾಣುತ್ತದೆ. ಜೀವನದ ಮೌಲ್ಯಗಳಲ್ಲಿ ಕಾಣುವ ತಪ್ಪನ್ನು ಗುರುತಿಸುವುದರ ಜತೆಗೆ ಆದಕ್ಕೆ ಪರಿಹಾರವನ್ನು ಕುರಿತು ಪ್ರಶ್ನೆಮಾಡಿದರೆ ಅಡಿಗರ ಕಾವ್ಯದಲ್ಲಿ ಉತ್ತರ ದೊರೆಯಲಾರದು" ಎಂದಿದ್ದಾರೆ. ಕಾವ್ಯದಲ್ಲಿ ಸಮನ್ವಯ ದೃಷ್ಟಿ ಸಾಧಿಸುವುದು ಕವಿಯ ಕೆಲಸವಲ್ಲ. ಸಮಸ್ಯೆಗಳಿಗೆಲ್ಲ ಕವಿ ಪರಿಹಾರಸೂಚಿಸುವ ಅಗತ್ಯವಿಲ್ಲ. 'ಭೀಭತ್ಸ' ಎನ್ನುವಷ್ಟು ಕವಿಯು ಇಲ್ಲಿ ರೋಷ ತಾಳಿದ್ದರೆ ಅದು ಅವನ ಭಾವನೆಗೆ ಒತ್ತಡ ತುಂಬುವ ಒಂದು ರೀತಿಯ ಆರಂಭದ ಸಂಸ್ಕಾರವೆಂದು ಹೇಳಿ ಅಡಿಗರ ಬೆಳವಣಿಗೆಯನ್ನು ಗುರುತಿಸುವುದು ಇಲ್ಲಿ ಧರ್ಮವಾಗಿದೆ.

ನಂತರ ಬಂದ ಅಡಿಗರ 'ಭೂಮಿಗೀತ' ಅವರ ಬೆಳವಣಿಗೆಯ ಹಾದಿಯಲ್ಲಿ ಒಂದು ಮೈಲಿಗಲ್ಲು. ಆರಂಭದ ಚಂಡೆ ಮದ್ದಳೆಯ 'ಅಬ್ಬರ' ಇದರಲ್ಲಿ ಕಮ್ಮಿಯಾಗಿ 'ವಿಡಂಬನೆ' ಪ್ರೌಢಹಾದಿಯನ್ನು ಅನುಸರಿಸಿದೆ. ಅಡಿಗರ ವೈಯಕ್ತಿಕವಾದ ಕೆಲವೊಂದು ವಿಚಾರಗಳು ಇದರಲ್ಲಿನ ಕವಿತೆಗಳ ವಸ್ತುವಾಗಿದ್ದು, ಅವು ವಿವಾದಾಸ್ಪದವಾಗಿದ್ದರೂ ಕವಿಯ ಶೈಲಿ ಮತ್ತಷ್ಟು ಪ್ರಬುದ್ಧವಾಗಿ ಬೆಳೆದಿದೆ. ಇದರಲ್ಲಿನ 'ಪ್ರಾರ್ಥನೆ' ಎಂಬ ಕವಿತೆಯಲ್ಲಿ ಲೈಂಗಿಕ ವಿಷಯವಾದ ಸಂಕೇತಗಳಿಂದ, ಪಾಪಪ್ರಜ್ಞೆಯನ್ನು, ಪೂರ್ಣತೆಯ ಭ್ರಮೆಯನ್ನು ಹುಟ್ಟಿಸುವ ಟೊಳ್ಳು ವಿಚಾರಧಾರೆಗಳನ್ನು ಬಯಲುಮಾಡಲು ಯತ್ನಿಸಿದ್ದಾರೆ. ಶ್ರದ್ಧೆ, ನಂಬಿಕೆಗಳು ನಮ್ಮ ಅನುಭವದಲ್ಲಿ ಅರಗಿಸಿಕೊಂಡ ವಿಚಾರವಾಗಬೇಕೇ ಹೊರತು ಅವು ಬರಿಯಪೊಳ್ಳು ಮಾನಸಿಕ ಕಲ್ಪನೆಯಾಗಿ ಉಳಿದರೆ ಮನೋದೌರ್ಬಲ್ಯವನ್ನು ಹೇಗೆ ಕನ್ನಡಿ ಸುತ್ತವೆಂಬುದನ್ನು ಸೂಚಿಸಲು ಲೈಂಗಿಕವಾದ ಪ್ರತಿನಿಧಿಗಳನ್ನು ಬಳಸಿಕೊಂಡಿದ್ದಾರೆ. 'ಮುಷ್ಟಿವೈಧಾನದಹಂಕಾರ', 'ಸ್ವಪ್ನೇಂದ್ರಿಯದ ಸ್ವಯಂಚಾಲನೆ', 'ಧಾತು ಸ್ಥೂಲನ ದೆಚ್ಚರ', 'ಗಾಳಿಯಲ್ಲಿ ಬತ್ತಲೆ ಸುಳವ ಅಪ್ಸರೆಯರ ಅನಂಗ ಸಂಘಟ್ಟನೆ', 'ತಿಕ್ಕಿಗೊಗ್ಗದ ಹಗಲುಗನಸಿನ ದಡ್ಡಾತನೊಡೆ' ಮುಂತಾದ ಲೈಂಗಿಕ ಪ್ರತಿನಿಧಿಗಳು ಈ ಕವಿತೆಯ ಮಡಿ

ವಂತಿಕೆಯನ್ನು ವಿವಾದಕ್ಕೊಳಪಡಿಸಿವೆ. ಸಂಸ್ಕೃತದಾಯ ಭಿನ್ನವಾದ ಈ 'ಪ್ರಾರ್ಥನೆ'ಯಲ್ಲಿ ಕವಿ ಕೇಳುವುದು ಎಲ್ಲದರ ಆರೋಗ್ಯಕಾರಿ ನೈಸರ್ಗಿಕಬೆಳವಣಿಗೆ. ಅನೈಸರ್ಗಿಕವಾದ, ಅವಾಸ್ತವವಾದ ವಿಚಾರಗಳಿಂದ 'ದುರ್ಬಲ'ವಾದ ಸರಂಸರೆ ಸೃಷ್ಟಿಸುವುದಕ್ಕಿಂತ ನೈಸರ್ಗಿಕ ವಾದ, ವಾಸ್ತವವಾದ ವಿಚಾರಗಳಿಂದ ಆರೋಗ್ಯಕಾರಿ ದೃಢಸರಂಸರೆ ಬೆಳೆಸುವುದು ಉತ್ತಮ ಎಂಬುದು ಕವಿಯ ನಂಬಿಕೆ.

'ನೆಹರೂ ನಿವೃತ್ತರಾಗುವುದಿಲ್ಲ' - ಎಂಬ ಕವಿತೆಯಲ್ಲಿ ನಮ್ಮ ದಿವಂಗತ ಪ್ರಧಾನಿಯ ವ್ಯಕ್ತಿತ್ವವನ್ನು ಕುರಿತು ಕವಿಯ ವಿಡಂಬನ ದೃಷ್ಟಿಯಿರುವುದರಿಂದ, ಇದು ಕವಿಯ ವ್ಯಕ್ತಿಗತ ಅಭಿಪ್ರಾಯವನ್ನು ಮಾತ್ರ ವಿಶದಪಡಿಸುವುದರಿಂದ ಸಾಮಾನ್ಯತೆಯ ಲಕ್ಷಣವನ್ನು ಕಳೆದು ಕೊಂಡ ಕವಿತೆಯಾಗಿದೆ.

'ಭೂಮಿಗೀತ' ಒಟ್ಟಿನಲ್ಲಿ ಸುಂದರವಾದ ಒಂದು ಪ್ರತಿಮಾರೂಪವಾದ ಕಾವ್ಯ. ಅದರಲ್ಲಿ ಕವಿ ಭಾವನೆಯ ಆಂತರ್ಗತವಾದ ಅಭಿಲಾಷೆಯು ಕವಿಯ ಬುದ್ಧಿ ಕ ಔನ್ನತ್ಯವನ್ನು ಮೇಳವಿಸಿಕೊಂಡು ಅರ್ಥಪೂರ್ಣವಾಗಿ ಧ್ವನಿಸುತ್ತದೆ.

ನರ್ಸುಗಳು ಡಾಕ್ಟರರು ಹೆರಿಗೆಮನೆಯೊಳಹೊರಗೆ

ಅವರ ಬೆನ್ನಿಗೆ ಸದಾ ನಾಲ್ಕು ಮಂದಿ;

ತೊಟ್ಟಲಂಗಡಿಯಲ್ಲಿ ಬೊಂಬು ತುಂಬಾ ಅಗ್ಗ;

ಜಾತಕರ್ಮದಿ ನಿರತ ಈ ಪುರೋಹಿತಭಟ್ಟ ಆಸರವ್ರಯೋಗದಲ್ಲಿ

ಪಾರಂಗತ.

—ಇಲ್ಲಿಬರುವ ಪ್ರತೀಕಗಳು ಜನನ-ಮರಣಗಳ ಹೊಯ್ದಾಟದ ವಿಸರ್ಯವನ್ನು ಸೂಚಿಸಿದರೆ,

ತೆಗೆದುಕೋ ನೀಕೊಟ್ಟ ಎಲ್ಲ ವಸ್ತ್ರ ವಿಲಾಸ;

ಈ ಕೋಟು, ಈ ಶರಟು, ಈ ಶರಾಯಿ;

ಈ ಭಗ್ನ ಜೋಪಡಿಯು ನಿನ್ನದೇ; ತೆಗೆದುಕೋ;

ಬತ್ತಲಾಗದೆ ಬಯಲು ಸಿಕ್ಕದಿಲ್ಲ.

—ಎಂಬ ಸಾಲುಗಳಲ್ಲಿ, ಮನುಷ್ಯ ಭೂಮ್ಯಾಕಾಶಗಳ ವಿರುದ್ಧ ಸೆಳೆತದಲ್ಲಿ ಸಿಕ್ಕಿ ಕೈಚಾಚಿ ಮೈರಾಗ್ಯವನ್ನು ಕರೆಯುವ ಕ್ಷಣಿಕವಾದ ಉತ್ಕಟಭಾವನೆಗಳ ಪ್ರತೀಕವಿದೆ. 'ಭೂಮಿ ಗೀತ'ದ ಕೊನೆಯ ಭಾಗದಲ್ಲಿ ಬರುವ ಈ ಸಾಲುಗಳು:

ಕತ್ತಲಲಿ, ಕಣ್ಣು ಕಾಣದ ಬೀದಿಯಕ್ಕಿಟ್ಟ ನಲಿ

ಗೋಡೆ ತಡಕುತ ಇನ್ನು ತೆವಳಬೇಕು

ಹೆಳವನ ಮೇಲೆ ಕುರುಡ ಕೂತಿದ್ದಾನೆ;

ದಾರಿ ಸಾಗುವುದೆಂತೊ ನೋಡಬೇಕು.

ಒಟ್ಟುಗೀತೆಯಲ್ಲಿ ಕವಿಯು ಹೇಳಬಯಸುವ ಬಾಳಿನಲ್ಲಿನ ಅಸಹಾಯಕತೆ ಹಾಗೂ ಅಪೂರ್ಣತೆಯ ಪ್ರಜ್ಞೆಯನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತವೆ.

ಈ ಕವಿತೆಗಳಲ್ಲದೆ 'ಭೂತ', 'ಹದ್ದು', 'ಹಳೆಮನೆಯಮಂದಿ' ಮುಂತಾದವು ಗಳಲ್ಲಿಯೂ ಸಂಪ್ರದಾಯವಿರುದ್ಧ ಹೋರಾಟ, ಭೂತ - ವರ್ತಮಾನಗಳ ಘರ್ಷಣೆ ಇವುಗಳನ್ನು ಸಂಕೇತಿಸುವುದರ ಜೊತೆಗೆ, ಭೂತದಗರ್ಭವನ್ನು ಬಗೆದು ಹೊನ್ನನ್ನು ಅಗೆದು ತೆಗೆದು ಅದಕ್ಕೆ ಪುಟವಿಟ್ಟು ಇಷ್ಟಬಂದಂತೆ ರೂಪುಕೊಡುವ ಶಿಲ್ಪಶಕ್ತಿಯ ಬಲದಿಂದ ಬದುಕುವ ಸಾರ್ಥಕತೆಯನ್ನು ಹಾರೈಸುವುದು ಕಾಣಬಹುದು. 'ಶರದ್ಗೀತ'ದಲ್ಲಿ ಬರುವ ಈ ಕೆಳಗಿನ ಸಾಲುಗಳಲ್ಲಿ ಸಮಕಾಲೀನ ಬದುಕಿನ 'ಅಸ್ತವ್ಯಸ್ತ'ವನ್ನು ಗುರುತಿಸಬಹುದಾಗಿದೆ:

ಈಗ ಈಲೋಕ ಅಸ್ತವ್ಯಸ್ತ : ಗಡಿಯಾರ
ಬಿಚ್ಚಿ ಯಂತ್ರೋಪಯಂತ್ರಗಳ ಚೆಲ್ಲಾಪಿಲ್ಲಿ
ಚೆಲ್ಲಿ, ಕೈಕಟ್ಟಿಕಾಳಿತ ರಿಪೇರಿಯವನಂತೆ

... ..
... ..

ಗಡಿಯಾರವಿದೆ, ಯಂತ್ರವಿದೆ, ಎಲ್ಲ ಇವೆ ಇಲ್ಲ
ಸಾವಯವ ಶಿಲ್ಪದ ಸಮಗ್ರೀಕರಣ ಬಲ.

—ಈ ಲೋಕದಲ್ಲಿ ಜೀವನವನ್ನು ಕೇಂದ್ರೀಕರಿಸಲು ಬೇಕಾದ ಎಲ್ಲ ವಸ್ತುಗಳು ಇದ್ದರೂ ಅವುಗಳಿಗೆ ಜೀವದಾನ ಮಾಡಬಲ್ಲ ಮೂಲಸತ್ವದ ಅಭಾವವನ್ನು ಕವಿ ಗಮನಿಸಿದ್ದಾರೆ. ಈ ಮೂಲಸತ್ವವೇ ಮಾನವೀಯತೆಗೆ ಬೆಂಬಲವಾಗಬಲ್ಲ ಧರ್ಮ. ಈ ಎಲ್ಲ ಕವಿತೆಗಳಲ್ಲೂ ಅಡಿಗರ ವಿಚಾರದರ್ಶನಗಳು ಬಿಂಬಿಸಲ್ಪಟ್ಟಿವೆ. ಒಟ್ಟಿನಲ್ಲಿ ಕವಿಯ ನಿರೂಪಣೆಯಲ್ಲಿ ತೋರಿ ಬರುವ ನಾಟಕೀಯತೆ, ಆನೇಕ, ರೋಷಗಳು ಭಾಷೆಯ ಬಿಗುವಿನೊಂದಿಗೆ, ಸಂಕೀರ್ಣ ಬದುಕಿನ ನಗ್ನತೆಯನ್ನು ತೋರುವ ಪ್ರತಿಮೆಗಳನ್ನು ಕಡೆದಿಟ್ಟಿವೆಯೆನ್ನಬಹುದು.

ಶ್ರೀ ಗೋಕಾಕರು, ಅಡಿಗರಂಥ ನವ್ಯಕಾವ್ಯದ ವೈಶಿಷ್ಟ್ಯಗಳೆಲ್ಲವೂ ಅನೇಕ ಮಂದಿ ತರುಣ ಕವಿಗಳು ನವ್ಯತೆಯಿಂದ ಆಕರ್ಷಿತರಾಗಿ ಮುಂದೆ ಸಾಗಿದ್ದಾರೆ. ಗೋಕಾಕರು ಸಂಪಾದಿಸಿ ಪ್ರಕಟಿಸಿದ 'ನವ್ಯಧ್ವನಿ' ಸಂಕಲನ ಪ್ರಕಟವಾದ ನಂತರ ಹೊಸಪೀಳಿಗೆಗೆ ಈ ಹಾದಿಯಲ್ಲಿ ಹೆಚ್ಚು ಭರವಸೆಯುಂಟಾಗಿದೆ. ಅಲ್ಲದೆ ರೊಮಾಂಟಿಕ್ ಸಂಪ್ರದಾಯದಲ್ಲಿ ಬೆಳೆದುಬಂದ ಕೆಲವರು ಹಿರಿಯ ಕವಿಗಳೂ ತಮ್ಮ ದಾರಿಯನ್ನು ಬದಲಿಸಿಕೊಂಡಿದ್ದಾರೆ. ಹಾಗೆ ಅನುಸರಿಸಿ ದನರಲ್ಲಿ ಶ್ರೀಗಳಾದ ಕೆ. ಎಸ್. ನರಸಿಂಹಸ್ವಾಮಿ, ಚನ್ನವೀರ ಕಣವಿ, ಜಿ. ಎಸ್. ಶಿವರುದ್ರಪ್ಪ ಮೊದಲಾದವರನ್ನು ಹೆಸರಿಸಬಹುದು. ಶ್ರೀಗಳಾದ ರಾಮಚಂದ್ರ ಶರ್ಮ, ಎಕ್ಕುಂಡಿ, ಗಂಗಾಧರ ಚಿತ್ತಾಲ ಮೊದಲಾದವರು ಈ ಹಾದಿಯಲ್ಲಿ ವಿಶಿಷ್ಟವಾದ ಪ್ರತಿಭೆಯನ್ನು ತೋರಿದ್ದಾರೆ. ತರುಣರಲ್ಲಿ ಶ್ರೀಗಳಾದ ನಿಸಾರ್ ಅಹಮದ್, ಚಂದ್ರಶೇಖರ ಪಾಟೀಲ, ಪೂರ್ಣಚಂದ್ರ ತೇಜಸ್ವಿ, ಚಂದ್ರಶೇಖರ ಕಂಬಾರ, ಪಿ. ಲಂಕೇಶ, ಸುಮತೀಂದ್ರ ನಾಡಿಗ,

ಎ. ಕೆ. ರಾಮಾನುಜಂ, ಚನ್ನಯ್ಯ ಮೊದಲಾದವರು ಪ್ರಯೋಗಶೀಲರಾಗಿ ಮುಂದುವರಿಯುತ್ತಿದ್ದಾರೆ. ಪಾಟೀಲ, ಕಂಬಾರ ಇವರುಗಳು ದೇಸಿ, ಜನಪದ ಶೈಲಿಯನ್ನು ಕಾವ್ಯದಲ್ಲಿ ಶಕ್ತಿಯುತವಾಗಿ ಬಳಸಿ ಯಶಸ್ವಿಯಾಗಿದ್ದಾರೆ. ನಿಸಾರ್ ಅಹಮದ್ ಕಾವ್ಯದಲ್ಲಿ ಕಾವ್ಯ ಸತ್ತ್ವವು ಆಶಾದಾಯಕವಾಗಿ ಮೂಡಿಬಂದಿದೆ. ಪಿ. ಲಂಕೇಶ ಅವರು ಈ ದಿಶೆಯಲ್ಲಿ ತುಂಬ ತೀವ್ರವಾದಿಗಳಾಗಿದ್ದಾರೆ. ಕೋಪೋದ್ರಿಕ್ತ ಯುವಕರ (Angry young men) ವೆಂಗೆ ಡಕ್ಕೆ ಸೇರಿದವರಾಗಿದ್ದಾರೆ. ಈ ತರುಣ ಕವಿಗಳ ಕವಿತೆಗಳ ವಿಶ್ಲೇಷಣೆಗೆ ಇನ್ನೂ ಹೆಚ್ಚು ಕಾಲಾವಕಾಶಬೇಕಾಗಿದೆ.

'ಮೈಸೂರು ಮಲ್ಲಿಗೆ'ಯಿಂದ ಪ್ರಸಿದ್ಧರಾದ ಕೆ. ಎಸ್. ನರಸಿಂಹಸ್ವಾಮಿಯವರು ಈಚೆಗೆ 'ಶಿಲಾಲತೆ' ಮತ್ತು 'ಮನೆಯಿಂದ ಮನೆಗೆ' ಎಂಬೆರಡು ಕವಿತಾಸಂಕಲನಗಳನ್ನು ಪ್ರಕಟಿಸಿದ್ದಾರೆ. ಅವುಗಳಲ್ಲಿ ಅವರು, ಕಾವ್ಯದ ಹೊಸ ಅಭಿವ್ಯಕ್ತಿಗೆ ಹೊಂದಿಕೊಳ್ಳುವ ಶಕ್ತಿಯನ್ನು, ಕುಶಲತೆಯನ್ನು ನಿಜ್ಜಳವಾಗಿ ಪ್ರದರ್ಶಿಸಿದ್ದಾರೆ. ಅವರ ಕಾಲದ ಸಂಕೇತವಾಗುಳ್ಳ 'ಗಡಿಯಾರದಂಗಡಿಯವುಂದೆ' ಎಂಬ ಕವಿತೆಯ ಶಿಲ್ಪ ವಿನೂತನವೂ ಅದ್ಭುತವೂ ಆಗಿದೆ.

“ಗಡಿಯಾರದಂಗಡಿಯ ಮುಂದೆ ಬೆದರಿದೆ ಕುದುರೆ

ಕಣ್ಣು ಪಟ್ಟಿಯ ಕಂಡು ಕನ್ನಡಿಯಲಿ

ಗಂಟಿ ಎಷ್ಟೆಂದು ಕೇಳಿದರೇನ ಹೇಳಲಿ ?

ಎಷ್ಟೊಂದು ಗಡಿಯಾರ ಅಂಗಡಿಯಲಿ !”

'ಕಣ್ಣು ಪಟ್ಟಿ', 'ಕುದುರೆ', 'ಗಡಿಯಾರ' ಎಲ್ಲವೂ ಕಾಲದ ಮತ್ತು ಜೀವನದ ಇಕ್ಕಟ್ಟಿನ ಗತಿಯಸೂಚನೆಯಾಗಿ ಬಂದ ಪ್ರತೀಕಗಳು. ತನ್ನ ಕಣ್ಣು ಪಟ್ಟಿಯನ್ನು ಕನ್ನಡಿಯಲ್ಲಿ ಕಂಡು ಬೆದರಿದ ಕುದುರೆ ಒಂದೇ ದಿಕ್ಕಿಗೆ ಯಾವ ಪೂರ್ವಾಪರ ಪ್ರಜ್ಞೆಯಿಲ್ಲದೆ ಓಡುವ ಮನುಷ್ಯನ ಬದುಕನ್ನು ಧ್ವನಿಸುತ್ತದೆ. ಆ ಬದುಕಿಗೋ ಗಡಿಯಾರದಂಗಡಿಯ ಗಡಿಯಾರ ಗಳಂತೆ ನೂರಾರು ದಾರಿಗಳು. ಒಮ್ಮೆಗೆ ತನ್ನ ಪ್ರತಿಬಿಂಬ ಕಂಡು ಬೆದರಿದ ಕುದುರೆಯಂತೆ ಮನುಷ್ಯ ತನ್ನ ಬದುಕಿನಕಾಲದ ಮಿತಿಯಲ್ಲಿ ನೂರಾರು ಹಾದಿಗಳನ್ನು ಕಂಡು ಭೀತ ನಾಗುತ್ತಾನೆ. ಇಲ್ಲಿ ಕಾಲವು ಪ್ರಧಾನ ಪ್ರತೀಕವಾಗಿ ಕವನದುದ್ದಕ್ಕೂ ನಡೆದು ಉಳಿದ ಪ್ರತೀಕಗಳು ಅದರ ಪೋಷಣೆಯಾಗಿ ಬಂದಿವೆ.

“ಆಗ ಚೈತ್ರದವಾವು ಜೂಲು ನಾಯಿಯ ಜೋಲಿ

ತಳರ ಕೆನ್ನಾಲಗೆಯ ಬೆಂಕಿ - ಪರದೆ”

ಮುಂತಾದ ಸಾಲುಗಳು ಅವರ ಅಪೂರ್ವ ಪ್ರತಿಮೆಗಳ ಕಟ್ಟಡಕ್ಕೆ ಮಾದರಿಯಾಗಿವೆ. 'ಕೇಳುವರಿಲ್ಲದ ಮಗು' ಎಂಬ ಮತ್ತೊಂದು ಕವಿತೆಯಲ್ಲಿ ಮಗುವಿನ ಬಡತನದ ಬದುಕಿನ ಅಸಹಾಯಕತೆಯನ್ನು ವ್ಯಂಗ್ಯವಾಗಿ ಪ್ರತಿಪಾದಿಸಿದ್ದಾರೆ.

ಸೃಷ್ಟಿಸಾಗರದಲ್ಲಿ ಅಲದೆಲೆಯಮೇಲೆ
ತೇಲುವಂತಿಲ್ಲ - ಮುಳಗಲಿ ಬಿಡು.

ತೆರೆದ ಬಾಯೊಳಗೆ ಹದಿನಾಲ್ಕು ಲೋಕ
ಗಳಿಲ್ಲ ; ಬೆಳ್ಳಿಂಗಳಿಲ್ಲ ಇಳಿದುನೋಡು.

ಬಿನ್ನಹದ ಸಿಡಿಲಾಗಿ ಅರಮನೆಯ ಕಂಬವನ್ನು
ಸೀಳಲಿಲ್ಲ - ಇದರಮೊರೆ

ಕುಂತಿ ಗಂಗಾನದಿಗೆ ಗುಟ್ಟಾಗಿ ಎಸೆದಳಲ್ಲ
ಆ ಮಗುಬೇರೆ.

ಶ್ರೀ ನರಸಿಂಹಸ್ವಾಮಿಯವರು ತಮಗೇ ವಿಶಿಷ್ಟವಾದ ರೀತಿಯಲ್ಲಿ 'ನವ್ಯತೆ'ಯನ್ನು ಒಪ್ಪಿ
ಕೊಂಡಿದ್ದಾರೆ.

ಶ್ರೀ ಜನ್ನವೀರ ಕಣವಿ, ಶ್ರೀ ಶಿವರುದ್ರಪ್ಪ ಮೊದಲಾದ ಕವಿಗಳಿಗೆ ನವ್ಯಮಾರ್ಗವು
ಒಂದು ಅನಿವಾರ್ಯ ಅಭಿವ್ಯಕ್ತಿಯಾಗಿರದೆ ಕೇವಲ ಅಭಿವ್ಯಕ್ತಿಯನ್ನು ಸಲಿಸುವ ಮಾಧ್ಯಮ
ವಾಗಿ ಮೂಡಿಬಂದಿದೆ. ಈ ಕವಿಗಳು ರೊಮಾಂಟಿಕ್ ಮತ್ತು ನವ್ಯಕಾವ್ಯ ಮಾರ್ಗಗಳ
ನಡುವಣ ಸೇತುವೆಯಂತೆ ಬೆಸೆಯಲು ಯತ್ನಿಸಿದ್ದಾರೆ. "ಕಣವಿಯವರಲ್ಲಿ ನವ್ಯತೆ ಯ
ಧರ್ಮದ ಪರಿಣಾಮವಾಗಿ ಬಂದಿದೆ" ಎಂಬ ಶ್ರೀ ಕುರ್ತುಕೋಟಿಯವರ ಮಾತನ್ನು ಇ
ಬಿಟ್ಟುಬಿಡಬಹುದಾಗಿದೆ. ಇವರ 'ದೀಪದಾರಿ' ಮತ್ತು 'ಮಣ್ಣಿನ ಮರವಣಿಗೆ'ಗಳಲ್ಲಿ
ಗಮನಾರ್ಹವಾದ ನವ್ಯಪ್ರಯೋಗಗಳಿವೆ. 'ಕೊನೆಯ ನಿಲ್ದಾಣ' ಎಂಬ ಕವಿತೆಯಲ್ಲಿ
ಅಧುನಿಕ ಸಂಕೀರ್ಣ ಬದುಕಿನ ಯಾತ್ರೆಯ ಸಂಕೇತವಿದೆ :

ಜೇನುಹುಟ್ಟಿಗೆ ಯಾರೊ ಹೊಗೆಯಿಟ್ಟು ಹೋದಂತೆ
ಮಂದಿ ಗಿಜಿಗಿಟ್ಟಿರುವ ನಿಲ್ದಾಣ.

—ಎಂಬ ಮಾತು ಇಂಥ ಸಂಕೀರ್ಣ ಬದುಕಿನ ದರ್ಶನದ ಫಲದ ಪ್ರತೀಕವಾಗಿದೆ. 'ಲಾಗ'
ಎಂಬ ಕವಿತೆಯಲ್ಲಿ 'ವಿಡಂಬನೆ' ಪ್ರಧಾನಗುರಿ. ಇದು ಮನುಷ್ಯನ ಎರವಲು ಬದುಕಿನ
ದಾಸ್ಯತೆಗೆ ಸಂಕೇತವಾಗಿದೆ. ಕಣವಿಯವರು ಉತ್ತಮ ಕವಿಗಳೆಂಬುದಕ್ಕೆ ಕೆಲವು ನಿದರ್ಶನ
ಗಳನ್ನು ಕೊಡಬಹುದು :

'ಬಾನ ಬೀದಿಗೆ ಜೋಲಿಹೊಡೆದು ಉರುಳಿವೆ ನೋಡ
ಪಡುವಣದ ಪಡಬಾನೆ ತೂರಿ'

'ಹಸುರು ಜೊಂಡದ ಹೊಂಡದಲಿ ಬಡಕಲು ಎಮ್ಮೆ
ಈಸಬೇಕೊ ಇಷ್ಟು ಜಯಿಸಬೇಕೋ'

'ಎದಿರು ಗೋಡೆಗೆ ತಿಲುಬೆಗೇರಿಸಿದ ಗಡಿಯಾರ'

'ಔಷಧಿಯ ಚಮಚಿ ಎಣೆ ಎಣಿಸಿತ್ತು
ಒಂದೊಂದೆ ಕೊನೆಯ ಗಳಿಗೆ'

'ಮೆದುಳಿನ ಮೇಲೆ ನಾಯಿಕೊಡೆ ಬೆಳೆಯಿಸಿಕೊಂಬ
ಶುದ್ಧ ಹುಂಬ'

'ಥಳಥಳಿಸುವೆರಡು ಬಂಗಾರದ ಪಾಡುಕೆ
ಮೇಲೆ ಆಡುತಿನೆ ಪೂಜಾರಿಯ ಕೈಬೆರಳು'

—ಮುಂತಾದ ಸಾಲುಗಳಲ್ಲಿ ಕಣವಿಯವರ ಕಾವ್ಯಕಾಶಲವನ್ನು ನಾವು ಸವಿಯಬಹುದಾಗಿದೆ.
ಕಣವಿಯವರಲ್ಲಿರುವ ಸಹಜವಾದ ಕವಿಚೇತನ ಕಾವ್ಯದ ಯಾವ ಮಾರ್ಗದಲ್ಲಿಯಾದರೂ
ತನ್ನ ನೈಜಸತ್ಯವನ್ನು ತುಂಬುವ ಶಕ್ತಿಯನ್ನು ಪಡೆದಿದೆ.

ನವ್ಯಕಾವ್ಯ ತಂತ್ರವನ್ನು ಸುಗಮವಾಗಿ, ಸಮರ್ಥವಾಗಿ ಬಳಸಿಕೊಳ್ಳುವುದರಲ್ಲಿ
ಯಶಸ್ವಿಯಾದ ಕವಿಗಳೆಂದರೆ ಶ್ರೀ ರಾಮಚಂದ್ರ ಶರ್ಮರು. ನವ್ಯಕಾವ್ಯಮಾರ್ಗದ ಇತರ
ಹಿರಿಯಕವಿಗಳಂತಲ್ಲದೆ ಇವರು ನೇರವಾಗಿ ಈ ಸಂಧವನ್ನಪ್ಪಿದ್ದರಿಂದ ತಂತ್ರ ಇವರಿಗೆ ಚೆನ್ನಾಗಿ
ಸಿದ್ಧಿಸಿದೆ. ಅವರ 'ಹೃದಯಗೀತ', 'ಎಳುಸುತ್ತಿನ ಕೋಟಿ' - ಸಂಕಲನಗಳಲ್ಲಿ ನವ್ಯ
ಪ್ರಜ್ಞೆ, ಉದ್ದಕ್ಕೂ ಕಾಣುತ್ತದೆ. ಶರ್ಮರ ಮೇಲೆ ಲಾಯಿ, ಮಾಯೊವ್‌ಸ್ಕಿ, ಆಡೆನ್
ಮೊದಲಾದವರ ಪ್ರಭಾವ ಇರುವುದು ಸಹಜವಾದರೂ ಕವಿ 'ಸ್ವಂತಿಕೆ'ಯನ್ನು ಮರೆತಿಲ್ಲ.
ಅವರ ಕೆಲವು ಭಾಷಾಂತರಗಳು (ಮಾಯೊವ್‌ಸ್ಕಿ ಇತ್ಯಾದಿ) ಈ ದೃಷ್ಟಿಯಿಂದ ಯಶಸ್ವಿ
ಯಾಗಿವೆ.

'ಎಳುಸುತ್ತಿನ ಕೋಟಿ' ಕವಿತೆಯಲ್ಲಿ ಮನುಷ್ಯನ ಸುಪ್ರಕಾಮವು ವಸ್ತುವಾಗಿ
ಬಂದಿದೆ. ಅಜ್ಜಿ ನೊಮ್ಮಗನಿಗೆ ಹೇಳುವ ರಾಜಕುಮಾರಿಯಕತೆ - ತಂತ್ರದೃಷ್ಟಿಯಿಂದ
ಯಶಸ್ವಿಗೆ ಕಾರಣವಾಗಿರುವುದಲ್ಲದೆ, ಈ ಕವಿತೆಯಲ್ಲಿರುವ ನಾಟಕೀಯತೆಯಿಂದಾಗಿ
ಮತ್ತಷ್ಟು ರಸಪುಷ್ಟಿ ದೊರೆಯುತ್ತದೆ.

ಬಂತೆನಲೆ ?

ದೊರೆ ಬರವ ನುಡಿಯಿತೇನು ನಗಾಂ ?

ಮಾರ್ಗದರ್ಶಕ ಕಾರು ಹೋಯಿತೇನು ?

ನೀಲಿಮೆಗೆ ಮುಗಿಲರಳೆ ಉರುಳಿದುದ ಕಂಡೆಯ ?

ಸುಮಕೆ ಸಾರಭ ಬಂದ ಘಳಿಗೆಯಾವುದು ಹೇಳು

ಬಂತೆ ಮಗು ?

ಅಥವಾ ಮನೆಯೊಳಗಿತ್ತೋ !

... ..

* * * * *

ನಾನಾದೆ ಮುಳ್ಳುಗಿಡ

ಅಗ್ನಿ ಪರ್ವತದೊಳಗೆ ಬಯಕೆ ಲಾವವು ಬಂದಿ.

... ..

ಜೋಡಿ ಬೆಟ್ಟವನೇರಿ

ಕಣಿವೆಯಾಳದಿ ಸುಳಿದು

ಬಯಲುಬ್ಬ ಹರಿದು

ಭೂಮಧ್ಯರೇಖೆಯೆಡಬಲಕಿರುವ ಕಗ್ಗೊಡನುಳಿದು

ಕಡಲ ಮಡಿಲೊಳು ಇರವ ಮರೆವ ಬಯಕೆ!

ಸುಸ್ತವಾಗಿದ್ದ ಕಾಮ ಮಗುವಾಗಿ ಬಂದು, ಗೆಳೆಯನಾಗಿ ಬೆಳೆದು ಮತ್ತೆ ಮುಗಿಬಿದ್ದ ನಿಂತದನ್ನು, ಅವನು ಬಡಿದ ತಾಳಕ್ಕೆ ಬೇತಾಳನೆಂತಿ ಕುಣಿದ ಮನುಷ್ಯನ ಇರವನ್ನು ಸೂಚಿಸುವ ಈ ಪ್ರತೀಕಗಳನ್ನು ನಾವು ಗಮನಿಸಬಹುದು.

ರಾಮಚಂದ್ರ ಶರ್ಮರ ಕವಿತೆಗಳಲ್ಲಿ ಫ್ರಾಯ್ಡನ ಸ್ವಪ್ನಸಿದ್ಧಾಂತ ಮೂಲಪ್ರೇರಣೆಯಾಗಿ ನಿಂತಿದೆ. ಇದರಿಂದ ಲೈಂಗಿಕ ಪ್ರತೀಕಗಳು ಇವರ ಕವಿತೆಗಳಲ್ಲಿ ಮಿತಿಮೀರಿ ತಲೆ ಹಾಕುತ್ತವೆ ಎಂಬ ಆರೋಪಣೆಯಿದೆ.

‘ ಸ್ಕೂಲು ಕಾಲೇಜುಗಳ ಕಕ್ಕುಸಿನಗೋಡೆ

ಯೊಳು ರಾರಾಜಿಸುವ ಚಿತ್ರ ನುಡಿವಂಥ ಕಾಮು’

‘ ಮೊಲೆ ಕೋಡುಗಳು ಹೊಟ್ಟೆ ಇಳಿಜಾರು ತೊಡೆಕಡನೆ’

‘ ತೆರೆದ ಅಂಗಡಿಯತೆರದಿ ಮಲಗಿಹಳು ತರಳೆ’

—ಮುಂತಾದವು ಅವರ ಮನೋವಿಜ್ಞಾನ ವಿಶ್ಲೇಷಣದ ಪ್ರಭಾವದಿಂದ ಮೂಡಿದ ಪ್ರತೀಕಗಳಾಗಿವೆ. ಕೆಲಕಾಲದ ಹಿಂದೆ ತ್ರೀ ಅಡಿಗರು ಸಂಪಾದಿಸಿ ಪ್ರಕಟಿಸಿದ ‘ ಸಾಕ್ಷಿ’ ಯಲ್ಲಿ ಪ್ರಕಟವಾದ ಇವರ ಪಾಂಡು-ಮಾದ್ರಿ ಎಂಬ ಕವಿತೆ ಉತ್ತಮ ಕಲಾಕೃತಿ ಯೆನಿಸಿದೆ. ಪಾಂಡುಮಾದ್ರಿಯರ ದುರ್ಭರ ಪ್ರಣಯಸನ್ನಿವೇಶವನ್ನು ಹೊಸ ಮನೋವೈಜ್ಞಾನಿಕವಾದ ಕಣ್ಣಿನಿಂದ ಕಂಡಿದ್ದಾರೆ.

ಅವ್ಯಕ್ತ ದಾಳದಲಿ ವ್ಯಕ್ತಿತ್ವಲಯವಾಗಿ ಮಸಣದ

ಬೂದಿರಾಶಿಯನೊಡೆದು

ಕುಡಿಪ್ರಾಣ ಕಣ್ಣಿರೆಯಬೇಕು.

ಬಣ್ಣದರಮನೆಯೊಳಗೆ ಹೆಣ್ಣಾಗಿ ಕಾದಿದೆ ಸಾವು

— ಆದರೂ ಬಾಗಿಲನು ತಟ್ಟಬೇಕು.

ಋಷಿ ಶಾವದಿಂದ ಅಸಂತ್ಯಸ್ತ ಕಾಮಿಯಾದ ಪಾಂಡುವಿನಲ್ಲಿ ಕಾಮಪ್ರೇರಿತವಾದ ಈ ಭೀಕರ ನಿರ್ಣಯ, ಬದುಕು-ಸಾವುಗಳ ನಡುವಣ ಪ್ರಜ್ಞಾ ಪೂರ್ವಕ ಹೋರಾಟವನ್ನು ಧ್ವನಿಸುತ್ತದೆ. ಇಲ್ಲಿ ಅವರ ಭಾಷೆಯೂ ಸನ್ನಿವೇಶದ ದುರ್ಭರತೆಯನ್ನು ಚಿತ್ರಿಸುವಲ್ಲಿ ಸಹಕಾರಿಯಾಗಿದೆ.

ಈಚೆಗೆ ಬಂದ ತರುಣರಲ್ಲಿ ಆಶಾಂಕುರವನ್ನು ಸೂಚಿಸಿರುವ ನಿಸ್ಸಾರ ಅಹಮ್ಮದರು ಮನಸು ಗಾಂಧಿ ಬಜಾರು, ‘ ನೆನೆದವರ ಮನದಲ್ಲಿ’ ಕವಿತಾಸಂಕಲನಗಳಿಂದ ಅಡಿ ಮಿಟ್ಟಿದ್ದಾರೆ. ‘ ನೆನೆದವರ ಮನದಲ್ಲಿ’ ಸಂಕಲನದಲ್ಲಿ ಆಶಾದಾಯಕವಾದ ಕವಿತೆಗಳಿವೆ, ‘ ಕುರಿಗಳು ಸಾರ್ ಕುರಿಗಳು’, ‘ ತೀಟೆ’, ‘ ಮನೋರಮಾ’, ‘ ಪುರಂದರ ದಾಸರು’ ಮುಂತಾದವು ಅವರ ಶೈಲಿಯ ಹದದಲ್ಲಿ ಬಂದ ಕವಿತೆಗಳಾಗಿವೆ.

ಕುರಿಗಳು ಸಾರ್, ಕುರಿಗಳು

ಸಾಗಿದ್ದೇ

ಗುರಿಗಳು.

ಮಂದೆಯಲಿ ಒಂದಾಗಿ, ಸ್ವಂತತೆಯೇ

ಬಂದಾಗಿ

ಇದರ ಬಾಲ ಅದು ಮತ್ತೆ ಅದರ ಬಾಲ

ಇದು ಮೂಸಿ

ದನಿ ಕುಗ್ಗಿಸಿ, ತಲೆ ತಗ್ಗಿಸಿ

ಹುಡುಕಿ ಹುಲ್ಲು ಕಡ್ಡಿ ಮೇವು, ಅಂಡಲೆ

ಯುವ ನಾವು, ನೀವು

ಕುರಿಗಳು ಸಾರ್, ಕುರಿಗಳು

.... ..

ನಮ್ಮ ಕಾಯ್ದುಕುರುಬರು!

ಪುಟಗೋಷಿಯ ಮೊನ್ನೆತಾನೆ ಕಿತ್ತು ಸಂಚಿ

ಯುಟ್ಟವರು

ಶಾನುಭೋಗ ಗೀಚಿದಕ್ಕೆ ಹೆಬ್ಬೆಟ್ಟನು

ಒತ್ತುವರು

.... ..

—ಹೀಗೆ ನಮ್ಮ ರಾಜಕೀಯ ಜೀವನದ ವ್ಯಂಗ್ಯತೆಯೇ ವ್ಯಂಜಕವಾಗಿ ಈ ಕವಿತೆಯು ಓದುಗರನ್ನು ಸೆರೆಹಿಡಿಯುತ್ತದೆ. ಇವರ ‘ ಮನೋರಮಾ’ ಕವಿತೆಯು ಪ್ರಣಯಿಯ ಅಂತರ್ಗತ ಬಯಕೆಯನ್ನು ಸುಕೃತ, ವಿಕೃತ, ಹಾಗೂ ಪ್ರಕೃತ ಚಿತ್ರಗಳಲ್ಲಿ ನೀಡುವ ಉತ್ತಮ ಕವಿತೆ:

ಮನೋರಮಾ, ಮನೋರಮಾ!

ಸಾಲದೇನೆ ನಿನ್ನ ಹೆಸರೆ? ಮಲಗೋಬ

ದ ಗಮ ಗಮ.

... ..
 ನೀನಾಡುವ ಮಾತು
 ಬಾಯಿಯಿಂದ ದೊಂಬ ತೆಗೆವ ತರಾವ
 ರಿಯು ಟೀಪು;
 ಬಾರಿನೆದುರು ಮೆರೆವ ನಿಯಾನ್ ಗೆರೆ
 ಯು ಜಾಹಿರಾತು;
 ಜಾದು ಹಾಕಿ ನೆಳೆದವೇ?
 ವಿನೇಚನೆಯ ಕಳೆದವು!

... ..
 ನನ್ನ ಬಯಕೆ ನೆಲದ ಗರಿಕೆ; ನೀನೊ
 ಸುರ ವಿಹಂಗಮ;
 ಹೇವನೆದುರು ಮರದತುದಿಯ ಹೂವು
 ಹೆಣ್ಣು ಸಂಭ್ರಮ;

... ..
 ನೀನು ನನಗೆ ದೇಹವಲ್ಲ; ಬರೀಹೆಸರ
 ವಿಭ್ರಮ;
 ಮನೋರಮಾ ಮನೋರಮಾ;
 ಬರೀ ಹೆಸರೆ ಸಾಕು ಬಿಡು
 ಮಲಗೋಬದ ಗಮ ಗಮ;

ವರದೇ ಮತ್ತೊಂದು ಕವಿತೆ 'ಪುರಂದರ ದಾಸರು' ಒಂದು ವಿಭಿನ್ನವಾದ ವ್ಯಕ್ತಿ ಚಿತ್ರ:

ಕವಿಯಂತೆ ಅಡಿದರೆ? ಇಲ್ಲಿಲ್ಲ ತಮ್ಮನ್ನೆ
 ಮಿಡಿಸಿದರು, ನುಡಿಸಿದರು ಪ್ರಾಣದುಡುಕಿ

* * *
 ಕಲ್ಲು, ತಿಕ್ಕುವ ಕಲ್ಲು ನಮ್ಮ ದಾಸರಭಕ್ತಿ
 ಅಲ್ಲಿ ಸತ್ಯ ಪರೀಕ್ಷೆ ನಡೆಯಬೇಕು.

* * *
 ದೇಹ ಬೀಜದ ಹಾಗೆ ಎತ್ತಲೊ ಮರೆಯಾಗಿ
 ಭಕ್ತಿ ಹೆಮ್ಮರ ಏಳಬೇಕು.

—ದಾಸರನ್ನು ಕುರಿತ ಈ ಮಾತುಗಳು ಅತ್ಯುತ್ತಮ ವ್ಯಕ್ತಿಚಿತ್ರಕ್ಕೆ ಸಾಕ್ಷಿಯಾಗಿವೆ.
 ವರಲ್ಲದೆ ಇನ್ನೂ ಅನೇಕ ತರುಣ ಕವಿಗಳು ಹೊಸಹೊಸ ಪ್ರಯೋಗಗಳನ್ನು ಮಾಡು

ತ್ತಿದ್ದಾರೆ. ಇಂಥ ಕವಿತೆ, ವಿಚಾರ ವಿಮರ್ಶೆಗಳಿಗೆ ವಿಸ್ತಾರವಾಗಿರುವ 'ಸಂಕ್ರಮಣ',
 'ಸಾಕ್ಷಿ', 'ಸಮೀಕ್ಷಕ', 'ಕವಿತಾ' ಮೊದಲಾದ ಪತ್ರಿಕೆಗಳು ಅನೇಕ ತರುಣ ಕವಿಗಳನ್ನು
 ಬೆಳಕಿಗೆ ತಂದಿವೆಯಲ್ಲದೆ ಇನ್ನೂ ತರುತ್ತಿವೆ. ಒಟ್ಟಿನಲ್ಲಿ ಸಾಧಕ ಬಾಧಕಗಳೇನೇ ಇರಲಿ,
 ನವ್ಯಕಾವ್ಯ ಪರಂಪರೆ ಕನ್ನಡದಲ್ಲಿ ಬೇರೂರುತ್ತಿದೆಯೆಂಬುದನ್ನು ನಾವು ಒಪ್ಪಿಕೊಳ್ಳುವುದು
 ಅನಿವಾರ್ಯ.

ಬಹುತೇಕ ಮಂದಿ ತರುಣ ಕವಿಗಳಲ್ಲಿ ಅನುಕರಣ ಶೀಲತೆಯೇ ಮುಖ್ಯವಾಗಿ ಬರಿಯ
 ತಂತ್ರದ ಬಲದಿಂದಲೇ ಶ್ರೇಷ್ಠಕಾವ್ಯ ರಚಿಸಿದವೆಂಬ ಅಹಮ್ ಮಿಗೆ ತುತ್ತಾಗಿದ್ದಾರೆ.
 ಈಲಿಯಟ್ 'ವೇಸ್ಟ್‌ಲ್ಯಾಂಡ್' ಸೃಷ್ಟಿಸಿದಂತೆ ನಾವು ಇಲ್ಲಿ 'ಬರಡು ಭೂಮಿ' ಸೃಷ್ಟಿಸಿ
 ಹೋದರೆ ಅದು ಅಂಧಾನುಕರಣವೇ ಹೊರತು ಹೊಸ ಕಾವ್ಯಪ್ರಜ್ಞೆಯ ಕುರುಹಾಗಲಾರದು.
 ಅಡಿಗರು ಮತ್ತು ಇತರ ಕೆಲವೇಮಂದಿ ಕವಿಗಳು ಈ ಹೊಸಪ್ರಯೋಗದಲ್ಲಿ ಸಿದ್ಧ
 ಹಸ್ತರಾಗುತ್ತಿದ್ದಾರೆ. ಉಳಿದವರೆಲ್ಲ ಬಹುಕಾಲಮಾಡಿ ಶಬ್ದಗಳನ್ನು ಮನಸ್ಸೇಚ್ಚಿ
 ಉಪಯೋಗಿಸಿ ಅವು ಹೊಸವು ಎಂದು ಸಮರ್ಥಿಸಿಕೊಳ್ಳುವುದು ಕಾಣಬರುತ್ತದೆ.

ಅಲ್ಲದೆ ಈ ಹೊಸಕವಿಗಳಲ್ಲಿ ಪೂರ್ವಕವಿ ಪರಂಪರೆಯ ಬಗ್ಗೆ ಒಂದು ಬಗೆಯ ತಿರಸ್ಕಾರ
 ತೋರಿಬರುತ್ತದೆ. ರೊಮಾಂಟಿಕ್ ಪರಂಪರೆಯಲ್ಲಿ ಜೆಳೆದುಬಂದ ನಮ್ಮ ಹಿರಿಯ ಕವಿಗಳನ್ನು
 ಈ ಹೊಸಕವಿಗಳು ಬಹು ಲಾಘವವಾಗಿ ಕಾಣುವುದು ಕಂಡುಬರುತ್ತದೆ. ಹಿಂದಿನವರು
 ಬರೆದದ್ದು ಕವಿತೆಯೇ ಅಲ್ಲ ಎಂಬ ಅಭಿಪ್ರಾಯ ತೋರುವುದಂಟು. (ಶ್ರೀ ಬೇಂದ್ರೆ
 ಯವರನ್ನು 'ಲಾವಣಿ ಕವಿ' ಯೆಂದೂ ಶ್ರೀ ಕುನೆಂಪು, ನರಸಿಂಹಸ್ವಾಮಿ ಮೊದಲಾದವ
 ರನ್ನು ಪುಷ್ಪಕವಿಗಳೆಂದೂ ಕರೆದಿರುವುದನ್ನು ನಾವಿಲ್ಲಿ ನೆನೆಯಬಹುದು.) ಆದರೆ ಇಂಥ
 ಲಾಘವವಾದ ವಿಮರ್ಶೆಯಿಂದ ಕವಿತೆ ಬೆಳೆಯುವುದಿಲ್ಲ. ಟಿ. ಎಸ್. ಈಲಿಯಟ್‌ನ
 ಈ ಮಾತುಗಳನ್ನು ಅವರು ಗಮನಿಸಿದಂತೆ ಕಾಣುವುದಿಲ್ಲ. 'The critic, one would
 suppose, if he is to justify his existence, should endeavour to
 discipline his personal prejudices and cranks—tares to which we
 are all subject—and compose his differences with as many of
 his fellows as possible, in the common pursuit of true judgement.'

—T. S. Eliot, The function of criticism.

ಹಿಂದಿನವರ ಬಾಳಿನುದ್ದಕ್ಕೂ ನಡೆದುಬಂದ ಕೃಷಿ, ಸಾಧನೆಗಳಿಗೆ, ಅವರ ಅನುಭವ, ಪ್ರತಿಭೆ,
 ವಿದ್ವತ್ತುಗಳಿಗೆ ನಾವು ಸಲ್ಲಿಸಬೇಕಾದ ಗೌರವಸಲ್ಲಿಸಿ ಮತ್ತೆ ನಮ್ಮ ಭಿನ್ನಾಭಿಪ್ರಾಯ.
 ಸೂಚಿಸುವುದು ಧರ್ಮ. ಹಾಗೆ ಸಲ್ಲಿಸದೆ ಹೋದರೆ ಅದು ಅಪಚಾರವಾಗಿ ಆರೋಗ್ಯಕಾರಿ
 ಯಾದ ಕಾವ್ಯ ಮತ್ತು ವಿಮರ್ಶೆ ಬೆಳೆಯುವುದು ಅಸಾಧ್ಯ. ಈಲಿಯಟ್ ಮಹಾಕವಿಯೇ
 ಹೇಳುವಂತೆ 'Originality does not require the rejection of convention'
 ಎಂಬ ಮಾತನ್ನು ಹೊಸಪೀಳಿಗೆಯವರು ಮರೆಯದೆ ನೆನಪಲ್ಲಿಟ್ಟುಕೊಳ್ಳಬೇಕು.

ನವ್ಯಕವಿಗಳ ಮೇಲೆ ಒಂದೆರಡು ಪ್ರಬಲವಾದ ಆರೋಪಗಳಿವೆ. ನವ್ಯಕವಿ, ಕವಿತೆ ಯನ್ನು ರಚಿಸುವಾಗ ಸಹೃದಯನನ್ನು ಮರೆಯುತ್ತಾನೆಂಬುದು. ಅಂದರೆ ಕಾವ್ಯರಚನೆ ಯಲ್ಲಿ ಕ್ಲಿಷ್ಟತೆ ತಲೆಹಾಕಿ ಓದುಗನಿಗೆ ಅದರ ಭಾವಗ್ರಹಣ ಸುಲಭಸಾಧ್ಯವಾಗದೆ ತೊಂದರೆ ಯಾಗಿದೆ ಎಂದು. ಅರ್ಥ ವ್ಯಾಖ್ಯಾನಗಳನ್ನು ಬಯಸುವ ಕಾವ್ಯ ಕಾವ್ಯವೇ ಅಲ್ಲ ಎಂಬುದು ನವ್ಯಕವಿಗಳ ಅಭಿಪ್ರಾಯವಾಗಿದೆ. ಅಲ್ಲದೆ ಸಹೃದಯನಾದವನ ಬುದ್ಧಿಗೆ ನಾವು ಕೆಲಸ ಕೊಡದಿದ್ದರೆ ಕಾವ್ಯದ ರಚನೆ ಸಾರ್ಥಕವಾಗಿಲ್ಲ ಎಂಬ ಭಾವನೆಯಿದೆ. ಸಹೃದಯನಾದವನು ಕವಿಯ ಬುದ್ಧಿಕ ಹಾಗೂ ವೈಚಾರಿಕ ಮಟ್ಟಕ್ಕೆ ತನ್ನನ್ನು ವರಿಸಿಕೊಳ್ಳದೆ ಕಾವ್ಯದಲ್ಲಿ ರಸಾಸ್ವಾದನೆ ಸಾಧ್ಯವಿಲ್ಲ ಎಂಬುದು ಇವರ ಅಭಿಪ್ರಾಯ. ಮತ್ತೊಂದು ಆಪಾದನೆ ನವ್ಯ ಕವಿಗೆ ಲೈಂಗಿಕ ಸಂಕೇತಗಳನ್ನು ಬಳಸುವುದರಲ್ಲೇ ವಿಶೇಷವಾದ ಒಲವಿದೆಯೆಂಬುದು. ಇದರಿಂದ ಕಾವ್ಯದ ಪರಿಮಿತಿ ಕೆರಿದಾಗುತ್ತದೆ ಎಂಬುದು. ನವ್ಯಕವಿಯ ದೃಷ್ಟಿಯಲ್ಲಿ ಜೀವನದಲ್ಲಿ ಲೈಂಗಿಕತೆ ಬಹುವಾಗಿ ವ್ಯಾಪಕವಾದ ವಸ್ತು. ಬಹುಪಾಲು ನವ್ಯಕವಿಗಳು ಲೈಂಗಿಕ ವಸ್ತುಗಳನ್ನು ಆರಿಸಿಕೊಳ್ಳಲು, ಅವುಗಳಿಂದ ಸಂಕೇತಗಳನ್ನು ಸೃಷ್ಟಿಸಿಕೊಳ್ಳಲು ಬಯಸಿದರೆ ಅದಕ್ಕೆ ನಮ್ಮ ಸಾಮಾಜಿಕ ಮೌಲ್ಯಗಳಲ್ಲಿ ಲೈಂಗಿಕ ಬದುಕಿಗಿತ್ತು ಸ್ಥಾನಮಾನ ಗಳೇ ಕಾರಣ-ಎಂಬುದು ಇವರ ಉತ್ತರ. ಇದನ್ನು ಒಪ್ಪುವ ಮತ್ತು ಬಿಡುವ ಕೆಲಸ ಸಹೃದಯರಿಗೆ ಸೇರಿದುದು.

ನಮ್ಮ ಹಿಂದಿನವರು ಕವಿಯನ್ನು 'ಋಷಿ', 'ದ್ರಷ್ಟಾರ' ಎಂದು ಕರೆದರು. 'ನಾನ್ಯಾಪಿ ಕುರುತೇ ಕಾವ್ಯಂ' ಎಂದು ಸಾರಿದರು. ಕಾವ್ಯಾಸ್ವಾದದಿಂದಂಟಾದ ಆನಂದ ವನ್ನು 'ಬ್ರಹ್ಮಾನಂದ ಸೋದರ' ಎಂದು ಪರಿಭಾವಿಸಿದರು. ನಮ್ಮ ರೊಮಾಂಟಿಕ್ ಕವಿಗಳೂ ಇದನ್ನು ಒಪ್ಪಿಕೊಂಡು ಬಂದರು. 'ಹಿಂಕಾರ ಶಂಬನಾದಕಿಂತ ಕಿಂಚಿದೂನ' ಎಂಬ ಕವಿ ಬೇಂದ್ರೆಯವರ ಮಾತು 'ಬ್ರಹ್ಮಾನಂದ ಸೋದರ'ಕ್ಕೆ ಸಂವಾದಿಯಾಗಿದೆ. ಆದರೆ ಇಂದಿನ ಸಂಕೀರ್ಣಯುಗದಲ್ಲಿ ಕವಿ ಕಾವ್ಯಾರ್ಥವು ಬದಲಾಗುತ್ತಿದೆ. ಯುಗಧರ್ಮ ಕ್ಷುಣ್ಣಗುಣವಾಗಿ ಕಾವ್ಯಮೌಲ್ಯವೂ ಬದಲಾಯಿಸುತ್ತ ಹೋಗುತ್ತದೆ. ಹಾಗೆ ಬದಲಾಗು ವುದೇ ಯುಗಧರ್ಮ. ಇಂದಿನ ಜಾಗತಿಕ ವಿಚಾರಗಳಿಂದ, ವೈಜ್ಞಾನಿಕವಾದ ಮಹತ್ತರ ಮುನ್ನಡೆಯಿಂದ ನಮ್ಮ ಧಾರ್ಮಿಕವಿಚಾರಗಳು ಶಿಥಿಲವಾಗುತ್ತಿವೆ. ಇದರಿಂದ ಮಾನಸಿಕ ವಾಗಿ ಗೊಂದಲ, ಅಶಾಂತಿ, ಸಂಶಯಗಳನ್ನು ನಾವು ಅನುಭವಿಸುತ್ತಿದ್ದೇವೆ. ಮನಸ್ಸು ಹಲವು ಕವಲು ಹಾದಿಗಳಲ್ಲಿ ನಡೆದು ಒಂದುಕಡೆ ಕೇಂದ್ರೀಕೃತವಾದ ಮನಸ್ಸನ್ನು ಸಂಪಾ ದಿಸುವುದು ಕಷ್ಟವಾಗಿದೆ. ನೃಪತುಂಗ ಹೇಳಿದಂತೆ ಹಿಂದಿನವರು 'ಕುರಿತೋದದೆಯೂ ಕಾವ್ಯಪ್ರಯೋಗ ಪರಿಣತ ಮತಿ'ಗಳಾಗುವುದು ಸಾಧ್ಯವಿತ್ತು. ಆದರೆ ಇಂದಿನವರು ಹಾಗಿರುವುದು ಸಾಧ್ಯವಿಲ್ಲ. ವಿಶ್ವವೇ ಸಮೀಪವಾಗಿ ಸಂಕುಚಿತವಾಗುತ್ತಿರುವ ಈ ಸಮಯ ದಲ್ಲಿ ಜಗತ್ತಿನ ಇತರೆಡೆಗಳಲ್ಲಿ ಆಗುತ್ತಿರುವ ಕ್ರಾಂತಿ, ಪರಿವರ್ತನೆಗಳನ್ನು ಗಮನಿಸಿ ದಿರುವುದು ಸಾಧ್ಯವಿಲ್ಲ. ಕಾವ್ಯದಲ್ಲೂ ಇದು ಅನಿವಾರ್ಯ.

ಗ್ರಂಥ ಸಹಾಯ :

- | | |
|---|--|
| (1) Selected Essays | T. S. Eliot |
| (2) Poetic Image | G. Day Lewis |
| (3) Literature and Ideas | John Wain |
| (4) ನವ್ಯತೆ ಹಾಗೂ ಕಾವ್ಯಜೀವನ | ವಿ. ಕೃ. ಗೋಕಾಕ |
| (5) ಮನ್ವಂತರ 2 - 3 | ಶ್ರೀ ಕುರ್ತುಕೋಟೆ ಮತ್ತು
ಎಸ್. ಬಿ. ಮಿಣಜಿ ಅವರ ವಿಮರ್ಶೆ
ಪ್ರಬಂಧಗಳು |
| (6) ಸಂಕ್ರಮಣ, ಸಮೀಕ್ಷಕ, ಸಾಕ್ಷಿ, ಇತ್ಯಾದಿ ನಿಯತಕಾಲಿಕಗಳು. | |

TAMIL AND MALAYALAM

BY

DR. S. K. NAYAR

The purport of this short paper is not to establish a new theory regarding the relation-ship between Tamil and Malayalam. Much has been said on the subject and much more can be said. Whatever is said about it can be treated as partially true only, and any further discussion on the subject will not be a superfluity. The problem of the exact relationship between Tamil and Malayalam can be solved only with the help of more reliable materials yet to be had. The present approach of the subject is by defining the terms Tamil and Malayalam.

TAMIL: The term Tamil is seen interpreted differently by different scholars. According to Tamil lexicon it is a synonym for sweetness. No etymological explanation is given to this meaning. It is suggested in the Lexicon to compare the word with Dramida, and is perhaps derived from *Tami* (தமி). *Tami* is again derived from *Tam* (தம்) to mean solitude, loneliness (தனிமை). Thus *Tamiyal* (தமியள்) means a solitary woman. This meaning of *Tami* (தமி) does not help us to reach at the exact derivation of the term *Tamil* (தமிழ்).

A scholar in Tamil in a personal discussion suggested to me that Tamil is a compound of *Tam* (தம்) and *il* (இல்) like *Kumil* (குமிழ்) and *Umil* (உமிழ்) wherein the suffixed phoneme *il* (இல்) is meaningless. According to him the word *Tami* means a 'unique-one.' Of course *Tami* (தமி) may mean uniqueness, but what about *il* (இல்)? We cannot dispose of *il* (இல்) as a meaningless phoneme.

Regarding the suggestion to compare Tamil with *drami*, one has to face more complex problems. *Dramida* is a Sanskrit word. Is Tamil derived from *Dramida* or the vice versa. Both are possible.

<i>Tamila</i> (தமிழ்)	—	<i>Tamiḷa</i>
<i>Tamiḷa</i>	—	<i>Tamiḍa</i>
<i>Tamiḍa</i>	—	<i>Damiḍa</i>
<i>Damiḍa</i>	—	<i>Dramiḍa</i> as in the case of <i>Kamuka</i> becoming <i>Kramuka</i> in Sanskrit.
<i>Dramiḍa</i>	—	<i>Draviḍa</i> .

It is left to the discretion of the researchers in the field of comparative studies in Dravidian and Aryan families of languages to decide the source. However, I feel the term *Draviḍa* has its origin in *Tamil* only.

Another interesting derivation of *Draviḍa* is from *Tirai-iṭam* (தரை இடம்) to mean the coastal region. The early Aryan immigrants to Sind and Punjab might have been told that the Dravidians of the Indus Valley civilisation belonged to the coastal regions or they might have come from coastal areas of the Mediterranean regions and called themselves the people of *Tirai-iṭam* (தரை இடம்). The Aryans might have Sanskritised the term as *Dravidam*. I don't call it altogether fanciful, but in the absence of more reliable materials to establish the possibility of this theory let us not pin our faith to this.

Whatever be the origin of the term *Draviḍa*, the term *Tamil* is intensely connected with the Dravidians who were and are *Tamilians* pre-eminently. We are now concerned with the meaning of *Tamil* (தமிழ்).

I feel the term *Tamil* (தமிழ்) is a common noun denoting mother-tongue or one's own language or simply 'Language.' What is language? It is the expression of one's own self or a unique expression of the humanity to mutually understand. *Tam* (தம்) is a variant of *Tan* (தன்), meaning self or own or unique, all having the same source for the different shades of implications. *iḷ* (இழ்) is to reveal or drop as seen in the usage *vaṇiṇ rīḷintu* (வானின் நிழிந்து), that which is dropping or falling from sky. *Tamiḷ* (தம் இழ்) therefore means the 'self-revealed' or the 'self-expressed,' which is nothing but one's own language.

This meaning of the term *Tamiḷ* denoting 'language' is found frequently used in Malayalam. The language of Kerala was till recently known as *Malayam Tamil*, to mean the language of *Malayans*, the mountainous people. A commentary in Malayalam language written for *Amarakosha* in Sanskrit is called *Amaram Tamiḷkkuttu*. A number of treatises written in local language as early as 15th, 16th and 17th centuries on the mode of acting Sanskrit plays are still known as *Tamil* —(*Nampyar Tamil*). All these clearly indicate the fact that *Tamil* in Kerala was used as a synonym for to one's own language.

THE MEANING OF MALAYALAM:

'Malayalam' has never been the name of the language up till recently. It is the name of the country. It consists of two words, *Malai* (mountain) and *alam* (region). Another name for the country referred to in ancient works is *Malainātu*, meaning the same. The Arabs called it 'Malabar' which again took different forms in foreigners' tongues as *Malibar* and *Manibar*. *Malayāḷi* (மலையாளி) is a pure Tamil word meaning the mountainous man or one who lives in mountainous region. *Malayāḷam* is the region where Malayalis live, and not their language! The language spoken in *Malayalam* (country) is *Malayam Tamil* or *Malayāṇmai* (மலையாண்மை) or *Malayāymai* (மலையாய்மை). It is during the British regime that the language of Kerala was named after the name of the country Malayalam.

Some people have interpreted the word Malayalam as a country lying between *Malai* (mountain) and *Ālam* (sea). *Ālam* (ஆளம்) means only depth and for sea it must be *Āli* (ஆழ்), but to convert *Āli* (ஆழ்) into *Ālam* (ஆளம்) is a difficult philological task.

LĪLĀTILAKAM

Śilpa Three

Translated by

K. N. EZHUTHACHAN

(Continued from AOR Vol. XXI Part II, 1967)

(This chapter deals with Sandhi)

S. 1. *Sandhāvacōr madhyē yah*

(In sandhi *y* comes in the middle of vowels)

This Sandhi is of *Bhaṣā* and not of Sanskrit etc. For, the rules regarding the latter already exist and are also not pertinent here. In *Bhaṣā* also the sandhi of vowels is considered first.

There are twelve vowels in *Bhaṣā* viz. *a, ā, i, ī, u, ū, e, ē, ai, o, ō, and au*. All of these except *au* can stand as the initial member of a word. *au*, *ai* and short *o* will not appear as terminals. *au* is used only in combination with consonants and is very rare. Ex. *pauvam* (sea). *ānai* (elephant; perhaps *yanai*), a word ending in *ai* is *Pāṇḍyabhāṣā*¹. In *pō* (go), *ayyō* (Oh, interjection), etc. short *o* is not correct, though it is pronounced so at times, e.g. in haste.

In the case of the above-noted (twelve) vowels, *y* appears in the middle in sandhi. It should be noted that the terms *ac* (vowel), *hal* (consonant) etc. and the technical application rules like *tasminniti nirdiṣṭe pūrvasya*², *tasmād ityuttarasya*³ etc. used here are those of Pāṇini.

1. This shows that *ai* ending forms had disappeared from Malayalam by the 14th century A. D.
2. Pāṇini, I. 1. 66. "When a (grammatical) operation is laid down (in a Sūtra) by using a word in the Locative, it should be understood as referring to the letter which immediately precedes it". (Laghu Siddhanta Kaumudi, Pt. I. Tr. V. V. Mirashi, Bombay, 1947, p. 111)
3. "When a grammatical operation is laid down by using a term in the Ablative (in a Sūtra), it should be understood as substituted for what immediately follows it". (ibid, p. 121)

Ex. When the words *āna* and *atu* are joined, *y* comes in the middle according to the *Bhāṣā* usage: *āna-y-atu*, *ānayatu* (it is an elephant). Similarly, *malayatu* (it is a garland), *vāṭayatu* (that which has faded or it will not fade), *kīḷiyatu* (it is a parrot), *pinneyatu* (later—it). This *y* tends to facilitate the union of words or else the pronunciation will be difficult. That is why in Pkt. 'sō am' (Skt. *sōham*, that I) in proximity is pronounced as 'sōyam' with *y* sound (in the middle). In Skt. when words *dadhi* (curd) and *annam* (food) are combined, it becomes actually *dadhyannam*, curd rice (*y* appearing in the middle).

S. 2. *Aditōḥ kēvalayōr vah*

(After the basic *a* and *i* (i. e. demonstrative roots), *v* appears)

Here also the words 'aci parataḥ' (i. e. when vowel follows) come as a matter of course. By the word *kēvala* (unqualified or basic) in the Sūtra are meant the demonstrative roots *a* and *i* which are similar in meaning to 'tad' (that) and 'idam' (this) of Skt. When vowels follow such *a* and *i*, *v* appears in the middle.

Examples—

<i>a + alaku - a-v-alaku, avalaku</i>	(that beauty)
<i>a + aru-avaru</i>	(that way)
<i>i + alaku, i-v-alaku, ivalaku</i>	(this beauty)
<i>i + aru, ivaru</i>	(this way)

The common infix *y* (as per Sūtra 1 above) also occurs.

Examples—

<i>a - y - alaku</i>	(that beauty)
Cf. <i>a + āl - ayāl</i>	(that man)

S. 3. *Tasya dvitvam va.*

(The above *v* may be doubled optionally)

Examples—

<i>a - vv - alaku, avalaku</i>	(that beauty)
<i>ivalaku, ivalaku</i>	(this beauty)

4. They are called *Uṭṭeṭuttu* in Tamil and Malayalam.

The word *avu* which means 'many' (Neut. Pl.) is different from this.⁵

S. 4. *Ornityam.*

(After *u*, *v* comes as a rule)

When a vowel follows the letter *u*, *v* appears always in the middle.

Examples—

<i>maru + onṭu, maru - v - onṭu,</i>	
<i>maruvonṭu</i> ⁶	(there is a mark)
<i>vaṭu - v - onṭu, vaṭuvonṭu</i>	(same meaning)
<i>kāṇmū - v - atu</i>	(it is seen) ⁷

In *pōvutō - v - enṭ'avarē, pōvutōvenṭ'avarē* (while doubting whether he goes), we have *v* after long *ō* also.

It may be argued that the above-noted *maru* and *vaṭu* (marks) may be words ending with *v* as *maruvu, vaṭuvu*⁸ (and hence there is no question of a new letter coming in the middle).

Not so; for there are only three words, *avu* (they), *ivu* (these) and *tevu* (enmity) which end in *v*. Thus it is said in *Eluttatikaram* (Tol. El. 81): *vakarakkilavi nāṇmoli - yīrratu*⁹ (i. e. four words have *v* at the end) and as examples *avu, ivu, (uvu)* and *tevu* are given. Among these, *uvu* (demonstrative showing a thing of the middle place. Cf. *a* and *i* which denote distance and proximity respectively) is merely *Pāṇḍyabhaṣā* and not *Kēraḷabhaṣā*. Or, as there are certain differences

5. This is to remove a misconception, viz. that *avalaku* is composed of *avu* and *alaku*.
6. *onṭu* is a colloquial variant of *unṭu* (is, has).
7. *v* comes after long *ū* also.
8. In old Malayalam we get a number of words like *bharyāvu* (Skt. *bharyā*) and *paṣuvu* (Skt. *paṣu*, cow) where the terminals are really glides.
9. Note that the author is giving rules of the Tamil grammar to deal with Malayalam. See below.

between these two languages in some places,¹⁰ it may also be assumed that there are some words ending in *v* as *maṛuvu*, etc. in *Kēralabhāṣā*. (Still *maṛu*, *vaṭu* etc. also exist side by side with them and hence the above sandhi rule is correct).

S. 5. *Lōpaśca*

(The elision of *u* also occurs).

The word 'ōḥ' (i. e. 'of *u*' of the last Sūtra) should be taken to this Sūtra also.

The above *u* disappears also in sandhi. When a vowel follows it there is always elision. Ex. *atu + illa - atilla* (it does not exist); *varaku + illa - varakilla* (there is no millet). (The terminal *u* of the first words is elided).

Why, *varaku* and *atu* are words ending in consonants. (Hence how can this sandhi rule apply to them?)

(Not so). These are words ending in *u*; but this vowel has only half-*a-mātra* (mora). It is called *kurṛiyal ukaram* (shortened *u* by the *Pāṇḍyabhāṣā* grammarians.¹¹ On account of its having only half-*a-mātra*, it is not distinctly heard.¹² Hence the misconception arises that such words end in consonants. If it were not so (i. e. if they were really consonant-ending words), the metre in the following verse will evidently go wrong:

atu colluvin unṇiyaccimārē
*tutarō paṭakmō maṇipravālam?*¹³

(Please tell, Oh young maidens, whether *maṇipravāla* is a girdle or anklet).

10. The writer admits that in many important aspects both languages agree though *Kēralabhāṣā* has its own peculiarities.

11. See Tol. El. 2. 12. Naṇ. 94. See also Sandhis pertaining to *Kurṛiyalukaram*, Tol. El. 407 ff. Naṇ. 164.

12. Because of this feature Tamil and Malayalam show great difference in the doubling of some letters after this *u*. Cf. *Kokku.kkāl* (T); *kokkukāl* (M), leg of a crane. Malayalam takes it to be too light to have any impact on the succeeding letter. *Muttukkuṭa* (gem-set umbrella) in Malayalam is a Tamil loan.

13. The poet appears to mock at the ignorance of some girls.

(In this metre viz. *Vasantatilaka* the second letter should be a *laghu* with one *mātra*. If *tu* is a consonant-ending word, the first line should read as *at colluvin* and hence the metre will become defective!).

Well, in that case (i. e. if *tu* is a letter with half a *mātra* how can it become a *laghu*? (for the latter should have one full *mātra*)

The reply is: It is on account of its mingling with the consonant (*t* in this example).

If *maṛu* (mark) etc. are taken as words ending in full *u* (and not as *maṛuvu* with half-*a-mātra* terminal), the latter will not be elided. Here pronunciation alone is the authority. It is evident that when we pronounce *maṛu*, its terminal *u* is not so indistinct as the *u* of *atu* (it).

S. 6. *Ruṭvōr dvitvam ca.*

The final *u* of *ru(t'u)* and *tu* are elided when followed by a vowel. Those letters are also doubled.

Examples—

*aru + akam - at't'akam*¹⁴ (inside the river)
nātu + akam - naṭṭakam (inside the country)

Sandhi of vowel with consonants.

S. 7. *Hali na viśeṣaḥ.*

(When consonants *k* etc. follow vowels, there is no change)

The sandhi of vowels with consonants is now taken up. Now, in *Bhāṣā* (i. e. *Kērala-bhāṣā*) the following nine letters viz. *ṇ*, *ṭ*, *ṇ*, *r*, *l*, *ḷ*, *ḷ*, *r*, and *ṇ* do not appear initially in words. *Rāyaraṇ* (Proper Noun, from Skt. *Rājasēkharan*) and *lakku* (from Skt. *lakṣya* aim) are corruptions of Skt. and not pure *Bhāṣā*. In examples like *raṇṭālu mon't'unṭu namukkidaṇim* (we have now

14. Note that while doubling, the *r* appears in its true alveolar form (*at't'akam*).

either one or the other), the word *raṇṭu* is grammatically wrong¹⁵ (and hence cannot be taken into account). In *Bhaṣa* also¹⁶ there must be some rule which should be invariably obeyed. One cannot use according to one's own will. It is clear that you cannot say *āna*¹⁷ for *ana* (elephant). Similarly, if you want to say *varutti* (made to come) or *orutti* (one woman), mere *rutti* will not suffice, for it will not carry the meaning and this makes it ungrammatical.

Thus only nine consonants, i.e. *k, c, ṇ, t, n, p, m, y* and *v* will occur in the beginning of words. Only those consonants are aimed at by the term *hal* in the above Sūtra.¹⁸

The word *acaḥ* ('from the vowel') follows here also as a matter of course. (Now the Sūtra means): When a consonant follows a vowel, there is only close juxta-position (and no sandhi).

Example—

ana kaṇka (see, the elephant) etc.

(Here when the terminal *a* of *ana* is followed by consonant *k* of the second word, no change results in middle).¹⁹

S. 8. *Hrasvād eṭaḥ ka, ca, ta, paṇam ca.*

(*k, c, t,* and *p* following a short *e* will be doubled)

Example—

atine - k - kaṇṭu, atinekkāṇṭu (I saw it).

Why, 'after short *e*' in the Sūtra?

15. With all this fuss the form *raṇṭu* persisted and is the correct form now. There is reason to believe that Tamil—Malayalam colloquials had *raṇṭu* long back. cf. *raṇṭu* (Korava), *raṇṭa* (Kaikkadi), *raṇṭu* (Gondi), *reṇṭu* (Tel.).
16. The author hints that local languages were derided as unclutivated by Sanskrit scholars permitting any faulty forms to be used in them.
17. Attoor has emended (Tr. 1st edn. 1930, p. 22) this has *pūna* (cat) evidently to contrast with *ana* (elephant). But it seems *āna* of the MSS can be retained as no special meaning is attached to it by the author.

See, *atē, kaṇṭū* (Yes, I saw). (*e* in *atē* is long)

S. 9. *Kevalāṇṇa, na, ma, vānam ca.*

(Letters *ṇ, n, m,* and *v* following the demonstrative root *e* will also get duplicated).

In the above Sūtra, by the word *kēvala* (bare or without qualification) is meant the Demonstrative root used in the sense of Skt. *kim* (who or what. Cf. the *vṛtti* of Sūtra 2' above regarding *a* and *i*). This *e* is both long and short. When *ṇ, n, m,* and *v* follow the short *e*, they become doubled. By *ca* (and) in the Sūtra the above-mentioned letters *k, c, t,* and *p* also will have this change.

Examples—

<i>eṇṇāṇ</i>	(<i>e-ṇ-ṇāṇ</i> , which I?)
<i>ennūl</i>	(<i>en-n-ūl</i> , which thread?)
<i>emmaram</i>	(which tree?)
<i>ekkalām</i>	(which time?)
<i>eccūtu</i>	(which dice?)

S. 10. *Ēbhyām ca*

(The above letters will be geminated when they follow *a* and *e* also).

The word *kēvala* stands (i.e. it is to be taken to this Sūtra also). It should be changed into dual number (and made to qualify the above letters in the Sūtra). (The meaning of the aphorism will then be): When letters *ṇ* etc. (i.e. *ṇ, n, m, v*) and *k* etc. (i.e. *k, c, t, p*) follow the Demonstrative roots *a* (that) and *e* (which), they are doubled.

Examples—

<i>aṇṇāṇ</i>	(<i>a + ṇāṇ, a-ṇ-ṇāṇ</i> , that I)
<i>innūl</i>	(this thread)
<i>akkuṭam</i>	(<i>a + kuṭam, a-k-kuṭam</i> , that jar)
<i>iccila</i>	(<i>i + cila, i-c-cila</i> , this bow)
<i>appul</i>	(that bird)

S. 11. *Samāse ca añadinām*

In compounds also the letters other than *ñ*, *n*, *m* and *v* will become duplicated).

Examples—

ane-kkātu (*ane-k-kātu*,¹⁸ forest of elephants)
valāppaṭam (*valā-p-paṭam*, the uncultivated field)

Why, 'letters other than *ñ*' in the Sutra?

Reply: (In *ñ* etc. the rule will not apply).

Examples—

muṛiññāṇ (broken bow-string)
aṇamani (bell of the elephant)
kilīnira (group of birds)
kilīval (tail of birds)

(Forms like *muṛiññāṇ* and *kilīval* do not occur)

S. 12. *Kvacid adadidūdbhyaḥ paṇcamah*

(In some places when the letters *k* etc. follow *a*, *ā*, *i* and *ū*, a letter of their fifth group (*varga*) i.e. a homonasal is inserted in the middle).

Examples—(after *a*):

muleṇkompu (branch of a bamboo)
ameṇkompu (branch of *ama*, i.e. the red *Saccharum Sara*)

In these compounds the middle *a* is pronounced as *e* (but it is really *a* and hence the sandhi. *mula + kompu*, *mula-ñ-kompu*, *muleṇkompu*. *ama + kompu*, *ama-ñ-kompu*, *amenkompu*).

(After *ā*):

māṇkompu (*ma + kompu*, *ma-ñ-kompu*, branch of a mango tree)
māntōl (*mā + tōl*, *mā-n-tōl*, bark of a mango tree)
māmpū (*ma + pu*, *mā-m-pu*, flower of the mango tree)

18. *ana* is the original word which is pronounced with a tinge of *e* at the end in compounds. See the *Vṛtti* under the next Sūtra.

(After *i*):

utīṇkompu (*uti + kompu*, *uti-ñ-kompu*),
utintōl (*uti + tōl*, *uti-n-tōl*),
utimpū (*uti + pū*), branch, bark and flower respectively of *uti* or *oti*, *Odina Pinnata*)
pulīṇkompu (*puli + kompu*, *puli-ñ-kompu*),
pulintōl (*puli + tōl*, *puli-n-tōl*) (the branch and bark respectively of a tamarind tree)

(After *ū*):

pūṇkōli (*pū + kōli*, *pū-ñ-kōli*, beautiful cock)
pūṇkulal (*pū + kulal*, *pū-ñ-kūlal*, fine hair)
pūṇkaṇa (arrow of flower)
pūntōṭṭam (flower garden)
pūmpoyka (flower tank)
pūmpōlil (flower garden)

The words *mā* and *pū* mean mango tree and flower respectively.¹⁹ If there are also forms like *māvu* and *pūvu*, it should be understood that they occur due to the special nature of *Kēraḷabhāṣā*.²⁰

THE SANDHI OF CONSONANTS

S. 13. *Naṇayōḥ ka, ca ṇa, pa, ma, ya, vēṣu na vikṛtiḥ*

(The letters *ṇ* and *ṇ* do not undergo any change when they are followed by *k*, *c*, *ñ*, *p*, *m*, *y* and *v*).

The Sandhi of consonants is now taken up. The nine letters *ṇ*, *m*, *y*, *r*, *l*, *v*, *ḷ*, *ḷ* and *ṇ* can come at the end of words. The words *urīṇ* (to rub) and *porin* (to join) which end in *ñ* and *n* respectively are only *Pāṇḍyabhāṣā* (and not *Kēraḷabhāṣā*). *vāṇu* (strap), *kayaru* (rope), *māru* (breast) etc. are words ending in *u* with half a *mātra* (mora). They are not words ending in *r* (i.e. they are not consonant-ending words).

19. See *Naṇ.* 200 which gives special rules regarding *pū*.

20. i.e. *mā* and *māvu*, *pū* and *pūvu* are mere variants. cf. *maṇu*, *maṇvu*, *vaṇu*, *vaṇvu* (See *Vṛtti* under S. 4 above).

Examples—

<i>marañ-kuritu</i>	(<i>maram</i> + <i>kuritu</i> , the tree is short) (the terminal <i>m</i> becomes <i>ñ</i> , the nasal of the guttural group)
<i>murañ-ceṛutu</i>	(<i>maram</i> + <i>ceṛutu</i> , the tree is small)
<i>marantōrum</i>	(<i>maram</i> + <i>tōrum</i> , on each tree)

In *maram yātoni'u* (which tree?) and

maram valitu (the tree is long)

there is no change (as *y* and *v* follow *m*, as pointed out above).

S. 19. *Nē naḥ*.

(*n* is substituted for *m* (*anusvāra*) when followed by *n*)

Example—

<i>marannant'u</i>	(<i>maram</i> + <i>nant'u</i> , <i>maran-nant'u</i> , the tree is good)
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S. 20. *Kvacil - lōpaḥ*.

(In some places the *m* is elided)

By the Sūtra *saṁāḥ cāñādinām* (11 above), the *k* etc. which follow *m* are doubled after the elision of the latter.

Example—

<i>vaṭṭappalaka</i>	(<i>vattam</i> + <i>palaka</i> , <i>vatta</i> + <i>palaka</i> , <i>vaṭṭa-palaka</i> , round seat)
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Similarly, *caturakkinaṛu* (*catura-k-kinaṛu*, square well),

<i>kalaccukku</i>	(<i>kalam</i> + <i>cukku</i> , <i>kala</i> + <i>cukku</i> , <i>kala-cukku</i> . One <i>kalam</i> [a measure of capacity] of dried ginger)
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ayira-k-kalam (thousand *kalams*)

pirappukkaraṛ (*pirampu* + *karaṛ*, makers of bamboo mats)

karuppu-villu (*karumpu* + *villu*, bow of the sugar-cane, i.e. Cupid's bow)

(In the last two examples *m* of the first word changes into *p* and thus the doubling results).

S. 21. *Ya, ra, la, la, lēbhyah ka, ca, ta, pā, nam daitvam*.

(The letters *k*, *c*, *t*, and *p* will get doubled when they follow *y*, *r*, *l*, *l*, and *l*.)

Examples—

<i>poykkutira</i>	(<i>poy-k-kutira</i> , artificial horse)
<i>nrkkōli</i>	(water fowl)
<i>valkkinṭi</i>	(<i>val-k-kinṭi</i> , ²⁶ jar with a spout)
<i>pālkkana</i>	(useless arrow)
<i>mulkkompu</i>	(thorny branch)
<i>nārppaṭṭu</i>	(Bengal or China silk)
<i>tōlppetṭi</i>	(leather box)
<i>tōlppalaka</i>	(shoulder blade)

Why only “*k* etc. will double” in the Sutra?

(Contrast :

<i>mey nant'u</i>	the body is good (no doubling of <i>n</i> of the second word)
<i>pon nant'u</i>	(gold is good)
<i>val-maṛu</i>	(sword mark)
<i>vānant'u</i>	(the sword is good)

In the last example *val* plus *nant'u* becomes *vān-nant'u* by the Sūtra ‘*lō nē*’ (16 above). Then by ‘*nō naḥ*’ (S. 15 above) the second *n* becomes *ñ* and thus we get the form *vāñ-nant'u*. Then the following rule applies:

S. 22. *Dirghā nñō nē lōpaḥ*

The *ñ* after a long vowel is elided when it is followed by another *n* (thus in *vāñ-nant'u*, the first *ñ* is elided). Thus we

26. Attoor reads as *palkkinṭi* (milk jar). *v* and *p* were usually confused by scribes in Malayalam writing.

It has been said that the nine letters, viz., *k, c, ñ, t, n, p, m, y* and *v* can stand as initials. Amongst them *k, c, ñ, p, m, y*, and *v* (7 letters) do not undergo any change when they follow *ṇ* and *ṇ*. Mere juxta-position would result in such cases.

Examples—

- maṇ-kuṭam* (earthen jar, *ṇ* plus *k*, no change in sandhi)
*cāṇ-ciṭa*²¹ (braid of hair which is a cubit long)
mān-kaṇ (eye of the deer)
poṇ-māla (golden chain)
kaṇ pāṛ (see the eyes)
kaṇ-malar (eyes as beautiful as the flower)
poṇ yālonṭu (which gold)
poṇ-vila (price of the gold) etc.

Examples like—

- maṭ-kuṭam* (for *maṇkuṭam*, earthen jar)
maṭ-tūta (for *maṇtūta*, mud vessel)
maṭ-pāṇi (small mud-jar) etc.

are seen only in Pāṇḍyabhāṣā.²²

S. 14. *Ṇastasya ṭaḥ*

The letter *t* following *ṇ* changes into *ṭ*.

Examples—

- maṇ + titu, maṇṭitu* (*titu* from *tī* bad, mud is bad)
kaṇ + titu, kaṇṭitu (eye is bad).²³

21. This example is cited by Attoor (Tr. 1st edn. 1930, p. 23) but not found in the MSS.

22. Cf. Tol. Et. 303.

23. Cf. ibid 149-150. Such forms are extremely rare in Old Malayalam though sanctioned by our grammarian; but forms like *veṇṭiṇkaḥ* (*veṇ* plus *tiṇkaḥ*, white moon), *oṇṭēr* (*oṇ* plus *tēr*, beautiful chariot) are found in the *Ramacaritam* etc.

S. 15. *Nō ṇaḥ*

n changes into *ṇ* after *ṇ*.

Example—

- muṇṇaṇṭu* (*muṇ + naṇṭu*, *mul*, i.e. the thorn, is good).
 (But how does *mul* become *muṇ* first of all?)

S. 16. [*Lō nē*]²⁴

(After *l*, *n* becomes *ṇ*. *mul-nanṭu*. The *l* of *mul* becomes *ṇ* and *mul* is changed into *muṇ*).

S. 17. [*Me va*]²⁵

(*l* changes optionally into *ṇ* before *m*)

Examples—

- vāḷ + mēl = vāṇmēl* (on the sword)
tōḷ + mēl = tōṇmēl (on the shoulder)

S. 18. *Masya yathāyōgam kaḍiṣu pañcamah*

(When *m* is followed by *k* etc. the fifth group letters (homonasals) are substituted for it).

In the Sūtra *yathāyōgam* (according to affinity) means that the new letter will be of the group of the succeeding letter. When *y* or *v* follows, *m* is retained in the middle (i.e. there is no change).

24. Missing in the MSS. but the discussion under S. 22 below (*l* becomes *ṇ* when followed by *n* etc.) shows the presence of such a Sūtra.

25. Missing in the MSS. but the example given warrants the presence of this Sūtra. Under S. 21 the example of *vāḷ-maṇu* is given which shows the rule is also optional. Forms like *potuvāṇmāṛ* (*potuvāḷ* plus *māṛ*), members of the Poduvāḷ caste, *Ūrāṇma* (*ūṛāḷ* plus *ma*), the right of temple superintendence, etc. are also found under this rule. (See Ilankulam Kunhan Pilla, Lil. Tr. 2nd edn. 1958, p. 170).

Examples—

<i>marāṇ-kuritu</i>	(<i>maram</i> + <i>kuritu</i> , the tree is short) (the terminal <i>m</i> becomes <i>ṇ</i> , the nasal of the guttural group)
<i>muraṇ-ceṛutu</i>	(<i>maram</i> + <i>ceṛutu</i> , the tree is small)
<i>marantōṛum</i>	(<i>maram</i> + <i>tōṛum</i> , on each tree)

In *maram yātonṭ'u* (which tree?) and

maram valitu (the tree is long)

there is no change (as *y* and *v* follow *m*, as pointed out above).

S. 19. *Nē naḥ*.

(*n* is substituted for *m* (*anusvāra*) when followed by *n*)

Example—

<i>marannanṭ'u</i>	(<i>maram</i> + <i>nanṭ'u</i> , <i>maran-nanṭ'u</i> , the tree is good)
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S. 20. *Kvacil - lōpaḥ*.

(In some places the *m* is elided)

By the Sūtra *samāṣe cāṇādīnām* (11 above), the *k* etc. which follow *m* are doubled after the elision of the latter.

Example—

<i>vaṭṭappalaka</i>	(<i>vattam</i> + <i>palaka</i> , <i>vatta</i> + <i>palaka</i> , <i>vaṭṭa-palaka</i> , round seat)
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Similarly, *caturakkiṇaru* (*catura-k-kiṇaru*, square well),

<i>kalaccukku</i>	(<i>kalam</i> + <i>cukku</i> , <i>kala</i> + <i>cukku</i> , <i>kala-cukku</i> . One <i>kalam</i> [a measure of capacity] of dried ginger)
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āyira-k-kalam (thousand *kalams*)

pirappukkāraru (*pirampu* + *kāraru*, makers of bamboo mats)

karuppu-villu (*karumpu* + *villu*, bow of the sugar-cane, i.e. Cupid's bow)

(In the last two examples *m* of the first word changes into *p* and thus the doubling results).

S. 21. *Ya, ra, la, la, lēbhyah ka, ca, ta, pā, nam dūitvam*.

(The letters *k*, *c*, *t*, and *p* will get doubled when they follow *y*, *r*, *l*, *ḷ*, and *ḷ*.)

Examples—

<i>poykkutira</i>	(<i>poy-k-kutira</i> , artificial horse)
<i>nirkkōḷi</i>	(water fowl)
<i>valkkinṭi</i>	(<i>val-k-kinṭi</i> , ²⁶ jar with a spout)
<i>pālkkana</i>	(useless arrow)
<i>mulkkompu</i>	(thorny branch)
<i>nārppattu</i>	(Bengal or China silk)
<i>tōlppetti</i>	(leather box)
<i>tōlppalaka</i>	(shoulder blade)

Why only “*k* etc. will double” in the Sūtra?

(Contrast :

<i>mey nanṭ'u</i>	the body is good (no doubling of <i>n</i> of the second word)
<i>pon nanṭ'u</i>	(gold is good)
<i>vāl-marū</i>	(sword mark)
<i>vānanṭ'u</i>	(the sword is good)

In the last example *vāl* plus *nanṭ'u* becomes *vāṇ-nanṭ'u* by the Sūtra ‘*lō nē*’ (16 above). Then by ‘*nō naḥ*’ (S. 15 above) the second *n* becomes *ṇ* and thus we get the form *vāṇ-ṇanṭ'u*. Then the following rule applies:

S. 22. *Dirghā ṇṇō nē lōpaḥ*

The *ṇ* after a long vowel is elided when it is followed by another *ṇ* (thus in *vāṇ-ṇanṭ'u*, the first *ṇ* is elided). Thus we

26. Attoor reads as *pālkkinṭi* (milk jar). *v* and *p* were usually confused by scribes in Malayalam writing.

Why, 'for *l* etc. which follow a short vowel' in the Sūtra?

Contrast:

val - *nīlam* (length of the tail)

pal - *nīram* (colour of the milk)

(Here the *l* of *val* and *pal* is preceded by long *a* and there is no doubling. But *valu*, *paly* with *kuṭṭīyal ukaram* is commonly used when they stand alone).

S. 26. *Elu-śabdasyādēḥ hrasvaśca.*

The first syllable of the word 'ēlu' is also shortened (i.e. it will become *elu*) in addition to the shortening of *u*.

Examples—

elu nāli (seven measures)
elu kalañcu (seven *kalañcu* or drachms)

S. 27. *Lanayōḥ ka, ca, pēṣu raḥ.*

The letters *l* and *n* become *r* when they are followed by *k*, *c* and *p*.

Examples—

karṅkūlam (*kal* + *kūlam*, stone tank)
poṅkkannāṭi (*pol* + *kannāṭi*, golden mirror)
karccira (*kal* + *cira*, stone reservoir or tank)
poṅccila (*pon* + *cila*, golden bow)
karppaṭi (*kal* + *paṭi*, stone stairs)
poṅppu (*pon* + *pu*, golden flower)
poṅppana (*pon* + *pana*, golden palmyra)

In these instances the *l* sound (as in *kalkkūlam*, *polkkannāṭi*, *polccira*) is not well-suited to Kēraḷabhaṣā.³⁰

30. Such forms as given above are obsolete now. *ponpū* or *polpū* is used, but not *porpū*.

S. 28. *Tēṣya ca.*

The *t* which follows *l* and *n* becomes *r*. By *ca* (and) in the Sūtra the preceding *l* and *n* also will be changed into *r* in addition to *t*.

Examples—

kaṭṭālam (*kal* + *talam*, *kal* + *rālam*, *kar* + *rālam*, *kaṭṭālam*, stone reservoir)
kōṭṭēn (*kōl* + *tēn*, *kol* + *rēn*, *kōr* + *rēn*, *kōṭṭēn*, sweet honey)
poṭṭār (*pon* + *tār*, *pon* + *rār*, *por* + *rār*, *poṭṭār*, golden flower)
poṭṭāmara (*pon* + *tāmara*, *pōn* + *rāmara*, *por* + *rāmara*, *poṭṭāmara*, golden lotus).³¹

S. 29. *Lō naḥ pañcamēṣu.*

The letter *l* is changed into *n* when the fifth *varga* letters (i.e. nasals *ñ*, *n*, *m* etc.) follow it.

Examples—

kanñeri (*kal* + *ñeri*, *kan* + *ñeri*, stone-paved path)
vinñilam (*vil* + *nīlam*, *vin* + *nīlam*, length of the bow)
nenmūla (*nel* + *mūla*, *nen* + *mūla*, tender shoot of paddy)

S. 30. *Sēṣam prayōgād jñēyam.*

The remaining examples (of sandhi changes) may be understood from usage.

Examples—

putiya cātu — *puticcātu* (*putuccātu*, new dice)

31. In these instances the *r* is really alveolar *r*. The forms given are obsolete.

<i>pul + tari</i>	— <i>puttari</i> ³² (particle of grass)
<i>ceriya olam</i>	— <i>ci't'olam</i> (small wave)
<i>karutta kuvala</i>	— <i>karum-kuvala</i> (black water-lily)
<i>karutta mukil</i>	— <i>karumukil</i> (dark cloud)
<i>mutantu teñnu</i>	— <i>mutan-teñnu</i> (curved coconut tree)
<i>kuriya kōl</i>	— <i>kurukōl</i> (small rod)
<i>neṭiya kamuku</i>	— <i>neṭum kamuku</i> or <i>neṭṭakkamuku</i> (straight coconut tree)
<i>valiya mala</i>	— <i>vanmala</i> (big mountain)
<i>vanpolla mala</i>	— <i>vanmala</i> (very strong mountain)
<i>irañtu pattu</i>	— <i>irupatu</i> (twenty)
<i>mūñt'u aru</i>	— <i>mūvaru</i> (three times six)
<i>mūñt'u kuṭam</i>	— <i>mukkuṭam</i> (three jars)
<i>mūñt'u nūru</i>	— <i>munnūru</i> (three hundred)
<i>periya teruvu</i>	— <i>perunteruvu</i> (big street)
<i>parutta puṭava</i>	— <i>parumpuṭava</i> (rough cloth)
<i>koṭiya pāmpu</i>	— <i>koṭum pāmpu</i> (fierce snake)
<i>añcu pattu</i>	— <i>ayimpatu</i> (five tens, fifty)
<i>pattu irañtu</i>	— <i>pantirañtu</i> (ten plus two, twelve)
<i>pantirañtu aṭi</i>	— <i>pantiraṭi</i> (twelve feet)
<i>muppatu aṭi</i>	— <i>muppatit't'aṭi</i> (thirty feet)
<i>kūru ayolla</i>	
<i>valkka</i>	— <i>kū't'u-valkka</i> (joint reign, now <i>valcca</i> <i>kūru</i> —share, cf. T. <i>valkai</i>)
<i>kant'in</i>	
<i>vāṇiyam</i>	— <i>ka't't'u vāṇiyam</i> (trade in cattle)

How can their number be counted? All should be understood from usage.

32. The MS. writes, '*pula puttari*' which makes no sense. Ilankulam Kunhan Pilla reads—*pul + ari = put't'ari*' (Lil. Tr. 2nd Edn. 1958, p. 176); but no such form is found in the old language. Moreover, the resulting form given is *puttari* which in modern Malayalam is *putiya ari* (meal of new rice).

Question: There will be sandhi between Bhāṣā and Sanskrit which can be two-fold, either of the words coming in the beginning or end. What about them? (Will they follow the Bhāṣā rules or Sanskrit rules?)

Reply: In those places it should be the sandhi of the Bhāṣā as the Sanskrit word has already been converted into it. For example, in *candrakkala* (crescent), *kala* has been made Bhāṣā and hence its *k* has been duplicated as in the case of *paṭikkataku* (*pati + kataku*, door of the gate) according to the Kēraḷabhaṣā rules. In the word *indukala* (crescent) there is no doubling because *indu* (moon, Sanskrit) has not been so naturalised. *k* etc. are doubled only when they follow Bhāṣā words, not after Sanskrit words; for example, *aṭikkalam* (the days of the Āṭi month, July-August), *antikkalam* (the time of dusk) (where *aṭi* and *anti* are indigenous words).

In *anaśśāstram* (*ana + śāstram*, elephant-lore), *kuṭaśśanti* (*kuṭa + śanti*),³³ *perikassaram* (*perika + saram*, very important) etc. the words *śāstram*, *śanti* and *saram* etc. are Skt. words converted into Bhāṣā. Hence the doubling of *ś* and *s* (of the second words).

It may be asked: In Bhāṣā the doubling has not been taught for *ś* and *s*; hence how can they be doubled when the above words are converted into it? Moreover, *ś* and *s* have not been even counted as Bhāṣā letters. Only 18 of them like *k*, *ñ*, *c*, *ṇ* etc. have been listed as consonants.

The reply is this: Consonants are said to be 18 in number according to the Tamil system. In the language used by the *Traivarnikas* (i.e. the three higher castes, Brahmins, Kṣatriyas and Vaiśyas) tinges of Sanskrit sound are found at times, e.g. *saggi* (?), *srōliccu* (?),³⁴ *dhatiyan* (*taṭiyan*, fat man), *assiri* Sanskrit *asṛi*, worthlessness).

33. The meaning is not clear. Perhaps the word is *kuṭiśśanti* denoting some expiatory rites for domestic happiness. (*kuṭi*—house, *śanti*—calmness).

34. Commentators take both these as one word. However, the meaning is obscure.

Moreover, they use in their common parlance words like

<i>upavāsam</i>	(fast)
<i>sarasan</i>	(jolly fellow)
<i>dikṣa</i>	(penance)
<i>īśvaran</i>	(god)
<i>daivam</i>	(god)
<i>śankh</i>	(conch)
<i>pūja</i>	(worship)

which are merely Sanskrit words converted into Bhāṣā. Similar is the case with *śāstram* etc. (cited above).

Question : Let it be so. Yet how can you double ś and s of Bhāṣā (as there is no rule for it)?

Reply : By the Sūtra '*samāsē cāñādinam*' (11 above) the doubling of *c* and *t* is laid down when they stand as the initial letters of the second word in a compound. ś and ṣ are similar to *c* and *t* due to their identical place of origin.* Hence in compounds they also (i.e. ś and ṣ) should be doubled.

॥ श्रीः ॥

रामभद्रदीक्षितविरचिता

॥ उणादिमणिदीपिका ॥

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35. Cf. *ṣaram*, *caram* (O.M.) — arrow; *solla*, *tolla* — trouble.

दशपादी¹ । “विधुर्निशाकरे काले विष्णौ वातेऽमिरक्षसोः” इति वैजयन्ती² । “गृधु अभिकाङ्क्षायाम्” दैवादिकः । गृध्यतीति गृधुः कामः ॥ “वि धृषा प्रागल्भ्ये” सौवादिकः । धृष्णोतीति धृषुः प्रगल्भः संघातश्च³ । “धृष प्रसहन” इति चौरादिकस्य “आ धृषाद्वा” इति गणसूत्रे⁴ आङोऽभिविध्यर्थात्⁵ णिजभावे सामान्यग्रहणसंभवात् धर्षतीति धृषुरित्यपि सुवचम् । दृशिर् प्रेक्षणे ” भौवादिकः । पश्यति दृश्यते वा दृशुः आदित्यः । इह सूत्रे “धृषिहृषिभ्यश्च” इति पठित्वा हृषुः हर्षः सूर्याभिरराहवोऽपि हृषव इति केचित्⁶ ॥ 23 ॥

कृग्रोरुच्च ॥ 1-24 ॥

(ए)ताभ्यां⁷ कुप्रत्ययः, अनयोरुकारादेशश्च⁸ । भाव्यमानोऽप्युकारः सवर्णान् गृह्णातीति प्राप्ते तपरकरणम् । उच्चैतिदशपादीपाठे⁹ तु भाव्यमानत्वात् सवर्णग्रहणाभावो व्याख्येयः । “कृ विश्लेषे” तौदादिकः । किरति धर्मविजय-यशांसीति कुरुः क्षत्रियः ऋषिश्च । देशवाची तु नित्यवहुवचनान्तः । “कृ हिंसा-याम्” इति कैयादिकः ; तस्यापि ग्रहणं सुवचम् । केचिदिह कृ इति ह्रस्वान्तं पठित्वा करोतीति कुरुः इति विगृह्णन्ति¹⁰ । “कुरुर्नृपान्तरे भक्ते पुमान् पुं-भूम्नि नीवृत्ति” इति मेदिनी¹¹ । “गृ निगरणे” तौदादिकः । “गृ शब्दे”

1. DP, p. 69 विधुः नामायुधः शशिवाय्वरनयः विष्णुश्च ।
2. *Vaijayanti*, p. 218, l. 110
3. Śv. संघतः प्रगल्भश्च
4. *Gaṇasūtra*, 202
5. आङ् मर्यादामिद्विध्योः ।
6. DP, p. 69
7. Ms ताभ्यां
8. Normally there will be इ by ऋत इद् घातोः (P. VII - 1 - 100)
9. DP, p. 69 gvies उच्च, but Ms क (उरुश्च) seems to support the reading उच्च
10. Uj, p. 13
11. *Medini*, p. 180

कैयादिकः । गिरति गृणातीति वा गुरुः आचार्यः, उपाध्यायः, पिता, गुणश्च । दशपाद्यां पूज्यो जनश्चेत्युक्तम्¹ ।

“उपदेष्टरि मन्त्रादेः पित्रादौ गीष्पतौ गुरुः ।

मात्रादौ स्त्री बृहत्ख्यातदुर्जरालघुषु त्रिषु” इति रत्नाकरे ॥

अपदुःसुषु स्थः ॥ 1-25 ॥

अप दुस् सु इत्येतेषु उपपदेषु तिष्ठतेः धातोः कुप्रत्ययो भवति । आतो लोपः² । सुषामादित्वात् षत्वम्³ । अपष्टुः बालः मर्यादाभ्रष्टश्च । “अपष्टुः पुंसि काले च वामे स्यादन्यलिङ्गकः” इति मेदिनी⁴ । दुष्टु अशोभनम् । सुष्टु शोभनम् । “अपष्टु प्रतिकूलम् । दुःखं दुःखेन वा तिष्ठतीति दुष्टु । सुखं सुखेन वा तिष्ठतीति सुष्टु” इति केचित्⁵ । सुष्टुदुष्टुशब्दौ तु प्रशंसानिकृष्टार्थौ । पूर्ववत् षत्वम् । अन्ये तु “स्थस्थस्थिन्स्थूणाम्” इति वार्तिकेन⁶ षत्वमिति वदन्ति । भाष्ये तु स्थ....णामित्युक्त्वा “सव्येष्टः परमेष्ठी च सव्येष्टा सारथिः” इति त्रयाणां क्रमेणोदाहरणमुक्तम्⁷ । स.....वनम् रूपं..... इति रत्नमाला । स्वरादिषु पठितः सुष्टु प्रशंसनेत्यन्ये⁸ ॥

रपेरिचोपधायाः ॥ 1-26 ॥

“रप व्यक्तायां वाचि” अस्माद् भौवादिकात् कुप्रत्ययो⁹ भवति । उपधायाश्च इकारः । रपति व्यक्तं परुषाणि वदतीति रिपुः शत्रुः ।

1. p. 70
2. By P. VI - 4 - 64
3. By P. VIII. 3 - 98
4. *Medini*, p. 39, verse 10
5. Not in Śv, Uj, Sk or DP.
6. *Varttika* under P. VIII-3-97. स्थस्थस्थिन्स्थूणामिति वक्तव्यम् ।
7. Under the above *Varttika MBh*, III. p. 448. It is not given as a separate *Varttika* in Kielhorn's ed.
8. Uj, p. 13. एषां त्रयाणां मृगयादिपाठेन सिद्धत्वात् सूत्रमिदं न्यासकारस्या-संमतमिति ‘सुषामादिषु च’ इत्यत्र रक्षितः ।
9. Ms. भौवादिकादुप्रत्ययो

चक्षिणे ङित्करणात् अनुदात्तेत्वप्रयुक्तस्य तडोऽनित्यत्वज्ञापनात्¹ परस्मैपदं प्रयुक्तम् । यथा “वल्लहाधां राधाम्”² इति ॥

स्यादेतत् । पूर्वस्मिन् सूत्रे फलिगुकोर्ग्रहणमकृत्वा “फलवलोर्गुक् च” इतीह पठितुं युक्तम् । तदा द्विर्गुको न ग्रहणमिति । नैष दोषः । अतोऽत्र निदिति न सम्बध्यते इति प्रतिभाति । ‘वल्लगुरसि शंयुधाया’³ इति च्छन्दसि वल्लगु-शब्दस्यान्तोदात्ततादर्शनात् । वृत्तावपीह नित्यदसम्बन्धप्रदर्शनाभावाच्च⁴ । अत एव “वोतो गुणवचनात्” इति सूत्रे⁵ फलिपाटीति सूत्रमभिव्याप्य नित्यदानुवृत्ति-हैरदत्तेन स्पष्टमुक्ता⁶ । यद्यपि न्यासे “फलिपाटि” इति सूत्रं यावदनुवृत्तिरित्युक्तम्, तथापि मधुशब्दस्याद्युदात्तत्वस्य दर्शनात् न्यासे⁷ यावदिति मर्यादा नोपपद्यते इति मनोरमायामुक्तं⁸ व्याचक्षते । अयमेव वल्लगुशब्दः कण्ठादिषु प्रातिपदिकत्वेन पठ्यते⁹ । न च तदेव निपातनमस्त्विति वाच्यम् । “वाय्वृतुपित्रुषस” इत्यादि निपातसंभवात् । बहूनां वैयर्थ्यप्रसङ्गात् ॥ 19 ॥

शः कित्सन्वच्च ॥ 1-20 ॥

“शो तनूकरणे” दैवादिकः । अस्मादुप्रत्ययः स च कित् स्यात् सन्वच्च । अत्र सन्वत्त्वादेवाद्युदात्ते¹⁰ सिद्धे निदिति न संबध्यते । बलाभावात् अनित्यत्वस्य निवृत्तेरुक्तत्वाच्च । कित्त्वादालोपः¹¹ । सन्वद्वावाद् द्वित्वम्¹² । द्विर्वचनेऽचि¹³

1. Paribhāṣā 96 अनुदात्तेत्वलक्षणमात्मनेपदमनित्यम् ।

2. *Gitagovinda*, I. verse 7.

3. *Taittirīya Āraṇyaka*, 4 - 11 - 3.

4. DP. adds निच्च in the *Vṛtti*; but some Mss. omit that.

5. P. IV - 1 - 44.

6. *Padamañjarī*, Vol. II, p. 46.

7. *Kaśikavivarāṇa Pañcika*, Vol I, p. 845.

8. PM.

9. Under P. III - 1 . 27. ‘वल्लगु पूजामाधुर्ययोः’

10. By P. VI - 1 - 197 ङित्यादिर्नित्यम् ।

11. By P. VI - 4 - 64 आतो लोपः ।

12. By P. VI - 1 - 9 सन्वदोः ।

13. P. I - 1 - 59

इति स्थानिवत्त्वात् साचकस्य द्वित्वम् । अभ्यासह्रस्वः¹ । “सन्त्यतः”² इती-
कारः । “इयति मातुः स्तनं प्राप्येति शिशुर्बाल” इति दशपादी । न चालोपे कृते
इकारस्य स्थानभूतादचः पूर्वत्वेन दृष्टत्वाभावात् तस्य स्थानिवत्त्वाभावाभावालघूप-
धगुणप्रसङ्गः । “किञ्चि च” इति निषेधात्³ ।

स्यादेतत् । सन्वदित्यत्र वतिना सनि यत्कार्यं तदतिदिश्यते वा, सनो
यत्कार्यं तदतिदिश्यते वा । नाद्यः ; “सन्त्यडो”⁴ इत्यत्र प्रतीषिषति अट्ठ्यते⁵
इत्यादिसिद्धये सनन्तस्य यङन्तस्य च द्वित्वविधानादिह द्वित्वं न स्यात् ; न
द्वितीयः ; “सन्त्यतः”⁶ इति अभ्यासस्य इत्वाप्रसङ्गात् इति । तत्रोच्यते । सन
इव सन्वदिति षष्ठ्यन्ताद्वतिः । “शः किङ् द्वे च” इति वक्तव्ये सन्वदित्युक्त्या
सामर्थ्यादभ्यासकार्यम् । यद्वा सना तुल्यं वर्तत इति “तेन तुल्यम्”⁷ इति
वतिना सर्वकार्यसिद्धिः । न च “सनाद्यन्ता धातवः” इति⁸ तदन्तस्य धातुत्वम् ।
सा व्युत्पत्तिर्न स्यात् प्रातिपदिकत्वप्रतिषेधादिति वाच्यम् । कृदन्ततया
“कृत्तद्धित”⁹ इति प्रातिपदिकत्वसिद्धेः । शिशुशब्दस्याद्युदात्ततया “शिश्वोः”
इत्यत्रोदात्तयणत्वाभावाद् “उदात्तयण”¹⁰ इत्यस्याप्रसङ्गात् “नोङ्धात्वोः”¹¹ इति
निषेधाप्रसङ्गः । नित्येऽपि “सनाद्यन्ता”¹² इति धातुत्वे क्रियावाचित्वाभावात्
धातोर्विधीयमानानां तव्यादीनां प्रसङ्गाभावः । परं तु शिशुं शिशू इत्यादौ “ओः
सुपि”¹³ इति यणप्रसङ्ग इति शिशुशब्दस्य धातुत्वं दुरभ्युपगमम् । ततः सनीव

सन्वदिति सप्तम्यन्ताद्वतिः । सामर्थ्याच्च । सनि कार्यस्य अभ्यासद्वित्वस्य प्रवृत्तये
द्वित्वं प्राक् प्रवर्त्य सनन्तस्य प्रथमस्यैकाचो विधीयमानं द्वित्वं¹ अर्थात् सनि परे
विधीयत इति द्वित्वस्यापि सनि कार्यत्वमिति द्वित्वसिद्धिः ; अन्यथा द्वित्वविरह
अभ्यासाभावात् सन्वद्भावो निर्विषयः स्याद् । एवम् “जिन्यादिः”² इति
स्वरोऽपि व्याख्येयः । निदिति वानुवर्त्यमित्यवधेयम् ॥ 20 ॥

यो द्वे च ॥ 1-21 ॥

“या प्रापणे” आदादिकः । अस्मादुप्रत्ययः किञ्च भवति³ । धातोश्च द्वे
रूपे भवतः । श्रुतत्वात् द्वित्वे कृते किङ्वादादालोपः⁴ । यद्वा किङ्वादादालोपे
कृतेऽपि “द्विर्वचनेऽचि”⁵ इति स्थानिवत्त्वात् द्वित्वम् । द्वित्वप्रत्यययोर्युग-
पद्विधानेऽपि अर्थाद् द्वित्वनिमित्तत्वं प्रत्ययस्य बोध्यम् । अथवा पूर्व प्रत्ययो
विधीयते वाक्यभेदेन, पश्चात्तस्मिन्नेव प्रत्यये द्वित्वम् । उप्रत्ययस्य द्वित्वनि-
मित्तत्वम् । यद्यपीदं द्वित्वं षाष्ठ्य⁶ भवति तथापि अभ्याससंज्ञादिकं भवत्येवेति
वदन्ति । अभ्यासस्य ह्रस्वः⁷ । यान्ति सुरुतानि अनेनेति ययुः अश्वमेधीयोऽश्वः
स्वर्गमार्गश्चेति दशपादी⁸ । “ययुरश्वोऽश्वमेधीयः” इत्यमरः⁹ । सन्वदधि-
कारादे(व) सिद्धे¹⁰ द्विर्वचने द्वे चेति वचनं “सन्त्यतः”¹¹ इतीत्वनिवृत्त्यर्थमिति
पञ्चपाद्याम्¹² । तदाद्युदात्तत्वस्याप्युपलक्षणम् । यदि तु तदिष्टं भवति तदा
निदित्यनुवर्तनीयम् ॥ 21 ॥

1. By P. VII - 4 - 59
2. P. VII - 4 - 79
3. P. I - 1 - 5
4. P. VI - 1 - 9
5. Ms. reads प्रतिषिषति अरार्थत
6. P. VII - 4 - 79
7. P. V - 1 - 115
8. P. III - 1 - 32
9. P. I - 2 - 46
10. P. VI - 1 - 174
11. P. VI - 1 - 175
12. P. III - 1 - 32
13. P. VI - 4 - 83

1. P. VI - 1 - 1
2. P. VI - 1 - 197
3. By किञ्च from previous Sūtra.
4. By P. VI - 4 - 64
5. P. I - 1 - 59
6. By P. VI - 1 - 4
7. By P. VII - 4 - 59
8. DP., p. 67
9. Amara, 2 - 8 - 45
10. P. VII - 4 - 93
11. P. VII - 4 - 79
12. S'v. See reading of Ms B.

कुभ्रश्च ॥ 1-22 ॥

“भृञ् भरणे” भौवादिकः । “डुभृञ् धारणपोषणयोः” जौहोत्यादिकः । द्वयोरपि ग्रहणम् । अतः कुप्रत्ययः स्यात् । चकारात् द्वे चास्य रूपं भवतः । प्रत्ययान्तरोपादानाद् उरिति निवृत्तम् । तत्संबद्धं निदिति च निवृत्तम् । अतः कुरुदात्तः । कित्त्वं गुणनिषेधाय¹ । अन्तरङ्गत्वात् प्रागेव यणादेशात् द्वित्वम्—“द्विर्वचनेऽचि” इति स्थानिवत्त्वाद्वा यणः साचकस्य द्वित्वम् “उरत्”³ । “अभ्यासे चर्च”⁴ । भरति विभर्तीति वा वभ्रुः—शबलवर्णः नकुलश्चेति दशपादी⁵ । पञ्चपाद्यां तु वभ्रुः पिङ्गलः खलतिः विष्णुर्विदारश्च ल्युक्तम्⁶ ॥ “कपिले त्रिषु वभ्रुर्ना⁷ नकुले केशवे मुनौ” इति रत्नाकरे ।

“वभ्रुर्वैश्वानरे शूलपाणौ च गरुडध्वजे ।

विशाले नकुले पुंसि पिङ्गले त्वभिधेयवत् ॥”

इति मेदिनीकोशः⁸ । सूत्रे प्रकृतेः प्राक् प्रत्ययनिर्देशः कृजादीनामपि प्रत्ययनिर्देशार्थः । अथेति प्रकृतिसंबन्धेन चकारेण प्रकृत्यन्तरसमुच्चयो वा । करोत्यसा⁹ न्यपि कर्माणीति⁹ चक्रुः विष्णुः । “हन हिंसागत्योः” हन्तीति जघ्नुः इन्द्रः “गमहन”¹⁰ इत्युपधालोपः । “अभ्यासाच्च”¹¹ इति कुत्त्वम् इति वृत्तिः केचित्तु चक्रुः कर्ता जघ्नुर्हन्ता पपुः पालक इत्याहुः । “तृ प्लवनतरणयोः”

1. By P. I - 1 - 5

2. P. I - 1 - 59

3. P. VII - 4 - 66

4. P. VIII - 4 - 54

5. DP. p. 67

6. Śv. पिङ्गलो नकुलश्चैव खलतिर्विष्णुरेव च । चतुर्वर्णेषु मेधावी वभ्रुश्च प्रयोजयेत् ॥

7. Ms जन्तुनी

8. Medini, p. 127, verse 64.

9. Ms कर्माणीति ।

10. P. VI - 4 - 98

11. P. VII - 3 - 55

तरतीति ततिरुः पतङ्गः “ऋत इद्वातोः”¹ “पृ पालनपूरणयोः” पृणाति पूर्यते वा पपुरुः चन्द्रः समुद्रश्च । उदोष्ठ्यपूर्वस्य² । इत्येत्वयोः “द्विर्वचनेऽचि”³ इति स्थानिवत्त्वात् तृ पृ इति द्वित्वम् । दशपाद्यां तु ततरुः पपरुरित्युदाहृतम्⁴ । तत्र गुणश्चिन्त्यः⁵ । यथाप्रयोगदर्शनं गुणबाहुलकाश्रयणादिति वा व्याख्येयम् ॥ 22 ॥

पृभिदिव्यधिगृधिधृषिदशिभ्यश्च⁶ ॥ 1-23 ॥

एभ्यः कुप्रत्ययः स्यात् । द्वे चेति निवृत्तम्⁷ । प्रत्ययमात्राकर्षणश्चकारः । दशपाद्यां तु सूत्रे चकार एव न पठितः⁸ । “पृ पालनपूरणयोः” जौहोत्यादिकः क्रैयादिकश्च । पिर्षति पृणाति वा पूर्यते वा पुरुः । उत्त्वम्,⁹ रपरत्वम्¹⁰ । पञ्चपाद्यां पुरुः राजा धर्मशीलः समुद्रः प्रभूतश्च इत्युक्तम्¹¹ । दशपाद्यां विस्तीर्णं लोकश्च इत्युक्तम्¹² । “पुरुः प्राज्येऽभिधेयवत् । पुंसि स्यादेवलोके च नृपभेद-परागयोः” इति मेदिनी¹³ । “भिदिर्विदारणे” रौधादिकः । भिनत्तीति भिदुः वज्रम्¹⁴ “व्यध ताडने” दैवादिकः । “ग्रहिज्या” इति¹⁵ संप्रसारणम् । विध्यतीति विधुः अग्निः, कालः, वायुः, शशी चेति पञ्चपादी¹⁶ । विधुः सूर्याग्निशशिन इति

1. P. VII - 1 - 100

2. P. VII - 1 - 102

3. P. I - 1 - 59

4. DP, p. 68. The editor has restored the form ततिरु though majority of Mss give ततरु. He says प्रत्ययस्य कित्त्वात् गुणे प्रतिषिद्धे ‘ऋत इद्वातोः’ इति इत्वे रपरत्वे ‘ततिरु’ इत्येव सम्यक् ।

5. Being कित्. See P. I - 1 - 5

6. च omitted in Śv, Uj, Sk and DP.

7. From Up 1 - 21

8. DP, p. 68

9. By P. VII - 1 - 102 उदोष्ठ्यपूर्वस्य ।

10. By P. I - 1 - 51 उरण् रपरः ।

11. Śv राजा प्रभूतं धर्मलोकश्च ।

12. DP, p. 69. Mss reads लोचनं च ।

13. Medini, p. 127

14. Ms वज्रः

15. P. VI - 1 - 16

16. Śv, p. 13

दशपादी¹ । “विधुर्निशाकरे काले विष्णौ वातेऽभिरक्षसोः” इति वैजयन्ती² । “गृधु अभिकाङ्क्षायाम्” दैवादिकः । गृध्यतीति गृधुः कामः ॥ “नि धृषा प्रागल्भ्ये” सौवादिकः । धृष्णोतीति धृषुः प्रगल्भः संघातश्च³ । “धृष प्रसहन” इति चौरादिकस्य “आ धृषाद्वा” इति गणसूत्रे⁴ आङोऽभिविध्यर्थात्⁵ णिजभावे सामान्यग्रहणसंभवात् धर्षतीति धृषुरित्यपि सुवचम् । दृशिर् प्रेक्षणे ” भौवादिकः । पश्यति दृश्यते वा दृशुः आदित्यः । इह सूत्रे “धृषिहृषिभ्यश्च” इति पठित्वा हृषुः हर्षः सूर्याभिरराहवोऽपि हृषव इति केचित्⁶ ॥ 23 ॥

कृग्रोरुच ॥ 1-24 ॥

(ए)ताभ्यां⁷ कुप्रत्ययः, अनयोरुकारादेशश्च⁸ । भाव्यमानोऽप्युकारः सवर्णान् गृह्णातीति प्राप्ते तपरकरणम् । उच्चैतिदशपादीपाठे⁹ तु भाव्यमानत्वात् सवर्णग्रहणाभावो व्याख्येयः । “कृ विश्लेषे” तौदादिकः । किरति धर्मविजय-यशांसीति कुरुः क्षत्रियः ऋषिश्च । देशवाची तु नित्यवहुवचनान्तः । “कृ हिंसा-याम्” इति क्रैयादिकः ; तस्यापि ग्रहणं सुवचम् । केचिदिह कृ इति ह्रस्वान्तं पठित्वा करोतीति कुरुः इति विगृह्णन्ति¹⁰ । “कुरुर्नृपान्तरे भक्ते पुमान् पुं-भूम्नि नीवृति” इति मेदिनी¹¹ । “गृ निगरणे” तौदादिकः । “गृ शब्दे”

1. DP, p. 69 विधुः नामायुधः शशिवाय्वग्नयः विष्णुश्च ।
2. *Vaijayanti*, p. 218, 1. 110
3. Śv. संघतः प्रगल्भश्च
4. *Gaṇasūtra*, 202
5. आङ् मर्यादाभिविध्योः ।
6. DP, p. 69
7. Ms ताभ्यां
8. Normally there will be इ by ऋत इद् वातोः (P. VII - 1 - 100)
9. DP, p. 69 gvies उच्च, but Ms क (उरुच) seems to support the reading उच्च
10. Uj, p. 13
11. *Medini*, p. 180

क्रैयादिकः । गिरति गृणातीति वा गुरुः आचार्यः, उपाध्यायः, पिता, गुणश्च । दशपाद्यां पूज्यो जनश्चेत्युक्तम्¹ ।

“उपदेष्टरि मन्त्रादेः पित्रादौ गीष्पतौ गुरुः ।

मात्रादौ स्त्री बृहत्ख्यातदुर्जरालघुषु त्रिषु” इति रत्नाकरे ॥

अपदुःसुषु स्थः ॥ 1 - 25 ॥

अप दुस् सु इत्येतेषु उपपदेषु तिष्ठतेः धातोः कुप्रत्ययो भवति । आतो लोपः² । सुषामादित्वात् षत्वम्³ । अपष्टुः बालः मर्यादाभ्रष्टश्च । “अपष्टुः पुंसि काले च वामे स्यादन्यलिङ्गकः” इति मेदिनी⁴ । दुष्टु अशोभनम् । सुष्टु शोभनम् । “अपष्टु प्रतिकूलम् । दुःखं दुःखेन वा तिष्ठतीति दुष्टु । सुखं सुखेन वा तिष्ठतीति सुष्टु” इति केचित्⁵ । सुष्टुदुष्टुशब्दौ तु प्रशंसानिकृष्टार्थौ । पूर्ववत् षत्वम् । अन्ये तु “स्थस्थस्थिन्स्थणाम्” इति वार्तिकेन⁶ षत्वमिति वदन्ति । भाष्ये तु स्थ.....णामित्युक्त्वा “सव्येष्टः परमेष्ठी च सव्येष्टा सारथिः” इति त्रयाणां क्रमेणोदाहरणमुक्तम्⁷ । स.....वनञ् रूपं.....इति रत्नमाला । स्वरादिषु पठितः सुष्टु प्रशंसनेत्यन्ये⁸ ॥

रपेरिचोपधायाः ॥ 1 - 26 ॥

“रप व्यक्तायां वाचि” अस्माद् भौवादिकात् कुप्रत्ययो⁹ भवति । उपधायाश्च इकारः । रपति व्यक्तं परुषाणि वदतीति रिपुः शत्रुः ।

1. p. 70
2. By P. VI - 4 - 64
3. By P. VIII. 3 - 98
4. *Medini*, p. 39, verse 10
5. Not in Śv, Uj, Sk or DP.
6. *Varttika* under P. VIII-3-97. स्थस्थस्थिन्स्थणामिति वक्तव्यम् ।
7. Under the above *Varttika MBh*, III. p. 448. It is not given as a separate *Varttika* in Kielhorn's ed.
8. Uj, p. 13. एषां त्रयाणां मृगयादिपाठेन सिद्धत्वात् सूत्रमिदं न्यासकारस्या-संमतमिति ‘सुषामादिषु च’ इत्यत्र रक्षितः ।
9. Ms. भौवादिकादुप्रत्ययो

“रिफ कत्थननिन्दाहिंसादानेषु” इति तुदादौ पठ्यते । ततश्च रिफेः पश्चेति सूत्रयितुं शक्यम् । रिफति निन्दतीति रिपुरिति सिद्धेः । उपधापदानुपादान-
लाघवात् ॥ 26 ॥

अर्जिदृशिकम्यमिपसिवाधामृजिपशितुगुदीर्घहकाराश्च ॥ 1 - 27 ॥

एभ्यः कुप्रत्ययः स्यात्, यथासंख्यं चैषामृजादयो भवन्ति । अर्जिदृश्योः ऋजिपशी सर्वादेशौ । तयोरिकार उच्चारणार्थः । कम्यमोस्तु तुग्धुगावागमौ । उकारः पूर्ववत् । पंसेरचो दीर्घः । अवान्तरवाक्ये दीर्घश्रुत्या “अचश्च¹” इत्युपस्थानात्² । बाधेहकारोऽन्त्यादेशः । कारप्रत्ययो विस्पष्टार्थः । “अर्ज षर्ज अर्जने” भौवादिकः । ण्यन्तः । अर्जयति प्रयत्नेन धर्मविजययशांसीति ऋजुः अर्जवयुक्त इति दशपादी³ । अर्जयतीति ऋजुरकुटिलः अव्युत्पन्नबुद्धिश्चेति पञ्चपादी⁴ । एवं च सूत्रेऽर्जीति ण्यन्तस्यानुकरणमिति प्रतीयते । ततश्च “अर्ज यत्न” इति चौरादिकस्यापि ग्रहणं संभवति । दृशिवद् इका निर्देशोऽपि अर्जति यशांसीति ऋजुरिति सुवचम् । ‘ऋज गीतस्थानार्जनोपार्जनेषु,’ इत्यनुदात्ते भौवादिकोऽप्यस्ति ॥ ततश्च “पृभिदिव्यधि” इति सूत्रे⁵ ऋजिति⁶ प्रक्षेप्तुं शक्यम्, कुप्रत्यये गुणाभावादृजुरिति सिद्धेः । इह अर्जिग्रहणं ऋजिग्रहणं च न कर्तव्यं भवति । “अथोत्तरे त्रिष्वक्के व्युत्पत्तिरहितेऽप्युजुः” इति रत्नमाला⁷ । “दृशिर् प्रेक्षणे” भौवादिकः । पश्यतीति पशुः । मन्त्रवाह्यो जन इति दशपादी⁸ । पश्यतीति पशुश्चन्द्रो मतिहीनश्चतुष्पादमिश्रेति पञ्चपादी । सर्वानविशेषेण पश्यतीति

1. P. I-2-28
2. See Śv, p. 15 ‘अचश्च’ इति परिभाषोपस्थानात् पंसेरचो दीर्घः ।
3. DP, p. 72 धर्मशीलयशांसि ।
4. Śv. अर्थत इति ऋजुः अवकः ।
5. Uṇ 1-23
6. Ms युजिति
7. line 324. The reading in the editon ऽप्युत्पत्तिरहिते ऽप्युजु seems corrupt.
8. DP. loc. cit. Ms. reads तत्त्वय्यो जनः for मन्त्रवाह्यो जनः
9. Not in Śv.

केचिद्विगृह्णन्ति¹ । “पशुरजगवाद्यः स्यात्” इति रत्नमाला² । “पशु दृश्यर्थमव्ययम्” इति धरणिशोः³ । पृभिदीत्यत्र दृशिग्रहणं इह दृशिपरिग्रहं चाकृन्वा कुप्रकरणे दृशोः पशिर्वेत्यपि सुवचम् । केचित् तत्र दृशि पठन्ति⁴ । “स्कन्देः सलोपश्च”⁵ इत्यनन्तरं स्पशेति⁶ कर्तुमपि शक्यम्, धातूनामनेकार्थतया दृशिस्पशोरर्थसाम्य-
विवक्षासौकर्यात् । परं तु “स्पश बाधनस्पर्शनयोः” इति अर्थभेदाश्रयणान्नोक्तम् । “कमु कान्तौ” भौवादिकः । काम्यतेऽसाविति कन्तुः कन्दर्पः । “कन्तुः काम-
कुसूलयोः” इति रत्नमाला⁷ । [खानद्रव्यं] इति पञ्चपादी⁸ । दशपाद्यां तु “कमु कान्तौ” प्रकृत्यन्तरं [ण्यन्तो] वा ; कामयते काम्यतेऽसाविति वा कन्तुः । कामी इत्युक्तम्⁹ । तत्र कमु कान्तौ इत्यस्य ग्रहणपक्षे अन्तरङ्गस्य¹⁰..... बाहुलकाद् “आयादय”¹¹ इति णिङ् न¹² भवतीति व्याख्येयम् । कमिग्रहणे फलं चिन्त्यम् । इह वा न कर्तव्यम्¹³ । “अम शब्दगत्योः” भौवादिकः । अमतीति अम्बु उदकम् । दशपाद्यां तु ‘अम गत्यादौ’ अमत्यम्यते वा अन्धुः उदपानमित्युक्तम्¹⁴ । “अवि शब्द” इति भौवादिकोऽस्ति । तस्य इदित्वान्नुमि¹⁵ अनुस्वारपरसवर्णयो¹⁶र्भोपदत्त्वेन ततः कुप्रत्ययेऽपि अम्बुशब्द-

1. Uj, p. 14. See also SK.
2. Not found in the printed edition.
3. *Dharani kośa* Quoted by Uj.
4. Uṇ 1 - 23
5. Uṇ 1 - 14
6. Ms. reads दृशेति.
7. *Nanartharatnamala*, line 465
8. Śv. p. 15. The word खानद्रव्यं is missing in Ms.
9. DP. p 72
10. Ms. read रङ्गस्य...स्तत् भक्तत्वेनापि. For the idea see below under Uṇ 1-69
11. P. III - 1 - 31 आयादय आर्धधातुके वा ।
12. By कर्मेणिङ् (P. III - 2 - 30)
13. Since Uṇ 1 - 69 dervies कन्तु again. Cf Śv. p. 32 f.
14. DP. See reading of Ms. क. According to the reading धुक् for बुक् in the Sūtra
15. By P. VII - 1 - 58 इदितो नुम् धातोः ।
16. नञ्चापदान्तस्य (P. VIII - 3 - 24) इत्यनुस्वारः । तस्य ‘अनुस्वारस्य ययि परसवर्णः’ (P. VIII - 4 - 58) इति परसवर्णः ।

व्युत्पत्तिसिद्धिरितिहाम्बुग्रहणं न कार्यमिति न शङ्क्यम् । . . .¹ अमरव्याख्या-
वसरे धुकं पठित्वा “पुंस्येवान्धुः प्रहिः कूपः” इत्यन्धुर्व्याख्यातः² । ‘पसि नाशने’
तौदादिकः । पंस्यते नश्यते स्वरूपेनापि वायुनेति पांसुः रेणुः³ । टीकासर्वस्वे तु
सूत्रे पशीति तालव्यान्तं पठित्वा पांशुरुणादौ तालव्यवानित्युक्तम्⁴ । सौत्रो धातुः
दन्त्यवानित्यपि तत्रोक्तम् । “बाधृ लोडने” भौवादिकः । बाधते परानिति
बाहुः शरीराङ्गम् । ‘बाह्वृते यत्न’ इति भौवादिकोऽप्यस्ति । तत उप्रत्यये
विधेये बाधेर्हकारविधानमर्थभेदादिति ज्ञेयम् । ‘भुजबाहू द्वयोः’ इति रत्नाकरे ।
“बाह्वादिभ्यश्च”⁵ इत्यत्र बाहुरिति संज्ञाशब्दोऽप्यङ्गीकृतः । जानन्तिबाह-
विगार्थेत्याश्वलायनसूत्रात्⁶ ॥

प्रथिग्रदिभ्रस्जां संप्रसारणं सलोपश्च ॥ 1 - 28 ॥

एभ्यः कुप्रत्ययः एषां संप्रसारणं यथासंभवं सलोपश्च स्यात् । “प्रथ
प्रख्याने” भौवादिकः । प्रथतेऽसाविति पृथुः राजा विस्तीर्णं चेति पञ्चपादी ।
“प्रथनं वा पृथुर्विस्तार”⁷ इति दशपादी⁸ । एवं चातः सिध्मादित्वाल्लचि⁹ पृथुल
इति टीकासर्वस्वे¹⁰ । “पृथुर्नृपेऽस्त्री तु कृष्णजीरके महति त्रिषु” इति रत्नमाला¹¹ ।
“पृथु स्यान्महति त्रिषु । त्वक्पञ्चं कृष्णजीरेऽस्त्री पुमान्मौ नृपान्तरे” इति

1. There is a lacuna in the Ms.
2. *Amara*, 1 - 10 - 26, Perhaps टीकासर्वस्व ।
3. DP. *loc. lit.*
4. On *Amara* 1 - 10 - 26 Vol. II, p. 134 एवमुणादौ तालव्यवान्, धातुवृत्तौ दन्त्यवानुक्तः ।
5. P. IV - 1 - 45
6. *Āśvalāyanagṛhyasūtra*, 3-4-4
7. Śv, p. 16. See reading of Ms B
8. DP, p. 73 विस्तीर्णम् ।
9. By P. V-2-97 सिध्मादिभ्यश्च ।
10. TSS. 52, p. 29 सिध्मादिल्लचि पृथुलम् । Ms. adds वदन्ति after इति
11. line 590

मेदिनी¹ ॥ “अद मर्दने” भौवादिकः । मृद्यतेऽसाविति मृदुः अकठिन इति
दशपादी² । अतीक्ष्णं अकठिनं चेति पञ्चपादी³ । अत्रापि पूर्ववद् धर्मपरत्वमपि
युक्तं मृदुलमिति दर्शनात्⁴ । “मृद्वतीक्ष्णे कोमले च” इति अर्थवद्योगाध्याये
वैजयन्ती⁵ । “वोतो गुणवचनात्”⁶ इति ङीषि मृद्वी । संज्ञायां कनि⁷ ह्रस्वे⁸
“मृद्विका गोस्तनी द्रोक्षा” इत्यमरः⁹ इति प्रभावल्यामुक्तम्¹⁰ । तेन ‘मृद्वीकया
तुल्यरसां स हंसः’ इति श्रीहर्षप्रयोग¹¹श्चिन्त्य इत्याहुः । टीकासर्वस्वे तु
“पर्करिकादयश्च¹² इतीकन् पुगागमश्चेत्युक्तम् । तत्संप्रसारणस्याप्युपलक्षणम् ।
एतेन मध्येगुरुरयं शब्द इति तदाशयः¹³ । “अस्ज पाके” तौदादिकः । अस्य
पञ्चपाद्यां दशपाद्यां [च] ओदित्वपाठोऽनास्थयेति¹⁴ ज्ञेयम् । किति रमः पूर्वविप्रति-
षेधात् संप्रसारणे¹⁵ मृष्टः मृष्टवानिति हि निष्ठायामुदाहरन्ति । अस्मात् कुप्रत्यये
न्यङ्कादित्वात् कुत्वम्¹⁶ । मृज्जति दहति पापमिति भृगुः ब्रह्मणः¹⁷ सुतः ऋषिः ।

1. *Medinī*, p. 72
2. *loc. cit.*
3. Not in Śv.
4. लच् is a possessive suffix ; hence मृदु must refer to some quality
5. *Vaijayanī*, p. 229 line 24.
6. P. II-1-44
7. By P. V-3-75
8. By P. VII-4-13 केऽणः ।
9. *Amara*, 2-4-107. The usual reading is मृद्वीका
10. On *Prabhavali* see my paper in *JOR*, Madras, vol. XIX - iv, pp. 289-90.
11. *Naiṣadhiyacarita*, III. 60
12. Up, 4-20
13. Cf Nārāyaṇa's commentary on *Naiṣadhiyacarita*, III. 60 केऽणः इत्यस्य संज्ञापूर्वकविधित्वाद् ह्रस्वभावः ।
14. ओदित्वपाठ is not found in. Śv, Sk or DP.
15. अस्जो रोपधयो रमन्यतरस्याम् (P. VI-4-75) इति रमागमः । ग्रहिज्यावधि— (P. VI-1-16) इति संप्रसारणम् । ‘निङिति रमागमं बाधित्वा संप्रसारणं पूर्व-विप्रतिषेधेन (Vārttika 4078) ।
16. P. VIII-3-53
17. Ms reads ब्राह्मणः

“प्रपातस्तु तदो भृगुः” इत्यमरः¹ । “भृगुर्देत्यगुरौ शम्भौ जमदग्निप्रपातयोः” इति रत्नमाला² । भृगुपतनस्य पावनत्वं स्मृतिप्रसिद्धम् । यत्तु दशपाद्यां कर्ता अपादानं चेत्युक्तं³ तत् “ताभ्यामन्यत्र”⁴ इति सूत्रविरुद्धम् । सर्वत्र संप्रसारण पूर्वत्वे प्रत्ययस्य क्त्वात् गुणाभावः । भृगुशब्देऽन्तरङ्गत्वात् सलोपे⁵ रमागमस्य प्राप्त्यभावः⁶ ॥ 1 - 28 ॥

ऊर्णोतेर्णुलोपश्च ॥ 1 - 29 ॥

व्याख्यानादिह णुलोप इति छेदः । “ऊर्णञ् आच्छादने” आदादिकः । अस्मात्कुप्रत्ययः णुलोपश्च स्यात् । आर्धधातुकत्वात् सामर्थ्याद्वा अलोन्यविधिर्न । ऊर्णयते आच्छाद्यते इति ऊरुः “सक्थि क्लीबे पुमानूरुः” इत्यमरः⁷ । ऊर्णोतीत्यूरुः शरीराङ्गमिति प्राञ्चः । कर्मणि व्युत्पत्तिस्तेषामसंमतेति प्रतिभाति । ऊरुमात्रत्वस्याच्छाद्यत्वविरहात् आच्छादयेदेवायं जघनमिति । इह तिपा निर्देशो यङ्लुग्यावृत्त्यर्थ इति न भ्रमितव्यम् । पूर्वसूत्रादिष्विव बाहुलकादेवेष्टसिद्धेः ॥ 29 ॥

॥ महति ह्रस्वश्च ॥ 1 - 30 ॥

ऊर्णजः⁸ कुप्रत्ययो णुलोपोऽचो ह्रस्वश्च महत्यर्थे । उरु ऊर्णोति⁹ आच्छादयतीत्ययं कर्तरि (रि) । “विशालं पृथुलं महत् । वडोरु विपुलम्” इत्यमरः¹⁰ ॥ 30 ॥

1. *Amara*, 2-3-4 प्रपातस्त्वतदो भृगुः is another reading of *Amara*.
2. line 235
3. *Dp.* gives only अपादानम् ।
4. ताभ्यामन्यत्रोणादयः (P. VIII-2-29)
5. By ‘स्कोः—’ (P. VIII-2-29)
6. After this there is a line, obviously by the scribe on the omission of the next sūtra ‘लङ्घिबन्धोर्नलोपश्च’ इति सूत्रं विस्मृतम् ।
7. *Amara*, 2-6-73
8. ‘ऊर्णोतेर्णुलोपश्च’ इत्यनुवर्तते ।
9. *Ms* ऊर्णयणोति
10. *Amara*, 3-1-60

॥ श्लिषेः कश्च ॥ 1 - 31 ॥

“श्लिष आलिङ्गने” दैवादिकः । अस्मात्कुः, कश्चान्तादेशः । श्लिष्यतीति श्लिकुः सेवक इति दशपादी¹ । सेवको हि यावद् भृति² श्लिष्यति तत्र लभो भवतीत्यर्थः । मनो व्यवसायः ज्योतिश्चेति पञ्चपादी³ । इह भौवादिकस्य “श्लिषु लोषणे” इत्यस्य सानुबन्धकत्वात् ग्रहणाभावः⁴ ॥ 31 ॥

आङ्परयोः खनिशृभ्यां ङिच्च ॥ 1 - 32 ॥

आङि परशब्दे चोपपदे यथासंख्यमाभ्यां कुप्रत्ययः । स च ङिच् स्यात् । “खनु अवदारणे⁵” भौवादिकः । आखनतीति आखुः मूषिकः । ङित्वाङ्गिलोपः⁶ । “शृ हिंसायाम्” कैयादिकः । परान् शत्रून् शृणातीति परशुः । आयुधविशेषः⁷ । पञ्चपाद्यां तु पराशब्द उपसर्ग इह निर्दिष्ट इति स्थितम् । अत एवात्र “ङ्यापोः संज्ञाच्छन्दसोर्बहुलम्”⁸ इति ह्रस्व इत्युक्तम्⁹ । बहुल-ग्रहणादनाबन्तस्यापि ह्रस्व इति हि तदाशयः । एवं च तन्मते परयोरिति निर्देशः (रमयो)रिति वद्¹⁰ आबन्तत्वाद् [ओसि] “आङि चापः”¹¹ इति प्रवृत्त्या साध्यः । यद्वा उपसर्गयोर्द्वन्द्वैकवद्भावे छन्दोवत्त्वात् स ओसादेशः । सूत्रे पराशब्दस्य टाबन्तस्य निर्देश इत्याशयवर्णनं तु न युज्यते । ह्रस्वान्ते जाग्रति टाबन्तनिर्देशे मूलाभावात् । तथा माधवोऽपि परान् शृणातीति परशुः ; उपसर्गस्य बाहुलकाद्भ्रस्व

1. *Dp.* p. 75
2. *Ms* reads निवृत्ति
3. Śv 17. See reading of *Ms B* मनुः व्यवसायः ज्योतिश्च ।
4. By *Paribhāṣā*, 86 तदनुबन्धकग्रहणे नातदनुबन्धकस्य ।
5. *Ms* reads विदारणे
6. By P. VI-4-143 ङेः
7. Cf. *Dp.* p. 76
8. P. VI - 3 - 62
9. cf. Śv परा शृणातीति परशुः कुठारः । ‘ङ्यापोः संज्ञाच्छन्दसोर्बहुलम्’ इति बहुलवचनादापोऽपि ह्रस्वः ।
10. *Ms* reads बत्वायाकिति
11. P. VII - 3 - 105

इत्याह¹ । अत्र प्रभावल्यां—परानिति शसन्तस्य माधवेन कथमुपसर्गत्वमुक्तम् । न चाडा साहचर्यात् परेत्युपसर्गस्य ग्रहणमिति वाच्यम् । साहचर्यन्यायस्याव्यवस्थाप-
कत्वज्ञापनात् । “कमेः सः कंसः परान् शृणातीति परशुः” इति भाष्ये² प्रदर्श-
नाच्चेति गुरुचरणैरुक्तम् ।³ एवं चान्यवाची परशब्दः सूत्रे निर्दिष्ट इति ध्येयम् ।
“द्वयोः कुठारः स्वधितिः परशुश्च परश्वधः” इत्यमरः⁴ । पृषोदरादित्वात्⁵
पक्षे अकार(लोपे) पशुः इत्यपि । “पशुः परशुना सह” इति विश्वः⁶ ॥ 32 ॥

हरिमितयोर्द्रुवः ॥ 1 - 33 ॥

हरिशब्दे मितशब्दे चोपपदे “द्रु गतौ” इति भौवादिकात् कुप्रत्ययः ।
स च ङित्⁷ । टिलोपः⁸ । “हरिभिर्द्रूयते हरयोऽस्मिन् द्रवन्तीति वा हरिद्रुः
वृक्षः” इति वृत्तिः⁹ । “हरिद्रुरेषां प्रथमः” इति वार्तिकदर्शनात्¹⁰ कलापि-
नोऽन्तेवासी च । मितं द्रवतीति मितद्रुः इति दशपादी¹¹ । मितद्रुः संज्ञाशब्दः ।
“विप्रसंभ्यः”¹² इत्यत्र कुप्रकरणे “मितद्वादिभ्यः”¹³ इति वार्तिकं त्वसंज्ञार्थः ।
“असंज्ञायाम्” इति तत्सूत्रे दर्शनात् । “कारुः शिल्पिनि कारके” इति
मेदिनीकोशात्, “कारुर्वानरपुङ्गवः” इति भट्टिप्रयोगाच्च¹⁴ बाहुलकादसंज्ञाया-

1. *Dhatuvrtti* under शृ. The reading there is परा शृणातीति ।
2. MBh, I, p. 159 on P. I - 1 - 61
3. *Prabhavali* by Cokkanātha.
4. *Amara*, 2 - 8 - 92
5. P. VI - 3 - 109
6. *Viśva*
7. By *anuvrtti* from previous Sūtra.
8. By P. VI - 4 - 143
9. DP, p. 76
10. Under P. IV - 3 - 104 कलापिवैशम्पायनान्तेवासिभ्यश्च । See the *Karika* हरिद्रुरेषां प्रथमस्तत्तद्वगलुत्पुङ्गवः ।
11. loc. cit.
12. P. III - 2 - 180
13. *Varttika*, 2152
14. Already noted in 1 - 1. कारुः शिल्पिनि कारके was given there as from धरणिशेषः । Medinī text is different (p. 124).

मप्युणाद्यभ्युपगमे वार्तिकं व्यर्थमिति प्रतिभाति । बहुलवचनात् शतद्रुः इति
दशपादी । पञ्चपाद्यां “शते च” इति सूत्रान्तरं पठितम् ॥ 32 ॥

शते च ॥ 1 - 34 ॥

अस्मिन्नुपपदे द्रुवः प्राग्वत् । [शतद्रुः]¹ नदः लवणं च । पृथग्योग-
करणे प्रयोजनं चिन्त्यम् ॥

खरुशङ्कुपीयुनीलङ्गुलिगु ॥ 1 - 35 ॥

एते पञ्च कुप्रत्ययान्ता निपात्यन्ते । यत्र प्रत्यक्षं लक्ष्यपदम् लक्षणं चानु-
मेयम्, तन्निपातनमित्युच्यते । “खुर च्छेदने” तौदादिकः । खुरतीति² खरुः ।
उपधाया अत्वम् । पुरुषः कन्दर्प इति पञ्चपादी³ । तत्र चकाराभावात् विशिष्टार्थ-
वाचीति लक्ष्यते । दशपाद्यां तु “खनु अवदारणे” भौवादिकः । अस्य रेफोऽ-
न्त्यस्य निपात्यते । खनती खरुः क्रूरः⁴ । अथवा “खोऋ गतिप्रतिघाते”
अस्योपधाया अत्वं निपात्यते । खोरतीति⁵ खरुरित्युक्तम् । “ऋ गतिप्रतिघाते”
भौवादिकः । “खरुसंयोगोपधप्रतिषेध” इति वार्तिके खरुः पाणिग्रहणेच्छा
कन्येत्यभियुक्ताः⁶ । “शकि शङ्कायाम्” भौवादिकः । शङ्कतेऽस्माज्जन इति
शङ्कुः कीलः बाणो ध्वजश्चेति पञ्चपादी⁷ । बहुलवचनादपादानेऽपि प्रत्यय इति
तदाशयः । दशपाद्यां तु पक्षान्तरं चोक्तम् । “शक्ल शक्तौ” अस्य नुम्
निपात्यते । शक्यते अनेन खनितुमिति⁸ शङ्कुः इति । “पा पाने” भौवादिकः ।

1. Not in Ms. cf *Mahābhārata*, 1 - 179 - 9 शतत्रा विद्वता यस्मात्
शतद्रुरिति विश्रुता ।
2. Ms खरतीति
3. Uj, Sk, Śv and N derive it from खनु
4. DP, p. 77. see reading of Ms क
5. Ms खोरतीति
6. *Varttika* 2460 under P. IV - 1 - 44. cf SK. खरुः पतिषरा कन्या ।
7. Śv (Ms B) gives कीलः ध्वजश्च ।
8. Ms खानुमिति cf. DP, p. 77

अस्य ईत्वम्, युगागमश्च । पिबति तेज इति पीयुः स्वर्णं काल उल्लकश्चेति पञ्चपादी¹ । “लगि गतौ” भौवादिकः । निपूर्वः । निपातनाच्चेर्दीर्घः । धातोर्नु-गागमः । नीलङ्गुः कृमिः इति [पञ्चपादी]² दशपाद्यां तु नीलशब्द उपपदे³ “गम्ल गतौ” इत्यस्य टिलोप उपपदस्य नुं च निपात्येते । नीलं गच्छतीति नीलङ्गुः कृमिः शृगालो वा इत्युक्तम्⁴ । “लगि चित्रीकरणे” चौरादिकः । उदिच्चसामर्थ्यात् णिज्वा । लिङ्गयतीति लिङ्गतीति वा लिङ्गु मनः इति पञ्चपादी⁵ दशपाद्यां तु “लगे संगे” भौवादिकः । लगतेरकारस्य इत्वं निपात्येते । लगतीति लिगुर्मूर्ख इत्युक्तम्⁶ । एवं च लिङ्गु इत्यनुस्वारपरसवर्ण-सहितस्य तद्रहितस्य लिगु इत्यस्य च मतभेदात् सूत्रे पाठभेद उच्यते ॥ 35 ॥

मृगयादयश्च ॥ 1 - 36 ॥

मृगादिषूपपदेषु “या प्रापणे” इत्यादादिकात् कुप्रत्यये तदन्तादेते निपात्यन्ते । मृगान्यातीति मृगयुः व्याधः । देवयुः धार्मिकः । केवल्युः मानी । गृह्युः गृहपतिः । मित्रयुः मित्रवत्सलः । अध्वर्युः ऋत्विग्विशेषः । अध्वर-स्यान्त्यलोपः⁷ । अत्र मन्त्रयुः मन्त्रीति प्रभावल्याम्⁸ । दशपाद्यां तु अश्मानं यातीति अश्मयुः जिह्वा । भुवं यातीति भुरण्युः [अग्निः]⁹ । प्रत्ययस्य अन्यु इत्यादेशः, याधातोर्लोपः “भू” इत्युपपदस्य ह्रस्वः रुगागमश्च निपात्यन्ते । चरं यातीति चरण्युः वायुः । अन्युगागमो णत्वमित्युक्तम् । छन्दसि सरण्युः इति

1. Sk वायसः कालः सुवर्णं च । Na gives उल्लक ; Śv. कालः हस्ती उदकं उल्लकश्च ।
2. cf. SK, Śv.
3. Ms उपपद्यते
4. DP, p. 78
5. Śv, p. 19 लिङ्गति चित्रीभवतीति लिगुः मनः भूपदेशश्च Perhaps the intended form is लिङ्गु । Uj and SK derive लिगु from लगे.
6. loc. cit.
7. Śv, p. 19 पृषोदरादित्वादध्वरशब्दस्यान्त्यलोपः ।
8. Ms reads जह्वयुः
9. Not in Ms., but see DP, p. 79

दन्त्यादिर्दृश्यते । “सरण्यु....रस्य सूनुरश्च” इति बाह्वृच्यम्¹ । एवं “कुमार क्रीडायाम्” णिलोपः । अयुगागमः । कुमारयुः [राजपुत्रः]² । वृषयुः वृषलः । “सूच पैशुन्ये” नञ्पूर्वः । युगागमः । असूयुः ईर्ष्ययुः इत्युक्तम्³ । तदित्थं व्याख्येयम् । तत्र भुरण्युः शरण्युरिति । “भू भर्त्सने” “शू हिंसायाम्” इति च क्रैयादिकौ । ताभ्यां कुप्रत्यये प्रथमस्य “उदोष्ठ्यपूर्वस्य⁴” इति उत्त्वे रपरत्वे⁵ द्वितीयस्य निपातनात् गुणे अनन्तरमन्युगागमे च णत्वे च निपातनमिति भावः । एवं चान्तोदात्ताविमौ । पूर्वमते तु मध्योदात्तौ । छन्दसि भुरण्युरयमन्तोदात्तो दृश्यते⁶ । “कुमार क्रीडायाम्” चौरादिकः । अस्मात् कुः । निपातनात् णिलोपानन्तरमयुगागमो धातोरिति भावः । कुमारयुः । “वृषु सेचने” भौवादिकः । अतः कुः । धातोर्युगागमः । वृषयुः । “सूच पैशुन्ये” चौरादिकः । अस्मात्कुप्रत्यये णिलोप(टि)लोपौ⁷ निपातनादिति भौवादिकः । न सूचयति वरगुणानपि तु तिरस्करोतीत्यसूयुः । “ईर्ष्य ईर्ष्यार्थे” भौवादिकः । कुप्रत्यये तस्यायुगागम इति भावः । ईर्ष्ययुः । किं त्वत्रेदं विचार्यम् । तत्र एते शब्दाः कुप्रत्ययान्ता निपात्यन्ते धातोर्मृगादिषूपपदेष्वित्युक्त्वा कथं पुनर्धात्वन्तरेभ्योऽपि कुप्रत्ययनिपातनं प्रदर्शितमिति । मृगयादय आकृति-गणाः । अत एव जटायुशब्दस्य मृगयादित्वमुक्तमभियुक्तैः⁸ ॥ 36 ॥

मन्दिवाशिमथिचतिचङ्कयङ्किभ्य उरच् ॥ 1 - 37 ॥

एतेभ्य उरच्प्रत्ययः स्यात् । “मदि स्तुतिमोदमदस्वप्नकान्तिगतिषु” भौवादिकः । तङ्गान् । मन्दन्ते मोदन्ते स्वपन्ति वा तस्यां वाजिन इति मन्दुरा-वाजिशाला । “वाश्रु शब्दे” दैवादिकः । तङ्गान् । वाश्यतेऽत्यर्थमिति

1. RV. 10 - 61 - 24
2. Not in Ms.
3. Not in Śv. Uj etc.
4. P. VII - 1 - 102
5. By P. I - 1 - 51 उरण् रपरः
6. RV. 10 - 46 - 7
7. Ms reading not clear.
8. See above under Un, 1 - 2

वाशुरो गर्दभः अगतिश्चेति दशपादी¹ । वागुरा रात्रिः जालश्चेति पञ्चपादी² । वाश्यन्ते पक्षिणोऽत्रेति विग्रहः । न्यङ्कादित्वात् कुत्वम्³ गकार इति च तदाशयः । मन्दिवाशीति किरच् वाशिर इति प्रभावली चिन्त्या । “मथे विलोडने” भौवादिकः । मथुरा नगरीति पञ्चपादी⁴ । मथ्यतेऽसौ जनैः मथितोऽस्यां लवणासुर इति मथुरा नगरीति दशपादी च⁵ । अतस्तवर्गद्वितीय-मध्यो मथुराशब्दः । “मधुरेत्याकृतेस्तुल्यमेव” इति शुकसन्देशे⁶ तवर्गचतुर्थ-मध्यो मधुराशब्दो नगरीविशेषे प्रयुक्तः । “चते याचने” भौवादिकः । चततीति चतुरः चत्यते जनैरिति वा । दक्षः⁷ पण्डितश्चेति पञ्चपादी⁸ । चङ्किः सौत्रधातुः । चङ्कुरो रथः दैत्यश्चेति तत्रैव⁹ । “अकि लक्षणे” भौवादिकः । अङ्कते प्रादु-र्भवतीति अङ्कुराः बीजप्रादुर्भावः । अकीति इकारनिर्देश इति “अङ्क पदे लक्षणे च” इति चौरादिकस्य ग्रहणाभावः ॥ 37 ॥

व्यथेः संप्रसारणं धः किञ्च ॥ 1 - 38 ॥

“व्यथ भयसंचलनयोः” भौवादिकः तड्डान् । अस्मादुरन् । स च कित्स्यात् । अस्य च “संप्रसारणं धकारश्चान्तादेशः । व्यथत इति विधुरः कष्टो राक्षसश्च¹⁰ ॥ 38 ॥

1. DP, p. 292
2. Uj, SK and N give वाशुरा Śv. gives वागुरा also, reading the Sūtra as मदिव, सि-
3. By P. VII - 3 - 53
4. Uj.
5. Ms reads मथ्यते. cf. DP, p. 292 मथितावस्थां मधुलवणाविति मथुरा ।
6. Perhaps by Rāmabhadradīkṣita himself.
7. Ms. दक्षिणः
8. Śv. gives only दक्षः
9. Śv. gives only रथः
10. Uj. omits धः in the Sūtra and derives विधुरः instead of विधुरः. See also Bhaṭṭoji Dīkṣita and Kṣīrasvāmin. Sāyaṇa explains विधुर in RV. I - 87 - 1 by this. But Śv. has विधुर itself. See *Uṇādikōśa* of Mahādeva, Int. p. VI.

‘मुकुरदर्दुरौ च ॥ 1 - 39 ॥

“मकि मण्डने” “दरिद्रा दुर्गतौ” । आद्यो भौवादिकः । तड्डान् । अन्य आदादिकः अतड्डान् । आभ्यामुरच्प्रत्ययः नलोपो दुगागमश्च निपात-नात् । मङ्क्यते अनेनेति मुकुर आदर्शः । मेघश्च । दर्दुरो मण्डक इति पञ्चपादी । अत्राद्यस्य नलोपो मकाराकारस्य उकार इत्यपि व्याख्येयम् । द्वितीयस्य दुगागमः इद्राशब्दलोपश्चेति व्याख्येयम् । दशपाद्यां तु “मुकि दर्शने” मुक्यतेऽनेनेति मुकुरो दर्पणदर्शनः । अथवा “म्रद मर्दने” अस्य रेफलोपः कश्चान्तादेशः । मृद्यतेऽसाविति मुकुरः । “दृ भये” अस्य दुगागमो निपात्यते । दर्दुरः मण्डकः इत्युक्तम्² । तत्र मुकिः सौत्रो धातुः । दर्पणरूपो दर्शनः । दर्शनपदस्य पुंस्त्वं “यथामुखसंमुखस्य दर्शनः खः”³ इति सूत्रेऽपि दृष्टम् । “म्रद मर्दने” इत्यस्य रेफलोपे आद्यकारस्य उकारश्च विधेयः⁴ । “दृ भये” इति भौवादिकः । तस्य गुणे कृते दुगागम इति व्याख्येयम् ॥ 39 ॥

असेरुरन् ॥ 1 - 40 ॥

“असु क्षेपणे” दैवादिकः । अस्मादुरन् प्रत्ययः स्यात् । “जित्यादि” रित्याद्युदात्तः⁵ अस्यते देवैरिति असुरो देवारिः । “अस गतिदीप्यादानेषु” इति भौवादिकस्यापि ग्रहणं युक्तम् । प्राचीनैस्त्विदं न विचारितम् । न विद्यते सुरा अमृतं यस्य सः असुरः इत्युक्तौ “नञ्सुभ्याम्”⁶ इत्युत्तरपदान्तोदात्तत्वं स्यात् । “पुर ऐश्वर्यदीप्त्योः” इति तौदादिकात् इगुपधलक्षणकप्रत्यये⁷ सुरो

1. Uj, Sk. and Śv. take मुकुर. Uj. says उकारसहितो मुकुर इत्यपि भवतीति केचित्, प्रमाणं चिन्त्यम् Sk. बाहुलकाद् मुकुरोऽपि. N. अकारं मुकुरस्यादौ उकारं दर्दुरस्य च । प्रमाणं पाणिनिस्तौ तु व्यत्ययेनाह भोजराट् ।
2. DP. (p. 294) derives it from मकि and म्रद, not मुकि
3. P. V - 2 - 6
4. If मुकुर is the form desired.
5. P. 6 - 1 - 197
6. P. 6 - 2 - 172
7. P. 3 - 1 - 135

देवः । स न भवति तद्विरुद्धोऽसुरः इत्यधर्मशब्दवन्नञ्समासे अव्ययपूर्वपदप्रकृति-
स्वरेणाद्युदात्तत्वसिद्धौ अविवक्षितार्थसिद्ध्या¹ सूत्रारम्भः । तस्मादुणादिषु पङ्कजादि-
शब्दवद् योगरूढिरेव न केवलरूढिरिति सिद्धम् । तथा च माघः—“समत्स-
रेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम्” इति² । तुल्यास्यप्रयत्नमिति
सूत्रे³ “कुशान् लातीति कुशलः । प्रकृष्टा वीणा यस्य संः प्रवीण इति स्युत्प-
त्तावपि कुशलप्रवीणादिशब्दानां योगार्थविवक्षा नास्ति । रूढा एवैते शब्दाः”
इति कैयटग्रन्थे स्थितम् ।⁴ तद्रीत्या “सुरो न भवतीत्यसुर” इत्यस्य रूढ्यभ्यु-
पगमः प्रपञ्चार्थमिति प्रतिभाति ॥

मसेश्च ॥ 1 - 41 ॥

“मसी परिमाणे”⁵ दैवादिकः । अस्माद्धातोरुत्तरप्रत्ययः स्यात् ।
मस्यते परिमीयते इयमीदृशी रतिमूल्यमेतावदर्हतीति धूर्तः परिच्छेद्या मसुरा
पण्यस्त्री । पञ्चपाद्यां “मस परिमाणे” इत्यनीदित्वमनास्थयोक्तम् ।⁶ प्रभावल्यां
हि “ईदित्वान्मस्तः मस्तवान्” इत्युदाहृतम् । कण्वस्तु “समी परिणामे
इत्याद्यन्तवर्णव्यत्यासेन धातुमिमं पपाठेति माधवः ।⁷ तन्मते सौत्रोऽयं
धातुरिति व्याख्येयम् । सूत्रपृथक्करणे फलं चिन्त्यम् । दशपाद्यां तु सूत्रमिदं न
पठितमेव ।⁸

1. Ms. सिद्धये
2. *Śiśupalavadha* I. 43
3. P. 1 - 1 - 9
4. *Pradīpa*: यथा प्रवीणः कुशलः प्रतिलोमोऽनुलोम इत्यवयवार्थाभावः एवं
तुल्यशब्देऽपि ।
5. Sk. and *Kṣīrataraṅgiṇī* take the root to mean परिणाम and
explain परिणामो विकारः । But *Madhaviyadhātuvṛtti* and
Kavikalpadruma explain the root as परिमाण ।
6. Śv. p. 21
7. *Dhātuvṛtti*, अत्र कण्वः आद्यन्तव्यत्यासेन समीति पपाठ । (Given as a
variant reading).
8. DP. has only the term मसुर (8 - 95)

शावशेरासौ ॥ 1 - 42 ॥

शुशब्दे उपपदे अश्रुतेरुत्तरप्रत्ययो भवति आसौ गम्यमानायाम् ।
निदित्वादाद्युदात्तः । अश्रुतेऽस्मिन् कामानिति श्वशुरः । दम्पत्योः पिता इति
पञ्चपादी¹ । दशपाद्यां तु “मन्दिवाशी² इति प्रकरणप्राप्त उरजेव विहितः³ ।
तन्मते श्वशुरशब्दोऽन्तोदात्तः । “सम्राज्ञी श्वशुरे भव⁴” इत्याद्युदात्तत्वं दृश्यते ।
“अश भोजने” कैयादिकः । अश्नाति तस्मिन् विविधान् कामानिति श्वशुर इति
पक्षान्तरमपि तत्रैवोक्तम्⁵ । एवं च ‘अश भोजने’ इति निरनुबन्धकग्रहणं भवत्येवं
निरनुबन्धकपरिभाषायाः प्रत्ययविषयत्वादिति व्याख्येयम् । अत एव “अशू
व्यासौ” इति धातौ शावशेरितिदं सूत्रं माधवेनोपन्यस्तम्⁶ । यत्र “अशू व्यासौ”
इत्यस्यैव ग्रहणमिच्छति तत्र “अशू” इत्युदितमेव गृह्णाति यथा कृपावाजी-
त्यादी⁷ । “आशुशब्दे आकारलोपो निपात्यत” इति केचित्⁸ । शुशब्दपर्यायः
शुशब्दोऽप्यस्तीत्यपरे । अत्रेदं विचार्यम् । “राजश्वशुराद्यत्⁹” इत्यत्र संज्ञाश्वशु-
रस्य ग्रहणं नास्ति निर्विवादम् । स च संज्ञाश्वशुरशब्दोऽप्यनेनैव सूत्रेणानुशासनीयः ।
यथाह कैयटः “युष्यदस्मदोर्दोसि”¹⁰ इति सूत्रेण संज्ञाशब्दयोरपि युष्मदस्मदो-
रनुशासनमिति । एवं च संज्ञाश्वशुरेऽव्याप्तिर्गम्यते वा नवेति ॥

1. Uj.
2. Un. 1 - 38
3. DP. has उरन् itself taken as *anuvṛtti* from ‘असेरन्’
4. RV, 10 - 85 - 46 Ms. reads कल्याणी—
5. DP, p. 295. श्वश्यन्ते तस्मिन् विविधाः कामाः इति श्वशुरः ।
6. *Dhātuvṛtti*.
7. Un. 1 - 1
8. *Dhātuvṛtti*, आशुपर्यायः शुशब्दः । The *Nighaṇṭu* gives आशु
and शु in the sense of क्षिप्रम् । Also Uj. शुशब्दोऽत्राशुशब्दाभि-
धायी । Śv, p. 22 आशु आसव्यः श्वशुरः । तथा च भाष्यकारेण एकशेष-
प्रकरणे “आश्नासव्यः श्वशुरः” इत्युक्तम् । (MBh. I, p. 250) cf. Śv.
उणादीनां यथाकथञ्चिद् व्युत्पादनात् अप्रसिद्धोऽपि शुशब्दः उपपदत्वेन परिकल्प्यः ।
9. P. 4 - 1 - 137
10. P. 6 - 1 - 211

अविमहोष्टिषच् ॥ 1 - 43 ॥

“अव रक्षणे”, “मह पूजायाम्” भौवादिकावतङ्गन्तौ । आभ्यां टिषच् । “षः प्रत्ययस्य¹” । अवतीति अविषः समुद्रः, राजा, अन्तरिक्षनाम च । मद्यते ऽसाविति महिषः चतुष्पाज्जातिविशेषः । टित्वात् ङीप्² । महिषी द्यौः भूमिश्च, राजपत्नी भार्या च ।

नन्विह षप्रत्ययो विधेयः । इत्संज्ञा न भविष्यतीति³ पश्चादिडागमे तस्यानु-
धात्तत्वात् प्रत्ययद्वारा एवान्तोदात्तोऽवस्थाप्यते । टचाववक्तव्यौ । न चान्त्य-
षकारश्च वर्णार्थेऽस्त्विति वाच्यम् । “षिद्वौरादिभ्य⁴” इत्यत्र अत इत्यनुवृत्तेः ।
सत्यम् । उत्तरत्र रुहितव्योरर्थं⁵ विधीयते । अनुदात्तोपदेशात्तयोरित्प्रतिषेधः स्यात् ॥

अमेर्दीर्घश्च ॥ 1 - 44 ॥⁶

“अम शब्दगत्योः” भौवादिकः । अतङ्वान् । अस्मात् टिषच् स्यात्
धातोश्च दीर्घः । दीर्घश्रुत्या चश्चेत्युपतिष्ठते । अमतीति आमिषं मांसं भोग्यवस्तु
च । पञ्चपाद्यां “अम रोगे” इति धातोः टिषच् विधाय ‘अमतीत्यामिषम्’
इत्युक्तम्⁷ । तत्र ‘अम रोग’ इत्यस्य चौरादिकत्वेऽपि बहुलवचनात् णिजभाव
इति व्याख्येयम् । वस्तुतस्तु - तथेष्टं चेत्, दीर्घप्रङ्गणमकृत्वा अमेश्चेति सूत्रयेत् ।
तस्य मान्तत्वेऽपि मित्वं न भवति “नान्यो मितो हेतौ” इति निषेधात् ।

रुहैर्द्विश्च ॥ 1 - 45 ॥

“रुह बीजजन्मनि” प्रादुर्भावे च” भौवादिकः । अतङ्वान् । अतः
टिषच् वृद्धिश्च । “इकोगुणवृद्धी”⁸ । रौहिषः मृगः । वनमहिषश्च । रौहिषी

1. P. I. 3 - 6 इत्संज्ञा न ।

2. Ms. षित्वात् ङीप् । But ष here is not इत्. Being a टित्
it gets ङीप् by P. 4 - 1 - 15. cf. Śv, DP. 9 - 3 and Sk.

3. By I. 3 - 6

4. P. 4 - 1 - 41

5. Up. 1 - 45, 46. च् is for अन्तोदात्त by P. 6 - 1 - 163 g 6.

6. Not in DP.

7. Śv. अमयतीति आमिषम् ।

8. P. 1 - 1 - 3

लतेति पञ्चपादी¹ । अमिरुहोर्द्विश्चेति वक्तुमशक्यम् । अमतौ वृद्धेरन्त्यादेशत्व-
प्रसङ्गात् ।

तवेर्णिच्च² ॥ 1 - 46 ॥

‘तव’ इति सौत्रो धातुः । अस्माद् धातोः टिषच्प्रत्ययः स्यात् । स च
णिद्वत् । “अत उपधायाः³” । तवतीति ताविषः स्वर्गलोकः । ताविषी⁴ नदी ।
भूः कन्या चेति पञ्चपादी । एवं च “तप संतापे” इति भौवादिके धातौ
जाग्रति सौत्रत्ववर्णनाद् दन्त्योष्ठयान्तोऽयं धातुः सूत्रे निर्दिष्टः । केवलोष्ठयान्त-
पाठस्त्वपपाठ इति ज्ञेयम् । ताविष इति दन्त्योष्ठयमध्य एवोदाहर्तव्यम् । अमि-
तव्योर्दीर्घश्च अमितव्योर्णिच्चेति वा सूत्रे कर्तव्ये, योगद्वयकरणे फलं चिन्त्यम् ।
केचित्तु “तवेर्णिच्चा” इति पठित्वा ताविषः तविषः इति रूपद्वयमुदाहरन्ति ॥

नञि व्यथेः ॥ 1 - 47 ॥

“व्यथ भय संचलनयोः” भौवादिकः । तङ्वान् । अस्माद् धातोः
नञ्युपपदे टिषच्प्रत्ययः स्यात् । न व्यथत इति अव्यथिषः सूर्यः । अव्यथिषी
भूमिः । रात्रिश्च । सूर्याभिमूमय इति दशपादी⁵ ॥

किलेर्बुक् च ॥ 1 - 48 ॥

“किल श्वेत्यक्रीडनयोः⁶” । अस्माद्धातोः टिषच्प्रत्ययो भवति । धातोर्बु-
गागमश्च । किलिषं पापम् । अन्तरङ्गत्वाद् बुगागमो लघूपधगुणं बाधते ।
प्रकृतेर्गुणप्रसङ्गादेव प्रत्ययस्य बुगागमो न विहितः । इडागमस्तु सृष्टिशिकृतीति
प्रतिषेद्धं शक्यते ।

1. Uj. रौहिषी मृगो लता च ।

2. DP. Uj. Śv. तवेर्णिच्चा ।

3. P. 7 - 2 - 116

4. Uj. ताविषी तविषी नदी देवकन्या भूमिश्च ।

5. DP. 9 - 6.

6. DV. किल वैत्ये । श्वेत्यक्रीडनयोरिति मैत्रेयः

इषि मदि मुदि खिदि छिदि भिदि मन्दि छन्दि तिमि-
मिहि मुहि मुचि रुचि रुधि शुषि बन्धिभ्यः किरच् ॥ 1 - 49 ॥

एभ्यः षोडशभ्यो धातुभ्यः किरच् स्यात् । “इषु इच्छायाम्” तौदा-
दिकः । इच्छन्त्येतमिति इषिरः अग्निरा(हा)रो वा² । “मदी हर्षे” दैवादिकः ।
माद्यत्यनयेति मदिरा सुरा । आसवपानं चेति पञ्चपादी । तत्र मदयतीति वा
मदिरा इत्यप्युक्तम्³ । एवं च “मदी हर्षग्लेपनयो”रिति घटादौ मित्वसिद्धये
पठितस्य दैवादिकस्य तस्यैव ण्यन्तस्य । सूत्रे मदीति पाठो वेति तदाशयः ।
दशपाद्यां तु द्वितीयत्वेनेह सूत्रे तिभ्यतिः पठितः⁴ । माद्यतिस्तु न कापि
पठितः⁵ । पञ्चपाद्यां तु तिभ्यतिर्नवमत्वेन पठितः ।

“मुद हर्षे” भौवादिकः । मोदतेऽनेनेति मुदिरो मेघः । दशपाद्यां
मुदिरश्चन्द्र इत्युक्तम्⁶ । पञ्चपाद्यामिवात्रापि मोदतिस्तृतीयः पठितः । “खिद
दैन्ये” दैवादिकः । खिद्यतेऽनेनेति खिदिरः चन्द्रमाः । त्रासश्चेति पञ्चपादी ।
तत्र खिद्यतिश्चतुर्थः पठितः । दशपाद्यां तु षष्ठः । तत्रान्तर्भावितण्यर्थत्वविवक्षया
खेदयतीत्यपि विगृहीतम् । खनतिखिन्दत्यो रौधादिकतौदादिकयोः इह ग्रहणं
केनापि नोक्तम् ।

“छिदिर् द्वैधीकरणे” रौधादिकः । छिनत्तीति छिदिरः विवरं, शब्दं
च । छिनत्तिः पञ्चमत्वेन द्वयोरपि पठितः । “भिदिर् विदारणे” रौधादिकः ।
भिदिरं भेदो वज्रं च । पञ्चपाद्यां भिनत्तिः षष्ठः पठितः । दशपाद्यां तु
चतुर्थः ।

1. Uj. has the same order except that बन्ध comes before शुष्
2. DP. 8 - 26
3. Found in DP.
4. In Ms. क of DP. (cf. p. 296 n.)
5. Found in DP. p. 296
6. Not in DP. It gives मेघ as the meaning.

पंच-महा-रामायण

और

रघुवंश

डॉ० सु. शंकर राजू नायडू,

एम. ए., पी-एच.डी., एफ.आर ए.एस. (लंदन),

अध्यक्ष, हिन्दी विभाग,

मद्रास विश्वविद्यालय, मद्रास-५.

१. (क) विश्व साहित्य के महाकाव्य की परंपरा में ग्रीस के
महाकवि होमर रचित ‘इलियड्’ (Iliad) और ‘ओडिस्सी’ (Odyssey)
अमर हो गये हैं । ये कदाचित् ईस्वी-पूर्व सातवीं शताब्दी से पूर्व की
रचनायें हैं । अपने ढंग के अपूर्व महाकाव्य होने पर भी ये ‘अकेले’ ही
रह गये हैं । किसी दूसरे कवि ने इसी विषय को लेकर, इच्छानुकूल
परिवर्तन उसकी वस्तु में लाकर, एक दूसरी ‘इलियड्’ या ‘ओडिस्सी’ की
श्रेष्ठ रचना की हो, ऐसा सुनने में नहीं आया है । इसी प्रकार रोदेस के
पैसान्दर कृत ‘हेराक्लिया’ (Heracleia) और कोलोफोन के एन्तिमेकस
कृत ‘थेबैस’ (Thebais) भी महान महाकाव्य हैं, परन्तु हैं अपने विषय
के एकमात्र । रोमन महाकवि वर्जिल कृत लैतिन ‘एनीयड्’ (Aenied)
को ही ले लीजिये जो प्रथम शताब्दी ईसा-पूर्व की रचना मानी जाती है ।
हम ने कभी उसमें, वस्तु एवं पात्र में, किंचित् माल भी परिवर्तन के साथ एक
दूसरी ‘एनीयड्’ को नहीं देखा । ईस्वी की चौथी शताब्दी में क्लौदिनाउस्
द्वारा रचित प्रसिद्ध महाकाव्य ‘रेप ऑफ़ प्रोसरपाइन’ (Rape of Proser-
pine) का भी भविष्य कुछ ऐसा ही दृष्टिगोचर होता है और वह अपने
उद्भूत रूप में ही सदा के लिये रह गया है । इससे तनिक पूर्व प्रथम शताब्दी
के लगभग सिलियस इटैलिकस द्वारा रचित ‘प्यूनिक वार’ (Punic War)
का विश्व महाकाव्यों में एक विशिष्ट स्थान है परन्तु यह भी भविष्य में
अपरिवर्तित ही रह गया है । इसी प्रकार ‘अनुप्रासयुक्त अलंकारपूर्ण छन्द

रहित शैली' में रचित जर्मन महाकाव्य 'ब्योल्फ़' (Beowulf) अथवा प्रसिद्ध महाकाव्य 'दि पोयम् ऑफ़ दि सिड' (The Poem of the Cid) जो सन् ११३५ और ११७५ के मध्य रचित, स्पेइन देश का 'राष्ट्रीय साहित्य सुमेरु' माना जाता है, किसी भिन्न रूप में अभिव्यक्त न हो सका। जॉन मिलटन कृत अंग्रेजी महाकाव्य 'पैरादाइज़ लॉस्ट' (Paradise Lost) और 'पैरादाइज़ रीगेइन्ड' (Paradise Regained) को भी ले लीजिये जो १७वीं शताब्दी की रचनायें हैं। उनका भी कोई विभिन्न रूप किसी परिवर्तन के साथ अंग्रेजी में या अन्य किसी भाषा में अवतरित नहीं हुआ।

(ख) भारतीय साहित्य की ओर दृष्टि फेरें तो केवल एक अपवाद को छोड़ कर सर्वत्र उपर्युक्त स्थिति ही दृष्टिगोचर होती है। वह एकमात्र अपवाद है 'रामायण'। अर्थात् विश्व साहित्य के महाकाव्य की परम्परा में साहित्यिक कल्पना का स्वातन्त्र्य केवल 'रामायण' को प्राप्त हुआ है, और किसी भाषा के किसी महाकाव्य में कोई भी कवि अपनी संस्कृति, जन-गण-चिन्तन एवं वातावरण के अनुकूल वस्तु, पात्र एवं उद्देश्य में इच्छित परिवर्तन नहीं ला सका। इस क्षेत्र में साहित्यिक स्वतंत्रता का अन्यत्र सर्वथा अभाव दृष्टव्य है।

२. ऐसा होते हुए क्या कारण है कि 'रामायण' पर, वाल्मीकि कृत 'आदि काव्य' में अनेकानेक परिवर्तन लाकर, महाकाव्यों की भी रचनायें होती आई हैं?

३. (क) वाल्मीकि रामायण, कम्ब रामयणम् (तमिष) और तुलसी रामायण को मिला कर दक्षिण भारत में साधारणतः 'रामायण त्रिवेणी' की संज्ञा से अभिहित किया जाता है। इन तीनों के साथ अध्यात्म रामायण और महाकवि कालिदास कृत 'रघुवंश' को मिलाकर 'पंच-महा-रामायण' कहा गया है।

(ख) यह साधारणतः निर्विवाद है कि रामायण की कथावस्तु को प्रस्तुत रूप में पिरो कर प्रदान करनेवाले सर्वप्रथम महाकाव्यकार महर्षि

वाल्मीकि ही थे। उसी का संक्षिप्त परन्तु तनिक परिवर्तित रूप हम 'रघुवंश' के ६ से १५ सर्गों तक के सारगर्भित भाग में पाते हैं। भारतीय महाकाव्य की परंपरा में (नवीं अथवा) बारहवीं शताब्दी के तमिष महाकवि कम्बर ने 'राम कादइ' के नाम से, तमिष संस्कृति एवं साहित्य-परम्परा के आधार पर, तमिष-कुल-देव तिरुवळ्ळुवर कृत तिरुवकुरळ की सरस सूक्तियों का सार ग्रहण कर, एक नवीन रामायण-महाकाव्य की रचना की जो अनेक स्थानों में अपने ढंग का अद्वितीय परिवर्तन लिये हुए है। इसी के आसपास रचित अध्यात्म रामायण में हम एक अलौकिक महाकाव्य देखते हैं। इन सब का मानो निचोड़ अथवा सार गोस्वामी तुलसीदास ने 'स्वान्तः सुखाय'—

“नाना पुगण निगमागम संमतम् यद्।

रामायणे निगदितं कचिदन्यतोऽपि ॥”

कह कर अपनी मातृभाषा अवधी में 'राम-चरित-मानस' के नाम से प्रस्तुत किया जो उत्तर भारत में रामायण-साहित्य का सब से अधिक प्रचलित स्वरूप है और जिसके संबंध में कहा जाता है कि जनता के लिये 'बैबिल और शेक्सपियर का संमिलित रूप' एक ही स्थान में प्राप्त होता है और 'धर्मचिन्तन और साहित्य रसास्वादन' एक ही ग्रंथ में उपलब्ध है। इन पाँचों महाकाव्यों के अतिरिक्त अन्य अनेक छोटे-बड़े महाकाव्य भी रामायण की कथा के आधार पर अनेक भारतीय भाषाओं में लिखे गये हैं, परन्तु वे इन पंच-महा-रामायणों से अधिक महत्वपूर्ण नहीं हैं। वैसे तो 'शत-कोटि रामायण' भी सुना जाता है (जिन सब में सीता राम के साथ बन जाती ही हैं)!

४. (क) वाल्मीकि रामायण में राम साधारणतः 'आदर्श मानव' के रूप में ही चित्रित किये गये हैं। जन्म लेने के अनन्तर राम के संपूर्ण क्रिया-कलाप मानव के जैसे ही हैं। कालिदास के 'रघुवंश' में राम के अवतार होने की सूचना स्पष्टतः दे दी गई है (10-44, 64; 11-85, 91) परन्तु सीता का लक्ष्मी का अवतार होना कहीं सूचित नहीं किया गया है। कम्बर ने राम और सीता को विष्णु और लक्ष्मी के

अवतार होने की प्रत्यक्षतः घोषणा ही कर दी है । राम-सीता-पूर्वराग का वर्णन करते हुए उनके प्रथम-मिलन का चित्र कम्बर इस प्रकार प्रस्तुत करते हैं—

“பிரிந்தவா் கூடினல் பேசலும் வேண்டுமோ ?”
(1-10.38)

‘बिछुड़ों का हो पुनः मिलन तो
आवश्यक क्यों मुख के बोल?’

क्षीर सागर को छोड़े दोनों को बहुत दिन हो गये और उनका तदनन्तर प्रथम-मिलन होता है मिथिला में, जब राम-लक्ष्मण मुनिवर विश्वामित्र के साथ प्रवेश करते हुए राज-प्रासाद के कन्या-भवन के निकट से हो कर निकलते हैं । ऐसा होते हुए भी राम तथा सीता ने अपने अवतार होने की सूचना स्वकथन अथवा क्रिया-रूप में कहीं नहीं दी है । अपने अवतार होने का उनको स्वयं ज्ञान था, ऐसा नहीं कहा जा सकता, और फलस्वरूप उन दोनों ने अपनी वास्तविक शक्ति के बल पर कोई पारलौकिक एवं असाधारण कार्य, लीला-रूप में भी, संपन्न नहीं किया, परन्तु अनेक पात्र जानते थे कि वे अवतार थे और उनकी स्तुति भी उन्होंने अवतार के रूप में की है । अवतारवाद की यह भावना अध्यात्म रामायण में सर्वोपरि है । राम और सीता स्वयं जानते हैं कि दोनों अवतार हैं और अनेक स्थानों में अपनी पारभौतिक शक्ति को भी अभिव्यक्त करते हैं । इसी का अनुकरण तुलसी करते हैं और राम से कहलवाते हैं, स्वर्णमृग के आगमन के पूर्व, कि लीला का समय आ गया है और सीता अपने वास्तविक रूप को परिवर्तित कर ले । सीता जी वैसा ही करती हैं । यथा—

“सुनहु प्रिया व्रत रुचिर सुसीला ।
मैं कछु करबि ललित नर लीला ॥
तुम्ह पावक महुँ करहु निवासा ।
जौं लगि करउँ निसाचर नासा ॥

जबहि राम सबु कहा बखाणी ।
प्रभुपद धरि हिय अनल समानी ॥
निज प्रतिबिंब राखि तहुँ सीता ।
तैसइ सील रूप सुबिनीता ॥”

तुलसीदास जी इस स्थान में कहते हैं कि लक्ष्मणजी भी यह रहस्य नहीं जानते थे—

“लछिमन हूँ यह मरगु न जाना ।
जो कछु चरित रचेउ भगवाना ॥”

इसी अवतारवाद के सिद्धान्त को हम कम्बरामायण के आधार पर ‘राम सीता पूर्वराग’ में भी पाते हैं । तुलसीदास जी कहते हैं—

“प्रीति पुरातनि लखइ न कोई ॥”

इस प्रकार हम राम-चरित में भी, नायक के व्यक्तित्व एवं कर्म में भी, असाधारण परिवर्तन पाते हैं ।

५. (क) प्रश्न यह है कि इस प्रकार का रचना-स्वातन्त्र्य रामायण को, केवल रामायण को, कैसे प्राप्त हुआ और उस स्वातन्त्र्य की परम्परा को इस महाकाव्य में प्रारम्भ करनेवाले महान काव्यकार, अनुपम कलाकार, कौन हैं? प्राप्त साहित्यिक सामग्री में आवश्यक सत्परिवर्तन लाकर जन-समाज के लाभार्थ, लोकमंगल की साधनावस्था एवं सिद्धावस्था में सुन्दर सामंजस्य उत्पन्न करनेवाले वे महाकवि कौन हैं? रामायण भारत का आदि-काव्य है, सांस्कृतिक महाकाव्य है, सामाजिक महाकाव्य है, धार्मिक महाकाव्य है, गार्हस्थ्य महाकाव्य है, आदर्श महाकाव्य है और फिर भी इसमें क्रमशः इतने परिवर्तन हुए हैं कि विश्व-साहित्य में अन्यत्र दुर्लभ है । एक विशिष्ट महाकाव्य का ऐसा विकास, ऐसे रूप-परिवर्तन, यदि भविष्य के महाकवियों के हाथ हम देखते हैं तो इस विकसनशील परिवर्तन एवं परिवर्द्धन के आदि प्रणेता कौन हैं ?

(ख) इसके उत्तर के लिये दीर्घ कालीन अध्ययन व चिन्तन के अनन्तर मैं इसी निष्कर्ष पर पहुँचा हूँ कि वे कवि - कुल - मणि महाकाव्य-कार, 'रघुवंश' के रचयिता, भारतीय सभ्यता, संस्कृति एवं साहित्य के प्रतीक कालिदास ही हैं।

६. (क) कालिदास के माहात्म्य का संक्षेप में गान करते हुए (मैं भी पंडितवर डॉ. बलदेव उपाध्याय के स्वर में स्वर मिलाकर) कहना चाहता हूँ कि "कालिदास सरस्वती की उज्ज्वल मणिमाला के मध्यमणि (सुमेरु) हैं। नाट्यकला की सुन्दरता निरखिये, महाकाव्य की सरस छटा देखिये अथवा गीति काव्य के हृदयावर्जक पदों को पढ़िये, कालिदास में वह आश्चर्यजनक चमत्कार है जो विश्व को चकाचौंध कर रहा है। उनकी कविता में स्वाभाविकता, सरसता और आध्यात्मिकता का अपूर्व सम्मिलन है। सच तो यह है कि कालिदास भारत के कवि न होकर विश्व के इने-गिने कवियों में से हैं जिनकी कविता का आस्वाद संसार के शिष्ट तथा सभ्य पुरुष किसी न किसी भाषा के द्वारा ले रहे हैं।"

प्राचीन काल में मालव प्रदेश की प्रसिद्धि इतनी थी कि द्वितीय शताब्दी में इलंगोवडिहल द्वारा तमिऴ भाषा में रचित महाकाव्य 'चिल्पदिहारम्' में 'मालव सम्राट्' का भी उल्लेख प्राप्त होता है—

“कुडहुक्कोगरुम् मालुव वेन्दुरुम्
कडलशूषिलंगैवकयवाहु वेन्दुरुम् ॥”

(30—4925, 4926)

इस प्रसिद्धि का प्रधान कारण उस काल में भी प्रसिद्ध उज्जयिनी महानगरी के कवि - कुल - मणि कालिदास के अतिरिक्त और क्या हो सकता है :

[यहाँ यह सूचित कर देना युक्तियुक्त होगा कि कालिदास ने भी 'रघुवंश' में तमिऴनाडु के सुदूर दक्षिण भूभाग 'पांड्य प्रदेश' की नदी ताम्रपर्णी और पांड्य राजाओं का उल्लेख किया है। (4-49, 50)]

(ख) कालिदास को हम साहित्यकार के अनेक रूपों में पाते हैं जिनमें प्रधान हैं नाटककार और महाकाव्यकार। नाटककार के रूप में

वे संस्कृत-नाटक-साहित्य में सर्वश्रेष्ठ ठहरते हैं। इसके लिये प्रणाम है उनकी विश्वविख्यात रचना 'शकुन्तल' अथवा 'अभिज्ञान शकुन्तल' जिस के संबंध में कहा गया है—

“काव्येषु नाटकं रम्यम्, तत्र रम्या शकुन्तला।”

मुक्त कंठ से इसी की प्रशंसा करते हुए प्रसिद्ध जर्मन महाकवि गेते ने कहा है—

“Wouldst thou the life's young blossoms and
fruits of its decline,

And by which the soul is pleased enraptured
feasted, fed—

Wouldst thou the earth and heaven itself in
one sweet name combine ?

I name thee, O Shakuntala, and all at once
is said.”

संक्षेप में इसका तात्पर्य है, भूलोक और सुरलोक के संचित माधुर्य का नाम ही 'शकुन्तला' है।

(ग) ऐसी अनुपम 'शकुन्तला' की रचना कालिदास ने कैसे की ? हम जानते हैं कि वस्तुतः एक शकुन्तला 'महाभारत' के आदि पर्व के एक उपख्यान में है। उसी को कलाकार कालिदास ने अपनी अपूर्व नाटकीय प्रणाली के द्वारा सांस्कृतिक एवं साहित्यिक कल्पना का पुट दे कर ऐसे अनुपम रूप में प्रस्तुत किया है कि शकुन्तला विश्वविख्यात हो गई, दुष्यन्त विश्वविख्यात हो गये, कालिदास विश्वविख्यात हो गये और भारत को विश्व-साहित्य में विशिष्टतम स्थान प्राप्त हुआ। वह प्रणाली है—मूल कथा में से अनेक अनावश्यक अथवा अनुचित अंशों को हटा कर दुर्वासा शाप, अंगूठी प्रसंग, मछुओं का दृश्य, दुष्यन्त का विस्मरण, सुर-लोक संग्राम आदि ही नहीं अपितु प्रियंवदा तथा अनुसूया जैसी सुमधुर पात्रों का निर्माण तथा नाटक में एक भावात्मक एकता का सन्निवेश। कालिदास की मूल कथा महाभारत की कथा होते हुए भी उसमें चतुर नाटककार ने ऐसे ऐसे

परिवर्तन कर डाले हैं कि महाभारत के रचयिता महर्षि व्यास स्वयं इस नूतन 'शकुन्तला' को देखते तो आश्चर्यचकित होकर आनन्दाश्रु बहाते। जो कथानक एवं पात्र 'निष्पाण, निर्जीव तथा निरीह' थे वे सपाण, सजीव तथा सशक्त हो उठे हैं। संपूर्ण नाटक कालिदास के स्वस्थ एवं संस्कृत मस्तिष्क की सरस एवं सफल उपज है। कालिदास वस्तु व पात्र परिवर्तन तथा घटना-समन्वय की प्रणाली में सिद्धहस्त थे; सांस्कृतिक विकास के साहित्यिक कलाकार थे।

७. (क) यही उपर्युक्त प्रणाली हम 'रघुवंश' की रचना में भी पाते हैं। मूल कथा-वस्तु में परिवर्तन न लाते हुए, अनावश्यक अथवा अनुचित वस्तु को अति संक्षेप में कहते हुए 'रघुवंश' में राम की कथा इस प्रकार कही गई है कि हमारे सम्मुख राम-चरित का एक अपूर्व एवं अलौकिक चित्र खिंच जाता है। 'रघुवंश' का मुख्य उद्देश्य रघु-चरित्र एवं राम-चरित्र ही है और उसमें भी राम-चरित्र ही मुख्यतर प्रतीत होता है। अतः राम-चरित्र को हम १६ में से ६ सर्गों में पाते हैं।

(ख) 'रघुवंश' जैसा कि ग्रंथ के नाम से ही विदित है, वंशानुक्रम का धारावाहिक वर्णन करनेवाला महाकाव्य है। यहां कालिदास ने ऐसी स्वतन्त्रता से काम लिया है कि जिसके लिये और कहीं समान उदाहरण प्राप्त नहीं हो सकता। कालिदास ने दिलीप, रघु, अज और दशरथ को क्रमशः पिता-पुत्र के रूप में प्रस्तुत किया है जब कि वाल्मीकि रामायण में दिलीप और रघु के मध्य दो, तथा रघु और अज के मध्य ग्यारह वंशज हो चुके हैं जैसा कि अन्य अनेक पुराणों में भी है। फिर भी कालिदास के पश्चात् साधारणतः 'रघुवंश' की वंशावली का ही अनुसरण किया गया है।

(ग) रामायण में राम की महानता के लिये खल-नायक रावण भी कुछ सीमा तक कारणभूत है। रावण के संबंध में वाल्मीकि और व्यास ने कहा है कि अपनी भक्ति के आवेश में रावण ने ब्रह्मा को अपने नौ शीश काट कर समर्पित कर दिये थे। कालिदास ने वह सम्मान ब्रह्मा को न दे कर शिव को दिया है और कहा है कि उसने अपने नौ शीश

प्रदान किये शिव को ही (10-41) परन्तु वरदान उसे प्राप्त हुआ ब्रह्मा का। इस प्रकार रावण के शिव-भक्त होने पर कालिदास ने अधिक बल दिया है और इसे ही हम साधारणतः बाद की रचनाओं में पाते हैं।

(घ) जैसा कि ऊपर कहा जा चुका है, रघुवंश में राम के विष्णु के अवतार होने की स्पष्ट सूचनायें दी गई हैं (10-44; 11-85) जब कि वाल्मीकि में राम आदर्श मानव के रूप में ही चित्रित किये गये हैं। यहाँ यह स्मरणीय है कि 'राम' का नाम ऋग्वेद में एक ही बार आया है ('राम-कथा' - डा. कामिल बुल्के, पृ. 27-28) और वह भी एक प्रभावशाली राजा के रूप में। इसके अतिरिक्त वैदिक साहित्य भर में अन्यत्र कहीं उल्लेख भी नहीं है। सीता को वह स्थान भी वैदिक साहित्य में प्राप्त नहीं है और यदि है तो केवल 'लांगल-पद्धति के मानवीकरण के परिणाम' रूप में। ऐसा होते हुए भी राम को एक महाकाव्य में अवतार पुरुष के रूप में उठाना कालिदास की लेखनी के लिए ही सम्भव था। यही चित्रण बाद के कवि-हृदयों को रुचा, और राम के विष्णु के अवतार के रूप में होने के कारण सीता 'लक्ष्मी' का अवतार बनीं और अवतार-वाद का क्रमशः विकास कम्बरामायण तथा अध्यात्म रामायण में होकर राम-चरित-मानस में चरम अवस्था को प्राप्त हुआ। कालिदास द्वारा प्रदत्त इसी परिवर्तन तथा परिवर्द्धन के फलस्वरूप हम राम-चरित-मानस में 'बैबिल' का सा प्रभाव पाते हैं और जनता ने उसे धार्मिक ग्रंथ माना। यही कारण है कि भारत के सभी भाषा-साहित्यों में रामायण का स्थान सर्वोपरि है।

(ङ) 'अहल्या प्रसंग' रामायण की कथा का एक प्रभावपूर्ण अंग है। इसमें कालिदास ने अपनी विशिष्ट प्रणाली का योग देकर एक अनुपम चित्र खड़ा कर दिया है। गौतम मुनि के शाप के फलस्वरूप अहल्या का वस्तुतः प्रस्थर खंड के रूप में परिवर्तित होना (11-34) कालिदास के मस्तिष्क की ही उपज है। वाल्मीकि में वह स्वयं अदृष्ट रूप में खड़ी खड़ी तपस्या करती है। अहल्या को महाकाव्य में एक दृष्ट रूप प्रदान करने का

सम्मान सर्वप्रथम कालिदास को ही प्राप्त हुआ है। और बाद के अनेकानेक कलाकारों ने इसी परिवर्तित चित्र को अपनाया है, प्रधानतः कम्बर और तुलसी ने। अध्यात्म रामायण पर प्रधानतः आधारित होने पर भी तुलसी ने कालिदास का ही अनुसरण यहाँ किया है। अध्यात्म रामायण में अहल्या प्रस्थर नहीं बनती।

(च) वस्तु में स्थान-परिवर्तन का भी अपना एक विशिष्ट महत्त्व रहता है। इसका उदाहरण हम रघुवंश की राम-कथा में वहाँ देखते हैं जब इन्द्र-पुत्र जयंत काक-रूप में सीता के एक अंग में चोंच मारता है और दंडस्वरूप राम-बाण उसको काना बनाता है। यह चित्र वाल्मीकि में राम-वनवास के समय भरत के आगमन से पूर्व रखा गया है। कालिदास भरतागमन के पूर्व ऐसा कोई चित्र रखना अनुचित मानते थे। यदि इस कृत्य का समाचार भरत को प्राप्त हो जाता तो कदाचित् भरत राम-सीता-वनवास को एक क्षण के लिये भी नहीं स्वीकार करते। और परिणाम यह होता कि रामावतार का उद्देश्य ही पूरा न हो पाता। कालिदास ने स्वयं कहा है कि राम चित्रकूट को इस भय से तुरन्त छोड़ गये कि इस घटना को सुन कर कहीं भरत पुनः न आ जायें (12-24)। अतः कालिदास ने इसे चित्रकूट में ही परन्तु भरत के प्रत्यागमन के पश्चात् रखा है (12-22, 23)। हम देखते हैं कि इसी प्रणाली का अनुसरण कम्बररामायण, अध्यात्म रामायण और राम-चरित-मानस में हुआ है। कालिदास ही इनके पथप्रदर्शक थे।

(छ) शूर्पणखा का आगमन वाल्मीकि में अपने वास्तविक भयंकर रूप में ही हुआ है। कालिदास के अनुसार वह एक सुन्दर रूप धर कर राम-लक्ष्मण के सम्मुख आ खड़ी होती है (12-36)। कालिदास के इसी रूप को कम्बर और तुलसी ने अपनाया है। अध्यात्म में भी यह कह दिया गया है कि इच्छानुसार रूप-परिवर्तन की शक्ति उस में थी। कम्बर ने कहा है कि वह एक कमनीय कोमल कामवल्ली के रूप में आ उपस्थित हुई तुलसी ने कह दिया कि वह एक 'रुचिर रूप' धर कर आई। यह

कालिदास की सूक्ष्मज्ञ की ही देन है। अन्यथा उस स्थल में विभाव पक्ष अति शिथिल पड़ गया होता।

(ज) कालिदास कुछ एक पात्रों को इस दृष्टि से जानबूझ कर छोड़ गये कि उन पात्रों पर किसी प्रकार का कलंक न लगे। इस प्रणाली के आधार पर हम देखते हैं कि 'रघुवंश' की राम-कथा में तारा और मंदोदरी पर किसी प्रकार का कलंक नहीं लगने दिया गया है। अन्यथा—

“अहल्या द्रौपदी कुन्ती तारा मंदोदरी तथा।

पंचकन्याः स्मरेन्नित्यम् महापातक नाशनम् ॥”

इस श्लोक का महत्व ही न रह जाता। वाल्मीकि में तो स्वयं सुग्रीव, तारा और अंगद भी तारा-सुग्रीव संबंध को स्वीकार करते हैं। तमिष की कहावत 'अंजुक्कु इरंडु प्पुदिल्ल' (अर्थात् 'पाँच में दो कलंक रहित हैं') कालिदास के 'रघुवंश' के साथ, एक प्रकार से, ठीक बैठती है। (डा० वे. राघवन का भाषण, ऑल इन्डिया रेडियो, मद्रास दि. 16-2-51 — “रामायण त्रिवेणी”) उन्हीं दो पात्रों का चरम आदर्शरूप हम कम्बररामायण में देखते हैं। तारा एक आदर्श वैधव्य-प्राप्त भारतीय नारी के रूप में दर्शन देती है। जब लक्ष्मण क्रोधित हो नेत्रों से अग्नि वर्षा करते हुए किष्किन्धा पहुँचते हैं तो तारा को धवल वस्त्रों में सिर पर साड़ी का पोंछा डाले आती हुई पाते हैं, और इस करुणापूर्ण दृश्य को देखते ही लक्ष्मण को उसी अवस्था में अयोध्या में रहती हुई अपनी वैधव्य-प्राप्त माताओं का सहसा स्मरण हो आता है, और अश्रुवारि प्रवाहित करते हैं। मंदोदरी का चित्रण कम्बर ने ऐसा अपूर्व किया है कि किसी और रामायण में उसका चरित्र इसके समकक्ष नहीं उठ पाया है। रावण को युद्धभूमि में मृत अवस्था में देखकर वह उसके पराक्रम का वर्णन करती है और यह देखकर कि उसके शरीर को राम-बाण ने छलनी कर छोड़ा है, ऐसा अनुभव करती है कि राम-बाण ने उसके शरीर में यह खोज की होगी कि सीता के प्रति वह कुत्सित प्रेम कहीं रह तो नहीं गया है। अब अपने पति को पूर्ण पवित्र पाकर मंदोदरी 'हा' की ध्वनि

के साथ रावण के उस पवित्र शरीर पर ही अपने प्राण न्यौछावर कर देती है। माना कि यह चित्र वस्तुतः इलंगोवडिहल कृत 'चिरुप्पदिहारम' महाकाव्य की 'कोप्पेरुन्देवी' पात्र पर आधारित है, परन्तु रामायण की कथा में इस प्रकार परिवर्तन करने की अभिलाषा और उसके निमित्त साहित्यिक बल के लिये आधार कविवर कालिदास भी थे।

इस प्रकार के अनेक स्थल दिखाये जा सकते हैं।

(८) अतः यदि यह निष्कर्ष निकाला जाय कि रामायण के विकास में—जैसा विकास विश्व साहित्य में अन्य किसी महाकाव्य में नहीं देखा जा सकता—कालिदास कृत 'रघुवंश' का एक विशिष्ट स्थान है और वाल्मीकि रामायण में यथोचित परिवर्तन एवं परिवर्द्धन लानेवाले सभी महाकाव्यकारों के लिये कालिदास पथप्रदर्शक थे, तो यह कथन युक्तिसंगत माना जाना चाहिये।

SEMANTIC VARIATION OF SOME SANSKRIT WORDS IN MALAYALAM & HINDI

S. N. GANESAN

Though both Hindi and Malayalam have a lot of Sanskrit words in their potential vocabulary, the behaviour of these words in the structural pattern of the languages is different. Marked variations are shown in meanings, morphological formations and syntactic relations. The present paper discusses only the semantic variations of some such words. The limitations of the study in not discussing the historical development of the meanings and the causes thereof also must be admitted here.

By the very nature of their relation with Sanskrit these two languages have the ability to use any Sanskrit word. Hundreds of such words are in common use. Besides, hundred or perhaps thousands are used in restricted fields, including that of formal literary writing.

Both Hindi and Malayalam have two kinds of words related to Sanskrit. The basic vocabulary of Hindi mainly consists of words genetically related, in different degrees, with Sanskrit. Besides, there are later borrowings which preserve the Sanskrit forms without any changes (i.e. *Tatsama* words). Malayalam has both these kinds as borrowings. The language has modified its phonological pattern in such a way as to adopt the Sanskrit words. The latter type *Tatsama* words are the main basis for this study. Obsolete and marginal meanings, and restricted usages, which are of only theoretical importance, are rarely considered in classifying and listing the words.

The practical purpose of the study is twofold. First it brings out an important problem involved in evolving a common vocabulary for Indian languages with Sanskrit vocabulary as a broad basis, attempt for which has been done at governmental and non-governmental levels. Such an attempt made without an adequate study of the existing conditions in various

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languages is bound to be a failure. For example, the word *uttara* has been suggested as a commonly acceptable one for 'north'. In Hindi, it is used for 'north' and 'answer'. In the latter sense, however, it can be replaced by *jawab*. But in the former sense, it is the only word exclusively used. The situation is quite different in Malayalam. Here *uttaram* is exclusively used for 'answer' (and also for 'girder'). In the sense 'north' it is only very rarely used in common speech (and that also in some compound words) and *vaṭakku* is used with a high frequency. As such, it will be practically impossible, both to replace *uttaram* in the sense 'answer' with some other word, and to use *uttaram* mainly for 'north.' When similar situation exists in connection with thousands of words in every pair of languages taken at a time, the attempt to find a common vocabulary cannot go beyond a theoretical hypothesis.

Secondly, the study is expected to be useful in bilingual or trilingual works (as translation or language teaching by translation method). Such bilingual studies not only at semantic level, but also at other levels of the language taught and the mother tongue, are a basic necessity in any language-teaching.

The semantic variation may be of various types and various degrees. It is also possible that even when the original Sanskrit meanings of a word are preserved in both languages, some meanings get predominance over the other in one language or they develop special environmental relation, thus the usage becoming different even when meanings are not changed. All these factors are considered in the following classification.

1. Many words are used with entirely different meanings in the two languages.

*Hindi form and meaning.	*Malayalam form and meaning.
<i>akrama</i> - disorder.	<i>akramam</i> - violence
<i>anuvāda</i> - translation.	<i>anuvādam</i> - permission. Rarely 'Translation' (esp. in Lit.)

* The transliteration is based on orthography and not actual pronunciation, which shows dialectic variations. Length in the case of Hindi *e* and *o* are shown though it is not phonemic

Hindi	Malayalam
<i>nuśāsana</i> - discipline.	<i>anuśasanam</i> - code of conduct, etc., reproof, advice, command.
<i>pavāda</i> - exception.	<i>apavādam</i> - calumny.
<i>pūrva</i> - un- precedented.	<i>apūrvam</i> - rare (ly). (<i>apūrvamāgi varum</i> - will come rarely)
<i>apēkṣā</i> - need, necessity.	<i>apēkṣa</i> - application, request. (but <i>apēkṣicet</i> - in comparison with)
<i>ki apēkṣā</i> - in comparison with)	
<i>alōcana</i> - criticism	<i>alōcana</i> - thought, thinking, proposal. (as in <i>vivāhālōcana</i> - marriage proposal)
<i>udyōga</i> (1) effort, attempt	<i>udyōgam</i> - employment, esp Govt. service, whence,
(2) industry.	<i>udyōgasthan</i> - officer.
(<i>grhodyōga</i> - cottage industry	
<i>upanyāsa</i> - novel.	<i>upanyāsam</i> - essay.
<i>kalyāṇa</i> - auspiciousness	<i>kalyāṇam</i> - marriage, (Rarely, esp. in Lit. - auspicious)
<i>ghaṭana</i> - incident.	<i>ghaṭana</i> - composition (<i>ghaṭakam</i> - factor, component)
<i>gōṣṭhī</i> - assembly, meeting.	<i>gōṣṭhī</i> - grimace, gesture.
<i>caritra</i> - character.	<i>caritram</i> - history.
<i>cēṣṭā</i> - attempt.	<i>cēṣṭa</i> - grimace, movement.
<i>nirbhara</i> - depending.	<i>nirbharam</i> filled with. { <i>bhaktinirbharam</i> - a poem full of devotion } { <i>aya kavita</i>

Hindi	Malayalam
<i>dvāra</i> - door.	<i>dvāram</i> - hole
<i>paramārtha</i> - the supreme. wealth or knowledge (salvation)	<i>paramārtham</i> - truth (<i>avan paramārtham parakayānu</i> - he is telling the truth)
<i>paribhāṣa</i> - definition.	<i>paribhāṣa</i> - translation.
<i>parīkṣaṇa</i> - examining, testing.	<i>parīkṣaṇam</i> - experiment. <i>parīkṣa</i> - examination.
<i>prsthā</i> - page, back.	<i>prsthām</i> - buttock.
<i>pratiṣṭhā</i> - reverence, respect.	<i>pratiṣṭhā</i> - idol of a temple
<i>pratyēka</i> - every.	<i>pratyēkam</i> - separate(ly). <i>pratyēkiccu</i> - especially.
<i>prayāsa</i> - attempt. (<i>prayāsa karo</i> - make an attempt).	<i>prayāsam</i> - difficult(y). (<i>itu prayāsamānu</i> - this is difficult).
<i>prasaṅga</i> - context.	<i>prasaṅgam</i> - speech, lecture.
<i>prasthāna</i> - departure, going away.	<i>prasthānam</i> - movement. (<i>nissahakaraṇa prasthānam</i> - non co- operation movement)
<i>bhaṅgi</i> - (1) crookedness (2) indirectness. (3) scavenger. (perhaps not Skt. origin).	<i>bhaṅgi</i> - beauty
<i>bhadra</i> - respectable.	<i>bhadram</i> - care, careful- ness.
<i>bharaṇa</i> - filling.	<i>bharaṇam</i> - reign.
<i>yōga</i> - (1) combination. (2) application. (<i>manōyōga</i> - mental application.) (3) total.	<i>yōgam</i> - (1) luck. (<i>yōgamūllu pavyan</i> - a lucky boy). (2) society, association, meeting. (<i>kara-yogam</i> - a village association; <i>yōgam kūṭuka</i> - hold a meeting).

Hindi	Malayalam
<i>addhā</i> - reverence. respect.	<i>śraddha</i> - carefulness, attention.
<i>āma</i> - labour. (rarely - effort)	<i>śramam</i> - effort.
<i>śta</i> - respectable.	<i>śiṣṭam</i> - balance, remainder.
	<i>śiṣṭa</i> - (literary) respectable.
<i>ānkaṭa</i> - obstacle.	<i>sāṅkaṭam</i> - worry, sorrow,
<i>āṅkalpa</i> - (1) determination. (2) a sacred vow.	<i>sāṅkalpam</i> - imagination. <i>sāṅkalpikkuka</i> - to imagine.
<i>aṅgati</i> - union, joining, coincidence and other similar senses.	<i>saṅgati</i> - matter, affair. (corresponding to Hin. <i>bāt</i>).
<i>satra</i> - term, duration.	<i>satram</i> - inn, choultry.
<i>samāja</i> - society (wider sense corr. to Mal. <i>samu- dayam</i>).	<i>samājam</i> - society etc. (narrow sense corr. to Hin. <i>maṇḍal</i> , <i>saṅgh</i> etc).
<i>samādhana</i> - solution.	<i>samādhānam</i> (1) peace. (2) consolation. (<i>yudhāvum samādhānavum</i> - war and peace.)
<i>sampradāya</i> - a doctrinal group, school etc.	<i>sampradāyam</i> (1) system, method etc. (2) cunningness, trick (South Malayalam).
<i>sammāna</i> - respect.	<i>sammānam</i> - prize, present.

Hindi	Malayalam
<i>sambhavana</i> - possibility.	<i>sambhavana</i> - donation.
<i>sadhana</i> - means (material or others).	<i>sadhanam</i> - thing, (Literary-means.)
<i>sadhu</i> - sage.	<i>sadhu</i> - poor, gentle.
<i>savadhana</i> - careful.	<i>savadhanam</i> - slowness, mildness.

2. Many words have preserved one meaning in both the languages, but have developed other meanings in one of the languages. Very often the latter meaning is found prominent and more frequent, while the meaning common to languages, even if existing, has a low frequency at least one language.

Hindi	Malayalam
<i>akala</i> - (1) untimely. (2) famine.	<i>akalam</i> - untimely
<i>avastha</i> - (1) condition. (2) age.	<i>avastha</i> - (1) condition. (2) status.
<i>adhara</i> - basis, support.	<i>adharam</i> - (1) basis, support. (2) document, deed.
<i>kalpana</i> - imagination.	<i>kalpana</i> - (1) order (esp. royal) (2) imagination (rare <i>sankalpam</i> more common in this sense). (3) holiday (North Malayalam).
<i>kalakṣepa</i> - spending time.	<i>kalakṣepam</i> - (1) Spending time esp. by earning. (2) presenting a puranic story with music.

Hindi	Malayalam
<i>kṛṣṭha</i> - wood, fire-wood.	<i>kṛṣṭham</i> - (1) wood (rare). (2) refuse or dung of animals and birds (Tatbhava form <i>kṛṣṭam</i> is also common).
<i>kula</i> - (1) family, dynasty. (2) total.	<i>kulam</i> - family, dynasty.
<i>khaṇḍa</i> - part (of any thing).	<i>khaṇḍam</i> - (1) part. (2) continent. (<i>ṣyā</i> <i>khaṇḍam</i> - continent of Asia).
<i>jāti</i> - (1) caste (2) nationality. (3) race (<i>manav-jāti</i> - human race).	<i>jāti</i> - (1) caste. (2) kind (<i>i jāti vilakku</i> - this kind of lamp).
<i>tatparya</i> - idea, purport.	<i>tatparyam</i> - (1) idea, purport. (2) interest, (corresponding to Hindi <i>tatparata</i>).
<i>dīna</i> - (1) poor. (2) saintly (I. Ir. origin)	<i>dīna</i> - (1) poor. (2) sick. <i>dīnam</i> - sickness. <i>dīnakṣaran</i> - sickman
<i>dharma</i> - (1) any act of charity. (2) property, quality. (3) religion.	<i>dharmam</i> - (1) alms. (<i>dharmam koṭu</i> - give alms). (2) any act of charity. (3) quality (Literary). (4) religion (very rare)

Hindi	Malayalam
<i>nirvāṇa</i> - state of religious sublimity, esp. in Buddhism, corresponding to salvation.	<i>nirvāṇam</i> - (1) state of religious sublimity (2) nakedness (S. Mal.)
<i>nīti</i> - (1) justice. (2) policy.	<i>nīti</i> - justice.
<i>prathama</i> - the first.	<i>pradhama</i> - the first. <i>pradhaman</i> - (1) the first man (rare). (2) A sweet preparation.
<i>prapañca</i> - (1) confusion, disorder (2) universe (rare)	<i>prapañcam</i> - universe.
<i>pramāṇa</i> - proof.	<i>pramāṇam</i> - (1) document, deed. (2) proof (rare). <i>pramāṇicu</i> - in connection with.
<i>prayōga</i> - (1) use, application. (2) experiment (<i>Satya kē prayōg</i> - experiments with truth).	<i>prayōgam</i> - use, application.
<i>badha</i> - obstacle.	<i>badha</i> - (1) obstacle. (2) an evil spirit (<i>badhayupadravam</i> - possession by an evil spirit) (3) attack (<i>agni-badha, rōga-badha</i> etc.).

Hindi	Malayalam
<i>ramyata</i> - beautifulness.	<i>ramyata</i> - (1) beauty. (2) compromise, amiability.
<i>vaśa</i> - control.	<i>vaśam</i> - (1) control. (2) side (<i>maṇuśam</i> - other side.)
<i>vastu</i> - thing.	<i>vastu</i> - (1) thing. (2) immovable property.
<i>vāsana</i> - (1) lust. (2) taste for some subject (rare).	<i>vāsana</i> - (1) fragrance (2) taste for a subject.
<i>vara</i> - (1) attack. (2) weekday.	<i>vāram</i> - week, week-day.
<i>vidyā</i> - education, knowledge.	<i>vidya</i> - (1) education, knowledge. (2) trick. (<i>oru vidya prayōgicu</i> - applied a trick.)
<i>śeṣa</i> - balance, remainder.	<i>śeṣam</i> - (1) balance, remainder. (2) afterwards. (<i>Vannaśeṣam</i> - after coming; <i>atīnuśeṣam</i> - after that).
<i>saṅkhyā</i> - number.	<i>saṅkhyā</i> - (1) number. (2) amount.
<i>siddhānta</i> - theory, ideology.	<i>siddhāntam</i> - (1) theory, ideology. (2) obstinacy, pertinacity.

3. There is a third set of words which are commonly used in either one of the languages, or even both the languages with different meanings. They can also have restricted usage or possibility of use, where the Sanskrit meanings are preserved in both languages. Thus a pair of words may have the same significance in both languages, but generally their meanings or usages are different.

The words that are not generally used, but can be used in the structure of the language are marked *. Meanings, if given, are possibilities. Restricted usages are marked [R].

Hindi	Malayalam
* <i>aghōṣa</i> - loud sound.	<i>aghōṣam</i> - celebration. <i>aghōṣikkuka</i> - to celebrate.
<i>ādāya</i> - a reception [R] (in wireless etc.)	<i>ādāyam</i> - (1) profit, gain. (2) reception [R]
<i>eka dēśa</i> - one country (but <i>ekadēśa</i> is not used).	<i>ekadēśam</i> - nearly, approxi- mately.
<i>kṣētra</i> - field (of battle etc.).	<i>kṣētram</i> - (1) temple (esp. S. Mal.) (2) field [R].
* <i>ghaṭaka</i> -	<i>ghaṭakam</i> - factor, compo- nent.
* <i>ghaṭṭa</i> - (replaced by <i>ghaṭa/ghaṭi</i>).	<i>ghaṭṭam</i> - (1) stage. (<i>kālaghaṭṭam</i> - period). (2) mountain range. (<i>pāścimaghaṭṭam</i> - W. ghats)
<i>jātaka</i> - jataka story.	<i>jātakam</i> - (1) horoscope. (2) jataka story.
* <i>janakīya</i> - paternal.	<i>janakīyam</i> - democratic.

Hindi	Malayalam
<i>tāmasa</i> - mean, bad, evil.	<i>tāmasam</i> - (1) delay. (2) residing. (3) mean, evil [R]
<i>paśu</i> - animal.	<i>paśu</i> - (1) cow. (2) animal [R] esp. in lit.
<i>puccha</i> - tail.	<i>puccham</i> - (1) contempt. (2) tail [R] (in lit.)
* <i>pravaṇatā</i> -	<i>pravaṇata</i> - tendency.
<i>phalita</i> [R] - a branch of astrology.	<i>phalitam</i> - humour.
<i>mrga</i> - deer.	<i>mrgam</i> - (1) animal. (2) deer (esp. in lit)
<i>vigraha</i> - (1) strife, quarrel. (2) [Gr.] resolution of a compound word into com- ponents.	<i>vigraham</i> - (1) idol, image. (2) [Gr.] resolution of a compound word into com- ponents.
<i>vivara</i> - hole, cave (Lit).	<i>vivaram</i> - (1) hole, cave [R] (Lit). (2) information (cf. Sanskrit and H. <i>vivaraṇ</i>). (3) discrimination (<i>vivaramulla kuṭṭi</i> - a boy/girl of discri- minating ability).
<i>viśama</i> - not plain, com- plex.	<i>viśamam</i> - (1) difficulty, sorrow (<i>itu kēṭṭu enikku viśamam unṭu</i> - I am sorry to hear this). (2) not plain, com- plex [R].

Hindi	Malayalam
<i>vr̥tta</i> - (1) story, history. (2) circle, [rare].	<i>vr̥ttam</i> - (1) story, history. (2) circle (common use).
<i>vr̥tti</i> - action, deed; quality.	<i>vr̥tti</i> - (1) action, deed etc. [R]. (2) cleanliness, neatness. (<i>vr̥ttiyagi c̥zhutu</i> - write neatly).
<i>vyavahara</i> - behaviour.	<i>vyavaharam</i> (1) behaviour [R]. (2) a suit in a court.
<i>śabda</i> - (1) word. (2) sound [very R].	<i>śabdham</i> - (1) sound. (2) word [R].
<i>sandhi</i> - union, joint.	<i>sandhi</i> - (1) union, joint. (2) treaty.
<i>sansār</i> - world.	<i>samsāram</i> - (1) talk, speech, conversation. (2) world [R] in Lit.

4. Some words with the same Sanskrit origin have developed more than one form in one of the two languages with corresponding difference in meaning, while in the other only one form exists, sometimes covering all the meanings, sometimes only a few.

Ucca in Hindi means 'high' or 'loud.' In Malayalam exists *uccam* corresponding to this. But there is *ucca* also, meaning 'noon.'

Uddēśa is rarely used in Hindi, while *uddēśya* is commonly used to mean 'intention' or 'purpose.' Malayalam generally uses *uddēśyam* (and some times *uddēśam* also) in the sense 'intention' or 'purpose.' *Uddēśam* is also used to mean 'nearly, approximately.' (*Uddēśam raṇṭu maṇi* - nearly two o'clock.)

Kṣaṇa in Hindi means 'moment.' In Malayalam exist two forms *kṣaṇam* and *kṣaṇanam* respectively meaning 'moment'

and 'invitation' (*kṣaṇam* also is used sometimes to mean invitation,' as in *kṣaṇakkattu* - invitation letter.)

Varṣa in Hindi means 'year' or 'country' (*Bhārata - Varṣa*), while *varṣa* is used for 'rain.' All the three meanings are covered by *varṣam* in Malayalam.

Again *śikṣā* in Hindi means education and is almost synonymous with *śikṣaṇ* (though the latter is sometimes used in the special sense 'training'). In Malayalam *śikṣa* is exclusively used for 'punishment,' while *śikṣaṇam* is used to mean 'training'. [R] *Śikṣa* - perfection (esp. in Nambudiri Dialect).

5. There are a number of abstract nouns (and of course their derivatives), which have developed subtle differences in meaning. For example, the words *āgraham*, *icchā* and *āśa* may be compared. In Malayalam all the three are used almost as synonyms to mean 'wish, desire' etc.¹ except that *āśa* is also used to mean 'hope' in a different construction.² But in Hindi they have definitely different meanings:

<i>āgraha</i>	—	urge.
<i>icchā</i>	—	desire, wish.
<i>āśa</i>	—	hope.

'*Cinta*' and '*cintanam*' are used in Malayalam in the sense 'thought' (*cinta* can sometimes mean 'sad thinking, 'anxiety' etc. and *cintanam* 'act of thinking' also). *īśvaracintanam* as well as *īśvaracinta* are acceptable in Malayalam. But in Hindi *cintā* is generally 'anxiety' or 'thought' with an element of of sadness, whereas *cintan* means 'thought, meditation' etc. As such *īśvaracinta* is not generally used.

Sūkṣma in Hindi has the meanings (1) abstract and (2) very minute. Malayalam preserves these meanings, but in the latter sense covers a wider idea including 'exactly'.

1. *avan iṇṭe varān (varāṇamennu) āṣikkunnu (āgrahikkunnu, icchikkunnu)*
— He desires to come here.
2. cf. *avan iṇṭe varān (varāṇamennu) avaḷ āṣikkunnu*—She desires that he should come here. *avan iṇṭe varāṇamennu avaḷ āṣikkunnu*—She hopes that he would come here.

sūkṣmam nālu maṇi - exactly four o'clock.
sūkṣmamāyi pariśōdhikku - examine minutely
 (carefully) etc.

Hindi cannot use *sūkṣma* in this sense.

Mūla in Hindi means 'origin' (from which the derived meaning 'cause' also is possible).

iskā mūla - origin (cause) of this.
jhagarē kā mūla - origin (cause) of the strife.

In Malayalam it is used in the sense 'due to' also, with a different type of construction.

cf. *itinte mūlam* - cause (origin) of this.
itu mūlam - due to this,

kanakam mūlam kāmīni mūlam - due to gold and
 due to the lady love.

Akrama is just the absence of *krama* (order) in Hindi, i.e. 'disorder.' In Malayalam, however, it is commonly used to mean 'violence' or 'mischief.' (*Akramarāhityam* = nonviolence). Similarly *santōṣa* in Hindi means 'satisfaction' (*santōṣa-janaka* = satisfactory). In Malayalam *santōṣam* is 'gladness' or 'joy.'

Atiśaya preserves the Sanskrit meaning 'excessive' in Hindi. But in Malayalam it occurs only rarely in this sense (as in *guṇātīśayam*, *atīśayokti* and other such purely literary terms). In common parlance it has developed the meaning 'wonder' or 'surprise.'

6. Homonymy due to Sanskrit and Dravidian forms:

Finally it may be pointed out that in the case of many Sanskrit words used in both Malayalam and Hindi, Malayalam has multiple meanings, due to the fact that similar words of Dravidian origin already existed in it, with the original meanings. This homonymy due to the intermixing of Sanskrit and Dravidian forms is a peculiar feature of Malayalam, but is also found to some extent in the other Dravidian languages as well. Hundreds of such words can be traced, but a few typical ones will suffice to explain the situation. In general the meaning of Sanskrit origin is found in Hindi also.

Meaning of Sanskrit origin.

Meaning of Dravidian origin.

annam rice (cooked).
ari enemy.
kaṭi hips.
kari elephant.
caturam clever, cunning.
paṭṭam status (*paṭṭamahī*).
 (*paṭṭu* - silk cloth)
pati husband.
 fall (from $\sqrt{\text{pat}}$)

swan.
 rice (uncooked).
 bite.
 coal, char.
 square.
 kite.

(1) fix, stick.
 (perhaps from $\sqrt{\text{pat}}$ (Skt.)
 (2) ambush.
 (3) graft.
 (1) hour.
 (2) bell.
 enough.
 sky.

maṇi a precious stone.
mati intellect
mānam respect, prestige.

The fact that Malayalam and Hindi have a large number of Sanskrit words does not in itself help to increase their mutual intelligibility except in a very limited way. On the other hand, the difference in usage creates several points of suspicion and areas of misunderstanding. Further the large percentages of such words in the two languages do not also overlap. While admitting the possibility of free borrowing into these two languages, it must also be noted that, as at present, thousands of such words are used in only either one of the languages, and even when borrowed into the other, they will find use only in restricted fields. These are important situations to be taken care of in the contexts of (1) language-teaching, (2) mutual translation, (3) evolution of common vocabulary and (4) standardisation of the individual languages.

جمله او را بقله بردند چشم بسته فرو در افگنندند
 چونکه نجار زان بلند زمین چون کدو او فتاده در پائین
 چشم بر بسته را ز بیم کشاد تا به ییند دگر خیال فساد ۱۶۶۰
 دید خود را ازان مسافت دور اندرون حصار نیشاپور
 خورمی در دلش دو چندان شد بر فریب زمانه خندان شد
 رفت اندر محله زر دوز شد پیی جستجوئے زال عجوز
 مهره لال گوی که بود چهار کرد ساطور ذمه نجار
 رفت بیچاره در قبایل خویش رست از مکر چرخ بداندیش
 مهرش در لباس ابری بود زان سبب کرد او لباس کبود
 رنگ ابری بود بسی دلکش در چمن شد ازان بنفشه بنفش ۱۶۶۵
 ابرگون رنگ می دهد عشرت کز سپاهی بدل رسد نصرت
 رنگ ابری که بسی گزند آمد می کشان را بسی پسند آمد
 چون سخابی هوا شود در چشت خوش نماید بگرخان کا گشت ۱۶۷۰
 گر کسی شد بزیر چتر سحاب سایه اش می دهد طراوت آب
 طاق ابری بهشت تابستان رنگ ابری بهار باغستان
 گفت ناهید چون فسانه نغز گرم شد زان فسانه شهرامغز
 لعل او را مکید از سر شوق شهید را داد چاشنی از ذوق
 همچو جان در کنار خویش کشید کرد آرام تا بگاه دمید ۱۶۷۵
 (دفاله دارد)

آبشار و رواق شهر کلاں بوستان فراخ و نخلستان
 شکر حق کرد و شد دران داخل کس از ان شهریاں نشد حایل
 از وزیران و کار پردازان و از امیران دانش انبازان
 بر نشانند بر سریر شاهی حکم دادند بر امور مهمی
 گشت نجار بادشاه دیار دور گردید نکبت ادبار
 لشکر و مال و گلرخان طراز خطبه و سکه و نشیب و فراز
 یافت زیر نگین او اثبات چیست یارب فریب شیرنجات
 بامی و ماه و سیر باغستان بود نجار محو چون مستان ۱۶۳۰
 روز در جشن بود شب نوروز در برش خوشقدان دل افروز
 زان همه بود گلرخی چون ماه پرتو روی اوست صبح بگاه
 ناز او را پری مسخر بود حور درپیش او محقر بود
 بود نجار عاشق رویش بسته دام تار کیس ویش
 میل او از همه زیاده بود گرمی نفس دوز زیاده بود
 رقص او دلفریب او بوده دزد صبر و شکیب او بوده
 گرچه می ماند در برش لیکن داشت در حفظ گلشن باطن
 غنچه نا شکفته دلبر بود محفوظ از نسیم سحر
 وقت را در بهانه می بردی در فسانه زمانه می بردی
 دید نجار کار ابرگشت در مواعید سالها بگذشت ۱۶۴۰

برد روزی بروگراں بازی خواست کارد ته گرفتاری
 بشکند حقه کهر بسته واکند قفل گنج در بسته
 دست را برد روی بند ازار خواست تا برکشد زپا شلوار
 گفت گلبرگ با تو پردازم آرزوئی که هست می سازم
 لیک باید نخست سر شستن اندکمی با نشاط پیوستن
 در صحن بود حوض آب زلال چون پیااله بشیر مالا مال
 برهنه چون گل چمن گشتند هردو در آب غوطه زن گشتند
 مرد نجار چون بروں آمد زان حرکت چو در سکون آمد
 اسب چوبین بزیر رانش بود مرد درویش پاسبانش بود
 هر دو زان آمدند بر لب غار جامه را نیلگون نجار ۱۶۵۰
 چون خموشان بلب نهاد اندکشت بود شاهی چوباد اندر مشت
 شد دگر بار همچو دیوانه طالب بیقرار ویرانه
 رفت هر سمت چون سیه مستان دید دیهی درون کوهستان
 باغ انگور اندران تازه پیی قرینی کشاده دروازه
 خورد نجار چند زان خوشه داد نفس گرسنه را توشه
 باغبان دید و کرد دلخسته برد درپیش شهنشاش بسته
 گفت تعزیر او چنیز سازند کز سرکوه زیر اندازند

جامه‌های سیاه در برشان هست ابری ردای بر سرشان
 باوجود چنان سیه پوشی هریکی را زبان خاموشی
 برنشد راز آن سیه پوشان از چه هستند جمله خاموشان ۱۵۹۰
 گرکست زین نهان سوال کند عمر صد سال پایمال کند
 گردن او زنند مردم شهر بیخ او برکنند مردم شهر
 داشت نجار این سخن دردل خواست زانجا بروی کند منزل
 سوی وادی کشید رخت سفر رفت آنجا که پیر داد خبر
 دید شهره چنانکه شد مسموع باب مفتوح و کاخها مرفوع
 هریکی مست در سیه پوشی جوش در سر ز جام خاموشی
 بود بیرون شهر درویشی در قمیص سیه جگر ریشی
 لله الحمد گفت و شد درپیش مهربان شد بحال او درویش
 دل فسرده و چشمها پر نم می چکد اشک چون زگل شبنم
 ماند نجار در غلامی او زانکه بشنید نیک نامی او ۱۶۰۰
 بعد چندی دودل چو نیک گردید نرم بر روی دل فلک گردید
 گفت درویش کای نکورای چیست دردل ترا تمنائے
 از من خسته دل چه می خواهی از چه در ولای من واهی
 بود نجار را بدل جوشان درک اسرار آن سیه پوشان
 لب کشاد و زبان کشید از قوس روی درویش را ندید از قوس

گفت درویش از چه بدگشتی تخم بدرا بگل زمین کشتی
 گرچه خونت مباح شد اکنون لیک هستم ز لطف تو میموی
 نقش بردل کشید منت تو یاد دارم مهام خدمت تو
 گر تمنا ترا همین باشد خوب باشد که این چنین باشد
 سوی مغرب چو خور زنگون گردید گنبد چرخ نیاگون گردید ۱۶۱۰
 شب بروی ظلمت شب تیره چشم را کرد جوهرش خیره
 گفت درویش هاں ییا با من بست نجار بر کر دامن
 هر دو رفتند در بن غارے همچو دزدان دران شب تارے
 اندران غار اسپ چوبین بود پشت او زیر زین چوبین بود
 کرد نجار را سوار بران جست چون شیر اسپ در میدان
 همچو سیمرخ در هوا برزد تا بنزدیک چرخ چنبر زد
 گنبد گرد اشهب چوبین برد نجار را سوی پرویز
 صبحدم در فگند در دشتی چونکه از بام در قند طشته
 مرد نادان درین گرفتاری منفعل شد پس از چنین خواری
 دید پر از خشک ییا بانی نه دران باب و نه دران نانی ۱۶۲۰
 که بدرویش می کشاد زبان گاه خاطر ز بحث کرد گران
 رفت فرسنگها دران وادی دید آخر نشان آبادی

دارد از برگ نخل زال عجز کلبه در محله زر دوز
 هست ساطور نام آن زن پیر لعل رنگین خود ازو برگیر
 بر زمین کرد سر فرو نجار شد بمیراجنه شکر گذار
 گردن جن نمود مرکب خویش در هوارفت آن بلاهت کیش
 گشت جن در بلند پروازی جست با باد شد به انبازی
 دید در راه بر سر کهسار ازدهای عظیم مردم خوار
 گفت جن این که آدمی خوار است دیو باشد بصورت مار است
 از پی جان من رسید این جا بر سر جنگ سر کشید این جا
 کرد نجار را فرو از دوش گشت خودم چو ازدها همدوش ۱۰
 هر دو ثعبان بجنگ پیوستند گوهر خویش هر دو بشکستند
 هر دو را جسم پاره پاره شده شعله قهر را شراره شده
 جان خود داد هریکی برباد هر دو گشتند از ستم آزاد
 ماند نجار بیکس و مظلوم در بیابان درد و دد مغموم
 گونه گونه خیال در راهش دام دو صد هزار همراهش
 همچنان رفت بیکس و رنجور حجرة سنگ بسته دید از دور
 کام بکشد تا نظاره کند از پی کار خویش چاره کند
 اندرون دید پیر مرد و ضعیف همچو شکل هلال جسم نحیف
 گشت نجار سرنگون بسلام کرد پیرش دعا ز لطف تیام

حال پرسید گفت نجارش کرد آنچه گذشت اظهارش ۱۵۷۰
 گفت آزاد مرد کای مسکین حق تعالی ترا دهد تسکین
 کار تو با اجنه افتاده هست اسباب دیو آماده
 آنچه بر تو گذشت خیر گذشت نیک و بد در طریق سیر گذشت
 هست شهری برون این وادی چو بهشت بریں با آزادی
 گر روی اندرش بیاسائی چهره آرزو بیارائی
 من ز دنیا کشیده ام آزار کرده ام اندرین خرابه گذار
 غیر حق آشنا نمی دارم رو بکس غیر او نمی آرم
 شام دو قرص نان و کوزه آب از فلک آمده بنطح سحاب
 نصف اثار کرد بر مهمان نصف خود خورد پیر عالی شان
 صبحدم مهر آشکارا شد باز نجار سر بصحرا شد ۱۵۸۰
 بعد يك ماه دید آبادی رست از قید و آفت وادی
 دید در شهر خانه نجار جنس او بود شد سبک از بار
 چند روزی بماند در خویشاں مرهمی ریخت بر دل ایشان
 در شبی گفتگو بیاران بود سخن از کوه و برف باران بود
 بود پیر دران جهان دیده نقد میزان دهر سنجیده
 گفت شهرست در سواد بلاد اندران صد محله آباد
 هست در محله يك فقه هریک را بود یکی حرفه

چوں جمیلہ بدید حیرت ناک گفت باوی کہ اے یل دل چاک
 با تو مضبوط بستہ ام من عہد هست واجب بمن اجورہ مہد
 لیک آن چوب را اثر بودہ در ہوا چوں پری گذر بودہ
 ہرکہ زان چوب مہد آراید سیر ہر سوی آسمان آید
 تخت بلقیس ہم ز چوبش بود زان سبب دیو پائے کوبش بود ۱۵۲۰
 داشت عفریت زان درخت وقوف بود قطعش بحکم او موقوف
 تو از ان راہ دور تر بودے نیست حرفیکہ بیے خبر بودے
 مہد زان چوب چوں مرتب شد جسم آن جزیجز مرکب شد
 دیو بر روی تو طپانچہ کشید مہد بردوش خود کشید و پرید
 خشم او بسکہ بر تو غالب بود اندراں مہد در فگند و ربود
 دیو سرکش اگرچہ رامم بود زیر حکم یکی غلامم بود
 اندراں دشت سار ہول گذار رفته بود از براے سیرو شکار
 از کفش در ربود و آوردش با من چارہ ساز بسپردش
 اندراں بادبہ تو خستہ بماند ذلتے دید و دل شکستہ بماند
 گرچہ آن مہد تو بقیمت هست لیک این جا بمن غنیمت هست ۱۵۳۰
 آنچه خواہی زمن حق خود گیر از زر و گوہر و لباس حریر
 گفت نجار کای کرم گستر من چہ سازم گرفتہ گوہر و زر
 آرزوے وطن بدل دارم اندری دم ز مال میز ازم

لطف کن تارسم بمولد خویش باز بینم جمال والد خویش
 گفت آن گلزار سیمین بر باش این جا کہ تا رسد شوہر
 اندری خانہ من مقرر دارم خسرو چینیاں پدر دارم
 شوہرم پیش اوست دست بیر امشب آید کہ آمدہ است خبر
 کشت خوشنود زین سخن نجار دیدہ داروے خویشتن بیمار
 داد او را دراں مقام لطیف حاوہ و میوہ و طعام لطیف
 شب چو آمد رسید شوہر او یافت آرام جاں بہ بستر او ۱۵۴۰
 گل رخ سرو قد سیمین بر قصہ مہد گفت با شوہر
 گفت شوہر کہ سہل باشد کار از چنیں کار نیست بر من بار
 قیمتش واجب است باید داد ہم تواں کرد در حقش امداد
 انکہی چار لعل رخشندہ همچو اختر بشب درخشندہ
 داد نجار را کہ این برگیر روبسوے وطن فراغت گیر
 گفت نجار کای ہمایوں فرد بیے محل لعل راچہ باید کرد
 من نہ بینم بخود چناں مقدور کہ ازینجا روم بہ نیشاپور
 غیر ممکن بود بخانہ شدن عمر باید دریں بہانہ شدن
 گفت او را کہ اے غریب وطن ہر دورا در وطن رسانم من
 بریکی جن ترا نمودہ سوار می فریسم سوے مکان قرار ۱۵۵۰
 بعد قطع رہ مسافت دور چوں رسی اندرون نیشاپور

ساخت مهدی بطرح نوآئین همچو گهواره سپهر بریں ۱۴۸۰
 خواست آن را که سوئے خانه برد از پی آن زن یگانه برد
 دستے از غیب بر پدید آمد صدمه آن برو شدید آمد
 اندران مهد در فگشند اورا کرد چون شیرنر به بند اورا
 مهد شد در هوا بزرگ سحاب بر سر اوج همغان عقاب
 ماند نجار در عجب کین چیست وین حرکت که رونمود از کیست
 چوب را این اثر کجا باشد که سوی چرخ ره نما باشد
 دست از پرده چون هویدا شد از چه بود این بلا که پیدا شد
 کرد پرواز در هوا مهدش رفت از یاد او برون عهدش
 شد فرو اندرون بادیه بود از گوشه های هاویه
 مهد گردید از نظر غایب سردر افگشند بر زمین راکب ۱۴۹۰
 هولناک عظیم صحرائے کوه بر کوه سنگ خارای
 نی پرند که بال بکشد نی چرنده که راه بنماید
 بانگ غولان ز هر طرف در گوش کر ملک بشنود رود از هوش
 رفت بیچاره هر قدم با آه دید از دور گشندی ناگاه
 گشت خورم که بعد مدت چند آمده در نظر رواق بلند
 لنگ و لنگان بذلت و خواری شد در آنجا ز راه دشواری
 بس زان ددش ننگسان است راه بسته همه در بان است

گفت نجار کای عجوزه پیر کیست این جاز بادشاه وامیر
 داد پاسخ که در چنین ویران از چه گیرند شاه و میر و مکان
 هست این دخمه شہان کیاں زیر این خاک خسرواں پنهان ۱۵۰۰
 در زمان گذشته رنکین بود آتش خانه های سنگین بود
 چون برون تاخت لشکر رومی کرد ویران سکندر رومی
 بر سراں موبدان عتاب نمود خانه راهاں خراب نمود
 دین زردشت را بیاد سپرد در زمین آنچه بود گنج یبرد
 ورنه این جا بهار آذر بود درقه خاک مخزن زر بود
 این عمارت که چون فلک بینی مہبط کافہ ملک بینی
 خلق بیت العباد می گویند گنبد کیقباد می گویند
 هست اکنون دریں پریزادی لیک در اختیار دامادی
 بچه شیر خوار در بر او گوهر شب چراغ چاکر او
 گفت نجار من فلک زده ام بر سر ریش دل نمک شده ام ۱۵۱۰
 کوزه آب و باره نانم گبر کرامت کنی بجاں مانم
 زال شید اندران و گفت بماء برد آن تیره بخت را همراه
 دید نجار کای همان زن هست کرپی مهد عهد بامن بست
 هست گهواره نیز ساخته من اندرش شیر خواره سیمین تن
 ماند حیران که این چه افسون است این چه یارب فریب گردون است

تیرگی نیست در دل سبزی خضر پیوسته مایل سبزی
 چرخ گردان که بس شرف دارد چادر سبز برکتف دارد
 ماه پیکر چو این فسانه بگفت شاه از خرمی چو گل بشگفت
 خنده بر لب چو صبح عید شده سابق بانوی سعید شده
 در برش کرد تا سحر خوابید زان بهار مراد گلها چید
 رفتن در میس شاه در طاق ششم ابری رنگ بنفشه کون
 طاق ابری بششمین روزی ریخت می از خم دل افروزی
 بهر اصلاح عالم غبرا شاه آمد بگنبد خضرا
 گشت کافور کون سیه رنگی رست هر یک زدام نیرنگی
 چو کف پاک موسی عمران مهر گردید فیض بخش جهان
 شاه هم در لباس ابری شد مذهب عشق بود جبری شد
 بر در طاق نیاگون تشریف شد حریف بت لطیف و ظریف
 دید ناهید اینکه شه آمد شوق او پای کوب ره آمد
 پیش رفت و کشید در آغوش لب بلب در نهاد و دوش بدوش
 همچو خورشید بر سریر نشاند گوهر آبدار بر افشاند
 طاق ابری و ماه ابری پوش شه بابری لباس اندر جوش
 گلرخان نیز همچو ابر بهار در قیص بنفشه کون کردار ۱۴۶۰
 بزم آراستند از خاصان خنده بر لب که همچو مختصان
 لعبان را بسحر سازی شوق خوشه دامن را پیوسه بازی فوق

فرحت نورباب می بخشد عیش تازه شراب می بخشد
 خوان نعمت کشیده برده خویش شیشه می بهر یکی در پیش
 شب چو از روی خود نقاب کشید میل در چشم آفتاب کشید
 شاه شد سست از گرانی خواب هم علاوه بران خمار شراب
 کرد ایما به نازنین پیکر که بریزد شکر زغنچه تر
 گفت ناهید کای فلک کردار عمر تو باد از فلک بسیار
 گوهر شاهوار می باید تا به پیش شهاں بکار آید
 نیست زین گونه نقد در کانم لیک گویم هر آنچه می دانم ۱۴۷۰
 افسانه گفتن ناهید با شاه در میس در طاق ابری رنگ بنفشه کون
 پیر مردی ز تخمه شاپور بود از ساکنان نیشاپور
 دوپسر داشت چابک و هوشیار هریکی بود مرد کارگذار
 زان یکی شد بکسب معماری وین دگر در فنون نجاری
 گفت روزی زن جمیله باؤ کای صیانت طراز شیرین خو
 بچه شیر خوار می دارم شوق برگاهوار می دارم
 می دهم قیمتش اگر سازی از برایم بکار پردازی
 داد پاسخ که می کنم تجویز تا شود پیش تو مشقت چیز
 روز دیگر برای آن چاره رفت پیروں بساز گهواره
 در بیابان درخت قابل کار دید و افگند تیشه را نجار

شد شبی در حرم نهان اکوان در بر دختر مه تابان
 این حکیم خرد پژوه شتاب رفت و بر بست حجره را ابواب
 خانه را پرز دود برا فروخت سرمه را اندرون چشمش سوخت .
 قطره چند ز آب تیره چکید صاف شد از بخار چشم پلید
 از قضا شد به بند شه اکوان پابزنجیر شد چوپیل دمان
 کار چون شد بشدت و خواری آمده بر حیات دشواری
 کرد انگه حکیم استفسار از عملهای آن نکو کردار
 هم از آن ماه بلخ روح گداز هم از آن دختر فسوں پرداز
 از درختان و ریوسنگ سیاه هم از آن ناخن لعین تباه
 بر زبان راند يك يك اکوان کرد ظاهر تمام راز نهان
 گفت دانا بشه که ای سلطان سر جدا ساز اول از اکوان
 بعد زان دیو را طلب سازم در امور دگر به پردازم
 شه ز اکوان برید سربه نخست تا شود رخنه سرا می درست ۲۰
 اندکمی آن حکیم را می بلند ناخن دیو سوخت همچو سپند
 از هوا دیو بر زمین آمد از پئی سجده بر جبین آمد
 شه نخستین بجست و جویش شد واقف از راز گفته گویش شد
 گفت شه یا حکیم دانشور چیست تدبیر کار آن دختر
 چون بدست آید آن سیه سنگی چون تو ان بست راه نیرنگی

گفت خوش باش و جام می درکش می نمایم تفرج دایکش
 زان سپس زد بشعله ریشه عود شاه جنات را طلب فرمود
 او چنان شد مطیع بکار حکیم سخت در خوف ماند دیورجیم
 دختر و شاه بلخ هردو بهم آمدند از مکان خود دردم
 زان گران خواب در ربود دگر سوی بلخش روان نمود دگر ۳۰
 کرد باطل ز سحر آن مه را داد زو نور محفل شه را
 گفت باخسرو اجنه حکیم کین سیه سنگ را که دیو لایم
 پاسبان است از زمین بردار زیر او آنچه هست پیشم آر
 چون برانداخت جوهر قبرش بود لوحی زمردین زیرش
 در برش مرتسم خطوطی چند هر یکی بود دردگر پیوند
 لوح بشکست و از شکستن آن دیو افتاده بر زمین بیست جان
 در بر لوحه زمرد گوی این چه بوده نهان چنین افسوں
 سبز رنگی چه قدر زور نمود عالمی را ز رنگ هوش ربود
 آری آری که سبزی گلشن خاطر تیره را کند روشن
 شاخ ریحا که در چمن رخشد باغ را جان تازه می بخشد ۴۰
 از زیر جد سرور افزاید دیده را نیز نور افزاید
 خط رخسار نوجوان سبز است جامه های بهشتیان سبز است
 رنگ خضرا ز خاک می جوشد سرو دیبائی سبز می جوشد
 روح افزا شراب ریجانی است جلوه خاتم سلیمانی است

مرده کرد و گذاشت در مهدش شب چو شد کرد در وفا عهدش ۱۳۷۰
 همچنان بود سلسله جاری ماند اکوان درین سبب عاری
 زانکه علمش نبود زین گونه بود فعلش چو خرس و بوزینه
 نیست آسان که حکم جان کردن مرده را زنده می توان کردن
 ریزه ناخنش با آتش داد آمد آن دیو تیره بخت چو باد
 کرد اکوان ز دیو استفسار گفت آن مدبر سیه کردار
 کین که آتش بخلق او تلخ است نونمال حدیقه بلخ است
 هست شهزاده لیک بهر شکار در بیابان نموده بود گذار
 زانکه بینی بت پری پیکر هست از نسل سام فرخ فر
 در بیابان بوصف خوشروئی بود اندر لباس آهوئی
 شاهزاده برو فرس افگند که کشد ماه را درون کمند ۱۳۸۰
 آن بت سحر ساز و جادو دم هست در سحر فتنه عالم
 کرد در دام خویشتن بنده ساخت مردم بچشم یبینه
 شد بناچار در کفش مسحور گشت از خویش و از قبایل دور
 رفت صیاد از پئی امید این ندانست که خود شود خود صید
 گفت اکوان بیا که کار کنیم داروی آن دل فگار کنیم
 ماه رو را بقدر او تعزیر می توان کرد اندرین تقصیر
 دیو گفتا که این نه کار من است زانکه دستش بدست اهرمن است
 گر برآرم قدم دژم کردم اندرین راه منعدم کردم

دیو رجعت نمود واپس رفت ماندا اکوان ازین سخن در تعب
 روز دیگر چو آفتاب دمید تب درون دماغ خاك رسید ۱۳۹۰
 باز اکوان کشاده بازو باز بر هوا شد ز قوت پرواز
 اتفاقا گذر بمصر افتاد شد فروبر زمین ورخت نهاد
 بود آنجا حکیم دانشمند راز دان زمین پست و بلند
 فیلسوفی گره کشای فلك روشناس ورود جن و ملك
 دید کر آسمان کشاده چنین می رسد آدمی بروی زمین
 این که باشد چه علم می داند هرچه افسوس نفس برون راند
 در پی این سراغ گردیده دود مغز چراغ گردیده
 چونکه اکوان بشهر در آمد همچو آفت بدر در آمد
 برب نیل گوشه گیرا شد کلبه تنگ را پذیرا شد
 چون غریبیکه غیر نشناسد اجنبی ماند تا نه کس داند ۱۴۰۰
 لیک آن فیلسوف در پی ماند همچو رندی که در پی می ماند
 در شبستان شاه اکوان شد سرمه در چشم کرد پنهان شد
 دخترش بود چارده ساله بسته حلقه چو ماه را هاله
 مهر آن درجك در نایاب بر نمود و ربود آب و قاب
 شد ملك زان سبب سراسیمه غیرتش شعله بود و او دهمه
 گشت اکوان بحسن او مفتون برد آشفگی بسوی جنون
 هر شبهه می شدی درون محل می کشیدی ازار ازو ز کفیل

شه چو بشنید گفت با دستور که برو پیش آن فرشته نور
 شیخ وقت است و مرد راه خدا کرد خود را بکار خیر فدا
 آن زنا زاده اندرون ایام خلق را گشت مقتدا و امام
 با چنین بدعمل بزرگ شده شیخ در جبهه سترگ شده
 رفت دستور پیش او ناچار کرد اسرار مخفی اظهار
 گفت اکوان مخور نواله غم که نهم من برده تو مرهم
 خار از گلشن تو بردارم این خشک را بشعله بسپارم
 ماند محفوظ خاندان وزیر گشت بر شهر گرگ پرانچیر
 خانه خانه چه از صغیر و کبیر محتشم بود یا که بود حقیر
 هیچ باقی نماند از دستش جمله گشتند زیر او پستش
 گل تنان را یکی یکی می دید هریکی را جدا جدا برچید
 بعد چندی رسید بر شهره کرد بر شهریان دگر قهره
 همچنان چند شهر ویران کرد گلبران را تمام حیران کرد
 رفت روزی بروی سطح هوا همچو مرغی که رشته ریخت ز پا
 دید با غنچه بهشت آئین آب زیر نگار خانه چین
 از هوا شد فرو دران گلزار بود پیرامنش یکی دیوار
 هر طرف شیر زر نگهبانش غیر آن چند پاسبانانش
 بود اکوان بدر شدن معذور از هوا شد فرو بگلشن نور
 دید در وی عمارت سنگین چون یکی طاق آسمان زندگین ۵۰

اندرونش رواق فیروزه باغ سرسبز و طاق فیروزه
 باز در چشم توتیا کرده روح در جسم سیمیا کرده
 رفت اندر سراے نو آئین دید ماهی چو ماه چرخ برین
 هست بالاے تخت زبینه چون پری آدمی فریبنده
 يك طرف هست مهد آویزان در صفا چون دل سحر خیزان
 اندرش لاش نوجوانی بود دور تر از امید جانی بود
 دوبری رخ چو ماه نورانی ایستادند بر مگس خوانی
 گفت اکوان هر آنچه هست نخست تا به آخر چه هست باید جست
 شب چو آمد بکار سازیها ماه آمد بدل نوازیها
 زد برو چند قطره ز گلاب گشت بیدار خفته بخت ز خواب ۳۶۰
 زنده شد باز چون گل تازه آب بر رو رساند چون غازه
 هر دو تن از تکلم شیریں لب کشادند چون گل نسریں
 ليک آن خفته بخت گفت با او که بسر برده ام بسی با تو
 لطف کن تا دگر بجاں کردم سوی اقلیم خود روان کردم
 گفت دختر که آه سرد آید از کلام تو دل بدرد آید
 صبر کن تا ترا رها سازم آنچه مطلب بود روا سازم
 میل کردند بر طعام و شراب هر دو دل پر نمک بسان کباب
 هر دو در بوسه و کنار شدند چون گل و غنچه در بهار شدند
 شب بدر سفتنی تمام شده روز بروی دگر چوشام شده

ابن درویش با نوا گردید قادر سیر بر هوا گردید
 کیمیا می دگر دو گوهر نغز کشت اوزین چهار روشن مغز
 چیست شاهی به پیش این هرچار هفت اقلیم را یکی بسیار
 می توان کرد شان سلطانی دعوی دولت سایمانی
 رفت آکوان ز وادی ایمن چون نسیمی سوی دگر گاشن
 دید شهر می فراخ چون فردوس شاه آنجا چو شمع در فانوس
 نور افزای مجلس اقبال بزم افروز حشمت و اجلال ۱۳۰۰
 داشت چون فرقدین دو دختر هر یکی در شبیه مثل دگر
 سرمه در چشم کرد شد پنهان رفت اندر رواق شه آکوان
 دید یکرنگ آنچه دیدن بود دیده راحظ از ان کشیدن بود
 روز دیگر چو دزد شب افگند بر فراز فلک سیاه کمند
 باز در چشم سرمه بنهفته در شبستان خسروی رفته
 دست بر هر دو دخترش انداخت آنچه بایست کار خود را ساخت
 چون بطاشت زمردین بنیاد زاغ شب ییضه سپید نهاد
 غل در افتاد اندرون حرم پشت شه گشت خم زیار غم
 باز برگشت او شب دیگر راس خود راند دزد افسوس گر
 بانوی زیب بخش عالی صدر دست بروی کشید و بردش قدر ۱۳۱۰
 همچنان بر تمام گلرویاں بر همه گلرخان گل پویاں
 دست سائید هر شبی چندی نفس خود را نمود خرسندی

شاه را سخت رو نمود افسوس که برد دزد گوهر ناموس
 برق در کشت زار افتاده شیر در بوستان در استاده
 مرهم این جراحت ناسور جست بسیار تا دم مقدور
 ره نمی برد سوی مطلب خویش جان خود را رساند بر لب خویش
 کشت آکوان بدلق دیگر گون شد ز نیرنگ همچو بوقلمون
 بر ملک همچو شیخ وقت رسید روی او چو گل فشرده دید
 گفت شه را که ای گران باطن نیست این کار ساحر و کاهن
 این بلا از هوا می دیو بود ذات او پر بمکر و ریو بود ۱۳۲۰
 گر کنی حکم می کنم بندش قطع سازم فساد و پیوندش
 هست این کار کار درویشان منحصر بر دوا می دل ریشان
 گفت سلطان که ای فرشته نهاد گرم از دیدن تو فال مراد
 گفت خوش باش امشب ای غمگین که نیاید بخانه دیو لعین
 رست باری ملک ازین وسواس که نشد باز مهره در طاس
 بست آکوان کمر شب دیگر قند می خواست از لب دیگر
 رفت خندان بخانه دستور دست زد بر بتان رشک حور
 دخترش را کشید در برنگ برد زان گوهر گرامی رنگ
 مادر دخترش که بانو بود در برش نیز زیر زانو بود
 از پری پیکران خاص وزیر که بخود هر یکی چو ماه منیر ۱۳۳۰
 زیر آکوان عرق فشان گشتند تیر او را همه نشان گشتند

بسته خبر بود زین اثر اکوان که وقوفی نداشت از دوران
 چون سریر سیه نظر افتاد رفت و بالای سطح در استاد
 دیو در پیش دیده پیدا شد در لباس سیه هویدا شد
 گفت من بنده کمین تو ام تابع دانش متین تو ام
 آنچه فرمان کنی بجا آرم فرق عزت بروی پا آرم ۱۲۶۰
 گفت اکوان دوسه مرادم هست که زاطف تو آیدم در دست
 از یکی بندگان ممنونم زیر این بار شکر مرهونم
 گفت دیوش که آنچه مقصود است همچو عنقا بدر مفقود است
 گر بگوئی بکار پردازم بنده گردم و کار تو سازم
 گفت اول که کیمیا باشد ثانیاً نیز توتیا باشد
 لیک زان سا که گر بچشم کنم کس نه بیند مرا و من بینم
 ثالثاً بر زمین اگر پویم برکشاید نقاب بر رویم
 چارمین هست بر هوا پرواز می روم هر کجا که خواهم باز
 دیو این هر چهار را پزرفت گفت کای باعروس دانش هست
 اینکه اقبال نیک بختان است جمله موجود در درختان است ۱۲۷۰
 غیر اشجار وادی ایمن این عمل نیست هر کجا روشن
 گریانی برم ترا آنجا تا کنی آفرین مرا آنجا
 گشت اکوان بدوش او را کب دیو گردید بر هوا غالب
 شد بدامان وادی ایمن وه چه وادی که بهتر از گاشن

ریگ چون ریگ زر درخشنده سنگ ریزه چو اعل رخشنده
 بوم وبر پر ز نور سبحانی مطلع مهر پور عمرانی
 دیو اول بیک درخت رسید پاره برگ را ازو برچید
 شیرۀ او بچشم اکوان کرد منکشف راز طاق کیوان کرد
 درزمین آنچه جنس مدفون است آنچه در زیر خاک مکنون است
 دید از چشم یک یک اکوان مرتفع گشت پرده گیهاں ۱۲۸۰
 بعد زان بر درخت دیگر شد زانکه اوراق آن پی ز رشد
 شیرۀ بر کرد و بر نحاس بزد پرنیای بر سر پلاس بزد
 آن مس تیره کون طلا گردید جوهر نیک بر ملا گردید
 زان سپس باز بر درخت بلند رفت بیخش ز نخل او بر کند
 داد آتش و کرد خاکستر گفت کز کیمیا است این بهتر
 اندکی زان بچشم اکوان کرد آنچه او خواسته بد انسان کرد
 توتیائیکه گر چنین باشد خواهش نفس درنگین باشد
 از درخت دگر کشید ورق تا کشد پیش میر هفده طبق
 گفت این را بخور که در پرواز بر هوا می روی برنگ باز
 این درختان اگر چه بسیار اند لیک عالم شعور کم دارند ۱۲۹۰
 ناخن خود بدست اکوان داد که مرا باز گر نمائی یاد
 ذره آن نهی بآتش در می رسم نزد تو چو باد سحر
 در آن گشتن چنانچه در آنجا که از آنجا که

شاه شد سیر از شراب و طعام مهوشان نیز تا درآمد شام
 ترك شب را چو رام شد شب‌دیز گشت میدان چرخ عنبر یز ۱۲۲۰
 لشکر خواب برجهای درناخت عالمی را بحجره انداخت
 شام هم میل استراحت کرد آرزوے سریر راحت کرد
 گفت با آن نگار سحر پسند که کشاید زتنك شکر قند
 ماه پیکر چو حکم شاه شنید پیش شه از ادب زمین بوسید
 کای بهار جمال دولت تو بوستان جمال صولت تو
 تا ابد سبز باد در عالم مستظل بر سر بنی آدم
 من ندانم بخود چنان قدرت که کشم نقش از ره ندرت
 داستان سخن طرازیها هست افسون مهره بازیها
 لیک جانم فداے حکم تو باد می‌کنم عرض آنچه دارم یاد
 افسانه گفتن ماه پیکر با شاه درمیس در طاق سبزگون
 زرگری در زمان اسکندر داشت ناآکتخدا یکی دختر ۱۲۳۰
 لیک آن پیکر پری تمثال بود از علم سحر مالا مال
 از بلیناس آنچه می آموخت جادوئیے چو ذخیره می اندوخت
 سنگ می شد بدست او چو موم شهر می داشت اندرون روم
 رفت روزے پدر براے کار که کند اخذ نفع از بازار
 ماند شبها پری بخانه خویش آمده ناگهان یکی درویش
 میل دختر باو تعلق یافت جاں بسویش عنان دل بر تافت

خواند اول بر آستانه خود برد ازنگه درون خانه خود
 خرمن گل حواله او کرد غنچه را طوق لاله او کرد
 زانکه می داشت خوف از والد تا نجو شد بخویش چو حاسد
 مرغ کرد و نهاد او را پیش وای شد مرغ مردك درویش ۱۲۴۰
 چو رسیدی بهار تنهائی مرغ گشتی شکار شهنائی
 آدمی کرد و کام دل می جست کار شیطان ازان خجل می جست
 بعد چندی ز هاون و دسته شکل دیگر رسید برجسته
 راز سربسته برملا گردید راحت نفس برملا گردید
 آب شد منجمد درون صدف درنهای خانه جلاوه کرد خلف
 مادر از نو رسید سنجیده قدر میزان او نه سنجیده
 سوی گلشن ربود و در انداخت الفت مادرانه و پرداخت
 برد سیمرخ زیر بال او را پرورش کرد همچو زال او را
 نام بنهاد طفل را اکوان داشت او را درون غار نهان
 در بلاغت چو آن یتیم رسید معرفت در امید و بیم رسید ۱۲۵۰
 گفت سیمرخ رو بجای دگر سیر دنیا بکن پپای دگر
 چونکه اکوان زغار شد بیرون دید سنگی سیاه در هامون
 در صفائی بسی سوادش بود مردمك چاکر سوادش بود
 هرکه بروی ستاده می گردد دیو پیش ایستاده می گردد
 هرچه او گفت می کند کارش در بدونيك می شود یارش

(۳)

رفتن درمیس شاه روز پنجم در طاق سبزگون

روز پنجم بگنبد ازرق خسرو آفتاب زد بیرق

کوره خاک زرفشان گردید سرو بازار کهکشان گردید

شاه چون شیخ پاک علامه سبزگون کرد در برش جامه

شد سوی طاق سبز رنگ چوماه تا بود طاق سبز چرخ گواه

سبزپوشان بگرد شاه شدند چون کواکب بگرد ماه شدند

طاق سبز و لباس خوبان سبز شاه دروے چو شاخ ریحاں سبز

جام رخشان چو لعل رمانی آب بودش شراب ریحانی

شربت خوشگوار جان پرور ساقی گلزار سیمین بر ۱۲۱۰

روی مجلس چو گلستان گردید رنگ افروز گلرخاں گردید

از ادب دست بسته چون شمشاد ماه پیکر بخدمتش استاد

جلوه می کرد از قصب پوشی ناز درکار او ز می فوشی

زلف را برکر کره داده غمزه را نشان بر داده

بانگ حوران و قلقل شیشه برد دها ز فکر اندیشه

خوب رویاں چو برق بر جستند از پی رقص دائره بستند

گر فلک دایره چنان می دید تا قیامت بخویش می پیچید

باب نعمت چو باز باز شده دست بر خوردنی دراز شده

POLITY
IN
TIRUKKURAL

N. MURUGESA MUDALIAR



With a Foreword
by
Dr. Sir A. L. MUDALIAR

UNIVERSITY OF MADRAS
1968

ہفت جواہر

(قسط سوم)

از

ملك الشعراء مير اسماعيل خان ايجدى

المتوفى سنة ١٢٠٣ هـ

تحقيق

افضل العلماء محمد يوسف كوكن عمرى، ايم. اے، ايم. لٹ.

استاذ كرسى عربى و فارسى و اردو

دانشگاه مدراس

FOREWORD

The Sornammal Endowment lectures, founded by that great scholar, Dr. R. P. Sethu Pillai, have always been considered in the University of Madras as a means to enrich the literature of the world by an exposition of the great classics in Tamil. Tiruvalluvar has been and will continue to be recognised as one of the great thinkers that Tamilagam has produced and his work Tirukkural has been and will continue to receive the utmost consideration, study and thought by all interested in the philosophy, religion and the moral codes practised by Tamilians in ancient days.

The author has made a deep study of this work and has expounded in clear and unambiguous terms Tiruvalluvar's ideas of the State, of the Government, of the responsibilities of Ministers, and, what is of far more importance, of the duties of a good citizen. It is often forgotten in these days that self-government is no substitute for good government and that unless a high level of integrity, honesty, nobility of purpose and a spirit of self-sacrifice is inculcated in the minds of true lovers of the State, that State will not and cannot produce any tangible results in the evolution of what the ancients called "Rama Rajya." In his epic, Tiruvalluvar does not dogmatise but, in inimitable terms, he portrays vividly a picture of all the component parts of good government in any State.

With his practical knowledge of administration, the author has given us some clear indications of the trend of thought in Tiruvalluvar's great work, Tirukkural, and he has to be congratulated on his exposition. It is hardly necessary to try to identify the thoughts in Tirukkural with those outlined in Kautilya or, for the matter of that, with any of the other works of ancient philosophers. Suffice it to say that great ideas and great laws of universal application are, through the hoary centuries, the heritage of all mankind. Mr. Murugesu Mudaliar has done a service in bringing out this publication which, I am sure, will be read with profit by all lovers of Tirukkural.

Madras, }
7th Dec., 1967 }

A. L. MUDALIAR,
Vice-Chancellor,
University of Madras.

PREFACE

I am grateful to the authorities of the University of Madras for having invited me to deliver these Lectures on "POLITY IN TIRUKKURAL" under the Srimathi Sornammal Endowment founded in memory of his mother by late Professor R. P. Sethu Pillai, a doyen among Tamil scholars and for a long time Head of the Department of Tamil in the University. They were delivered in January 1965.

The Lectures are presented here more or less in the form delivered with some amplification. As one deeply interested in the Tamil legacy and as one connected with Administration for nearly three decades as an official of Government, I felt it my double good fortune to explain the Polity in Tirukkural. I believe my approach to the subject and my exposition will be found useful as no attempt at comparative criticism or modern interpretation has so far been made. I hope that this exposition will be appreciated by both Asian and Western scholars and that these lectures would be a small service to all those interested in Tamiliana.

I am indebted to various authors in the preparation of this volume and I have acknowledged them duly.

But for the encouragement of my friend Dr. M. Varadarajan, the present Professor of Tamil in the University to accept the Lectureship, I would not have had the opportunity of writing these lectures as my humble homage to the immortal Tiruvalluvar and in the process to re-discover his wisdom on one of the most discussed subjects of the present day, namely, social order and government.

MADRAS,
Nov. 1967. }

N. MURUGESA MUDALIAR.

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அருள் என்னும் அன்பின் குழவி பொருளென்றும்
செல்லச் செவிலியால் உண்டு

(757)

But this wealth must be acquired with means that are
not evil, to sustain both aram and inbam.

அருள் ஈனும் இன்பமும் ஈனும் திறனறிந்து
தீதின்றி வந்த பொருள்

(754)

One who has produced untained wealth is assured at once
the other two objects of life, viz., righteousness and love.

ஒன்பொருள் காழ்ப்ப இயற்றியவர்க்கு என்பொருள்
ஏனை இரண்டும் ஒருங்கு

(760)

Wealth is important for both individual happiness and
for the happiness of the State and it is the individual that sustains
the State, although the more direct responsibility is that of
the King, Ministers and all the rest.

Dr. M. Varadarajan⁹ in his book “திருவள்ளுவர் அல்லது
வாழ்க்கை நலம்” has clearly explained that there will be a clash of
family duties and State duties without wealth and even married
love would become unhappy without wealth righteously acquired.
He calls them நாட்டுக்கடமை and வீட்டுக்கடமை. This politico-
economic theory of State is particularly emphasised in
Tiruvalluvar although it is true that Kautilya deals elaborately
with the revenues of the State, etc., but wealth viewed as
such is only an appurtenance and does not have a meta-
economical significance. M. Ariel has observed that what is
wonderful in Tiruvalluvar is that “he formulates sovereign
morality and absolute reason, and that he proclaims their
very essence—in their eternal abstractness, virtue and truth—
and he presents as it were in one group of the highest laws of
domestic and social life.”

9. M. Varadarajan திருவள்ளுவர் அல்லது வாழ்க்கை நலம் (Pari Nilayam,
1955)—pp 77 - 80.

CHAPTER V

Making of the State - Tiruvalluvar's concept.

1. MONARCHY OR DEMOCRACY?

Neither Kautilya nor Tiruvalluvar wrote for a form of Government now known as democracy. It is therefore beside the point to discuss that Tiruvalluvar did not conceive of a democratic form of government but what is relevant is to examine whether the principles of government expounded by him are not valid for all times and whether Tiruvalluvar was writing for autocratic kings. At the time Tiruvalluvar was writing, the South was essentially a country of monarchical States and not of republics of an oligarchical or democratic nature. Being a self-contained country, the progress in the South and development of political and administrative institutions proceeded as Dr. T. V. Mahalingam¹ says "on almost independent and indigenous lines. Although there were Kings at Madurai, Puhar and Kanchi, there were a number of chieftains, and administrative interests were intensely local." Monarchy was, however, a political necessity to follow a leadership. Thus "the growth of monarchy as a political institution in South India was not due to any preference shown to it by the people as against any other form of Government." It is not, however, correct to say that the state in South India was not 'monistic' but 'pluralistic' in character. The central government did not interfere with the smaller kingdoms and principalities. The king was leader and protector in war and exemplar in peace. The alternative to monarchy was anarchy. As Prof. Nilakanta Sastri points out Tamils did not sanction resistance to the King's will and tyrannicide was unthinkable. Dr. S. Krishnaswami Iyengar speaking generally of Hindu kingship says "while in form the Hindu Government may be described as a monarchy and even an autocracy and while it may readily even be conceded that the Hindu monarchy had autocratic powers for application in times of emergency, the actual use of the power was made in a way

to satisfy the exacting demands even of a pure and complete democracy, not only in form but more completely in spirit, and that is what is really wanted, not the form of it." Dr. N. Subramanian² contends that the real test is not whether autocracy was benevolent or not but whether the people had legal and constitutional check against the King. This criterion, of course, correct but the real check was applied by the minister who advised the king taking into account the wishes and sentiments of the people. It is idle to suggest that democracy of the modern concept was present in those times but it is well to remember that modern democracy is not ideal and it cannot be pretended that an elected government does really carry out the wishes of the people. What is necessary to look for in ancient polity as in Kural is whether power resided only in the King and whether he was free to do anything he liked. It is important to examine this further as it will decide the question of the relevance of the Kural's teachings to the present day, which I presume is the object of all research and discussions. Dr. M. Varadarajan has pointed out in his book *Tiruvalluvar or Vazhkkai Vilakkam* that Kural's concepts are applicable both to முடியாட்சி (mudiyatchi) as well as குடியாட்சி (kudiyatchi). Significantly he has pointed out that nowhere does Kural speak of dynasties, successions and accessions, and not even the flowers that the King shall wear on victory, etc. as described in Sangam literature. Kural speaks of the justice and valour of the King. The qualities that Kural attributes to a king are equally applicable to the head of a republic or democracy. Dr. Varadarajan has made a painstaking analysis of the number of places in which Tiruvalluvar refers to the king in each of the sections of the Porutpal. Porutpal consists of 25 Chapters on Arasiyal, 10 on Amaichiyal, 2 on Aram, 1 on Koozh, 2 on Padai, 17 on Natpu and 13 on Kudi. In Arasiyal, Tiruvalluvar has referred to the king (as இறை, வேந்து, etc.) in 46 places. In Amaichiyal only once; in Aram thrice; in Koozh once; in Padai twice, in Natpu twice; and in Kudi consisting of 13 Chapters not even once. The last feature is remarkable and significant. It is clear that though political power formally resided in the King, it really was endowed by the people and the ministers. Although Tiruvalluvar uses the words அரசு, வேந்து, மன்னன், etc. to denote the ஆட்சித் தலைவன், he frequently refers only to his functional descriptions

¹ T. V. Mahalingam, *South Indian Polity*, (Madras University, 1961).

² Dr. N. Subramanian's paper, *op. cit.*, p. 301.

as கோலோடு நின்றான் (552), and காவலன் (560) etc. In the Kural polity, the people or மக்கள் are not mere subjects to be ruled but citizens who participate in the political power and responsibilities. *Res populi* is really *res publica* in the Kural and this corresponds to the theories of certain political philosophers that the idea of State is in fact a myth. Tiruvalluvar was not making his polity an Utopia or myth.

III. KURAL AND ARTHASASTRA – A COMPARISON.

Let us now make a brief comparison of the groundwork of the two works, *Arthasastra* and *Tirukkural*. Arthasastra is very careful in the arrangement of the topics and Prof. Kane observes that the unity of design impresses one as the product of a single brilliant mind. The subjects of its 15 adhikaranas are —

(1) the discipline of the king, sciences to be learnt by him, the place of anvikshaki and politics, qualification of ministers and prebites and their temptations, the institution of spies, council meetings, ambassadors, protection of princes, duties towards the harem, and king's personal safety.

(2) About superintendents of various State departments, founding villages, pastures, forests and forts, duties of the chamberlain (Sannidhata), the commissioner of revenues from forts, mines, forests, roads, etc., accountant general's office, embezzlements of public funds, royal edicts, examination of precious stones for the treasury and mines; superintendent of gold (i.e., of coins, issued from the mints); superintendent of store house (of agricultural produce etc.) of commerce, of forests of arms, of weights and measures, of tolls, of weaving, of liquor-houses of slaughter houses, of prostitutes, of shipping, of cows and horses, and of the capital and cities.

(3) Administration of justice, rules of procedure, forms of marriage, duties of married couples, sridhana, twelve kinds of sons, other titles of law;

(4) Removal of thorns – protection of artisans, merchants, remedies against national calamities such as fires, floods, pestilence, famines, demons, tigers, snakes, etc.; suppression of those who live by foul means; detection of juvenile crime; arrest

of criminals on suspicion; accidental or violent deaths, torture to extort confessions; protection of all kinds of State departments; fines in lieu of cutting off of limbs, sentence of death, death with or without torture; intercourse with maidens; punishment by fine of various wrongs, conduct of courtiers, award of punishment of treason; replenishing of treasury in case of emergency; salaries of State servants; qualifications of courtiers, and consolidation of royal power.

(6) Constitution of the mandala, seven elements of sovereignty, qualities of king, peace and arduous work as the source of property, sixfold royal policy and threefold sakti.

(7) Circle of states is the field for the employment of the six lines of policy; the six gunas (samdhi, war, neutrality, marching, taking shelter, dwandhi-bhava); causes leading to the dwindling and disloyalty of armies; combination of States; sandhi for the acquisition of friend, gold or land; an enemy in the rear; recouping of lost strength; a neutral king and a circle of States.

(8) about vyasanas (vices and misfortunes) of the several elements of sovereignty; troubles of the king and kingdom; troubles of men and of the army.

(9) work of an invader, proper time for invasion, recruitment of the army, accoutrements, internal and external trouble, disaffection, traitors, enemies and their allies.

(10) about war, encamping the army, march of the army, battlefields, work of infantry, cavalry, elephants, etc. and array of troops for battle in various formations.

(11) concerning corporations and guilds.

(12) concerning a powerful enemy, sending of envoy; intrigues, spies, with weapons, fire and poison and destruction of stores and granaries, capture of the enemy by strategems, and final victory;

(13) capture of forts; sowing dissensions, entering of kingdom by strategem; spies in a siege; restoring peace in a conquered country.

(14) secret means, stratagems for killing an enemy, producing illusive appearances; medicines; incantation,

(15) division of this work into sections and their illustration.

It will be seen from the above synopsis that *Arthasastra* is something more than a treatise on polity as it deals in a large part with the machinery and controls of government. It looks as if the State Kautilya had in view was a State which is both a welfare and police state with imperial aims.

Turning to the *Kural*, Tiruvalluvar's Porutpal consists of 70 chapters, and divided into three sections viz., (1) Kingship (2) Body politic and (3) Miscellaneous. The first section Arasiyal, consisting of 25 chapters deals with kingship, his duties, qualifications, just government and so on. The second section (Angaviyal) consisting of 32 chapters deals with the elements of the State, the first (10) dealing with Ministers and ambassadors, the second (5) dealing with territory, fortresses, wealth, and army, and the third (6) dealing with friendship and allies and the fourth (11) dealing with follies and dangers (sometimes called துன்பவியல்). The third section consisting of 13 chapters called ஒழியியல் which treats in common of virtues essential both for the ruler and the citizen like honour, worth, courteousness, sensitiveness to shame, husbandry and avoidance of degradation.

It will be seen that Tiruvalluvar has taken for discussion the general principles and philosophy of government and social order instead of going into the mechanics of them. As Prof. Vaiyapuri Pillai observes, "Kautilya was more a politician than statesman. He found in his great work room for statecraft motivated by an unquenching thirst for conquest and characterised by mechanistic efficiency and thoroughness which we now associate with Germans. He would consider humane considerations a weakness ... His political wisdom is characterised by a breadth of vision at once noble and elevating." As regards the *Kural*, Mr. V. V. S. Ayyar in the preface to his translation of it says, "As in the first part (Arathupal), the poet shows himself as a moral teacher of the very highest

order, so in this part, he appears as a consummate statesman and a thorough man of the world. Not a single function of the statesman is unfamiliar to him. Everywhere he reveals the firm grip that he has of the fundamental principles that underlie the art of government. There is no confusion, there is no haphazard imaginings, there is no mere wordiness in any of his 700 verses on the subject of wealth. Everything is in the right place and is seen in proper proportion. It is the dry light of reason illuminating the whole field of the statesman's art."

It is not possible in the space at my disposal to go into detail the views of *Kural* in each of these sections and compare them with Kautilya. A summary of the sections are given in the books of Prof. R. P. Sethu Pillai and Dr. Varadarajan. Mr. Ramachandra Dikshitar has given in his *Studies in Tamil History and Literature* a fairly exhaustive list of parallels and sometimes even identical ideas in Kautilya and Tiruvalluvar. To quote a few examples, the *Kural* says—

படைகுடி கூழ் அமைச்சு நட்பரண் ஆறும்
முடையான் அரசருள் ஏறு

(381)

The parallel in Kautilya is—

Svāmyamātya-janapāda-durga-kōsa-dandamitrāni

(VI—I)

The *Kural* says—

வினைவலியும் தன்வலியும் மாற்றான் வலியும்
துணைவலியும் தூக்கிச் செயல்

(471)

The parallel in Kautilya is—

Yadi vā pasyēt svadandir mitratavidaindar

va samam jayāmsam va karsayitu mutsapae (VII-4)

Dr. U. N. Ghosal is the only non-Tamil author who has devoted a section of five pages in his book *A History of Indian Political Ideas* to the Tamil classics. While it is a good summary, the author however, in some places has vaguely stated that Tiruvalluvar 'evidently followed the Smṛiti tradition or the older Arthasāstras.' I have sufficiently discussed

earlier that the Kural is not an adaptation of dharma-sastras and artha-sastras. Tiruvalluvar has nowhere claimed that he is a new law-giver or is propounding a new theory of dharma or polity. Nor has he stated that he is following the earlier writers. In this respect I am tempted to compare Tiruvalluvar with Sri Meikantadeva (13th century) who wrote the *Sivajñānabōdha* sutras in which the tenets of the Saiva Siddhanta are codified. Although the latter is considered the quintessence of Veda-agamas, Sri Meikantadeva has not referred to any earlier texts at all but only stated his முடிந்த முடிவுகள் (final and logical statements) on the problems of philosophy. Similarly, Tiruvalluvar has not tried to find authority or support in earlier writers or to refute them or even proclaim his doing any of these things. He has not modified them or even referred to Tolkāppiyam, the earliest extant Tamil source, where we find some seminal ideas relating to polity. Tiruvalluvar's writings are not subjective and the sage's utterances to my mind are reflections valid for all time. Hence he is called தெய்வப் புலவர் (divine poet) and his treatise is called பொதுமறை (universal vēdā) or உத்தரவேதம் (uttara vēdā). It is clear that the standpoint and contents of *Arthasastra* and the *Kural* are distinctively different.

CHAPTER VI.

ELEMENTS OF THE STATE.

We shall discuss here a few selected maxims in the *Kural* to show its distinctive ideas, and its relevance to the modern times in ideas of polity, ethics, social order and government.

The first chapter in Porutpal deals with இறைமாட்சி and the first Kural therein starts with an enunciation of the elements of the State.

படைகுடி கடவுமைச்சு நட்பரண் ஆறும்
உடையான் அரசருள் ஏறு

(381)

This Kural states :—

He is a lion among princes who is endowed with (1) army, (2) citizenry, (3) resources, (4) ministry, (5) allies and (6) fortifications.

In Book VI, Chapter 1 of the *Arthasastra*, Kautilya enumerates the following as the elements of sovereignty :—

(1) The King, (2) the Minister, (3) the country, (4) the fort, (5) the treasury, (6) the army and (7) the allies.

(Kamya, amātya, jana pāda, durga, kōsa, danda and mitrāni)

It will be noted that Kautilya mentions the King as one of the saptāngas of the State whereas the Kural places the King apart from the other six elements. Kamāndaka's *Nitisara* says—

Nyāyō nār jana marthasya rakṣaṇam
vardhanam tata sutpātra pratipattiseha
rajavruttaṁ chaturvidam

(1-20)

The Kural identifies the King with the State while Kautilya treats the King as only a limb of the State. Kalingar, one of the commentators of the Kural, gives an explanation for this difference :—

He says “அரசனையும் உறுப்பாக்கி கொண்டு இவை ஆறினோடும் கூட்டி இராச்சியமெல்லாம் ஒன்றாக்கி வடநூலார் கூறும் ஆற்றின் சில வேறுபடுத்தி மாசனம் (mahajanam) முதலாக நாட்டிற்கு இவ்வாறியும் உறுப்பாக்கிக் கூறினர் என்பதாம் காண்க. இனி இங்குச் சொன்ன இறை முதலாகிய எழுவகைப் பொருளுமே இப்பொருட்பால் நடைப்பொருள் என அறிக.”

Hence இறைமாட்சி of Tiruvalluvar, which includes the King, is an integral theory of the State. Dr. T. V. Mahalingam¹ says “the Kural makes the King the most important of the seven elements of sovereignty and considers the rest as subordinate to him. This significant distinction by the great author of the Kural throws much welcome light on contemporary political thought. The King was the main pivot of the administration, and the strength and durability of the government very much depended on his personality.”

In *Purananuru* (in a song sung by Kiran of Mosi) the King is described as the life of the country and the people.

கெல்லும் உயிர் அன்றே; நீரும் உயிர் அன்றே
மன்னன் உயிர்தே மலர்தலை உலகம் (Puram, 186)

This is the traditional conception of the Tamil metaphysicians also. God and soul are regarded as உயிர் and மெய். The souls have real existence but not absolute except with God, just as although consonants are not derived from anything else, can exist only with vowels.

In *Kambaramayanam*, Rama is spoken of as the life of the people in accordance with the Kural concept.

பெருநிலவரைப்பல மன்று மன்னுயிர்க்கு ராமனின்
மன்னவரில்லை

The people of Ayodhya followed Rama as body follows life. The people are not the life, but Rama. Thus the concept of the state from Tiruvalluvar down to Kambar in the Tamil tradition is different from that of Kautilya.

The Kural speaks of many necessary qualities of the King, like diligence, valour, learning, courage, alertness etc. which

1. T. V. Mahalingam, *op. cit.*

we may perhaps skip over as these attributes are quite common.

But there is one qualification which deserves attention, i.e.,

அறனிழுக்கா தல்லவை நீக்கி மறனிழுக்கா
மானம் உடைய தரசு. (384)

(Tr.) The Prince shall not fail in virtue and shall abolish unrighteousness; he shall guard his honour jealously but shall not sin against the laws of valour.

It is to be noted that the Prince has to stand by *aram* himself and eliminate that which is not *aram* in his State.

Purananuru also speaks of அறநெறி as the basis of the King's power.

மாண்ட அறநெறி முதற்றே அரசின் கொற்றம்.

The ‘aram’ is more powerful than elephants, horses, chariots and warriors (கொல் கன்று கதம்பரிய கவிமா றெடுங்கொடிய நிமிர் தேர் நெஞ்சு உடைய புகல் மறவா). The bard மதுரை மருதன் இளநாகனார் compares this ‘aram’ to the unique third eye of Lord Siva which gave victory to the Devas. *Jivakachintamani* (2361) refers to the deeds, which a King who guards his valour, will not do. Kautilya also speaks of an unrighteous King as the worst enemy but one of the elements of unrighteousness is considered by him to be not being born of a royal family and not coming directly from father and grandfather.

It is in the commentary on the Kural mentioned above that Parimelalagar reminds us that—

அரசு என்பது அரசனது தன்மை; அஃது உபசார வழக்கால்
அவன் தன்மேல் நின்றது.

It cannot therefore be said that there is no abstract theory of State in the Kural. Dr. N. Subramanian's view that the abstraction known as the State was not known to the Sangam Tamils is therefore open to argument.

Another important element of polity is contained in the following Kural—

இயற்றலும் ஈட்டலும் காத்தலும் காத்த
வகுத்தலும் வல்ல தரசு. (385)

(Tr.) The Prince shall know how to develop the resources of his kingdom and how to enrich his treasury, how to preserve his wealth and how to distribute it worthily.

Tiruvalluvar here strikes a profound keynote of politico-economic theory of State. In referring to the resources of the State he does not speak of the taxes alone, but to all resources of the State and he uses a very significant word இயற்றம் which means production of wealth, a concept familiar in modern economics. Tax alone is not wealth of the State. It is not the 'national product,'—to use an economic term. Tiruvalluvar is a fundamental thinker. It will be remembered that in Arathuppal, he has placed the chapter on the Glory of Rain next to Invocation to God. He refers to the creation of wealth by the utilisation of natural resources and production. Tiruvalluvar assigns to the king in the State the essential functions of public finance without which no polity could exist. If taxes alone were to be the strength of the State it would become tyrannical.

வேலோடு நின்றான் இடு என்றது போலும்
கோலோடு நின்றான் இரவு

(552)

(Tr.) The demand of the king for what is not due is like the bandit who demands, stand and deliver.

On the other hand the real wealth of the State is indicated in the Kural as follows:—

ஊறுபொருளும் உல்கு பொருளும் தன் ஒன்றாத்
தெறு பொருளும் வேந்தன் பொருள்

(756)

(Tr.) Escheats and derelicts, customs duties and prizes acquired in war, all these contribute to the wealth of the State.

I am tempted to dwell at greater length on this aspect of political economy but I shall desist as the economic ideas in the Kural has been the subject in a series of Lectures under this Endowment on an earlier occasion.

Tiruvalluvar lays stress on the necessity for the King being graceful, loving and liberal besides being impartial in justice.

முறை செய்து காப்பாற்றும் மன்னவன் மக்கட்
கிறை என்று வைக்கப்படும்

முறை is not merely technical justice according to the law of the land which is a narrow concept. I suppose in all land governed by civil law, whether ancient or modern, that kind of justice could be found. Parimelalagar interprets முறை as அறநூலும் நீதிநூலும் சொல்லும் நெறி. Not only must the King enforce the law but also render natural justice. That is *murai*, the essence of constitutionalism.

Tiruvalluvar says that the King must not be averse to criticism if he wants his people to be happy and loyal.

செவிகைப்ப சொற் பொறுக்கும் பண்புடை வேந்தன்
கவிகைக்கீழ்த தங்கும் உலகு

(389)

(Tr.) Behold the Prince who hath virtue to bear with words that are bitter to the ear; his subjects will never leave the shadow of his umbrella.

This has relevance to the modern times more than to the age of royal princes. We come across criticisms that men in power in a democracy prefer yes-men around them and resent criticism in Parliament and the press and by popular forums. Tiruvalluvar suggests that the king must put up with criticism even if it is bitter and unjust. This is a truly democratic concept.

CHAPTER VII

THE PHILOSOPHER KING.

Tiruvalluvar devotes three chapters for learning, neglect of instruction and listening to advice of the wise and crowns them by a chapter called அறிவுடைமை or understanding. The insistence on the proper education of the Prince is in conformity with the injunctions of other ancient philosophers like Plato, Aristotle and Confucius. Learning in a prince is desirable but what is most essential according to Tiruvalluvar is that he should act in accordance therewith. Such learning and conduct are necessary even for a person of high birth. The power of a prince who is unlettered is dangerous and it will soon vanish. Even if a prince's learning is not perfect, he must improve it by enquiry and listening to the wise. Without such discipline, says Tiruvalluvar, the King does not acquire humility of speech. The end of all learning and enquiry is wisdom or அறிவுடைமை which is a fortress and a defence which no one can storm or take by surprise. Kautilya speaks of learning enjoined by Manu, Brihaspati and Usanas who speak of three, two and one science only to be learnt by a Prince but he considers that a Prince should learn from sciences, viz., Anvikshaki (i.e., philosophy), Vedas (i.e., Dharmādharmam), Varta (wealth and non-wealth) and Nyayanyaya (i.e., expedient, and inexpedient or bala balē (i.e., potency and impotency). He also attaches importance to dandaniti as the power of the sceptre depends on it. He has no concept like கேள்வி (enquiry and oral instruction) of Tiruvalluvar but insists on the Prince keeping company with aged professors of the sciences referred to above.

Tiruvalluvar does not treat of dandaniti separately. Dandaniti as such is only a penal code which the authority dispensing the law could administer. The concept of danda is part and parcel of just government in a Prince. So, Tiruvalluvar includes this in the chapter 'செங்கோன்மை' or Just Rule

கொலையிற் கொடியாரை வேந்தோறுத்தல் பைங்கூழ்
களைகட்டதனோடு நேர்

(550)

(Tr.) Punishing the wicked with death is like the tiller removing the weeds from the crops.

Parimelalagar defines கொடியவன் as adadayi in Sanskrit, viz., தீக்கொளுவார், நஞ்சிடுவார், கருவியிற் கொல்வார், கன்வார், ஆறலைப் பார், குறைக்கொள்வார், பிறனில் லிழைவார்

Another Kural says—

குடிபுறங் காத்தோம்பிக் குற்றங் கடிதல்
வடுவன்று வேந்தன் கொழில்.

(544)

(Tr.) It is no matter for blame but the office and duty of the Prince to protect his people both within and without and to punish those that go wrong.

Punishment is of three kinds (ஒறுப்பு மூன்று), viz., (1) தன்பஞ் செய்தல் (corporeal), (!) பொருட்கேசல் (fines) and (3) கோறல் (death).

Kautilya does not appear to have a chapter comparable to அறிவுடைமை of the Kural although in Bk. 1-VII of *Arthasastra* he speaks of the saintly King.

In my opinion the most important quality that Tiruvalluvar enjoins in a King which no other author has stressed is this—

எப்பொருள் யார்யார் வாய்க்கேட்பினும்
அப்பொருள் மெய்ப்பொருள் காண்ப தறிவு.

(423)

(Tr.) To discern the truth from whichever quarter it comes is verily wisdom.

This is a quality necessary in persons in exalted positions. They should be receptive as well as discriminating in judging the truth.

The necessity for the friendship of the wise and worthy is enjoined by Tiruvalluvar, like all ancient philosophers and also Kautilya. This also gives strength to the King. Tiruvalluvar says—

தம்மிற் பெரியார் தமரா ஒழுகுதல்
வன்மையுள் எல்லாம் தலை

(444)

(Tr.) So to act as to make wise-men, i.e., those greater than himself, his own is of all strength the highest.

Kautilya lists what all the Prince should learn from aged professors of sciences in whom alone discipline could be found. Tiruvalluvar lists among the wise whom the King should keep company, those that would be courageous enough to reprove him.

இடிக்கும் துணையாரை ஆள்வாரை யாரே
கெடுக்குந் தகைமை யவர்.

(447)

No one can ruin such a King. Otherwise he will perish even if there are no enemies to destroy him. Such men are the pillars • (மதலை) for the stability of the King. The King has therefore to be careful in choosing those that surround him (சூழ்வார்) in whom counsellors will also be included. Parimelalagar says that such wise men will prevent தெய்வத்துன்பம் (divine punishment) which armies and fortresses cannot prevent. I don't think however that Tiruvalluvar has in mind such superstitions as divine wrath.

Tiruvalluvar is a great psychologist when he says that environment will alter the mentality of the King when he warns the Prince against the company of the law.

மனத்துனது போலக் காட்டி ஒருவற்கு
இனத்துன தாகும் அறிவு.

(454)

(Tr.) The understanding of a man is not in the quality of his mind but by the influence of his companions.

Both purity of mind and purity of action issue from the purity of association.

மனத் தூய்மை செய்வினைத் தூய்மை இரண்டும்
இனத் தூய்மை தூவா வரும்

(455)

In three consecutive couplets (457, 458 & 459) Tiruvalluvar speaks of the complementary necessity of மனநலம் and இனநலம் (beautiful words!), i.e., goodness of mind and goodness of association.

CHAPTER VIII

EXECUTIVE POWER

In four subsequent Chapters Tiruvalluvar speaks of deliberation before action necessary in a king தெறிந்து செயல்வகை, வலியறிதல், காலமறிதல் and இடனறிதல்.

The King has to weigh the magnitude of the action (வினைவலி), his own strength (தன்வலி), the strength of the enemy (மாற்றுவலி) and strength of allies (துணைவலி)—

வினைவலியும் தன்வலியும் மாற்றுவலியும்
துணைவலியும் தூக்கிச் செயல்

(471)

This analysis might look simple but we know how often modern governments go wrong by miscalculation of these factors. (Recent classic examples are the Korean war and Cuban invasion).

Those who are not able to size up a situation will, Tiruvalluvar says, fall in the middle of their adventure — இடைக்கண் முரிந்தார் பலர்.

(473)

The Kural also says that—

Self-admiration (தன்னை வியந்தான்) without knowing the strength of the enemy will bring disaster.

In the Chapter வலியறிதல் Tiruvalluvar, speaks of both the military strength as well as the economic strength which are factors to be counted both in peace and war. Speaking of judging the time for action, that which is favourable to the King and unfavourable to the enemy is best, just as even a crow could kill an owl during day time. Judging the place is equally important. Even the powerless will become powerful if they select the proper field for action, just as a crocodile in deep waters could overpower anything, while it falls an easy prey when once it leaves the water. Similarly, a fox will have the upper hand over an elephant if the later is caught in marshy mud. It may be mentioned that Tiruvalluvar deals with these in three Chapters while Kautilya deals in only one stanza. The

illustrations referring to the crow and the owl and crocodile also occur in Kautilya. These parallelisms are frequently cited as Tiruvalluvar's indebtedness to Kautilya. Sakti, desa and kala jñāna in action are very common concepts and these parallelisms have probably passed into the common speech like proverbs whose origins no one could trace.

In a Chapter earlier to these three entitled தெரிந்து செயல்வகை (Deliberation before action) Tiruvalluvar has stressed the importance of planning and, what is more, the means employed.

ஆற்றின் வருந்தா வருத்தம் பலர் நின்று
பொற்றினும் பொருத்தப்படும் (468)

If the right means are not employed, it will be useless if hundreds of men stand up to uphold a King. Just as means are important, men employed are still greater so. Tiruvalluvar employs two chapters தெரிந்து தெளிதல் and தெரிந்து வினையாடல் (testing men for confidence and testing them for assignment of duties). Men have to be tested by four tests, viz., love of (1) virtue, (2) money, (3) pleasure and (4) fear of life. Kautilya also says that these four tests should be employed:—

Amātyānu upatibi, souchayēt, dharmōpādha, adbharmō-upādha, kamō-upādha, bhayō-upādha.

There is an interesting gloss of Parimelalagar on this concept. Briefly it is this. Testing a man through a purohit, a military chief and a woman suggesting that the King is unworthy and that before he tries to kill us, we should kill him. These are called the four upādhas but I don't think we can read so much into Tiruvalluvar who is generally averse to mean strategy. I think the simple meaning is whether the person has due regard to fundamental values like அறம், பொருள் and இன்பம் and whether he is sensitive to the value of life and fear of a re-birth due to wrong karma. பிறவிக்கஞ்சுதல் (fear of rebirth) is a common concept of virtue in olden days and it is found in Sivajñānawami's commentary on Sivajñānabodham. Kalingar's commentary also brings this out clearly.

The fear of death is the Damocle's sword over even the head of top men who stand in danger of being liquidated by the party which takes the place of the King.

Regarding assignment of duties, the Kural says—

As each man's special aptitude is known
Bid each men make that special work his own. (518)

Let the King search out his servant's deeds each day.
When these do right the world goes rightly on
its way. (520)

வினேக்குரிமை நாடிய பின்பை அவனை
அதற்குரிய னாகச் செய். (518)

நாடோறும் நாடுக மன்னன் வினேசெய்வான்
கோடாமை கோடாதுவகு. (520)

Kautilya's test for each category of office is according to the upādhas referred to above. In Bk. I.x of the Arthasastra he says that those who come out successful—

in dharmopādha — are to be appointed judges and commissioners;

in artho-upādha — to offices of treasurer and collector;

in kamo-upādha — to guarding frontiers, harem and sporting grounds; and

in bhayo-upādha — to the King's household.

These are more ordeals than tests and judgments on the basis of one's deeds and actions. According to Kautilya these are the tests on which Ministers should be selected, and their loyalty should be got confirmed by spies.

Tiruvalluvar says that the right man for the right job should be selected and left alone to do his duty and in making the selection there should be no favour or partiality.

இதனை இத்தால் இவன் முடிக்கும் என்றாய்ந்து
அதனை அவன் கண் விடல் (517)

ஒர்ந்து கண்ணோடா திறைபுரிந்து யார் மாட்டும்
தேர்த்து செய்வதலிதே முறை. (541)

These are maxims which should be hung up in Ministers' offices and Public Services Commission's offices of the present day because the ideas are so modern and up-to-date.

Tiruvalluvar is a realist. He recognises that even men with rare learning (அறிய கற்றார்) and of flawless character (ஆசு அற்றார்) will not be without some sort of imperfection (வெளி இன்மை). So he recommends that the King should consider merits and faults and find out which weigh more. He also lends a touch of humaneness. He cautions against those that have no kindred because they will be heartless and callous. Deliberation before selection and proper assignment of work thereafter is the sagacity of the King. This is an important principle in modern public administration. Tiruvalluvar sounds a very realistic note of warning which is relevant more than ever to the present day when persons doing public duties are suspected and every one is tarred with the same brush of corruption and the like.

தேரான் தெளிவும் தெளிந்தான்கண் ஐயறவும்
தீரா இடும்பை தரும் (510)

(Tr.) To trust a man whom thou hast not tried and to suspect a man whom thou hast found worthy lead alike to endless ills.

Strangely enough Parimelalagar one of the commentators refers to the Kurals in this Chapter (51) to correspond to the doctrine (மதம்) of Sukra, Dronacharya, Kautilya, Narada, Maheswara, Vyasa and Udvacharya. Kautilya refers to some other names like Bharadvaja, Visalaksa, Pisuna, Vatavyadi and Bahudanti. He ends by saying: "This says, Kautilya, is satisfactory in all respects; for a man's ability is inferred from his capacity shown in work." He also makes a difference between councillors (mantrināh) and ministerial officers (amātyah). Kautilya finally proclaims lyrically (because he uses here sloka metre and not the sutra metre). "The Kshatriya breed which is brought up by Brahmans is charmed with the counsels of good counsellors and which faithfully follows the precepts of the sastras becomes invincible and attains success though unaided with weapons." There is no such doctrine in Tiruvalluvar who believes more rationally—

பெருமைக்கும் ஏனைச் சிறுமைக்கும் தத்தம்
கருமமே கட்டளைக் கல் (505)

One's deeds and not birth is the touch-stone for greatness or littleness.

In the chapter தெரிந்து வினையாடல் (Testing and employment) Tiruvalluvar gives eminently practical advice which would hold good in the complex administration of modern times. Those employed must be able to choose the good from the bad, those who can develop the resources and explore the obstacles, those who are endowed with intelligence, kindness and decision and freedom from greed and wisely say that many will satisfy the tests but will change in actual performance of duty. We find this happening every day in modern life.

எனை வகையான் தேறியக் கண்ணும் வினை வகையால்
வேறாகும் மாந்தர் பலர் (514)

(Tr.) Though tested in every way, many are the men who change due to the nature of the work.

This justifies the in-service tests and confidential reports on administrative personnel current at the present time.

Power and authority easily corrupt men who start well. Parimelalagar compares them with the Kattiangaran (கட்டியன் காரன்) who falls in love with kingly pleasures. Servants of the State should be free from lust for power and what is now called conspicuous living. It is for this reason that Tiruvalluvar insists on freedom from greed and avarice along with other virtues like nobility, intelligence and power to take decision and clear-headedness. Where there is love of power, judgment will be easily vitiated. Says Tiruvalluvar—

அன்பறிவு தேற்றம் அவாவின்மை இந்நான்கும்
நன்குடையான் கட்டே தெளிவு (513)

(Tr.) Let him alone be selected for service who is well endowed with kindness and intelligence and decision and who is free from greed.

Paripperumal in his commentary says—

இது பெரும்பான்மையும் காரிய ஆராய்ச்சிக்கு அதிபதியை
நோக்கிற்று.

This refers to the Secretariat of the Government which examines proposals for action (காரிய ஆராய்ச்சிக்கு).

The modernity of these ideas in the *Kural* is striking and is in refreshing contrast to ideas in Kautilya which though very clever do not go to fundamentals or the philosophy of government but only with dispositions and regulatory procedure.

Having laid down the rules for the King to associate with the wise, to deliberate before action and to choose the right men, Tiruvalluvar significantly devotes a chapter on cherishing the kindred (சுற்றந்தாழல்) because estrangement of kith and kin is as dangerous as allowing them to have sway over the actions of men in authority. We in the present day life hear of many Ministers being discredited because they allow their close relations to exploit their position. Tiruvalluvar also warns against insouciance or laziness of the King, as the King should constantly aim at மூவகை ஆற்றல், நால்வகை உபாயம், ஐவகை தொழில்—

மூவகை ஆற்றல்—

இடம், காலம், வலியறிதல்.

நால்வகை உபாயம்—

வன்கண், குடிகாத்தல், கற்றறிதல், ஆன்வினை.

ஐவகைத் தொழில்—

வினைவலி, தன்வலி, மாற்றான்வலி, துணைவலி,
தெரிந்து செய்யும் வலி.

அறுவகைக் குணம்—

நட்பாக்கல், பசையாக்கல், மேற்சேறல், இடுதல்,
பிரித்தல், கூட்டல்.

Kautilya says that a wise king shall observe a six-fold policy—

- (1) Peace (sandhi),
- (2) War (vigraha),
- (3) Neutrality (asana),
- (4) Marching (yama),
- (5) Alliance (samsraya) and
- (6) Making peace with one and waging war with another (dvaidhibhava),

and elaborates on them. Tiruvalluvar however is only suggestive.

CHAPTER IX

JUST GOVERNMENT

The most important Chapter on polity in Tiruvalluvar is செங்கோன்மை or Just Government (Chapter 55) for which word I have not been able to discover an exact parallel in Kautilya although in many chapters he speaks of its ingredients. செங்கோன்மை in abstract is not discussed in Kautilya. A virtuous king besides protecting his subjects and maintaining peace and prosperity is enjoined by Kautilya to do many things which smack of ritualism, magic and witchcraft.

For example in Bk. 1. xix of *Arthashastra* Kautilya says that the King shall personally attend to the business of gods, of heretics, of Brahmins, of cattle, of sacred places, minors, aged people, women, etc. He shall seat himself in the room where the sacred fire has been kept, shall attend to the business of physicians and ascetics practising austerities and be in attendance with the high priest and teacher and those who are experts in witchcraft and yoga when hearing petitioners. There is no place for priests and magicians in the *Kural* although in the payiram (prologue) Tiruvalluvar has stressed faith in God and the greatness of those who have renounced. There is no suggestion of the King being surrounded by knights spiritual, besides knights templars to keep him straight and guard him against evils. Dr. U. N. Ghosal¹ points out that in the Vedic Samhitas and the Brahmanas, the purohita holds a conspicuous position in the counsels of the king. This position is maintained in the *Dharmasāstras* and even in the *Arthashastra* of Kautilya. It is remarkable, however, that the purohita is conspicuous by his absence in the list of seven prakritis or angas given in *Kural*. Purohita has no place in the elements of the State even impliedly in the *Kural*.

1. U. N. Ghosal *op. cit.* p. 86

In dealing with செங்கோன்மை of Tiruvalluvar, I must dispose of a preliminary point. Parimelalagar in explaining செங்கோன்மை says

“ஒருபாற் கோடாது செவ்விய கோல் போதலின்
செங்கோன்மை எனப்பட்டது. விடநூலாகும்
தண்டம் என்பார்.”

I think emphatically that *dandam* does not convey செங்கோன்மை. The meaning of *dandam* is vague but it is mainly identified with the coercive authority of the King which sustains *dharma*. Dr. Ghosal has discussed the evolution of the idea of danda in Manu, Yajnavalkya and Kautilya and he observes that in Kautilya we notice a development of the theory of danda into a new technique, the right application of which would help *dharma*. Traditionally the word danda is identified with sceptre and hence the word danda-niti, but கோல் in Tamil tradition refers to the pointer in the balance. It will also be noted that Tolkāppiyar in *Tolkappiyam* ‘Marabiyal’ speaking of தெரிவுகொள் செங்கோல் அரசர் has not mentioned any sceptre or danda.

படையும் கொடியும் குடையும் முரசும்
நடைதனில் புரவியும் கனிறுந் தேரும்
தாரும் முடியும் நேர்வன பிறவும்
தெரிவு கொள் செங்கோல் அரசர்க்குரிய.

—(மரபியல் - 616)

Mahamahopadyaya Panditamani Kathiresan Chettiar in his notes to Bk. 1-4 of his Tamil translation of Kautilya's *Arthashastra*² says

“தண்டம் ஈண்டு சாமம் முதலிய உபாயம் நான்குநூன்
ஒன்றாகிய ஒறுத்தலை உணர்த்ததும்; காரிய காரண
அபேதத்தால் அத்தண்டத்தை செய்யும் அரசனும்
தண்டம்” என்று கூறப்படுவான்.

இனி தண்டம் என்பதை கோல் எனக்கொண்டு
பரிமேலழகர் உரை எழுதியுள்ளார்.

2. Kautilyas *Arthashastra* with notes (Annamalai University) 1st p. 34.

In Kural we find தண்டம் used only in the sense of punishment e.g.,

கடுமொழியும் கையுந் தண்டமும் Kural (567)

and Silappadikāram says that without king's control there will be no blameless safety to anything.

அரசை வேலியல்லாது யாவதும் புரைதீர் வேலியில்
Silappadikāram (23-45)

‘Sengol’ is completely different from தண்டமீதி although it may be part of Sengol. It will also be noticed that in the second Kural in this Chapter, Tiruvalluvar compares Sengol to rain, which has no punitive implication at all.

The ‘sengol’ is only symbolic of the just government of the king and without it even the service of great men (அந்தணர்) and அறம் (or righteousness or *dharma*) will not endure. The reference to அந்தணர் நூல் is usually taken as Vedas although Tiruvalluvar has not cited the Vedas. In every religion there are spiritual seers and sages who speak the voice of God. They are called அந்தணர் just as when we speak of ‘wise men’ we do not refer to the Magi of old. It is for this reason perhaps that in *Manimekalai*, importance is given not to the scripture but to the spirituality of great men. *Manimekalai* has the following line—

மாதவர் நோன்பும் மடவார் கற்பும்
காவலன் காவல் (22.208-09)

In a multi-religious society with freedom for religious belief a work on polity or a work on ethics cannot swear by a particular scripture. So அறநெறி has to be distinguished from வேதநெறி. In the third Kural in this chapter Tiruvalluvar speaks of the subjects clinging to a King's feet if he is loving and wields his sceptre justly. If the கோல் is a symbol of punishment it cannot be used in the sense in which it is used in the Kural. Rain as well as plentiful crops will be had in the land when the king is true to the spirit of the scriptures. (The words இயல்புனி கோலோச்சதல் are significant).

It is not the lance that gives victory and success to a king but his கோல் sceptre, if it is straight and does not swerve from justice.

வேலன்று வென்றி தருவது ; மன்னவன்
கோலதூஉம் கோடா தெனின்

(546)

In contrast, the Arthasastra says "That State which is disciplined by the established laws of the Aryas which is rooted in the organisation of castes and orders and which is protected by the three Vedas progresses and never deteriorates"—

vyavastitaryamaryate : krutha varnasramastitah :

triyohi : rakshita : loka :

pracidatu nasodati

(Bk. 1-3)

On the other hand, the Tamil classic *Manimekalai* says :

கோனிலை திரிந்திடின கோனிலை திரியும்
கோனிலை திரிந்திடின மாநிவான் குறும்
மாநிவான் குறின் மன்னுயிரில்லை
மன்னுயிரில்லா மன்னன் வேண்டான்
தன்னுயிரென்னும் தகுதி இன்றாகும்.

(VII. V. 8-12)

Just as the king protects his subjects, justice protects him. It will be noted that in the last two Kurals in the Chapter Tiruvalluvar speaks very forcibly about punishing the wicked even with death and to be severe with those who transgress and go wrong. So 'செக்கோல்' is not merely saintly rule or a rule of compassion but a just rule. It is a just rule but not devoid of love and generosity.

CHAPTER X

THE UNJUST RULE

In the next Chapter (56) Tiruvalluvar delineates the unjust king or the tyrannical king. Tyranny is not peculiar to monarchy. Political philosophers conceive of democracy also becoming tyrannical and so it is applicable to our democratic times also. The tyranny of democracy is that it may be seized and exploited in undemocratic ways for ostensibly democratic ends. In the name of the sovereign people, deeds may be done as cruel as those done by any Greek tyrant or Mediaeval despot. It is terribly easy for those in power to confuse justice with the interest of the strong. Curiously enough I have come across that Earl Baldwin, who was not a political writer but a politician and leader of a democratic party, has referred to the tyranny of democracy. He says "It (democracy) has lost ground in so many countries recently that once more we are told that there is no escape from the circular movement of tyranny, oligarchy, democracy and back to tyranny again." Under any government the poorest has the right to have his own individual life without being drilled or managed by individuals or groups by whatever name they are called. Tiruvalluvar calls this tyranny அலைத்தல், and a king who oppresses his subjects in this manner is worse than one whose profession is murder. Tiruvalluvar says that a king who demands from his subject anything, whether taxes or even loyalty, by force is similar to a highway robber who asks people to stand and deliver by threat to life.

கொலை மேற்கொண்டாரின் கொடிதே அலைமேற்கொண்டு

அல்லவை செய்தொழுகும் வேந்து

(551)

வேலொடு நின்றான் இடுஎன்றது போலும்

கோலொடு நின்றான் இரவு

(552)

கொடுக்கோல் in such circumstances is worse than danda ; it is a murderous weapon like a spear.

Earl Baldwin, *This Torch of Freedom* (Hodder & Stoughton, 1951), p. 48.

Manakkudavar and Pariperumal list out the evils of tyranny — (1) முறைமை செய்யாமை, (2) அருள் செய்யாமை,

(3) பிறர் நலியாமற் காவாமை, (4) முறைகெடச்செய்தல்

(5) குடிகளுக்கு தண்டனை ஆராயது செய்தல்,

(6) அல்லவை செய்தல் and (7) குடிகளை இரத்தல்.

A King who thoughtlessly uses his power will lose both his subjects and his kingdom. The implication is that, his subjects will cease to love him and may rebel. Even if that does not happen, some neighbouring power may use his unpopularity to oust him.

கூழும் குடியும் ஒருங்கிழுக்கும் கோல் கோடிச்
குழாது செய்யும் அரசு.

(554)

There is no weapon that will wear away the property of a king more surely than the tears of those groaning under his oppression. It is righteousness alone that gives permanence to a king's rule and the lack of it will tarnish his fame. A King who has no love for his subjects is worse than rainless blight on the land.

மன்னர்க்கு மன்னுதல் செங்கோன்மை அஃதின்மேல்
மன்னலாம் மன்னர்க் கொளி.

(556)

துளியின்மை ஞாலத்திற்கு எற்றற்றே வேந்தன்
அளியின்மை வாழும் உயிர்க்கு.

(557)

This word 'அளி' (ali) has a very important connotation. It means giving oneself completely to another by identification, of which the spiritual basis is love. In *Thevaram*, and *Tiruvācagam* we come across, the word 'அளி' referring to God's grace. Thus *ali* is not merely the performance of a function but has a deeper spiritual significance.

It should not be supposed that under a tyrannical and unrighteous king, the poor alone will suffer. The rich will also suffer and they will be worse off than the poor. For a time the rich may try to prosper under an authoritarian rule but soon they too will suffer. Hence what is required is righteousness which will treat the poor and the rich justly.

இன்மையின் இன்னு துடைமை முறைசெய்யா
மன்னவன் கோற்கீழ்ப்படி.

(558)

Puranānūru gives at various places illuminating and many-sided interpretations of the duties of a king. He should be kind towards the law-abiding and the loyal and severe with offenders; he must be like a moon that equally pleases all good men and a sun that equally scorches all bad men and like rain must be impartial to all.

அறநெறி முதற்றே அரசின் கொற்றம்
அதனால் 'நமர்' எனக் கோல் கோடாது
'பிறர்' எனக் குணம் கொல்லாது
ஞாயிற்று அன்ன வெந்திறல் ஆண்மையும்
திங்கள் அன்ன தன் பெருஞ் சாயலும்
வானத்து அன்ன வண்மையும், மூன்றும்
உடைய ஆகி, இல்லோர் கையற
நீடுழி வாழிய நெடுந்தகை.

Puranānūru (55. 10-17)

It is significant that one of the King's main concern is to feed the people and secure freedom from hunger as giving food is giving life and this is necessary if the king desires all the best for his next life, to become powerful and rule all the world and to leave behind a good name.

செல்லும் உலகத்துச் செல்வம் வேண்டினும்
ஞாலம் காவலர் தோள்வலி முடுக்கி
ஒரு தீ ஆசல் வேண்டினும், சிறந்த
நல் இசை நிறுத்தல் வேண்டினும் மற்று அதன்
தகுதி கேள் இனி மிகுதியான
நீர் இன்று அமையா யாக்கைக்கு எல்லாம்
உண்டி கொடுத்தோர் உயிர் கொடுத்தாரே!

Ibid (18. 13.19)

The duties of a king are to discard evil, maintain justice and collect taxes.

கொடிது கடிந்து கோல் திருத்தி
படுவது உண்டு பகல் ஆற்றி
இனிது உருண்ட சுடர் நேமி
முழுது ஆண்டோர் வழி காவல!

Ibid (17)

Kalittogai suggests that the King's just rule must proclaim truth.

பொய்யாமை துவலும் தின் செங்கோல்

Kalittogai (99.11)

In *Silappadhikaram* we find that Senguttuvan, the Chera King felt ashamed of the royal injustice of the Pandiyan King in taking away the life of Kovalan thoughtlessly—

தென்னர் கோமான் தீத்திரங் கேட்ட
மன்னர் கோமான் உருந்தினனுரைப்பான்
வல்லினி வினேத்த கோலை மன்னவன்
செல்லுயிர் நிமிர்ந்து செங்கோலாகியது.

Silappadhikaram (25: 92-95)

Even if the King's sceptre is not straight or his counsellors do not adhere to 'அறம்' (aram), even if the laws propounded are incorrect, even if the proceedings are onesided, in the பாவமன்றம் of the King, the effigy will shed tears if there is miscarriage of justice, says *Silappadhikaram*.

அரைசகோல் கொடினும் அறங்கூற வையத்து
உறைதூல் கோடி யொரு திறம் பற்றினும்
நாவொடு நவிலாது சபை தீர் உருத்துப்
பாவை நின்றமும் பாவை மன்றம்.

So even the King and the laws are not infallible and if there is miscarriage of justice, it is due to evil fate only.

வல்லினை வினேத்த கோலை மன்னவன்
செல்லுயிர் நிமிர்ந்து செங்கோலாகியது.

Silappadhikaram (3:75-9, 9.)

If the divine law is allowed to prevail, Sekkilar, the author of *Periyapuranam*, says that—

ஒரு மைந்தன் தன் குலத்துக்குள் நானென்பது ஸ்ரீரான்
தருமந்தான் வழிச் செல்கை கடனென்று தன்மைத்தன்
மருமந்தன் நேராழி பதற ஆர்த்தான் மனுவேந்தன்
அருமந்த அரசாட்சி யரிதே மற்றெளி.

If the செங்கோல் is shaken, the King regards himself as worse than a felon, as is seen in *Silappadhikaram*.

தளர்ந்த செங்கோலன்
பொன்செய் கொல்லன் நன் சொல் கேட்டு
யானே அரசன் யானே கள்வன்
மன்பன தாக்குந் தென்பு லம் காவல்
என் முதற் பிழைத்து கெடு என்னுயன்.

Silappadhikaram (2:20-- 73-77)

Of the *Pandyan* King it is said செங்கோல் வினைய உயிர் வாழார் பாண்டியர். In ஆந்நுவரி of the same classic திருந்து செங்கோல் வினையாமை is said in praise of even the river Cauvery.

Of the same category as tyranny is the king's acts that cause fear. A king must make proper investigation before meting out punishment, otherwise people will be terrorised. If the people think that the King is a tyrant, he will soon perish.

இறைகடியன் என்றுரைக்கும் இன்னஞ்சொல் வேந்தன்
உறை கடுகி ஒவ்வேக் கெடும்

(564)

(Tr.) If he is dour-faced and harsh in speech, he will be feared like a demon.

The King will lose power if he only indulges in anger without consulting his Ministers. Considerateness (கண்ணோட்டம்) is essential in a King. A King who desires to be called the pink of courtesy will drink off even the poison that is offered to him with a smile.

பெயக்கண்டும் நஞ்சுண்ட மைவார் நயத்தக்க
நாகரிகம் வேண்டு பவர்

(580)

The grace of the King's eye will accept what his eye alone will forbid.

This indicates the degree of forbearance and grace that is expected in a King. The outer rectitude and justice must be borne by an inner dignity.

CHAPTER XI

STATE-CRAFT

Tiruvalluvar devotes a whole chapter to the sources of intelligence necessary for a King although he rarely elaborates on strategy and state-craft of which we find plenty in Kautilya's *Arthasastra*. The king's two eyes are respectively the books on state-craft and the spy service. It is necessary for the king to know quickly all that happens in the land. Success is not for him who does not know how to get at news by scouts and spies. Those to be watched are his employees, his relations and his enemies.

வினேசெய்வார் தம் சுற்றம் வேண்டாதார் என்றாங்கு
அனேவரையும் ஆராய்வது ஒற்று (584)

Spies can disguise themselves as ascetics and holy men and should wear an unsuspecting appearance. The spy should bring reliable information that is hidden and the information brought by one spy should be got checked by that of another. Even spies should not know each other and if the reports of three agree, reliance could then only be placed on them.

Kautilya deals with the system of spies more elaborately than Tiruvalluvar. According to him a spy can take the guise of a fraudulent disciple (kapatika-chatra), a recluse (udasthita), householder (grihapalika), merchant (vaidehaka), ascetic (tapasa), colleague (sātri), firebrand (tikshna), prisoner (rasada) and mendicant woman (bhikshuki). The spies should sow dissensions in the enemy's country by using disgruntled persons. Similarly the King's own seditious ministers must be kept under watch. Kautilya also sketches out a system of intrigues which is spicy to read.

Tiruvalluvar discusses another group of virtues in a King, the keynote of which is the King's ability to take energetic action; otherwise even the spy system would be useless. They are energetic action, abstention from sloth, perseverance and courage.

The King must have capacity for work and it is not enough to have liberality of mind alone. Otherwise it will be like the courage that cannot be expected from an eunuch although armed with a sword, says Tiruvalluvar.

தாளாண்மை இல்லாதான் வேளாண்மை பேழுகை
வாளாண்மை போலக் கெடும். (614)

The King shall spurn personal pleasures and love work, to ward off danger to his people, he will then be a tower of strength.

இன்பம் விழையான் வினேவிழைவான் தன்கேளிர்
துன்பம் துடைத்தானும் தூண். (615)

To be luckless is no disgrace but to be without manly effort is disgraceful.

பொறி யின்மை யார்க்கும் பழி யென் றறிவறிந்
தாள்வினே இன்மை பழி (618)

A King with manly effort will even defeat fate, says the Kural.

ஊழையும் உப்பக்கம் காண்பர் உலவின்றித்
தாழாது ஞற்று பவர். (620)

These are words of wisdom to be written in letters of gold for a Ruler to follow.

CHAPTER XII

ROLE OF MINISTERS

After expatiating on Arasiyal or Rajadharma as the Sanskritists call it, Tiruvalluvar proceeds to discuss the qualifications, functions and role of the Ministers who are an important part of the State and equal in weight to the King himself according to Parimelalagar.

This part of Porutpal has a very intimate relevance to our times and deserves to be read and re-read.

The first essential in a Minister is an ability to judge aright ways and means of achieving great things, timeliness of action and enterprise and initiative.

கருவியும் காலமும் செய்கையும் செய்யும்
அருவினையும் மாண்டது அமைச்சு.

(631)

Along with these the Minister must have resolution, interest in the welfare of the people, constant study and drive to get things done.

வன்கண் குடிகாத்தல் கற்றறிதல் ஆள்வினையோடு
ஐந்துடன் மாண்டது அமைச்சு.

(632)

The affairs of the State are not simple things fit only for philosophers as many difficult situations have to be faced. Tiruvalluvar says that he is an able Minister who possesses the capacity to disunite allies, cherish and keep friendship and bring back people who have estranged. This is paying attention to both 'santhi' and 'vighraha' aspects in relations within the State and outside.

The Minister should not waver in his advice and must possess penetrating insight and comprehension and clear-headedness in decision and action.

தெரிதலும் தேர்ந்து செயலும் ஒருதலையாச்
சொல்லலும் வல்லது அமைச்சு.

(634)

The expression ஒருதலையாச்சொல்லல் (unambiguity and positiveness in speech) is simple but pregnant with meaning. In the present times we see Ministers making contradictory and confusing statements and doing loud thinking in public because they advise nobody except themselves. The 'positiveness in expression of opinion' as V. V. S. Ayyar translates the term 'ஒருதலையாச்சொல்லல்', will be possible only in a responsible Minister who deliberates deeply and speaks discreetly. When this is not found in an abundant measure even in the present democratic forms of government, it is remarkable that Tiruvalluvar places a great prize on it in a system of monarchy which means that Tiruvalluvar was really anticipating the modern concepts of the democratic process.

A worthy Minister must also know the law (அறன்), must be calm and weighty in expression and know at all times the right course of action.

அறனறிந் தான் ரமைந்த சொல்லான் எஞ்ஞான்றும்
தினனறிந்தான் தேர்ச்சித் துணை.

(635)

All these qualities will add dignity to the office of Minister and will make him a success and a tower of strength to the State.

It is not enough, warns Tiruvalluvar, that the Minister has only மதிநுட்பம், நூல்துட்பம் and வினைநுட்பம் but he should have knowledge of the ways of the world and practical experience.

செயற்கை அறிந்தக் கடைத்தும் உலகத்து
இயற்கை அறிந்து செயல்.

(637)

The practical man must know the உலக நடை (the way of the world), otherwise he will be an ivory tower Minister and may bring about disaster, unintentionally albeit, to the State.

The most important advice that Tiruvalluvar gives to the Minister is that he should dare to speak out and give correct advice even if the King is unwise and might throw away his advice. Duty must be performed at all costs and not burked to retain his position or the King's favour.

அறிகொன்று அறியான் எனினும் உறுதி
உழையிருந்தான் கூறல் கடன்.

(638)

(Parimelalagar points out that the meaning of Amāthya in Sanskrit is உழையிருந்தான் (one who is near). The Kural says, "Far better are 70 crores of enemies for a king than a Minister at his side who intends ruin."

பழுதெண்ணும் மந்திரியின் பக்கத்துள் தெவ்வோர்
எழுபது கோடி உறும்

(639)

Above all these, loyalty is important—loyalty in the sense that it will not let down the highest good of the State, because he will be more dangerous than 'seventy crores of enemies.' Tiruvalluvar does not waste many words on this aspect as this one Kural is so forcibly expressed. Silappadikaram places disloyal ministers in the same category as other degenerates like a rascal monk, unchaste women, seducers, liars and informers. "தவமறைந் தொழுகும் தன்மையிலானர், அவமறைந்தொழுகும் அவலப் பெண்டிர், அறைபோகமைச்சர், பிறர் மனைதலைப்போர், பொய்க் கரியானர், புறங்கூற்றுனர்." —(Silappadhikaram, 15-128-131)

All these standards might appear to be obvious but they are difficult to find even today, but Tiruvalluvar expresses these sentiments with such dignity and in most acceptable and valid forms that they are a marvel for all times. Compare for example Kautilya who goes into details like this: He says that to test the loyalty of a Minister a woman-spy in the guise of an ascetic who is respected in the King's household should be asked to approach the Minister and say that the queen is enamoured of him and that arrangements would be made for his entrance into her chamber. If the Minister spurns this proposal, he would be deemed a pure Minister. All this is rather coarse, smacking of palace intrigues rather than elevated standards of political conduct. Another test mentioned in Arthasastra is to try a Minister like this: The King may pretend to take the Ministers on a voyage and arrest them on pretext of their disloyalty. A spy in the guise of the King's favourite must approach the Ministers and tell them that the King was unwise and cruel and they should murder him and put another in his stead. The Minister is to be judged by his reaction to such temptations. Kautilya further elaborates the topic of tests by allurement. Those who are tried by 'religious allurements' should be selected as judges (dharmasthaniya kantaka codhaneshu). Those tested by 'monetary allurements' should be selected for offices as

revenue collectors and so on. All these are very primitive methods worthy of a book on state-craft but not of one dealing with the principles of Polity. Tiruvalluvar too, no doubt, has mentioned the fourfold tests (அறம், பொருள், இன்பம், உயிர்ச்சம்) that the King should employ for choosing the servants but he does not mention them with regard to Ministers. To place espionage as the highest and surest and only guarantee of the safety of the King or the State is a poor form of polity. Rightly, it is relegated in the Kural to external relations with other Kings or chieftains only and not to internal affairs.

CHAPTER XIII

MINISTERIAL SPEECH AND CONDUCT.

Tiruvalluvar has devoted a number of Chapters on the speech and conduct of the Ministers சொல் வன்மை, வினைத் தூய்மை, வினைத் திட்டம், வினைசெயல்வகை (Chapters 65-68). The King and Ministers both participate in councils of the State, but the King does not in all others while the Ministers do. So, if learning is necessary in a king, both learning and eloquence should be looked for in a Minister. The importance of persuasion and of public communications now so much valued in modern governments is also valued by Tiruvalluvar. Monarchy of his concept is as much rule by discussion as democracy is today. That is why he calls நானலம், the power of convincing speech, as a blessing greater than all other blessings, because words have power to build as well as destroy.

ஆக்கமும் கேடும் அதனால் வருதலால்
காத்தோம்பல் சொல்லின் கண் சோர்வு (642)

The power of speech must not only captivate the friendly but also those not so friendly,

கேட்டார்ப் பிணிக்குந் தகையவாய்க் கேனாரும்
வேட்ப மொழிவதாஞ் சொல் (643)

The use of words knowing their power and import is itself a discipline and a source of power.

திறனறிந்து சொல்லுக சொல்லே அறனும்
பொருளும் அதனினு உங்கில் (644)

The world will then wait to carry out what you desire.

விரைந்து தொழில் கேட்கும் ஞாலம் நிரந்தினிது
சொல்லுதல் வல்லார்ப் பெறின் (648)

The point to be remembered is that the Minister is a part of ஐம்பெருக்குழு (the five grand councils) and எண்பேராயம் (eight popular assemblies) of the State and so the Minister has constantly to speak to them. The five assemblies, which are

mentioned both in Silappadikaram and Manimekalai are அமைச்சர், காலக்கணிதர், தானைத்தலைவர், துதுவர், and சாரணர் (i.e., Ministers, astrologers, military chiefs, envoys and scouts).

The eight popular assemblies are —

கரணத்தியலவர், கருமகாரர், கனகரச்சுற்றம், கடைகாப்பாளர்,
நகரமார்தர், நளிபடைத்தலைவர், யானைவீரர், இவுளிமறவர்.

(i.e., assemblies of citizens, guardsmen, workers, treasurers, frontiersmen etc.) These popular assemblies are the beginnings of deliberative and legislative bodies now known to democracy. The learned Ministers, if they are really learned, must be able to educate the assemblies and give a lead to them. Otherwise they would be like flowers, though in bloom, give no fragrance. That is to say these popular institutions will be only in form and not informed.

இணருத்தும் நாற மலரனையர் கற்றது
உணர விரித்துரையா தார். (650)

As important as நானலம் and துணைநலம் and more so is வினைநலம். Because, the Ministers will be judged by their actions and not by their words and their advisers.

துணைநலம் ஆக்கம் தருஉம் வினைநலம்
வேண்டிய எல்லாம் தரும். (651)

Those that wish to be great should therefore not do anything that will tarnish their name.

ஒழுதல் வேண்டும் ஒளிமாழ்கும் செய்வினை
ஆவதும் என்னுமவர். (653)

The Ministers shall not be guilty of unworthy deeds, and wealth and power earned by disreputable means are worse than poverty. Such power acquired by oppression is bound to be lost.

அழக்கொண்ட எல்லாம் அழப்போம் இழப்பினும்
பிற்பயக்கும் நற்பாலவை. (659)

சலத்தால் பொருள் செய்தே மார்த்தல் பசுமட்
கலத்துள் கீர் பெய்திர் இயற்று. (660)

The recipient of such power will himself be destroyed just as water poured in a pot of unbaked clay dissolves the clay and also

itself runs out. The Minister is expected to possess strength of character and firmness in action (வினைத்திட்டம்). A weak minister however well-meaning is no good because his plans will not be fulfilled.

எண்ணிய எண்ணியாங்கி எய்துப எண்ணியார்
திண்ணியராகப் பெறின்.

(666)

In a Chapter entitled வினைச்செயல்வகை following the one on வினைத்திட்டம் Tiruvalluvar gives the ingredients of executive efficiency in a Minister. Decision must follow deliberation and in the execution of such decisions, there should be no delay, says the Kural.

குழ்ச்சி முடிவு துணி வெய்தல் அத்துணிவு
தாழ்ச்சியுள் தங்குதல் தீது.

(671)

The Kural also says that unfinished action and unended enmity are as ruinous as the remnants of a fire which will again consume.

In all matters, five things should be carefully considered, viz., the resources in hand, the instrument, the proper time and the nature of the action and the proper place for its execution. The Minister should hasten to secure the alliance of the foe of one's enemies even more than rewarding friends. Ministers of small States should yield to and acknowledge their superior foes, if the latter offer them a chance of reconciliation. We find parallelisms to these in Kautilya also in Chapter XIV of the Arthasastra.

CHAPTER XIV

THE AMBASSADORS.

From the conduct of internal affairs, Tiruvalluvar passes on to foreign affairs in the next Chapter (69). The King deals with external States only through diplomatic channels and hence the Chapter is devoted to தூதர் or Ambassadors. In an earlier Chapter Tiruvalluvar spoke of spies or ஒற்றர் to verify the loyalty of servants employed by the State. An Ambassador may be a spy in some circumstances, but a spy cannot be an ambassador who must be of high birth, good manners and loving nature.

அன்புடைமை ஆன்ற குடிப்பிறத்தல் வேந்தவாம்
பன்புடைமை தூதரைப்பான் பண்பு

(681)

The envoy must possess natural wisdom as well as knowledge of arts and sciences and a good personality.

அறிவுரு ஆராய்ந்த கல்வி இம் மூன்றும்
செறிவுடையான் செல்க வினைக்கு

(684)

These ideas in Tirukkural are so modern and are worth noting, and hence the world needs to know more about the Kural. Conciseness of speech, sweetness of tongue and a careful eschewing of all disagreeable language, these are the means by which the ambassador will work for his State's well-being. The ambassador sent on missions should be firm of mind, pure of heart and engaging in his ways.

தாய்மை துணைமை துணிவுடைமை இம்மூன்றின்
வாய்மை வழியுரைப்பான் பண்பு

(688)

Even when threatened with death the perfect ambassador will not fail in his duty but will promote his King's interests.

இறுதி பயப்பினும் எஞ்சாது இறைவர்க்கு
உறுதி பயப்பதாம் தூது.

(690)

Kautilya too deals with envoys in Book 1, Chap. 29 of the Arthashastra. He prescribes minister's qualifications for the charge d'affaires (mantrinah) and lesser qualifications for parimitartah (agents entrusted with definite missions), and sasana-harah (conveyor of royal writs). The envoy, says Kautilya, should avoid women and liquor, and shall take bed single as the intentions of envoys will be attempted to be found out while with women or under influence of drink. Kautilya gives elaborate methods for the envoy to adopt. Arthashastra has the perfection of Machiavalli in this kind of state-craft.

In a group of Chapters Tiruvalluvar gives rules as to how Ministers shall conduct themselves with Kings, judge counsels, etc., (all of which it is not possible to cover within the brief compass of these Lectures), and with this, the section dealing with Ministers concludes.

CHAPTER XV

CIVIL AND MILITARY RESOURCES

Then we come to Nadu or territory. That country is great, says, Tiruvalluvar, which never faileth in its yield of harvests and which is the abode of wise men as well as worthy rich men.

தன்னா வினையுளும் தக்காரும் தாழ்விலாச்
செல்வரும் சேர்வது நாடு

(731)

The country should be free from starvation, epidemics and destructive foes. It should also be free from factions, anarchists and traitors.

பல்குழுவும் யுப்பாழ் செய்யும் உட்பகையும் வேந்தலக்கும்
கொல்குறும்பும் இல்லது நாடு

(735)

The country should have surface and subsoil waters, seasonal rains, well-situated mountains and strong fortifications.

The five ornaments of the Kingdom are (1) freedom from disease, (2) wealth, (3) harvests, (4) happiness and (5) security. There should be natural wealth more than that produced by labour. Even if the land has all these, it is worth nothing if it is not blessed in its ruler.

ஆங்கமை வெய்திக் கண்ணும் பயமின்றே
வேந்தமை வில்லாத நாடு

(740)

It will be seen that Tiruvalluvar's monarchy is not for the purpose of keeping up the line of Kings but to avoid anarchy.

Tiruvalluvar devotes one chapter to 'Fortresses' and two to 'Army' and in between a chapter on 'Wealth'. Although fortress is part of land, it is given importance as an essential of State as in olden days warfare consisted in taking the fortresses of the enemy while in modern times it consists in surrounding the capital of the State and taking or destroying strategic targets. Actually fortress signifies only the capital and it is well known that the Tamil Muvendaras were very energetic in building

their capitals and were proud of them. A fort is necessary for attack, defence and shelter. It should have the defensive barriers and facilities like unfailing supply of water, open space, hills and thick vegetative covering round about.

மணிரீரும் மண்ணும் மலையும் அணிநிழற்
காடும் உடையது அரண்

(742)

Parimelalagar calls these நீரரண், நிலவரண், மலையரண், and காட்டரண். These natural advantages only make the fort valuable for strategic use rather than troops and dump of arms. Tiruvalluvar also refers to some manual which refers to making the fortress impregnable by its height, thickness etc. Its not known what it is. The Silappadikaram commentary of Adiyarkunallar gives the requirements of a fortress from an engineering point of view

இளையும் கிடங்கும் வளைவிற் பெறியும்
கருவிரலாகமும் கல்லுமிழ் கவணும்
பரிவுறு வெந்நெயும் பாகடுகுழியும்
காய்பொன் னிலையும் கல்லிடு கூடையும்
தூண்டிலும் தொடக்கு மாண்டலை யடுப்பும்
கவையுங் கழுவும் புதையும் பழுவும்
ஜயவீத் தூலமும் கைபெய ருசியும்
சென்றெறி சிரலும் பன்றியும் பணையும்
எழுவுஞ் சீப்பு முழுவின்ற் கணையுமும்
கோலங் கந்தமும் நாட்கொடி துடங்கும்
வாயில் கழிந்துதன் மனைபுக் கன்னால்—

Silappadikaram (2-15-207-216)

It is one of the functions of the King to distribute arms, ஜவகை மரபின் அரசர் பக்கம். Commentator Ilampūranar explains this as—

ஒதலும், குவட்டலும், ஈதலும், படைவழங்குதலும்,
குடியோம்புதலும்

This commentator interprets these as the study of the Vedas, performance of sacrifices, giving away of gifts, looking after the welfare of the subjects and prowess in weapons. The commentator Naccinarkiniyar substitutes administration of justice for the last. Tiruvalluvar departs from Tolkappiyar and does not refer to these traditional virtues.

Puranānuru speaks of the fortresses full of bows—

அம்பு துஞ்சும் தடி அரணல்
அறந் துஞ்சும் செங்கோலையே—

(Puram-20)

Tiruvalluvar also refers to the fortress being stocked with the necessary stores and a good garrison (நல் ஆள்) which is loyal and loving to the King. Parimelalagar also refers to tunnels (கீழறு) and Manākkudavar to ramparts (கட்டாலகம்) and guns mounted on them மதிற்பொறி. It may be mentioned that in Tolkappiyam we find it stated that all castes can bear வில் and வேல், bow and spear, as citizens. The inmates of the fortress should be doughty men to withstand siege or storming by an enemy. Tiruvalluvar also warns that, however, strong the fort may be, the men must have வினைமாட்சி, that is, freedom from inaction, panic and ill-judgment.

Kautilya also refers to the requirements of a fort, viz., andaka (moat), parvata (hill), dhauvana (desert), forest (vanadurga) and water and thickets (khajana) and gives elaborate details of the fort which are really interesting (Bk. 1 Chap. III). In Bk. XIII Chap. 5 he gives details as to how to capture and destroy a fort.

Tolkappiyam speaks in detail of meritorious acts in war according to each 'tinai' and region. For example for 'vakai' there are twelve tinais:—

(1) sending of royal umbrella, (2) sending of sword before attack, (3) clash between soldiers when getting up the ladder, (4) besieger besieging the inner fort after capturing the outer and killing the enemy's army, (5) asking besieged about defence desired, (6) miraculous attack, (7) defeating enemy in moat, (8) defeat of army inside fort, (9) attack of army on glaciis, (10) purificatory bath of the crown of the vanguished, (11) purificatory bath of the sword of the victor and (12) collecting armies of the victor and honouring them (Porul, Purathinai 68)

For some other tinais, other things like attack by elephant, hand to hand fight, fight with swords etc., are mentioned.

Significantly Tiruvalluvar places a Chapter on 'Wealth' following the Chapter on 'Fortress' as money is the first requirement for peace and war and hence it is an important sinew of defence. He has framed the maxims in this chapter on very general lines and hence are universally applicable as the economic doctrine for polity.

பொருளென்னும் பொய்யா விளக்கம் இருளறுக்கும்
எண்ணிய தேயத்துச் சென்று (753)

Wealth is an unfailing lamp which goes to every place and dispels darkness and quells enmity. Wealth got by proper means is the basis for அறம் and இன்பம் (i.e., virtue and well-being).

அறன் ஈனும் இன்பமும் ஈனும் திறனறிந்து
தீதின்றி வந்த பொருள் (754)

அருளொடும் அன்பொடும் வாராய் பொருளாக்கம்
புல்லார் புரள விடல் (755)

Tiruvalluvar also gives the sources of revenue for the State. They are escheats, derelicts, customs, taxes and tributes from vanquished states.

உறுபொருளும் உல்கு பொருளும் தன் ஒன்றூத்
தெறுபொருளும் வேந்தன் பொருள் (756)

There is no sharper steel than wealth to cleave the enemy's pride and strength, says the Kural.

செய்க பொருளைச் செறுநர் செறுக்கறுக்கும்
எஃகதனில் கூறியதில் (759)

CHAPTER XVI

THE ARMY

Tiruvalluvar speaks of the characteristics of the Army and rightly enough he insists on military tradition, தொல்படை. The commentator Parimelalagar refers to different categories of the army, viz., மூலப்படை (standing army), கலிப்படை (mercenary army), நாட்டுப்படை (citizen's army), காட்டுப்படை (sappers and miners), துணைப்படை (auxiliaries) and பகைப்படை (combatants). Valour and gallantry and heroism are important in an army. With a dry sense of humour, Tiruvalluvar asks what is the good of having a large army of rats which can be hissed off by a snake?

ஒலித்தக்கால் என்னும் உலரி எலிப்பகை
நாகம் உயிர்ப்பக் கெடும் (763)

A good army is the one which will not take defeat and will resist even if Yama, the god of death, comes against it. Its four qualities are : valour, honour, pride in tradition, and refusal to be confounded. This is a brilliantly succinct statement.

மறமானம் மாண்ட வழிச்செலவு தேற்றம்
என நான்கே ஏமம் படைக்கு (766)

The King has an obligation to see that the Army does not get reduced in numbers, is not forced to plunder the people and do humiliating things and is not ill-paid. Provided all this, even if the army is big it is of no use if it has not generals (தலைமக்கள்) and the army should be proud of them. The ethics of the army is to strike hard but it is chivalry to be generous to the fallen. It is unworthy of its steel to show its valour against the falling and disarmed foes. (Parimelalagar cites Kamba Ramayana where Rama asks Ravana to go back and return next day duly armed). As in Kamathupal Tiruvalluvar becomes poetic when he speaks of the proud warrior who will not even wince if a spear is thrown at him or the warrior who will laugh nonchalantly if a lance thrown at an

elephant comes back and hurts him. Love and War are inspiring themes for Tamil poets. *Purananuru* contains a number of scenes of valour where mothers exhorted their sons to go and fight and would feel disgraced if the son got a wound in his back (i.e., if he turned his back instead of going down fighting). (see *Purananuru*. 279, 277, 274, 82). As regards chivalry *Tolkappiyam* (Puram) commentary (Nachinarkiniar's) says that a noble and benign rule consisted in not killing or fighting without giving due warning to the feeble, issueless, men with no hair on their heads, men who retreat, men who are not equals in valour etc.

Tiruvalluvar does not refer to any navy although *Tolkappiyam* refers to *சீர்ப்படை* in one place and *Silappadikaram* refers to Ceran Senguttuvan's navy (27-16). The Tamils were good ship-builders and their sea-borne trade was not unimportant.

The King, or the Head of the State as now, was apparently the head of the Armed Forces and not any Minister. In *Paditruppattu* in one place (24) the King is praised as the Head of the Army *பீடுநான் மாலிப் பெரும்படைத்தலைவர்*.

In Books I to XIV,¹ Kautilya deals at great length with Army and Warfare. He speaks of different kinds of army—hereditary army, hired army, army formed by co-operation of the people, friend's army and army composed of wild tribes. Tiruvalluvar does not go into details like these although in Sangam literature we have ample references to methods and exploits of war. The point is that Tiruvalluvar was not writing a manual on war but only examining the ethics of war and peace and how they contributed to the other fulfilments of life namely *அறம்*, *பொருள்* and *இன்பம்*. In his age obviously there were not external wars or invasions but the essential fact is that a well-trained and courageous army was an ingredient of the State.

CHAPTER XVII

ALLIES AND ENEMIES

Just as important as the Army are the allies which Tiruvalluvar deals with in 12 Chapters which comprise the grammar of friendship, testing of friendship and enmity open and disguised. Tiruvalluvar says that there is no armour as friendship for defence against the machinations of foes.

செயற்கரிய யாவுள கட்பின் அதுபோல்
வினக்கரிய யாவுள காப்பு

(781)

Genuine friendship grows like the waxing moon and its purpose should be for correcting if one goes wrong. Friendship hastens to go to aid just as the hand of the man whose germent slips away. (We saw this in the aid of U. K. and U. S. A. at the time of Chinese aggression on India). Friendship should be made after due consideration as it is difficult to discard it after once contracted. It is a gain to put away the friendship of foes. These are not copy-book maxims but essentials of a wise foreign policy and peaceful co-existence. Those who loyally keep the ties of friendship will be loved and respected even by enemies. Friendship of the unworthy and the exploiting is no better than that of the harlot or the thief. The enmity of the wise is ten million times better than the intimacy of foes. The alliance of those whose deeds vary with their declarations is dangerous. Obviously Tiruvalluvar must have read the lessons of history carefully and no one knows if he was a Minister himself.

Tiruvalluvar examines the causes that bring about enmity. Although these considerations are general propositions, they apply with greater force to the affairs of State. Earlier he discussed the factors brought about by others; he now discusses the factors brought about by ones' own actions. They are folly (*பேதமை*), conceit (*புல்லறிவாண்மை*) amour de propre (*இகல்*). A person holding public office like a Minister should not bend his heart towards things unworthy and base. There is no want like

1. Cf. T. V. Mahalingam - *South Indian Polity* p. 280

want of sense and the pig-headedness which would not listen to good counsel and such a man is a plague on the men around him. Quarrelsomeness is a disease and those who free themselves of it will acquire glory. The person who has the talent to avoid hostility cannot easily be overthrown. Fortune will smile on one if he ignores provocation, and ruin is in store if he is tricky and makes enemies all round. These are wise words applicable to the present political situation of many countries in the world.

In three Chapters, Tiruvalluvar enumerates very fine principles of policy in judging enemies. His advice is intensely practical. For example, he says:— Some times it is wiser to be submissive and some times it is expedient to declare enmity. If the enemy is stronger, avoid a conflict and if he is weak, court the fray and pursue till he is vanquished. This is not unethical because a weaker person has no business to be impudent. An enemy who is unjust and who has no supporters deserves to be routed. All these are intensely practical. They breathe more of the dignity of the lion than the cunning of the jackal. He is a craven who lacks sense, understanding, liberality and he will be an easy prey to enemies.

அஞ்சும் அறியான் அமைவிலன் ஈகலான்
தஞ்சும் எளியன் பகைக்கு

(863)

He is also an easy prey to enemies who does not explore ways for conciliation, take opportunities offered for it, avoid reproach and demeaning acts. It is a delight to an enemy if one is not well versed, does not make use of opportunities and does not care for blame or dignity because the enemy could easily overcome such a one.

வழிநோக்கான் வாய்ப்பன் செய்யான் பழிநோக்கான்
பண்பிலன் பற்றார்க்கு இனிது.

(865)

Parimelalagar explains வழிநோக்கான் as not being conversant with ancient books. Comentator Parithiyar explains it correctly as exploring all avenues. All these refer to defects in a King, harmful to him. *Per contra* there are defects in the enemy which would be favourable to the King. They are blind wrath and lust. Such enemies will easily lose their balance.

It is worthwhile to purchase some enmities to destroy their owner. This is analogous to agents provocateurs employed by dictators against enemies who are weak or divided.

There are certain enmities which should be carefully avoided. The prime importance is given to those who are powerful in speech. They may be either demagogues or tribunes of the people, but the latter are more dangerous because their influence are not momentary. The British regime was able to put down revolutionaries and firebrands who excited the people to disaffection against their rule but could not suppress the influence of the studied and sober but nevertheless powerful words of great leaders like Gandhi.

விலலேர் உழுவர் பகைகொளிறும், கொள்ளற்க
சொல்லே ருழுவர் பகை

(872)

A King's sagacity consists in not provoking a multitude of foes when he has no allies. In such circumstances it is wise and tactful to convert enemies into allies. Discretion is the better part of valour.

பகைநட்பாக் கொண்டொழுகும் பண்புடையான்
தகைமைக்கண் தங்கிற்று உலகு

(874)

தன் துணை இன்றால் பகை இரண்டால் தான் ஒருவன்
இன் துணையாக் கொள்கவற்றின் ஒன்று

(875)

In some circumstances it is better to put on the aspect neither of friend nor foe, but remain neutral. But enmities which are like thorns must be nipped in the bud before they grow in size.

Treachery within is more dangerous than enemies without.

Enemies who are open foes need not be dreaded but foes who profess to be by your side as friends should be dreaded.

வான் போல் பகைவரை அஞ்சற்க அஞ்சுக
கேள்போல் பகைவர் தொடர்பு

(882)

The machinations of enemies masquerading as friends will poison even those who are friendly. It is expedient to avoid discords within as they are like a file which weareth away an iron or it is like living with cobras under the same roof.

Safety also lies in not offending great men and powerful potentates. Particularly men of lofty principles should not be

made to feel angry because of the injustice or wicked ways of the King. Even if such a King rests on most solid supports, he will not be saved if men of great spiritual power frown on them.

இறந்தமைந்த சார்புடையார் ஆயினும் உய்யார்
சிறந்தமைந்த சேரார் செறிந்

(900)

Tiruvalluvar also warns against dangers which though not direct will ruin a King or a Minister. They are being under the influence of women, prostitutes, wine and gambling. The recent Profumo affair in England is a lurid illustration of such bad association. It will be remembered that the then Prime Minister Mr. Harold Macmillan said that Profumo scandal had shocked his government and he had to relinquish office soon after.

Kautilya like Tiruvalluvar goes into very great details about enmity and his treatment is interesting (Bk. Ch. III). Tiruvalluvar's maxims are more or less parallel in general principles and it is likely that Tiruvalluvar was indebted in dealing with this aspect of Polity to Kautilya whose treatment is masterly. Kautilya says that a King desirous of expanding his own power shall make use of three broad principles:—

- (1) Make peace with an equal and superior and crush down an inferior.
- (2) Do not foolishly go to war against a superior. You will be reduced to nothing as a foot-soldier opposing an elephant.
- (3) War with an equal King is futile as it is like one unbaked pot knocking against another such.

Kautilya speaks of different kinds of peace—

- (a) *atmanisha* (surrendering with a certain number of the army)
- (b) *purushantarasandhi* (peace by sending hostages)
- (c) *adrishta purush* (peace by sending an envoy signifying capitulation)

In my opinion it is in these chapters dealing with war and truce that Kautilya shows consummate knowledge and cleverness of dealing with enemies and there is much practical wisdom which is commonly called strategy, for without it no kingdom could survive.

CHAPTER XVIII

THE CITIZENRY

The most important section in the Kural is குடிஇயல் which deals with the Citizenry apart from the King, Ministers and the warriors. Tiruvalluvar deals with this in 13 Chapters. Rectitude and sense of shame will be found in good citizens, he says, in a keynote maxim.

இற்பிறந்தார் கண் அல்லது இல்லை இயல்பாகச்
செப்பமும் நாணும் ஒருங்கு

(951)

They will not fail in rectitude and sense of shame if the people come of good family and they will not fall from three things:— correct conduct, truth and decency (ஒழுக்கம், வாய்மை, நாண்).

Cheerful countenance, liberality, pleasant words, and unreviling disposition are their qualities.

இன்சொல், நகை, இகழாமை, நகை.

Even if they could gain crores upon crores they will not do what is derogatory. They will not stoop to deceit or cunning. Gentleness of speech and humility are their ornaments. These are attributes of a great citizenry.

Tiruvalluvar places the greatest importance on honour (மானம் i.e., தன்னிலையில் தாழாமை acting beneath one's dignity). Even for the sake of glory men who aspire for greatness will not do dishonourable things.

சேரினும் சேரல்ல செய்யாரே சேரொடு
பேராண்மை வேண்டுவவர்.

962)

They will prefer to die rather than lose their honour.

Although Tiruvalluvar speaks of a good family traditions, he quite emphatically points out that honour lies in deeds than in birth,

பிறப்பொக்கும் எல்லா உயிர்க்கும் சிறப்பொவ்வா
செய்தொழில் வேற்றுமை யான்.

(972)

Greatness or பெருமை is like a woman's chastity which can be maintained only by his own conduct and nothing else.

ஒருமை மகளிரே போலப் பெருமையும் தன்னைத்தான்
கொண்டொழுகின் உண்டு. (974)

If distinction alights on a little man he becomes only haughty and insolent and exults in self-praise.

And what is more, he is a great man who does not expose the failings of others whereas little men will delight in scandalising them.

அற்றம் மறைக்கும் பெருமை சிறுமைதான்
குற்றமே கூறி விடும். (980)

சான்றாண்மை is something which is above greatness. Parimelalagar says about சான்றாண்மை that பெருமையின் அடக்காத குணங்கள் பலவற்றையும் தொட்டுக் கொண்டு நிற்கிறது. Manakkudavar says, இது பெரும் பண்பையும் அறத்தினால் தலையளி செய்தொழுகுவாரை நோக்குகிறது. Its ingredients are goodness and perfection. குணநலம் or goodness of character comprises everything else. It may be called nobility and its five pillars are—love to all, sensitiveness to shame, complaisance, indulgence to faults of others and truthfulness.

அன்பு, நான், ஒப்புரவு, கண்ணோட்டம், வாய்மையோடு
ஐந்து சால்பு ஊன்றிய தூண். (983)

Such men will be ready to acknowledge their faults.

Just as non-killing is best of tavam, so also, abstaining from speaking of other's faults is the best in the nature of man (gunam).

கொல்லா நலத்தது நோன்மை பிறர் தீமை
சொல்லா நலத்தது சால்பு. (984)

Tiruvalluvar does not consider an ideal man or citizen as one who is pure and good in himself but he wants him to function in society and be a man of action to transform others into good and fruitful purposes. The best strength of such a man, says Tiruvalluvar, is humility because it unites the friendly and disarms the hostile.

ஆற்றுவார் ஆற்றல் பணிதல் அதுசான்றோர்
மாற்றரை மாற்றும் படை. (985)

This quality is preeminently necessary in political action through democratic methods. In democracy the leaders function successfully through consensus and not by dictation. Where a leader is haughty, arrogant or overbearing, he soon becomes unpopular and falls from power, however, clever, wise and well-intentioned he is.

The touchstone of a man's noble character is his willingness to accept defeat at the hands of an inferior without a sense of prestige or amour propre.

சால்பிற்குக் கட்டளை யாதெனில் தோல்வி
துலையல்லார் கண்ணுக் கொளல். (986)

This is a rare quality and true mark of a democratic leader.

Such men will not swerve from their principles even if the seven seas break the shores and deluge.

ஊழி பெயரினும் தாம்பெயரார் சான்றாண்மைக்கு
ஆழி எனப்படுவார். (989)

Tiruvalluvar places the greatest importance on high-souled and highly-principled men as the strength of the State and without them even earth can not bear its burdens. It is metaphorical for saying that the State would totter to its foundations. Wrong policies not based on truth and honesty are more harmful than even imperfection in polity. The meta-political virtues of principles and policies are more important than mere forms of government or social order. The inner strength is the purity of men's minds and actions.

The world goes on, says Tiruvalluvar, smoothly because of men of courtesy and goodwill and but for them all the harmony would be dead and buried in the dust.

பண்புடையார்ப் பட்டுண்டு உலகம் அது இன்றேல்
மண்புக்கு மாய்வது மன். (996)

This goodwill will be born of an optimism and a knowledge of the world which knows of the world's imperfections and laughs at it instead of being dismayed. Otherwise the world will be dark even during daylight. The recognition of evil is the

first essential to overcome it. To overcome it or transform it instead of curing it is the function of good men in society.

நகவல்லர் அல்லார்க்கு மாயிரு ஞாலம்
பகலும் பாற் பட்டன்று இருள்.

(999)

The test of a good man is his ability to put his wealth to profitable use, otherwise it becomes a burden. All the problems of modern governments centre round preventing the accumulation of wealth in fewer hands but getting it invested in public projects which would socialise its benefits. The accumulation of wealth by unjust and corrupt means is a poison to the State. The tragedy of many highly evolved societies is not only that men are unjust but that they are unashamed. This sense of shame is that which abides with all virtues. This delicate sensitiveness is an ornament to men of goodwill, otherwise their greatness is a farce. Tiruvalluvar places the greatest emphasis on this sense of moral and social conscience.

CHAPTER XIX

EVOLUTION OF A GREAT SOCIETY

The evolution of a Great society depends on the efforts of each individual to raise the goodness of his own family. The world will revolve round such men says Tiruvalluvar. A good State depends on the strength and vitality at the level of the family as the State is only the enlargement of the family writ large.

Tiruvalluvar holds up farming as indispensable as the world depends on the fruits of the plough as on nothing else, and husbandmen are the linchpin of society because they support and sustain all those who take to other works necessary for the State. The farmers will help their Prince to bring all others under his umbrella.

பலகுடை நிழலும் தங்குடைக்கீழ்க் காண்பர்
அலகுடை நீழலவர்.

(1034)

Agriculture is the mainstay of the State and for an affluent society. It is a shame to plead poverty without increasing agriculture production. Such a State is not putting its assets to good use. Earth is ready to yield its bounties and she will laugh if anyone pleads want without taking efforts.

இலமென்று அசைஇ இருப்பாரைக் காணின்
நிலமென்னும் நல்வான் நகும்

(1040)

Poverty is the cause of under-development about which so much is spoken of today. There is no misfortune like poverty and Tiruvalluvar says 'poverty alone is painful as poverty' for an individual or a nation. It is the cause of many degradations and sorrows. The words of a poor man or a poor country are never heeded. A pauperised society is no credit for any State. While charity is good, there is no citizen so mean as to be forced to beg from those not generous enough and decent enough to give without churlishness,

and no man should be so untruthful as to plead insufficiency without sharing even a bit with those who need. Nor those in need should get angry with those who do not give. Even in affluent society there will be some sections in poverty but there is no place for beggary if those who have, shared their riches with those who have not. This human law, a law of human dignity both for the giver and the taker, will obviate the need for the State to take steps to soak the rich to succour the poor and that process, it is well known, pleases no one and there will be perpetual and universal discontent against the State. A self-adjusting society is the best and the State should help to foster it by its ethics and principles.

Every man should try to earn his daily bread, however, humble it may be. Though it is thin gruel, it would be sweeter than a fare got by beggary.

தெண்ணீர் அடுபற்கை யாயினும் தான் தந்தது
உண்ணலி னூங்கினியது இவ்

(1065)

Tiruvalluvar signifies his strong feelings on the question of beggary by saying that the Creator of the world had better perish if there is to be large scale mendicancy.

இரந்தும் உயிர்வாழ்தல் வேண்டிற் பரந்து
கெடுக உலகியற்றி யான்

(1062)

Tiruvalluvar concludes his discussion by a chapter on Meanness. In the ultimate analysis it is this degeneracy in human nature that degrades all human actions and institutions. A high-souled citizenry is a heaven on earth. Of all the evils of the mean, the worst is that they will be unscrupulous and readily sell themselves for even small benefits.

எற்றிற் குரியர் கயவரொன்று உற்றக்கால்
வீற்றற்கு உரியர் விரைந்து

(1080)

Such dishonourable men is no credit to any society.

CHAPTER XX

TIRUVALLUVAR'S MESSAGE TO THE WORLD

To sum up, Tiruvalluvar devotes a large portion of his treatment of Polity to the qualities of a good citizenry, and gives as much importance to it as he gives to the qualities of the Prince, the Ministers, the Army and so forth. It is a common saying that the people will get the government they deserve. The power and quality of the State, therefore, reside in the people, but it is an axiom of political science that the people cannot govern themselves and therefore require a government to regulate their affairs. A government can, however, misgovern either by the imperfections of its institutions or the lack of quality of the rulers. The interaction of the people on the government and of the government on the people is organic. It is like the interactions of the body and the mind. The health and tone of the body politic depend on this inter-action. In modern times, it is assumed to be achieved by representative government. Mere mechanical representation by counting of heads does not bring about this consummation. The rulers and the people must be governed by the same ideals and impulses, the same ethics and high-souledness and the same realisation of the high human destiny. The meaning and value of democratic order and its perfection in practice is only by the progress of the human mind. This is the message of Tiruvalluvar. A world torn by dissensions and gripped with fear of war and atomic destruction needs this message so that men's mind may be chastened and the rulers and the people may at least retreat for a while and contemplate on the realities. The days of philosopher Kings will not come back and they are not necessarily ideal, but a polity that is based on values is yet possible to strive for. It is this principle of values that Tiruvalluvar stresses at every turn. Nowhere does he bemoan that humanity has fallen on evil days, that its institutions are decaying and that its doom is near. Nowhere does he suggest obedience like the ancient lawgivers by hinting at punishment in this world or the next. His concepts are dignified in their sobriety and lofty in their simplicity. The world needs them more than ever.

END.

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REVIEW

**Revenue system in Post-Maurya and Gupta times: by
Dr. Dwijendra Narayan Jha: published by Punthi
Pustak, Calcutta, 1967; Rs. 25/-.**

This work is the published version of Dr. Jha's Doctoral dissertation at the Patna University. The book is in 13 chapters dealing with the theory of ownership of land, principles of taxation particularly land revenue, the tax collecting bureaucracy and is prefaced by an introduction and closed by a recapitulation and conclusion. The book has all the usual appendages required by a dissertation supplicating for a Doctoral degree, viz., literal equivalents of Roman to Nagari characters, Abbreviations, a good bibliography, and a fairly exhaustive index.

Dr. Jha was impelled to undertake this piece of research for he felt that earlier writers on this and allied subjects have by no means exhausted the topic nor even given a definitive shape to it. He is aware of the difficulties in the matter of source material which confront a student working on such an area, for he admits that the Smritis are in the nature of legal precepts and may often describe things as they should have been and not as they actually were (p. 2); but even the date of Kautilya, a matter on which there is surely no consensus is, for the sake of convenience, taken to be early Mauryan and such an assumption might have a bearing on the author's conclusions, naturally.

To begin with, the work has a fairly exhaustive discussion on the question of royal ownership of land, a problem which has been discussed by many but without definitive conclusions being reached by any. The general tendency among ancient law-givers was to clothe the king with practically limitless powers in their actual functioning, but try to limit them by Sastric injunctions of a pious nature. Unless we have reliable data to check from time to time the nature of royal exercise of privileges, it would be unwise to depend on theory to the exclusion of fact. The author rightly says, 'the law-givers' emphasis on revenues

as being the king's wages and their reticence about his relationship as suggested by metaphors may have been, to a large measure, due to their efforts to minimise a feature with which the public were all too familiar" (pp. 20, 21).

Dr. Jha discusses the nature and incidence of not only land revenue but also kinds of tolls, cesses, fines, treasure troves and escheat to determine the quantum of total revenue accruing to the royal treasury. In regard to the emergency revenue i.e. *Pranaya* (benevolences) recommended by Kautilya, it is strange that the author has not mentioned the Tamilian condemnation of 'extra taxes'; in fact, the thesis entitled 'Revenue system in post-Maurya and Gupta times', presumably in the whole of India, for all practical purposes confines itself to North India and somewhat to the Deccan while the revenue system in the Tamil country in the Sangam age which falls within the limits of the period set for itself is not even distantly touched upon. Though some statements from Kanakasabhai Pillai are mentioned it is strange that such an ancient source should have been preferred to later works on the subject.

But it must be said that this work is quite exhaustive regarding North India i.e., during Post-Maurya and Gupta times and has an excellence in argument and presentation which is rarely attained by works of this kind.

N. SUBRAHMANYAN

REVIEW

Triṣaṣṭi Purāṭana Caritram by Surāṅga Kavi, Edited by Dr. R. C. Hiremath, Professor of Kannada, Karnataka University, Dharwar, Published by The Registrar, Karnataka University Dharwar, December 1966. pp. 340+831, Price Rs. 12/-.

The book is published by the Karnataka University, Dharwar with the 50% financial assistance from the University Grants Commission, New Delhi, under the scheme of Publication of Research works including Doctoral Thesis.

The source book of the stories of the sixtythree shaiva saints of Tamil Nad, called *Triṣaṣṭi Purāṭanas*, is *Peria Purāṇa*, by Śekkiṭar (1064 A.D.), the minister of the Cola king, Anapāyana. Among the important works in Kannada dealing with the sixtythree *Purāṭanas* are *Purāṭanara Ragalegaḷu* by Harihara, *Purāṭana Trividhi* by Nijaguṇa Sivayōgi, *Triṣaṣṭi Purāṭana Caritra* by Surāṅga Kavi and *Aruvattumūvaru Purāṭana Carite* by Veera-bhadra. Out of these, *Triṣaṣṭi Purāṭana Caritra* is the only one written in the great *kāvya* form.

There is a lengthy preface of 340 pages, an outcome of deep and valuable research. Herein is embodied a critical study of the work. The preface is in three parts: the first, a study of the sixtythree *Purāṭanas*, the second, a literary criticism of the poet and the work, the third, the story as found in the three poets, Surāṅga, Harihara and Śekkiṭar. The editor is to be congratulated for the pains that he has taken in placing before the public an authentic, exhaustive and invaluable study of the *Purāṭanas*, the result of a comparative study of the three works of Surāṅga, Harihara and Śekkiṭar.