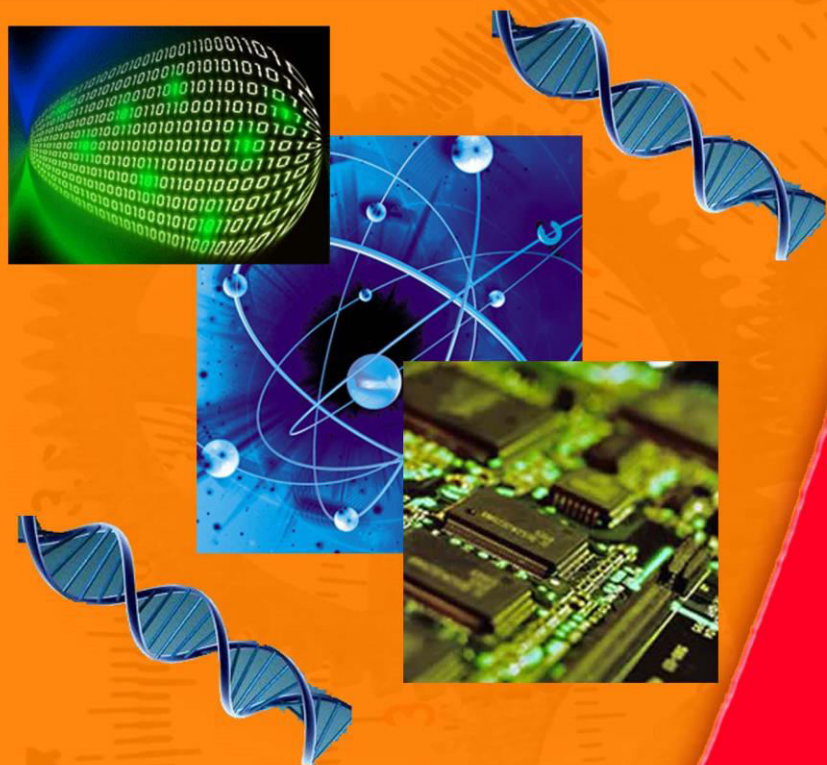


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# JOURNALS

# **ST. ANNE'S ARTS AND SCIENCE COLLEGE**

GNT Road, Madavaram, Chennai – 600 110  
(Affiliated to the University of Madras)

## **INTERNATIONAL CONFERENCE ON RECENT TRENDS AND DIRECTION IN LITERARY AND CULTURAL STUDIES**

**SAASC - RTDLCS '24**

**Chief Patron**

**Rev. Mother Dr. Leema Rosario SSAM**

**Chairperson**

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**Dr. I. Annammal Arputhamary**

**Principal**

**Conference Organizing Secretary**

**Smt. M.R. Benedict Kumari**

**Dean of College Development**



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**IQAC**

**Departments of English & Tamil**



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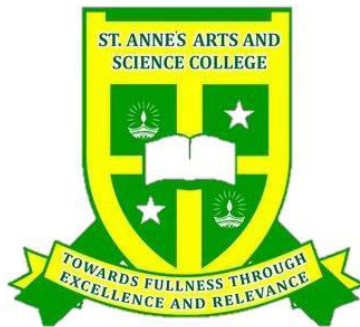
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**on**

**07.03.2024**



**International Journal of Current Research and Academic Review**

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**ST. ANNE'S ARTS AND SCIENCE COLLEGE**

**GNT Road, Madavaram, Chennai – 600 110**

**ISO 9001:2015 CERTIFIED INSTITUTION**

**(Affiliated to the University of Madras)**



## ABOUT THE COLLEGE

**St. Anne's Arts and Science College**, Chennai has been an institution that has focused on achievements in the field of higher education for young women. The future belongs to those who believe in the beauty of their dreams. Our foundress **Thatipathri Gnanamma** is our role model, whose vision and dreams have served as an inspiration for hard work and determination.

Our journey of stepping into higher education started with the courage and will power of our Chairperson, **Rev. Mother Dr. Leema Rosario**, whose path to success towards higher education was through determined action. The College strive to achieve academic excellence, by providing quality education through excellent teaching-learning activities, research pursuits and through a continuous assessment of academic activities. This is to empower young women to evolve as self-reliant citizens of the global village who would cater to human welfare and sustainability.

**Vision:** To provide humanizing and liberalizing education so as to form responsible citizens who in solidarity with others will create a just Society.

**Mission:**

- To empower youth with knowledge, skills and competence
- To provide the students with opportunities to understand the present society and critically analyze its structures
- To form their character and personality.
- To mold them into socially responsible youth.
- To enable them to create a more humane and harmonious society.
- To produce world class leaders with a difference.
- To create integrated and visionary leaders.

# ABOUT THE DEPARTMENTS

## DEPARTMENT OF ENGLISH

The Department aims to provide a nucleus of intellectual activity in English studies in the college. Its goals are to set in the light of its situation in the overall educational context of English Studies in the Institution. The pivotal mission is to improve the spoken English of the student community. To equip students with critical, analytical, conceptual and communication skills which will enable them to work in many professions - teaching, journalism, publishing, translation, editing as well as research. To foster knowledge and a love of literature and of language in our students. To teach students to speak, read, and write effectively in English.

## தமிழ்த்துறை

தமிழ்த் துறையில் தரமான கல்வியை வழங்க வேண்டும் என்ற நோக்கத்தில் 2014 ஆம் ஆண்டு தமிழ்த் துறை நிறுவப்பட்டது. கல்வி கற்பித்தலுடன் சொற்பொழிவு மூலம் மாணவர்களின் திறமையை வெளிப்படுத்த நடவடிக்கை எடுக்கப்படுகிறது; கவிதை எழுதுதல், கட்டுரை எழுதுதல் மற்றும் பிற இலக்கியப் போட்டிகள் ஒவ்வொரு ஆண்டும் நடத்தப்படுகின்றன. மாணவர்கள் தமிழ் தொடர்பான நிகழ்ச்சிகளில் பங்கேற்க தூண்டப்படுகிறார்கள்.

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**CONVENOR**

**Dr. I. Annammal Arputhamary,  
Principal**

**CONFERENCE ORGANIZING SECRETARY**

**Smt. M. R. Benedict Kumari,  
Dean of College Development**





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**Prof. S. ELUMALAI**  
REGISTRAR

## MESSAGE



**Greetings from University of Madras.**

As a Professor privileged to contribute to this esteemed gathering of the International Conference. I am profoundly humbled by the opportunity to engage in the vibrant exchange of ideas and insights that characterize this international forum.

I am deeply grateful for the gracious invitation extended by St. Anne's Arts and Science College. This conference exemplifies the power of academic partnerships and underscores the importance of fostering meaningful connections across institutions and disciplines. This Conference provides us with the chance not just to exchange our knowledge but also to gain insights from one another, fostering enduring collaborations that go beyond geographic and disciplinary constraints. It is my hope that our collective contributions will catalyse new insights, spark meaningful conversations, and inspire future generations of scholars to pursue knowledge with diligence and curiosity.

As we embark on this enriching journey together, let us seize the opportunity to celebrate the diversity of ideas, perspectives, and experiences that enrich our learning society. May this conference serve as an ideal of intellectual exchange and collaboration, guiding us towards new horizons of discovery and understanding.

**With warm regards,**

**REGISTRAR**

## MESSAGE FROM THE CHAIRPERSON



It is with great pleasure and anticipation that I extend my warmest greetings to each of you for the International Conference as we gather to explore the dynamic landscape of literary and cultural studies. This conference illuminates the myriad intersections of language, literature, and culture that shape our understanding of the world.

In an era marked by unprecedented connectivity and diversity, the pursuit of knowledge in literary and cultural studies becomes increasingly vital. Our collective exploration of recent trends and emerging directions promises to not only enrich academic discourse but also deepen our appreciation for the complexities of human expression and interaction.

As the Chairperson, I am deeply honoured to facilitate this intellectual exchange, where scholars from diverse backgrounds converge to share insights, challenge perspectives, and foster meaningful collaborations. Together, we commence on a voyage of discovery, delving into the intricate fabric of texts, contexts, and cultural nuances that define our global literary landscape.

May this conference inspire creativity, spark curiosity, and ignite a renewed sense of purpose in our pursuit of knowledge.

**Rev. Mother Dr. Leema Rosario**  
Chairperson



## MESSAGE FROM THE PRINCIPAL



I extend my sincere greetings to you as we initiate the deliberations of the International Conference by the Departments of English and Tamil. This conference serves as a platform for intellectual exchange and fostering collaboration among scholars from around the globe.

Literary and Cultural Studies continue to be dynamic fields that constantly evolve in response to the changing sociocultural landscape. This Conference aims to delve into and commemorate the latest developments influencing these fields, offering an extensive examination of present-day research and indicating pathways for future exploration.

As the Principal of St. Anne's Arts and Science College, I am delighted to witness the convergence of brilliant minds and diverse perspectives in the exploration of literary and cultural phenomena. This event is an affirmation to the commitment of our academic community to push the boundaries of knowledge and contribute meaningfully to these vibrant fields of study.

I extend my sincere appreciation to the Departments of English and Tamil, keynote speakers, session chairs, and all participants for their hard work and dedication in making this Conference a reality. Wishing you all a stimulating and productive Conference!

**Dr. I. Annammal Arputhamary**  
Principal







## MESSAGE FROM THE DEAN



My profound appreciation to the organizing committee of the International Conference on 'Recent Trends and Directions for the Literary and Cultural Studies.' This gathering, organized under the auspices of our Chairperson Rev.Mother Dr. Leema Rosario, is a testament to our commitment to intellectual exploration and the pursuit of knowledge in the dynamic fields of literary and cultural studies.

In traversing the intricate landscape of modern literature and cultural dynamics, this Conference acts as a central hub for scholars, researchers, and enthusiasts worldwide to gather and participate in discourse. The thematic focus on recent trends and emerging directions is particularly timely, given the ever-evolving nature of these disciplines and the constant interplay between cultural expressions and societal shifts.

The Conference agenda is brimming with insightful keynote addresses, panel discussions, and paper presentations that promise to unravel new dimensions of understanding and chart future trajectories for research in these fields. May this conference be a source of inspiration, collaboration, and intellectual enrichment for all. I wish you an interesting and rewarding experience as we collectively explore the 'Recent Trends and Directions for the Literary and Cultural Studies.'

**Smt. Benedict Kumari**  
Dean of College Development



## ACKNOWLEDGEMENT

The Department of English and Tamil extend our heartfelt gratitude and profound thanks to our **Chief Patron Rev. Mother. Dr. Leema Rosario, Chairperson**, St. Anne's Arts and Science College, for the tireless efforts in orchestrating every detail of International Conference on 'Recent Trends and Directions in Literary and Cultural Studies'. We acknowledge the generous support of our Principal, Dean of College Development College Advisor, Academic Advisor and Dean of Student Affairs whose contributions and strategic collaborations have been instrumental in making this conference a reality. We are immensely grateful to our esteemed keynote speakers, Mr. Moustafa Armanzi, English Language Teacher from Aleppo, Syria, Dr. Vaani Arivalan, Assistant Professor, University of Madras and Ms. Raya Ali, English Language Teacher from Tartus, Syria for sharing their insights and expertise added significant depth to the conference discussions.

We extend our deepest appreciation to the authors whose scholarly work forms the foundation of this publication. Your dedication to research and commitment to advancing knowledge in your respective fields are truly commendable. Without your insightful contributions, this volume would not have been possible. We would like to express our gratitude to the technical support team, faculty and all the volunteers who worked tirelessly behind the scenes to ensure the smooth execution of the conference program, their dedication and professionalism have been pivotal in creating a conducive environment for learning and networking.

In conclusion, we would like to thank each and every individual who has contributed to the success of the Conference. The passion for academia and commitment to scholarly discourse have truly made a difference, and we look forward to your continued collaboration and engagement in future endeavours.

Department of English  
Department of Tamil

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**INVITED FULL LENGTH  
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Full Length Article

IJCRAR/FLE/01

# The Joy Luck Club: Amy Tan's Depiction of the Hyphenated Identities of the Marginalised

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### Abstract

The novel *The Joy Luck Club* by Chinese-American author Amy Tan is the primary concern of the paper. The story revolves around the individuals' identity issues as they integrate into American society. It examines how they came to understand their Chinese heritage, as well as the linguistic, cultural, and religious distinctions and the discrimination based solely on race. Their hyphenated lives also made them conscious of their differences from the majority of Americans. The paper elucidates the author's depiction of the generational difference and the critical role that culture plays in causing a chasm between mother and daughter. Many Chinese women abandoned their homeland and arrived in America during the Japanese war, using different identities. Despite taking on a new identity in America, they are not truly happy. It demonstrated how the issue of first-generation Chinese Americans' immigration affects the subsequent generation. The paper, titled "*The Joy Luck Club: Amy Tan's Depiction of the Hyphenated Identities of the marginalised*" looks at how immigrant mothers integrate their parenting methods and beliefs in addition to analysing the difficulties they face in adjusting to a new cultural environment. The immigrants, now living in a new and unfamiliar country, must reconcile their history with the present and try to integrate both.

**Keywords:** Immigrants, integrate, Identity, Culture, Chinese heritage

### Introduction

People have considered America to be the "land of opportunity." It's also known as the "Land of the American Dream." The goal of immigration to America is to achieve one's



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aspirations. But as they pursue this ideal, immigrants lose themselves, come to terms with the fact that they are unfinished, and discover that American culture has polluted their identities.

Chinese migrate to America mostly as traders. Chinese immigrants and their offspring are more assimilated into American society with the start of World War II. Despite this, they have many difficulties on their voyage, and several of them are unable to continue. Those who can relocate to America discovered that living there is no more convenient than it was in China. For their safety, the Chinese people are forced to dwell near one another in the Chinese ghettos (Huang 121). Chinatowns remain home to wealthy Chinese people. In *Chinese Women* Yung states that "they were generally not allowed to live outside..." (36). The primary reason is the bias and indifference they encounter beyond Chinatown. Furthermore, Chinese immigrants are restricted to reside in particular locations by various state legislation.

Chinese Americans make a living by working as domestic helpers and or by mining, farming and fishing. They turn a large amount of California's former wastelands into farms. Chinese people have faced direct prejudice in America for nearly the entire first century of their immigration. Chinese immigrants have long been perceived as "the other" and exotic as well as inassimilable.

Chinese-American authors frequently draw on their experiences with racism because the prevailing culture viewed them as "the other." Social advancement and the African-American civil rights movement in the 1950s and 1960s give Chinese Americans more access to homes, jobs, and educational opportunities. As a result, Chinese residents of America's Chinatowns gradually start to leave. A fresh surge of Chinese immigrants is also brought about by amendments to the immigration laws in 1965.

A person's identity is what gives them their dignity or sense of self-worth. The word "hyphenated identity" suggests having two identities. It makes people wonder and argue about whose side of the hyphen they actually belong on. Immigrants, or people who leave one country and culture for another, frequently have these kinds of questions running through their heads. They run the risk of being perceived as shifting between their two cultures because of the hyphen. On the other end of the scale, immigrants may succeed in assimilating while sacrificing their



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original and ancestral culture, or they may fail to fit in with their new surroundings. They make an effort to preserve the balance between the two cultures. Writers who identify as dual or hyphenated identities are likely to address these issues in their multicultural and multi-ethnic works of literature. It frequently occurs in nations like America with large immigrant populations.

A growing number of immigrants from varied ethnic backgrounds are demanding to display both of their identities and take pride in their ancestry. Their American heritage shaped the ancestors' history and culture, which are restarted by following immigrant generations. This mindset led to the formation and widespread presence of specific ethnic groups who adopted a "hyphenated identity." Like any other second-generation child, Chinese Americans face identity issues as they attempt to reconcile their Chinese heritage with the American environment. They are caught in the crossfire between two cultures and amid racial discrimination. Their ability to blend two cultures allows them to carve out a unique ethnic identity and develop a distinct Chinese-American identity.

Chinese women experience double marginalisation: as immigrants, they face rejection from the American dominant culture, and as women, they face discrimination from their own society. Married women are only expected to manage home tasks, bear children, and serve their husbands and families in their own society. Because Chinese society is patriarchal and traditional, a Chinese woman's role is "to obey her father as a daughter, her husband as a wife, and her eldest son as a widow" (Takaki 36). The majority of women occupies the lowest sections of the hierarchy.

American author Amy Tan focuses on the experiences of Chinese Americans and mother-daughter relationships in her writing. In 1993, filmmaker Wayne Wang turned her book *The Joy Luck Club* into a motion picture. Amy Tan is one of the most well-known ethnic Chinese writers who has made America her home. Tan is raised by her parents, who are both Chinese immigrants, using a mix of Chinese and American principles. So, similar to other Chinese-American authors, particularly those of the second generation, she frequently bases the central theme of her books on the notion that her characters are stuck in a double identity.

The lives and circumstances of the Chinese diaspora, who are torn between two opposing worlds and have an ever-increasing number of identities, are revealed in the novel. The first



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generation of immigrants is born in China, but they move to America in order to survive. They take on American culture in order to survive in their new home. But eventually, they come to understand that they are two people. The majority of the characters in the book struggle with their conflicting identities. People arrive in America, but when their acquired culture overrides their innate culture. When first generation parents discover their kids are ignoring their own cultural values, it depresses them. Daughters of the second generation are extremely unhappy with everything Chinese, even the way they look.

First generation parents find it difficult to integrate into society because of language barriers. Since their English is obviously not excellent, all of the first-generation immigrant moms in the novel speak Chinese. In their speech, subjects, articles, and prepositions are frequently misplaced. The mothers of *The Joy Luck Club* are not fluent in English. They find it difficult to talk to the daughters about their inner concerns. As Jing-mei says, "These kinds of explanations made me feel my mother and I spoke two different languages, which we did. I talked to her in English, she answered back in Chinese" (JLC, 26). Daughters of the second generation view this as a serious problem since it causes a significant split in the mother-daughter bond.

Although Chinese people hold superstitious beliefs of their own, in America those beliefs are viewed as meaningless. The family relocated to a new flat when Lena St. Clair's mother became pregnant, but her mother was unhappy with the new residence and was constantly uneasy and depressed. She got pregnant, but the boy child has anencephaly and passes away quickly. Ying-ying St Clair links her superstitious beliefs to the abortions. However, as Lena's father points out, "your mother is just practicing her nesting instincts" (JLC 121). English people do not hold such beliefs to be true.

These first-generation individuals all yearn to return to China. When they return to China, even their daughters feel as though they belong there. Furthermore, on auspicious occasions, first generation people often desired that their children relocate to China. Rose Hsu Jordan says "Rich and I have decided to postpone our wedding. My mother says July is not a good time to go to China on our honeymoon. She knows this because she and my father have just returned from a trip to Beijing and Taiyuan" (JLC 218), the lines that follow demonstrate the mothers of immigrants' strong ties to their own country.



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The second generation of migrants identifies themselves with American culture. Many of their moms' preferences and rituals are seen by Rose, Waverly, and Lena as outdated and absurd. During their early years, they kept their Chinese identity hidden. As children grow older, their opinions of their moms, change. When they saw how similar they were to them, they began to honour their moms' Chinese traditions. Amy Tan illustrates this with her portrayal of Jing Mei. When Jing Mei visits her twin sisters in China in her mother's place, she comes to terms with who she is and her background. The minute she enters China, she feels 'different' and realizes that she is becoming Chinese. "Once you are born Chinese, you cannot help but feel and think Chinese" (JLC 325).

Amy Tan has significantly influenced discussions around Chinese-American identity and demonstrated how the issue of first-generation Chinese immigrants affects the subsequent generation of Chinese-Americans. To establish themselves and create a stable identity for themselves, Chinese-American women novelists must reconcile between two worlds and deal with their dual circumstances. Thus, the writers learn the significance of their ethnicity as Chinese-Americans by delving into the past of their forefathers through their literary works. The chosen Chinese-American novel discovers what it means to be authentically Chinese-American by reinterpreting Chinese culture in an American setting. By uniting the two cultures in a new area, the writer makes room for Chinese Americans in American society and helps them forge a strong sense of self.

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Full Length Article

IJCRAR/FLE/02

# To Study Gender Consciousness among Higher Secondary Students of Different Streams

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### Abstract

This research delves into the exploration of gender consciousness among higher secondary students, considering the influence of academic streams and gender differences. The study investigated students from diverse academic streams, specifically Arts, Commerce, and Science, seeking to understand their perspectives on gender and equality. The research focused on assessing the differences in gender consciousness among these student groups. A quantitative approach was employed, utilizing a descriptive survey method with a sample of 146 students from Abhinav Junior College in Bhayandar. The data was analyzed using Jamovi software, employing descriptive statistics and inferential analyses, including Independent Samples T-Test and One-Way ANOVA. The findings revealed distinctive variations in gender consciousness among students from different academic streams. Students in the Science stream exhibited the highest level of gender consciousness, while those in Arts and Commerce demonstrated comparatively lower levels. Moreover, the study highlighted a significant variance in gender consciousness between male and female students across all streams, with female students displaying notably higher levels of awareness. In conclusion, the research emphasized the impact of academic streams and gender differences on the development of gender consciousness among higher secondary students. The study recommends comprehensive strategies within educational institutions to bridge the gap in gender consciousness, recognizing the potential influence of the academic environment on shaping attitudes towards gender issues. Overall, this research contributes valuable insights into the complexities of gender consciousness among students in different academic streams, aiming to foster a more inclusive and equitable society.

**Keywords:** Gender, gender Consciousness, Higher Secondary Students



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### Introduction

Gender consciousness and awareness of gender-related issues have become absolutely essential in contemporary society. The phase of higher secondary education is a crucial period in a student's life, a time when they cultivate their comprehension of the world, including issues pertaining to gender and equality. Developing gender consciousness among higher secondary students is essential for fostering a more just, equitable, and inclusive society, as well as for their personal growth and development.

It empowers them to be informed, empathetic, and responsible citizens who can contribute to positive change in the world. This paper delves into the perceptions and engagement of higher secondary students, who are pursuing diverse academic streams i.e. Arts, Commerce and Science.

Gender equality stands as a foundational pillar of any democratic society, serving as a catalyst for economic growth and societal well-being. In the 21st century, there are many important social issues to discuss, and one of the most debated topics is gender equality and fairness. Gender equality means that men and women have an equal say, power, and participation in all areas of life, both at home and in public. Gender is essentially a set of characteristics that society uses to label individuals as either women or men, shaped by how society and culture interact.

On the other hand, sex refers to the biological differences between individuals. Gender is a concept that's shaped by the rules, beliefs, traditions, and culture of a society. It includes the definitions of what it means to be a man or a woman, how they should behave, the values they should have, and how society sees them. These ideas can vary a lot depending on where you are in the world. Unfortunately, in many societies, qualities and behaviours traditionally associated with being a man are often seen as more important. This means that men tend to have more power and opportunities in areas like education, jobs, money, and politics.

As a result, there's a noticeable gap between men and women in these important parts of life. Studying gender consciousness is not just about understanding societal dynamics but also



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about personal growth and well-being. It empowers individuals to challenge stereotypes, reduce discrimination, promote equality, and contribute to a more just and inclusive society. The study of gender consciousness among higher secondary students across different streams can lead to more informed, empathetic, and socially responsible individuals who are better equipped to contribute to a fair and equitable society. It empowers them to address gender-related issues and advocate for positive change in various aspects of life.

### Aim and Objectives

The aim of the study was to compare Gender Consciousness among Higher Secondary Students of different streams. The objectives were as follows -

1. To examine the overall level of Gender Consciousness of Higher Secondary Students.
2. To compare the level of Gender Consciousness among Higher Secondary Students across different streams.
3. To compare the level of Gender Consciousness among Higher Secondary Students across student's Gender.

### Hypothesis

1. There is no significant difference in the level of Gender Consciousness among Higher Secondary Students across different streams.
2. There is no significant difference in the level of Gender Consciousness among Higher Secondary Students across student's Gender.

### Methodology

The study reported in this paper uses Quantitative approach. The Descriptive survey method was used to conduct the research.

### Tool

The researcher has made the tool consist of 12 statements regarding to Gender Consciousness with 3 point likert scale i. e. Agree, Neutral and Disagree. For positive statement



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Agree – 3 points, Neutral- 2 points and Disagree – 1 point is given. For negative statement Agree – 1 point, Neutral- 2 points and Disagree – 3 points are given.

### Sample of the study

The final sampling frame of the survey contains total 146 students of Abhinav Junior College, Bhayandar. 46 students from Arts stream, 48 students from Commerce stream and 52 students from Science. To select the students from each stream Simple Random Sampling method of Probability Sampling was used.

### Data Analysis

The obtained data was processed using Jamovi software. The analysis of the collected data consist of Descriptive analysis and Inferential analysis. Descriptive analysis was done with mean, median, mode, Standard deviation.

Inferential analysis was done with Independent sample t test to compare 2 groups of Gender i.e. Male and Female. One way ANOVA was used to compare 3 groups of streams i.e. Arts, Commerce and Science.

Table.1

Descriptive based on Streams						
Stream	N	Mean	Median	SD	Minimum	Maximum
Arts	46	26.4	26	4.01	18	33
Commerce	48	24.6	25	4.5	14	33
Science	52	27.7	28	4.05	20	35



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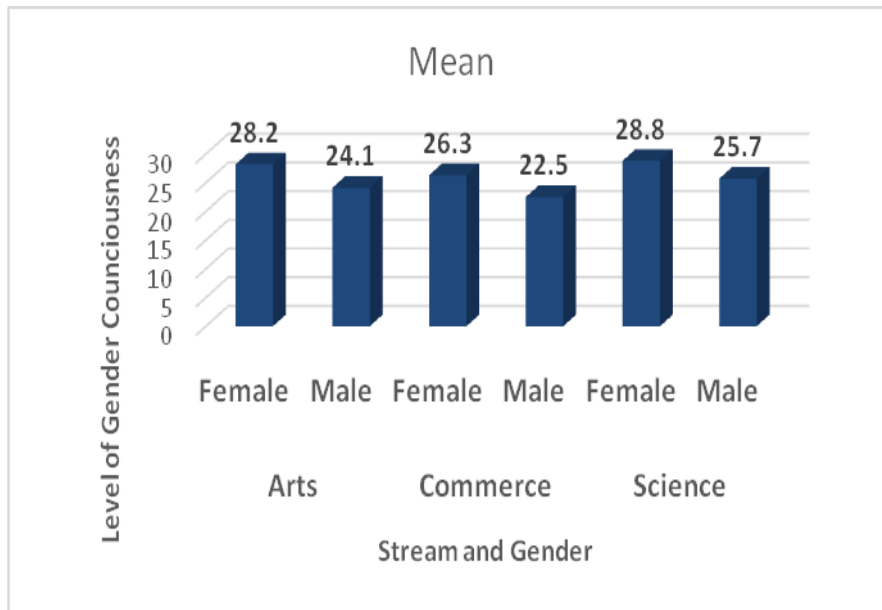
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**Table.2**

Descriptive based on Gender							
Gender	N	Missing	Mean	Median	SD	Minimum	Maximum
Female	86	0	27.9	28.5	3.78	14	35
Male	60	0	24	24	4.14	16	35

**Figure.1**



**Interpretations**

Table 1 shows the difference in Gender Consciousness of Higher Secondary students among different streams. From the table- 1, mean value of Gender Consciousness stream Arts is 26.4, Commerce 24.6, Science 27.7. Gender Consciousness in Science stream is highest and in Arts stream it is lowest. In Arts and Commerce stream value of Gender Consciousness is little different.





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Table 2 shows the difference in Gender Consciousness of Higher Secondary students across student's Gender. From the table -2, mean value of Gender Consciousness of Female students is 27.9 and Male students is 24.

Figure 1 explains the difference in Gender Consciousness of Male and Female students across Arts, Commerce and Science streams. In Arts stream mean value of Gender Consciousness of Female student is 28.2 and Male student is 24.1. In Commerce stream mean value of Gender Consciousness of Female student is 26.3 and Male student is 22.5. In Science stream mean value of Gender Consciousness of Female student is 28.8 and Male student is 25.7.

### Hypothesis Testing

#### 1. Hypothesis 1

Null Hypothesis - There is no significant difference in the level of Gender Consciousness among Higher Secondary Students across different streams.

Alternate Hypothesis - There is significant difference in the level of Gender Consciousness among Higher Secondary Students across different streams.

**Table.3**

One-Way ANOVA (Fisher's)				
	F	df1	df2	p
Total	6.92	2	143	0.001



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**Table.4**

Tukey Post-Hoc Test - Total				
Stream		Arts	Commerce	Science
Arts	Mean difference	—	1.85	-1.26
	p-value	—	0.085	0.302
Commerce	Mean difference		—	<b>-3.11***</b>
	p-value		—	< .001
Science	Mean difference			—
	p-value			—
Note. * p <.05, ** p <.01, *** p <.001				

### Interpretations

Since the p value is less than 0.05, Null hypothesis is rejected and Alternate hypothesis is accepted. Thus we say that there is significant difference in the level of Gender Consciousness among Higher Secondary Students across different streams. From Tukey Post-Hoc Test it is cleared that there is a significant difference between Commerce and Science stream.

### 2. Hypothesis 2

Null Hypothesis - There is no significant difference in the level of Gender Consciousness among Higher Secondary Students across student's Gender.

Alternate Hypothesis - There is significant difference in the level of Gender Consciousness among Higher Secondary Students across student's Gender.



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Table.5

Independent Samples T-Test				
		Statistic	df	p
Total	Student's t	5.83	144	< .001

### Interpretations

Since the p value is less than 0.05, Null hypothesis is rejected and Alternate hypothesis is accepted. Thus we say that there is significant difference in the level of Gender Consciousness among Higher Secondary Students across student's Gender. In case of Female students level of Gender Consciousness is more than that of Male students.

### Conclusion and Discussion

#### Conclusion

The study aimed to analyze gender consciousness among higher secondary students across various academic streams. The research reveals essential insights into the differing levels of awareness among students pursuing Arts, Commerce, and Science, as well as differences between male and female students.

The findings indicate a statistically significant variation in the Gender Consciousness levels among students from different streams. Specifically, the differences were most pronounced between Commerce and Science streams, while the Arts stream exhibited a moderate variance. These variations imply that the educational streams might have an impact on the development and awareness of Gender Consciousness among students.

Furthermore, the research identified a significant difference in Gender Consciousness levels across genders. Female students showcased higher levels of Gender Consciousness compared to their male counterparts. This observation suggests a gender-based disparity in the awareness and understanding of gender-related issues among higher secondary students.



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### Summary of Findings

#### Stream-Based Variations

The analysis indicates a significant difference in gender consciousness among students across different streams. The study noted a marked dissimilarity in gender consciousness, with the highest levels observed among students in the Science stream and comparatively lower levels among those in Arts and Commerce streams.

#### Gender-Based Variations

The research observed a substantial variance in gender consciousness among male and female students. Female students displayed a notably higher level of gender consciousness compared to male students across all streams.

#### Discussion

The study's results signify the impact of educational streams and gender on the development of gender consciousness among higher secondary students. The differences observed suggest several noteworthy points:

- **Influence of Academic Streams:** The variation in gender consciousness among students of different streams signifies the potential influence of the academic environment on shaping attitudes and awareness towards gender issues.
- **Gender Disparities:** The significant difference in gender consciousness between male and female students accentuates the existing gender disparities and the need for focused interventions to bridge this gap.
- **Need for Comprehensive Interventions:** The study underscores the necessity for comprehensive strategies within educational institutions to promote gender consciousness, integrating both stream-specific and Gender specific.

The implications of these findings stress the importance of integrating gender-related curricula and discussions within educational institutions. Highlighting the disparities in gender



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consciousness between male and female students underlines the need for programs focused on gender equality and sensitivity. Policymakers and educational institutions could benefit from these findings in designing targeted initiatives aimed at promoting gender awareness and contributing to a more equitable society.

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Full Length Article

IJCRAR/FLE/03

# Tapestry of Cultural Studies in Bama's *Karukku*

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### Abstract

In "Karukku" by Bama, the cultural tapestry of the Dalit community is rich and complex, woven with various threads of tradition, oppression, resilience, and resistance. Bama beautifully portrays the intricacies of daily life for Dalit women in Tamil Nadu, highlighting the ways in which their culture and identity are intertwined with their experiences of caste discrimination and marginalization. Through the protagonist's reflections on her childhood, family, and community, we see how the Dalit culture is deeply rooted in their history of struggle and survival. At the same time, Bama also illuminates the ways in which the Dalit community has resisted and challenged caste oppression, with a strong sense of pride in their cultural heritage and a determination to assert their humanity and dignity in the face of discrimination. Overall, "Karukku" presents a nuanced and sensitive portrayal of the Dalit cultural tapestry, showcasing the richness and diversity of a community that has long been silenced and marginalized. Through her writing, Bama sheds light on the resilience and strength of the Dalit people, offering a powerful testament to their cultural heritage and collective struggle for justice and equality.

**Keywords:** Intersectionality, Patriarchy, Identity, Oppression, Dalit, Caste, Culture

### Introduction

In Bama's autobiographical novel "Karukku," the author delves into the complexities of cultural studies, particularly focusing on the experiences of Dalit women in South India. This work provides a powerful insight into the intersecting oppressions faced by marginalized communities within the caste system, and sheds light on the resilience and struggles of





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individuals within these contexts. As a professional educator, it is essential to critically analyze and understand the various themes and motifs present in "Karukku" to provide a comprehensive perspective on cultural studies in relation to this text.

Furthermore, "Karukku" also highlights the importance of community and solidarity in overcoming systemic injustices. Bama's portrayal of the Dalit community as a source of strength and support emphasizes the resilience and camaraderie that exist within marginalized groups. This aspect of the text provides an opportunity for educators to engage students in discussions about the significance of collective action and allyship in dismantling oppressive structures. By examining the dynamics of community building within the context of caste-based discrimination, educators can facilitate critical reflections on the role of solidarity in fostering social change.

Moreover, Bama's critique of patriarchy and gender expectations within Dalit communities adds another layer of complexity to the cultural studies present in "Karukku." The novel unpacks the ways in which gender norms intersect with caste hierarchies to perpetuate oppression and marginalization. Educators can use this analysis as a springboard for conversations about the complexities of identity formation and the ways in which social structures influence individual experiences. By exploring the nuanced intersections of gender and caste in "Karukku," students can develop a deeper understanding of the interconnected nature of power dynamics in society.

Additionally, the linguistic and narrative style of "Karukku" offers valuable insights into the representation of marginalized voices in literature. Bama's use of Tamil language and dialects enriches the text with cultural nuances and authenticity, allowing readers to immerse themselves in the lived experiences of Dalit communities. Educators can unpack the significance of language and narrative techniques in shaping readers' perceptions and understanding of marginalized experiences. By examining the ways in which Bama employs language to convey themes of resistance and resilience, students can appreciate the power of storytelling in challenging dominant narratives.

In conclusion, "Karukku" provides a rich tapestry of cultural studies that invite readers to engage critically with issues of identity, community, gender, and language within the context of caste-based discrimination. As a professional educator, it is essential to guide students through a





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detailed analysis of these themes to cultivate a nuanced understanding of the complexities of marginalized experiences in society. By exploring the intricacies of cultural studies in "Karukku," educators can facilitate meaningful discussions on social justice, intersectionality, and the power of storytelling in fostering empathy and understanding.

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Full Length Article

IJCRAR/FLE/04

# Unveiling the Menstruation Significance in *The Awakening* by Kate Chopin

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### Abstract

Culture refers to the shared beliefs, customs behaviors and artifacts that characterize a particular group of people. Culture shapes individuals' identities and influences how they interact with each other and the world around them. The biological, cultural, and sociological aspects of menstruation were explored in menstrual literature. This literary development reflects how menstruation is now viewed in society less as a source of stigma and shame and more as a source of empowerment and candid conversation. Kate Chopin's *The Awakening* examines the limitations imposed by society and culture on women's bodies and desires, utilizing menstruation as a symbol for female identity and independence. In *The Awakening*, menstruation becomes a symbol of female empowerment and liberation as Edna embraces her bodily autonomy and rejects societal expectations. Through Edna's journey of self-discovery, Chopin challenges cultural taboos surrounding menstruation and celebrates women's agency over their bodies and experiences. This paper examines the representation of menstruation in *The Awakening* within its culture context, highlighting its significance in understanding women's experience and the taboo nature of menstruation during 19<sup>th</sup> century.

**Keywords:** Menstruation, Culture, Women, Patriarchal

### Introduction

Early literature supported patriarchal views by depicting the menstrual cycle as a source of feminine impurity and women's inferiority, and by frequently linking menstrual symptoms to



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abnormalities in physiological fluids or supernatural sources. Menstruation is stigmatized, and writers like Simone de Beauvoir and Gloria Steinem have addressed this stigma by emphasizing how it affects women's self-perception and social standing. *The Awakening* by Kate Chopin stands as a literary landmark that has sparked discussions about gender roles, societal expectations, sexuality, and identity. The menstruation in the novel offers valuable insights into women's experiences and cultural attitudes of the time. In the late 19<sup>th</sup> century, menstruation was surrounded by taboo and secrecy, often considered unclean or shame. The Cult of Domesticity, prevalent during this period, dictated that a woman's primary role was to be a wife and mother, relegating her to the private sphere of the home. However, the emergence of the women's suffrage movement and the beginnings of first-wave feminism challenged these notions, advocating for women's rights and equality. Over time, *The Awakening* has been reevaluated and celebrated for its cultural significance, solidifying its place in the literary canon. Its themes of female autonomy, desire, and societal expectations continue to resonate with readers and scholars, making it a timeless masterpiece. As feminist scholar Barbara Kingsolver argues "Kate Chopin's turn-of-the century novel about a woman's emotional and sexual awakening caused outrage and then fell out of print for decades, but it was *The Feminine Mystique* of its day"

Kate Chopin penned *The Awakening*, a novel that defied societal norms and offered a nuanced portrayal of female desire and agency. Set in the conservative Creole society of late 19<sup>th</sup> century Louisiana, the novel follows the journey of Edna Pontellier, a woman who rebels against the constraints of marriage and motherhood to pursue her own desires and self-discovery. Chopin's exploration of Edna's awakening to her own identity and desires reflects the shifting social dynamics of the time, providing a powerful critique of patriarchal norms and expectations. "Menstruation is the unique condition of womanhood, the sign which signifies her mutability, her difference from a moral male." Gilbert and Gubar argues that menstruation is an essential aspect of womanhood, and symbolizes women's capacity for change and transformation. The cyclic nature of menstruation, with its monthly recurrence, serves as a reminder of women's biological and emotion fluctuations.

In *The Awakening*, menstruation becomes a symbol of female empowerment and liberation as Edna embraces her bodily autonomy and rejects societal expectations. Through Edna's journey of self-discovery, Chopin challenges cultural taboos surrounding menstruation and celebrates



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women's agency over their bodies and experiences, portraying Edna as a complex and multi-dimensional character who refuses to conform to societal expectations. Edna's independence serves as a rallying cry for women's liberation, advocating for their right to autonomy and self-expression. Chopin's depiction of female desire and sexuality in *The Awakening* was groundbreaking. By exploring Edna's awakening to her own sexual desires and her passionate affair with Robert Lebrun, Chopin defied the Victorian-era taboo surrounding female sexuality. Instead of portraying Edna's desires as sinful or immoral, Chopin presents them as natural and human, challenging the double standards that governed women's sexuality during the late 19th century. As Wendy Martin points out that, "Chopin's work anticipated the concerns of modern feminist critics and helped to establish a literary tradition of exploring women's inner lives."

One contemporary reviewer remarked, *The Awakening* is a "book that ought to be read in private, and only by old enough persons to understand fully, and appreciate thoroughly, the situation." This sentiment reflects the discomfort many felt with the novel's exploration of taboo subjects such as female sexuality and infidelity. Chopin's protagonist, Edna Pontellier, who defies societal expectations by pursuing her own desires and rejecting traditional gender roles, was particularly polarizing. Some critics condemned Edna's actions as selfish and immoral, while others viewed her as a symbol of female empowerment and liberation.

"[The mother-women] were women who idolized their children, worshipped their husbands and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels" (Chopin, 1899). The phrase suggests that these women are expected to submerge their own identities and aspirations in service to their families. They are depicted as self-sacrificing figures who exist solely to nurture and support others, embodying the Victorian ideal of womanhood as passive, nurturing, and devoid of personal ambition. Chopin's portrayal of "mother-women" highlights the oppressive nature of gender roles in Victorian society and serves as a critique of the limitations placed on women's autonomy and self-expression. Throughout the novel, the protagonist, Edna Pontellier, challenges these expectations as she grapples with her own desires for independence and fulfillment beyond the traditional roles assigned to her.



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Edna Pontellier's, journey of self-discovery and personal growth. "She was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world" (Chopin, 1899). Chopin portrays Edna's process of shedding societal expectations and embracing her true identity. The phrase "fictitious self" refers to the facade or persona that individuals often adopt to conform to societal norms and expectations. Edna is depicted as actively discarding this false identity, symbolized by a garment, as she seeks authenticity and self-expression. By "becoming herself," Edna is gradually uncovering her inner desires, thoughts, and emotions, which have been suppressed or overlooked in her role as a wife and mother within Victorian society. The act of "casting aside" this fictitious self implies a deliberate and ongoing process of self-liberation and self-definition.

In *The Awakening* menstruation is subtly woven into narratives "She had all her life long been accustomed to harbor thoughts and emotions which never voiced themselves" (Chopin, 1899). It alludes to the silence and repression experienced by women regarding menstruation and other aspects of female biology. Edna's internalization of her thoughts and emotions mirrors the societal silence surrounding menstruation, highlighting its taboo nature, chopin subtly critiques the oppressive gender norms of her time, highlighting the ways in which silence and repression contribute to women.

The description of Edna sometimes gathering her children passionately to her heart indicates moments of genuine affection and maternal warmth. "She was fond of her children in an uneven, impulsive way. She would sometimes gather them passionately to her heart; she would sometimes forget them" (Chopin, 1899). Highlights Edna's occasional detachment or preoccupation with her own thoughts and desires, causing her to neglect her maternal duties. This idealized image of motherhood prevalent in Victorian society, which expected women to prioritize their roles as caregivers above all else. By depicting Edna as a mother who experiences conflicting emotions and moments of neglect towards her children, Chopin explores the tension between societal expectations and individual autonomy.

Edna's erratic behavior towards her children can be interpreted in the context of menstruation, as it often affects women's mood and emotions. Chopin subtly hints at the physiological and emotional fluctuations associated with menstruation, challenging societal





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expectations of maternal devotion. "The men spread their lunches on the grass" (Chopin, 1899). This seemingly innocuous scene of men enjoying a picnic contrasts sharply with the silence and invisibility of women's experiences, including menstruation. Chopin's omission of women from this scene underscores their exclusion from public spaces and discourse regarding bodily functions like menstruation. "The old gentleman, who was reading the newspaper, had just seen through his eyeglasses a piece of blood-red silk handkerchief protruding from Edna's pocket" (Chopin, 1899). This moment highlights the discomfort and embarrassment surrounding menstruation in public spaces. The blood-red silk handkerchief symbolizes menstruation, signaling Edna's defiance of societal norms by openly carrying a reminder of her bodily functions.

In conclusion, *The Awakening* by Kate Chopin offers a nuanced portrayal of menstruation within its cultural context, shedding light on women's experiences and societal attitudes of the late 19th century. Through quotations analysis, we have explored how Chopin subtly incorporates menstruation into the narrative, reflecting its taboo nature and impact on women's lives. By examining menstruation in *The Awakening*, we gain a deeper understanding of the novel's exploration of gender, identity, and societal expectations, reaffirming its status as a timeless work of literature. Overall, this paper offers a thought-provoking exploration of menstruation in *The Awakening*, making a valuable contribution to the scholarly discourse on Kate Chopin's work.

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Full Length Article

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# Inked Identities: From Stigma to Status Symbol, A Journey Exploring Cultural Narratives

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### Abstract

Tattoos have been an enduring form of body modification across various cultures throughout history, serving as a symbol of personal identity, cultural rights and societal markers. The paper explores the role of tattoos in modern and ancient cultures, examining their significance, meanings, and evolution over time. By analyzing contemporary and ancient literary texts, the paper delves into the cultural, social, and personal implications of tattoos. In the modern context, tattoos have become increasingly popular as a form of self-expression and a means of asserting individuality. Through an analysis of contemporary literary texts, we investigate how tattoos have been depicted in popular culture, literature, and media, shaping various discourses surrounding body art and identity. Additionally, we explore the motivations behind individuals getting tattoos, the symbolic meanings they carry, and the ways in which tattooing practices have evolved in today's society.

**Keywords:** Tattoos, personal identity, individuality, body art and identity, popular culture

### Introduction

Tattooing has been a prevalent practice in many ancient cultures, where it held deep cultural and symbolic meanings. In ancient Egypt, tattoos were associated with ritualistic practices, religious beliefs, and symbolic protection. For example, tattoos found on Egyptian mummies have been interpreted as symbols of status, religious devotion, and journey into the afterlife. Similarly, in ancient Polynesian cultures, tattoos were seen as marks of identity, social





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standing, and spiritual significance, with intricate designs representing genealogy, tribal affiliations, and personal achievements.

In contrast, tattoos in modern culture have taken on new meanings and purposes, reflecting changing social norms and attitudes towards body art. Today, tattoos are often viewed as a form of self-expression, personal empowerment, and a means of asserting individuality. In contemporary Western societies, tattoos have become popular among various social groups, with designs ranging from traditional motifs to abstract art and personal narratives. Moreover, tattooing practices have become more accessible and diverse, with advancements in technology and techniques leading to a growing acceptance and appreciation of body art.

By examining the role of tattoos in both modern and ancient cultures, the paper aims to highlight the enduring significance of this form of body modification and the ways in which it continues to shape human identity and expression. Through a comparative analysis of literary texts and historical sources, we explore the cultural, social, and personal implications of tattooing practices across different time periods, offering insights into the evolving meanings and practices of this timeless art form. Through a comparative analysis between modern and ancient perspectives on tattoos, we uncover the enduring complexities of this form of body art and its intrinsic connection to human expression and identity. The topic delves into the reasons behind tattooing practices, their cultural and social implications, and their representation in contemporary and ancient literary texts. Through the lens of contemporary and ancient literary texts, we navigate the rich tapestry of tattooing traditions, exploring its significance as a form of art, symbolism, and personal storytelling across different historical contexts and societal landscapes. The role of tattoos in modern and ancient cultures explores the significance, symbolism, and cultural context of tattoos across different time periods.

In ancient literary texts, tattoos were often associated with stigmas and negative connotations. One such example of this is found in the Greek epic poem, *'The Odyssey'* attributed to the poet Homer. In Book 19 of *The Odyssey*, Odysseus, the hero of the epic, reveals his true identity to his old nurse, Eurycleia, by showing her a scar on his leg that he received while hunting boar as a youth. Eurycleia recognizes him by this scar, which serves as a mark of his identity. However, Odysseus also has a tattoo on his thigh, which he received in Ithaca as a



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youth. This tattoo is described as a mark of his identity, but it is also a stigma in that it is considered ugly and undesirable. It is seen as a mark of his low social status, as it was common for slaves and servants to be tattooed in ancient Greece. Therefore, tattoos in this context serve as a symbol of inferiority and shame, rather than something to be proud of.

In another literary example, the character Queequeg in Herman Melville's novel *'Moby-Dick'* bears elaborate tattoos on his body, reflecting his status as a tattooed savage from the South Seas. Despite Queequeg's loyalty, strength, and wisdom, his tattoos mark him as an outsider in the predominantly white, Christian culture of the whaling ship. These examples demonstrate how tattoos were often viewed as a stigma in ancient cultures, used to marginalize and stigmatize individuals who did not conform to mainstream societal norms. Through literature, these stigmas have been preserved and explored, shedding light on the complex social dynamics surrounding tattooing practices in different historical contexts.

In modern literature, one text that explores the role of tattoos is *'The Girl with the Dragon Tattoo'* by Stieg Larsson. This novel, part of the Millennium Series, centers around Lisbeth Salander, a complex protagonist adorned with multiple tattoos. Through Salander's character, Larsson illustrates the power of tattoos as a form of self-expression, rebellion, and personal identification. The tattoos on Salander's body act as visual markers of her personality, her troubled history, and her refusal to conform to societal expectations. They serve as a meaningful visual representation of her identity and an exploration of the deeper emotional and psychological aspects of tattooing in contemporary culture.

*'Tattooing the World'* by Juniper Ellis is a rich book that explores tattoo as an indigenous form of representation and expression of subjectivity, delving into the complexities of signification and belonging the contextual understandings of identity formed. *'Tattooing the World'* is considered to be the first book on tattoo literature and culture. Juniper Ellis traces the origins and significance of modern tattoo in the works of nineteenth- and twentieth-century artists, travellers, missionaries and scientists. Traditional Pacific tattoo patterns are formed using an array of well-defined motifs. They place the individual in a particular community and often convey ideas of the sacred. However, outside of the Pacific, those who wear and view tattoos determine their meaning and interpret their design differently. Reading indigenous



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historiography alongside Western travelogue and other writings, Ellis paints a surprising portrait of how culture has been etched both on the human form and on a body of literature.

Contemporary literary texts and ancient myths can be analyzed to understand the cultural and symbolic meanings of tattoos across time periods. Furthermore, examining these texts allows us to explore how tattoos are used as literary devices to represent characters, convey cultural beliefs, and explore themes of identity, rebellion, and self-expression.

Tattoos are main stream and have been for several decades now; the literary world actually has a long tradition of wearing tattoos and also writing about them.

To expand on this research topic, one could further investigate contemporary works that explore the role of tattoos in specific cultures or societies, such as *'White Oleander'* by Janet Fitch, which delves into tattooing within the tattoo subculture in modern Los Angeles. In addition, ancient texts like the *'Epic of Gilgamesh'* or the *'Ramayana'* can provide valuable insights into tattooing practices and beliefs in ancient Mesopotamia or India, respectively.

Through a comparative analysis of literary texts and historical sources, we explore the cultural, social, and personal implications of tattooing practices across different time periods, offering insights into the evolving meanings and practices of this timeless art form. Overall, this research paper aims to shed light on the role of tattoos in both modern and ancient cultures, highlighting the nuanced meanings, practices, and socio-cultural dynamics associated with this enduring form of body adornment.

As we look towards the future, the use of tattoo imagery in literature will continue to evolve. With the growing acceptance and popularity of tattoos in society, we can expect to see more diverse representations in literary works. Tattoos are used to explore themes of individuality, freedom of expression, or cultural heritage. They also serve as a symbol of resistance or empowerment, reflecting the changing societal norms and values. The power of tattoo imagery in literature lies in its ability to convey complex emotions in a visually striking and memorable way. It is a testament to the enduring power of symbolism in storytelling, and its potential to enrich our understanding of the human condition.



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In conclusion, the research paper on the role of tattoos in modern and ancient cultures can draw upon contemporary and ancient literary texts to explore the significance, symbolism, and cultural context of tattoos. In contemporary texts, however, tattoos have evolved into a socially accepted form of self-expression and art. They are no longer exclusively associated with negativity or rebellion, but can be seen as a symbol of personal identity, creativity, and individuality. Many people now choose to get tattoos as a way to showcase their unique personalities and beliefs, and even as a form of social status or achievement. Overall, the perception of tattoos has shifted from being a stigmatized mark to a celebrated form of expression and status symbol in modern society.

By analyzing these texts, researchers can gain deeper insights into the motivations behind tattooing practices, their cultural implications, and their portrayal in literature throughout history. This interdisciplinary approach allows for a comprehensive understanding of the multifaceted role of tattoos in human cultures.

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Full Length Article

IJCRAR/FLE/o6

# Cultural Hegemony in the Digital Age: Power Dynamics and Resistance in Arundhati Roy's *The Ministry of Utmost Happiness*

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### Abstract

In exploring cultural hegemony in the digital age within the context of Indian literature, which can be investigated by power dynamics which shape the production, distribution, and consumption of literary works, as well as the ways in which resistance emerges within this landscape. Examining the concept of cultural hegemony, as theorized by Antonio Gramsci, and its relevance in the contemporary digital era. It could then delve into the role of digital platforms, such as social media, e-publishing, and online literary communities, in shaping cultural production and consumption patterns in India. In "The Ministry of Utmost Happiness" by Arundhati Roy, cultural hegemony in the digital age is depicted through the power dynamics of mainstream media, government surveillance, and resistance movements.

**Keywords:** Cultural Hegemony, Power structure, resistance

### Introduction

The paper explores how Indian authors and literary works navigate and negotiate these power dynamics. This involves examining themes, styles, and genres that challenge hegemonic narratives or offer alternative perspectives. For example, one can analyze how Indian authors use digital platforms to self-publish or promote their works outside of mainstream channels, thereby





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subverting traditional gatekeepers of literary production. Moreover, it investigates instances of resistance within Indian literature against cultural hegemony in the digital age. which includes exploring literary movements, online activism, or collaborative initiatives aimed at promoting diversity, inclusivity, and cultural plurality in Indian literature. By examining both dominant and marginalized voices within the digital literary landscape, the study provides insights into the complexities of power, representation, and cultural politics in contemporary India. Overall, an analysis of cultural hegemony in Indian literature in the digital age offers a rich opportunity to explore the intersections of technology, power, and resistance within the cultural sphere.

In the realm of Indian literature, certain dominant narratives and voices often receive more visibility and recognition than others. For example, works written in English or by authors from privileged backgrounds will be more widely promoted and celebrated, perpetuating hegemonic cultural norms. In contrast, literature in regional languages or by marginalized communities may struggle to gain recognition. However, the digital age has provided platforms for marginalized voices to resist this hegemony. For instance, online forums, blogs, and social media allow authors from diverse backgrounds to share their stories and perspectives with a global audience, challenging dominant narratives and amplifying marginalized voices.

“A distinction must be made between civil society as understood by Hegel, and as often used in these notes (i.e. in the sense of political and cultural hegemony of a social group over the entire society, as ethical content of the State), and on the other hand civil society in the sense in which it is understood by catholics, for whom civil society is instead political society of the State, in contrast with the society of family and that of the Church.” (Gramsci 448)

Traditional publishing houses in India often serve as gatekeepers of literary production, privileging certain authors and genres while marginalizing others. However, the rise of self-publishing platforms and digital distribution channels has enabled authors to bypass traditional gatekeepers and reach readers directly. For example, authors can use platforms like Amazon Kindle Direct Publishing or Wattpad to self-publish their works and build a readership without relying on traditional publishing houses. This democratization of publishing allows authors from diverse backgrounds to challenge hegemonic power structures and gain visibility on their own terms. The digital age has also facilitated literary activism and community-building among writers



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and readers in India. Online platforms and social media have become spaces for discussing social issues, advocating for change, and amplifying marginalized voices. By mobilizing online communities and challenging hegemonic power structures, these movements contribute to greater inclusivity and diversity in Indian literature.

These examples illustrate how the digital age has both perpetuated cultural hegemony in Indian literature and provided avenues for resistance and subversion. By critically examining these dynamics, scholars can gain insights into the complexities of power, representation, and cultural politics in contemporary India. In contemporary Indian literature, cultural hegemony manifests through the dominance of certain narratives, voices, and perspectives that reflect the socio-political power dynamics of Indian society. One prominent example of cultural hegemony is the privileging of English-language literature, which often receives more visibility, recognition, and resources compared to literature in regional languages.

English-language literature in India, particularly that produced by authors from privileged backgrounds, tends to enjoy greater access to mainstream publishing houses, literary awards, and literary festivals. As a result, these works receive more attention and acclaim both within India and internationally, perpetuating hegemonic cultural norms and power dynamics. Furthermore, the themes, settings, and characters depicted in English-language literature often reflect the experiences and perspectives of the urban, educated elite, reinforcing existing social hierarchies and cultural ideologies. Novels such as "The Namesake" by Jhumpa Lahiri or "The Ministry of Utmost Happiness" by Arundhati Roy, while acclaimed for their literary merit, predominantly focus on the lives and struggles of characters from privileged backgrounds, often set against the backdrop of urban centers.

In contrast, literature in regional languages or by authors from marginalized communities may struggle to gain recognition and visibility within the literary establishment. These works often face barriers in terms of access to publishing opportunities, distribution networks, and critical attention, perpetuating inequalities in the literary sphere and marginalizing alternative voices and perspectives. However, the digital age has provided avenues for resistance and subversion against cultural hegemony in contemporary Indian literature. Authors from diverse backgrounds can now leverage digital platforms, such as self-publishing platforms, online literary



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magazines, and social media, to bypass traditional gatekeepers and reach audiences directly. This democratization of literary production and distribution allows for greater inclusivity and diversity within Indian literature, challenging dominant narratives and amplifying marginalized voices.

Overall, while cultural hegemony continues to shape contemporary Indian literature, there are also ongoing efforts to resist and subvert established power structures, contributing to a more inclusive and diverse literary landscape. "The Ministry of Utmost Happiness" is a novel written by Indian author Arundhati Roy, published in 2017. The novel is a sprawling narrative that weaves together multiple storylines and characters, set against the backdrop of contemporary India. It explores themes such as identity, love, politics, and social justice, offering a complex and nuanced portrayal of Indian society.

The novel follows the lives of various characters, including Anjum, a transgender woman who creates a community for herself in a graveyard; Tilo, a woman with a mysterious past who becomes involved in political activism; and Musa, a Kashmiri freedom fighter caught in the conflict between India and Pakistan. Through these characters, Roy paints a vivid picture of the diversity and complexity of Indian society, highlighting the intersections of gender, religion, caste, and politics. The novel is known for its lyrical prose, rich imagery, and intricate storytelling. Roy's writing style is both poetic and political, blending personal narratives with larger socio-political issues. The novel tackles controversial topics such as the Kashmir conflict, religious tensions, and government corruption with sensitivity and insight.

"To me, it's not about majority and minority. It's about the powerful and the powerless. The rich and the poor. The privileged and the disenfranchised." (Roy)

While "The Ministry of Utmost Happiness" received mixed reviews from critics, with some praising its ambition and scope, others found its sprawling narrative and multitude of characters challenging to navigate. Nevertheless, the novel remains an important work in contemporary Indian literature, offering a provocative and thought-provoking exploration of the complexities of identity and power in modern India. The portrayal of the Indian government's control over media narratives and information dissemination. Through the character of Tilo, a political activist and



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journalist, the novel explores how mainstream media channels are often co-opted or censored by the government to perpetuate hegemonic ideologies and suppress dissenting voices. This control over the media allows those in power to shape public perception and maintain their authority, reinforcing existing power structures.

Furthermore, the novel illustrates the impact of digital surveillance and technology on individual autonomy and privacy. Characters like Anjum, who lives in a graveyard-turned-community, and Musa, a Kashmiri freedom fighter, navigate a world where their every move is monitored and surveilled by the state. This intrusion of digital surveillance serves as a tool of control and domination, further entrenching the hegemonic power of the government over marginalized communities. However, the novel also portrays instances of resistance and subversion against cultural hegemony. Characters like Anjum and Tilo engage in acts of defiance and activism, using digital platforms and grassroots movements to challenge dominant narratives and advocate for social justice. For example, Tilo's underground radio broadcasts serve as a form of resistance against government censorship, providing alternative perspectives and amplifying marginalized voices.

Overall, it offers a nuanced exploration of cultural hegemony in the digital age, highlighting the ways in which power dynamics shape media representation, surveillance practices, and resistance movements. Through its complex characters and interwoven narratives, the novel invites readers to critically examine the role of technology and digital media in both perpetuating and challenging dominant ideologies.

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Full Length Article

IJCRAR/FLE/07

# Exploring the Dynamics of Low Professional Culture in Mahasweta Devi's *Rudali*

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### Abstract

Mahasweta Devi's *Rudali* is a powerful portrayal of lives of women in rural India. The novella *Rudali* exhibits the community of professional mourners called *Rudalis*, a marginalized group of women. This paper intends to analyse the dynamics of professional culture which depicts the socio-economic realities and gender dynamics prevailed in rural India. Through the lens of professional culture this paper focuses on the key issues faced by a community in regard with its occupation as professional mourners. It explores various themes of low culture in profession such as norms and values, professional and individual identity, resilience and adaptation, marginalization in terms of maintaining boundaries, cultural hegemony. Professional culture provides a framework for understanding how professional identities, social structures, and cultural dynamics intersect within specific occupational contexts. By examining the norms, values, and behaviors that characterize different professions, this paper intends to give insights into the complex dynamics of social identity, and social organization of low professional groups.

**Keywords:** Occupational culture, professional mourners, stigmatization, belief, socio economic realities, social inequalities, low professional culture

### Introduction

Culture is a very sensitive, yet extensive and encompassing phrase. Cultural studies turned very engaging and inspiring in academia. It is not born. It was developed, but it is always evolving and growing. The term "social" is often used interchangeably with "modes of behaviour"



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due to its inherent social aspect. A unique way of life is defined by its values, beliefs, and actions that set it apart from others.

Professional culture is a narrowed concept, culture is emphasized as society's gift to humanity and as a social inheritance. Culture in this sense consists of the forms of thought, speech and action as well as the rituals, institutions and protocols of a particular community. They distinguish that community from others around it. In the following extract, Ralph Linton offers a clear definition of culture:

“It (culture) refers to the total way of life of any society, not simple to those parts of this way which the society regards as higher or more desirable. Thus culture, when applied to our own way of life, has nothing to do with playing the piano or reading Browning”. (Linton, 1945: p.30)

### Stigmatization of Professional mourning

The Oppari tradition, a traditional custom that is observed in South India and involves mourning, hymns and laments over the passing of mankind. In India, there are mourners who work in this field. They are referred to as "Rudalis" in North India, in places like Punjab, Rajasthan, Bihar, etc.; In fact, Mahaswetha Devi's novella Rudali is named after one such profession of mourning.

Rudali is a potent, heartbreaking piece by Mahasweta Devi. It will become clear from a close examination that Indian culture still employs these "funeral mourners." The development of these "criers" and the necessity of employing these professionals at the home of death are briefly described. The topic of whether grieving the deceased is a sombre occasion or a celebration and demonstration of riches and power naturally comes up.

The narrative of Mahasweta Devi's Rudali centers on Sanichari, a low caste, impoverished lady who, unable to grieve for her own losses, turns to professional mourning in order to survive. She learns to exchange her tears for money and stops crying at the deaths of her close relatives. Her plight is evident in the following lines,





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“No, I never had the time to weep. They all died one by one. My in-laws, my brother-in-law and his wife, my husband, my son. I didn't shed a single tear”. (Rudali, 121).

She fights against all the obstacles society places in her path and ultimately succeeds in becoming someone who adjusts to the exploitative system and learns to overcome the ties which tries to suppress her. Thus, ultimately hailing as an empowered women fighting against the evil forces of power and authority.

The profession of Rudalis is considered lowly and socially undesirable. The women who work as Rudalis face social stigma and discrimination due to the nature of their profession. They are ostracized by the mainstream society and looked down upon, reflecting the deep-seated biases and prejudices within the community. Occupations within a low professional culture are often stigmatized or devalued by society. This stigma can manifest in various forms, including negative stereotypes, discrimination, and lack of respect for the work being performed. Sanichari and other professional wailers were demeaned and devalued within their society due to their low socioeconomic status. Their profession is considered menial and lacking in dignity. This portrays the wretched life of these women who make a living by selling their tears

Through each of the other characters, Mahasweta Devi frankly illustrates the hollowness of interpersonal connections in the modern, fractured society. The protagonist's unexpected encounter with her childhood buddy Bikhni is the one thing that gives her comfort in her lonely life. Sanichari's outlook on life is changed by Bikhni and his neighbour, Dulan. At the end, Sanichari finds redemption from all of her inhibitions and becomes a strong, independent lady.

### Resistance against social inequalities

The story delves into the power dynamics between the Rudalis and the landowners or wealthy patrons who hire them. Despite being economically dependent on their patrons, the Rudalis hold a certain power through their ability to publicly express grief and emotions, challenging traditional power structures to some extent.



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Despite their marginalized status, the Rudalis exhibit resilience and solidarity among themselves. They form a tight-knit community and support each other emotionally, demonstrating the strength that can arise from collective action in the face of adversity. At the end of the story when Sanichari persuades the prostitutes with her argument,

“Why not? You stand in line for a measly fifty paise. Arre, does this work of yours earn you enough to fill your stomach? Does it bring you self-respect?... No clothes, no food. No self-respect...” (*Rudali*, 150).

She tries to convince the prostitutes even though it is a demeaning offer. She persuades them to act as professional wailers and trains them to perform in the funeral of Gambhir Singh, the man who ruined Sanchari and her mother's life.

Prostitutes and prostitution are treated in Mahasweta Devi's *Rudali* as one of the many vocations that exist, but they are not seen as dehumanised or outcasts. These are the outcomes of a break civilization that gets go of its insensitive emotions. The novella depicts three different types of oppressed groups. Some women, like Parbatia, flee poverty in search of better opportunities than the humiliations of their humble existence; still others, like Gulbadan, have the misfortune of being born to mothers who were the temporary mistresses of wealthy households and disowned by the upper-class illegal fathers. These women are, as previously mentioned, bonded labourers who are used and then discarded. Mahasweta Devi offers these ladies a means of retaliation by fusing grief and prostitution.

Through the portrayal of the Rudalis and their profession, Devi critiques the socioeconomic inequality prevalent in Indian society. The story exposes the harsh realities faced by marginalized communities and calls attention to the need for social reform and justice.

### Conclusion

*Rudali* powerfully highlights how Rudalis turn into symbols of not just survival but also a "subaltern tool of revenge" through their profession as mourners. Thus a low profession has



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emerges as empowering instrument to fight against social inequalities thereby reversing the position as the lower strata turns dominant they by reversing the course of action. According to Usha Ganguli's interview, widows in Indian society are given a special position at marriage ceremonies if they are considered 'Rudalis'. Sanichari, a member of the lowest socioeconomic hierarchy, gradually develops wisdom, awareness, and judgement as she learns about her surroundings. Her newfound understanding empowers her to educate and guide prostitutes to take action against the oppressive system that threatens their basic life.

Because of her untouchability and line of work, Sanichari, like other women, are viewed as social outcasts, demonstrating higher maturity in mind and deed. She makes a special effort to provide a hand so they may assist themselves. She assists them in locating a better job that will pay more and heal their hurt and repressed feelings.

The social structures are designed in a way that facilitates exploitation and weakens the status of women who belong to the untouchable caste. The extreme poverty of the lower caste villages, the repressive methods used by landowners, usurers, and religious leaders, the exploitation of women to gratify their base desires, which results in commercial prostitution, and the higher classes' lack of moral principles. Though the profession as Rudalis is considered a low professional culture, Sanichari transforms it to regain the position of women in the patriarchal society. Ultimately through the character of Sanichari, the novella depicts that a low professional cultural group can revert the imbalance of the society thereby upholding their stature as empowering persona.

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Full Length Article

IJCRAR/FLE/o8

# Masculine Silence- A Close Reading of Katherine Mansfield's *The Fly* and Amrita Pritam's *Stench of Kerosene*

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### Abstract

The Gender Research has long been dealing with the issues concerning women and the problems faced by them has received great visibility in public forums. The different waves of feminism accentuated pro-woman or pro-feminist writings. The struggles of women in a patriarchal society became the ground for contestation in all these writings. These writings laden with accusations against men, often depict them as oppressors. Women's Studies drew attention on the life of women and their experiences placing them in the centre. The analysis of women's issues elucidates that men engage in certain behaviours not out of personal preference but rather as an attempt to adhere to cultural and societal norms. This phenomenon mark the complex interplay between individual actions and broader sociocultural contexts, highlighting the significance of understanding these dynamics in addressing gender-related challenges. The emergence of Men's Studies by 1970s resulted in a shift in understanding masculinity. The underlying patterns of sex-role stereotypes were studied by scholars and it is found that men are constructed by the culture just as women. While the cultural pattern expect women to be submissive, tolerant, obedient and emotional, it wanted men to be dominant, aggressive, sexually powerful, strong minded, less emotional and practical. Any deviation from these roles will make them the object of joke and scorn. Scholars now study Masculinity and its effects in order to show how men are also trapped culturally. The paper analyzes how men are forced to remain silent and control their emotions which causes pain for them as well as to others through the stories of Katherine Mansfield's 'The Fly' and Amrita Pritam's 'Stench of Kerosene'.

**Keywords:** accentuated, patriarchal, contestation, Masculinity, deviation





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### Introduction

The Gender Research has long been dealing with the issues concerning women and the problems faced by them has received great visibility in public forums. The different waves of feminism accentuated pro-woman or pro-feminist writings. The struggles of women in a patriarchal society and the gender role assigned to them became the ground for contestation in all these writings. These writings laden with accusations against men, often depict them as oppressors. Women's Studies drew attention on the life of women and their experiences placing them in the centre. The analysis of women's issues elucidates that men engage in certain behaviour not out of personal preference but rather as an attempt to adhere to the cultural and societal norms. This phenomenon marks the complex interplay between individual actions and broader sociocultural contexts, highlighting the significance of understanding these dynamics in addressing gender-related challenges. The emergence of Men's Studies by 1970s resulted in a shift in understanding masculinity. The underlying patterns of sex-role stereotypes were studied by scholars and it is found that men are constructed by the culture just as women. While the cultural pattern expects women to be submissive, tolerant, obedient and emotional, it wanted men to be dominant, aggressive, sexually powerful, strong minded, less emotional and more practical. Any deviation from these roles would make them an object of joke and scorn. Scholars now study Masculinity and its effects in order to show how men are also trapped culturally. The paper analyzes how men are forced to remain silent and control their emotions which causes pain for them as well as to others through the stories of Katherine Mansfield's 'The Fly' and Amrita Pritam's 'Stench of Kerosene'.

The story 'The Fly' revolves around two men, Woodifield and his friend the Boss. The story starts with the regular weekly visit of Woodifield to the Boss's office. While the Boss is physically and financially sound, Woodifield suffers a declining memory and is under the care of his wife and daughters. The Boss offers him whiskey and the two engage in a conversation. Woodifield tells the Boss that his daughters visited the Reggie's grave and happened to see the grave of the Boss's son. He adds that it is well kept and continued his conversation about his daughter's visit to a hotel. When Woodifield leaves, the Boss informs his office boy not to disturb him and grieves his son's death alone. He then finds a fly trapped in his ink pot, desperately





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clambering to come out. The Boss lifts the fly and puts it in a blotting paper. The fly begins to dry its wings and gets ready to fly. When the fly is completely dry and ready to fly the Boss takes ink from the pot and pours on it. Startled by the sudden turn of event, the fly falls down unable to rise and dies. The Boss asks his office boy, Macey, to bring some fresh blotting papers.

Stench of Kerosene is the story of Manak and Guleri. This childless couple even after eight years of marriage love each other dearly. Their marital happiness is shattered by Manak's mother with repeated accusations on Guleri not bearing children for his son. So, Manak's mother wants her son to marry again to have children. Guleri decides to go to her father's village for the yearly festival. Manak wants Guleri to stay back that time. As it is the only occasion to meet her family, Guleri leaves Manak despite his objection. After Guleri leaves, Manak's mother gets him married again. Manak's body accepts his new wife though his heart rejects her. After a few days, Bhavani, Manak's friend, informs him that Guleri has set fire to herself with kerosene when she heard the news of Manak's second marriage. Manak becomes completely silent after this and shuts himself from the world. By then, Manak's second wife delivers a boy. When Manak's mother shows the newborn to Manak, he says that the baby has the stench of kerosene.

The Boss grieves his son's death for six years. In his mind his son remained "lying unchanged, unblemished in his uniform, asleep forever" (The Fly 3). When Woodfield talks about his son's grave, the Boss feels depressed but represses his feelings. Since he is the Boss and a full grown man, he suppresses his emotions. The Boss symbolizes a successful man who is trained to restrain his grief unlike Woodfield who is a failure. After his son's death, Woodfield suffers a stroke and becomes senile. He loses memory and becomes a burden to his family. After five years, now the grief does not affect him and he says that the grave is beautifully maintained. Though he is younger than the Boss, he is sterile and a failure. The Boss who handles the death of his son in a man's way rolled in his office chair, stout, rosy. So, when the grief of his son's loss affects him, he controls his emotions and causes pain on an innocent fly. At the cost of the fly's life, he establishes his masculinity.

Manak wants his wife to stay back to avoid his second marriage but keeps quiet.



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"Just this time" pleaded Manak. "Your mother has not said anything. Why do you stand in my way?" Guleri was childishly stubborn. "My mother..." Manak did not finish his sentence" Guleri, do not go away", he begged her. "I ask you again, do not go this time". He handed her back the flute, unable to continue (3).

He wants to assert his masculinity by fathering a child and so he keeps quite though he very knows very well that his mother would get him married. He is unable to speak to his mother and remains silent to her too. The lines "Obedient to his mother and to custom, Manak's body responded to the new woman. But his heart was dead within him." (5) show how men are made and their silence is constructed by the culture. Manak does not show his emotion or speak anything when his friend Bhavani informs him about the death of his wife.

"Guleri is dead", said Bhavani in a flat voice.

"What?"

"When she heard of your second marriage, she soaked her clothes in kerosene and set fire to them".

Manak, mute with pain, could only stare and feel his own life burning out...

But he was like a man dead, his face quite blank, his eyes empty. (7)

Though he feels dead he doesn't speak. According to Kate Dvorkin, men struggle to articulate their inner emotional experiences and their silence can be a cover for the confusion and vulnerability. She says that silence is a cover they use not to look inadequate. Men remain silent as a response to the expectations of the society. Stereotyped role expectations of the society rewards men when they act accordingly and punish them when they are deviated. The acceptance of sex-role stereotypes not only causes pain to individuals but also causes bad effects on the society. Unfortunately men are caught up with this apparent attraction. Right from their boyhood they are told to be brave and silent enduring pain. These stereotypes have now become a public vice that creates an uneven society.

The analysis of Katherine Mansfield's "The Fly" and Amrita Pritam's "Stench of Kerosene" offers profound insights into the theme of masculine silence and its implications. These stories show how the societal constructs shape men's behavior and emotions, often leading to



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suppressed feelings and unexpressed pain. The expectation for men to adhere to traditional gender roles, characterized by emotional restraint, can result in profound inner turmoil and conflict. The stories express the idea that men, like women, are also victims of societal expectations and stereotypes. The pressure to conform to rigid notions of masculinity forces men into a silence. This silence, while seemingly a sign of strength, can actually be a mask for deeper insecurities and uncertainties. For a society with gender equality and inclusivity, it is crucial to recognize the harmful effects of these stereotypes on both men and women. By challenging traditional notions of masculinity and encouraging open dialogue about emotions and vulnerabilities, a more empathetic and understanding society can be created.

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Full Length Article

IJCRAR/FLE/09

# The Phenomenon of the Peripheral Life of Women in Arundhati Roy's "The God of Small Things"

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### Abstract

In light of postcolonial feminism's discussions about subalternity and how women from the so-called Third World are portrayed in literature and theory, as well as Cultural Studies' concept of agency, this essay aims to critically analyse Arundhati Roy's novel "The God of Small Things" from a postcolonial feminist perspective. It will pay particular attention to how Roy models various representations of women. The goal is accomplished by examining and contrasting the three primary female characters in the book—Mammachi, Baby Kochamma, and Ammu—focusing on how they relate to Velutha, the male protagonist who is an Untouchable under the remnants of India's caste system. The article makes the case that Roy has made a significant contribution to the field by providing a variety of depictions of subaltern women in the "Third World" who, in spite of their marginalized and oppressed condition, exhibit agency and are held accountable for their own actions. In the context of modern literary activity, the idea of marginalization is relatively new. It's a method of reading literature that emphasizes the voices of those on the margins of society. Today, marginalized groups in every community are legally, politically, socially, and economically robbed of their basic human rights. The plot of the book is non-linear, bouncing back and forth between the present and the past. Rahel can be considered as the novel's autobiographical representation of Arundhati Roy. Numerous examples of the regional customs, religion, political climate, mistreatment of women, and challenges associated with the caste system are given to the readers in this book. This tactic contributed to the telling of a captivating and fascinating story. Women have traditionally been viewed as more peripheral members of a society controlled by men. Based on this notion, the current research article attempts to investigate how three generations of women are marginalized in the book "The God of Small Things."

**Keywords:** Marginalization, Underclass, Environmental Protection, Discrimination based on Gender and Caste



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### Introduction

This paper aims to critically analyse Roy's novel from a postcolonial feminist perspective, paying particular attention to the ways in which she models various representations of women. It does this by drawing on background discussions about subalternity, representations of women from the so-called Third World in theory and literature, and Cultural Studies' concept of agency. While there is considerable debate regarding its exact definition, the term "subaltern" is generally used to refer to "subordinated classes and peoples," or marginalized groups and lower social classes, particularly in Third World countries that were once under colonial rule (Young 6).

Here, Arundhati Roy expertly conveys the fight for women's existence. Roy is a novelist who won the Booker Prize and is a member of the emerging Indian writing scene. Through her writing, she has demonstrated a strong knowledge of women's issues. Her beautiful story of women who have been marginalized by society may be found in her debut book, *The God of Small Things*. She correctly outlines the ways in which women are subjected to abuse, exploitation, estrangement, and exile.

By examining and contrasting the three primary female characters in *The God of Small Things* – Mammachi, Baby Kochamma, and Ammu – and focusing on their disparate approaches to Velutha, the book's male protagonist, the aim of this study is to investigate how Roy fictionally creates voices for oppressed women. Velutha, an Untouchable of the lowest caste, is a Paravan, to which these three ladies relate and react in various ways.

A female character leads the book. Having gone through a horrible relationship with an untouchable, she was separated from her alcoholic husband and had twins. The "love laws," established by ancient casteists, are broken by her. Her family banishes her as a consequence of her strange relationship. By the time the book ended, she was thirty-one years old and discovered dead by herself in a filthy lodge room.

The marginalized Indian lady is accurately reflected in Roy's book *The God of Small Things*, to put it briefly. First World feminism and Third World women have been the subject of continuous dispute within the postcolonial literary discipline (McLeod 174). Nonetheless, well-





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intentioned, universal assertions of a global womanhood always carry the potential of marginalizing someone and hiding oppressive and power structures that are unique to a given culture.

### The Marginalists' Culture

Three generations of women in an orthodox Syrian Christian family in Kerala are marginalized, and this is a topic that is directly addressed in the novel "The God of Small Things". Among these three women is Mammachi, a figurehead for the older female generation. Within the same family, Ammu represents the second generation of women, and Rahel, Ammu's daughter, represents the third generation.

Human rights are purposefully denied to women and they are pushed to the periphery of society. The male-dominated society severely marginalizes them. The government, marriage, family, and other social institutions are to blame for their marginalization. Mammachi is an important character in the book who stands in for older ladies. Ammu and Chacko are her children. She endures cruel marginalization. The man who is to blame for Mammachi's marginalization is none other than Pappachi, her spouse. Throughout her life, she endured the cruelty of her spouse.

When the husband discovers that his wife is "exceptionally talented" and "potentially concert class," the violin trainer makes the fatal error that sets off the climax. A little while later, he throws the violin into the river after breaking its bow. She starts a pickle-making business, and Pappachi says she's not a suitable fit for a high-ranking ex-government official, so this is just another example of her envy. Hence, there is a lack of compassion, love, and cooperation in Mammachi and Pappachi's marriage. She is marginalized as a consequence of this.

The second significant female character in the book is Ammu, who starts off as a very marginalized figure. She experiences both male and female marginalization. She is the female heroine of the book and was raised in a wealthy household by Pappachi and Mammachi. Her father's inhumane behaviour is a blatant sign of her family's marginalization, which was facilitated by violence. The traditional patriarchal family structure, in which a female kid was





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always considered an inconvenience and a burden on the family, allowed Ammu to be marginalized. On the other hand, Chacko, her brother, is fortunate in every aspect of their family life. Ammu is not permitted to pursue further education after completing her education, but her brother is sent to Oxford University to pursue higher education. Her marginalization is primarily caused by her parent's dual nature.

Rahel is one of the novel's three marginalized lady characters. Compared with her mother and grandmother, she has a less peripheral character. Unlike Mammachi and Ammu, she has never experienced domestic violence. The fact that she is the daughter of an abandoned Ammu continues to make her a disregarded character. She lived her entire life experiencing marginalization and its painful consequences, just like Ammu. Like her mother, she also endured humiliation and insults during her early years. Her agonizing recollections of her past completely upended and abandoned her life. The memories she has of her mother from her past are crucial to her marginalization.

The "First World feminist must learn to stop feeling privileged as a woman" (187). because just because women have identical biological traits does not mean that they also share the same culture, values, beliefs, and experiences. Some detractors do agree that Roy has the ability to represent the "hitherto silent." The work "crystallizes the issues of atrocities against... all those dispossessed of an identity or a speaking voice," according to Anita Singh, who describes it as "a discourse of the marginalized and subordinated."

*"to everything she had run away from just a few years before, with the exception that she now had two small children and no more dreams" (42).*

Ammu's marriage is a terrible experience, and her husband is to blame for her emotional and physical pain. Therefore, the institution of marriage serves as a justification for Ammu's marginalization. She was forced to move back in with her two kids after her divorce from her intoxicated husband. In a traditional family, a divorced lady has no respect or position. Consequently, she and her children experienced hostility, neglect, and lack of friendliness from the family members. The women of her family abuse her mentally. She loves and takes care of her innocent children despite all of these hardships. She makes preparations for their schooling and future.



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Since Velutha is a Paravan and an Untouchable, it is clear that he is marginalized and undervalued in his community, which still views people of his sort as subhuman and dirty. In Ammu's dream, the narrator describes Velutha as "*leaving no footprints in sand, no ripples in water, and no image in mirrors,*" which is a somewhat euphemistic depiction of Roy's status (206). The subordinate status of the Untouchables is reflected in this.

### Conclusion

In the end, he steps over the gravest boundary of all: dating an upper-caste, touchable woman. Velutha thus crosses many of the boundaries that society expects him to remain behind because he was born a Paravan. Despite being a man, Velutha is nevertheless in many respects the most enslaved and wretched of the book's primary protagonists. Ammu is a divorced mother of two kids, therefore it's clear that she is marginalized.

Ammu is sent away from home by her family at the book's conclusion. She's not allowed to visit Ayemenem and is separated from her kids. In anonymous areas, she makes a valiant effort to find a good work. She is discovered dead in a filthy room in Aleppy's Bharat Lodge, sick, tired, and finally defeated. After Ammu passes away, the church refuses to bury her, so her humiliation continues. At the end, she is burnt in an electric crematorium meant only for police custody dead, abandoned bodies, and beggars. Ammu's life is shown to have been marked by significant marginalization at the hands of social institutions such as the police, marriage, family, and religion. Furthermore, we note that in light of her marginalization. In conclusion, Arundhati Roy depicted the wretched lives of women in traditional Indian society via the lens of marginalization. Roy has depicted the anguish, agony, and physical and sexual abuse of women in a society ruled by men through the marginalized characters Ammu, Mammachi, and Rahel. Even Roy harshly condemned the social structures—such as marriage, family, religion, and law enforcement—that contribute to the marginalization of women in the book.

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Full Length Article

IJCRAR/FLE/10

# Intricacies of Cultural Identity: A Reflection on *Americanah*

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### Abstract

This article explores the intricacies of cultural identity as depicted in Chimamanda Ngozi Adichie's novel *Americanah*. Through the eyes of the protagonist, Ifemelu, and her experiences as a Nigerian immigrant in the United States, the article explores into the multifaceted layers of identity formation, negotiation, and expression. Using themes of transnationalism, racial dynamics, beauty standards, and belonging, the article examines how Ifemelu's journey reflects the complexities and challenges inherent in navigating cultural identities in a globalized world. By analyzing key moments and interactions within the novel, the article highlights the intersections of race, gender, and socioeconomic status in shaping individual and collective identities. It also covers the influence of preconceptions, cultural stereotypes, and nostalgia on ideas of authenticity and belonging.

**Keywords:** identity, culture, sense of belonging, race, nationality

### Introduction

*Americanah*, a highly praised novel by Chimamanda Ngozi Adichie, is a captivating exploration of immigration and the complexities of love. The narrative unfolds through the experiences of its protagonist, Ifemelu, a Nigerian woman who migrates to the United States for higher education. As she navigates the challenges of adapting to a new culture and confronts the intricacies of race and identity in America, the novel explores deep into the nuanced intersections



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of race, nationality, and belonging. In the novel, cultural identity forms a central theme intricately integrated into the narrative's framework. Through the experiences of its Ifemelu and Obinze, Adichie navigates the complexities of cultural belonging, displacement, and the pursuit of identity in a globalized world.

### Discussion and Interpretation

This paper navigates into the intense exploration of cultural identity in *Americanah*, examining how Adichie skillfully captures the shades of the immigrant experience and the quest for self-discovery. "Adichie's work has been greatly influenced by the experience that she has had [in America] as an inhabitant of the periphery" (Murphy 95) as pointed by a critic Elena Murphy.

It analyzes the intricate levels of cultural adaptation, assimilation, and resistance experienced by Ifemelu and Obinze in their distinct situations. The challenges they face while grappling with issues of belonging and authenticity shed light on overarching themes such as cultural hegemony, power dynamics, and the construction of identity within the context of globalization.

Adichie's novel *Americanah* is a new, specific turn-of-the-century ethics emerges in novels whose authors' preoccupation is intercultural alterity. 'Alterity' refers to the quality of being other or different, often emphasizing the recognition and understanding of the distinctness of others. It is a concept used in philosophy, anthropology, and cultural studies to explore the ways in which individuals or groups perceive and relate to those who are perceived as different or "other." Alterity, in this sense "has a fundamental relation to the other, which calls into question the very notion of identity itself: the identity imposed on us, the identity for which we search, the identity we claim for ourselves". (Vassallo and Cooke 16).

A name holds significant importance in shaping one's sense of identity, contributing fundamentally to the notion of being true to oneself. The passage, "he lived in London indeed but invisible, his existence like an erased pencil sketch..." (Adichie 261) suggests a potential connection to the alteration or erasure of his name, changed in order to belong to that city. Names possess such formidable influence that they have the capacity to evoke profound shifts in people's





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emotions. This is exemplified once more through a conversation between Obinze and a Brazilian man he encounters.

"I'm Dee." A pause. "No, you're not English. You can pronounce it. My real name is Duerdinhito, but the English, they cannot pronounce, so they call me Dee."

"Duerdinhito," Obinze repeated.

"Yes!" A delighted smile." (Adichie255)

This portrays the rarity of a delighted smile in response to one's real name, emphasizing the cultural demand for immigrants in America and England to assume purchased, counterfeit identities until they achieve legal acceptance. The idea of transnational identity is also intricately woven into the lives of characters like Ifemelu. Ifemelu's journey embodies the fluidity and complexity of identity as she traverses between her Nigerian roots and the challenges of immigrant life in the United States. Adichie deliberates into Ifemelu's introspective struggles, illuminating the multifaceted nature of identity formation in a globalized world. Throughout the novel, Ifemelu grapples with reconciling her Nigerian heritage with the realities of American culture. She reflects on her experiences, noting,

"Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care. So what if you weren't "black" in your country? You're in America now." (Adichie 225)

This poignant observation highlights the societal imposition of racial categorization, highlighting the complexities immigrants face in defining their identities within a new cultural context. Furthermore, Ifemelu's blog posts serve as a platform for her exploration of identity and belonging. In one of her blog entries, Ifemelu reflects on the politics of Black hair, stating,

"Relaxing your hair is like being in prison. You're caged in. Your hair rules you. You didn't go running with Curt today because you don't want to sweat out this straightness. That picture you sent me, you had your hair covered on the boat. You're always battling to make your hair do what it wasn't meant to do." (Adichie213)





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Ifemelu undergoes a continual process of negotiation as she navigates between the cultures of her native country and her host country. Her evolution is marked by her efforts to reconcile the differences in language, culture, and lifestyle between her homeland and the country she now resides in. Ifemelu engages in a constant negotiation, balancing the cultural nuances and language disparities inherent in her dual existence. The evolution of Ifemelu is shaped by her ongoing efforts to harmonize the lifestyles of her native and host countries. In this process, she frequently exhibits an ambivalent attitude toward both aspects of her identity. Her ambivalent retention becomes evident in her hair styling choices. There are times when she straightens her hair, resembling that of a white girl. However, alongside this, she experiences a sense of loss and guilt for not maintaining her original kinky dark hair.

Ifemelu's blog posts about Black hair in America serve as a powerful conduit through which she navigates the intricate intersections of race, beauty standards, and cultural assimilation in the novel. This candid reflection underscores the pressure individuals face to conform to Eurocentric beauty standards, highlighting the limitations imposed by societal norms on personal expression. Ifemelu's decision to embrace her natural hair symbolizes her journey towards self-acceptance and cultural pride.

Through Ifemelu's experiences, *Americanah* offers a profound exploration of racial identity and privilege in America. Ifemelu's observations and interactions with individuals from diverse racial backgrounds serve as catalysts for introspection and critical analysis of societal norms and structures.

Ifemelu's experiences navigating racial dynamics in America shed light on the complexities of racial identity formation. She observes, "In America, racism exists but racists are all gone. Racists belong to the past. Racists are the thin-lipped mean white people in the movies about the civil rights era." (Adichie316). This observation highlights the ways in which individuals from marginalized racial groups are homogenized and subjected to systemic discrimination, regardless of their national origins.

Through Ifemelu's narrative, Adichie invites readers to contemplate the complexities of repatriation and the multifaceted nature of cultural identity in an increasingly interconnected



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world. Ifemelu's journey serves as a poignant exploration of the tensions between belonging and displacement, nostalgia and progress, offering profound insights into the human experience of navigating multiple cultural spheres in pursuit of authenticity and belonging.

Ifemelu's decision to return to Nigeria in *Americanah* serves as a pivotal moment that prompts profound reflections on her sense of belonging and connection to her homeland.

“Ifemelu’s on-going quest for a place in which to feel at ease in the world continues in reverse direction. Having experienced the pain of being a stranger to herself in America, she decides to return to Nigeria, in the hope that she could heal her fractured relationship with her place of origin” (Dimitriu271)

Her readjustment to Nigerian society raises poignant questions about cultural identity, nostalgia, and the transformative impact of globalization on individual identities.

### Conclusion

Ultimately, Ifemelu's return to Nigeria becomes a catalyst for a deeper understanding of the multifaceted nature of identity. Her journey prompts readers to contemplate their own relationships with their cultural origins and the ways in which globalization shapes, challenges, and transforms individual identities over time. *Americanah* thus presents a compelling narrative that encourages introspection on the intricate interplay between personal identity and the evolving landscapes of home and abroad.

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Full Length Article

IJCRAR/FLE/11

# Exploring Symbolism and Economic Struggles in Markandaya's Literary Works

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### Abstract

Within the discipline of economics, the phenomenon of disguised unemployment, also referred to as hidden unemployment, represents a pivotal concept with significant implications for labor markets. Disguised unemployment is a phenomenon in which individuals are seemingly employed but in reality are underutilized or redundant within their current roles. The Pigeonhole Principle, a fundamental principle in mathematics, provides a distinctive lens through which to analyze the correlation between hidden unemployment and the accessibility of employment opportunities. The objective of this article is to examine the relationship between the Pigeonhole Principle, the novel "Nectar in a Sieve" by Kamala Markandaya, and the prevalence of disguised unemployment. The present paper examines the relationship between the Pigeonhole Principle and disguised unemployment. This paper utilizes mathematical concepts and economic theory to illustrate the application of the Pigeonhole Principle in analyzing disguised unemployment. The article presents a proposal for resolving the issue through the utilization of mathematical models. Additionally, it discusses the Pigeonhole Principle as a significant concept in mathematics, with implications that extend beyond its traditional mathematical usage. This scholarly article investigates the relationship between the Pigeonhole Principle and disguised unemployment, with particular attention to its applicability within the Indian context. This study aims to examine the impact of disguised unemployment in India through the utilization of real-world examples and empirical evidence. Through this approach, we seek to shed light on the challenges posed by this principle.

**Keywords:** Relationship, Mathematical, Disguised, Unemployment, Labor



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### Introduction

Disguised unemployment is defined as a condition in which individuals are officially employed, yet their meaningful and productive contribution to the overall economy is not fully realized. This phenomenon may manifest as a consequence of a surplus labor force within a specific sector, or as a result of inadequate utilization of existing resources. The Pigeonhole Principle, a fundamental concept in combinatorial mathematics, offers valuable insights for understanding and potentially resolving the issue at hand. The Pigeonhole Principle, a fundamental theorem in the field of combinatorial mathematics, asserts that if the number of objects exceeds the number of containers available for their accommodation, then there must exist at least one container holding more than one object. This principle is unexpectedly linked to the concept of disguised unemployment, which refers to a situation in which individuals are employed in positions that do not fully utilize their skills. According to the Pigeonhole Principle, when a set of  $n$  items is distributed into  $m$  containers, where the number of items  $n$  exceeds the number of containers  $m$ , it is guaranteed that at least one container will contain more than one item, where  $n > m$ . The original application of this principle was in combinatorics and set theory, however it has since been acknowledged as a potent analytical tool for studying a range of phenomena, such as disguised unemployment.

### The Pigeonhole Principle

The Pigeonhole Principle asserts that in any distribution of  $n + 1$  objects into  $n$  containers, at least one container must contain multiple objects. This principle serves as a valuable tool for highlighting instances of unequal distribution between objects and the containers housing them. The aforementioned principle yields significant implications across a multitude of mathematical domains and extends its relevance beyond the confines of mathematics. According to Rosen (2019), the Pigeonhole Principle serves as a valuable tool in various mathematical fields such as combinatorics, number theory, and optimization problems. The principle, a widely recognized concept in mathematics, postulates that if  $N$  objects are distributed among  $J$  containers, and  $N$  exceeds  $J$ , then at least one container must contain more than one object. The aforementioned principle offers valuable insights for a variety of academic disciplines, encompassing mathematics, computer science, and practical applications in the real world.





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### Applying the Pigeonhole Principle to Disguised Unemployment

The literary work "Nectar in a Sieve" depicts the challenges encountered by the central character, Rukmani, and her household as they navigate the difficulties of living as agriculture tenants in rural India. The agricultural sector is confronted with a situation of disguised unemployment, characterized by a surplus of laborers in comparison to the amount of productive employment opportunities available. Rukmani and her spouse Nathan encounter difficulties in sustaining their livelihood in the midst of a dearth of employment opportunities. This portrayal is consistent with the Pigeonhole Principle. The surplus labor force in the agricultural industry is represented by the "N" individuals, while the constrained job opportunities symbolize the "J" compartments. The principle reveals that individuals may inevitably experience underemployment or redundant positions, resulting in a manifestation of disguised unemployment. Disguised unemployment is characterized by the employment of individuals whose productive contributions are minimal as a result of an oversupply of labor. In the Indian context, disguised unemployment is widespread in the agricultural sector, as a significant number of individuals are employed in farming activities that exceed the necessary labor force requirements. Chakraborty *et al.*, (Year) asserted that. Disguised unemployment frequently occurs as a consequence of insufficient alternative employment prospects and inadequate infrastructural advancement (2016). Disguised unemployment is a phenomenon characterized by the employment of workers whose contribution to output is negligible or redundant. In the Indian context, this phenomenon is widespread, especially within the agricultural sector. The Pigeonhole Principle offers a framework for comprehending the underlying reasons and outcomes of this matter. In rural India, the agricultural sector plays a substantial role in the employment of a significant portion of the workforce. In light of constraints related to land availability and the use of antiquated farming methodologies, there is an enduring challenge with low productivity. Numerous agricultural activities exhibit potential for consolidation, yet the agricultural labor force persists in a state of overstaffing attributed to social and economic influences. The Pigeonhole Principle effectively elucidates this scenario by demonstrating the existence of a surplus of workers relative to the demand, thereby leading to disguised unemployment. An association between the Pigeonhole Principle and disguised unemployment can be inferred through an examination of the abundance of individuals involved in agricultural pursuits. In the event that the quantity of individuals involved in the cultivation of land exceeds the necessary





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threshold for optimal agricultural productivity, it can be compared to a scenario in which the quantity of objects present surpasses the capacity of containers available to accommodate them within productive opportunities. In elucidating the correlation between disguised unemployment and the Pigeonhole Principle, it is imperative to examine the contextual framework of "Nectar in a Sieve" authored by Kamala Markandaya. This literary work delves into the challenges encountered by rural agricultural laborers in India amidst an era of economic and societal change. The experiences of the characters depicted in this narrative serve to illustrate the pervasive presence of disguised unemployment within their respective communities, highlighting the harsh reality of this phenomenon. In consideration of the Pigeonhole Principle, the correlation between disguised unemployment (D) and the degree of uncertainty (H) can be articulated in the following manner:

$$D \propto k * H$$

The equation indicates a direct relationship between the level of disguised unemployment (D) and the uncertainty principle (H), with the constant of proportionality (k) representing the magnitude of this relationship. In this context, the variable 'k' is utilized to represent a constant of proportionality, which serves to quantify the magnitude of the correlation between disguised unemployment and uncertainty. An increased value of the variable "k" signifies a more pronounced correlation between the variables.

As stated by Taqqu (2018), "This implies that there is a surplus of labor that exceeds the demand and their productive skills are underutilized."

The application of the Pigeonhole Principle in the context of disguised unemployment in India can be demonstrated through the scenario of a small farming village with 50 farmers cultivating a piece of land. Due to the extent of the land and the advancements in technology, it is only necessary to employ 20 farmers for the purpose of achieving efficient cultivation. Nevertheless, in light of numerous limitations, there exists a situation where all 50 farmers remain engaged in agricultural work, leading to a phenomenon of disguised unemployment. The additional laborers correspond to the superfluous elements in the Pigeonhole Principle illustration, underscoring the existence of veiled unemployment. Disguised unemployment yields



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substantial economic implications and exerts direct consequences upon those individuals impacted. From an economic perspective, this phenomenon results in the inefficient allocation of resources, a decrease in production levels, and stagnant economic growth.

Potential employment opportunities for surplus laborers in more productive sectors can contribute to an improvement of the overall economic performance. Disguised unemployment at the individual level perpetuates poverty and inequality, as it leads to workers being confined to low-income occupations that do not fully utilize their skills and potential. In the framework of disguised unemployment, the labor force can be regarded as the constituents, while job opportunities and sectors serve as the receptacles. In instances where there exists an excess of laborers in relation to the number of available job opportunities, it is probable that the labor force is not being optimally employed. This phenomenon has the potential to result in disguised unemployment, in which individuals are officially employed but their economic impact is negligible. Furthermore, the application of the Pigeonhole Principle provides a valuable analytical framework for detecting instances of hidden unemployment across different industries. A comprehensive analysis of the distribution of labor across various sectors allows for the identification of sectors with high labor concentration and those experiencing a shortage of labor, thereby revealing potential areas of disguised unemployment.

The Pigeonhole Principle can be mathematically related to disguised unemployment through the following equation:  $N > J$

Where the variable 'N' denotes the total count of participants involved in a given activity, while 'J' symbolizes the number of job vacancies available for the said activity. According to the Pigeonhole Principle, if the number of individuals (N) exceeds the number of available job positions (J), it will lead to a discrepancy and the potential for disguised unemployment.

### Mathematical Modeling and Proposing A Solution

A potential approach for mitigating disguised unemployment involves the reallocation of labor resources in adherence to the Pigeonhole Principle. Through strategic reallocation of workforce from industries with surplus labor to those lacking in labor, it is feasible to attain an



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improved and efficient allocation and utilization of labor resources. Mathematical models, including optimization techniques and linear programming, can be employed for the purpose of ascertaining the optimal allocation of labor resources. The models are able to consider various factors including skill sets, levels of education, and productivity measures in order to provide guidance for the redistribution process. The utilization of mathematical frameworks offers a systematic methodology for identifying and minimizing the impact of disguised unemployment.

The correlation between the Pigeonhole Principle and disguised unemployment holds substantial implications for policymakers in countries such as India, where agriculture continues to be a significant sector. The mitigation of disguised unemployment necessitates the implementation of targeted measures to enhance skill development, allocate resources towards infrastructure development, and facilitate the creation of alternative employment prospects within non-agricultural fields. Sahu and Sahu (2013) emphasized the significance of addressing disguised unemployment as a means to enhance productivity, income distribution, and overall economic growth.

### Conclusion

In summary, the Pigeonhole Principle provides a valuable framework for comprehending the concept of disguised unemployment. By utilizing this principle, it is possible to discern industries impacted by latent unemployment and to utilize mathematical models in order to recommend the most efficient labor redistribution tactics. Addressing the issue of disguised unemployment through the application of mathematical techniques has the potential to enhance resource allocation efficiency and stimulate broader economic advancement. The Pigeonhole Principle, a fundamental concept in combinatorial mathematics, offers a compelling link to the phenomenon of disguised unemployment, particularly within the context of India. The existence of surplus labor in the agricultural sector and the underutilization of skills are in accordance with the principles outlined in the Pigeonhole Principle. By acknowledging this correlation, policymakers have the opportunity to formulate methods to address hidden unemployment, resulting in improved productivity, the creation of alternative job prospects, and holistic economic advancement. The identification of disguised unemployment is imperative for the development of impactful policies and interventions.



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Efforts aimed at reforming the agricultural sector through initiatives focused on enhancing farm productivity, adopting modern techniques, and creating alternative employment avenues represent crucial measures in addressing this issue. The utilization of the Pigeonhole Principle facilitates policymakers' comprehension of the scope and allocation of concealed unemployment and aids in the formulation of specific remedial strategies. The Pigeonhole Principle provides valuable insights and connections for understanding disguised unemployment, particularly within the Indian context. Upon acknowledging the presence of excess labor in the context of the Pigeonhole Principle, a deeper comprehension of the complexities presented by concealed unemployment emerges, emphasizing the necessity for holistic interventions to effectively mitigate this matter.

Utilizing the capabilities of all individuals and efficiently allocating resources is not only advantageous from an economic standpoint, but also crucial for fostering a more equitable and viable society. The association between the Pigeonhole Principle, "Nectar in a Sieve," and covert unemployment provides significant understanding into the economic hardships experienced by marginalized populations. The utilization of mathematical principles in the analysis of literary narratives allows for an enhanced comprehension of phenomena within the real world. It is essential for policymakers and economists to acknowledge the presence of disguised unemployment and its significant influence on labor markets and economic development. By effectively managing the disparity between the supply of labor and the demand for job positions, societies can endeavor to minimize underemployment and foster the emergence of opportunities conducive to sustainable and inclusive development.

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Full Length Article

IJCRAR/FLE/12

# Feminine Ethos of Black Women in the Novel "*Beloved*" by Toni Morrison

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### Abstract

This article is a qualitative research study of Toni Morrison's novel "*Beloved*" about a Feministic ethos that applied in sethe, a black women's life. Sethe portrays feminine rights in "*Beloved*" as a character in her life and struggles. Sethe's activism can be understood as her fight for the rights, dignity and independence of herself and her children, particularly in the context of slavery and its aftermath. She demonstrates resilience, stamina and determination in defying oppressive regimes and striving for a better future for herself and her family. Sethe's bravery, such as fleeing slavery and confronting the trauma of her life that reflects her dedication to advocating for her own rights and those of other marginalized groups, particularly women and children. This ethos emphasizes the resilience, perseverance and nurturing qualities of women, particularly those who have endured great hardship. The novel, set in the aftermath of slavery, depicts the lives of African American women who are struggling with loss, loneliness and the search for identity. Sethe, Denver and Baby Suggs represent different aspects of the feminine ethos, demonstrating their ability to endure and recover in the face of oppression. Toni Morrison's study of motherhood, sisterhood and the relationships between women emphasizes the importance and complexity of the feminine experience. "*Beloved*" celebrates the resilience and power of women in the harsh realities of history with lyrical prose and evocative storytelling.

**Keywords:** Motherhood, Identity, Trauma, Empowerment, Resilience, Intergenerational bonds, Intersectionality, Maternal Instinct, Survival, Sacrifice, Healing



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### Introduction

Toni Morrison's work has inspired a generation of writers to follow her by becoming the first African-American woman to win the Nobel prize in literature. Toni Morrison was born in Lorain, Ohio on February 18, 1931. Toni Morrison's birth name was Chloe Anthony Wofford, the second of four children. Toni Morrison's parents educated her about American racial prejudice.

Toni Morrison's parents emphasized the importance of family and instilled a sense of belonging, stability and hope in her. Toni Morrison's literary work was influenced by these community-driven ideals that focused on the Black community. Toni Morrison is a Black woman and she was a writer of fiction and nonfiction, a playwright and a professor at Howard and Princeton universities. Her most notable awards include The Pulitzer Prize (1987), The Nobel Prize (1993) and The Presidential Medal of Freedom (2012).

Contemporary Black writers have concentrated on the fundamental themes of racism and egalitarianism throughout the twentieth century and into the present 21st century, as well as the effects of colonization, misogyny and the role of women in society in their writing. Despite their focus on these controversial topics, authors such as James Baldwin, Toni Morrison and Alice Walker have received critical acclaim and professional recognition for their work. She is the author of three novels and a Memoir, all set in the Gulf Coast region of her native Mississippi and centered on marginalized Black people.

Jesmyn Ward was born April 1, 1977. Jesmyn Ward is an American novelist and English professor at Tulane University, where she holds the Andrew W. Mellon professorship in the humanities. For her second book "*Salvage the Bones*," she was nominated for the National Book Award for fiction in 2011, and her novel "*Sing, Unburied, Sing*" won the National Book Award for fiction in 2017. For her book about familial love and community in the aftermath of Hurricane Katrina, she was also recognized with a Alex Award in 2012. She is the only African American to win the National Book Award for fiction twice. All three novels by James Ward are set in the fictional Mississippi town of Bois Sauvage. Annis, the main character in her fourth book, *Let Us Descend*, is perhaps a copy of a previous Bois Sauvage story in which she is shackled from the Carolina coast and put to work on a Mississippi sugar plantation near New Orleans.



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Alice malsenior tallulah-kate walker was born on February 9, 1944. She was an American novelist, short story writer, poet and social activist. She was the first African-American woman to win the pulitzer prize for fiction in 1982, for her book "*The color purple*". Alice Walker has published seventeen novels and short story collections, twelve non-fiction books and collections of essays and poetry over the course of her career. Alice Walker, a native of rural georgia, overcame obstacles such as childhood injury and segregation to become a valedictorian and eventually graduate from Sarah Lawrence College. She began her writing career with her first book of poetry, once and later wrote novels, including her most well-known book, *The color purple*. Alice Walker fought for women of color in the civil rights movement, advocated for women of color with the term "womanism," and has been involved in animal rights and pacifism.

In addition, she has taken a strong stand on the israeli-palestinian conflict, supporting the boycott, divestment and sanctions movement against israel. Alice Walker has been accused of antisemitism several times as a result of her praise for british conspiracy theorist David Icke and his books, which contain antisemitic conspiracy theories as well as criticism of her own writings.

Cultural studies is a multidisciplinary discipline that investigates the development, dissemination and reception of culture, including aspects such as literature, art, music, literature and identity. Scholars in cultural studies investigate how culture shapes society and how social structures influence cultural production and consumption. Power, representation, globalization, identity and social change are all commonly identified as the main themes.

Toni morrison's "beloved" is primarily set in ohio in the years following the American civil war. The novel's setting plays a vital role in examining the theme of feminine ethos, particularly through the experiences of the protagonist, Sethe and other female characters. The isolated and rural setting of 124 bluestone road reflects the confinement and struggles of women in a patriarchal society where they are often marginalized. Sethe's home serves as a microcosm of the larger social challenges faced by women, especially African American women, during that time. Toni Morrison explores the complexities of motherhood, trauma and the female spirit's endurance in this setting. Sethe's traumatic childhood as a slave and her desperate attempt to shield her children from slavery illustrate the extent to which women are willing to go to protect their loved ones.



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The presence of the character beloved, who represents the spirit of sethe's deceased daughter, further emphasizes the importance of feminine ethos. Beloved's mysterious and haunting presence symbolizes the enduring legacy of loss and the intergenerational transmission of pain experienced by women. Toni Morrison explores the complexities of female relationships, resilience and the power of maternal love in the form of Sethe, Beloved and other female characters like Denver and Baby Suggs. Toni Morrison's overall work on "*Beloved*" serves as a backdrop for his exploration of the feminine ethos, highlighting the resilience, stamina and sacrifice of women in the face of injustice and trauma.

The theme of feminine ethos is intricately woven throughout Toni morrison's novel "*Beloved*," shaping the characters' lives and the overall tone of the story. Toni Morrison masterfully explores the intersections of womanhood, motherhood and sisterhood in the context of slavery and its aftermath. The character of Sethe, a former slave who struggles with the trauma of her past and the consequences of her conduct is central to the study of feminine ethos in "*Beloved*." Sethe's journey exemplifies the strength and resilience of women who have endured unimaginable hardships. Her friendship with her daughter, Denver and the ghost of her deceased child, Beloved and exemplifies the deepest depths of maternal love and sacrifice.

In addition, Toni Morrison weaves a rich pattern of female relationships in the novel, from Sethe's friendships with other women like Baby Suggs and Ella to the complex relationships between Sethe and her own mother. These friendships serve as a source of comfort, hope and understanding for the characters, emphasising the importance of sisterhood and communal bonds in coping with tragedy. Toni Morrison's vivid and lyrical prose gives voice to enslaved women's forgotten lives, revealing their strength, courage and love-ability in the face of dehumanization and oppression. In a world that aims to diminish and erase them, the feminine ethos in "*Beloved*" isn't just about survival, but also about reclaiming power, dignity and selfhood.

Overall, "*Beloved*" is a powerful tribute to the enduring spirit of women, whose voices and stories remain relevant long after the final page has been turned. Toni Morrison's study of the feminine ethos inspires readers to bear witness to the triumphs and tribulations of women who refuse to be silenced or forgotten, reaffirming the importance of empathy, compassion, and cohesion in the pursuit of justice and healing.





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Toni Morrison vividly depicts the hardships endured by female characters, particularly those who have experienced the horrors of slavery and its aftermath in "*Beloved*." The protagonist, Sethe embodies the traumatic shock and agony that has been felt by enslaved women. Her psyche is deeply affected by her being brutally assaulted and compelled to make unimaginable sacrifices. The trauma of motherhood is one of Sethe's most traumatic experiences to save her from a life of sex. She recalls killing her own child, Beloved. Sethe is haunted by this act, which appears in the form of Beloved as ghost, a constant reminder of the difficult choices. She was forced to make as a mother and Sethe's friendship with her own mother, who suffered the horrors of slavery before her, further illustrates the intergenerational trauma suffered by enslaved women.

The legacy of pain is passed down from one generation to the next, perpetuating a cycle of pain and anguish. The burden of pain is also felt by other female characters in the novel is Denver, Sethe's daughter, grows up isolated and haunted by the ghost of her dead sister. Her loneliness and longing for intimacy are examples of the emotional toll that comes with being trapped in the midst of tragedy. In addition, characters such as Baby Suggs and Ella have their own tales of loss, each dealing with the scars of slavery in their own way. Sethe's mother-in-law, Baby Suggs, is broken by the loss of her children and the brutality of slavery, while Ella is carrying the burden of survival and strength in the face of unimaginable hardship. Toni Morrison reveals the brutal realities of slavery and its lasting effect on the lives of those who suffered it. Their suffering is not limited to physical, but emotional, psychological and spiritual, shaping their identities and relationships in profound ways. "*Beloved*" is a powerful tribute to the resilience and strength of women who have endured unimaginable horrors while simultaneously demonstrating the pain and suffering that persists throughout generations.

In conclusion, Toni Morrison's novel "*Beloved*" is a haunting story about the hardships faced by women characters in the brutal world of slavery and its aftermath. Toni Morrison reveals the profound psychological, emotional and psychological traumas enslaved women face by characters like Sethe, Denver, Baby Suggs and Ella. The story is based on a feminine ethos, highlighting the courage, perseverance and sacrificial love shown by women in the face of unimaginable hardship. Sethe's agonizing decision to kill her own child as an act of mercy, Denver's loneliness and longing and characters like Baby Suggs and Ella's broken spirits all highlight the enduring legacy of women who have suffered slavery. Toni Morrison celebrates the





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indomitable spirit of women who refuse to be defined solely by their suffering, however in the midst of the darkness. The women of "*Beloved*" reclaim autonomy, dignity and selfhood by showing courage, perseverance and communal support, forging friendship bonds that provide comfort and strength in the midst of tragedy. "*Beloved*" is ultimately a powerful testimony to the human spirit's resilience and the feminine ethos's enduring strength in the face of injustice and trauma. Toni Morrison's evocative prose and profound insights inspire readers to hear untold tales of women who have been silenced by history, reaffirming the importance of empathy, compassion and cohesion in the pursuit of justice and healing.

The theme of feminine advocacy is prevalent in Toni Morrison's novel "*Beloved*," providing a comprehensive account of women's struggles, resilience and strength. The characters in "*Beloved*" explore a world marred by violence and trauma with Toni Morrison shining a spotlight on African American women's lives. Characters such as Sethe, Denver, and Beloved herself represent different aspects of feminine advocacy throughout the novel. Sethe, the protagonist that she protects her children with ferocious care and demonstrates a strong maternal instinct, even in the face of unfathomable horrors. Her determination to protect her family's dignity, even if it means committing the ultimate act of defiance, exemplifies her agency and strength as a woman. Denver, sethe's daughter emerges as a symbol of hope and perseverance. Denver finds her own voice and voice as a child, despite her mother's loss and then forging connections outside of her immediate family circle.

Her journey toward self-discovery and empowerment emphasizes the importance of teamwork and friendship among women. Sethe's life is beholden to the enigmatic figure of Beloved, who represents the bleak specter of slavery's past. "*Beloved*," as the embodiment of collective trauma, serves as a reminder of the thousands of women whose stories have been silenced and erased by history. Toni Morrison confronts the reader with the harsh realities of slavery and its lasting effect on generations of African American women in the presence of Beloved. Toni Morrison's exploration of feminine advocacy in "*Beloved*" transcends individual characters and becomes a larger reflection on women's resilience and strength in the face of hardship. Toni Morrison challenges conventional narratives and amplifies voices that have long been marginalized by focusing on African American women's lives. "*Beloved*" serves as a powerful testament to the enduring power of feminine resilience and the transformative potential of solidarity and sisterhood.



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Full Length Article

IJCRAR/FLE/13

# Entrapment and Evasion of Women in Gilman's *The Yellow Wallpaper*

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### Abstract

One of the pioneering feminist works of American literature, "*The Yellow Wallpaper*" (1892), is the topic of this paper's critical reading. There have been attempts to identify similarities between the story's particular depiction and the traditional gender roles and patriarchy-defined archetypal male and female figures. The study attempts to incorporate Freud's misperception of women's conditions, Ciaos' theories about feminine writing. The paper, which draws critical attention to this information, focuses on the anonymous main character and how her anonymity allows readers—especially female readers—to relate to her.

**Keywords:** patriarchy, tradition, feminine writing

### Introduction

*The Yellow Wallpaper* authored by Charlotte Perkins Gilman was published in 1892 despite the prejudice of and the harsh criticism from some critics and publishers of the period (van Beurden, 2013: 17-18). It depicts the story of a young female writer's being driven into madness (like Gilman herself) because of the typical Victorian Period rest cure, based on "a combination of entire rest and of excessive feeding" (Martin, 2007: 736) and prescribed by her husband John (Salinas, 2004: 1-2; Forebode, 2011: 265). On the other hand, her utopian Feminist novel *Herland*, published in 1915, narrates the adventures of three men Vandyke, Terry and Jeremy accidentally



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trespassing into the land of an all-female society and spending almost a year with them. It is observed that these two works by Charlotte Perkins Gilman, *The Yellow Wallpaper*, and Herland represent the feminist rebellion of Gilman in her career as a feminist writer.

In other words, each work contributing to her as a feminist, constructs a part of her journey through feminism. Thus, thanks to these two works we witness how she grows and matures into being a feminist gradually. Judith Lorber's view that "[A]ny one feminist may incorporate ideas from several perspectives, and many feminists have shifted their perspectives over the years" (1997: 7) also supports our claim that in time Gilman improves herself to become a feminist truly. Or it is possible to say that she starts with defending the rights of women then grows into being a feminist and continues her career in the same direction. As it is known, although feminist criticism develops as a school starting from the 1960s, it has its roots in some works written much earlier than that, such as Virginia Woolf's non-fiction work *A Room of One's Own* (1929) (Bressler, 2007: 172), Charlotte Bronte's fiction *Jane Eyre* (1847) and Emily Bronte's *Wuthering Heights* (1847). Charlotte Perkins Gilman's *The Yellow Wallpaper* is among these proto feminist works bearing Feminist connotations. We say connotations because one cannot say that *The Yellow Wallpaper* is a fully-grown feminist work as the term proto feminist suggests; it can rather be accepted as the basis of Gilman's feminist journey. While her utopian novel, *Herland* is the product of her period of maturity in a way with which she seems to have reached the peak of her career as a feminist. Hence, *The Yellow Wallpaper* prepares the basis for the writer's career as a feminist, whereas *Herland* built upon that basis, makes Gilman reach the peak in her feminist journey at the end of which she follows the same direction and becomes a feminist thoroughly. 23 years passed between the publications of the two works *The Yellow Wallpaper* (1892) and *Herland* (1915) – justifies our claim that the writer matures as a feminist in time as it is also evident in her two works respectively where her feminist attitude intensifies gradually.

### A Liberal Feminist Approach to the Yellow Wallpaper

After the narrator-main character gives birth to a baby, her husband John who is also a physician diagnoses her as "temporary nervous depression-slight hysterical tendency" (Gilman, 1990: 153). John prescribes a 'rest cure' for three months. The narrator's brother, who is also a physician, absolutely forbids her to work until she is well again. The narrator moves to an



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isolated house together with her husband and her sister-in-law Jennie who is the housekeeper. John gives instructions for every hour because he does not let her write and think. Despite John's prohibition of her intellectual activity of writing, she secretly continues to write: "I did write for a while in spite of them" (Gilman, 1990: 153).

Patriarchal society expects women to be loyal, obedient and passive. This restraint means the limitation of not only thinking but also raising the consciousness of females. The narrator disagrees with this 'rest cure' and inactivity: "I sometimes fancy that in my condition, if I had less opposition and more society and stimulus—but John says the very worst thing I can do is to think about my condition" (Gilman, 1990: 153). This 'rest cure' represents the oppression and the imprisonment of women. The narrator does not object to John because women are expected to obey their husbands who know what is right in patriarchal society.

At first, the narrator considers the wallpaper in her attic room aesthetically disgusting: I never saw the worst paper in my life. One of those sprawling, flamboyant patterns committing every artistic sin... and when you follow the lame uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard-of contradictions. (Gilman, 1990: 154) by portraying the wallpaper, she considers herself ugly, sinful, suicidal, and caught in the role of a wife. She thinks to have fallen into a sin by neglecting her maternal duties towards her baby because of her illness. Gilman shows the risks of unsympathetic isolation: "The protagonist has all too much of a room of her own... she is isolated within it, and made to think that any artistic or intellectual activity is worthless. Rather than nurturing her efforts, the room suffocates them" (Wagner-Martin, 1989: 61). The narrator does not let John's sister find her writing: "I verily believe she thinks it is the writing which made me sick!" (Gilman, 1990: 156).

Although the narrator does not have any advice about her work, she tries to exist by explaining herself through writing. The narrator says that John shall send her in the fall to Weir Mitchell who is just like John and her brother if she does not get well faster. *The Yellow Wallpaper* reflects Gilman's own experience after she is diagnosed as a hysteric and applied a 'rest cure' preventing her writing. Being an eminent physician in terms of neurasthenia, Silas Weir Mitchell cures Gilman's 'nervous breakdown'. In his wear and tear, or Hints for the overworked (1871), Dr





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Mitchell states his philosophy behind his advice on women's health including his disapproval of non-domestic activity by women (No taro, 1999: 64).

### Conclusion

Under the pretext of "rest cure," masculine science in nineteenth-century patriarchal society turns "An angel in the house" into "the madwoman in the attic," restricting a woman's engagement in the public and intellectual spheres and confining her to the private domain. There are significant dangers of disappointment, insanity, and suicide when one is locked in a room. Gilman brings attention to the misrepresented, disregarded, silenced, and stigmatized women. The narrator becomes certain that she has glimpsed her new identity in the woman lurking behind *The Yellow Wallpaper* design due to a revelation. Gilman therefore contends that if a woman's financial circumstances are drastically altered and a dialectical movement between the private and public spheres is ultimately established, she will be able to achieve her own freedom.

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Full Length Article

IJCRAR/FLE/14

# The Contribution of Marginalised Religion to Enhancing India's Cultural Environment

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### Abstract

India is a complex, multi-layered country that is well-known for its colourful tapestry of cultures, customs and religions which is intertwined with Indian history, culture, politics, and social life. This research paper primarily focuses on the contributions of marginalised religions—those who, due to their social identities, face unfair disadvantages and are excluded from many aspects of society—that are frequently disregarded but equally significant in enhancing India's diverse cultural environment, even though mainstream religions have had a significant impact on the country's cultural landscape. It is advised that further study be done to examine the unique cultural customs and experiences of various marginalised people while this paper examines how some oppressed religions and their traditional beliefs contribute to the formation of India's cultural identity.

**Keywords:** Marginalized Religions, Cultural Contribution, India, Social Justice, Resistance, Art & Literature

### Introduction

Marginalisation is not a choice. Social causes force marginalised individuals and groups to be that way; they do not voluntarily choose to be that way. This research paper emphasises the marginalised religions in India, which have contributed significantly to shaping the country's cultural landscape despite facing many obstacles. These religions have played crucial roles in



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Indian activism, the economy, healthcare, education, and education throughout history, in addition to having a significant impact on individuals and communities.

Analysing the contributions made by each marginalised religion to India in specific categories requires investigating a wide variety of subjects, such as those that follow...

### The Role in Indian Activism

Muslims actively participated in early resistance movements from struggling for freedom to leading numerous rebellions against oppressive rulers throughout history.

*For example:* the Tipu Sultan, resisted British colonialism.

They played a pivotal role in India's independence struggle, with leaders like Maulana Abul Kalam Azad, Muhammad Ali Jinnah, and countless others contributing significantly to the movement. The Muslims didn't just stop with the nationalist movements, they challenged discriminatory practices, police brutality, and religious prejudice and advocated for women's rights, education, climate change and social justice in our society.

*For example:* Sir Syed Ahmed Khan and Haji Shariatullah, Muslim reformers.

### The Influence on India's Economic and Scientific Development

The Zoroastrian (Parsi) community, despite being a small minority in India, has had a significant impact on the country's industrial and economic landscape through prominent Parsi industrialists like *the Tatas and the Godrejs*, who have founded major industrial companies. Not just in the economy, Parsi individuals have also made notable contributions to scientific research and technological innovation in India.

For example: Homi Bhabha, a Parsi physicist, played a crucial role in the establishment of India's nuclear research programme.



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The Jain merchants have also played a crucial role in India's economy, particularly in sectors such as textiles, diamonds, and precious metals. Thus, their business acumen and ethical practices have contributed to the growth of the economy.

For example: Vikram Sarabhai, a Jain physicist and astronomer named as the "father of the Indian space programme," played a pivotal role in establishing India's space agency, ISRO.

The Sikh community has historically been associated with agriculture and has introduced innovative farming techniques.

For example: the Green Revolution in India, which transformed agricultural practices and significantly increased food production, had its roots in Punjab and was influenced by Sikh farmers' efforts.

Thus, Sikhs have been successful entrepreneurs in various sectors, notably in agriculture and manufacturing services. Hence, their contributions to entrepreneurship have contributed to the economic growth of India.

### The Impact on India's Education and Healthcare

Christian contributions to education and healthcare in India have been substantial in promoting human development, social justice, and the well-being of communities across the country, irrespective of religious affiliations.

Christian missionaries played a pioneering role in establishing educational institutions across India, particularly in remote and underserved areas. They actively promoted literacy and education as tools for social empowerment and advocated for educating girls and paving the way for greater gender equality in education. These institutions, ranging from primary schools to universities, provided access to quality education for diverse communities, irrespective of their religious background. For example: Institutions like St. Xavier's College in Mumbai, St. Stephen's College in Delhi, Christian Medical College in Vellore, and Loyola College in Chennai stand as testaments to this legacy since they often emphasise not just academic excellence but also moral values, social responsibility, and character development in nurturing well-rounded individuals.



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Christian missionaries played a crucial role in establishing hospitals and clinics, particularly in remote areas with limited access to healthcare facilities. They also introduced modern medical practices and technologies to India, contributing significantly to advancements in healthcare infrastructure and treatment methods. These healthcare institutions often went beyond individual treatment, focusing on public health initiatives like disease prevention, hygiene awareness, and community outreach programmes, promoting overall well-being. Not just in education and healthcare, Christian missionaries have actively advocated for social reforms like abolishing child marriage, promoting widow remarriage, and fighting against caste discrimination.

For example: Charles Grant & William Carey advocated for social reform movements.

### The Shaping of India's Cultural Landscape

The values and philosophies of marginalised religions like Jainism and Buddhism promote non-violence (ahimsa) and compassion for all living beings. It has significantly influenced the shaping of the cultural landscape of Indian society by fostering vegetarianism, animal welfare movements, and peaceful conflict resolution approaches that emphasise the importance of community, cooperation, and service to others.

For example: The ahimsa concept of Jainism has impacted social movements such as Mahatma Gandhi's non-violent campaign for Indian independence.

Buddhism's emphasis on meditation and mindfulness has been widely accepted, influencing modern wellness techniques.

### The Power of Artistic Resistance in India

Religious communities that have been marginalised in India have endured a variety of types of oppression throughout history, including social and economic marginalisation. They haven't kept quiet, though. They have expressed disapproval, resisted persecution, and preserved their distinct cultural identities by using literature and the arts as effective means.





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Since art and literature serve as crucial tools for preserving and transmitting cultural heritage, the marginalised religions used artistic expressions to raise awareness about the struggles they faced, foster empathy by giving voice to their experiences, and challenge dominant narratives that contribute to long-term struggles for social justice and equality.

For example: The Adivasi community's *Warli paintings*, which show their relationship to nature and their battles against outside forces, are an example of how the arts are employed as weapons of resistance. Similar to this, the Dalit community challenges caste hierarchies and celebrates their cultural history via the use of symbolism in their *Bappa Rawal paintings*. Additionally, their history, customs, and battles for land rights and self-determination are portrayed in murals and street art, such as those created by the Bodos in Assam.

The repressed have a voice thanks to literature. Folk music, poetry, and storytelling have all played a significant role in passing along historical accounts, cultural knowledge, and resistance tactics to succeeding generations.

For example: The epic "*Song of Creation*" by the Adivasis tells the tale of their ancestry and their struggle against injustice and Dalit literature works by writers such as *Bhagwan Das and Meena Kandasamy* question the established social order and highlight the injustice that Dalit communities endure using strong language and striking imagery.

It's critical to keep in mind that the struggle against oppression never ends. Even while literature and the arts have been crucial in giving voice and empowerment to marginalised populations, more work is still required to eliminate discriminatory systems and build a society that is just and equal.

### Conclusion

Despite the significant contributions of marginalised religions to shaping the nation's political and social landscape, they often face challenges like discrimination and limited access to resources. Addressing these issues and fostering an environment that celebrates diversity and inclusivity is crucial to harnessing the full potential of all communities. Therefore, as Indians, may



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we strive to create a more just and equitable society for everybody by understanding the concept of marginalisation and the hardships of those who are marginalised.

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Full Length Article

IJCRAR/FLE/15

# A True Picture of India Society *Untouchable* Mulk Raj Anand's

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### Abstract

This paper examine the caste system untouchability, revevolving hypocrisy and cruelty embedded in the Marginslized social culture and if explore the themes of crystal clear picture of pre independence Indian society where in the condition of the untouchable of the suboherns statue. This proper focuses on the key issues faced by a community in regard with its occupational or profession. Finally he uses Bakha and the people, populating the young mom world to his argument Bakha is day starts with his father telling at him to get out of Untouchable is a novel written by Muk Raj Anand. Published in 1935, it charts the path of one day in the life of a young man named Bakha. Bakha is a member of the Untouchables, a designation for people so far below even the lowest caste in Indian society that they are considered outside of the system.

**Keywords:** Untouchability, downtrodden, marginalised, discrimination, caste system

### Introduction

Mulkraj anand As a novelist and short story writer, Anand has clear and well-defined viewson art and literature. Anand believes that art reveals the dignity of human life and personality. The highest art interprets life for us and emboldensus to face the trials of life manfully. In this sense, he believes novel is an appropriate medium to express a writer's concern for humanism. It effectively deals with the human situation and presents the problem of life of



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man in a comprehensive and convincing manner. Though a committed novelist, Anand does not believe in sacrificing the formal values of fiction. He perceives that novel is a literary form which has its own integral technique. He has always written to glorify the essential dignity of man and to inspire compassion in the hearts of men for the oppressed and the downtrodden. Anand pointed out that the modern writer has to play a great constructive role in the deconstruction of human society.

Anand creates a character Bakha, who is in search of his own identity. The conflict with in him is shown repeatedly throughout the text, yet it is in the opening pages of the novel that the reader identifies with Bakha's search for an identity. We also know that he do not want to accept the identity allotted to him at birth.

He has a strong desire to be like the Tommies he sees throughout his village. Being attracted by the Tommies, Bakha attempts to adopt the outward fashion so that he will garner respect. He proceeds through his day meaning the trousers of one of the Tommies, but this assertion of identity fails to produce the desired result. All the failures of Bakha's attempt to establish his identity is because of the religious orthodoxies of the society.

In such societies, lower caste people are treated as non human. Minorities like, untouchables, peasants, serfs, coolies and the suppressed members have no place in their own society. Besides they are deprived of social, political, educational and religious opportunities. In the same way, out castes are victimized by the so-called higher class people as depicted in *Untouchable*. They are not allowed to enter the house of upper caste, temples and wells. Such unjust treatment creates fragmentation in the society. A sense of humanism is lost and a feeling of alienation is arised. The same case is happened to the protagonist of the novel, Bakha. To sum up, we can say social factor is the only factor that compels the untouchables to seek out their own identity so that they could establish themselves as human beings with equals rights and opportunities in the society.

On the other hand, Bakha the protagonist of the novel is in search of his own identity. He does not want to accept the identity given to him at his birth. He sometimes expresses his anger and disgust towards the higher caste people who have behaved him as a lower caste and





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sometimes he shows his desire to be like the Tommies he sees throughout his village. All his activities guide him towards the quest for his identity. We like to see that the very beginning of the novel has shown the glimpse of identification of the outcastes in the society. The real miserable living condition of the outcastes is portrayed where live the scavengers, the leather workers, the washer men, the barbers, the water-carriers, the grass-cutters and others. Anand writes:

These above mentioned lines vividly show the real living status of out castes. It is, in another sense, true and real reflection of traditional Hindu society where caste system is prevailed. Groups of different backgrounds and castes are divided and live separately. In this novel also the so-called untouchables are living separately. Their living place is termed as 'colony'. It is, in a sense, their identity. This means the society makes their identity and they accept it without any question. Anand's *Untouchable* reflects this fact.

Anand is a reformist novelist. He wants to make the society run smoothly.

Reformation, brotherness, fraternity, equality and reconciliation are his main objects which are presented significantly through his protagonists. Anand's dream of classless society is seen in Bakha too. That's why Bakha tries to be free from the chain of caste system. He wants to go beyond the injustice of the society so that he can find out his own identity. Anyway Bakha's all efforts are somehow a mission to establish his own distinct identity and to remove all the evils of the society. Bakha is in unnerved condition by the misbehavior of the so-called higher caste.

The society itself has made the untouchables inferior. It has given them a kind of lost identity. They are known and identified as second class. Such a lost identity makes them weak in their own society. As a result, they cannot react and raise voices against the tyranny of higher caste people. Bakha feels insulted in due course of time. Being an untouchable he is treated as non human. Everywhere he feels alienated. In temple also he is excluded from getting chance of worshipping the God. When he goes to the temple the priest shouts: "Polluted, Polluted"

Religion has become the means of domination. Lower castes are dominated in the name of religion. It is all made by higher class people only. No religion says to dominate other. Every man



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is equal in the eyes of God. But here people interprets religion in their own way. Here power plays dominant role and whatever the higher caste says becomes the truth in the society. Now Bakha has realized his real identity and position in the locality. He has known well that his status is like that of a dog. He is every much humiliated in the eyes of the people.

This is how the feeling of inferiority occurs in Bakha's mind. He thinks he has lost his social position. Being an untouchable is the main cause of such feeling. He has realized his real degraded and pitiable condition inside his mind and outside in the society. He is always severely abused and sometimes beaten cruelly. All rights are suspended and made victim. Such a realization brings a new light in his mind.

### Conclusion

Anand's *Untouchable* draws the attention of the society on predicaments faced by outcaste people like Bakha; It also presents the conflicts and contradictions with the Indian Hindu society. Society is constructed with the base of religions. So religious orthodoxies are found everywhere. Social discrimination is the prime thing depicted in *Untouchable*. Society is divided into two main groups-the higher class and the lower class. Higher caste people belong to higher group and out castes untouchables belong to the lower one. This division of society has been existed from the ancient time.

In course of time Bakha meets Gandhi, Christian Missionary and a poet. But their rhetorical solutions don't solve the problem of untouchability rather it confuses him. His desire of finding a new mode of ideology which will help him to live a proper life, from the great persons comes to an end. Christian Missionary only tries to persuade him to become Christian. He assures that we all are born sinner.

But Bakha doesn't like the idea of confessing as a sinner because he had never done any wrong sin his life. Gandhi's idea of blaming the untouchables is full of oppression to Bakha. But the poet's solution of changing the profession is a little bit satisfactory to him. He thinks change in



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profession will change his identity. It is the ultimate solution, he thinks, on the path of quest for identity.

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Full Length Article

IJCRAR/FLE/16

# An Analysis of Personal and Cultural Identity in Sandra Cisneros' *The House On Mango Street*

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### Abstract

The House on a Mango Street by Sandra Cisneros is a coming of age novel, as it focuses on the development of the novel's central character Esperanza. This paper explores how Esperanza delve into self-exploration and her struggle to define herself and her dreams and aspiration. Her reflection and inner struggle depicts her resistance to women's limitation and her journey towards self-determination. This paper also intends to bring out the aspects of cultural identity, heritage and ancestral roots. The vignette underscores the influence of family on shaping her values and aspirations. This paper shows how "House on a Mango Street" portrays Esperanza's self-discovery, longing for change, quest for cultural identity and her determination to change destiny.

**Keywords:** Bildungsroman, Self-discovery, cultural identity, heritage, aspiration

### Introduction

Sandra Cisneros, born in 1954, is a celebrated author and poet whose work centers on the experiences of Chicanas, Mexican American women, particularly in urban landscapes. Her most renowned work, "The House on Mango Street" (1984), is a coming-of-age story narrated by Esperanza, a young Latina navigating life in a Chicago neighborhood. Cisneros has authored numerous other works, including poetry collections, short stories, and children's books. Her contributions to literature have been recognized with prestigious awards like the National Medal



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of Arts and the MacArthur Fellowship. Today, Cisneros remains a prominent figure in contemporary literature, inspiring readers and writers with her powerful voice and dedication to giving voice to underrepresented communities.

In Sandra Cisneros's captivating novel, "The House on Mango Street," we meet Esperanza, a young Latina brimming with dreams and aspirations. She yearns for a place she can truly call home, one that reflects her identity and aspirations. Unlike the other children on the street, Esperanza doesn't have a house of her own; she lives with her family in cramped apartments, constantly moving from one temporary space to another. Through a series of vignettes, Esperanza paints a vivid picture of the sights, sounds, and personalities that define her world. We meet Rafaela, a beautiful but tragic figure, and Marin, a woman yearning for independence.

Each encounter shapes Esperanza's understanding of herself, love, family, and the complex realities of her surroundings. As Esperanza navigates through the complexities of adolescence, she grapples with issues of identity, self-worth, and the expectations placed upon her within her family and community. She dreams of escaping the limitations she perceives in her surroundings and forging her own path towards a brighter future. Through her unfiltered observations and honest reflections, "The House on Mango Street" becomes a powerful coming-of-age story that celebrates the resilience and strength of the human spirit.

### Struggle for Self Definition

As a bildungsroman novel, the story exhibits the internal development of the protagonist Esperanza. Throughout the novel, Esperanza grapples with her place in the world. She yearns for a home, both physical and symbolic, that reflects her individuality and aspirations. Witnessing the struggles of the women around her, she forms her own concept of freedom and independence.

Esperanza recognizes the importance of education in shaping her future. Despite the limitations within her community, she seeks knowledge through writing and observes the experiences of others to inform her choices and expand her understanding of the world. While not a literal departure, Esperanza's decision to move out at the end signifies her desire to escape





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the constraints of her current situation and carve her own path. However, Cisneros also challenges the traditional bildungsroman through Esperanza's unique story:

The novel also showcases the development of collective identity. Unlike the traditional bildungsroman's focus on individual achievement, "The House on Mango Street" emphasizes collective identity. Esperanza learns from and is shaped by the women she encounters on Mango Street, forming a sense of community and shared experiences. At the heart of the story lies Esperanza's journey of self-discovery. Through her encounters and observations, she grapples with questions of identity, yearning to break free from societal expectations and define herself on her own terms. The novel unflinchingly reveals the challenges faced by women on Mango Street. Esperanza witnesses the limitations placed on them, from societal expectations to physical and emotional abuse. This theme sparks a sense of defiance and a yearning for liberation within her. Despite the harsh realities, Esperanza and other characters cling to their dreams as a source of hope and motivation. These dreams, whether for a better life or simply a sense of belonging, provide them with the strength to persevere.

The novel exemplifies all the aspects of a novel of personal development in its depiction of upward social mobility, Esperanza's aspirations are grounded in a realistic understanding of her circumstances. Her goal is not to escape her community entirely but to find a place where she can thrive within it. By exploring the complexities of Esperanza's coming-of-age within a specific socio-economic and cultural context, Cisneros offers a nuanced and powerful portrayal of the story's protagonist Esperanza in "The House on Mango Street."

### Cultural Identity, Heritage and Roots

In "The House on Mango Street," Sandra Cisneros intricately weaves themes of cultural and traditional heritage throughout the narrative, providing insight into the experiences of the Hispanic-American community living on Mango Street. Here are some key aspects of cultural and traditional heritage explored in the novel.

The use of Spanish language and its integration into the narrative reflects the cultural heritage of Esperanza and her community. Spanish phrases, words, and expressions are



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interspersed throughout the text, highlighting the linguistic diversity and richness of their heritage. The bilingual nature of the novel not only serves as a reflection of the characters' cultural identity but also underscores the importance of language in shaping individual and collective experiences.

Familial relationships and community connections are central to the cultural heritage depicted in the novel. Esperanza's interactions with her family, neighbors, and friends on Mango Street emphasize the significance of kinship, solidarity, and support within the Hispanic-American community. Traditions such as family gatherings, celebrations, and shared meals serve as manifestations of cultural heritage, fostering a sense of belonging and continuity across generations. Throughout the narrative, various cultural celebrations and rituals are portrayed, offering glimpses into the customs and traditions of Esperanza's community. Events such as quinceañeras (coming-of-age celebrations for young women), Día de los Muertos (Day of the Dead), and other religious observances are depicted with reverence and significance, highlighting the importance of heritage in shaping identity and fostering cultural pride.

Characters' sense of cultural identity and belonging is deeply rooted in their heritage and shared experiences as Hispanic-Americans. Despite facing challenges such as poverty, discrimination, and marginalization, Esperanza and her community draw strength from their cultural heritage, finding resilience and solidarity in their shared history, values, and traditions. The novel also explores the intersections of culture and gender, particularly through the lens of traditional gender roles and expectations within the Hispanic-American community. Esperanza's reflections on womanhood, femininity, and empowerment are influenced by her cultural upbringing and the cultural norms that shape her understanding of self and society.

Cisneros employs vibrant language and imagery, drawing heavily from her Chicana heritage. This reinforces the importance of cultural identity and challenges dominant narratives by offering a unique voice to the story. The novel doesn't shy away from depicting the economic struggles faced by the characters. This theme adds depth to the characters' experiences and highlights the societal factors that contribute to their challenges. By exploring these interconnected themes, "The House on Mango Street" offers a powerful and multifaceted perspective on the lives of young Latinas navigating their place in the world.



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### Conclusion

In Sandra Cisneros's "The House on Mango Street," a vibrant tapestry of themes and stories unfolds through the eyes of young Esperanza. Structured as a series of interconnected vignettes, the novel delves into the experiences of a Latina community facing poverty, societal limitations, and personal struggles. Esperanza's journey embodies the classic Bildungsroman theme, where a young protagonist navigates self-discovery. Witnessing the challenges faced by the women around her, she grapples with the expectations placed on her as a Latina and dreams of a future beyond the confines of Mango Street.

Cisneros masterfully employs language. Her lyrical prose, infused with vivid imagery and cultural references, captures the unique voice and experiences of the Chicana community. Her use of vignettes allows readers to connect with multiple characters and perspectives, highlighting the interconnectedness of their lives. The novel is not just a coming-of-age story; it's a powerful social commentary. It sheds light on themes like gender inequality, economic hardship, and the yearning for belonging. Esperanza and the other women on Mango Street fight against societal limitations and seek agency within their circumstances.

Ultimately, "The House on Mango Street" is a celebration of resilience, hope, and the power of individual voices. It reminds us of the importance of community, culture, the pursuit of dreams, and the enduring spirit of those who dare to hope for a brighter future.

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Full Length Article

IJCRAR/FLE/17

# A Critical Reading of *The Illuminated* by Anindita Ghose: A Novel that Puts Grieving and Women's Agency in Conversation with Each Other

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### Abstract

The *Illuminated* locates the personal trajectories of a mother and a daughter and of several other women in the present-day political landscape. When we, readers everywhere, lived through a uniquely distressing period, agonizing over forced isolation, dealing with unexpected, unprecedented losses. The terrible tragedies of the pandemic intersected with the surprising validation of an extreme right-wing ideology in India, with its insistence on silencing all minorities, and the curbing of all voices of dissent. Ghose's novel traverses the difficult territory of grief and grieving; how loss is experienced differently by those connected to each other by kinship and emotive ties and their ability to become agents of inner awakening. It is also quietly, non-performatively political, exploring the possibilities of a world sliding into increasing iniquitousness.

**Keywords:** Canonical literature, mother-daughter relationship, son

### Introduction

The book tells multiple stories and tells them well but what draws the reader in is not a plotline but the intimate immersion into the lives of its protagonists - mother and daughter, Shashi and Tara. Canonical literature has time and again celebrated the mother-son relationship,





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layering it with sacrifice and eulogizing self-abnegating motherhood, setting up motherhood as a cult and the mother as its resident deity.

“There were so many sayings about a mother’s love for her son, a son’s love for his mother. So little about mothers and daughters”, Shashi wonders, and answers with a question of her own: “Was it because it was men who chronicled proverbs?” Shashi has an easy relationship with her son, but her daughter remains distant and difficult to understand.

The fraught relationship between mothers and daughters has been at the core of several contemporary novels written by women. Writers like Polly Rosenwaike (*Look How Happy I’m Making You*), Bernardine Evaristo (*Girl, Woman, Other*) and Avni Doshi (*Burnt Sugar*), have recently turned the light on the jagged dimensions of the mother-daughter relationship. Ghose walks a fine balance, allowing Shashi and Tara to chafe against each other, to be annoyed with, to resent the other, while also needing the unwieldy comfort that only the other can provide.

### Mother

Shashi, married into a liberal, upper caste, upper-class Bengali family in 1970s Calcutta, is taught to think of herself as “lucky”. She is lucky because she is allowed to continue her education, she is lucky because her husband (and his best friend) see her as “not like other girls”. She is lucky because her husband cooks when they have company, once Shashi or their cook has measured and laid out ingredients and vessels and cutlery, of course.

Like so many other women of her generation, Shashi, chooses care giving and mothering over a possible career, realising only after the death of her husband the loss of parts of herself. In a rather telling passage early in the book, Shashi speaks of the difference between the hobbies of men and those of women – what men do for leisure has value; what women do is necessarily trivial.

Shashi is an insightful study of the limitations imposed on women’s lives in privileged households. Her domain, much like that of her counterparts from earlier eras, is the home. She might study Hegel and Aurobindo inside the classroom, but once home, her identity is defined by the man she belongs to.



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When Ghose writes of how women of the Mallick house need never go out because the world came to their doorstep, we seem to have moved barely a few inches from the feudal world of Bimal Mitra's *Shaheb Bibi Golam*, where the wife, married into a rich family, must learn to re-define her expectations of marriage, desire, and fulfilment.

### Daughter

Tara, keen to avoid turning into her mother, shares, unwittingly, Shashi's mistrust of the backhanded compliment of being "not like other girls". Part of a generation more aware and unforgiving of gender inequalities, Tara calls it out, rejecting the baggage of gender normatives, refusing to suffer silently like her mother.

She is a Sanskrit scholar, and in a massive upset to traditional expectations, is invested in the sensual poetry of Bilhana and Bhartrihari that subverts the codes of behaviour espoused by that beloved text of fundamentalist Hinduism, the Manusmriti. Tara is particularly invested in the figure of the *abhisarika*, the heroine who expresses and pursues desire, refusing to be fettered by expectations of coyness and cloying femininity, demystifying, and liberating a whole literary tradition from its Hindutva confines.

For Tara, the *abhisarika* is the heroine of her own story, reduced by poets like Kalidasa into a submissive ingénue, too overcome by emotion to stand up for herself. Tara sees, in heroines like Shakuntala, an erasure of feminist possibilities. Ghose allows Tara herself to skirt close to this erasure, laying open the option to choose agency over silence and compliance.

### Women's Agency

That women's agency is under threat in present day India is brought home to the reader in the space the book gives to the MSS - the Mahalaxmi Seva Sangh, an organisation of volunteers / sevaks, styling themselves as the custodians of Indian culture and dedicating their energies to preventing the corruption of Indian women by western influences. They distribute pamphlets on college campuses, insisting on modesty in clothing and a clear distancing between genders. No



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skinny jeans, no tattoos, no colour in hair, no perfume, no red. No sitting on benches with male friends. No white t-shirts. No running in gym clothes.

The rules are as arbitrary as those that have been pronounced by right-wing political leaders in various Indian states over the past few years. There are multiple other rules, all for women. Women must not live alone. If they do, they risk murder, rape, OCD, and the loss of maternal feeling. Children born out of inter-religious or inter-caste marriages are “impure”. In a pronouncement uncannily like the misogynistic Gilead of Margaret Atwood’s *The Handmaid’s Tale*, all unmarried / widowed women are to be assigned male guardians who will hold their property, their finances, their bodies, their freedom, their autonomy, in custody.

Writers are often prescient, or, at the least, they seem to be aware of the circularity of history and how socio-political patterns repeat themselves. Ghose posits the idea of a breakaway, feminist state to counter the MSS, its growing political power, and its Gomutra economy (the *sevaks* carry sachets of gomutra as an instant and pure-pick-me-up; gomutra is exported to Korea as an ayurvedic beauty treatment – it *has* spawned a whole *sanskari* economy).

One of her characters, a charismatic leader (KC Meenakshi) battling challenges of gender and class, refers to this new state called Meenakshi as an “intentional community” and a “thought experiment”. One might be tempted to conclude that with this radical solution, the novel moves out of its hitherto realistic structure and into the genre of fantasy / speculative fiction, but Ghose cleverly plots it as an alternate political ideology, one that finds adherents from within the oppressed, the marginalized, the silenced. It is an act of creating hope where none exists.

### Grief

Ghose also writes of grief. The visceral, gut-wrenching grief that Chimamanda Adichie, mourning the death of her father, shares with her readers in *Notes on Grief* and Siddharth Shanghvi confronts in *Loss*, grief that many of us have learnt to live with over the past year, finds expression in the manner in which Shashi goes from one day to the next, performing the rituals of mourning for her husband, and in the disbelief that makes Tara deny the truth of her father’s death and distance herself from her remaining family.



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The cultural insistence on rituals often insulates the mourner from the fact of the loss and delays the process of grieving. Grief sets in slowly and transforms relationships. “Memory comes in jagged shapes”, the writer tells us. Memory makes mourners of us, making us re-shape, re-assess those we have lost. Shashi wonders about the need to cry, to make visible a hurt she would rather keep private. Tara folds in on herself, taking solace in poetry and the love of a friend. Grief, much as it separates, also brings people together and keeping this tenuous balance is something Ghose does exceptionally well.

It forces the reader to put away privilege-tinted glasses and take a good, hard look at the social-cultural-political chaos we inhabit. It draws our attention to patterns we might not want to see – issues like sexual harassment and abuse within educational institutions, the easy sexism and casual misogyny that pervade our public spaces. It subverts prejudices. It is particularly invested in the stories and quotidian experiences of women, locating the personal within the political.

The quotidian is worth telling. Generations of male writers telling stories of men have validated exactly that. Anindita Ghose, through this novel has carved the space for women to tell stories of women, while refusing to be silenced or controlled or reduced by family or political structures or social strictures. The *abhisarika* has become the unapologetic heroine of her own story and she illuminates her own way.

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Full Length Article

IJCRAR/FLE/18

# Cultural Clash in R. K. Narayan's *A Horse And Two Goats*

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### Abstract

R.K. Narayan is a popular Indian author best known for establishing the imaginary village of Malgudi. He was one of the first Indian English writers to reach both Indian and Western audiences. Eastern and Western cultures differ in many ways. Eastern and Western cultures have distinct approaches to time orientation. By employing humor rather than a somber tone, R.K. Narayan has shed light on some of the major social concerns that are currently facing society. He looks at the tensions between Western and Indian cultures as well as between the rich and the destitute. The story *A Horse and Two Goats*' most prominent theme is most likely the cultural divide between Muni and the Americans. The protagonist of the tale is a villager named "Muni" who owns two goats. Eventually, he and an American have a misunderstanding. The American purchases the horse statue for a hundred rupee notes, believing Muni to be its owner. Muni considers it to be a bargain for his goats. The same thing he tells his wife. She calls him out for stealing.

**Keywords:** Cultural disparities, poverty and riches, knowledge and wisdom, rural life in India, social classes and communication gap

### Introduction

A "cultural clash is a dispute between cultures, or a disagreement that arises between two parties with distinct views, values, and customs. Handling differences inevitably leads to conflict, either between or within cultures. The chance of a resolution is influenced by behavior and how the situation is seen.





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The phrase Eastern culture, which encompasses various aspects of Eastern society such as social norms, ethical values, traditional practices, political systems, political ideologies, artifacts, and technologies, is also used to refer to Eastern civilization and its historical name, Oriental culture. Religious traditions, social hierarchy, communication patterns, time orientation, and individuality versus collectivism are just a few of the many ways that Eastern and Western cultures differ from one another. In today's globalized world, being aware of and comprehending these cultural differences promotes greater empathy, efficient cross-cultural communication, and the development of peaceful relationships. We may improve our lives by widening our horizons and increasing our respect for the range of human experiences through embracing cultural diversity and promoting intercultural conversation. Eastern and Western cultures use various approaches to time orientation.

Western societies are often distinguished by a monochronic time perspective, with individuals prioritizing timeliness, efficiency, and task-oriented activities. Many Eastern cultures, influenced by a polychronic temporal perspective, place a higher value on relationships, harmony, and adaptability. This can lead to more flexible schedules and a greater willingness to adjust plans based on interpersonal dynamics.

### A Horse and Two Goats

The cultural contrast between Muni and the American is arguably the story's most important theme. In this short story, Narayan depicts the struggle between East and West. Muni is a regular peasant from Tamil Nadu, India. He only knows two English words: 'yes' and 'no'. He is uneducated and superstitious in practically every facet of life. He has never left his hamlet, therefore he is completely unaware of the outside world, as are most other residents. He has accepted his fate and lives a life of hunger and poverty, grazing his two goats and shaking down drumsticks from a tree. While waiting under the horse statue, he looks down at the automobiles on the highway. His primary focus in life appears to be earning enough money to survive and be happy, though he hopes to open a little shop eventually by selling his goats. "Lend me a hand and I can lift off the horse from its pedestal after picking out the cement at the joints. We can do anything if we have a basis of understanding" ... "He flourished a hundred-rupee currency note... The old man now realized that some financial element was entering their talk. He peered



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closely at the currency note, the like of which he had never seen in his life... He laughed to himself at the notion of anyone coming to him for changing a thousand- or ten-thousand-rupee note" - R. K. Narayan. The plot revolves around a villager named "Muni" who used to own a herd of forty sheep and goats. However, he only has two goats currently. Muni eats his breakfast before shaking down his drumsticks from the tree in front of his home. Then he asks for drumstick sauce. However, his wife requests that he bring groceries for the household. Muni tries but fails to arrange for credit to buy groceries from the village shop. Furthermore, his wife humiliates him for failing. Then he takes his goats and transports them to a location on the village's outskirts along the highway to graze. Muni then takes a seat beneath the clay horse statue to shield himself from the sun. He keeps an eye on the trucks.

In addition, he notices a yellow station wagon approaching him. A flushed American exits the wagon and asks where the closest gas station is. Muni believed him to be a soldier or police officer investigating the incident that had occurred in the next village. His Khaki clothing was the cause of this misunderstanding. "Muni shrank away from the [foreigner's] card. Perhaps [the foreigner] was trying to present a warrant and arrest him. Beware of khaki, one part of his mind warned. Take all the cigarettes or bhang or whatever is offered, but don't get caught. Beware of khaki" - R.K. Narayan. But after recognizing the American as friendly from his actions, he tells him his tale. They both share their story with the other. Muni describes how jackals and cheetahs stole his cattle. He also states that he has never attended school because, in those days, education was exclusively available to Brahmins.

He also tells him about the temple priest who was able to see the thief's face in the camphor. He goes on to say that at the end of the Kali Yuga, all the evil guys would be eliminated. He also vents his resentment at the wealthy village head who has amassed a great deal of fortune. The American also tells Muni about his business dealings with coffee. He was compelled to work for four hours without electricity. The encounter piqued his interest in learning about different civilizations, so he travelled to India, leaving his wife in Srinagar. The American was enthralled with the horse statue. He believed Muni to be the horse's owner. He offers to buy it from him for a hundred rupees. Miscommunication led to Muni taking the deal for his goats. He had always imagined using the proceeds from the sale of his goats to open a business. He was therefore content. In addition, the American was delighted to purchase the



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horse. Muni informs his spouse about the transaction. She accused him of stealing as she did not believe what he had said. Not long after, the two goats return home, which confirms her suspicions.

The clash of cultures, particularly between Indian and Western traditions, is the primary theme of Narayan's work and the most essential issue in "A Horse and Two Goats." Rather of indignation, Narayan employs comedy to emphasize how dissimilar the two worlds are from one another: both cultures exist in the same space and time yet speak distinct languages, both literally and figuratively. This novel's two main protagonists couldn't be more dissimilar from one another. In contrast to the American, who is wealthy, urban, educated, Judeo-Christian, and white, Muni is impoverished, rural, uneducated, Hindu, and brown. Muni, a devout Hindu, accepts his lot in life with grace, whereas the American is willing and able to make drastic changes in his life with ease (like flying).

At the conclusion of their meeting, neither guy has lost anything of worth and both have everything they need or want. Narayan, an Indian writer who writes only in English, has personally witnessed the ways in which Indian and Western cultures clash. Although he finds this struggle entertaining in this instance, it may be hurtful at times. Despite their lack of similarities, Muni and the American diverge primarily in terms of their respective income levels.

In the beginning of the story, Narayan goes to considerable lengths to highlight Muni's extreme poverty and to highlight the fact that, even during his period of "prosperity," his level of living was still far lower than that of the majority of Americans. The American appears oblivious to Muni's differences from himself and takes his relative prosperity for granted. He offers cigarettes to a man who has never seen one, complains to a man who has never had electricity about four hours without air conditioning, boasts to a man who has grown up working in the fields from dawn to night about how much fun manual labor is as a Sunday hobby, and gives Muni enough money without thinking twice to start a business. He just takes his fortune as a right; he is not attempting to brag. His lack of formality highlights the distance between them. Narayan wants the reader to understand the two men's respective affluence so they can assess the link between riches and poverty. However, he does not criticize the man in any manner for his wealth or for not intervening to help the impoverished Muni.



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### Conclusion

The narrative illustrates the disparities in culture between the East and the West. It also sheds light on wealth and poverty, an issue of understanding and discernment. It also depicts Indian rural life, social classes, the caste system that is still in place, biases, and superstitious beliefs. The story's lesson is "the importance of communication." Despite their limited language skills, Muni and the American manage to come to an agreement that benefits them both. To sum up, the story's two characters couldn't be much more dissimilar from one another, and it effectively illustrates the clashing cultures of the two distinct Earthly places. The story's core is the cultural collision and misunderstanding that arises between the two guys, highlighting their divergent perspectives.

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Full Length Article

IJCRAR/FLE/19

# Exploitation of Marginalized Class in Mulkraj Anand's *Two Leaves and A Bud*

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### Abstract

This depicts the unnerving plight of the marginalized class i.e. the poor, crushed by the capitalist forces and the colonizers. The cruel exploitation and continuous ill-treatment of thousands of poor laborers at the hands of small clique of selfish and self-satisfied British planters on a large tea-estate in Assam forms the main theme of the novel. It tells the relentless cruelty that these Englishmen and their Indian lackeys inflict on the helpless coolies on whose sweated labor rests all their luxury. The marginalized often suffer at the hands of cruel forces in the society and have no identity of theirs. In the novel, the miserable coolies represent the margin and the British colonialists and capitalist forces stand for the center. The protagonist of the novel, faces humiliation, oppression and he is continually abused and beaten. His suffering reaches the height when his wife, dies of malaria and he doesn't get any loan in order to perform the last rites. At the end of the novel he is shot dead during his attempts of saving his daughter from being raped by a plantation manager. It portrayed the absolute authenticity and compassion the pathetic lives of the poor coolies, their struggle for life, and struggle for identity. Being a humanist at heart, he expresses his compassion for the victims of injustice and persecution.

**Keywords:** marginalization, exploitation, victims

### Introduction

Marginalization is the treatment of a person, group, or concept as insignificant or peripheral. History books are filled with various citations of discrimination against the marginalized groups including the scheduled tribes, scheduled caste, the disabled and women





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where they were explicitly denied hygienic water, nutritious food and a safe place to sleep in. Marginalized groups today face difficulty in getting access to good education, respectable workplace, voice to opinions are not economically stable and dependent on others for survival and often just become votes banks for the political parties.

Marginalization is not only threatening to the economic and physical wellbeing but also the mental health of the marginalized individuals as they are constantly dominated in the society. Marginal groups often start believing in the lies of the society and start accepting the lies which call them unworthy and insignificant and lose confidence and self-belief.

The fundamental right of India includes right to equality mentioned in Article 14,15,16,17 and 18 of the Indian constitution states equality before the law, prohibition of discrimination on grounds of religion, race, caste, gender or place of birth, and equality of opportunity in matters of employment, an abolition of untouchability and abolition of titles.

*Two Leaves and A Bud* is one of those major novels of Anand that brings out vividly the realistic portrayal of marginalized class i.e. the poor. The title of the novel is suggestive and appropriate as it deals with the suffering and misery of the workers on the tea-plantation of Assam, workers who have to pluck, "two leaves and a bud" day in and day out. The novel delineates the miseries and innocence of the common working class. The innocence of the naïve working class matures into experience, to which the protagonist of this novel stands for.

The theme of exploitation in this novel is part of the larger colonial experience. Commenting on the thematic atmosphere that prevails in this novel, M. K.Naik observes: "...the entire tragedy is unfolded against the background of the tea plantation which is microcosm in itself, a world in which British officials and their officials and their subordinates, on the one hand, and the indentured coolies, on the other, are ranged in two separate camps of the exploiters and the exploited." (Mulk Raj Anand 46) The social scene that Anand has tried to show through the novel is neither exaggerating nor unrealistic. He has only tried to depict what the reality was in 1920s and 1930s especially is Assam. The prevailing conditions during thirties in which Anand wrote, need to be considered here.



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In the spring of 1932, when Anand came back to India to visit Sabarmati Ashram in order to meet Gandhi and show his draft of *Untouchable*, Gandhi advised Anand to go to people before taking writing as a career. Following the advice, Anand visited many parts of India like the Kanga valley where he had spent some years during his childhood. Later, he visited Assam tea garden also. During this visit, he must have witnessed the horrible conditions of laborers in tea estates. What he had seen was reflected in his novel *Two Leaves and a Bud*. Since the novel brought the barbarities of the British colonialists in treating the coolies at the plantation estates and the exploitation of the coolies, it created controversy. Amrik Singh in his recent book gives an account of events leading to this controversy.

The leading organization of tea planters in Assam was politically influential. Though Anand was able to effectively rebut their criticism of his work for being anti-British, particularly with the help of official documents (the Whitley Report on Assam tea gardens and the rest), the tea planters managed to have that particular novel banned in Assam. Such a step generally makes the book even more popular and this is precisely what happened in this case too. It may have got banned in Assam but elsewhere it was on sale.

By this time, Anand forged a place for himself in the literary landscape both of England and India. After 1947, when the novel was no longer banned, he republished it with a fresh introduction. (Mulk Raj Anand: *Role and Achievement* 21) If the acuteness of the misery of coolies in plantation sites and in factories was deplorable and appeared intolerable, it was not Anand's imagination that was at work. In the words of Ravinder Kumar "the overcrowded slums in which the peasant was forced to find shelter; the long and tiring hours which he was required to work in the factories; and finally, the exploitation to which he was subjected, not only by the mill-owner, but also by the money-lender, the 'Bania' and the jobber..." (*Essays in the Social History of Modern India* 62). The novel gives stark depiction to the pathetic conditions of the workers working in pitiable circumstances.

The narrative centers round the basic conflict between the exploiter and the exploited, the one collectively represented by the Indian indentured laborers, and the other by the British colonizers. The novel is constructed to expose the brutality inflicted by one class over the other. Gangu, a middle-aged coolie who is the central character of the novel represents the exploited



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class. He is the very archetype of beleaguered humanity. Being poor, he belongs to marginalized class of the society. Gangu is victimized by this brutality of the colonizers.

Gangu and his complete family suffer due to their neediness, poverty and their marginalized status in the general community. He turns into a subject of neediness and British colonialism. The novel opens with Gangu's realistic view of life when he muses, 'life is like a journey.... a journey into the unknown' (Two Leaves and a Bud 1). The statement is suggestive enough as it hints at the trials and tribulations, that he and his family was about to face. He travels from his village Hoshiarpur in Punjab to remote valley of tea-plantation in Assam to earn subsistence for him and his family. His three acres land and his own hut being confiscated by Seth Badri Das, the money lender, due to his inability to repay the latter's debt, has made Gangu landless. He, along with his wife Sajani, daughter Leila and son Buddhu move towards a new destination in search of work to make both ends meet. He does not know what pain, suffering, miseries and obstacles were destined for him in the new place. In this sense, his journey is to the 'unknown'.

The novel is really a saga of suffering as it begins with Gangu's suffering and ends with his death. Lured by 'golden promises' and the fake picture created by Sardar Buta Singh, a cheat coolie-catcher, about the bright prospects of life, about goodness of tea estate owners, Gangu decides to go Assam. Gangu is clever enough to analyze the authenticity and truth of the things spoken by Buta. From the long story narrated by Buta in praise of British plantation owners, about their goodness, Gangu senses discomfort and feels dubious about credibility of things. His old age and bitter experiences so far in his life, especially by the landlords in his village, have enabled his perception to analyze people—good or bad; credible or incredible. But he is in desperate situation having no better choice and hence he was hoping for betterment in life.

The portrayal of marginalized class i.e. the poor is altogether realistic in this novel. There is neither exaggeration nor disparagement in showing the life of the poor. When the story begins, Gangu is debt ridden and at the end also he is under debt. It shows the factual plight of the marginalized poor in the country. No poor in the world remains under debt willfully and so does Gangu. Since he loses his land at Hoshiarpur, his village, owing to the interest payable to the money lender, he resolves not to take loan in future. But being crushed under poverty and having



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no other alternative to manage the last rites of his wife Sajani, Gangu falls prey to the circumstances and takes loan. Being always poor, he understands the undue significance given to money.

He understands that in this capitalist world only money rules. When the money lender comes to coolie lines to recover the loan from Gangu, he gets baffled. He almost loses his sense and in a state of insanity, Gangu starts babbling. Anand expresses his state of mind very poignantly: But for days he was upset. 'Money is everything', he kept on saying, 'Money is everything' as if the phrase were loaded with all the suffering he had endured. 'Money is everything', he said to Narain apropos of nothing, as they sat smoking under the tree outside their hut on an afternoon. 'Money is everything in this world' and he did not seem to know what to say further. And he repeated the phrase as if he were blindly groping for light in a dark world, struggling to emerge from the fear in which he lay imprisoned to his habitual carelessness. (TLAB 263-264). He gets freedom from the debt only after his death. He dies during his attempt to save his daughter from being raped by Reggie Hunt, the assistant manager at the plantation.

The marginalized are powerless and hence they are denied justice. It happens with Gangu too. Gangu is entangled in a system where perpetrators of crime and judiciary are same. Reggie is part of this system and life. The novel brings out the enlarged gap between the wealthy and the poor, the exploiters and the victims, the rulers and the ruled. Anand has portrayed all the characters with keen observation. The novel makes the readers feel the grief, the pain the agony. Commenting on Two Leaves and a Bud.

In conclusion, Anand depicts the life of the marginalized class i.e. the poor in a realistic manner. The portrayal of the suffering peasants and laborers through Gangu is very convincing. Gangu seems one of the most complete and memorable portraits of Indian peasants in Anand's fiction. The story of Gangu can be generalized to thousands of peasants who live their life in abject poverty, suppressed under money lenders debt and oppressed by the people sharing colonizers attitude of exercising the power for establishing hegemony over the weak. Mulk Raj Anand presents his social criticism on the evils of capitalism. Two Leaves and a Bud is, by and large, a success particularly in so far as it is an effective indictment of capitalism and exploitation of the marginalized.



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Full Length Article

IJCRAR/FLE/20

# Resisting Erasure: Unveiling and Amplifying Marginalized Voices in Natasha Trethewey's *Native Guard*

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### Abstract

This paper explores the role of artistic expression as a form of resistance within Natasha Trethewey's poetry collection, *Native Guard*. Through a framework of literature of resistance, the analysis delves into how Trethewey's poetry engages with themes of social justice, historical memory, and the resilience of marginalized communities, particularly focusing on the experiences of Black soldiers during the Civil War. Drawing on concepts from critical race theory and intersectionality, the study examines how Trethewey's poetic form, narrative content, and incorporation of historical figures challenge dominant narratives of power and oppression, offering alternative perspectives on the complexities of race, gender, and region in America. By analyzing specific poems within *Native Guard*, such as "Native Guard," "Elegy for the Native Guards," and "The Southern Crescent," the paper highlights how Trethewey's poetry serves as a platform for resistance, remembrance, and reclaiming of agency for marginalized voices. Ultimately, this research contributes to a deeper understanding of the ways in which literature can confront historical erasure, amplify marginalized perspectives, and advocate for social change within the context of contemporary poetry.

**Keywords:** resistance, resilience, marginalized voices, erasure

### Introduction

The concept of literature of resistance refers to literary works that actively challenge systems of oppression, advocate for social justice, and amplify the voices of marginalized



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communities. "In a time of deceit telling the truth is a revolutionary act." (1984 12) Orwell's quote encapsulates the idea that literature, particularly works that challenge dominant narratives and speak truth to power, can be an act of resistance against oppressive regimes and systems of control. In the context of Natasha Trethewey's poetry collection *Native Guard*, this concept is highly relevant as the collection itself serves as a powerful act of resistance against historical erasure and the silencing of marginalized narratives.

Literature of resistance encompasses a range of literary works that challenge systems of power and oppression, advocate for social justice, and amplify the voices of marginalized communities. Key concepts within literature of resistance include:

**The Role of Art in Social Movements:** Literature of resistance recognizes the power of artistic expression, including poetry, fiction, drama, and essays, as a tool for social change. Artistic works have the ability to evoke empathy, raise awareness, and inspire action within society. By engaging with themes of injustice, inequality, and oppression, literature can mobilize individuals and communities to challenge the status quo and advocate for positive social transformation.

**Challenging Dominant Narratives:** Literature of resistance interrogates and subverts dominant narratives that uphold systems of power and privilege. By centering the perspectives and experiences of marginalized groups, such as people of color, LGBTQ+ individuals, women, and the working class, literature disrupts hegemonic discourses and offers alternative viewpoints on historical events, social issues, and cultural norms. Through storytelling, poetry, and critical analysis, literature exposes the complexities of social realities and amplifies voices that have been marginalized or silenced.

**Empowerment and Agency:** Literature of resistance empowers individuals and communities by providing a platform for self-expression, collective storytelling, and cultural affirmation. Through the act of writing and reading, marginalized groups reclaim agency over their own narratives and assert their humanity in the face of dehumanizing stereotypes and representations. Literature becomes a site of resistance where marginalized voices can challenge stereotypes, articulate their experiences, and envision alternative futures.



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Overall, literature of resistance recognizes the transformative potential of art in social movements and acknowledges the ways in which literature can challenge dominant narratives of power and oppression. By amplifying marginalized voices, challenging hegemonic discourses, and empowering individuals and communities, literature of resistance contributes to the ongoing struggle for social justice and equity.

*Native Guard* confronts the legacy of the Civil War and its impact on Black soldiers, particularly the Louisiana Native Guards, a regiment of Black soldiers who fought for the Union. By centering the experiences of these soldiers, Trethewey resists dominant narratives of the Civil War that often overlook or downplay the contributions of Black troops. Through her poetry, Trethewey challenges the erasure of Black voices from historical memory, reclaiming their stories and asserting their humanity. She uses language and imagery to evoke the struggles and triumphs of the Native Guards, highlighting their resilience in the face of racism, violence, and systemic oppression.

Furthermore, *Native Guard* serves as a form of resistance by interrogating the complexities of race, identity, and belonging in America. Trethewey's exploration of her own mixed-race heritage and her relationship with her Black father reflects a broader interrogation of racial hierarchies and the legacy of slavery in the United States.

Which exemplifies literature of resistance by challenging dominant narratives, amplifying marginalized voices, and advocating for a more inclusive and honest reckoning with history. Through her poetry, Trethewey invites readers to confront uncomfortable truths and engage in a collective process of remembering and honoring the resilience of those who have been marginalized and oppressed. Natasha Trethewey's poetry collection "Native Guard" deeply engages with themes of social justice, historical memory, and resistance through its exploration of the experiences of Black soldiers during the Civil War and its aftermath.

Trethewey's exploration of the history of the Louisiana Native Guards serves as an act of resistance against erasure and marginalization in several ways:

Centering Marginalized Voices: By highlighting the experiences of Black soldiers, Trethewey brings attention to a lesser-known aspect of Civil War history that has often been



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marginalized or overlooked in mainstream narratives. "I turned back to the road we'd traveled, my words wouldn't come though I called and called." ("Theories of Time and Space." 1) Through her poetry, she gives voice to the stories of these forgotten soldiers, reclaiming their place in history and challenging the historical erasure of Black contributions to the war effort.

**Humanizing the Soldiers:** Trethewey's portrayal of the Louisiana Native Guards humanizes the soldiers, depicting them as individuals with hopes, fears, dreams, and aspirations. Through her poetry, she emphasizes the humanity and dignity of these men, countering stereotypes and dehumanizing portrayals that have often characterized representations of Black soldiers in historical narratives.

**Confronting Historical Injustice:** *Native Guard* confronts the historical injustice faced by Black soldiers during the Civil War and its aftermath. Trethewey's poetry exposes the systemic racism and discrimination that Black soldiers encountered both during their military service and upon their return home. By shedding light on these injustices, Trethewey challenges dominant narratives that have minimized or ignored the struggles of Black soldiers and their contributions to American history.

**Preserving Memory and Legacy:** Through her poetry, Trethewey preserves the memory and legacy of the Louisiana Native Guards, ensuring that their stories are not forgotten or lost to history.

I returned to the South to claim what is mine, learning to wield words as weapons though their sharpness hurt me as well...What you must understand about me is that I'm a black girl, grown used to talking to ghosts. ("Native Guard." 28)

By documenting their experiences in verse, she ensures that future generations will remember and honor the sacrifices made by these courageous soldiers.

Trethewey's exploration of the history of the Louisiana Native Guards in *Native Guard* serves as an act of resistance against historical erasure and marginalization, reclaiming the voices and experiences of Black soldiers and challenging dominant narratives of the Civil War era.



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Through her poetry, Trethewey contributes to a more inclusive and accurate understanding of American history, highlighting the resilience and courage of those who have been marginalized and oppressed.

Natasha Trethewey's use of poetic form and language in *Native Guard* is instrumental in conveying themes of resistance and resilience throughout the collection. Free Verse and Formal Structure, Historical Documents and Archival Material, Symbolism and Imagery, Voices and Perspectives.

Trethewey creates a poetic tapestry that honors the courage and perseverance of the Louisiana Native Guards while also challenging readers to confront the legacies of racism and injustice in American history.

"Native Guard": In this titular poem, Trethewey explores the history and legacy of the Louisiana Native Guards, a regiment of Black soldiers who served during the Civil War. The poem begins with a description of the soldiers marching along the Mississippi Gulf Coast, guarding Confederate prisoners of war. Trethewey juxtaposes the soldiers' bravery and commitment to duty with the harsh realities of war and racism they faced. The poem portrays acts of defiance and resistance as the soldiers assert their humanity and dignity in the face of oppression. Through vivid imagery and evocative language, Trethewey honors the memory of the Louisiana Native Guards and their enduring legacy of courage and resilience.

"Here, the Mississippi carved / its mud-dark path, a graveyard / for skeletons of sunken riverboats." (27)

These lines evoke the harsh realities of war and the toll it takes on both the land and the people who inhabit it. Despite the challenges posed by the natural environment and the legacy of slavery, the soldiers of the Louisiana Native Guards persevere in their duty to protect and defend.

"Elegy for the Native Guards": This poem serves as a lament for the fallen soldiers of the Louisiana Native Guards and an elegy for their lost potential and unfulfilled dreams. Trethewey reflects on the sacrifices made by these soldiers and the toll that war takes on both the living and





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the dead. The poem portrays acts of survival as the soldiers grapple with the horrors of battle and the harsh realities of racism and discrimination. Through haunting imagery and poignant language, Trethewey captures the grief and sorrow of those left behind, while also celebrating the resilience and strength of the human spirit in the face of adversity.

“Their monument sticks like a fishbone / in the city's throat”(44)

This image of a monument as a "fishbone" serves as a metaphor for the discomfort and unease caused by the memory of the Native Guards and their sacrifices. Despite attempts to erase or marginalize their contributions, their legacy remains a potent reminder of the resilience and courage of those who fought for freedom.

“The Southern Crescent”: In this poem, Trethewey reflects on her own experiences as a biracial woman traveling by train through the South. The poem explores themes of identity, belonging, and memory as Trethewey grapples with the complexities of her racial heritage and the legacy of slavery and segregation in the South. Through vivid descriptions of the landscape and encounters with other passengers, Trethewey portrays acts of remembrance as she confronts the ghosts of the past and seeks to reconcile her own identity with the history of the land. The poem serves as a meditation on the power of memory and the importance of bearing witness to the legacies of oppression and resistance.

“Here is the shadow of slavery: a cross / the burn-scarred skin of a man who has been whipped”(6)

These lines confront the legacy of slavery and its enduring impact on the Southern landscape and psyche. Through vivid imagery, Trethewey highlights the brutality and violence of slavery while also acknowledging the resilience and endurance of those who survived and resisted.

### Conclusion

*Native Guard* exemplifies literature of resistance through its exploration of history, memory, and the enduring struggle for justice. Natasha Trethewey's poetry collection serves as a



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powerful platform for challenging hegemonic narratives and amplifying marginalized voices. Through the framework of literature of resistance, "Native Guard" confronts the erasure of Black soldiers' experiences during the Civil War, reclaiming their stories and highlighting their contributions to American history. Trethewey's poetry sheds light on overlooked histories and advocates for social change by interrogating systems of power and oppression. By applying the framework of literature of resistance to "Native Guard," we deepen our understanding of how poetry can serve as a form of activism and social critique. Trethewey's poetry not only challenges dominant narratives but also offers a space for remembrance, resistance, and resilience. It underscores the broader significance of literature in shaping our understanding of the past and advocating for a more just and equitable future.

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Full Length Article

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# Mira Nair's *Queen of Katwe* is A Representation of the Pioneer from the Culture of Marginalized People – An Overview

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### Abstract

*Queen of Katwe* depicts the inspiring story of Phiona Mutesi, who lives in the underprivileged Katwe neighborhood of Uganda, where poverty and cultural challenges are prevalent. Phiona's journey sheds light on the hardships faced by marginalized communities, where her survival often depends on selling maize and enduring dire living conditions. The film effectively showcases the cultural aspects intertwined with poverty as Phiona grapples with societal expectations and the fear of perpetuating the cycle of hardship. Through her maize selling, Phiona strives to strike a delicate balance between survival and the temptation of an easier but unethical path. The portrayal of her dilapidated house and the depiction of the low-class community serve as a poignant reminder of the suffering endured by marginalized individuals, thus reflecting the harsh realities of poverty. Phiona's remarkable journey highlights the transformative power of resilience and determination in the face of adversity. Despite the challenges she encounters, such as the fear of being deceived and the harsh living conditions, Phiona perseveres and discovers solace and empowerment through chess. This paper delves into Phiona's experiences in "Queen of Katwe," examining how her cultural background, poverty, and the struggles of marginalized communities shape her journey. By analyzing these themes, we gain a deeper understanding of the resilience and strength exhibited by individuals like Phiona, whose stories defy the odds and inspire hope in the face of adversity.

**Keywords:** Culture, Marginalized, Poverty, Challenges, Sports, Chess, Tournaments, Competitions, Dream



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### Introduction

*Queen of Katwe* tells the captivating story of Phiona Mutesi, a young girl from the impoverished Katwe neighborhood in Uganda, who embarks on an extraordinary journey into the world of chess. Against the backdrop of a society marked by gender disparities and societal expectations, Phiona's tale showcases her remarkable resilience and determination as she challenges traditional norms. She's 14, "lives in the slums of Uganda, and is just now learning to read. But Phiona Mutesi's instincts have made her a player to watch in international chess." Stephanie Sinclair

Guided by her mentor, Robert Katende, Phiona surpasses the limitations imposed on her as a girl growing up in the slums. Her story illustrates the transformative impact of education and self-confidence. Through her successes and struggles, the narrative offers a profound exploration of how culture and gender intersect, emphasizing the challenges and strengths of women facing adversity.

This paper delves into the themes of gender, culture, and resilience in *Queen of Katwe*, analyzing how Phiona's journey inspires empowerment and defies social constraints. By examining Phiona's experiences, the narrative reveals the complexities of navigating gender roles and cultural expectations in difficult circumstances, ultimately celebrating the resilience and strength of women amid challenges.

### A Chess Prodigy's Journey from Adversity to Triumph

Explores the transformative journey of Phiona Mutesi, a young chess prodigy from the impoverished Katwe neighborhood in Uganda. Using a qualitative research approach, the paper examines Phiona's learning process, moments of victory, character development, and the valuable lessons she learns from both successes and failures. By closely analyzing her participation in various chess tournaments, such as the Chess Olympiad and the Rwabushenyi National Chess Championship, the paper shows how Phiona's overconfidence leads to defeat, but also how her losses act as catalysts for self-realization and personal growth. Furthermore, the paper delves into Phiona's ultimate triumph of buying a house for her family, symbolizing her journey from



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adversity to success. Drawing on interviews, observations, and archival data, this research paper provides valuable insights into the resilience, determination, and personal growth of Phiona Mutesi.

When asked about her earliest memories, Phiona can only recall experiences of loss. She recounts, I remember going to my dad's village when I was around 3 years old. He was very sick, and sadly, he passed away from AIDS just a week later. After the funeral, my family stayed in the village for a few weeks. One morning, when I woke up, my older sister Juliet told me she had a headache. We tried herbs to help her, and she went to sleep. The next morning, we discovered that she had passed away in her sleep. That's what I remember.

"I have no memory of my father," Phiona says. "I was so young I didn't even know how he died. After his funeral, we stayed in the village for a few weeks and one morning when I woke up, my older sister Juliet told me she was feeling a headache. We got some herbs and gave them to her and then she went to sleep. The following morning we found her dead in the bed. That is what I remember." *Queen of Katwe* - Resurrection

Phiona also shares a story from when she was 8 years old and severely ill. Harriet, her sister, desperately asked for money to take Phiona to the hospital. Although they never received a diagnosis, Harriet believes her daughter had malaria. Phiona lost consciousness, and doctors had to drain fluid from her spine. Harriet was certain that she would have to bury another daughter. She later told Phiona, "You were dead for two days."

Throughout Phiona's life, her main struggle has been finding food. One afternoon in 2005, when she was only 9 years old and had already dropped out of school due to her family's financial constraints, she secretly followed Brian out of their shack in hopes of finding their first meal of the day. Brian had recently participated in a program organized by Sports Outreach Institute, a Christian mission that uses sports to provide aid and spread religion among the world's most impoverished individuals. Phiona observed as Brian entered a dusty hallway, sat on a bench, and began playing with some black and white objects. These pieces were unlike anything she had ever seen before, and she found them beautiful. She repeatedly peeked around a corner,





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captivated by the game, while also wondering if there might be food available. Suddenly, she was noticed. "Young girl," Coach Robert called out. "Come in. Don't be afraid."

The story explores the subtheme of single parenthood and the challenges faced by the surviving spouse who must raise a family alone. This leads to other subthemes, such as the use of underage children as unpaid labor in the mother's maize-selling business, resulting in involuntary child labor. It also depicts the rebellion of the older child, ultimately leading to her involvement in prostitution or cohabitation.

The story also addresses the subtheme of class war and bullying. Additionally, it highlights patriarchal attitudes when Phiona, a talented chess player, feels compelled to apologize to a boy for defeating him and doubts her own abilities because she believes the champion player from an elitist school deliberately lost to her. "I'd never seen it in my life and usually in Uganda, it was always, like, families that are rich that had, like, such games. It was very hard to find it in the poor families," she told ABC News. (Phiona Mutesi's interview in ABC News channel)

Agape Church is on the verge of collapse, held together by scrap wood, rope, a few nails, and faith. This ramshackle structure lists alarmingly to one side, mirroring the rickety surroundings. Inside the church, 37 children gather on this September morning. Their lives are equally fragile. They come together to play a game they had never heard of before meeting Coach Robert - chess. It's a game so foreign that there isn't even a word for it in Luganda, their native language.

As the children enter, their faces light up with smiles. This place feels like home, a refuge, the only community they know. Here, they find their friends, their chess brothers and sisters. Inside Agape Church, they can almost forget the chaos outside, the harsh reality of Katwe - the largest of eight slums in Kampala, Uganda, known as one of the worst places on earth.

With only seven chessboards and scarce chess pieces, sometimes an orphan pawn must substitute for a king. The children sit on either end of wobbly pews, straddling the board between their knobby knees, guarding captured pieces in their laps. A 5-year-old boy in a threadbare Denver Broncos No. 7 jersey competes against an 11-year-old in a frayed T-shirt that reads



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"J'Adore Paris." Most of the kids are barefoot, some wear flip-flops, and one child even wears black wingtips without laces.

Coach Robert Katende is present, along with Benjamin, Ivan, and Brian. Near the pulpit sits Phiona, one of only two girls in the room. She juggles three matches at once, dominating her opponents with her aggressive style. While checkmating her young challengers, she draws a flower in the dirt on the floor using her toe. Phiona is 14 years old, and her stoic expression gives no hint that the following day she will travel to Siberia to compete against the world's best chess players.

In the movie Queen of Katwe, Phiona Mutesi's encounter with an airplane is a crucial scene that represents her transition from a life of poverty to one filled with infinite opportunities. As Phiona steps onto the airplane for the very first time, her eyes widen with a combination of anticipation and nervousness. The camera beautifully captures her sense of wonder as she looks out of the window, mesmerized by the vastness of the sky and the distant clouds.

It is a powerful contrast to the cramped and dusty streets of Katwe that she has grown accustomed to. As the airplane starts descending, Phiona's excitement is unmistakable. The camera beautifully captures her awe-struck expression as she eagerly observes the ground getting closer and clearer with every passing moment. And when the airplane finally lands, Phiona's face beams with an infectious smile, signifying not only a physical journey but also a voyage of hope, resilience, and boundless opportunities.

To conclude, This movie depicts the hunger in her blood, her craving for a stable lifestyle, sustainability in her income, and a broad mindset. Eventually, brings her victory. Major roles played by her coach Katende and her mother Harriet. He identified her potential as a grand master, and her mom's support, love, and care guided her journey to success in chess.

Despite her cultural background and societal norms, she breaks limited boundaries and paves the way for dreams, success, fulfillment, victory, failures, and lessons to climb the highest mountain. Additionally, she presents an alternative world to the next generation of Uganda. She also serves as a role model for Ugandans, ensuring no other child falls victim to societal misconceptions.



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Full Length Article

IJCRAR/FLE/22

# Cross- Cultural Conflicts and Culmination in Imbolo Mbue's *Behold the Dreamers*

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### Abstract

A wide range of conflicts including cultural clash, cultural diversity, hybridity, the urge to integrate with the new culture portrayed by Imbolo Mbue is studied in the paper. Culture is an inextricable part of human life. Imbolo Mbue, being an imperative African-American writer, brings out the dilemma of immigrants under the feeling of cultural shock, intergenerational conflict, powerlessness, nostalgia, and their final settlement. The African people are born and brought up with a different culture and tradition in their homeland. As immigrants, they struggle at the bottom of American society and find it difficult to assimilate with the host country.

**Keywords:** Cultural conflict, immigrants, hybridity, culture

### Introduction

Culture is an inseparable part of human society. The immigrants are forced to experience several traumas when they move from their homeland to another country. They not only detach from their tradition and culture but also find it difficult to assimilate between two different cultures. To a certain extent, cultural conflict and cultural shock remain unavoidable in the life of immigrants. The struggle between an immigrant and the host culture leads to cultural shock. In the case of Jongsam's migration, it is done voluntarily with the intention of getting a better life. The constant struggle between the inherited culture of the immigrants and the host culture's cultural shock ends in cultural shock. The immigrant's attempt to assimilate with the host culture results in



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non-acceptance and racial discrimination among the white communities. As racial discrimination is very much prevalent in America since centuries Immigrants are often caught between two worlds, the past and the present. The past signifies their inherited homeland and the present signifies the new world where they search for a sense of belonging. In the pursuit of their journey the immigrants undertake several identities to sustain in the host country. During the course of time the immigrants experience various transformations and those who prevail over the changing identities and hardships emerge as survivors.

Cultural shock is a part of expatriate experience. The constant struggle between the inherited culture of the immigrants and host culture result in cultural shock on immigrants. When an immigrant migrates to another country, they not only disconnect the roots from the inherited culture but also undergo a state of dilemma. The immigrants attempt to assimilate with the host culture result in non-acceptance and racial discrimination among the white community. The fact is that racial discrimination is much prevalent in America since centuries. The Jongs enter the United States with hopes of better life and invincible optimism.

The trouble doubles when the immigrant and the host country belong to two races or being separated by Eastern and Western. Edward Said has acknowledged the interrelationship between literature, culture *Culture and Imperialism* as "Culture is a complex whole which includes abilities and habits acquired by man as a member of society which has in its ambit all of the knowledge, arts, morals, laws and customs" (158).

The Jongs are black immigrants who settle in the New York city. New York is swamped with a huge number of immigrants across the world. It is a place of many nations and cultures, men and women, young and old, rich and poor. The distressing fact is that the Jongs sees themselves as strangers though a multitude of people are encircled in the New York city. The city has a quartet of Asian men in tuxedos with different skin colours but most people sticks to their own kind when it comes to those they keep closer.

It is far easier for immigrants to mingle with people of their kind than to spend one's limited time and energy trying to blend into a world one is never meant to be a part of. The Jongs realize that most people on the street walk with someone who looks like them. The Jongs





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experience a state of cultural shock that they have never thought of before migration. The sense of rootlessness and non- acceptance in the host country create racial discrimination among the immigrants. Neni interprets her experience in New York city in terms of racial discrimination that

On both sides of the street, going east and west, she saw people walking with her kind: with someone who looked like them, a white women holding hands with a white women; a black teenager giggling with other black teenagers; a white mother pushing a stroller alongside another white mother; a black women chatting with a black woman. (94-95)

The Jongas witness huge numbers of African-Americans who have embarrassed themselves in front of white people abandoning their cultural inheritance. Nothing shamed Neni more than black people embarrassing themselves in front of white people by behaving the way white people expect them to behave. Being an immigrant she is always aware that the host country is not her kind of place and the people out there are not her kind of people. Mbue has not addressed racial discrimination directly yet there are instances that bring forth issues of racism. Leah expresses the Jongas as "You look very African. Most Americans can't tell Africans from islanders, but I can pick out an African" (48). Winston, a Cameroonian invites the Jongas for a party with white people, the Jongas are unable to notice people of their community in the room of good-looking, young white people. The Jongas find themselves relinquish, while they move along with the white. For the first time the Jongas find themselves in a place surrounded by people who do not resound their dream. The anxiety and confusion which the Jongas have to manage within an entirely different cultural environment is a sort of cultural shock. Neni desperately observes that "Winston had friends of all race, she didn't have a single non-African friend and hadn't even come close to being friends with a white person" (90).

The Americans have the common perception that Africans are uncultured, cruel and stupid people who face poverty in their homeland. The contrast between African culture and the American materialistic culture is presented in the novel. Cindy points out that "Being poor for you in Africa is fine. Most of you are poor over there" (123). Neni has no other go than just to agree with her. Cindy conveys that being poor in America is painful, embarrassed and humiliating. The American materialistic culture treats homeless poor people as some sort of laughing stock. All her life Neni has thought that Cameroonians have the best food but



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apparently the rich American cocktail parties have proved her wrong. Neni as a black maid to the white women feel better about herself, though the feel of being black appear indirectly haunts her. Neni is aware on how to smile and interact with Cindy's friends who reminds her to call them by their first names. She is conscious that it is something she never intends to do, as it is a mark of disrespect in Limbe. Jende finds it funny on the America culture about how people write lies about other people. He further expresses that in Cameroon people gossip a lot, but no one ever write it down the way people do in America. The Jongas cannot just ignore what white people think about them in order to maintain their self-esteem.

In general there are intense differences between inherited culture and the host culture. It is impossible for immigrants to keep their inherited culture unaffected in the host country. It is the poverty and despondency that cause the Jongas to move from their homeland. The Jongas are impressed by the glamorous life style of the adapted country but it is the culture that put them in a perplexed way. The study finds that immigrants move to different places to make their lives better. The host country isolates and differentiates them in terms of race and social hierarchy, whereas social inclusivity allows immigrants to live more happily and peacefully. Moreover immigrants should have a balanced mind to emerge successfully in the host country.

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Full Length Article

IJCRAR/FLE/23

# Gender and Cultural Roles in Chinua Achebe's *Things Fall Apart*

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### Abstract

Things fall apart is a novel written by Chinua Achebe a Nigerian novelist, poet and a critic. Who is regarded as a central figure of modern African literature. This novel, things fall apart, occupies a pivotal place in African literature and it remains the widely studied, translated, and read novel. This novel was written in English and it was first published under William Heinemann Ltd.in the year 1958.This paper revolves around the life of Igbo society and the roles played by gender and culture in their lives.

**Keywords:** Gender, Culture, Community, Masculinity, Feminism, Gender roles

### Introduction

This paper examines the image of women in the novel things fall apart by Chinua Achebe. Achebe, a well-known postcolonial writer, has a vivid expression of the Igbo culture in Nigeria, Africa. The novel is analysed from the perspective of postcolonial feminism. Postcolonial feminism explores the relationship and intersection between post colonialism and feminism. This interaction is fascinating to watch. Women are depicted as happy, harmonious members of the family in traditional patriarchal society, as in the novel, despite being repeatedly beaten and barred from any part of the communal decision-making process and constantly mocked in adverbs and proverbs.



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However, other interesting findings suggest that the women play a significant part in the community's belief system, and in Achebe's novel, he made it an amusement, for example by punishing Okonkwo for beating his wife in the sacred period. Chinua Achebe argues that the Igbo community has a rigid set of behavioural conventions based on gender. They have restricted the rights of Igbo women to show that Igbo men are superior to women, and gender plays a significant role in the novel, which is based on gender roles, masculinity, and femininity. From the start, the roles of men and women are like an argument. As the importance of one's culture has influenced gender roles and allowed society to control a particular lifestyle, gender roles have been impacted by culture. From the crops that men and women grow to the characterization of crimes, virtually all Igbo life is gendered.

The way Igbo crops are being separated for both genders is an example of gender roles, as shown by the book: "his mother and sisters worked hard enough, but they grew women's crops like coco-yams, beans, and cassava." Yam, the king of crops was a man's crop," because women aren't allowed to plant the men's groups because it was for the "kings" only, and women are not "kings." Crimes were also referred to as male and female.

Okonkwo committed the female because it had been inadvertently committed. After seven years, he could not return to the clan. Since Agbala was referred to as a god before, Agbala is a woman and the earth is called a "goddess," so to sum it up, the earth's goddess is a female and Okonkwo has committed a crime against it, as shown by the book. In the book, many stereotypes were made about women, who are weak, uneducated, and are often caregivers.

They also have certain roles that are revered and respected, such as the role of priests, "the priests had now reached Okonkwo's compound and was talking to him outside his hut," he said. Agbala was saying again and again that he wanted to see his daughter, Enzim the priests screamed. Beware of Okonkwo, the narrator of a smear. Beware of retweeting Agbala's words. Is a man speaking when a god speaks? Beware! in a passage that described the woman as a "god" and the priests were referred to as someone of a very high importance. The notion of mother is supreme, since a man belongs to his fatherland, not his motherland, as an example. And yet the mother is the greatest. A child belongs to his father, as it is true. But when a father beats his child,



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it seeks companionship in its mother's hut. When things are going well and life is sweet, a man belongs to his fatherland. But he finds refuge in his motherland when there is pain and adversity. "your mother is there to protect you," a simple saying. if a man has good news, he will talk to his father about it; if he has bad news, his mother comes in because the motherland is where safety exists.

However, since Okonkwo was a strong man, his wives feared him, and his wife Ekwefi was not afraid of him, as shown by the following quote: "Okonkwo turned on his side and went back to sleep. "He was always roused in the morning by someone knocking on his door. Who is that? He growled. He knew it must be Ekwefi. Ekwefi was the only one of his three wives to have the courage to knock on his door," she says. despite the fact that Okonkwo has assaulted Ekwefi badly before and even threatened to kill her with his pistol, she still refuses to leave her "women's rights" behind her and acts bravely. Okonkwo never expressed any emotion openly, unless it was the emotion of annoyance. To show affection was a sign of weakness; the only thing worth showing was being strong.

He confuses bravado for courage and rage for leadership. He drank a lot of alcohol while killing his son to hide the fact that he was miserable on the outside, which was a great example of anger. "he drank palm-wine from morning to night, and his eyes were red and ferocious like the eyes of a rat when it was stung by the tail and smashed against the wall," Okonkwo describes his inability to deal with tragedy and cover it with rage. In the Igbo world, men are supreme and they control their families such that "Okonkwo ruled his household with a heavy hand."

His wives, especially the youngest one, were constantly afraid of his fiery temper, and his masculinity led him to be his wife's greatest fear, so his quick temper with his family was never depicted as admirable; he unquestionably had the right to be aggressive at home and be the "king" because he is a man; most interactions were influenced by masculinity, feminism, and gender roles, as shown in the novel "things fall apart." As time passes, there are some goals that become familiar, which are called gender roles. I was always told to do laundry while my brother went out with his friends, and that was the first thing that has taught me that genders are not always equal.





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That didn't seem to be the case to me, as it seemed. I do not agree with gender roles because being a female does not define who I am; each individual has their own personality, ideas, thoughts, and actions, and that is exactly what defines us as "people." In addition, gender roles for men and women have changed dramatically; men are no longer expected to do all the work and women are not expected to attend the gatherings, although that is exactly how it used to be in some societies. To sum it up, different environments result in different cultures and different gender identities. Traditions are practices or beliefs that are passed down through generations. In the novel, these traditions link the present-day clan to the roots of their culture, language, and history. Their significance contrasts with the newly introduced westernization changes. Although Umuofians are able to incorporate these changes, it destroys their own culture. the Umuofia traditions connect individuals, such as hosts, with their visitors.

These traditions are sometimes expressed through rituals, a pre-sequenced religious ritual. A clan's hospitality ritual involves breaking a kola nut and then reciting prayers to their ancestors and the gods. Although the kola nut is used in many Igbo ceremonies, the clan uses it to unite themselves with their visitors in things fall apart. The kola nut is a significant food source in Igbo culture, symbolizing life. When the Umuofia welcomes visitors by breaking this life source, they mend this act by uniting with their guests. Negotiating the bride price before a wedding is another tradition that helps families. Before a marriage can take place, the suitor and his family must meet with his prospective wife and request compensation. This still negotiation is done by the movement of short broomstick bundles back and forth, as the number in the bundle represents the price. Because it avoids a quote for one's daughter, this custom is considered to be more respectful than verbal discussions.

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Full Length Article

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# Oceanal Destruction and Durability in Earnest Hemingway's *The Old Man and The Sea*

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### Abstract

The old man attributes his destruction to his decision to take his boat out of sight of land. Describing Santiago's thoughts on his defeat, Hemingway writes, 'It is easy when you are beaten, he thought. I never knew how easy it was. And what beat you, he thought. 'Nothing,' he said aloud. 'I went out too far.' Despite his earlier cursing of the sharks, Santiago does not blame them for eating the marlin. He understands that they were simply animals obeying their nature, and he cannot blame them for that. He slowly reconciles with the loss of the marlin, realizing that everyone involved acted according to their own natures. He wanted to prove himself, so he felt the need to row past the normal limits of the town's fishermen. The marlin wished to survive, so it fought him. The sharks were hungry and smelled blood in the water, so they attacked. This realization helps him make his peace with what happened. This paper identifies both the destruction and durability in Hemingway's *The Old Man and The Sea*. Santiago faced many obstacles during his sea voyage, even then Santiago seems to show an unending love towards sea nature. This paper also discusses about the problems faced by environment.

**Keywords:** human life, civilization, world war, natural environment, literature

### Introduction

Ernest Miller Hemingway was an American novelist, Short Story writer, and a Journalist. His economical and writing style had strong influence on twentieth century fiction. Hemingway's works were produced mostly between the mid of 1920s and 1950s. In 1954 he won the Nobel Prize in Literature for *The Old Man and The Sea*. This Novel follows contemporary style. Henry



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Louis Gates found the influence of world war in his writings. After the world war he lost his faith in western civilization. The novel creates an unprecedented record in publishing history of human life. When Hemingway was awarded as the winner of Pulitzer Prize, the critics praised him as "A man can be destroyed but not defeated." This sentence impressed the readers.

Eco-criticism deals with the relationship between literature and environment. It applies the ideology in the center of the earth into literary study. It discuss about the relationship between literature and the natural environment. Environmentalism began to take shape in the second half of the twentieth century. It mainly shows too much concern for wilderness and wild life but sometimes it affects the human life also. So the scientists give more concern towards environmentalism movement. These problems were deeply discussed in Rachel Carson's *Silent Spring*. Environmentalism is a public movement, which focuses on the toxic effect of industries on agriculture human life. Scientist speaks about the invisible problems of Environmentalism.

A group of scientist reported that there were many problems concerning Environmentalism in 1980. Problems created by water include flood, deforestation and famine. The whole environment could be polluted because of the mismanagement of water. Human beings are responsible for all these evil effects.

*The Old Man and The Sea* successfully describes the relationship between man and nature it also explains the dominance of nature above all human efforts. This symbolic novel mainly describes not only the countless achievements of the nature in the past but also in the present. This novel gives the struggles of human life through the experience of a fisherman in fishing. His misfortunate in fishing stands for human struggles with misfortune in life. Through this novel readers can find that the cruelty of the nature in reference to the fisherman, Santiago. This type of nature treatment is also found in Alice Munro and Margaret Atwood's writings. Alice Munro says Nature a just a lot of waste, and cruelly, may be not from nature point of view. Cruelly is the law of nature. According to Margaret Attwood in her *Survival* she says that nature is doing harm. But in reality, it can be understood that man is the one, who is doing harm to nature. As a result of this, nature takes a monstrous form and gives trouble to the world through troublesome natural calamities like flood, tsunami and drought. This can also be explained with a biblical



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example of Noah Ark and the subsequent flood can be quoted. God has power and authority over all the creations. Noah Ark was the best example for it.

Hemingway's classical work *The Old Man and The Sea* does not show his real love towards nature but it's contradiction. Santiago fights for the big Marlin and the Shark also tries to possess the fish. In this struggle Shark stands as the great power of nature. The old man has affection towards the nature, hence the Old man calls the big Marlin as his brother and Sincerely said to it "Fish, I love you and respect you very much" (3).

Hemingway appreciates the beauty of the nature and at the same time he forgives the cruelty of sea. The Old man thinks that the humans were not at the center of the Nature. He made every effort to maintain a close relationship with nature. This can be understood through the image and dialogues of tourist woman at last. In his mind, creatures in the ocean were all his friends. He loved flying fish and he was sad for little sea swallow he liked sea turtles and appreciated their graceful movements.

After people killed the sea turtle, its heart would beat for hours. He thought: "I have such a heart too and my feet and hands are like theirs!" A pair of little dolphins swam to the boat and sprayed water. He said: "They are our brothers." He even considered stars as friends. Obviously, the old man's existence and behavior were integrated with nature. The shadow of human had been melt in the natural ecosystem.

Santiago is characterized as someone struggling against defeat. He has gone eighty-four days without catching a fish. When Santiago recalls all his struggles the journey of his skiff resembles "the flag of permanent defeat." But the old man refuses to accept the defeat at every turn. It's an honor to catch a Marlin. He had the wish to sell this very big fish as the other fisher men sell for a good price. He got Marlin fish after eighty seven days. He considered it as a boon after a long time, hence he fought brutally for three day and he continued to fight with sharks, which was stealing his prey. He knew that the battle was useless.

Santiago was pitted against the creatures of the sea. Some readers may choose this story as a chronicle of man's battle against the natural world. This novel shows more accuracy that human





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beings are always placed with the nature but the nature gives only destruction. Both Santiago and the Marlin display qualities of pride, honor, and bravery. As Santiago watches the hawk and then he feels that the world is filled with predators. No living thing can escape from the inevitable struggle for existence but it will lead only to its death.

He lives according to his own observation "man is not made for defeat and man can be destroyed but not defeated." In Hemingway's view about the world is, death is inevitable but the best men refuse to accept its power. Accordingly man and fish will struggle until death but hungry sharks will destroy everything, in the same way human beings also have a stern firmness to fight against all the misfortune which he come across but nature stands high above him. The novel suggests that it is possible to consider this as nature's law. The inevitability of destruction of Nature creates the worthy man into beast. The man proves this by facing lot of struggle against nature.

Santiago finds the marlin is worth for a fight. His admiration brings love and respect for death. His destruction becomes honor and bravery. It confirms through Santiago's heroic qualities. His loves towards nature were revealed through his statement that "Because I love you, I have to kill you" (83). The poet John Keats in his work says that "beauty can only be comprehended in the moment before death, as beauty bows to destruction". Santiago was destroyed at the end of the novel but he is not defeated. But he was raised as a hero. Santiago's struggle does not enable him to change to be a perfect man but it enables him to meet his most dignified destiny.

This paper identifies both the destruction and durability in Hemingway's *The Old Man and The Sea*. Santiago faced many obstacles during his sea voyage, even then Santiago seems to show an unending loves towards sea nature. This paper also discuss about the problems faced by environment. The whole environment was polluted because of deforestation. The environment was polluted because of mismanagement of water.

Difficulties can be traced in fishing and other activities which support the environment. According to Santiago, sea becomes his friend. But the nature does harm to him. Through the character Santiago it is known that the defeat and the problems when we are in critical situation.



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Nature is not doing any harm to man but man is the one who cause harm to the nature. Human beings destruct the nature in return the nature also seems to show its harsh face to human.

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Full Length Article

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# Cultural Conflicts of the Blacks in Alex Haley's *Roots: The Saga of an American Family*

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### Abstract

Alex Haley, a prominent African American writer won an everlasting place in the history of Black literature with his work *Roots: The Saga of an American Family* (1976). It is a historical novel based on his research on his ancestors in Europe and Africa. He has taken twelve years to conduct his research on his forefathers. *Roots* is the fictionalized account of seven generations of his own family. He narrates the story of his ancestors from the slavery to freedom in America. The history of Black people in America starts with their arrival as slaves to the new land America. Their inhumane treatment is elaborated by many writers. *Roots* has been a story of the Black people uprooted from their country and deprived of any chance of existence. The lack of identity is seen throughout their painful journey. The paper aims at the cultural conflicts of the Black people due to the loss of racial, social, religious and personal identity. Alex Haley marks the real culture of his forefathers in Africa. He also brings out the personality of the black people in American continent through out different generations. The novel enlightens how the history and agony of the forefathers passed to the lineage and the knowledge of the past awakens the quest for identity in the Black.

**Keywords:** Black identity, African American culture, oppression, ancestry



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### Introduction

Alexander Murray Palmer "Alex" Haley (1921 -1992) was an American writer known as the author of *Roots: The Saga of an American Family* (1976). He was born in Ithaca, New York, on August 11, 1921. His writings are based on the Black experience in America. He gives importance to the cultural past of the Blacks and their ancestral heritage. The works are with the 'Black perspective' to figure out the real identity of the Black people.

The novel *Roots* contains the 'facts' of his research in the form of a fiction and so it is 'factionalization' of his family history. The novel is an epic retelling of his family's history comprising the seven generations. *Roots* tells the story of Kunta Kinte's journey from Africa to America and his generations in the new land. The story includes the description of Trans Atlantic Slave Trade of 18<sup>th</sup> century. Haley took 10 years to complete the work *Roots* which has won Pulitzer prize and has been made a mini-series.

Haley presents the culture and traditional practice of African society in detail. His research about his ancestral forefathers led him to the African soil where he could trace out the old clan Kinte in Gambia, the west coast of Africa. The historical bits were shared to each child in the family until the author gets interested in the terms he heard about his forefather 'Kinte'. Finding the roots i.e lineage of the family is the dream of the Blacks in America. The genealogical records, the facts about the ancestry and the countries of origin are displayed in the novel. The facts about the complicated family history are wrought through his research.

The loss of identity is the common problem of the black people in America. The racial discrimination and oppressive behaviour of the whites made the Blacks to think themselves as inferior to the Whites. The loss of particular culture is also a part of the identity loss.

The lack of own culture is due to the dominance of the whites. The African men and women were brought to the new land America as slaves. The slaves were not allowed to follow their own religion and culture. They had to follow the religion of their master and they had to adopt the new culture of the land.



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Alex Haley has portrayed the character Kunta Kinte to represent the black slaves brought to America. Kunta Kinte has been the son of Omoro and Binta. He is an obedient boy and learns from his father about his proud heritage of the Kinte clan. The author has spent more than 200 pages for the description of the African culture. His portrayal of the African clan is the counter narrative to the European view of the African civilization. He glorifies the culture of the Gambia and he contrasts the loss of identity in the later part of the novel. The reader could understand the identity crisis of the Blacks due to the fake identity imposed on them.

The novel gives a detailed account of the clan in the village Juffure in The Gambia. The novel brings out their rituals, religion and rhythm of daily life. It starts with the birth of Kunta Kinte as the first son to Omoro, the village holy man. It was believed that the first boy child of the family would have the blessings of Allah and he would bring happiness to the parents and the family. He takes the middle name of his grandfather, Kairaba Kunta Kinte. The life of the boy was filled with happiness until he was taken by the slave traders. The Gambian man was taken as a slave to a Virginian plantation owner. The torturous journey of the slaves and their painful life in the new land fills the pages of the novel. Though the agony of slavery is significant in the novel, the culture of the African society is what the author stresses more.

In the 18<sup>th</sup> century, Juffure village has the well-ordered lifestyle. The group of people living in the village took agriculture as their main source of living. Each family cultivates rice, vegetables and other crops in the land given for them. The work is shared by both men and women. They used to hunt in the nearby forest. They never hunt monkeys and baboons; never touch many hen's eggs and poisonous big green bullfrogs and as their religion forbade, they never eat the flesh of wild pigs.

The village has been led by the leader, an old man as the chief. There is a group of men called 'jaliba' to discuss the important matters. Each village has a 'baobab' a tree at the centre of the village where the meeting of the villagers would take place. The visitors or travellers arrive at the village would be received humbly and be given food and shelter until they wish to continue their journey. Every day one family would be given turn to welcome the guests. At the entrance of the village there would be a traveller's tree and drum. The visitors may get into the villages or they could go along the path away from the village.





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The Juffure villages use Mandinka language and so they are referred as 'Mandinkas'. They follow Islam as their religion. The main rituals are of planting and harvesting. They calculate months using the moon and use seasons as 'big rains' to calculate the years. The rains are used to calculate the age of the child. Every year is marked with the heavy rains.

The groups of the children were divided according to the ages. The groups are called as 'kafo' and first kafo consists of the children upto five years old. The second kafo has the children from six to nine years old. The third kafo has the adolescences from ten years. There are separate group for boys and girls. The children are taken care by the grandmothers and mothers. The boys were given the goatherds and the girls were to help their mothers in household works.

The second kafo boys would receive education from arafang, the religious man of the village. When Kunta was in his "tenth rain" (84) he was sent for schooling. The schoolyard was filled with boys of second kafo. They were taught about the history of the family. Arabic verses of Koran were taught. The children learnt Arabic language to read and write and basic mathematic lessons too. At the last day of their learning, a test was conducted in the presence of the chiefs and their parents.

The children would be asked to read the verses and write their name and to calculate the given problem. Each student would be asked about his family history. When Kunta was asked, he said "Hundreds of rains ago in the land of Mali, the Kinte men were blacksmiths, and their women were makers of pots and weavers of cloth" (85). The record of history was passed from one generation to the next generation through the all systems and practices.

The third kafo boys were given manhood training for four months. The kintango, teacher of the training and his team used to take the boys to the place in the forest. The training is for the survival skills of the boys at the toughest seasons and it is for the moral and religious teachings. The hunting is taught along with the team spirit and they work together at the time of need. The oneness of the group is insisted to encounter the beasts in the wilderness. They are given practice for their daily routine starting with suba prayer at the early morning. The religious ritual of cutting the foto of the adolescent boy is also a part of the manhood training. The manhood training teaches them their duty as a man for the family and society and to God.



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The novel records Islam as the religion of the Mandinkas. The villagers follow the holy words of the Koran and the alimamo, the holy man of the village is given due respect in all the rituals. The conversation between Omoro and Kunta reveals about their ideas on God. They believe that Allah is in heaven and he is the leader of all the people. The villagers believe that their true prayers were answered by the God. At the time of heavy rains or at drought the whole village would be on their knees to pray to God. Kinta's grandfather visited the village at such a time, when the village was without rains. He was fasting for five days and prayed to Allah sincerely. On fifth day, there was a heavy rain. Kairaba Kunta Kinte was hailed as a holy man who had been sent by Allah to save the village from the drought.

The slaves were there in the village but they were treated properly. When Kunta asks "what are slaves?" (52), Omoro answers as the people who had been suffering at the time of droughts would ask others to take them as slaves and feed them. There were slaves due to war as they were not courageous enough to fight back. The people who were defeated in war would be taken as slaves. The owners of the slaves had to give them food and protection. The slaves would get half share of the owner for their work. They could become free if they could buy their freedom using their savings. The old woman of the village, Nyo Boto had been a slave. According to Omoro, the difference between the freemen and slaves was the degree of their living as they live in the huts thatched with a kind of reeds that are not much worthy. The life of the slaves is not of any humiliation.

There was a heavy warning about the white men who could capture the blacks as slaves. They are described as cannibals to take human beings in chains. Omoro narrates his experience to witness how the Africans were taken as slaves. The physical fitness of each was checked and they were chained to one another. The captives fell on the ground and tasted the earth of their homeland to which they would not return forever. The villages of Africa had been surrounded by the Whites to capture the healthy male and female. Omoro and Kunta visited such a village once. Kunta was instructed to be alert about the Whites and slave catchers or 'slatee'.

Kunta went to the forest to cut a bark to make a drum for his brother. But unfortunately, he was attacked by the whites and he could not fight back for a long time. He becomes unconscious as they hurt him. When he opened his eyes, he was chained. He was brought to the sea shore and



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he could see many blacks both men and women there in chains. After the detailed physical check-up, they were taken into a ship. A hot iron was burnt on their shoulders to mark that they were slaves. They were brought naked and Kunta felt ashamed of being naked before the fellow beings. He asked for forgiveness to Allah for not praying properly. His journey was so painful when he could hear the cries of black women at night.

The slaves were brought to the streets and they were displayed naked before the plantation owners. The auction was going on for each slave. Kunta was taken to his new owner who gave him new name 'Toby'. He was not ready to accept the change of name. But his original name should not be used there. The loss of his identity starts with his loss of name. He was forced to take Christianity as his religion. He was not permitted to follow his religious activities such as prayer as a slave. He had to follow the rituals of the master. He was instructed to call the owner as 'Massa' and he had to accept the orders given to him. He had no rights to look at the Whites in their eyes. The loss of religion is the cultural oppression on the Blacks. All the slaves should not wear any amulets and ornaments of their origin. The ancestry is lost as there is no trace of their origin of birth. They were forbidden to use their language in America. They had to learn the language of the Masters and they had to speak only in that language, English. The mother tongue was also lost by the Blacks. Kunta realized that by learning the White men's language, he had lost his own tongue. He says, "In this everyday talking, he seldom even thought of Mandinka words anymore...." (306).

The western culture of the masters should be followed by the slaves. The marriage of slaves would take place as a Christian wedding. They had to celebrate the festivals of the Christian masters as they wish. The slaves were to work tirelessly and there was no excuse for any kind of illness. Even the pregnant women were forced to work till their delivery and even after delivery they had to go the fields to work. The slaves who tried to escape were punished horribly to frighten others. Kunta's forefoot was cut for trying to escape for the fourth time. Kunta as 'toby' tried to lead the life in the plantation. A fake identity was given to the slaves for their survival.

He married Bell a cook in the home and they beget a daughter Kizzy. Kunta named her as Kizzy to mean "you sit down" or "you stay put" (344) as the owner had the rights to sell the slave



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children. The slaves were not really happy as families. They might be sold to anyone at any time and they would not see each other forever. The loss of family leads to loss of real ancestry or lineage of the slaves in the new land. They had lost their connection with their original home land. Now they could not have family history as they would not live as a family forever.

Kizzy becomes a playmate with Anne, girl child of the plantation owner. Anne teaches Kizzy to read and write. The rules for the slaves forbid them to read and write. But Kizzy could count using the pebbles of her father. Kunta maintains the pebbles to count his age. For each new moon he used to put one pebble into the guard to count the months. Kizzy writes a note for Noah, another slave boy, to go out of the plantation. When he was caught, Kizzy also enquired about the writing. For violating the rules, she was sold to Lea. Kunta could not tolerate the separation of his child.

Kizzy was sexually abused by the new master. She became pregnant and begot a son. The boy was light skinned and he was a 'mulatto', the child of a black and the white parents. He could not expect the fatherly affection for his master. The mulattoes were not accepted by both the blacks and the whites. The boy was named as George and he was called as Chicken George as he improved his knowledge in cock fighting like his father- master.

Kunta retains his roots through the oral transformation of his history. When he married Bell, he explained his story to her. To Kizzy he has said his true name and his family history as Kinte clan. Moreover, he used the words of Mandinka for fiddle as "ko' and the river as "Kamby Bolongo" (375). Though she was not aware of the language, she was interested to listen to the novel sounding words from her father.

Kizzy explains the same story and words to George and her children. The history of their great grandfather fascinate the children and they listen to Kizzy solemnly whenever she used to say about her father. The novelist portrays the children of George at the time of Lincoln and Civil war. After the abolition of slavery, the family of George moved to Tennessee and try to settle there. Tom, son of George was said to be Blacksmith and he made his wagon as a moving blacksmith's station. His knowledge as a blacksmith was praised in the town. The reader could



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connect the incident with the words of Kunta as their forefathers were blacksmiths. They started giving their children proper education.

Cynthia married Will Palmer, a business man. Their daughter Bertha was the first to go to college. She married Simon Haley and their son was the author, Alex Haley. When he heard to the words, Kinte, Ko and Bolongo he was fascinated to learn about the origin. His search for the family history was answered by his professor as these words are of African origin especially Gambian. He went back to Gambia and learnt that there was a clan called Kinte and Koro is the word referred to fiddle like instrument and Bolongo means running water or river. He could trace back his forefather Kunta Kinte in the Gambia.

Kunta Kinte used his ancestor's practice of transferring history orally to the next generation. In his village Juffure and in all other villages a group of people were there as praise singers. They learnt the history of each family and they used to sing in praising them all. The oral tradition of Kunta has surpassed the oppressive plots of the Whites. The loss of identity and history has been answered by Haley. The blacks in general had not taken any genealogical research like this but the vacuum about their forefathers and ancestry would be there in their mind. The author contrasts the cultures of the Gambia with that of America. The novel records the upliftment of the Blacks through the generations.

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Full Length Article

IJCRAR/FLE/26

# Cultural Aesthetism in Sri Lanka (Yapahuwa)

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### Abstract

The captivating dancing sculptures at Yapahuwa, a historic monument in Sri Lanka, capture the essence of the country's rich cultural legacy. These sculptures, which are highly detailed and symbolic, are important examples of Sri Lankan aesthetics and artistry. The purpose of this abstract is to explore the cultural aestheticism that the Yapahuwa dance sculptures embody and to clarify the meaning, goals, techniques, and consequences of these works. The aim and objectives includes to examine the cultural and historical background of the Yapahuwa dance statues. To investigate the impact of Yapahuwa dancing sculptures on appreciating art and cultural identity in Sri Lanka. And to comprehend how these sculptures, help, preserve and pass cultural legacy to upcoming generations. This research takes a broad approach, incorporating ideas from literature on aesthetics, cultural studies, and art history. Examined are primary materials such as historical documents, archaeological discoveries, and creative interpretations of the Yapahuwa dancing statues. A fuller comprehension of the cultural relevance and creative processes connected to these sculptures is also facilitated by on-site observations and conversations with local specialists and artists who specialize in Sri Lankan sculpture. The Yapahuwa dance statues, which harmoniously combine religious devotion, artistic grace, and historical story, are the pinnacle of Sri Lankan cultural aestheticism. It is our responsibility as guardians of this priceless legacy to acknowledge the inherent worth of the Yapahuwa dance statues and preserve them as representative images of Sri Lankan culture and artistic brilliance.

**Keywords:** Yapahuwa, Culture, Sculptures, Aesthetic, Dancing

### Introduction

Yapahuwa Kingdom, nestled in the heart of Sri Lanka's cultural landscape, stands as a testament to the island nation's rich history and heritage. Situated in the Northwestern Province,



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Yapahuwa served as a pivotal center of power and culture during the medieval period, leaving behind a legacy that continues to captivate historians, archaeologists, and art enthusiasts alike.

The origins of Yapahuwa as a kingdom trace back to the 13th century, a time of political upheaval and shifting power dynamics in Sri Lanka. Following the decline of the Polonnaruwa Kingdom, Yapahuwa emerged as a prominent stronghold under the rule of King Buwanekabahu I. Recognized for its strategic location atop a rocky outcrop, Yapahuwa served not only as a royal capital but also as a symbol of authority and prosperity.

The architectural centerpiece of Yapahuwa is its majestic palace complex, perched atop the rocky citadel overlooking the surrounding plains. The palace, characterized by its imposing stone structures and intricate carvings, served as the seat of royal power and administration during the kingdom's zenith. Constructed with meticulous attention to detail, the palace featured sprawling courtyards, ornate pavilions, and fortified walls adorned with elaborate sculptures and reliefs.

Among the most iconic features of the Yapahuwa palace are its renowned dancing sculptures, which adorn the entrance to the main complex. Carved with remarkable precision and artistic flair, these sculptures depict celestial dancers in graceful poses, their forms imbued with a sense of timeless elegance and beauty. Each sculpture is a testament to the skilled craftsmanship and aesthetic sensibilities of the artisans who labored to bring them to life.

The dancing sculptures of Yapahuwa serve multiple purposes, beyond their mere decorative function. Symbolizing celestial beings and divine guardians, these sculptures are believed to have served as protectors of the palace and its inhabitants, warding off malevolent spirits and invoking blessings upon the kingdom. Furthermore, they also reflect the cultural and religious beliefs prevalent during the medieval period, blending elements of Hindu and Buddhist iconography in a harmonious synthesis of faith and art.

The significance of the dancing sculptures extends beyond their aesthetic appeal, offering valuable insights into the socio-cultural milieu of medieval Sri Lanka. Through their intricate designs and symbolic motifs, these sculptures provide a window into the religious practices, artistic traditions, and social hierarchies that defined life in Yapahuwa and its surrounding



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regions. They stand as silent witnesses to the ebb and flow of history, bearing witness to the triumphs and tribulations of a bygone era.

Despite the passage of centuries and the ravages of time, the dancing sculptures of Yapahuwa endure as enduring symbols of Sri Lanka's cultural heritage. Their preservation and study not only enrich our understanding of the island's past but also inspire awe and wonder in all who behold them. As custodians of this invaluable legacy, it is incumbent upon us to safeguard these treasures for future generations, ensuring that the legacy of Yapahuwa lives on for centuries to come.

### Historical and Cultural Context

Understanding the historical and cultural backdrop against which the Yapahuwa dancing sculptures emerged is crucial. This can delve into the socio-political dynamics of medieval Sri Lanka, examining the rise of Yapahuwa as a kingdom and its significance as a center of power and culture. Additionally, can explore the religious and philosophical influences that shaped the artistic traditions of the period, including the synthesis of Hindu and Buddhist beliefs evident in the sculptures.

### Artistic Techniques and Symbolism

The analysis of artistic techniques employed in the creation of the dancing sculptures will involve a close examination of their craftsmanship, materials, and stylistic elements. Here there are the intricacies of stone carving and sculptural design, unraveling the symbolic significance of motifs such as celestial dancers, deities, and mythical creatures. By dissecting the iconography and composition of the sculptures, we can elucidate the deeper meanings embedded within their aesthetic forms.

### Impact on Sri Lankan Cultural Identity and Aesthetic Appreciation

The Yapahuwa dancing sculptures serve as poignant reflections of Sri Lanka's cultural identity and aesthetic sensibilities. Through their depiction of divine figures and mythological



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narratives, these sculptures reinforce notions of spiritual devotion and cultural pride among Sri Lankans. We will explore how the sculptures have contributed to the shaping of Sri Lankan artistic traditions and the cultivation of aesthetic appreciation among both local and global audiences.

### Role in Preserving Cultural Heritage

As custodians of Sri Lanka's cultural heritage, the Yapahuwa dancing sculptures play a vital role in preserving and transmitting the nation's artistic legacy to future generations. Through archaeological conservation efforts, educational outreach programs, and the promotion of cultural tourism, these sculptures serve as living testaments to the resilience and creativity of Sri Lankan civilization. By examining their significance within the broader context of heritage preservation, we can better appreciate the imperative of safeguarding these treasures for posterity.

The exploration of the historical and cultural context surrounding the Yapahuwa dancing sculptures unveils a rich tapestry of Sri Lankan heritage and artistic expression. Situated within the broader framework of medieval Sri Lankan history, the Yapahuwa Kingdom emerges as a significant center of power and culture, characterized by its strategic location and religious significance.

The Yapahuwa dancing sculptures, intricately carved and laden with symbolism, represent a synthesis of Hindu and Buddhist influences prevalent during the medieval period. These sculptures, with their graceful poses and divine imagery, reflect the spiritual beliefs and aesthetic sensibilities of the era, serving as tangible manifestations of religious devotion and artistic prowess.

The analysis of artistic techniques employed in the creation of the dancing sculptures reveals a mastery of stone carving and sculptural design. Artisans meticulously crafted each sculpture, infusing them with intricate details and symbolic motifs that convey deeper meanings and allegories. Through their craftsmanship, the sculptures evoke a sense of reverence and wonder, inviting viewers to contemplate the mysteries of the divine and the transient nature of existence.



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The impact of Yapahuwa dancing sculptures on Sri Lankan cultural identity and aesthetic appreciation is profound. These sculptures serve as cultural touchstones, fostering a sense of pride and belonging among Sri Lankans while also captivating the imaginations of global audiences. Their timeless beauty transcends temporal and spatial boundaries, resonating with viewers across generations and continents.

Furthermore, the role of Yapahuwa dancing sculptures in preserving and transmitting cultural heritage to future generations cannot be overstated. As custodians of Sri Lanka's cultural legacy, people must safeguard these treasures and ensure their continued relevance and significance in the years to come. Through educational initiatives, conservation efforts, and cultural exchange programs, we can ensure that the legacy of Yapahuwa dancing sculptures endures as a beacon of inspiration and enlightenment for generations yet unborn.

In conclusion, the study of Yapahuwa dancing sculptures offers a glimpse into the rich tapestry of Sri Lankan history, culture, and art. The Yapahuwa dancing sculptures stand as enduring symbols of Sri Lankan cultural heritage, embodying the synthesis of Hindu and Buddhist influences that have shaped the island's artistic traditions over centuries. Through their graceful forms and intricate symbolism, these sculptures evoke a sense of awe and wonder, inviting viewers to contemplate the mysteries of the divine and the beauty of creation. Beyond their aesthetic appeal, the Yapahuwa dancing sculptures serve as potent reminders of Sri Lanka's rich history and cultural identity. They bear witness to the ingenuity and creativity of Sri Lankan artisans, who painstakingly crafted these masterpieces to honor their religious beliefs and celebrate their cultural heritage.

Moreover, the Yapahuwa dancing sculptures play a vital role in preserving and transmitting Sri Lanka's cultural legacy to future generations. Through educational initiatives, conservation efforts, and cultural exchange programs, these sculptures continue to inspire and educate audiences around the world, fostering a deeper appreciation for Sri Lankan artistry and spirituality. As custodians of this invaluable heritage, it is our collective responsibility to safeguard and celebrate the legacy of the Yapahuwa dancing sculptures. By recognizing their significance within the broader context of Sri Lankan cultural aestheticism, we honor the contributions of past generations and ensure that their artistic legacy endures for generations to





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come. The Yapahuwa dancing sculptures serve as luminous beacons of cultural aestheticism, illuminating the beauty and richness of Sri Lanka's artistic traditions. Through their timeless allure and profound symbolism, they invite us to embark on a journey of discovery and appreciation, celebrating the enduring spirit of creativity and devotion that defines Sri Lankan civilization.



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Full Length Article

IJCRAR/FLE/27

# Name and Relationship: An Identity Quest in Jhumpa Lahiri's *The Namesake*

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### Abstract

Identity crisis is a state of dilemma and confusion. It makes one question his/her true sense of self and social standing. There are three main types of identity crisis. Ethnic Identity crisis, religious identity crisis and cultural identity crisis. Jhumpa Lahiri's novel *The Namesake* explores the concept of cultural identity crisis. The aim of the paper is to analyse the complex cultural relation and identity crisis of the characters in the novel. This study is divided into three chapters. The first chapter deals with the introduction. The second chapter deals with the characters who are individually constrained by living in a foreign country and thereby, compelled to face identity issues. This is evident in the novel's first-generation Asian Indian parents, Ashima and Ashoke Ganguli, and also their second-generation American-born son, Gogol Ganguli. All of them are seemingly conflicted with their identity status at various levels and period of time. Overall, all the characters from these stories use relationship, language and tradition to maintain their home culture in the US, thereby attempting to form new lives with cross-cultural identities. Final chapter concludes by focusing on how hybrid identities are inscribed on them. As culture is a complicated whole according to Stephen Greenblatt, understanding the cultural relevance of literature entails more than simply re-creating these borders. Despite the fact that culture can be a web of restrictions, it also works as the regulator and guarantor of migration. A culture must have restrictions, but these restrictions must also be flexible enough to allow for change and adaptation. A culture can change throughout time due to this elasticity. Tolerating and even promoting mobility is necessary for a society to identify the attitudes, pursuits, and goals that best serve its requirements and promote its success. For instance, a culture may need to experiment with tyranny to realize it needs democracy.

**Keywords:** Cultural Identity, Immigrants, Generation, children



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### Introduction

According to Bhabha, there are no pure cultures because culture is the mixing process within every form of identity. Moreover, there are no cultures that can keep the originality because it always undergoes the process of interaction with other culture. Bhabha further claims that culture is in between process of interaction with other culture. It occurs from the collaboration between past and present, here and there, inside and outside. Hybridity becomes the bridge between the colonizer and colonized subject.

*The Namesake* brings out cultural identity crisis and the distress as well as the discomfort that lies there in a name. Jhumpa Lahiri, English-born American novelist and short-story writer whose works illuminate the immigrant experience, in particular that of East Indians. Lahiri was born to Bengali parents from Calcutta. They moved to London and then to the United States, settling in South Kings town, when she was young. Her parents nevertheless remained committed to their East Indian culture and determined to rear their children with experience of and pride in their cultural heritage. Lahiri was encouraged by her grade-school teachers to retain her family nickname, Jhumpa, at school.

Lahiri's early short stories faced rejection from publishers. In 1999, she finally released her debut short story collection, *Interpreter of Maladies* which won the 2000 Pulitzer Prize for fiction. Soon publisher translated her books into twenty-nine languages and became a bestseller both in the United States and abroad. In addition to the Pulitzer, it received the PEN Hemingway Award, the New Yorker Debut of the Year award, an American Academy of Arts and Letters Addison Metcalf Award, and a nomination for the Los Angeles Times Book prize.

Several of her short stories had previously appeared in the *New Yorker*, and she was the recipient of an O. Henry Award for the title story. Lahiri's characters are often immigrants from India or children of immigrants who deal with issues of cultural displacement, marital troubles and issues of identity. While many of her stories are set in the United States, Lahiri's time in Calcutta is evident in her occasional use of Indian locales. In addition to her own sense of disorientation, Lahiri has also described a palpable sense of loss inherited from her immigrant parents and their circle of Indian-American friends.





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She explains that her writing derives from a desire to force the two worlds occupied to mingle on the page.

*The Namesake* (2003) was originally published in *The New Yorker* and was later expanded to a full-length novel. Gogol Ganguli, the novel's main character, is a young man negotiating the divide between his parents' traditional Indian roots and his own American identity. *The Namesake* appeared on the *New York Times* bestseller list for several weeks, and a film version directed by Mira Nair was released in March 2007.

The stories' themes include marital difficulties, miscarriages, and the disconnection between first and second generation immigrants in the United States.

The differences in naming customs between the United States and West Bengal force the young couple to make a decision without much thought that it will influence the course of their baby's life. The importance of this naming decision will affect the baby's sense of culture and identity throughout the novel. The importance of naming also highlights a clash of cultures when Ashoke and Ashima are pressed to choose a name for the birth certificate.

The conversations they have with both Patty, the nurse, and the man who records birth certificates for the hospital reveal the frustration of cultural adaptation. Even with this most personal and basic act, the naming of one's child, Ashoke and Ashima are confronted with differences in cultural traditions, but they are also confronted with the inability to communicate their cultural preferences to the Americans.

In this novel *The Namesake* Lahiri's experiences of growing up as a child of immigrants resemble to that of her protagonist Lahiri's lifelong mixed feelings about her identity represented in her Indian name inspired Gogol's struggle in *The Namesake*. Jhumpa Lahiri faithfully depicted identity crisis of the first and second generation in *The Namesake*. This crisis is dealt through immigrant's families and their internal and sociocultural relations with the people of the foreign country. The second generation immigrant characters Gogol and Sonia suffer from inter-generational identity crisis.

They are more concerned with their rootlessness and mixed biography.





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There is a huge difference between American cultural norms and Indian ones.

Ashoke looks at Alan's flip-flops and fringed leather jacket and thinks street vendors in Calcutta dress better than that. Ashoke would never go to school in the casual clothing he wears at home. The symbol of food in Indian culture also reveals cultural misunderstandings when Judy whispers to Alan about the food at Gogol's rice ceremony. She accidentally picks up a shrimp cutlet and realizes her perception that all Indians are vegetarians is incorrect the culture clash touches on the role of food in Indian life, as well, when Ashima realizes she is out of rice and has to borrow from

Judy. Ashima realizes it's brown rice and throws it out rather than try to cook with it. Kindness goes a long way toward making interactions with their landlords pleasant, but both Ashoke and Ashima never feel comfortable in Alan and Judy's house. The empty alcohol bottles on the top of the refrigerator alone are enough to turn Ashima's stomach.

Lahiri uses descriptions of food that Ashima prepares for the Bengali celebration to show how important food is in Bengali cultural traditions. The American celebration's pizza and ice cream are just pizza and ice cream, but the Indian foods are described in detail. Lahiri's focus on the Indian celebration reflects Ashima's efforts to retain her culture in her family.

Jhumpa Lahiri has explored the state of mind of the first generation immigrants. The characters are caught between two cultures. The culture of homeland and the Culture of host country which leads to Cultural alienation. They follow the Indian culture and adhere to values inculcated by their home country while they are at home. However, in society they are compelled to follow and adopt the culture and conduct of the host country which they look up as their home country. Expectations from home and from Society creates the dilemma among the second generation immigrants this leads to Cultural identity crisis. They live together and share much, they still have differences in their life style and their experiences with their identities which are mostly related to their Indian-American lives. The second generation immigrants are not attached to their cultural past, infact; they find it easier to accept America's hybrid culture.

The first generation immigrants show a dwindling connection to their traditional culture in the form of food, dress, and language. They invent imaginary homeland through memory.



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Full Length Article

IJCRAR/FLE/28

# Empowered Voices: Literacy and Resilience in Atwood's *The Testaments*

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### Abstract

This paper delves into the empowering role of literacy in these women's lives, exploring how their acts of reading, writing, and storytelling become weapons against oppression. This paper explores how literacy serves as a powerful tool in Margaret Atwood's *The Testaments* for resilience and resistance in the hands of women. By analyzing the narratives of Agnes, Aunt Lydia and Daisy, the paper examines how literacy empowers them to challenge Gilead's indoctrination, preserve individual identity, and foster a sense of community. Through acts of reading, writing, and storytelling, these characters defy the regime's control over information and reclaim their agency within the context of Gilead's patriarchal structure. Ultimately, "Empowered Voices" argues that literacy plays a crucial role in enabling the characters of *The Testaments* to not only survive but also resist and ultimately envision a future beyond Gilead's oppressive rule.

**Keywords:** Literacy, resilience, resistance, women's voices, dystopia

### Introduction

Margaret Atwood's *The Testaments* takes the torch from 1985's *The Handmaid's Tale* with bravery and grace. The central thematic elements in the text - literacy and storytelling as inherently hopeful and rebellious acts - do more than describe a world in which women have been denied basic human rights. The women and girls of Gilead are denied access to literacy and, ultimately, to the ability to effectively communicate their own life experiences, both



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geographically and temporally. For Atwood, the ability to communicate and contextualize experiences of oppression allows for coordinated political action that threatens established power structures.

In a recent interview Margaret Atwood commented that “writing is always an act of hope” (Hedges, 2019). Far from milquetoast poeticism, the comment cuts to the bloody quick of her 2019 novel: it is, quite literally, a series of written testaments to women’s resilience and ingenuity in the face of unimaginable systemic oppression. *The Testaments*, the long-anticipated sequel to *The Handmaid’s Tale*, presents a masterfully interwoven triptych of women’s first-person accounts of the fall of an oppressive and violent regime.

Women’s ability – or lack thereof – to tell their own stories is a central thematic element in *The Testaments*, because they are illiterate, the Gilead women are unable to put their personal experiences into a wider historical or political framework. This relationship between literacy and the text’s main points are completed by political agency. There is strict control over language and, more especially, literacy in Gilead, *The Testaments*. The abilities of reading and writing are closely guarded by the sinister-sounding government known as The Sons of Jacob. Only a limited group of women are allowed to be literate; this is either because they had to have this ability prior to the revolution or because it is necessary for them to preserve the rigid and occasionally precarious political status.

In Margaret Atwood’s dystopian masterpiece, *The Testaments*, literacy emerges as a powerful tool for survival and resistance, particularly for young women raised within the oppressive regime of Gilead. Agnes, a young woman raised within Gilead’s confines, and how literacy becomes her shield against the erosion of selfhood. Agnes’s journey begins subtly. Forbidden books, passed down through generations like forbidden fruit, become her portal to a world beyond Gilead’s indoctrination. As she reads, she encounters ideas and perspectives that challenge the regime’s narrative, planting seeds of doubt and sparking critical thinking. The act of reading becomes an act of defiance, a refusal to passively accept the prescribed reality.

Literacy empowers Agnes to go beyond mere intellectual resistance. Through writing in her secret journal, she carves out a space for her own thoughts and emotions, unfiltered by



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Gilead's ideology. This private sanctuary becomes a refuge for her individuality, where she can explore her identity, desires, and fears without fear of judgment or persecution. The act of writing becomes an act of self-preservation, a way to hold onto her true self amidst the pressures to conform. Agnes's shield extends beyond the individual. By sharing forbidden texts and stories with others, she fosters a sense of community and shared resistance.

John Guillory, in his 2006 essay "Canon", points out that the literary body of works was shaped by socio-historical forces, and that although minority groups' exclusion was unlikely part of a targeted or deliberate campaign, women's voices are notably silent until the early part of the 18th century. Guillory argues that "great works could hardly be produced by women, if by and large only men were taught to write, or only men were in social positions which made possible a life of literary production" (p. 238). As women became increasingly literate, they began to tell their own stories to wider audiences. Their stories could then begin to compete with the dominant social narratives, heretofore constructed for and about them by men. Moreover, with the tools to communicate widely one's own experience comes the ability to compare and contrast it to that of others.

The act of reading together becomes an act of solidarity, reminding them that they are not alone in their dissent. Sharing stories becomes a way to preserve memories and traditions, keeping alive a sense of history and identity that Gilead seeks to erase. Atwood's portrayal of Agnes is not without its complexities. The act of reading and writing carries immense risk, and Agnes's defiance comes at a cost. The constant fear of discovery, the burden of secrecy, and the potential consequences for herself and others weigh heavily on her. Yet, she persists, demonstrating the unwavering human spirit's yearning for freedom and self-expression. Agnes's story in *The Testaments* serves as a powerful testament to the transformative power of literacy. In a world designed to strip individuals of their identity, the ability to read, write, and share stories becomes a shield against the erosion of selfhood.

Agnes's journey reminds us that even in the darkest of times, the human spirit can find solace and strength in the written word, and the act of literacy can become a powerful tool for resistance and the preservation of self. While Margaret Atwood's *The Testaments* highlights the





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empowering role of literacy for some characters, it's equally important to acknowledge how others overlook it as a tool for preserving themselves and their communities in Gilead's oppressive regime.

Aunt Vidala, despite her position as an educator within the Aunts' training program, Aunt Vidala enforces Gilead's control over information, discouraging critical thinking and independent learning. Her focus on rote memorization and obedience overshadows the potential of literacy for fostering individual agency and resistance. Many Marthas, like Rita in *The Handmaid's Tale*, prioritize survival and navigate the system through cunning and adaptability rather than seeking literacy as a form of empowerment. While their resourcefulness is commendable, it highlights the harsh realities of Gilead, where basic needs often trump the pursuit of knowledge.

Daisy, an outsider brought into Gilead, represents the collective strength found in shared literacy. Her act of teaching the Aunts to read becomes a catalyst for change. The act of reading and discussing forbidden texts fosters a sense of community and solidarity among these women, bound by their shared experiences and thirst for knowledge. Literacy empowers them to connect, share their stories, and envision a future beyond the confines of Gilead.

The ruling class of Gilead views literacy as a potential threat to their power, which is entirely made up of men. It is men who hold the power to decide which women may learn to read or write, the ways in which they are permitted to do so, and the literary materials they may consume or create. They deliberately restrict access to knowledge, fearing its ability to ignite rebellion and dismantle their control. Their actions demonstrate the inherent power dynamics at play, where literacy becomes a tool for the privileged few rather than a resource for the masses. It's crucial to recognize that overlooking literacy is not solely a matter of individual choices. Gilead's systemic oppression actively discourages and punishes any form of independent learning.

The scarcity of resources, constant surveillance, and fear of brutal consequences create a climate where seeking knowledge becomes a dangerous and potentially futile endeavor. The act of not reading or writing can also be a form of resistance in itself. By choosing Margaret Atwood's *The Testaments* takes the torch from 1985's *The Handmaid's Tale* with bravery and grace.



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The women and girls of Gilead are denied access to literacy and, ultimately, to the ability to effectively communicate their own life experiences, both geographically and temporally. To secure the denial of these abilities from women, the Sons of Jacob systematically reduce females' societal silence, characters like Offred in *The Handmaid's Tale* maintain a sense of control and inner defiance. However, this silence comes at a cost, as it limits the potential for collective action and knowledge sharing. Atwood's portrayal of literacy in *The Testaments* is nuanced and multifaceted. While some characters wield it as a weapon of resistance and self-preservation, others are forced to overlook it due to the harsh realities of Gilead's oppression. This complex interplay highlights the power dynamics inherent in literacy and its potential for both liberation and control.

Literacy allows the girls and women of Gilead to take a wide-angle view of their own position. The ability to read and to tell their own stories sharpens their peripheral vision. "Only in a tradition based on literacy, in which the past is archived, is it possible to place the present in relation to the past. Because of the spatial and temporal fixation on the immediate in orality, historical thinking can hardly develop" (Klarer, 1995, p. 4). Due to their ability to read, the women of the rebellion can understand the true history of their government, their position within the larger political system, and that system's place within global politics. Additionally, they can create records that bear witness to their experiences.

One of the first instances in the novel of a girl character attempting to tell her own story comes in the form of Agnes' dollhouse. Agnes is illiterate, having been reared in a Gileadean household rather than an American one. Interestingly, Atwood explicitly connects the dollhouse to literacy at the very outset when Agnes notes about her dollhouse that "all the little pretend books on the shelf were blank. I asked why there was nothing inside them - I had a dim feeling that there were supposed to be marks on those pages" (Atwood, 2019, p. 14).

Agnes' dollhouse speaks to the innate human desire to tell one's own story. For Atwood, the desire to depict experiences is encoded in our very humanity, and when that desire is frustrated it will inevitably seep out in some way or another, even unconsciously as happens with young Agnes. By arranging the dolls inside her miniature world, she can craft some form of autonomy - autonomy that she is not afforded in her flesh and blood existence. She can even see what her father doll is doing in his office, reading his "stack of papers" (Atwood, 2019, p. 15).



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To conclude, Aunt Lydia is complicit in the patriarchal structures within Gilead. However, she also resists the structures that she has helped create. Her actions are what is enabling Agnes to undermine her position and resist the patriarchal structures within Gilead. I argue that Atwood has created a character which is a force of resistance; however, her complicity in creating Gilead cannot be forgotten. Aunt Lydia is both a force of resistance that undermines the regime and one of the patriarchal structures' executors.

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Full Length Article

IJCRAR/FLE/29

# An Analysis of the Culture of Polyandry in the Kota Society

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### Abstract

Polyandry is a practice in which women marry two or more husbands at the same time. Polyandry as a culture has been practiced in various cultures as a tradition. This paper intends to bring out the aspects of Polyandry in a particular tribal society called Kota. This paper explores the dynamics of marriage and Polyandry, examining how they reflect cultural values, social structures, and individual agency of the Kota tribal community. This multiplicity of relationships reflects the intricacies of human emotions, desires, and attachments, defying simplistic categorizations of love, commitment, and loyalty within marriage. Interactions within the Polyandry society are guided by a complex web of kinship ties and social norms. Thus this paper implies the true essence of polyandry as an essential insight to the diversity of human societies and the enduring spirit of community resilience.

**Keywords:** Polyandry, Marriage, Kota Tribe, multiplicity of relations, societal norms, diversity, community spirit and resilience

### Introduction

Marriage is considered as the basic institutional practice of any society and culture, which is believed to be for a constructive society, marriage would be as basement and family would be as other Floors. In that way, marriage stands as a fundamental institution of any tribal society that shapes social organization, kinship structures, and cultural identities in profound ways. As a basic construction of tribal society, marriage embodies both practical necessities and symbolic significance, playing an essential role in maintaining social cohesion, regulating interpersonal



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relationships, and perpetuating cultural traditions within indigenous communities. At its core, marriage in tribal societies serves as a mechanism for the formation of alliances between kinship groups, clans, or tribes. Thereby enhancing the resilience and cohesion of tribal communities.

Marriage serves as a mechanism for regulating social roles, responsibilities, and obligations within tribal societies. Traditional gender roles and divisions of labor are often reinforced through marital customs and expectations, with distinct roles assigned to husbands, wives, and other members of the community based on age, gender, and social status. Additionally, marriage serves as a means of organizing economic activities, resource distribution, and inheritance rights within tribal communities, ensuring the equitable distribution of resources and the preservation of communal values and norms. George Murdock: A prominent anthropologist, defined marriage as "a social group characterized by economic cooperation and sexual relations" which is assumed to be universal across human societies.

Marriage, as a social institution, has traditionally been associated with monogamy—a union between two individuals. However, throughout history and across cultures, alternative forms of marriage, such as polygyny and Polyandry, have existed, challenging conventional notions of partnership and family. Polygyny is a form of marriage or mating system in which a male individual has multiple female partners simultaneously. It's a type of polygamous relationship where one man is married to or mates with multiple women. Polyandry in vice versa is a practice of a woman having multiple husbands simultaneously, offers a unique perspective on intimate relationships and gender dynamics within society. In this essay, we will explore the dynamics of marriage and Polyandry, examining how they reflect cultural values, social structures, and individual agency of the Kota tribal community.

### Polyandry

Polyandry, while relatively rare compared to monogamous and polygynous unions, has been documented in various cultures around the world, including certain regions of Tibet, Nepal, India, and parts of Africa. In these societies, polyandry often emerges in contexts where resources are scarce, land is limited, and economic pressures necessitate creative solutions for sustaining livelihoods and family structures. By allowing multiple brothers to share a wife, polyandry serves





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as a pragmatic strategy for consolidating resources, minimizing land fragmentation, and ensuring the continuity of family lineage and inheritance.

Furthermore, polyandry challenges traditional gender roles and power dynamics within marriage, offering women greater autonomy, agency, and social status within their communities. In polyandrous societies, women may play a central role in household decision-making, resource management, and familial responsibilities, wielding considerable influence and authority within their multiple marital relationships. This stands in contrast to the patriarchal norms and male dominance often associated with monogamous unions, where women may have limited agency and bargaining power within the household.

It is important to acknowledge that polyandry, like any form of marriage, is not without its challenges and complexities. Jealousy, competition, and conflicts over resources or attention can arise within polyandrous unions, requiring individuals to negotiate and navigate the complexities of multiple relationships. Moreover, polyandry may face stigma, discrimination, or legal challenges in societies where monogamy is the dominant cultural norm, leading to marginalization or persecution of individuals who engage in alternative forms of partnership.

Moreover, polyandry highlights the fluidity and diversity of human relationships, challenging the notion that marriage must adhere to a one-size-fits-all model. In polyandrous unions, individuals navigate complex networks of kinship, affection, and obligation, forging intimate bonds with multiple partners while also maintaining connections with extended family members and community networks. This multiplicity of relationships reflects the intricacies of human emotions, desires, and attachments, defying simplistic categorizations of love, commitment, and loyalty within marriage.

### Polyandry in Kota tribe

Polyandry in India has historical roots, particularly in regions like the Himalayas, where it was practiced by certain communities as a means of coping with harsh environmental conditions and limited resources. In these areas, polyandry was often a pragmatic solution to economic challenges, as it allowed for the pooling of resources and labor among brothers who shared a



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wife. Additionally, polyandry in India has been documented in ancient texts and folklore, providing evidence of its presence in the country's cultural history. However, over time, societal norms and legal regulations have shifted, leading to the decline of polyandrous practices, with monogamy becoming the prevalent marital arrangement in modern India. Despite its historical significance, polyandry is now exceedingly rare and generally frowned upon within Indian society.

The Kota tribe, predominantly residing in the Nilgiri hills of southern India, possesses a unique social structure characterized by the Polyandry system. This system, deeply embedded in their cultural fabric, governs their societal norms, relationships, and roles. Understanding the intricacies of the Polyandry society offers insights into the complexity and diversity of human social organization.

The origins of the Polyandry system can be traced back to the ancestral traditions of the Kota tribe. Over generations, this system evolved as a response to their socio-economic environment, shaping their kinship structure and community dynamics. Aspects of tradition, religion, and practicality interweave to sustain this intricate social order.

At the heart of the Polyandry society lies the concept of dual descent, wherein individuals inherit lineage from both maternal and paternal sides. This duality extends to their social organization, where each individual belongs to two distinct groups: the Poly and the Andry. The Poly group represents the maternal lineage, while the Andry signifies the paternal lineage.

Within the Polyandry system, each individual's identity and obligations are deeply rooted in their dual descent. While both Poly and Andry affiliations are significant, the roles and responsibilities associated with each may vary. For instance, inheritance patterns, ritual obligations, and decision-making processes often reflect the nuances of this dual lineage.

Interactions within the Polyandry society are guided by a complex web of kinship ties and social norms. Marriages, alliances, and community affairs are influenced by considerations of Polyandry affiliation, as these connections define familial networks and social hierarchies. Respect for elders, reciprocity, and communal solidarity further shape interpersonal relationships.



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Despite its resilience, the Polyandry system faces challenges in the modern era. Socio-economic changes, migration, and external influences pose threats to traditional practices and values. However, the Kota tribe demonstrates adaptability, integrating aspects of contemporary life while preserving the essence of their cultural heritage.

### Conclusion

In conclusion, marriage and polyandry offer unique perspectives on intimate relationships, challenging conventional notions of monogamy and highlighting the diversity of human experiences across cultures. While polyandry may not be widely practiced or accepted in contemporary society, it serves as a reminder that there is no one-size-fits-all model for marriage and that alternative forms of partnership can offer valuable insights into the complexities of love, commitment, and family life. As society continues to evolve, embracing diversity and fostering inclusivity within marriage will be essential for creating more equitable, fulfilling, and resilient relationships for all individuals, regardless of their chosen marital arrangement. The Polyandry society of the Kota tribe stands as a testament to the richness and complexity of human social organization. Rooted in tradition yet adaptable to change, this system encapsulates the dynamic interplay between culture, environment, and identity. By delving into its intricacies, we gain valuable insights into the diversity of human societies and the enduring spirit of community resilience.

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Full Length Article

IJCRAR/FLE/30

# Breaking the Chains of Hypermasculinity and Patriarchy in *Kumbalangi Nights*

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### Abstract

Hypermasculinity and patriarchy are two themes that have gained a lot of attention in recent years. These themes explore the dynamics of power, control, and dominance within society, particularly between men and women. *Kumbalangi Nights* is a Malayalam movie that effectively uses the morality technique to portray hypermasculinity and patriarchy. In this paper, we will analyze the movie's portrayal of these themes, the morality technique used, and how it contributes to the movie's overall message. This paper analyzes the portrayal of hypermasculinity and patriarchy in the Malayalam language film, *Kumbalangi Nights*. The movie explores the dynamics of a family living in the backwaters of Kumbalangi, a village in Kerala, India, and offers a powerful commentary on societal issues such as toxic masculinity, patriarchy, and the class divide. Through an examination of character development and specific scenes, this paper highlights how the movie challenges and breaks the chains of these harmful societal norms. The paper argues that *Kumbalangi Nights* advocates for the importance of empathy, love, and family in overcoming these toxic ideologies, and ultimately, advocates for a more equitable and just society.

**Keywords:** toxic masculinity, patriarchy, hypermasculinity, stereotypes, femininity

### Introduction

*Kumbalangi Nights* is a critically acclaimed Malayalam language film that explores the dynamics of a family living in the backwaters of Kumbalangi, a village in Kerala, India. The film portrays a powerful commentary on societal issues such as toxic masculinity, patriarchy, and the



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class divide. Through its portrayal of the four brothers and the women characters in the film, Kumbalangi Nights shines a light on the negative impact of hypermasculinity and patriarchal norms on individuals and society as a whole. This paper aims to analyze the representation of hypermasculinity and patriarchy in Kumbalangi Nights and how the movie challenges and breaks the chains of these toxic ideologies. The movie "Kumbalangi Nights" is a 2019 Malayalam language film directed by Madhu C. Narayanan. The movie is a story of four brothers who live in the village of Kumbalangi in Kerala, India. The film explores issues related to hypermasculinity, patriarchy, and toxic masculinity, and how these issues can be detrimental to individuals and society as a whole. This research paper aims to discuss the ways in which the movie "Kumbalangi Nights" breaks the chains of hypermasculinity and patriarchy through its portrayal of characters, relationships, and themes. Gender roles and stereotypes have always been a critical issue in society, especially in patriarchal cultures where masculinity is given a higher value than femininity. Kumbalangi Nights, directed by Madhu C. Narayanan, is a Malayalam film that explores the themes of hypermasculinity and patriarchy.

The film takes place in a small fishing village in Kerala, India, and follows the lives of four brothers, who are all dealing with their own issues related to masculinity and patriarchy. This research paper will analyze how the film breaks the chains of hypermasculinity and patriarchy. One of the key themes in the film is hypermasculinity, which refers to the exaggerated and aggressive display of masculinity. The eldest brother, Bobby, is portrayed as the epitome of hypermasculinity. He is physically strong, dominant, and aggressive towards women. He is shown to have a history of domestic violence and is a womanizer who objectifies and demeans women.

The film also explores the role of patriarchy in the lives of the characters. The patriarchal system is deeply ingrained in the society depicted in the film, and it is evident in the way the women are treated. The women in the film are expected to conform to traditional gender roles and are expected to be submissive and obedient to men.

The film subverts these traditional gender roles through the character of Baby, the wife of the youngest brother. Baby is shown to be assertive and independent, and she challenges the patriarchal norms in the society. She is the only character in the film who speaks out against the violence and abuse perpetrated by Bobby.





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Overall, "Kumbalangi Nights" is a powerful commentary on the issues of hypermasculinity and patriarchy in Indian society. The film highlights the negative effects of these social constructs on individuals and the society as a whole.

### Portrayal of Hypermasculinity and Patriarchy

Kumbalangi Nights is set in a small village in Kerala, India. The movie revolves around four brothers - Saji, Bobby, Bonny, and Franky. Each brother has their own set of issues, but the movie primarily focuses on Saji, who is portrayed as the epitome of hypermasculinity and patriarchy. Saji is abusive towards his wife, indifferent to his children, and has a toxic relationship with his brothers.

The movie portrays Saji's behavior as a product of his upbringing and environment. Saji grew up in a patriarchal household where he was taught that men are the breadwinners and women are meant to take care of the household. This mentality is reflected in his behavior towards his wife, who he expects to take care of the household and cater to his needs. Saji also has a strained relationship with his brothers because he believes that he is the alpha male and needs to assert his dominance over them.

The portrayal of hypermasculinity and patriarchy in the movie is not limited to Saji's character. It is also reflected in the behavior of other male characters in the movie. For example, Bonny, one of Saji's brothers, is shown to be physically aggressive towards women. He is also portrayed as having a dominant personality, much like Saji. Kumbalangi Nights: Breaking Masculinity.

Gender roles and stereotypes have always been a critical issue in society, especially in patriarchal cultures where masculinity is given a higher value than femininity. Kumbalangi Nights, directed by Madhu C. Narayanan, is a Malayalam film that explores the themes of hypermasculinity and patriarchy. The film takes place in a small fishing village in Kerala, India, and follows the lives of four brothers, who are all dealing with their own issues related to masculinity and patriarchy. This research paper will analyze how the film breaks the chains of hypermasculinity and patriarchy.



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### Hypermasculinity and Patriarchy

Hypermasculinity refers to the exaggerated form of masculinity that is associated with violence, aggression, and domination. It is the idea that men should be tough, physically strong, and emotionally detached. Hypermasculinity is often used to justify violence against women and other marginalized groups. Patriarchy, on the other hand, is a social system that gives men more power and privilege than women. It is a system that is deeply rooted in many cultures, including Indian culture.

### Kumbalangi Nights

Kumbalangi Nights is a film that challenges these traditional notions of masculinity and patriarchy. The film tells the story of four brothers: Saji, Bobby, Bonny, and Frankie. Saji is a hypermasculine man who is physically strong but emotionally unstable. Bobby is a man who is struggling with his masculinity and feels emasculated by his wife. Bonny is a man who has embraced his femininity and is comfortable with his emotions. Frankie is a young boy who is trying to find his place in the world.

Kumbalangi Nights breaks the chains of hypermasculinity and patriarchy in several ways. Firstly, the film challenges the traditional gender roles by showing women in positions of power. For example, the character of Baby Mol is a strong and independent woman who runs her own business. She is shown to be successful and respected by the men in the village. This challenges the idea that women should be submissive and dependent on men.

Secondly, the film shows men who are not afraid to show their emotions. This is seen in the character of Bonny, who is comfortable with his femininity and emotions. He is shown to be a caring and loving brother, which is a trait that is often associated with women. This challenges the idea that men should be emotionally detached and tough.

Thirdly, the film shows the negative consequences of hypermasculinity and patriarchy. Saji, the hypermasculine character, is shown to be emotionally unstable and violent. He is abusive



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towards his wife and is unable to control his anger. This highlights the destructive nature of hypermasculinity and shows that it can have serious consequences for both men and women.

Lastly, the film shows the importance of empathy and understanding in breaking the chains of hypermasculinity and patriarchy. The character of Shammi, the father of the four brothers, is shown to be a compassionate and understanding man. He is able to see the flaws in his sons and helps them to overcome their issues related to masculinity. This shows that empathy and understanding are essential in breaking the cycle of toxic masculinity.

### Morality Technique

The morality technique is a narrative tool used to convey a moral message or lesson to the audience. It is often used in literature and movies to provide a sense of closure to the story and leave the audience with a message or lesson that they can take away. In Kumbalangi Nights, the morality technique is used to effectively convey the movie's message on hypermasculinity and patriarchy.

The morality technique is used in the final scene of the movie, where Saji finally realizes the error of his ways and apologizes to his wife. The scene is set against the backdrop of a beautiful sunset, which symbolizes the end of the darkness that has engulfed Saji's life. The scene is also accompanied by a voiceover of Saji's wife, who talks about the importance of forgiveness and second chances.

The scene effectively uses the morality technique to convey the movie's message on hypermasculinity and patriarchy. It shows that change is possible and that men can overcome their toxic behavior if they are willing to confront their mistakes and seek forgiveness. The scene also highlights the importance of forgiveness and the power it has to heal relationships and bring people together.

### Contribution to the Movie's Message

The use of the morality technique in Kumbalangi Nights is essential to the movie's overall message. The movie is not just a commentary on hypermasculinity and patriarchy; it is also a



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story about redemption and second chances. The morality technique is used to drive this message home and leave the audience with a sense of hope and optimism.

The final scene of the movie is particularly impactful because it shows that change is possible, even in the face of overwhelming odds. Saji's transformation from a hypermasculine and abusive husband to a repentant and loving spouse is a powerful message to men who exhibit toxic behaviour. Hypermasculinity and Patriarchy Before delving into the movie analysis, it is important to understand the concepts of hypermasculinity and patriarchy. Hypermasculinity is a set of beliefs and practices that exaggerate traditional masculine characteristics, such as toughness, aggression, and dominance, while suppressing more vulnerable emotions like sadness or fear. This can lead to harmful behaviors such as violence, aggression, and the degradation of women. Patriarchy, on the other hand, refers to a social system in which men hold primary power and are typically in positions of authority, while women are excluded or subordinated.

Portrayal of Hypermasculinity and Patriarchy in Kumbalangi Nights Kumbalangi Nights portrays hypermasculinity and patriarchy through the characters of Saji, Bobby, Boney, and Franky, the four brothers who are the main focus of the movie. Saji, the eldest brother, is shown as a hot-tempered, aggressive man who takes pride in his physical strength and uses it to intimidate others. Bobby, the second eldest, is portrayed as the most empathetic and kind-The film also sheds light on the effects of hypermasculinity and patriarchy on men themselves. The character of Bobby, who is portrayed as the epitome of hypermasculinity, is shown to be deeply unhappy and unfulfilled in his life. His aggression and violence towards women stem from his own insecurities and feelings of inadequacy. Similarly, the other male characters in the film, who conform to traditional gender roles, are shown to be limited in their emotional expression and are unable to communicate effectively with the women in their lives.

The film suggests that the patriarchy and hypermasculinity in the society not only harm women but also prevent men from living fulfilling and authentic lives. The character of Baby, who challenges these norms, is able to create a healthier and more equal relationship with her husband, and is shown to be much happier and fulfilled than the other female characters in the film. Hearted of the brothers, but is also shown to be weak and submissive, especially when it comes to his wife. Boney, the third brother, is portrayed as the most feminine and is often



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ridiculed by the other brothers for his lack of traditional masculinity. Franky, the youngest brother, is initially shown as a typical "lad," engaging in toxic behaviors such as objectifying women and using violence to assert his dominance.

The movie also portrays the societal norms of patriarchy, particularly in the treatment of women. The character of Shammi, Bobby's wife, is shown as subservient to her husband, often being the target of his emotional and physical abuse. Simi, the love interest of Saji, is initially portrayed as a strong, independent woman, but later becomes a victim of sexual assault by Saji's friend, exposing the underlying power dynamics of men over women in society.

Challe learns Hypermasculinity and Patriarchy Despite the initial portrayal of hypermasculinity and patriarchy in the movie, Kumbalangi Nights also offers a powerful commentary on the negative effects of these societal norms. The character development of the brothers is particularly noteworthy, as each brother undergoes a transformation that challenges traditional gender roles and toxic masculinity.

Saji, for example, learns to control his anger and becomes more empathetic, while Bobby learns to assert himself and stand up against his abusive brother-in-law. Boney, who is initially ridiculed for his lack of traditional masculinity, is shown as having the most emotional intelligence and becomes the peacemaker of the family. Franky, who initially engages in toxic behaviors, learns to respect women and understand the importance of consent.

The movie also offers a strong commentary on the importance of women's agency and the negative impact of patriarchy on their lives. The character of Baby, a young girl who befriends the brothers, is portrayed as intelligent and independent, challenging societal norms that typically limit girls' agency.

Hypermasculinity is a term used to describe an exaggerated form of masculinity that is often characterized by aggression, dominance, and physical strength. Patriarchy, on the other hand, refers to a system of society where men hold power over women and other marginalized groups. Both hypermasculinity and patriarchy are closely linked and can have harmful effects on individuals and society as a whole.





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Hypermasculinity and patriarchy often lead to toxic masculinity, which can result in violence, aggression, and a lack of empathy towards others. Toxic masculinity is often perpetuated by cultural norms, media representations, and socialization, and can be difficult to overcome.

The movie "Kumbalangi Nights" challenges hypermasculinity and patriarchy in several ways. The film portrays a range of male characters who break away from traditional notions of masculinity and instead embrace vulnerability, empathy, and emotional intelligence. These characters are shown to have healthier relationships and are more fulfilled in their lives.

One of the key ways in which the movie challenges hypermasculinity and patriarchy is through its portrayal of relationships. The movie shows that healthy relationships require emotional intelligence, empathy, and vulnerability. The male characters in the film are shown to struggle with these traits but ultimately learn to embrace them, leading to more fulfilling relationships with their partners, families, and communities.

For example, the character of Bobby, who is initially portrayed as a hypermasculine and aggressive individual, undergoes a transformation throughout the film. He learns to express his emotions, embrace vulnerability, and show empathy towards others. This transformation ultimately leads to a healthier relationship with his wife, Baby.

Similarly, the character of Saji, who is initially portrayed as a lazy and irresponsible man, learns to take responsibility for his actions and show empathy towards others. This transformation leads to a healthier relationship with his brother, Bonny, and a more fulfilling life overall.

The movie also challenges traditional gender roles and expectations. The female characters in the film are shown to be strong, independent, and capable individuals who are not defined solely by their relationships with men. The character of Simi, for example, is a successful businesswoman who is not defined by her relationship with her husband. She is shown to be independent and capable of making her own decisions, even in the face of societal pressure.



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The movie also explores the harmful effects of toxic masculinity and violence. The character of Shammi, who is shown to be a hypermasculine and violent individual, ultimately faces consequences for his actions. The movie highlights the importance of holding individuals accountable for their behavior and challenging harmful cultural norms.

### Conclusion

The movie "Kumbalangi Nights" is a powerful exploration of hypermasculinity, patriarchy, and toxic masculinity. Through its portrayal of characters, relationships, and themes, the film challenges traditional notions of masculinity and highlights the importance of emotional intelligence, empathy, and vulnerability. The movie also challenges traditional gender roles and expectations and explores the harmful effects of toxic masculinity and violence. Overall, "Kumbalangi Nights" is a powerful film that challenges the traditional notions of hypermasculinity and patriarchy. It shows the negative consequences of these ideas and highlights the importance of empathy and understanding in breaking the cycle of toxic masculinity. The film breaks the chains of hypermasculinity and patriarchy by challenging traditional gender roles, showing men who are not afraid to show their emotions, and highlighting the destructive nature of hypermasculinity. It is a powerful film that has the potential to spark. "Kumbalangi Nights" is a powerful critique of the negative effects of hypermasculinity and patriarchy in Indian society.

The film highlights the importance of challenging these social constructs to create a more equal and just society for both men and women. "Kumbalangi Nights" is a powerful film that explores the damaging effects of hypermasculinity and patriarchy in Indian society. The film portrays the negative impact of these social constructs on both men and women, highlighting the importance of breaking free from them. The character of Baby subverts traditional gender roles and challenges the patriarchal norms, inspiring the other characters to rethink their beliefs and behaviors. Through the character arcs and interactions, the film shows that breaking the chains of hypermasculinity and patriarchy is not easy, but it is necessary for creating a healthier and more equal society. The film urges us to question and challenge the toxic masculinity and patriarchal norms that continue to be deeply ingrained in our societies, and strive towards a more just and equitable world for all.



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Full Length Article

IJCRAR/FLE/31

# Feminist Culture in Kamala Das' *An Introduction*

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### Abstract

Culture comprises an association of values, beliefs, knowledge, skills, and practices that enhance the behavior of members of a social group at an individual definite moment. Feminism is a fundamentally the idea that women should have the same rights and freedoms in the social, political, and economic spheres. Feminism has over the years concentrated on topics like equal pay, freedom of sexual orientation and reproduction, and voting rights. In addition, feminism has studied racism, gender roles, individuality, and a host of other topics. Some critics critique that feminism is a multifaceted movement encompassing various ideologies and approaches aimed at achieving gender equality. Kamala Das, an Indian poetess and writer known for her bold and feminist themes, viewed feminist culture as a means of empowerment and self-expression of women. She believed that feminist culture provided a platform for women to challenge societal norms, express their desires, and assert their identities. Kamala Das presents herself as an Indian feminist writer in *An Introduction*. She freely expresses her freedom to choose whatever seems best for her. She is trilingual-she can write in two languages-and speaks English, which is one of her favourite languages, in her dreams.

**Keywords:** Feminism, Equality, Women, Freedom, Society

### Introduction

A person's ideas, values, attitudes, and customary or expected behavioral patterns all shape their culture, which has numerous definitions and influences everything an individual does in their community. Culture is always shared by people in a society; it is not genetically inherited and cannot exist on its own. In the above context Hofstede rightly points that "the collective programming of the mind which distinguishes the members of one group from another", Culture



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encompasses the beliefs, behaviors, customs, and traditions shared by a group of people. It includes elements such as language, religion, art, cuisine, social habits, and values, shaping the way individuals within that group interact and perceive the world around them. Culture is dynamic, evolving over time through interactions, migrations, and exchanges between different societies.

### Feminist Culture

Feminist culture promotes gender equality and challenges traditional gender roles and stereotypes. It emphasizes the empowerment of women and advocates for social, political, and economic justice. Through various mediums such as literature, art, activism, and discourse, feminist culture aims to create spaces where women's voices are heard, their experiences are validated, and their rights are upheld. It encourages critical analysis of power structures and strives to dismantle systems of oppression based on gender. Hooks Bell in his book feminism is for everybody. "Feminism is a moment to end sexism, sexist exploitation and oppression"- Bell Hook rightly expresses Kamala Das' poem introduction, *An Introduction* by Kamala Das is a poem that explores the conflict between societal expectations and individual identity. The speaker, a woman, expresses her frustration with the roles and responsibilities imposed on her by society. She longs for freedom and self-expression, rejecting the conventional roles assigned to her as a daughter, wife, and mother. Through vivid imagery and evocative language, Kamala Das portrays the speaker's inner turmoil and quest for autonomy.

"I am Indian, very brown, born in Malabar,  
I speak three languages, write in  
Two, dream in one.  
Don't write in English, they said, English is  
Not your mother-tongue. Why not leave  
Me alone, critics, friends, visiting cousins,  
Every one of you? Why not let me speak in  
Any language I like? The language I speak,  
Becomes mine, its distortions, its queernesses  
All mine, mine alone."





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The poem reflects the speaker's defiance against societal expectations and criticisms regarding their language use, particularly in English, which is not considered their mother tongue. They assert their right to speak in any language they choose, emphasizing the ownership and empowerment that comes with embracing one's linguistic identity. This defiance aligns with themes commonly found in feminist culture, where individuals assert their autonomy and challenge oppressive norms and expectations imposed by society.

I was child, and later they  
Told me I grew, for I became tall, my limbs  
Swelled and one or two places sprouted hair.

These lines provided seem to describe a physical transformation from childhood to adolescence, focusing on the growth of the body and the onset of puberty. "I am no bird; and no net ensnares me: I am a free human being with an independent will." - Charlotte Brontë and Jane Eyre. From a feminist perspective, this could be seen as a reflection of societal expectations and pressures placed on individuals, particularly on how they perceive and value themselves based on physical appearance and conformity to traditional gender norms. It also raises questions about agency, autonomy, and the impact of external influences on personal identity development.

When  
I asked for love, not knowing what else to ask  
For, he drew a youth of sixteen into the  
Bedroom and closed the door, He did not beat me  
But my sad woman-body felt so beaten.  
The weight of my breasts and womb crushed me.  
I shrank Pitifully.

These lines express a sense of oppression and objectification within a patriarchal society, where her worth is reduced to her physical attributes and her role as a woman. The poem critiques societal expectations and the commodification of women, reflecting themes often explored in feminist literature. In feminist culture, there is a focus on challenging traditional gender roles, advocating for equality, and addressing issues of power dynamics and oppression.



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The lines from the poem align with these themes by highlighting the speaker's experience of feeling devalued and confined by societal norms related to gender and sexuality. The emphasis on the physical aspects of womanhood and the speaker's sense of being crushed by societal expectations resonates with feminist critiques of the objectification and subjugation of women.

Then ... I wore a shirt and my  
Brother's trousers, cut my hair short and ignored  
My womanliness.

These lines seem to describe a rejection of traditional femininity and an embrace of a more masculine appearance and behavior. This theme aligns with aspects of feminist culture that challenge traditional gender norms and advocate for individual autonomy and self-expression regardless of gender. It reflects the idea that one's identity should not be confined by societal expectations based on gender. "Feminism isn't about making women stronger. Women are already strong. It's about changing the way the world perceives that strength." - G.D. Anderson.

"I am saint. I am the beloved and the  
Betrayed. I have no joys that are not yours, no  
Aches which are not yours. I too call myself I".

This poem, with lines like "I am the beloved and the Betrayed," reflects themes of women's experiences in feminist culture, highlighting the complex interplay between love, betrayal, and identity. It speaks to the shared struggles and emotions that women face, emphasizing solidarity and a collective sense of self.

### Conclusion

Over the course of the research paper, Kamala Das creates an identity to which she truly belongs and encounters all forms of social injustice in the process as a feminist. She realises that her bravery demonstrates her strong resistance to the male-dominated Indian social environment. Through her identification with other suffering women, she transforms her own sorrow into a global experience, and her poetry takes on the form of a forceful cry for feminism. This is when



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Kamala Das's legendary status as a feminist writer comes into play. As per KRS Iyenger, Kamala Das embodies a powerfully feminine sensibility that is daring to express the hurts she has experienced in an indifferent environment that is primarily created by men, which is influential in feminist culture.

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Full Length Article

IJCRAR/FLE/32

# Good Fortune in R. K. Narayan' Sengine Trouble

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### Abstract

Engine Trouble a short story by R.K. Narayan, delves into the exploration of fate and fortune. In this story, he had portrayed the life of a middle class man. This paper analyse the story's themes, focusing on the role of good fortune in the protagonist's journey. Through examining narrative elements and character dynamics, we aim to uncover Narayan's nuanced portrayal of luck and its impact on individuals. Most of his stories and novels unlocks the humour and difficulties involved in the life of ordinary man.

**Keywords:** Good fortune, hope, optimism, realism, trouble

### Introduction

R.K. Narayan's Engine Trouble takes readers to the fictional town of Malgudi, I, where we follow the protagonist, Rama Rao, who is a talkative man; he won a road engine at a fair on his quest for good fortune. The narrative explores the interplay between fate and human agency.

Through Rama Rao's encounters and experiences, Narayan invites us to contemplate luck and its significance in shaping our destinies. "Someone who is optimistic is hopeful about the future or the success of something in particular."-COLLINS. Rama Rao is a hard working person who was confident that he would be happy and successful in his life after winning the road engine.



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### Narrative Exploration

Narayan's narrative style is characterized by simplicity, humor, depth, immersing readers in the world of Malgudi. Rama Rao's journey presents a series of events that test his resolve and challenge his perception of good fortune. From the malfunctioning engine of his bullock cart to chance encounters with strangers, each episode illuminates the role of fate in Rama Rao's life who was really strong to face the challenges. "Realism (including neorealism) focuses on abiding patterns of interaction in an international system lacking a centralized political authority" - BRITANNICA

### Character Dynamics

Central to exploring good fortune in Engine Trouble are the interactions between Rama Rao and the various characters he encounters. Whether it's his pragmatic wife, Meena or the mysterious stranger, Babu each character offers a unique perspective on luck and its manifestations. Narayan crafts a nuanced portrayal of fortune's elusive nature and its impact on human relationships.

At its core, Engine Trouble grapples with the themes of luck and destiny, prompting readers to reflect on the capricious nature of fate. Rama Rao's journey serves as a microcosm of the human experience, where chance occurrences and unforeseen events shape our lives.

When Rama Rao received the engine, he considered it as good luck. Narayan uses Rama Rao's narrative to encourage contemplation of the mysteries of good fortune and its role in our individual stories.

The heart of Engine Trouble deals with the conflict between societal expectations and personal freedom. Rama Rao's battle to find a balance between his wife's dreams and his own principles mirrors the wider struggles faced by individuals in a world that is evolving rapidly. By following Rama Rao's journey, Narayan encourages readers to ponder the intricacies of cultural identity and the significance of remaining authentic to oneself despite external influences.





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Narayan incorporates irony and humor into the narrative, enhancing the exploration of themes. The absurdity of Rama Rao's situation, along with his sincere attempts to resolve it, evokes both laughter and empathy from the reader. This combination of irony and humor serves to emphasize the absurdities of life while providing a light-hearted commentary on the human condition.

### Conclusion

Engine Trouble by R.K. Narayan delves into numerous complex themes, including the clash between tradition and modernity, the interplay of human agency and fate, economic hardship, identity, and the role of irony and humor in navigating life's trials. Through the lens of the malfunctioning engine, Narayan creates a poignant narrative that resonates with readers, encouraging contemplation of timeless themes that are relevant to the human experience. R.K. Narayan offers a compelling exploration of the fortunes of fate, weaving a tapestry of universal and deeply personal human experiences. Through its rich themes and vivid characters, the story invites readers to contemplate the nature of luck and its impact on our lives because it is all about expecting the unexpected. As we journey with Rama Rao through the streets of Malgudi, we are reminded of the unpredictable nature of destiny and the enduring quest for good fortune that defines the human condition.

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Full Length Article

IJCRAR/FLE/33

# Exploring Extreme Bravery and Endurance with Chetna in M. K. Meera's *Hang Woman*

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### Abstract

The English translation of K. R. Meera's Malayalam book *Arachar* is titled *Hang Woman*. The Grudha Mullick family, who have served as public executioners for more than a century, is the subject of the book. The main character, Phanibhushan, the public executioner's father, executed over 450 inmates, and Chetana, a 22-year-old with a strong resolve, saw it happen. When the narrative opens, Jatindernath Banerjee is about to be executed and begs for mercy, but his request is turned down. Phanibhushan Grudha Mullick, his father, is adamant that his daughter Chetana be given a job in the government. But the host of the CNC channel, Sanjeev Kumar Mitra, positions Chetana as Phanibhushan Grudha Mullick's successor. There is no male relative to continue the tradition, thus Chetana is forced to assume the position of the "Hangwoman". The horrific events in the book, such the vicious killing of Grudha Mullick, may make Chetana hang a member of her own family.

**Keywords:** Courage, Resilience, Perseverance, Tenacity, Fortitude, Endurance, Bravery

### Introduction

The article addresses many anxieties related to love, sex, death, destiny, and life beyond death. It is also jam-packed with insightful philosophical ideas. The narrative is set against the backdrop of Kolkata, where history, myth, and fantasy are expertly juxtaposed with reality. This makes the book distinct and exceptional. The novel's name alone is fascinating. The idea of a female public executioner is not common in Indian literature, and there haven't been many books



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from the south of India that address this issue. Despite being written in Malayalam, the story of a Bengali family takes place in Calcutta. The Malayalam language is essentially of no use whatsoever.. Written in an epic style, this book explores women's roles both within and outside of the house. By telling the tale of Chetana, Meera is dismantling the male dominance in society and presenting Chetana as a force to be reckoned with. The South Asian Literary Award short list includes Hangwoman. I had a dream that night that he was standing on the death platform, that I had put the death mask over his face, and that I had pressed the lever in 727 different ways. K.R. Meera's well-known modern book Arachar has an English version called Hangwoman. J. Devika completed the English translation, which Arundhati Roy published. Feminism is Hangwoman's main subject. Any philosophy that aims to grant women and those who identify as women complete equality in rights is referred to as feminism. The dominance of men over women is the foundation of feminism. KR Meera depicts male dominance in Hangwoman on a number of levels. Chetana, the novel's main female protagonist, provides the narrative's stream of consciousness. The psychological anguish of a twenty-two-year-old girl who is made to be the nation's first hangwoman is portrayed by K.R. Meera. Numerous awards, including the Vayalar Award, the Odakkuzhal Award, and the Kendra Sahitya Academy Award, have been given to the book." I dreamed that night that he was standing on the death platform, that I had put the death mask over his face, and that I had pulled the lever seventy-seven times." The English version of K.R. Meera's well-known contemporary book Arachar is called Hangwoman. J. Devika translated the text into English, and Arundhati Roy published it. Feminism is the main subject of Hangwoman. In the postmodern period of today, women are generally aware of their rights. There is a class of women who have not yet reached their full potential despite this understanding. This essay focuses on one particular group of females.

The narrative portrays the life of the Grudha Mullick family, who have been public executioners for more than a century. The novel's protagonist, Chetana, is a singular and admirable figure in south Indian literature. Her family has a strong tradition of male members, therefore she was compelled to take on the job of hangwoman at the age of twenty-two. She is a determined and well-built woman. Chetana is therefore designated as the nation's first female executioner. The goal of K.R. Meera's Chetana narrative is to challenge male domination in society. The unethical effect on the public is another topic covered in the book. She makes fun of this by using the persona of CNC channel journalist Sanjeev Kumar Mitra. The vast canvas that is



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Hangwoman is written in. The book is filled with a tone of events and people. The female characters predominate. A multitude of subjects are covered in the book, including love, sex, death, fate, and life after death. The atmosphere of the book is melancholy. A flawless fusion of imagination, mythology, and history meets actuality. The plot of the novel, which is about a Bengali family, is set in Kolkata even though it is written in Malayalam. In this work, Malayalam plays hardly no part. The novel's title alone is intriguing. There are no typical Indian scenarios that include a lady public executioner, and there are currently no South Indian literature that address this issue. The story starts with Jatindranath Banarjee, who had sexually assaulted and killed a thirteen-year-old girl, having his plea for pity denied. The protagonist's father, Phanibhushan Grudha Mullick, is an 88-year-old hangman who has performed 451 hangings to date. It will be him who executes Jatindranath Banarjee by hanging. If he must execute Mr. Banarjee, the elderly hangman insists that his twenty-two-year-old daughter Chetana be given a government position. It would still be there. However, writer Sanjeev Kumar Mitra takes it upon himself to push for Chetana to be named Phanibhushan Grudha Mullick's successor. Awaiting his last call, Jatindranath Banarjee is awaiting his execution sentence for the heinous act of raping and killing a teenage girl. Chetana is now tasked with carrying out the execution, which is extremely unusual for a woman in Indian society. A young adult lady will now hang the person who sexually assaulted and killed a little girl. It is the verdict of God Almighty as well as the court's ruling.

Chetana encounters a lot of men in her life. The reader will receive the impression that Chetana represents unbridled power in a society where men predominate. However, she never became a mature lady. Maruti Prasad was the one who initially harassed and abused her, followed by Sanjeev Kumar Mitra, who made advances and made advances towards her. Not even her father can comprehend her. Even though Chetana is adamantly opposed to carrying out Jatindranath Banarjee's death, he pushes her to do it. As a twenty-two-year-old girl, she had to endure several terrible experiences. Because of Sanjeev Kumar Mitra's influence, the media has covered it as spectacular news. He begins Hangwoman's Diary, a programme he has a contractual agreement with Phanibhushan Grudha Mullick. She is unable to even voice her opinions on that show. In the programme, her father gives her speech lessons. Phanibhushan uses the current circumstance as an excuse to haggle with everyone in order to obtain more money. Sanjeev Kumar Mitra has taken everything for granted, even though he needs thrilling news. "Hey, we





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are really organizing the hanging show's eve. We have to steal Grudha Da somehow and we need your assistance. Look, Sanjeev Kumar Mitra says, "This is a prestige for me, Chetu. A story of extraordinary quality, Hangwoman is enhanced by themes of sadness, love, and death. Every sentence in the book has the stench of death or misery, and the overall tone of the book is depressing. The account of Grudha Mullick's family provides the reader with an intriguing look into Kolkata's past. K.R. Meera takes aim with brutality and effectiveness at the vile and incompetent actions of the modern media, the way society views women, the working class, and India's traditional structure. Through the figure of Sanjeev Kumar Mitra, whose identity is left up for interpretation by Chetana, the author concurrently addresses problems plaguing modern Indian print and television media. The viewpoint of Chetana is shared by almost every character in the book.

Throughout the whole book, Chetana has never developed into an adult lady. Even though she carried out the execution, no one in the book truly gets her – that is, until Manobendra Bose offers her a position at Bhavishyath. Chetana refers to him as Manoda with great affection since he treats her like his own daughter. "She's my kid," I said. "My only child," Manoda tells Sanjeev Kumar Mitra. The identity of Chetana is kept a secret throughout the book. She experiences a number of terrifying incidents, one of which being a murder in her family. The reader notices Chetana's persona changing on a regular basis. Throughout the book, Chetana tries to figure out who she is. The other characters in this book, including her father, Phanibhushan Grudha Mullick, are also incomprehensible to Chetana. Meera gives a thorough overview of "Sonagachi" Nagar, a whoring women's community.

The male characters in this book come to Sonagachi on a daily basis. However, they oppose their own women becoming prostitutes. When Phanisbhushan spotted his brother's wife at Sonagachi Nagar, he murdered her. He also lost his sibling in the process of stopping the murder. Therefore, in this case, Chetana must hang Jatindranath Banarjee without Phanibhushan Grudha Mullick's assistance. There isn't another option for her. She is inspired to complete the execution. She visits the prison minister by herself. She is terrified since she has never carried out an execution before. However, she rises above the circumstance and confronts it head-on. When she recalls the agony she endured when Maruti Prasad seized her breasts from behind, when Sanjeev Kumar squeezed them, and when the policeman touched them with his baton, her breasts have





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hardened into stone. When she thinks back on all the aforementioned incidents, her terror goes away. The temptation to kill the male chauvinist has bubbled up at the tip of her finger. She is sure that she wants to experience the final pulsation of his breath.

The protagonist Chetana passes judgement on the characters in this book. One of the other characters in the book *Hangwoman* is Thakuma. She is Chetana's grandma and the mother of Phanisbhusan Grudha Mullick. Thakuma serves as a metaphor for Kolkata's past in *Hangwoman*. She is a very powerful mother who will always and everywhere stand behind her son. She supports him despite the fact that he killed Thakuma's second son, his own brother. She doesn't regret it or find anything wrong with Phanisbhusan. Her desire is for Chetana to hang Jatindranath Banarjee. She doesn't like that Sanjeev Kumar keeps coming to their house and proposing marriage to Chetana. Her persona is comparable to that of Lady Macbeth, one of the most influential female characters in Shakespeare's plays, despite the fact that she is not cruel. She has a certain "manliness" about her. Despite her belief that a woman should be prepared to bend periodically if she wants to be able to stand up straight. With her extensive knowledge of Kolkata's past, Thakuma regales Chetana with a variety of tales about the city. The spokesperson for Meera's own grandma is Thakuma. Chetana's father constantly made her feel inferior because she was a woman. He feels that she needs his direction above all else, even if he wanted her to be his heir. According to him, women should look for protection from males and should not exist on their own. Phanibhushan responds, "Huh!" as Chetana declares her intention to carry out the executioner's task by herself. Take heed of that! Have I not been working by myself? You are only a woman, and I am a man. Most of the characters in the book have suppressed Chetana's sense of self. The condition of women in modern India has been shown by K.R. Meera. Even Kolkata's most basic characteristics have been masterfully portrayed by the author. Sonagachi, the narrative depicts the crimson street throughout. Sanjeev Kumar's mother Trilokyadebi is seen by Meera as a prostitute. Since he saw Chetana's Kaki Ma in a dubious circumstance at Sonagachi Nagar, Phanibhushan murdered her. While the guy has no qualms about routinely participating in whoring at locations like Sonagachi, the average Indian male always wants the girls in his home to remain pure. Both women's rights and gender equality are severely restricted in India, a nation where women are revered as goddesses. Through her brilliant imagination, Meera has maintained the feminist concept of the novel while transforming Chetana's personal tale into an epic. The author skillfully balances history, myth, and realism.



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The spectator finds it difficult to believe that the events in the book are fictional. In the end, readers will always associate Chetana with unbridled power. In addition to telling the tale of a twenty-two-year-old lady, Meera has also told the story of all contemporary Indian women. One may classify the book as a contemporary epic. The novel's premise is so compelling that no one has dared to address it before. She portrays her characters so effectively. In Meera's opinion, the finest stories are told by wicked men. She has depicted the politics and history of India, with a woman as the central character. Moreover Meera has hung violence, injustice and ego that prevailed in the country in her magnum opus. As KR Meera writes in her Acknowledgements page about women, "Those who did not seek them out would never know that they had indeed lived". It is found out that once these women understand who they are and what they are capable of, they rise out of their own ashes and become epitomes of power and strength. Through Chetana, Meera is set to hang the male chauvinism in Indian society and portrays Chetana as an absolute power in a male dominated society.

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Full Length Article

IJCRAR/FLE/34

# Feminism in Alice Walker's *The Color Purple*

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### Abstract

The goal of this study, "Feminism in Alice Walker's 'The Colour Purple,'" is to better comprehend the position of black women in patriarchal American society by examining several feminism-related themes that are addressed in the book. Two inquiries serve as the foundation for this research: first, are black women victims of gender discrimination in the United States and strategies for women to break free from male dominance. Furthermore, defined are important terms like sexism, sisterhood, feminist theory, and feminism. This paper discusses two varieties of feminism: radical feminism and liberal feminism. Because this study is qualitative, the data and the sources of the data are equally qualitative, and they are gathered and examined in a qualitative manner utilising feminist, historical, and psychological perspectives.

**Keywords:** Feminism, feminist theory, patriarchy, sexism, sisterhood

### Introduction

#### Statement of the problem

Numerous authors have written pieces that examine what it's like for women in patriarchal settings. In literary works, women are typically portrayed in terms of their relationships with males in a world that is clearly controlled by men. According to Beauvoir (1949), in this framework, women have always been, at the very least, the vassale of men; the sexes have never shared the world equally; and even now, despite the fact that women's status has changed, they are still severely handicapped. In every country, a person's legal status differs



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from that of a human being and frequently results in a significant disadvantage (p. 20). Women have always been a man's slave or his vassal. These two genders weren't together.

### Research goals

This study aims to investigate how women are victims of a male-dominated culture and what steps they might take to address this. Should stop their regular mistreatment. In order to achieve this goal, two queries were posed:

Do black women in American society still experience sexism?

How did African American women break free from male dominance?

### Purpose of the study

I will go through *The Colour Purple* by Alice Walker's content in this study. Regarding this, I shall take into account the message that the characters—particularly Celie, the principal figure. The latter, a black woman, will play a significant role in emphasising the ways in which black women in American society suffer from sexism.

Additionally, I will be able to illustrate the circumstances that African American women faced and the ways in which they battled for their independence thanks to the interactions and relationships between female and male characters.

In fact, different researchers and critics have conducted Research on *The Color Purple* and have drawn different conclusions. *The Color Purple* depicts the life of a black Girl, Celie who despite poverty, illiteracy, physical and Mental exploitation transcends her plight through self-Awareness to gain respectable place in the American society (Radjuru, 2014).

*The Color Purple* is a novel that wonderfully portrays the gradual forming of a new black Woman, Celie, who evolves from patriarchal oppression to awakening and independence. Celie a black poor and uneducated African American girl is able to change her situation. She is a symbol of hope that impresses the readers by her strength, faith and courage (Baga, 2010).



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### Methodology

The research design refers to the overall strategy that you choose to integrate the different components of the study in a coherent and logical way, thereby, ensuring you will effectively address the research problem; it constitutes the Blueprint for the collection, measurement, and analysis of Data (De Vaus, 2001).

This research is designed as Qualitative research and the main source of data is a novel entitled *The Color Purple* by Walker, published in 1982. The secondary data sources are to be taken from books, Article and information either written or electronic and the Other related sources to support the analysis of the main data source.

Black feminism indicates that racism, sexism and class oppression are connected. To Black feminists, the liberation of black women necessitates freedom for all people because of the fact that it requires the end of racism, sexism and class oppression. The previous feminisms have ignored oppression based on racism and classism.

Alice Walker and other Womanists state that black women experience a different and more intense kind of oppression than that of white women. Recent Black Feminism is a political and social movement emerging due to the discontent with the Civil Rights Movement and the Feminist Movement. To these feminists, all women suffer oppression.

The previous feminist movement focused on the problems faced by white women. Black women were being ignored by the movements. Black women began creating a new movement that shows the combination of problems they were battling. They demonstrate the suffering of Afro-American women. To them, the position of Black women is specific. They have to deal with racism and sexism.

They struggle against not only racism but also patriarchal society. Black American Feminist thought dates back to the nineteenth century when African American women like challenged the conventions of their era to object to slavery and to support black women's rights. These African American women's feminism is a tradition of anti-racist and anti-sexist political movement and thought.





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Many black American women continue to work toward destroying the race and gender inequality. They seek to have a voice in two centuries of liberation struggles that have silenced them. They struggle against oppression black American women have experienced at home, at work and in their communities. These include the presentation of an alternative social construct for now and the future based on African American women's lived experiences, a commitment to fighting against race and gender inequality across differences of class, age, sexual orientation, and ethnicity, recognition of Black women's legacy of struggle, the promotion of black female empowerment through voice, visibility and self-definition, and a belief in the interdependence of thought and action

### Black Women's Feminism

Black feminism shows the interconnectedness of class injustice, racism, and sexism. Regarding Black feminists, Since the liberation of Black women necessitates the abolition of racism, sexism, and class oppression, it also necessitates the emancipation of all people. Racist and classist oppression was disregarded by earlier feminisms.

Black women are subjected to a distinct and more severe form of oppression than white women, according to Alice Walker and other Womanists. The dissatisfaction with the feminist and civil rights movements gave rise to the political and social movement known as "Recent Black Feminism." According to these feminists, oppression befalls all women. The issues that white women experienced were the main emphasis of the earlier feminist movement.

The movements were ignoring black women. African women believe they are subjected to sexual and racial oppression in the Black Liberation Movement and Women's Movement, which is why the Black Feminist Movement develops in reaction to both movements. African feminism's goal is to address the impact that gender, race, and class have on their life and to take action to prevent discrimination based on these factors. In the Black Panthers, Black Nationalism, Civil Rights Movement, Student Nonviolent Coordinating Committee, and other Black Liberation Movement organisations, African women experienced misogyny. Black women's needs and existence were disregarded; they belonged to an unseen category. Disregard was shown for black women's equality and humanity.



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### Conclusion

This study examined Alice Walker's novel *The Colour Purple* from the standpoint of multi-ethnic feminist theory. Multi-ethnic feminist theory, which was adapted from Lorber's (1997, 2010) formulations, views gender as existing at the intersection of all types of "otherness." As the Gender is what makes someone the "o(u)t[h]ermost" in a hierarchy of groups created by socially constructed norms based on things like economic status, social standing, occupation, ethnicity, race, religion, or educational background. According to this feminist theory, certain groups would not naturally benefit from characteristics like religion, race, ethnicity, or gender; rather, the patriarchal society, seeking to maintain the viability of "power groups" created and maintained through "man"-made norms, gives members of these groups dramatic qualities.

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Full Length Article

IJCRAR/FLE/35

# Mani Ratnam's Bombay as A Mumbai Monologues and City of Contrasts - A Summary Snapshots

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### Abstract

Mani Ratnam is the writer and director of the 1995 Indian Tamil-language romance drama film *Bombay*, which stars Arvind Swamy and Manisha Koirala. The movie chronicles the life of an interfaith family in Bombay prior to and during the riots that broke out in December 1992 and January 1993 as a result of religious tensions between the Muslim and Hindu communities brought on by the demolition of the Babri Masjid. It is the second part of Ratnam's trilogy of films, which also includes *Dil Se* (1998) and *Roja* (1992), which show human relationships against the backdrop of Indian politics. *Bombay* was made available on March 10, 1995. Both critically and economically, the movie was favorably received. Numerous international film festivals screened it, including the 1996 Philadelphia Film Festival. The music to the movie is regarded as one of the best Indian soundtracks ever and was brought by composer A.R.Rahman won his fourth consecutive Filmfare Best Music Director Award (Tamil). However, the film's portrayal of interfaith relations between a Muslim woman and a Hindu man sparked a great deal of controversy when it was released both in India and beyond. After its premiere, the movie was outlawed in Malaysia and Singapore. A book by Lalitha Gopalan about the film was released by BFI Modern Classics in July 2005. It examined the film's development, the range of topics it addressed, and its reception both domestically and internationally. According to the British Film Institute, the movie was rated in the top 20 Indian motion pictures.

**Keywords:** Cultural Clash, Identity Crisis, Interfaith Romance, Youth Rebellion



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### Introduction

Shekhar is the son of Tamil Nadu's coastal village resident and devout Hindu, Narayana Pillai. Shekhar is a journalism student in Bombay who comes home to spend time with his family. He falls in love with Shaila Banu, a Muslim adolescent in the area, after he sees her on one of his return journeys. Shaila is shy at first and tries to keep her distance from Shekhar, but after several run-ins and days of chasing, Shaila starts to warm up to him. They both eventually fall in love.

When Shekhar first meets Basheer, Shaila's father, he declares his desire to wed her. Citing differences in religion, Basheer declines. When Shekhar tells his father about his interest, he gets upset, goes to see Basheer, and they argue angrily. Angry after being turned down by both Shekhar and Shaila, they tie the knot and have a comfortable life. Shaila becomes pregnant in a year and gives birth to twin boys, **Kabir Narayan** and **Kamal Basheer**. Both religions are used to raise twins. Shaila looks after the house and kids, while Shekhar keeps up his journalism career. After six years, Shekhar and Shaila develop solid roots in their lives and start the process of rebuilding their relationships with their families.

Bombay experienced riots on December 6, 1992, the day the Babri Masjid was demolished. After going grocery shopping, Kabir and Kamal become entangled in the unrest; however, Shekhar and Shaila manage to rescue them and they return home without incident. When she learns of the disturbances, Narayana Pillai heads straight to Bombay to see. While Kabir frantically looks for his brother, Kamal is shielded and cared for by a transgender woman. When Shekhar and Shaila start looking for them, there are a few difficult moments as they scour hospitals and morgues for their kids. Feeling moved, Shekhar joins other moderate religious leaders in the effort to put an end to the rioting, and in the end, they are successful. When the disturbances stop, everyone on the streets unites regardless of age or religion, and Shaila and Shekhar cry when they see their kids again.

The Bombay riots started as Mani Ratnam was recording the background soundtrack for Thiruda Thiruda. Mani Ratnam asked M.T.Vasudevan Nair to write the story for his planned Malayalam movie, which would be about a youngster who gets lost during the riots. After Unaroo, this was scheduled to be Mani Ratnam's second Malayalam film. However, the notion



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did not come to pass, so he chose to make it in Tamil as the movie that would eventually be called Bombay. It was not originally intended to be a political film, according to Ratnam.

"It was a phase India was going through and these things affected me Aishwarya Rai was originally slated to play the female protagonist, but she decided against it since she couldn't find a suitable date and the movie's production interfered with her preparation for the Miss World contest, which she eventually won. Vikram and Manisha Koirala participated in a photo shoot for the movie, but Mani Ratnam ultimately decided against casting Vikram because he wouldn't shave his long hair and beard, which he had grown for Pudhiya Mannargal (1994). Instead, Arvind Swamy was cast in the role. According to Koirala, she disregarded advice from others. It'll be foolish to refuse a Mani Ratnam, despite the fact that she had to portray a mother in the movie.- (MANI RATNAM'S IN INTERVIEW)

Ratnam referred to Bombay as a film about the riots and told cinematographer Rajiv Menon that he had to "(make what came before) the riots as beautiful as possible" when they met to film the movie. Menon recommended filming outside in the rain to get the desired effect. The exteriors were shot at Kasaragod and Kannur village in Kerala, and the interiors of homes were shot in Pollachi, Tamil Nadu. The music videos for "Uyire" and "Kannalane" were taken at Bekal Fort and Thirumalai Nayakkar Mahal, respectively The Censor Board forbade the filmmakers from showing the actual destruction of the Babri Masjid, so instead, the demolition was depicted on screen through images and newspaper headlines

Bombay was called a positive film about communal harmony by Mani Ratnam. He claimed that the film's central theme was a helpless, innocent man caught up in violence not of his own making," rather than the Bombay riots The movie is the second part of Ratnam's trilogy of films, which also includes Dil Se (1998) and Roja (1992) that show human relationships against the backdrop of Indian politics Bangalore Mirror likened it to the Come See the Paradise theme from 1990.

A.R.Rahman collaborated with Mani Ratnam on the soundtrack album for Bombay, marking his third project together following Roja and Thiruda Thiruda. All the songs in the Tamil version save. "Andha Arabi Kadaloram" was written by Vaali; the others were penned by





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Vairamuthu. At 15 million copies sold, the movie's soundtrack went on to become one of the best-selling Indian music albums ever. The soundtrack was listed among the "1000 Albums to Hear Before You Die." by The Guardian. While K. S. Chithra's rendition of the song Kannalane was listed among the "1000 Songs Everyone Must Hear" list. The song "Kannalane" and the song Bombay theme have both been sampled by numerous worldwide music compilations and films, Bombay was made available on March 10, 1995. That same day, the Telugu-dubbed version was made available. It was originally meant to be released at Pongal in January 1995. When the movie came out, it created a lot of controversy both in India and elsewhere since it showed a Muslim woman and a Hindu guy having interfaith interactions. After its premiere, the movie was outlawed in Malaysia and Singapore. Mani Ratnam had to be hospitalized due to injuries from shrapnel after two homemade bombs were thrown at his residence.

### Conclusion

Mani Ratnam's Bombay ends with a moving sequence that reflects the topics the film explores throughout. Tensions reach a breaking point, endangering families and communities as sectarian violence in Bombay intensifies. In this context, the Hindu-Muslim couple Shekhar and Shaila fight to keep their love and their family safe in the midst of the turmoil. They ultimately decide to stand together and reject the walls of religion and bigotry in spite of the extreme pressure and danger they face from both sides of the fight. Eventually, the violence starts to lessen, but not before leaving severe and enduring wounds. Shekhar and Shaila, as well as their kids, represent tenacity and optimism for a better future in which. The movie Bombay ends with a poignant reminder of the human cost of intergroup violence and the value of compassion and solidarity in the face of hardship. Viewers are left feeling reflective and inspired to work toward achieving harmony and peace in society.

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Full Length Article

IJCRAR/FLE/36

# The Culture of Marginalized People Seen in Novels and in Realities

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### Abstract

As the world is growing and there is no coming back to the concept of unity and equality instead we came up with the complication called marginalizing also known as divisions. We know that divisions create hatred and enmity in any group of people. Generally, the main goal in life is to attain tranquility in whatever field, we are in. We consider ourselves equal when we call ourself human beings but divided when it comes to religion, community, sects, caste and race etc. In the religion Islam, the Qur'an calls us to be more than tolerant, it calls us towards open-hearted connection. We have to step out of our comfort zone and get to know all people without discrimination. "Hold firmly to the rope of Allah all together and do not become divided." Quran 3:103. Nowadays every religion has different sects, community which should not harm or hurt each other because their prior goal is to preach God but they end up harming and hurting, and defaming other in the name of religion. It is not obvious that if the oppression and discrimination took place in a novel written by an Afghani novelist in Afghanistan it's not possible that it won't take place in India or any other country religion is spread everywhere but some forget the actual meaning of their religion and land up putting others down.

**Keywords:** oppression, injustice, sects, minority and majority, Shia and Sunni

### Introduction

This research is based on the world's famous novel "*the kite runner*" published on 29th may 2003 written by Afghan-American author Khalid Hosseini. As we delve into this novel, we experience the place and its essence in the hearts of people, it takes us to Kabul, where there is a



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boy name Hassan who is considered as the world's best friend in the hearts of reader. The novel is written in the point of you of Amir and his undying guilt of betraying his friend Hassan, they were the best friends of same religion. Yes, they were Muslims but that's not enough for the people or society to ruin everything, Old Afghanistan was ending and new Afghanistan was about to begin.

As mentioned Amir and Hassan were best friends where they were divided not only by the status one was rich other was poor, but also the religion though they were from same religion with different sects. Hassan was Hazaras, they used to be called as Hazara also called by bad names and they were ill treated. The character Assef in this novel, he admires Adolf Hitler and believed how Hitler ethnic cleansed the Jews, similarly he will chase away Hazara from Afghanistan.

Enmity among the kids such as Assef and Hassan continued because of hatred grown for particular minority.

Reader's favorite character Hassan is a kite runner who does his job faultlessly.

It was winter again and kids loved playing and flying kites across the sky where once they had a competition in which they tie the glass so that the kites may cut other kites Hassan and Amir participated, Amir was able to cut several kites and last one was left, which was cut again. As the kite fled downwards, Hassan as a kite runner ran at the back of the kite, later he was attacked by the same kid Assef who hated him. Assef was with his friends he commanded Hassan to give the kite but Hassan refused and told he would only give the kite to Amir.

Throughout the book, Hassan and his family endure ridicule and violence for being Hazaras.

That day, Hassan won the title of a best friend by not giving the kite to Assef. Simultaneously Amir failed to be a friend by not interrupting when they abused and raped Hassan just for the community he belonged, which was Hazaras.



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### Who are Hazaras?

Are there more Hazaras like Hassan who faced cruelty and hatred? The answer is yes. So many Hassans and other Hazaras entitled in different names in the world face discrimination and are marginalized by the name of religion. "Hazaras in "The kite runner" also in real life they are huge minority ethnic groups based in Afghanistan.

They are often discriminated against for their ethnicity for being practitioners of Shia Islam not so nice long like most Afghans do. This is not just about Hassan, Hazara or Afghanistan this takes place in different parts of the world society have marginalized people with their sects, community, race and minority, In this novel Amir was a Pashtun, which was the majority, where as Hassan was Hazara basically are a minority.

The treatment Hassan received as Hazara, shows us the rage people have towards other minorities, they remember the divisions but forgot the humanity. This paper solely wants to address people who think that division in religion and correcting other, while harming each other isn't fair or just, where the actual religion wants to convey the message of humanity.

One shouldn't ignore the differences but rather we should remember that how you and me actually experience and manifest our faith which says much more about our relationship with God than a label does. If one truly believes in their religion they will never find Joy or pride in oppressing other sects or community. As this paper talks about the religion Islam and its division which took place 1400 years ago over one Simple Question. Who would lead the Muslim community after Muhammad (PHUB) following the death of Prophet Muhammad (PHUB) in 632 AD.

### Division of Islam

Pew research center in 2009, comprehensive demographic study of more than 200 countries differentiates between two main branches: Sunnis and Shiite (Shia) and the third branch is Kharijites. Novelist Khaled Hosseini is an Afghan-American novelist and physician, he was born in Kabul, Afghanistan, he is of Tajik ethnicity and belongs to the HAZARA minority group of the illustrious Shia community.





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### Issues faced by Shia in Islam

#### Syria and Iraq

The Sunni ruler under the Umayyads sought to marginalize the Shia minority throughout the history of Islam the victimization of Shiite by their Sunni co religionist have often been characterized by brutal and genocide acts, the most recent case of religion victimization by Sunni Muslims involved the genocide massacre, ethnic cleansing and forced conversion of Shia to Sunnis.

#### India

We know that India is a secular country, and on Day of Ashura - Muharram has been declared as holiday however the Shia Muslims in Kashmir are not allowed to practice the mourning on the day of Ashura since 1989

#### China

Foreign slaves in Xinjiang were Shias, who were considered different by which Shiite were sold as slaves in Khotan, basically Muslim of Xinjiang traded Shias as slaves.

#### Bangladesh

24, October 2015

A Shia mosque was bombed, resulting in one person dead and many more injured. Another deadly attack took place at Haripur in Shibganj in Bogra, where the muezzin was short dead at the Shiite mosque.

There are many more discrimination and cruelty taken place in the name of sects and community. Similarly Khaled Hosseini was able to portray what was happening in Afghanistan.



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### Conclusion

The novel or reality, it clearly depicts the ugly image of society, where they marginalize people based on their religion.

The research screams out to people to create the habit of acceptance and open-hearted connection in the society, rather than hurting and victimizing others.

On the contrary, there used to be time when Shia and Sunni Muslims lived together in peace over the years. In many countries, they even prayed performed prayer in the same mosque, while having different rituals.

All these hatred grew over a period of centuries, where people became more into the concept superior and inferior, where the religion never depicted anything like that.

"Humanity is but a single Brotherhood: So make peace with your brethren."The Quran 49:10

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Full Length Article

IJCRAR/FLE/37

# Vetrimaaran'S *Asuran* as A Representation of Tamil Culture and Social Injustice- An Overview

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### Abstract

*Asuran*, a compelling story about individual resiliency and societal problems, goes beyond simple storytelling to provide a deep analysis of the intricacies of culture. The story explores the complex web of caste dynamics, power battles, and the unwavering spirit of survival against the backdrop of rural Tamil Nadu. *Asuran* is fundamentally a story about the human condition that examines themes of oppression, retaliation, and atonement. When he battles the repressive powers that want to dictate his destiny, the main character, Sivasamy, personifies the unwavering struggle against injustice. His adventure ends up serving as a metaphor for the greater social struggle against ingrained privilege and power structures. The book perfectly encapsulates Tamil culture, with all of its complex customs and unwavering resiliency.

**Keywords:** Caste dynamic, Rural Tamil Nadu, Oppression, Social justice, Family dynamics, Community solidarity

### Introduction

The narrator reveals that the man is Sivasami and the boy is his son Chidambaram. In contrast, the woman, man, and child are Sivasami's wife, Pachaiyamma, her brother Murugesan and daughter Lakshmi. They also had an older son called Velmurugan. They are a family of farmers living in Thekkoor (lit. southern village). Sivasami has a close relationship with his older son but is distant, and almost abusive with Chidambaram. Sivasami's family, along with most residents of Thekkoor, are Dalits. Narasimhan is an upper-caste landlord from Vadakoor (lit.



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northern village), who needs Sivasaami's 3 acres of land for a factory, which the family is against selling, especially Velmurugan.

Pachaiyamma is attacked by one of Narasimhan's sons, to which Velmurugan retaliates by severely injuring him and his men and gets imprisoned consequently. Sivasaami pleads with Narasimhan to get Velmurugan released, and in reply, Narasimhan asks Sivasaami to prostrate before every male resident of the landlord's village as atonement. When Velmurugan hears of his father's humiliation, he beats Narasimhan with a slipper. In revenge, Narasimhan's henchmen, led by a hunter Kariyan, behead Velmurugan and dump his headless body naked in their field. Pachaiyamma is broken with the inability to even complain because of the missing head as evidence and after a year, Chidambaram is compelled to kill Narasimhan in revenge. Sivasaami sees the killing, cuts the street lights there, and tells the family, where they flee with Chidambaram.

Kariyan is asked to find the pair, tracks them down, and almost kills Chidambaram. Sivasaami defeats them all but kills none. While the two recover, Sivasaami explains why he spared their lives. 20 years before, he was a village-famous moonshine brewer and trusted servant to Viswanathan, a landlord. One day, he convinces his boss to employ Pandiyan, Viswanathan's distant relative, as a clerk. Sivasaami's brother Murugan and Venugopal Seshadri, a Brahmin Communist lawyer, are attempting to regain their community's [Panchami land](#) from landlords who had seized it illegally. Sivasaami's elder sister's daughter Mariyamma proposes to Sivasaami, who accepts. The family also accepts. Pandiyan slowly gains Viswanathan's trust and becomes his Mill accountant.

Meanwhile, Sivasaami slowly falls in love with Mariyamma. When Sivasaami gives her sandals to wear, Pandiyan hits her and forces her to walk through the village with the sandals on her head. Sivasaami retaliates by hitting him with sandals in the middle of the village and ties him up, but is reprimanded by Vishwanathan. Sivasaami quits brewing and joins his brother. One night, before a meeting was conducted by Seshadri and Murugan with the other labourers, news arrives that Seshadri was arrested, and Sivasaami is sent to get the documents authorising the meeting. When Sivasaami returns, Murugan and the others have been killed by Pandiyan and his



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men, while Sivasami's family (including Mariamma), along with many others, are burned alive in their huts.

Enraged, Sivasami brutally kills Vishwanathan, Pandiyan and their men. Sivasami leaves his village and months later is found by Murugesan, who taught him farming. He's also introduced to Pachaiyamma, who is not getting marriage proposals. He narrates his story, and Pachaiyamma admires what he did for his family. He surrenders to the court and is given a light sentence. Afterwards, he marries Pachaiyamma. Chidambaram is amazed at his father's past and starts to admire him. Sivasami reconciles with his wife and daughter briefly, and he and his son go to Seshadri for help. Seshadri agrees to help them as long as they turn up to court the next day. The next day, the two get into the court premises but are forced to flee after Narasimhan's men ambush them. Sivasami reluctantly sells his land to prevent Narasimhan's men from targeting his family. However, Chidambaram is abducted and tortured, in direct violation of the agreement. Sivasami kills many of the henchmen and all of Narasimhan's family male members, though he and Chidambaram sustain serious injuries.

Murugesan and their village people arrive armed and defuse the situation. The two villages agreed that the conflict should end and prevent a caste clash. Sivasami's family has gathered in the court, and he has agreed to go to prison instead of Chidambaram if necessary. He tells his son to study hard and get a powerful bureaucratic job, and that, unlike land and money, the landlords can't seize their education, Sivasami smiles at his family as he enters the court.

The 2019 Indian Tamil-language historical action drama film *Asuran* (transl. *Demon*) is produced and directed by Kalaipuli S. Thanu and *vetrimaaran*. It is based on Poomani's novel *Vekkai*, which translates to "Heat." Dhanush, Manju Warriar (making her Tamil film debut), Ken Karunas, and Teejay Arunasalam are among the actors starring in the movie. The film's music was composed by G. V. Prakash Kumar. R. Ramar handled editing, while Velraj handled cinematography.

"*Asuran*" is a Tamil language film released in 2019, directed by *Vetrimaaran* and based on the novel "*Vekkai*" by Poomani. The movie delves into the intricate fabric of rural Tamil Nadu, offering a poignant exploration of caste dynamics, agrarian struggles, and the ceaseless cycle of





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violence. Set against the backdrop of a fictitious village, the film provides a gripping portrayal of the novel's cultural milieu.

The cultural landscape depicted in "Asuran" is deeply rooted in the agrarian lifestyle of Tamil Nadu. The film vividly captures the essence of rural existence, showcasing the daily lives of the villagers who are primarily engaged in agriculture.

The expansive paddy fields, rustic dwellings, and close-knit communities contribute to the authentic portrayal of the region's cultural identity. The agricultural practices and rituals become integral elements of the narrative, reflecting the symbiotic relationship between the people and the land they cultivate.

One of the central themes explored in both the novel and the movie is the pervasive influence of caste in rural Tamil Nadu. The hierarchical social structure deeply impacts the lives of the characters, shaping their destinies and dictating their interactions. The movie adeptly illustrates the oppressive nature of caste discrimination, with the protagonist, Sivasamy, played by Dhanush, facing insurmountable challenges as a member of a marginalized community. The nuanced exploration of caste dynamics adds layers of complexity to the cultural fabric, highlighting the harsh realities faced by the oppressed.

The narrative of "Asuran" is interwoven with the concept of vendetta, a cultural phenomenon deeply ingrained in the rural ethos. The characters grapple with a cycle of revenge and bloodshed, mirroring the deep-seated cultural values that often perpetuate violence. The film effectively captures the volatile nature of vendetta, illustrating how it becomes a legacy passed down through generations, ensnaring individuals in a web of brutality and retribution.

Furthermore, "Asuran" delves into the complexities of familial bonds within the rural context. The strong sense of community and kinship is evident throughout the film, emphasizing the collective identity of the villagers. The family unit becomes a microcosm of the larger social structure, navigating the challenges imposed by external forces. The cultural significance of familial ties serves as a poignant backdrop, heightening the emotional stakes of the characters' struggles.



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On October 4, 2019, *Asuran* was released in cinemas. The movie did well at the box office in terms of sales. At the 67th National Film Awards, the movie took home two prizes: Best Feature Film in Tamil and Best Actor (Dhanush). It was one of the 10 Indian movies that were scheduled to be screened as part of the 78th Golden Globe Awards (2021)

*Asuran* is a gripping tale that seamlessly weaves together the rich tapestry of novelistic storytelling with the intricate nuances of South Indian culture. Released in 2019, this Tamil-language film directed by Vetrimaaran is an adaptation of Poomani's acclaimed novel, "Vekkai," which translates to "Heat" in English. The narrative is set against the backdrop of rural Tamil Nadu, offering a compelling exploration of societal hierarchies, agrarian struggles, and the relentless pursuit of justice.

The cultural landscape depicted in *Asuran* is deeply rooted in the traditions and customs of Tamil society. The film meticulously captures the essence of village life, portraying the interconnectedness of its people and the unwavering influence of caste dynamics. The characters in the story are not mere individuals; they are embodiments of a collective history and heritage. The film masterfully explores the impact of caste oppression on the lives of the marginalized, shedding light on the enduring battle for dignity and equality.

At the heart of the narrative is the Sivasami family, led by the patriarch Narasimhan, essayed by the versatile actor Dhanush. The family's struggles against an oppressive upper-caste landlord form the crux of the plot. The story unfolds with a series of flashbacks, revealing the events that led to the family's flight from their village and the subsequent escalation of conflict. The audience is taken on a tumultuous journey, witnessing the indomitable spirit of the protagonist as he confronts injustice and strives to break free from the shackles of caste discrimination.

The film also delves into the age-old concept of 'Asuran' or 'Demon,' a term used to label those who defy societal norms and challenge the existing power structures. This exploration adds a layer of complexity to the narrative, inviting viewers to question the very foundations of a society that breeds such demons. It serves as a poignant commentary on the cyclical nature of violence perpetrated by deeply ingrained social prejudices.



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The cinematography and soundtrack of "Asuran" further amplify the cultural immersion. The visuals capture the rustic charm of the Tamil Nadu landscape, with sprawling fields, thatched-roof huts, and vibrant festivals providing a vivid backdrop to the intense drama. The musical score, composed by GV Prakash Kumar, enhances the emotional resonance of the narrative, immersing the audience in the cultural fabric of the story.

### Conclusion

The novel adaptation of the movie "Asuran" delves into the intricate cultural tapestry of rural Tamil Nadu, skillfully portraying the societal complexities and injustices prevalent in the region. Through vivid storytelling, it captures the essence of the timeless struggle between the oppressed and the oppressors. The rich narrative weaves together elements of caste discrimination, agrarian challenges, and the quest for justice. The characters resonate with the raw emotions of resilience and resistance against systemic oppression, creating a compelling exploration of human spirit.

The conclusion of the novel brings a poignant reflection on the cyclical nature of violence and the enduring power of hope. It leaves the reader with a profound sense of the cultural resilience that persists despite adversity. Asuran, both in film and literature, stands as a testament to the enduring spirit of those who strive for justice, challenging societal norms to carve a path towards a more equitable future.

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Full Length Article

IJCRAR/FLE/38

# Feminist Perspective in Sylvia Plath's *The Bell Jar*

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### Abstract

This paper is to convey the feminist perspective of "*The Bell Jar*" (1963), written by Sylvia Plath and published under the pen name Victoria Lucas, is examined in this study. Two literary ideas upon which this paper is predicated are Counseling and feminism. It clarifies female insanity by considering it more of a cultural construct than a medical condition. Conversely, the work attempts to elucidate the ways in which women struggle against and triumph over their crazy. The paper states that one of these methods is writing, which aids in the global dissemination of their thoughts. Writing does, in fact, show to be a useful tactic in the struggle against patriarchy and in the fight against crazy. Women are successfully resisting the inflexible patriarchal system through their writing. The study's conclusions demonstrated that, even in supposedly industrialized nations, women still hold a dominant position in male-dominated societies, who advise others to adhere to the patriarchal society's rules and ideals. Males are favored in society and its institutions, including religion, the law, and other social structures, while females are viewed as subordinate.

**Keywords:** feminism, patriarchal system, distant and tragic

### Introduction

#### Feminist Dreams

She created compelling ideas and the events that revealed them, which was the best method for communicating her story and, in addition, the feelings of her protagonist and herself. Among the Important and well-known topics she raised were the restrictions placed on women in the 1950s, the pointlessness of social assumptions, and the use of suffering as a catalyst for





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advancement. These concepts were shown through unsettling situations, the perspectives of important and Supporting characters and Esther's own inner thoughts. From beginning to end, the book's Primary focus was on how she approached her subject. There were many exaggerated ideas in the 1950s regarding the characteristics of "ideal" women, including personalities, appearances and essential qualities.

Exaggerated ideas about the personalities, appearances, and essential objectives of "ideal" Women were prevalent in the 1950s. Women were expected to be optimistic, adaptable, and happy in their duties as spouses and mothers, yet the culture of the time strongly suppressed them. To fit into the supposedly ideal shape that the world had established, they had to give up everything. It is likely that Plath also displayed Esther's characteristic of distancing herself from women who had experienced similar transformations since she disagreed with such an unwilling alteration of the personality.

But she was constantly compelled to question if she really wishes to live the life she was led to want, one in which she would marry a gorgeous guy, provide for him, and start a family. The readers could clearly see the direction she intended to go because of her aspirational personality and love of writing. On the other side, characters like Buddy Willard did not agree with Esther despite his powerful sentiments for her. As his harsh criticism of Esther's dreams and desire to, according to Esther, brainwash her with marriage, were typical qualities of gentlemen back then, Plath utilizes his character to symbolize the attitudes of most men of the period.

This topic of defying the conventional perception of women is skillfully developed throughout the novel through a variety of different relationships, people, viewpoints, and events, giving the reader a fresh and insightful perspective on women both then and now. In all honesty, it is obvious that Esther was hailed as a hero more for rejecting these ideas than for adopting them.

### Distant and Tragic

Pain, emptiness, unreality, and living as a whole are some of Plath's other master fully woven themes. Esther experiences a pervasive atmosphere of unreality and emotional emptiness,



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and her life and the environment in which she lives appear painfully staged. This is a factor that finally pushes her towards suicide behavior. She makes it clear that she would prefer to cease to exist rather than endure a fabricated life.

Since Plath committed suicide at the early age of 30, it is clear that She had a really serious conviction that this was true. Contrary to Plath, Esther did succeed in making a major recovery. With the proper use of psychiatric medicine and placement in a number of mental institutions where she made friends and spoke with a talented female therapist by the name of Dr. Nolan, she was able to restore her stable mental condition. Since she was nine years old, she had thought that this was not conceivable. Esther's journey from slithering into the abysses of madness to crawling out of them was expertly and meticulously created by Plath.

With the exception of the fact that in her story, the hero and the villain both exist in one person and throughout society as a whole, she crafted it in the manner of a hero's journey. It is all the more satisfying when Esther is able to overcome her mental instability since her profound and rather misunderstood anguish seems to be the catalyst for her healing. It's probable that Plath had this in mind when she wrote Esther, and that's why she succeeded in retrieving her life from the bell jar metaphor and doing so. *The Bell Jar* was skillfully written by Sylvia Plath in a style that appeals to her readers' hearts as much as their eyes. Both the senses and the mind are delighted by her many and insightful analogies.

Esther's tale is gloomy, menacing, and even tragic. But it also works well for motivating, uplifting, and inspiring others. We are given an unrestricted entry to Esther Greenwood's confused mind, and in many ways, to Plath herself, by recounting the narrative from a personal and reflective first-person point of view. Esther stands out from the crowd because she struggles to manage her sadness while refusing to conform to societal norms. This, in my opinion, makes her a hero of her day and a deserving inspiration for everyone striving to survive in a society bound by predetermined roles and the laws that go along with them.

### Conclusion

"*The Bell Jar*" is a magnificent creative examination of feminism, despair, and Sylvia Plath's unique poetics. Plath explores the nuances of mental illness and illustrates its isolating and



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suffocating impact on the human psyche through the eyes of her protagonist Esther Greenwood. She creates a narrative with a brilliant language style that conveys the profound depths of despair while also providing a glimmer of hope and resiliency.

The book also sheds light on the 1950s social restrictions placed on women, offering a stinging feminist critique of the era. By revealing the oppressive expectations and demands placed on women to fit into a predetermined mold, Plath questions traditional gender roles. Esther's path of self-discovery and empowerment is a metaphor for the hardships of other women who are trying to rebel against repressive standards.

Through the book's brilliant imagery and eerie analogies, Sylvia Plath's lyrical sense is evident. Her vivid writing takes the tale above the level of a simple autobiographical account, turning it into a timeless piece of literature that appeals to readers of all ages. In addition to its honest depiction of sadness and how it intersects with feminism, "*The Bell Jar*" is still regarded as a timeless masterpiece due to its significant contributions to literature and our understanding of mental illness.

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Full Length Article

IJCRAR/FLE/39

# Feminism Resistance in Charlotte Perkins Gilman's *The Yellow Wallpaper* : A Focus on Feminist Culture

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### Abstract

This presentation aims to delve into the themes “FEMINIST CULTURE, is a term that can have different meanings depending on the context and perspective”. One possible way to define it is as a culture that values and promotes the social, economic, and political equality of the sexes. Another possible way to define it is as a culture that celebrates and honors the distinctive and superior virtues of women, based on their biological or cultural differences from men. Feminist culture can also be seen as a culture that challenges and transforms the dominant patriarchal culture that oppresses and marginalizes women and other groups. The Importance of Charlotte Perkins Gilman's *The Yellow Wallpaper* in feminist literature was published in 1892. In this short story the restrictions placed on women's by society during the Victorian era are examined. The story tackles oppression of women's and intellectual health; the wallpaper becomes a symbol for the limitations placed on women's by society. Feminist critiques of patriarchal authority and constraints on women's autonomy are reflected in the protagonist's fight against her husband's manipulation and the imprisonment that is placed upon her. Feminist interpretations find great resonance in the story's examination of gender roles, power relations in marriage, and the suffocating effects of feminist cultural expectations on young women. Gilman analyzes the repressive systems via the protagonist's slow disintegration and final emancipation, represented by her moves toward the wallpaper. Charlotte Perkins Gilman's short story *The Yellow Wallpaper* was released in 1892. Because it challenges the gender norms and household life of the late nineteenth century, it is regarded as a feminist culture work. The narrative shows the psychological and emotional decline of a woman whose husband, a physician, confines her to a room with yellow walls. He thinks she may have postpartum depression, therefore he won't let her work, write, or be among other people. She develops an obsession with the wallpaper, seeing a woman—a metaphor for her own yearning for independence and self-determination—trapped beneath it. Eventually, her spouse passes out in terror as she rips off the wallpaper and proclaims her independence. The narrative is revolves around Gilman's personal encounter with a male neurologist's "rest cure," which she subsequently criticized as being detrimental and oppressive. The narrative also questions the



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patriarchal authority of science and medicine, which frequently discounted the voices and experiences of women as illogical or insane. The narrative has been the subject of numerous adaptations and interpretations and is recognized by many as a Gothic and feminist literary masterpiece. By analyzing the Feminist Culture and the mental state of the protagonist, we will explore how the story pushes back against conventional notions of women's roles and mental well-being. Furthermore, we will examine the women's identity and societal background of the narrative, underscoring its continued relevance in today's world. Overall, the presentation aims to provide perspectives on the continued battles for Feminist culture, gender equality and Female identity and their significance of women's voices in society. The goal of this paper presentation is to examine how the novel challenges traditional ideas about women's roles and mental health by delving into feminist culture and the protagonist's mental state.

**Keywords:** Feminist Culture, Mental health, Gender roles, Cultural Context, Female Identity, Women's voices

### Introduction

A profound indictment of the gender roles and social mores that dominated the late 19<sup>th</sup> century, The American short story Victorian era, Charlotte Perkins Gilman's *The Yellow Wallpaper* is regarded as a foundational work in feminist writing. Charlotte Perkins Gilman's 1892 short story, *The Yellow Wallpaper*, was published. Given that it critiques late nineteenth century gender norms and household life, it is regarded as a feminist work. The narrative shows how a woman's mental and emotional state deteriorates after her husband, a doctor, confines her to a room with yellow walls. He thinks she is experiencing postpartum depression, therefore he forbids her from working, writing, or engaging in any other stimulating activities. She develops an obsession with the wallpaper and believes that a woman, who symbolizes her own want for independence and self-governance, is trapped behind it. Her spouse passes out in shock as she finally takes down the wallpaper and declares herself free. The goal of this paper presentation is to examine how the novel challenges traditional ideas about women's roles and mental health by delving into feminist culture and the protagonist's mental state. We aim to offer light on the ongoing struggles for feminist culture, gender equality, and female identity by exploring the topics of female identity, societal context, and the story's lasting importance. The Liberation of Women: "Only as we live, think, feel, and work outside the home, do we become humanly developed, civilised, socialise." (Why I wrote the yellow wallpaper in the Forerunner October 1913). The significance of women's autonomy and agency outside of traditional domestic responsibilities is emphasised by this quotation. In an effort to offer new insights on the value of women's voices in society and their





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ongoing fight for empowerment under patriarchal systems, this presentation will focus on these topics. This analysis aims to shed light on Gilman's ongoing significance in promoting gender parity and opposing longstanding oppressive structures. We believe that this investigation will deepen our understanding of the challenges that women have faced historically and currently, highlighting the significance of women's voices being amplified in order to change societal narratives and promote a more equal future. The protagonist of *The Yellow Wallpaper* is a lady whose husband, who also happens to be her doctor, has her confined to a room because of what is believed to be a mental condition. The narrative emphasizes, via her experiences, the social expectations and restrictive gender norms that women in the late 19<sup>th</sup> century had to deal with. The expectations and pressures that society placed on women at this time are reflected in the protagonist's mental state, and her struggle to live up to these expectations ultimately leads to her spiral into madness. The protagonist's husband's attempts to heal her only make her illness worse, therefore the novel also questions conventional ideas about mental health and therapy. This emphasizes how critical it is to identify mental health concerns and take appropriate action. It does not rely on inflexible and repressive societal rules, but rather is attentive to the needs and experiences of the person. Moreover, the narrative emphasizes the significance of women's agency and voices in forming their own identities and experiences. A potent reminder of the ongoing struggles for gender equality and female empowerment is provided by the protagonist's fight to assert her own identity and oppose the repressive structures around her. Women in the 19<sup>th</sup> century were subjected to societal expectations and aspirations, especially in North America, which are referred to as the Cult of True Feminist Culture. This idea included the views that women should play particular roles, such as being loving mothers and wives and keeping their homes tidy and comfortable. The story of *The Yellow Wallpaper* examines the effects of adhering to these rigid gender conventions, making the Cult of True Feminism pertinent. The main character, Jane, feels oppressed by her husband's authority over her life choices and frustrated by her confinement to the home.

The limitations of the Cult of True Feminist culture are metaphorically represented by *The Yellow Wallpaper*, which symbolizes the oppression Jane experiences and her attempts to resist it. Feminist culture through a variety of means. The story examines how gender stereotypes and cultural expectations affect women's mental health, especially for those who are dealing with postpartum depression. Because of her husband's domineering actions and her confinement



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within the house, the narrator experiences a decline into lunacy that is indicative of the restrictions imposed on women in the late 19th century. *The yellow wallpaper* symbolizes the stultifying quality of domestic life and the dearth of opportunities available to women, as well as the narrator's suppressed ego. When she finally destroys the wallpaper, it represents her overcoming the limitations of her surroundings and her own ingrained inferiority complex. John, the narrator's spouse, also acts as a symbol of patriarchy by downplaying her worries and negating her autonomy. His behaviour is indicative of a larger cultural. The narrative explores the protagonist's spiral into lunacy, highlighting the restrictive effects of patriarchal norms on the autonomy and mental health of women. Gilman, a proponent of first-wave feminism, uses the protagonist's captivity and her quest for self-identity to question the oppression of women, especially in marriage. The narrator's repressed identity and the limitations placed on women by society are represented by the yellow wallpaper. John, her spouse, is a symbol of patriarchal control; he minimises her worries and takes away her autonomy. Gilman illuminates the harmful consequences of women's lack of autonomy and the restrictive nature of gender roles by skillfully tying these disparate parts together. Gilman skillfully illustrates a feminist critique of the expectations and societal conventions that constrained women in her era through these narrative techniques.

In conclusion, *The Yellow Wallpaper* by Charlotte Perkins Gilman is a potent piece of feminist writing that questions conventional ideas about the roles of women and their mental health. We may learn more about the continuous fights for feminist culture, gender equality, and female identity by looking closely at the protagonist's experiences and the cultural background. Since the story is still relevant today, it is crucial to elevate the voices of women and advance social justice and equality. Works like as *The Yellow Wallpaper* serve as a reminder of the ability of literature to impact change and advance social justice as we struggle against repressive cultural standards and patriarchal systems. Despite first being disregarded by mainstream audiences, *The Yellow Wallpaper* has consistently conveyed a feminist message throughout its history. With its emphasis on the significance of women's voices and experiences in forming society, readers in the modern era see the narrative as a foundational work in the struggle for women's rights. The compelling story of *The Yellow Wallpaper* shows the social restrictions and restrictive gender standards that women in the late 19th century had to deal with. The protagonist of the story gradually spirals into madness, and her final act of ripping off the wallpaper, symbolizing her



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defiance against societal expectations and her husband's control, represents her struggle to break free from unfair gender stereotypes and patriarchal authority. Through the journey of the heroine, Gilman criticises the constraints placed on women in marriage and society, promoting women's independence, uniqueness, and freedom from restrictive gender norms. As a moving reminder of the continuous struggle for women's rights and gender equality, *The Yellow Wallpaper* is still relevant today, encouraging readers to defy social standards and work towards Readers now are still moved by the story, proving the feminist discourse's continued relevance of the feminist culture.

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Full Length Article

IJCRAR/FLE/40

# An Eco-Critical View in *The Immortals of Meluha*

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### Abstract

William Rueckert coined a word "EcoCriticism" in 1978. Cheryl Glotfelty describes it as green studies in "The Eco Criticism Reader" as it is the study between literature and environment. It denotes a critical approach that was started in USA, late 1980s and 1990s in UK. It is still an emergent movement. Food, clothing and Shelter are the basic needs for a man. Air and water are also essential for all of us. We have to protect and preserve nature. We are dependent on nature as well as nature is dependent on human beings. Environment means "to surround". The climatic changes, pollution affects the ozone layer. Literature awakes the readers to preserve nature. The author takes us to several instances of the beautiful insights of nature. He also ideologies nature and culture. He also narrates the story of rewriting myth along with science. He relates nature in all the chapters of his work. We could find the balance of peace with nature. Nature has human values. The plot was in 1900 B.C, the past was connected to the present. Every religion has a harmony between human beings and nature.

**Keywords:** Ecocriticism, Nature, Culture, Fiction, earth's atmosphere

### Introduction

Eco means Ecology relates living things in natural environment and the relationship with that environment. Religion is faith, William Rueckert tried by his experiment of science. He used the term ecocriticism. In 1978 he published an essay titled 'Literature and Ecology: An Experiment in Ecocriticism.' He applied ecological concepts to the study of literature. With this he attained his focused point in nature and literature that should be studied. Ecocritics bring attention towards nature's importance and existence. Everyone has to learn from nature. Nature





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is primary and Man is a part of it. Man could not exist without nature. Nothing is permanent except Nature. Vedas preach us the earth's atmosphere and the imbalance of nature. We pollute nature. Nature and Culture are the both sides of a coin. We are in the modern world with the growth of advanced science and technology but what we give to this earth will be returned to us. Shiva wants to know the meaning of evil. The Pandit replied answer to his question as Many wars have been fought amongst men, in future many more will happen. That is the way of the world. A Mahadev leads everyone. Shiva has to find the evil and find a solution against it.

Ecocriticism relates man and nature. There are issues that man destroys nature. The distinction is between nature and culture. The wilderness of culture is affected by global warming, which is cultural and gardens depend on sunlight. *The Immortals of Meluha* is the first book of Shiva trilogy by Amish Tripathi an Indian English writer published in 2010. The Secret of Nagas and The Oath of Vayuputras were the other two novels of Shiva Trilogy. Amish is passionate about history, mythology, philosophy, finding beauty and meaning in all world religions. The Immortals of Meluha relates God Shiva. Shiva, the protagonist of the novel is characterized as human being of representing myth in a different way. Shiva and his tribe suffered a lot by the opposite clan prakati's evil leader. Their main objective is to have the territory as their own.

The author portrays the great Himalayas beauty as the clouds remained in one place in the air about the Mansarovar lake. Shiva gazed the sky. He didn't believe in symbolic gods but believes Dharma. Meluhans followed honesty, bravery, loyalty, truthfulness. Sun is always giver of energy. They didn't hunt wild animals. Meluha was certainly a paradise, heaven. as it is the richest and powerful empire in India, "The land of pure life" as it outskirts Srinagar, capital of Meluha, Devagiri is the abode of the gods. The mighty Jhelum river with immense of Dal lake and the Chinar trees are native from South-eastern Europe to northern Iran.

Journey of Shiva and his tribes through Manasarovar Lake, Shrinagar, Kashmir saw the beauty of valleys, landscapes, snow clad mountain ranges, colours and fragrance of flowers, singing birds, flow of rivers as well as the construction of the excellent architect and building skills. Everything mesmerises the reader. Waterways are main transport facilities in Meluha.



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Punjab is called as the land of five rivers, Indus, Jhelum, Chenab, Ravi and Beas. Srinagar literally means the "respected City". Shiva missed the shrill winds of Mount Kailash. People called him Neelkanth as his neck is in blue colour. Shiva is the leader of the guna tribe as well as loves nature. He took his people to Meluha as they suffered for a long time from the other clan tribe Prakati. His tribe people followed him blindly as it was their tradition. Shiva intakes marijuana as it keeps his mind free when he was in confusion. His uncle taught him many things. While having marijuana he feels head ache and his third eye was seen. It reveals the eco psychological level.

Meluhans had a special drink of Somras. It was manufactured by killing Saraswati river. Having Somras makes people look younger and they had immortality of life. Sapt-Sindhu is called as the land of seven rivers such as Indus, Saraswati, Yamuna, Ganga, Sarayu, Brahmaputra and Narmada. Daksha, Suryavanshi, worshipper of Sun, the king of Meluha had Somras. They followed the Solar Calendar. He seemed to be thirty years old. It is only of the brilliant idea of their scientists who made a potion, the drink of the gods. The drink postpones the death. It makes physically and mentally to be a youth. There are another group of people Chandravanshis, worshipper of Moon, followed the lunar Calendar, need the Somras but they haven't reaped its benefits as they were evils along with nagas. Chandravanshis lost the battle with Suryavanshis. Meluhans won the battle against them.

We could see the people of nagas who are born with deformities having extra hands or horrible misshapen faces but have tremendous strength and skills, they could feel it was due to the harmful effects faced by them of manufacturing Somras. The Somras powder is manufactured in Mount Mandar, without the water of Saraswati river Somras couldn't be made. Chandravanshis knew about that and they are trying to kill her. Ayurvati, the doctor of Meluha noticed Shiva's neck saw the blue throat and called him Neelkanth. Dhaksha is ready to announce his people Shiva as Neelkanth. Shiva travelled along with Nandi found an ancient symbol Aum. Nandi explained him that it is the holiest word in their religion. Lord Bharat, a great ruler had conquered India many thousands of years ago. He created this symbol to unite Suryavanshis and Chandravanshis. Brahmin had an amulet of birds symbol, kshatriya animals, Vaishya flowers and Shudra fishes. The sign Om symbol of Nagas. Upper part of Om's half circle symbolises the crescent of the Moon and complete circle symbolises the Sun.



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One who takes the drink for the first time would fell ill as Shiva's tribe faced it. It happens first and they won't have any disease upto their death. Ayurvati cured them. Brahaspati is the chief scientist of the empire. He explained the preparation of it to Shiva as they need Sanjeevani tree and more water. After having the drink they have to bathe for twice as it extracts sweat and urine. It reacts with oxidants. At first the perspiration releases from the body and it is poisonous. It prevents diseases, aging and won't repair injuries.

A Pandit explains the rise in temperatures, huge channels of ice or glaciers frozen high in the Himalayas as it began to melt, creating the rivers. Thus the land of seven rivers Sapt-Sindhu was born out. Brahaspati found a solution of using less water for preparing Somras. He was kidnapped by Chandravanshis along with nagas. A war arose against them. Shiva became Mahadev. Chandravanshis motto was "Shringar, Saundarya, Swalantrata means Passion, Beauty, freedom. They lived in Ayodhya, the capital of Swadweepans road to Ganga, river of Sarayu, Lord Ram's Birth place. Suryavanshis and Chandravanshis worshipped Lord Ram as God. Thus the author takes us to several instances of the beautiful insights of nature. He also ideologies nature and culture.

The main duty of us is to protect nature and ecology reveals the reader to find out the evil and future in the society. Nature is inevitable for human being for their survival. In Indian mythology Ramayana and Mahabharata were closer to nature. We understand the importance of nature. Ganesha cut down lot of bushes and plants to create a road for their army during their travel. On their way they sow seeds of same plants, which will grow very fast. Veerbhadra was stunned it. *Meluhans are familiar with forest and importance of medical plants.*

Author tried to bring our attention to 'Clean Ganga Campaign'. We haven't succeeded in cleaning and saving our rivers. Excessive use of Saraswati's water causes its extinction. This resulted into infertility and scarcity of food. Saraswati is the mother of Sapt-sindhu.

Literature should praise beauty of the environment as well as sensatise burning issues like deforestation, industrialization, chemical waste, e-waste. The human mind, 'If you protect nature, nature will protect you'. If you destroy it, it will destroy you. Shiva realized Creation and destruction is possible through good and evil. Man has to choose good, by choosing it he can improve his life. It illustrates the proverb As you sow, shall we reap.



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Full Length Article

IJCRAR/FLE/41

# Culture Based Reading of Literary Texts

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### Abstract

The paper exhilarates Culture based reading of literary texts simply finding its roots in one's early childhood through moral stories to begin with and then to branch into Systematic reading of religious scriptures or verses as may be the family tradition or the Culture one may belong to. This driving force of culture shoots up to the mature level of reading pinpointed novels, anecdotes or epics, bibliographies and extensive reading based on one's own cultural background and resemblance.

**Keywords:** mythological book, epilogue, king of Ayodhya, peace

### Introduction

*The Mahabharatha* and *The Ramayana* by R.K Narayan, *Wise and otherwise* by Sudha Murthy and *Ikigai* by Hector Garcia and Francis Miralles are examined in this paper in the aspect of culture-based reading. *The Mahabharatha* a shortened modern prose version of the Indian epic is a mythological book by R.K. Narayan. The book focuses on the central conflict of the epic of the War of Kurukshetra.

It begins with the ancestry of the Pandava and the Kaurava families. The prime highlight being the vow of Bhishma to safeguard the throne of Hastinapur. Quickly followed by the Swayamvara of Draupati, then Yudhishtira losing the dice Game and sentencing himself and his brothers into 14 years of exile.





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R.K Narayan throws much light on the central dialogue between Arjuna and Krishna. *The Bhagavad Gita* that is summarized shortly into two pages and ending with a swift post run into two to three pages epilogue. According to American Indologist Wendy Donriger, Narayan selects the precise details to keep the mortal and the immortal tension in Krishna alive throughout the book. *The Ramayana* version told by R.K.Narayan is based on the Tamil version written by Kambar. The original is in Sanskrit instead. The sunset beyond the sea. So says the poet. When a poet mentions sea, we have to accept it. No harm in letting a poet describe his version vision, no need to question his Geography.

The story is a well known one about Rama being the favourite son of the king of Ayodhya and an incarnation of the God Vishnu is married to Sita, whom he has conquered. By managing to wield incredibly heavy bow of God shiva ordered by her father, the king of Mithila, Rama is destined not to live in peace. However, in fact, his stepmother plots against him and manages to send him into exile in the woods for twelve years, the forest being a rather dangerous place.

The couple accompanied by Rama's brother Lakshmana have an encounter with demon Rakshasa woman Surpanaka who tries to seduce Rama and is disfigured by Rama's brother. In punishment, Rama tries to conquer Seetha's heart but she waits for her husband to set her free and is ultimately rescued by Rama with the help of Hanuman and his troops. Narayanan also opines that it was the wrong on the part of Rama for not having stopped Seetha entering the fire to prove her purity *Wise and otherwise* is the best loved collection of stories of Sudha Murthy, a philanthropist, entrepreneur, computer scientist, engineer, teacher, at present, chair person of Infosys above all, a story teller extraordinaire. The book has fifty chapters depicting the most important lessons of her life. There are lessons on women empowerment, honesty, compassion, hard work, giving back to the society, emphasizing for the people who are in need, enjoying the beauty of every minute of life.

In the story of *Satyadri Hills*, Sudha Murthy narrates her experience with the tribes, culture and the humility of the tribes is well portrayed here. *Death without grief* is another such story that stirs the minds of every reader. How will we know the atmosphere of that house where there has been a tragic death? We can think of someone some horrifying trauma and strong emotions. She is devastated by looking at the party time of the kit and the kin in the house of the dead person.



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She stresses the absence of love and declining values in the system of family, which pose a lot of questions about the family that are slowly turning to be a failure, unfortunately in the present days.

A bond betrayed in Rakhi Day makes us think of the plight of the sex workers. The heart breaking story of a 12-year-old who was forced to become a sex worker in exchange for the money by her own brother. The zeal of Tara to get educated by the teachers who come to her area is commendable. She has thrown light on the social evils too, like illiteracy, dowry deaths, ill treatment of women, poverty and forced prostitution. This collection of her experiences rather than stories is indeed a great replica of the culture-based reading of literary text in today's modern age.

*Ikigai* the internationally bestselling guide to happy life, inspires, comforts and gives one the life changing tools to uncover one's personal *Ikigai*. It will show how you leave urgency behind, find your purpose, nurture friendships and throw yourself into your passions.

The book highlights what you love, what the world need, what you can be paid for, what you are good at the book relates directly to the concepts of Japanese culture and value of always being busy. It narrates the art of staying young while growing old, scientific facts about food, active mind. It shares what is "stress", why it is caused and suggests ways to handle stress, to be mindful about stress and work towards reducing it constantly. Though a little Stress does good to the body and helps longevity. Logo therapy is discussed where the purpose of life finding a driving force that helps to achieve goals. The chapter about flow tells that there is no past, no future. There is only the present. You are dissolved into the experience, no thinking, no distraction. Your ego dissolves and you become part of what you are, part of what you are doing. Much focus is given to the body to be in action and different techniques of Tai Chi Yoga, Gigong and breathing techniques discussed.

Resilience is the last chapter that deals with the necessity for building the ability to pressure and live life and not just keep doing things. The epilogue gives a conclusion to its reader saying that stay active, don't retire, take it slow, don't fill your stomach, surround yourself with good friends, get in shape for your next birthday, smile, reconnect with nature, live in the moment, Follow your *Ikigai*.



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Full Length Article

IJCRAR/FLE/42

# Virginia Woolf's Feminist Insights: Unveiling Gender Dynamics in Literature

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### Abstract

Virginia Woolf, a pioneering figure in feminist literature, employed her literary prowess to deconstruct traditional gender roles and challenge societal norms surrounding women's roles in society. This article explores Woolf's feminist insights as articulated in her seminal works, such as *A Room of One's Own* and *Mrs. Dalloway*. Through a critical analysis of her characters, narrative techniques and thematic concerns, this study delves into Woolf's examination of female subjectivity, autonomy and the constraints imposed by patriarchal structures. By examining the intersections of gender, class and power in Woolf's writing, this article aims to illuminate the enduring relevance of her feminist perspectives and their impact on contemporary understandings of gender dynamics in literature and society.

**Keywords:** Virginia Woolf- Feminist literature, Gender dynamics, Traditional gender roles, Societal norms, Contemporary relevance

### Introduction

In *Mrs. Dalloway*, Virginia Woolf crafts a compelling narrative that unfolds over the course of a single day in post - World War I London. Through the experiences of protagonist Clarissa Dalloway and a web of interconnected characters, Woolf explores the complexities of human consciousness and the impact of societal expectations on individual lives. Set against the backdrop of a society grappling with the aftermath of war, the novel delves into themes of



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memory, trauma and the search for personal fulfillment within the constraints of societal norms. Woolf's lyrical prose and intimate character portrayals invite readers to contemplate the intricacies of human existence and the enduring quest for meaning and connection in a rapidly changing world.

Virginia Woolf stands as a seminal figure in feminist literature, renowned for her groundbreaking explorations of gender, identity and power dynamics in society. As a feminist writer, Woolf challenged traditional notions of femininity and masculinity, advocating for women's autonomy and creative agency in both her fiction and non-fiction works. Through her innovative narrative techniques and keen psychological insight, Woolf depicted the inner lives of women with unprecedented depth and complexity, offering readers profound insights into the social and psychological constraints that shape their experiences. From her seminal essay *A Room of One's Own*, which argued for women's economic independence and creative freedom, to her novels such as *Mrs. Dalloway* and *To the Lighthouse*, where she depicted the interior worlds of her female characters with unparalleled sensitivity and nuance.

Woolf's writing continues to inspire generations of readers and scholars to engage critically with questions of gender, power and representation of feminine characters. In her commitment to exploring the complexities of female subjectivity and challenging patriarchal norms, Virginia Woolf remains an enduring icon of feminist literature and though Feminist literature has undergone significant evolution, reflecting changing societal attitudes towards gender roles, identity and power dynamics. Early feminist works, such as Mary Wollstonecraft's, *A Vindication of the Rights of Woman* and Charlotte Perkins Gilman's *The Yellow Wallpaper*, laid the groundwork for feminist discourse by challenging conventional gender norms and highlighting women's struggles for self-expression and agency.

In contemporary feminist literature, there is a broader exploration of intersectionality, acknowledging the intersecting influences of race, class, sexuality and other factors on women's experiences. Writers like Chimamanda Ngozi Adichie, Roxane Gay and Bell Hooks engage with a diverse range of feminist perspectives, addressing issues of race, ethnicity, and socioeconomic status alongside gender. Contemporary feminist literature also embraces diverse narrative forms





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and voices, including memoirs, poetry, graphic novels, and experimental fiction, reflecting the multiplicity of women's experiences and identities.

Moreover, contemporary feminist literature reflects ongoing dialogues around reproductive rights, LGBTQ+ rights, environmental justice, and other social justice issues. Writers often challenge traditional notions of femininity and masculinity, disrupt binary understandings of gender, and amplify the voices of marginalized communities. Overall, while the core principles of feminist literature remain rooted in advocating for gender equality and dismantling oppressive systems, contemporary feminist literature expands the scope of inquiry and embraces a more inclusive and intersectional approach to understanding and addressing systemic inequalities.

*Mrs. Dalloway* by Virginia Woolf intricately weaves together the complexities of human existence and the pursuit of meaning in a fragmented world. Through the intimate exploration of characters like Clarissa Dalloway, Virginia Woolf illuminates the intricate web of relationships and emotions that define our lives. As characters confront the ghosts of their pasts and the uncertainties of the future, Woolf underscores the fleeting nature of time and the imperative to embrace the present moment. Ultimately, *Mrs. Dalloway* stands as a timeless meditation on the human experience, compelling readers to ponder the profound significance of connection, authenticity and the search for meaning in an ever-changing world.

In essence, *Mrs. Dalloway* serves as a poignant meditation on the human condition, inviting readers to contemplate the complexities of identity, society and the eternal quest for understanding and connection in a world marked by flux and uncertainty. Through her nuanced characterizations and lyrical prose, Woolf imparts a timeless message about the enduring search for meaning and the profound significance of human relationships in the face of life's fleeting moments.

In conclusion, Virginia Woolf's *Mrs. Dalloway* emerges not only as a literary masterpiece but also as a profound reflection on the complexities of human existence and the quest for meaning in a world marked by societal constraints and personal introspection. Through her innovative narrative techniques and keen insights into the human psyche, Woolf invites readers into the inner lives of her characters, illuminating the intricate interplay between personal desires



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and societal expectations, particularly within the context of gender roles and patriarchal norms. As characters navigate the currents of memory, trauma, and the passage of time, Virginia Woolf underscores the transient nature of human experience and the imperative to embrace the present moment. *Mrs. Dalloway* stands as a timeless testament to the enduring power of literature to provoke thought, inspire empathy, and illuminate the profound truths that define the human condition. In its exploration of identity, connection and the eternal search for meaning, Woolf's masterpiece continues to resonate with readers, compelling us to confront the complexities of our own lives and the timeless quest for understanding and connection amidst life's uncertainties.

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Full Length Article

IJCRAR/FLE/43

# Gender Equalitarian of Celie in the Novel *The Color Purple* by Alice Walker

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### Abstract

This paper verbalizes the traumas and triumph of the black women Celie in the novel “*The Color Purple*” by Alice Walker and the title of Alice Walker’s 1982 novel, “*The color purple*” refers to the transformation of celie, the book’s main character. Celie’s entire life is based on a series of letters sent to god and then to her sister, Nettie. The term “purple” refers to her spiritual growth. The film’s title is a crucial figure and Purple signifies sophistication, authority and honor in the western sense. t can also represent magic, wealth and extravagance. The color “purple” represents freedom, courage and transformation. The color purple is an unusual work by Alice walker that is often regarded as a potential source of empowerment for women. Celie, the protagonist in Alice walker’s “*The color purple*,” embarks on a tumultuous journey marked by profound traumas and triumphs. Celie chronicles her experiences of poverty, oppression and resilience in early twentieth-century in rural Georgia in a series of letters sent to god and her sister Nettie. Celie’s life explores the horrors of incest, domestic abuse and social alienation, revealing the profound effects of trauma on her psyche and sense of self-worth. Celie finds inner strength and resilience in the midst of darkness, which is aided by her friendships with other marginalized women, particularly shug Avery and sofia. Celie learns to reclaim her voice, self-determination and control by reclaiming her identity, ultimately transcending the confines of her turbulent past. Celie’s journey becomes a testimony to the human capacity for healing, transformation and triumph over adversity as she confronts her abusers and asserts her identity. “*The color purple*” illuminates the link between trauma and resilience, giving a moving account of the human spirit’s ability to endure even the most difficult of times.

**Keywords:** Identity, Traumas, Resilience, Empowerment, Liberation, Survival, Gender, Oppression, Abuse



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### Introduction

Alice Walker's *"The color purple"* is set in rural Georgia in the early twentieth century. The theme of gender egalitarianism is represented by the protagonist, Celie and other female characters as they navigate oppressive patriarchal structures. Alice Walker portrays the harsh realities of sexism and oppression faced by women of color during this time, while also highlighting their resilience and capacity for self-expression. The novel explores the importance of challenging societal norms and advocating for gender equality in Celie's journey toward self-discovery and liberation.

Alice Walker is an acclaimed American writer, poet, and activist best known for her provocative books on topics such as race, gender, sexuality and social justice. Alice Walker was born in Eatonton, Georgia, on February 9, 1944, and grew up in the isolated south, which influenced her writing and activism. Her Pulitzer prize-winning novel *"The color purple"* (1982), which vividly depicts the struggles and triumphs of African American women in the early twentieth century south, received widespread acclaim. Alice Walker's reputation as a leading figure in American literature was solidified by the novel, which was later adapted into an Oscar-nominated film and a Tony award-winning musical. Walker's writing career includes novels, poetry collections, essays, and short stories, all of which are characterized by her keen insight into the intersections of race, gender and class in American society. *"Meridian"* (1976), *"The temple of my familiar"* (1989), and *"Possessing the joy"* (1992) are among her other notable works. Alice Walker is a vocal critic who advocates for civil rights, women's rights, and environmental justice, in addition to her literary contributions. Her activism is closely linked to her writing, as she uses literature as a tool for social change and empowerment. Alice Walker's lasting legacy lies in her ability to illuminate the voices and experiences of marginalized groups, enabling readers to confront issues of oppression and injustice while envisioning a more just and compassionate world.

James Baldwin, a contemporary author of Alice Walker's period, was a civil rights activist, poet, and essayist. Baldwin was born in Harlem in 1924 (the grandson of an enslaved man), but his biological father never came to know him, but his mother's husband adopted him at a young age. Baldwin began to preach in the Pentecostal church at the age of 14 years old. He left Harlem



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at the age of 17 and moved to Greenwich village, a neighborhood known for artists and writers, just three years later. He began writing short stories and book reviews about this period, which was heavily influenced by the Harlem renaissance movement. Baldwin's departure to Paris in 1948 is thought to have been a reaction to the treatment of black Americans by many.

Baldwin's semi-autobiographical book about growing up in Harlem was published in 1953. *Go tell it on the mountain*, in the novel, the character John Grimes' 14<sup>th</sup> birthday is depicted. Each section includes the thoughts of a different individual, allowing us to gain insight into the family's interactions and southern lifestyle.

Cultural studies is a branch of academic research that investigates how culture influences and is shaped by society. It explores various aspects of culture, including literature, sculpture, art, literature, poetry, symbols, rituals, and political structures, to see how they represent and influence power dynamics, identities, ideologies, and social structures. Cultural studies often draw on theories and methods from fields such as sociology, anthropology, media studies, literature theory, and cultural anthropology to analyze and compare cultural phenomena within larger socio-political contexts.

Afro-American women are marginalized from their own community men, as well as white men and white women. These women have been regarded as the world's least beings. They are repressed even for the basic rights. They have been marginalized in the society and are treated as slaves and low-paid workers. Black women have been subjected to class, race, and social discrimination, and have been left speechless against the norms of society. This paper aims to highlight the struggles and challenges faced by female characters in Alice walker's novel the color purple. Women are compelled to have a self-identity.

This search for self is not an easy endeavor, especially when it comes to black women. It becomes a big problem of struggle, as it is axiomatically said. Celie's character is depicted as submissive and mild, with a fear of men. A woman can build strength and courage and thrive independently in the world by training and economic independence. The color purple reflects the themes of sexist oppression, patriarchal repression, and discrimination against black women, as well as race relations and the status of Afro-American women.





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Celie goes through a dramatic transformation from a meek, oppressed woman to a self-assured individual who stands up for herself and others in Alice Walker's *"The color purple."* Although Celie's journey explores themes of feminism and women's empowerment, it also incorporates elements of gender egalitarianism. She not only advocates for equal rights for men and women, but also challenges traditional gender roles and hopes, advocating for a world in which all individuals are treated with dignity and respect regardless of their gender. Celie's rise reflects a larger quest for gender equality in the novel's story.

Overall, *"The color purple"* portrays a flagrant rejection of patriarchy as an ideology and proposes womanism as a viable alternative. The story aims to bring men and women together rather than divide them, keeping with womanism. In the end, this goal has been achieved, and may be considered to be a successful rejection of the phallus and its dominant form. Walker's novel's potency is shown by the fact that it gives female protagonists the ability to demolish patriarchal structures around them and create happier lives for all involved, as shown by female bonding. The color purple, a womanist movement that is dedicated to the concept of womanism, exemplifies the womanist philosophy by showing that strength does indeed come in numbers. The conclusion of Alice Walker's *"The color purple"* shows Celie, the protagonist, achieving a sense of liberation and empowerment. She overcomes years of abuse and oppression, finds her voice in her letters to God and her sister Nettie, and finally reunites with her sister. Celie also establishes her own business and gains financial independence. As Celie embraces her identity and asserts her worth, the book ends on a note of hope and strength.

Alice Walker's conclusion to *"The color purple"* emphasizes the transformative power of friendship among women and the importance of breaking free from patriarchal oppression, as the theme of gender egalitarianism. Celie and other female characters assert their independence, challenge traditional gender roles, and build supportive networks that encourage them to thrive despite cultural barriers. The novel's conclusion emphasizes the possibility of achieving gender equality through mutual respect, empowerment, and collective action.

Alice Walker's *"The color purple"* explores the subject of gender egalitarianism in the form of Celie, the protagonist, and her journey toward self-discovery and empowerment. Celie's stories illustrate the injustices and inequalities faced by women, particularly African American women,



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in the early twentieth century south. Walker advocates for women's autonomy, control, and equality in society by virtue of Celie's resilience and growth. The novel explores the transformative power of women's solidarity and the importance of confronting patriarchal assumptions and structures.

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Full Length Article

IJCRAR/FLE/44

# Humiliation of the Protagonist in Anita Desai's *The Domestic Maid*

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### Abstract

Anita Desai is an acclaimed, Indian Novelist known for her richly textured explorations of human relationships, the complexities of Indian society and the cultural clashes experienced by individuals caught between tradition and modernity. Desai's writing often delves into the intricacies of familial bonds, the struggles of women in patriarchal societies, and the impact of social and political change on personal lives. This article explores the complexities surrounding the role of domestic maids, shedding light on their contributions to household functioning while also addressing the challenges and vulnerabilities they often face.

**Keywords:** Complexities, Patriarchal Society, Intricacies, Vulnerabilities, Impact

### Introduction

In households across the globe, the figure of the domestic maid occupies a unique position, simultaneously integral to the smooth functioning of daily life yet often relegated to the margins of society. The domestic maid, with her array of responsibilities encompassing household chores, caregiving, and sometimes even emotional support, embodies a complex web of dynamics shaped by cultural norms, economic disparities, and power structures. Despite her pivotal role, the domestic maid remains a figure shrouded in ambiguity and subjected to varying degrees of recognition and respect. The story might delve into the complex power dynamics between the



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domestic maid and the household she works for. It depicts the challenges and hardships endured by the maid, including long hours, low wages, and lack of recognition or respect for her labor. It explores how her role as a domestic worker intersects with other aspects of her identity, such as gender, class, or ethnicity, and how she navigates these complex intersections to assert her agency and autonomy.

The term "Humiliation" originates from the Latin word "Humiliare," which means "to humble" or "to lower." The protagonist of this short story is "Geetha", the domestic maid emerges from the shadows of anonymity, her silhouette framed by the early morning sun filtering through the windows of the household she serves. Clad in a worn saree, her demeanor poised yet marked by an air of quiet determination, she navigates the labyrinthine corridors of her employer's home with practiced ease. She embraced the role of a domestic maid as a means of securing livelihood for herself and her loved ones. The author has overall described about the consequences that the Indian women face in their day-to-day life and the domestic maid whose identity is not known is humiliated in many circumstances in this story. The unveiling echo of the protagonist is not heard by any characters, and this portrays the women in the patriarchal society who has lost their identity, just like the protagonist. Geetha, the domestic maid was first humiliated by the guard of Aasha, whom she works for. The humiliation of Geetha by the guard of Aasha likely stems from a combination of factors, including social status, power dynamics, and individual attitudes.

Geetha, as a domestic maid, occupies a lower position in this hierarchy compared to Aasha and her guard. The guard felt entitled to assert his dominance over Geetha due to her perceived lower social status. The guard, as a representative of Aasha's household, holds a position of authority over Geetha within the context of their interaction. This power dynamic creates an imbalance in their relationship, with the guard wielding power and control over Geetha's movements and actions. 'The guard is in no mood for small talk and dismisses her with a shrug.' (Desai, 2014 p.1). He desires to assert and maintain this power dynamic, reinforcing his sense of superiority over her. The author delineates Aasha's lack of understanding toward Geetha, the domestic maid, portraying Aasha's frustration when Geetha arrives late to work. Aasha shouts "You are late again Geeta. What's the matter with you; don't you understand when I ask you to come early?" (Desai, 2014, p.2). As a woman, Aasha fails to comprehend Geetha's circumstances and responds by reprimanding her for tardiness. "Have you taken up other on my time? I have to



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leave for office and I will be late because of you. This time I will cut your salary.” (Desai,2014. p.2). She further intimidates Geetha by suggesting that she could terminate her employment as a maid and additionally, she hints that she might withhold Geetha's payment. Geetha's perspective remains unheard, and even if she attempts to explain her lateness, Aasha dismisses her reasoning as dishonest.

Geetha resides in a small, cramped dwelling with minimal amenities. The play shows her struggling to make ends meet in a dilapidated or overcrowded living space, highlighting the challenges of living in poverty. Geetha's financial struggles are evident in her inability to afford necessities. She worries about paying bills, buying food, or meeting other essential expenses, illustrating the constant stress and insecurity that come with poverty. She perceives her poverty as a burden. Her poverty is also an impact on her access to healthcare. She struggles to afford medical treatment or medications when she or her family members fall ill, leading to further hardship and suffering. Geetha's portrayal in this story "The Domestic Maid" likely highlights the harsh realities of poverty and the profound impact it can have on individuals and their families. She keeps her thoughts to herself, never confiding in anyone. Geetha faced humiliation not only in her role as a maid but also in her marriage, enduring mistreatment from her husband.

Prakash may treat Geetha with respect, acknowledging her humanity and the dignity of her work as a domestic maid. He might interact with her kindly and consider her needs and feelings, but he fails to do so. Prakash adopted a patronizing attitude towards Geetha, viewing her as inferior due to her social and economic status. He spoke down to her and made decisions without considering her input. Prakash's treatment of Geetha can reveal broader themes related to power dynamics, social hierarchies, and the treatment of domestic workers within society. His actions and behavior towards Geetha can contribute to the audience's understanding of the injustices and inequalities faced by individuals in marginalized positions. She shares about her lost identity as a wife with her close friend Chaaya and she asks “What happened last night; why was 'Prakash beating you?’” (Desai, 2014. P.5) He verbally and physically abuses Geetha, resorting to beating her, to forcibly obtain her salary from her employer to purchase a bicycle for him. She declines because she has already received money from many people and cannot afford to repay it. She mentions that Aasha harbors animosity towards her and would not give her money even if she were to request it. As she voices this, her husband Prakash physically assaults her. She





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experienced humiliation even within the confines of her own home. Geetha confides in Chaaya about her struggles with poverty, her feelings of powerlessness, and the emotional toll of being mistreated by both her employer and her husband. Chaaya, in turn, offers Geetha consolation and support in navigating her difficult circumstances.

The author talks about “The Subaltern” in our country that is, the individuals or groups who are socially, politically, and economically marginalized within a society. Desai's writing often delves into the complexities of women's lives, addressing issues such as arranged marriage, domestic violence, societal pressures, and the clash between tradition and modernity. Through her characters' experiences, she highlights the ways in which women are marginalized, silenced, and disenfranchised within Indian society.

In conclusion, domestic maids play a vital role in countless households, providing essential support and assistance with various tasks to ensure the smooth running of daily life. Through the protagonist's experiences, we are confronted with the harsh realities faced by many domestic workers who endure degrading treatment, verbal abuse, and marginalization in their workplaces. This narrative serves as a poignant reminder of the urgent need to address systemic injustices and to advocate for the rights and dignity of all individuals, regardless of their socio-economic status or occupation. By fostering empathy, promoting awareness, and advocating for meaningful change, we can strive towards creating a more just and equitable society where every individual is treated with respect and dignity, free from humiliation and oppression.

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Full Length Article

IJCRAR/FLE/45

# Catastrophe of Black Women in Toni Morrisons *The Bluest Eye*

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### Abstract

Racism, sexism and classicism had an impact on African-American women's lives. African residents of that nation were subjected to these alleged social and psychological constraints at a time when people of colour were seen as inferiors. Women belonged to a different caste based on their sex, much as Black people were caste-bound due to their race. In a similar vein, black women suffered greatly from class exploitation, which was the biggest form of black oppression in America, in addition to being victimised based on their sexual orientation and ethnicity. Thus, black women experienced both gender bias and racial discrimination, which was a double disadvantage. The fact that black women were able to thrive in these circumstances is undoubtedly a monument to the human spirit, but that is also the point. Black women managed to endure in the face of sexism and racism, and their resilience served as the binding force that bound black communities together during and after slavery. As a result, in Toni Morrison, the hierarchy established by patriarchal society partially disintegrates. She presents the circumstance, feeling and realisation of the woman, all of which are carefully examined to note the universality of the feminine mind. "*The Bluest Eye*" by Toni Morrison explores women's lives, activities and harassment at the hands of men. They are subhuman, abused, and tortured throughout their lives because they are not human they are just objects to be utilized. This paper offers a perspective on the lives of African-American women who suffer from discrimination both within and outside of their own families.

**Keywords:** Exploitation, Gender, Suppression, Ethnic discrimination, Imbalance



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### Introduction

The African-American pantheon's need for identification and affirmation has been greatly aided by Black women writers. Authors like Toni Morrison, Gloria Naylor, Toni Cade Bambara, Alice Walker, Ntozaka Shange, Audre Lorde, and others came into being as a result of the legacies started by Phillis Wheatley and continued by writers like Zora, Neale, Hurston, and Dorothy West. As Toni Morrison urges:

I write for black women. We are not addressing the men, as some white female writers do. We are not attacking each other, as both black and white men do. Black women writers look at things in an unforgiving, loving way. They are writing to responses, rename, re-own (Nellie 64).

She is a well-known contemporary African-American woman writer who has received multiple literary honours. The most renowned and first African-American writer to ever win the Pulitzer and Nobel Prizes for Literature is her. More people in the American reading public read her works than any other black writer who has ever lived in our nation. The positive outlook that Morrison's characters have on life sets her apart from other authors.

The fact that Toni Morrison is African-American is generally recognized. She made an effort to learn about the complicated lives of the black slaves and other men and women who were living in extreme poverty and neglect in America. They were treated worse than animals in addition to being despised by white men and women in America... She was far more focused on the advancement and quality of life for the Black community.

I am not sure what the word „Negro“ means, which is why I write books. What is black child/woman/friend/ mother? What is a black person? It seems to me that there are so many that inform blackness. One of the modern qualities of being an African-American is the flux, is the fluidity, the contradictions (Rushdie 36).

An analysis of her novels demonstrates unequivocally that she explored the meaning of blackness and what it meant to be black in a predominantly white America. She demonstrated the distinctions between a white woman and a black woman in American culture today. Her books



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eloquently depict the history, achievements, and complexity of black existence from the arduous present to the enslavement of the past. Her primary goal was to write from the perspective of a female Black writer. She criticizes African Americans for viewing themselves through the lens of white culture and beauty standards. The media of today – radio, newspapers, television, films, etc., has deeply ingrained these cultural and aesthetic icons in the minds of both men and women. According to Toni Morrison, people learn to injure other people when they are hurting, rather than having this predisposition from birth.

*The Bluest Eye*, Morrison's debut book, explores the devastating consequences of imposing white, middle-class American standards of beauty on a young African American girl's developing female identity in the early 1940s. The novel beautifully depicts the psychological destruction of a young black girl named Pecola Breedlove as she seeks love and acceptance in a society that rejects and devalues individuals of her own race. It was inspired by a discussion Morrison once had with an elementary school classmate who desired for blue eyes. Pecola desperately wants to have the traditional American ideals of feminine beauty – white complexion, blonde hair, and blue eyes – as they are portrayed to her by white culture's popular icons and customs, even as her mental state gradually collapses. *The Bluest Eye*, written as a fragmented narrative from multiple perspectives and replete with significant typographical deviations, alternates between memories and stories of Pecola's life told in retrospect by an omniscient narrator and passages from the Dick-and-Jane grammar school primer... *The Bluest Eye*, which was released amid the height of the Black Arts movement in the late 1960s and early 1970s, has garnered significant attention from literary critics, albeit not to the same extent as Morrison's subsequent works. A plethora of literature written by African-American women about their identity and experiences as women of color has been inspired by *The Bluest Eye*, a widely regarded literary landmark due to its astute critique of internalized racism bred by American cultural definitions of beauty and sensitive portrayal of African American female identity.

Now, let's talk about what is meant by "racism." Racism involves the belief in racial distinctions that serves as an excuse for treating people of that race unfairly. The phrase is frequently used disparagingly. The phrase is commonly linked to prejudice, aggression, hostility, discrimination, and oppression based on race; its meaning is subject to debate and variation. Racism is a term that ends in "-ism," meaning that it is a belief about race. The precise definition of





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racism is debatable due to the lack of scholarly consensus over the meaning of the term "race" and what exactly qualifies as racism. Critics contend that the term is used inconsistently, emphasizing the preconceptions of white people and classifying simple observations of racial differences as discrimination.

The agony of subjugation and internalized racism is examined in *The Bluest Eye*. The Mactears and Breedlove black families are the subjects of this book. Both are low-income African-American families—Macteer is slightly better off—who moved to Lorain, Ohio, an industrial state, from Alabama and Georgia, two South American states, via Kentucky. Through the African adolescent girl character Pecola, the tale vividly illustrates the ugliness of racism. She experienced the same injustices of racism and sexism as other African girls in the predominantly white United States. Pecola was a poor, ugly, black girl of eleven years old who yearned for blue eyes. She also believed that at that point, she would experience the love she had always wanted, which would ease her suffering in the contentious environment of her parents' home. Because they had been so heavily impacted by the harsh ideals of the white culture, she was beaten by her mother and raped by her own father. She endured hardships not only as an unprotected woman but also as a black girl. Morrison understood Pecola's plight and was aware of how white people mistreated and took advantage of Black Africans.

It appears from reading *The Bluest Eye* that Toni Morrison weaves together the issues raised by two major themes in her book. She examines the tragedy of children being oppressed or violated, particularly impoverished children, as well as the issue of internalized racism, which affects communities that are specifically targeted by racism. This form of thinking arises when members of the targeted group—in this case, African Americans—begin to embrace self-defeating beliefs that European Americans are better than them in terms of intelligence, morality, and physical attractiveness. Morrison concentrates on the issue of internalized racism and how it impacts young people. The oppressive cycle is central to the psychological mechanism of internalized racism.

Whether one is assigned the role of oppressor or oppressed, the cycle of oppression is a complicated phenomenon that impacts everyone impacted by oppressive regimes. The child faces oppression just because to her age. She/he is powerless to fight against or oppose their





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domination. She/he is trained to respond to injustice and hurt by engaging in various forms of disempowered behaviour, such as sadness, self-harm, fury, and quiet. The child's position frequently changes as they grow up in this repressive system, taking on the role of the oppressor. This cycle is most evident in the mistreatment of children, but it is also evident in the persecution of racialized and ethnic minority groups.

The oppressors of Pecola in *The Bluest Eye* have suffered from racism and/or oppressive parents in the past. Morrison takes great effort to emphasize that people learn to injure other people when they are hurt; they are not born with the desire to do so. Pauline Breedlove is the epitome of this phenomenon. Because she displays her race and status too overtly, she is shunned by the ladies in the Lorain community. She talks with a southern accent and dresses like a country woman. In response, Pauline takes up the oppressor's rhetoric, especially the one on physical attractiveness. In comparison, Pauline is ugly, while her white bosses are lovely and worthy of all of her affection. Pauline thus acknowledges her place in the hierarchy of privilege, race, and attractiveness. She is unable to provide for her kid or any member of her family because of her role. Its script states that they are undeserving of her attention.

This idea of racialized beauty is ingrained in Pecola from birth. She is out of luck right from the start. Her mother views Pecola as an unsightly bundle of black hair from the moment she is born because she has focused all of her attention on her career and has internalized the idea that white is beautiful and black is ugly. Pecola doesn't seem to have received any affection or food from her or Cholly. They never seem to realise the harm it is doing on their daughter because they are so consumed with fighting their own war on each other. The MacTeers' predicament is reminiscent of the Breedloves'.

These two families are crafted by Morrison as a kind of plot and subplot reminiscent of *King Lear* by William Shakespeare. It's not as dreadful for the MacTeers as it is for the Breedloves. Despite their apparent struggles with poverty, the parents are devoted to their house. Mr. MacTeer believes it is his unwavering responsibility to support his family and to make sure her daughters are raised according to the social mores of the day. It takes a lot of time and emotional energy for any parent to raise their children. They view Frieda and Claudia as furniture that needs to be maintained even though it is inconvenient to do so. Even though Mrs. MacTeer gives



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them harsh treatment, she still cares for them. She punishes them indiscriminately and too quickly, disregarding their moral and physical purity. She doesn't go so far as to mistreat them in order to let out all of her anger.

Frieda tells her parents about being sexually molested by Mr. Henry, and they promptly take action, disciplining Mr. Henry and letting Frieda make her own interpretation of what happened. When Mrs. MacTeer sends her daughters white dolls for Christmas to love and adore, she unintentionally forces the notion of white supremacy upon them. However, she never outright implies that her daughters are ugly:

Adults, older girls, shops, magazines, newspapers, window sign - all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured. 'Here,' they said, 'this is beautiful, and if you are on this day "worthy" you may have it (Morrison 20-21).

At the time the story was set in Lorain, Ohio, the MacTeer family appeared to be a representative example of the typical African-American family. Being impoverished, the majority of African-Americans tried to improve their situation by embracing the respectability code. Children were routinely mistreated, but more often than not, their innocence was violated mentally rather than physically. The Breedlove family is a symbol of every flaw in the African-American community as a whole. Morrison steers clear of the oversimplified interpretation that would merely view the Breedlove as an unpleasant anomaly by organizing her book in this manner. Rather, they represent the natural progression of the standard. As a result, Toni Morrison addressed the significant issues of racism and sexuality facing Black African Americans residing in the United States. The white men and women in that wonderful country greatly ignored and took advantage of them against the black people. She was well aware of the oppression, exploitation, and extreme poverty that African Americans faced in America, and she was quite worried about them.

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Full Length Article

IJCRAR/FLE/46

# The Triple Marginalizations Experienced by Dalits in P. Sivakami's Novel *The Grip of Changes*

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### Abstract

In "The Grip of Changes," The author emphasises the endurance of women's suffering despite India's independence, highlighting how they are objectified and subjected to sexual exploitation. In particular Dalit women faces several challenges due to triple marginalisation, not only from upper-caste men but also within their own community. The author illustrates the grim realities of caste-based discrimination in Indian society, especially impacting Dalit women who bear the brunt of marginalisation. Thangam, the protagonist, struggles as a Dalit widow in a discriminatory environment where Dalits are confined to labour for the upper caste. The narrative develops into the economic, gender, and caste-based challenges faced by Dalit women, reflecting the broader struggles of the Dalit community, where a collective voice is often suppressed, and resistance is hindered by unjust societal norms.

**Keywords:** Emphasise, Sexual exploitation, Caste discrimination, Marginalizations, Challenges, Suppressed, Injustice

### Introduction

The following paper examines the marginalisation of women, particularly through the lens of P. Sivakami's novel "The Grip of Change." In this patriarchal society, women are relegated to a secondary status. This marginalisation is particularly severe for Dalit women, who face dual oppression due to their gender and caste. The oppressive dominance of the upper castes inflicts deep shame upon Dalit women. Dalit literature serves as a firsthand account of the experiences of



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the Dalit community, revealing the harsh realities of their lives. "The Grip of Change" poignantly portrays the Dalit community's yearning for recognition and acceptance within society, striving for acknowledgment and respect from other communities. P. Sivakami, a prominent Tamil writer, offers critical insights into the struggles of the Dalit community and actively works towards its upliftment. The term 'Dalit' encompasses all those who have been exploited and disadvantaged, particularly referring to those who have faced social oppression and exclusion from mainstream society, enduring the enduring stigma of untouchability for centuries.

"The Grip of Change" vividly portrays the genuine hardships endured by a Dalit woman named Thangam, a poor widow from the Parayar community. Thangam's struggles stem not only from her Dalit identity but also from her gender, resulting in a triple marginalisation marked by economic oppression, gender subjugation, and caste discrimination. Within her own community, she finds herself unsupported and even victimised by men. In the patriarchal order, she becomes a target for rape, threats, and physical abuse, with everyone feeling entitled to exploit her. Regrettably, she receives no support or advocacy, rendering her akin to public property open to exploitation by all.

After her husband's passing, Thangam finds herself abandoned by her family and must toil in Udayar's sugarcane fields to survive. In a harrowing turn of events, she is sexually assaulted by Udayar, her upper-caste employer. Due to her impoverished status and the formidable power and influence wielded by Udayar, Thangam feels powerless to speak out or seek justice. Udayar, exploiting her vulnerability, continues to manipulate and abuse her at will. When Udayar's brother catches them together and informs Udayar's wife, Kamalam, Thangam endures brutal beatings from her brothers, falsely accused of adultery.

Devastated by the ordeal, Thangam turns to Kathamuthu, a leader in the Paraiyar community, for help. However, instead of addressing the violence perpetrated by Udayar, Kathamuthu advises Thangam to marry within her own caste as a solution to her plight. And Kathamuthu said,

"Upper caste women commit adultery, is that addressed in the panchayat? Can we punish those women? They beat her up because we are lower caste, poor, and have no protection" (38)





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The plight of Thangam in "The Grip of Change" reflects the harsh reality of caste and gender oppression faced by Dalit women in society. Thangam, a poor widow from the Parayar community, undergoes unimaginable suffering, facing economic hardship, gender discrimination, and caste-based violence. Abandoned by her family after her husband's death, Thangam struggles to survive by working in Udayar's sugarcane fields. Tragically, she becomes a victim of rape at the hands of her upper-caste employer, Udayar. Fearful of Udayar's power and influence, Thangam remains silent, bearing the burden of her suffering alone.

When news of the assault reaches Udayar's wife and brother, Thangam faces further abuse and violence, falsely accused of adultery. Despite seeking help from Kathamuthu, a leader in her community, Thangam finds no solace or support. Instead, Kathamuthu advises her to marry within her own caste, offering no real solution to her plight. Thangam's desperation leads her to file a complaint against Udayar, a courageous act that exposes her to further scorn and hostility. Udayar's reaction reflects the pervasive caste-based arrogance and entitlement prevalent in society. He belittles Thangam, viewing her as disposable and unworthy of dignity or justice.

The response to Thangam's ordeal highlights the systemic injustices embedded within the social fabric. Upper-caste rage leads to retaliatory measures, including hiring workers from neighbouring villages and escalating tensions. Even the intervention of the police fails to mitigate the cruelty inflicted upon Thangam.

Despite some support from her community, particularly through Kathamuthu's advocacy, Thangam's hopes are dashed when she experiences betrayal at his hands. Forced into a marriage she does not desire, Thangam resigns herself to a fate dictated by the patriarchal and casteist norms that govern her existence. The narrative echoes the broader struggles faced by Dalit women across the country. Discrimination persists in various forms, from inadequate budget allocations to the underreporting of atrocities against Dalits. Instances of prejudice, such as suspicions surrounding exam results based on caste, underscore the deep-rooted biases ingrained in society.

Caste discrimination remains entrenched, perpetuating a cycle of oppression that impedes progress and equality. While there have been incremental advancements, the quality of life for



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Dalit women remains largely unchanged. In a society where women are often treated as objects rather than individuals, there is a pressing need for empowerment and agency. Education and economic independence emerge as crucial catalysts for change, enabling women to assert their rights and challenge oppressive norms. By standing boldly and demanding accountability, women can reshape societal attitudes and create a more equitable future.

In conclusion, the narrative of Thangam's struggles serves as a poignant reminder of the enduring injustices faced by Dalit women. It is imperative to confront and dismantle the structures of oppression that perpetuate caste and gender discrimination, paving the way for a society where all individuals can live with dignity and respect.

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Full Length Article

IJCRAR/FLE/47

# Lost Roots and Lasting Lookup: A.M. Klein's *Indian Reservation*

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### Abstract

Culture is an integral part of any community or clan and it defines the beliefs, traditions, customs and the ways of life that are unique to the community. The life of the marginalised gives us a glimpse of their rich culture and heritage and its uniqueness and individuality. The distinctive culture they practised provided a separate identity among the other clans and European countries and they took pride in preserving and passing it to future generations. Their peaceful and serene life took an ugly turn at the arrival of the Europeans, in the name of colonisation. The Whites' brutal attitude towards the original inhabitants, not only put an end to the lives of the marginalised, but also to the old practices. Once colonised, the motto of the Whites was to eradicate the complete lifestyle of the natives and to assimilate towards the western culture forcefully. This paper envisions the pains and loss of the Mohawks, the original inhabitants of Canada, through the poem, "Indian Reservation- Caughnawaga" by A.M. Klein. It presents the lives of the Canadian tribes and the loss of culture, language and identity and their insurmountable anguish. This paper will throw light on the problems and troubles faced by the indigenous people and examines the loss of their culture at the hands of the Whites' vicious rule. The plight of the marginalised people of Canada, after colonisation, is also looked upon.

**Keywords:** Aboriginals, Colonisation, Culture, Pain, Plight

### Introduction

Canada cannot be separated from its flora and fauna and the life of the inhabitants is intertwined with the land and culture. The aborigines lived peacefully with nature, preserving



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their culture and passing it on to the future generations through folk songs, and oral stories. The arrival of the Whites shocked the clan and their gradual expansion into the wilderness, stunned the people lived. From the moment of their forceful entry, their major motto was to evacuate them, and to assimilate into western culture and religion. Soon they established a settlers' colony and enlarged their territory in the Newfoundland. This has become the starting point of losing their lifestyle, culture, language, oral stories and many more associated with the life of the aborigines. The invasion and usurping the power from the natives led to the loss of themselves and their lives. Unfortunately, many died due to smallpox and their protest against the colonisers.

Life after colonisation has been painful and terrible for the native inhabitants and they could not withstand the brutal behaviour of the colonisers. This eventually led to the complete destruction of their life at the hands of the powerful enemies. This continued for several years and Canada became a free country in 1982 from the clutches of the various colonisers.

Canadian Literature, which has sprung after colonisation, has become the voice of the natives and their plight. Writers started preserving the oral stories and songs which were perishing earlier. Many new writers voiced their anguish through their works and spoke about the loss of the original traits of the native people.

Abraham Moses Klein is one of the leading poets in Jewish-Canadian culture, belonging to the Montreal group of poets. Eminent poets like A.J.M. Smith, F.R. Scott, E.J. Pratt and a few other poets who believed the themes dealing with Canada, Canadian identity and the Canadian voice in their poems were of utmost importance belonged to this Montreal group. Abraham Moses Klein's initial stage of writing covered the anguish and fateful life of Jews in Europe in his work, "Hath Not a Jew" (1940). All his poems voiced against injustice and cruelty happened to powerless people.

"Indian Reservation: Caughnawaga" is one such poem talking about losing identity because of imperialistic attitudes, modernism and western civilisation. This poem is from the collection, *The Rocking Chair and Other Poems* (1948), considered to be one of the finest works of the poet. The poet, being a Jewish-Canadian, has observed the lives of the natives and narrated the pains and struggles of the natives.



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The poem presented the life of the aboriginals in the reservation after their loss of their life in the wilderness. Reservation is an area allotted to them by the government. The intention behind this allocation of the specific piece of land to the natives is to preserve the flora and fauna, culture, and to live in the traditional way of life which has become defunct because of continuous colonisation. The natives put in such reserves tried to nurture the lost culture and keep it for future generations. But unfortunately, this place has become a visitors' spot for tourists and the people, especially the scholars, who want to know about the lives of the indigenous people.

Caughnawaga is a reserve given to the Mohawks, the original inhabitants of Canada. As mentioned earlier, these tribes were forcefully thrown out of their land and were on the brink of extinct, due to the loss of lives by diseases and protests. The western education and assimilation towards Christianity took place in the reserve, much to the opposition of the natives and the plight of the native Indians forms the crux of the poem.

The speaker of the poem is looking at a picture of native in a book, as they have lost everything, and can be found only in history books. The poem begins with the rhetorical question, "Where are the braves...Where are the tribes." He calls them brave, honouring their strength and courage and goes on describing about wisdom and knowledge. He also reminiscences the "monosyllabic" words spoken with guttural native language. The speaker further points out the image of the natives, as seen in the books, dressed in "the feathered bestiarities" and also points out that they had wisdom, benignity and goodness as presented in Aesop fables.

According to the poet, the natives are wiser, kinder than the white colonisers, and these whites established close contact with the natives in the name of the fur trade and they were given pagan names, "Chief Running Deer...Old Buffalo Head?" representing their close relation with nature and heritage.

The speaker continues to elaborate about the boredom of the English school system and the fascination with the native lives and their closeness with nature. As a child, the speaker wants to get rid of the European school system, its confinement inside the rooms, its "classroom chalk," "varnish smell" and to run towards "clean outdoors." But to his disappointment, he could see the life of the tribes only in the calendar or books as he is observing now.





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The following stanzas present the effects of colonisation and the devastation of native life. He distressingly portrays how life has been changed drastically, starting with the loss of the moccasin. Moccasin is a shoe made with deer skin and it represents their cultural identity. The world has been changed for the natives, as the poet is not able to find them in their real form. Native names have been replaced by French names, their faces lack paint and most importantly their "nobility expunged." The term "expunged" means something that cannot be restored and here the poet talks about the impossibility of restoring the life of the noble life of these people. These confined people cannot go back and find their life back as it has been completely wiped out because of colonisation, in the name of civilisation. The native man struggles to find a job outside the reserve as they knew only professional hunting and remain jobless in the reserve and live with the allowance paid by the government. The adversity the women is equally bad as that of a native man, and they are provided help only while wearing black shawls. These natives had to depend on these white colonisers for their living, and it took a toll on their pride and dignity. These are the people who lived on their own land, living one with nature and this imperialism has put them on the verges of life, and took away their nobility and, most importantly, lost their identity.

The destruction does not end with affecting the men and women, but the worst affected are the children. These children are not nurtured in their culture, traditions, values and are caught in a dilemma between two cultures - traditional life no longer possible to practice and western life for which they are not prepared for. They don't have any sense of belonging to the land they were born nor to the reserve they live in, as it doesn't provide them the sense of being a native. The "popooses," referring to the native children, are rootless, homeless and are living a doomed life, depending on the "pennies" thrown at them by the whites at the entrance of the church. In other words, the life of native children is ruined and they "bite the dust."

In addition, the poem points out the plight of the aborigines by presenting how their life and history has become a commodity. The first line of this stanza highlights this idea, "Their past is sold in a shop;" The life of the Mohawk has become a saleable product or stocks, in short, their culture has become a trade. The materials they produced representing their culture, uniqueness and mostly their identity, such as "the sweetgrass basket, the Curio Indian, burnt wood, and gaudy cloth, and inch-canoes-trophies and scalplings for a traveler's den." have become products



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to be sold and have lost their primary use and merit. The reservation formed by the White imperialistic people did preserve the culture of the natives, at the time of the visit of the Whites by making the natives perform the traditional dance to welcome them. The custom which they followed to be performed during ceremonies are now presented for the pennies thrown at them by the visitors. Sometimes they wear their traditional dress to welcome the Mayor and such a heartless and brutal ill treatment degraded the dignity and pride they had preserved for ages.

The poet then describes the place as "grassy ghetto," the word ghetto refers to the place which Hitler allotted to the Jews. Jews were not given freedom and their ways of life had been curtailed by the rules of the tyrant. Similarly, the reservation set up by the government curbs freedom, identity and culture. The only difference between the Hitler's and the Whites is that the reservation is a "grassy ghetto." The natives are prisoners, like the Jews and there is no sense of home or relief for both the communities and so it is "no home." He further states that, the life of the natives have become as mere objects kept in museum, with no life or freedom of movement. It is because of the "The better hunters", referring to the Whites, savagely hunted and took away the culture, language, land, and most importantly, their pride and decorum of their life. They never stopped with eradicating native's way of life, but also made the place a burial chamber, and "bleached are their living bones." The aborigines have been bleached from being a native in every sense - bleached off from their energy, freedom of speech, land, rituals culture etc. The poem concludes by calling the Whites as "pious prosperous ghost" as nothing is original and the indigenous people have lost their originality in the name of civilisation.

A. M. Klein has captured the true essence of the life of the native Indians and their plight after the Whites' intrusion into their land. He has genuinely presented the loss of culture at the hands of the Whites' rule and tyrannical treatment. The pathetic fate of the natives and the passing away of their ancient culture and traditions are portrayed realistically by the poet. Those people have lost their land and have no sense of belonging and they live as "other" in their own place.

The poet criticises the white colonisers for the unfair treatment of the aborigines of the land. He accuses them of practicing double standards or Janus like double-faced - on one hand, they are responsible for the complete destruction and devastation of the native culture and, on the



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other hand, they have given the reservation to protect their lives from not becoming extinct. It is ironical to see the Whites who have destroyed the race, culture, beliefs, traditions, are striving hard to preserve that on the reservation and celebrating its richness and uniqueness.

A. M. Klein honours the rich and vast culture of aboriginal people and painfully portrays the representation of these people as mere objects at the museum, in a reservation by the dominant Whites. There is no "Indianess" to be seen among Native Indians. They have been pushed away from the state of nobleness to just a physical entity. They have become unaccepted in their own country and have lost their roots and are still looking up for the lost values, and identity.

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Full Length Article

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# Matured, Authentic and Factual Love of Urmila in Kavita Kané's *Sita's Sister*

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### Abstract

Hindu myth portrays women as a diverse and conflicting view, ranging from feminine leadership as the highest goddess to limiting her role to an obedient daughter, homemaker and mother. Manusmriti says, "Women must be honoured and adorned". Women play a vital role right from the day of yore to modern. In mythology, women have a power to uplift the central character in the story. For example, the role of Sita, Kaikeyi, Mandara in the Ramayana, Kunti, Draupathi in the Mahabharata. But there are some woman characters who are behind the screen and plays the predominant role to take the central character to the path of justice. Like Kunti in the Mahabharata and Urmila in the Ramayana. To bring these character on screen an Indian writer, Kavita Kané who is known for writing Mythology-fiction has made a footpath for all these characters through her novels like Karna's Wife, Sita's Sister, Menaka's Choice, Lanka's Princess. This paper focus on Kavita Kané novel *Sita's Sister* which treasure out the sacrifice of unknown character Urmila in the Ramayana, who is the wife of Lakshmana. Through this novel we can see Urmila's role as a loyal wife, caring sister, adjusting daughter in law, true daughter and so on. According to Kavita Kane, "mythology is not just our culture; it is a part of our daily existence".

**Keywords:** society, human, speaker, relationship, god-like heroes

### Introduction

Myths are stories of gods and of god-like heroes. They often relate to the creation of the world and sometimes its future destruction and tell how God created man and they depict the



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relationship between various gods and between God and Man. They provide a moral code by which one can live and treat the lives of heroes who represent the ideals of a society. In short, myths deal largely with the significant aspects of human and super-human existence. As Mark Schorer says in *William Blake: The Politics of Vision*, "Myth is fundamental, the dramatic representation of our deepest instinctual life of a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend" (29).

Myths are not the creation of a single author. They evolve as it is told, over and over again. Scholars explain that the myth of a culture is created through the oral renderings of its people. A speaker tells a story and then the listener tells it again and their listeners tell it again and again – and it goes on. Because myths are told and retold, passed from one person to the other, there is often more than one version of the same story.

The main characters of the myths are usually gods, demi-gods or supernatural humans. Mythical creatures are almost literary creations that generate popularity out of literary circulation and storytelling. These legendary creatures, at a point, were believed to be real beings; some have their origin traced from literary myths. Mythical creatures can be divided into two groups; the first consists of creatures that everyone agrees to have existed or still exist and the other is composed of creatures which everybody doesn't agree as to whether they existed or not.

Myths emerged even before the formation of art, language and the written word. Myths, being one of the oldest elements of human heritage, belong to a pre-literary and pre-historic era recurring through all ages and also form part of the present. Myths sprung up before religion and very religion's stories are retellings of universal mythical themes.

In India, myth has become a powerful instrument of preservation of both history and culture. Indian religion and mythology are closely interwoven and cannot really be separated. History has a past whereas myth is ever present. The mythology of India claims unique interest by virtue of its unparalleled length of life. Mythology in Indian context is perhaps the most utilised and the most admired by every generation. The Indian mythology is a chest of stories that is associated with culture. Indian mythology is one of the richest elements of Indian culture, which enriches it further and makes it a unique one in the world, as it is closely associated with the





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oldest religion of the world—Hinduism. The mythology has mightier deeds, more heroic adventures, and of course far dirtier demons than anyone of its kind. In India, every Hindu belief and myth colours every aspect of India's life and culture.

Dr. S. Radhakrishnan, in his book *The Hindu View of Life*, said that Hinduism is a way of life. It is so because for Hindus, the spiritual, sacred and secular aspects of life are highly intertwined. Hinduism is the world's oldest religion and hence its temples, idols, temple arts and ritualistic practices are mankind legacy. Hinduism is not for Hindus or Indians only; it is a world heritage and can be applied universally by all and as other religions. Over the ages, it has remained a dynamic and vibrant way of life and worship. Hindu mythology has appealed to many in the west. The reflection can be evident from Ralph Waldo Emerson's poem "Brahma" (1800), Edwin Arnold's poem "The Light of Asia", Goethe's poem "The God and the Bayadere", etc. The interesting aspect of the stories in Indian mythology is that they are usually meant to convey subtle facts, rules and maxims to guide our daily lives.

In India, the epic is a way of learning myths. They are comprehensive as they cover almost every aspect of human life, viz. religion, aesthetics, ethics, socio-political considerations and above all metaphysics. They present a well integrated and synthetic view of life and human understanding. The two epics, the *Ramayana* and the *Mahabharata* are two encyclopaedias of ancient Aryan life and wisdom, portraying an ideal civilization. The *Mahabharata* preaches how a man should not live whereas the *Ramayana* preaches how a man should live.

Apart from these two epics, the Indian mythologies have oceans of stories from the *Kathasaritsagara* and *Panchatantra*, collections of Indian legends, fairy tales and folk tales arranged within a larger framework. There are many major and minor characters that teach the moral of life to its readers. To make it easier for the readers the branch story plays a vital role building the mythical stories. The main purpose of the branch story is to enhance the value of the story, to understand the main story, to understand life and it is the very soul of the main story. In India, the mythical stories are narrated to people from all walks of life by the traditions of storytelling like *Kathakalakshepa*, *Kathaiyum Pattum*, *Villu Pattu*, *Puppet Show*, *Purana Pravachana*, *Harikathara*, *Patakam* and *Katha Prasangam*. Vyasa reflects on the power of storytelling at the beginning of the *Mahabharata*, "If you listen carefully, in the end you'll be someone else" (qtd. in Carriere 3).



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Now-a-days many Indian writers demythify some characters in Indian mythology and make it more human and credible. Retelling of mythology is a common practice in literature. Retelling of ancient mythology is a common practice in Indian Writing in English. Starting from Raja Rao, the retelling of myth can be viewed even in the contemporary writer Amish Tirupathi.

For instance, the portrayal of Shiva as a Tibetan in *Shiva's Trilogy* by Amish Tirupathi, the story of Karna through the eyes of his wife Uruvi in *Karna's Wife: The Outcaste's Queen* by Kavita Kané, Jesus surviving the crucifixion and living in India in *The Rozabal Line* by Ashwin Sanghi and several other works. The list is endless.

Indian mythology is also about the characters of strong, beautiful and divine women like Devaki, Tara, Sita, Gandhari, Mandodari, Kunti, Savitri, Uruvi, Sabari, Vrushali, Radha, Ganga, Damayanti, Andal, Ahalya, Urmila, and several others.

Through this paper, we absorb how the Indian mythology is retold in the novel of Kavita Kané's *Sita's Sister*. Kavita Kané, an Indian English Novelist from Mumbai. Her writing revolves around Indian mythology. Kané's novel always centers on minor woman characters in Indian epics. According to her, "Minor characters sometimes give you an alternative perspective to mythological stories". She used mythology as a literary expedient to expose contemporary disputes and sensibilities.

In *Sita's Sister* Kavita Kané deliberates about the attitude of Urmila and her great detriment for the victory in killing Demon Ravana by Lord Rama. Urmila is the second daughter of King Janaka and Lakshmana's wife. Urmila is one of the solidest characters but exposed petite in the epic *Ramayana*. The epic highlights various characters like Rama, Sita, Lakshmana, Dhasaratha, Hanuman and Ravana.

Myth plays a vital role here to point out the sacrifice of Urmila right from her childhood. She is the only biological daughter of King Janaka. Whereas Sita, an adopted daughter found underground while performing Holy Ritual, Mandavi and Shrutakiri are the motherless nieces of Janaka. The king loved Sita more than the other three daughters. Urmila often thought, though she is the biological daughter of Janaka, she couldn't win the heart of her father, Janaka.



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Urmila met Lakshmana in the *swayambara* of Sita and falls in love with him. After the marriage of four daughters of King Janaga to the princes of Ayodhya; on the coronation of Lord Rama, Ayodhya Queen Kaikeyi demanded King Dhasaratha that Rama to leave the crown and live an exiled life for fourteen years. This made Rama, Sita and Lakshmana to leave the kingdom and live in the forest. Each follows their *dharma*. Rama followed *puthradharna*, Sita follows *patnidharma* and Lakshmana follows *bharatadharna* leaving his wife Urmila in the palace and forgetting *patidharma*.

Urmila is revealed as a woman of strong will not to mourn instead she became the backbone of the family. Kané portrays how Rama, Sita, Lakshmana were in exile whereas Urmila is in a private exile. Urmila made the fourteen years to enhance her knowledge and be concerned all the family members as they were distressed by mind after the parting of Rama. The love story of Lakshmana and Urmila is known little in the *Ramayana*. Urmila's role is extensively unplaced; it is she who made the utmost expense.

In the *Ramayana*, it is revealed about *Urmila nitra*. On the first night in the forest, Rama and Sita went to sleep while Lakshmana kept a guard on them. Later, Goddess Nidra (Goddess of Sleep) approaches him; he pleaded her not to interrupt him for fourteen years as he must protest his brother and sister-in-law. The goddess was awestruck by his dedication and sworn him to leave for fourteen years, in a condition that someone must to bear the share of Lakshmana's sleep. Lakshmana demands the goddess to go to his wife Urmila, who voluntarily approve in order to fulfill his duty. When the goddess clarified the condition to Urmila, she readily acknowledged for the victory of Lakshmana. Those days while narrating the folktale the elders never skip the story of *Urmila Nitra* to teach the importance of a true love between a husband and wife.

In Kavita Kané's *Sita's Sister*, the novelist never tell about *Urmila Nitra* instead she made her eventful for those fourteen years in gaining knowledge, being a matured daughter-in-law, caring ageing elders, advising Bharata to lead Ayodya as a land of happiness and prosperity. After the fourteen years of exile, Lakshmana was wonderstruck by seeing Urmila as a more mature and tolerance woman than before. Urmila is never fond of pride but a forgotten heroine in the *Ramayana*. Urmila, a woman living without her love, any future, a victim of fate, molds herself according to the situation and stands tall in the worst situation. She also sacrificed a materialistic



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life. The strength of the novel lies in Urmila's questions and criticism of the social standards of the time, an instance of the authorial voice talking over the plot. The novel provides interesting insights into the world of women, the conflicts in the domestic sphere, social restrictions on learning and scholarship, the notion of being an ideal wife, the power play of politically influential wives and the testing of emotional ties during war and conflict. Urmila's questions and criticism of the social standards of the time is an instance of the authorial voice taking over the novel. Urmila is the silent knight in not so shiny an armor. While Ram and Sita decided to go on exile and find their destiny, Urmila chose to stay back, away from the love of her life just so she could be the glue to the broken family that was left behind in the palace. Kavita portrays Urmila as a practical, witty and most of all, a strong, independent women who in her own light is the hero of the story.

Whenever we read the *Ramayana*, we think Queen Kaikeyi, the youngest wife of King Dasaratha and the mother of Bharata; as a selfish woman. Who orders King Dasaratha to direct Rama to leave the country and sent to exile for fourteen years. This shatter the joy of Ayodya, ends the life of Dasaratha and became a bad mother to his son. Everyone thinks that Kaikeyi is behaving very gravely in Ayodya, but there lies the lenient side of her.

Kaikeyi had a threatening from an astrologer that whoever sits in the throne of Ayodya in the fourteen evil years will lose their life. A great demon Ravana must be killed as early as possible and it lies only in the hands of Rama to save the world. In order to achieve this she voluntarily showed as a destructive character, not worrying about the life of her own son Bharata. Auspiciously her good mind saved her son as he placed the slippers of Rama and ruled Ayodya in his absenteeism. Kaikeyi never concerned when her son blamed her and said that he would never call her as mother again. She respected Rama more than his own son. Though Kaikeyi knew she would be battered, hated and shunned for all times but she loved to save Rama from the evil signs to be fall on him. Here lies the true motherly love of Kaikeyi. At the end of the novel Kané gorgeously revealed the sacrificing character of Kaikeyi.

Myths are the important features in every culture and they have existed in every society. Indeed, it seems to be a basic constituent of human culture, because the variety is so great, it is difficult to generalise about the nature of myths but it is clear that in their general characteristic



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and in their details people's myths reflect, express and explore their self-image. The study of myth is thus of central importance in the study both of individual societies and human culture as a whole.

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Full Length Article

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# Recent Trends in Cross Cultural Narratives

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### Abstract

The literary genre has undergone several shifts recently, influenced by various cultural elements. Hybrid genre is one among them. It is the blend of various genres, like science, literary, fantasy, historical themes resulting in fresh and innovative storytelling approaches. Overall, these shifts in the literary genre reflect the evolving cultural landscape and the complex issues facing contemporary society. By engaging with diverse voices, exploring pressing issues, and experimenting with new forms, literature continues to evolve and remain relevant in an ever-changing world. Cross Cultural Narratives plays a vital role. Authors are exploring cross-cultural storytelling, combining elements of different cultural traditions, mythologies, and literary styles. It features diverse characters and settings, providing readers with a multicultural perspective and cultural influence. These narratives continue to evolve and adapt to changing cultural landscapes, reflecting the diverse voices and experiences of people around the world. The second decade of the 21st century saw a rich diversity of cross-cultural narratives that explored a wide range of themes and experiences, offering readers compelling insights into the diverse cultures and identities that shape our global society. It plays a vital role in promoting empathy, understanding, and solidarity in an increasingly diverse and interconnected world. By bridging cultural divide, brings positive social change and contribute to a more inclusive and equitable global society. In Future cross-cultural narratives is driven by factors like globalization, technological advancements, changing readership preferences, diversity and inclusion in literature. As the world becomes increasingly interconnected, it will play a vital role in fostering empathy, understanding, and appreciation for cultural diversity.

**Keywords:** science, literary, fantasy, historical themes, cultural influence

### Introduction

The literary genre has undergone several shifts recently, influenced by various cultural elements. Hybrid genre is one among them. It is the blend of various genres, like science, literary, fantasy, historical themes resulting in fresh and innovative storytelling approaches. Overall, these shifts in the literary genre reflect the evolving cultural landscape and the complex issues facing



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contemporary society. By engaging with diverse voices, exploring pressing issues, and experimenting with new forms, literature continues to evolve and remain relevant in an ever-changing world. Cross Cultural Narratives plays a vital role. Here we are exploring cross-cultural storytelling, combining elements of different cultural traditions, mythologies, and literary styles. It features diverse characters and settings, providing readers with a multicultural perspective and cultural influence.

These narratives continue to evolve and adapt to changing cultural landscapes, reflecting the diverse voices and experiences of people around the world. The second decade of the 21st century saw a rich diversity of cross-cultural narratives that explored a wide range of themes and experiences, offering readers compelling insights into the diverse cultures and identities that shape our global society. It plays a vital role in promoting empathy, understanding, and solidarity in an increasingly diverse and interconnected world. By bridging cultural divide, brings positive social change and contribute to a more inclusive and equitable global society. In Future cross-cultural narratives are driven by factors like globalization, technological advancements, changing readership preferences, diversity and inclusion in literature. As the world becomes increasingly interconnected, it will play a vital role in fostering empathy, understanding, and appreciation for cultural diversity.

### Recent Shifts in Literary Genre

Some of the recent trends of shifts focus majorly on Diversity and Representation, Social and Political Commentary, Hybrid Genres, Digital Culture and Technology, Environmental Consciousness, Globalization and Transnationalism. There's a significant push for diverse representation in literature, including voices from marginalized communities such as people of color, LGBTQ+ individuals, and those with disabilities. Here we are increasingly incorporating diverse characters and perspectives into their works, reflecting the multicultural societies they inhabit. Literature continues to engage with pressing social and political issues, serving as a platform for commentary and critique. Here we are exploring themes like inequality, immigration, climate change, and the impact of technology on society, offering readers thought-provoking perspectives on contemporary issues. Traditional genre boundaries are becoming increasingly blurred, giving rise to hybrid forms of literature. Here we are experimenting with



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blending elements of various genres, such as combining science fiction with literary fiction or infusing fantasy with historical themes. This experimentation results in fresh and innovative storytelling approaches.

The prevalence of digital culture and technology has influenced literature in several ways. Many are incorporating digital communication, social media, and virtual realities into their narratives, reflecting the ways in which technology shapes modern life. Additionally, the rise of digital publishing platforms has democratized access to literature, allowing for the emergence of new voices and diverse storytelling formats. With increasing awareness of environmental issues, literature is reflecting a growing concern for the natural world. And many are exploring themes related to climate change, environmental degradation, and humanity's relationship with nature, fostering discussions about sustainability and ecological responsibility. Literature is increasingly transcending national borders, reflecting the interconnectedness of our globalized world. Here we are exploring transnational themes and settings, highlighting the shared experiences and challenges of people from different cultures and backgrounds. This trend enriches literature by exposing readers to diverse perspectives and cultural landscapes. Overall, these shifts in the literary genre reflect the evolving cultural landscape and the complex issues facing contemporary society. By engaging with diverse voices, exploring pressing issues, and experimenting with new forms, literature continues to evolve and remain relevant in an ever-changing world.

### Hybrid Genre

Among the Literary Genre shifts, I am dealing with Hybrid genres. It refers to literary works that blend elements of two or more traditional genres, creating a fusion of styles and themes. This blending allows us to create innovative narratives that defy categorization and often appeal to a wide range of readers. The progression of hybrid genres today is marked by several notable trends such as Cross-Genre Experimentation, Genre Subversion, Literary Quality, Diverse Voices and Perspectives, Multimedia and Interactivity. Many contemporary Authors uses genre subversion that can involve incorporating elements of parody, satire, or meta fiction to play with readers' expectations and challenge established genre norms. Hybrid genres are no longer seen as mere gimmicks but as legitimate forms of literary expression. Here we are creating works that are both innovative in their blending of genres and rich in their exploration of complex themes and



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characters, contributing to the literary landscape with high-quality storytelling. Overall, the progression of hybrid genres today is characterized by creativity, experimentation, and a willingness to challenge traditional literary boundaries.

### Cross-Cultural Narratives

Among hybrid genre our focus is on the Cross-Cultural Narratives that is emerging majorly in current scenario. Here we are exploring cross-cultural storytelling, combining elements of different cultural traditions, mythologies, and literary styles. These narratives often feature diverse characters and settings, providing readers with a multicultural perspective and enriching the storytelling with a blend of cultural influences. Cross-cultural narratives offer opportunities for dialogue and exchange between different communities, fostering greater understanding and appreciation of cultural diversity. Recent trends in cross-cultural narratives reflect a growing recognition of the importance of representing diverse voices and experiences in literature.

The evolution of cross-cultural narratives has been shaped by various historical, social, and literary factors. It has roots in early encounters between different cultures through accounts of journey and travel literature. Then came the era of colonialism documenting cultural and political life and as a response to its dominance arise postcolonial Literature. Authors such as Chinua Achebe, Salman Rushdie, and Jamaica Kincaid addressed the legacy of colonialism and its impact on cultural identity in their works. The 20<sup>th</sup> and 21<sup>st</sup> centuries witnessed unprecedented levels of migration and diaspora, highlighting the complexities of navigating multiple cultural identities and the challenges of assimilation and integration in new cultural contexts. Authors from diverse cultural backgrounds, such as Jhumpa Lahiri, Chimamanda Ngozi Adichie, and Junot Díaz, have explored themes of displacement, belonging, and cultural hybridity in their writings. Globalization and Transnationalism, and Intersectionality and Diversity exploring the ways in which factors such as race, ethnicity, gender, sexuality, and class intersect to shape individual experiences and perspectives are studied.

Cross-cultural narratives gives voice to characters from a wide range of cultural backgrounds, including those historically underrepresented in literature. These narratives explore the complexities of cultural identity and challenge stereotypes, offering readers a more nuanced





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understanding of diverse cultures and communities. Here we explore the experiences of immigrants, refugees, and diasporic communities, examining issues such as displacement, assimilation, and the negotiation of multiple cultural identities. It often incorporates elements of cultural exchange and translation, reflecting the dynamic interactions between different cultural traditions. Here we may weave multilingual dialogue, folklore, or historical references into their narratives, inviting readers to engage with diverse cultural contexts.

These narratives challenge monolithic representations of culture and identity, highlighting the complexities of lived experiences and the ways in which multiple axes of identity intersect and influence each other. It often takes readers on a journey across different geographical locations and social contexts, offering glimpses into diverse cultural landscapes around the world.

Overall, recent trends in cross-cultural narratives reflect a commitment to amplifying diverse voices, fostering cross-cultural understanding, and promoting empathy and empathy across cultural boundaries. By exploring themes of identity, migration, and cultural exchange, these narratives enrich the literary landscape and contribute to a more inclusive and interconnected global culture.

### Examples of 21st-century cross-cultural narratives

"Americanah" by Chimamanda Ngozi Adichie follows the story of a young Nigerian woman who immigrates to the United States, grappling with issues of race, identity, and cultural adaptation. "The Namesake" by Jhumpa Lahiri follows the experiences of a Bengali immigrant family living in the United States, exploring themes of cultural identity, generational conflict, and the search for belonging. "Homegoing" by Yaa Gyasi traces the lineage of two half-sisters from Ghana, one sold into slavery and the other married to a British slave trader, exploring the legacy of slavery and colonialism across generations. "The Brief Wondrous Life of Oscar Wao" by Junot Díaz blends elements of magical realism, historical fiction, and pop culture references to tell the story of a Dominican-American family grappling with identity and history. "Exit West" by Mohsin Hamid imagines a world where magical doors offer escape routes for refugees fleeing conflict and persecution, exploring themes of migration, displacement, and the human desire for freedom and security.





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In the second decade of the 21st century (2010-2019), examples such as "The Leavers" by Lisa Ko follows the story of a young Chinese boy who is adopted by a white American couple after his mother disappears. The novel delves into the complexities of cultural identity and the impact of displacement on individual lives. "The Circle" by Dave Eggers examines the implications of a powerful technology company that seeks to eradicate privacy and foster global transparency. The novel raises questions about the impact of technology on society and individual autonomy. "The Overstory" by Richard Powers weaves together the stories of individuals whose lives are intertwined with trees, exploring themes of environmental conservation, interdependence, and the human relationship with nature. "The Hate U Give" by Angie Thomas follows the story of Starr Carter, a young black girl who witnesses the police shooting of her childhood friend. The novel addresses themes of race, police brutality, and the complexities of identity in contemporary America. "The Vegetarian" by Han Kang, translated from Korean, explores the psychological and cultural implications of a woman's decision to stop eating meat. The novel offers insights into Korean culture while also addressing universal themes of desire, control, and societal expectations.

The cross-cultural narratives play a vital role in promoting empathy, understanding, and solidarity in an increasingly diverse and interconnected world. By bridging cultural divides and fostering meaningful dialogue, these narratives have the power to inspire positive social change and contribute to a more inclusive and equitable global society. Cross-cultural narratives are invaluable in today's world for their role in promoting diversity, empathy, and understanding, facilitating intercultural communication, challenging stereotypes and prejudices, and inspiring creativity and social change. As the world becomes increasingly interconnected and diverse, the importance of cross-cultural narratives in fostering a more inclusive and equitable society continues to grow.

Some general trends and themes that may characterize cross-cultural narratives in recent years: The COVID-19 pandemic reflections, Social Justice Movements: The rise of social justice movements, such as Black Lives Matter and #MeToo, has sparked conversations about systemic injustice and inequality on a global scale. Cross-cultural narratives may address these movements and their implications for marginalized communities worldwide, amplifying diverse voices and



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advocating for social change. Environmental concern, historical revision, migration and diaspora, etc. have emphasized importance of cross-cultural narratives in recent trends.

Cross-cultural narratives provide readers with insights into different cultures, traditions, and perspectives, making them highly relevant in an increasingly globalized world. With growing awareness and appreciation of diversity, readers are seeking out literature that reflects a broader range of experiences and identities. Advances in technology, particularly in digital publishing and distribution, make it easier for cross-cultural narratives to reach a global audience. E-books, audio books, and online platforms allow readers from different parts of the world to access a wide variety of literature, including cross-cultural narrative. It often addresses important social and political issues, such as immigration, racism, and identity, which are highly relevant in today's world. Authors, publishers, and literary organizations are increasingly engaging in cross-cultural collaborations and exchanges. Initiatives such as translation programs, literary festivals, and writer residencies facilitate the exchange of ideas and stories across cultural boundaries, enriching the literary landscape with diverse voices and perspectives. It plays an important role in education and raising awareness about cultural diversity and global issues. In schools and universities, literature from different cultures is often included in curricula to promote intercultural understanding and critical thinking skills.

Cross-cultural studies provide insights into the beliefs, values, customs, and behaviors of different cultures, fostering greater cultural awareness and sensitivity. It helps individuals navigate the complexities of globalization by providing knowledge and skills for engaging with people from diverse cultural backgrounds in various contexts, including business, education, healthcare, and diplomacy. Many conflicts around the world stem from cultural misunderstandings, stereotypes, and ethnocentrism and it helps in solving them. Addressing pressing global challenges, such as climate change, pandemics, poverty, and human rights violations, requires collaboration and cooperation across cultural and national boundaries. Cross-cultural studies equip individuals with the knowledge and skills to work effectively with diverse stakeholders and find sustainable solutions to complex global problems.

For individuals, cross-cultural studies offer opportunities for personal and professional growth by expanding their worldview, enhancing their intercultural competence, and preparing



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them for success in an increasingly diverse and interconnected world. Whether pursuing careers in international relations, education, healthcare, or business, individuals with cross-cultural expertise are better equipped to navigate diverse cultural landscapes and thrive in diverse environments. They are essential for fostering cultural understanding, promoting diversity and inclusion, resolving conflicts, addressing global challenges, and fostering personal and professional development in an interconnected world. As globalization continues to shape our societies and economies, the need for cross-cultural studies will only become more critical in the years to come.

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Full Length Article

IJCRAR/FLE/50

# A Study of Cultural Conflict in Bharati Mukherjee's Jasmine

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### Abstract

America as a nation is an immigrant society. It has grown to be a nation of more than 250 million foreign nationals in little more than 400 years. No region of the United States has remained untouched by immigration. The 1965 Immigration Act has resulted in a sharp increase in the proportion of Asian and Hispanic immigrants. Those from Europe, Latin America, Asia, and the Caribbean make up the great majority of immigrants. Between 1981 and 1990, there was an approximately threefold rise in Asian immigration. Literary migration and the migrant as a prominent figure are two sides of the same coin. One could compare the act of migrating on one land to flying.

**Keywords:** Cultural Conflict, Bharati Mukherjee's Jasmine, Asian - Hispanic immigrants

### Introduction

The United States of America is an immigrant society. In just over four hundred years it has become a nation of over two hundred and fifty million people from other lands. There is no part of the United States that has not been touched by immigrants. Due to the immigrant Act of 1965, the percentage of Asian - Hispanic immigrants is rising rapidly. The vast majority of



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immigrants are from Europe, Latin America, Asia and the Caribbean. Asian Immigration increased by almost three folds around 1981 - 1990.

The migrant in a luminal figure and literary migration serves as a double - edged sword. The act of migrating, on the one hand may be likened to the flight of the fugitive slave to the North to liberate the migrant from the oppressive elements of their former home. On the other hand migration makes a point of critical separation of people from their family, friends and geographic identity.

The Indian Diaspora insists on a claim to an essentially psychological and historical unity that highlights the spectacular Indian mosaic. It refers to the historical and contemporary presence of people of Indian sub continental origin in other areas of the world.

The Greek meaning of Diaspora is 'to disperse'. Diaspora in literal terms means, the forced dispersal of the people and communities who settle in different countries away from their homeland. The Diasporic Movement began during the nineteenth century and since then the diasporic destinations have been part of the British Empire. A forced interaction with colonial hegemony is a fundamental and unifying feature of the diasporic experience.

The topics of Asian American literature range from immigration, biculturalism generational conflicts, problems in language and voice, heroism in a racialized society to the possibilities and the limits of multi-ethnicity. Asian American writers are descendants of cultures as diverse as Chinese, Japanese, Korean, Philippine, Indian, Pakistani and Vietnamese. Many came to the United States as refugees, some immigrated to join already settled families, some came for education or employment and other fled colonialism or neo colonial persecutions.

South Asian literature is a colourful kaleidoscope of fragmented vies, coloured by the perceptions of its authors, reflection myriad realities and fantasies.

Bharati Mukherjee is one of the best-known South Asian American writers. She was born on July 27, 1940 in an upper-middle class Brahmin family in Calcutta, India. The second of three daughters of Sudhir Lal, a Chemist and Bina Banerjee Mukherjee, she lived with forty or fifty





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relatives until the age of eight; and was brought up in an extraordinary close-knit and intelligent family. Bharati Mukherjee, the Indian-born novelist now an American citizen, occupies a unique position among her literary colleagues as “the foremost chronicler of multicultural New America” (Tandon 20). Mukherjee has insisted on being read not as an Indian or expatriate writer but as an immigrant writer, whose literary agenda is to claim the America that is being improvised by new comers from the Third World.

Among the writers of Diaspora, Bharati Mukherjee has been regarded as one of the promising novelists and is “the clear eyed but affectionate immigrant in American Society” (qtd.inPandey; 82). Because of the distinctly different experiences she has had throughout life, she has been described as a writer who has lived through several phases of life. Primarily, as a colonial, then as a national subject in India, she then led a life of exile as a postcolonial Indian in Canada. Finally, she shifted into a celebratory mode as an immigrant, then citizen, in the United States. She now focus her several lives and background together with the intention of creating a new immigrant literature.

Mukherjee’s earlier novel such as **Jasmine** mainly focus on the theme of cultural conflict of the protagonist.

Mukherjee’s **Jasmine** closely resembles a friend’s housekeeper, a Caribbean women of Indian origin whose energy was dictated by her desire to re-make herself and by the need to improvise morality. She shapes her heroine as a fighter and adopter, who is perpetually in the process of remaking herself and her destiny. The novel **Jasmine** centers around the experiences of Jyoti, a teenage Hindu widow, who travels all the way from Hasnapur, India, her feudalistic village to America. These experiences are told in first person by a woman who identifies herself as Jan Ripplemeyer.

In **Jasmine**, the story begins in Hasnapur, a village in Punjab. As a seven-year -old girl, Jyoti is foretold of her widowhood and exile by an astrologer. She refuses vehemently to believe in her fate. But the astrologer warns her that she cannot escape from her fate. Jyoti reacts to the astrologer’s attempt to reduce her to nothingness by falling down and making a star-shaped wound on her forehead. Jyoti imagines that the wound in her forehead to be a sage’s third eye to



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scan invisible worlds and the bloody tongue is an attribute of the powerful destructor goddess Kali

Jyoti loses her father before he can marry her off. So, she marries her brother's friend, Prakash Vih, a twenty-four year old electronic student, whose voice she falls in love. At the age of fourteen Jasmine is married to Prakash Vih. The wedding is not a religious one, no dowry is exchanged, no guests only a Registry Office wedding. After the marriage with Prakash, a Hasnapuri girl has become the city woman Jasmine in Jullundar. The changed name and a new way of life in Jullundar compelled her to realize that motherhood is not her sole aim. Jasmine thinks that the success of her life is to follow her husband.

At the age of sixteen Jasmine is planning to move with her husband, who dreams of his own store "Vih & Wife" (J 89), in the United States. It is the period of the Sikh separatist movement, when Sikh terrorists killed Hindu men and women. The Khalistani Movement spreads violence and disorder in the whole of Punjab and the rest of the nation. Sukhwinder is the representative of the Khalsa lions. Prakash becomes a target of the Khalsa lions because he has told his Sikh friend Sukhwinder that, "there's no Hindu State! There's no Sikh State! India is for everyone" (J 66). But Sukhi says, "all Hindu women whose, all Hindu men rapists" (J 65). He does not stop by shouting thus but he has spoiled Jasmine's life by killing her husband Prakash Vih. Jasmine becomes grief stricken and frustrated with unfulfilled dreams. She is angry with Fate's cruelty for thwarting her husband's diasporal dreams.

Heart-broken, the newly emerging Jasmine refuses to spend the rest of her life in widow's weeds. It has always been Prakash's ambition to go to the United States where his teacher Prof. Vadehra had migrated, she seeks the help of her brother to secure forged documents. She spends all her husband's saving on a fake visa to America and soon she is on her way to the New World. Her migration has brought tremendous changes in her life.

First there is Half-Face who is the captain of the trawler in which she crosses over to Florida. Her Half-Face becomes the villain and rapes her. However Jasmine ends up being the prey of her own assumed Saviour. Jasmine plans to kill herself in order to purify her soul after the rape. Then Jasmine in a truly feminist gesture decides to kill the Devil Incarnate. The transformation of



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identity starts from the moments. She has killed him like goddess Kali, tears her tongue and stabbed him and the scene of the murder is perfect. She has been reborn by killing not herself but Half-Face and she begins her journey into America.

A kind Quaker lady, Lillian Gordon, the first among Jasmine's many rescuers, introduces Jasmine to the first concept of American life. Gordon renames her Jazzy, another reincarnation, on her first American identity. Gordon helps her to reach Prof. Devinder Vadhera who had helped Prakash in securing admission in an engineering course.

When she came to know that the Professor is interested not in teaching only in trading human hair. Her widowhood in that household compels her to leave that place. Observing Jasmine's frustration, the professor promises to help her acquire a forged green card if she promises to keep his secrets.

Lillian Gordon's daughter Kate Gordon, a professional photographer guides Jasmine to her new home in Manhattan. A young liberal couple Taylor and Wylie, who employ Jasmine as a "day mummy" to their adopted daughter Duff. Taylor transforms her into a sophisticated American woman. Jasmine gets another name from Taylor, "Taylor called me "Jase" [...]. I liked the name he gave me: Jase. Jase was a woman who brought herself spangled heels and silk chartreuse pants" (J 176).

Taylor himself falls in love with Jase. Jase tells Taylor about her past, it gets exorcised. A she fall hopelessly in love with Taylor but the past comes back to destroy her present when she sees Sukhi, her husband's murderer in the park and she decides to leave everything behind and flees to Iowa.

In Iowa Bud falls in love with Jase. Before the marriage Jane became pregnant by Bud. When Bud propose to marry him, she refuse to marry him for fear of her astrologer's prophecy of widowhood and indeed Bud is shot by a distraught farmer facing foreclosure soon after he and Jasmine begin living together. She thinks she saves the life of Bud by not marrying him.



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Jasmine comments, "I have had a husband for each of the women I have been. Prakash for Jasmine, Taylor for Jase, Bud for Jane, Half-Face for Kali" (J 197). At the end of the story, the sudden arrival of Taylor gives a sort of relief to Jane and she is now ready to go with him again without any repentance. Her departure from the life of Bud is not an act of an immature mind but a kind of an American dream in which she wants to dwindle as she speaks, "I am not choosing between men. I am caught between the promise of America and old-world dutifulness" (J 240). After much thought she decides to Counsel Karin, Bud's former wife, She even succeeds in bringing them together. Jasmine, the eternal caregiver, walks away with Taylor and Duff leaving Bud.

The protagonist Jasmine is really the mouthpiece of the novelist who as a representative of the modern female world does not want to live in the boundary of Indian space and time and aspires to go abroad for a new way of life and atmosphere in which she can survive. Mukherjee's narrative traces the conflicts of Westernization through cultural displacement and reformation, the immigrant suspended in an enigma of in betweenness is clearly presented in Mukherjee's **Jasmine** is one of the best creations of Mukherjee.

It reflects the boldness of the heroine who can go to any extent for the autonomy and fulfillment of her desires readily changes her identity. It is really true that Jasmine got satisfaction and self-realization in America-the only land on earth that gives one ample opportunity to work at making her dream a reality.

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Full Length Article

IJCRAR/FLE/51

# Navigating the Currents of Empowerment in Modern Culture: Feminist Waves

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### Abstract

"Navigating the Currents of Empowerment in Modern Culture: Feminist Wave" offers a groundbreaking exploration into the ever-evolving landscape of feminism, transcending traditional boundaries to illuminate new horizons of understanding and action. Through a synthesis of historical insights, contemporary analyses, and cutting-edge research, this paper embarks on a transformative journey to unravel the intricate tapestry of feminist movements. By leveraging an innovative interdisciplinary lens, the inquiry delves deep into the dynamic interplay between gender, race, class, sexuality, and other axes of identity, revealing the complex intersections that shape the feminist discourse. From the pioneering waves of the past to the emerging currents of the present, the paper navigates through diverse ideological terrains, uncovering both the triumphs and tribulations of feminist endeavors. This inquiry does not merely observe from the sidelines but actively engages with the pulse of societal transformation, challenging entrenched norms and envisioning bold pathways toward gender equality and empowerment. By amplifying marginalized voices and embracing inclusive perspectives, "Feminist Waves" sparks a paradigm shift, igniting a collective call to dismantle systems of oppression and cultivate a more just and equitable world for all.

**Keywords:** Feminist Waves, Modern Culture, feminism, equality, contemporary trends



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### Introduction

Feminism Is for Everybody: Passionate Politics, bell hooks (2000) shares her "simple definition" of feminism: "Feminism is a movement to end sexism, sexist exploitation, and oppression" (p. viii). Feminism is a complex notion that has vast differences in meaning and connotation for people spanning generations, ethnic identities, sexual orientations, social classes, nationality, and myriad identities. Feminism is not a static notion; rather it evolves with us throughout our lives and is shaped by the various lenses we use to view the world at large and, most importantly, ourselves.

Navigating the Currents of Empowerment in Modern Culture: Feminist Waves offers a groundbreaking exploration into the ever-evolving landscape of feminism, transcending traditional boundaries to illuminate new horizons of understanding and action. Through a synthesis of historical insights, contemporary analyses, and cutting-edge research, this paper embarks on a transformative journey to unravel the intricate tapestry of feminist movements.

From the pioneering waves of the past to the emerging currents of the present, the paper navigates through diverse ideological terrains, uncovering both the triumphs and tribulations of feminist endeavors.

This inquiry does not merely observe from the sidelines but actively engages with the pulse of societal transformation, challenging entrenched norms and envisioning bold pathways toward gender equality and empowerment. By amplifying marginalized voices and embracing inclusive perspectives, "Feminist Waves" sparks a paradigm shift, igniting a collective call to dismantle systems of oppression and cultivate a more just and equitable world for all.

### The Three Waves of Feminism

The history of feminism is often described in three temporal waves. The initial wave prioritized voting and legal rights, the second addressed broader societal issues in the 1960s-1980s, and the third, emerging in the 1990s, underscores diversity and individual experiences in



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confronting gender inequalities. Each wave plays a role in shaping the ongoing discourse on equality and inclusivity in our contemporary culture.

This concept originated with the Irish activist Frances Power Cobbe in 1884 who shared that movements “resemble the tides of the ocean, where each wave obeys one more uniform impetus, and carries the waters onward and upward along the shore” (as cited in Hewitt, 2010, p. 2).

When viewing feminism through the metaphor of a wave, it is important to understand that this idea of uniform and monolithic waves is often reductive and ignores multiple and often simultaneous movements within and across race, ethnicity, nationality, class, etc. As such, it disregards bravery of women around the globe prior to the nineteenth century.

### The First Wave

1. The First Wave occurred during the nineteenth and early twentieth centuries.
2. It involved some of the foremothers of liberal feminism such as Elizabeth Candy Stanton and Matilda Joslyn Gage who, in advocating for divorce laws to protect the rights of women, cited Iroquois laws that ensured a man provided for his family on pain of banishment.
3. There was a strong influence of Native American women with whom white women shared land. The pioneers of the women’s movement took cues from Native American ancestors such as the Iroquois system of election, whereby women chose their governmental representative from among eligible men.

### The Second Wave

1. The Second Wave occurred during the 1960’s and 1990’s. It was a reaction to women returning to their roles as housewives and mothers after the Second World War. It unfolded in the context of the antiwar and civil rights movements and the growing self-consciousness of a variety of marginalized groups around the world.

2. In 1966, the *National Organization for Women* (NOW) was created, with Friedan named the first President. The *Women’s Educational Equity Act* of 1972 and 1974 provided greater educational equality.



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3. The Second Wave differed from the First Wave in that it “drew in women of color and developing nations, seeking sisterhood and solidarity and claiming ‘women’s struggle as class struggle’” (Rampton, 2008, para 8).

4. Some notable events during this period include the passage of Title VII of the Civil Rights Act of 1964, the formation of the National Organization for Women, passage of Title IX in the Education Amendments of 1972, the Roe v. Wade decision, and the publication of *The Feminine Mystique* by Betty Friedan.

### The Third Wave

1. The Third Wave is considered as the timeframe from 1990’s to present day.

2. Third Wave feminists were quick to criticize earlier feminists, and to point out the flaws in their movements. It is informed by postcolonial and postmodern thinking.

3. Third Wavers often mystifies earlier feminists as many have reclaimed lipstick, high heels, and cleavage. In addition, tattoos may adorn current day feminists.

4. This wave breaks constraining boundaries of gender, including what it deems essentialist boundaries set by the earlier waves.

5. The Third Wave of feminism was greatly focused on reproductive rights for women. Feminists advocated for a woman’s right to make her own choices about her body and stated that it was a basic right to have access to birth control and abortion.

6. The *Family Medical Leave Act* which allowed employees to take unpaid leave for family and medical emergencies became law in 1993.

7. The *Violence Against Women Act* which improved justice for women who faced abuse was passed in 1995. These were significant achievements for the Third Wave and landmark decisions

8. Controversy and disagreement around identity politics between feminists in the third wave have escalated.

### Digital Activism

Empowerment in modern culture builds upon the foundations laid by feminist waves, integrating new perspectives and addressing an array of social issues. Women have something valuable to contribute to every aspect of the world. While feminist waves historically focused on



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gender equality, modern empowerment expands to include diverse identities and intersectionality. Digital activism and social media play pivotal roles in both, facilitating global conversations and mobilizing communities for change. Contemporary empowerment emphasizes inclusivity, self-expression, and challenges to traditional norms, aligning with the principles of feminism while extending beyond gender to embrace broader aspects of identity and social justice.

### Contemporary Trends

In the ever-evolving landscape of empowerment, contemporary trends include the rise of digital activism, with social media platforms serving as catalysts for change. Online movements amplify diverse voices, fostering global conversations on issues such as mental health awareness, consent education, and climate justice.

The use of technology, like virtual reality and augmented reality, contributes to immersive experiences that promote empathy and understanding. Additionally, the emphasis on self-care and well-being reflects a holistic approach to empowerment, acknowledging the interconnectedness of mental, emotional, and physical health in the pursuit of personal and societal progress.

Navigating the currents of empowerment in modern culture involves a diverse range of movements and discussions beyond traditional feminist waves. Modern empowerment emphasizes inclusivity, breaking stereotypes, and fostering equal opportunities. It extends beyond gender to embrace various identities, encouraging individuals to challenge societal norms and contribute to a more inclusive and equitable world.

### Conclusion

The exploration of feminist waves reveals the intricate dynamics of empowerment within modern culture. From the first wave's fight for suffrage to the second wave's focus on reproductive rights and workplace equality, and the third wave's emphasis on intersectionality and inclusivity, each wave has contributed to reshaping societal norms and challenging entrenched systems of oppression.





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However, our paper also underscores the ongoing struggles and complexities within the feminist movement, including debates around inclusivity, representation, and the intersectional nature of oppression. Moving forward, it is imperative to recognize the diverse experiences and voices within feminism and to foster solidarity across different identities and backgrounds.

Ultimately, the journey of feminist waves reminds us of the power of collective action and the necessity of continued dialogue and activism in striving towards a more equitable and just society for all genders. As we navigate the currents of empowerment in modern culture, let us remain vigilant in our pursuit of equality and justice, ensuring that the waves of feminism continue to push forward towards a brighter and more inclusive future.

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Full Length Article

IJCRAR/FLE/52

# Social and Psychological Alienation in Haruki Murakami's *Sputnik Sweetheart*

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### Abstract

This paper interweaves the concept of the non existence of love and the loneliness caused by the situations of the characters in the novel, *Sputnik Sweetheart* by Haruki Murakami. Isolation is not only about being unable to be around society and its people, it can also mean being apart from one's self. Losing one's self and finding it again forms the crux of the novel. The novel presents a love triangle: K in unrequited love with Sumire, Sumire in love with her mentor Miu, but Miu does not want to be with her. The characters live a life of solitude in the presence of each other. Their wishes and desires remain unfulfilled. This complex relationship combines reality and the supernatural and it challenges the notion of what is 'real' by introducing unlikely elements to a seemingly normal universe. The characters are portrayed in a realistic manner and further describe frustration, love and hope, expressed through the most domestic and feminine of arts. By employing the technique of Magical realism, it portrays a tale of love and lost. The characters in this novel are a part of each other's lives, and unfortunately not, in the way they wished. They carry normal human attributes, like how they discovered themselves in terms of identity or sexuality or spirituality. This paper envisions the psyche of loneliness of the major characters and their revelation once they identified their loss.

**Keywords:** Psyche, Possession, Displacement, Surreal, Uncanny

### Introduction

Japanese literature is known for its classics, but due to the complexity of the language, it is noted through translations. Haruki Murakami and Yoshimoto are probably the best known Japanese novelists. Murakami's witty and strange works have sparked furious debates in Japan



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over whether they are true to literature or simple pop-fiction. Steven Poole praised Murakami as 'World's greatest living novelists'. Most of Murakami's works use first-person narrative, as a tradition of the Japanese novel.

*Sputnik Sweetheart* is a Meta fiction. Murakami's writing style is deceptively facile. As poetry comes with the symbols, images and themes, which creates shift and changes, this novel, too discusses a thin line between the real and unreal. What is believable and what is not is depends on how one decode the events. The making of an over imaginative mind of the character? or just a fact of reality? The characters love music, enjoy the breeze, drink wine but they also lose a part of themselves in the other world.

The book starts with a love triangle of how K in unrecognized love with Sumire, and how Sumire in love with her mentor Miu and how Miu moves away from Sumire. This is not a book of romance or about affairs or relationships. But how Sumire changed by Miu, seems to be fall away from K into her new life. In a meanwhile Miu assigned Sumire a job as her secretary, a seemingly undemanding job which assist her to write without being worried about money and period. From Sumire's point of view, the job has an add on attraction of Miu's company, with whom she's already furious in love. It's a love that chatter her world and sweeps her off her feet. In the wonderfully evocative opening paragraph, K says,

"In the spring of her twenty-second year, Sumire fell in love for the first time in her life.

An intense love, a veritable tornado sweeping across the plains - flattening everything in its path, tossing things up in the air, ripping them to shreds, crushing them to bits. The tornado's intensity doesn't abate for a second as it blasts across the ocean, laying waste to Angkor Wat, incinerating an Indian jungle, tigers and everything, transforming itself into a Persian desert sandstorm, burying an exotic fortress city under a sea of sand. In short, a love of truly monumental proportions." (51)

He is not hyerbolise the situation. The love Sumire has with Miu compels her to discard her purposeless, uncontrolled lifestyle. Miu contacts K and invites him to the Greek Island where she and Sumire have been holidaying. Once he gets there, K discovered that Sumire has indeed



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vanished without any trace and the central notion to her disappearance is an incident happened in Miu's past. As he noticed from Sumire's private record, Miu is frigid: she has not had sexual relations with anyone since a strange and dreadful incident happens fourteen years ago. These take the readers towards a metaphysical solution to the mystery. An answer of parallel worlds, of which Miu is cracked between the two. In one world sexual and in the other not, and Sumire moves to the world in which the woman she loves can react to her.

One night Miu got struck on a Ferris wheel at closing time, she glanced her apartment in the distance and sees the light is on. Inside she sees Ferdinando, someone she has met recently and whom she dislikes greatly. Then there arrives a woman, and to Miu's terror, that she sees herself. The two, Ferdinando and the other Miu proceeds to have sex. Miu, the one stuck on the Ferris wheel moves into shock. When she's rescued the next day, she finds that not only is she covered with strange scratches on her arms and face, but every single strand of hair has turned white overnight. Since that day, Miu has been incompetent to give her bodily need to anyone, even her husband and Sumire finds that it is irreversible to make Miu to love someone. It's not that Miu does not like her; she forces her body not to respond to Miu's caresses and shows herself as stiff and unmovable.

Perhaps there is a clue in the mystery of Sumire's disappearance. As she notes: "I'm in love with Miu. With the Miu on this side...but I also love the Miu on the other side. The moment this thought struck me, it was like I could hear myself - with an audible creak - splitting in two. As if Miu's own split became a rupture that had taken hold of me" (76). Sumire has always been a free soul, loves to do exactly what she wishes. When she meets Miu and she tries to adjust into her world and become more like her. She allows her soul to split into two, and she finds her way which leads to eternal bliss.

Likewise, Miu's split can perhaps be explained by her life before the incident. She would have forced herself into a certain disciplined style of living because of her desire to become a concert pianist. She refused to give her impulses towards her passion. And then she link up with Ferdinando in Switzerland, a person who tries to sleep with her and her brain reluctantly warned her from him. Deep down she may be attracted towards him and what she saw on the night from the Ferris Wheel was her other self making love towards him. The split of her soul may be her



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impulsive, natural self which would have gone out to live in a world where it could do as it pleased. And, it was in search of her own peace, Sumire too went off into the other world. The novel operates escapism in two directions: from the real world into the world of dreams. Sumire escapes from reality by retreating into the dream world.

There could be another, slightly different interpretation too. Perhaps Murakami is writing about the sanity in love and how one cannot attain one's desires and make restfulness in it. Miu desires and hate towards Ferdinando is in equal standard and she can't harmonize the two. In Sumire's case, her passion towards Miu drives her to lose herself and forgets who she really is. K too, briefly struggles with getting lost in the other world, but he manages to stay, unplug, in this world. This may be because he had accepted that his love for Sumire will remain unrequited and he has somehow managed to live his life with that fact.

Then, there is the question of loneliness. All the three characters in the novel are lonely in their own ways, their unusual experiences with this feeling making them even dejected. Miu has lost part of herself and nobody else can comprehend what it is like to live like that. Sumire feels lost and dejected despite being with Miu, because she missed to experience her life naturally as it comes. K is lonely because he was an over-sensitive boy abandoned by his family and who eventually built emotional lines around himself. Only Sumire ever managed to breach that wall and then, she too disappeared.

Women vanish more often in Haruki Murakami novels. Characters in novels tend to vary incrementally. Murakami drop personalities more easily than tears. In Murakami's increasingly astral scenarios, the human self has become an alarmingly malleable thing. As with Sumire, it can amend beyond recognition. Sumire, who succeeds in 'entering the world of her dreams or illusion?' It is a postcolonial, as well as a postmodern device. Most of the magical realist texts deal with the themes of post colonial settings longing to redefine their identity by forging a point of view specific to the events, history, and culture of that region.

"Magical Realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as colourless reality." (Sahagian) Murakami starts to warm to his new idea that is Sumire's disappearance being





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connected to how she is split herself, found a door to the spiritual other side. When Sumire disappears from the island, Murakami sets the story up as a form of detective mystery. Though these characters and places seem unreal, they remind us of basic human truths of our real lives that one experience every day.

Murakami's breezy narrative carries the readers along through pages of otherwise remarkable plot with incredible and entertaining ease. His tale of the search for human connections asks only questions, offers no answers and must be meditated upon to provide meaning. It is an open ended novel, so one cannot read this for the sake of knowing what happens to the characters at the end. The novel imbibes the apparent story, the routine of normal day in the lives of the character, making out the sense of the metaphors and the fairy tale like magic that is evident in the story. These supernatural elements are conferred in a direct way with no effort made to explain how they could be happen in the real world.

The governing theme of the novel is loneliness. Each fictional character has his or her form of detachment. Here solitude is not understand as loneliness, but instead isolation by space or some psychological illusion. All the characters, end in that unique form of social despair, stagnant under an illusion that makes them blind to the spell of their social and psychological alienation.

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Full Length Article

IJCRAR/FLE/53

# Limitation of Women in Social Conventions with Special Reference to *Lamps In The Whirlpool* By Rajam Krishnan

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### Abstract

Over the past millennia, there have been numerous significant changes to the position of women in India. However, this is not how women were victimised in the past. In the name of tradition, social prejudice against women still occurs. Rajam Krishnan's *Lamps in the Whirlpool* brings up this subject and resonates with many suppressed women. Girija, the protagonist, was humiliated by her family. She performed her duties with no expectation. However, she started pondering about who she was and she became aware of the way her standing had been silenced in the name of conventions. Despite having a decent education, and working prior to marriage, her life completely transformed after the marriage. This paper examines how cultural norms oppressed women, focusing particular attention to Rajam Krishnan's *Lamps in the Whirlpool*.

**Keywords:** Social norms, gender, mother, Feminism, dress codes

### Introduction

The belief that a woman is created or born to be a mother, a tool for nurturing and procreation, is ingrained in her. The assumption that women are weaker and less productive leads to prejudice against them, which is sometimes even condoned. On the ground, women's needs are disregarded since they are seen as addressing only minor problems. Social norms were



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a significant factor in each of these situations. As Pramod K. Nair says in the *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*,

Postmodern Feminism believes that

1. gender and its meaning depend on location.
2. it cannot be universal because meanings are local,
3. it cannot be fixed because it demands and demands on repeated performances and in relation to other performances
4. one cannot step outside the performance (as 'male') to be objective (92-93)

Women reproduce cultures. This is the main justification for constantly monitoring women's rights, behaviour, and dress codes. Because of this, women from many groups are uniting behind the same ideal of 'right for women,' despite the fact that their respective cultural conventions continue to act as a barrier. Women appreciate their culture, but they don't want it to stand in the way of their advancement. This paper, with particular reference to Rajam Krishnan's *Lamps in the Whirlpool*, boldly explores the struggles faced by women in the home. Because family is the cornerstone of society. How a woman's restrictions might cause an internal struggle and identity quest. The work also explores how women are treated in society.

Rajam Krishnan is one of the leading novelists in Tamil. She (1925) was born in Musiri, Trichy district, Tamil Nadu. Her father, a school master, encouraged her literary talents even from her younger days. She studied only up to fifth form at the local High School, but was a self-taught person and read by herself the famous English novelists like Dickens and Jane Austen. Among the Tamil novelists she was influenced by Matavaiaya and Venkataramani. She married before she completed her high school. From 1946 onwards her short stories were published in many popular Tamil journals.

As a prolific writer, she wrote her first novel *Swatantra Jothi* in 1948. Publishing almost continuously since then, her work spans a variety of literary genres: fiction, essays, biographies, short stories, and a travelogue. With rare courage she travelled in the dacoit - infested regions of North India and wrote her famous novel *Mullum Malarntatu* (Even a cactus blooms, 1974),



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describing the human side of the dacoits. She visited the southern coastal areas of Tamil Nadu and other industrial areas and produced her realistic novels like *Alaiivaikariyil* (1978), *Karippu Manikal* (1979) and *KuttuKunchukal* (1980), portraying the sufferings of the fishermen, saltpan workers and child labourers. After visiting the USSR she highlighted the Soviet woman's position and status in *Annaiyar pumi* (1978). Her writing is bold but lyrical and exudes deep humanism" (Lal Mohan 3511).

Rajam Krishnan is the recipient of many literary honours. She has won several literary awards for her writings and her work has been extensively translated into other Indian language. She was awarded the Sahitya Academy award for the year 1973 for her novel *Verukkuneer*. Her *Valaikkaram* received the Soviet Land Nehru Award. She has also won the first prize for her short story *Oosium Unarvum* in an international competition by the New York Tribune in 1950. Some other short stories like '*Katichikal*' (visions) and '*Osaikal*' (sounds) also won prizes (Lal Mohan 3511).

Her works depict the lives of women in Tamil Nadu particularly the Brahmin women in a realistic style and lucid language. Intertwining of tradition and modernity is one of the hallmarks of her writing. Her novels and short stories have been translated into various Indian languages and English. Some of her most famous works are: *Karippu Manigal*, *Alaivai Karaiyil*, *Setril Manithargal*, *Mannagathu Poonthuligal*, *Kootta Kunjugal*, *Kalam Thorum Pen*, *Pathaiyil Padintha Adigal*, *Manidathu Makaranthangal* and *Suzhalil Mithakum Deepangal*. She is socially conscious of the deficiency of a fair treatment for women and her works are aimed at invoking a sympathetic view of their lot. She does not advocate a rebellious attitude which will in effect tear the social fabric beyond salvation.

Rajam Krishnan is a writer with a mission and the novel. *Lamps in the Whirlpool* demonstrates the commitment for the liberation of women. This novel is based on feminism. *Lamps in the whirlpool* reveals the customs and practices of Brahmin community. She brings out the satiric view of the intolerable customs followed by a conservative family. It authentically stems from the writer's milieu and culture but raises issues which finds an echo in the hearts of many a repressed woman, cutting across cultures and languages (*Lamps in the Whirlpool* vii). Rajam Krishnan's purpose is not only to portray but also to correct the society by exposing its



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rough side. The protagonist of this novel is Girija. She is not portraying the pathetic picture of one woman only. Girija is only a representative of the kind whose path is sprinkled with thorns in life. This novel has feminist theme but it stops from giving a call to revolt against the existing order.

In this novel, Rajam Krishnan expresses about the position of a woman in a family, especially in a middle- class Brahmin community, it is a well-known theme. But the treatment of Rajam Krishnan throws light on the cultural, religious and ritual practices of Brahmin community and the place of a woman hood. In short, the novel *Lamps in the whirlpool* holds a satiric picture of Indian society which still clings on to certain customs by which the folk are put to untold sufferings, with a view to preserve the purity of the family.

The daughter-in- law has to bear the brunt of the household chores while the other members look on heartlessly. Being a member of a society bred in superstition and scholar views she observes the reprehensible customs blindly with the religious feeling. The reason attributed for tonsuring her head may seem funny to others, but for that action arises out of her firm conviction. After husband's death she chose to shave her head wear a widow's dress. She had heard that if a drop of water falls from a widow's hair her husband's soul has to suffer in hell. In addition to enforcing the madi rules she insists on observing several taboos which restrain Girija from getting the service of the house servants. One servant is not allowed to come inside the rooms while the other is not permitted to enter the kitchen. Girija's case is not a solitary instance of an unlucky woman for whom life has presented a bed of thorns. Her husband Samu (Swaminathan) is insensitive to her suffering and gives approval to his mother's action. Girija, in spite of her graduate degree, is made to slave in the orthodox house hold. The arrival of Ratna, niece of Girija's husband, creates a flutter in the humdrum routine of the family. Ratna notices that the Mamiyar is exploiting the submissive nature of Girija. She urges her to assert her rights. Girija takes firm decision to have independence and assert her womanhood. Like this the novel revolt against the existing custom of the society.

The culture and practices of women make them vulnerable. People view them as being inequitable. Some long-standing traditions have resulted in unfair treatment of women. The protagonist Girija's position within the family is made abundantly evident by Ratna's remarks in the book.





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Why are you so stubborn? After serving everything to everybody, why do you sit down on this dirty kitchen floor and eat the leftovers? Are you a four legged creature? Why did you do your MA BEd and work for eight years? Where has that Girija gone? Why should you be so terrified of this hag with her tonsured head? Don't you have a mind of your own? Oh, come on, Giri.' Had anyone ever shown such genuine concern for her? Mamiyar, her husband, even the children to whom she had given birth? (*Lamps in the Whirlpool*17)

Girija finds her lack of contentment after her acquaintance with Ratna. The restriction faced by her now follow her own two daughters Kavitha and Charu but there is always slight bent in all the rules for her son Bharath. She never gets any justification from her husband for whom she had met all these difficulties. Once Girija opened her husband's wardrobe and happened to see a coral-coloured box. Girja thought her husband would reveal that to her. Because she trusted her husband, Samu implicitly. But he did not reveal her anything about the box. She was totally broken by this occurrence.

The question made by Abu, a friend of Ratna, addresses all women. He just asked Girija,

'It's a great pity that people like you have become a stranger to your own children. You know nothing about the picture hanging in your house. You don't know anything about social issues. You are removing yourself from the general flow of life and getting totally submerged under the daily rituals. Have you ever thought whether this is necessary? Think about this enormous woman power, confined to the house, going to rot. Why have you never felt that we also have a part in the shortcomings and miseries of society?' (*Lamps in the Whirlpool* 31)

For him Girija simply replied "Discontent has been buried deep within me" (*Lamps in the Whirlpool* 31). This is the true response of all Indian women, not just Girija's. She thought she was in a cage herself, and now every moment was excruciating due to her desperate want to be free for a few days.

Her urge for freedom pushed her to walk away from her home for a while. She went to Rishikesh, and Haridwar. Girija once requested a school trip to north India from her mother. Her mother and brother rejecting her with an argument that they could buy her gold instead of



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squandering the money. But she stubbornly insisted and went on the trip and enjoyed complete freedom. Now the same she could enjoy freedom without any restriction in the name of duties.

In Rishikesh, Girija got acquainted with a 'Paati'. The old woman advised her not to think about the problem always "if you can't, bear it get up and fight". (*Lamps in the Whirlpool* 58) Her interaction with the old woman profoundly transforms her. Girija made the decision to return home. Their family did not accept Girija's return to her home. She was accused and smacked by her husband for confronting the social conventions. The character Roja mami, had shatter the good name of Girija and her life. Girija left her house and embraced a fresh start. When Girija worried about her daughters, Ratna replied to her "certainly our struggle is yet to begin." (*Lamps in the Whirlpool* 79)

The narrative demonstrates unequivocally how social norms set out certain guidelines that women must abide by. "A woman has to be submissive. That is what a family is all about. Patience enhances a woman's stature." (*Lamps in the Whirlpool* 73) The book takes a bitter look at gender prejudice. This paper deftly highlights the constraints experienced by women through Girija's dual facets of strength and fragility, acting as a beacon for the strong, independent, and self-reliant that transcends geographical boundaries and social strata. Social norms shape acceptable roles, opportunities and behaviours for women and men in society. The social norms also with holds the potential of women. Women attempt to understand their equality amidst the intricacies of social standards.

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Full Length Article

IJCRAR/FLE/54

# A Shift from Performance to Narrative: Analysing Viralimalai Kuravanji's Narrative Structure through Ayyappa Paniker's Theory of Folk Narrative

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### Abstract

Kuravanji is a Tamil folklore tradition known for its vibrant storytelling and cultural significance. Viralimalai, the hill crowned with the famous Subramaniya temple, is the birthplace of the infamous Viralimalai Kuravanji. The dance drama is known for its intricate storytelling, rich cultural representation, and historical roots. Viralimalai Kuravanji, once the most popular amongst the vast array of Kuravanji dance dramas of Tamil Nadu, is on the brink of extinction. Many scholars have attempted to keep this epitome alive by shifting it to the written format. But converting this performance folklore into writing has been highly reductive as it eliminates the auditory imagery, visual effects, and body language, which is an inevitable part of folklore. This paper attempts to study Viralimalai Kuravanji as a narrative by deploying Ayyappa Paniker's Theory of Folk Narrative: Multiple Models. It aims to take some of the main features of the poetics of Indian folklore narrative to shed light on the narrative dimensions of this folklore. It focuses on the orality, performance, and communal identity to shed light on the narrative structure, cultural representation and historical roots.

**Keywords:** Folklore, Viralimalai Kuravanji, Narrative, Performance, Folklore Narrative

### Introduction

Kuravanji is a traditional dance drama that belongs to the Tamil cultural folklore. It is a multilayered entertainment that mixes *Eyal*, *Isai*, *Nadagam* along with the cultural representation



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and spiritual themes. Kuravanji dramas revolve around a woman's love and devotion to a deity. Since kuravanji belongs to the land of mountains, it typically has Lord Murugan as its presiding deity. The kuravanji narrative depicts the journey of the heroine towards the union with the divine by overcoming the obstacles in her way. The performance of kuravanji dance is always humorous and entertaining by the incorporation of witty dialogues, comical characters and lively performances. While it is entertaining, the kuravanji serves as a form to narrate social commentary in a very subtle manner by addressing the issues like caste dynamics, societal norms and gender roles. The kuravanji narrative often reflects the cultural beliefs and the customs of the community to which they belong to it is also a ritualistic performance thus connecting to the local religious practices to form a deep cultural experience.

Over the course of time, the narrative adapted and incorporated many social and contemporary themes thus reflecting the changing norms and evolving culture. Kuravanji narratives were on the brink of extinction before it was documented. In the current scenario, only a hand full of people are practicing the art form.

Viralimalai kuravanji is one of the oldest surviving kuravanji which originated around the 18th century. Unlike other kuravanjis which were focused more on the entertainment aspect, this particular Kuravanji dedicated its focus to the temple rituals and its dedication to Lord Murugan who is the presiding deity of Viralimalai Murugan temple makes this kuravanji dance drama located in a unique position. Unlike other kuravanjis which has kurathi as the main character Viralimalai kuravanji has a local woman as its main character making it more regional specific and gives a superior cultural connection. With the banning of devadasi tradition the cultural legacy of Viralimalai kuravanji declined and the regular number of performances dwindled over the last 25 years. While there have been numerous attempts to document the performance narrative, the essence of the dance drama has not been fully captured because of its vibrant visual representation and intricate musical patterns used for narrating the story.

Performance narratives rely heavily on non-verbal communication and sensory experience. Thus, translating these elements into text leads to the loss of information as well as the richness of the performance. Written format of an art form tends to prioritize the verbal components of the





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performance by neglecting the other aspects that have a greater role in conveying the meaning and creating an impact.

Despite these challenges, documenting a performance narrative remains as a valuable tool to study the performance folklore. Documenting the performance folklore helps to preserve and share the knowledge about its traditions, especially in the current scenario where live performances are very limited.

Ayyappa Paniker argues that folklores are often uncoded, uncollected and oral in composition and communication. He argues that these narratives cannot be understood through a single theoretical lens. He proposes the Folk or Tribal Narrative: Multiple Models Theory to analyse performing narratives. According to him, the main features of Indian folklore narrative are as follows:

1. They are local as well as universal
2. The narrative helps in the creation of a community
3. The narration is always impersonal
4. There is no institutionalization of the narrative
5. It is not meant for critical feedback

The themes of folklore narratives revolve around fantasy, myth, realism, supernaturalism surrealism, non-sense, romantic touches, superstitious beliefs, allegory and heroic and non- heroic characters. He proposes four key models each focusing on a specific aspect of the narration to provide a more comprehensive and cohesive analysis.

1. Structural model: It analyses the narrator structure by taking plot character and setting for consideration.
2. Semiotic model: This examines the use of symbols metaphors and other schematic elements to convey the meaning.
3. Sociological model: This model explores the social context and the function of the narrative within a community.
4. Psychoanalytical model: It examines the psychological dimensions of the narrative.



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This paper attempts to study Viralimalai Kuravanji as a narrative by deploying Ayyappa Paniker's Theory. It aims to take some of the main features of the theory to shed light on the narrative dimensions of this folklore. It focuses on the orality, performance, and communal identity to shed light on the narrative structure, cultural representation and historical roots.

### Literature Review

Kavita in her research article titled *The evolution of Arts: kuravanji dance drama states that the literary art of kuravanji* has evolved into the art of drama coupling with the arts of music and dance analysis weather dance dramas has the traces of the above Earth forms in them.

In *Naturalism and nature in kuravanji*, Padmapriya talks about ecological and environmental representation in kuravanji dance drama. The paper does not focus on the performance narrator instead on the Eco critical aspects present in kuravanji Literature.

In *Locating ancient Kavya Shastra and modern western narratology*, a comparative study of the eastern and western theory of narratology is done. It talks about the shared common threads between the two types of narratology and brings out the distinct features in both.

In the seminal work *historical traces and unfinished subjectivity: remembering devadasi dance at viralimalai* Soneji talks about the living legacy Muthukannammal, devadasi dancer who still continues the tradition of virali malai kuravanji in viralimalai. The work mostly focuses on the devadasi rather than the kuravanji dance form.

While Rajendra discusses about how there are numerous narratorological theories that are found in Indian literature, Gamliel discusses about how different western narrative theories and techniques can be incorporated along with Indian narratological theories to bring out a more comprehensive and functional narrative framework to understand narratives of the folklore or tribal narratives.

By analyzing viralimalai kuravanji through Paniker's model this paper helps in offering deeper insight into Tamil folklore. It helps to bridge the gap between the lived experience and the



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academic analysis by providing deeper insights on the orality performance and communal identity. This study brings in an interdisciplinary perspective does making this research a one of its kind.

### Orality in Viralimalai kuravanji: An analysis using Structural model

Viralimalai kuravanji draws its uniqueness from orality. The spoken words, repetition combined with rhythm, shapes the narrator structure for the Tamil folklore.

This Kuravanji uses rhythmic patterns and metres that are catchy and engaging in a way that it captures the attention of the audience right away. Key phrases and verses are constantly repeated not for redundancy but to emphasize the emotions to build anticipation and to make sure that the core message of the play is conveyed to the audience.

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The key phrases are repeated to provide a vivid imagery and lays its emphasize on the key messages within the story. Unlike other kuravanji dramas, Viralimalai kuravanji gives space for improvisation. The Kattiyangaran who introduces the drama adapt dialogue based upon the audience response thus, breaking the fourth wall. This improvisation nature allows the narrative



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structure to be alive and add a layer of fluidity and flexibility thus reflecting the unique nature of oral story telling tradition.

This also allows the character to be dimensional and not a stock character. The interaction with the audience make the characters to relate themselves with the audience and the making the play entertaining and also it helps in keeping the audience engaged.

### Performing Elements in Viralimalai Kuravanji: An analysis using Semiotic Model

The semiotic model allows the user to examine the use of symbols metaphors to convey the meaning. In Viralimalai kuravanji, various semiotic elements like music instruments, costumes, and the use of properties makes it a one of its kind experience.

Unlike the so called high art form which uses Carnatic or classical music instruments like Mridangam and Nadhaswaram Viralimalai kuravanji uses paraai, thappu, chinamelam and nattuvaangam as its musical instruments. Music is not just used as a background accompaniment but it is used to build the narrative structure and also used as a cue to guide the audience about the emotional journey of the characters within the play. In the episode "Thalaivanai Kandu Maiyyal Kollal", the music is soft and subtle representing the slender and feminine nature of the heroine of the play Vaalamohini. Similarly, in the episode of "Vaalamohini Than Thuyaram Kooral", The heroine conveys her sadness about not being able to meet the hero and be with him. Here the setting of the play is itself gloomy in nature. The musical instruments do not play strong beats instead a soft and melancholic tune is played throughout the episode.

When we take the episode of "Kurati Varudhal" into consideration right from the beginning of the recitation in the beats are fast, the dress of kurati is also bright and colorful thus making it different from the previous sad and melancholic episode of "Vaalamohini Thuyaram Kooral".

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The above is a description of the kurati who comes as a prophet and tell prophecy for Valamohini. The entire episode is filled with fast beats and short phrases which describe the origin of her place, her attire and her purpose. Along with the narration, the way the kurati is dressed up also adds a visual element as well as becoming a symbolic gesture, thus enriching the story telling beyond spoken words.

### Communal identity in Viralimalai Kuravanji: An analysis using sociological model

Viralimalai kuravanji is not just any other dance drama performance but a reflection of the socio cultural and belief system of the community. Since it is performed in Viralimalai Murugan Temple, the performance knits the temple rituals, offering of prayers and blessings along with the performance. At the same time it does not deviate from the original line of the story. In this way, the dance drama is connected with the audience and hence making it subjective.

The episode of “Kurathi Varugai” serves as a social commentary by referring to the caste system, gender roles and the socio political happenings of the period. This is not static and the lyrics changes according to the changes that was happening in the society. Most of the comic characters that are used in kuravanji are often commentators of social norms in a sarcastic manner hence sparking laughter and also a moment of reflection within the audience. The cast and the characters itself reflects the hierarchical ranking within the society. The journey of kurathi and her





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union with Lord Murugan defies and challenges the ultimate divine union thus subtly questioning the rigid system of hierarchy and caste.

As the community evolves, the performance is also adapted accordingly thus, making it flexible and fluid and also maintaining the core identity values and the key message of the play.

### Conclusion

Analysing Viralimalai kuravanji through Ayyappa Paniker's model helps in providing a deep understanding of its narrative structure, the cultural representation and the social function. It highlights the orality, performance and communal identity of the Tamil folklore. While the model allows to analyse the performing narrative as a multifaceted narrative, it does not capture the improvisation nature of this particular performance tradition. Further research can be done on the performing elements and their symbolic meaning along with the impact on audience. Also research can be done on the community that are involved Along with the performance.

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### Bionote

Puja S is a remarkable individual whose journey through academia and life is extraordinary. She has consistently excelled academically by graduating with a Gold Medal from



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Bharathidasan University and a French Diploma. She has cleared the NET and GATE examinations on her first attempt. Her research focus in Gender Studies is transformative, as she tirelessly works to question established canons and amplify marginalized voices. Beyond her academic achievements, Puja is also a Guinness World Record holder for co-authoring the thickest global book. Coming from a family of therukoothu, thappatam and karagam artists, Puja is the first in her family to delve into the classical art form of Bharathanatyam. Her journey commenced at the age of 4 guided by great exponents in the field. She is also a three-time state-level dance champion with two decades of Bharathanatyam mastery. Professionally, Puja has excelled, delivering consistent 100% results in significant papers for UG students in her two-year career as Assistant Professor. Puja embodies multifaceted excellence, proving that passion, perseverance, and pursuit of excellence yield profound impacts.



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Full Length Article

IJCRAR/FLE/55

# M. Sasikumar's Subramaniapuram As A Youth Culture and Gender Roles-A Synopsis

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### Abstract

M.Sasikumar's highly regarded Tamil film Subramaniapuram, titled "Forest Red", is set in the 1980s in the village of the same name near Madurai, Tamil Nadu. The film explores the lives of five pals. Azhagu, Pads, Man, Kangu, Karthi, and Jai. As the narrative progresses, a terrible incident occurs that alters their lives. The story centers on the political competition that breaks out into bloodshed between two local gang leaders, Dorai and his competitor. The buddies, who were first unaware of the criminal and political world around them, learn Interwined when Kangu develops feelings for Dorai's sister, leading to conflict within the group. Even though they make every attempt to avoid the brewin war, events force them to become involved in it. The film's realistic portrayal of rural Tamil Nadu, complete with the regional accent and a portrayal of daily life in Subramaniapuram, is one of its strongest points. The filmmaker Sasikumar, vividly depicts the socio – political environment encapsulating the spirit of the moment. Subramaniapuram is a realistic depiction of how people are shaped by their surroundings as well as a story of friendship. It looks at topics like betrayal, loyalty, and the cyclical cycle of violence. The price they pay for being a part of this universe is poignantly revealed in the climax. Subramaniapuram is essentially a powerful drama that gives the viewer a lasting impression by revealing the harsh facts of rural life and the darker side of human nature.

**Keywords:** Youth Culture, Rural Tamil Nadu, Gang Rivalry, Socio – political landscape, Friendship, Character study, Violence, Moral ambiguity

### Introduction

Sasikumar is the writer, producer, and director of the 2008 Indian Tamil-language period action movie Subramaniapuram<sup>[1][2][3]</sup>Key roles were then cast for relatively new performers Jai,



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Swathi, Samuthirakani, Ganja Karuppu, and Sasikumar himself. Additionally, it was Swathi Reddy's first Tamil film. James Vasanthan created the soundtrack, while Raja Mohammad handled the editing and S. R. Kathir handled the photography.

The movie came out on July 4, 2008. Despite having a modest budget, the movie won praise from critics for its unique storyline, skillful direction, screenplay, editing, new soundtrack, authentic sets, and costumes that brought Madurai back to life in the 1980s. It was completed in 85 days and went on to become one of the year's biggest commercial triumphs. The film was remade in Kannada in 2012 as Prem Adda, and it was dubbed into Telugu as Ananthapuram 1980 and Malayalam under the same name. Director Anurag Kashyap acknowledged twice, once in 2010 and again on the film's tenth anniversary, that this movie served as the basis for his Gangs of Wasseypur trilogy.

The story is set in the Madurai neighborhood of Subramaniapuram. After serving 28 years in jail, a prisoner was freed in 2008, and just outside the prison gates, he is stabbed by an unidentified individual. The prisoner had never spoken to anyone inside and had declined to see anyone from the outside during his incarceration, so the police are perplexed by this. They find it shocking that a person who has been harboring animosity toward him for 28 years would stab him upon leaving the prison. A flashback to 1980 describes what happened before the stabbing.

Past: A group of unemployed close pals including Azhagar, Paraman, Kasi, Dopa, and Dumka, a physically handicapped polio patient. They idle away their time sipping alcohol and making jokes on the streets in front of the residences of Somu, an ex-councillor, and his brother Kanugu. The other members of the family are Thulasi and her other uncle, as well as Somu's wife and their three children.

Because of their constant fights, the five friends especially Paraman and Azhagu – often wind up behind bars. Every time their friends do something bad, someone calls the police to complain. Kanugu and Somu always quickly free the arrested individuals when the police arrest them. Azhagu and Thulasi start to feel something for one another in the interim. When Azhagu disregards his friends' advice and develops affections for a girl, he creates a number of amusing scenarios. Paraman is against his friend having feelings for a girl.



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When the committee of a local temple declines to invite Somu to an event, there are indications of things to come. When Somu fails to win support for his party's (Tamil Nadu's ruling party at the time) district head position and his wife makes fun of him for being unemployed, things quickly get worse.

Kanugu spends the entire day drinking while holed up in a cabin. He sees to it that his pals are aware of him and pay him a visit. He asks that the person selected to be the district chief of party position be killed before his brother. Paraman, Kasi, and Azhagu devise a scheme and carry it out nearly to the letter. Following the murder, they flee, leaving a cycle in their wake.

The friend who provided assistance to these individuals anticipates a favor in return: killing his brother-in-law for the murder of his sister. After completing this assignment, these people now seek to assassinate Kanugu, the one who deceived them. Azhagu and Thulasi are still meeting in the interim. Azhagar is almost killed by Kanugu's troops. Later on in the day, the pals avenge those men. They harm Thulasi's uncle a few days later in order to kill Kanugu. Kanugu uses Thulasi as bait in a trap that he creates for Azhagar, killing him with his goons to rescue his life from these friends' grasp. By beheading Kanugu and placing his head where his friend was killed, Paraman exacts revenge for his friend's passing. After thereafter, Paraman phones Kasi and tells him how he killed Kanugu.

Present: The stabbing outside the prison walls left Kasi injured and in the hospital. A policeman is questioning him while he lies in critical condition in the hospital. Dumka enters and says that Dopa was the one who stabbed him when the doctor steps in and begs him to leave. Then, reminding him of his treachery, he cuts off his air supply and murders him.

Sasikumar started working on Subramaniapuram at the early stages of Ameer's Paruthiveeran (2007) and quit the project to concentrate on it. In an attempt to mimic the writing style of the era, Sasikumar began gathering vintage pictures, store signs, and banners. He also conducted a thorough online search for images from the 1980s. In order to get a clear idea of the streets' appearance and the kind of cars being used, he specifically sought for photos of wedding processions that were taking place there. The crew used this visual data as a guide to build the movie's sets.<sup>[4]</sup>





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When Shanthanu Bhagyaraj was asked to portray the movie's lead part, Sasikumar started talking to his father, K. Bhagyaraj, about Shanthanu's availability. Sakkarakatti (2008) was his son's debut release, and producer S. Thanu and musician A. R. Rahman had been brought in by the team, people who were eager for Bhagyaraj to make sure of it. Sasikumar said that he had loans to pay off and couldn't wait for Sakkarakatti to be released, so he went forward without the actor<sup>[5]</sup>.

After Sasikumar saw Jai at Deva's house, he was chosen to play a major role. Jai signed up for the film without reading the script because he thought filmmaker Ameer would produce it. Jai had previously acted in Chennai 600028 (2007)<sup>[6]</sup>.

James Vasanthan, a novice, composed five songs for Subramaniapuram. This marks the debut of a promotional song in a Tamil film. Although the song has been published to the media, it is not used in the film. As a first-time director, Sasikumar talked about how nervous he was to approach a seasoned music director. In an interview, he stated, "I wasn't sure whether they would listen to me and give me what I wanted."<sup>[4]</sup> At Kodaikkanal's St. Peter's boarding school, Vasanthan had taught Sasikumar music. James was approached by Sasikumar with the proposal, and the music went on to achieve amazing success. Vasanthan rose to notoriety as a result of the movie, since both its soundtrack and songs received critical acclaim<sup>[7][8]</sup> with "Kangal Irandal" as the song that peaked at that time.

The upbeat and colorful song "Madurai Kulunga" from the M. Sasikumar-directed film "Subramaniapuram" honors the pride and soul of Madurai. James Vasanthan wrote the song, which SPB Charan and Naveen perform with passion, encapsulating Madurai's culture and the pride of its people.

The folk-inspired song "Madurai Kulunga" honors the city of Madurai, which is renowned for its rich history, customs, and lively environment. It has catchy beats and lyrics. The song honors Madurai's rich cultural legacy, as well as its temples, festivals, and lively locals.

The dynamic dance and energetic pace of "Madurai Kulunga" capture the spirit of Madurai's vibrant culture and lend a cheerful and festive feel to the film Subramaniapuram.



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Releasing "two weeks after Dasavatharam by Kamal Hassan" was Subramaniapuram. The movie was first exclusively available in Mini Udhayam, but due to its resounding reception, theaters like Shanti and Sathyam Cinemas, who had first been hesitant to screen the movie, eventually showed it<sup>[10]</sup> The movie was a hit for a hundred days.<sup>[10]</sup> Zee Tamil originally purchased the movie's satellite rights, and they subsequently transferred it to Sun TV. On the same day, the movie debuted on television on both channels.<sup>[10][11]</sup> Amrita TV was granted the satellite rights to the Malayalam dubbed version. Critics gave the movie very positive reviews. "Sasikumar should be commended for making such a daring and audacious film, whose success will bode well for the industry," Sify remarked. Possibly, Subramaniapuram.

### Conclusion

M. Sasikumar's "Subramaniapuram" ends with a devastating and inevitable depiction of the results of unbridled violence and retaliation. As the narrative progresses, we see how the decisions made by the protagonists result in a terrible conclusion as blood stains the once-vibrant streets of Subramaniapuram. The cycle of retaliation claims lives and tears apart the community. The film conveys a strong message about the destructive effects of pride and the futility of pursuing revenge through its moving ending. It makes us think twice about the decisions we make by leaving a lingering impression of the irreparable harm done by the quest of power.

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Full Length Article

IJCRAR/FLE/56

# Laurence's *The Stone Angel*: Contemplating Time and Identity

R. Divya Dharshini\*

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### Abstract

Margaret Laurence's novel "The Stone Angel" delves into the multifaceted symbolism embodied by the titular stone statue, transcending its physical presence to embody deeper themes. The narrative centres around Hagar Shipley, an elderly woman reflecting on her life as she nears the end. The stone angel, a grave marker for Hagar's family, serves as a metaphor for her life journey. Just as the angel bears the marks of time, so too has Hagar been shaped by her experiences. The statue also symbolizes her quest for autonomy, as she struggles against societal and familial expectations. Through this powerful symbol, Atwood explores themes of ageing, memory, and the quest for self-identity, crafting a narrative that resonates with readers long after the story ends.

**Keywords:** Regret, Rebellion, Reflection, Legacy, Symbolism

### Introduction

Hagar Shipley is portrayed as an elderly woman dealing with the physical effects of ageing. The tale explores the difficulties she experiences as her body deteriorates and becomes increasingly vulnerable to the impacts of time. The depiction of Hagar's aging process is a key feature that emphasizes the unavoidable impact of time on the human body. Through her problems with physical decline, the novel tackles the fragility and mortality that come with aging.

Hagar focuses on her previous mistakes and choices, acknowledging the impact they had on her life. The narrative alternates between moments of remorse and self-examination as she



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considers the roads not chosen and the consequences of her actions on her relationships. The investigation of Hagar's regrets highlights the irrevocable nature of time and its impact on identity formation. Her past decisions become a vital part of her sense of self, shaping the person she is present.

As Hagar ages, she becomes more physically and emotionally isolated. The novel depicts her resistance to dependency and struggles to maintain her autonomy. Hagar's battle for independence becomes a distinguishing feature of her personality in her later years. The story highlights problems regarding the relationship between personal agency, community expectations, and the restrictions imposed by time.

The novel's chronological framework, which employs flashbacks and present-day events, allows readers to see the progression of Hagar's life across time periods. This structure stresses the cumulative aspect of experience and how it influences identity. Hagar's narrative voice, as she reflects on her life, acts as a vehicle for investigating the subjective sense of time. Her insight gives readers a glimpse into the emotional and psychological aspects of time.

*The stone angel*, a key motif in the narrative, reflects Hagar's stoicism and resistance to the passage of time. It becomes a symbol for her resilient character and the difficulties she confronts in balancing her past and present. The novel features a non-linear narrative style, shifting between present-day occurrences and other points in Hagar's past. This technique allows the reader to follow the evolution of Hagar's identity throughout time. The author shows how time affects Hagar's character by juxtaposing different eras of her life. The contrast between her childhood, middle age, and old age helps readers to see the shifts in her attitudes, beliefs, and relationships.

Hagar's recollections are an effective tool for understanding the influence of time on her identity. Her recollections include details about her experiences, regrets, and the decisions that influenced her life. The reflective tone of Hagar's narration allows readers to see her dealing with the consequences of her actions and the passage of time. It deepens her character and underlines the topic of retrospection. The story examines how time affects Hagar's connections with family, friends, and lovers via her memories. The shifting dynamics and evolving relationships with





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individuals such as her sons, Marvin, and John, highlight the intricate interplay of time and identity. The novel implies that relationships can be strengthened and strained over time. Hagar's thoughts on the past show the emotional consequences of her decisions on individuals she cares about.

Hagar's shifting perceptions over time contribute to her developing identity. What she appreciated or misinterpreted in her adolescence may be reconsidered in her older years. This dynamic investigation of perspective emphasizes the idea of time influences on identity. The mix of flashbacks, chronological chronology, and Hagar's reflective narrative in "The Stone Angel" offers a subtle examination of the impact of time on identity. It helps readers to see a character's metamorphosis throughout time and obtain a better grasp of the complicated relationships between time, memory, and personal development.

The story clearly depicts Hagar's physical and emotional struggles as she grows. Her declining physical health and diminished mental sharpness become fundamental parts of her identity. Hagar's fight with aging is both physical and psychological. The novel explores how the aging process alters her vision of herself and the world around her. As her body changes, so does her perception of her place in the world and her relationships.

Hagar's identity is intricately linked to her interactions with family members, particularly her sons Marvin and John. The novel delves into the complexity of these familial bonds, namely how they contribute to Hagar's sense of self. Hagar's identity is also influenced by society expectations and standards. The novel depicts the societal restraints placed on humans, particularly women, throughout various stages of Hagar's life. Her battle to conform or defy these expectations has a tremendous impact on her identity development. The societal backdrop, particularly Hagar's position in the social order, shapes her identity. The novel explores how society conventions and class inequalities influence her decisions, relationships, and identity construction.

Hagar's identity is defined by her strong desire for freedom. Her refusal to be dependent on others, especially in her later years, becomes a distinguishing feature. Hagar's self-imposed isolation might be interpreted as both a result of and a response to her struggle with aging and



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society expectations of her. It becomes an important part of her identity, reflecting her need to maintain her sense of autonomy. As Hagar thinks on her history, the narrative delves into how her identity is influenced by the decisions she made. The investigation of regrets and self-reflection deepens her character, demonstrating how past mistakes continue to shape her current identity.

The stone angel represents Hagar's pride and uncompromising temperament. Hagar, like the stone angel, is portrayed as a powerful, stoic person who defies the changes caused by time and aging. Both the angel and Hagar are obstinate in the face of external pressure. The stone angel, created in memory of Hagar's mother, becomes a symbol of Hagar's own tenacity and reluctance to conform to conventional norms or succumb to the consequences of aging.

The stone angel acts as a memento mori, or reminder of mortality. It is a funerary marker that emphasizes the certainty of death. This symbolism is echoed in Hagar's own reflection on her life and the passing of time. The symbolism of the stone angel reflects Hagar's refusal to acknowledge her mortality. The memorial serves as a visible reminder that, despite her pride and defiance, she, too, is vulnerable to the fleeting nature of existence.

The stone angel, originally created for Hagar's mother, also represents a generational tradition. It signifies the relationships that connect different stages of life as well as the past and present. As Hagar contemplates her life, the stone angel represents a connection to her roots and ancestors. It represents the continuity of family history and the passing of time between generations.

The stone angel, with its cold and unyielding material, might be interpreted as a symbol for emotional barriers. Hagar, like the stone angel, frequently conceals her feelings and presents a rough exterior, avoiding vulnerability. The emotional resonance of the stone angel mirrors Hagar's inability to express her sentiments openly. It becomes a visual reflection of the barricades she builds to protect herself from the emotional problems and losses she has faced throughout her life.

In addition to its physical form, the stone angel has spiritual significance. It can be viewed as a sign of the desire for redemption and spiritual meaning amid life's difficulties and impending



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death. The angelic imagery conveys a desire for transcendence and a link to the divine, stressing the spiritual aspects of Hagar's trip and her search for insight in later life.

*The Stone Angel* is a multidimensional symbol that represents pride, resistance to aging, mortality, generational legacy, emotional obstacles, and spiritual reflections. Its inclusion in the novel enhances the story by offering a tangible and metaphorical focal point for the investigation of Hagar Shipley's character and the larger human experience.

Hagar's passionate longing for independence is a defining feature of the tale. She has always resisted society's expectations and strives to forge her own path in life. This drive for independence is obvious in her actions, such as marrying Bram Shipley despite her father's wishes or declining financial assistance from her son, Marvin. Her decisions demonstrate her drive to keep control of her life and destiny.

Hagar's fear of becoming dependent on others, particularly her family, is an important aspect of her personality. This concern stems from her pride and desire to express her autonomy. The narrative depicts her struggle with the unavoidable repercussions of aging, which threaten her independence. Her refusal to move to a nursing facility or accept assistance from her sons demonstrates the intensity of her determination to stay self-sufficient.

Hagar's isolation is more than simply a physical barrier; it is also a psychological and emotional distance from others. She frequently erects emotional barriers as a defensive technique, avoiding meaningful emotional connections with those around her. This solitude is partly due to the losses and disappointments she has experienced in her relationships. It becomes a means for Hagar to protect herself from vulnerability and mental distress.

Hagar's drive for independence affects her interactions with her family, particularly her boys. Her refusal to accept their help or display vulnerability causes strained dynamics. Her self-imposed isolation contributes to a sense of alienation from people who care about her. While she craves freedom, she also feels lonely and disconnected.

Hagar's quest for control extends beyond her exterior surroundings to include her psychological environment and sense of self. Her independence becomes a means of reclaiming



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control over her identity and retaining a sense of agency. This control over her identity is, in some respects, a reaction to the societal limits imposed on women in the novel's setting. Hagar's ambition to control her future reveals her opposition to cultural expectations.

Isolation and independence are deeply ingrained in Hagar Shipley's character, influencing her actions, relationships, and general sense of self. The story depicts the complexities of these subjects, emphasizing the conflict between the desire for autonomy and the fundamental human need for connection and belonging.

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Full Length Article

IJCRAR/FLE/57

# Two States: The Story of My Marriage by Chetan Bhagat: A Research Study of Culture Protections and Projections

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### Abstract

*2 States* by Chetan Bhagat intricately weaves a narrative exploring the complexities of love amid cultural diversity in India. The story follows Krish, a lively Punjabi young man, and Ananya, a spirited Tamilian girl, as they navigate their blossoming romance challenged by the need to gain acceptance from their families from different cultural backgrounds. Through the unfolding plot, Bhagat delves into themes like love, cultural identity, and the clash between tradition and modernity in Indian society. Additionally, *2 States* offers a poignant reflection on the changing dynamics of Indian society, where traditional values often conflict with the aspirations of a younger, more progressive generation.

**Keywords:** Culture, Tradition, Culture background, Marriage, Projection of Society

### Introduction

Chetan Bhagat's well-known book *2 States* was released in 2009. The novel centres on the romantic tale and cultural collision of Krish and Ananya, a couple from two distinct Indian states. This novel was also adapted into film in 2014.

### Punjab

The male lead, Krish Malhotra, is from Delhi, a city strongly impacted by Punjabi culture. Punjab is renowned for its colourful and energetic culture, which is exemplified by the bhangra





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music, mouthwatering dishes like sarson da saag and butter chicken, and the friendly hospitality of its people. Punjabi weddings are expensive events that frequently include ornate traditions, spectacular dances, and costly festivities. Krish's family is portrayed in the book as traditional Punjabis who uphold their cultural norms and traditions.

"Few things bring out the difference between Punjabis and Tamilians that buffet meals. Tamilians see it like any other meal. They will load up on white rice first, followed by dall and curds and anything that has little black dotes of mustard, coconut or curry leaves. For Punjabis, food triggers an emotional response, like say music. And they array of dishes available in buffet is akin to the Philharmonic orchestra".(2 States - 222)

### Tamil Nadu

Chennai (formerly known as Madras) is hometown to the female protagonist, Ananya Swaminathan, a Tamil Brahmin family. Tamil Nadu is known for its rich cultural legacy, which includes classical dances like Bharatanatyam and music. The food is primarily vegetarian, with popular mainstays including dosa, idli, and sambar.

Tamil weddings are renowned for their ancient customs and simplicity. In the novel, Ananya's family is shown as progressive yet traditional in their viewpoint, appreciating education and Tamil customs: "Its tusser silk, my mother said, ' I brought it from Assam emporium'Silk is very popular in the South also, we have Kanjeevaram saris.' Ananya's mother said and she kept the sari in her bag".(2 States - 220-221)

The interesting examination of cultural dynamics in modern India given by Chetan Bhagat's *2 States* focuses on the collision and fusion of North and South Indian cultures via the perspective of a romantic involvement. André Malraux rightly quothast "Culture is the sum of all the forms of art, of love, and of thought, which, in the course of centuries, have enabled man to be less enslaved," is from his book "(*The Psychology of Art*). We will explore how Bhagat illustrates the difficulties of managing several cultural identities while also arguing for acceptance and understanding in this paper, which will focus on the novel's depiction of cultural projections and protections. Ananya's Tamil family is strongly rooted in their cultural heritage and customs, but Krish's Punjabi family prioritises family honour and unity in their traditions and beliefs :



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"Mom, she is with her parents here. But I am marrying only her; once she come to our house, we can control her. You only sat, no, that South Indian are docile and scared,'I said whatever my mother needed to hear" (2 States - 229)

Bhagat deftly illustrates the conflicts that result from these cultural projections interacting throughout the narrative. Between their love for one another and their commitment to their families, which both require observance of their cultural habits Krish and Ananya find themselves conflicted. Stereotypes and societal expectations, which frequently prescribe how people should behave relying on their cultural heritage, further intensify this tension. However, Bhagat also highlights the importance of cultural preservation in the face of these challenges. The novel emphasises the importance of preserving and respecting one's cultural identity while concurrently showing the challenges in handling cultural diversity. This is a challenge that both Krish and Ananya struggle with as they attempt to live up to their families' expectations while at the same time claiming their own individuality.

The idea of cultural responsibility is best illustrated by Ananya's resolve to defend her Tamil heritage in the face of criticism from Krish's family. She's adamant about upholding her traditions and standards and encourages their families to cherish and communicate with one another. Krish gains an appreciation for and acceptance of Ananya's culture in a similar way, realising the value and richness of Tamil traditions.

In addition, Bhagat believes that eliminating preconceptions and stereotypes is a necessary component of real cultural protection. Throughout the book, characters challenge narrow-minded views that cause rivalry and conflict by confronting false beliefs about one another's cultures. Bhagat promotes a more accepting and peaceful society where people are free to demonstrate their cultural identities without worrying about prejudice or condemnation by encouraging interaction and mutual respect. Through the experiences of Krish and Ananya, Chetan Bhagat delves into the complexities of navigating diverse cultural landscapes while advocating for tolerance, respect, and acceptance.

2 States novel, which explores and preserves food culture and shows two states, may be used as a prism to study identity dynamics and alterations in society. Bhagat's story may depict a



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situation in which characters overcome cultural differences with culinary experiences, stressing the importance of food as a linking or dividing component. The novel might explore how the characters relate to their food heritage, exhibiting how traditional foods and modern lifestyles may interact or blend together.

While characters struggle with the invasion of globalisation and homogenization on their cuisine traditions, the issue of the protection of food culture may come to light. Bhagat could stress how crucial it is to preserve traditional cooking methods, ingredients, and recipes in the face of rapid transformation in society. "I swear, Delhi needs to taste this. We haven't gone past the paneer masala dosa yet,' I said as I took a spoonful of the tomato tamarind curry with idiyappams" (2 States - 182)

### Cultural projections and protections in the Novel and Film

Through the characters Ananya and Krish, respectively, Bhagat effectively captures the hidden cultural differences between Tamil Nadu and Punjab. While Krish's Punjabi household is depicted as lively, aggressive, and festive, Ananya's Tamil Brahmin family is represented as being strongly rooted in tradition, placing an emphasis on rituals, language, and cuisine. When Ananya and Krish decide to get married over objections from their families because of their cultural differences, Bhagat skillfully portrays the collision of these cultural beliefs.

Bhagat explores the idea of cultural preservation in social and familial contexts as well. Ananya and Krish each battle to embrace their own distinct qualities while balancing the demands and expectations set up for them by their families. Ananya's mother in particular, who worries that an intercultural marriage will damage their cultural legacy, is very protective of it. Krish's father, on the other hand, is very proud of being Punjabi and opposes his son getting married outside of their culture. The work of literature addresses the difficulties the protagonists have in maintaining their cultural heritage in the face of pressure from society and familial duties.

"We had some Tamil ceremonies. We had and *Maalai Maatral*, which involved an exchange of garland like the Panjabi jaimal. 'Finally we came back sit around the fire. Ananya sat on her father's lap for the final *kanyadaam*.' Ananya and I held her coconut dipped in turmeric. Ananya's



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mother poured water over it. Ananya couldn't hold back her tears, sitting in her father's lap. I tied a gold necklace with flat rectangular pendant around her neck, called the taali, in the *Mangalydhararnam*.' The priests told us to stand up for the, *Saptapathi*, or the seven sacred steps. Ananya's sari and my veshti were connected in a knot and held hands. I had felt her touch after month."(2 States - 262-263)

The novel's portrayals of cultural projections are visually improved in the 2 States film adaption. Director Abhishek Varman brings the colourful tapestry of Punjabi and Tamil cultures to life with music, outfits, and cinematography. The sights and sounds of both states are fully submerged in the audience, underscoring the differences between Ananya and Krish's childhood experiences. The film explores the depth and complexity of Indian culture while perfectly capturing its essence.

The film brings minor changes to the narrative framework and character dynamics, but it keeps the idea of cultural protection. Through visual storytelling, familial problems are shown more clearly, evoking empathy in the viewer for the protagonists' hardships. In order to overcome cultural boundaries, the movie addresses the value of mutual respect and understanding as well as the value of open communication and compromise in relationships between cultures. "The two states become one" (2 States - 262)

### Conclusion

In conclusion, Chetan Bhagat's novel "2 States" and its film adaptation both provide an engaging discussion of cultural projections and protections in contemporary India. The plot supports the preservation of cultural inheritance in the context of societal change while exposing the complexities of intercultural dynamics through the journey of Ananya and Krish.

Whether read aloud or seen on screen, 2 States is a moving reminder of how love can cross barriers between cultures and bring people together in the end, whatever their differences. Bhagat could possibly able illuminate readers on the challenges of cultural preservation in a world that is evolving constantly through this investigation, inspiring them to consider their own relationships to food and identity.



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Full Length Article

IJCRAR/FLE/58

# The Elements of Magical Realism and Diasporic Experiences in the Mistress of Spices

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### Abstract

Chitra Banerjee Divakaruni's novel "The Mistress of Spices" intricately weaves together elements of magical realism and diasporic experiences. The story revolves around Tilo, a young woman gifted with the ability to understand the mystical powers of spices. Set in Oakland, California, the novel delves into Tilo's journey as she uses these spices to assist the Indian diaspora. Through her challenges with love, duty, and cultural identity, Tilo's narrative transcends geographical and temporal boundaries, offering a profound exploration of the immigrant experience. Divakaruni's evocative writing style immerses readers in a world where the everyday and the magical coexist, ultimately shedding light on the universal struggles faced by those living between cultures. The story revolves around Tilo, a young woman gifted with the ability to understand the mystical powers of spices. Set in Oakland, California, the novel delves into Tilo's journey as she uses these spices to assist the Indian diaspora. Through her challenges with love, duty, and cultural identity, Tilo's narrative transcends geographical and temporal boundaries, offering a profound exploration of the immigrant experience. Divakaruni's evocative writing style immerses readers in a world where the everyday and the magical coexist, ultimately shedding light on the universal struggles faced by those living between cultures.

**Keywords:** magical realism, culture, diasporic, spice business



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### Introduction

Chitra Banerjee Divakaruni's novel "The Mistress of Spices" combines magical realism with the protagonist Tilo's diasporic experiences. The plot revolves around Tilo, a young Indian woman who becomes the Mistress of Spices, a mystical and ancient order of women trained in the use of spices to benefit others. Tilo is transported to Oakland, California, where she opens a spice business and becomes involved in the lives of the diverse immigrant population that surrounds her.

### Magical realism

#### Charmed Spices

The novel's magical realism revolves mostly around the charmed spices that Tilo uses in her business. Each spice possesses a distinct power, and Tilo can recommend various spices to individuals based on their needs and wants.

#### Talking to Spices

Tilo speaks with the spices, which appear to have sentient qualities. This element provides a mystical and magical dimension to the story, blurring the distinction between reality and fiction.

#### Magical Transformations

The spices can induce transformative experiences in both the characters and the readers. This component enhances the novel's fantastic and otherworldly feel.

#### Diasporic Experiences

#### Hardships

The story explores immigrants' hardships in a new and culturally varied setting. Tilo encounters with people from varied backgrounds, each facing their own set of obstacles and cultural clashes.



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### Cultural Identity

Tilo is an immigrant, and her journey involves managing the complications of keeping her cultural identity while assimilating to American culture. The conflict between her roots and her adopted culture is a major subject.

### Community Connections

Through the spice shop, Tilo connects with others who are also far from their homes. The diasporic community becomes an important part of the plot, reflecting common feelings of displacement and the search for belonging. Tilo is torn between her duty to the mystical world of spices and her increasing attachment to the human community that surrounds her. This psychological struggle reflects the larger difficulty of reconciling cultural heritage with the desire for assimilation.

In essence, "The Mistress of Spices" expertly blends magical realism and diasporic experiences to create a complex tapestry of storytelling that delves into themes of identity, cultural displacement, and the mesmerising power of spices. Indian women writers have done honour to the country by their florid writing while residing in a foreign location. Many diaspora luminaries have achieved and received global prominence. They use earnest language to express their diasporic sensibilities. The diasporic writers' narratives revolve around their home countries. Diaspora writing has gained traction in the postcolonial era. The diaspora writers' favoured topics include adaptation and acculturation, displacement and dispossession, myth, anxiety, culture, native country, longing, magic realism, identity crisis, and resonant language. The diaspora literature provides a new paradigm to examine the cross-cultural impact in foreign civilization. Popular women novelists such as Geeta Mehta, Bharti Mukherjee, Monika Ali, Meera Sayal, Anita Desai, Kiran Desai, Meena Alexander, Bidisha Bandyopadhyaya, and Chitra Banerjee Divakaruni are shining lights in the azure sky of world literature.

The issues faced by immigrants, including their sense of alienation and rootlessness, are highlighted by these female novelists. Salman Rushdie presents the Indian diaspora in a vivacious manner<sup>1</sup>.



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Writers like me, who are either expatriates, emigrants, or exiles, are plagued by a sense of loss and a desire to return and gaze back, even if it means becoming salt pillars. If, however, we look back, we must do so with the knowledge that, despite our physical alienation from India, it is almost a given that we will not be able to recover exactly what was lost; in other words, we will, in essence, create fictions – not action cities or villages, but invisible ones, imagined homelands, Indias of the mind (p. 131).

Chitra Banerjee, an immigrant, began her writing career as a poet. Later on, she ventured into the world of fiction writing and made praise. Her first collection of short stories, *Arranged Marriage* (1995), won her an American Book Award and put her in the public eye. Her works of fiction include novels published in 1997 and 2016 under the titles *The Mistress of Spices*, *Sister of My Heart*, *Queen of Dreams*, *The Palace of Illusion*, *One Amazing Thing*, and *Oleander Girl*. Paul Berges and Gurinder Chaddha have adapted two of her novels, *The Mistress of Spices* and *Sister of My Heart*, into motion pictures. Her books cover a wide range of topics, including myth, magic, truth, culture, identity crises, and the plight of Indian immigrants. In her novels, she brings Indian mythology, magic, beliefs, traditions, and rituals to life. She makes a daily effort to mend her relationship with her roots, re-establish her emotional and with a new hybrid identity both physically. She forces herself to feel the centripetal force that immigrant populations in both battle to maintain their identities while surviving on unfamiliar territory. To comprehend the idea of diaspora and identity crises in new location, Dominic Savio drew inspiration from Jasbir Jain's perspectives as recorded in *The Writers of the Indian Diaspora*:

Jain draws attention to questions such as whether a writer from the diaspora is a refugee or an ambassador, whether his culture is displaced or anchored there, and if he permits himself to experience intense nostalgia or responds positively to the new culture. Other issues discussed are: Is the person who has moved away an alien, an exile, a foreigner, or the modified son of the dirt? Is he homeless or does he have a place to live? (180).

Her debut book, *The Mistress of Spices*, shot her to fame in an instant. "A dazzling tale of misbegotten dreams and desires weaved with poetry and story teller magic" is how Amy Tan describes the book. It is skilfully written in both prose and poetry by the author. In the book, she deftly blends myth, magic, and reality together. She uses myth and magic as an objective means



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of expressing her emotions. The main character of the book, Tilo, is a mythical and mythological being who owns a grocery shop in Oakland, California. She is compassionate and works nonstop to find solutions for those in her immediate vicinity. She provides her clients, who are mostly Indian immigrants, with remedies made of spices and treats their illnesses, social estrangement, and aloofness. She bestows life, heals wounds, and gives hope. She is a magically endowed mistress of spices. She is not the stereotypical rebellious Indian lady in fiction who speaks out against patriarchy. She has a talent for providing people in her neighbourhood with remedial healing for their pain. Throughout the book, Tilo is inundated with customers who come to her shop to talk about their experiences as immigrants and to find solutions to their problems. Tilo avers4:

The sounds of multiple languages – Hindi, Oriya, Assamese, Tamil, Urdu, and English – layered one atop the other like notes from a tanpura, demanding more than just words – happiness, but no one appears to know where. Thus, I have to Pay attention to the gaps, you have to know how much they weigh in my palms with coral bones (Mistress of Spices, 78).

The novel addresses the central problem of hybrid identity in a foreign environment. The protagonist of the book, Tilo, was born as the third undesired girl child into an impoverished Indian family. She struggles to reconcile her accomplished and assigned status. She is faced with the harsh realities of Indian immigrants living in the United States of America. She was given the mythical name Nayantara at birth, which translates to "star of the eyes" and refers to a flower that grows next to a road. Her reputation spread like perfume as she used her magical abilities to solve the villagers' issues. Her parents, who formerly after her birth, they started to treat her with respect and acknowledgement. Having experienced a turbulent upbringing devoid of affection, she looks for it outside her house. She did, however, reach out to a mystery location – an island of spices – where she was greeted by the First Mother, who taught young women how to become Mistress of Spices.

Here, she becomes a student of her first mother and takes on the name Tillotama. Sesame seeds called tillotama grow into golden-brown flowers that resemble Venus, the planet. In the palace of God Indra, the lovely Apsara is also known by the name Tillotama. Tillotama, the exquisitely beautiful and skilled dancer, was cautioned against falling in love with any guy. She





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was sent to Earth to face wrath after she disobeyed the directive of life on Earth. Tilo, together with Aparajita and Pia, the other mistress of spices, pass the purifying process by stepping over the fire of Shampai. She defies First Mother's wishes and travels to Oakland after receiving training from her. In an attempt to save her life, the mother gives her a knife as a gift. The mother also gave Tilo ginger roots to help her keep her heart strong and remain steadfast in her commitments. She opens a spice shop in the Spice Bazaar and treats people's illnesses. As a Mistress of Spices, her first mother instructed her to follow two rules: first, she can use her magical abilities for others without having to leave the store, and second, she had to physically contact any individual. Nevertheless, she breaches the vows and falls in love with a lonely American, just like Tilloatama, the Apsara of Indra's court. Gavani, D. B. avers5:

The story of women's revolt against the compulsion to repress their bodies and desires is being written by Divakaruni. Tilo needs to overcome patriarchal struggles, as Mistress's instruction blatantly mimics them. As she develops an emotional bond with a Native American guy she calls Raven, she battles her own impulses. She changes into a woman, feeling bad about her self-indulgence, but she chooses to risk the punishment she would have to endure (80).

Tilo explores his individuality by wallowing in various turfs and swinging on various hammocks. She changes from being Nayan Tara, Maya needed the queen of pirates to satisfy her emotional need for love and acceptance. Identity is expressed via physicality in both actual and imagined worlds. Because they are not like their American brethren in posture or race, the immigrants feel alienated. The impact of physicality on immigrants' bodies and minds is depicted in the story. Throughout the book, the identity crisis issue is identified. She breaks the rules to satisfy her need for recognition. Tilo loves Raven even though it means losing control over them and making the spices angry. She ends up serving as the spokesperson for contemporary migrants who wish to satisfy their deepest desires.

Tilo manages the spice shop and crafts a miniature version of India in her surroundings. All of the immigrants find her store to be their second home and come to her with their troubles, suffering, and situation in order to receive a treatment for their disease. They find solace in her store amidst a cultural wasteland. Tilo is a kind and giving soul who casts a sacred halo over immigrant Indians. She makes every effort to ease the suffering of immigrants by either obtaining



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spices for them or providing comfort for their trauma. Jagjit, a Punjabi Sikh youngster, frequently brings his mother to her store. He is the target of racist taunts at school and jeered for not speaking English well, with one student saying, "Talk English, son of bitch." Niger wetback asshole, speak up (The Mistress of Spices, 39). However, until the book's conclusion, her emotional and remedial care has changed him into a different youngster who is developing into a responsible young man. Tilo's spice shop transforms into a symbol of unwavering national pride and identity. Jagjit, a shy youngster at first, grows up to be a rowdy. Some migrants who come to America in search of financial prosperity succeed, but others are not as fortunate; they lose their children to the allure of the new culture. In an Anthology of by South Asians in North America, Sunaina Mitra and Rajni note identity crisis<sup>6</sup>.

The longer first-generation South Asians live in America, the more complex and deeply their questions of belonging become. Distinctions between religion, class, gender, and ethnicity blur and then reappear, as second-generation South Asians do contested modes of belonging (or non-belonging) and contested identities in North America (303).

The galaxy of immigrant characters that swarm around Oakland's Mistress of Spices spice store are infused with the writer's diasporic sensibilities. The spice store introduces a wide range of people from all walks of life in India, demonstrating the diversity of the country's need for identity. The rich people's affectation was evident in the likes of Anant Soni, Dr. Lalchandani and wife, Prameela Vijn, and Rajesh, among others; the middle class bougainvillea girls, including Ramu, Geeta, Mohan, Daksha, and Kwesi, were lost in their situations; the working class people looked forlorn, and were consumed by their inability to survive in the new culture while maintaining their native identities. All of the immigrants appear to be in need of venting their demands, as well as their sentiments and issues. The author depicts the immigrants' inability to maintain their sense of identity and adapt to the new surroundings, culture, and multiplicity in a very vivid way. Take note to how strongly Tilo states the following regarding the wealthy immigrant women: "Rich woman I appreciate you reminding me. Beneath the most dazzling armour, be it diamond or gold-plated, the exposed flesh beats (The Mistress of Spices, 77)

It is difficult for the Indian immigrants to adapt and become part of the new society. Born in Kashmir, Harroun comes to America in search of a better future than serving tourists on



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shikaras. However, he finds it difficult to balance his allegiance to his home country with his need to fit in with the new environment.

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Full Length Article

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# திருக்குறளில் அன்புடைமையில் பண்பாடுகள்

த.செல்வி\*

வணிகவியல் மேலாண்மை துறை, மூன்றாம் ஆண்டு,  
புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

"வள்ளுவனே உலகிற்குத் தந்து, வான்புகழ் பெற்ற தமிழ்நாடு" என்றார் பாரதி. திருக்குறள் அறம் பொருள் இன்பம் என்னும் மூன்று உறுதிப் பொருட்களையும் விரிவாக 133 அதிகாரங்களையும் 1330 குறட்பாக்களை உடையது. இந்நூலில் மனித இனம் முழுமைக்கும் வேண்டிய உரிய கருத்துக்களை எடுத்துக் கூறுவதாக அமைந்த இந்நூலில் இரண்டடியில் இவ்வுலகத்தை திரும்பி பார்க்க வைத்த வான்புகழ் வள்ளுவனின் ஓர் வரப்பிரசாதம் திருக்குறளாகும். இதில் அன்பின் உயர்வு மற்றும் சிறப்பு பற்றியும், அன்பினால் ஏற்படும் நன்மைகள் பற்றியும் பெருநாவலரான திருவள்ளுவர் தமது எட்டாவது "அன்புடைமை" என்னும் அதிகாரத்தில் கூறியுள்ளார்.

அன்பு என்பது அனைவரிடமும் இருக்க வேண்டிய உயரிய பண்பாகும். அன்பினால் சாதிக்க முடியாது என்று எதுவுமில்லை என்றால் அது மிகையாகாது. தன்னலம் கருதாது பிறர் நலம் பேணுவதே அன்பாகும். அன்புடைமை பற்றி இக்கட்டுரையில் காண்போம்.

திருக்குறள் சிறப்புக்கள்:

தமிழில் உள்ள நூல்களிலேயே சிறப்பிடம் பெற்ற நூல் திருக்குறள். இது மனித வாழ்வின் முக்கிய அங்கங்களாகிய அறம் அல்லது தர்மம், பொருள், இன்பம் அல்லது காமம் ஆகியவற்றைப் பற்றி





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விளக்குகின்றது. வள்ளுவர் கூறிய உடைமைகள் 10 ஆகும். அவையாவன, அன்புடைமை, அடக்கமுடைமை, ஒழுக்கமுடைமை, பொறையுடைமை, அருளுடைமை, அறிவுடைமை, ஊக்கமுடைமை, ஆள்வினையுடைமை, பண்புடைமை, நானுடைமை என்பனவாகும். திருக்குறள் தமிழ்ச் செய்யுள்களில் முதல் பாவாகிய வெண்பாவில் முதல் வகையாகிய குறட்பாக்களால் ஆனது.

### அதிகார விளக்கம்:

அன்பின் அவசியத்தை, தன்மையை மற்றும் அதன் சிறப்பை கூறும் அதிகாரம் ஆகும். ஒருவர் அன்பானவராக இருந்தால், அவரால் இரக்கத்தை மறைக்க முடியாது. கண்களில் கண்ணிர் வழியும். தனக்கென்று எதையும் வைத்துக்கொள்ளாமல் தன் உயிரையும் அடுத்தவற்குத் தரவல்லவராகவும், அடுத்தவருடன் ஒத்திசைவுடனும், ஆர்வமுடனும் இருப்பார்கள். இன்பமுடனும், அறம் காக்கும் பண்புடனும், உண்மையான உயிர் வாழ்தல் என்ற சிறப்புடனும் இருப்பார்கள். உலகில் இன்புற்று வாழ்கின்றவர்க்கு வாய்க்கும் சிறப்பு, அவர் அன்புள்ளம் கொண்டவராக விளங்குவதன் பயனே என்று கூறலாம். அன்புடையோர் தங்களது உயிரைக் கூடப் பிறருக்காக வழங்க முன்வருவர். அன்பினால் நல்ல பண்புகள் வளரும். வீரத்திற்கும் அன்பு துணை நிற்கும்.

### திருக்குறள் போற்றும் அன்பு நெறி:

இல்வாழ்க்கை, வாழ்க்கைத் துணைநலம், மக்கட்பேறு, அன்புடைமை, விருந்தோம்பல், இனியவை கூறல், பெண்வழிச் சேறல் முதலிய அனைத்திற்கும் உயிர்நாடியாக விளங்குவது அன்பு.

### அன்பின் வெளிப்பாடு:

அன்பை இன்பத்திலும் துன்பத்திலும் காணலாம், பிறரது கண்ணின் மூலமும் காணலாம், பிறரது முகம் மலர்ச்சியுடனும் செய்கையிலும் பார்க்க இயலும். அன்பை தனித்து காண முடியாது, அன்பை அமைத்து வைக்கவும் முடியாது என்பதனை,



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**"அன்பிற்கும் உண்டோ அடைக்குந்தாழ் ஆர்வலர்  
புன்கணீர் பூசல் தரும்"**

என்ற குறட்பா அன்பின் வெளிப்பாடினை உணர்த்துகிறது.

**மனித வாழ்வு:**

உலகத்தில் உள்ள எல்லா உயிர்களிடமும் அன்பு காணப்படுகிறது. அன்பானது ஒரு மனிதனை மற்ற மனிதர்களோடு இச்சமுதாயத்தில் சேர்ந்து வாழ வழிசெய்கிறது. வள்ளுவர் அன்பினை குறித்துக் கூறும் போது அன்பு இல்லாதவர் எல்லாப் பொருளையும் தமக்கே உரியதாகக் கொள்வர் ஆனால் அன்பு உடையவரோ தன் உடலையும் பிறருக்கு வழங்கக் கூடியவர் என்பதனை,

**"அன்பிலார் எல்லாம் தமக்குரியர் அன்புடையார்  
என்பும் உரியர் பிறர்க்கு"**

என்ற குறட்பா வாயிலாக எடுத்துக் காட்டுகின்றார்.

அறத்திற்கு மட்டுமே அன்பு துணை புரியும் என்று அறியாதவர்கள் சொல்வார்கள், அறத்திற்கு மட்டுமின்றி நாடு, மொழி, கொள்கை காக்கும் மறம் சார்ந்த போருக்கு அன்புதான் துணைபுரிகின்றது என்பதனை

**"அறத்திற்கே அன்புசார் பென்ப அறியார்  
மறத்திற்கும் அஃதே துணை"**

என்ற குறட்பா வாயிலாக குறிப்பிடுகின்றார்.



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### இல்வாழ்க்கையில் அன்பு:

இல்லற வாழ்க்கையில் கணவன் மனைவி இருவரும் ஒருவருடன் ஒருவர் மிக அன்பாக இருக்கவேண்டும் என குறிப்பிடும் வள்ளுவர், எதைச் செய்தாலும் அன்போடும் தரும நியாயம் தவறாமல் செய்தால் அதுதான் இல்வாழ்க்கையின் தன்மை, அதனால் நமக்கும் உலகத்துக்கும் நல்ல பயன் உண்டாகும் என்பதை,

**"அன்பும் அறனும் உடைத்தாயின் இல்வாழ்க்கை  
பண்பும் பயனும் அது"**

இனிமை, நீர்மை எனும் இரண்டு பண்புகளும் அன்பின் வழி தோன்றுவதாகும். இன்சொல் பேசுபவர் இனிமையாக காட்சியளிப்பார், அன்பு கொண்டவர்இடம் சினம் தோன்றுவதில்லை. அன்பினால் உயர்வு தாழ்வு நீங்கி ஒற்றுமை வளரும் என்பதனை வள்ளுவர் கூறுகின்றார்.

### அன்பையும் அறத்தையும் உடைய குடும்பம்:

ஒரு குடும்பத்தில் தலைவன் அறத்திற்கும், மனைவி அன்பிற்கும் இலக்கணமாக செயல்படுகின்றனர். உணவு உடை உறைவிடம் ஆகியன குடும்ப வாழ்வை செம்மையாக வாழ்வதற்கு மூன்று அடிப்படைத் தேவைகளாகும். இவை அனைத்தையும் ஒருங்கே அமைத்துக் கொள்ள ஒரு மாளிகை தேவை, அந்த மாளிகை தான் குடும்பம் என புறநானூறும் உணர்த்துகிறது.

**"வையத்துள் வாழ்வாங்கு வாழ்பவன் வானுறையும்  
தெய்வத்துள் வைக்கப் படும்"**

என்ற குறட்பா வழியாக வள்ளுவரும் உரைக்கின்றார்.



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### அன்பால் ஆளுமை செய்தல்:

உறவினர் நினைத்தால் தும்பல் வரும் என்பது உலக வழக்கு. ஆனால் தலைவன் மீது அளவுகடந்த அன்பு வைத்திருக்கும் தலைவி, இல்வாழ்க்கையில் இருவரும் ஈடுபடும்போது தலைவனுக்குத் தும்மல் வந்தது, தலைவியோ இயல்பாக வாழ்க வாழ்க என வாழ்த்தினாள். பின்னர் தலைவி தான் அருகில் இருக்கும் போது வேறு யாவர் உன்னை நினைக்கின்றான் என தலைவி வருந்தினாள் என்பதை,

"வழுத்தினாள் தும்மினேன் ஆக அழித்தழுதாள்  
யாருள்ளித் தும்மினீர் என்று"

என்ற குறட்பா அன்பின் திறத்தை எடுத்துக் கூறுகின்றது.

### அன்பிலாதோர்:

எலும்பு இல்லாத உடம்போடு வாழும் புழு வெயில் காய்ந்து வருத்துவது போல் அன்பு இல்லாத உயிரை அறம் வருத்தும். உள்ளத்தில் அன்பு இல்லாமல் வாழும் வாழ்க்கை வறண்ட பாலை நிலத்தில் காய்ந்து சுக்காகிப் போன மரம் மீண்டும் இலை விடுவது போன்றது. அதாவது கருகிய மரம் மீண்டும் துளிர்ப்பது என்பது கடினமான ஒன்று. அதுபோலவே மனத்தில் அன்பு இல்லாதவருடைய வாழ்க்கை, பாலைவனத்தில் பட்டமரம் தளிர்ந்தது போன்றது. அன்பு இல்லாதவர்க்கு உள்ள உடம்பு எலும்புத் தோல் போர்த்திய வெறும் உடலேயாகும். அன்பு இல்லாதவர், எல்லாவற்றாலும் தமக்கே உரிமை உடையவராய் இருப்பார். பிறருக்கு எதையும் கொடுக்கமாட்டார்.

### முடிவுரை:

திருக்குறளானது வாழ்விற்குத் தேவையான அத்தனை அறங்களையும் கூறியுள்ளது. வாழ்வில் அன்பு என்பது இன்றியமையாததாகும். மனித குலத்தை அன்பே ஆளுகின்றது. அன்பினால் எக்காரியத்தினையும் சிறப்பாகச் செய்திடலாம். எப்போதும் பிறருடன் அன்போடு பழகிட வேண்டும். அன்பு வாழ்வை மகிழ்வித்து வளமாக்கும் உயரிய பண்பாகும்.



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Full Length Article

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## நற்றிணையில் பண்பாட்டுக் கூறுகள்

அ.கிறிஸ்டினா மேரி\*

வணிகவியல் மேலாண்மை துறை, மூன்றாம் ஆண்டு,  
புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

நற்றிணை என்னும் இந்நூல் தனிப்பாடல்களாகப் பல்வேறு காலங்களில் வாழ்ந்த பலராலும் பாடப்பட்டு பின்னர் ஒரு புலவரால் தொகுக்கப்பட்டது. இஃது எட்டுத்தொகை நூல்களுள் ஒன்றாகும். எட்டுத்தொகை நூல்கள் பாடும் வெண்பாவில் முதலிடம் நற்றிணை ஆகும்.

நூல் விளக்கம் :

நல்' என்ற அடைமொழி பெற்றது.இந்நூலில் 9 அடி முதல் 12 அடிகள் வரை அமைந்த 400 பாடல்கள் அமைந்துள்ளன. இந்நூலில் அமைந்துள்ள பாடல்களின் எண்ணிக்கை நோக்கி இதற்கு 'நற்றிணை நானூறு' என்ற மற்றொரு பெயரும் உண்டு.





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### பாடலின் ஆசிரியர்:

இந்நூலைத் தொகுத்தவர் யாரெனத் தெரியவில்லை. ஆயினும் தொகுப்பித்தவன் "பன்னாடு தந்த பாண்டியன் மாறன் வழுதி" ஆவான். நற்றிணைப் பாடல்கள் அகப்பொருள் பற்றிய பாடல்களாம்.

### நற்றிணை -பண்பாடு:

நற்றிணைப் பாடல்கள் அக்காலச் சமூகத்தை அறியப் பெரிதும் துணைபுரிகின்றன. மன்னர்களின் ஆட்சிச் சிறப்பும், கொடைத்தன்மையும், கல்வியாளர்களின் சிறப்பும், மக்களின் வாழ்க்கை முறையும், நம்பிக்கைகளையும், சடங்குகளையும், மனிதநேயத்தையும், செடிகளையும், கொடிகளையும், பறவை களையும், விலங்குகளையும் நேசித்து தன் அன்பை வெளிப்படுத்துகிற பாங்கைக் கொண்டவர்களாகத் திகழ்ந்திருக்கிறார்கள் பண்டைய மன்னர்கள். குலத்தால் உயர்ந்தோர், தாழ்ந்தோர் என்கிற ஏற்ற இறக்கம் பார்க்காமலும், சமயசார்பற்ற தன்மையையும், தன்னை நம்பி வந்தவர்களைக் கைவிடாதிருத்தலும், எடுத்துக் கொண்ட செயலை முடித்தே காட்டுகின்ற வீரத்தின் விளைநிலத்துக்கு இலக்கணமாகவும் விளங்கினர் என்பதை நற்றிணை பல்வேறு இடங்களில் இத்தகைய பெருமைகளைப்பற்றி பதிவு செய்யப்பட்டிருக்கிறது.

### பாடலின் கருத்து:

நற்றிணையில் அகவாழ்வில் வரும் அகச்சிந்தனையின் பரிமாணம், புறவாழ்விலும் வெளிப்படுவது என்பது இயல்பான ஒன்றுதான். சிறந்ததொரு அக இலக்கியமான நற்றிணையில் ஆண், பெண் உறவுகளின் மேன்மைகளும், மென்மைகளும் பாத்திரப் படைப்புகளில் பற்றிப் படர்ந்து காதலாய் கசிந்துருகி ஆனந்தக் கண்ணீர் பெருக்கெடுக்கின்ற இடங்கள் நிறைய உள்ளன. தலைவன் தலைவியாக, காதலன் காதலியாக, கணவன் மனைவியாக அன்பின் வயப்பட்டு வாழ்வின் திரும்பிய பக்கமெல்லாம் நெறி பிறழாத நிறை காதலை மையப் படுத்துகிறது இந்நூல்.



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### தலைவனும், தலைவியும்:

ஆணும் பெண்ணும் ஒருவர் மீது ஒருவர் காதல் வயப்பட்டிருந்தால் 'கைக்கிளை' எனவும், இருவரும் ஒருவருக்கொருவர் காதல் பரிமாறி இல்வாழ்வு அமைப்பதை 'களவு' எனவும், இருவரும் இணைந்து மணவாழ்வில் கலந்து மக்கள் பேறைப் பெற்று, விருந்தோம்பலில் சிறந்து விளங்கி, பொருளிட்டலில் வாழ்வை நிறைவு செய்து இறை அச்சத்தையும், வாழ்வின் மீதான உச்சத்தையும் தொடுவது 'கற்பு' என்கிற நெறி சார்ந்த வாழ்வுதான் ஆதாரம் என்பதை நமக்கு பளிச்சென படம் பிடித்துக் காட்டினர்.

### சங்ககாலத்தில் நற்றிணையின் பங்கு:

சங்ககாலத் தமிழர்கள் சாதி என்கிற கூட்டுக்குள் சிக்கி விடாமல், ஒருமைப்பாட்டு சமுதாயமாய் திகழ்ந்து மணவாழ்வில் கலந்து நிற்பதை பல காட்சிப் பாத்திரங்கள் நம் கண் முன்னின்று வியப்பு மேலோங்க விளக்குகின்றன. மணமான பின்பு கருத்தொற்றுமைப்பட்டு வாழ்க்கை நெறி பிறழாமல் வாழ்வதே கற்பு நெறி கொண்ட வாழ்வின் அடிப்படைக் கூறுகளாகும். இத்தகைய வாழ்வே பெருவாழ்வாக மலர்ந்து மணவாழ்க்கைக்கு செம்மையுறுகிற கீர்த்தியைப் பெற்றுத் தருகிறது. இதன் வாயிலாக அறம் வளர்கிறது. இன்பம் கிளை விட்டுப் பரவுகிறது. ஒன்றிய உணர்வும், ஒத்த கருத்தும் இல்லற வாழ்வின் அடித்தளம் என்பதை எடுத்துச் சொல்கிற சங்கப் புலவர்களின் பாடல்கள் நற்றிணையின் வாயிலாக நிறைந்து வழிகிறது.

### காதல் பாடல்கள்:

காதலாய் கண்ணீர் மல்கி கசிந்து உருகுகிற, காதல் தேரில் ஏறி பவனி செல்லும் காதல் பாடல்களை நில ஊறித் ததும்பும் கண்களாய் காதல் வயப்படுகிறது. இக்காதல் ஒழுக்க நிகழ்வுகளை நமது முப்பாட்டன் தமிழ்ச் சான்றோன், அன்பினால் புணர்தல், அன்புடன் பிரிதல், கூடியும் பிரிந்தும் அன்புடன் இருத்தல், கூடி இருந்தால் அன்பால் ஊடுதல், பிரிந்திருந்தால் அன்பினால் இரங்கல் என



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ஐந்தாக வகுத்து இவை ஒவ்வொன்றையும் அடிப்படையாகக் கொண்டு அகப்பாடல்களாகப் பாடினர். அகப்பாடல் களுக்கு இவை ஐந்தும் உரிப்பொருள் எனப்பட்டன. பெரும்பிரிவுகளைத் திணை எனக் கூறும் தமிழ் மரபின் படி அன்பின் ஐந்திணைப் பெயர் எனக் குறிக்கப்பட்டுள்ளது.

### தொல்காப்பியமும், நற்றிணையும்:

தாவரங்களுக்கு ஓர் அறிவாகிய 'தொடு உணர்வு' உண்டு என்பது தொல்காப்பியர் கூற்று. ஆனால் அதற்கு மேலேயும், பேச்சுகளை உணரும் தன்மையும், சூழலை உணரும் தன்மையும், செயல்களை உணரும் தன்மையும் தாவரங்களுக்கு உண்டு என்கிறது நற்றிணை. அதனாலேயே நற்றிணைப் பெண் ஒருத்தி தாவரத்தைத் தன்னுடைய மூத்த சகோதரி என்கிறாள். உடன்பிறந்தோரையே உதறித்தள்ளும் இன்றையக் காலச்சூழலில், தன் தாய் வளர்த்த புன்னை மரத்தைக்கூடத் தன் 'உடன்பிறந்தோராக' எண்ணும் உயரிய பண்பினை நற்றிணை காட்டும் பாங்கு ஆகச்சிறப்பு.

### முடிவுரை:

மரங்களையும், விலங்குகளையும் உடன் பிறந்தோராகவும், பிள்ளைகளாகவும் எண்ணிப் போற்றிய காரணத்தால்தான், தென்னை மரத்திற்குத் 'தென்னம்பிள்ளை' என்றும் அணிலுக்கு 'அணிற் பிள்ளை' என்றும் கீரிக்குக் 'கீரிப்பிள்ளை' என்றும் பெயர்களை வைத்தனர் தமிழர். மேலும், உயிரிரக்கம் என்பது அனைத்து உயிர்களிடத்தும் இரக்கம் கொள்வதுதானே. அதனால்தான் பழந்தமிழர் பறவைகளிடத்தும் இரக்கம் கொண்டிருந்தனர். பறவைகளுக்கும் கருணை காட்டினர். இதனை நற்றிணைப் பாடல்களில் நன்றாகவே அறியலாம்.

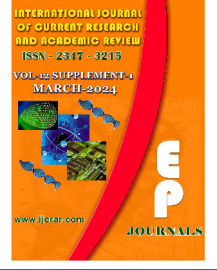


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Full Length Article

IJCRAR/FLT/03

# பக்தி இலக்கியத்தில் பண்பாடுகள்

ம.அபிநயா\*

மைக்ரோபயாலஜி இளங்கலை இரண்டாமாண்டு,  
புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

பக்தி இலக்கியம் பெரும் அளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம் மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்படும். தனித்தனி பதிகங்கள் பக்தி அனுபவங்களாக வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களும் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன.

எல்லாம் கடவுள் செயலே:

திருநாவுக்கரசர் தண்டகம் படுவதில் வல்லவராகத்திகழ்ந்தார். எல்லாம் கடவுள் செயலே என்பதை ஒரு திருத்தாண்டகப் பாட்டில் மிக அழகாகப் பாடியுள்ளார் திருநாவுக்கரசர். நீ ஆடச்செய்தால் அதற்கு தகுந்தபடி ஆடாதவர் யார்? நீ அடங்கச் செய்தால் அடங்காதவர் யார்? நீ ஓடச் செய்தால் ஓடாதவர் யார்? நீ உருகச் செய்தால் உருகாதவர் யார்? நீ காட்டா விட்டால் காணவல்லவர் யார்? நீ காணச் செய்தால் காணாதவர் யார்? என்று கருத்தினை,



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ஆட்டுவித்தால் ஆர் ஒருவர் ஆடா தாரே

அடங்குவித்தால் ஆர் ஒருவர் அடங்கா தாரே

ஓட்டுவித்தால் ஆர் ஒருவர் ஓடா தாரே

உருகுவித்தால் ஆர் ஒருவர் உருகா தாரே பாட்டுவித்தால் ஆர் ஒருவர் பாடா தாரே பணித்தால் ஆர் ஒருவர் பணியா தாரே காட்டுவித்தால் ஆர் ஒருவர் காணா தாரே காண்பார் ஆர் கண்ணுதலாய் காட்டாக் காலே. (திருநாவுக்கரசர் தேவாரம்)

என்ற தண்டகப்பாட்டில் எடுத்துரைக்கிறார் அனைவருக்கும் புரியும் வகையில் எளிய சொற்களை கையாண்டு பொருள் நிறைந்த இனிய பாடல்களை பாடியவர் திருநாவுக்கரசர்

திருஞானசம்பந்தர் சந்தங்களை அமைத்து அறிய பாடல்களைப் பாடினார். திருஞானசம்பந்தர் திரு அனேக தாங்காவதம் என்ற பகுதியில்,

“சூலமுண் டுமழு வுண்டவர் தொல்படை சூழ்கடல்

ஆழமுண் டபெரு மான்றன னேகதங் காவதம்

நீலமும் டதடங் கண்ணுமை பாகம்நி

லாயதோர்

கோல் முண்டள வில்லைகு லாவிய கொள்கையே”

(திருஞானசம்பந்தர் தேவாரம்)

எனச் சந்தங்களைப் பயன்படுத்திப் பாடியுள்ளார்.

**கவிதை சுவை நிரம்பிய பக்தி பாடல்கள்:**

சங்க இலக்கியத்தில் காணப்படும் காதல் மரபுகளை அமைத்து திருமங்கையாழ்வார் பக்தி பாடல்கள் பாடி யுள்ளார். வண்டு, நாரை முதலியவற்றை தூது அனுப்பி திருமாலின் அன்பை வேண்ட செய்யும் பாடல்கள் சுவையானவை. 'நாரையே! இன்றே நீ சென்று திருமாலுக்கு என் காதலை பற்றி சொல்லி வருவாயானால் எனக்கு அதைப் போன்ற இன்பமான உதவி வேறு எதுவும் இல்லை அதற்கு கைமாறாக இந்த பசுமையான இடமெல்லாம் உன்னுடையதே ஆகும் நீ





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எங்கெல்லாம் மீன்களை கவர்ந்து உண்ப தற்கு தருவேன். தந்த பிறகு இங்கே பெண் துணையுடன் நீயாக வந்து அது தங்கி இந்த உலகில் இன்பமாக வாழலாம் காதல் நோயால் விரும்பி பாடிய மாகலை பற்றி கவலைப்படும் தாய் சொல்லும் சொற்களாகவும், மகனின் நோயை வாட்டத்தையும் பற்றியும் அறிந்து கூறி சொல்ல வல்ல கொட்டு வீச்சியின் சொற்களாகவும் அவர் பாடி உள்ள பாடல்களும் கவிதை சுவை இறங்கிய பக்தி பாடல்களாகும்.

### பல்லவர் காலம் அல்லது பக்தி இலக்கிய காலம்:

களப்பிரர் காலத்திற்குப் பிறகு சோழர் ஆட்சியில் கீ.பி. ஏழு,எட்டு, ஒன்பதாம் நூற்றாண்டுகளில் ஆலயப் பணியை ஆண்டவர் பணி என்ற சிந்தனை மக்களிடையே ஏற்பட்டது சங்க இலக்கியங்களில் காதலியும், அரசர்களின் வீரம் மற்றும் கோடையை பாடினார். பக்தி இலக்கியங்கள் இறைவனையும் இறை அடியாரையும் பாடின கோயில் இல்லாத ஊரில் குடியிருக்க வேண்டாம் கோபுர தரிசனம் கோடி புண்ணியம் திருநீற்று இல்லாத நெற்றி பாழ் என்னும் எண்ணம் மக்கள் மனதில் தோன்றியது இலக்கியங்களில் பாடு பொருள் பக்தி சார்ந்த தோன்றியது.

சங்க காலத்தில் நினம் சார்ந்த வழிபாட்டு மரபுகள், சமணம், பௌத்தம், கிறிஸ்துவம், இஸ்லாமியம் என ஆட்சி களுக்கு ஏற்ப மாற்றம் பெற்றது சமயங்களில் மரபு கருவியாக சமய இலக்கியங்கள் தோன்றின.இலக்கியங்களில் நேரடியாகவும் உள்ளீராகவும் சமயம் சார்ந்த சிந்தனைகள் எழுந்தன. இவ்வாறு தோன்றியது பக்தி இலக்கியங்கள்.

### சமண பக்தி இலக்கியங்கள்:

சங்க கால உலோச்சரனார் சமணர் எனக் கருதுவர். கணியன் என்ற சொல் சமணரை குறிக்கும் என்பர்.நிகண்டன் கலைக்கோட்டுத் தண்டனாரும் சமணரே. அகப்புறப் பாடல்களில் ஒரு சிலவற்றில் சமண சமயக் கருத்துக்கள் உள்ளன.திருவள்ளுவர், தொல்காப்பியர், இளங்கோவடிகள், சமணர்கள் என்று கருத்துவர்.



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### சைவ சமய இலக்கியம்:

சிவனை முழு முதற்கடவுளாகக் வணங்கும் சமயமான சைவ சமயம் சாரந்து எழுந்த இலக்கியங்கள் சைவ இலக்கியங்கள் எனப்படும் கிபி ஏழாம் நூற்றாண்டில் முதல் 12 ஆம் நூற்றாண்டுக்கு வரைய காலங்களில் சிற்றிலக்கியம், பெருங்காப்பியம் என பல சைவ இலக்கியங்கள் இயற்றப்பட்டன கிபி 650 காலப்பகுதி தொடங்கி 550 ஆண்டு செல்வாக்குப் பெற்றது.

### வைணவ சமய இலக்கியம்:

திருமாலை முழுமுதற் கடவுளாக கொண்டு சமயம் வைணவம் ஆகும். கிபி ஆறாம் நூற்றாண்டுக்கு முதல் ஒன்பதாம் நூற்றாண்டுக்குள் வைணவ சமயத்தில் 12 ஆழ்வார்கள். ஆழ்வார்கள், நாயன்மார்கள் தங்களின் பக்தி பாடல்கள் முலம் மக்களிடையே உயரிய சிந்தனைகளை கொண்டு வந்து பண்பட்ட மக்களாக மாற்றினார்கள் என்றால் மிகையாகது.



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Full Length Article

IJCRAR/FLT/04

# பக்தி இலக்கியங்களின் தோற்றமும் பண்பாட்டு கூறுகளும் : சங்க கால வழிபாடு

அ.செவ்வந்தி\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னாள் கலை மற்றும்  
அறிவியல் கல்லூரி, மாதவரம்

முன்னுரை:

“மாயோன் மேய காடுறை உலகமும்

சேயோன் மேய மைவரை உலகமும்

வேந்தன் மேய தீம்புனல் உலகமும்

வருணன் மேய பெருமணல் உலகமும்

முல்லை சேர, சோழ, பாண்டியர் என மூவேந்தர்கள் ஆண்ட காலத்தை சங்க காலம் என்கிறோம். இக்காலத்தில் எழுந்த இலக்கியங்கள் சங்க இலக்கியங்கள் என அழைக்கப்படுகின்றன. சங்க இலக்கியங்களின் முதன்மையான பாடுபொருள் அகம், புறம் என காதலும் வீரமும் பேசப்படுகின்றன. என்றாலும் இயற்கை சார்ந்த வழிபாட்டு முறைகளையும் அவ்விலக்கியங்கள் பதிவுசெய்துள்ளன.



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“ குறிஞ்சி மருதம் நெய்தல் எனச்

சொல்லிய முறையான் சொல்லவும் படுமே”

என, தொல்காப்பியர் நிலங்களின் பிரிவையும் அவற்றிற்குரிய கடவுளரையும் குறிப்பிட்டு இருக்கின்றார்.

குறிஞ்சிக்கடவுளாக முருகப்பெருமானும், மருதநிலத்துக் கடவுளாக இந்திரனும், நெய்தலில் வருணனையும், பாலை நிலத்தில் கொற்றவையையும், முல்லை நிலத்தில் திருமால் எனப்படும் மாயோனையும் சங்க காலத்தில் மக்கள் வழிபட்டனர் என்பதை இலக்கியங்கள் வழி அறியமுடிகிறது. சங்கப்ப பாடல்களில் சிவன் என்னும் பெயர் இமல்லை. இருந்தாலும் தாழ்சடை பொலிந்த அருந்தவத்தோன், முக்கட் செல்வன், கறை மிடற்று அண்ணல், நீலமணி மிடற்று அண்ணல், முழுமுதல்வன், ஈர்ஞ்சடை அந்தணன், என சிவனைப் பற்றிய குறிப்புகள் கிடைக்கின்ற சங்க இலக்கியத்தில் கடவுள் வாழ்த்து தவிர எட்டுத்தொகைப் பாடல்களில், ஆங்காங்கே கடவுள் வழிபாடு பற்றிய குறிப்புகளைக் காணமுடிகிறது.

### சங்கம் மருவிய காலம்

கி.பி. மூன்றாம் நூற்றாண்டில் சோழ நாட்டையும் பாண்டி நாட்டையும் களப்பிரர் கைப்பற்றினர். தொண்டை நாடு பல்லவர் ஆட்சிக்குட்பட்டது. சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. வீடுபேறு குறித்த சிந்தனைகள் மேலோங்கின. இந்த இருண்ட காலப் பகுதியிலேயே வாழ்ந்த, காரைகாலம்மையார் அற்புதத் திருவந்தாதி, திருவிரட்டை மணிமாலை, திருவாலங்காட்டு மூத்த திருப்பதிகங்கள் ஆகியவற்றை இயற்றினார். திருமூலர் திருமந்திரம் இயற்றினார். இவை பதினோராம் திருமுறையில் சேர்க்கப்பட்டுள்ளன.



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### பல்லவர் காலம் அல்லது பக்தி இலக்கிய காலம்

களப்பிரர் காலத்திற்கு பிறகு சோழர் ஆட்சியில் கி.பி. 7, 8, 9 ஆம் நூற்றாண்டுகளில் ஆலயப்பணியே ஆண்டவன் பணி என்ற சிந்தனை மக்களிடையே ஏற்பட்டது. சங்க இலக்கியங்கள் காதலையும், அரசர்களின் வீரம் மற்றும் கொடையைப் பாடின, பக்தி இலக்கியங்கள் இறைவனையும் இறையடியாரையும் பாடின. கோயில் இல்லாத ஊரில் குடியிருக்கவேண்டாம், கோபுர தரிசனம் கோடி புண்ணியம், திருநீறில்லாத நெற்றி பாழ் என்னும் எண்ணம் மக்கள் மனத்தில் தோன்றியது. இலக்கியங்களின் பாடுபொருள் பக்தி சார்ந்து தோன்றியது.

சங்க காலத்தில் நிலம் சார்ந்த வழிபாட்டு மரபுகள், சமணம், பௌத்தம், கிறித்தவம், இஸ்லாம் என ஆட்சிகளுக்கு ஏற்ப மாற்றம் பெற்றது. சமயங்களின் பரப்பும் கருவியாக சமய இலக்கியங்கள் தோன்றின. இலக்கியங்களில் நேரடியாகவும் உள்ளீடாகவும் சமயம் சார்ந்த சிந்தனைகள் எழுந்தன. இவ்வாறு தோன்றி பக்தி இலக்கியங்களை.

### பௌத்த பக்தி இலக்கியங்கள்

பௌத்த சமயத்தைக் கருத்துகளுடன் பௌத்த இலக்கியங்கள் வளர்ச்சி பெற்றன. அவற்றுள், 1. மணிமேகலை, 2. குண்டலகேசி, 3. விம்பிசாராக்கதை, 4. அபிதர்மாவதாரம், 5. திருப்பதிகம், 6. சித்தாந்தத் தொகை ஆகியன குறிப்பிடத்தக்கன. இவ்விலக்கியங்கள் புத்தமதக் கருத்துகளைபுத்த சமயத்திற்கு சமண வைதீக சமயங்களின் இருமுனைத் தாக்குதல் தொடர்ந்து இருந்து வந்தது. பௌத்தர்கள் தமது சமயப்பரப்புதலை மட்டுமே நோக்கமாகக் கொண்டிருந்தனர். பௌத்த சமயப் பரப்புதலுக்கு ஏதுவாக சமய நூல்கள் மட்டுமே இயற்றினர். இக்காரணங்களால் புத்த சமயம் கொஞ்சம் கொஞ்சமாக செல்வாக்கு இழந்தது.

கி.பி. 3 ஆம் நூற்றாண்டில் சந்திரகுப்த மௌரிய மன்னன் காலத்தில் வடஇந்தியாவில் சமணம் தோன்றியது. பத்திரபாகு என்னும் முனிவர்.





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### சமண பக்தி இலக்கியங்கள்

சங்க கால உலோச்சரனார் சமணர் எனக் கருதுவர். கணியன் என்ற சொல் சமணரைக் குறிக்கும் என்பார். நிகண்டன் கலைக்கோட்டுத் தண்டனாரும் சமணரே அகப்புறப் பாடல்களில் ஒரு சிலவற்றில் சமண சமயக் கருத்துக்கள் உள்ளன. தொல்காப்பியரையும் திருவள்ளுவரையும் இளங்கோவடிகளையும் சமணர் என்று கருதுவர். பெருங்கதையும், சிந்தாமணியும், வளையாபதியும் ஐஞ்சிறு காப்பியங்களும் சமணக் காப்பியங்களாகும்.

### சைவ சமய இலக்கியங்கள்

சிவனை முழுமுதற்கடவுளாக வணங்கும் சமயமான சைவசமயம் சார்ந்து எழுந்த இலக்கியங்கள் சைவ இலக்கியங்கள் எனப்படும். கி.பி. ஏழாம் நூற்றாண்டு முதல் 12-ஆம் நூற்றாண்டு வரையான காலங்களில் சிற்றிலக்கியம், பெருங்காப்பியம், எனப் பல சைவ இலக்கியங்கள் இயற்றப்பட்டன. கி.பி. 650 காலப்பகுதி தொடங்கி, 550 ஆண்டு காலம் தமிழ்மொழியைச் சைவ சமயமே செல்வாக்குப் பெற்றது.

### பன்னிரு திருமுறைகள்

சைவ சமய இலக்கியங்களுள் பன்னிரு திருமுறைகள் குறிப்பிடத்தக்கன. அவை,  
முதலாம் திருமுறை - திருஞானசம்பந்தமூர்த்தி நாயனார்  
இரண்டாம் திருமுறை - திருஞானசம்பந்தமூர்த்திநாயனார்  
மூன்றாம் திருமுறை - திருஞானசம்பந்தமூர்த்தி நாயனார்  
நான்காம் திருமுறை - திருநாவுக்கரசு நாயனார்  
ஐந்தாம் திருமுறை - திருநாவுக்கரசு நாயனார்  
ஆறாம் திருமுறை - திருநாவுக்கரசு நாயனார்  
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எட்டாம் திருமுறை -மாணிக்கவாசகர்

ஒன்பதாம் திருமுறை -(திருமாளிகைத் தேவர், சேந்தனார், கருவூர்த்

தேவர், பூந்துருத்தி, நம்பிகாடநம்பி, கண்டராதித்தர், வேணாட்டடிகள், திருவாலியமுதனார், புருடோத்தம நம்பி, சேதிராயர்)

பத்தாம் திருமுறை -திருமூலர்

பதினொன்றாம் திருமுறை - 12 ஆசிரியர்கள்

பன்னிரண்டாம் திருமுறை - சேக்கிழார்.

### சைவ சித்தாந்த நூல்கள்

பன்னிரு திருமுறைகளைப் போல சைவசமயக் கருத்துகளைப் பேசும் இலக்கியங்களாக சைவ சித்தாந்த இலக்கியங்கள் திகழ்கின்றன.

திருவுந்தியார், திருக்களிற்றுப்படியார், சிவஞான போதம், சிவஞான சித்தியார், இருபா இருபது, உண்மை விளக்கம், சிவப்பிரகாசம், உண்மைநெறி விளக்கம், திருவருட்பயன், வினா வெண்பா, போற்றிப் பஹொடை, கொடிக்கவி, நெஞ்சு விடு தூது, சங்கற்ப நிராகரணம்

### பிற சைவ நூல்கள்

தலபுராணங்கள், வீரசைவ நூல்கள் என சைவ சமய இலக்கியங்களின் வளர்சி இன்றும் தொடர்கிறது.

### வைணவ சமய இலக்கியங்கள்

திருமாலை முழுமுதற் கடவுளாகக் கொண்ட சமயம் வைணவம் ஆகும். கி.பி. 6ஆம் நூற்றாண்டு முதல் 9 ஆம் நூற்றாண்டுக்குள் வைணவ சமயத்தில் ஆழ்வார்கள் 12 பேரினால் இயற்றப்பட்ட இந்த பாடல்களை, 10 ஆம் நூற்றாண்டில் வாழ்ந்த நாதமுனிகள் தொகுத்தார்.



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12. திருமங்கையாழ்வார் - பெரிய திருமொழி, திருக்குறுந்தாண்டகம், திருநெடுந்தாண்டகம் சிறிய திருமடல், பெரிய திருமடல்

### கிறிஸ்தவ இலக்கிய வளர்ச்சி

கி.பி 15 ஆம் நூற்றாண்டில் டச்சுக்காரர்கள், டேனீஸ்காரர்கள், பிரஞ்சுக்காரர்கள், ஆங்கிலேயர், ஐரோப்பியர் என இந்தியாவில் வணிகத்தின் பொருட்டு நுழைந்தவர்களால் கிறிஸ்தவம் பரவியது.

### இராபர்ட் டி நொபிலி

தத்துவ போதக சுவாமிகள் (1577 - 1656) என அழைக்கப்படும் இராபர்ட் டி நொபிலி அவர்கள் தமிழ்த்துறவி போலவே வாழ்ந்து கிறிஸ்தவ சமயத்தை வளர்த்தார். இவர், தமிழில் நாற்பது உரைநடை நூல்கள், மூன்று கவிதை நூல்களையும் இயற்றியுள்ளார். இவற்றில் ஞானோபதேச



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காண்டம், மந்திர மாலை, ஆத்தும் நிர்ணயம், தத்துவக் கண்ணாடி, சேசநாதர் சரித்திரம், ஞான தீபிகை, நீதிச்சொல், புனர்ஜென்ம ஆசேஷபம், தூஷண திக்காரம், நித்திய சீவன சல்லாபம், கடவுள் நிர்ணயம், அர்ச். தேவமாதா சரித்திரம், ஞானோபதேசக் குறிப்பிடம், ஞானோபதேசம் ஆகிய நூல்கள் குறிப்பிடத்தக்கவை.

### வீரமாமுனிவர்

வீரமாமுனிவரின் தேம்பாவணி கிறிஸ்தவ இலக்கியங்களுள் தலைசிறந்ததாகத் திகழ்கிறது. இவர் கித்தோரி அம்மாணை, அடைக்கல மாலை, அடைக்கல நாயகி, வெண் கலிப்பா, அன்னை அழுங்கல் அந்தாதி, தேவாரம், கருணாம்பர பதிகம் ஆகிய படைப்புகளையும் வழங்கியுள்ளார்.

### பிற அறிஞர்கள்

சீகன் பால்கு, ரேனியஸ், கால்டுவெல், எல்லீஸ், ஜியூ.போப் எனப் பல தமிழறிஞர்களும் கிறிஸ்தவ சமயத்தை வளர்த்ததுடன் தமிழுக்கும் தொண்டாற்றியுள்ளனர்.

### இசுலாமிய இலக்கிய வளர்ச்சி

இசுலாமிய சமயத்தவர்கள் இயற்றிய தமிழ் இலக்கியம் இசுலாமியத் தமிழ் இலக்கியம் எனப்படுகிறது. மதுரையைத் தில்லி சுல்தான் படைகள் 1311 ஆம் ஆண்டு கைப்பெற்றின. விஜயநகரப் பேரரசு இவர்களை 1371 ஆம் ஆண்டு தோற்கடித்தது. தமிழ்நாட்டின் பல பகுதிகளை நவாப்புகள் 1690 - 1801 காலப்பகுதியில் ஆட்சி செய்தனர். தமிழ்நாட்டில் இசுலாம் பரவ இசுலாமிய ஆட்சி ஒரு முக்கிய காரணமாகும். இந்தப் பரவலால் இசுலாம் இலக்கியங்களும் தமிழில் பரவத் தொடங்கின. உமறுப்புலவர் இயற்றிய சீறாப் புராணம் இசுலாம் இலக்கியத்தின் மணிமகுடமாகத் திகழ்கிறது. கிசா, முனாசாத்து, நாமா, படைப்போர், மசாலா, மாலை, கண்ணி, திருமண வாழ்த்து, நொண்டி நாடகம் ஆகியன இசுலாமியர் தந்த தமிழ்க்கொடைகளாகும்.



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Full Length Article

IJCRAR/FLT/05

# சங்க இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

த. ஐஸ்வர்யா\*

இளங்கலை வணிக நிர்வாகம், இரண்டாமாண்டு,  
புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை

முன்னுரை:

உலகின் மூத்த மொழிகளுள் ஒன்றாக விளங்குகின்ற மொழி தமிழ் மொழியாகும். `கல் தோன்றி மண் தோன்றாம் காலத்தே வாளொடு முனிதோன்றி மூத்தகுடி என்று புறப்பொருள் வெண்பா மாலை என்ற புற இலக்கண நூல் கூறுவதைக் கொண்டு தமிழின் பழமையை உணரலாம்.

தொடக்கம் காமத்தில் தமிழ் எந்தப் பகுதியில் பேசப்பட்டது என்பதைத் தொல்காப்பியம் என்ற பழம்பெரும் இலக்கணநூல் கூறுகிறது. தொல்காப்பியத்திற்குப் பாயிரம் எழுதிய பணம்பாரனார் என்பவர் வடவேங்கடம் தென்குமரி ஆயிடைத் தமிழ்கூறும் நல்லுலகம் என்று தமிழ்நாட்டின் எல்லையைக் கூறுகின்றார் எனவே வடக்கே வேங்கடமலை முதல் தெற்கே குமரிமுனை வரை தமிழ் பேசப்பட்டதாக நாம் இதன் மூலம் அறிகிறோம்

சங்க காலம் - விளக்கம்

பல்லாயிரம் ஆண்டுக் காலப் பழமையான இலக்கிய இலக்கணங்களைக் கொண்ட மொழியாக தமிழ் மொழி விளங்குகின்றது அதனால் அம்மொழி நீண்டகால இலக்கிய





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வரலாற்றினைக் கொண்டிருக்கிறது. இதில் முதன்மையான இலக்கிய வரலாற்றுக் காலம் சங்க காலமாகும்

தமிழ்நாட்டைச் சேர, சோழ, பாண்டியர் என்ற மூவேந்தர் பல குறுநில மன்னரிகளும் ஆண்டதாகச் சங்க இலக்கியங்கள் கூறுகின்றன. சேர நாட்டிற்கு வஞ்சி மாநகரும், சோழ நாட்டிற்குப் பூமிபுாரும். பாண்டிய நாட்டிற்கு மதுரையும் தலைநகராக இருந்துள்ளன.

மூவேந்தர்களில் பாண்டிய மன்னர்கள் தமிழ்மொழியைப் போற்றி வளர்க்கும் வண்ணம் தமிழ்ச் சங்கங்கள் வைத்து நடத்தியதாகப் பல்வேறு சான்றுகள் கிடைக்கின்றன

### சங்கம் என்ற பெயர்:

சங்கம் என்ற பெயரை முதலில் ஆராய்வோம் சங்க இலக்கியங்கள் என்று சொல்லப்படுகின்ற எட்டுத் தொகை பத்துப்பாட்டு இலக்கியங்களில் சங்கம் என்ற சொல்லே பயன்படுத்தப்படவில்லை கி.பி.400 வாக்கில் வசீசிரமந்தி என்பவர் நாலிகாம் சங்கம் தொடங்கினார் பிறகு சமணத் துறவிகள் சங்கம் என்ற சொல்லைப் பயன்படுத்திச் சமயத் தொண்டு ஆற்றினர். அந்தச் சொல்லைத் தான் பிற்கால இலக்கிய ஆசிரியிகள் கி.பி.200க்கு முன் தோன்றிய இலக்கியங்களைச் சங்க இலக்கியங்கள் என்று அழைத்தனர் பாண்டிய மன்னர்கள் புலவரிகளைக் கூட்டி வைத்துத் தமிழாய்ந்து, செய்யுட்கள் இயற்றிய அவையைச் சங்கம் என்று கூறினர் இயற்றிய அவையைச் சங்கம் என்று கூறினர்

### முதற் சங்கம்:

கடல்கொண்ட மென்மதுரையில் பாண்டிய மன்னர்கள் நிறுவிய பெற்ற சங்கம் தான் முதற்சங்கமாகும் இச்சங்கத்தை நிறுவிய மன்னன் காய்சின வகுதி என்பவனாவான். காய்சின வகுதி முதலாகக் கடுங்கோன் என்ற பாண்டிய மன்னன் ஈறாக 89 அரசர்கள் 4440 ஆண்டுகள் இச்சங்கத்தை நடத்தியதாக இறையனார்களவியல் 2ரை கூறுகிறது இச்சங்கத்தின் அகத்தியார்



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திரிபுரம் எரித்த விரிசடைக் கடவுள், குன்றெறிந்த முருகவேள் முரஞ்சியூர் முடிநாகராயர் நிதியின் கிழவன் போன்ற புலவரிகள் இருந்து தமிழ் ஆராய்ந்து 4449 புலவரிகள் தமிழ் ஆராயிந்து செய்யுள் பாடினர் அவர்களால் பரிபாடல், முதுநாரை, இதுகுருகு, களரியாவிரை போன்ற நூல்கள் பாடப்பட்டன

### இடைச்சங்கம்:

தென்மதுரையைக் கடல் கொண்ட பிறகு கபாடபுர தொடங்கப் பெற்ற இடைச்சங்கம் 3700 ஆண்டுக் காலம் நடைபெற்றது வெண்தேரீச் செழியன் என்று பாண்டிய மன்னனால் தொடங்கப் பெற்ற இச்சங்கம் அகத்தியர் தொல்காப்பியர் முடத்திருமாள் முழுய 69 மனிதர்களால் நடத்தப் பெற்றது. விச்சங்கத்தில் அகத்தியர், தொலிகாபிள், இருந்தையூர் கருங்கோழியார் வெளிஞர்க் காப்பியனார் போன்ற 3700 புலவர்கள் பாடினர் இவர்களால் பாடப்பெற்றவை கலி, குருகு, வெண்டாளி, வியாழ மாலை அகவல் போன்ற நூல்களாகும்

### கடைச்சங்கம்:

கபாடபுரமும் கடலால் அதிந்த பிறகு தற்போது உள்ள மதுரையில் கடைச் சங்கம் எனப்படுகின்ற மூன்றாம் சங்கம் தொடங்கப் பெற்றது இரண்டாம் சங்கத்தை நடத்தி. கபாடபுரம் அழியும் போது அங்கிருந்து பிழைத்து வந்த வடத்திருமாறனால் இது தொடங்கப் பெற்றது.

இச்சங்கம் முடத்திருமாறன் முதலாக உக்கிரப்பெருமவழுதி ஈறாக 49 அரசர்களால் நடத்தப் பெற்றது 1850 ஆண்டுகள் இச்சங்கம் நடைபெற்றது இச்சங்கத்தின் சிறுமேதாவினார். சேந்தமீழ்தனார். அறிவுடையரலாரி பெருங்குறார்க்கிழார் இளந்திருமாறன், மதுரை ஆசிரியர் நல்லந்துவனார், மதுரை ஆசிரியர்கள் இளறாகனார், நக்கீரனார் என இளத்திருமாறன், மதுரை ஆசிரியரி நகிலத்துவனார், மகுதன் இளநாகளர் நக்கீரனார் என 449 புலவர்கள் பாடினர் இதில்



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எழுதப்பட்ட நூல்கள் அகநாகள் குறுத்தொகை, நற்றிணை, புறநானூறு, ஐங்குறுநாறு, பதிற்றுப்பத்து. கலித்தொமை, பரிபாடல் போன்றவை ஆகும்.

சங்க இலக்கியங்கள் என்று அறியப்படும் பத்துப்பாட்டும் எட்டுத் தொகையும் இரண்டாயிரம் ஆண்டுகளுக்கு முற்பட்ட தமிழரின் பண்பாட்டையும் பழக்க வழக்கங்கள் மற்றும் நம்பிக்கைகளையும் அறிந்துகொள்ள பெரிதும் உதவுகின்றன. அதுமட்டுமன்றி இச்சங்க நூல்கள் இலக்கிய ஆவணங்களாகவும் விளங்குகின்றன. இவ்வியலக்கியத் தகவல்கள் மற்றும் கல்வெட்டு, அகழ்வாராய்ச்சித் தரவுகளைக் கொண்டு தமிழரின் தொன்மை மரபையும் அவர்களின் தனித்தன்மைகளையும் அறிந்துகொள்ள முடிகின்றது.



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Full Length Article

IJCRAR/FLT/06

# கலித்தொகையில் பண்பாட்டுக் கூறுகள்

முனைவர் சி. அமலோற்பவமேரி\*

தமிழ்த்துறைத் தலைவர், மதர் ஞானம்மா மகளிர் கலை அறிவியல் கல்லூரி, வரதராசன்பேட்டை, அரியலூர் மாவட்டம்.

### ஆய்வுச் சுருக்கம்

நம் தமிழ்ச் சமூகம் உலகளாவிய நிலையில் பண்பாட்டினை எடுத்துரைத்துள்ளது என்றால் மிகையாகாது. இதற்குச் சான்று சங்க இலக்கிய நூல்கள் ஆகும். சங்க இலக்கியங்கள் நம் பழந்தமிழரின் பண்பாட்டையும் மரபையும் வெளிப்படுத்தும் வரலாற்றுப் பெட்டகமாகும். அவ்வகையில் நம் தமிழரின் பண்பாட்டினை வெளிப்படுத்தும் 'கற்றறிந்தோர் ஏத்தும் கலி' என்று போற்றப்படும் கலித்தொகை ஒரு நாடக இலக்கியமாகத் திகழ்கிறது. தலைவன், தலைவி, தோழி என்று மாந்தர்கள் பண்பாட்டினை வெளிக்கொணரும் விதத்தையும் அவற்றால் நம் தமிழ்ச் சமூகம் அடைந்த பெருமைகளையும் இவ்வாய்வுக் கட்டுரை முன் வைக்கிறது.

### முன்னுரை:

'பண்பெனப்படுவது பாடறிந்து ஒழுகல்' என்பர். மனிதனின் செயல்களும் அவற்றால் எழும் சமூக மாற்றங்களும் நல்ல விளைவுகளை விதைக்கும்போது அப்பண்பாடு மலர்கிறது. பண்பட்ட மனிதன் வழிதான் பண்பாடு மிளர்கிறது. இத்தகைய பண்பாட்டுக் கூறுகளைக் கலித்தொகை நமக்குக் கற்றுத் தருகிறது.



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### ஏழு தழுவுதலில் பண்பாடு

சங்க காலத்தில் வீரம் மிக்க ஆண் மகனை ஏறு தழுவுதல் வழி அடையாளப்படுத்துகிறது கலித்தொகை. முல்லை நிலப் பகுதியில் நிகழ்த்தப் பெற்ற இவ்வீர விளையாட்டு, கூரிய கொம்பு சீவப்பட்ட எருதுகளை அடக்கி வீரர்கள் தங்களின் வீரத்தை நிரூபித்தனர். அப்படிப்பட்ட வீரமிக்க ஆண் மகனை பெண்கள் விரும்பி மணம் முடித்தனர். அவ்வாறு வீரம் இல்லாத அதாவது சீறிப் பாயும் காளைக்கு அஞ்சுபவனை மறுபிறப்பிலும் தழுவக்கூடாது என முல்லை நிலப் பெண்கள் உறுதி கொண்டிருந்ததை,

“கொள்ஏற்றுக் கோடஞ்சு வாளை மறுமையும்  
புல்லாளே ஆய மகள்” (கலித்தொகை, 102)

என்ற பாடலடிகள் வழி புலனாகிறது.

### ஒன்றி வாழும் பண்பாடு

இவ்வுலக வாழ்க்கை நிலையில்லாதது. இதனை உணர்ந்து இல்லறம் எனும் நல்லறத்தை ஒத்த அன்புடையவர்களாகத் தலைவனும் தலைவியும் வாழ வேண்டும். தலைவனும் தலைவியும் ஒத்த அன்பு உடையவர்களாக இருக்கும்போது அங்கே பொருள் இன்பத்தைக் காட்டிலும் உயர்ந்து நிற்பது மன உணர்விற்பால் வெளிப்படும் காதல் இன்பமே என்பதை,

இளமையும் காமமும் ஓராங்குப் பெற்றார்  
வளமை விழைதக்கது உண்டோ? உளநாள்  
ஒரோலு கைதம்முள் தழீஇ ஒரோலுகை  
ஒன்றன் கூறுஆடை உடுப்பவரை ஆயினும்  
ஒன்றினார் வாழ்க்கையே வாழ்க்கை அரிது அரோ  
சென்ற இளமை தரற்கு (கலித்தொகை 18)





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என்ற அடிகள் இளமையும் இருவர் உள்ளத்தே ஒத்த அன்பையும் ஒன்றாகப் பெற்றவர்கள் பொருட்செல்வத்தை விரும்ப மாட்டார்கள். இவ்வாழ்க்கையாவது, இவ்விரண்டும் உள்ள நாள் வரையும் ஒருவரை ஒருவர் தம்முள் தழுவியும் ஒவ்வொரு சமயம், ஒன்றன் கூறாகிய ஆடையை உடுப்பவராக வறுமையுற்று வாழ்ந்தாலும், அதனைப் பற்றிக் கவலை உறாது, ஒன்றிக் கலந்து பிரியாது இருப்பவர்களுடைய உயரிய வாழ்க்கையே வாழ்க்கை என்ற பண்பாட்டினை நமக்கு எடுத்துரைக்கிறது.

### மானுட பண்பாட்டு நெறி

நீதி நூல்கள் அறம் உரைப்பதுபோல் பல்வேறு பண்பாட்டு நெறிகளை கலித்தொகை மனிதன் வாழ்வாங்கு வாழ எடுத்துரைக்கிறது.

இதனை,

'ஆற்றுதல்' என்பது ஒன்று அலர்ந்தவர்க்கு உதவுதல்

'போற்றுதல்' என்பது புணர்ந்தாரைப் பிரியாமை

'பண்பு' எனப்படுவது பாடு அறிந்து ஒழுகுதல்

'அன்பு' எனப்படுவது தன்கிளை செறாஅமை

'அறிவு' எனப்படுவது பேதையர் சொல் நோறல்

'செறிவு' எனப்படுவது கூறியது மறாஅமை

'நிறை' எனப்படுவது மறை பிறர் அறியாமை

'முறை' எனப்படுவது கண்ணோடாது உயிர் வெளவல்

'பொறை' எனப்படுவது போற்றாரைப் பொறுத்தல் (கலித்தொகை 133)

என்ற அடிகள் தலைவனுக்கு தலைவியின் என்ற அடிகள் தலைவனுக்கு தலைவியின் நிலையை எடுத்துரைக்கத் துணிந்த தோழியானவள் கூற்றாக இடம் பெற்றாலும், அடிப்படையில் மனிதனாகப் பிறந்தவர் இப்பண்பாட்டு நெறி உடையவராய் வாழ்தலே சிறந்தது என்பதையும் எடுத்துரைக்கிறது.



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\* ஆற்றுதல் என்பது இல்லற வாழ்க்கையில் வறுமை உற்றவர்க்கு ஒன்றை உதவுதல். நம் தமிழரின் தலையாய பண்பில் ஒன்றாக இது மிளிக்கிறது.

\* போற்றுதல் என்பது நட்பாகக் கூடினாரைப் பிரியாதிருத்தல். வள்ளுவர் கூறுவதுபோல நெஞ்சத்தில் உண்மையான நட்பு,

முகநக நட்பது நட்பன்று நெஞ்சத்து

அகநக நட்பது நட்பு (குறள் 786)

என்று நட்பு கொள்ள வேண்டும்.

\* பண்பு எனப்படுவது உலக ஒழுக்கம் அறிந்து ஒழுகுதல்.

ஊரோடு ஒத்து வாழ்; நம்மிடம் மற்றவர் எப்படி நடந்துகொள்ள வேண்டுமென நாம் நினைக்கிறோமோ அப்படியே நாமும் மற்றவரிடம் நடந்து கொள்ள வேண்டும். இத்தகைய பண்பு மனித வாழ்க்கையின் மேம்பாட்டுக்கு இன்றியமையாததாகும்.

\* அன்பு எனப்படுவது தன் சுற்றத்தாரைச் சினவாதிருத்தல்.

இவ்வுலகத்தில் உயிர்கள் அன்பு எனும் மாபெரும் சக்தியால் கட்டுண்டுள்ளன. அன்பு குறித்து வேதாகமும்,

“அன்பு சினமடையாது” (1 கொரிந்தியர் 13:6)

என்று கூறுகிறது. ஆத்திரக்காரனுக்குப் புத்தி மட்டு என்பர். மனித வாழ்வில் அன்பு எங்கு மேலோங்கி நிற்கிறதோ அங்கே மனித சமூகம் மகிழ்வோடு வாழும். இத்தகைய அன்பெனும் உயரிய பண்பாட்டினை மானுட குலம் தழைத்தோங்க அன்றே கலித்தொகை நமக்குக் கூறியுள்ளது.

\* அறிவு எனப்படுவது அறியாதோர் தன்னைப் பார்த்துச் சொல்லும் சொல்லைப் பொறுத்துக்கொள்ளுதல்.

பொதுவாக பொறுத்தார் பூமி ஆள்வார் என்பர். பொறுமை கடலினும் பெரிது என்பர். மனித வாழ்வு பகுத்தறிவால் ஆனது. ஒவ்வொரு தனி மனிதனும் தன் ஆறாம் அறிவாகிய பகுத்தறிவால் நன்மை தீமை எதுவென அறிந்து, நல்லனவற்றை நாடி அல்லனவற்றை விடுத்தல் வாழ்வில் இன்பம்



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தருவதாகும். மனிதன் தனது அறிவை நல்லனவற்றுக்கே பயன்படுத்த வேண்டும் என்பதைக் கலித்தொகை நமக்கு நெறிப்படுத்துகிறது.

\* செறிவு எனப்படுவது கூறியது ஒன்றைத் தான் என்றும் மறவாதிருத்தல்.

\* நிறைவு எனப்படுவது மறைவான ஒன்றைப் பிறர் அறியாது காத்தல்.

\* முறை எனப்படுவது தீங்கு செய்தார் நம்மவராயினும் கண்ணோடாது அவர் குற்றத்திற்கேற்ப உயிரைக் கொள்ளுதல்.

\* பொறை எனப்படுவது தன்னைப் போற்றாதவரிடம் பகை கொள்ளாது பொறுமையோடு இருத்தல் வேண்டும்.

இத்தகைய பண்பாட்டு நெறியை மானுட சமூகம் தனதுடைமையாக்கி உணர்வோடு நல்லதை விதைக்க வேண்டும் என்பதையே கலித்தொகை மேற்கண்ட பாடலடிகள் வழி எடுத்தியம்புகின்றது.

### முடிவுரை

அன்பு, பண்பு, வீரம் என்பது தமிழரின் உயரிய பண்பாட்டு நெறியாக வாழ்வியல் இன்பங்களை மனிதர்கள் கைக்கொண்டு வாழ கலித்தொகை வழிவகுக்கிறது. இது மனிதர்கள் வாழ்வாங்கு வாழ வாழ்வியல் இன்பத்தை அளிப்பதோடு பண்பாட்டுப் பெட்டகமாகவும் திகழ்கிறது. கலித்தொகை அக வாழ்வியலைக் கூறினாலும் மனிதர்கள் ஒவ்வொருவரும் தன்னை எவ்வாறு நெறிப்படுத்தி வாழ வேண்டும் என்றும் உரைக்கிறது. நாம் படிக்கிறோம், பேசுகிறோம், எழுதுகிறோம், ஆனால் நம் வாழ்வில் கடைபிடிக்கிறோமா என்றால் கேள்விதான் நிற்கிறது. மேற்கண்ட பண்பாட்டுக் கூறுகளை நம் வாழ்நாள் எல்லாம் வாழ்வாக்குவோம்! கலித்தொகை வழி களிப்புடன் வாழ்வோம்!

### துணை நூல்கள்

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2. திருக்குறள்
3. திருவிவிலியம்



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Full Length Article

IJCRAR/FLT/07

# திணை ஒழுக்கத்தில் பண்பாட்டு பண்ட மாற்றங்கள்

ம.ஆனந்தி\*

உதவிப் பேராசிரியர், தமிழ்த்துறை, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

உலகில் வாழும் பழம் பெருமை வாய்ந்த மக்கள் இனங்களில் தமிழ் இனமும் ஒன்று. பன்னெடுங் காலத்திற்கு முன்பே செழிப்பு மிக்க நாகரீகத்தை படைத்து புகழ்கொண்ட சிறப்பு அதற்குண்டு அவ்வினத்தின் தொன்மை சான்ற நாகரீகத்தை இன்றும் உலகிற்கு உணர்த்தி நிற்கும் சான்றுகளாக பழந்தமிழ் இலக்கியங்கள் விளங்குகின்றன. மனிதனும் இயற்கையும் இணைந்து உருவாக்குவதே சமூக முன்னேற்றம் ஆகும் ஓர் இனத்தின் பண்பாட்டு வாழ்க்கை மனிதனுக்கும் மனிதனுக்கும் அவன் வாழும் சூழலுக்கும் இடையே நடக்கக்கூடிய ஒரு கோட்பாடாகும். இத்தகைய ஒரு சூழலில் திணை ஒழுக்கத்தில் பண்பாட்டு பண்ட மாற்றங்கள் என்ற தலைப்பில் ஆய்வானது அமைய பெற்றுள்ளது.

ஒரு நாட்டின் இயற்கை சூழலுக்கும் அதன் இலக்கியத்துக்கும் நெருக்கமான உறவுண்டு தமிழ் இலக்கியத்தில் மிக அடிப்படையானதொரு கூறாக அமைந்துள்ள ஐந்திணை பாகுபாடு வட இந்திய இலக்கியத்தில் காணப்படாமைக்கும் நிலவியதை காரணமாகும்.





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தமிழிற் காணப்படும் குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என்னும் ஐந்திணைகளுக்கும் நில இயற்கைக்கும் உள்ள உறவு மிகவும் உண்மையானதும் நெருக்கமானதும் ஆகும். தமிழகத்தின் நில அமைப்பில் மலையும், கடலும், காடும், வள நில பகுதியும், வறண்ட பகுதியும், ஆங்காங்கே காணப்பட்டமையே ஐந்திணை அமைப்பிற்கு அடிப்படையாகும். இதனையே, தொல்காப்பியர் காடுறை உலகம் மைவரை உலகம் தீம்புனல் உலகம் பெருமணல் உலகம் என நான்கு நிலங்களையும் நான்கு வெவ்வேறு உலகங்களாக விளக்குகின்றார். ஒவ்வொரு நிலப்பகுதியும் தனக்கே சிறப்பாக உரிய பண்பாட்டுக் கூறுகளை தன் பால் கொண்டு விளங்கியமை இதனால் அறியப்படுகிறது. தெய்வம், உணவு, பறை, யாழ், தொழில், முதலான பண்பாட்டு கூறுகள் நிலந்தோறும் வேறு வட்டமையை தொல்காப்பியரின் கருப்பொருள் கோட்பாடு விளக்குகின்றது.

சங்க இலக்கியங்கள் தொல்காப்பியர் கருத்தை உண்மையாகும் படி ஒவ்வொரு திணையிலும் நாடன், வெப்பன், சிலம்பன் என குறிஞ்சி நிலத்துக்கு தலைவனுக்கு உரிய பெயர்களாகவும், குறும்பொறை நாடன் என்று முல்லை நிலத்தலைவனாகவும், துறைவன் சேர்ப்பன் என்று நெய்தல் நில தலைவனாகவும், ஊரன் மகிழன் என மருதநில தலைவனாகவும், வகைப்படுத்தியுள்ளார். மலை நிலமான குறிஞ்சியில் வாழ்ந்தோர் குறவர் கானவர் என்று அறியப்பட்டனர். நெய்தல் நிலமான கடற்கரை சார்ந்த பகுதிகளில் பரதவர் அல்லது நுழைய வாழ்ந்தனர் மணல் விழிகளில் அமைந்திருந்த இவர்தான் குடியிருப்புகளும் சிறுகுடி என்று பேசப்படுகின்றன இவர்கள் படகு வலை தூண்டில் எறி உளி ஆகியவற்றைக் கொண்டு மீன்பிடித்தனர் இரவில் மீன் பிடிக்கச் செல்லுகையில் படையில் விளக்கேற்றி சென்றனர் முத்தும், சங்கு குளித்தலும், இவர்கள் செய்த பணியாக இருந்தது. இவர்களின் பொருளாதாரத்தில் உப்புக்கு இன்றி அமையா சிறப்பு இடம் உண்டு உப்பு விளைவித்தமையின் இவர்களையும் உழவர் என்று குறித்தனர்.

முல்லை நிலத்தில் வாழ்ந்தோர் ஆயர், பொதுவர், கோவலர், அண்டர், இடையே என பல பெயர்களால் அறியப்பட்டனர். இவர் பெரும்பாளரை ஆயமகள் எனக் குறித்தனர். பசுக்களை மேய்த்துறை கோவிந்த தாயர் என்றும், ஆடு மேய்த்துறை புள்ளின தாயர் என்றும் சுட்டுவர்.



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கால்நடைகளை மேய்த்தல் இவர்களின் தலைமையான தொழிலாகும் எனினும் திணை விதைத்தனிலும் ஈடுபட்டனர் பால் தயிர் பெண்ணை முதலான ஆண் படு பொருட்களையும் பிற நிலத்தவர் பால் விற்பது இவர்களின் பொருளாதாரத்தின் குறிப்பிடத்தக்க நிலையாகும் இதையே நாம் பண்டமாற்று முறையின் முதல் படியாக கொள்ளலாம்.

வறண்ட நிலமான பாலையில் வாழ்ந்துறை மறவர், மழவர், எயினர் என பலவாறு குறிப்பர். வில்லையும், வேலையும் கொண்டு வழி போவாரே அழித்து வாழும் இயல்பினரான இவர்கள், பண்பாட்டின் மிக தாழ்ந்த நிலையினர் என்பதில் ஐயமில்லை என கருதலாம். கோவலரின் ஆக்கலை கவர்ந்து சென்று பங்கிட்டு கொள்வது இவர்களின் வழக்கமாகும்.9 வளமார்ந்த மருதநிலத்தில் உழவுத் தொழில் புரிந்து வாழ்ந்தோர் உழவர் என அறியப்பட்டனர் மருதநிலம் நாகரிகத்தின் இருப்பிடமாக இருந்தது என்று மருத நிலத்தின் ஊர்கள் நெருக்கமாக அமைந்திருந்தன குரும்பலூர் நெடுஞ்சோ நாட்டு என்பது பட்டின பாலை பகுதியாகும் உழவர் குடியிருப்புகள்" தொல் பசி யறியா துளங்கா இருக்கை" என சிறப்பிக்கப்பட்டன.

இங்கு கூறப்பட்ட பல்வேறு பிரிவு மாந்தருக்குள் எவ்வாறு உறவு என காண்பது இன்றி அமையாதது. திணைக்களில் ஐந்து திணை மாந்தரும் தனித்தனியான பண்பாடுகள் கொண்ட தனித்தனி குழுவினராக விளக்கப் பட்டாலும் அவர்கள் ஒருவர் மற்றொருவரோடு எத்தகைய உறவும் இன்றி தனித்து இருக்கவில்லை. அவர்கள் ஒருவரோடு ஒருவர் பழக்கமும் ஒருவர் மற்றவரை புரிந்து கொள்ளவும் வாய்ப்புகள் இருந்தன என்பதை நாம் அறியலாம்.

"குறிஞ்சி பரதவர் பாட நெய்தல்

கறுப்புக் கண்ணின குறவர் சூடுக்

கானவர் மருதம் பாட அகவர்

நீ னிற முல்லைப் பஃறிணை நுவல"

என்னும் பொருநராற்றுப்படை பகுதி இப்ப பண்பாட்டு பரிமாற்றத்தையே சுட்டுவதாக தெரிகின்றது.



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"தேன் நெய்யோடு கிழங்கு மாறியோர்

மீனெய்யோடு நறவு மறுக்கவும்

திங்கரும்போடு அவல் வகுத்தோர்

மான் குறையோடு மது மறுக்கவும்"

என்னும் பகுதி கொண்டு பல் திணை மாந்தரும் பக்கம் பொருள் கொடுத்து தமக்கு வேண்டும் பிறநிலத்து பொருளை பெற்றமையை உணரலாம். காட்டு வாழ்வினனான வேட்டுவன் தான் கொணர்ந்த மான் தசையையும், முல்லை வாழ்வினரான ஆயர் தாம் கொணர்ந்த தயிரையும், மருத நிலத்தூர்களில் விற்றுவிட்டு குலநெல்லை பெற்று சென்றனர். மருத நிலத்து உமணர் நெய்தல் நிலத்து ஒப்பினைக்கு ஈடாக நெல்லை கொடுத்தனர் கடற்கரையில் இருந்து புறப்பட்டு மலை நாடு வரையில் செல்வோராக உமணர் அறியப்படுகின்றனர்.

பலத்திணை மாந்தரும் தத்தம் பொருட்களை மாற்றிக் கொள்வதற்கு கொண்ட உறவைத் தவிர வேறு வகையான உறவு கொண்டமைக்கு சான்று இல்லை. ஒருவர் மற்றவரின் வாழ்க்கையில் குறுகிடாது வாழ்ந்தனர் என்று கொள்ளலாம். மருத நிலமும் நெய்தல் நிலமும் அருகருகே இருந்த இடம் ஒன்றில் கடாவிடம் உழவரின் பொங்கழி பறந்து சென்று உப்பின் குப்பையில் படிய அதனால் ஏற்பட்ட பூசலை சான்றோர் தீர்த்து வைத்தனர் என்று ஆகப் பாட்டு ஒன்று குறிப்பிடுகின்றது. இங்கனம் ஒருவர் மற்றொருவரின் பொருளாதார வாழ்க்கையில் குறுக்கிட்டாலன்றிப் பெரிதும் பூசல் தோன்ற இடம் ஏற்பட வில்லை என்று கொள்ளலாம்.

நாட்டின் பெரும்பான்மையினரான உழவர்க்கும் தச்சர் கொல்லர் குயவர் முதலான பிறக்குடியினருக்கும் இடையில் நிலவியே உறவு பற்றியே யாதும் அறிய முடியவில்லை. இவர்களிடையே பொருளாதார உறவைத் தவிர பிற உறவுகள் இருந்தன என்று கூறவும் இல்லை எனக் கூறவும் சங்க செய்யுள்கள் உதவவில்லை. சங்க கால சமூகத்தின் தன்மை பற்றி கூறும் நா சஞ்சீவி பண்டைத் தமிழ்நாட்டு சமூக தலைவர் மன்னர் புலவர் ஆகியோர் விரிந்த மணமுடையோர் என்றும் சங்ககால மக்கள் உண்மைக்கு மேலான தத்துவமும் மனித நேயத்திற்கு மேலான சமயமும்



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இல்லை என உணர்ந்திருந்தனரே என்றும் இதனால் சமூகத்தில் பூசல்கள் தோன்றவில்லை என்றும் அனைவரும் ஒன்றுபட்டு வாழும் நிலைமை இருந்தது என்றும் குறிப்பிட்டுள்ளார்.

இது காரும் பங்கை தமிழ் சமுதாயத்தின் பொதுவான அமைப்பு பல்வேறு மாந்தர் இடையே நிலவிய உறவின் தன்மையும், பகிர்ந்து உண்ணும் பண்பாட்டை குறித்தும், இது தமிழர்களின் அடையாளம் என்றும் விளக்கப்பட்டது. சங்க கால பெருமையை விளக்கும் எட்டுத் தொகை நூல்களுள் அகநானூறும் ஒன்றாகத் திகழ்கிறது. அகநானூறு முழுதும் தலைவனும், தலைவியும் உலவும் அகத்திணைச் செய்திகளே விரவிக் கிடக்கின்றன என்றாலும் பண்டைத் தமிழரின் செல்வச் செழிப்பையும் அவர்களின் வாழ்க்கை முறையையும் சில பாடல்கள் காட்டுகின்றன.

பண்டை வணிகமுறை பண்டம் மாற்று முறையிலேயே அமைந்திருந்தது. தன்னிடம் அதிகமாக உள்ள ஒரு பொருளைத் தந்து அதற்கு மாற்றாக தனக்குத் தேவையான வேறு ஒரு பொருளைப் பெற்றுக் கொள்வதே பண்டம் மாற்று முறையாகும். நக்கீரர் எழுதி உள்ள அகநானூற்றுப் பாடலில் இம் முறையைக் காணலாம். ஓர் அழகானக் காட்சியையே நம் கண்முன் நக்கீரர் கொண்டு வந்து காட்டுகிறார். நீண்ட கொடிகள் அசைந்தாடும் ஒரு பெரிய வீதியில் அழகிய பாண்மகள் ஒருத்தி சென்று கொண்டிருக்கிறாள். அவள் மொழியே அழகு ததும்பக் கூடியது அவள் நடந்து செல்லும் போது அவள் உந்தி தெரியும்படி ஆடை சரிந்து கிடந்தது. அவ்வுந்தியே அவள் அழகைக் காட்டுவதை “அவ்வாங்கு உந்தி அஞ்சொற் பாண்மகள்” எனும் சொற்றொடர் விளக்குகிறது. அப்பெண் தன்னுடைய தந்தையார் அன்று காலையில் பிடித்துவந்த பெரிய கொம்பை உடைய வாளை மீனை விற்கச் செல்கிறாள் என்பது “தன் ஐயர் காலைத் தந்த களைக்கோட்டு வாளைக்கு” என்ற அடியில் தெரிகிறது. அதை விற்றுக்கிடைக்கும் பணத்தைத் தொகையாக்கிப் பெறுகிறாள் என்பதும் புலனாகிறது. அந்த நெடிய பாட்டில் காணும் குறிப்பிலிருந்து அத்தெருவில் கள்ளுக் கடைகள் இருப்பது தெரிகிறது. ஆனால் அந்த இளம்பெண் வாளையை விற்றுக் கள்ளைப் பெற விரும்பாமல் செல்கிறாள். மேலும் அத்தெருவில் பழைய





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செந்நெல்லைக் குவித்து வைத்து விற்கும் கடைகள் உண்டு. ஆனால் அவள் அவர்களிடமும் வாளை மீனை விற்று நெல்லை வங்கவில்லை என்பதை,

”நெடுங்கொடி நுடங்கும் நறவுமலி மறுகிற்  
பழஞ்செந் நெல்லின் முகவை கொள்ளாள்  
எனும் அடிகள் உணர்த்துகின்றன.

அன்றன்றைய தேவைக்கு நெல்லை வங்காமல் இருப்பதிலிருந்து அப்பெண் செல்வம் உள்ள குடும்பத்தைச் சேர்ந்தவள் என்று உணரலாம். இப்படிக் கள்ளையும், செந்நெல்லையும் வாங்காதவள் அவற்றுக்கு மாறாக அரும்பெறல் முத்துகளைப் பெறுகிறாள் என்பது ‘கழங்குறழ் முத்தமொடு நன்கலம் பெறாஉம் பயங்கெழு வைப்பு’ எனும் சொற்...

” தன்ஐயர்

காலைத் தந்த கனைக்கோட்டு வாளைக்கு  
அவ்வாங்கு உந்தி அஞ்சொற் பாண்மகள்  
நெடுங்கொடி நுடங்கும் நறவுமலி மறுகிற்  
பழஞ்செந் நெல்லின் முகவை கொள்ளாள்  
கழங்குறழ் முத்தமொடு நன்கலம் பெறாஉம்  
பயங்கெழு வைப்பு”

**தொகுப்புரை:**

பண்பாட்டு வளர்ச்சிக்கும் நில இயற்கைக்கும் இடையே நெருக்கமான உறவு உண்டு பல நாட்டு வரலாற்றுக்கு பொருந்தும் இக்கருத்து சங்ககால சமூகத்தின் பொருந்துகின்றது. பண்டைத் தமிழர் சமூகம் நில இயற்கையை ஒட்டி ஐந்து வகையான பண்பாடுகளைக் கொண்ட மக்களையும் கொண்டு விளங்கியது. மருத நில வாழ்வு ஏனைய நிலங்களின் வாழ்க்கையிலும் மேம்பட்டு விளங்கிற்று வணிகரும் பெரிய நிலக்கிராரர்களும் பலத்துடன் வாழ்ந்தனர். பல்வேறு





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திணைகளும் தனித்தனி பண்பாடுகள் கொண்டு விளங்கினாலும் அவர்களுக்குள் உறவு நிலை விற்று அவ்வளவு பண்டமாற்று உறவாகவே இருந்தது சங்க கால சமூகம் பொதுவாக பூசலின்றி ஒற்றுமையாக வாழ்ந்ததாக நாம் அறியலாம்.

### பார்வை நூல்கள்:

1. சங்க இலக்கியங்கள் உணர்த்தும் மனித உறவுகள்\_அ. தட்சணாமூர்த்தி.
2. தமிழக வரலாறு மக்களும் பண்பாடும்\_ டாக்டர் கே கே பிள்ளை.



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Full Length Article

IJCRAR/FLT/o8

# சங்க இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

முனைவர் மோ. அனுசூயா\*

தமிழ்த்துறைத் தலைவர், புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

ஒரு பண்பாட்டின் தோற்றம் வளர்ச்சி மாற்றங்கள், பெருமைகள், சிறுமைகள் என அனைத்தையும் கால வரிசைப்படுத்தித் தருவது பண்பாடு ஆகும். பழம் பெருமை வாய்ந்த ஒரு பண்பாட்டின் வரலாற்றை எழுத உதவுபவை அதன் மொழி, இலக்கியம், கலை போன்றவை கொடுக்கும் குறிப்புகளே. அகழ்வாராய்ச்சிகள் பண்டைய கல்வெட்டுகள், நாணயங்கள் போன்றவற்றின் வாயிலாகக் கிடைக்கும் செய்திகளும் பண்பாட்டு வரலாற்றை உருவாக்க உதவும். தமிழர்களின் புகழ், வீரம், மானம், விருந்தோம்பல், ஈகை, பொதுநலம் ஆகியவை எவ்வாறு தமிழ்ப் பண்பாட்டின் அடிப்படைகளாக அமைந்துள்ளன.

பண்பாடு என்பது திருந்திய ஒழுக்கம். நாகரிகம் என்பது திருந்திய வாழ்க்கை. முன்னது 'அகக்கூறு' 'பின்னது 'புறக்கூறு' நாகரிகம் சேர்ந்த பண்பாடுமுண்டு நாகரிகம் இல்லாத பண்பாடுமுண்டு. தமிழர் பண்பாடு இவ்விரண்டிலும் மெச்சத்தக்கது. தமிழர் வாழ்வை அகவாழ்வு புறவாழ்வு என இரண்டாக இலக்கணம் வகுத்து வாழ்ந்தமை சங்க காலத்தின் சிகரமாகக் கருதப்படுகிறது.

தமிழர் பண்பாடு பல காலமாக பேணப்பட்ட, திருத்தப்பட்ட மேம்படுத்தப்பட்ட அம்சங்களைக் குறித்து நின்றாலும் அது தொடர் மாற்றத்துக்கு உட்பட்டு நிற்கும் ஒரு இயங்கியல்



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பண்பாடே. தமிழர் பண்பாட்டின் அமைப்பொழுங்கானது அடிப்படையில் இரண்டு அம்சங்களைக் கொண்டதாகும். ஒன்று அதனளவில் சார்புடையது மற்றொன்று உலகளாவிய அமைப்பியல்புகளோடு பொருந்தக்கூடியது அதாவது தமிழ்ப் பண்பாட்டின் உருவகத்தைத் தரக்கூடிய 'புறக் கூறுகள்' பண்பாடு சார்ந்தும் அவற்றின் 'அகக் கூறுகள்' உலகளாவிய அமைப்புகளோடு ஒத்திசைவு பெற்று காணப்படுகின்றன. அவ்வகையில் சங்க இலக்கியத்தில் காணப்படும் பண்பாட்டுக் கூறுகளாக இல்லறம் மற்றும் விருந்தோம்பல் இக்கட்டுரை வழி அறியலாம்.

### நிலமைப்பு :

தாம் வாழும் நிலத்தின் இயல்புக்கு ஏற்றவாறு மக்களின் வாழ்க்கை முறையும் பண்பாடும் அமையும் என்பது பண்டைய தமிழரின் சிறந்ததொரு கொள்கையாகும். அஃதுடன் 'காலம்' என்ற தத்துவமும் மக்கள் வாழ்க்கையில் பேரிடங்கொண்டது. ஆகவே மக்கள் வாழ்ந்த இடமும் காலமும் அவர்களுக்குத் தேவையான முதற்பொருள் எனக் கொள்ளப்பட்டன. ஓரறிவுடைய புல் முதல் ஆற்றிவுடைய மக்கள் ஈறாகிய உயிர்ப்பொருள்களும் ஏனைய உயிரில்லாத பொருள்களும் முதற்பொருள்களின் சார்பாக நின்று கருக்கொண்டு உலகின்மேல் தோற்றுக்கின்றன. ஆகையால் அவற்றுக்குக் கருப்பொருள் என்று பெயர் வழங்கிற்று மக்கள் வாழ்க்கையின் செய்திகளைப் புலப்படுத்துவது உரிப்பொருள்" எனப் பெயர் பெற்றது.

முதற்பொருள் இரண்டனுள் நிலமானது நான்கு வகையாகப் பிரிக்கப்பட்டது: காடும் காட்டைச் சார்ந்த இடமும் முல்லை என்றும், மலையும் மலையைச் சார்ந்த இடமும் குறிஞ்சி என்றும், வயலும் வயலைச் சார்ந்த இடமும் மருதம் என்றும், கடலும் கடலைச் சார்ந்த இடமும் நெய்தல் என்றும் பெயர் பெற்றன. முல்லைக்குக் கடவுள் மாயோன் (திருமால்), குறிஞ்சிக்குக் கடவுள் சேயோன் (முருகன்), மருதத்தின் கடவுள் வேந்தன் (இந்திரன்), நெய்தலுக்குக் கடவுள் (வருணன்). இந் நான்கு பிரிவுகளல்லாமல் வேறொரு நிலப்பிரிவும் உண்டு. அதற்குப் 'பாலை' என்று பெயர். 'முல்லையும் குறிஞ்சியும் முறைமையின் திரிந்து என்று வகுக்கப்பட்டுள்ளது. அவ்வாறு நிலம்



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பிரித்து வாழ்ந்து வந்த மனிதன் தனக்கென ஒரு கொள்கை கோட்பாடுகள் பழக்க வழக்கங்கள் பண்பாடுகள் என வாழ்த்து வந்தான் அவ்வகையில் சங்க கால மக்களின் இல்லறம் விருந்தோம்பல் சால சிறந்து.

### சங்க இலக்கியத்தில் இல்லறம்:

குடும்ப வாழ்க்கைக்காதாரமான திருமணம் என்னும் நிகழ்ச்சி சங்க காலத்தில் ஒருவகைப் பரிணாமமுற்றது எனலாம். இல்லறம் என்பது கணவன் மனைவி என்னும் உறவு திடீரென்று ஒரு நாளில் ஏற்படுவதன்று பல பிறவிகளிலும் தொடர்வதன்று முன்னைப் பிறவிகளில் கணவன் மனைவியாக வாழ்ந்தவர்களே ஊழின் வலிமையால் மீண்டும் கூடுகிற வாய்து கருதினர். “காதல் நிலத்தினும் பெரிது; வானினும் உயர்ந்தது. நீரினும் ஆரளவில்லது” (குறுந்.3) ஒரு மனைவி தன் கணவனிடம். “இம்மை மாறி மறுமை யாயினும் நீயாகியரென் கணவனை யானாகியர் தின் நெஞ்சநேர் பவளே!” (குறுந். 49) என்கிறாள். “சாதல் அஞ்சேன் அஞ்சவல் சாவின் பிறப்புப் பிறிதாகுவ தாயின் மறக்குவேன் கொல்லென் காதலன் எனவே” (நற். 397:7-9) என்கிறாள். இவ்வாறு சங்க காலத்தில் இல்லறத்தில் ஆண்இ பெண் இருவருமே எத்தனை காலங்கள் கழித்து தலைவன் வந்தாலும் அவனை நினைத்து வாழும் தலைவியும் தலைவி நினைவாக வாழும் தலைவனையும் பண்பாடு மாறாத மக்களை காணமுடிகிறது.

### விருந்தோம்பல்:

சங்ககாலத்தில் விருந்தோம்பல் பண்பு சிறந்து காணப்படுகின்றது. அறத்தை மேற்கொண்ட சங்கப் புலவர்கள் விருந்தோம்பலை வலியுறுத்தும் இடங்கள் பலவாகும் “அல்லி லாயினும் விருந்துவரின் உவக்கும் முல்லை சான்ற கற்பின் மெல்லியல் குறுமகள்” (நற் 142:9-11) வரக்கூடாத நேரத்தில் விருத்தினார் வந்தாலும் முகம் கோணாது பேணும் பெண்ணை நற்றிணையிற் காண்கிறோம். பழந்தமிழர் பண்பாட்டில் விருந்தோம்பல் பண்பு தலைச்சிறந்தப் பண்பாக விளங்கியது. ஒளவையார் இதைத்தான் 'மருந்தே ஆயினும் விருந்தோடுண்' என்று விருந்தின்



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மேன்மையை உரக்கச் சொல்லியிருப்பார். "மாலையில் வாயிலில் நின்று அறிவிப்பு செய்து கதவடைக்கும் அரிய செயல் தமிழர் பண்பாட்டின் உச்சத்தையும் அவர்களின் விருந்தோம்பல் வாழ்க்கையின் தன்மையையும் விளக்குகிறது. பழந்தமிழரின் அகப்புற நூல்களும் விருந்தோம்பல் குறித்து அதிகம் பேசுகின்றன. இலக்கண நூலான தொல்காப்பியமும் 'விருந்தே தானும் புகுவது புனைந்த யாப்பின் மேற்றே (தொல்:231) என்கிறது விருந்தினர் என்பவர் முன்பின் அறிமுகமில்லாதவர்கள். விருந்தோம்பல் என்பது இல்லம் தேடிவரும் புதியவர்களை இனிய முகத்துடன் வரவேற்று இன்ப மொழிக்கூறி உபசரித்து உணவளிக்கும் உயரியப்பண்பாடாகும். இதுபோன்றே சிறு பிராயத்து விளையாட்டிலும் கூட விருந்தோம்பல் பண்பு இழையோடியதையும் அறிய முடிகிறது. அதாவது வண்டல் இழைத்து விளையாடுகிறாள் தலைவி." பலருணப் பைந்நிணம் ஒழுகிய நெய்மலி அடிசில் வசையில் வான் திணைப் புரையோர் கடும்பொடு விருந்துண்டு எஞ்சிய மிச்சில் பெருந்தகை நின்னோடு உண்டலும் புரைவது" (குறுந்: 204) என்று தலைவன் நானும் உனது இல்லில் தங்கி விருந்துண்டு என் வழி நடை வருத்தத் போக்கிக்கொள்ளவா? என்கிறான். இந்நிகழ்வை இப்படி பழந்தமிழர் வாழ்வில் விருந்தோம்பல் ஒரு அங்கமாகக் கலந்திருந்ததை அறியமுடிகிறது.

சூய் கொள் கொழும் துவை நெய்யுடை அடிசில்

மதி சேர் நாள்மீன் போல நவின்ற

சிறு பொன் நன் கலம் சுற்ற இரீஇ - (புறம் :160/7-9)

பெருவள்ளலாகிய குமணன், தன்னைத் தேடி வரும் இரவலருக்குப் பொன்னாலான வட்டிலில் இந்தக் கொழும் துவையை நெய்யுடை அடிசிலோடு கொடுத்திருப்பதைப் புலவர் பெருஞ்சித்திரனார் பாடுகிறார்.

மனித சமூகத்திற்கு இன்றியாமைதது உணவும், குடும்ப அமைப்பும் சங்க கால சமூகத்தில் இல்லறமும், விருந்தோம்பலும் சமூக மாற்றத்திற்கு பெரிதும் வித்திட்டது. இல்லறத்தை சிறப்பாக நடத்துவம் பிறருக்கு உபசரிப்பதும் அடுதவரின் நலனே தன் நலனாக கொண்டு வாழ்வதும் தனது





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கடமையாக கொண்டிருந்தது சங்க கால சமூகம். இதனால் பண்பட்ட மேம்பட்ட சமூகமாக சங்க கால சமூகம் இருந்ததை உணரமுடியும்.

### பார்வை நூல்கள்

1. சங்க இலக்கியம் (மூலம் முழுவதும்), 2006, ச.வே.சுப்ரமணியன், மணிவாசகர் பதிப்பகம், சென்னை.
2. சங்ககால வாழ்வியல், 1966, டாக்டர் ந. சுப்ரமணியன், நியூ செஞ்சுரி புக் ஹவுஸ், சென்னை.



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Full Length Article

IJCRAR/FLT/09

## அற இலக்கிய பண்பாட்டுக் கூறுகள்

சீ. கீர்த்தனா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

தமிழில் அற நூல்கள்:

சங்கஇலக்கியங்களிலேயே ஆங்காங்கு உரிய அறக் கருத்துகளைக் கூறுவதற்கு புலவர்கள் தவறவில்லை. சமூகப் போக்கில் மாறுதல்கள் விளைய வேண்டும் என விரும்பிய சான்றோர்கள் அவ்வப்போது அறநூல்களை வரைந்தனர்.

அவ்விளக்கங்களின் அடிப்படையில் பார்க்கும்போது அறம் என்பது எண்ணம், சொல், செயல் ஆகிய மூன்றும் சேர்ந்த ஒன்று என்று கொள்ளலாம். இத்தகைய அறம் பற்றிப் பேச எழுந்தவையே அறநூல்கள். அறநூல்கள் உயிராக இருப்பது கருத்து. அற கருத்துகளையும் இலக்கியச் சுவை என்னும் இனிப்பிலே கலந்து கொடுக்கப்படும்பொழுது அவை அற இலக்கியங்கள் ஆகின்றன.

பதினெண் கீழ்க்கணக்கு நூல்களில் பதினொரு நூல்கள் அறநூல்கள். இவை அக்காலப் பண்பாட்டை உருவாக்கப் பெரிதும் காரணமாயிருந்தன. அவையாவன;

1. திருக்குறள்
2. நாலடியார்
3. நான்மணிக்கடிகை



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4. இன்னா நாற்பது
5. இனியவை நாற்பது
6. திரிகடுகம்
7. ஆகாரக் கோவை
8. பழமொழி
9. சிறுபஞ்சமூலம்
10. முதுமொழிக்காஞ்சி
11. ஏலாதி

### திருக்குறள்:

தமிழில் உள்ள அற இலக்கியங்களில் தலைசிறந்தது.

எழுதியவர் - திருவள்ளுவர்

பெற்றோர் - ஆதி பகவன்

காலம் - கி மு முதல்நூற்றாண்டு

### வேறு பெயர்கள்:

\*உலகப் பொதுமறை

\*முப்பால்

\*உத்திர வேதம்

\*தெய்வ நூல்

\*வாயுறை வாழ்த்து

\*பொய்யா மொழி

அமைப்பு : (மு. வ அவர்களின் கருத்துப்படி)



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வெண் பாவால் ஆனது 1330 குறட்பாக்கள்  
முதல் அடியில் நான்கு சீர்கள் அடுத்த அடியில் மூன்று சீர்கள் என மொத்தம் ஏழு சீர்கள்  
கொண்டது.

### அறத்துப்பால் - 38

அதிகாரங்கள் - 4

இயல்கள் - பாயிரவியல், இல்லறவியல், துறவிகள், ஊழியல்.

### பொருட்பால் - 70

அதிகாரங்கள் - 7 இயல்கள் - அரசியல், அமைச்சியல், அரணியல், கூழியல், படையியல்,  
நட்பியல், குடியியல்.

### இன்பத்துப்பால் - 25

அதிகாரங்கள் - 2

இயல்கள் - களவியல், கற்பியல்.

### சிறப்புகள்:

கடுக்கைத் துளைத்து ஏழ்கடலை புகட்டி குறுக தரித்த குறள் (திருவள்ளுவமாலை)

அணுவைத் துளைத்து ஏழ்கடலை புகட்டிகுறுக தரித்த குறள்

(ஒளவையார்)

வள்ளுவன் தன்னை உலகிற்கே தந்து வான்புகழ் கொண்ட தமிழ்நாடு

(பாரதியார்)



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உலக இலக்கியங்களில் திருக்குறளைப் போல உயர்ந்த ஞானப் பொன் உரைக்கும் நூல் வேறு இல்லை

வள்ளுவர் செய் திருக்குறளை மறுவாற நன்குணர்தோர்கள் உள்ளுவரோ மனுவாதி ஒரு குலத்துக்கு ஒரு நீதி

(பெ.சுந்தரப்பிள்ளை)

வள்ளுவனை பெற்றதால் பெற்றதே புகழ் வையகமே

(பாரதிதாசன்)

முதன்முதலில் ஆங்கிலத்தில் மொழிபெயர்த்தவர்

(ஜி.யு.போப்)

இந்நூல் தமிழின் முதலெழுத்தான அ-இல் தொடங்கி இறுதி எழுத்தான ன்-இல் முடிகிறது

அகர முதல எழுத்தெல்லாம் ஆதி பகவன் முதற்றே உலகு

(குறள் எண்-1)

ஊடுதல் காமத்திற்கு இன்பம் அதற்கின்பம்

கூடி முயங்கப் பெறின்

(குறள் எண்-1330)

### நாலடியார்:

திருக்குறளுக்கு அடுத்த வகையில் பாரட்டத்தக்கது.

நாலடி நானூறு, வேளாண் வேதம் என்றும் அழைப்பர்.

எழுதியவர்: சமண முனிவர்

தொகுத்தவர்: பதுமனார்

காலம்: கி.பி. மூன்றாம் நூற்றாண்டுக்கு பிந்தையது





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### அமைப்பு:

வெண்பாவால் ஆனது

பாடல்கள் 400

பொருள் அறம்

### செல்வம் நிலையாமை:

ஒருவரிடம் மட்டுமே நிலைத்து நிற்காது. வண்டியின் சக்கரம் போல் பலரிடம் சுழன்று செல்லக்கூடியது. எனவே மக்கள் ஏர் பூட்டி உழவுத்தொழிலால் நல்வழியில் உற்பத்தி செய்த செல்வத்தையும் உணவையும் அனைவர்க்கும் பகிர்ந்து கொடுத்து தாமுன் அனுபவிக்க வேண்டும் என்ற பண்பாட்டுக் கூறுகளை கூறுகிறது.



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Full Length Article

IJCRAR/FLT/10

## அறத்தின் பண்பாடு

கு.டில்லி ராஜி\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை:

அறமே கடவுள் நிலை தருவதே உண்ணம இன்பம். அறவழியே, உலகின் அமைதிமை-அன்பை-நிலை நிறுத்தம் பண்பாடு நாகரிகம் யாவும் அறவுணர்வின் வெளிப்பாட்டால் உருவானதாகும். மனிதகுலம் பெற்றுள்ள சிறப்புகள் யாவும் அறத்தின் பயன்பாட்டை (அறத்தினால்) விளைந்தவையே. அறத்தின் பயன்பாட்டை விளக்கும் இயல் அறவியல் (நுவர்உள) எனப்படும். எனவே மனிதனை முழுநிறை மாந்தனாக்கி பின்னர் தெய்வ நிலைப் பெருச் செய்யும் அறவியலின் தோற்றம் - வளர்ச்சி பற்றி அறிவது மனிதனின் தலையா கடமையாகும்.

அறம் - சொற்பொருள் விளக்கம் :

"அறு என்னும் வினைச் சொல்லடியாகப் பிறந்தது "அறம் " என்னும் சொல்லாகும். "அறு" என்னும் அடிச் சொல்கிற்கு அறுத்துச் செல், "வழியை உண்டாக்கு " "உருவாக்கு" துண்டி" வேறுப்படுத்து" பலவகைப் பொருள்கள் வழங்குகின்றன. "அம்" அன்னும் தொழிற்பெயர் விகுதி அறுந்தலாகிய தொழிலை உணர்த்துகிறது என்பர் எனவே, மனிதன் தனக்கென வரையறுத்துக் கொண்ட ஒழுக்க நெறிமுறைகளே அறம் எனக் கருதலாம்.



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"அறம்" தருகின்ற பரந்தயொருளைத் தன்னகத்தே உட்கொண்ட ஒரு முழுமையான சொல் ஆங்கிலத்திலோ அல்லது வேறு மொழிகளிலோ இல்லை எனலாம்.

\* "அறம்" என்னும் சொல்லைப்பல வகையாலும் ஆங்கிலத்தில் மொழி பெயர்த்துள்ளனர். " GOOD CONDUCT "RIGHTEOUSNESS" "ETHICS" "MORALITY" "DUTY" 'VIRTUE' "GOODBEHAVIOUR என்பன அவற்றுள் சில..... இவை அறத்தின் ஒவ்வொருதிறத்தை மட்டுமே தெளிவு படுத்துகின்றன" என்பர்.

"அறம்" என்னும் சொல்லுக்குத் தருமம், புண்ணியம், ஞானம், நோன்பு, தீப்பயன் உண்பாக்கும் சொல், தருதி, அறக்கடவுள், இயமன் என்னும் எட்டு வகைப்பொருள்களை அகராதி தரும்.

\*உலகில் உள்ள நல்லன எல்லாம், புண்ணியமெல்லாம். அறம். எச்செயல்யாவராலும் பாராட்டப் பெறுகின்றதோ ஆது அறமாகும்."

\*தமிழ்க்கலைக் களஞ்சியம், மனத வினத்தில் நடத்தை ஒழுக்கம், வாழ்கையின் நோக்கங்கள் முதலியவைகளைப் பரிசீலனை செய்யும் சாத்திரம் அறநூல் எனப்படும்". எனக் கூறுகிறது.

\*அறவியலின் தோற்றும் வளர்ச்சி பற்றி பல்வேறு சிந்தனைகளை அறிஞர்கள் ஆய்ந்துரைத்துள்ளனர். அவற்றில் சிலவற்றை இங்குக் காண்போம்.

"தொடக்காலத்தில் மனிதன் கூட்டமாக சேர்ந்து வாழத்தலைப்பட்டான்: அதன் பின்னரே அவனிடம் அறிவியல் எண்ணங்கள் தோன்றி. மருதநியா நாகரிகமே சிறந்த பண்புகளை தோற்றுவித்தது. மனிதனது பழக்க வழக்கங்கள் எண்ணங்கள் செயல்கள் யாவும் மரபுணர்வால், சமுதாயத்தால் கட்டுப்படுத்தப்பட்டன. இவ்வாறு வழங்க ஒழுக்க நெறியில் மக்கள் படிப்படிமான வளர்ச்சி பெற்றனர்".

\*திருவள்ளூர் அறம் என்ற சொல்லினுக்குத் தந்துள்ள பொருள்களையெல்லாம் தொகுத்துப் பார்த்தால் மனமொழி மெய்களின் துய்மையே அறம் என்பதே அறியலாம். நல்கன செய்வதும்



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அல்லன தவிதப்புகும் அறப்பண்பாகும் செயலும் முழுவும் மட்டுமன்றி வழியும் துய்மையாக இருக்க சிவண்டும் என்பது வள்ளுவரின் அறவடிப் படையாகும்.

அறம் அல்லது ஒழுக்கநெறி MORALITY என்பது ஒருவர் சமூகத்தில் எவ்வாறு நடக்க வேண்டும் என்பது தொடர்பான பார்வைகளை குறிக்கிறது. இதை நல்லவை, தீயவை என்பன தொடர்பில் ஒரு சமூகத்தால் ஏற்றுக்கொள்ளப்பட்ட நடத்தைகளின் தொகுப்பு எனலாம். ஒழுக்கநெறிகள் எல்லாச் சமுதாயங்களிலுமே ஒன்றுபோல இருப்பதில்லை. காலம், நம்பிக்கைகள், பண்பாடு என்பனவற்றைப் பொறுத்த இவை வேறுபடுகின்றன.

\*ஒழுக்கநெறிகள், சமூகம், மெய்யியல், சமயம், தனிமனிதரின் மசைட்சி போன்றவற்றால் வரையறுக்கப்படுகின்றன.

அற முறைமையில் செயற்படும் போது தனியின்கள் எதிர்பார்க்கக் கூடிய வகையிலும், ஒத்திசையாகவும், முறன்பாடுகளை குறைக்கும் வண்ணமும் செயற்படுவர் என்பது எதிர்பார்ப்பு ஆகும் நெடுங்காலமாக அறம் மெய்யியல் நோக்கில் சமய நோக்கில் ஆயப்பட்டு வந்துள்ளது. அண்மைகாலத்தில் அறம் அறிவியல் வழிமுறைகளைப் பின்பற்றியும் ஆயப்படுகிறது.

நெறி சார்ந்ததும், தழுவியதுமான பொருளில், ஒழுக்கநெறி என்பது, குறிப்பிட்ட சூழ்நிலைகளில், ஒவ்வொருவரும் கடைப்பிடிக்கவேண்டிய இலட்சிய நடத்தைகளின் தொகுப்பைக் குறிக்கிறது. இவ்வாறான "விதிமுறை" சார்ந்த ஒழுக்கநெறிகளின் அடிப்படைலேயே "கொலை ஒழுக்கநெறிக்கு மாறானது" போன்ற முடிவுகள் மேற்கொள்ளப்படுகின்றன.

\*அறம் என்ற சொல்லுக்கு தர்மம், கடமை, தியானம், புண்ணிமம், ஞானம், நல்வினை, தருமதேவதை, நோன்பு என்று பொருளை உரைக்கின்றது. அகராதி என்றும் கூறப்படுகிறது. அதோடு இந்து சமய கருந்தாக்கவியலில் அறம், பொருள், இன்பம், வீடு ஆகிய நான்கும் நாற்பொருள்கள் அல்லது நாற்புருடர்த்தம் என்றும் கூறப்படுகிறது.



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நிலையான உண்மையுடனும், உணர்வுகளுடனும் இருப்பது தான் அகராதி சொல்லப்படுகிறது. இதுவே அறம் என்றும் அழைக்கப்படுகிறது. மேலும் அறம் என்பது ஒழுக்கத்தையும் குறிக்கும். அதோடு காலம், பண்பாடுகள் இவற்றை கொண்டு அறமானது வேறுபடுகிறது.

அறம் என்பது ஒருவர் சமுதாயத்தில் எவ்வாறு ஒழுக்க முறைகளுடன் நடக்க வேண்டும் என்பது பற்றி கூறும் ஒரு பொருள் ஆகும். இவை நல்லவை தீயவை என இரண்டு தொடர்புகளையும் கொண்டுள்ளது, அத்தோடு தமிழ் நூல்களிலும் உள்ள வாழ்த்து பாடல்களிலும், இடம்பெற்றுள்ளது.

### \*அறம் என்பதன் பொருள்:

அறம் என்பதற்கான சில சிறப்பான பொருள்களை பற்றி அவை எவ்வாறு இடம் பெற்று வருகிறது என்று தெளிவாக காணலாம்.

அன்பாய் இருப்பது அறம்

இனிமையாய்ப் பேசுது அறம்

கடுஞ்சொற்களை தவிர்ப்பது அறம்.

நல்லதையே நாடுவது அறம்.

தூய துறவியரைப் பேணுவது அறம்

மானந்துடன் வாழ்வது அறம்.

உயிருக்கு ஊக்கம் தருவது அறம்.

அருள் வழியில் ஆண்டவனை உணர்த்துவது அறம்

மனதில் குற்றமற்று இருப்பது அறம்

பொய்மையைத் தவிர்ப்பது அறம்.

சினத்தை தவிர்ப்பது அறம்

பொறாமை உணர்ச்சியைத் தவிர்ப்பதும் அறம்

பிறருக்கு கெடுதல் செய்யாமை அறம்.





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பிறருடன் பகிர்ந்து உண்பது அறம்.  
பிற உயிர்களை கொல்லாமை அறம்  
தீமையில்லாத வழியில் பொருளீட்டுவது அறம்  
இல்வற வாழ்வில் ஈடுப்படுவது அறம்.  
அறநூல்களைக் கற்று அடக்கமுமன் இருப்பது அறம்

### திருக்குறள் கூறும் அறம்:

உலகம் முழுவதும் புகழ்பெற்று விளங்கும் திருக்குறளின் அறத்தின் கருத்துகளை திருக்குறள் மூலம் காணலாம்.

#### எடுத்துக்காட்டு:1-

“அழக்காறு அவாகெகுளி இன்னாச்சொல் நான்கும்  
இருக்கா இயன்றது அறம்”

#### பொருள்:

இந்த திருக்குறளில் ஒருவன் தன்னுடைய வாழ்க்கையில் கடும்சொற்கள், பொறாமை, தீய குணங்கள் போன்றவற்றை முழுமையாக நீக்கி விட்டு வாழ்வதே அறம் என்று சொல்லப்படுகிறது.

#### எடுத்துக்காட்டு: 2

“ஒல்லும் வகையான் அறவினை ஓவாதே  
செல்லும்வாய் எல்லாஞ் செயல்”

#### பொருள்:

\*இந்த திருக்குறளின் மூலம் ஒருவன் செய்யக் கூடிய எல்லாவிதமான செயல்களையும் அறவழியில் செய்வதே நல்லது என்றும் சொல்லப்படுகிறது.

அறம் என்ற சொல்லின் அருகே அமர்ந்த சொல் அறுதல் ஆதுவே அதன் மொழி மூலமாக இருக்கலாம். அற்றம் என்றால் இறுதி, அற்றுபடி என்றால் திட்டவட்டம். அதாவது அறுத்து



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சொல்லுதல், வறையவரை சொல்லுதல், கடைசியாக சொல்லுதல், என்ற தொனியில் இச்சொல் பிறத்திருக்கலாம்.

அறம்பாடுதல் என்கிறோம், பெரும் துன்பப்பட்ட கவிஞன் அதற்குக் காரணமானவர் அறியும்படியாகப் பாடும் பாடல். நந்திவர்ம பலவனை அவன் சகோதரன் அறம் பாடிக் கொன்றான். என்றும் நம் தொன்ம மற்று சொல்கிறது.

\*அங்கே வரும் அறம் என்பது தர்மம் அல்ல. எதிக்ஸ் அல்ல இது இறுதிதான். அறம்பாடுதல் அற்றம் வரும்படி பாடுதலே அங்கே அறமாக சொல்லப்படுகிறது.



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Full Length Article

IJCRAR/FLT/11

## சங்க காலத் இலக்கியங்கள்

எஸ்தர் ஸ்வேதா. த\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

சங்க காலம்

சங்க காலம் என்பது பண்டைய தென்னிந்திய வரலாற்றில் நிலவிய தமிழகம் தொடர்பான ஒரு காலப்பகுதியாகும். இது குறிப்பாக மூன்றாவது சங்க காலத்தை குறிப்பிடுவதாகும். இக்காலப்பகுதி பொ.ஊ.மு ஆறாம் நூற்றாண்டில் இருந்து பொ.ஊ. மூன்றாம் நூற்றாண்டு வரை நீடித்திருந்தது.

இக்காலத்தில் தமிழரின் நாகரிகம் முழு வளர்ச்சியுற்றிருந்தது. மூன்று பேரரசுகள் சங்க காலத்தில் அமைந்திருந்ததைச் சங்க இலக்கியங்கள் மூலம் அறிந்து கொள்ள முடிசங்க காலத்தில் நாடானது நிலத்தின் தன்மைக்கு ஏற்றவாறு பிரிக்கப்பட்டு அந்நிலத்தின் வழியே மக்களும் தங்களது வாழ்க்கை முறையைக் கொண்டிருந்தனர். குறிப்பாகக் காடும் காட்டைச் சார்ந்த இடத்தை முல்லை என்றும், மலையும், மலையைச் சார்ந்த இடத்தை குறிஞ்சி என்றும், வயலும் வயலைச் சார்ந்த இடத்தை மருதம் என்றும், கடலும் கடல் சார்ந்த பகுதியை நெய்தல் என்றும் பிரித்து அவ்வந்நிலத்தை ஒட்டியே வாழ்ந்து வந்தனர்.கிறது. மதுரையை மையமாகக் கொண்டு தமிழ்ப்புலவர்கள் சங்கம் அமைத்து தமிழ் வளர்த்தனர் என்ற காரணத்தால் இக்காலப்பகுதிக்கு இப்பெயர் சூட்டப்பட்டுள்ளது.

"ஓங்கிய சிறப்பின் உயர்ந்த கேள்வி



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மாங்குடி மருதன் தலைவன் ஆக,

உலகமொடு நிலைஇய பலர்புகழ் சிறப்பின்

புலவர் பாடாது வரைக, என் நிலவரை;" -- (புறம்:72)

என்று பாண்டியன் தலையாலங்கானத்துச் செருவென்ற நெடுஞ்செழியன் பாடியுள்ள புறநானூற்றுப் பாடல் வரிகளே இத்தகைய புலவர்கள் கூட்டம் இருந்ததற்குச் சான்றாகும். முற்காலத் தமிழ் மொழியில் தமிழகம் என்ற சொல் 168 ஆவது புறநானூற்றுப் பாடலில் பயன்படுத்தப்பட்டுள்ளது.

### நற்றிணை:

இது 400 பாடல்களை கொண்டது. சிற்சர்களான ஓழு, பாழு, அதிகன், நின்னன், மலையன், பாணன் ஆகியோரைப்பற்றி கூறுகின்றது. மேலும் தொண்டி, கொற்கை, மருதூர்பட்டினம், புனல்வாயில், இரப்பையூர், குடந்தை ஆகிய ஊர்களைப் பற்றிய குறிப்புகளும் உள்ளன. ஐந்து திணைகளில் வசிக்கும் மக்களின் உணவு, உடை, நம்பிக்கைகள், பழக்கவழக்கங்கள் பற்றிய வரலாற்று குறிப்புகள் காணப்படுகின்றன.

### ஐங்குறுநூறு:

புலத்துறை முற்றிய கூடலூர்கிழார் என்ற புலவர் இதனை தோற்றுவித்தார். இது 500 வரிகளைக் கொண்டது. 5 நிலப் பாகுபாடுகளின் அடிப்படையில் ஒவ்வொரு நிலத்திற்கும் 100 பாடல்கள் இடம் பெறுகின்றது. பல பாண்டிய மன்னர்களைப் பற்றிய குறிப்புகள் காணப்படுகின்றன.

### அகநானூறு :

குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை போன்ற 5 வகையான நிலங்களின் தன்மையை விளக்குகிறது. அகத்துறை பற்றிய நானூறு பாடல்களைக் கொண்டது. அகநானூறு பாண்டிய



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மன்னன் உக்கிரப் பெருவழுதியின் கீழ் இந்த நூல் தொகுக்கப்பட்டது. மேலும், மௌரியர்களின் படையெடுப்பு, தொண்டை மண்டல திரையர்கள், சங்க காலத் தமிழரின் உள்ளாட்சி நிறுவனமும், திருமண சடங்குகள் போன்ற வரலாற்று உண்மைகளும் இடம் பெற்றுள்ளன.

### புறநானூறு:

புறநானூறு சிற்றரசர்கள், சங்க கால அரசர்கள் பற்றிய செய்திகளைத் தருக்கிறது. ஒவ்வொரு பாடலிலும் அடியிலும் பாடப்படும் மன்னரின் பெயரும் பாடும் புலவரின் பெயரும் உள்ளது. தமிழர்களின் போர்த்திறன், கோரைத்திரன் பற்றி அறியலாம். ஆரியர்களின் ஆதிக்கம் தமிழ் நாட்டில் எந்த அளவிற்கு உட்புகுந்திருக்கிறது என்று நம்மால் அறியமுடிகிறது.

### வரலாறு

தமிழக வரலாறு தென்னிந்திய புராணங்களில் காணப்படும் கூற்றுகளின்படி, முற்காலத் தமிழகத்தில் தலைச் சங்கம், இடைச் சங்கம் மற்றும் கடைச் சங்கம் ஆகிய மூன்று சங்கங்கள் இருந்ததாக நம்பப்படுகிறது. இம்முச்சங்கங்களில் மூன்றாவது சங்க காலமான கடைச்சங்க காலத்தையே வரலாற்றாசிரியர்கள் சங்ககாலமாக எடுத்துக் கொள்கின்றனர். ஒவ்வொரு சங்கத்திலும் அச்சங்க காலத்திற்கென சங்க இலக்கியங்கள் படைக்கப்பட்டு தோற்றம் கண்டுள்ளதாகக் கருதப்படுகிறது. கல்வெட்டுகள், சங்க இலக்கியங்கள், மற்றும் தொல்பொருள் தரவுகள் ஆகியவையே தென்னிந்தியாவின் ஆரம்ப கால வரலாற்று ஆதாரங்களாகத் திகழ்கின்றன.

### 18 சங்க இலக்கிய நூல்கள்:

- சங்க இலக்கிய நூல்கள் எட்டுத் தொகை நூல்களையும் பத்துப் பாட்டுகளையும் கொண்டது சங்க இலக்கியம்.
- எட்டுத்தொகை “நற்றிணை நல்ல குறுந்தொகை ஐங்குறுநூறு ஒத்த பதிற்றுப்பத்து ஓங்கு பரிபாடல்.





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- பத்துப்பாட்டு.

### இலக்கியச் சான்றுகள்:

தொல்காப்பியம் என்னும் இலக்கண நூல் இரண்டாவது சங்க காலத்தில் எழுந்த நூல் என்பது பல அறிஞர்களின் கருத்து. இந்நூலில் தமிழ்ச் சமுதாயத்தை விளக்கும்வண்ணம் எண்ணற்ற கருத்துகள் காணப்படுகின்றன.

சான்று:

ஆயர், வேட்டுவர், ஆடுஉத் திணைப்பெயர்

ஆவயின் வருஉம் கிழவரும் உளரே. (தொல்காப்பியம்-பொருள்-அகத்திணையியல்-23)

தொல்காப்பியர் காலத்திற்கு முன்னர் ஆயர், வேட்டுவர் போன்ற பிரிவினர் வாழ்ந்து வந்தனர் என்பது இதன் வழியாக நமக்குக் கிடைக்கின்றது.

சங்க காலத்தில் எழுந்த பத்துப்பாட்டு, எட்டுத்தொகை நூல்கள் அக்கால அரசியல், சமுதாய, பொருளாதார வரலாறுகளைப் படம் பிடித்துக் காட்டுகின்றன. சில சான்றுகள் காண்போம்.

எட்டுத்தொகையில் ஒன்றான அகநானூறு அகப்பாடல்களின் தொகுப்பாக இருந்தாலும் இந்நூலில் பல வரலாற்றுச் செய்திகள் இடம் பெற்றுள்ளன. நந்தர்கள் வடநாட்டில் பாடலிபுத்திரத்தை ஆண்டு வந்தபோது பகைவர் தமது நாட்டைக் கைப்பற்றி விடுவார்கள் என்று எண்ணித் தம்மிடமுள்ள விலை மதிப்பறியாச் செல்வங்களைப் பாதுகாக்க, அவற்றைப் பேழை ஒன்றில் வைத்து அதைக் கங்கை ஆற்றின் அடியில் புதைத்து மறைத்து வைத்த வரலாற்று நிகழ்ச்சியைக் கீழ்க்காணும் அகநானூற்றுப் பாடல் உணர்த்துகின்றது.

பல்புகழ் நிறைந்த வெல்போர் நந்தர்

சீர் மிகு பாடலிக் குழீஇ கங்கை

நீர் முதல் கரந்த நிதியம் கொல்லோ.

(அகநானூறு, 265: 4-6)



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சங்க காலத்தில் சேர நாட்டை ஆண்ட சேர மன்னர்களில் புகழ் வாய்ந்தவன் இமயவரம்பன் நெடுஞ்சேரலாதன். இவன் அரபிக் கடலில் கடற்கொள்ளை நடத்தி வந்த கடம்பர்களை வென்று அவர்களுடைய காவல் மரமாகிய கடம்பு மரத்தை அறுத்து, அதைக் கொண்டு வெற்றி முரசு செய்தான் என்ற வரலாற்றுச் செய்தியை அகநானூறு பின்வருமாறு குறிப்பிடுகிறது.

சால் பெருந் தானைச் சேர லாதன்

மால் கடல் ஓட்டி, கடம்பு அறுத்து, இயற்றிய

பண்அமை முரசின் கண் அதிர்ந் தன்ன. (அகநானூறு, 347: 3-5)

(மால்கடல்-பெரியகடல்; சேரலாதன்-இமயவரம்பன் நெடுஞ்சேரலாதன்) மௌரியர் தமிழகத்தில் நிகழ்த்திய படையெடுப்பையும் அவர்களுக்கு வடுகர் துணை நின்றதையும் மாமூலனார் அகநானூற்றில் கூறியுள்ளார். தலையாலங்கானத்துப் போர் நிகழ்ச்சி, பாரி மூவேந்தரை ஓட்டியமை ஆகிய வரலாற்று உண்மைகளையும் அகநானூறு உணர்த்துகின்றது.

பதிற்றுப்பத்து என்னும் நூல் சேர மன்னர்கள் பதின்மரைப் பற்றிக் கூறுகிறது. இந்நூல் இமயவரம்பன் நெடுஞ்சேரலாதன், பல்யானைச் செல்கெழு குட்டுவன், களங்காய்க்கண்ணி நார்முடிச்சேரல், கடல்பிறக்கோட்டிய செங்குட்டுவன், ஆடுகோட்பாட்டுச் சேரலாதன், தகடூர் எறிந்த பெருஞ்சேரல் இரும்பொறை, இளஞ்சேரல் இரும்பொறை போன்றவர்களைப் பற்றி விரிவாகக் கூறுகிறது.

பத்துப்பாட்டில் ஒன்றான பொருநராற்றுப்படை என்னும் நூல் கரிகால் சோழனின் சிறப்பினைக் கூறுகிறது. மற்றொரு நூலான பட்டினப்பாலை பண்டைய தமிழகம் மேற்கொண்டிருந்த தரை மற்றும் கடல் வழி வாணிபத்தைப் பற்றி விரிவாகக் கூறுகிறது.

புறநானூறு என்னும் சங்க இலக்கிய நூல் பழந்தமிழர் வரலாற்றைப் படம் பிடித்துக் காட்டுகின்றது. பண்டைக் காலத்தில் தமிழகத்தை ஆண்ட மூவேந்தர்களின் வீரம், கொடை, ஆட்சிமுறை போன்றவற்றையும், குறுநில மன்னர், வேளிர், கடையெழுவள்ளல்கள் ஆகியோர் குறித்த வரலாற்றையும் புறநானூறு கூறுகிறது.



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பல்லவர்கள் வரலாறு பற்றித் தேவாரமும், நாலாயிரத் திவ்வியப் பிரபந்தமும் கூறுகின்றன. சோழர்களைப் பற்றிய வரலாறு நமக்குச் சோழர் காலத்தில் தோன்றிய சிற்றிலக்கியங்களான மூவருலா, கலிங்கத்துப் பரணி, குலோத்துங்கன் பிள்ளைத் தமிழ் போன்றவற்றில் கிடைக்கப் பெறுகின்றது.

**சமயம்:**

பெரும் இலக்கண நூலான தொல்காப்பியம், பத்து நூல்களின் திரட்டான பத்துப்பாட்டு, எட்டு நூல்களை உள்ளடக்கிய எட்டுத்தொகை,

சிலப்பதிகாரம், மணிமேகலை மற்றும் சீவக சிந்தாமணி போன்ற பதினெட்டு சிறு படைப்புகளையும் பண்டைய தமிழ் இலக்கியங்கள் உள்ளடக்கியுள்ளது. தமிழ்ப்புலவர்கள் இரு கடவுளரையும் சங்கம் ஏறி பாடி முழங்கியுள்ளனர். தமிழ்கூறு நல்லுலகம் தங்கள் வாழ்வியலை அகவாழ்வு, புறவாழ்வு என்றும் வகை படுத்தி இருந்தனர். அவர்கள் வாழ்ந்த நிலப்பரப்பை இயற்கை அமைப்பிற்கு ஏற்றவாறு குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என ஐவகையாகப் பிரித்து அப்பகுதிகளின் சூழலை ஒட்டிய கடவுள்களையும் வழிபட்டனர். மலை சார்ந்த குறிஞ்சி நில மக்கள் செவ்வேள் எனப்படும் முருகனையும், காடு சார்ந்த முல்லைநில மக்கள் மாயோனையும், வயல் சார்ந்த மருதநில மக்கள் வேந்தனையும், கடல் சார்ந்த நெய்தல்நில மக்கள் கடலோன் என்ற தெய்வத்தையும் வழிபட்டனர்.

முருகக் கடவுளை மிகவும் பிரபலமான தெய்வமாக வழிபட்டனர். தமிழ் கலாச்சாரத்தை ஆய்வு செய்தவர்களில் முக்கிய ஆய்வாளாரான கமில் சுவெலபில் அவர்களும், பகுப்பாய்வு செய்வதற்குரிய மிகவும் சிக்கலான கடவுள்களில் ஒருவராக சுப்பிரமணிய - முருகனும் உள்ளார் என்கிறார்.



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### சங்க இலக்கிய உவமைகள்:

சங்க இலக்கியங்கள் உவமைகளால் சிறப்புற்ற இலக்கியங்களாகும். சங்க காலத்தில் தோன்றிய இலக்கண நூலாகிய தொல்காப்பியத்தில் உவமைக்காகவே ஓர் இயல் உண்டு. அது உவம இயல் எனப்படும். சங்க அக இலக்கியங்களிலும், புற இலக்கியங்களிலும் பெரும்பாலான பாடல்கள் உவமைகளோடு மட்டுமே விளங்குகின்றன. எளிய உவமைகளால் மிகச் சிறந்த பொருளை விளங்க வைப்பது சங்க இலக்கியங்களின் சிறப்பியல்புகளுள் ஒன்று. சோழன் போர்வைக் கோப்பெரு நற்கிள்ளி போர்க்களத்தில் விரைவாக வாளைச் சுழற்றிப் போரிடுகிறான். அவன் போர்க்களத்தில் எவ்வாறு வாளைச் சுழற்றுவான் என்பதற்குச் சாத்தந்தையார் என்ற புலவர்,

சாறுதலைக் கொண்டெனப் பெண்ணீற்று உற்றெனப்

பட்ட மாரி ஞான்ற ஞாயிற்றுக்

கட்டில் நிணக்கும் இழிசினன் கையது

போழ்தூண்டு ஊசியின் விரைந்தன்று மாதோ

- (புறம், 82)

என்று உவமை கூறுகிறார். அதாவது ஊரிலே விழா நடைபெற உள்ளது. அவ்விழாவிற்கு உதவப் போக வேண்டும்; மனைவிக்குப் பிள்ளைப்பேறு மழை பெய்து கொண்டிருக்கிறது. பிறக்கும் குழந்தையைத் தரையில் போடமுடியாது. அதற்காகக் கட்டில் பின்னுகின்றான் ஓர் ஏழைத் தொழிலாளி. இவ்வளவு செயல்களையும் ஒருசேரச் செய்ய மனம் விழையும் நேரத்தில் கை எவ்வளவு வேகமாகக் கட்டில் பிணிக்குமோ அதே வேகத்தில் சோழன் வாள் சுழற்றுகின்றான் என்கிறார் புலவர்.



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Full Length Article

IJCRAR/FLT/12

# ஆற்றுப்படை காட்டும் அக்கால உணவுமுறைகள் அ.ஜாய்ஸ் ஜெனிபர்\*

வணிகவியல் முதலாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

சுருக்கம்

வேங்கடம் முதல் குமரி வரை பரவிக்கிடந்த நம் தமிழ் மக்களின் வாழ்க்கைமுறையை எடுத்துச்சொல்லும் எழுத்துச் சித்திரங்களாக விளங்குகின்றன சங்ககால இலக்கியங்கள். படிக்கப்படிக்கப் பெருமிதமும் வியப்பும் தொன்றுமளவுக்கு வாழ்ந்த நம் மூத்த தமிழ்க்குடியின் வாழ்வியல் நெறிகள், வளர்த்த உயிரினங்கள், ஆடிய நடனம், அணிந்த அணிகலன்கள், சூடிய மலர்கள், பாடிய பண், பசித்துப் புசித்த உணவு, ரசித்து விளையாடிய விளையாட்டுக்கள் என்று அவர்கள் வாழ்வின் அத்தனை செய்திகளையும் பொக்கிஷமாய்ச் சேர்த்து வைத்திருக்கிற இந்த இலக்கியங்களுக்குள் ஆங்காங்கே விரவிக்கிடக்கின்ற அந்நாளைய உணவுகள் பற்றிய செய்திகள் நம் அனைவருக்கும் நிச்சயம் பிடிக்கும்.

இன்றைக்கு, பச்சரிசி, புழுங்கலரிசி, சிவப்பரிசி, பாசுமதி அரிசி என்று நெல்லரிசி வகைக்குள்ளே நிறைவடைந்துவிட்ட நம் தமிழர்கள், முற்காலத்தில், நெல்லரிசியோடு, வரகரிசி, திணையரிசி, புல்லரிசி, மூங்கிலரிசி என்ற பல்வேறு அரிசி வகைகளைப் பயன்படுத்தியதற்கான சான்றுகளும் சங்க இலக்கியங்களில் காணக்கிடைக்கின்றன.





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### உணவு பற்றிய செய்திகள்

பரந்து கிடக்கிற சங்க இலக்கியத்தில் உணவு பற்றிய ஏகப்பட்ட செய்திகள் இருக்குமென்பதால் முதலில் பத்துப்பாட்டின் ஆற்றுப்படைப் பாடல்களின் மூலம் நமக்குக் கிடைக்கிற அந்நாளைய உணவுப்பழக்கவழக்கங்கள் மட்டும் இங்கே...

முதலில், ஆற்றுப்படை பற்றி, வள்ளல் ஒருவனிடம் சென்று பாடிப் பரிசில் பெற்ற புலவன் வறுமையில் வாடுகிற இன்னொரு புலவனை வழிப்படுத்தி அனுப்புகிற பாடல் வகையே சங்க இலக்கியத்தில் காணப்படும் ஆற்றுப்படை எனும் துறையாகும்.

### மன்னன் வீட்டு விருந்தும் உபசரிப்பும்

பொருநராற்றுப்படையில் பரிசில் வேண்டிச்சென்ற ஏழையொருவனுக்கு, தணலில் வேகப்பட்ட தந்தூரி வகை உணவைக் கரிகால் வளவன் வழங்கி உபசரித்த காட்சி காணக்கிடைக்கிறது.

அதுவும் எப்பேற்பட்ட உணவு, அறுகம்புல்லைத் தின்று கொழுத்த செம்மறியாட்டின் இறைச்சியில் சமைக்கப்பட்ட உணவு. அந்த இறைச்சியை, இரும்புக் கம்பிகளில் குத்தி பக்குவமாகச் சமைத்துப் பரிமாற, அந்தச் சுவையான உணவினை ஆசையுடன், சூட்டோடு வாயிலிட்டுவிட்டு, அதன் வெம்மை தாளாமல் வாயில் இடப்புறமும் வலப்புறமுமாக மாற்றிமாற்றிச் சுவைத்து, இனி போதும் போதுமென மறுக்குமளவுக்குத் தான் உணவு உண்டதாகச் சொல்கிறான் அந்தக் கூத்தன்.

அதுமட்டுமன்றி, வேறுவேறு வடிவங்களில் சமைக்கப்பட்ட பல்வேறு தின்பண்டங்களையும் கொண்டு வந்துகொடுத்து அவற்றை முழுவின் இசைக்கு விரலியர் நடனமாட, அதனை ரசித்தவாறே உண்ணவைத்து மகிழ்ச்சிப்படுத்துகிறான் மன்னன்.

அதன் பின்னர், சோறும் உண்ணவேண்டுமென்று அந்த வறியவனை வற்புறுத்தி, முனைமுறியாத முல்லை மொட்டினைப்போன்ற விரலளவு நீளமான அரிசிச் சோற்றை, பலவகை பொரித்த காய்கறிகளோடு பரிமாற, அதனைக் கழுத்துவரை நிரம்புமாறு மன்னனுடன் அமர்ந்து உணவருந்திய மகிழ்ச்சியைப் பகிர்கிறான் புலவன்.



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### மக்களின் உணவுமுறையும் உபசரிப்பும்

விதம்விதமான அரிசிச் சோற்றினை நம் மக்கள் வகைவகையான கறிகளுடன் சமைத்துப் பரிமாறிய விதங்கள் படிப்பதற்கு மிகவும் சுவாரசியமானவை. மருத நிலமான ஆழூரில்,

"இருங்காழ் உலக்கை இரும்புமுகந் தேய்த்த  
அவைப்புமாண் அரிசி அமலை வெண்சோறு  
கவைத்தாள் அலவன் கலவையொடு"

இரும்பு உலக்கையால் தீட்டிய வெண்ணெல் சோற்றினை, சமைத்த நண்டுக்கறியுடன் பரிமாறியதையும், குறிஞ்சி நிலத்துக் கானவர் வீட்டில்,

"சுவல்விளை நெல்லின் செவ்வமிழ்ச் சொன்றி  
ஞமலி தந்த மனவுக்கு லுடும்பின்  
வறைகால் யாத்தது வயின்றொறும் பெருகுவீர்"

சிவப்பரிசிச் சோற்றை முடுமளவுக்கு உடும்புக் கறிப் பொரியலைப் பரிமாறி உண்ணச்செய்த உபசரிப்பையும், பசுக்களைப் பராமரித்து, அவற்றின் பாலையும், மோரையும் விற்றுத் தொழில் செய்யும் கோவலர் குடியிருப்புகளில்,

"இருங்கிளை ஞெண்டின் சிறுபார்ப்பன்ன  
பசுந்தினை மூரல் பாலொடும் பெருகுவீர்"

பசுந்தினை அரிசிச் சோறும் பாலும் சேர்த்த பால்சோற்றினை உண்ணத்தருவார்கள்.

### அந்தணர் வீட்டு அடிசில்

பெரும்பாணாற்றுப்படையில், வீடுகளில், நாய், கோழி இவற்றை வளர்க்காமல் கிளிகளை வளர்த்து அவற்றுக்கு வேதத்தைக் கற்றுக்கொடுக்கும் அந்தணர் வீடுகளில்,

"வளைக்கை மகடுஉ வயினறிந் தட்ட  
சுடர்க்கடைப் பறவைப் பெயர்ப்படு வத்தஞ்  
சேதா நறுமோர் வெண்ணெயின் மாதுளத்  
துருப்புறு பசங்காய்ப் போழொடு கறிகலந்து  
கஞ்சக நறுமுறி யளை இப் பைந்துணர்"



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**நெடுமரக் கொக்கின் னறுவடி விதிர்த்த  
தகைமாண் காடியின் வகைபடப் பெறுகுவீர்"**

கருடச் சம்பா அரிசியில் சமைத்த சோற்றையும், மோரில் கடைந்தெடுத்த வெண்ணெய்யில் மிளகுத்தூளும் கறிவேப்பிலையும் சேர்த்து வதக்கிய காய்கறிப் பொரியலையும், ஊறுகாயுடன் உண்டு மகிழலாம் என்று பாணன் கூறுவதாகப் பாடல்கள் உள்ளன.

**வறியவன் வீட்டு உணவு**

வள்ளலும் வசதி படைத்தவர்களும் விருந்தளித்த விஷயங்கள் மட்டுமல்லாமல், வறியவரின் உணவுமுறையும் இங்கே காணக்கிடைக்கிறது. நல்லியக்கோடன் எனும் வள்ளலொருவனைக் காணச் செல்கின்றான் பாணன். வறியவனான அவன் வீட்டில்,

**"ஒல்குபசி உழந்த ஒடுங்குநுண் மருங்கில்  
வளைக்கைக் கிணைமகள் வள்ளுகிர்க் குறைத்த  
குப்பை வேளை உப்பிலி வெந்ததை  
மடவோர் காட்சி நாணிக் கடையடைத்து  
இரும்பேர் ஒக்கலொடு ஒருங்குடன் மிசையும்  
அழிபசி வருத்தம்..."**

வாட்டுகிற பசித்துன்பத்திலிருந்து தக்களைக் காத்துக்கொள்ள, உப்பில்லாமல் சமைக்கப்பட்ட வேளைக்கீரையை மற்றவர்கள் தங்கள் வறுமையை அறிந்துவிடக்கூடாதென்று அஞ்சி, வாயிலின் கதவடைத்துக்கொண்டு குடும்பத்தோடு உண்ணுகின்ற காட்சியைச் சிறுபாணாற்றுப்படை சொல்ல, வறுமையிலே வாழ்ந்தாலும் கூட வந்தவர்க்கு உணவளித்து வாழும் நிலைமையையும் பெரும்பாணாற்றுப்படை எடுத்தியம்புகிறது.

**"நெடுங்கிணற்று  
வல்லூற் றுவரி தோண்டித் தொல்லை  
முரவுவாய்க் குழிசி முரியடுப் பேற்றி  
வாரா தட்ட வாடுன் புழுக்கல்..."**



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எயினர் எயிற்றியர் வாழும் ஈச்ச இலையினால் வேயப்பட்ட குடிசை. சமைப்பதற்கு எதுவுமின்றி, தரிசு நிலத்தைத் தோண்டிக்கிளறிச் சேகரித்துக் கொண்டுவந்த புல்லரிசியைக் குத்தி சுத்தம் செய்து, உப்பு நீர்க் கிணற்றில் ஊறிய நீரை உடைந்த பாணையிலிட்டு, உலையிலேற்றிச் சமைத்த சோற்றை, சுட்ட கருவாட்டுடன் பரிமாறும் காட்சியையும் காணமுடிகிறது. இது வறுமையிலும் செம்மையாக வாழ்ந்த நம் தமிழர்களின் பெருமை. இவ்வாறாக ஆற்றுப்படை நூல்கள் நம் மக்களின் அக்கால உணவுப் பழக்கத்தையும் உயர்ந்த நெறிமுறைகளையும் எடுத்தியம்புகிறது.

### முடிவுரை:

குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை ஆகிய நிலங்களின் உணவுமுறை, வாழ்க்கை நிலை, பழக்க வழக்கங்கள், பண்பாடு, பண்டமாற்று முறை மூலம் மக்கள் மிகவும் மகிழ்ச்சியான வாழ்வினை வாழ்ந்து வந்தனர் என்பதை ஆற்றுப்படை இலக்கியங்களில் திணைசார் உணவு முறை வெளிப்படுத்துக்கின்றன என்பதில் ஐயமில்லை.



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Full Length Article

IJCRAR/FLT/13

## தமிழர் பண்பாடு

ஜி. ஜனனி\*

கணினி அறிவியல் மூன்றாம் ஆண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

சுருக்கம்

தமிழர் பண்பாடு தமிழ் மக்களின் கலாச்சாரம் ஆகும். எஞ்சியிருக்கும் பழமையான மொழிகளில் ஒன்றான தமிழ் மொழியை தமிழ் மக்கள் பேசுகிறார்கள். தமிழகம் 400 ஆயிரம் ஆண்டுகளுக்கும் மேலாக மக்கள் வசிக்கும் பகுதியாக உள்ளது மற்றும் 5,500 ஆண்டுகளுக்கும் மேலான தொடர்ச்சியான கலாச்சார வரலாற்றைக் கொண்டுள்ளது. உலகெங்கிலும் தமிழர்கள் புலம்பெயர்ந்து வருவதால், பண்பாடு பல்வேறுபட்டது மற்றும் இந்தியா தவிர மற்றும் பிற பகுதிகளில் உள்ள தமிழ் மக்களின் வாழ்வில் குறிப்பிடத்தக்க பகுதியாக உள்ளது. தமிழ் கலாச்சாரம் மொழி, இலக்கியம், இசை, நடனம், நாட்டுப்புற கலை, தற்காப்பு கலை, ஓவியம், சிற்பம், கட்டிடக்கலை, விளையாட்டு, ஊடகங்கள், நகைச்சுவை, உணவு, ஆடைகள், கொண்டாட்டங்கள், தத்துவம், மதங்கள், மரபுகள், சடங்குகள், நிறுவனங்கள், அறிவியலை வெளிப்படுத்தப்படுகிறது.

வீரம் விருந்தோம்பல் பண்பாடு

இதையும் பண்பாடு.

ஒழுக்கம் பொதுவுடைமை

பணிவு துணிவு எல்லாம் பண்பாடு.

தமிழன் பண்பாடு.





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என்று வரும் அதே சரணத்தில் இவ்விதமாய் வரிகள் தொடர்கின்றன.

### பின்புலம்

தமிழர் பண்பாட்டின் அமைப்பொழுங்கானது அடிப்படையில் இரண்டு அம்சங்களைக் கொண்டதாகும். ஒன்று, அதனளவில் சார்புடையது. மற்றொன்று, உலகளாவிய அமைப்பியல்புகளோடு பொருந்தக்கூடியது (culture independent). அதாவது, தமிழ்ப் பண்பாட்டின் உருவகத்தைத் தரக்கூடிய 'புறக் கூறுகள்' பண்பாடு சார்ந்தும், அவற்றின் 'அகக் கூறுகள்' உலகளாவிய அமைப்புகளோடு ஒத்திசைவு பெறுவதும் இதன் உட்பொருளாகும்.

### மொழி

தமிழ் மொழியின் மீது தமிழர்கள் வலுவான பற்றுதலைக் கொண்டுள்ளனர், இது பெரும்பாலும் இலக்கியங்களில் தமிழ்த்தாய் என்று போற்றப்படுகிறது. அது பெரிய அளவில் தமிழர் அடையாளத்தின் மையமாகவும் உள்ளது. தென்னிந்தியாவின் மற்ற மொழிகளைப் போலவே, இது ஓரிரு திராவிட மொழியாகும். இது பழமையான மொழிகளில் ஒன்றாகும் மற்றும் இந்தியாவில் செம்மொழி ஆக முதன்முதலில் அங்கீகரிக்கப்பட்டது.

### இலக்கியம்

தமிழ் இலக்கியம் இரண்டாயிரம் ஆண்டுகளுக்கு மேலாக தொடர்ச்சி கொண்டு இவ்வுலகின் சிறந்த இலக்கியங்களில் ஒன்று. வாழ்வின் பல்வேறு கூறுகளைத் தமிழ் இலக்கியங்கள் இயம்புகின்றன. தமிழ் இலக்கியத்தில் வெண்பா, குறள், புதுக்கவிதை, கட்டுரை, பழமொழி, தொண்ணூற்றாறு வகை சிற்றிலக்கியங்கள் எனப் பல வடிவங்கள் உள்ளன. தமிழில் வாய்மொழி இலக்கியங்களும் முக்கிய இடம் வகிக்கின்றன.

### கலை

சங்க இலக்கியங்களின்படி, ஆயக்கலைகள் எனப்படும் 64 கலைவடிவங்கள் உள்ளன.[17] கலை இரண்டு பரந்த பிரிவுகளாக வகைப்படுத்தப்பட்டுள்ளது: கவின் கலைகள் (கட்டிடக்கலை,



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சிற்பம், ஓவியம் மற்றும் கவிதை) மற்றும் நுண்கலைகள் (நடனம், இசை மற்றும் நாடகம்).[18][19]திராவிட கட்டிடக்கலை என்பது தமிழ்நாட்டில் உள்ள பாறை கட்டிடக்கலையின் தனித்துவமான பாணியாகும். பரதநாட்டியம் என்பது தமிழ்நாட்டில் தோன்றிய இந்திய பாரம்பரிய நடனத்தின் ஒரு முக்கிய வகையாகும். இப்பகுதியில் பல நாட்டுப்புற நடன வடிவங்கள் தோன்றி நடைமுறையில் உள்ளன.

### ஆடை

தமிழ்ப் பெண்கள் பாரம்பரியமாக புடவை அணிவார்கள். பொதுவாக இடுப்பைச் சுற்றி, ஒரு முனை தோளில் போர்த்தி, நடுப்பகுதியைத் தாங்கி புடவை அணியப்படுகிறது.[27][28] ஆண்கள் வேட்டி எனப்படும் ஒரு நீளமான வெள்ளை தைக்கப்படாத துணியை பெரும்பாலும் அணிவார்கள். இது பொதுவாக இடுப்பிலும் கால்களிலும் சுற்றிக் கொண்டு இடுப்பில் முடிச்சு போடப்படும்.

### உணவு

பல்வகை மரக்கறிகள் (காய்கறிகள்), சுவையூட்டும் நறுமணம் தரும் பலசரக்குகள், கடலுணவுகள் தமிழர் சமையலில் இன்றியமையா இடம் பெறுகின்றன. சோறும் கறியும் தமிழரின் முதன்மை உணவாகும். கறிகளில் பலவகையுண்டு; எடுத்துக்காட்டுக்கு, மரக்கறிக் குழம்பு, பருப்பு, கீரை, வறை, மசியல், மீன் கறி என்பன. பொதுவாக, தமிழர் உணவுகள் காரம் மிகுந்தவை. உணவை உண்ணும் பாரம்பரிய முறையானது தரையில் அமர்ந்து உணவை வாழை இலையில் பரிமாறுவதை உள்ளடக்கியது

### வீரம்

பண்டைய தமிழர்கள் வீரத்தைத் தொல்காப்பியப் புறத்திணை இயல் எடுத்துக் கூறுகின்றது. பெரும்பாலும் தற்காப்பு முறையில் தான் போர் நடைபெற்றது. தேர்ப்படை, யானைப்படை,



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குதிரைப்படை, காலாட்படை என்ற நால்வகைப் படைகளும் போரில் ஈடுபட்டன. வெட்சி, வஞ்சி, உழிகை, தும்பை என்ற நான்கு புறத்திணை பகுதிகளிலும் தமிழர்களின் போர்முறைகள் தொல்காப்பியத்தில் காணப்படுகின்றன.

### காதல்

தமிழர் காதலை அன்பின் ஐந்திணை என்றனர். இஃது ஒருவனும் ஒருத்தியும் கொண்ட உளமொத்தத் தூயகாதல் வாழ்க்கையாகும். இது களவு, கற்பு என இரண்டாக அமையும். ஐந்திணை ஒழுக்கத்தில் தலைமக்களாக விளங்குபவர்கள். அறிவும், செல்வமும் உடைய நல்லகலத்தில் பிறந்தவர்கள். இக்காதல் நாடகத்தில் தலைவன், தலைவி நற்றாய், செவிலித்தாய், தோழி, பாணன், பாடினி போன்றோரும் ஊர் மக்களும் பாத்திரங்களாக வருவர். இக்காதல் வாழ்வு அறத்திலிருந்து மாறுபடாமல் அன்பின் வழிப்பாட்டாக அமையும்.

மங்கலம் என்ப மனைமாட்சி மற்றதன்

நன்கலம் நன்மக்கட் பேறு என்று வள்ளுவரும் காதல்வழிவந்த மனை மாட்சியைச் சிறப்பிக்கின்றார்.

### நட்பு

சங்ககாலத் தமிழர் நட்பினை பெரிதும் மதித்து வாழ்ந்தனர். திருவள்ளுவரும் உண்மையான நட்புக்கு இலக்கணம் கூறியுள்ளார்.

முகம்ந்து' என்றனர் தமிழர். அறியாதவர்களையும் அழைத்து உணவளித்து இடமளித்து உபசரித்து மகிழ்ந்தனர் தமிழர்.

விருந்தினர்களை வெளியில் இருக்கச் செய்து தான் மட்டும் வீட்டின் உள்ளே உண்ணுதல் சாவாமைக்கு மருந்தாகிய அமிர்தமாக இருந்தாலும் வேண்டப்படுவதில்லை என்பதை வள்ளுவர்,

விருந்து புறத்ததாத் தானுண்டல் சாவா

மருந்தெனினும் வேண்டற்பாற் றன்று



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” என்று கூறுவதிலிருந்து விருந்தோம்பல் சங்க கால மக்களின் பண்பாக இருந்தமை அறிய முடிகிறது. இவை மட்டுமன்றி ஈகை, கொடை, கற்புடைமை, உலக ஒருமைப்பாடு ஆகியவற்றையும் தமிழ்ப் பண்பாட்டின் கூறுகளாகக் கொள்ளலாம்.

பண்டைய தமிழர்கள் வீரத்தைத் தொல்காப்பியப் புறத்திணை இயல் எடுத்துக் கூறுகின்றது. பெரும்பாலும் தற்காப்பு முறையில் தான் போர் நடைபெற்றது. தேர்ப்படை, யானைப்படை, குதிரைப்படை, காலாட்படை என்ற நால்வகைப் படைகளும் போரில் ஈடுபட்டன. வெட்சி, வஞ்சி, உழிகை, தும்பை என்ற நான்கு புறத்திணை பகுதிகளிலும் தமிழர்களின் போர்முறைகள் தொல்காப்பியத்தில் காணப்படுகின்றன. மேலும் வீரர் அல்லாதவர்கள், புறங்காட்ட ஓடுவார், புண்பட்டார், முதியோர், இளையோர், இவர்கள் மீது படைக்கலம் செலுத்தலாகாது என்பதும் புறநானூற்றால் அறிய முடிகிறது.



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Full Length Article

IJCRAR/FLT/14

## வள்ளுவர் வகுத்த ஒழுக்கம்

ஜெயபிரித்தி. ஐ\*

வணிகவியல் மேலாண்மை துறை இரண்டாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

### அறிமுகம்

சிறந்த ஒழுக்கமும் நிலைபெறுகிறது. அவ்வாறு பண்டைத் தமிழகத்தில் தனிமனித ஒழுக்கம் மூலம் குடும்ப ஒழுக்கம் அதன் மூலம் ஒரு சமுதாயத்தில் லவிய தமிழர்களின் பண்பாட்டையும் ஒழுக்கத்தையும் செவ்வியல் இலக்கியங்கள் வழி விரிவாக விளக்குகிறது தனிமனித ஒழுக்கப் பண்புகளையும், சமுதாய ஒழுக்கப் பண்புகளையும், எடுத்துக் கூறுகின்றன அற ஒழுக்கம், அக ஒழுக்கம், காதல் ஒழுக்கம், மன ஒழுக்கம், இல்லற ஒழுக்கம் என பல்வேறு ஒழுக்கங்களை சங்க பாடல்கள் மற்றும் திருக்குறள் மூலம் விரிவாக கூறப்பட்டுள்ளது.

வள்ளுவரின் குறள் கூறும் குரல்:

"பரிந்தோம்பி காக்க ஒழுக்கம் தெரிந்தோம்பிச் தேரினும் அஃதே துணை"(குறள்\_132)

"ஒழுக்கம் விருப்பம் தரவின்படி ஒழுக்கம்

உயிரினும் ஒப்பந்தம் படும்"(குறள்\_131)

மகளிர்க்கு கற்பு இன்சறியமையாத ஒழுக்கம் என்பதை வலியுறுத்துவதற்காக "உயிரைவிடச் சிறந்தது "நாணம்" நாணத்தை விடச் சிறந்தது "கற்பு". இன்று முன்னோர் கூறியதாக தொல்காப்பியம் கூறுகிறது. தொல்காப்பியம் கற்பைப் பற்றி கூறியதை எல்லா ஒழுக்கங்களும் ஏற்ற கருத்தாக வள்ளுவர் குறிப்பிடுகிறார். ஒரு சூழ்நிலையில் ஒருவன் தன் ஒழுக்கத்தை காப்பாற்றிக் கொள்ள





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வேண்டுமா அல்லது தன் உயிரை காப்பாற்றிக் கொள்ள வேண்டுமா என்று கேள்வி எழுந்தால் அந்தக் கேள்விக்கு வள்ளுவர் அளிக்கும் விடை "ஒழுக்கம்" உயிரை விட சிறந்ததாகையால், உயிர் போனாலும் பரவாயில்லை ஒழுக்கத்தில் இருந்து தவற கூடாது என்பதுதான் வள்ளுவர் கூறுவது.

"மேலிருந்தும் மேல்லலார் மேல்லர் கீழிருந்தும்

கீழல்லார் கீழல் லவர்"(குறள்\_973)

"மறப்பினும் ஒத்துக் கொளலாகும் பாப்பான்

பிறப்பொழுக்கங் குன்றக் கெடும்" (குறள்\_134)

பிறப்பினால் சமம் என்றாலும் மக்களிடையே செயல்களாலும் ஒழுக்கங்களாலும் அவர்களிடையே வேறுபாடுகள் தோன்றுகின்றன என்கிறார் வள்ளுவர். அதனால்தான் வள்ளுவர் ஒழுக்கத்தின் எய்துவர் மேன்மை என்கிறார் ஆகவே ஒழுக்கம் மட்டுமே ஒருவனது மேன்மையும் தாழ்மையையும் அளவிடுவதற்கு ஏற்ற அளவுகோல்.

வள்ளுவர் காலத்தில் வேதம் கற்பதும் கற்ற வேதத்தை மறவாமல் இருப்பதும் பிரம்மனுடைய கடமையாக கருதப்பட்டது ஒழுக்கம் தவறினால் அவன் குடிப்பிறப்பு இழந்ததாகக் கருதப்படும். வள்ளுவர் ஒழுக்கத்தை உயிரைவிட பெரிதாக கருத வேண்டும் என்பதை வலியுறுத்துகிறார். இதனையே புலவர் குழந்தையின் கருத்தாக

" விழுத்தொடைய ராகி விளங்கித்தொல் வந்தார்

ஒழுக்குடைய ராகி யொழுகல்\_ பழத்தெங்கு

செய்த்தலை வீழும் புனலூர்! அஃதன்றோ

நெய்த்தலைப்பா லுக்கு விடல்"(56\_பாடல்)

நெய்யின் கண் பால் சிந்தினால் எவ்வளவு சிறப்பு அத்தகைய சிறப்புடையதே நன்மக்களின் தொடர்புடையராய்ப் பழங்குடியில் பிறந்த வருடம் ஒழுக்கம் பொருந்தி இருப்பது நற்குடிப் பிறந்தவரின் நல்லோர் உறவும் நல்லொழுக்கமும் பொருந்தி இருப்பது நெய்யும் பாலும் கலந்தது போலச் சிறப்பைத் தரும்



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" நீர்த்தன் நிருவருளர் நெறியின்றிக் கொண்டக்கால்

சேர்த்துக் தெருட்டல் பெரியார்க்கு மாகாதே

கூர்த்துக்நுண் கேள்வி அறிவுடையார்க் காயினும்

ஒருத்தி திசைக்கும் பறை"(59\_பாடல்)

ஒருவர் நீர்மையின்றி நல்லொழுக்கமுடிய பெரியோரைக் கெட்டவர் என்று கொண்டால், அவரை அக்கொள்கை யினின்றும் மீட்டுத் தாம் நல்லொழுக்கம் உடையவர் என்று நம்பும்படி செய்தல் அப் பெரியாராலும் முடியாது தாம் கருதிய ஒலியே பறை ஒலிப்பதாகத் தோன்றுவது போல் தமது கருத்தின் படியே பிறருடைய ஒழுக்கமும் தோன்றும். அதனால் தம்மை ஒருவர் தவறாக கொள்ளாத படி ஒரு குற்றமும் இல்லாமல் நடந்து கொள்ள வேண்டும் நெருஞ்சி முள்ளுக்கு அஞ்சாமல் காலை உயர்ந்து நடப்பவருக்கு அம்முள்ளால் துன்பம் உண்டாவது இல்லை அது போல் பழிக்கு அஞ்சாமல் நடப்பவருக்கு பழியால் மனம் வருந்துதல் இல்லை என்பதாம் பார்பாரும் நாய் பிடித்துக் கொண்டு வந்து உடும்பை உண்பர் கிளையின் இடத்தில் உண்டானதென்று அகிலே இகழ்வார் என்னை காக்கை கரைவதை நன் நிமித்தமாக கொல்வதன்றி யாரும் இகலாம் ஆகவே நல்லாரை என்பதாம் பார்பாரும் என்னும் உயர்வு சிறப்பு மை நாயின் இழிவைக் குறித்தது.

"மறுவில் தூவிச் சிறுகருங் காக்கை

அன்புடை மரபின் நின் கிளையை டாலர்

பச்சூன் பெய்த பைந்நிண வல்சி

பொலம்புனை கலத்தில் தருகின்றன மாதோ

வெஞ்சின விறல்வேற் காளையோ"(ஐங்குறுநூறு\_391

சிலப்பதிகாரம் என்னும் காப்பியத்தில் மாதவி தான் ஒழுக்கம் தவறியதால் தான் பெற்ற பெரும் துன்பத்தை பற்றி பாடப் பெற்றுள்ளது மாதவி என்பவல் பலர் முன்பு நடனம் ஆடும் மங்கை ஆவால் மாதவியின் நாட்டியத்தில் மயங்கிய கோவலன் மாதவியின் மீது காதல் கொண்டு மாதவியுடன் தவறான உறவு முறை கொண்டான். இதனால் கண்ணகி வாழ்க்கை நிர்மூலமானது



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கண்ணகி பற்ற துன்பத்தை பார்த்த ஊர் மக்கள் மாதவியை அவதூறாக பேசி அவளை காயப்படுத்தினார்கள் இதனால் மிகவும் மனம் உடைந்து போன மாதவி இதற்கு காரணம் தான் ஒழுக்கம் தவறியது தான் கோவலனுக்கும் மாதவிக்கும் பிறந்த மணிமேகலை ஊர் மக்களின் வழி சொற்களுக்கு வழியாக கூடாது என்று மணிமேகலையை துறவு செலுத்த மணிமேகலையை தயார் செய்தாள் மணிமேகலையும் ஒழுக்கத்துடன் அறநெறி அறிந்து ஊர் மக்களுக்கு நன்மை செய்து சிந்தா தேவியிடம் அட்சய பாத்திரம் பெற்றால் மணிமேகலை ஒழுக்கத்துடன் இருந்ததால் அள்ள அள்ள குறையாது அட்சய பாத்திரம் கிடைத்தது.

வள்ளுவர் குழந்தை புலவர் இளங்கோவடிகள் போன்ற சில புலவர்கள் ஒழுக்கத்தை உயிரை விட பெரிதாக போற்றி வாழ வேண்டும் மற்றும் ஒழுக்கம் ஒருவருக்கு வாழ்வில் பெரிய உயர்வை தரும் மனிதன் என்றால் ஒழுக்கமுடையவனாக வாழ வேண்டும் ஒழுக்கம் தவறினால் இனிமையான வாழ்க்கையை இழக்க நேரிடும் தனிமனிதன் ஒழுக்கம், சமுதாய ஒழுக்கம், அற ஒழுக்கம், அக ஒழுக்கம், காதல் ஒழுக்கம், மன ஒழுக்கம் என்று எல்லா வகையிலும் ஒழுக்கத்துடன் வாழ வலுவூட்டுகின்றார் வள்ளுவர்.



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Full Length Article

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# ஆழ்வார்களின் பங்களிப்பும் பண்பாட்டும்

க.கலைவாணி\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

முன்னுரை

பண்டைக் காலந்தொட்டே பக்தி உணர்வு மனிதவாழ்வில் இரண்டறக் கலந்துள்ளது அது வாழ்வியலில் இன்றியமையாத ஒன்றாக விளங்கி வந்துள்ளது. பக்தியில் ஈடுபட்டோர் வாழ்வியலைத் தெவிந்த சிந்தனையோடு மேற்கொண்டு அமைதி வழியில் வாழ்ந்ததோடு, பிறரும் பக்தி உணர்வில் திளைக்கும்படி செயல்பட்டவர். அப்பக்தியைப் பரப்ப பல மதங்கள் எழுந்தன.

பண்டைத் தமிழகத்தில் தனித்தன்மை வாய்ந்த 'மதம்' ஒன்று இருந்தது என்பர். ஆனால், நாளடைவில் தமிழகத்தில், வைதீக சமயங்களான சைவமும் வைணவமும் கால்கொண்டன. எனினும், வைதீக சமயத்திற்கு மாறுபட்ட கொள்கைகளைக் கொண்ட சமணமும் பௌத்தமும் பின்னர்த் தமிழகத்தில் மெல்லமெல்லத் தம் ஆதிக்கத்தை நிலைநாட்டின. சமண பௌத்த மதங்களின் வளர்ச்சிக்குக் காரணமான உத்திகளையும், கொள்கைகளையும் கண்டுணர்ந்த பக்தி இயக்கத்தினர் அவற்றுள் சிலவற்றை ஏற்றுப் 'பக்தி இயக்கத்தை' வளர்த்தனர். அவ்வாறு வளர்த்ததன் விளைவாய்ப் புறச்சமயங்களை வீழ்த்தினர். அந்தப் பக்தி இயக்கத்தைத் தமிழகத்தில் நடத்தியவர்கள் நாயன்மார்களும் ஆழ்வார்களும் ஆவர். அவர்களுள், ஆழ்வார்கள் மேற்கொண்ட முயற்சிகளை மட்டும் ஆய்ந்துரைப்பதே ஆழ்வார்களின் பங்களிப்பைத் தெளிவாக அறிந்து வெளிப்படுத்தத்



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துணைநிற்பன ஆழ்வார் அருளிச் செயல்களும் அவ்வருளிச் செயல்கள் குறித்து எழுதப்பெற்ற நூல்களுமே ஆகும்.

### பக்தி இலக்கியம்

பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன

தமிழ்நாட்டுப் பக்தி இயக்கம் சைவம், வைணவம் என்னும் இரு கிளைகளாக ஓங்கியது. பக்தி இயக்கத்தைத் துணைக்கொண்ட சைவமும் வைணவமும் புறச்சமயங்களான சமண, பௌத்தத்தைத் தோற்கடித்தன.

தமிழ்நாட்டில் செழித்திருந்த சமண பௌத்தங்களுக்கு எதிராகத் தமிழகத்தின் தொன்மைச் சமயங்களான சைவமும் வைணவமும் தொடங்கிய தத்துவ போராட்டமே பக்தி இயக்கம்.

வினை, செய்தவனை விடாது வந்து துன்புறுத்தும், அவரவர் செய்த வினைப்பயனை நுகர்ந்தேதான் கழிக்க வேண்டும் என்பது சமணர் கொள்கை. இதற்கு மாறாகப் பக்தி இயக்க சைவ-வைணவ சமயங்கள் வினையினின்று மனிதனுக்கு விடுதலையளித்தன. வினை, வினைப்பயன் யாவற்றிற்கும் மேலாக உள்ளவன் இறைவன் என்றும், அவனைச் சார்ந்தால் வினை கெடும் என்று சுருங்கக்கூறி மக்களை ஈர்த்தன. ஆழ்வார்களும் நாயன்மார்களும் நிலையாமையைப் பாடியுள்ளனர். ஆயினும் சமண பௌத்த மதங்களைப்போல உலக நிராகரிப்போடு அதனை வலியுறுத்தவில்லை. மனிதனுக்குப் பொருள்மீதுள்ள அளவுகடந்த ஆசையை அகற்ற உணர்த்துவதற்காகவே அவர்கள் நிலையாமை பற்றிப் பேசினர்.





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சமணசமயம் புலனடக்கத்தை அதிகம் வலியுறுத்தியது; இசை முதலான நுண்கலைகள் புலன் உணர்வைத் தூண்டும் என்னும் கருத்தில் அவற்றுக்கு எதிராக நின்றது. சைவமும் வைணவமும் இதற்கு மாறான நிலை எடுத்தது.

இறைபக்திக்கு இன்ப நுகர்ச்சி ஒரு தடையாகாது. உலகம் உண்மையானது, உலகியல் இன்பங்களை நுகர்ந்து கொண்டே இறைவனிடம் பக்தி செலுத்தலாம் என்ற கோட்பாட்டினை இச்சமயங்கள் முன்வைத்தன.

- மண்ணில் நல்லவண்ணம் வாழலாம் என்றார் திருஞானசம்பந்தர்.
- என்றும் இன்பம் தழைக்க இருக்கலாம் என்றார் திருநாவுக்கரசர்.
- நல்ல பதத்தால் மனைவாழ்வர் கொண்ட பெண்டிர் மக்களே என்றார் நம்மாழ்வார்.

ஆழ்வார் நாயன்மார் பாடல்களில் துறவறம் பழிக்கப்படவில்லை; இல்லறம் வெறுக்கப்படவில்லை. நிலையாமை உணர்த்தப்படுகிறது. கலைகளும் போற்றப்படுகின்றன. இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்தி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்வைக் கண்டு அச்சம் நீங்கி, மக்கள் கூடி வழிபாடு செய்து பக்தியுணர்ச்சியில் திளைத்திருக்க ஊக்கமுட்கிறது.

பக்திநெறிக் கவிஞர்களின் பாட்டில் கேட்ட இந்த வசீகரம் முன் எப்போதும் இல்லாத முறையில் அக்காலத் தமிழர்களைப் பெரிதும் கவர்ந்திருக்க வேண்டும்.

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி; கடவுளுக்கு முன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின. அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வளர்ந்தது. அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.



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ஆழ்வார் நாயன்மார் பாடல்களில் துறவறம் பழிக்கப்படவில்லை; இல்லறம் வெறுக்கப்படவில்லை. நிலையாமை உணர்த்தப்படுகிறது. கலைகளும் போற்றப்படுகின்றன. இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்தி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்வைக் கண்டு அச்சம் நீங்கி, மக்கள் கூடி வழிபாடு செய்து பக்தியுணர்ச்சியில் திளைத்திருக்க ஊக்கமூட்டுகிறது.

பக்திநெறிக் கவிஞர்களின் பாட்டில் கேட்ட இந்த வசீகரம் முன் எப்போதும் இல்லாத முறையில் அக்காலத் தமிழர்களைப் பெரிதும் கவர்ந்திருக்க வேண்டும்.

மேலும் இத்தகைய கொள்கைகளை விளங்கும் இனிய தமிழில் பாடல்களாக்கி இசைத்தமிழில் எடுத்து விளக்கியதும் பக்தி இயக்கத்தின் வெற்றிக்குப் பெரிதும் உதவியது. இறைவன் கோயில் கொண்டுள்ள ஊர்தோறும் சென்று நாயன்மார்களும் ஆழ்வார்களும் இறைவனை கண்டு போற்றினர். அவ்வாறு போற்றி மகிழ்ந்ததால் பண்பாடும் மிளிர்ந்தது.



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Full Length Article

IJCRAR/FLT/16

## பக்தி இலக்கியத்தில் பண்பாடு

சீ.காவினா\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னாள் கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம்.

பக்திக்காலம்:

சங்க காலத்தையும், நீதிநூல் காலத்தையும் அடுத்து வருவது பக்தி இயக்கக்காலம் ஆகும். கி.பி. ஏழு எட்டு, ஒன்பதாம் நூற்றாண்டுகளில் தமிழ் நாட்டில் சைவ சமயப் பெரியவர்களான நாயன்மார்களும், வைணவ சமயப் பெரியவர்களான ஆழ்வார்களும் தோன்றிப்பக்திப் பாடல்களைப்பாடி ஊர் ஊராகச்சென்று தம்தம் சமயங்களைப்பரப்பி வந்தார்கள். நாயன்மார் நால்வரும் ஆழ்வார்களில் பலரும் இசையோடு பாடல்களைப்பாடிக் கோயில்தோறும் இறைவனை வழிபட்டார்கள் பக்தி இயக்கத்துக்குத் தொடக்கமாக, முன்னோராக ஆறாம் நூற்றாண்டில் நாயன்மார்களில் காரைக்காலம்மையாரும், திருமூலரும் உணர்ச்சியூட்டுவனவாக இருந்தது.

சைவம்:

சிவனை முழுமுதற் கடவுளாகக் கொண்ட சமயம் சைவ சமயமாகும். இச்சைவ சமயத்தில் பல பிரிவுகள் உள்ளன. வீரசைவம், காஷ்மீர சைவம் போன்ற பல பிரிவுகள் உள்ளன. சைவ சமயம் கி.மு.3000 ஆண்டுகளுக்கு முற்பட்ட சிந்து நதிப்பள்ளத்தாக்கில் இருந்தது. சைவ சமயத்திலே காணப்படும் இலிங்க வழிவாடு, சக்தி வழிபாடு, சிவ (பசுபதி) வழிபாடு முதலியன சிந்து சமவெளி நாகரிகத்தின் முக்கியமான சமயப்பண்புகளாக விளங்கின என்பர். சைவம் பொது



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நெறியினைப்புகட்டும் சமயமாகும். அன்புநெறி ஏற்போர் எவராயினும், அவருடைய சாதிமதப் பின்னனி எதுவாயினும், அவர் எந்நாட்டைச் சேர்ந்தோராயினும் அவர் பண்பால் சைவரோ ஆவர். எனக் கூறலாம். சைவசமயம் தழைத்தோங்குவதற்கு இன்றியமையாத காரணிகளாக விளங்குபவர்கள் நாயன்மார்களே ஆவர் அறுபத்து மூன்று நாயன்மார்களுள் மூன்று பெண்நாயன்மார்களும் அடங்குவர்.

வைணவ சமயத்தைச் சிறப்பித்தவராகக் கருதப்படும் பெரியோர்கள் ஆழ்வார்கள்' என்றும் ஆசாரியர்கள் என்றும் இருவகைப்படுவர். திருமாலை வழிபட்டு வைணவ சமயத்திற்குப் புத்துணர்ச்சி அளித்த இறைநெறியாளர் ஆழ்வார்கள் எனப்படுவர். ஆழ்வார்கள் என்ற சொல்லுக்கே இறைவன் குணங்களில் ஆழ்ந்து ஈடுபட்டவர் என்பது பொருளாகும். ஆண்டாள் பன்னிரு ஆழ்வார்களுள் ஒருவர். பிரபந்தங்கள் மூலமாக உலக மக்களை உய்வித்து அடிமை கொண்டவராகக் அழைக்கப்படுகின்றார். கருதப்படுவதால் ஆண்டாள் திருமால் பத்து அவதாரங்கள் எடுத்தார். இந்த பத்து அவதாரங்களில் பெருமாள் சிவபிரானை பூஜித்ததற்கு பல சான்றுகள் உள்ளன.

### திருமால் வழிபாட்டின்

தொன்மை வாய்ந்த பழந்தமிழ் நூல்கள்\* திருமாலைத்

தெய்வமாக வழிபட்ட செய்திகளைக் குறிப்பிடுகின்றன.

தொல்காப்பியத்தில் திருமால்

ஆதித் தமிழ் இலக்கணமான தொல்காப்பியம் நானிலங்களுள்

முல்லைக்குரிய தெய்வமாகத் திருமாலைக் குறிப்பிடுகின்றது.

மாயோன் மேய காடுறை உலகமும்

என்பது நூற்பா,

சங்கப் பாடல்களில் மிகுதியாகக் குறிக்கப்பெறும் தெய்வம் திருமாலே' என்பது அறிஞர் சிலரின் கருத்தாகும்.



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மாநிலங்காக்கும் மன்னவர்க்குத் திருமாலை உவமை கூறும்

மரபினைச் சங்க நூல்களிற் காணலாம்.

மாயோன் மேய மன்பெருஞ் சிறப்பின்

தாவா விழுப்புகழ்ப் பூவை நிலையும்

(தொல்.புறத்: 5)

என்று தொல்காப்பியர் இலக்கணம் கூறுதல் எண்ணத்தக்கது

•புறநானூற்றில் திருமால்

•கலித்தொகையில் திருமால்

•மதுரைக் காஞ்சியில் திருமால்

பரிபாடலில் திருமால்:

நிலப்பகுப்புடன் முல்லை நிலத்திற்கென அமைத்துக் கொண்ட கடவுள்தான் திருமால் என அறிய முடிகிறது. தொல்காப்பியர் முல்லை நிலத்திற்கும், முல்லை நிலத் தெய்வமான திருமாலுக்கும் முதலிடம் கொடுத்துள்ளார். திருமால் அனைத்து நிலமக்களுக்கும் உரிய தெய்வமாகவும் போற்றப்பட்ட வழக்கைக் காணமுடிகின்றது

திருமால் கோவில் சிறப்புகள்

•வரகூர் வெங்கடேச பெருமாள் கோவில் -

துளசி, ஏலக்காய், பச்சைக்கற்பூரம், ஜாதிக்காய் மற்றும் கிராம்பு பொடிக் கலவை பிரசாதமாக தரப்படும் பெருமாள் கோவில்

•சிந்துப்பட்டி வேங்கடேச பெருமா தலம்விழாக்கள்

தொகு





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பிரம்மோற்சவம் (பிரம்மோற்சவம் ஒன்பது நாட்கள் நடைபெறுகிறது. இவ்விழாவினை பிரம்மா முதன் முதலாக நடத்தினார் என்பதால் பிரம்மோற்சவம் என்று பெயர் பெற்றது).

வசந்த உற்சவம்.

பத்மாவதி பரிநயம்.

அபிதேயக அபிஷேகம்.

புஷ்ப பல்லக்கு.

### சேவைகள்

பள்ளி கொண்டதை. சுப்ரபாத சேவை - திருப்பதி வெங்கடாசலபதியை துயில் எழுப்ப சுப்ரபாத சேவை தினமும் செய்யப்படுகிறது. இந்நிகழ்வின் பொழுது தொட்டிலில் முதல் நாள் இரவு கிடத்திச் சென்ற ஸ்ரீநிவாஸ மூர்த்தியை மூலவருக்கு அருகே வைத்து அபிசேகங்களும், ஆராதனைகளும் செய்யப்படுகின்றன.

### பள்ளி கொள்ளும் சிறப்பு:

திருமால் பாற்கடலில் ஆதிசேடன் என்ற பாம்பைப் படுக்கையாகக் கொண்டு பள்ளி கொள்கின்றான். திருமாலின் தூக்கம் அறிதுயில் எனப்படும். இத்தகைய நிலை பெரிய திருமடலில் வருணிக்கப்படுகின்றது.

திருமால் பள்ளி கொள்ளும் படுக்கையாகிய ஆதிசேடன் ஆயிரம் வாய்களைக் கொண்டது. அதன் படங்களில் உள்ள மணிகள் ஒளி வீசுகின்றன. அப்படுக்கையில் ஒரு மலையைப் போன்று திருமால் பள்ளி கொள்கின்றான். சூரியனும் சந்திரனும் விளக்குகளாக உள்ளன. கடல் அலைகள் விசிறிகள். அவன் தாமரை மலர் போன்ற பாதங்கள் நில உலகை அளந்தவை. திருமகள் அணிந்துள்ள மாலை நட்சத்திரங்கள். அவள் கூந்தல் மேகங்கள். திருமாலிருஞ்சோலை மலையும் திருவேங்கட மலையும் மார்புகள். இத்தகைய திருமகள் திருமாலின் திருவடிகளைத் தடவ, அவன்



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பள்ளி கொள்கின்றான். தூக்கம் நீங்கிய பின் படைத்தல் தொழிலில் ஈடுபட்டான். தன் கொப்பூழில் தாமரைப் பூவை உண்டாக்கினான். அத்தாமரைப் பூவில் பிரம்மனை உண்டாக்கினான் என்று கூறுவதாகக் காட்டுகின்றார்.



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Full Length Article

IJCRAR/FLT/17

# சிறப்பகராதிகள் உணர்த்தும் பண்பாட்டுக் கூறுகள் முனைவர் அ.கோகிலா\*

இணைப்பேராசிரியர், சோகா இகெதா கலை மற்றும் அறிவியல் மகளிர் கல்லூரி, சென்னை.

முன்னுரை:

மொழியின் குறிப்பிட்ட சொற்கொகுதி, காலம் என்னும் அடிப்படையில் உருவாகும் அகராதிகள் சிறப்பு அகராதிகள் என்று கூறலாம். இதனை Diachronic, synchronic, contemporary என்ற சொல்லாடல் வழி புரிந்துக்கொள்ளலாம். ஒரு மொழியின் கால முழுமைக்குமான மாற்றத்தையும் வளர்ச்சியையும் ஆழ்ந்து ஆராய்கிற மொழி அமைப்பு Diachronic என்றும் சொல்லை எதிர் சொல்லாய்க் காட்டி குறிப்பிட்ட காலகட்ட மொழியாய் பரிணமிப்பது Synchronic என்றும் மொழி வரலாற்றில் குறிப்பிட்ட காலத்தில் வாழ்ந்தவர்களை யோ குறிப்பிட்ட நிகழ்வுகளைச் சுட்ட வேர் Contemporary என்றும் பயன்படுத்தலாம். குறிப்பிட்ட கால மொழி சார்ந்த அகராதியைச் சுட்டும் அடையாய் சிறப்பகராதி என்ற பெயர் பயன்படுத்தப் படுகிறது.

சுகுஸ்தா என்னும் அறிஞர் சிறப்பகராதிகளின் நோக்கம் பற்றிக் கூறும் போது மொழி வளர்ச்சி நிலையில் குறிப்பிட்ட காலம் சார்ந்த சொற்கொகுதியைப் பகுத்தளிப்பதே என்று விளக்கமளித்துள்ளார். இவ்வகையில் ஒவ்வொரு காலகட்ட மொழித்தரவையும் அடிப்படையாய் கொண்டு உருவாக்கப்படும் அகராதிகளும் இக்காலத் தமிழை அடிப்படையாய்க் கொண்டு உருவாக்கப்படும் அகராதிகளும் குறித்த கால நிலை அகராதிகளாய் கொள்ளலாம். அகராதியாளரின் பணிக்கு அடிப்படையாய் இத்தகைய தரவுத்தொகுதி corpus of texts வரையறுத்த பொருள் நிலையில் முழுமையானதாய் இருக்காது என்று சுகுஸ்தா கூறுகிறார். சங்க இலக்கியங்கள்



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மிகப்பெரிய கால எல்லைக்குள் அடக்கினாலும் அவற்றில் முன் பழந்தமிழ் பின் பழந்தமிழ் என்ற வேறுபாடு இருப்பது போல் முன் பின் மொழிக்கூறுகள் ஊடாடி நிற்கும் இத்தரவுத்தொகுதிக்குள். அதனால் குறித்த கால நிலை அகராதிகளின் இயல்பை உணர்ந்தே பயன்பாட்டில் எடுத்துக் கொள்ள வேண்டும் என்று கூறுகிறார்.

மொழி வரலாற்றில் ஒவ்வொரு காலகட்ட மொழித்தரவுகளையும் அடிப்படையாய்க் கொண்டு உருவாக்கப்படும் குறித்த கால நிலை அகராதிகள் வரலாற்று அகராதி உருவாக்கத்திற்கான அடிப்படை ஆதாரங்களாய் அமைகின்றன. வரலாற்று அகராதி உருவாக்கத்தை எளிமைப்படுத்தும்

### சிறப்பு அகராதிகளின் வகைமை

பயன்பாட்டுத் தேவைக்கேற்ப மொழி வேறுபாடு நூல் தரவு சொல் வேறுபாடு பொருளுறுவு குறிப்பிட்ட பயன்பாடு சொற்சேர்க்கை நிலை அளவு என்னும் அடிப்படையில் சுகுஸ்தா வகைப்படுத்தியுள்ளார். முதல்நிலையில் வட்டார வழக்கு தொழிற்சொல் கொச்சை வழக்கு [slang] குழுமொழி [Arcot] முதலானவைகளும் நூல் சொல்லடைவு [intex] தொடரடைவு [concordance], இரண்டாம் நிலையிலும், மூன்றாவது வகையுள் அயல்மொழிச்சொல் அகராதி தலைப்பெழுத்துச்சொல் அகராதி குறுக்க விளக்க அகராதி என்பனவற்றையும் ஒருபொருள் பலசொல் மீச்சொல் உட்பொருள்சொல் என்பனவற்றை நான்காம் வகையுள்ளும் பயிற்றகராதி [pedagogical dictionary] வரிவடிவ அகராதி [orthographical dictionary] எதிர் அகர நிரல் அகராதி [Reverse Dictionary] பயன்பாட்டு வகையினவாய் ஐந்தாம் வகையுள்ளும் மரபுத்தொடர் அகராதி மேற்கோள் அகராதி இணைச்சொல் [set expression] அகராதி ஆறாம் வகையுள்ளும் கூறியுள்ளார். நில எல்லை சொல் வடிவ வேறுபாடு, சொற்பொருள் உறவு, சொற்சேர்க்கை நிலை, சிறப்பு மொழிக்கூறுகள் என்ற அடிப்படையில் ஆர் ஏ சிங் வகைப்படுத்தியுள்ளார்.



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### கலைச்சொல்லகராதியின் முக்கியத்துவம்

ஒரு குறிப்பிட்ட துறை சார்ந்தோர் தம்முள் ஒன்றுபட்டுத் தத்தம் துறை சார்ந்த சிறப்பு பொருளோடு வழங்கும் சிறப்புப் பயன்பாடுகள் கலைச்சொற்கள் என்று கூறப்படுகின்றன. இவ்வகை கலைச்சொற்களைத் தொகுத்தளிக்கும் சொற்றொகுதிகள் கலைச்சொல்லகராதி எனப்படுகின்றன. இலக்கண இலக்கிய சார் நிலையிலும் அறிவியல் சொற்களுக்கு விளக்கம் தரும் நிலையிலும் தம் பணியினை மேற்கொள்ளுகின்றன. அறிவியல் துறை சார்ந்த நிலையில் குறிப்பிட்ட அறிவியல் துறை சார்ந்த சொற்களை மட்டுமே ஆய்வு செய்யும் அகராதிகளாக அமைகின்றன.

### தொழிற்சொல்கலைச்சொல் அகராதி

பல்வகைத்தொழில்களிலும் தச்சு மட்பாண்டம் உழவு வீடுகட்டல் நெசவு கைவினைத்தொழில் முதலான மரபு சார்ந்த தொழில் செய்வோரால் குறிப்பிட்ட சொற்றொகுதிகள் பயன்படுகின்றன. இவ்வகைச் சொற்களைக் கள ஆய்வின் அடிப்படையில் தொகுத்துத் தருவதே இவ்வகராதிகளின் பணிகளாகச் சுட்டப்படுகின்றன.

### சொல்வகை பற்றிய அகராதிகள்

சொற்களை ஒப்புருச்சொல் குறுக்க விளக்கம் தலைப்பெழுத்துச் சொல் சொல் வடிவ அடிப்படையிலேயும் குறுக்க விளக்க அடிப்படையிலேயும் வகைப்படுத்தலாம். இவற்றுடன் ஈறுகளில் படிப்பு நடிப்பு துடிப்பு போல்வன ஒத்தச்சொற்களும் மொழி வழக்கில் உள்ளன. இவ்வகைச் சொற்களைத் தொகுத்தளிக்கும் அகராதிகளே சொல்வகை அகராதிகளாய் பரிணமிக்கின்றன. சொற்களஞ்சியங்கள் பொருண்மை அடிப்படையிலும் உடலுறுப்புகள் பறவைகள் விலங்குகள் அடிப்படையிலும் உருவாக்கப்படுகின்றன. நடராசப்பிள்ளை அவர்களால் உருவாக்கப்பட்ட [ semantically classified tamil vocabulary ] யைச் சான்றாகக் கொள்ளலாம்.





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### ஒப்புருச்சொல்லகராதி

வரிவடிவில் ஒத்து சொல்முலத்தில் வேறுபட்டு வரும் ஒப்புருச் சொற்களைத் தொகுத்தளிக்கும் பணியினைச் செய்கின்றன இவ்வகை அகராதிகள். தரவை அடிப்படையாய் கொண்டு தொகுக்கப்படுகின்றன. கவி [poet versifie] பாவலன் அரி [பகைவன், சக்கரம்] எனச்சான்றாக கூறலாம்.

### குறுக்க விளக்க அகராதி

குறுக்கங்களாய் பயன்படுத்தப்படும் சொற்கள் மொழியின் நிலையான பயன்பாட்டைப் பெறும். முற்பகல் பிற்பகல் என்ற சொற்களை மு.ப பி.ப எனக்குறிப்பிடுகின்றனர் இளங்கலை முதுகலை என்பவை இ.க மு.க எனவும் சான்றளித்து நிலைபேறு பெற்ற குறுக்கங்களை அகர நிரலில் தொகுத்துத் தருவதைத் தம் நோக்கமாகக் கொண்டுள்ளன

### தலைப்பெழுத்துச்சொல் அகராதி

நீண்டத் தொடராய் அமைந்த பெயர்களில் இடம்பெற்ற சொற்களின் முதலெழுத்துக்களை எல்லாம் சேர்த்து உருவாக்கப்படும் அகராதிகள்[United Nations Educational Scientific and Cultural Organisation ]என்கதன் முதலெழுத்துக்களை இணைத்து உருவாக்கப்பட்ட [UNESCO]என்ற தலைப்பெழுத்துச் சொல் மட்டுமே அதில் இடம்பெறும்பெரிய எழுத்துக்களில் தனியே தெரியும் அளவில் உருவாக்கப்படும்.இவை போன்றவற்றைத் தனியே தொகுத்தால் இவ்வகையகராதி சிறப்புப் பெறும்

### எதிர் அகர நிரல் அகராதி

முறையான அகர நிரலுக்கு மாறாய் சொற்களின் இறுதி எழுத்தில் தொடங்கி அகரநிரலில் கவனம் செலுத்தி சொற்களை ப்பதிவுகளாய்த் தரும் அகராதிகள் அதி- மிகுதிப்பொருளைத் தரும்



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இடைச்சொல் இதி-[உறுதி பிசாசம் ஒதி - உதிமரம் முதலானவற்றைச் சான்றாகக் கொள்ளலாம்.இயல்பான அகராதியிலிருந்து மாறுபட்டுநேர்மாறாய் தெரிந்தத் தெரிந்த பொருளிலிருந்து தேவைப்படும் சொல்லுக்கு பயன்பாட்டாளர் செல்லும் வகையில் இகராதி உருவாக்கப்பட்டுள்ளன.இவ்வாறு எதிர் நிலையில் சொல்லுக்குச் செல்வதால் எதிர் நிலை அகராதிகளாய் சிறப்புப் பெறுகின்றன.

### புதுச்சொல் அகராதி

காலந்தோறும் தோன்றும் சிந்தனைகளுக்கு மாற்றாகப் புதியச்சொற்கள் இடம்பெறுகின்றன இவ்வகை அகராதியில்.இதனால் பழைய சொற்படைப்புகளுக்கு நிகரான புதிய சொற்படைப்புகள் தோன்றிக் கொண்டே இருக்கின்றன

### கடன் சொல் அல்லது பிறன்மொழி அகராதி

பலநிலைகளில் கலந்துவிட்ட பிறமொழிச்சொற்களைத் திரட்டித் தமிழில் தரும் அகராதிகள்.தமிழில் வழங்கும் சமஸ்கிருதம் தெலுங்கு உருது இந்துஸ்தான் பாரசீகம் அரபு ஆங்கிலம் போர்ச்சுகீசிய மொழிச்சொற்கள் உரிய தமிழ்ப் பொருட்களுடன் தனித்தனி பகுதியாக தொகுக்கப் பட்டுள்ளன.

ஒலிக்குறிப்பு அகராதி மரபுச் சொற்சேர்க்கை அகராதி பழமொழி அகராதி மரபுத்தொடர் அகராதி மேற்கோள் அகராதி வழக்காற்று அகராதி முதலானழவ சிறப்பு அகராதிகளாய் வகைப்படுத்தப் பெறுகின்றன.

### தொகுப்பாக

கால தேவைக்கேற்ப சொற்தொகுதிகள் உருவாக்கப்பட்டமை குறிப்பிட்டதுறை சார் சொற்களை திரட்டுதல் அன்றாடத் தேவைக்கேற்ப பயன்படுத்தப்படும் சொற்களை



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முதன்மைப்படுத்தியமை பொதுவான நிலையில் சொற்களைத் திரட்டாமல் துறை சார் பயன்பாட்டுத்தேவையை முன்னிட்டு மட்டுமே சொற்கோவை உருவாக்கப்பட்டு பண்பாட்டுக்கூறுகளின் அடிப்படையில் இலக்கிய இலக்கணங்களை செழுமைப்படுத்தியமை மேற்குறித்த நிலையில் சிறப்புப் பெறுகின்றன சிறப்பு அகராதிகள்.

### துணைநூற் பட்டியல்

சுந்தர சண்முகனார் –அகராதிக் கலை

வ.ஜெயதேவன்-அகராதியியல்

அண்ணாமலைப்பல்கலைக் கழக வெளியீடு-மொழியியல்



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Full Length Article

IJCRAR/FLT/18

## பக்தி உணர்வின் வளர்ச்சி

அ. ச. கிரிஷா\*

இணைப்பேராசிரியர், சோகா இகெதா கலை மற்றும் அறிவியல் மகளிர் கல்லூரி, சென்னை.

முன்னுரை:

பழங்காலத்திலிருந்து வளர்ந்துவந்த பக்தி நெறியைப் பின்பற்றி, சைவத்தையும் வைணவத்தையும் நாயன்மார்களும் ஆழ்வார்களும் அருந்தொண்டாற்றி நிலைபெறச் செய்தனர். இந்த அடியார்களின், பக்தியுடன் கூடிய செயல்பாட்டுத் தன்மைக்கு, 'பக்தி இயக்கம்' என்று பெயர். அதற்கு முற்பட்ட காலத்தில் பக்தி உணர்வு வளர்ந்த நிலையை இப்பகுதியில் காணலாம்.

தொல்காப்பியத்தில் பக்தி உணர்வு

தமிழிலக்கியம் ஏறக்குறைய 25 நூற்றாண்டுகளுக்கு மலோன பழமையான வரலாறு உடையது. தமிழின் பழமையான இலக்கண நூல் தொல்காப்பியம் என்பதாம். இந்நூலினை இயற்றிய பெருமைக்குரியவர் தொல்காப்பியனார் என்னும் பழம்புலவர். அக்கால மக்களின் பழக்க வழக்கங்களையும் பேச்சு வழக்கையும், புலவர்களின் செய்யுள் வழக்கையும் ஆராய்ந்து நூலை எழுதினார். அந்நூலில் பொருளதிகாரத்தில் அகத்திணை இயலில் ஒவ்வொரு நிலத்திற்கும் கூறப்படும் கருப்பொருள்களுள் ஒன்றாக, தெய்வம் குறிக்கப்படுகின்றது. இதன்மூலம் குறிஞ்சி நிலத்திற்கு முருகனும், முல்லை நிலத்திற்குத் திருமாலும், மருத நிலத்திற்கு இந்திரனும், நெய்தல் நிலத்திற்கு வருணனும், பாலை நிலத்திற்குக் கொற்றவையும் தெய்வங்களாகக் குறிக்கப்



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பெறுகின்றனர். இதன் மூலம் அக்கால மக்களிடையே தெய்வ வழிபாட்டு நிலை மிகுந்த அளவிற்குப் பரவியிருந்தமையினை உணரலாம்.

### சங்க இலக்கியத்தில் பக்தி நிலை

சங்க காலத்தில் சைவம், தமிழ்நாட்டில் தலைசிறந்த சமயமாக இருந்தது. அதனையடுத்து வைணவம் சிறப்புற்று இருந்தது. பௌத்தமும், சமணமும் அத்துணை அளவு விரிவு அடையவில்லை. ஆனால் சங்க கால இறுதியில் பௌத்தமும், சமணமும் தொடக்கம் பெற்றன. எனவே சங்க காலச் சமய சைவம் என்று கூறலாம். சங்க காலத்தில் சிவன் பிறவா யாக்கைப் பெரியோன் ஆகி, முதலிடத்தில் வைத்துப் பேசப்படுகின்றான். திருமுருகாற்றுப்படை, முருகன் புகழ் பாடும் நூலாகும். பரிபாடல் முருகன், திருமால் ஆகிய தெய்வங்களைக் குறித்துப் பாடுகின்றது. மேலும் முப்புரம் எரித்தது, ஆதிரையான் முதலான குறிப்புகள் மூலம் சிவபெருமானைப் பற்றியும் குறிப்பிடுகின்றது.

திருமுருகாற்றுப்படை சைவ இலக்கியத் திருமுறைத் தொடர் வரிசையில் பதினோராந் திருமுறையில் இடம் பெற்றுள்ளது.

நீதி இலக்கியங்களில் பக்தி நிலை மனித வாழ்க்கையைச் செம்மைப்படுத்தத் தோன்றிய நூல்களே நீதிநூல்கள். அவற்றுள் முதலிடம் பெறுவது திருக்குறள்.

பிறவிப் பெருங்கடல் நீந்துவர் நீந்தார்

இறைவன் அடிசேரா தார் (குறள் - 10)

பொறியில் குணமில்வே எண்குணத்தான்

தாளை வணங்காத் தலை (குறள் - 9)

அடியளந்தான் தாஅயது எல்லாம் ஒருங்கு (குறள் - 610)

என்று கூறப்படும் இடங்களில், சிவன், திருமால் என்று சிறப்புப்படுத்திக் கூறாமல், இறைவன் என்று பொதுத் தன்மையிலும், எண்குணத்தான், கோள் இல், பொறிஇல் என்று அவனது சிறப்பு இயல்புகளும் விவரிக்கப்படுகின்றன. கடவுளை முன்னிலைப்படுத்தி, ஏனைய நீதி நூல்கள்





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பாடியுள்ள வாழ்த்துப் பாடல்கள் குறிப்பிடத்தக்கனவாகும். மனித வாழ்க்கை சிறக்க, அறக் கருத்துகளை, வலியுறுத்தி, சமண, பௌத்த அறிஞர்கள் நீதிநூல்களைப் பாடியுள்ளார்.

### முற்காப்பியங்களில் பக்திநெறி

கடவுளுக்குப் பலியிட்டு வழிபடும் வழக்கம் இருந்ததையும் மலர்தூவி வழிபட்ட தன்மையையும் சங்க இலக்கியங்கள் தெரிவிக்கின்றன. ஆடல் பாடல் முதலிய செய்திகளும் குறிப்பிடப் பெறுகின்றன. சிவனை முதலிலும், திருமால், முருகன், கொற்றவை முதலான தெய்வங்களைப் பின்னரும் வழிபடு தெய்வங்களாகப் போற்றினர் மக்கள் என்பதைச் சிலப்பதிகாரம் நமக்குத் தெரிவிக்கின்றது. அப் பாடலடிகள்,

பிறவா யாக்கைப் பெரியோன் கோயிலும்

அறுமுகச் செவ்வேள் அணிதிகழ் கோயிலும்

வால்வளை மேனி வாலியோன் கோயிலும்

நீலமேனி நெடியோன் கோயிலும் (சிலம்பு-5;169-172)

மணிமேகலை ஆசிரியரும்

நுதல்விழி நாட்டத்து இறையோன் முதலாப்

பதிவாழ் சதுக்கத்துத் தெய்வம் ஈறாக (மணி, 1;55)

என்று சிவ வழிபாட்டு நெறியைக் குறிப்பிடுகின்றார்.

மேலும் சமயத்திறம் உரைத்த காதையில் பல்வேறு சமயக் கருத்துகளையும் எடுத்துக் கூறி, புத்த சமயத்தின் பெருமையை நிலை நாட்டுகின்றார். சிலப்பதிகாரத்தில் ஆய்ச்சியர் குரவை வாயிலாகத் திருமால் வழிபாட்டு நெறியை நாம் அறிய முடிகிறது.

இளங்கோவடிகள் சமணராக இருந்தபோதிலும் பல்வேறு கோயில்களைப் பற்றியும், பல்வேறு தெய்வங்களைப் பற்றியும், வழிபாட்டு நெறிகளையும் பொதுமை நிலையில்



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கூறியுள்ளார். ஆனால் சீத்தலைச் சாத்தனார், பௌத்த சமயக் கருத்துகளை வலியுறுத்துவதற்காகவே மணிமேகலை என்னும் காப்பியத்தைப் படைத்தளித்துள்ளார்.

சிலப்பதிகாரம், மணிமேகலை போன்ற காப்பியங்களின் வாயிலாக, புகார், வஞ்சி, காஞ்சி, மதுரை ஆகிய பெரிய நகரங்களில் புத்த விகாரங்களும், சமணப் பள்ளிகளும் இருந்ததை அறிய முடிகிறது.

### தொகுப்புரை

வேதங்களையும் வேள்விகளையும் ஒப்புக் கொள்ளாது, அறநெறியும் ஒழுக்க நெறியுமே உயர்வை அளிக்கும் என்ற கொள்கையை வலியுறுத்தி, புத்த, சமண சமயங்கள் அரசியல் செல்வாக்குடன் தழைக்கத் தொடங்கின.

சைவ வைணவக் கோயில்களில் உருவச்சிலைகள் வைத்து வழிபடும் வழக்கமும் அக்காலத்தில் இருந்ததை அறிய முடிகிறது. மேலும் ஆடல், பாடல் விழா நிகழ்ச்சிகள் இருந்துள்ளதையும் அறிய முடிகிறது. அதற்கு எதிர்ப்பாக, சமணமும் பௌத்தமும் கொல்லாமை நெறியை வலியுறுத்தி, துறவறத்தைப் போற்றின என்பது நன்கு புலனாகின்றது.



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Full Length Article

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# பக்தி இலக்கிய பண்பாடுகள்: ஒரு அறிமுகம்

ரா.லட்சுமிபிரியா\*

கணினி அறிவியல் துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

சுருக்கம்

தமிழ் இலக்கிய வரலாற்றில் சங்க காலத்திய இலக்கிய முயற்சியைச் சமயச் சார்பற்ற ஒரு இலக்கிய முயற்சியாகக் கொள்ளலாம். திருமுருகாற்றுப்படை, பரிபாடல் போன்றவற்றை அறிஞர்கள் சிலர் கருதுவது போல், சங்க காலத்திற்குப் பின்னர்த் தோன்றியன எனக் கொண்டால், ஒரு சில பாடல்களே சமயச் சிந்தனையை, அனுபவத்தை வெளிப் படுக்கும் நிலையில் புறநானூறு போன்ற தொகை நூல்களில் காண்பதாகக் கூறவேண்டும். இதனால் சமயச் சிந்தனையே பிற்காலத்தது என்பதன்று. மக்கள் வாழ்க்கையோடு சமயம் பிணைந்து நின்ற பிணைப்பினைச் சங்க இலக்கியம் நமக்குத் தெளிவாகவே அறிவிக்கிறது. ஆயின் இச்சமயவுணர்வு, சமயக்கருத்துக்கள், சிறந்த இலக்கியப் படைப்புக்கு அந்நாளைய கவிஞர்களை உந்தவில்லை. அந்நாளைய தமிழர்-சமுதாயம் தனி மனிதனிடம் அடங்கிக் கிடக்கும் தூய காதலையும் சிறந்த வீரத்தையுமே பெரிதும் வாழ்க்கை இலட்சியமாகக் கொண்டிருந்தது. சமயச்சிந்தனைகளில், அறவுணர்வும் தத்துவ ஆராய்ச்சியும் முக்கிய இடம் பெற்றதாயினும் வழிபாட்டு முறைகளே -பக்தி இலக்கியம் உருப்பெற்று வளர்ந்ததற்குக் காரணம் எனம் வேண்டும். வழிபாடு பற்றிய அளவில் சங்க காலத்தை விடவும் சிலப்பதிகாரம் மணிமேகலை காலத்தில் ஒரு வளர்ச்சியினைக் கண்டு கூற முடியும். கலைச்சொற்கள்: பக்தி இலக்கியம், தமிழ் இலக்கியம், சைவ, வைணவ இலக்கியம்.



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### முன்னுரை:

சமயச்சிந்தனைகளில், அறவுணர்வும் தத்துவ ஆராய்ச்சியும் முக்கிய இடம் பெற்றதாயினும் - வழிபாட்டு முறைகளே பக்தி இலக்கியம் உருப்பெற்று வளர்ந்ததற்குக் காரணம் எனம் வேண்டும். வழிபாடு பற்றிய அளவில் சங்க காலத்தை விடவும் சிலப்பதிகாரம் மணிமேகலை காலத்தில் ஒரு வளர்ச்சியினைக் கண்டு கூற முடியும் எனப் பார்த்தோம். இவ்வளர்ச்சி, பக்திப் பாடல்களின் அடிப்படைச் சூழ் நிலையினை நன்கு காட்டும். வழிபாட்டு நிலையில் வளர்ச்சியடைந்து வந்த வைதிக நெறி சைவம் வைணவம் என்னும் இருதுறைகளாக வளர்ந்து சிறந்தது. பக்தி இலக்கியமும் இவ்வடிப்படையில் சைவ, வைணவ இலக்கியங்களாகவே தோன்றின. சங்க இலக்கியங்களில் திருக்கோவில்கள் இருந்தன வென்று கூறுவதைத் தவிர இத்திருக்கோவில்கள் பற்றிய விளக்கங்களை நம்மால் கண்டு கூற முடியவில்லை. கோவில்களிலிருந்த சிற்பங்களைப் பற்றிய அளவிலும் நமக்குப் போதுமான விளக்கங்கள் கிடைக்கவில்லை. ஆயின் சிவனுக்கும் திருமாலுக்கும் ஏற்றிக் கூறும் இயல்புகள் அத்தெய்வங்களின் வரலாற்றை ஓரளவு தெரித்து கொள்ள உதவுகின்றன. எனவே திருமால் சிவன் பற்றி வரும் தொடர்களைப் பற்றிச் சித்திப்பது நலம். சங்க இலக்கியம் என்று கூறப்படுவன ஓராசிரியரின் படைப்போ, ஒரு காலத்துப் படைப்போ அல்ல. ஒரு சில நூற்றாண்டுகளின் மக்கள் வாழ்க்கை எதிரொலிகளைச் சங்க இலக்கியத்தில் கேட்கின்றோம் என்று கூற வேண்டும். இவ்விலக்கியங்களைப் பொறுத்த அளவில் பத்துப் பாட்டுகளில் ஒன்றாகிய திருமுருகாற்றுப்படையும், எட்டுத்தொகையுள் பரிபாடல், கலித்தொகைகளும் ஏனைய இலக்கியங்களுக்குப் பின் தோன்றியன எனக்கூறும் கருத்து ஏற்றுக்கொள்ளத் தக்கதாக விருப்பினும் அவ்வாறு பாகுபடுத்தி ஆராய்வது இங்கு வேண்டுவதன்று. சங்க இலக்கியத்தில் சிவபிரான் இயல்புகளாகக் கூறப் படுபவற்றை ஆராய்வோம். சங்க இலக்கியத்தில் சிவபிரான் இயல்புகளாகக் கூறப் படுபவற்றை ஆராய்வோம்.



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### நூல் பரிசோதனை:

ப.அருணாசலம் [1] பக்திப் பாடல்களை மாணவர்களோடிருந்து நான் பயின்றபோது ஏற்பட்ட எண்ணங்களே இந்நூலை எழுதுவதற்குக் காரணமாம். திருமுறைகளும். நாலாயிரத் திவ்யப்பிரபந்தமும் போதிய அளவுக்கு அறிஞர்களால் பயிலப்படாமை, வேதனையோடு குறிப்பிட வேண்டியதாகவுள்ளது.

ந.அருள்மொழிச்செல்வன்[2] ஆய்வுச்சுருக்கம்தமிழர் வரலாற்றில் இந்துசமயமரபில் ஒரு நிருப்பு முனையாகக் காரைக்காலம்மையார் விளங்கினார். சிவனடியார்களை உபசரிக்கும் பண்பினைக் கொண்ட இவர், இறைவனால் ஆட்கொள்ளப்பட்டு இந்துசமய மறுமலர்ச்சிக்காக பணியாற்றிய பெண்பாற் புலவராவார்.

தி. செல்வமனோகரன் சைவ சமய பக்திப் பனுவல்களுள் அடங்கன்முறை எனச் சிறப்பிக்கப்படும் தேவாரங்களுக்குத் தனியிடமுண்டு. சைவத்தின் சமய, சமூக, தத்துவ வளர்ச்சிக்கும் மாற்றத்திற்கும் காரணமாகவும் தமிழ் நாட்டில் அவைதீக நெறிகளிடமிருந்து மக்களையும் மன்னர்களையும் சைவத்தின் பாற்படுத்தி மீட்டுருவாக்கம் செய்த பக்தியியக்கத்தின் குரலாகவும் தேவாரங்கள் வர்ணிக்கப்படுகின்றன.

ஜீவா நாதன் திருநாவுக்கரசர் தேவாரத்தில் இயற்ககய ஆராய்வதே இவ்வாய்வின் தநாக்கமாகும். திருநாவுக்கரசரின் தேவாரத்தில் இயற்கக அழகிகள இம்மானுதவல் காண்ட் அவர்களின் அழகியல் தகாட்பாடு அடிப்பகையில் ஆராயப்பட்டது. தேவாரப்பாடல்களில் அடியார்கள் இகைவகன, ஐம்பூத வடிவிலும் ஐம்பூதங்களில் கலந்திருப்போகவும் பல இடங்களில் பாடியுள்ளனர்

### பக்தி இலக்கியத்தின் குணங்கள்:

இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்தி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்வைக் கண்டு அஞ்சும் அச்சம் நீங்கி, மக்கள் கூடி





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வழிபாடு செய்து பக்தியுணர்ச்சியில் திளைத்திருக்க ஊக்கமுட்டுகிறது. “மண்ணில் நல்ல வண்ணம் வாழலாம்” என்கிறது திருஞான சம்பந்தர் பாடிய தேவாரத்திலுள்ள அறிவுரை. பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப்பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன. பெரும்பாலானவை முன்னிலைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன. பிரபந்தங்களுள் பெரும்பாலானவை அகத்திணை இலக்கணங்களுக்கு ஏற்ப அமைந்தவை. பதிகங்களிலும் பிரபந்தங்களிலும் அன்பின் ஐந்திணை தழுவி வந்தவை சிலவே. ஏனைய பல கைக்கிளை, பெருந்திணை சார்ந்தவை. பக்திப் பேரன்பை உணர்த்த அவை பொருத்தமான திணைகள் என்பதே இதற்குக் காரணம் எனலாம்.

### முடிவுரை:

சைவ நெறி மரபில் காலத்திற்குக் காலம் இருந்து வருகின்ற அறமரபுகளுக்கப்பால் செல்வது பக்தி மரபுக்குள் அகமரபினை இட்டுச்செல்லும் முனைப்பு அம்மையாரிடம் இருக்கின்றது. திருவிரட்டை மணிமாலையிலும், அற்புதத் திருவந்தாதியிலும் காதல் நிறைந்த பக்தியையும், தாய்மையின் வெளிப்பாடுகளையும் காணமுடிகின்றது.

### மூலங்கள்:

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- 2.ந.அருள்மொழிச்செல்வன், பேராசிரியர் ம.இரகுநாதன், “காரைக்காலம்மையாரின் இலக்கியங்கள் கூறும் அறக் கருத்துக்கள்”, முதலாவது சர்வதேச இந்துமாநாடு 2022.
- 3.தி. செல்வமனோகரன், “தேவாரத் தூதுப்பாடல்கள் புலப்படுத்தும் இறையான்ம உறவு”, முதலாவது அனைத்துலகச் சைவ மாநாடு-2016 ISSN No: 2478-0634.



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Full Length Article

IJCRAR/FLT/20

## அற இலக்கிய வரலாறு

ம.பவித்ரா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

அறம், பொருள், இன்பம், வீடு ஆகிய நாற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள். எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின. அந்நூல்களின் தொகுப்பைப் பதினெண் கீழ்க்கணக்கு என்பர்.

பதினெண் கீழ்க்கணக்கு நூல்கள்

இரண்டடி முதல் எட்டு அடி வரையிலும் உள்ள குறைந்த அடிகளையுடைய வெண்பா யாப்பில் அமைந்த நூல்களாதலின் இவை கீழ்க்கணக்கு நூல்கள் எனக் குறிப்பிடப்பட்டுள்ளன. இவற்றுள் திணைமொழி ஐம்பது, ஐந்திணை ஐம்பது, கைந்நிலை (ஐந்திணை அறுபது) ஐந்திணை எழுபது, திணைமாலை நூற்றைம்பது, கார்நாற்பது என்னும் ஆறு நூல்கள் அகப்பொருள் பற்றியவை. இவை குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என்ற ஐந்து நிலங்களின் இயல்புகளையும், அந்நிலத்திலே நடைபெறும் காதலர்களின் ஒழுக்க நடவடிக்கைகளைப் பற்றி உரைப்பன.



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களவழி நாற்பது என்ற ஒரு நூல் மட்டும் புறநூலாகத் திகழ்கின்றது. மீதமுள்ள திருக்குறள், நாலடியார், பழமொழி நானூறு, ஆசாரக் கோவை, முதுமொழிக் காஞ்சி, இன்னா நாற்பது, இனியவை நாற்பது, நான்மணிக்கடிகை, திரிகடுகம் சிறுபஞ்சமூலம், ஏலாதி என்ற பதினொரு நூல்களும் அறம், பொருள், இன்பம் என்னும் முப்பொருள்களைப் பற்றி எடுத்துரைக்கின்றன.

### அகநூல்கள்; திணைமொழி ஐம்பது

திணைக்குப் பத்து வெண்பாக்களாக ஐம்பது வெண்பாக்களால் சங்கத் திணைப்பாடல் மரபைப் பின்பற்றி கண்ணன் சேந்தனார் என்ற புலவரால் பாடப்பட்டது திணைமொழி ஐம்பது.

### ஐந்திணை ஐம்பது

முல்லைத் திணை, குறிஞ்சித் திணை, மருதத் திணை, பாலைத் திணை, நெய்தல் திணை என்ற வரிசையில் திணைக்குப் பத்துப் பாடல்களாக 50 பாடல்களால் மாறன்பொறையன் என்பவரால் பாடப்பட்டது இந்நூல்.

### கைந்நிலை

குறிஞ்சி, பாலை, முல்லை, மருதம், நெய்தல் என்ற வரிசையில் ஐந்து திணை ஒழுக்கங்களைப் பற்றிக் கூறும் அறுபது பாடல்கள் அடங்கியது. இந்நூலை ஐந்திணை அறுபது என்றும் கூறுவர். இந்நூலில் இப்பொழுது முழு உருவில் 43 வெண்பாக்களே உள்ளன. இந்நூலினை புல்லங்காடனார் என்பவர் இயற்றியுள்ளார்.

### ஐந்திணை எழுபது

மூவாதியார் என்பவரால் இயற்றப்பட்டு திணைக்குப் பதினான்கு பாடல்கள் வீதம் ஐந்திணைக்குமாக மொத்தம் எழுபது வெண்பாக்கள் பாடப்பட்டது இந்நூல்.



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### திணைமாலை நூற்றைம்பது

திணைக்கு முப்பது பாடல்கள் வீதம் ஐந்திணைக்கும் 150 வெண்பாக்களால் பாடப்பட்டது இந்நூல். ஆனால் இன்று 153 பாடல்கள் உள்ளன. மிகுதியான 3 பாடல்கள் இடைச்செருகல் எனக் கொள்ளலாம். ஏலாதி என்ற அறநூலை எழுதிய கணிமேதாவியாரே இதன் ஆசிரியருமாவார்.

### புறநூல்; களவழி நாற்பது

சேரமான் கணைக்காலிரும்பொறையைச் சிறைமீட்கப் பொய்கையார் என்ற புலவரால் புறப்பொருளில் பாடப்பட்ட 40 வெண்பாக்களால் ஆனது இந்நூல். களவழி ஏர்க்களம் பாடுதல், போர்க்களம் பாடுதல் என இரண்டாகும்.

### அறநூல்கள்; திருக்குறள்

தமிழில் தோன்றிய நீதி நூல்களுக்கெல்லாம் மகுடமாகத் திகழ்வதும் உலக இலக்கியமாக விளங்குவதும் திருக்குறளாகும். அனைத்து சமயத்தவர்களாலும் போற்றப்படும் இந்நூல் உலகமொழிகள் பலவற்றிலும் மொழிபெயர்க்கப்பட்டுள்ளது. இது உலகப்பொதுமறை, பொய்யாமொழி, வாயுறைவாழ்த்து, முப்பால், உத்தரவேதம், தெய்வநூல் எனப் பல பெயர்களாலும் அழைக்கப்படுகிறது.

### நாலடியார்

பதினெண்கீழ்க்கணக்கு நூல்களில் திருக்குறளுக்கு அடுத்ததாகப் போற்றப்படுவது நாலடியார். நான்கடி கொண்ட வெண்பாக்களால் ஆன நூலாதலின் இந்நூல் நாலடியார் எனப் பெயர்பெற்றது. 'ஆலும் வேலும் பல்லுக்குறுதி; நாலும் இரண்டும் சொல்லுக்குறுதி', "பழகுதமிழ்ச் சொல்லருமை நாலிரண்டில்" என்ற பழமொழிகள் இதன் பெருமையை உணர்த்தும். சமண முனிவர்கள் பலரால் பாடப்பட்ட இந்நூலைப் பதுமனார் என்பவர் தொகுத்ததாக அறியமுடிகிறது.



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திருக்குறளைப் போன்றே இதுவும் அறத்துப்பால், பொருட்பால், காமத்துப்பால் என்ற முப்பெரும் பிரிவுகளை உடையது.

### பழமொழி நானூறு

ஒவ்வொரு பாடலின் இறுதியிலும் ஒரு பழமொழியை வைத்து, அதனோடு தொடர்புடைய நிகழ்ச்சியைச் சுட்டி அறத்தை வற்புறுத்தும் தன்மையில் அமைந்துள்ள இந்நூல் 400 வெண்பாக்களையுடையது. இந்நூலை இயற்றியவர் முன்றுறையரையனார். இந்நூலில் 'நுணலும் தன் வாயாற் கெடும்', 'நிறைகுடம் நீர் தளும்பல் இல்', 'முதலிலார்க்கு ஊதியம் இல்' என்பன போன்ற மக்கள் வழக்கிலுள்ள பழமொழிகள் இலக்கியப் போக்கிற்கு ஏற்ப பயின்று வருகின்றன.

### நான்மணிக்கடிகை

நான்கு மணிகள் பதித்த ஆபரணத்திற்கு நான்மணிக்கடிகை என்று பெயர். ஒவ்வொரு பாடலும் ஒவ்வொரு அணிகலன், அவ்வணிகலன்களிலே பதிக்கப்பட்ட நான்கு நான்கு இரத்தினங்களாக நான்குநான்கு கருத்துகள் சொல்லப்பட்டுள்ளன. என்ற அடிப்படையில் இந்நூலுக்கு நான்மணிக்கடிகை என்ற பெயர் வழங்குவதாயிற்று. 104 வெண்பாக்களாலான இந்நூலை விளம்பிநாகனார் இயற்றினார்.

### இன்னா நாற்பது

வெண்பா யாப்பில் 40 பாடல்களில் அமைந்த இந்நூல் மக்களுக்குத் துன்பந்தருவன இவை இவை என்று என்று எடுத்துரைக்கின்றது. இதனாலேயே இந்நூல் இன்னா நாற்பது என்று பெயர் பெற்றது. இந்நூலின் ஆசிரியர் கபிலர்.





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### இனியவை நாற்பது

வெண்பா யாப்பில் அமைந்த 40 பாடல்களைக் கொண்ட இந்நூல், 'ஒப்பமுடிந்தால் மணவாழ்க்கை முன்னினிது', 'மானமழிந்தபின் வாழாமை முன்னினிது, வருவாயறிந்து வழங்கல் முன்னினிது', 'குழவி தளர்நடை காண்டலினிது' என நல்லவை இவையிவை என்று எடுத்துரைக்கின்றன. ஆகையால் இந்நூலுக்கு இனியவை நாற்பது என்று பெயர். இந்நூலை இயற்றியவர் பூதஞ்சேந்தனார்.

### சிறுபஞ்சமூலம்

கண்டங்கத்திரி வேர், சிறுவழுதுணை வேர், சிறுமல்லி வேர், பெருமல்லி வேர், நெருஞ்சி வேர் என்ற மூலிகைகளால் அமைந்த மருந்து போல ஒவ்வொரு பாட்டிலும் ஐந்து ஐந்து கருத்துகள் சொல்லப்பட்டுள்ளதால் இந்நூல் சிறுபஞ்ச மூலம் என்ற பெயர்பெற்றது. இந்நூலின் ஆசிரியர் காரியாசான். இந்நூலிலே 100வெண்பாக்கள் உள்ளன.

### ஏலாதி

ஏலம், இலவங்கம், சிறுநாவல்பூ, மிளகு, திப்பிலி, சுக்கு என்ற ஆறு பொருட்களைச் சேர்த்துச் செய்த மருந்துக்கு ஏலாதி என்றுபெயர். இது உடல் நோயைத் தீர்க்கவல்லது இம்மருந்தைப் போலவே இந்நூலின் ஒவ்வொரு பாட்டிலும் சொல்லப்பட்ட ஆறு கருத்துக்கள் உளநோயைத் தீர்க்க வழிகாட்ட வல்லது என்பர். எனவே மருந்தின் பெயரே இந்நூலுக்கும் பெயராயிற்று. திணைமாலை நூற்றைம்பது எழுதிய கணிமேதாவியாரே இந்நூலையும் எழுதியுள்ளார். இந்நூலில் 80 வெண்பாக்கள் இடம்பெற்றுள்ளன.



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### திரிகடுகம்

சுக்கு, மிளகு, திப்பிலி என்ற இம்மூன்றும் சேர்ந்த மருந்திற்குத் திரிகடுகம் என்று பெயர். அது உடல்நலனைக் காக்க உதவுவதுபோல, ஒவ்வொரு பாடலிலும் சொல்லப்பட்ட கருத்துக்கள் மக்களுக்கு நலம் பயக்கும் மூன்று உறுதிப்பொருள்களைக் கூறுகின்றமையால் இந்நூல் திரிகடுகம் என்ற பெயர் பெற்றது. 100 வெண்பாக்களால் ஆன இந்நூலை நல்லாதனார் என்னும் புலவர் இயற்றியுள்ளார்.

### முடிவுரை

தமிழர்கள் இவற்றை மறக்காமல் பயின்று போற்ற வேண்டும், வெறும் வாழ்க்கைப் பயனும் பணமும் கருதி ஆங்கிலத்தை மட்டுமே கற்பிக்காமல், நம் தமிழ்ச் சிறுவர்சிறுமியர்க்கு இவற்றைக் கட்டாயம் கற்பிக்கவேண்டும், தொகுதியாக்கி வெளியிட்டுக் காப்பாற்ற வேண்டும்.



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Full Length Article

IJCRAR/FLT/21

## பண்பாட்டு நெறியில் வள்ளல்கள்

### அ.முஸ்கான் பேகம்\*

வணிகவியல் மேலாண்மை துறை, இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

#### முன்னுரை:

மனிதவினம் தன் இன்பத்திற்கு துணையாக இயற்றி கொண்டனவற்றுள் இசையும் கூத்தும் போன்ற கலைகள் தனிச்சிறப்பு மிக்கவனாகும். இக்கலைகள் மனித இனத்தின் வரலாறு மனித இனத்தின் வரலாற்றில் இருந்து பிரிக்க முடியாத சிறப்பினவாகும். ஒவ்வொரு இனமும் தனக்கறிந்த கலை மரபுகளை படைத்து போற்றி வருகின்றது. தொன்மை சிறப்புமிக்க தமிழினமும் தனக்கே சிறப்பாகவுரிய கலை மரபுகளை படைத்து போற்றி வந்துள்ளது. தமிழ் கலையில் பழமையும் பெருமையும் உள்ளவாறு உணர்த்தும் பொருத்தமாக சங்க இலக்கியம் திகழ்கிறது. பண்டைய கால கலைஞர்களின் வாழ்க்கையும் அவர் காட்டும் வள்ளல் கற்கும் இடையே நிலவிய உறவு பற்றிய பல செய்திகள் சங்க இலக்கியத்திற்கு செறிந்துகின்றன.

பண்டைய தமிழர் வாழ்வின் பல நிகழ்ச்சிகளோடும் இசையும், நெருங்கி உறவாடின. "இவை இன்பக் கலைகள் பண்டை திணை வாழ்க்கையில் பெற்றிருந்து சிறப்பிட்டத்தினை தெய்வம் உணவு முதலான அடிப்படையான கருப்பொருட்களோடு யாழும் பறையும் இணைத்து கூறப்பட்டிருப்பது கண்டு உணரலாம். கண்டு பழகியோர்களின், அவர்களுடைய இயல்புகள் பலவற்றையும் நன்கு வெளிப்படுத்தியுள்ளனர் கொடிய வறுமை பலவற்றையும் நன்கு கலைஞர்கள் இயல்பான சங்கப்புலவர் பெருமக்கள் கலைஞர்களின் வாழ்க்கையை நேரில் நிலமையாக காணப்படுகின்றது.



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இன்புழுட்டும் கருவிகளாக மட்டுமின்றி மந்திர ஆற்றல் வாய்த்தவனாகவும் மதிக்கப்பட்டன". இசையும் கூத்தும் ஆக பண்ணாலும் உணவின்றி வாடிய பாணன் ஊன் வற்றி தோலுரிக்கப்பட்டு உடம்பு போல் விலா எலும்புகள் புடைத்தொழுமாறு காட்சியளித்தன். தன் தலையை தெரிந்து கொண்டான். பாணர் குடியினரின் வறுமைக்கு கொடிய நஞ்சு உடைய நாகப்பாம்பு உவமை கூறப்பட்டுள்ளது. " ஆடு பசி யுழந்த இரும்பே ரெக்கால்" " தொல்பசி யுழந்த பழங்கண்" "இலம்பாடுழந்து வென் இரும்பே ரெக்கால்" " ஈர்ங்கை மறந்த வென் இரும்பே ரெக்கால் " "மெய்யாது இரவல் ரின்மையின் பசியே" " பசிதினத் திரங்கிய கசிவுடைய யாக்கை" என்னும் குறிப்புகள் இவர்களின் பசி துயரத்தை காட்டுவனாகும்.

உணவின்றி வாடிய வண்ணமே இவர்கள் போதிய உடையின்றியும் வாடினர். வேற்றிலை கொண்டு தைத்து கந்தலாடையை ஒம்பியுடுத்தான் பாணன். துண்ணல் யாழ்பாத்தரின் புறம்போல காட்சியளித்தது. இவர்களுடைய அழக்கேறிய கந்தலாடைக்கு ஊரும் கேணியுள்ள பசியும் முதுநீர்குள பசியும் அரவின் நாக்கும் மழையின் நனைந்த பருத்தின் ஈர்ஞ்சிறகும் உவமைகளாக கூறப்பட்டுள்ளன.

"எழினியாதன் கிணையேம்

அவனெம் இறைவன் யாமவன் பாணர்" (77)

என்னும் கூற்றங்கள் காணப்படுகின்றன. இவற்றால் பொருநர் பாணர் முதலான கலைஞர்கள் ஒரு சாரார் குறிப்பிட்ட தலைவார்களை சார்ந்த வாழ்ந்த நிலையை அறிய முடிகின்றது.

"இடையன் பொத்திய சிறுதீ விளக்கத்துப்

பானரே மருந்த நாணுடை நெடுந்தகை" (78)

என்னும் புறநானூறு பகுதியால் ஒரு பாணன் இரவு நேரத்தில் தலைவனுடன் இருந்தமை உணரப்படுகின்றது. முல்லை நிலத் தலைவன் ஒருவன் பாணர் முல்லை பண்ணைப் பாடத் தன் மனைவியோடு இன்புற்றிருந்தமை பற்றிப் பேயனார் குறிப்பிட்டுள்ளார். தலைவனிடம் " யாம்நின் பாணரு மல்லேம் நீயும் என் குரிசிலை அல்லை" என உரிமையோடு பேசும் பாணையும் பேயனார்



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காட்டியுள்ளார். தம்மை சார்ந்து வாழ்ந்த கலைஞர்கட்குத் தலைவர்கள் விளைநிலங்களை அளித்திருந்தன.

"பாண கேண்மதி, யாணரது நிலையே

பரவுத் தொடுத் துண்குவை யாயினும் இரவெழுத்து

எவ்வங் கொள்குவை யாயினும்"(81).

புறப்பகுதியால் அறியப்படும். போரில் கடும்புண்ணுற்ற தலைவனொருவன் மனைவி, அவனுடைய இருதியை முன்னூணர்ந்தவளாய் என்னும், அவனால் புறப்பட்ட கலைஞர்களை வீழ்த்தி அவனால் புரக்கப்பாட்ட கலைஞர்களைவிளித்து.

"என்னா கஉவஇர்கஓல் அறியார் நுமக்கும்

இவனுறை வாழ்க்கையே அரிதே"( 82)

கண்டு பாடி பரிகில் பெறுவது மரபாக விருந்தது. மகிழிருக்கையிலிருந்து பரிசில் நல்கல் துடியரும், பானரும்,விறலியும் இத்தலையுடைய ஊரில் இன்புற்று வாழ்ந்தனரென்றும், இவன் இருப்பிற்கு பின் அவர்கள் அடையக்கூடிய துன்பம் கருதி அவன் மனையான் இங்ஙனம் கூறினாள் என்னும் உணரலாம். பண்டையகாலத்தே வள்ளல்கள் நாட்கலத்தே தம் நண்பர்களுடன் கள்ளுண்டு மகிழ்ந்திருப்பது மரபு. அங்ஙனம் மகிழ்ந்திருக்கும் நிலையை மகிழிருக்கை, நான் மகிழிருக்கை எனக் குறிப்பார். கலைஞரும் புலவரும் வள்ளல்களை இந்தான் மகிழிருக்கையிற் பண்டை வழக்க மென்பதனை.

"நாட்கள் முண்டு நஆண்மகஇழ்மகஇழஇன்

யார்க்கு மேளிதே தேர் தல்லே"(84)

பாண்முற்றுக நின் நாணமகிழிருக்கை"(85)

உண்கு மெத்தை நின் காண்குவத் திசினே

நள்ளாதார் மிடல் சாய்த்த

வல்லானநின் மகிழிருக்கையே"(86)





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வள்ளல்களை நாடி சென்று கலைஞர்கள் சிலபோது அவர்களை தான் செல்லும் வழியிலேயே சந்தித்து பரிசில் பெரும் நிலையும் இருந்தது. கண்டிரக் கோப்பெரு நள்ளியை பாணர் கூற்றில் வைத்துப்படும் வன்பரணர், அவ்வளால் காட்டு நடுவிலேயே கலைஞர் கட்டுச் சிறப்பு செய்தனையே பாராட்டுகின்றனர். இவ்வண்ணமே வல்லில் ஓரியும் கலைஞர்கட்டுச் சுரத்திலேயே பரிசளித்தானென்ப புலவர் வன்பரணர் பாராட்டி உள்ளார்.

களச்சென்று வாழ்த் திப் பரிசில் பெறுவதுண்டென்பதனை அறிய முடிகின்றது வெற்றிபெற்ற மன்னர்கள் பாடுநர் வரவை எதிர்பார்த்து காத்திருந்து என்பதை பொருநர் கூற்றுகளாக அமைந்து சில செய்யுட்களால் கலைஞர்கள் போர் முடிந்த நிலையில் வள்ளுவர் கூறுகிறார்.

**கொண்டி யுண்டித் தொண்டையோர் மருக**

**மள்ளர் மள்ள மறவர் மறவ**

**செல்வர்" செல்வ செருமேம் படுந**

**தண்டா வீகைநின் பெரும்பெய ரேத்தி**

**வந்தேன் பெரும வாழிய நெடிது"(92)**

என வாழ்த்தியதாக பொருப்பாணாற்றுப்படை கூறுகின்றது. நன்னனின் வெற்றி புகழை வாழ்த்தியதாக மலைபடு கடாம் கூறுகின்றது"

புறநகர்கள் புகழ்தேதிய வாரே விரலியரும் பாடி பரவுவது மரபாக இருந்தது பண்டைத் காலத் தலை மக்களின் புற வாழ்க்கையோடு மட்டுமன்றி அக வாழ்க்கையிலும் கலைஞர்கள் நெருங்கி உறவு கொண்டு வாழ்ந்தனரெனத் தெரிகின்றது.

தலை மக்களிடையே தோன்றும் பிணக்குகளை தீர்த்து அவர்கள் வாழ்வில் இன்பமும் நிறைவு மேற்பட கலைஞர்கள்.

**"தண்டுறை ஊரன் திண்டா ரகலம்**

**வதுவை நாளாணிப் பதுவோர்ப் புணரியப்**

**பரிவொடு வருஉம் பாணன்"(114)**



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தலைவன் தரும் பொருளை பெற்று க்கொண்டு அதற்கு கைமாறாக நாளும் புதிய பரத்தையாரைத் தேடித் தரும் இயல்பினனாகப் பாணன் இழிந்துபோன நிலையை மருத சலியிற் காண முடிகின்றது.



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Full Length Article

IJCRAR/FLT/22

## சங்க இலக்கியத்தில் பண்பாட்டு விழுமியங்கள்

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இளநிலை ஆய்வு வளமையர், செம்மொழி தமிழாய்வு மத்திய நிறுவனம், சென்னை.

முன்னுரை:

பண்பாடு என்ற சொல்லோடு தொடர்புடையவர்கள் மனிதர்கள் மட்டுமே. பிற உயிரினங்களிலிருந்து மனிதர்களைப் பிரித்துக்காட்டுவது பண்பாடே ஆகும். ஒரு சமுதாயத்தில் உள்ள மக்களின் வாழ்க்கை முறையினையே பண்பாடு என்று அறிஞர்கள் கூறுகின்றனர்.

மொழியும் பண்பாடும் ஒன்றிலிருந்து ஒன்று பிரிக்க இயலாதது. தமிழ்நாட்டில் சங்கம் அமைத்து மொழிவளர்த்தப் பெருமை தமிழ்ச் சான்றோர் பெருமக்களுக்கே உரித்தாகும். இப்பெருமக்கள் வளர்த்த இலக்கியங்களே சங்ககால இலக்கியங்கள் ஆகும். இக்கால மன்னர்கள், புலவர் பெருமக்கள் மற்றும் குடிமக்கள் அனைவரும் பண்பாட்டு நெறியுடனும் அன்புடனும் வாழ்ந்தனர் என்பதைத் தமிழ் இலக்கியமான சங்க இலக்கியம் மூலம் நாம் அறியலாம். சங்க இலக்கியத்தில் பல விதமான பண்பாட்டுக் கூறுகள் காணப்படுகின்றன. அவற்றுள் சில பண்பாட்டு கூறுகளைக் காண்போம்.

பண்பாட்டு கருவூலம் உலக மக்களே வியந்து பாராட்டும் விதமாகச் சங்ககாலத் தமிழர்கள் வாழ்ந்தார்கள். கணியன் பூங்குன்றனார் பாடிய "யாதும் ஊரே யாவரும் கேளிர்" என்ற புறநானூற்றுப்பாடல் தமிழரின் சிறந்த பண்பாட்டுக் கருவூலமாக விளங்குகின்றது.



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### நாகரிகமும் பண்பாடும்

தமிழ்ச் சமுதாயம் மிகவும் பழமையான ஒன்றாகும். பண்டைய எகிப்து, பாபிலோனியா, கிரீசு, ரோம் ஆகிய நாடுகள் நாகரிகத்தில் மிகவும் சிறந்து விளங்கிய பண்டைக் காலத்திலேயே தமக்கென ஒரு நாகரிகத்தையும் சிறந்த பண்பாட்டையும் வளர்த்து வாழ்ந்து வந்தவர்கள் தமிழர்கள்.

### ஒழுக்கம்

ஒழுக்கமுடைய வாழ்வே உயர்ந்த வாழ்வு என்ற கருத்திற்கிணங்க சங்ககால மக்கள் ஒழுக்க நெறியோடு வாழ்ந்தார்கள். நல்லொழுக்கம் என்பது உயர்ந்தோர் ஒழுகும் நெறியாகும். இந்நெறியை 'கட்டமை ஒழுக்கத்துக் கண்ணுமை' (தொல். புறத். 17) என்று தொல்காப்பியம் கூறுகின்றது.

### பொருள் :

ஒழுக்க நெறியை உள்ளத்தில் அமைத்து அறநெறி நிறறல் வேண்டும். ஒழுக்கமுடைய வாழ்வே உயர்ந்த வாழ்வு என்பதைத் தமிழர் தம் கொள்கையாகக் கடைபிடித்து வாழ்ந்தனர். ஒழுக்க நெறியினின்றும் ஒரு முறை தவறினால் மீண்டும் முன்பிருந்த உயர்ந்த நிலையை அடைய முடியாது என்றும்; மண், பொன், முத்து ஆகியவற்றால் செய்த அணிகலன்கள் பழுதடைந்தால் அவற்றை முன்பு போல செப்பஞ் செய்து கொள்ள இயலும். ஆயின், சால்பு, வியப்பு, பெருமை ஆகிய பண்புகள் குன்றினால் அவற்றை நேர்செய்து புகழில் நிலைநிறுத்துதல். அறிவுடைய சான்றோர்க்கும் எளிதன்று என்றும், தமிழர்கள் நன்னெறியைப் போற்றி நல்வாழ்க்கை வாழ்ந்தனர் என்பதை குறிஞ்சிப் பாட்டு வாயிலாக அறிய முடிகின்றது.

### பிற உயிரினங்கள் மீது அன்பு காட்டுதல்

"தன் மீது அன்பு கொண்டு வாழ்வது போன்றே பிறர்மீதும் அன்பு கொண்டு வாழ்" என்ற அடிப்படையில் தன்னைச் சுற்றியுள்ள ஏனைய உயிர்களிடமும் அன்பும் அருளும் கொண்ட பண்பாட்டோடு வாழ்ந்தனர் என்பதை சங்க இலக்கியம் வாயிலாக நாம் அறிய முடிகிறது.



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ஓரறிவுடைய முல்லைக்கொடி படர்தற்குத் தான் ஏறி வந்த தேரை தந்தவன் வேள்பாரி என்ற மன்னன். கார்காலம் கண்டு களித்தாடிய மயலைக் கண்டு குளிரால் நடுங்குவதாக எண்ணித் தன் போர்வையை அளித்தவன் வள்ளல் பேகன். ஒரு புறாவின் உயிரைக் காக்க வேண்டி அதன் எடைக்கு ஈடாகத் தன் தசையை அருத்து வைத்தும் அதற்கு ஈடாகா நிலையில் தானே துலைத் தட்டில் ஏறி முறை செய்தவன் சிபி என்னும் மாமன்னன் என்றும் சங்க இலக்கியம் கூறுகின்றது. இவற்றின் மூலம் தன்னுயிர் போல பிற உயிர் காக்கும் மாண்புடையவர்களாக தமிழர் வாழ்ந்தனர் என்பதை நம்மால் அறிய முடிகின்றது.

### பண்பு

அன்பும் பண்பும் கூடிய அறிவை நல்லறிவு, பேரறிவு என்பர் புலவர் பெருமக்கள். அத்தகைய அறிவைத் தரும் கல்வி பண்புடையதாக இருக்க வேண்டும். அதனை வளர்ப்பதே வழிபாடாகும். வழிபடுதல், நல்வழிபடுதல் என்பதுவே உண்மையான வழிபாடு. முன்னேற்றத்தை நோக்கி மனிதமனம் பண்படுத்தப்பட வேண்டும். இத்தகைய தமிழினப் பண்பாட்டின் பழக்க வழக்கங்களைக் கலித்தொகையில் காணலாம்.

### இல்லறம்

இல்லற வாழ்வில் கணவன் மனைவி இருவரும் ஒன்றுபட்டு வாழ்வதே சிறந்த வாழ்வாகும்

பிரிந்து உறை சுழாதி -ஐய! விரும்பி நீ

என் தோல் எழுதிய தொய்யிலும், யாழ் நின

.....

“ஒன்றன் கூறாடை உடுப்பவரே ஆயினும்”

ஒன்றினார். வாழ்க்கையே வாழ்க்கை அரிது, அரோ

சென்ற இளமை தரற்கு !





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என்ற பாலைக்கலியின் இப்பாடல் இல்லற வாழ்க்கையின் பண்பாட்டினை எடுத்துரைக்கின்றது.

### விருந்தோம்பல்

விருந்தோம்பலே தமிழகப் பண்பாட்டில் நீண்ட பாரம்பரியத்தைக் கொண்டது. சங்ககாலத்து மக்கள் விருந்தோம்பி வாழ்ந்ததன் விளைவாகவே மனிதனை மனிதன் நேசிக்கும் தோழமை உணர்வும் நேயப்பண்பும் செழித்தோங்கி இருந்தது. "மெல்லியற் பொறையும் நிறையும் வல்லிதின் விருந்து புறந்தருதலுஞ் சுற்றும் ஓம்பலும்" (தொல். பொருள். கற்பி. 150)

அகப்பொருள் இலக்கியங்களுக்கு இலக்கண அமைதி கண்ட தொல்காப்பியமும் இல்லக்கிழத்திக்கு இருக்க வேண்டிய பண்புகளுள் கற்பு, அன்பு, ஒழுக்கம் என்பவற்றோடு விருந்தோம்பலையும் இணைத்தே மேற்கண்ட நூற்பா உறைக்கின்றது.

இவ்வாறு தமிழர் பண்பாடு பல காலமாக பேணப்பட்ட, திருத்தப்பட்ட மேம்படுத்தப்பட்ட அம்சங்களைக் கொண்டதாக சங்க கால மக்களின் பண்பட்ட திறனை அறியமுடிகிறது.

### பார்வை நூல்கள்:

1. சங்க இலக்கியம் (மூலம் முழுவதும்), 2006, ச.வே.சுப்ரமணியன், மணிவாசகர் பதிப்பகம், சென்னை.
2. தமிழக வரலாறு மக்களும் பண்பாடும்\_ டாக்டர் கே கே பிள்ளை.



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Full Length Article

IJCRAR/FLT/23

## அகத்திணையில் திருமணமுறை

சை. நாசிரா பர்வின்\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

அகத்திணையில் திருமணமுறை:

பழந்தமிழகத்தில் மக்கள் இல்லற வாழ்க்கையையே பெரிதும் பாராட்டிப் போற்றி வந்தனர். ஒருவனும் ஒருத்தியும் இணைந்து வாழ்வாங்கு வாழ்வாராயின் அவர்களுக்கு வீடுபேறு தானாக வந்தெய்தும் என்பது தமிழரின் கொள்கையாக இருந்தது. தான் வாழும் நிலத்தின் இயல்புக்கு ஏற்றவாறு மக்களின் வாழ்க்கை முறையும் பண்பாடு அமையும் என்பது பண்டைய தமிழரின் கொள்கையாக இருந்தது. பண்டைய தமிழ் மக்கள் அளவற்ற இன்பத்துடன் இல்வாழ்வில் ஈடுபட்டனர். தொழில் புரிவதை ஆடவர்கள் தம் உயிராக மதித்தனர். மகளிர் தம் கணவரைத் தம் உயிருக்கு நேராக வைத்துக் கருதினர்.

அகத்திணை

சங்க காலச் சான்றோர் வாழ்க்கையை அகமென்றும் புறமென்றும் இரண்டாக வகுத்தனர். ஒருவனும் ஒருத்தியும் தமக்குள் காதல் கொண்டு இன்புறும் ஒழுக்கத்தினை அகம் என்றும்; அதனைத் தவிர்த மற்ற நிகழ்வுகளைப் புறம் என்றும் கொண்டனர். சங்க இலக்கியங்களில் பெரும்பாலானப் பாடல்கள் அகச்செய்யுட்களாக அமைந்துள்ளன. அவை முல்லை, குறிஞ்சி, மருதம், நெய்தல், பாலை எனும் ஐந்து திணைகளின் அடிப்படையில் பகுக்கப்பட்டுள்ளன. அவை, அன்பின் ஐந்திணை என்று



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போற்றப்படுகின்றன. இவ்வைந்து நிலத்தின் பாகுபாடுகளுக்குத் 'திணைகள்' என்று பெயர். 'திணை' என்னும் சொல்லுக்குக் 'குடி' எனும் ஒரு பொருளும் உண்டு. குடிகள் வாழும் நிலமும் 'திணை' எனப்பட்டது. பிறப்பு, குடிமை முதலானவற்றால் ஒத்த தன்மையுடைய காதலர்பால் நிகழும் காதல் மட்டுமே அகத்திணை எனப்பட்டது

சங்க காலச் சான்றோர் வாழ்க்கையை அகமென்றும் புறமென்றும் இரண்டாக வகுத்தனர். ஒருவனும் ஒருத்தியும் தமக்குள் காதல் கொண்டு இன்புறும் ஒழுக்கத்தினை அகம் என்றும்; அதனைத் தவிர்த மற்ற நிகழ்வுகளைப் புறம் என்றும் கொண்டனர். சங்க இலக்கியங்களில் பெரும்பாலானப் பாடல்கள் அகச்செய்யுட்களாக அமைந்துள்ளன. அவை முல்லை, குறிஞ்சி, மருதம், நெய்தல், பாலை எனும் ஐந்து திணைகளின் அடிப்படையில் பகுக்கப்பட்டுள்ளன. அவை, அன்பின் ஐந்திணை என்று போற்றப்படுகின்றன. இவ்வைந்து நிலத்தின் பாகுபாடுகளுக்குத் 'திணைகள்' என்று பெயர். 'திணை' என்னும் சொல்லுக்குக் 'குடி' எனும் ஒரு பொருளும் உண்டு. குடிகள் வாழும் நிலமும் 'திணை' எனப்பட்டது. பிறப்பு, குடிமை முதலானவற்றால் ஒத்த தன்மையுடைய காதலர்பால் நிகழும் காதல் மட்டுமே அகத்திணை எனப்பட்டது

சிவதருமோத்தர உரை மேற்கோள்களாகத் தரப்பட்டுள்ள இந்த எட்டுவகை மணம் பற்றிய பாடல்கள் பொருள் விளங்குமாறு சொற்பிரிப்பு செய்யப்பட்டுள்ளன. இந்த எண்வகை மணம் பற்றித் தனித்தனியே விளக்கும் பாடல்கள் அந்தாதித் தொடையில் அமைந்திருப்பது குறிப்பிடத்தக்கது.

12 ஆம் நூற்றாண்டில் தொல்காப்பியத்துக்கு உரை எழுதிய இளம்பூரணர் இந்த 8 திருமண முறைகளின் பெயரை வடமொழிப் பெயர்களால் குறிப்பிடுகிறார்

வேத வித்தகனாகவும், நல்லொழுக்கமுடையவனாகவும் இருக்கும் பிரம்மச்சாரியை வலியச் சென்று அழைத்து அவனைப் புத்தாடை அணிவித்து ஆடையணிகளால் அழகு செய்த பெண்ணை அவனுக்குத் தானம் செய்வது.



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### அறநிலை

தெய்வம் (தைவம்)

வேள்வி செய்து அதன் முடிவில் அதனை நடத்திய ஆசிரியன் ஒருவற்கு மகளை அணிகலனணிந்து அவ்வேள்வித்தீ முன்னர் காணிக்கையாகப் கொடுப்பது, தெய்வம் எனப்படும்.

### பொருள்கோள் (ஆரிடம்)

பொருள் கோள் எனப்படுவது "ஏறும் ஆவும் கொணர்ந்து நிரீஇ, அவற்றின் முன்னர் கைக்கு நீர்பெய்து கொடுத்தல்" அதாவது மணமகனிடம் இரண்டு பசுக்களை அல்லது காளைகளைப் பெற்றுக் கொண்டு பெண்ணைக் கொடுப்பது ஆரிடம் எனப்படும்.

ஒப்பு (விதிமணம் அல்லது பிரசாபத்தியம்) ஆவது, மணமகம் கொடுத்த பரிசுத்தினை விட மணமகளைப் பெற்றவர்கள் இருமடங்கு கொடுத்து, மணமகளும், மணமகனும் சேர்ந்து அறவழியில் செல்லட்டும் என்று தீர்மானித்துக் கொண்டு பெண்ணைக் கொடுப்பது ஒப்பு எனப்படும்.

### அரும் பொருள் வினை

அரும் பொருள் வினை (அசுரம்) எனப்படுவது அரிய சாதனைகளைச் செய்து மணமகன் மணப்பெண்ணைப் பெறுதலாகும். இவையன்றி பெற்றவன் குறிக்கும் பெரும் பொருளைக் கொடுத்துப் பெண்ணை வாங்கி அணிகள் பூட்டி இம்மணம் நிகழ்தலும் உண்டு.

### யாமோர் கூட்டம்

யாமோர் கூட்டம் (கந்தருவம்) எனப்படுவது "ஒத்த குலம், குணம், அழகு, அறிவு, பருவம் உடையார், யாருமில்லாத ஒரு சிறைக்கண் அன்பு மீதாரத் தாமே புணர்ந்து ஒழுகும் ஒழுக்கம். அதாவது பெண்ணும் ஆணும் மனமொத்துத் தாங்களாகவே கலந்து கொள்வது பேய்நிலை~அசுரம்



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பேய்நிலை எனப்படுவது தூக்கத்திலோ குடி மயக்கத்திலோ, இறந்தோ உள்ள ஒருபெண்ணைத் தூக்கிக் கொண்டு போய் ஒருவன் புணர்வது பேய்நிலை எனப்படும்.

மணமகளும், மணமகனும் சேர்ந்து அறவழியில் செல்லட்டும் என்று தீர்மானித்துக் கொண்டு பெண்ணைக் கொடுப்பது ஒப்பு எனப்படும்.

### அரும் பொருள் வினை

அரும் பொருள் வினை (அசுரம்) எனப்படுவது அரிய சாதனைகளைச் செய்து மணமகன் மணப்பெண்ணைப் பெறுதலாகும். இவையன்றி பெற்றவன் குறிக்கும் பெரும் பொருளைக் கொடுத்துப் பெண்ணை வாங்கி அணிகள் பூட்டி இம்மணம் நிகழ்தலும் உண்டு.

### யாமோர் கூட்டம்

யாமோர் கூட்டம் (கந்தருவம்) எனப்படுவது "ஒத்த குலம், குணம், அழகு, அறிவு, பருவம் உடையார், யாருமில்லாத ஒரு சிறைக்கண் அன்பு மீதாரத் தாமே புணர்ந்து ஒழுகும் ஒழுக்கம். அதாவது பெண்ணும் ஆணும் மனமொத்துத் தாங்களாகவே கலந்து கொள்வது பேய்நிலை~அசுரம் பேய்நிலை எனப்படுவது தூக்கத்திலோ குடி மயக்கத்திலோ, இறந்தோ உள்ள ஒருபெண்ணைத் தூக்கிக் கொண்டு போய் ஒருவன் புணர்வது பேய்நிலை எனப்படும்.





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Full Length Article

IJCRAR/FLT/24

## சங்க இலக்கியத்தின் பண்பாட்டு கூறுகள்

அ. நிவேதா\*

வணிகவியல் முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

தமிழரின் பண்பாட்டு உலகம் முழுவதிலும் இன்று பதிவு செய்யப்பட்டுள்ளது. மனித இன்பம் எப்படி வாழ வேண்டும், எப்படி வாழ கூடாது என்பதை பண்பாட்டு கூறுகளின் வாயிலாக எடுத்துக் கூறுகிறது. பண்பாட்டு பல காலமாக பேணப்பட்ட, திருத்தப்பட்ட, படுத்தப்பட்ட அம்சங்களை குறித்து நின்றாலும் அது தொடர் மாற்றத்துக்கு உட்பட்டு நிற்கும் ஒரு இயங்கியல் பண்பாட்டு ஆகும். காதல், வீரம், நட்பு விருந்தோம்பல், ஈகை, கொடை, ஒருமைப்பாட்டு, நாகரிகம், வாழ்க்கை முறை, போர், வீரம் போன்ற பண்பாட்டு கூறுகளாக கருதப்படுகின்றன. ஒரு இலக்கிய கருப்பொருளாக கூறப்படுகின்றன இத்தகைய பண்பாட்டு கூறுகள் சங்க இலக்கியத்தில் இடம்பெறும் முறையினை விளக்க இகட்டுரையாக முற்படுகிறது.

பண்பாடும் உலக பார்வையும்

ஜெர்மனியை சேர்ந்த அறிஞர் சிறப்பாக தேசியவாத இயக்கங்களோடு தொடர்புடையவர்கள். பாண்பாடு உலக பார்வை என்னும் என்ன கருத்து ஒன்றை உருவாக்கியுள்ளனர். இவர்கள் பல்வேறு சிற்றரசுகளை சேர்ந்து ஜெர்மனி ஒன்றை உருவாக்குவதற்காக போராடியோரும் ஆஸ்திரிய- ஹங்கேரிய பேரரசுக்கு எதிராக போராடிய



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தேசியவாத சிறுபான்மை இனக்குழுக்களை சார்ந்தோரும் அடங்குவர். சிந்தனைப் போக்கு ஒவ்வொரு இனக்குழுவின் தனித்துவமான உலக பார்வையை வேறுபடுத்துகின்றது. என்னும் கருத்தை முன் வைக்கிறது. இன்னும் பண்பாட்டு குறித்து இந்த நோக்கம் நாகரிகம் அடைந்தோர் நாகரிக மற்றோர் அல்லது பழங்குடியினர் முதலிய வேறுபாடுகளுக்கு இடம் அளிப்பதாக காணப்படுகிறது.

### இந்திய பண்பாடு

மனித குலத்தின் மிகப் பழமையான பண்பாடு இந்திய பண்பாடு ஆகும். இந்திய பண்பாட்டை வடிவமைப்பதற்கு இந்திய சமயங்களான இந்து, பௌத்தம், சமனம் மற்றும் சீக்கிய சமயங்கள் முக்கிய பங்காற்றி உள்ளதை அறிய முடிகிறது. ஒரு நிலையில் இந்தியா பல பண்பாடுகள் அல்லது கலாச்சாரங்களின் கலவை என்றாலும் சீன ஐரோப்பிய ஆப்பிரிக்க பூர்வீக அமெரிக்க பண்பாடுகள் போன்ற ஒரு தனித்துவமான பொது பண்பாடு இந்தியாவாகவும் உண்டு. இப்பண்பாடு பல முனைகளில் இருந்து பெறப்பட்ட தாக்கங்களை உள்வாங்கி வெளிப்பாட்டு நிற்பதை காண முடிகிறது.

சமுதாயத்தில் காணப்படும் சங்க இலக்கியத்தில் பண்பாடு பெரிய சமுதாயங்கள் பெரும்பாலும் துணை பண்பாடுகளை அல்லது அவர்கள் சார்ந்த பெரிய பண்பாடுகளில் இருந்து வேறுபடுத்தி காட்டுகின்றன. மக்கள் தனித்துவமான நடத்தைகளையும், நம்பிக்கைகளையும் உடைய குழுக்களை கொண்டவையாக உள்ளன. இத்துணை பண்பாடுகள் உறுப்பினர்களின் வயது, இனம், வகுப்பு, பாலினம் ஆகியவற்றின் அடிப்படையில் வேறுபடுத்துகின்றன. வரி குடியேற்ற குழுக்களையும், அவர்கள் பண்பாடுகளையும் கையாள்வதில் பல அணுகுமுறைகள் காணப்படுகின்றன.



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### அடிப்படைப் பண்பாடு

இது ஜெர்மனி பஸ்ஸாம் திபி என்பவரால் உருவாக்கப்பட்ட ஒரு மாதிரியாகும் இதன் படி சிறுபான்மையினர் தமக்கான அடையாளங்களை வைத்திருக்கலாம். ஆனால் அவர்கள் முழு சமுதாயத்தின் அடிப்படையான பண்பாட்டின் கருத்துக்களை ஆதரிப்பவராக இருக்க வேண்டும்.

### கலப்புப் பண்பாடு

ஐக்கிய அமெரிக்காவில் மரபு வழியாக இத்தகைய நோக்கு இருக்கிறதை அறிய முடிகிறது. இதன்படி எல்லா வருகுடியேற்றப் பண்பாடுகளும் அரசின் தலையீடு இல்லாமலேயே கலந்து ஒன்றாக்கின்றன எனக் கருதப்படுகிறது.

### ஒற்றைப் பண்பாட்டியம்

சில ஐரோப்பிய நாடுகளின், பண்பாடு என்பது தேசியவாதத்துடன் நெருக்கமாக பிணைந்துள்ளதை காணமுடிகிறது. இதனால் வருகுடியேற்றப் பண்பாடுகளை பெரும்பான்மைப் பண்பாட்டுடன் தன்வயமாக்குவது அரசின் கொள்கையாக இருக்கிறது. இத்தகைய பண்பாட்டுக் கூறுகள் சங்க இலக்கியத்தின் இடம்பெறுவதை மேலும் விரிவாக காண்போம்.

### உணவு

முதன் முதலில் உணவை நாகரிகமாக சமைத்தவன் தமிழனே என்றும் முதன் முதலில் குழம்பு காய்ச்சப் பெற்றது தமிழகத்திலேயே என்று ஞா.தேவநேயப் பாவாணர் தாம் எழுதிய தமிழ் வரலாறு என்ற நூலின் குறிப்பிடுவதை அறிய முடிகிறது.



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### விருந்தோம்பல்

சங்க இலக்கியங்கள் காதல், வீரம் கொடை, மட்டுமின்றி இல்லற அறம் ஆகிய விருந்தோம்பலை சிறப்பித்து போற்றினார். விருந்தோம்பல் தமிழரின் உயிர்நாடியாகவும் பசிப்பிணி போக்க கூறுயவர்களாகவும் தமிழர்கள் இருந்துள்ளனர். மன்னன் விருந்து போற்றலை அறம் என்று கருதுகின்றனர். "மன்னன் எவ்வழி மக்கள் அவ்வழி" என்று மன்னை போன்று மக்களும் விருந்தோம்ப கூடிய மனப்பான்மையை பெற்றிருந்தனர்.

### இசை

சங்க இலக்கியத்தில் இசைக்கருவிகள் பண்கள், இசைவாணர் பற்றி செய்திகள் இடம் பெறுவதை காண முடிகிறது. இது இசை, கலை, மிகவும் தொன்னமயானது. திணை வாழ்க்கை காலத்திலேயே ஒவ்வொரு நிலத்திற்கு பண் வகைகளும், இசைக்கருவிகளும் தோன்றி இசையை மேலும் வலுவடைய செய்தன.

சங்க இலக்கியங்களில் குறிப்பாக பாணர்கள் பற்றி செய்திகள் அதிகமாகவே இடம் பெறுகின்றன. பண் இசைத்து பாடுவதாலும் பண்ணைக்கு ஏற்றப் பாடல்களை எழுவதாலும் அவர்கள் பாணர்கள் என்று அழைக்கப்பட்டனர்.

### கொடை

கொடை என்பதற்கு தியாகம், புறத்துறை, திருவிழா வசவு, அடி என்றும் ஈகைக்கு கொடை பொன், கற்பகம் என்றும் பொருள் தருகிறது. சென்னை பல்கலைக்கழக தமிழ் பெயர் அகராதி. தமிழ் அகர முதலிய கொடை கைக்கொண்ட ஆநிரையை இரவலர்க்கு வரையாது கொடுக்கும் புறந்துரை ஊர் தேவதைக்கு மூன்று நாள் செய்யும் திருவிழா வசவு, அடி என பெருந்துறைக்கு, பெருந்துரைக்கு, ஈகைக்கும் கொடைக்கும் உள்ள வேறுபாட்டினை அறிஞர் முத்துலக்குமி தனது நூலில் குறிப்பிட்டுள்ளார்.



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### முடிவுரை

பண்டைத் தமிழ் பண்பட்ட வாழ்வினை பண்பாட்டும் வாழ்ந்துள்ளனர் என்பதை இக்கட்டுரையின் வாயிலாக அறிய முடிகிறது. யாழிசைத்து இறைவனுக்கு தொண்டு செய்யும் பண்பாடு இசையின் மூலமாக வெளிப்படுகிறது. தமிழ் சமுதாயத்தில் நல்ல துணையாக வரலாறு தோறும் நிற்பவை இலக்கியங்களே. அத்தகையை இலக்கியங்களின் துணைக் கொண்டு தான் சமுதாயத்தில் பண்பாடு, வாழ்வு, வளர்ச்சி வெற்றி, கொள்கைகள் இன்னும் பல பண்பாட்டுக் கூறுகளை அறிய முடிகிறது. சங்க இயக்கியங்களைக் கொண்டு பண்பாடு உணவு, உடை, விளையாட்டுகள், திருமண முறை, விருதோம்பல் வழிபாடு, கலைகள் போன்றவைகளை அறிய முடிகிறது. சங்க இலக்கியங்களின் பண்பாட்டுக் கூறுகள் இடம்பெறும் விதத்தினை இக்கட்டுரை உணர்த்துகிறது.





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Full Length Article

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## சங்க இலக்கிய பண்பாடு கூறுகள்

ம. நிவேதா\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### ஆய்வுச் சுருக்கம்

தமிழருடைய பண்பாடுகளில் தலைசிறந்த பண்பாடு உலகம் முழுவதையும் தாயகமாக கொள்வதாகும். உலகம் முழுமையும் உறவு கொள்வதே தமிழருடைய பண்பாடு ஆகும். உலகம் முழுவதும் நட்புக்கொள்வது தமிழரின் கொள்கையாகக் கொள்ளப்படுகிறது. மனிதகுலத்தின் மிகப் பழமையான பண்பாடு இந்திய பண்பாடு ஆகும் அதிலும் மிகச் சிறப்பானது தமிழர் பண்பாடு ஆகும். தமிழரின் பண்பாடு உலகம் முழுவதிலும் இன்று பதிவு செய்யப்பட்டுள்ளது. மனித இனம் எப்படி வாழ வேண்டும் எப்படி வாழக்கூடாது என்பதை பண்பாட்டின் வாயிலாகத் தாள் அறிய முடிகிறது. காதல், விருந்தோம்பல் ஈகை ஒருமைப்பாடு. தாமரீகம் வாழ்க்கை முறை போர் போன்றவை பண்பாட்டுக் கூறுகளாகக் கருதப்படுகிறது. அக்காலகட்டத்தில் வாழ்ந்த தமிழர்களின் அன்றாட வாழ்க்கை நிலைமைகளைப் படம்பிடித்துக் காட்டுவதாய்ச் சங்க இலக்கியங்கள் உள்ளன. பண்டைத் தமிழரது காதல், போர், வீரம், ஆட்சியமைப்பு, வணிகம் போன்ற நடப்புகளைச் சங்க இலக்கியப் பாடல்கள் நமக்கு அறியத் தருகின்றன. இப்புலவர்களுள் பலதரப்பட்ட தொழில் புரிந்தோரும், பெண்களும் அடங்குவர்..பதினெண்மேற்கணக்கு நூல்கள் என்று வழங்கப்படும் எட்டுத்தொகை, பத்துப்பாட்டு என்ற தொகுப்புகளே சங்க இலக்கிய நூல்கள் ஆகும். இவை மதுரையில் அமைந்த கடைச்சங்கத்தில் தொகுக்கப்பட்டவையாகக் கருதப்படுகின்றன.



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### முன்னுரை

சங்க இலக்கியம் தற்போது கண்டுபிடிக்கப்பட்ட வரை 473 புலவர்களால் எழுதப்பட்ட 2381 பாடல்களைக் கொண்டுள்ளது. இப்புலவர்களுள் பலதரப்பட்ட தொழில் நிலையில் உள்ளோரும் பெண்களும், நாடாளும் மன்னரும் உண்டு. சங்க இலக்கியங்கள் அக்காலகட்டத்தில் வாழ்ந்த தமிழர்களின் அன்றாட வாழ்க்கை நிலைகளைப் படம்பிடித்துக் காட்டுவதாய் உள்ளன. சங்ககால மக்களின் வாழ்க்கை நிலை இரண்டு பிரிவுகளாக சங்க இலக்கியங்கள் வழி அறியலாம். இல்லற வாழ்க்கை பற்றிய செய்திகளை அகம் என்றும், கொடை, போர், வீரம், ஆட்சி, முதலியவற்றை பற்றிய செய்திகளை புறம் என்றும் சங்க இலக்கியங்கள் பிரித்துக் காட்டுகின்றன. சங்க இலக்கியம் எனப்படுவது தமிழில் பொது ஆண்டுக்கு முற்பட்ட காலப்பகுதியில் எழுதப்பட்ட செவ்வியல் இலக்கியங்கள் ஆகும். சங்க இலக்கியம் 473 புலவர்களால் எழுதப்பட்ட 2,381 பாடல்களைக் கொண்டுள்ளது.

### சங்க இலக்கியம் ஓர் எடுத்துக்காட்டு

யாதும் ஊரே, யாவரும் கேளிர்;  
தீதும், நன்றும், பிறர் தர வாரா;  
நோதலும், தணிதலும், அவற்றோர் அன்ன;  
சாதலும் புதுவது அன்றே! -கணியன்பூங்குன்றனார்  
(புறநானூறு - 192)

### தமிழர் பண்பாடு

தமிழ்மக்களின் கலாச்சாரம் ஆகும். எஞ்சியிருக்கும் பழமையான மொழிகளில் ஒன்றான தமிழ் மொழியை தமிழ் மக்கள் பேசுகிறார்கள். தமிழகம் 400 ஆயிரம் ஆண்டுகளுக்கும் மேலாக மக்கள் வசிக்கும் பகுதியாக உள்ளது மற்றும் 5,500 ஆண்டுகளுக்கும் மேலான தொடர்ச்சியான கலாச்சார வரலாற்றைக் கொண்டுள்ளது. எனவே, தமிழர் பண்பாடு பல



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ஆண்டுகளாக பல்வேறு தாக்கங்களைக் கண்டது. உலகெங்கிலும் தமிழர்கள் புலம்பெயர்ந்து வருவதால், பண்பாடு பல்வேறுபட்டது மற்றும் இந்தியா தவிர மற்றும் பிற பகுதிகளில் உள்ள தமிழ் மக்களின் வாழ்வில் குறிப்பிடத்தக்க பகுதியாக உள்ளது.

தமிழ் கலாச்சாரம் மொழி, இலக்கியம், இசை, நடனம், நாட்டுப்புற கலை, தற்காப்பு கலை, ஓவியம், சிற்பம், கட்டிடக்கலை, விளையாட்டு, ஊடகங்கள், நகைச்சுவை, உணவு, ஆடைகள், கொண்டாட்டங்கள், தத்துவம், மதங்கள், மரபுகள், சடங்குகள், நிறுவனங்கள், அறிவியலை வெளிப்படுத்தப்படுகிறது. தமிழர் பண்பாடு தமிழ் மொழியின் ஊடாகவும், தமிழர் தாயகப் பிணைப்பின் ஊடாகவும், தமிழர் மரபுகள், வரலாறு, விழுமியங்கள், கலைகள் ஊடாகவும், சமூக, பொருளாதார, அரசியல் தளங்கள் ஊடாகவும் பேணப்படும் தனித்துவ பண்பாட்டுக் கூறுகளைக் குறிக்கும். தமிழர் பண்பாடு பல காலமாக பேணப்பட்ட, திருத்தப்பட்ட, மேம்படுத்தப்பட்ட அம்சங்களைக் குறித்து நின்றாலும், அது தொடர் மாற்றத்துக்கு உட்பட்டு நிற்கும் ஓர் இயங்கியல் பண்பாடே.

### இலக்கிய பண்பாடு

தமிழ் இலக்கியம் கவிதை முதல் நெறிமுறை தத்துவம் வரை உள்ளடக்கியதாகவும், தெற்காசியாவில் உள்ள மிகப் பழமையான இலக்கியங்களில் ஒன்றாக உள்ளது. ஆரம்பகால தமிழ் இலக்கியம் தமிழ்ச் சங்கங்கள் என அழைக்கப்படும் மூன்று தொடர்ச்சியான பேரவைகளில் இயற்றப்பட்டது மற்றும் சங்க காலத்திற்குப் பிறகு வந்த தமிழ் இலக்கியம் பொதுவாக "சங்கத்திற்குப் பிந்தைய" இலக்கியம் என்று அழைக்கப்படுகிறது. எஞ்சியிருக்கும் மிகப் பழமையான நூல் தொல்காப்பியம் என்பது தமிழ் இலக்கணக் கட்டுரையாகும் சங்க காலத்திலிருந்து கிடைக்கப்பெற்ற இலக்கியங்கள் கிபி பத்தாம் நூற்றாண்டில் இரண்டுவகைகளாக வகைப்படுத்தப்பட்டு எட்டுத்தொகை மற்றும் பத்துப்பாட்டு என தொகுக்கப்பட்டது.



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### சங்க இலக்கியம் சிறப்புகள்:

அன்றைய தமிழ் மக்களின் வாழ்க்கையின் நிலைகள் சங்க இலக்கியங்களில் மிகவும் அழகாக கூறியுள்ளார்கள். இவை இரண்டு பகுதிகளாக பிரிக்கப்பட்டு அகம் என்பது இல்லற வாழ்க்கை பற்றிய செய்திகளை கூறும் புறம் என்பது கொடை, போர், வீரம், ஆட்சி போன்ற செய்திகளை கூறும். அதுமட்டுமின்றி தமிழர்களின் வாழ்வியலை எடுத்துக்காட்டும் நூலக இந்த சங்க இலக்கியங்கள் அமைகின்றது.

### சங்க இலக்கியங்கள் கூறும் கருத்துக்கள்:

வரலாற்றுக்கு முந்தைய தமிழ் சமூகம், மதச்சார்பற்ற மற்றும் மதக் கருத்துக்கள் மற்றும் மக்கள் பற்றிய விவரங்களை சங்க இலக்கியங்களில் காணலாம். தமிழர்களின் அந்த கால வாழ்க்கையை முழுவதுமாக தெரிந்துகொள்ள இந்த சங்க இலக்கிய நூல்கள் தான் உதவுகின்றது.

சங்க இலக்கியத்தில் சமஸ்கிருதத்திலிருந்து கடன் வார்த்தைகள் உள்ளன, பண்டைய தமிழ்நாடு மற்றும் இந்திய துணைக்கண்டத்தின் பிற பகுதிகள் மொழி மற்றும் இலக்கியத்தில் தொடர்ந்து ஒத்துழைத்ததாகக் கூறுகிறது. சங்கக் கவிதை மக்கள் மற்றும் பண்பாடு தொடர்பானது. இந்துக் கடவுள்களின் ஆங்காங்கே குறிப்பிடப்படுவதையும், சிறிய கவிதைகளில் பல கடவுள்களைப் பற்றிய கணிசமான குறிப்புகளையும் தவிர்த்து, இது கிட்டத்தட்ட முற்றிலும் மதச்சார்பற்றதாகவும் இருக்கின்றது.

### சங்க இலக்கிய நூல்கள் யாவை:

எட்டுத்தொகை மற்றும் பத்துப்பாட்டு நூல்கள் சங்க இலக்கிய நூல்கள் ஆகும். சங்கமுடைய காலத்திலிருந்து எழுதப்பட்ட பதினெண்கீழ்க்கணக்கு நூல்களும் சங்க இலக்கிய நூல்களாக கருதப்படுகின்றன.



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### முடிவுரை:

இந்த சங்க கால இலக்கியங்கள் சங்க காலத்தைப் பற்றியும், அதன் கவிஞர்களின் கவிதை மற்றும் உயிர்ச்சக்தியைப் பற்றியும் நமக்குத் தெரிவிக்க உதவுகின்றன. நிகழ்காலத்தில் வாழக்கூடிய இளைஞர்கள் நமது முன்னோர்களின் வாழ்க்கை முறையை அறிந்து கொள்வதற்கு சங்க கால இலக்கியங்களை அடித்தளமாகக் கருதுவது குறிப்பிடத்தக்கது.





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Full Length Article

IJCRAR/FLT/26

## பக்தி இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

வி. நிவேதா\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன. பெரும்பாலானவை முன்னிலைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன. பிரபந்தங்களுள் பெரும்பாலானவை அகத்திணை இலக்கணங்களுக்கு ஏற்ப அமைந்தவை. பதிகங்களிலும் பிரபந்தங்களிலும் அன்பின் ஐந்திணை தழுவி வந்தவை சிலவே. ஏனைய பல கைக்கிளை, பெருந்திணை சார்ந்தவை. பக்திப் பேரன்பை உணர்த்த அவை பொருத்தமான திணைகள் என்பதே இதற்குக் காரணம் எனலாம்.

சங்க காலத்திற்குப் பிறகு

சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. அதனால் மக்களின் காதல் வாழ்வுக்கும் இல்லறத்திற்கும் இருந்த பெருமை குறையத் தலைப்பட்டது. இந்த உலகில் உள்ள இன்பங்களை வெறுத்து,



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மறுமையை மட்டும் நாடுவதே கடமை என்ற மனப்பான்மை வலுத்தது. ஆடல், பாடல், ஓவியம், சிற்பம் முதலிய கலைகளின் மதிப்புக் குன்றியது. இந்த நிலையிலும் சிலப்பதிகாரம் இருவகை நிலைகளையும் எடுத்துரைத்து இரண்டிற்கும் பாலம் போலவே அமைந்தது.

### பக்திப் பாடல்கள் விளைத்த புரட்சி

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி ஒன்று; கடவுளுக்குமுன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின. அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வளர்ந்தது. அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.

### பக்திப் பாடல்கள்

வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல் ஏற்பட முடிந்தது.

### பழையான இசைச் செல்வம்

திருநாவுக்கரசர், திருஞானசம்பந்தர், சுந்தரர் ஆகிய மூவரும் பாடிய பாடல்கள் எண்ணாயிரமும் தேவாரம் என்ற பெயரால் சிறந்த பக்தி இலக்கியமாக விளங்குகின்றன. இன்ன



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பண் என்று குறிப்பிடப்பட்டு அவை பாடப்படுகின்றன. இவ்வளவு பழைமையான இசைச் செல்வம் வேறுமொழிகளில் இல்லை எனலாம்.

### எல்லாம் கடவுள் செயலே

திருநாவுக்கரசர் தாண்டகம் பாடுவதில் வல்லவராகத் திகழ்ந்தார். எல்லாம் கடவுள் செயலே என்பதை ஒரு திருத்தாண்டகப் பாட்டில் மிக அழகாகப் பாடியுள்ளார் திருநாவுக்கரசர். நீ ஆடச் செய்தால் அதற்குத் தகுந்தபடி ஆடாதவர் யார்? நீ அடங்கச் செய்தால் அடங்காதவர் யார்? நீ ஓடச் செய்தால் ஓடாதவர் யார்? உருகச் செய்தால் உருகாதவர் யார்? நீ காணச் செய்தால் காணாதவர் யார்? நீ காட்டா விட்டால் காணவல்லவர் யார்? என்ற கருத்தினை,

“ஆட்டுவித்தால் ஆர் ஒருவர் ஆடா தாரே

அடக்குவித்தால் ஆர் ஒருவர் அடங்கா தாரே

ஓட்டுவித்தால் ஆர் ஒருவர் ஓடா தாரே

உருகவித்தால் ஆர் ஒருவர் உருகா தாரே

பாட்டுவித்தால் ஆர் ஒருவர் பாடா தாரே

பணிவித்தால் ஆர் ஒருவர் பணியா தாரே

காட்டுவித்தால் ஆர் ஒருவர் காணா தாரே

காண்பார் ஆர் கண்ணுதலாய் காட்டாக் காலே” (திருநாவுக்கரசர் தேவாரம்)

என்ற தாண்டகப் பாட்டில் எடுத்துரைக்கிறார். அனைவருக்கும் புரியும் வகையில் எளிய சொற்களைக் கையாண்டு பொருள் நிறைந்த இனிய பாடல்களைப் பாடியவர் திருநாவுக்கரசர்.

திருக்குறள் --- திருவிருக்குக்குறள்

ஏழு சீர்களைக் கொண்ட ஈரடி வெண்பா வடிவம் திருக்குறள். ஆனால் எட்டுச் சீர்களைக் கொண்டு, இரண்டே அடிகளில் பாடல்களை இயற்றி, அதற்குத் ‘திருவிருக்குக்குறள்’ என்று பெயரிட்டுள்ளார் திருஞானசம்பந்தர். எடுத்துக்காட்டாக,



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‘ஞால மேழுமாம் ஆல வாயிலார்

சீல மேசொலீர் காலன் வீடவே’ (திருவிருக்குக்குறள், பா.2)

### நாட்டுப் பாடல்

உருக்கமான திருவாசகப் பாடல்களைப் பாடிய மாணிக்கவாசகர், அக்காலத்தில் மக்களிடையே இருந்த சில நாட்டுப் பாடல் வடிவங்களையும் பயன்படுத்திக் கொண்டிருக்கிறார். சிறப்பாக, இளம்பெண்கள் ஆடிப் பாடும் பாடல் வடிவங்களைத் தேர்ந்தெடுத்து, அவர்களின் விளையாடல்களுடன் பக்தி உணர்வை கலந்து அமைத்துத் தந்திருக்கிறார். திருவாசகத்தில் உள்ள திருவம்மாளை, திருப்பொற்சுண்ணம், திருக்கோத்தும்பி, திருத்தொள்ளேணம், திருத்தோணோக்கம், திருச்சாழல், திருப்பூவல்லி, திருப்பொன்னாசல் ஆகியவை அவ்வாறு பாடப்பட்டவை.

பெண்கள் உட்கார்ந்து ஆடுவது அம்மாளை; வாசனைப்பொடி இடித்தவாறே பாடுவது பொற்சுண்ணம்; மலர் பறிக்கும்போது பாடுவது பூவல்லி; ஊசல் ஆடும்போது பாடுவது ஊசல்; தும்பி, தோணோக்கம், சாழல் முதலியனவும் மகளிர் ஆடல்களைக் குறிப்பன. நாட்டுப்பாடல்கள் ஏட்டுப் பாடல்களாக வடிவம் பெறுவதற்கு முன்னோடியாக விளங்கியவர் மாணிக்கவாசகர்.

### மரபுசார்ந்த இசைப்பாடல்கள்

ஆழ்வார்கள் பாடிய நாலாயிரத் திவ்விய பிரபந்தத்திலும் நாட்டுப்பாடல் மரபுசார்ந்த இசைப்பாடல்கள் உள்ளன. திருமங்கையாழ்வாரும், மாணிக்கவாசகரைப்போல், நாட்டுப் பாடல்கள் சிலவற்றைப் பின்பற்றிப் பக்திப் பாடல்கள் பாடியுள்ளார். மகளிர் விளையாடும் விளையாட்டில் சாழல் என்பது ஒன்று. தும்பியை அழைத்துப் பெண்கள் பாடுவது ஒரு வகை. குயிலே கூவாய் என்று பாடுவது மற்றொரு வகை. வீட்டில் பல்லி ஒரு திசையில் ஒலித்தால் யாரோ விருந்தினர் வருவார் என்று நம்பும் பழைய நம்பிக்கையை ஒட்டி, ‘திருமால் வருமாறு ஒலிசெய், பல்லியே!’ என்று



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பாடுவது இன்னொரு வகை. இவ்வாறு சாழல் முதலான வகைகளில் நாட்டுப் பாடல் மரபில் பல பாடல்கள் பாடியுள்ளார் திருமங்கையாழ்வார்.

‘கூவாய் பூங்குயிலே

குளிர்மாரி தடுத்துகந்த

மாவாய் கீண்ட மணிவண்ண னைவரக்

கூவாய் பூங்குயிலே’ (நாலாயிர. 1944)

இது குயிலை அழைத்துப் பாடும் பாட்டுகளில் ஒன்று.

‘கொட்டாய் பல்லிக்குட்டி

குடமாடி உலகளந்த

மட்டார் பூங்குழல் மாதவ னைவரக்

கொட்டாய் பல்லிக்குட்டி’ (நாலாயிர. 1945)

இது பல்லிப் பாடல்களில் ஒன்று. இவை வெண்டுறை எனும் யாப்பில் அமைந்தவை.

### கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்கள்

சங்க இலக்கியத்துள் காணப்படும் காதல் மரபுகளை அமைத்தும் திருமங்கையாழ்வார் பக்திப் பாடல்கள் பாடியுள்ளார். வண்டு, நாரை முதலியவற்றைத் தூது அனுப்பித் திருமாலின் அன்பை வேண்டிச் செய்யும் பாடல்கள் சுவையானவை. “நாரையே! இன்றே நீ சென்று திருமாலுக்கு என் காதலைப்பற்றிச் சொல்லி வருவாயானால், எனக்கு அதைப்போன்ற இன்பமான உதவி வேறு எதுவும் இல்லை. அதற்குக் கைம்மாறாக, இந்தப் பசுமையான இடமெல்லாம் உன்னுடையதே ஆகுமாறு, நீ இங்கெல்லாம் மீன்களைக் கவர்ந்து உண்பதற்காகத் தருவேன். தந்த பிறகு, இங்கே உன் பெண் துணையும் நீயுமாக வந்து இனிமையாகத் தங்கி இந்த உலகில் இன்பமாக வாழலாம்” என்கிறார். காதல் நோயால் வருந்தி வாடிய மகளைப்பற்றிக் கவலைப்பட்டுத் தாய் சொல்லும் சொற்களாகவும், மகளின் நோயையும் வாட்டத்தையும்பற்றி அறிந்து குறி சொல்லவல்ல





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கட்டுவிச்சியின் சொற்களாகவும் அவர் பாடியுள்ள பாடல்களும் கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்களாகும்.

### தொகுப்புரை

இவ்வாறு பழைய யாப்புகளில் தொடங்கிப் பின்னர் இசைப்பா வடிவங்களில் வளர்ந்து பக்தி இலக்கியம் வடிவச் சிறப்புகள் கொண்டதாக வளர்ந்திருப்பதைக் காண்கிறோம்.

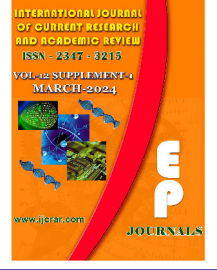


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Full Length Article

IJCRAR/FLT/27

## சங்ககால இலக்கியங்கள் காட்டும் விருந்தோம்பல் பண்பாடு

மு.பவானி\*

மைக்ரோபயாலஜி இளங்கலை, இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

நன்மொழியும், நம் மொழியும் செம்மொழியுமாகிய தமிழ் மொழியின் தொல் பழமைக்கும் நல்வளமைக்கும் நற்சான்றுகளாய் மிளிர்ந்தும் ஒளிந்தும் கிடப்பன சங்க இலக்கியங்களாகும். இதனை முறையாகவும் நிறைவாகவும் அரிதலும், அறிந்து அறிவித்தலும் தமிழறிந்தாரின் தலையாய கடனாகும்! இவ்வகையில் சங்க இலக்கியத்தின் பண்பாட்டுக் கூறுகளை இக்கட்டுரை வாயிலாக காண்போம்.

தோற்றமும் வளர்ச்சியும் :

சங்க இலக்கியம் எனப்படுவது தமிழில் பொ.ஊ.மு 500-இல் இருந்து பொ.ஊ.மு 200 வரை உள்ள காலப்பகுதியில் எழுதப்பட்ட செவ்வியல் இலக்கியங்கள் ஆகும். சங்க இலக்கியம் தற்போது கண்டுபிடிக்கப்பட்ட வரை 473 புலவர்களால் எழுதப்பட்ட 2381 பாடல்களைக் கொண்டுள்ளது. சங்க கால இலக்கியங்கள் அக்காலகட்டத்தில் வாழ்ந்த தமிழர்களின் அன்றாட வாழ்க்கை நிலைகளைப் படம் பிடித்துக் காட்டுவதாக உள்ளது.

சங்க கால இலக்கியங்கள் :

சங்ககாலத்தில் எழுந்த இலக்கியங்களை எட்டுத்தொகை பத்துப்பாட்டு என வகைப்படுத்தி உள்ளனர் மேலும் பொருள் அடிப்படையில் சங்க கால இலக்கியங்கள் அகத்திணை புறத்திணை



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சார்ந்த இலக்கியங்கள் என வேறுபடுத்தப்படுகின்றன இங்கு அகம் எனப்படுவது பொதுவாக காதல் பற்றிய செய்திகளை குறிப்பிடுவதாகும் புறம் எனப்படுவது கொடை, வீரம் போன்றவற்றினை எடுத்துக்காட்டுவதாகவும் காணப்படுகிறது.

### சங்ககால இலக்கியங்கள் கூறும் அறக்கருத்துக்கள்:

சங்ககாலம் என்பது பொதுவாகவே அகம், புறம் சார் இலக்கியங்களின் தோற்ற காலமாகும். அதாவது இங்கு புறம் எனப்படுவது மன்னர்களுடைய போர் ஒழுக்கம் பற்றியாகும். மன்னர்கள் எதிர்நாட்டின் மீது படையெடுத்து அந்நாட்டை கைப்பற்றவும் செய்தனர். இதனால் அங்கு நிறைய உயிர்ச் சேதங்கள், பொருட்சேதங்கள் இடம்பெறுகின்றன. இவ்வாறான செயல்களில் இருந்து மக்களை மீட்டு நல்வழிப்படுத்தும் வகையிலேயே புலவர்கள் அறக்கருத்துக்கள் நிறைந்த இலக்கியங்களையும் செய்யுள்களையும் எழுத ஆரம்பித்தனர். அந்த வகையில் "\*யாதும் \*ஊரே யாவரும் கேளிர்..." என்ற புகழ்பெற்ற பாடல் வரிகளின் ஊடாக மனிதனுக்கு தேவையான அறங்கள் அனைத்தையும் போதித்துள்ளமையே காண முடியும்.

### சங்க காலப் புலவர்கள்

சங்க கால இலக்கியங்கள் யாவும் புகழ்பெற்ற புலவர்களினாலே இயற்றப்பட்டுள்ளன. அக்கால புலவர்கள் சங்ககால மன்னர்களினால் ஆதரிக்கப்பட்டு வந்தவர்களாவர். இவ்வாறாக சங்க காலத்தில் சிறந்த இலக்கியங்களை இயற்றிய புலவர்களுள் ஒளவையார், பரணர், கணியன் பூங்குன்றனார், நக்கீரர், கபிலர் போன்றோரை குறிப்பிடலாம்.

### விருந்தோம்பல் பண்பாடு:

பண்டைய தமிழரின் வாழ்க்கை அறத்தின் அடிப்படையில் அமைந்தது அற வாழ்க்கையின் முழுமை அன்பு என்ற பண்பால் மேன்மையடைந்து. அன்பு ஒன்றே அனைத்திற்கும் ஆதாரமாக



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அமைந்தது. அறம், பொருள், இன்பம், வீடுபேறு அடைதல் நூற்பயன் என்பர். இந் நான்கினுள் அறம் வலிமையுடையதாகக் கருதப்படுகிறது. சங்க கால மக்கள் பசித்து வரும் புதியவர்களுக்காகக் சிறந்த உணவை நாள் தோறும் அழளித்தனர்.

**\*செய்விருந் தோம்பி வருவிருந்து பார்த்திருப்பான்  
நல்விருந்து வானத் தவர்க்கு\***

இவ்வாறு விருந்தோம்பல் சிறப்பினை குரல் வழி தெளிவுபடுத்துகிறார் திருவள்ளுவர்.

### போர் புரிதலில்- நாகரீகமும் பண்பாடும்

சங்ககாலத்தில் வாழ்ந்த மக்கள் போருக்கு முக்கியத்துவம் கொடுத்தனர். ஆனால் போரிடுவதற்குத் தனிப்பட்ட அறம் மேற்கொண்டனர். திடீரென்று போர் மேற்கொண்டு பகை மன்னருக்குள் நெருக்கடியை ஏற்படுத்தாமல் போரில் சில விதிமுறைகளையும் மேலும் அறப்பண்பையும் பின்பற்றி வாழ்ந்தனர். போரிடும் பொழுது முன்னரே அறிவித்தனர் யார் யாரெல்லாம் பாதுகாப்பான இடம் செல்ல வேண்டும் என்பது முரசொலித்து அறிவிக்கப்பட்டதைத் தமிழரின் பண்பட்ட நாகரீகத்தினை காண முடிகிறது.

### தமிழரின் காதல் வாழ்க்கையில் பண்பாட்டுக் கூறுகள்

தமிழருக்குக் காதலும் வீரமும் இரு கண்களாக விளங்கின. சங்க காலத் தமிழர் 'களவு' வாழ்க்கையையும் 'கற்பு' வாழ்க்கையையும் மேற்கொண்டொழுகினர். இதில் தாங்கள் மேற்கொண்ட களவு வாழ்க்கையிலும் நமது பண்பாட்டினைப் பதிவு செய்துள்ளனர். தலைவன் மீது காதல் கொண்ட தலைவி தன் தலைவனை பற்றியும் அவனது அன்பைப் பற்றியும் அதன் அளவு எத்தகையது என்பது பற்றியும் குறிப்பிடும் இடங்கள் இன்னும் நாம் கண்டு வியப்பும்படி அமைந்துள்ளது. தலைமகள் தோழியிடம் தலைவனின் அன்புடையமையை வற்புறுத்தும் சூழலில்



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அக்காதல் நிலத்தைவிடப் பரந்ததாக வாளை விட உயர்ந்ததாக நீரை விட ஆழமானதாகத் திகழ்கின்றதெனக் கூறித் தன் அன்பின் அளவை வெளிப்படுத்துகிறாள்.

### மனித நேயம்:

மனிதநேயப் பண்பினைச் சுட்டிக்காட்டுவதில் சிறப்புப் பெற்று விளங்குகின்றன. சங்க இலக்கியங்கள் ஓரறிவுயிரையும் தன் உடன்பிறப்பாகக் கருதும் செம்மை உள்ளத்தை இலக்கண நூல் பாடல்கள் சிறப்பாக விளக்குகிறது. புலவர்கள் தான் பெற்ற செல்வத்தை பிறரும் பெறவேண்டும் என்ற எண்ணத்தில் மனித நேயம் மேன்மையாக கருதப்படுகிறது.

### முடிவுரை :

சங்க பாடல்களில் வாயிலாக தமிழர்களின் வாழ்வும் பண்பாடும் இன்றைய மக்களுக்கு எடுத்துக்காட்டாக அமைந்துள்ளது. பண்டையத் தமிழர்கள் மனதோடும் உயர்ந்த சிந்தனையோடும் வாழ்ந்து வந்தது, நாம் புகழ்வதற்குரியனவாய் உள்ளன. எனவே சங்க இலக்கியங்கள் பண்பாடும் தமிழர்களின் வாழ்க்கையை நெறிப்படுத்துவதாக அமைந்துள்ளது என்ற சிறப்பை உடையதாகும்.





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Full Length Article

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# தமிழில் அற இலக்கியங்களில் பண்பாடு

த.ஸ் பெர்ஸி ஜெனேட்\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

தமிழ்மொழி இலக்கிய வளம் செறிந்தது. இன்புறுத்துவதும், அறிவுறுத்துவதும் இலக்கியங்களின் தலையாயப்பணி. அறம், பொருள், இன்பம், வீடு ஆகிய நாற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள். எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின.

பதிணைன் கீழ்க்கணக்கு நூல்களைச் சுட்டும் வெண்பா

"நாலடி நான்மணி நானாற்பது ஐந்திணைமுப்  
பால்கடுகம் கோவை பழமொழி மாமூலம்  
இன்னிலைச் சொல் காஞ்சியுடன் ஏலாதி என்பவே  
கைந்நிலைய வாங்கீழ்க் கணக்கு"

பதிணைன் கீழ்க்கணக்கு நூல்களின் பெயர்கள்:

1. திருக்குறள்
2. நாலடியார்



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3. நான்மணிக்கடிகை
4. இன்னா நாற்பது
5. இனியவை நாற்பது
6. திரிகடுகம்
7. ஆசாரக்கோவை
8. பழமொழி
9. சிறுபஞ்சமூலம்
10. ஏலாதி
11. முதுமொழிக்காஞ்சி
12. கார் நாற்பது
13. ஐந்திணை எழுபது
14. ஐந்திணை ஐம்பது
15. திணைமொழி ஐம்பது
16. திணைமாலை நூற்றைம்பது
17. கைந்நிலை
18. களவழி நாற்பது

### திருக்குறள்:

தமிழில் உள்ள அற இலக்கியங்களில் தலைசிறந்தது. திருக்குறளை இயற்றியவர் திருவள்ளுவர். இந்நூல் மொற்றும் 3 அதிகாரங்களால் உருவானது. அவை

- அறத்துப்பால்
- பொருட்பால்
- இன்பத்துப்பால்



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நல்லாட்சியின்கீழ்க் கல்வி முதலியன பெற்று இல்லற வாழ்வில் சிறந்து கடவுளுணர்வுடையராய் மெய்யுணர்ந்த மக்கள் பண்பாட்டில் உயர்ந்தோராய் இருந்திருப்பர் என்பதில் ஐயமின்று. 'பண்புடைமை'யே மக்களை மாக்களினின்றும் பிரித்து உயர்த்துவதாகும். பண்படுத்தப்படும் வயல் நல்ல விளையுளைத் தருதல் போன்று பண்படுத்தப்படும் உள்ளமும் உலகிற்கு உயர் பயனை நல்கும். பண்புடையாளரால்தாம் உலகம் வாழ்கின்றது என்று திருவள்ளுவர் தெளிவுறக் கூறியுள்ளார். திருக்குறளும் நாலடியாரும் ஆய்வுக்கு எடுத்துக்கொள்ளப்பட்ட நூல்களாகும்.

“பண்புடையார்ப் பட்டுண் டுலகம்; அதுவின்றேல்

மண்புக்கு மாய்வது மன்” (குறள்-996)

கல்வி கேள்விகளாற் சிறந்து கூர்த்த மதியுடைய ராயினும் மக்கட்கே யுரிய பண்பினைப் பெற்றிராவிடின் அவர் மரத்துக்கே ஒப்பாவார் என்பதும் திருவள்ளுவரின் சீர்சால் கருத்தாகும்.

“அரம்போலும் கூர்மைய ரேனும் மரம்போல்வர்

மக்கட்பண் பில்லா தவர்” (குறள்-997)

மக்களுக்குரிய சிறந்த இயல்பு பிறருடன் கூடிவாழ்தலே. பிறருடன் கூடி வாழ்வதற்கு இன்றியமையாது வேண்டப்படும் இயல்பு பிறர் கூட்டுறவால் உள்மகிழ்ந்து நகையாடுதலாகும். இவ்வியல்பு ஒருவர்க்கு இல்லையேல் அவர்க்கு உலகம், ஞாயிறு விளங்கும் பகற்பொழுதினும் இருளடைந்ததாகும் என்பதும் பொய்யாமொழியாரின் மெய்மொழியாகும்.

“நகல்வல்ல ரல்லார்க்கு மாயிரு ஞாலம்

பகலும்பாற் பட்டன் றிருள்.” (குறள்-999)

கோடி பலயாத்து நாடு பெரிது நந்தும் பல திட்டங்களை வகுத்துச் செயலாற்றக் கூடிய பெருஞ்செல்வம் ஒருவர் பெற்றிருப்பினும் அவர்க்குப் பண்புடைமை யின்றேல் அச் செல்வம் முழுவதும் மாசடைக் கலத்தில் ஊற்றிய பால்போல் கெட்டுப் பயனற்றுவிடும்.



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“பண்பிலான் பெற்ற பெருஞ்செல்வம் நன்பால்  
கலந்தீமை யால்திரிந் தற்று” (குறள்-1000)

என்பது செந்தமிழ்ப் பாவலரின் திருவாய்மொழி.

இவ்வாறு உலகுக்கு உயிரெனவும் ஒளி எனவும் மக்களுக்கு மாண்பு அளிப்பதெனவும் வாழ்வுக் குறு துணையாம் செல்வத்தைச் செந்நெறியில் துய்ப்பதற்குப் பயன்படு கருவி எனவும் புகழப்பட்டுள்ள பண்புடைமையில் சங்ககால மகிகள் சாலச் சிறந்து விளங்கியுள்ளார்கள்.

**நாலடியார் :**

திருக்குறளுக்கு அடுத்த நிலையில் பாராட்டத்தக்கது நாலடியார் சமண முனிவர்கள். இதை எளிய முறையில் தொகுத்தவர் குதினர் கி.பி. முன்றாம் நூற்றுண்டுக்குப் பிந்தையது. நான்கு அடிகளால் 40 பாடல்கள் தொகுக்கப்பட்டதால் நாலடியார் என பெயர் பெற்றது.

**பெரியோரை மதித்தல்**

பெரியோர்க் கண்டால் இருக்கையில் இருந்து எழுவது எதிர் நின்று வரவேற்பது, அவர் பிரியும்போது அவருக்குப் பின்சென்று வழியனுப்புவது போன்ற உயர்ந்த ஒழுக்கநெறிகள் இருந்துள்ளதை,

இருக்கை யெழுவும் எதிர்செலவும் ஏனை

விடுப்ப ஒழிதலோ டின்ன (நாலடி.143:1-2)

என்று நாலடியார் குறிப்பிடுகின்றது.

திருக்குறளிலும் நாலடியாரிலும் பல்வேறு பண்பாட்டுச் செய்திகள் இருக்கின்றன. தமிழரிடையே தொன்றுதொட்டு வழங்கப்பட்டு வரும் பல்வேறு பழக்க வழக்கங்களும் நம்பிக்கை சார்ந்த தகவல்களும் திருக்குறள், நாலடியாரில் காணப்படுகின்றன.



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Full Length Article

IJCRAR/FLT/29

## அற இலக்கியத்தின் சிறப்பு

பி. பிரீத்தி\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### அறிமுகம்

அறம், பொருள், இன்பம், வீடு ஆகிய நாற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள். எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின. அந்நூல்களின் தொகுப்பைப் பதினெண் கீழ்க்கணக்கு என்பர்.

பதினெண் கீழ்க்கணக்கு நூல்களைச் சுட்டும் வெண்பா

'நாலடி நான்மணி நானாற்பது ஐந்திணைமுப்

பால்கடுகம் கோவை பழமொழி மாமூலம்

இன்னிலைச் சொல் காஞ்சியுடன் ஏலாதி என்பவே

கைந்நிலைய வாங்கீழ்க் கணக்கு'

இத்தொகுப்பில் உள்ள நூலில் இடம் பெறத்தக்கது கைந்நிலையா? இன்னிலையா? என்பதில் மாறுபட்ட கருத்து உண்டு.

### திருக்குறள்

தமிழில் உள்ள அற இலக்கியங்களில் தலைசிறந்தது.





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அறத்துப்பால் – 38 அதிகாரங்கள் - 4 இயல்கள் - பாயிரவியல், இல்லறவியல், துறவறவியல், ஊழியல்.

பொருட்பால் – 70 அதிகாரங்கள் – 7 இயல்கள் – அரசியல், அமைச்சியல், அரணியல், கூழியல், படையியல், நட்பியல், குடியியல்.

இன்பத்துப்பால் - 25 அதிகாரங்கள் – 2 இயல்கள் – களவியல், கற்பியல்.

### நாலடியார்

திருக்குறளுக்கு அடுத்த நிலையில் பாராட்டத்தக்கது. நாலடி நானூறு, வேளாண் வேதம் என்றும் அழைப்பர். எழுதியவர்கள் சமண முனிவர்கள். தொகுத்தவர் பதுமனார். கி.பி. மூன்றாம் நூற்றாண்டுக்குப் பிந்தையது. வெண்பாவால் ஆனது. 400 பாடல்களைக் கொண்டது. அறத்துப்பால், பொருட்பால், காமத்துப்பால்.

ஆலும் வேலும் பல்லுக்கு உறுதி

நாலும் இரண்டும் சொல்லுக்கு உறுதி

பழகுதமிழ்ச் சொல்லருமை நாலிரண்டில்

நாலடி இரண்டடி கற்றவனிடத்து வாயடி கையடி செய்யாதே என்பது பழமொழி. நாலடி = நாலடியார்; இரண்டடி = திருக்குறள்

### நான்மணிக்கடிகை

ஒவ்வொரு பாடலிலும் மணி போன்ற நான்கு கருத்துகள் உள்ளன.

எழுதியவர் – விளம்பிநாகனார். இதன் காலம் – கி.பி. நான்காம் நூற்றாண்டு. இந்நூல் வெண்பாவால் ஆனது. 104+2 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது. அறக்கருத்துகளைச் சங்கிலித் தொடர் போன்று கூறுகிறது. திருக்குறளின் அறக்கருத்துகளைப் போன்று சிறந்த



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உலகியல் அறங்கள் இடம்பெற்றுள்ளன. பாடல்கள் எளிய நடையில் அனைவருக்கும் புரியும் வகையில் உள்ளன.

### இன்னா நாற்பது

ஒவ்வொரு பாடலிலும் மக்களுக்குத் துன்பம் தரும் இன்னாதவை நான்கு இடம் பெற்றுள்ளன. எழுதியவர் -கபிலர் (சங்கப் புலவரா? பிற்காலத்தவரா? என்ற ஐயம் உண்டு) காலம் - கி.பி. நான்காம் நூற்றாண்டு. இந்நூல் வெண்பாவால் ஆனது. 40+1 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது.

திருக்குறள் கருத்துகள் நிரம்ப இடம் பெற்றுள்ளன. எளிய சொல்லாட்சி

### இனியவை நாற்பது

இன்னா நாற்பது கூறும் கருத்துகளுக்கு எதிரான இனிய கருத்துகளைக் கூறுகிறது. மக்கள் நன்னெறியில் வாழ அவர்கள் கடைபிடிக்க வேண்டிவற்றைக் கூறுகிறது. சில பாடல்களில் மட்டும் நான்கு இனியவை கூறப்பட்டுள்ளது. பெரும்பாலான பாடல்களில் மூன்று இனியவை கூறப்பட்டுள்ளது. எழுதியவர் பூதஞ்சேந்தனார். இந்நூல் வெண்பாவால் ஆனது. 40+1 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது. 127 இனிய செய்திகள் கூறப்பட்டுள்ளன. திருக்குறள் கருத்துகள் மிகுதியாக இடம் பெற்றுள்ளன.

### திரிகடுகம்

சுக்கு, மிளகு, திப்பிலி ஆகிய மூன்று பொருள்களால் ஆன மருந்துப்பொருள் திரிகடுகம். இது உடல் நோயைப் போக்கும்.

அது போல இந்நூலின் ஒவ்வொரு பாடலிலும் உள்ள மூன்று கருத்துகள் மனநோயைப் போக்கும். ஆதலால் திரிகடுகம் என்பது காரணப் பெயராக அமைந்துள்ளது. இந்நூலை எழுதியவர்



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நல்லாதனார். காலம் கி.பி. 5 ஆம் நூற்றாண்டு என்பர். இந்நூல் வெண்பாவால் ஆனது. 400+1 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது.

ஒவ்வொரு பாடலிலும் வாழ்விற்கு உறுதி பயக்கும் மும்மூன்று கருத்துகள் உள்ளன. இவ்வாழ்க்கை நெறிகள் மிகுதியாக காணப்படுகின்றன. பெண்ணின் பெருமை மிகுதியாக கூறப்பட்டுள்ளன. உலக மக்கள் சிறப்புற்று வாழ வழிவகை கூறுகின்றது. மனிதர்கள் வாழ்க்கையில் தவிர்க்கப்பட வேண்டியவற்றைக் கூறுகின்றது. வீடுபேறு அடைவதற்கான வழிகளைக் கூறுகின்றது.

### ஆசாரக் கோவை

ஆசாரம் = ஒழுக்கம், தூய்மை, நன்மை, முறைமை, நன்னடத்தை, வழிபாடு, கட்டளை, வழக்கம். எழுதியவர் பெருவாயில் முள்ளியார். காலம் கி.பி. 5ஆம் நூற்றாண்டு. இந்நூல் வெண்பாவால் ஆனது. குறள் வெண்பா, நேரிசை வெண்பா, இன்னிசை வெண்பா, பஃறொடை வெண்பா ஆகியவற்றைக் கொண்டது. 100 பாடல்களைக் கொண்டது. உலகியல் ஒழுக்கங்கள் (ஆசாரங்கள்) கூறப்பட்டுள்ளன. மக்கள் மேற்கொள்ளத்தக்கன; விலக்கத்தக்கன கூறப்பட்டுள்ளன. உணவு உட்கொள்ளும் முறை. ஆடை அணியும் முறை. நீராடும் முறை தூங்கும் முறை முதலியன கூறப்பட்டுள்ளன. இவற்றுள் பெரிதும் இக்கால நடைமுறைக்கு ஒவ்வாதவனவாக உள்ளன.

### பழமொழி

பழமையான மொழி. அனுபவசாலிகள் கூறும் மொழி. படிப்பறிவினைக் காட்டிலும் பட்டறிவு மேலானது. பழமொழி என்பது பட்டறிவின் வெளிப்பாடு. பழமொழி நானூறு என்றும் பெயர். எழுதியவர் முன்றுறையரையனார். இந்நூல் வெண்பாவால் ஆனது. 400 பாடல்கள் (+தற்சிறப்புப் பாயிரம்) முதல் இரண்டு அடிகளில் ஆசிரியர் தாம் கருதிய பொருளைக் கூறியுள்ளார். மூன்றாம் அடி பெரிதும் ஆண்மக்களை விளித்துக் (ஆடு உ முன்னிலை) கூறும்; சிறுபான்மை மகடூஉ



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முன்னிலையாய் இருக்கும். நான்காம் அடியில் பழமொழி இடம் பெற்றிருக்கும். இலக்கியப் பழமொழிகளே இடம் பெற்றுள்ளன.

திருக்குறள், நாலடியார் கருத்துகள் இடம் பெற்றுள்ளன. சங்ககாலப் புலவர்கள், புரவலர்கள் பற்றிய செய்திகள் இடம் பெற்றுள்ளன. சேர, சோழ, பாண்டியர்கள் எனும் மூவேந்தர்கள் பற்றிய செய்திகள் காணப்படுகின்றன. புராண, இதிகாசக் கதைகள் காணப்படுகின்றன. அக்காலத் தமிழர் பண்பாடுகளை உணர்த்துகிறது.

### சிறுபஞ்சமூலம்

கண்டங்கத்திரி, சிறுவழுதுணை, சிறுமல்லி, பெருமல்லி, நெருஞ்சி ஆகிய ஐந்தின் வேர்களால் ஆன மருந்துப் பொருள் சிறுபஞ்சமூலம். இம்மருந்துப் பொருள் உடல் நோயைத் தீர்க்கும். அதுபோல் இந்நூலில் உள்ள ஒவ்வொரு பாடலிலும் உள்ள ஐந்து கருத்துகள் மன நோயைப் போக்கும். எனவே இந்நூலுக்கு சிறுபஞ்சமூலம் என்பது காரணப்பெயராயிற்று. ஆசிரியர் காரியாசான். இவர் கணிமேதாவியாருடன் (ஏலாதி பாடியவர்) உடன் பயின்றவர் என்பர். காலம் கி.பி. 5ஆம் நூற்றாண்டு என்பர். வெண்பாவால் ஆனது. 102 பாடல்கள் + கடவுள் வாழ்த்து. சமணர்களுக்கான அறங்கள் கூறப்பட்டுள்ளன. கூறப்பட்டுள்ள அறங்கள் பெரும்பான்மையும் எல்லாருக்கும் உரிய பொது அறங்களாக உள்ளன. கொல்லாமை, புலால் உண்ணாமை பற்றிய அறங்கள் கூறப்பட்டுள்ளன.

### ஏலாதி

ஏலம் + ஆதி = ஏலாதி. ஏலக்காயுடன் கீழ்க்கண்ட பொருள்களைச் சேர்த்து செய்யப்பட்டக் கூட்டு மருந்துதான் ஏலாதி. 1 பங்கு ஏலக்காய் + 2 பங்கு இலவங்கம் பட்டை + மூன்று பங்கு நாககேசரம் + 4 பங்கு மிளகு + 5 பங்கு திப்பிலி + 6 பங்கு சுக்கு என்ற விகிதத்தில் ஏலாதி தயாரிக்கப்படது. இம்மருந்துப் பொருள் உடல் நோயை நீக்கும். உடலுக்கு வலிமை சேர்க்கும்.



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அதுபோல் இப்பாடலில் உள்ள கருத்துகள் அறியாமை நீக்கும்; மெய்யுணர்வை அளிக்கும். ஆசிரியர் கணிமேதாவியார். இவர் திணைமாலை நூற்றைம்பது என்ற நூலையும் எழுதியுள்ளார். சமண சமயத்தவர். வெண்பாவால் ஆனது. 80 + 2 (கடவுள் வாழ்த்து, சிறப்புப் பாயிரம்) பாடல்கள் உள்ளன. அரசகுலப் பிறப்பு சிறப்புடையது. இல்லற வாழ்வு பெறற்கரியது. சமணரான இவரின் இக்கருத்து சிந்திப்பதற்குரியது. கொல்லாமை, புலால் உண்ணாமை பற்றிய அறங்கள்.

### முதுமொழிக் காஞ்சி

சான்றோர்களின் அனுபவத் தொகுப்பாக உள்ளது. பழமொழியோடு தொடர்புடைய நூல். மனித வாழ்வின் நிலையாமையைக் கூறுகின்றது. ஆசிரியர் மதுரை கூடலூர் கிழார். வெண்செந்துறை என்னும் பாவகை. 100 பாடல்கள் உள்ளன. ஒவ்வொரு பாடலும் இரண்டு அடிகள் கொண்டது. முதல் அடி 'ஆர்கலி உலகத்து மக்கட்கெல்லாம்' என்று தொடங்குகிறது. பாடல்கள் பத்து பிரிவுகளாக உள்ளன. சிறந்தபத்து, அறிவுப்பத்து, பழியாப்பத்து, துவ்வாப்பத்து, அல்லப்பத்து, இல்லைப்பத்து, பொய்ப்பத்து, எளியப்பத்து, நல்கூர்ந்தபத்து, தண்டாப்பத்து. ஒவ்வொரு பிரிவுக்கும் பத்துப் பாடல்கள் வீதம் உள்ளன. நிலையாமையைக் கூறுவது முக்கிய நோக்கமாயினும் அறம், பொருள், இன்பம் ஆகியவற்றையும் வலியுறுத்துகின்றது.





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Full Length Article

IJCRAR/FLT/30

## சங்க இலக்கியங்களில் விருந்தோம்பல்

வி.பா.பிரேமா\*

உதவிப் பேராசிரியர், தமிழ்த்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

கல் தோன்றி மண் தோன்றாக்

காலத்தை வாளொடு

முன் தோன்றிய மூத்த குடி."(புறம் 35)

சிறப்பினை உடையவர்கள் நம்முடைய முன்னோர்கள். அத்தகைய முன்னோர்களின் பழங்கால வாழ்க்கை முறையை எடுத்துக் கூறும் காலக் கண்ணாடியாக திகழ்வன சங்க இலக்கிய நூல்கள் ஆகும். இத்தகைய இலக்கியங்கள் மனித வாழ்வின் பல்வேறு நிலைகளை வெளிக்காட்டுவதாகவும், மனிதர்களோடு பின்னிப் பிணைந்தும் காணப்படுகின்றன. அக்காலத்தின் வாழ்ந்த மக்கள், மன்னர்கள் அனைவரும் தனக்கென வாழாது பிறருக்கென வாழ்ந்ததையும் தன்னை நாடி வந்த புலவர்களை, இரவலர்களை, விருந்தினர்களை உபசரிக்கும் முறையை சங்க இலக்கியங்கள் வாயிலாக அறியலாம்.

பண்பாடு ஓர் வரையறை.

பண்பாடு என்பது மனிதனை விலங்குகள் இடத்தில் இருந்து வேறுபடுத்தி காட்டுவது ஆகும். காலம் காலமாக மனிதனால் ஆராய்ந்து தெளிந்து கற்றவைகளே பண்பாடு ஆகும். பண்பாடு என்பது



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வாழ்வின் வழிமுறை. நாம் உண்ணும் உணவு, உடுத்தும் உடை, நாம் பேசும் மொழி, வழிபடும் தெய்வம் இவை அனைத்தும் பண்பாட்டில் முக்கிய பங்கு வகிக்கின்றன. கல்ச்சர் என்ற ஆங்கிலச் சொல் கல்ட் அல்லது கல்டஸ் என்ற லத்தின் மொழியில் இருந்து பெறப்பட்டது. மேலும் இதன் பொருள் பண்படுதல் அல்லது விளைவித்தல் அல்லது செம்மைப்படுத்துதல் மற்றும் வழிபடுதல் என்பதாகும்.

### பண்பாட்டு விளக்கம்

பண்படு என்னும் வேர்ச்சொல்லே பண்பாடு என காலப்போக்கில் வழங்கல் ஆயிற்று. தமிழர்கள் தங்கள் உயிரை விட மேலாக பண்பாட்டை போற்றினர். அறிஞர் தெ.பொ. மீனாட்சி சுந்தரனார் அவர்கள் பண்பாட்டிற்கு தரும் விளக்கம் சிந்திக்கத் தக்கது. "பெரும்பாலும் சிறந்த வாழ்க்கைக்கு அடிப்படையாக அமைகின்ற உள்ள பாங்கின் வெளிப்பாட்டையே பண்பாடு என்கிறோம். (தமிழும் பிற பண்பாடும் ப-1)

### விருந்து

விருந்து என்பதற்கு புதுமை என்று பொருள் கூறுவர். புதிதாக வந்தவருக்கு உணவு அளித்தல் விருந்து என்று கூறப்படுகிறது. இதை தான் இலக்கண நூலாசிரியரான தொல்காப்பியர் தமது நூலில்

"விருந்து தானும்

புதுவது கிடந்த யாப்பின்

மேற்றே". என்று இலக்கணம் வகுத்துள்ளார்.

### விருந்தோம்பல்

சங்கத் தமிழ் இலக்கியங்கள் காதல், ஆகிய கொடைகளை மட்டுமின்றி இல்லறத்து அரங்குள்ள ஒன்றான விருந்தோம்பலையும் சிறப்பித்து கூறுகின்றன. தமிழர்கள் விருந்தோம்பலை தங்கள் வாழ்க்கையின் உயிர்நாடியாக கொண்டுள்ளதை சங்க கால நூல்கள் வழியாக அறியலாம்.



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விருந்தோம்பலின் சிறப்பை உணர்ந்த வள்ளுவர் விருந்தோம்பலுக்கு என்று தனி அதிகாரமே வகுத்துள்ளார். விருந்தோம்பல் என்பது தன்னுடைய வீட்டிற்கு வரும் விருந்தினரை முகம் மலர்ச்சியோடும் உள் அன்போடும் வரவேற்று உண்ண உணவும் இடமும் கொடுத்து அன்பு செலுத்துவதை குறிப்பதாகும். திருமணம் நடைபெறுவதன் நோக்கமே விருந்தோம்பல் ஆகும். கணவருடன் இணைந்து வாழும் பெண்களுக்கு விருந்தோம்பல் உரிமையாக கருதப்பட்டது. கணவனைப் பிரிந்த பெண்களுக்கும் கண இதைவனை இழந்த பெண்களுக்கும் விருந்தினரை உபசரிப்பதற்கான உரிமை இல்லை.

"இருந்தோம்பி இல்வாழ்வதெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு".(குறள்: 81)

இல்லற வாழ்க்கையின் உயிர்த்துடிப்பாக விளங்குவது. விருந்தோம்பலே என்பதை வள்ளுவப் பெருந்தகையார் இக்குறல் வாயிலாக எடுத்துரைக்கின்றார். அனிச்சமலர் என்பது மென்மைத்தன்மை உடையது. முகந்து பார்த்தாலே வாடிவிடும் அத்தகைய அனிச்ச மலரை விட மென்மையானவர்கள் நம் விருந்தினர். அத்தகைய விருந்தினரை முகம் மலர்ச்சியோடு உபசரிக்க வேண்டும். இல்லையெனில் அவரது உள்ளம் வாடி விடும் என்பதை

"மோப்ப குழையும் அனிச்சம் முகந்தரிந்து

நோக்கக் குழையும் விருந்து"(குறள் : 86)

வாயிலாக விளக்குகிறார்

சங்க இலக்கியங்களில் விருந்தோம்பல்

புறநானூறு

"உண்டாலம்ம இவ்வுலகம் இந்திர அமிழ்தம் இயைவதாயினும் இனி தென தனியார் உண்டாலும் கிளரே"(புறம்:182)கிடைப்பதற்கு அரிய பொருளான அமிர்தம் கிடைத்தாலும் அதை தான் மட்டும் உண்ண மாட்டார் அனைவரும் பகிர்ந்து உண்பார்கள் பண்டைய தமிழர்கள் என்பதை



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புறநானூறு பாடல் அறிவிக்கின்றது.மேலும் பரம்பு நாட்டு மலைவாழ் குறத்தி நறுமணமிக்க நெய்யில் கடமையை வறுத்து அதனோடு சோறும் சமைத்து விருந்தினருக்கு கொடுத்தாள் என்ற செய்தியும் நமக்கு புறநானூற்றின் மூலம் அறியலாம்.

### அகநானூறு

விருந்தோம்பல் என்பது தன் இல்லத்திற்கு புதிதாக வரும் நபர்களை வரவேற்று அவர்களது பசி தீர உணவு கொடுப்பது என்ற தமிழர் பண்பாட்டினை அறிந்த பரதவர் மகள் நெல்லினது அரிசி சுவற்றில் அயிரை மீன் அயிரை மீன் இட்டும் புளிக்கறியையும் கருவாட்டையும் உணவாக அளித்தாள் என்பதை "உப்பு நொடை நெல்லின் முரலும் மென் சோறு அயிரை சூழ்ந்த அம்புளிச் சொரிந்து கொடுமின் தடியொடு குறுமகள் கொடுக்கும்".(அகம்60) என்ற பாடல் நமக்கு தெரிவிக்கின்றது.

### நற்றினை

சங்க கால மகளிர் நள்ளிரவில் விருந்தினர் வந்தாலும் முகம் சுளிக்காது அவர்களை எதிர்கொண்டு வரவேற்று உணவு அளித்தமையை

"அல்லி லாயினும் விருந்துவரின் உவக்கும்

முல்லை சான்ற கற்ப்பின்

மெல்லியல் குறு மகள்."(நற்றினை 142:9-11)

என்ற நற்றினை பாடல் வழியாக அறியலாம்.

### பொருநாரற்றுப்படை

"கேளிர் போல கேள் கொளல் வேண்டி

வேளான் வாயில் வேட்பக் கூறிகன்னில் காண நண்ணு வழி இராஈஇப்



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**பருகு அன்ன அருவி நோக்கமொடு**

**உருகுவை போல் என்பு**

**குளிர் ...".(பொரு: 74-78)**

என்ற இப்பாடல் வழியாக விருந்தினரிடம் நண்பன் போல் உறவு கொண்டு இனிய சொற்களை கூறி அன்பு கொள்ள வேண்டும் என்று விருந்தினரை உபசரிக்கும் முறை பற்றி இப்பாடல் தெரிவிக்கின்றது. விருந்தினர்கள் எந்த நேரத்தில் வந்தாலும் விருந்தோம்பும் தலைவியின் சிறப்பு இப்பாடல் வழியாக கூறப்படுகிறது

**"அல்லில் ஆயினும் விருந்து வரின் உவக்கும்."(நற்றிணை 142:9)**

**ஐங்குறுநூறு**

**விளைக வயலே வருக இரவலர்**

**என வேட்டோளே யாமே."(ஐங்குறுநூறு 2:1-2)**

இரவலர்களை உபசரிக்க நினைக்கும் தலைவியின் உயர்ந்த எண்ணங்களை இப்பாடல் வழியாக அறிந்து கொள்ளலாம்.

**கலித்தொகை**

**"பெரும விருந்தோடு கைத்தாவா**

**எம்மையும் உள்ளாய்."(கலித்தொகை 81:11)**

என்று தலைவி தலைவனிடத்தில் கூறுவதில் இருந்து தன் வீட்டிற்கு வந்த விருந்தினரை ஓயாது உபசரித்த கடமைகளை கலித்தொகை பாடல் விளக்குகின்றது.

**முடிவு**

சங்க இலக்கிய நூல்களில் இருந்து பண்டைய கால மக்களின் விருந்து முறையினையும் விருந்தோம்பல் முறையினையும் அறிய முடிகிறது. மக்களுக்கு இன்றியமையாத ஒன்றாக





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விருந்தோம்பல் மனித பண்புகளில் ஒன்றாக விளங்கிய அமையும் அறிய முடிகிறது. பறவைகளுக்கும் விலங்குகளுக்கும் உணவு அவசியமானதாக கருதப்பட்டது. எல்லா நேரங்களிலும் விருந்தினரை இன்முகத்தோடு ஏற்று அவர்களை உபசரித்த குணத்தை அறிய முடிகிறது. மன்னனாக இருந்தாலும் மக்களாக இருந்தாலும் தன்னை நாடி வருபவர்களுக்கு முதலில் அவர்களின் பசியை போக்கிய திறன் வெளிப்படுத்தப்படுகிறது. இத்தகைய சிறப்பு கூறிய சங்க கால மக்கள் போற்றுதற்கு உரியவர்.



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Full Length Article

IJCRAR/FLT/31

## அற நூல்களுள் பண்பாடு

க.பிரியா\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

**முன்னுரை:**

‘திருக்குறளுக்கு’ முதலிடம் எனில், ‘நாலடியாருக்கு’ இரண்டாம் இடத்தைத் தாராளமாக வழங்கலாம். திருக்குறளுக்கு ஒப்பான நூலென்றும் கூறுவதுண்டு. ‘நாலும் இரண்டும் சொல்லுக்கு உறுதி’, ‘பழகு தமிழ்ச் சொல்லருமை நாலிரண்டில்’, நாலடி இரண்டடி கற்றவனிடத்து வாயடி கையடி அடிக்காதே’ ஆகிய இரு சொற்றொடர்களில் ‘நால்’ என்பது நாலடியாரையும், ‘இரண்டு’ என்பது திருக்குறளையும் குறிக்கும். ஈரடி குறள் வெண்பாக்களால் ஆகிய நூல் என்பதால் ‘திருக்குறள்’ என்றும், நாலடி வெண்பாக்களால் ஆகிய நூல் என்பதால் ‘நாலடியார்’ என்றும் அவை அழைக்கப்படுகின்றன. நானூறு பாக்களைக் கொண்டதால் ‘நாலடி நானூறு’ என்றும் ‘வேளாண் வேதம்’ என்றும் ‘ஆர்’ விகுதி கூட்டப்பட்டுச் சிறப்பாக ‘நாலடியார்’ என்றும் வழங்கப்படுகிறது. ஈரடிகளால் சுருங்கச் சொல்லித் திருக்குறள் விளக்கும். நாலடிகளால் புரியும்படி, விரிவாக நாலடியார் கூறும்.

வடநாட்டில் ஒரு முறை பெரும் பஞ்சம் தலைவிரித்தாடவே, சமண முனிவர்கள் எண்ணாயிரவர் பாண்டிய நாட்டில் தஞ்சம் புகுந்தனர். வந்தாரை வாழ வைக்கும் தமிழகம், உண்ண உணவும், உடுக்க உடையும், இருக்க இல்லமும் வழங்க, இங்கேயே தங்கிவிட்டனர். தமிழை ஒதி



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உணர்ந்து சான்றோர்களாகவும் திகழ்ந்தனர். சில பல ஆண்டுகள் கழித்து வடநாட்டுப் பஞ்சம் நீங்கியதாகச் செய்தி வரவே, சமண முனிவர்கள் சொந்த ஊர் திரும்ப முடிவெடுத்தனர்.

பாண்டிய மன்னன் உக்கிரப் பெருவழுதியிடம் விவரத்தைத் தெரிவித்து, ஊர் திரும்ப அவனது உத்தரவுக்காகக் காத்திருந்தனர். ஆனால் பாண்டியனோ சமணர்களைப் பிரிய மனமின்றி அனுமதி வழங்காமல் தாமதப்படுத்தினான். வேறு வழியின்றி எண்ணாயிரம் சமண முனிவர்களும் தலா ஒரு பாடலாக 8000 பாடல்கள் எழுதினர். அவற்றைத் தமிழுக்கும், பாண்டியனுக்கும் தம் காணிக்கை என்ற குறிப்புடன், அவரவர் இருக்கைகளின் கீழே வைத்துவிட்டு, யாரும் அறியா வண்ணம் பாண்டிய நாட்டை விட்டு அகன்றனர்.

தனது அன்பைப் புரிந்து கொள்ளாமல் சமணர்கள் வெளியேறிய செய்தி அறிந்து பாண்டியன் மிகவும் வருந்தினான். அவர்களே போன பிறகு, அவர்கள் எழுதிய பாடல்கள் மட்டும் எதற்கு என்ற கோபத்தில், பாடல்கள் எழுதப்பட்ட ஏடுகளை வைகை ஆற்றிலே வீசி எறிய ஆணையிட்டான். எண்ணாயிரம் ஏடுகளில் நானூறு ஏடுகள் வைகை வெள்ளத்தை எதிர்த்துக் கரை ஒதுங்கின. மீதம் அனைத்தும் ஆற்று வெள்ளத்தில் அடித்துச் செல்லப்பட்டன. தப்பிய நானூறு ஏடுகளும் இறைவன் சித்தம் போலுமென மன்னன் மகிழ்ந்தான். இவையே பின்னாளில் நாலடி நானூறாகத் தொகுக்கப்பட்டு, பேணிப் போற்றப்பட்டன.

நாலடியார் தோன்றியதை விளக்கும் பழந்தமிழ்ப் பாடல்கள் பின்வருமாறு:

**மன்னன் வழுதியர்கோன் வையைப் பேராற்றின்கண்**

**எண்ணி இருநான்கோடு ஆயிரவர் – நண்ணி**

**எழுதியிடும் ஏட்டுக்குள் ஏடெதிரே ஏறும்**

**பழுதிலா நாலடியைப் பார்.**

வெள்ளாண் மரபுக்கு வேதம் எனச்சான்றோர்  
எல்லோரும் கூடி எடுத்துரைத்த – சொல்லாரும்  
நாலடி நானூறும் நன்கு இனிதா என்மனத்தே



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சீலமுடன் நிற்க தெளிந்து.

நாலடியார் பிறந்த கதை எப்படி இருப்பினும், அது சிந்திக்கத் தக்க உயரிய கருத்துக்களைக் கொண்டவை. இதைச் சிறந்த நூலென இளம்பூரணர், பேராசிரியர், சேனாவரையர், நச்சினார்க்கினியர், பரிமேலழகர் உள்ளிட்ட உரையாசிரியர்கள் போற்றி உள்ளனர். செல்வச் செழிப்பும், வளமும் நிறைந்த சங்க காலத்தில், கள் அருந்துதல், புலால் உண்ணல், பரத்தையர் உறவு ஆகியவை பரவலாக நிலவின. இதைக் கண்ட சமணர்கள் அவற்றைக் கண்டித்துப் பாடல்கள் புனைந்தனர். அற வழியில் மக்கள் வாழ நீதி போதனைகளை உரைத்தனர். தமிழகம் உள்பட நாடு முழுவதும் பரவியிருந்த சமண சமயம், காலப்போக்கில் மறைந்து போனாலும், அவ்வழி வந்த சமணர்கள் இயற்றிய நாலடி நானூறு என்னும் இந்நூல், தமிழர் வாழ்வோடு கலந்து நிலை பெற்று விட்டது.

சொற்செறிவும், நடைச்சிறப்பும், பொருள் நுணுக்கமும், ஆழ்ந்த கருத்தும் பொதிந்துள்ள இந்த நூலை 3 பால்கள், 11 இயல்கள், 40 அதிகாரங்கள் என முறைமை செய்து உரையும் கண்டவர் பதுமனார் ஆவார். தருமர் மதிவரர் உள்பட இன்னும் சிலரும் இந்நூலுக்கு உரை எழுதியுள்ளனர். ஜி.யூ. போப் இந்நூலை ஆங்கிலத்தில் மொழிபெயர்த்துள்ளார்.

'அறம்' பற்றிக் கூறும் செய்யுட்கள் அதிகாரத்துக்கு 10 செய்யுட்கள் வீதம் 13 அதிகாரங்களாக மொத்தம் 130 செய்யுட்கள் அமைக்கப்பட்டுள்ளன. 13 அதிகாரங்களுள் முதல் 7 துறவற இயலையும், மீதி 6 இல்லற இயலையும் கூறும். விழுமிய சொல்லுடன், கெழுமிய பொருளுடன், செறிவு தெளிவு குணங்களுடன், தன்மை, நவ்ற்சி, உவமை உள்ளிட்ட அணிகளுடன், அறம் பொருள் இன்பம் வீடு ஆகிய நான்கையும் நன்கு உரைக்கும் நூலாகும்.

'அறம்' என்னும் சொல்லுக்கு இரண்டு அர்த்தங்கள் உண்டு. 'தர்மம்' என்ற வடசொல்லுக்கு இணையான தமிழ்ச் சொல் 'அறம்' ஆகும். 'அறம்' என்னும் சொல்லின் மற்றொரு அர்த்தம் 'அறம் பாடுதல்'. அதாவது கொடுமையானவர்களைக் கடுமையான சொற்களால் வசை பாடுவதை அறம்



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பாடுதல் எனச் சங்க இலக்கியங்கள் கூறுகின்றன. தமிழ் இன்றளவும் உயிர்ப்புடன் இருக்க அது 'பக்தி' மொழியாகவும் 'நீதி' மொழியாகவும் இருப்பதுதான்.

உயிர்கள் உய்வதற்கான உறுதியை அறம், பொருள், இன்பம், வீடு ஆகிய நான்கும் தருகின்றன. இதில் வீடு என்பது முக்தி / சொர்க்கம். அறம், பொருள், இன்பம் ஆகியவற்றுள் 'இம்மை, மறுமை மற்றும் வீடு பேறு' ஆகிய மூன்றையும் தருவது 'அறம்' ஆகும். 'இம்மை மற்றும் மறுமை' ஆகிய இரண்டைத் தருவது 'பொருள்' ஆகும். 'இம்மை' ஒன்றை மட்டுமே தருவது 'இன்பம்' ஆகும். எனவேதான் மூன்றையும் தரும் 'அறம்' முதலாவதாகவும், இரண்டைத் தரும் 'பொருள்' இடையிலும், ஒன்றை மட்டுமே தரும் 'இன்பம்' கடைசியிலும், தகுதி முறையில் வரிசைப்படுத்தப்பட்டு உள்ளன.

மனிதன் தனக்கென வரையறுத்துக் கொண்டவற்றுடன், ஆள்வோர், சமயங்கள் மற்றும் சமூகங்கள் வகுத்துக் கொடுத்தவையும் 'அறம்' எனப்பட்டன. தமிழ் இலக்கியங்களில் அறம் என்பது சொல்லுக்கு ஒழுக்கம், உயர்ந்தோர் வழக்கு, நடுவு நிலைமை, நீதி, கடமை, ஈகை, புண்ணியம், அறக்கடவுள், சமயம் போன்ற பொருள்களும் உண்டு. சைவ சித்தாந்தக் கழகத் தமிழ் அகராதி அறம் என்னும் வார்த்தைக்கு கடமை, நோன்பு, தர்மம், கற்பு, இல்லறம், துறவறம், நல்வினை, பசித்தோர்க்கு உணவு வழங்கல், உயிர் இரக்கம், கல்வி எனப் பல்வேறு அர்த்தங்களைத் தருகிறது.

அறம் என்பது சொல்லா, செயலா அல்லது எண்ணமா? செயலுக்கு அடிப்படை எண்ணம். அந்த எண்ணம் தூய்மையாக இருந்தால்தான் சொல்லும், செயலும் தூய்மையாக அமையும். மனம் மாசு இல்லாமல் இருந்தால்தான் எண்ணம் தூய்மை பெறும். மனத்திலுள்ள மாசைப் போக்க முயல்வதே அறமாகும். பொறாமை, பேராசை, கோபம், கடுஞ்சொல் ஆகியவை இன்றி இருத்தலே அறம்.

அறம் எனப்படுவது வழக்கு, தண்டம், ஒழுக்கம் என 3 வகைப்படும். 'வழக்கு' என்பது தான், தனது, என்னும் சுயநலம் காரணமாக ஒருவருக்கு ஒருவர் மாறுபடுதல் ஆகும். இது பதினெட்டு வகைப்படும். 'தண்டம்' என்பது ஒழுக்க நெறி தவறியவர்களை மீண்டும் அதே நெறிகளில் நிறுத்த





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விதிக்கப்படும் தண்டனை ஆகும். மக்களை நல்வழிப்படுத்த 'வழக்கும்', 'தண்டனையும்' பயன்படுத்தப்படும். 'ஒழுக்கம்' மட்டுமே உயிர்க்கு நிலையான உறுதியைத் தரும். எனவே சிறப்பான அந்த ஒழுக்கமே, சிறப்பான அறமாக, நாலடியாரிலும் முதலில் இடம் பெற்றுள்ளது.

ஒழுக்கம் என்பது 'இல்லறம்' மற்றும் 'துறவறம்' என இருவகைப்படும். 'இல்லறம்' என்பது மனைவியுடன் இல்வாழ்க்கை நடத்தி, இன்ப துன்பங்களை அனுபவித்து வாழும் இனிய வாழ்வாகும். 'துறவறம்' என்பது வீடு பேறு பெறும் ஒரே குறிக்கோளுடன் உலகப் பற்றுக்களைத் துறந்து வாழும் துறவு வாழ்வாகும்.

திருக்குறள் முதலில் இல்லறத்தையும் பின்னர் துறவறத்தையும் கூறுகிறது. ஆனால் நாலடியாரோ முதலில் துறவறத்தையும் பின்னர் இல்லறத்தையும் கூறுகிறது. வீடு பேற்றைப் பெறுவதற்குத் துறவறமே காரணமாகும். உலகிலுள்ள 'அகப்பற்று' மற்றும் 'புறப்பற்று' ஆகியவை நிலையற்றவை என்பதால் அவற்றின் மீது பற்று வைக்காமல் வாழும் பற்றற்ற வாழ்வே துறவறம் ஆகும். திருமணம் செய்துகொள்ளாமல் இளமையிலேயே துறவறம்கொள்வது ஒரு வகை; இல்வாழ்க்கையை அனுபவித்துப் பின்னர் நிலையாமை உணர்ந்து துறவறம் பூணுதல் மற்றொரு வகை. இவ்விரண்டில் இளைமையில் துறவு பண்பாடு சிறந்தது.



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Full Length Article

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## புறநானூற்றில் தமிழர் பண்பாடு

சி. புவனா\*

வணிகவியல் மேலாண்மை துறை, மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்க இலக்கியம் தமிழர் வாழ்ந்த வாழ்வின் வெளிப்பாடு ஆகும். இவற்றுள் அகம்-புறம் என்னும் பகுப்பு முறை தமிழர்களின் செம்மையான வாழ்வியலை எடுத்துக் காட்டுகின்றன. அகவாழ்வைக் காட்டிலும் புறவாழ்வு தமிழுக்கென்ற தனித்துவத்தைப் பறைசாற்றி நிற்கின்றது. எட்டுத்தொகை நூல்களில் ஒன்றான புறநானூறு பண்டைத்தமிழரின் பண்பாட்டுக் களஞ்சியமாகத் திகழ்கின்றது. மேலும் தமிழ் மன்னர்களின் சீர்சால் பண்புகளாம் ஒழுக்கமும், புலவர்களின் பண்பாடுகளாம் தன்மான உணர்வும், பண்டைத்தமிழ் மக்களின் வாழ்வியல் ஒழுங்குகளும், பண்பாடுகளும் பதிவு செய்யப்பெற்று பண்டைத் தமிழரின் பெருமையைப் புறநானூறு மற்ற இனத்தாரும் பிறநாட்டாரும் வியப்புறும் வண்ணம் வெளிப்படுத்துகிறது. புறநானூற்றுப் பண்பாட்டுப் பதிவுகளை தொகுத்துக் காட்டுவது இக்கட்டுரையின் நோக்கமாகும்.

பண்பாடு – விளக்கம் :

பண்பாடு என்பது 'பண்படுதல்' எனும் சொல்லின் வினையடியாகப் பிறந்தது. பண்படுதல், ஒன்றுபடுதல், இசைவு பெறுதல், இசைந்து ஒழுகுதல் போன்ற பொருளைக் குறிக்கிறது. அதாவது பண்படுதலே பண்பாடாகும். "ஒரு முறையான நடத்தை முறைக்கு மக்கள் ஏற்படுத்திக்கொள்ளும் ஓர் அமைப்பு அல்லது மன அளவிலான விதி" எனக் கருத்தியலாளர்கள் பண்பாட்டிற்கு ஒரு பொது விளக்கம் தருகின்றனர்



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### பண்டை மறம் :

பண்டைத்தமிழர்கள் பகைவர் நாட்டின் மீது படையெடுக்கப் புறப்படும் முன் தாங்கள் வருவதை முன்கூட்டியே அறிவித்தலும் உண்டு. அவ்வாறு அறிவிக்கும் பொழுது தங்கள் படையெடுப்பால் சாதாரண பொதுமக்கள் உள்ளிட்டோர் துன்பப்படக்கூடாது என்ற உயர்ந்த பண்பாட்டைக் கொண்டிருந்தனர். இதனை,

“ஆவும் ஆனியற் பார்ப்பன மாக்களும்

பெண்டிரும் பிணியுடை யீரும் பேணித்

தென்புல வாழ்நர்க்கு அருங்கடன் இறுக்கும்

பொன்போற் புதல்வர்ப் பெறாஅ தீரும்

எம் அம்பு கடிவிடுத்தும் நும்அரண் சேர்மின்

என்ற புறநானூற்றுப் பாடல்வழி அறியலாம். மேலும் போர் நெறியிலும் அறநெறியைக் கடைப்பிடித்துப் பசு, பெண்டிர், பார்ப்பனர், பிணியுடையோர், இறந்தவர்க்குச் செய்யவேண்டிய கடன்களைச் செய்தற்குரிய பிள்ளைகளைப் பெறாதவர் ஆகியோரை பாதுகாப்பான இடத்தை அடைவீராக என்று மக்களை எச்சரிக்கும் நோக்கில் மன்னனது பேணும் இயல்பும், கருணை இயல்பும் வெளிப்படுகின்றன.

### நீர்வளம் :

நாட்டுவளத்திற்கு அடிப்படையாக அமைந்துள்ள நீர்வளத்தின் இன்றியமையாமையைத் தலையாலங்கானத்துச் செருவென்ற பாண்டியன் நெடுஞ்செழியனுக்கு அறிவுறுத்தும் குடபுலவியனார்,

“உணவுஎனப் படுவது நிலத்தோடு நீரே

நீரும் நிலனும் புணரியோர் ஈண்டு

உடம்பும் உயிரும் படைத்திசி னோரே” (புறம் – 18)

என்ற பாடல் வழி நீர்நிலைகளைப் பெருக்கி நாட்டை வளப்படுத்துவது அரசியலில் அரசனின் தலையாயக் கடமை என்றும், அத்தகைய அரசனே நிலைபெற்ற புகழ்பெற முடியும் என்றும் அறிவுறுத்தியமை புலனாகிறது.



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### ஒற்றுமை உணர்வு :

ஒற்றுமையாக இருப்பதே பலம்' என்பதைப் புலவர், இருவேறு அரசர்கள் ஒருசேர இருந்தமையை நோக்கி இந்த ஒற்றுமை நீடிக்க வேண்டும் என வாழ்த்தியமையை,

“இருவீரும்

உடன்நிலை திரியீர் ஆயின் இமிழ்திரைப்

பெளவம் உறுத்திப் பயம்கெழு மாநிலம்

கையகப் படுவது பொய் ஆகாதே” (புறம் – 58)

என்ற பாடல்வழி அறியலாம். தமிழக மூவேந்தர்கள் ஒருவருக்கொருவர் பகை கொண்டு போரிட்டால் வேற்றுப்புலத்து அரசர்களுக்குத் தமிழகம் ஆளும் இடமாகும் என்பதும் ஒற்றுமையினால் உலகம் வசப்படும் என்பதும் புலனாகின்றது.

### பகுத்துண்ணும் பண்பு:

பழந்தமிழர் பகுத்துண்ணும் பண்பினைப் பெரிதாகப் போற்றினர். கிடைத்தற்கரிய அமிழ்தம் கிடைத்தாலும் தான் மட்டும் உண்ணாமல் அனைவரோடும் பகுத்துண்டார்கள் என்பதை,

“இந்திரர் அமிழ்தம் இயைவ தாயினும்

இனிதெனத் தமிழர் உண்டலும் இலரே” (புறம் – 182)

எனப் புறநானூறு காட்டும். ஒளவையார் அதியமானின் வீரத்தைப் பாராட்டுவதுடன், அவன் எல்லாருக்கும் பகுதுக்கொடுத்து உண்ணும் இயல்பினான் என்பதைச் சுட்டுகின்றார்.

“உண்டாயின் பதம் கொடுத்து

இல்லாயின் உடன் உண்ணும்

இல்லோர் ஒக்கல் தலைவன்” (புறம் – 95)

என்ற பாடல்வழி அதியமானின் உயரிய பண்பை ஒளவையார் வெளிப்படுத்துகின்றார்.

### வரி வாங்கும் முறை:

அரசன் தன் நாட்டு வருவாய்க்காக, மக்களிடம் வரிவாங்குதல் முறையேயாயினும், ஒரு சமயத்தில் மக்கள் துன்புறுமாறு வாங்கும் வரிப்பணத்தினால் அரசனுக்குக் கேடு வரும்; மக்களுக்குத் துன்பம் வரும். இதனை அரசன் உணர வேண்டும்.



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“பரிவுதப எடுக்கும் பிண்டம் நச்சின்

யானை புக்க புலம் போலத்

தானும் உண்ணான் உலகமும் கெடுமே” (புறம் – 184)

என்று பாண்டியன் அறிவுடை நம்பிக்குப் பிசிராந்தையார் அறிவுறுத்துகின்றார்.

**செல்வத்துப் பயனே ஈதல்:**

செல்வம் என்பது சிந்தையின் நிறைவாகும். பிறருக்குக் கொடுத்து மகிழும் வாழ்வே சிறப்புடையது. உண்பது நாழி; உடுப்பவை இரண்டே எனக் கூறி,

“செல்வத்துப் பயனே ஈதல்

துய்ப்பேம் எனினே தப்புந பலவே” (புறம் – 189)

என்று நக்கீரனார் பொதுவாக அறிவுறுத்துகின்றார். அறவழியில் பொருளீட்டித் தானும் இன்புற்றுப் பிறர்க்கும் கொடுத்து அவர்களையும் இன்புற்று வாழ்வகை செய்வதன் மூலம் சங்ககாலத் தமிழர்களின் வாழ்க்கை நிலைகள் மேம்பட்ட தன்மைகளாக விளங்கியமை புலனாகின்றது.

**மனிதநேயம் :**

பழந்தமிழர் பண்பாடு மிக உயர்ந்தது. உலகமெல்லாம் பாராட்டிப் பின்பற்றக்கூடியது. தமிழ் மக்கள் உலகத்தை ஒன்றென்று கருதினர். உலகமக்களை ஒரே குலத்தவராக எண்ணினர். மனிதநேயமே இவ்வுலகிற்கு அவசியம். ஒருமைப்பாடே ஊக்கம் என்பதைக் கணியன் பூங்குன்றனார் பல நூறு ஆண்டுகளுக்கு முன்பே,

“யாதும் ஊரே யாவரும் கேளிர்

தீதும் நன்றும் பிறர்தர வாரா

பெரியோரை வியத்தலும் இலமே

சிறியோரை இகழ்தல் அதனினும் இலமே” (புறம் – 192)





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என்று ஒற்றுமையுணர்வையும், மனிதநேயத்தையும், நன்மையும் தீமையும் நமக்கு நம்மால்தான் வருகிறது என்பதையும் பறைசாற்றுகிறார். இப்பாடல் தமிழர்களின் தனித்த பண்பாட்டை விளக்குவதாக அமைகின்றது.

### முடிவுரை :

எட்டுத்தொகை நூல்களில் புறநானூறு பண்டையத் தமிழரின் வாழ்வியல் பண்பாட்டை மெய்மையுற விளக்கும் கலங்கரை விளக்கமாகும். மறத்தில் அறமும், நீர்வளம் குறித்த சிந்தனையும், பகுத்துண்ணும் பண்பும், ஒற்றுமை உணர்வும், ஏற்றத்தாழ்வை நீக்கும் கல்வியும், மக்களைத் துன்புறுத்தாது வரிவாங்கும் முறையும், அனைவரையும் ஒன்றாக எண்ணும் மனிதநேயமும் பண்டையத் தமிழரிடையே நிலவியமை புலனாகின்றது. இன்றைய நாகரிக உலகில் சிலர் பண்பாட்டை மறந்தும், இழந்தும் வரும் வேளையில் அவற்றை நினைவுகூர்வது சாலப் பொருந்தும்.



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Full Length Article

IJCRAR/FLT/33

## தமிழரின் பண்பாடு

ர.பிரியதர்ஷினி\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பண்டைய தமிழ் மக்களின் பண்பு, நாகரிகம், சமயம், அரசியல், தொழில் முதலியவற்றை அறிவதற்குத் தமிழ் நாட்டிலுள்ள கல்வெட்டுகள் பண்டைய நாணயங்கள் பிறநாட்டார் எழுதி வைத்த நூல்கள் முதலின கருவியாக விளங்குகின்றன. இவற்றைக் காட்டிலும் பண்டைய தமிழ் மக்களின் பண்பினை அறிவதற்கு தமிழ் இலக்கியங்களே சிறந்த சான்றாக அமைகின்றன. உலகம் நல்வழியில் இயங்குவதற்கு பண்பாடு (அ) பண்புடையார் வாழ்தல் மிகவும் பயனுள்ளது.

“பண்புடையார் பட்டுண் டுலகம் அதுவிறெல்

மண்புக்கு மாய்வது மன்”

என்பது வள்ளுவர் வாய்மொழி. அன்பும் அறனும் எங்கெங்கும் பரவிப் பெருகி வாழும் வாழ்க்கைப் பண்பும் பயனுமாக மிளிர்வது பண்பாட்டின் நோக்கமாகும். தனிமனிதனின் ஒழுக்கமும் பண்பும் மிகவும் இன்றியமையாததாகும். இத்தகையப் பண்பாட்டுப் பதிவுகளை நம் முன்னோர்கள் வடிவமைத்த சங்க இலக்கியங்கள் வாயிலாகப் பகிர்ந்து கொள்வதே ஆய்வின் நோக்கமாக அமைகின்றது



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### தனிமனிதப் பண்பாடு

பண்பாடு என்பது பண்பட்ட எண்ணமும் சொல்லும் செயலும் ஒருங்கிணைந்து திருந்திய நிலையாகும். எல்லோருடைய இயல்புகளும் அறிந்து ஒத்த நன்னெறியில் ஒழுகுபவர் பண்பாடு உடையவர் ஆகின்றார். சங்ககாலத்தில் தனிமனித வாழ்க்கையில் நட்பும், பகையும், விருப்பும், வெறுப்பும், அன்பும், அன்பின்மையும் ஆகிய பல்வேறு உணர்ச்சிகளும் இடம்பெற்றன. ஆனால் சங்கப் புலவர்கள் சமுதாயப் பொதுமைக்காகவும், பண்பாட்டைக் காப்பாற்றுவதற்காகவும் பிறர் பழிதூற்றாமல் இருப்பதற்காகவும் தனி மனிதனின் உயர்ந்த பண்பினையே தேர்ந்தெடுத்துக்கூறியுள்ளனர். இதனையே,

“நல்லது செய்தல் ஆற்றீராயினும்

அல்லது செய்தல் ஓம்புமின்.....

என்று குறிப்பிட அறியலாம். நல்வினை செய்யவில்லை என்றாலும் தீவினையைச் செய்யாதீர்கள் என்று தனிமனித பண்பாட்டை சங்க நூல் குறிப்பிடுவதனை அறியமுடிகிறது.

### சங்க கால விருந்தோம்பலும்

தமிழரின் காதல் வாழ்க்கையில் - பண்பாட்டுக் கூறுகள் தமிழருக்குக் காதலும் வீரமும் இரு கண்களாக விளங்கின. சங்க காலத் தமிழர் 'களவு' வாழ்க்கையையும் 'கற்பு' வாழ்க்கையையும் மேற்கொண்டொழுகினர். இதில் தாங்கள் மேற் கொண்ட களவு வாழ்க்கையிலும் நமது பண்பாட்டினைப் பதிவு செய்துள்ளனர்..

தலைவன் மீது காதல் கொண்ட தலைவி தன் தலைவனை பற்றியும் அவனது அன்பைப் பற்றியும் அதன் அளவு எத்தகையது என்பது பற்றியும் குறிப்பிடும் இடங்கள் இன்னும் நாம் கண்டு வியப்பும் படி அமைந்துள்ளது சிறப்பாகும். தலைமகள் தோழியிடம் தலைவனின் அன்புடைமையை வற்புறுத்தும் சூழலில் அக்காதல் நிலத்தைவிடப் பரந்ததாக வாளை விட



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உயர்ந்ததாக நீரை விடஆழமானதாகத் திகழ்கின்றதெனக் கூறித் தன் அன்பின் அளவை வெளிப்படுத்துகிறாள்.

“நிலத்தினும் பெரிதே வானினும் ந்தன்று

### போர் புரிதலில் - நாகரிகமும் பண்பாடும்

சங்க காலத்தில் வாழ்ந்த மக்கள் போருக்கு முக்கியத்துவம் கொடுத்தனர். ஆனால் போரிடுவதற்குத் தனிப்பட்ட அறம் மேற்கொண்டனர். திடீரென்று போர் மேற் கொண்டு பகை மன்னருக்குள் நெருக்கடியை ஏற்படுத்தாமல் போரில் சில விதி முறைகளையும் அறப்பண்பையும் பின்பற்றி வாழ்ந்தனர். போரிடும்பொழுது முன்னரே அறிவித்தனர் யார் யாரெல்லாம் பாதுகாப்பான இடம் செல்ல வேண்டும் என்பது முரசறைந்து அறிவிக்கப்பட்டதைத் தமிழரின் பண்பட்ட நாகரீகத்தினைப் புறநானூறு காட்டுகிறது. இதனை,

"ஆவும் ஆனியற் பார்ப்பன மாக்களும் பெண்டிரும் பிணியுடை யீரும் பேணித் தென்புலம் வாழ்னர்க்கு அருங்கடன் இறுக்கும் பொன்போல் புதல்வர் பெறாய தீரும் எம் அம்பு கடிவிடதும் நும்அரண் சேர்மின்"

செய்தல் வேண்டி சிறந்த பொருளை ஈட்டி வருதல் தலைவனுக்குரிய கடமையாக அமைந்தது. இதனை

"செழுநகர் நல்விருந்து அயர்மார் ஏமுற விழுநிதி எளிதினின் எய்துக தில்ல கல்பிறங் காரிடை விளங்கிய சொல்பெயர் தேளத்த சுரனிறந்தோரே"

அகநானூற்று பாடல் வழி சங்க கால மக்கள் தங்களுடைய வாழ்க்கைகாக மட்டுமல்லாது விருந்தினருக்கு உணவு கொடுப்பதற்காகப் பொருளீட்டச் செல்லுதல் அக் கால மக்களின் தலைச் சிறந்த பண்பாட்டுப் பதிவாக அமைகின்றது. இதனையே வள்ளுவர்.

"செல்விருந் தோம்பி வருவிருந்து பார்திருப்பான் நல்விருந்து வானத் தவர்க்கு." விருந்தோம்பல் சிறப்பினை குறள் வழி விரிவுப்படுத்துகிறார்.



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### பண்பட்ட நாகரிகப் பதிவுகள்

விருந்தினர் தன் இல்லதிற்கு வரும்பொழுது தலைவி தலைவனோடு ஊடியிருந்த பொழுதும் அதை மறைத்து முறுவல் கொண்ட முகத்தினராய் இருந்தனர் என்பதை நற்றிணைப் பாடலில் தமிழரின் பண்பட்ட நாகரிக வாழ்க்கையை எடுத்துரைக்கிறது. இதனை, “அந்துகில் தலையில் துடையினள் நப்புலத்து அட்டி லோளே அம்மா அரிவை எமக்கே வருதல் விருந்தே சிவப்பான்று சீறுமுள் எயிறு தோன்ற முறுவல் கொண்ட முகம்காண் கம்மே” இப்பாடல் வழி அறியமுடிகிறது. அளவற்ற உணவுப் பொருளை விருந்தினருக்குப் படைத்தைச் சங்க பாடல்கள் தெளிவாகிறது.

### சங்க கால விருந்தோம்பலும் பண்பாடும்

பண்டைய தமிழரின் வாழ்க்கை அறத்தின் அடிப்படையில் அமைந்தது. அறவாழ்க்கையின் முழுமை அன்பு என்ற பண்பால் மேன்மையடைந்தது. அன்பு ஒன்றே அனைத்திற்கும் ஆதரமாக அமைந்தது.

அறம், பொருள், இன்பம், வீடுபேறு அடைதல் நூற்பயன் என்பர். இந்நான்கினுள் அறம் வலிமையுடையதாகக் கருதப்படுகின்றது. இவ்வறத்தினை மேற்கொள்ள பொருள் வேண்டப்படுகின்றது. இப்பொருளைத் தேடுவதற்குத் தலைவன் தலைவியைப் பிரிந்து பொருளீட்டும் தன்மையும் அப்பொருளைக் கொண்டு தலைவி விருந்து என்னும் அறம் புரிந்த பண்பும் சங்கப்பாடல்களில் புலவர்கள் பதிவு செய்துள்ளனர். சங்க கால மக்கள் பசித்துவரும் புதியவர்களுக்காகச் சிறந்த உணவை நாள்தோறும் அளித்தனர்.. “கற்பும் காமமும் நற்பால் ஒழுக்கம் மெல்லியல் பொறையும் நிறையும் வல்லிதின் விருந்து புறந்தருதலும் சுற்றம் ஒம்பலும் பிறவும் அன்ன கிழவோள் மாண்புகள்” என்று தொல்காப்பியர் சங்க காலத் தலைவியின் மாண்புகளில் விருந்து புறந்தருதலைத் ஒரு செயலாகக் குறிப்பிடுவதைக் காணலாம்.





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### காலமறிந்து போர் புரியும் பண்பு

மன்னர்கள் தாங்கள் நினைத்தபோதெல்லாம் போர்புரிதல் மரபன்று என்று கருதினர் எனவே கார், கூதிர், முன்பனி, பின்பனி, வேனில், இளவேனில் என ஆறுவகையான பருவங்களைப் பகுத்துக்கொண்டு வாழ்ந்தனர் இதில் வேனிற் பருவமும் கூதிர் பருவமும் போர்க்குறிய பருவங்களாகக் கருதினர். மன்னர்கள் பாசறை அமைத்துப் போர் புரிந்தனர். இதனை, "கூதிர் வேனில் என்றிரு பாசறைக் காதலின் ஒன்றிக் கண்ணிய மரபினும் சங்க கால மக்கள் தாங்கள் வாழ்ந்த வாழ்வின் மூலம் மிக உயந்த பண்பாட்டினை இவ்வுலகுக்கு அளித்துள்ளனர் என்பதனை அகச்சான்றுகள் கொண்டு அறிய முடிகின்றது. அக - புற வாழ்வின் வழி தமிழர் பண்பாட்டை உணர்த்தியுள்ளனர். பகைவனின் வீரத்தையும் ஒப்புக்கொள்ளும் உயர் தனிப்பண்பு தமிழர் பண்பு என்பது புலனாகிறது.



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Full Length Article

IJCRAR/FLT/34

## தமிழர்களின் உணவு முறை

ரா. சுரேகா\*

மைக்ரோபயாலஜி இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பொதுவாக தமிழர்கள் உணவு பழக்கம் பற்றி பிற மாநிலங்களில் கூறுவது என்னவென்றால் தமிழர்களுக்கு வகை வகையான உணவுகள் செய்து சாப்பிட தெரியாது. அவர்களுக்கு எப்பொழுதும் சாம்பார் இட்லி, தோசை, அரிசி சோறு மற்றும் உழைப்பின் உணவுகள் தான் சாப்பிட தெரியும். என்று பலரும் கூறுகின்றன. ஆனால் உண்மை அது அல்ல பண்டைய தமிழர்களின் உணவு முறையையும் உண்ணும் உணவில் மறைந்திருக்கும் மருத்துவம் பற்றி விரிவாக காணலாம்.

தமிழர்களின் உணவு முறை சற்று மாறுபட்டது

தமிழர்களின் உணவு முறை சற்று மாறுபட்டது காரணம்.

உணவே மருந்து மருந்தே உணவு" என்றும் முறைதான் அதுமட்டுமின்றி, அறுசுவை உணவுகளை ஒரே நேரத்தில் தமிழர்களின் உண்ணும் முறையை பின்பற்றுகின்றன.

அறுசுவை உணவுகளை இருப்பினும் மருத்துவம் குணம் உள்ளதாக தான் உண்ணும் உணவு இருந்தது.



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### சங்ககால இலக்கியங்கள்

சங்ககால இலக்கியங்களை சான்று.

இதைப் பற்றி, எட்டுத்தொகை, பத்துப்பாட்டு, கலித்தொகை இவை அனைத்தும் போன்ற நூல்களில் குறிப்பிடப்பட்டுள்ளது என்று சித்தர்கள். எது உனக்கு உணவாக இருக்கிறதோ அதுவே மருந்தாக இருக்க வேண்டும் எது உனக்கு மருந்தாக இருக்கிறதோ அதுவே உனக்கு உணவாக இருக்க வேண்டும்" என்று குறிப்பிடப்பட்டுள்ளது.

### பண்டிகை உணவு முறைகள்

பொங்கல் தீபாவளி போன்ற தினங்களில் மட்டுமே அரிசி சோத்தை சாப்பிட வந்த தமிழர்கள். காலப்போக்கில் அன்னியர் ஆக்கத்தில் பிறகு மேற்கத்திய கலாச்சாரங்கள் அரசு சோற்றை உண்ணும் பழக்கம் தமிழ்நாட்டில் தோன்றியது. பண்டைய காலத்தில் தமிழர்களின் உணவு முறைகள் வரகு, திணை, குதிரை, வாலி, சாமை இவை அனைத்தும் சாப்பிட்டு வந்த தமிழர்கள் எந்த நோய் நொடியும் இல்லாமல் நல்ல ஆரோக்கியமான சூழலில் வாழ்ந்தார்கள்.

### உணவு வகைகள்

அரிசியை மூலப் பொருளாகக் கொண்ட இட்லி, தோசை சாப்பிட்ட பிறகு தமிழர்கள் உடல்கள் வெகுவாக காணப்படுகிறது. நம் உணவில் இரண்டு வகையான உணவுகள் உண்டு. ஒன்று அமில உணவுகள். மற்றொன்று கார உணவுகள்.

### அமில உணவுகள்

எந்த உணவில் மாவு பொருட்கள் மிக அதிகமாக இருக்கின்றதோ அவை எல்லாம் அமில உணவுகள்.



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### கார உணவுகள்

நார்ச்சத்து, புரதச்சத்து அதிகமாக இருக்கக்கூடிய உணவுப் பொருட்கள் எல்லாமே கார உணவுகள்.

### இன்றைய உணவு பழக்கம்

இன்றைய உணவு பழக்கத்தில் சராசரியாக 10 காய்கறிகள் முழுமையாக அரிசி, சப்பாத்தி இதை மட்டும் பயன்படுத்துகிறோம்.

இன்றைய உணவு பழக்கத்தில்.

### தமிழர்கள் பயன்படுத்திய உணவுப் பொருட்கள்

தமிழர்கள் பயன்படுத்திய உணவுப் பொருட்கள் சங்ககாலத்தில் கிட்டத்தட்ட 3 ஆயிரம் வகை உணவுப் பொருட்கள்.

ஆயிரம் வகை உணவு பொருட்கள் பயன்படுத்திய ஆதாரம்.

காலை வேளையில் தோட்ட வேலைக்கு போகக்கூடிய தமிழர்கள் வெந்தயக்களி,உளுந்த களி, கேழ்வரகு களி, சோளக்களி, கம்பு களி, உண்ணும் வந்தனர்.

### களி என்பது திடப்பொருள் உணவாகும்.

களி நம் உடலில் குறைவாக எடுத்தால் நம் உடலில் ஆரோக்கிய மருந்தாகவும் இருக்கிறது. கை கால் போன்ற உடலில் மற்ற உறுப்புகளில் இயக்கத்துக்கு தேவையான ரத்த ஓட்டம் சீராக செல்வதற்கு உதவுகிறது.

பலவகையான மருத்துவ குணம் உடைய கஞ்சிகளை பயன்படுத்தினார்கள்.கம்பு, வரகு,சாமை மற்றும் அரிசி செய்து சாப்பிட்டார்கள்.காய்கறிகள்,மீன், இறைச்சி செய்து உணவுகளாக சாப்பிட்டார்கள்.



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### முடிவுரை

"நோயற்ற வாழ்வே குறைவற்ற செல்வம்" தமிழர்கள் கைகளை நீரில் கழுவிய பின்னர், ஒரு கையினால் (பொதுவாக வலதுகை) உணவு உண்ணும் வழக்கம் கொண்டவர்கள். இது கரண்டி, முள்ளுக்கரண்டி, கத்தி போன்ற கருவிகளைப் பயன்படுத்தி உணவுண்ணும் மேலைநாட்டு வழக்கத்துக்கும் குச்சிகள் (*chop sticks*) போன்ற கருவிகளைப் பயன்படுத்தி உணவுண்ணும் சீன வழக்கத்துக்கும் மாறுபட்ட வழக்கம் ஆகும். தமிழர்கள் விரும்பி உண்ணும் சோறு, இடியாப்பம், புட்டு, தோசை போன்ற உணவுகளையும் கறிகளுடன் கைகளால் உண்ணுவதே இலகு. குறிப்பாகக் கறிகளை ஏற்ற அளவுக்குச் சேர்த்து உண்ணுவதற்குக் கைகள் பயன்படுகின்றன. தற்காலத்தில், கரண்டி போன்ற கருவிகளைப் பயன்படுத்தி உணவு உண்ணும் மேற்கத்திய முறையும் தமிழர்களிடம் பரவி வருகின்றது.





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Full Length Article

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## மக்களின் பண்பாட்டை கூறும் இல்லறவியல்

தே.ராகவி \*

வணிகவியல் மேலாண்மை துறை, இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

இல்லற வாழ்க்கைக்கு மிகவும் சிறப்பாக அமைவது மக்கட் பேறு என்பது பண்டைய தமிழரின் கொள்கையாகும். மக்கட் செல்வத்தை பாராட்டும் பல நூல்கள் உண்டு. திருக்குறளில் " பெறுமவற்றுள் யாமறிவ தில்லை அறிவறிந்த மக்கட்பே றல்ல பிற " என்று மக்கட்பேறு சிறப்பிக்கப்படுகின்றது. குழந்தையைப் பெறுவது தன் கடன் என்றும், அக் குழந்தைக்குக் கல்வி பயிற்றியும், அறிஞர்களின் அவையில் முன்னணியில் அவன் நிறுத்தப் பெறும் தகுதியைக் கொடுத்தும், அவனுக்குப் சான்றோன் என்ற பாராட்டுக் கிடைக்கச் செய்வதும் தந்தையின் கடன் என்று பெண்கள் எண்ணினார்.

பழந்தமிழகத்தின் மக்கள் இல்லற வாழ்க்கையை பெரிதும் பாராட்டி வந்தனர். ஒருவனும் ஒருத்தியும் இணைந்து வாழ் வாழ்பவரின் அவர்கள் வீடுபேறு தானாக வந்தெய்தும் என்பது தமிழரின் கொள்கையாக இருந்தது. இக்காரணத்தினாலே திருவள்ளுவரும் அறம், பொருள், இன்பம் என்னும் முப்பாலை மட்டும் பாடினார். தமிழரின் பண்பாட்டு உடன்பாடாக கொண்டு, மரபு வழுவாது அவர் திருக்குறள் என்னும் அறநூலை இயற்றினார். "இல்லற மல்லது நல்லற மன்று " பிற்காலத்தில் எழுந்த கொன்றைவேந்தன் மொழியாகும்.



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**வள்ளுவர் உணர்த்தும் இல்லறம்:**

ஆணும் பெண்ணும் லயமும் சுருதியும் போல்,சுடரும் கதிரும் போல்,மலரும் மணமும் போல் இருவர் வாழ்வும் ஒன்றுபட்டு, ஒருவரை ஒருவர் நன்கறிந்து, நயம்பட அன்பாய் வாழ்வு நடத்துவதுதான் இல்லறம்.

**"அன்பும் அறனும் உடைத்தாயின் இல்வாழ்க்கை**

**பண்பும் பயனும் அது". (குறள் - 45)**

அன்பே தெய்வம் என்பர். அறம் செய்தலால் அன்பு உண்டாகும். மனித இதயத்துக்கு அன்பு மிக அவசியம். அன்பு உண்டானால் அருள் பெருகும். இல்வாழ்க்கை நடத்தும் ஆணும், பெண்ணும் அன்பு வாழ்த்துடன் மற்றுமுள்ளார் அனைவரிடமும் அன்பு செலுத்த வேண்டும். அத்துடன் அறம்பட வாழ வேண்டும்.அறமென்பது வாழ்க்கை நெறி,இல்லறம் பிறர் பழி சொல்லக் கூடிய அளவிற்கு அமையலாகாது.

**"அறனெனப் பட்டதே இல்வாழ்க்கை அஃதும்**

**பிறன்பழிப்பது இல்லாயின் நன்று" (குறள்-49)**

மனம் புரிந்து கொண்டு குடும்பமாக வாழ்வதே இல்லறம். இந்த இல்லறம் இனிது நடைபெற வேண்டுமானால் கணவனுக்கும் மனைவிக்கும் ஒற்றுமையிருக்க வேண்டும்.உள்ளத்திலே, நடத்தயிலே,பண்பிலே அவர்கள் ஒன்றுபட்டு இருக்க வேண்டும். ஒன்றுபட்ட தம்பதிகளின் வாழ்வில் தான் இன்பம் தழைக்கும்.

மனிதனை தெய்வமாக்கும் இரசவாதம் மனையறம் எனில் அதற்கு கைகோர்த்து அழைத்துச் செல்லும் ஆற்றலாய் திகழ்பவன் 'வாழ்க்கை துணையே' இன்று வள்ளுவர் போற்றும் மனைவியே ஆவாள். அவள் மனைத்தக்க மாண்பும், கணவன் வளத்துக்கு ஏற்ற வாழ்வும் பெற்றவளாய் இருப்பாள். கற்பென்னும் திண்மையால் என்று வள்ளுவர் கூறியுள்ளார். இல்லறத்திற்கு எவ்வாறு மனைவியின் நற்பண்பு மங்கலமாக அமைகிறதோ,



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அதைப் போலவே நன்மக்களைப் பெறுதலும் இல்லத்திற்கு அணிகலன்களாக அமையும் என்பதாம்.

"பெறுமவற்றுள் யாமறிவது இல்லை அறிவறிந்த  
மக்கட்பேறு அல்ல பிற" (குறள்-61)

இல்லற வாழ்வில் பெறத் தகுந்த பேறுகளில் அறிவுடைய நன்மக்களைத் தவிர மற்றப் பேறுகளை யாவும் அறிந்ததில்லை என்பதிலிருந்து மக்களட்பேற்றில் ஏன், மக்கட்பெருக்கத்திலும் வள்ளுவர் காட்டியுள்ள உண்மையான, உறுதியான கருத்து இன்றைய உலகிற்கு பொருத்தமானதாகும். ஆணையும், பெண்ணையும் இணைந்த அன்பு, குழந்தைகளிடமே முதலில் பாய்ந்து பெருகுகிறது. வள்ளுவர்க்கு குழந்தைகள் என்றால் கொள்ளை ஆசை, குழந்தைகளின் மழலை பேச்சுக்கு யாழ் ஒலியும் நிகராக மாட்டாவென்று மழலை இன்பத்தை வானளாவப் புகழ்கிறார்.

அனைத்து முந்தி இருப்ப செய்வது தந்தையின் கடன் என்ற பொழுதிற் பெரிதுவப்பாள். தன் மகனை தொட்டணைக்கும் போதும், மழலை மொழியை சான்றோன் எனப் பிற சொல்லக் கேட்கும் தாய்.

நன்னெறியில் ஒழுகும் தாய், தந்தை, தாரமாகிய மூவருக்கும் இல்வாழ்வான் துணை இல்வாழ்க்கை துறவினைப் போலவே மேம்பாடு உடையது. இல்வாழ்க்கையை, அறம்; கூடா வொழுக்கம் இல்லையேல், துறவும் அறமாம் இல்வாழ்க்கைக்கு தக்க மாண்பும் கணவன் வரும் படிக்குத் தக்க வாழ்வும் உடையவன் இல்வாழ்க்கைக்குத் துணை. இவை தக்க மாண்பு இல்லாவிடம் இல்லையேல் வாழ்க்கை தனது பெருமை இழந்து விடும்.

இல்லாள் நற்குணம் நற்செயற்கை உடையினான் கணவன் எல்லாச் செல்வங்களையும் பெறுவான்; தீக்குணம் தீச்செய்கை உடையினான், கணவன் எல்லாச் செல்வங்களையும் இழப்பான். தம் ஏற்றகும் துணையர் இருவரும் வாழ்க்கையில் இது போல இருக்க வேண்டும் என்பதை இலக்கியங்கள் சொல்கிறது.



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"துணையர் பிணையல் அன்னஇவர் மணமகிழ் இயற்கை" (குறுந்தொகை -2)

அன்புடைய தலைவன் தலைவியர் ஒருயிரை இரண்டு உடற்கண்ணை பகுத்து வைத்தது போலவும், இரண்டு தலைகளைக் கொண்ட ஒரு பறவையைப் போலவும், மணியும் அதனுள் தோன்றும் ஒளிபோல ஒன்று பட்டவர்கள் போலவும் வாழ்வார்கள் என குறுந்தொகை பாடல் மூலம் சொல்கிற

"யாமே, பிரிவின் றியைந்து குவரா நட்பின்

இருதலை புள்ளின் ஒருயி ரம்பை

நல்கிய கேள்வன் இவன்மன்ற மெல்ல

மணியுள் பரந்த நீர்போலத் துணிப்பாம்" (அகம்-5)

இணைபிரியாமல் ஒருவர் மேல் ஒருவர் உண்மையான அன்பு கொண்டு வாழும் இனிய இல்லற வாழ்க்கை என்றும் நீர் வற்றாத ஆற்றின் கரையில் எப்படி மரம் செழிப்புடன் காணப்படுமோ அதுபோல என்றும் அவர்கள் வாழ்க்கையும் செழித்துக்காணப்பெறும் என்று கூறப்படுகின்றது. தலைவன் தலைவியரிடையே உள்ள

நட்பென்னும் காதல் பிரிக்க முடியாமல் சிக்குண்ட முடிச்சுப் போல் அவர்கள் யாராலும் பிரிக்க முடியாமல் அன்பால் கண்டுண்டு இருக்க வேண்டும்.

தலைவனை நம்பி வந்த தலைவியை காக்க தலையளி செய்வதே தலைவரின் உண்மையான வீரமென அகநானூறு பாடலில் கூறுகிறது.

தலைவன் தலைவியை சிறிது காலம் பிரிந்து இருக்க நாடிய வேலை தோழி செய்தியின் நிலையினை எடுத்து சொல்கிறது.

"ஒன்றே வேறே என்றிரு பால்வயின்

ஒன்றி யுயர்ந்த பால தாணையின்

ஒத்த கிழவனும் கிழத்தியும் காண்ப

மிக்கோ னாயினும் கடிவரை யின்றே" (தொல்-387)



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இல்லறம் என்பது வீட்டை விட்டு விலகி இருப்பதால் ஏற்படும் துன்பம். அதன் அறிவாற்றல் தனிச்சிறப்பு வீடு மற்றும் இணைப்புப் பொருட்களைப் பற்றிய எண்ணங்களை ஆக்கிரமிப்பதாகும். தலைவனது இல்லம், ஓவியம் போன்று அழகு மிகுந்து காட்சியளிக்கிறது. இல்லற வாழ்வின் குறிக்கோள் ஆனது அறம் பொருள் இன்பம் இல்வாழ்க்கையில் ஈடுபடுபவர் அறத்தோடு பொருந்திய இன்பத்தை பெறும். இல்லற வாழ்க்கை கோவிலாக அமைய வேண்டுமானால் கணவன் மனைவிக்கு குழந்தை செல்வம் அவசியமாகும். தன் சிறு கையினால் எடுத்துக் கொடுக்கும் உணவினை பெற்றோருக்கு அமுதாய் இனிக்கும் மனைவி மக்களோடு இல்வாழ்க்கை நடத்தும் ஒருவன் இயல்பாகவே உதவ வேண்டிய நிலையில் இருப்பவன். நல்வழியிலேயே தகுந்த துணையாக இருக்க வேண்டும். ஒருவன் இல்வாழ்க்கையில் தவறாது நடத்தி வருவானானால் அவன் பிறகு துறவறத்திற்குச் செல்ல வேண்டிய அவசியமே இல்லை. இவ்வுலகம் இன்பம், மறுவுலக இன்பம் எல்லாவற்றையும் இல்வாழ்க்கையிலிருந்தே இன்பத்தை அடைய செய்யும்.





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Full Length Article

IJCRAR/FLT/36

## திருக்குறளில் பண்பாட்டுக்கூறுகள்

முனைவர் பா.ராஜா\*

இளநிலை ஆய்வு அலுவலர், மொழியியல் துறை, செம்மொழித் தமிழாய்வு மத்திய நிறுவனம், செம்மொழிச் சாலை, பெரும்பாக்கம், சென்னை.

முன்னுரை:

உலக மக்களால் தங்களுக்கு உரிய செல்வமாக, பொதுச்சொத்தாக, அரிய இலக்கியமாகப் போற்றப்பட்டு வரும் பெருமை திருக்குறள் நூலுக்கே உண்டு. இவ்வரிய நூலில் சமுதாய சீர்திருத்தங்கள், நல்வழி அரசாங்கம், சமவுடைமைக் கருத்துக்கள் எனப் பல கருத்துக்களும் காணலாம்.

**வள்ளுவன் தன்னை உலகினுக்கே-தந்து.**

**வான்புகழ் கொண்ட தமிழ்நாடு'** என்றார் பாரதியார்

மக்கள் பண்பாட்டை அடைய வேண்டுமானால் பண்பாட்டுக் களஞ்சியமாக விளங்கும் ஒப்புயர்வற்ற அருந்தமிழ் மறையாகிய திருக்குறளைப் பயிலவேண்டும். வள்ளுவர் பண்பாடு வளர அரிய கருத்துக்களைத் திருக்குறளில் வழங்கியதன் மூலம் அவர் பண்பாட்டுக் களஞ்சியமாக விளங்கியவர் என்பதைத் திருக்குறளில் கண்டுணரலாம். அவர் சமுதாயத்தைக் கூர்ந்து நோக்கிக் குறைகளைக் கண்டு அவற்றை நீக்க தன் நூலின் மூலம் வழிவகைகளையும் வருத்துக் காட்டியுள்ளார்.

திருக்குறள் தனி மனிதனின் குறைகளையும், சமுதாயத்தின் குறைகளையும் போக்கி முழுமைத் தன்மையடைய வழிவகுத்திருக்கிறது. தனிமனிதனை உருவாக்கினால் நல்ல சமுதாயம் உருவாகும்



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என்பது வள்ளுவர் கருத்து. அவர் இல்லறத்தானையும், துறவியையும், சமுதாயத் தலைவனான அரசனையும், அமைச்சனையும், நாட்டுப்பாதுகாவலனான வீரனையும், பல பொருள்களை விற்று உதவி செய்யும் வணிகனையும் நல்ல பண்பாடுடையவர்களாகக் கருதிப் பல குறட்பாக்களை இயற்றியுள்ளார்.

அன்பு காட்டுதல் ஒருவருக்கு அன்பு இருந்தால் தன்னைத் தானே அவருக்குப் பண்பு பிறக்கும் எனலாம். திருவள்ளுவப் பெருந்தகை அன்பினைக் குறிப்பிடும் போது

"அன்புடைமை ஆன்ற குடிபிறத்தல் இவ்விரண்டும்

பண்புடைமை என்னும் வழக்கு".

விருந்தோம்பல் விருந்தோம்பல் எனும் பண்பு தமிழ்நாட்டுப் பண்பாட்டுக் கூறுகளில் மிக முக்கியமான ஒன்றாகும். திருவள்ளுவர் விருந்தோம்பலைப் பற்றி

"விருந்து புறத்தாத் தானுண்டல்சால மருந்தெனினும்

வேண்டற் பாற்று அன்று"

என்று குறிப்பிட்டுள்ளார்.

### முப்பால்

அறம், பொருள், இன்பம் ஆகிய முப்பாலையே தமிழரின் பண்பாட்டுக்கு உடன்பாடாகக் கொண்டு, மரபு வழுவாது அவர் திருக்குறள் என்னும் அறநூலை இயற்றினார்.

உலக அமைப்பை முதல், கரு, உரி என மூன்றாக வகுத்து உலகில் வாழும் மக்களின் வாழ்க்கையை அகம் என்றும் புறம் என்றும் பாகுபடுத்தி அதை இயற்கையுடன் இயைபுறுத்தியது பண்டைய தமிழரின் சிறந்ததொரு பண்பாடாகும்.



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### கற்பு

கற்புடைய மனைவியைத் தவிர்த்து ஒருவன் பெறும்பேறு வேறு ஒன்றும் இல்லை என்று பழந்தமிழர் கருதினர் என்பதை

'பெண்ணின் பெருந்தக்க யாவுள கற்பென்னும்

திண்மையுண் டாகப் பெறின்' (குறள்-54)

'தெய்வம் தொழாஅள் கொழுநன் தொழுதெழுவாள்

பெய்யெனப் பெய்யும் மழை'(குறள் -55)

என்றும் பெண்ணின் கற்புத் திறத்தைப் பாராட்டுகின்றார். கற்பு என்னும் ஒழுக்கம் ஆண்களுக்கும் உரிய பண்பாகவே அந்நாளில் கருதப்பட்டது.

'உழுதுண்டு வாழ்வாரே வாழ்வார் மற்றெல்லாம் தொழுதுண்டு பின்செல் பவர்'

என்று உழவைப் பாராட்டிப் புகழ்ந்தது பழந்தமிழரின் பண்பாடாகும்.

### இரக்க உணர்வு

ஏதாவதொரு பயனை எதிர்பார்த்துப் பிறர்க்கு உதவ முற்பட்டால் அது உண்மையான உதவியாகாது. பிறர் துன்பங்கண்டு மனமிரங்கி, இரக்கஉணர்வுடன், கருணை உள்ளத்துடன் உதவும் இயல்புடையோர் செய்யும் உதவியே போற்றப்படும். அத்தகைய உதவி புரியும் இயல்பே பண்புடைமை என்கிறார் திருவள்ளுவர். இவ்வுதவும் உயர் பண்பைத் திருவள்ளுவர் பல்வேறு நோக்கில் எடுத்தியம்பும் பாங்கு சிந்தனைக்குரியது.

### நல்வாழ்க்கைக்கு வழிகாட்டுவன

எவர்க்கும் எத்தகைய துன்பத்தையும் விளைவிக்காமல் தேடிய பொருள் ஒருவருக்கு அறத்தையும் தரும்; இன்பத்தையும் தரும்; பழிக்கஞ்சிப் பொருளை ஈட்டுதலும், ஈட்டிய



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அப்பொருளைப் பிறருடன் பகுத்துண்டலும் ஆகிய நெறிகளை மேற்கொண்டால், அவன் குடும்பம் என்றும் நிலைத்திருக்கும்.

**அறன் ஈனும் இன்பமும் ஈனும் திறனறிந்து**

**தீதின்றி வந்த பொருள் (குறள்- 754 )**

**பழியஞ்சிப் பாத்தூண் உடைத்தாயின் வாழ்க்கை**

**வழியெஞ்சல் எஞ்ஞான்று மில் (குறள்- 44)**

என்ற குறட்பாக்கள் நல்வாழ்க்கைக்கு வழிகாட்டுவன. ஈட்டிய பொருளைத் தாமே நுகராமல் பகுத்துண்டல் (பாத்தூண்);

இச்சீரிய பண்பாட்டை திருவள்ளுவர் தம் நூலில் ஆங்காங்கே வலி யுறுத்தக் காணலாம்.

**பண்புடையார்ப் பட்டுண்டு உலகம் அது**

**இன்றேல் மாண்புக்கு மாய்வது மன் (குறள்- 996)**

"இவ்வுலகமானது பண்புடையவரிடத்தில் பொருந்தி யிருப்பதால்தான் தொடர்ந்து இயங்குகின்றது, அவ்வாறு பொருந்தவில்லை என்றால் உலகம் மண்ணில் அழிந்து போகும்" என்று கூறும் திருவள்ளுவர், "சான்றோரின் சால்பு நிறைந்த பண்பு குன்றுமானால் இப்பெரிய பூமியானது தனது பாரத்தினைத் தாங்க முடியாமற் போய்விடும் எனக் கூறியுள்ளார்.

**சான்றவர் சான்றாண்மை குன்றின் இருநிலந்தான்**

**தாங்காது மன்னோ பொறை (குறள் -990)**

என்பது வள்ளுவர் வாக்கு.

தனிமனிதனுக்கு உரிமையானது இன்பவாழ்வு; அதற்குத் துணையாக உள்ளது பொருளியல் வாழ்வு; அவற்றிற்கெல்லாம் அடிப்படையாக விளங்குவது அறவாழ்வு. மனதே எல்லாவற்றிற்கும் ஆதார நிலைக்கலன்; மனத்துக்கண் மாசிலன் ஆதலே அனைத்து அறம்; அறத்தால் வருவதே இன்பம். அறவழியில் நின்று பொருள் ஈட்டி, அதனைக்கொண்டு இன்பவாழ்வு வாழ வேண்டும். அவ்வாறு உலகமாந்தரும் இன்பமுறச் செய்யவேண்டும். பொருளியலாகிய பொதுவாழ்வுக்கும்



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இன்ப இயலாகிய தனிவாழ்வுக்கும் அடிப்படை அறம்தான் என்பது திருக்குறளின் மொத்தமான நோக்கு.

கடலில் பலவகையான அரிய பொருட்கள் கிடைப்பது போன்று ஐயன் வள்ளுவர் இயற்றிய திருக்குறளில் பலவிதமான பண்பாட்டுக் கூறுகள் நிறைந்து காணக்கிடைக்கின்றன.

### பார்வை நூல்கள்

1. சங்க இலக்கியங்கள் உணர்த்தும் மனித உறவுகள்\_அ. தட்சணாமூர்த்தி.
2. மு. சண்முகம் பிள்ளை, திருக்குறள் அமைப்பும் முறையும், சென்னைப் பல்கலைக் கழகம், 1972.





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Full Length Article

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## பண்டைய கால விருந்தோம்பல்

மு. ரம்யா\*

வணிகவியல் மேலாண்மை துறை - இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்கத்தமிழ் இலக்கியங்கள் காதல், வீரம்,கொடையை மட்டும் இன்றி இல்லத்துக்கு உரிய அரங்குலுள் ஒன்றாக விருந்தோம்பலையும் சிறப்பித்துக் கூறுகின்றன. விருந்தோம்பலில் தமிழரே பெயர் பெற்றவர்கள் பழந்தமிழர் விருந்தோம்பலை வாழ்க்கையின் உயிர் நாடியாக கொண்ட அமை நன்கு தெரிகிறது பழந்தமிழ் நூல்களில் விருந்து மனமே பெரிதும் கமர்ந்து கொண்டிருந்தது.

விருந்தோம்பலில் வள்ளுவரின் சிந்தனை

விருந்தினர் வீட்டுக்கு வந்தவுடன் அவர்களுக்கு வெற்றிலை பாக்கு வழங்கப்பட்டது. வெற்றிலை பெட்டிக்கு வெற்றிலை செப்பு என்று பெயர் விருந்தினர் நீராடி எழுந்தவுடன் வீட்டு குடையவர்கள் அவர்களை கால் கழுவி மனை மேல் இருந்து வாருங்கள் விருந்தினர் முன் முறை தண்ணீரினால் வாயை துடைத்துக் கொண்டு முன் முறை சில துளி தண்ணீர் அருந்துவர். தம் விரல்களால் கண் காது மூக்குகளைத் தொட்டுக்கொண்டு பிறகு தம் மேலாடையால் துடைத்து கொள்வார். உண்ட பிறகு வெற்றிலை பாக்கு போட்டு கொள்வார்கள். பார்ப்பன விருந்தினருக்கு பொன் தட்டும், பக்கத் தட்டுகளும் வைத்து உணவு படைப்பார்கள் மேற்குடி மக்கள் விடிந்து எழுந்தவுடன் கடுக்காய், நெல்லி தான்றி இம் மூன்றும் சேர்ந்து ஊன்றிய தண்ணீரால் தம் கண்களை கழுவி கொள்வார்கள்.



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### வள்ளுவர் கூறும் கருத்து:-

வள்ளுவர் விருந்தோம்பலுக்கென்று தனியோர் அதிகாரத்தை படைத்துள்ளார் விருந்து என்ற சொல் புதுமையைப் குறித்து பின்பு ஆகுபெயராய் விருந்தினரை குறித்து வளங்கலாயிற்று 'விருந்து தானும் புதுவது கிழந்த யாப்பின் மேற்றே என்று தொல்காப்பிய நூற்பா மூலம் அறியலாம். இல்லற நெறி பகுத்துண்டு பல்லு பல்லுயிர் ஓம்புதலே 'இல்லறத்தின் தலையாய நெறி ஆகும் விருந்தோம்பல் இல்லாத வாழ்க்கை இல் வாழ்க்கை ஆகாது. விருந்தோம்பலில் பெண் பெரும் பங்கு பெறுகிறாள் ஆதலின் 'நல்விருந்தோம்பலில் நாட்டால்' எனத் திருக்குகம் கூறும்

"விருந்து புறத்ததாத் தானுண்டல் சாவா மருந்தெனினும் வேண்டற்பாற்று அன்று"

"இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி மேலாண்மை செய்தற் பொருட்டு"

"வருவிருந்து வைகலும் ஓம்புவான் வாழ்க்கை பருவந்து பாழ்படுதல் இன்று "

" முறுவ லினிதுரை கானீர் மனணபாய் கிடக்கையோ டிவ்வைந்து மென்ப தலைச்சென்றார்க் கூணொடு செய்யுஞ் சிறப்பு"

தம் வீட்டிற்கு வரும் விருந்தினரை மலர்ந்து முகத்தோடு இன் சொற்கூறி வரவேற்று, கைகால் கழுவுத் தண்ணீர் கொடுத்து, மனையிட்டு உட்காரச் செய்து உணவிட்டு படுக்க படுக்கை கொடுத்து போற்ற வேண்டும் என்பதாம்

தம் வீட்டிற்கு வருவாரை இவ்வாறு போற்றுதல் முறையாகும்

"தவிசுதான் விளக்கப் புலைதமக் கியன்ற

அடிசில்பூந் தண்மலர்ப் பாயல்"

உவகையி னுறையும் இடனுகர் தெண்ணீர் ஒண்குடர் எண்ணெய்வெள் ளிலைகாய் கன்று ஊட்ட கறவை நந்தும் கன்றை உண்பிக்க மாடு பால் சுரக்கும், கால் பரப்பி நின்று ஊட்ட இலையை இட்டு அன்போடு உண்பிக்க விருந்து நந்தும் விருந்தினர் மகிழ்வர் மகிழ்ச்சி மிகும் என்றபடி.

மருந்து சாவா மருந்து சாவாமைக்காக உண்ணும் மருந்து அதாவது வாழ்நாள் நீடிக்க உண்ணும் மருந்து எவ்வளவு சிறந்ததானாலும் விருந்தினரை விட்டு தனித்து உண்ண கூடாது என்பதாம்

விருந்து இல்லோர்க்கு விருந்தினரைப் போனாதவர்க்கு பொருந்திய ஒழுக்கம் இல்லை தான் பொருந்திய இல் வாழ்க்கையில் இன்பம் இல்லை. இதன் கருத்தையே ஒளவையாரும் கீழ் வரும் பாடலில்



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குறிப்பிடுவதை காண்போம் ஒரு மனிதன் கல்வி பெறுதல் முதல், நல்ல வருவாயில் வேலை செய்தல், சொத்து சேர்த்துத் திருமணம், குழந்தைகள் என சமூகத்தில் நல்ல நிலைமையை அடைதல் வரை அனைத்தையும் ஆராய்ந்து பார்த்தால் அதற்கெல்லாம் அடிப்படை மனிதனின் உழைப்பே. மனிதனின் இத்தகைய செய்கைகள் யாவும் அவனது “ஒரு சான் வயிற்றுக்கே” ஆகும். ஆரம்ப நிலையில் தன் வயிற்றுக்கு உணவு தேடுதலில் தொடங்கி, கல்வி, வேலை, சொத்து என அவனது தேவைகள் ஆசையின் காரணமாக முடிவில்லாமல் நீண்டு கொண்டே செல்கின்றது. இதனைத்தான் ஒளவையும்,

**”பாழி னுடம்பை வயிற்றை கொடுமையால்**

**நாழி யரிசிக்கே நாம்”** என்கிறார்

பண்பாட்டினை நாகரீகத்தின் வளர்ச்சியின் அடிப்படையில் குறிப்பிடுவோமயானால் பண்பாடு என்பது உலக நடப்பிற்கு ஏற்றாற் போல் ஒத்துப்போவதையே பண்பாடு என குறிப்பிடலாம். பண்பாடானது ஒரு சமூகத்தினை அவர்கள் எந்நாட்டை சேர்ந்தவர்கள் அல்லது எந்த மதத்தை சேர்ந்தவர்கள் என்பதனை அறிவதற்கு பண்பாடானது அவசியமாகின்றது. அதாவது ஒருவருடைய நடைமுறைச் செயற்பாட்டினை நோக்குவதன் மூலமாக இதனை அறிந்து கொள்ளலாம்.

கல் தோன்றி மண் தோன்றா காலத்தே வானோடு முன் தோன்றிய மூத்த குடி தமிழ் குடி நம்முடைய முன்னோர்கள். அத்தகைய நம்முடைய முன்னோர்களின் பழங்கால வாழ்க்கை முறையை எடுத்துக் கூறும் காலக் கண்ணாடியாக திகழ்வன சங்க இலக்கிய நூல்கள் ஆகும். இத்தகு இலக்கிய நூல்கள் மனித வாழ்வின் பல்வேறு நிலைகளை வெளிக்காட்டுவதாகவும், மனிதர்களோடு பின்னிப்பிணைந்தும் காணப்படுகின்றன.



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Full Length Article

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## பக்தி இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

ஸ். சையது ஹஜிர பர்வேஸ்\*

கணினி அறிவியல், இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

பக்தி இலக்கியம் தோன்றிய காலம்

பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன.

தமிழ் பக்தி இலக்கியங்கள் என்பது சைவம், வைணவம் என இரு சமயங்களை மையமாகக் கொண்டது. தமிழகத்தில் ஆழ்வார்கள் வைணவ சமயத்தினையும், நாயன்மார்களில் சிலர் சைவ சமயத்தினையும் வளர்க்க பல்வேறு இலக்கியங்களை படைத்தனர். இந்த இலக்கியங்களின் துணை கொண்டே சமண, பௌத்த சமயங்கள் தோற்கடிக்கப்பட்டதாக கூறுகின்றனர்.

இந்திய அளவில் பக்தி இயக்கம்

வட இந்தியாவில் முகலாயர் காலத்தில்தான் பக்தி இயக்கம் தோன்றியது. இருப்பினும் கி. பி. எட்டாம் நூற்றாண்டு முதல் ஆதிசங்கரர், இராமானுஜர், மத்வர், சைதன்யர், மீராபாய், மற்றும் நிம்பர்க்கர் போன்றவர்களின் முயற்சியால், மக்கள் பௌத்த, சமண கருத்துகளிலிருந்து விடுபட்டு, இந்து சமயத்திற்கு திரும்பினர்.



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### பக்தி மொழி

இறைவன் மீது ஆர்வர்களாகிய பக்தர்கள் உள்ளம் உருக வழிபாடு செய்து பாடியவையே பக்தி இலக்கியம். இவ்விலக்கியம், உலகிலுள்ள எம்மொழியிலும் காணப்படாத அளவிற்குத் தமிழில் காணப்படுகின்றது. இச்சிறப்பினை உணர்ந்தே மறைத்திரு தனிநாயக அடிகளார், தமிழைப் பக்தியின் மொழி என்று கூறிப் பாராட்டியுள்ளார்.

### பக்தி இலக்கிய கால பக்தி இலக்கியங்கள்

காரைக்காலம்மையார், சேரமான் பெருமாள், முதலாழ்வார் ஆகிய மூவரால் இந்த தமிழ் பக்தி இலக்கியம் தொடங்கப்பட்டது. கிபி 6 முதல் கிபி 9ம் நூற்றாண்டு வரை இந்த இலக்கியங்கள் இயற்றப்பட்டன.

### பக்தி இலக்கிய நூல்கள்

தேவமாதா சரித்திரம், ஞானோபதேசக் குறிப்பிடம், ஞானோபதேசம் ஆகிய நூல்கள் குறிப்பிடத்தக்கவை. வீரமாமுனிவரின் தேம்பாவணி கிறிஸ்தவ இலக்கியங்களுள் தலைசிறந்ததாகத் திகழ்கிறது. இவர் கித்தேரி அம்மாளை, அடைக்கல மாலை, அடைக்கல நாயகி, வெண் கலிப்பா, அன்னை அழுங்கல் அந்தாதி, தேவாரம், கருணாம்பர பதிகம் ஆகிய படைப்புகளையும் வழங்கியுள்ளார். பக்தி இலக்கியங்களே பண்பாடு, ஆளுமையை வளர்க்கும் என மரபின் மைந்தன் முத்தையா பேசினார்.

மதுரை புத்தகத் திருவிழாவில் வியாழக்கிழமை நடைபெற்ற நிகழ்ச்சியில் சமயத்தமிழ் என்ற தலைப்பில் அவர் பேசியது: சங்கத்தமிழ் இலக்கியங்களில் தொடக்கத்தில் சமயப் பாடல்களே இடம் பெற்றுள்ளன. சமய இலக்கியங்களில் பெரும்பாலும் உலகம் என்ற வார்த்தை அதிகமாக உள்ளன. இதனால் சங்கத் தமிழர்களுக்கு உலகம் தழுவிய தொலைநோக்குப் பார்வை இருந்துள்ளதை அறியலாம்.





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சங்கம் என்ற சொல் புத்தமதத்தில் பயன்படுத்தப்பட்ட பின்னரே, தமிழ் இலக்கியத்தில் பயன்படுத்தப்பட்டுள்ளது. இலக்கியச்சுவை அறிந்திருந்தாலே சங்கத்தமிழ் புத்தகங்களின் கருத்தாழத்தை அறிந்துணரமுடியும். கடவுளை வணங்க பக்தி தேவையில்லை. சங்கத் தமிழ் இலக்கியம் தெரிந்திருந்தால் போதுமானது. அந்த அளவுக்கு பக்தியுணர்வுடன் கூடியதாக சங்கத் தமிழ் இலக்கியங்கள் உள்ளன.

இறைவன் தன்னைத் தமிழில் பாடவே என்னைப் படைத்தான் எனக் கூறும் திருமூலர் மூலமே இதை நாம் உணரலாம். சங்க இலக்கியத்தில் சில தமிழ்ச் சொற்கள் மந்திரம் போல் வாழ்க்கையை நெறிப்படுத்துவதாக உள்ளன.

### முடிவுரை

ஆன்மிகம் கடல் போன்றது. அதில் மூழ்கிக்குளிக்கலாம். சங்க கால திருமணங்களில் துந்துபி, வெண்சங்கு, சல்லபிபல்லவி, மத்தளம் ஆகிய இசைக்கருவிகள் பயன்படுத்தப்பட்டதை ஆண்டாள் பாடல் மூலம் அறியமுடிகிறது. அந்த இசைக்கருவிகளின் ஒலி துன்பம் தீர்க்கும் மந்திரமாக இருந்ததையும் அறியலாம். சமயப் பாடல்கள் இலக்கியம் மற்றும் தத்துவம் நிறைந்ததாக இருக்கின்றன. சமயத் தமிழின் நீட்சியாகவே பாரதி, அவருக்குப் பின் கண்ணதாசன் ஆகியோரின் பாடல்களும் உள்ளன. இறைவன் அருட்கடலில் மூழ்கினால் தமிழால் அமுதம் பருகலாம். குழந்தைகளுக்கு சங்கத்தமிழை கற்பித்தால் பண்பாடும், தன்னாளுமையும் வளரும் என்றார்.



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Full Length Article

IJCRAR/FLT/39

# கூத்தறாற்றுப்படை காட்டும் விருந்தோம்பல் பண்பு

அ. அனுசங்கவி\*

உதவிப் பேராசிரியர், தமிழ்த்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

மக்கள் வாழ்வியலின் இன்றியமையா பண்பாட்டுக் கூறுகளாக உறைவிடம், உணவு, உடை, தொழில், தெய்வம், மொழி, அரசியலமைப்பு, விருந்தோம்பல், ஒற்றுமை உணர்வு போன்றவை அமைகின்றன. 'பகுத்துண்டு பல்லுயிர் ஒம்புதலே' இல்லறத்தின் தலையாய நெறியாகும். விருந்தோம்பல் இல்லாத வாழ்க்கை இல்லாழ்க்கை ஆகாது. விருந்தோம்பலில் பெண் பெரும் பங்கு பெறுகிறாள். ஆதலின் 'நல்விருந்தோம்பலின் நட்பாள்' எனத் திரிகடுகம் கூறும். இவ்வாறு சிறப்பிக்கப்படுகின்ற விருந்தோம்பல் பண்பினை அடிப்படையாகக் கொண்டு இக்கட்டுரை அமைகிறது.

பண்பாடு

சமூக இயல் அறிஞர்களின் கருத்தின் படி, பண்பாடு என்பது, வாழ்க்கை முறை என்பதாகும். ஒவ்வொரு மனித சமுதாயத்திற்கும் ஒரு பண்பாடு உண்டு. ஒரு சமுதாயத்தில் வாழுகின்ற பெரும்பான்மை மக்களின் ஒருமித்த நடத்தைகளையும் எண்ணங்களையும் வெளிப்படுத்துவதாக அமைந்துள்ளது. ஒரு சமுதாயத்தில் அமைந்துள்ள கலை, நம்பிக்கை, பழக்கவழக்கங்கள், மொழி, இலக்கியம், விழுமியங்கள் முதலியன அந்தச் சமுதாயத்தின் பண்பாட்டுக் கூறுகள் எனப்படும்.



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### விருந்தோம்பல்

நிலம் சார்ந்து தம் வாழ்வை அமைத்துக் கொண்ட பழந்தமிழர் அந்நிலம் சார்ந்த உணவுப் பொருட்களையே வாழ்வியல் ஆதாரமாகக் கொண்டிருந்ததை சங்க இலக்கியம் காட்டுகின்றது.

‘எத்திசைச் செலினும் அத்திசைச் சோறே’ என்றும்

‘அல்லிலாயினும் விருந்து வரின் உவக்கும்

முல்லைசான்ற கற்பின் மெல்லியல்’ (நற். 142:9-10)

என்றும் போற்றப்படுவது பண்டைத்தமிழரின் விருந்தோம்பல் பண்பு. புளிக்கறி சேர்த்து நெற்சோறும் மான் இறைச்சியையும் தம் குடிக்கு வரும் அனைவருக்கும் எயிற்றியர் வழங்கும் தன்மையினை,

“எயிற்றியர் அட்ட இன்புளி வெஞ்சோறு

தேமா மேனிச் சில்வளை ஆயமொடு

ஆமான் சூட்டின் அமைவர பெறுகுவீர்” (சிறுபாண். 175-77)

என்ற அடிகளின் மூலம் சிறுபாணாற்றுப்படை கூறுகின்றது.

### பாக்கத்தினுள்ளோர் விருந்தோம்பற் சிறப்பு

மலைகளில் வாழும் குறவர்கள் வரும் விருந்தினர்களை மகிழ்வுடன் வரவேற்று தாம் சமைத்த மாமிசத்தையும் தினையரிசிச் சோற்றையும் வழங்குவர். பலநாள் உறவுடையவர் போன்று புதியவர்களையும் ஏற்றுக் கொள்வர் என்பதனையும்

“நும்இல் போல கேளாது கெழீ,

சேட் புலம்பு அகல இனிய கூறி

பரூஉக்குறை பொழிந்த நெய்க்கண் வேவையொடு

குரூஉக்கண் இறடிப் பொம்மல் பெறுகுவீர்” (மலைபடு. 158-169)



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தாம் உண்ணும் உணவினை எவ்விதத் தயக்கமுமின்றி வரும் விருந்தினர்க்கு உபசரித்துமகிழும் பண்பினையும், மேற்சட்டப்பட்டுள்ள பாடலடிகள் உணர்த்துகின்றன.

### காடு காத்துறையும் கானவரின் விருந்தோம்பல் சிறப்பு

இனிய ஓசையுடைய காட்டு வழியில் செல்லும்போதுஇ காவல் காத்து வாழ்கின்ற கானவர்கள் இருப்பதாகவும் அவர்கள் இசைக்கருவியின் முழக்கம் கேட்டு, உண்ணுவதற்கு பழங்களையும் சூடுவதற்கு பூக்களையும் காட்டுவர் என்ற செய்தியையும் இந்நூலின் மூலம் (மலைபடு. 278 – 286) அறியலாம்.

### பழையர் மகளிரின் பண்புடை விருந்து

மருத நிலத்தில் தங்கி செல்லும்போது பெரிய கழுத்தினையுடைய வாளை மீனின் தசையை, தூண்டிலில் அகப்பட்ட சிவந்த கண்களையுடைய வரால் மீனின் தசைத் துண்டுடன் கலந்து, பகன்றை மலர்கள் சூடிய கள் விற்கும் மகளிர் தருவார்கள் என்றும்,

கண்பு மலி பழனம் கமழத் துழை;

வலையோர் தந்த இருஞ்சுவல் வாளை,

நிலையோர் இட்ட நெடுநாண் தூண்டில்,

பிடிக்கை அன்ன செங்கண் வராஅல்,

துடிக்கண் அன்ன குறையொடு விரைஇப்

பகன்றைக் கண்ணிப் பழையர் மகளிர் (மலைபடு. 454 – 459)

நண்டுகள் விளையாடும் வயலில், வளமையை உண்டாக்கும் உழவர்கள் நெல்லை முகந்து தர, அசையும் பானையில் வார்த்த பசிய முளையால் செய்த கள்ளை இளங்கதிர்களை உடைய கதிரவன் எழும் விடியற்காலையில் பெறுவீர்கள் என்றும்,



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ஞெண்டு ஆடு செறுவில் தராய்க்கண் வைத்த,  
விலங்கல் அன்ன போர் முதல் தொலை,  
வளம் செய் வினைஞர் வல்சி நல்கத்,  
துளங்கு தசம்பு வாக்கிய பசும் பொதித் தேறல்  
இளங்கதிர் ஞாயிற்றுக் களங்கள்தொறும் பெறுகுவீர்;  
முள் அரித்து இயற்றிய வெள் அரி வெண்ணோறு,  
வண்டு படக் கமழும் தேம்பாய் கண்ணித்  
திண்தேர் நன்னற்கும் அயினி சான்ம் எனக்  
கண்டோர் மருளக் கடும்புடன் அருந்தி,  
எருது எறி களமர் ஓதையொடு நல் யாழ்  
மருதம் பண்ணி அசையினிர் கழிமின்; (மலைபடு. 460 – 470)

முள்ளை நீக்கி ஆக்கின கொழுப்பால் வெள்ளை நிறத்தையுடைய மீன் தடிகளை இட்ட வெள்ளைச் சோற்றை, வண்டு சூழும்படி மணக்கும் தேன் வடிகின்ற கண்ணியினையும் திண்மையான தேரையுமுடைய நன்னனுக்கு உணவாவதற்குப் பொருந்தும் என்று கண்டவர்கள் மருளும்படி, உங்கள் சுற்றத்துடன் உண்டு, எருத்தை அடிக்கும் உழவர்கள் பாடும் பாட்டின் இசையுடன் உங்கள் நல்ல யாழில் மருதப் பண்ணில் பாடி, அவ்விடத்தில் இளைப்பாறிச் செல்லுங்கள் என்ற செய்தியினையும் கொண்டு மருத நில மக்களின் விருந்தோம்பல் பண்பினை அறியமுடிகிறது.

**நன்னன் வேண்மானின் விருந்தோம்பல் சிறப்பு**

இழை மருங்கு அறியா நுழை நூற் கலிங்கம்  
எள் அறு சிறப்பின் வெள் அரைக் கொளீ;  
முடுவல் தந்த பைந்நிணத் தடியொடு,





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நெடு வெண்ணெல்லின் அரிசி முட்டாது,

தலைநாள் அன்ன புகலொடு வழி சிறந்து,

பல நாள் நிற்பினும் பெறுகுவீர்; (மலைபடு.561 – 566)

நூல் போன இடம் கண்களுக்குத் தெரியாதபடி நுண்ணிய நூலால் செய்த ஆடையை, இகழ்ச்சி இல்லாத சிறப்பு உண்டாக உங்கள் வறிய இடையில் உடுத்திஇ பெண் நாய் கடித்துக் கொண்டு வந்த பசிய கொழுப்புடைய தசைத் துண்டுகளுடன், நீண்ட வெள்ளை நெல்லின் அரிசியை எல்லையில்லாது, முதல் நாள்போல் விருப்பத்துடன் நெஞ்சில் சிறப்பு அடைந்து பல நாட்கள் அங்கு இருந்தாலும் பெறுவீர்கள் என்று நன்னணின் விருந்தோம்பல் பண்பு சிறப்பிக்கப்படுகிறது.

### முடிவுரை

பகுத்துண்டு பல்லுயிர் ஒம்புதலே இல்லறத்தில் தலையாய பண்பாகும். முன்பின் அறியாத புதிய மனிதர்களை வரவேற்று உபசரிப்பதே 'விருந்தோம்பல்' எனப்படும். வரும் விருந்தினர்களுக்குத் தடை இல்லாமல் உணவளிக்க வேண்டும் என்பது பண்டைத் தமிழர் கொள்கை என்பதையும்இ விருந்தினர்க்கு எனச் சமைக்கும் செயலானது அந்தணர் தம் வேள்விக்கு ஒப்பானது என்றும் (பதிற். 21:8-11; 21:13), விருந்து உபசரித்து மகிழும் இன்பத்திற்கு ஈடானது வேறொன்றும் இல்லை என்றும் நினைத்த சங்கத்தமிழர் பண்பினை கூகைக்கோழியார் பாடல் (புறம். 364) உணர்த்துகின்றது. ஆக விருந்தோம்பல் என்பது பழந்தமிழ் மக்களின் தலையாய பண்புகளுள் ஒன்றாக விளங்கியுள்ளதை இக்கட்டுரையின் மூலம் அறிந்துகொள்ளமுடிகிறது.



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Full Length Article

IJCRAR/FLT/40

## அற இலக்கியத்தின் பண்பாட்டுக் கூறுகள்

ப.சாரதி\*

வணிகவியல் மேலாண்மை துறை, மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

தமிழ்மொழி இலக்கிய வளம் செறிந்தது. இன்புறுத்துவதும், அறிவுறுத்துவதும் இலக்கியங்களின் தலையாயப்பணி. அறம், பொருள், இன்பம், வீடு ஆகிய நாற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள். எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின. அந்நூல்களின் தொகுப்பைப் பதினெண் கீழ்க்கணக்கு என்பர்.

அறம் என்பது எண்ணம், சொல், செயல் ஆகிய மூன்றும் சேர்ந்த ஒன்று என்று கொள்ளலாம். இத்தகைய அறம் பற்றிப் பேச எழுந்தவையே அறநூல்கள். அறநூல்களுக்கு உயிராக இருப்பது கருத்து. அறக் கருத்துகளையும் இலக்கியச் சுவை என்னும் இனிப்பிலே கலந்து கொடுக்கப்படும்பொழுது அவை அற இலக்கியங்கள் ஆகின்றன.

திருக்குறள்

தமிழில் உள்ள அற இலக்கியங்களில் தலைசிறந்தது.

எழுதியவர் - திருவள்ளுவர்.

பெற்றோர் - ஆதி பகவன்



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காலம் கி.மு. முதல் நூற்றாண்டு என்பர்.

### நாலடியார்

திருக்குறளுக்கு அடுத்த நிலையில் பாராட்டத்தக்கது. நாலடி நானூறு, வேளாண் வேதம் என்றும் அழைப்பர். எழுதியவர்கள்: சமண முனிவர்கள். தொகுத்தவர்: பதுமனார் காலம்: கி.பி. மூன்றாம் நூற்றாண்டுக்குப் பிந்தையது.

### நான்மணிக்கடிகை

ஒவ்வொரு பாடலிலும் மணி போன்ற நான்கு கருத்துகள் உள்ளன. எழுதியவர் - விளம்பிநாகனார் காலம் - கி.பி. நான்காம் நூற்றாண்டு

### இன்னா நாற்பது

ஒவ்வொரு பாடலிலும் மக்களுக்குத் துன்பம் தரும் இன்னாதவை நான்கு இடம் பெற்றுள்ளன. எழுதியவர் -கபிலர் (சங்கப் புலவரா? பிற்காலத்தவரா? என்ற ஐயம் உண்டு)காலம் - கி.பி. நான்காம் நூற்றாண்டு

### இனியவை நாற்பது

இன்னா நாற்பது கூறும் கருத்துகளுக்கு எதிரான இனிய கருத்துகளைக் கூறுகிறது. மக்கள் நன்னெறியில் வாழ அவர்கள் கடைபிடிக்க வேண்டிவற்றைக் கூறுகிறது. சில பாடல்களில் மட்டும் நான்கு இனியவை கூறப்பட்டுள்ளது. பெரும்பாலான பாடல்களில் மூன்று இனியவை கூறப்பட்டுள்ளது. எழுதியவர்: பூதஞ்சேந்தனார்.



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### திரிகடுகம்

சுக்கு, மிளகு, திப்பிலி ஆகிய மூன்று பொருள்களால் ஆன மருந்துப்பொருள் திரிகடுகம். இது உடல் நோயைப் போக்கும். அது போல இந்நூலின் ஒவ்வொரு பாடலிலும் உள்ள மூன்று கருத்துகள் மனநோயைப் போக்கும். ஆதலால் திரிகடுகம் என்பது காரணப் பெயராக அமைந்துள்ளது. இந்நூலை எழுதியவர்: நல்லாதனார் காலம்: கி.பி. 5 ஆம் நூற்றாண்டு என்பர்.

### ஆசாரக் கோவை

ஆசாரம் = ஒழுக்கம், தூய்மை, நன்மை, முறைமை, நன்னடத்தை, வழிபாடு, கட்டளை, வழக்கம். எழுதியவர்: பெருவாயில் முள்ளியார் காலம்: கி.பி. 5ஆம் நூற்றாண்டு

### பழமொழி

பழமையான மொழி. அனுபவசாலிகள் கூறும் மொழி. படிப்பறிவினைக் காட்டிலும் பட்டறிவு மேலானது. பழமொழி என்பது பட்டறிவின் வெளிப்பாடு. பழமொழி நானூறு என்றும் பெயர். எழுதியவர்: முன்றுறையரையனார்

### சிறுபஞ்சமூலம்

கண்டங்கத்திரி, சிறுவழுதுணை, சிறுமல்லி, பெருமல்லி, நெருஞ்சி ஆகிய ஐந்தின் வேர்களால் ஆன மருந்துப் பொருள் சிறுபஞ்சமூலம். இம்மருந்துப் பொருள் உடல் நோயைத் தீர்க்கும். அதுபோல் இந்நூலில் உள்ள ஒவ்வொரு பாடலிலும் உள்ள ஐந்து கருத்துகள் மன நோயைப் போக்கும். எனவே இந்நூலுக்கு சிறுபஞ்சமூலம் என்பது காரணப்பெயராயிற்று. ஆசிரியர்: காரியாசான், இவர் கணிமேதாவியாருடன் (ஏலாதி பாடியவர்) உடன் பயின்றவர் என்பர். காலம்: கி.பி. 5ஆம் நூற்றாண்டு என்பர்.



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### ஏலாதி

ஏலம் + ஆதி = ஏலாதி. ஏலக்காயுடன் கீழ்க்கண்ட பொருள்களைச் சேர்த்து செய்யப்பட்டக் கூட்டு மருந்துதான் ஏலாதி. 1 பங்கு ஏலக்காய் + 2 பங்கு இலவங்கம் பட்டை + மூன்று பங்கு நாககேசரம் + 4 பங்கு மிளகு +5 பங்கு திப்பிலி + 6 பங்கு சுக்கு என்ற விகிதத்தில் ஏலாதி தயாரிக்கப்படது. இம்மருந்துப் பொருள் உடல் நோயை நீக்கும். உடலுக்கு வலிமை சேர்க்கும். அதுபோல் இப்பாடலில் உள்ள கருத்துகள் அறியாமை நீக்கும்; மெய்யுணர்வை அளிக்கும். ஆசிரியர்: கணிமேதாவியார்.

### முதுமொழிக் காஞ்சி

சான்றோர்களின் அனுபவத் தொகுப்பாக உள்ளது. பழமொழியோடு தொடர்புடைய நூல். மனித வாழ்வின் நிலையாமையைக் கூறுகின்றது. ஆசிரியர்: மதுரை கூடலூர் கிழார்.

### கார் நாற்பது

பண்டைக்காலத் தமிழரின் அக வாழ்க்கையின் அம்சங்களை, தன்னைப் பிரிந்து வேற்றுார் சென்ற தலைவனின் வருகைக்காகப் பார்த்திருக்கும் தலைவியின் ஏக்கத்தினூடாகக் கார்காலப் பின்னணியில் எடுத்துக் கூறுகின்ற நூல் கார் நாற்பது. அகப் பொருள் சார்ந்தது. மதுரையைச் சேர்ந்த கண்ணங் கூத்தனார் என்னும் புலவரால் இயற்றப்பட்டது.

### ஐந்திணை எழுபது

ஐந்திணைகள் என்பன முல்லை, குறிஞ்சி, மருதம், பாலை, நெய்தல் என்னும் ஐந்து வகையான பண்டைத் தமிழர் நிலப்பகுப்புகளாகும். இவ்வைந்து திணைகளையும் பின்னணியாகக் கொண்டு திணைக்கு 14 பாடல்கள் வீதம் மொத்தம் எழுபது பாடல்களைக் கொண்டதால் இந்நூல் ஐந்திணை எழுபது எனப் பெயர் பெற்றது.





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### ஐந்திணை ஐம்பது

இது கி.பி. நான்காம் நூற்றாண்டைச் சேர்ந்த நூல் எனக் கருதப்படுகின்றது. முல்லை, குறிஞ்சி, மருதம், பாலை, நெய்தல் என நிலங்களை ஐந்து திணைகளாகப் பிரிப்பது பண்டைத் தமிழர் வழக்கு. அக்காலத் தமிழ் இலக்கியங்களிலும், அவ்விலக்கியங்களில் எடுத்தாளப்படும் விடயங்களுக்குப் பின்னணியாக இத்திணைகள் எடுத்துக்கொள்ளப்பட்டன.

### திணைமொழி ஐம்பது

திணைமொழி ஐம்பது என்பது கண்ணன் சேந்தனார் என்னும் புலவர் பாடிய ஐம்பது அகப்பொருட் பாடல்களைக் கொண்ட நூல். சங்கம் மருவிய காலத்துத் தமிழ் நூல் தொகுப்பான பதினெண்கீழ்க்கணக்கு நூல் தொகுப்பில் அடங்கியது இது. கி.பி நான்காம் நூற்றாண்டைச் சேர்ந்ததாகக் கருதப்படுகின்றது.

### திணைமாலை நூற்றைம்பது

திணைமாலை நூற்றைம்பது பண்டைத் தமிழ் நூற் தொகுப்பான பதினெண்கீழ்க்கணக்கில் அடங்கியது. 153 பாடல்களைக் கொண்ட இஃது ஒரு அகப்பொருள் சார்ந்த நூல். கணிமேதாவியார் என்பவர் இதனை இயற்றினார். இன்னொரு பதினெண்கீழ்க்கணக்கு நூலான ஏலாதியும் இவர் இயற்றியதே.

### கைந்நிலை

கைந்நிலை பதினெண்கீழ்க்கணக்கு நூல்கள் எனப்படும் சங்கம் மருவிய காலத் தமிழ் நூல் தொகுதியில் அடங்கிய ஒரு நூல். இத் தொகுப்பில் காணப்படும் ஆறு அகப்பொருள் நூல்களுள் இதுவும் ஒன்று. இஃது அறுபது பாடல்களால் ஆனது. ஐந்து தமிழர் நிலத்திணைப் பிரிவுகளைப் பின்னணியாகக் கொண்டு பாடல்கள் வெண்பா பாவகையில் உள்ளன.



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### களவழி நாற்பது

பதினெண்கீழ்க்கணக்கு நூற் தொகுப்பில் உள்ள நூல்களுள் புறப்பொருள் கூறுகின்ற ஒரே நூல் களவழி நாற்பது. சோழ மன்னனான கோச்செங்கணானுக்கும், சேரமான் கணைக்காலிரும்பொறைக்கும் இடையே கழுமலத்தில் இடம் பெற்ற போரின் பின்னணியில் எழுதப்பட்டது இந் நூல். இதை எழுதியவர் பொய்கையார் என்னும் புலவர். இவர் சேர மன்னனுடைய நண்பன்.

### முடிவுரை

வரலாற்றாசிரியர்கள் சிலர் அக்கால வரலாற்றை அறிந்துகொள்வதற்குரிய போதிய வரலாற்றுச் சான்றுகள் கிடைக்காததால் இக்காலத்தை இருண்டகாலம் எனக் குறிப்பிட்டுள்ளனர். இங்கு குறிப்பிடப்படும் இருண்ட காலத்தை வரலாற்றின் இருண்டகாலம் எனக் கொள்ளலாமேயன்றி தமிழ்ச் சமூகத்தின் இருண்டகாலம் எனக் கொள்ளலாகாது.



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Full Length Article

IJCRAR/FLT/41

## நம்பிக்கையும் கலாச்சார பண்பாடும்

முனைவர் ப.சசிரேகா\*

உதவிப் பேராசிரியர், தமிழ்த்துறை, குரு நானக் கல்லூரி (தன்னாட்சி), சென்னை-42.

முன்னுரை:

பண்பாடு (கலாச்சாரம் அல்லது கலாசாரம்) என்பது பொதுவாக மனித செயற்பாட்டுக் கோலங்களையும், அத்தகைய செயற்பாடுகளுக்குச் சிறப்புத் தன்மைகளையும், முக்கியத்துவத்தையும் கொடுக்கும் குறியீட்டு அமைப்புக்களையும் குறிக்கின்றது. பண்பாடு ஒரு பலக்கியக் கருப்பொருள். அதற்குப் பல நிலைகளில் வரையறை உண்டு. ஒரு நிலையில் பண்பாடு என்பது ஒரு குழுவின் வரலாறு, போக்குகள், பண்புகள், புரிந்துணர்வுகள், அறிவு பரம்பல்கள், வாழ்வியல் வழிமுறைகள், சமூக கட்டமைப்பு என்பனவற்றைச் சுட்டி நிற்கின்றது. [1] மொழி, உணவு, இசை, சமய நம்பிக்கைகள், தொழில் சார் தெரிவுகள், கருவிகள் போன்றவையும் பண்பாட்டுக்குள் அடங்கும்.

பொதுவாக இது மனிதரின் நடவடிக்கைகளைக் குறிக்கிறது எனலாம். இது, பண்பாட்டின் வெவ்வேறு வரைவிலக்கணங்கள், மனிதச் செயல்பாடுகளை விளங்கிக் கொள்வதற்கான அல்லது அவற்றை மதிப்பிடுவதற்குரிய அளபுருக்களுக்கான வெவ்வேறு கோட்பாடுகளைப் பிரதிபலிக்கிறது எனலாம். 1952-இல் பண்பாடானது இசை, இலக்கியம், வாழ்க்கைமுறை, உணவு, ஓவியம், சிற்பம், நாடகம், திரைப்படம் போன்ற மனிதருடைய கலைப் பொருள்களிலும் நடவடிக்கைகளிலும் வெளிப்படுகின்றது. சில அறிஞர்கள் பண்பாட்டை நுகர்வு, நுகர் பொருட்கள் என்பவற்றின் அடிப்படையில் அடையாளம் காண்கின்றனர். ஆனால், மானிடவியலாளர், பண்பாடு என்பது நுகர்



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பொருள்களை மட்டுமல்லாது அவற்றை உருவாக்குவனவும், அவற்றுக்குப் பொருள் கொடுப்பனவுமான வழிமுறைகளையும்; அப்பொருள்களும், வழிமுறைகளும் பொதிந்துள்ள சமூகத் தொடர்புகள், செயல்முறைகள் என்பவற்றையும் குறிப்பதாகக் கூறுகிறார்கள். அவர்களைப் பொறுத்தவரை பண்பாடுகடைப்பிடிக்க, வேறு சில சமுதாயங்களில் பலதார மணம் வழக்கில் உள்ளது.

இவற்றையும் சமயமும், பிற நம்பிக்கை முறைமைகளும் பண்பாட்டுடன் ஒன்றிணைந்தவையாக உள்ளன. மனித வரலாறு முழுவதுமே சமயம் பண்பாட்டின் ஓர் அம்சமாக விளங்கிவருகிறது. கிறிஸ்தவத்தின் பத்துக் கட்டளைகள், புத்தசமயத்தின் ஐந்து நோக்குகள் போன்றவற்றினூடாகச் சமயம் நடத்தைகளை முறைப்படுத்துகின்றது. சில சமயங்களில் இது அரசுகளுடனும் தொடர்புள்ளதாக இருக்கின்றது. இது கலைகளின் மீதும் செல்வாக்குச் செலுத்துகின்றது.

கலாச்சாரம் மற்றும் பண்பாடு இரண்டிற்கும் வித்தியாசம் உண்டு என்று எனக்கு தோன்றவில்லை. ஏதேனும் மிக நுண்ணிய முறையில் சில வேறுபாடுகள் இருக்கலாம். என் அறிவுக்கு எட்டிய வரையில் இரண்டும் வேறல்ல என்றே தோன்றுகிறது.

ஆனால் பண்பாடு மற்றும் நாகரீகம் இரண்டிற்கும் வேற்றுமைகள் பல உள்ளன. பண்பாடு என்பது ஒரு குறிப்பிட்ட குழுவினர் தங்களுக்குள் கடை பிடிக்கும் பழக்க வழக்கங்கள், அவர்களுடைய கலை, ஆற்றல், அறிவுத்திறன், மதம், இலக்கியம், தத்துவங்கள் ஆகியவற்றை அடிப்படையாகக் கொண்டது. மக்கள் தங்களுடைய சுற்றத்தார், உற்றார், உறவினர், குடும்பம் என தங்களுக்குள் மேற்சொன்னவற்றை பரிமாறிக் கொள்ளும் முறையை பண்பாடாக நன் காண்கிறேன். இப்படி வாழும் ஒரு சமூக அமைப்பின் பொருளாதாரம், ஒழுங்குமுறை, மேலாண்மை, சமூக கட்டமைப்பு, சட்டம் ஆகியவற்றின் முன்னேற்றம் நாகரீகமாக கருதப்படும்.

உதாரணமாக ஒரு பொது இடத்திற்கு அதுவும் ஒரு பெருநிறுவனம் சம்பந்தப்பட்ட இடத்திற்கு, ஒருவர் வேட்டி அணிந்து வந்தால், அவர் நாகரீகம் அற்றவர் என கருதுபவர் உள்ளனர்.



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பெரும்பான்மையான மக்களிடமும் அப்படி பட்ட மனப்பான்மை உள்ளது. ஆனால் அவர் வேட்டி அணிவது பண்பாடு ஆகும். ஒரு பண்பாடு அல்லது பல பண்பாடுகள் இணைந்து மேன்பட்ட ஒரு நிலையை அல்லது பெருவாரியான மக்கள் ஏற்றுக்கொள்ளும் ஒரு நிலையை அடையும் போது அது நாகரீகமாக கருதப்படுகிறது. சமூக பண்பாட்டு மானிடவியல் எனவும் அழைக்கப்படும் பண்பாட்டு மானிடவியல் (Cultural anthropology), பொதுவாக அங்கீகரிக்கப்பட்ட நான்கு மானிடவியல் துறைகளுள் ஒன்றாகும். ஓரளவுக்கு இது, "பண்பாடு" "இயற்கை" என்னும் இரண்டுக்குமிடையிலான எதிர்த் தன்மையை அடிப்படையாகக் கொண்டு முன்னர் எழுந்த மேலை நாட்டு எழுத்தாக்கங்களுக்கு எதிரான விளைவு எனலாம். மேற்சொன்ன அடிப்படையில் சில மனிதர்கள் "இயற்கை நிலையில்" வாழ்வதாகக் கொள்ளப்பட்டது. மானிடவியலாளர்களோ பண்பாடு என்பது "மனித இயற்கை" என வாதிடுகின்றனர். அத்துடன், எல்லா மக்களும் தங்கள் அனுபவங்களை வகைப்படுத்தவும், அவ் வகைப்பாடுகளைக் குறியீட்டு அடிப்படையில் அத்தகைய குறியீட்டு வடிவங்களை மற்றவர்களுக்குக் கற்பிக்கவும் தகுதி உள்ளவர்களாக இருக்கின்றார்கள் என்கின்றனர் அவர்கள். பண்பாடு என்பது கற்றுக்கொள்ளப்படுவதால் வெவ்வேறு இடங்களில் வாழ்பவர்கள் வெவ்வேறு பண்பாடுகளை உடையவர்களாக இருக்கிறார்கள். பண்பாட்டினூடாகப் பரம்பரையியல் முறைகளுக்குப் புறம்பாக மக்கள் தாங்கள் வாழும் இடங்களுக்கு ஏற்புடையவர்களாகத் தங்களை ஆக்கிக் கொள்கிறார்கள் என்றும் அதனால் வெவ்வேறு சூழல்களில் வாழுகின்ற மக்கள் மாறுபட்ட பண்பாடுகளை உடையவர்களாக உள்ளார்கள் என்றும் மனிதவியலாளர்கள் எடுத்துக்காட்டுகிறார்கள். பெரும்பாலான மனிதவியற் கோட்பாடுகள் "இடஞ்சார்ந்த" மற்றும் "உலகம் தழுவிய" நிலைப்பாடுகளுக்கிடையேயான இழுநிலைபற்றிய மதிப்பீடு தொகுப்புரை பண்பாடு (கலாச்சாரம் அல்லது கலாச்சாரம்) என்பது பொதுவாக மனித செயற்பாட்டுக் கோலங்களையும், அத்தகைய செயற்பாடுகளுக்குச் சிறப்புத் தன்மைகளையும், முக்கியத்துவத்தையும் கொடுக்கும் குறியீட்டு அமைப்புக்களையும் குறிக்கின்றது. பண்பாடு ஒரு பலக்கியக் கருப்பொருள். அதற்குப் பல நிலைகளில் வரையறை உண்டு. ஒரு நிலையில் பண்பாடு என்பது ஒரு குழுவின் வரலாறு,





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போக்குகள், பண்புகள், புரிந்துணர்வுகள், அறிவு பரம்பல்கள், வாழ்வியல் வழிமுறைகள், சமூக கட்டமைப்பு என்பனவற்றைச் சுட்டி நிற்கின்றது. [1] மொழி, உணவு, இசை, சமய நம்பிக்கைகள், தொழில் சார் தொழில்கள், கருவிகள் போன்றவையும் பண்பாட்டுக்குள் அடங்கும்.

பொதுவாக இது மனிதரின் நடவடிக்கைகளைக் குறிக்கிறது எனலாம். இது, பண்பாட்டின் வெவ்வேறு வரைவிலக்கணங்கள், மனிதச் செயல்பாடுகளை விளங்கிக் கொள்வதற்கான அல்லது அவற்றை மதிப்பிடுவதற்குரிய அளபுருக்களுக்கான வெவ்வேறு கோட்பாடுகளைப் பிரதிபலிக்கிறது எனலாம். 1952-இல் பண்பாடானது இசை, இலக்கியம், வாழ்க்கைமுறை, உணவு, ஓவியம், சிற்பம், நாடகம், திரைப்படம் போன்ற மனிதருடைய கலைப் பொருள்களிலும் நடவடிக்கைகளிலும் வெளிப்படுகின்றது. சில அறிஞர்கள் பண்பாட்டை நுகர்வு, நுகர் பொருட்கள் என்பவற்றின் அடிப்படையில் அடையாளம் காண்கின்றனர். ஆனால், மானிடவியலாளர், பண்பாடு என்பது நுகர் பொருள்களை மட்டுமல்லாது அவற்றை உருவாக்குவனவும், அவற்றுக்குப் பொருள் கொடுப்பனவுமான வழிமுறைகளையும்; அப்பொருள்களும், வழிமுறைகளும் பொதிந்துள்ள சமூகத் தொடர்புகள், செயல்முறைகள் என்பவற்றையும் குறிப்பதாகக் கூறுகிறார்கள். அவர்களைப் பொறுத்தவரை பண்பாடுகடைப்பிடிக்க, வேறு சில சமுதாயங்களில் பலதர மணம் வழக்கில் உள்ளது.

இவற்றையும் சமயமும், பிற நம்பிக்கை முறைமைகளும் பண்பாட்டுடன் ஒன்றிணைந்தவையாக உள்ளன. மனித வரலாறு முழுவதுமே சமயம் பண்பாட்டின் ஓர் அம்சமாக விளங்கிவருகிறது. கிறிஸ்தவத்தின் பத்துக் கட்டளைகள், புத்தசமயத்தின் ஐந்து நோக்குகள் போன்றவற்றினூடாகச் சமயம் நடத்தைகளை முறைப்படுத்துகின்றது. சில சமயங்களில் இது அரசுகளுடனும் தொடர்புள்ளதாக இருக்கின்றது. இது கலைகளின் மீதும் செல்வாக்குச் செலுத்துகின்றது.



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கலாச்சாரம் மற்றும் பண்பாடு இரண்டிற்கும் வித்தியாசம் உண்டு என்று எனக்கு தோன்றவில்லை. ஏதேனும் மிக நுண்ணிய முறையில் சில வேறுபாடுகள் இருக்கலாம். என் அறிவுக்கு எட்டிய வரையில் இரண்டும் வேறல்ல என்றே தோன்றுகிறது.

ஆனால் பண்பாடு மற்றும் நாகரீகம் இரண்டிற்கும் வேற்றுமைகள் பல உள்ளன. பண்பாடு என்பது ஒரு குறிப்பிட்ட குழுவினர் தங்களுக்குள் கடை பிடிக்கும் பழக்க வழக்கங்கள், அவர்களுடைய கலை, ஆற்றல், அறிவுத்திறன், மதம், இலக்கியம், தத்துவங்கள் ஆகியவற்றை அடிப்படையாகக் கொண்டது. மக்கள் தங்களுடைய சுற்றத்தார், உற்றார், உறவினர், குடும்பம் என தங்களுக்குள் மேற்சொன்னவற்றை பரிமாறிக் கொள்ளும் முறையை பண்பாடாக நன் காண்கிறேன். இப்படி வாழும் ஒரு சமூக அமைப்பின் பொருளாதாரம், ஒழுங்குமுறை, மேலாண்மை, சமூக கட்டமைப்பு, சட்டம் ஆகியவற்றின் முன்னேற்றம் நாகரீகமாக கருதப்படும்.

**உதாரணமாக:** ஒரு பொது இடத்திற்கு அதுவும் ஒரு பெருநிறுவனம் சம்பந்தப்பட்ட இடத்திற்கு, ஒருவர் வேட்டி அணிந்து வந்தால், அவர் நாகரீகம் அற்றவர் என கருதுபவர் உள்ளனர். பெரும்பான்மையான மக்களிடமும் அப்படி பட்ட மனப்பான்மை உள்ளது. ஆனால் அவர் வேட்டி அணிவது பண்பாடு ஆகும். ஒரு பண்பாடு அல்லது பல பண்பாடுகள் இணைந்து மேன்பட்ட ஒரு நிலையை அல்லது பெருவாரியான மக்கள் ஏற்றுக்கொள்ளும் ஒரு நிலையை அடையும் போது அது நாகரீகமாக கருதப்படுகிறது. சமூக பண்பாட்டு மானிடவியல் எனவும் அழைக்கப்படும் பண்பாட்டு மானிடவியல் (Cultural anthropology), பொதுவாக அங்கீகரிக்கப்பட்ட நான்கு மானிடவியல் துறைகளுள் ஒன்றாகும்.

தொகுப்புரை:

"பண்பாடு" "இயற்கை" என்னும் இரண்டுக்குமிடையிலான எதிர்த் தன்மையை அடிப்படையாகக் கொண்டு முன்னர் எழுந்த மேலை நாட்டு எழுத்தாக்கங்களுக்கு எதிரான விளைவு எனலாம். மேற்சொன்ன அடிப்படையில் சில மனிதர்கள் "இயற்கை நிலையில்" வாழ்வதாகக்



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கொள்ளப்பட்டது. மானிடவியலாளர்களோ பண்பாடு என்பது "மனித இயற்கை" என வாதிடுகின்றனர். அத்துடன், எல்லா மக்களும் தங்கள் அனுபவங்களை வகைப்படுத்தவும், அவ்வகைப்பாடுகளைக் குறியீட்டு அடிப்படையில் அத்தகைய குறியீட்டு வடிவங்களை மற்றவர்களுக்குக் கற்பிக்கவும் தகுதி உள்ளவர்களாக இருக்கின்றார்கள் என்கின்றனர் அவர்கள். பண்பாடு என்பது கற்றுக்கொள்ளப்படுவதால் வெவ்வேறு இடங்களில் வாழ்பவர்கள் வெவ்வேறு பண்பாடுகளை உடையவர்களாக இருக்கிறார்கள். பண்பாட்டினூடாகப் பரம்பரையியல் முறைகளுக்குப் புறம்பாக மக்கள் தாங்கள் வாழ்விடங்களுக்கு ஏற்புடையவர்களாகத் தங்களை ஆக்கிக் கொள்கிறார்கள் என்றும் அதனால் வெவ்வேறு சூழல்களில் வாழுகின்ற மக்கள் மாறுபட்ட பண்பாடுகளை உடையவர்களாக உள்ளார்கள் என்றும் மனிதவியலாளர்கள் எடுத்துக்காட்டுகிறார்கள். பெரும்பாலான மனிதவியற் கோட்பாடுகள் "இடஞ்சார்ந்த" மற்றும் "உலகம் தழுவிய" நிலைப்பாடுகளுக்கிடையேயான இழுநிலைபற்றிய மதிப்பீடு மற்மற்றும் ஆர்வம் காரணமாகத்தூண்டப்பட்டவையே.



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Full Length Article

IJCRAR/FLT/42

## திட்டுர் தேசிகர் செளமியத்துறையில் பண்பாட்டு விழுமியங்கள் லா.ஜோன் சில்வியா பிரேமா\*

உதவிப் பேராசிரியர், தமிழ்த்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

இலக்கியம் என்பது மனித பண்பு அடிப்படையாகக் கொண்டது மனித உணர்ச்சிகளை மதித்து போற்றுவது மனிதனை மனிதனாக வாழுமாறு வெளிப்படுத்துவது என்று கூறுவர். சமய இலக்கியம் என்பது மனிதனை மனிதனாக வாழ வழிகாட்டுவதற்கும் அறநெறி கருத்துக்களை வழங்குவதற்கும் துணை செய்கிறது.

மக்கள் மத்தியில் சமயங்கள் பரப்பப்பட்ட சந்தர்ப்பங்களிலும் அவற்றின் பரவலாக்கத்தின் போது அப்பணிகளில் இலக்கியங்கள் பெரும் பங்களிப்பினை செய்து வந்துள்ளன. கிறிஸ்தவம் தமிழ் மக்கள் மத்தியில் அறிமுகப்படுத்தப்பட்ட சந்தர்ப்பத்திலும் கிறிஸ்தவ மறை கருத்துக்களையும் மையமாகக் கொண்ட தமிழ் இலக்கியங்கள் எழுந்தன. காவியங்கள், சிற்றிலக்கியங்கள், புராணங்கள், கீர்த்தனைகள், மற்றும் உரைநடை இலக்கியங்கள் எனப் பல வடிவங்களிலான இலக்கியங்கள் தோன்றின. இவை கிறிஸ்தவத்தை தமிழ் மக்கள் மத்தியில் ஆழமாக வேரூன்றுவதற்கு உதவியது. அதே வேலை தமிழ் இலக்கிய வளர்ச்சிக்கும் பெரும் பங்களிப்பினை நல்கின.

இந்திய தமிழக சமயங்கள்

“என்னை நன்றாக இறைவன் படைத்தனன்

“தன்னை நன்றாக தமிழ் செய்யுமாறு” என்றார் “திருமூலர்”.



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அந்த இறைவன் ஒற்றை சமய முகவரிக்குள் தன்னை அடைத்துக் கொண்டவன் இல்லை அவன் காலம் கடந்தவன் ஞாலம் முழுவதும் பரம்பொருளாய் நிறைந்த மெய்ப்பொருள். அவன் எல்லோருக்கும் எல்லாமாய் அருள்பாளித்தவன் யார் யாருக்கு தன்னை அவன் எப்படி வெளிப்படுத்தினானோ அப்படியே அவர்களை தன்னை தமிழ் செய்யுமாறு படைத்த பெருவழி நாயகன். அவன் அப்படி தமிழ் செய்ய அழைக்கப்பட்டவர்கள் சைவர்களாக, வைணவர்களாக, இஸ்லாமியர்களாக, கிறிஸ்தவர்களாக, சமணர்களாக, பௌத்தர்களாக, அடையாளப் படுத்தப்பட்டு இருந்தாலும் தமிழன்னை அவர்கள் அனைவரையும் தன் மக்களாய் இணைத்தாள் என்பதுதான் அவளின் தனிச்சிறப்பு.

### சௌமியத்துறை அறிமுகம்

திட்டுர் தேசிகர் என அழைக்கப்படும் ஈஸ்வர பாக்கியம் ஈசாக்கு அவரால் எழுதப்பட்ட சௌமியத்துறை. இவரின் மொழி புலமையும் சமயத் தொண்டும் சமூகம் மேம்பாட்டையும் ஏழை எளிய மக்களுக்கு இறைபக்தியையும் இவர் படைப்புகளில் காணலாம். கி.பி.1894 ஆம் ஆண்டு முதல் 1910 ஆண்டு வரை சிறுக சிறுக இயற்றப்பட்டு பின்னர் ஒரு முழு நூலாக தொகுக்கப்பட்ட பேரிலக்கியமே சௌமியத்துறை ஆகும். சௌமியத்துறை என்றால் “சௌமியம்” - சாந்தம் “துறை” - வழி ஆகவே மனோ சாந்தத்தையடைந்து கொள்ளும் வழியைக் கூறும் நூல் என்பது கருத்தாம் என்று கூறியுள்ளார். “பரலோக ராஜ்ஜியம் அவர்களுடையது” (மத் 5.5).

“உங்கள் சாந்த குணம் எல்லா மனுஷனுக்கும் தெரிந்திருப்பதாக” (பிலிப் 4,5) வகையில் மனதில் அமைதி நிலவ வேண்டும் என்பதையும் வலியுறுத்தி இந்நூலினை பாடியுள்ளார் தேசிகர் சைவத்திலிருந்து கிறிஸ்தவராக மாறிய பின்பு திருமுறை மீது மிகுந்த ஈடுபாடு கொண்டார் அவர்தம் நூல்கள் திருமறையின் செய்திகளை பரப்புகின்ற கருவிகளாக விளங்கின. உலகெங்கும் திருமறையின் செய்திகள் சென்றடைய வேண்டும் என்ற ஆவல் இருந்ததே தம்முடைய பாடல்களில் எடுத்துரைக்கின்றார்.





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### இறைபக்தியில் ஒழுக்கம்

இந்த வாழ்வின் ஆசைகளையும் உலகியல் உல்லாசங்களையும் உலா வரும் நாம் பற்றி அறிகின்ற இறையன்பின் ஆழத்தை உணர அழைக்கப்படுகின்றோம். இறைத்தாக்கம் உணர்வுகளின் விசையல்ல உயிரளிக்கும் நம் உள்ளன்பின் விசையாகும் (Not an emotional force but an empowering force.)

“தெய்வீக திரவியனம்மேவிசுவாசத்தேட்டத்தால் கண்டடைந்தேன் செல்வத்தால் வாழ்வடைந்தேன் (சௌமி பா 10)1”

நாம் ஒவ்வொருவருமே இறைவன் மீதுள்ள ஈர்ப்பு விசையை இயல்பாகவே கொண்டிருக்கிறோம், இதையே இறைவனை தாங்கும் கொள்ளளவு (capacity for) என்கிறார் புனித பெர்நார்து நாம் இறைவனுக்காக படைக்கப்பட்டிருக்கிறோம். அவரில் இளைப்பாறும் வரை நம் மனம் இளைப்பாராது என்ற புனித அகுஸ்தினின் வார்த்தைகள் உண்மையிலும் உண்மை. “என் ஆத்தமா தேவன் மேல் ஜீவன் உள்ள தேவன் மேலேயே தாகமாய் இருக்கிறது” (சங்கீதம் 42.2) திருத்தந்தை பிரான்சிஸ் கூறுகிறார் விண்ணை நோக்கிய பார்வையும், மண்ணையும் மனிதர்களையும் நோக்கிய பார்வையும் நம் கருத்தில் இடம்பெற வேண்டும். இவ்விரு பார்வைகளையும் நினைக்கும்போது தான் அமைதி. தனி மனித மாண்பு அடிப்படை உரிமை ஒருங்கிணைந்த முயற்சி. அனைத்தும் சாத்தியமாகும் என்கிறார்.

### தனிமனித ஒழுக்கம்.

தனிமனித ஒழுக்கம் சார்ந்த கூறுகளான கர்த்தருக்கு பயப்படுதல், நீதிமொழிகளை, ஏற்று கட்டளைகளை கற்பித்தல், கர்த்தருக்கு பிடிக்காதவற்றை செய்யாதிருத்தல், பரஸ்திரி பார்வையிலிருந்து தப்புதல். மதியற்ற ஞானமுள்ள குணமதியான பெண் என பல்வேறு நிலைகளில் மக்களுக்கு தனி மனித ஒழுக்கங்களை விவிலியம் போதிக்கின்றது.

“எப்போது மியேசுநாம சங்கீர்தன மியம்புமேடோ”

இன்பமண வறைவாழ்க்கை யெய்து நலந் தேமுமேடா (சௌதுறை வரபா 8)3



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கிறிஸ்துவ மக்களாகிய இஸ்ராயன் மக்கள் தங்கள் ஒழுக்கங்களுடன் ஆண்டவரின் வழிநடத்தப்பட்டு கானா தேசத்தில் குடியமர்த்தப்பட்ட பிறகு. அவர்களின் அரசனான தாவீது குமாரன், சாலமோனின், நீதிமொழிகள் என்ற வசனங்கள் அனைத்தும் சில குறிப்பிட்ட பின்னணியில் இருந்து தோன்றியவை இவை மக்களை சரியான வாழ்வியல் பாதையில் வழிநடத்தக் கூடியவை என கருதி உருவாக்கப்பட்டவை. தேசிகர் சைவத்திலிருந்து கிறிஸ்தவராக மாறிய பின்பு திருமுறை மீது மிகுந்த ஈடுபாடு கொண்டார் அவர்தம் நூல்கள் திருமறையின் செய்திகளை பரப்புகின்ற கருவிகளாக விளங்கின உலகெங்கும் திருமறையின் செய்திகள் சென்றடைய வேண்டும் என்றஆவல் இருந்ததே தம்முடைய பாடல்களில் எடுத்துரைக்கின்றார்

**ஐரோப்பா கண்டம் ஐங்கண்டங்கள்  
ஆழி தீபகங்களும் துங்க நாமம் துலங்குவோய்  
(சௌமி துறை பா) 4**

### கீழ்ப்படிதல்

கீழ்ப்படிதல் என்பது தேவனுக்கு உகந்தது. நம்முடைய ஐம்புலன்களை அடக்கியும் சீரான வாழ்க்கை வாழவும் புண்ணியத்தை தேடி இறைவனை அடைய வேண்டும். இந்த உலகிலிருந்து நம் கண்களால் பார்க்க முடிகின்ற இந்த வானத்தின் ஒரு புறம். அதில் உள்ளவையும் இவ்வளவு அழகா இருக்கிறது. என்றால் இந்த வானத்தின் மறுபுறத்தில் நம் கண்களால் பார்க்க முடியாத விண்ணகம் எவ்வளவு அழகாய் இருக்கும். விண்ணகம் வேறு எங்குமே இல்லை நம் ஆன்மாவே விண்ணகம்.

**மலைகடல் அலைந்தேன் பாவ மாசறா விசுவா சத்தில்**

**அலைகடல் ஆகா துள்ளம் அருகில னிப்பாய் தூய்மை( சௌமி பா8)5**

இறைவனில் கரைந்த இனிமை இது மண்ணகத்தில் வாழும் விண்ணகம் மனிதர் நடுவில் நம் அகத்தின் ஆழ்நிலையில் இறைவனோடு இறைவனாக வாழ்வதுதான் இந்த விண்ணகமாகும். இந்த நிறை அன்பின் நிறைவையை இறை ஒன்றிப்பு என அழைக்கின்றோம். பட்டுப்புழு தனக்கு சாவு வந்துவிட்டது என்று சொல்ல இறைவன் அதனை பட்டாம்பூச்சி என்று சொல்கிறார். பட்டுப்புழுவை போன்று நாம் பட்டாம்பூச்சியாய் மாற வேண்டுமெனில் நாம் இறக்க வேண்டும் நமது பற்றுக்களை அகற்றி பண்புகளில் வளர வேண்டும்.



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### இறை பக்தி

இறைவன் நம்மில் நாம் அவரில். கடலில் உள்ள சங்குகளை பற்றி நாம் கேள்விப்பட்டிருப்போம். அந்த சங்குகளை எடுத்து நம் காதுகளில் வைத்தால் கடலின் இரைச்சல் அதில் கேட்டுக் கொண்டே இருக்கும். அதுபோலதான் நம் வாழ்வும் இறைமையின் ஓசை நம்மைச் சுற்றி எதிரொலித்துக் கொண்டே இருக்க வேண்டும்.

**யேசு கிறிஸ்து நாமந் தெளிவு தேனே**

**இனிமை யெதினுங்கண் டருந்து தேனே (சௌ து பா 9)6**

**சிறியரில் ஒருவனுக்கு ஒரு கலசம் தண்ணீர் மாத்திரம் குடிக்க குடிக்கிறவன் தன் பலனை அடையாமல் போகான் (மத் 10.42)7**

நம் சிறிய வேண்டல்களை கூட மதிப்பு மிக்கதாக கருதுகிறார். சிறிய வேண்டல்தானே என நினைத்துக் கொள்ள வேண்டாம். இந்த சிறிய இறைவேண்டல் ஒரு துளி நீரை போல ஆனால், அந்த சிறிய இறை வேண்டல் இல்லையென்றால் கடல் போன்ற ஆன்மீக வாழ்வு எதையோ இழக்கிறது. எனவே இறைவனை பக்தியின் மூலமாக ஒன்றாக இருக்க வேண்டும் என்கிறார். இத்தகைய பாடல்களின் மூலம் தேசிகர் மக்களை இறைபக்தியின் வாயிலாக பண்புள்ள மக்களாகவும் அன்புடையவர்களாகவும் வாழவேண்டும் என வலியுறுத்துகிறார்.

### தொகுப்புரை

நாம் இறைவனுக்காக படைக்கப்பட்டிருக்கிறோம் இதுவே நாம் கற்றுக்கொள்ள வேண்டிய முதல் உண்மை. நம் வாழ்வின் நோக்கமே இறைவனை கண்டடைய வேண்டும் என்பதுதான் இந்த தேடல் இறையன்பிலே நிறைவடைகிறது. கடவுளை போற்றுவதும் தன் குறைகளுக்காக வருந்துவதும் இறையருளுக்காக ஏங்குவதும் பக்தி பாடல்களின் பண்புகளாகும். எத்தகைய துன்பங்கள் வந்தாலும் கடவுளை உறுதியாக பற்றி கொள்ளும் பக்தி வெளிபாட்டை இங்கு தேசிகர் சௌமிய துறையில் வெளிப்படுத்தியுள்ளார்.



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### பார்வை நூல்கள்

1. செளமியத்துறை.சூ.இன்னாசி.
2. தமிழ் இலக்கிய வரலாறு மு.வ
3. தமிழ் கிறித்தவம்.ஆ சிவசுப்பிரமணியன்.



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Full Length Article

IJCRAR/FLT/43

## அறம் வலியுறுத்தல்

தே.சர்மிளா\*

வணிகவியல் மேலாண்மை துறை - இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

நம் முன்னோர் மனித வாழ்வை அகம் புறம் என இருவகையாரற் பிரித்தனர். புறம் முழுவதும் போர் புகழ் கொடை வீரம் பாடியது. அகம் முழுவதும் மனத்தான் நிகழ்வதது என்பது நாம் அறிந்ததே. அறனைப் பட்டதே இல்வாழ்க்கை அஃதும் பிறன்பழிப்ப தில்லாயின் நன்று என்கிறார் வள்ளுவர். இல் வாழ்வின் பொருளே அறம் என வலியுறுத்துவதிலிருந்தே மனித வாழ்வோடு அறம் எவ்வாறுபின்னிப்பிணைந்துள்ளது எனத் தெரிகிறது. மேலும் அன்பும் அறனும் உடைத்தாயின் இல்வாழ்க்கை பண்பும் பயனும் அது என்று கூறி இக்கருத்துக்கு வலுச் சேர்த்திருக்கிறார் வள்ளுவர்.

வள்ளுவர் கூறும் கருத்து:

"சிறப்புஈனும் செல்வமும் ஈனும் அறத்தினூஉங்கு

ஆக்கம் எவனோ உயிர்க்கு." (குரல்:31)

"அறத்தினூஉங்கு ஆக்கமும் இல்லை அதனை

மறந்தலிமன் ஊங்கில்லை கேடு." (குரல்:32).

"ஓல்லும் வகையான் அறவினை ஓவாதே

செல்லும்வா யெல்லாமஞ் செயல்." (குரல்:33).





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அறத்தின்பால் ஈடுபாடு கொண்டு அதன்படி செயல்படுபவர்களுக்குதான் சிறப்புகளும் செல்வமும் வந்து சேரும். அறத்தைப் போல் உயர்வைத் தருவது வேறு இல்லை அறத்தை மறுத்தல் உயர்வு இல்லை, கேடுதான் விளைவு எங்கெங்கு எப்படியெல்லாம் அறத்தைச் செயல்படுத்த முடியுமோ அங்கெல்லாம் இயன்றவரை அறத்தை செயல்படுத்துவதே சிறப்பு என்று மனதால் நேர்மையுடன் இருப்பதே அறம். அப்படி அறமுடன் இருப்பவருக்கு செல்வமும் சிறப்பு வளரும். அறத்தை மறுப்பவர் வாழ்வில் வீழ்ச்சி உறுதியளிக்கும் உறுதியளிக்கும் குணம், அளவற்ற ஆசை, கடும் கோபம், வன் சொல் இவை நான்கு இல்லாமல் இருப்பதே அறம் என்று திருவள்ளுவர் கூறுகிறார் இதன் கருத்தையே புலவர் குழந்தையும் கீழ்வரும் பாடலில் குறிப்பிடுவதை காண்போம்.

**"அவாநா மாக்க நசைஇ யறமறந்து போவாநா மென்னாப் புலைநெஞ்சே-ஓவாது நின்று குற்றி வாழ்தி யெனினுநின் வாழ்நாட்கள் சென்ற செய்வ துரை."**

வாழ்நாள் முழுவதும் செல்வத்தை முயன்று தேடி அதை நல்வழியில் சிறிதும் செலவிடாமல் முதுமைப் பருவத்தையடைத்த ஒருவன் அச்செல்வத்தை விட்டு விட்டுப் போகும் நிலையை எண்ணியிரங்கித் நான் மனத்தை நோக்கி கூறியதாகக் செய்யப்பட்டது இச் செய்யுள் செல்வத்தில் பயன் தாம் உண்டுடுத்து இனிது வாழவும் நல்வழியில் செலவு செய்வோமே என்பதை அறியாத அறிவிலிகள் பலவாறு தேடிய செல்வத்தைக் கொண்டு அறஞ்செய்யாது வீணை இறந்தால் இரங்கத்தக்கது என்பதாம். பலவழியிலும் முயன்று செல்வத் தேடவேண்டியதே. பொருளில்லார்க்கு இவ்வுலகில் இன்பமில்லையல்லவா? அனால், அவ்வாறு தேடிய செல்வத்தை நல்வழியில் செலவு செய்தால் கெடுமென்று வீணை காத்து வந்து இறந்தல் அறிவின்மை என்பதாம் இதன் கருத்தையே நாலடியாரும் கீழ்வரும் பாடலில் குறிப்பிடுவதை காண்போம்,

**"இன்றுகொல் அன்றுகொல் என்றுகொல் என்னாது பின்றையே நின்றது கூற்றமென்றெண்ணி ஒருவுமீன் தீயவை ஒல்லும் வகையில் மருவுமின் மாட்டார் அறம்".**

இறப்பு இன்று வருமா? அன்று வருமோ என்று வருமோ என்று நினையாமல் எமன் பின் புறத்திலேயே நிற்கிறான் என எண்ணி தீய செயல்களை விட்டு விடுங்கள். முடிந்த அளவு மாண்புடையார் போற்றிய அறத்தைச் செய்யுங்கள்( இன்று அன்று என்று என்பது இளமைக்



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காலத்தையும் முதுமை காலத்தையும் இடைக்காலத்தையும் உணர்த்தின. ஒல்லும் வகை இல்லறத்தை பொருள் நிலைக்கு ஏற்பவும் துறவத்தை உடல் நிலைக்கு ஏற்பவும் மேற்கொள்ளலாம். இதன் கருத்தையே ஒளவையாரும் கீழ்வரும் பாடலில் குறிப்பிடுவதை காண்போம்,

" அறம் செய விரும்பு ஆறுவது சினம்".

ஒருவனுடையநிழல் அவனுடன் தங்குவது போல, தினமும் உடலின் உள்ளம், புறவும் இருள் சூழ வைத்து மனதில் மாசாய் தங்கிவிடும் சமுதாயத்தை நாட்டையே புற்றுநோய் போன்று ஊடுருவி தீமை பயங்கும். அறத்தின் நெறி தவறியவர்கள் மறு ஜென்மத்தில் வாழ்வதற்கான தகுதியை இழந்தவர்கள் வறுமையிலும் நம் சிறப்பான நிலையில் வாழ வேண்டும் என்றால் அறநெறியை பின்பற்றி வாழ வேண்டும் என்று ஒளவையார் உரைக்கிறார். மனிதன் தன் வாழ்வில் அறத்தினை கடைபிடிப்பது இன்றியமையாததாகும், ஒழுக்கமுள்ள வாழ்வினை வாழ்ந்து வாழ்வில் வளம் பெற அறப்பண்புகளை நம்மில் வளர்த்துக்கொள்ள வேண்டும். நம் முன்னோர்கள் கூறிய அறக்கருத்துக்களை அறநூல்களில் இருந்து கற்று வாழ்வில் நலம்பெறுவோமாக!

### அறம் என்பதன் பொருள்:

அறம் என்பதற்கான சில சிறப்பான பொருள்களை பற்றி அவை எவ்வாறு இடம் பெற்று வருகிறது என்று தெளிவாக காணலாம்.

அன்பாய் இருப்பது அறம்

இனிமையாய்ப் பேசுது அறம்

கடுஞ்சொற்களை தவிர்ப்பது அறம்.

நல்லதையே நாடுவது அறம்.

தூய துறவியரைப் பேணுவது அறம்

மானந்துடன் வாழ்வது அறம்.

உயிருக்கு ஊக்கம் தருவது அறம்.



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அருள் வழியில் ஆண்டவனை உணர்த்துவது அறம்

மனதில் குற்றமற்று இருப்பது அறம்

பொய்மையைத் தவிர்ப்பது அறம்.

சினத்தை தவிர்ப்பது அறம்

பொறாமை உணர்ச்சியைத் தவிர்ப்பதும் அறம்

பிறருக்கு கெடுதல் செய்யாமை அறம்.

பிறருடன் பகிர்ந்து உண்பது அறம்.

பிற உயிர்களை கொல்லாமை அறம்

தீமையில்லாத வழியில் பொருளீட்டுவது அறம்

இல்வற வாழ்வில் ஈடுபடுவது அறம்.

அறநூல்களைக் கற்று அடக்கமுமன் இருப்பது அறம்

திருக்குறள் கூறும் அறம்:

உலகம் முழுவதும் புகழ்பெற்று விளங்கும் திருக்குறளின் அறத்தின் கருத்துகளை திருக்குறள் முலம் காணலாம்.

### தொகுப்புரை

அறம் என்ற சொல்லுக்கு தர்மம், கடமை, தியானம், புண்ணிமம், ஞானம், நல்வினை, தருமதேவதை, நோன்பு என்று பொருளை உரைக்கின்றது. அகராதி என்றும் கூறப்படுகிறது. அதோடு இந்து சமய கருந்தாக்கவியலில் அறம், பொருள், இன்பம், வீடு ஆகிய நான்கும் நாற்பொருள்கள் அல்லது நாற்புருடர்த்தம் என்றும் கூறப்படுகிறது.

நிலையான உண்மையுடனும், உணர்வுகளுடனும் இருப்பது தான் அகராதி சொல்லப்படுகிறது. இதுவே அறம் என்றும் அழைக்கப்படுகிறது. மேலும் அறம் என்பது ஒழுக்கத்தையும் குறிக்கும். அதோடு காலம், பண்பாடுகள் இவற்றை கொண்டு அறமானது வேறுபடுகிறது.



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Full Length Article

IJCRAR/FLT/44

## பக்தி இலக்கியத்தின் பண்பாட்டுக் கூறுகள்

யு. சிந்துஜா\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்க காலத்தில் சைவமும், வைணவமும் தமிழகத்தில் இருந்தன. பிறகு சமணம், பௌத்தம், இஸ்லாமியம், கிறித்துவம் போன்ற சமயங்கள் தோன்றின. பாண்டியன் படையடுப்பினாலும், பல்லவர்களின் தாக்குலாலும், களப்பிரர் ஆட்சி அடிச்சுவடு தெரியாமல் அழிந்தது. புத்த, சமண மதங்களின் மீது மக்களுக்கு வெறுப்பு ஏற்பட்டது. அச்சூழலில் நாயன்மார்கள், ஆழ்வார்களின் பக்திப் பாடல்கள் எழுந்தன.

பக்தி இலக்கிய காலம்

பக்தி இலக்கியம் செழிப்பாக வளர்ந்த காலம், 7,8,9- ஆம் நூற்றாண்டுகள். மேலும் 11-ஆம் நூற்றாண்டில் பட்டினத்தடிகளும், 13 ஆம் நூற்றாண்டில் அருணகிரி நாதரும், 17-ஆம் நூற்றாண்டின் இறுதியில் தாயுமானவர், 19-ஆம் நூற்றாண்டில் வள்ளலார் இராமலிங்க சுவாமிகளும், 20 ஆம் நூற்றாண்டில் பாரதியின் கண்ணன் பாட்டுகளும் பக்தி இலக்கிய உணர்வை வளர்த்தன.

சைவ மற்றும் வைணவ சமயங்கள் :-

சைவ சமயம், சிவநெறி என்றெல்லாம் அழைக்கப்படும். இச்சைவ நெறி சிவபெருமானை முழுமுதற்கடவுளாக வணங்கும் சமயம் ஆகும். சிவபெருமான் அனைவருக்கும் உரிய இறைவனாகக்



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கருதப்படுகிறார். ஆயினும் சிவபெருமானின் அடிகளாராக விளங்கிய 63 நாயன்மார்களால் சைவம் என்று சிவபெருமானின் தனித்தன்மையை விளக்குவதற்குச் சைவ வழியைத் தோற்றுவித்தனர்.

வைணவ சமயம், வைஷ்ணவம் என்று அழைக்கப்படும் இச்சமயத்தின் முழுமுதற்கடவுளாக கூறப்படுவது விஷ்ணு. இது ஆறு உட்பிரிவுகளுள் ஒன்றாகும். வைணவ சமயத்தில் திருமால் எண்ணற்ற அவதாரங்களில் குறிப்பிடத்தக்கவையான மச்சம், கூர்மம், வராகம், நரசிம்மம், வாமனன், பரசுராமன், இராமன், பலராமன், கிருஷ்ணன், கல்கி என்ற பத்து அவதாரங்கள் தசாவதாரங்கள் எடுத்து உலகை பகவான் காப்பாதுவாதாக நம்புகிறது. குப்தர் காலத்தில் செல்வாக்கு பெற்றிருந்த வைணம் தெற்காசியா முழுவதும் பரவியிருந்தது. இச்சமயம் பன்னிரு ஆழ்வார்களான பொய்கையாழ்வார், பூதத்தாழ்வார் பேயாழ்வார், திருமழிசையாழ்வார், மதுரகவியாழ்வார், ஆண்டாள் நாச்சியார், நம்மாழ்வார், பெரியாழ்வார், திருமங்கையாழ்வார், தொண்டரடிப்பொடி ஆழ்வார், திருப்பாணாழ்வார், குலசேகராழ்வார் போன்றோர்களால் வளர்க்கப்பட்டது.

இவர்களுள் பொய்கை, பூத, பேயாழ்வார்களை முதல் ஆழ்வார்கள் என்று சிறப்பித்துக் கூறுவர்.

### சைவ சமயம் :-

சிவபெருமானை முழுமுதற் கடவுளாகக் கொண்டது சைவ சமயமாகும். தமிழரின் பழம்பெருஞ் சமயமென்பர் ஆராய்ச்சியாளர். ஆரியர் வருகைக்கு முற்பட்ட சிந்துவெளி நாகரிகத்தில் சிவவழிபாடு சிறப்புற்றிருந்தது எனத் தொல்லியலாராய்ச்சியாளர்கள் நிறுவியுள்ளனர். உமை, விநாயகர், முருகர், பரமனின் அம்சமான பரிவார கடவுள்கள் பைரவர் (வீரத்தின் அதிபதி), தட்சிணாமூர்த்தி வீரபத்திரர், நாகதம்பிரான் மற்றும் கிராமப்புற தெய்வங்களும் சைவ சமயத்தவரின் வழிபாட்டுத் தெய்வங்களாகச் சைவர்களால் வழிப்படப்படுகின்றன.

திருக்கயிலையில் நந்தி தேவர் பணிவிடை செய்ய, விநாயகரும், முருகனும் அருகிருக்க பார்வதி துணை இருக்க தீற்றிருக்கும் சிவபிரானே சைவர்களின் பரம்பொருளாக விளங்குகின்றார். 12-ஆம் நூற்றாண்டில் தன் உச்சத்தை அடைந்து இருந்தது சைவநெறி, ஆப்கானிஸ்தான் முதல்





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கம்போடியா வரையான தெற்காசியா, தென் கிழக்காசியா முழுவதற்குமான தனிப்பெரும் நெறியாக விளங்கிய அமைந்த சான்றுகள் கிடைத்திருக்கின்றன.

### பன்னிரு திருமுறைகளில் தேவாரம்:

சைவ சமயத்தைத் தமிழோடும் இசையோடும் வளர்த்த பெருமையுடையவை பன்னிரு திருமுறைகள். முதல் மூன்று திருமுறைகளாகத் திருநானசம்பந்தர். பாடல்கள் தொகுக்கப்பட்டுள்ளன. 4, 5, 6 ஆம் திருமுறை களாகத் திருநாவுக்கரசரின் இலக்கியச் செழுமை வாய்ந்த பாடல்கள் முறைப்படுத்தப்பட்டுள்ளன. ஏழாம் திருமுறையாகச் சுந்தரமூர்த்தி நாயனாரின் தேவாரம் வைக்கப்பட்டுள்ளது. எட்டாம் திருமுறையாக மாணிக்கவாசகரின் திருவாசகமும், திருக்கோவையாரும் வைக்கப்பட்டுள்ளன.

ஒன்பதாம் திருமுறையாக, திருமாளிகைத் தேவர், கருவூர்த் தேவர் முதலான ஒன்பது சான்றோர் பாடல்கள் வைக்கப்பட்டது.

பத்தாம் திருமுறையாகத் திருமூலர் இயற்றிய திருமந்திரம் வைக்கப்பட்டுள்ளது. பதினொன்றாம் திருமுறைமாகச் காரைக்காலம்மையார், ஐயடிகள், கடவர்கோன், சேரமா பெருமான் நாயனார் முதலான பன்னிருவர் பாடல்கள் தொகுக்கப்பட்டுள்ளன. பன்னிரண்டாம் திருமுறையாகச் சேக்கிழாரின் பெரிய புராணம் வைக்கப்பட்டுள்ளது.

### சமய குரவர்கள்-

திருஞானசம்பந்தர், திருநாவுக்கரசர், சுந்தரமூர்த்தி நாயனார். மாணிக்கவாக்கப் பெருமான் இவர் நால்வரும் சமயகுரவர்கள் என்று அழைக்கப்படுவர்.

### முதலாம், இரண்டாம் மற்றும் மூன்றாம் திருமுறை

முதலாம் இரண்டாம், மூன்றாம் திருமுறைகளை பாடியவர் திருஞானசம் பந்தார். முதலாம் திருமுறை 1461 பாடல்களை உடையது.



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இரண்டாம் திருமுறையில் 1331 பாடல்களை உடையது, மூன்றாம் திருமுறையில் 1358 பாடல்கள் உள்ளன. முதல் மூன்று திருமுறைகளாகத் திருஞானசம்பந்தர் பாடல்கள் தொகுக்கப்பட்டுள்ளன.

சிவபாத இருதயர்க்கும், பசுவதி அம்மையாருக்கும். சீர்காழியில் அந்தணர் குலத்தில் மகனாகப் பிறந்தவர். மூன்று வயதில் உமையம்மையிடம் ஞானப்பால் உண்டவர். இவர் 14,000 பதிகங்கள் பாடியுள்ளார். என்பர். ஆனால் 184 பதிகங்களே நமக்குக் கிடைத்து உள்ளன. இவர் காலம் 7-ஆம் நூற்றாண்டு.

இவர் முதலாம் திருமுறையில் எட்டு(8) வகை பண்களில் பாடல் பாடியுள்ளார். இரண்டாம் திருமுறையில் ஆறு (6) வகை பண்களில் பாடல் பாடியுள்ளார், மூன்றாம் திருமுறையில் பத்து (10) வகை பண்களில். பாடல் பாடியுள்ளார். இவருடைய பாடல்களைத் 'திருக்கடைக்காப்பு' எனக் குறிப்பிடுவர். இவர் பாடிய முதல் பாடல் தோடுடைய செவியான்'-என்று தொடங்கும் பாடலாகும்.

**நான்காம், ஐந்தாம்,**

**ஆறாம் திருமுறைகள்**

நான்காம், ஐந்தாம், ஆறாம் திருமுறையை பாடியவர் திருநாவுக்கரசர். நான்காம் திருமுறையில் 1070 பாடல்கள் உள்ளன, ஐந்தாம் திருமுறை 1015 பாடல்கள் உள்ளன, ஆறாம் திருமுறையில் 981 பாடல்கள் உள்ளன.

திருமுனைப்பாடி நாட்டில் திருவாமூரில், வேளாளர் மரபில் புகழனார்க்கும் மாதிரியார்க்கும் மகனாகப் பிறந்த இவரின் இயற்பெயர் மருள்நீக்கியார். சமணர்கள் சூழச்சியால் சமணமதத்திற்கு ஈர்க்கப்பட்ட இவரை திலகவதியார் (திருநாவுக்கரசரின் தமக்கை) சிவபெருமானிடம் மன்றாடி நோன்பு பூண்டு இருந்தார். இதன் காரணமாக தருமசேனர் என்று அழைக்கப்படும் திருநாவுக்கரசருக்கு தீராத சூலை நோய் ஏற்பட்டது. இதன் காரணமாக தருமசேனர் சிவபெருமானை வணங்கி வர அவரது நோய் தீர்ந்தது. அனைத்து துன்பங்களும் ஐந்து எழுத்து மந்திரத்தின்



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உதவியால் வென்று நின்றார். ஈசன் எந்தை இணை அடி நிழலை நினைந்திருந்தால் கொதிக்கும் சுண்ணாம்பு காளவாயும் அவருக்கு.

"மாசில் வீணையும் மாலை மதியமும்

வீசு தென்றலும் வீங்கில வேணிலும் மூசுவண்டறை பொய்கையும்"

போன்றிருந்தாம். 'தாண்டக வேந்தர்' என்று அறியப்பட்டார்.

பன்னிரண்டு பண்களில் பாடப்பட்டது நான்காம் திருமுறை,

ஐந்தாம் திருமுறை திருக்குறுந்தொகை பண்களால் பாடப்பட்டது ஆறாம் திருமுறை திரு தாண்டகம் பண்களால் பாடப்பட்டது.

"கூற்றாயின வாறுவி லக்ககிலீர்

கொடுமை பல செய்தன நானறியேன்

ஏற்றாயடிகே இரவும் பகலும் பிரியாது வணங்குவான் எப்பொழுதும்"

என்று முடிகிறது.

பக்தி இலக்கியப் பாடல்கள் வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல்களையும் பண்பாட்டையும் காணமுடிகிறது.



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Full Length Article

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## பக்தி இலக்கியங்களின் தோற்றமும் பண்பாட்டுக் கூறுகள்

சு. சிவகாமி\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

வணிகமொழி ஆங்கிலம் என்றால், சட்டத்தின் மொழி இலத்தீன் என்றால், இசையின் மொழி கிரேக்கம் என்றால், தத்துவத்தின் மொழி ஜெர்மன், தூதின் மொழி பிரெஞ்சு என்றால் தமிழ் பக்தியின் மொழி என்றார் தனிநாயக அடிகளார்.

சங்க கால வழிபாடு

சேர, சோழ, பாண்டியர் என மூவேந்தர்கள் ஆண்ட காலத்தை சங்க காலம் என்கிறோம். இக்காலத்தில் எழுந்த இலக்கியங்கள் சங்க இலக்கியங்கள் என அழைக்கப்படுகின்றன. சங்க இலக்கியங்களின் முதன்மையான பாடுபொருள் அகம், புறம் என காதலும் வீரமும் பேசப்படுகின்றன. என்றாலும் இயற்கை சார்ந்த வழிபாட்டு முறைகளையும் அவ்விலக்கியங்கள் பதிவுசெய்துள்ளன.

“மாயோன் மேய காடுறை உலகமும்

சேயோன் மேய மைவரை உலகமும்

வேந்தன் மேய தீம்புனல் உலகமும்

வருணன் மேய பெருமணல் உலகமும்



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**முல்லை குறிஞ்சி மருதம் நெய்தல் எனச்**

**சொல்லிய முறையான் சொல்லவும் படுமே”**

என, தொல்காப்பியர் நிலங்களின் பிரிவையும் அவற்றிற்குரிய கடவுளரையும் குறிப்பிட்டு இருக்கின்றார்.

குறிஞ்சிக்கடவுளாக முருகப்பெருமானும், மருதநிலத்துக் கடவுளாக இந்திரனும், நெய்தலில் வருணனையும், பாலை நிலத்தில் கொற்றவையையும், முல்லை நிலத்தில் திருமால் எனப்படும் மாயோனையும் சங்க காலத்தில் மக்கள் வழிபட்டனர் என்பதை இலக்கியங்கள் வழி அறியமுடிகிறது. சங்கப்ப பாடல்களில் சிவன் என்னும் பெயர் இமல்லை. இருந்தாலும் தாழ்சடை பொலிந்த அருந்தவத்தோன், முக்கட் செல்வன், கறை மிடற்று அண்ணல், நீலமணி மிடற்று அண்ணல், முழுமுதல்வன், ஈர்ஞ்சடை அந்தணன், என சிவனைப் பற்றிய குறிப்புகள் கிடைக்கின்றன.

சங்க இலக்கியத்தில் கடவுள் வாழ்த்து தவிர எட்டுத்தொகைப் பாடல்களில், ஆங்காங்கே கடவுள் வழிபாடு பற்றிய குறிப்புகளைக் காணமுடிகிறது. பரிபாடலில்,

**திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்**

**தொருபாட்டுக் காடுகாட் கொன்று - மருவினிய**

**வையையிரு பத்தாறு மாமதுரை நான்கென்ப**

**செய்யபரி பாடற் றிறம்.**

சிறப்பாகக் கடவுளைப் போற்றும் மரபுகளைக் காண்கிறோம். பத்துப்பாட்டில் திருமுருகாற்றுப்படை முருகன் வழிபாடை சிறப்பாக எடுத்தியம்புகிறது.

**பல்லவர் காலம் அல்லது பக்தி இலக்கிய காலம்**

களப்பிரர் காலத்திற்கு பிறகு சோழர் ஆட்சியில் கி.பி. 7, 8, 9 ஆம் நூற்றாண்டுகளில் ஆலயப்பணியே ஆண்டவன் பணி என்ற சிந்தனை மக்களிடையே ஏற்பட்டது. சங்க இலக்கியங்கள்





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காதலையும், அரசர்களின் வீரம் மற்றும் கொடையைப் பாடின, பக்தி இலக்கியங்கள் இறைவனையும் இறையடியாரையும் பாடின. கோயில் இல்லாத ஊரில் குடியிருக்கவேண்டாம், கோபுர தரிசனம் கோடி புண்ணியம், திருநீறில்லாத நெற்றி பாழ் என்னும் எண்ணம் மக்கள் மனத்தில் தோன்றியது. இலக்கியங்களின் பாடுபொருள் பக்தி சார்ந்து தோன்றியது.

சங்க காலத்தில் நிலம் சார்ந்த வழிபாட்டு மரபுகள், சமணம், பௌத்தம், கிறித்தவம், இஸ்லாம் என ஆட்சிகளுக்கு ஏற்ப மாற்றம் பெற்றது. சமயங்களின் பரப்பும் கருவியாக சமய இலக்கியங்கள் தோன்றின. இலக்கியங்களில் நேரடியாகவும் உள்ளீடாகவும் சமயம் சார்ந்த சிந்தனைகள் எழுந்தன. இவ்வாறு தோன்றி பக்தி இலக்கியங்களை,

### சமயம் சார்ந்த இலக்கிய வளர்ச்சி

சைவ, வைணவத்தில் அதிகமான சமயம் சார்ந்த தமிழ் இலக்கியங்கள் தோன்றின. காப்பியங்கள், சிற்றியலக்கியங்கள், பிள்ளைத்தமிழ், உலா, மடல், திருமுறைகள், கம்பராமாயணம், மகாபாரதம், பதினெண்கீழ்க்கணக்கு நூல்கள், கிறித்தவக் இலக்கியங்கள், இஸ்லாமியப் இலக்கியங்கள், பௌத்த இலக்கியங்கள் சமணக் இலக்கியங்கள், எனப் பக்தி இலக்கிய மரபு வளர்ச்சி பெற்றது.

### பௌத்த பக்தி இலக்கியங்கள்

பௌத்த சமயத்தைக் கருத்துகளுடன் பௌத்த இலக்கியங்கள் வளர்ச்சி பெற்றன. அவற்றுள், 1. மணிமேகலை, 2. குண்டலகேசி, 3. விம்பிசாராக்கதை, 4. அபிதர்மாவதாரம், 5. திருப்பதிகம், 6. சித்தாந்தத் தொகை ஆகியன குறிப்பிடத்தக்கன. இவ்விலக்கியங்கள் புத்தமதக் கருத்துகளைபுத்த சமயத்திற்கு சமண வைதீக சமயங்களின் இருமுனைத் தாக்குதல் தொடர்ந்து இருந்து வந்தது. பௌத்தர்கள் தமது சமயப்பரப்புதலை மட்டுமே நோக்கமாகக் கொண்டிருந்தனர். பௌத்த சமயப்



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பரப்புதலுக்கு ஏதுவாக சமய நூல்கள் மட்டுமே இயற்றினர். இக்காரணங்களால் புத்த சமயம் கொஞ்சம் கொஞ்சமாக செல்வாக்கு இழந்தது.

### சமணமும் தமிழும்

கி.பி. 3 ஆம் நூற்றாண்டில் சந்திரகுப்த மௌரிய மன்னன் காலத்தில் வடஇந்தியாவில் சமணம் தோன்றியது. பத்திரபாகு என்னும் முனிவர் மூலம் சமணம் தமிழகத்தில் நுழைந்தது. மெல்ல மெல்ல சமணர்கள் அரசியல் செல்வாக்குப் பெற்றனர்.

### சமண பக்தி இலக்கியங்கள்

சங்க கால உலோச்சரனார் சமணர் எனக் கருதுவர். கணியன் என்ற சொல் சமணரைக் குறிக்கும் என்பார். நிகண்டன் கலைக்கோட்டுத் தண்டனாரும் சமணரே அகப்புறப் பாடல்களில் ஒரு சிலவற்றில் சமண சமயக் கருத்துக்கள் உள்ளன. தொல்காப்பியரையும் திருவள்ளுவரையும் இளங்கோவடிகளையும் சமணர் என்று கருதுவர். பெருங்கதையும், சிந்தாமணியும், வளையாபதியும் ஐஞ்சிறு காப்பியங்களும் சமணக் காப்பியங்களாகும்.

### சைவ சமய இலக்கியங்கள்

சிவனை முழுமுதற்கடவுளாக வணங்கும் சமயமான சைவசமயம் சார்ந்து எழுந்த இலக்கியங்கள் சைவ இலக்கியங்கள் எனப்படும். கி.பி. ஏழாம் நூற்றாண்டு முதல் 12-ஆம் நூற்றாண்டு வரையான காலங்களில் சிற்றிலக்கியம், பெருங்காப்பியம், எனப் பல சைவ இலக்கியங்கள் இயற்றப்பட்டன. கி.பி. 650 காலப்பகுதி தொடங்கி, 550 ஆண்டு காலம் தமிழ்மொழியைச் சைவ சமயமே செல்வாக்குப் பெற்றது.



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### வைணவ சமய இலக்கியங்கள்

திருமாலை முழுமுதற் கடவுளாகக் கொண்ட சமயம் வைணவம் ஆகும். கி.பி. 6ஆம் நூற்றாண்டு முதல் 9 ஆம் நூற்றாண்டுக்குள் வைணவ சமயத்தில் ஆழ்வார்கள் 12 பேரினால் இயற்றப்பட்ட இந்த பாடல்களை, 10 ஆம் நூற்றாண்டில் வாழ்ந்த நாதமுனிகள் தொகுத்தார்.

### கிறிஸ்தவ இலக்கிய வளர்ச்சி

கி.பி 15 ஆம் நூற்றாண்டில் டச்சுக்காரர்கள், டேனீஸ்காரர்கள், பிரஞ்சுக்காரர்கள், ஆங்கிலேயர், ஐரோப்பியர் என இந்தியாவில் வணிகத்தின் பொருட்டு நுழைந்தவர்களால் கிருஸ்தவம் பரவியது.

### வீரமாமுனிவர்

வீரமாமுனிவரின் தேம்பாவணி கிறிஸ்தவ இலக்கியங்களுள் தலைசிறந்ததாகத் திகழ்கிறது. இவர் கித்தோரி அம்மாளை, அடைக்கல மாலை, அடைக்கல நாயகி, வெண் கலிப்பா, அன்னை அழுங்கல் அந்தாதி, தேவாரம், கருணாம்பர பதிகம் ஆகிய படைப்புகளையும் வழங்கியுள்ளார்.

### இசுலாமிய இலக்கிய வளர்ச்சி

இசுலாமிய சமயத்தவர்கள் இயற்றிய தமிழ் இலக்கியம் இசுலாமியத் தமிழ் இலக்கியம் எனப்படுகிறது. மதுரையைத் தில்லி சுல்தான் படைகள் 1311 ஆம் ஆண்டு கைப்பெற்றின. விஜயநகரப் பேரரசு இவர்களை 1371 ஆம் ஆண்டு தோற்கடித்தது. தமிழ்நாட்டில் இசுலாம் பரவ இசுலாமிய ஆட்சி ஒரு முக்கிய காரணமாகும். இந்தப் பரவலால் இசுலாம் இலக்கியங்களும் தமிழில் பரவத் தொடங்கின. உமறுப்புலவர் இயற்றிய சீறாப் புராணம் இசுலாம் இலக்கியத்தின் மணிமகுடமாகத் திகழ்கிறது. கிசா, முனாசாத்து, நாமா, படைப்போர், மசாலா, மாலை, கண்ணி, திருமண வாழ்த்து, நொண்டி நாடகம் ஆகியன இசுலாமியர் தந்த தமிழ்க்கொடைகளாகும்.



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Full Length Article

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## சங்க இலக்கியத்தில் தமிழர் பண்பாட்டுப் பதிவுகள்

கா. சினேகா\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பண்டைய தமிழ் மக்களின் பண்பினை அறிவதற்கு தமிழ் இலக்கியங்களே சிறந்த சான்றாக அமைகின்றன. உலகம் நல்வழியில் இயங்குவதற்கு பண்பாடு (அ) பண்புடையார் வாழ்தல் மிகவும் பயனுள்ளது.

“பண்புடையார் பட்டுண் டுலகம் அதுவிறெல்

மண்புக்கு மாய்வது மன்”

என்பது வள்ளுவர் வாய்மொழி. அன்பும் அறனும் எங்கெங்கும் பரவிப் பெருகி வாழும் வாழ்க்கைப் பண்பும் பயனுமாக மிளிர்வது பண்பாட்டின் நோக்கமாகும். தனிமனிதனின் ஒழுக்கமும் பண்பும் மிகவும் இன்றியமையாததாகும். இத்தகையப் பண்பாட்டுப் பதிவுகளை நம் முன்னோர்கள் வடிவமைத்த சங்க இலக்கியங்கள் வாயிலாகப் பகிர்ந்து கொள்வதே ஆய்வின் நோக்கமாக அமைகின்றது

தனிமனிதப் பண்பாடு

பண்பாடு என்பது பண்பட்ட எண்ணமும் சொல்லும் செயலும் ஒருங்கிணைந்து திருந்திய நிலையாகும். எல்லோருடைய இயல்புகளும் அறிந்து ஒத்த நன்னெறியில் ஒழுகுபவர் பண்பாடு



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உடையவர் ஆகின்றார். சங்ககாலத்தில் தனிமனித வாழ்க்கையில் நட்பும், பகையும், விருப்பும், வெறுப்பும், அன்பும், அன்பின்மையும் ஆகிய பல்வேறு உணர்ச்சிகளும் இடம்பெற்றன. ஆனால் சங்கப் புலவர்கள் சமுதாயப் பொதுமைக்காகவும், பண்பாட்டைக் காப்பாற்றுவதற்காகவும் பிறர் பழிதூற்றாமல் இருப்பதற்காகவும் தனி மனிதனின் உயர்ந்த பண்பினையே தேர்ந்தெடுத்துக்கூறியுள்ளனர். இதனையே,

“நல்லது செய்தல் ஆற்றீராயினும்  
அல்லது செய்தல் ஓம்புமின்.....”

என்று குறிப்பிட அறியலாம். நல்வினை செய்யவில்லை என்றாலும் தீவினையைச் செய்யாதீர்கள் என்று தனிமனித பண்பாட்டை சங்க நூல் குறிப்பிடுவதனை அறியமுடிகிறது.

**சங்க கால விருந்தோம்பலும் பண்பாடும்**

பண்டைய தமிழரின் வாழ்க்கை அறத்தின் அடிப்படையில் அமைந்தது. அறவாழ்க்கையின் முழுமை அன்பு என்ற பண்பால் மேன்மையடைந்தது. அன்பு ஒன்றே அனைத்திற்கும் ஆதரமாக அமைந்தது.

அறம், பொருள், இன்பம், வீடுபேறு அடைதல் நூற்பயன் என்பர். இந்நான்கினுள் அறம் வலிமையுடையதாகக் கருதப்படுகின்றது. இவ்வறத்தினை மேற்கொள்ள பொருள் வேண்டப்படுகின்றது. இப்பொருளைத் தேடுவதற்குத் தலைவன் தலைவியைப் பிரிந்து பொருளீட்டும் தன்மையும் அப்பொருளைக் கொண்டு தலைவி விருந்து என்னும் அறம் புரிந்த பண்பும் சங்கப்பாடல்களில் புலவர்கள் பதிவு செய்துள்ளனர். சங்க கால மக்கள் பசித்துவரும் புதியவர்களுக்காகச் சிறந்த உணவை நாள்தோறும் அளித்தனர்.

“கற்பும் காமமும் நற்பால் ஒழுக்கம்

மெல்லியல் பொறையும் நிறையும் வல்லிதின்

விருந்து புறந்தருதலும் சுற்றம் ஒம்பலும்

பிறவும் அன்ன கிழவோள் மாண்புகள்”





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என்று தொல்காப்பியர் சங்க காலத் தலைவியின் மாண்புகளில் விருந்து புறந்தருதலைத் ஒரு செயலாகக் குறிப்பிடுவதைக் காணலாம். விருந்து செய்தல் வேண்டி சிறந்த பொருளை ஈட்டி வருதல் தலைவனுக்குரிய கடமையாக அமைந்தது. இதனை,

“செழுநகர் நல்விருந்து அயர்மார் ஏமுற  
விழுநிதி எளிதினின் எய்துக தில்ல  
கல்பிறங் காரிடை விளங்கிய  
சொல்பெயர் தேஎத்த சுரனிறந்தோரே”

அகநானூற்று பாடல் வழி சங்க கால மக்கள் தங்களுடைய வாழ்க்கைகாக மட்டுமல்லாது விருந்தினருக்கு உணவு கொடுப்பதற்காகப் பொருளீட்டச் செல்லுதல் அக் கால மக்களின் தலைச் சிறந்த பண்பாட்டுப் பதிவாக அமைகின்றது. இதனையே வள்ளுவர்.

“செல்விருந் தோம்பி வருவிருந்து பார்திருப்பான்  
நல்விருந்து வானத் தவர்க்கு.”

விருந்தோம்பல் சிறப்பினை குறள் வழி தெளிவுப்படுத்துகிறார்.

### பண்பட்ட நாகரிகப் பதிவுகள்

விருந்தினர் தன் இல்லதிற்கு வரும்பொழுது தலைவி தலைவனோடு ஊடியிருந்த பொழுதும் அதை மறைத்து முறுவல் கொண்ட முகத்தினராய் இருந்தனர் என்பதை நற்றிணைப் பாடலில் தமிழரின் பண்பட்ட நாகரிக வாழ்க்கையை எடுத்துரைக்கிறது. இதனை,

“அந்துகில் தலையில் துடையினள் நப்புலத்து  
அட்டி லோளே அம்மா அரிவை  
எமக்கே வருதல் விருந்தே சிவப்பான்று  
சீறுமுள் எயிறு தோன்ற  
முறுவல் கொண்ட முகம்காண் கம்மே”



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இப்பாடல் வழி அறியமுடிகிறது. அளவற்ற உணவுப் பொருளை விருந்தினருக்குப் படைத்தைச் சங்க பாடல்கள் தெளிவாகிறது.

### தமிழரின் காதல் வாழ்க்கையில் - பண்பாட்டுக் கூறுகள்

தமிழருக்குக் காதலும் வீரமும் இரு கண்களாக விளங்கின. சங்க காலத் தமிழர் 'களவு' வாழ்க்கையையும் 'கற்பு' வாழ்க்கையையும் மேற்கொண்டொழுகினர். இதில் தாங்கள் மேற் கொண்ட களவு வாழ்க்கையிலும் நமது பண்பாட்டினைப் பதிவு செய்துள்ளனர். தலைவன் மீது காதல் கொண்ட தலைவி தன் தலைவனை பற்றியும் அவனது அன்பைப் பற்றியும் அதன் அளவு எத்தகையது என்பது பற்றியும் குறிப்பிடும் இடங்கள் இன்னும் நாம் கண்டு வியப்புறும் படி அமைந்துள்ளது சிறப்பாகும். தலைமகள் தோழியிடம் தலைவனின் அன்புடைமையை வற்புறுத்தும் சூழலில் அக்காதல் நிலத்தைவிடப் பரந்ததாக வாளை விட உயர்ந்ததாக நீரை விட ஆழமானதாகத் திகழ்கின்றதெனக் கூறித் தன் அன்பின் அளவை வெளிப்படுத்துகிறாள்.

“நிலத்தினும் பெரிதே வானினும் உயர்ந்தன்று

நீரினும் ஆரள வின்றே சாரல்

கருங்கோற் குறிஞ்சிப் புக்கொண்டு

பெருந்தேன் இழைக்கும் நாடனொடு நட்பே”

இச்சங்கப்பாடலால் அறியலாகின்றது.

நீண்ட நாள் களவுமேற் கொள்ளுதல் ஆகாது விரைவாகமணமுடித்துக் கொள்ளுதல் நல்லது என்று இடித்துரைக்கும் தோழியின் கூற்றால் ஊரில் அலர் ஏற்படும் என்று கருதும் தோழியின் மன உணர்வும் தமிழர்களின் பண்பட்ட வாழ்வும் புலனாகின்றது. இதனை

“வேரல் வேலி வேர்க்கோட் பலவின்

சிறுகோட்டுப் பெரும்பழம் தூங்கி யாகங்கியவள்

உயிர்த்தவச் சிறிது காமமோ பெரிது”



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என்று மலைச் சாரலில் சிறிய கிளையில் பெரிய பலாப்பழம் தொங்குவதுபோல் தலைவியின் உயிர் மிகச் சிறியது. இவள் கொண்ட காதலோ பெரியது என்று கூறி வரைவு மேற்கொள்ளாமல் களவொழுக்கத்திலே வாழ்தல் உயிர்வாழ்க்கைக்குத் துன்பமானது என்பதனை உணர்த்தி விரைவில் தலைவியை மணம்செய்து கொள்ளுமாறு தலைவனுக்கு அறிவுறுத்துகிறாள். இதன் வழி களவு வாழ்க்கையை கற்பு வாழ்வாக மாற்றிக் கொள்ளும் சங்க கால மக்களின் பண்பினை அறியமுடிகிறது.

### சங்க கால மகளிரின் அரசியலறிவும் பண்பாடும்

சங்க காலத்தில் ஆண்கள் பெண்கள் என்ற ஏற்றத்தாழ்வு அற்ற மனநிலையுடன் வாழ்ந்தனர். உழைப்பிற்கும் ஒழுக்கத்திற்கும் முக்கியத்துவம் தரப்பட்ட சங்க காலத்தில் பெண்கள் உரிமையுடன் வாழ்ந்தனர். பெண்கள் கல்வியிலும் புலமையிலும் சிறந்து விளங்கினர். அரசர்களுக்கே அறிவுரை கூறும் பண்பட்டவர்களாகவும் திறமையுடையவர்களாகவும் விளங்கினர். சங்க காலத்தில் வாழ்ந்த புலவர் பெருமக்களுள் தலைசிறந்தவர் ஓளவையார். அவர்அதியமானிடம் கொண்ட பற்றே அவரைத் தொண்டைமானிடம் தூதுவராகச் செல்லத் தூண்டியது. போரை தடுத்து நிறுத்த வேண்டும் என்ற அவரது நல்லபண்பே.



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Full Length Article

IJCRAR/FLT/47

## வைணவ சமயம்

கே. சுகன்யா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

விஷ்ணுவை முழுமுதற் கடவுளாக வழிபடும் சமயம். வைணவம் என்றும் வைஷ்ணவம் என்றும் அழைக்கப்படும் இச்சமயம் இந்து சமயத்தின் ஆறு உட்பிரிவுகளுள் ஒன்றாகும். உலகில் தீமைகள் ஓங்கும் போது காக்கும் கடவுளான விஷ்ணு, மனித வடிவில் அவதாரம் எடுத்து அவற்றை அழித்து நல்லவரைக் காப்பார் என்பது வைணவர் நம்பிக்கை. வைணவக் கடவுளான விஷ்ணு எண்ணற்ற அவதாரங்கள் எடுத்துள்ளதாகவும் நம்புகிறார்கள். திருமாலின் எண்ணற்ற அவதாரங்களில் குறிப்பிடத்தக்கவையான மச்சம், கூர்மம், வராகம், நரசிம்மம், வாமனன், பரசுராமன், இராமன், பலராமன், கிருஷ்ணன், கல்கி என்ற பத்து அவதாரங்கள் தசாவதாரங்கள் என்று அழைக்கப்படுகின்றன. உபநிடதங்களில் 14[சான்று தேவை] வைணவ உபநிடதங்களாகும்.

வைணவர்கள் முழுமுதற்கடவுளாய் வழிபடும் திருமால்

வைணவ சமயத்தின் முக்கிய நூல்கள் வேதம், உபனிஷத்து, பகவத் கீதை, பஞ்சரந்தர ஆகமம், மகாபாரதம், இராமாயணம், பாகவதம், விஷ்ணு, கருட, நாரதிய, பத்ம, வராக புராணங்கள் ஆகும்.



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குப்தர் காலத்தில் செல்வாக்கு பெற்றிருந்த வைணவம் தெற்காசியா முழுவதும் பரவியிருந்தது. விசிஷ்ட்டாத்வைதத்தில் ஸ்ரீ என்ற அன்னை தத்துவம் மையத்திலுள்ளது. இதனால் தான் இந்த சமயப் பிரிவுக்கே ஸ்ரீவைணவம் என்ற பெயர். அன்னை தத்துவத்தை "தாயார்" என்று வைணவர்கள் அன்பொழுக அழைப்பர். இராமானுஜருடைய எல்லா நூல்களிலும் (முழுவதும் வேதாந்தம் பேசும் ஸ்ரீபாஷ்யத்தைத் தவிர) ஸ்ரீ என்ற மகாலட்சுமி, திருமாலின் மார்பில் அவருடன் என்றும் இருப்பதாகவே பேசப்படும். யாண்டும் கூட இருப்பவள் என்று பொருள்படும் அன்பாயினி என்ற வடமொழிச் சொல்லை அடிக்கடி காணலாம். இராமானுஜருக்குப் பின் வந்தவர்கள் அன்னை ஸ்ரீயின் அருள் இல்லாமல் பெருமானிடம் நம் வேண்டுகல் செல்லாது என்பர். அதனாலேயே இன்றும் வைணவத் திருக்கோயில்களில் ஆசாரியனை சேவித்த பின் தாயாரான திருமகளை சேவித்து அதன் பின்னரே கோயில் மூலவரை சேவிக்கும் வழக்கமுள்ளது. வைணவ இலக்கியங்கள் பின்வருமாறு,

- இராமாயணம்
- மகாபாரதம்
- பாகவதம்
- பகவத்கீதை
- உத்தவ கீதை
- நாலாயிர திவ்வியப் பிரபந்தம்
- விஷ்ணு சஹஸ்ரநாமம்
- திருப்பாவை
- திருப்பள்ளியெழுச்சி வைணவச் சின்னங்கள்

### திருமண் இட்டுக் கொள்வது

1. வடகலை திருமண்காப்பு: பாதம் இல்லாமல் போடும் வடகலை நாமம் வடகலை





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2. தென்கலை திருமண் காப்பு: பாதம் வைத்துப் போடும் தென்கலை நாமம் தென்கலை

### இலக்கியங்களில் திருமால்

'கணங்கொள் அவுணர் கறந்து பொலந்தார்

மாயோன் மேயஒண் நன்னாள்; - மதுரைக் காஞ்சி

'புள்ளணி நீள்கொடிச் செல்வன்'. - திருமுருகாற்றுப்படை

'காந்தளம் சிலம்பில் களிறுபடிந் தாங்குப்

பாம்பணைப் பள்ளி அமர்ந்தோன்' - பெரும்பாண் ஆற்றுப்படை

மேற்கண்டவாறு சங்க இலக்கியங்கள் திருமாலைப் போற்றுகின்றன. சிலப்பதிகாரம் ஆய்ச்சியர் குரவை மூலம் மாலின் மாண்பினைக் கூறும்.

சங்கம் மருவிய காலமான இருண்ட காலத்தில் களப்பிரர் ஆதிக்கத்தில் வைணவ சமயமும் ஒளி குன்றி இருண்டது. களப்பிரர் ஆட்சியகன்று, பல்லவரும் பாண்டியரும் செந்தமிழ் நிலத்தே செங்கோலோச்சிய போது சைவம் புத்துயிர் பெற்றது போல வைணவமும் புத்துயிர் பெற்றது.

வைணவ சமயத்தை வாழ்விக்க வந்த சான்றோர்களை ஆழ்வார்கள் என்றும் ஆசார்யர்கள் என்றும் கூறுவர். இறைவனாகிய திருமாலின் குணங்களில் ஈடுபட்டு ஆழ்ந்தவர்கள் ஆழ்வார்கள் என வழங்கினர். ஆழ்வார்களுக்குப் பின்னே தோன்றி, அவர்களுடைய சொல்லையும் செயலையும் பின்பற்றி, வைணவத்தை வளர்த்தவர்கள் ஆசார்யர்கள் எனப்பட்டனர்.

ஆசார்யர்களுக்குத் தலைமையானவர் நாதமுனிகள். இவர் கி.பி. 825 இல் அவதரித்தார். அதனால் ஆழ்வார்கள் எனப்படுவோர் கி.பி. 825க்கு முன்னே தோன்றியவர்கள் ஆவார்கள். இவ்வைணவப் பெரியோர்களின் வரலாற்றைக் கூறும் நூல்கள் பல உள்ளன. அவற்றுள் காலத்தால் முற்பட்டவை இரண்டு: 1. இராமானுசர் காலத்திலிருந்த கருட வாகன பண்டிதர் கவிதையில் இயற்றிய திவ்விய சூரி சரிதை. 2. நம்பிள்ளை காலத்தவரான பின் பழகிய பெருமாள் ஜீயர், மணிப்பிரவாள நடையில் இயற்றிய ஆறாயிரப்படி குருப் பரம்பரை.



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ஆழ்வார்கள் பதின்மர் என்றும் பதினொருவர் என்றும் கூறுவோர் உண்டு. எனினும் ஆழ்வார்கள் பன்னிருவர் என்பதே பெருவழக்கு. பொய்கையாழ்வார், பூதத்தாழ்வார், பேயாழ்வார், திருமழிசை ஆழ்வார், நம்மாழ்வார், மதுரகவியாழ்வார், பெரியாழ்வார், ஆண்டாள், தொண்டரடிப் பொடியாழ்வார், திருப்பாணாழ்வார், திருமங்கையாழ்வார், குலசேகர ஆழ்வார் என்போரே அப்பன்னிருவர். இவருள் முதல் மூவரும் முதலாழ்வார்கள் என வழங்கப்பெறுவர். ஆழ்வார்களின் பாடல்களை, நாலாயிரத் திவ்வியப் பிரபந்தம்' என்னும் தொகை நூலில் காணலாம்.



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Full Length Article

IJCRAR/FLT/48

## புதுக்கவிதைகளில் பண்பாட்டு மாற்றங்கள்

ஆ.சுதர்சனா\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

புதுக்கவிதை என்று தமிழில் இப்போது வழங்கிவரும் இலக்கியவடிவம். மிகமிகப்பரவலானதும் பல்நோக்குப் பயன்பாடு கொண்டதுமாகும். இன்றையகுழலில் இவ்வடிவத்தைப்பற்றிய ஒரு வரையறையை அளிப்பது எளிதல்ல என்னுமளவுக்கு இது பரந்து விரிந்திருக்கிறது.

பாரதியாரும் அவருக்கு அடுத்த வந்தவர்களும் தொடங்கி இக்கால இலக்கியத்தின் எல்லையை அமைத்தல் பொருந்தும் செய்யுள் இலக்கியமேயன்றி உரைநடை இலக்கியரும் இவ்விலக்கிய வதையில்லாத வளர்ச்சி பெறலாயிற்று மரபுக்கவிதை, புதுக்கவிதை, ஐக்கூக் கவிதை எனப் பல வகைகளில் கவிதை சிறக்கும் காலகட்டம் இது இவ்விலக்கியத்தின் உருவம், உள்ளடக்கம், உத்திமுறை குறித்துப் படிப்பது, இனிப் படைப்பதற்கும் உதவியாகும் என்பதை நினைவிற் கொள்வோம்.

உருவம்:

நொண்டிச் சிந்து, விருத்தம், புதுக்கவிதை, ஐக்கூ என்பன மாற்றமாக இவற்றைக் காண்கிறோம்.



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### நொண்டிச் சிந்து:

பரரதியாம்,பாரதிதாசன் போன்றோர் பாடல்களில் தனிச்சொல் பெற்றும், பெறாமலும் அமையும் நொண்டிச் சிந்துப் பாக்கள் எளிய சொல்லாட்சி கொண்டு இடம் பெறுவதைக் காணமுடிகின்றது.

### சான்று:

நல்லதோர் வீணை செய்தே-அதை நலங்கெடப் புழுதியில் எறிவதுண்டோ? சொல்லடி சிவசக்தி எனைச் சுடர்மிகும் அறிவுடன் புரடைத்துவிட்டாய், வல்லமை தாராயோ. இந்த மாநிலம் பயனுற வாழ்வதற்கே! சொல்லடி சிவசக்தி -நிலச் சுமையென வாழ்ந்திடப் புரிசுவைமே? (பாரதியார் கவிதைகள்)

### விருத்தம்

“இதம்தரு மனையின் நீங்கி இடர்மிகு சிறைப்பட்ட டாலும் பகும் திரு இரண்டும் மாறிப் பழிமிகுத்து இழிவுற்றாலும் விதம்தடு கோடி இன்னல் விளைந் தெனை அழித்திட்டாலும் சுதந்தர தேவி நின்னைத் தொழுதிடல் மறக்கி லேனே” பாரதியார் கவிதைகளில் அறுசீர் காணப்படுகிறது.

### புதுக்கவிதை:

சீர்,அடி,தளை போன்றவற்றின் வரையறைகள் அற்றது. அதற்காக ஒடித்தெழுதும் உரைநடையெல்லாம் புதுக் கவிதையாகி விடுவதில்லை கவிதை வீச்சு இருப்பதே புதுக்கவிதை அமைகின்றது. வரையறை இல்லாகுது ஆதலின், இன்ன நடையுடையது என இதனை வடுத்துரைத்தல் அரிது எழுதுவோடும் பல தரப்பட்டவர்களாதலின் அவரவர்க்கும் தனித்தனிப் போக்கெண்ப் புதுக்கவிதை அமைகிறது



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### மீராவின் கவிதையொன்று வருமாறு:

பாதை முள் படுக்கை முன் இருகை முள் வாழ்க்கை முள் ஆன மனிதர்களை பார்த்துச் சிலிர்த்துக் கொண்டது முள்ளம் பன்றி... ஒ இவர்களுக்குத் தெரியாத முள்ளும் ஒர் ஆயுதம் என்று! சிற்பியின் கவிதை, நாட்டுப்புறப்பாங்கில் அமைந்துள்ளமையையும் காண முடிகின்றது.

ஏழைப்பெண் - குலையில்

எப்போதும் பூப்பாரம்

இவளோ குகப்பனுக்கு

எப்போதும் மனப்பாரம்

ஐக்கூ

மூன்று வரிகளில் நறுக்குத் தெறித்தாற்போல் அமையும் இயல்புடையது

தீப்பெட்டியைத்

திறத்து பார்த்தால்

பிஞ்சு விரல்கள்

எனக் குழந்தைக தொழிலாளஸ் நிலையுரைக்கின்றது.

ஆராய்ச்சி மணி அடித்த மாடுகள்

அரண்மனைத் நடட்டில்

பிரியாணி

எனக் நீதிநிலையை விமரிசிக்கின்றது ஒரு கவிதை

அணிலே !மிருகங்களை வெட்டு பூவின் முகங்களில் காயங்கள்.

### உள்ளடக்கம் :

சிலக்காலக் கவிதைகளில் வாழ்க்கை பேசப்படுகிறது. அன்றாடச் சிக்கல்கள் பாடுபொருளாகின்றன. அகம் புறமும் மட்டும் பாடுவதென் றோ, கற்பணைக மதிப்புமிஒன்றோ





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அமையாமல் அவரவரும் தத்தம சிக்கல்களையும் தாம் தீர்வுகான விழைவனவற்றையும் எடுத்துரைப்பதாக அமையக் காண்கிறோம்.

இவ்வாறு புக்கவிதைகளில் காலங்களுக்கு ஏற்ப பல்வேறு மாற்றங்கள் காணக்கிடைகின்றன. காலம் என்னும் பாதையில் கவிதை என்னும் ஊர்தி பன்னெடுங்காலமாகவே ஊர்ந்து வந்துகொண்டிருக்கிறது. மரபுக்கவிதை என்னும் பெயர் கடந்து புதுக்கவிதை என்னும் பெயர் பெற்று நாளை ஏதோ ஒரு பெயர் தாங்கி ஊர்ந்துகொண்டுதான் இருக்கும்.

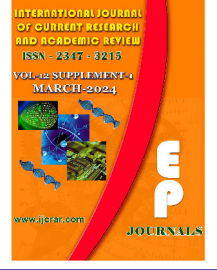


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Full Length Article

IJCRAR/FLT/46

## சங்ககால பெண் புலவர்கள் கவிதைகளில் வீரப்பண்பாடு அ.சுவேதா\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்க காலத்தில் ஆணுக்கு நிகராக பெண் புலவர்களும் பலர் இருந்துள்ளார்கள். அந்த காலத்தில் வாழ்ந்த பெண் புலவர்கள் இலக்கிய ஆளுமை கொண்டவர்களாய் இருந்தனர். சங்க காலமானது மூன்று வகையாக பிரிக்கப்படுகிறது. முதற்சங்கம், இடைச்சங்கம், மூன்றாம் சங்கம் ஆகும். முதற்சங்கத்தில் 549 புலவர்களும், இரண்டாம் சங்கத்தில் 449 புலவர்களும், மூன்றாம் சங்கத்தில் 468 புலவர்களும் தமிழை வளர்த்திருக்கின்றனர். இந்த 1446 புலவர்களில் பெண்பாற் புலவர்கள் 32 பேர் இருந்திருக்கின்றனர்.

பெண் புலவர்கள் பெயர்கள்

1. அஞ்சி அததைமகள் நாகையார்
2. அணிலாடு முன்றிலார்
3. அள்ளூர் நன்முல்லையார்
4. ஆதிமந்தியார்
5. ஊண்பித்தை
6. ஒக்கூர்மாசாத்தியார்



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7. ஓரிற்பிச்சையார்
8. ஒளவையார்
9. கச்சிப்பேட்டு நன்னாகையார்
10. கழார்க்கீரன் எயிற்றியார்
11. காக்கைப்பாடியியார் நச்செள்ளையார்
12. காமக்கணிப் பசலையார்
13. காவற்பெண்டு
14. குமுழிஞாழலார் நப்பசலையார்
15. குறமகள் இளவெயினி
16. குறமகள் குறிஎயினி
17. தாயங்கண்ணியார்
18. நல்வெள்ளியார்
19. பாரிமகளிர்
20. பூங்கணுத்திரையார்
21. பெருங்கோப்பெண்டு
22. பெருங்கோழிநாய்கன் மகள் நக்கண்ணையார்
23. பேய்மகள் இளவெயினி
24. பொதும்பில் புல்லாளங் கண்ணியார்
25. பொன்முடியார்
26. போந்தைப் பசலையார்
27. மதுரை ஓலைக் கடையத்தார் நல்வெள்ளையார்
28. மாற்பித்தியார்
29. மாறோக்கத்து நப்பசலையார்



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30. முடத்தாமக் கண்ணியார்
31. முள்ளியூர்ப் பூதியார்
32. வெண்ணிக் குயத்தியார்
33. வெள்ளிவீதியார்
34. வெறிபாடிய காமக்கண்ணியார்

### பெண்பாற் புலவர்கள் பாடல் வழி அறியவரும் செய்திகள்

- நிலமும் பெண்ணும் ஆணின் கட்டுப்பாட்டிற்கு உட்பட்டவை.
- வீரம், மறம் ஆணுக்கும், வீட்டிலிருத்தல் பெண்ணுக்கும் இயல்புகளாக சொல்லப்பட்டன.
- போருக்காக ஆண்குழந்தைகளைப் பெறல். அதில் பெருமை கொள்ளல்.
- வீரமரணம் அடைந்த ஆணை நினைத்தபெருமை கொள்ளல்.
- தாய்மை, அதற்காக பெருமையும், மகிழ்வும் கொள்ளல்.
- போருக்குச் சென்ற கணவன் வெற்றியுடன் திரும்ப வேண்டும் என இறையை வழிபடுதல்.
- இறந்த மனைவி குறித்து வருந்தும் கணவனின் மனநிலை ஒரு பாடலில் உள்ளது.
- கணவனை இழந்த பெண்ணின் அவல நிலை
- தலைவனின் பிரிவிற்காக வருந்தும் தலைவி
- நிலமும் பெண்ணும் ஆணின் கட்டுப்பாட்டிற்கு உட்பட்டவை.
- வீரம், மறம் ஆணுக்கும், வீட்டிலிருத்தல் பெண்ணுக்கும் இயல்புகளாக சொல்லப்பட்டன.
- போருக்காக ஆண்குழந்தைகளைப் பெறல். அதில் பெருமை கொள்ளல்.
- வீரமரணம் அடைந்த ஆணை நினைத்தபெருமை கொள்ளல்.
- தாய்மை, அதற்காக பெருமையும், மகிழ்வும் கொள்ளல்.
- போருக்குச் சென்ற கணவன் வெற்றியுடன் திரும்ப வேண்டும் என இறையை வழிபடுதல்.
- இறந்த மனைவி குறித்து வருந்தும் கணவனின் மனநிலை ஒரு பாடலில் உள்ளது.



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- கணவனை இழந்த பெண்ணின் அவல நிலை
- தலைவனின் பிரிவிற்காக வருந்தும் தலைவி

“மீன் உண் கொக்கின் தூவி அன்ன  
வால்நரைக் கூந்தல் முதியோள் சிறுவன்  
களிறு எறிந்து பட்டனன்” என்னும் உவகை  
ஈன்ற ஞான்றினும் பெரிதே! கண்ணீர்  
நோன்கழை துயல்வரும் வெதிரத்து  
வான்பெயத் தூங்கிய சிதரினும் பலவே! (புறநானூறு:பா.277).

என்ற பெண் புலவர் பூங்கண் உத்திரையார் வீரம் குறித்த புனைவைத் தனது பாடலில் கட்டமைத்துள்ளார். கொக்கின் மெல்லிய இறகு போன்ற நரைத்த கூந்தலுடைய வயதான தாயின் இளைய மகன், போரில் எதிர்த்து வந்த யானையைக் கொன்றுவிட்டு, அவனும் இறந்து விட்டான். இச்செய்தியைக் கேட்டவுடன், அவனைப் பெற்றபோது அடைந்த மகிழ்ச்சிக்கும் மேலாகத் தாய் மகிழ்ந்தாள்; கண்ணீர் உகுத்தாள். இப்பாடலில், தாய்க்கும் மகனுக்குமான குருதித் தொடர்பினை விட, அரசியல் உறவு முதன்மைப்படுத்தப்பட்டுள்ளது. மகனின் இறப்பு தரும் வலியை விட, வீரமான மரணம் குறித்துத் தாய் மகிழ வேண்டும் என்ற போதனை பாடலின் வழியே வெளிப்பட்டுள்ளது.

சிற்றில் நல்தூண்பற்றி நின்மகன்  
யாண்டு உளனோ என வினவுதி என் மகன்  
யாண்டு உளன் ஆயினும் அறியேன், ஓரும்  
புலிசேர்ந்து போகிய கல்அளை போல்  
ஈன்ற வயிறோ இதுவே!  
தோன்றுவன் மாதோ! போர்க்களத் தானே! (புறநானூறு: 86)





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தனது மகனைப் பற்றிக் கேட்பவனிடம், “

அவன் எங்கே இருப்பான் என்பதை நானறியேன். மலைக் குகையில் பதுங்கிக் கிடந்து பின்னர், வெளியே செல்லும் புலியைப் போன்று அவளைப் பெற்ற வயிறு இதுவே. அவன் தோன்றுவது போர்க்களமே” என்று பெருமித உணர்வுடன் தாய் சொல்கிறாள். மகன் புலி போன்றவன் என்பதும் அவன் போர்க்களத்தில்தான் இருப்பான் எனச் சொல்வதும் வீரத்தைப் போற்றுவது மட்டுமல்ல அன்றைய காலகட்டத்தில் தாய்க்கும் மகனுக்குமான உறவின் வெளிப்பாடாக அமைந்துள்ளது. இவ்வாறு சங்க கால பெண்பாற் புலவர்கள் வீரத்தின் பண்பாடாக மக்கள் திகழ்ந்தனர் என்பதை அறியமுடிகிறது.



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Full Length Article

IJCRAR/FLT/50

## இக்கால இலக்கியத்தில் பண்பாடுகள்

பா.சுவப்ன வள்ளி\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

இனிமையும் பழமையும் சிறப்பும் வாய்ந்த தமிழ்மொழியில் இலக்கியங்கள் சிறந்த இடத்தை வகிக்கின்றன. இந்த இலக்கியங்கள் மூவேந்தரையும் முத்தமிழையும் கொண்டு முறையான தகுதி பெற்றது. இதில் சங்க இலக்கியம் காப்பிய இலக்கியம் என்று பலவகை இருப்பினும் இக்கால இலக்கியம் தனக்கென்று ஒரு தனிச்சிறப்பைப் பெற்றுள்ளது.

இக்கால இலக்கியம் :

இக்கால இலக்கியமானது சமுதாயச் சீர்திருத்தத்தை கொண்டு வருவதுமாய்இ சமுதாயச் சீர்கேடுகளை களைவதுமாக அமைந்துஇ மனிதனின் வாழ்க்கை முறையோடு பின்னிப்பிணைந்து ஓர் குறிக்கோளோடு படிப்பவரின் ஆர்வத்தை தூண்டுவதாக அமைகின்றது. அதிலும் சிறுகதைகள் வாழ்க்கை நெறிகளை வகுத்துக்காட்டி தனி இடம் பெற்றுள்ளன.

பண்பாடு

ஒரு சமுதாயத்தில் வாழும் மக்களின் வாழ்க்கை அமைப்பு முறையின் வெளிப்பாடே பண்பாடாகிறது. வாழ்க்கை அமைப்பு என்பது அச்சமுதாயத்தின் பழக்கவழக்கங்கள்இ நம்பிக்கைகள்இ மரபுகள்இ கலைகள்இ இலக்கியங்கள் முதலியவற்றில் அறியப்படுவது.



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சுருங்கக்கூறின் பண்பாடென்பது ஒரு தலைமுறையினர் சென்ற தலைமுறையினரிடம் பெற்றுக்கொண்ட வாழ்க்கை முறையாகும்.

பண்பாடு என்பது ஒரு குழுவினரின் வாழ்க்கை முறையாகும். அது மொழி மற்றும் பாவனைகள் மூலம் ஒரு சந்ததியினர் பிறிதொரு சந்ததிக்கு விட்டுச்செல்கின்ற இ பகிர்ந்து கொள்ளப்படும் கருத்துக்களின் தொகுதிகள் மற்றும் தேறிய நடத்தைகளின் மாதிரிகள். நாவல்கள் வாழ்க்கை நெறிகளையும் இ பரிமாறிக் கொள்ளும் எண்ணங்களையும் அழகாய் எடுத்து இயம்புகிறது. அவ்வகையில் எஸ்.ராமகிருஷ்ணனின் காகித வளையம் என்ற சிறுகதையில் காணப்படும் பண்பாடுகளை காணலாம்.

### காகித வளையம் : (பாத்திரங்கள்- கேசவன் இ வேணி)

“ஒருவனுக்கு ஒருத்தி” என்ற வரிகளுக்கு ஏற்பவும் “பெற்றான் பெறின் பெறுவர் பெண்டிர் பெருஞ்சிறப்புப் புத்தேளிர் வாழும் உலகு” (குறள் 58) என்ற குறளில் தம் கணவனை போற்றிக் கடமை செய்யும் மகளிர் பெரும் சிறப்புடைய புத்தேளிர் வாழும் மேலுக் வாழ்வினைப் பெறுவர் என்ற வள்ளுவர் வாக்கிற்கிணங்க இந்த கதையில் வரும் கதாபாத்திரம் அமைவதாக எஸ்.ராமகிருஷ்ணன் விளக்குகிறார்.

காகிதவளையம் என்ற கதைத் தொகுப்பில் கேசவன் வேணி இருவரும் பரஸ்பர அன்புடன் ஒருவரை ஒருவர் விட்டுப்பிரியாது அவன் அவளுக்குள்ளும் அவளை அவனுக்குள்ளும் இரு இதயங்கள் கலந்த உயிராக வாழ்ந்து வருகின்றனர்.

“ நீர் இன்று அமையா உலகம் போலத்

தம் இன்று அமையாராம்! (நற்றினை1)

என்ற வரிகளுக்கு ஏற்ப தண்ணீர் இல்லாமல் உலகம் இல்லை அதுபோல நீ இல்லாமல் நான் இல்லை என்று இருவரும் இருந்த நிலையில் இழக்க முடியாத பேரிழப்பாக வேணி கேசவனை விட்டு பிரியும் நிலை உருவாகின்றது. அவள் இருந்தகாலத்தில் கல்லானாலும் கணவன்



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புல்லானாலும் புருஷன் என்றும் கணவனையே “கொழுநன் தொழுது எழுபவளாகவும்” வாழ்ந்தாள். அவளுடைய அரவணைப்பு அவனை விடாது வருத்திக் கொன்றது. கேசவன் அந்த அணைப்புக்காக ஏங்குகிறான் பலப் பெண்களை காண்கிறான் இருந்தாலும் அவன் மனம் அதற்கு இடம் கொடுக்கவில்லை. கடற்கரைக்குச் சென்று கடல் அலையையே வேணியாக எண்ணி அதனுடனே தன் சங்கடங்களைப்பகிறுகிறான். பின்பு பெண்மை மதிக்கப்பட வேண்டும் பெண்ணியம் பேசப்படவேண்டும் இ பெண்கள் போற்றப்பட வேண்டும் அவர்கள் தங்களை நமக்காக அற்பணிப்பது நமக்கு தரும் தண்டனை! அதை என்னாளும் ஏற்று அதற்கு துரோகம் செய்யாது வாழ வேண்டும் என்று நினைத்து இது அவளுக்கும் எனக்கும் இடையில் இருந்த பரிபாஷை தானோ என்று கூற விளைகிறான். இவ்வாறாக இக்கதையில் எஸ்.ராமகிருஷ்ணன் சமுதாயத்தில் கணவன் - மனைவி சண்டை விவாகரத்து இவற்றை விட்டு வெளியே வரவேண்டும். இவ்வாழ்க்கை மிகவும் இனிமையானது அதனை இனிமையாய் நுகர்ந்து அனுபவிக்க வேண்டும் என்ற கருத்துக்களை அழகாகக் கூறியிருக்கிறார்.

இந்த விருந்தோம்பல் பண்பு அவர்களை ஏமாற்ற வேண்டும் என்ற எண்ணம் கூட மாறி அவர்களுக்கு நல்லது செய்யவேண்டும் என்ற எண்ணம் கன்னையாவிற்கு எழுகிறது. அடுத்த நாள் அது வேறொருவற்கு கிரையம் ஆகிவிட்டதாகக் கூறி அவர்களின் முன் தொகையைத் திருப்பிக் கொடுத்து தங்கையை போல எண்ணுகிறேன் என்று பாச உணர்வினையும் கன்னையா என்ற பாத்திரத்தின் மூலமாக எஸ்.ராமகிருஷ்ணன் விளக்குகிறார். தமிழன் என்றோர் இனமுண்டு தனியே அவர்க்கோர் குணமுண்டு அமிழ்தம் அவனுடைய மொழியாகும்! அன்பே அவனுடைய வழியாகும் மானம் பெரிதென உயிர்விடுவான்! மற்றவர்க்காகத் துயர்படுவான் தானம் வாங்கி பசித்திடுவான்! தருவது மேல் எனப்பேசுடுவான்! (பாரதிதாசன்) என்றவாறு விருந்தோம்பல், இவ்வாழ்க்கை, தாய்மை, ஒற்றுமை, நட்பு என்ற பண்பாடு கொண்டு இச்சமுதாயம் சீர்திருத்தம் பெற்று விளங்கி சிறந்ததொரு சமுதாயமாக விளங்கவேண்டும் என எஸ். ராமகிருஷ்ணன் அவர்கள் “காகிதவளையம்” மூலம் உணர்த்துகிறார்.



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Full Length Article

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## சங்க கால உணவு முறைகள்

செ. தங்க செல்வி\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

உயிர்வாழ உணவு மிக முக்கியமான ஒன்று. ஆரோக்கிய உணவு என்றாலே நாம் அனைவரின் நினைவுக்கு வருவது, வீட்டில் அம்மா சமைத்துக் கொடுக்கும் உணவுகள் தான் நமக்கு தேவையான சத்துக்களைத் தரக்கூடிய உணவுகளை போதுமான அளவிற்கு உண்பது தான் ஆரோக்கிய உணவு என்பதாகும். அப்படிப்பட்ட உணவு வகைகளை நமது சங்க கால மக்கள் சமைத்து உண்டு மகிழ்ந்தனர் என்பதைத்தான் இக்கட்டுரையில் காண போகிறோம்.

உணவு :

உயிர்வாழ உணவு மிக முக்கியமான ஒன்று. ஆரோக்கிய உணவு என்றாலே நாம் அனைவரின் நினைவுக்கு வருவது, வீட்டில் அம்மா சமைத்துக் கொடுக்கும் உணவுகள் தான் நமக்கு தேவையான சத்துக்களைத் தரக்கூடிய உணவுகளை போதுமான அளவிற்கு உண்பது தான் ஆரோக்கிய உணவு என்பதாகும்.

நற்றிணையில் சமையல் முறை:

சங்க கால மக்களின் உணவுமுறை மற்றும் சமையல் முறைகள் நற்றிணையில் உள்ளன. அவை அவர்களின் உணவு வகை மக்களின் பருவச் சூழ்நிலை, வாழும் நிலத்தின் தன்மை. விளையுள் பொருள்கள், பொருளாதார நிலை ஆகியவற்றைப் பொறுத்தே அமைகிறது.





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சங்க கால மக்களின் உணவு வகைகள் உடல் நலத்திற்கு ஏற்றவையாக இருந்தன. மேலும் உணவைச் சுவையுறச் சமைப்பதிலும், உண்பதிலும் அம்மக்கள் சிறந்து விளங்கினர். பெரும்பாலும் அக்காலத்தில் உணவினை நீரிட்டு, அவித்தல், வறுத்தல், சுடுதல் வற்றலாக்குதல், எண்ணெயிலிட்டுப் பொரித்தல், ஊறவைத்தல் போன்ற முறைகளைப் பின்பற்றினர்.

### உப்புப்பண்டம்:

புலவு நாற்றத்தைக் கொண்ட மீனை உப்பிட்டுக் காய வைத்து அவற்றைப் புள்ளினங்கள் கவர்ந்து கொண்டு செல்லாமல் காவல் காத்து நிற்பவர்கள் பரதவ குலத்துப் பெண்கள். உழாது உப்பு விளைவிக்கும் உழவர்களாகிய பரதவர் குவித்து நிரப்பி வைத்திருக்கும்; உப்பை விலைக் கொள்ளுவாராகிய உப்புவணிகரை எதிர் பார்த்து நிற்பார்கள். அத்திப்பழம், இலுபைப்பழம் குமிழும் பழம் கொன்றைப் பழம், நாவற்பழம் போன்றவை நற்றிணையில் அதிகமாக கிடைக்கும் பழங்களாகும்

### குறுந்தொகையில் உணவு முறை:

சங்க கால மக்கள் அசைவ உணவையே பெரிதும் விரும்பி உண்டனர். பண்டைத் தமிழகம் குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என ஐவகை நிலங்களாகப் பகுக்கப் பெற்றிருந்தது.

குறிஞ்சி நில மக்கள் மலையில் விளைந்த திணையைச் சோறாக்கியும், நெய்யில் பொறிக்கப்பட்ட இறைச்சியையும் உண்டனர்.

மருத மக்கள் வெண்சோற்றையும், நண்டும் பீர்க்கங்காயும் கலந்த கூட்டையும், பழைய சோற்றையும் உண்டனர். இவர்கள் அவலைக் கூட உண்டனர்.

நெய்தல் நில மக்கள். இறால்மீன், வயல் ஆமை ஆகியவற்றைப் பக்குவம் செய்து உண்டனர்.



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பாலைநில மக்கள் இனிய புளிக்கறி இடப்பட்ட சோற்றையும். கறியையும். இறைச்சியையும், உண்டனர். அரசன், புலவர், மக்கள் ஆகிய அனைவருமே தேறல் உண்ணும் வழக்கம் உடையவர்களாக இருந்துள்ளனர்.

வேதியர்களின் வீட்டில் புலால் இல்லாத மரக்கறி உணவை உண்டதாகக் குறிப்பு உள்ளது. இராசன்னம் என்ற ஒருவகை நெல்லில் செய்த சோற்றுடன் மாதுளம் பிஞ்சைப் பிளந்து, மிளகுப் பொடியும், கறிவேப்பிலையும் கலந்து, பசு வெண்ணெயிலே வேக வைத்து பொறியலோடு உண்ட செய்தி பெரும்பாணாவற்றுப்படையில் (304-310) குறிப்பிடப்பட்டுள்ளது.

### பதிற்றுப்பத்தில் உணவு வகை:

சங்க காலத் தமிழர்களுடைய வாழ்க்கை இயற்கையோடு இயைந்ததாய் இருந்தது. அவர்கள் வாழும் சுற்றுச் சுழலுக்கேற்ப அமைந்தது. ஐந்து நிலங்களிலும் வாழ்ந்த மக்களின் வாழ்க்கை நிலை பல்வகை வேறுபாடு இருப்பதை சங்க பாடல் காட்டுகின்றன.

பதிற்றுப்பத்தில் காணப்படும் பாடலொன்று,

“உண்மின் கள்ளே அடுமின் சோறே

ஏறிக திற்றி ஏற்றுமின் புழக்கே

வருநர்க்கு வரையாது பொலங்கலந்

தெளிர்ப்ப

இருள் வணர் ஒலிவரும் புரிய அவிழ்

ஐம்பால்” (18:1:6)

என்று அமைந்துள்ளது,

கள்ளை உண்பீராக, சோற்றைச் சமைப்பீராக, திண்ணப்படும் ஊண் கறியை அறுப்பீராக, கறி வகைகளை உலையில் ஏற்றுவீராக என்பது இதன் பொருள் இப்பாடலை பார்க்கும் போது கள்,



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சோறு, இறைச்சி வகைகள் சேர நாட்டு மக்களின் முக்கிய உணவாக அமைந்தமை பெறப்படும். முக்கிய உணவு திணை வகை, இயற்கை வகை, குடிவகை என்று பகுத்து கூறலாம்.

### திணை வகை:

சோறு சேரநாட்டு மக்களின் முக்கிய உணவாக இருந்ததை “அடுமின் சோறெ” (18:1) என்ற அடி உணர்த்துகிறது. நெல்லின் வகை நிலத்துக்கு நிலம் மாறுபடும். மருதநில மக்கள் செந்நெல் சோறும் மலை நில மக்கள் வெண்ணெல் சோறும் உட்கொண்டனர்.

செந்நெல் சிறிய மஞ்சள் நிறமுடைய தானியமென்றும் வெண்ணெல் ஒரு வகையான காட்டரிசி என்றும் கூறுவர் சோற்றைப் பல வகையில் பக்குவப்படுத்திச் சேரர்கள் உண்டதைப் பதிற்றுப்பத்து விளக்குகிறது. சோற்றிலே அவர்கள் நெய் பெய்து சமைத்தார்கள். இறைச்சி வகைகளையும், சோற்றோடு கலந்து சமைப்பது பழந்தமிழரின் மரபாகும்.

சேர நாட்டுத் தமிழர்கள் ஆட்டிறைச்சியை வெண்ணெல்லோடு கலந்து சமைத்தனர். தின்னும் பக்குவத்துக்குச் சமைக்கப்படும் இறைச்சி திற்றி என்றும் உலையேற்றி வேக வைக்கப்படும் இறைச்சி புழுக்கு என்றும் அழைக்கப்படும்.

### திணைமா:

திணைமா பண்டைத் தமிழர் விரும்பி உண்ட உணவுப் பொருளாகும். இன்று நாம் வீடு தேடி வரும் விருந்தினர்க்கு இனிப்புப் பண்டங்களை வழங்குவது போல் அன்று திணை மாவைக் கொடுத்தார்கள்.

திணைமா ‘நுவணை’ எனப்பட்டது. இடித்து நுண்ணிதாகப்பட்ட மாப்பொருள் என்பதனால் இது ‘மென்றிணை நுவணை’ எனப்பட்டது. இதைக் கருப்புக் கட்டியைக் கொழித்து பொடியையொக்கும் என்றும் ‘நுண்றுவணை’ என்றும் மலைபடுகடாம் கூறும். இது மிகச் சுவையுடையது.



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### இறைச்சிவகை

புதிற்றுப்பத்தின் சேரநாட்டு மக்கள் இறைச்சி வகையை மிக விரும்பி உண்டனர். ஆட்டிறைச்சியையும் பெரும்பாலும் கள்ளருந்தும்போது அவர்கள் இறைச்சியை அதிகமாகப் பயன்படுத்தியதாகத் பயன்படுத்தியதாகத் தெரிகிறது.

இறைச்சியைத் துவரை, அவரை போன்றவற்றுடன் அரைத்து ஒரு வகையான துவையலையும் பண்டை நாளில் தமிழர்கள் செய்துள்ளனர். குய்யிடுதல் என்பது தாளிதம் செய்தல் எனப் பொருள்படும்ஃ பண்டைத் தமிழரின் உணவுக் கலையறிவைக் காட்டுகிறது. பழங்கள் கிழங்குகள்

### முடிவு:

இன்றைய விரைவு உணவால் பலவித வயிற்று கோளாறு வருவதை நாம் காணலாம். ஆரோக்கிய இயற்கை உணவு வகைகளையே உண்டு மனித வாழ்வு நீடிக்க வழிவகை செய்ய வேண்டும். குழந்தைகள் முதல் பெரியவர்கள் வரை விரைவு (குயளவ கக்கு அடிமையாகி கிடப்பது தெரிந்த உண்மையே சங்க கால உணவு உடல் நலம் காக்கும் உடல் உறுதி பெறும்.

மேற்கண்டவாறு சங்க கால உணவு முறைகள் உணவு பழக்கம். உணவு வகை, என்று இவைகளைப் பற்றி தெளிவாக பார்த்தோம். இவையே சங்க கால உணவு முறையாகும்.



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Full Length Article

IJCRAR/FLT/52

## இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

ச.தனுஷியா\*

இளங்கலை வணிக நிர்வாகம் முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

பக்தி இலக்கியம்

பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான் வோறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பகீதி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்து என அவை இருவகையாக உள்ளன. பெரும்பாலு அகத்திணை இலக்கணங்களுக்கு அமைந்தவை.

பாடல் உள்ளடக்கங்களில் திருப்பமும் நெகிழ்ச்சியும்

இடையில் தோன்றிய சில நீதி நூல்களை ஒதுக்கிவிட்டுப் பார்ப்போமானால் சங்க இலக்கியத்திலிருந்து பக்தி இலக்கியத் திடையேயுள்ள வளர்ச்சியை நன்கு உணரல பெயர் குறிப்பிப்பாத கற்பனை மனிதர் திருவரின் காதலாக இருந்த பாட்டுகள் மாறி, தெய்வத்தின் மீது கொண்ட காத பாடும் பாட்டுகளாக வளர்ந்தன.

அரசர்களின் வீரச் செயல்களை பாடும் நிலை மாறி, கடவுளின் அற்புத விளையாட்டுகளைப் பாடும் நிலை வளர்நிறு, வள்ளைகளின் கொடையை பாடும் பாடல்களுக்கு ஈடாக, கடவுளின் அரும் செயல்களைப் பாடும் பாடல்கள் வளற்றிதன (கோயில் தலங்களைச் சூழ்ந்த)





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இயற்கையழகைப் பற்றிய வருணைகள் அமைந்தன. திருஞானசம்பற்றர் சுந்தர மூர்த்தி திருமங்கையாழ்வார் முதலானவர்களின் பகதிய பாடல்கள் பலவற்றிலும் சிறந்த இயற்கை வருணனைகள் அமைந்தமை

### சங்க காலத்திற்கு பிறகு

தமிழ்நாட்டில் சங்க காலத்திற்கு பிறகு, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது அரனால் மக்களின் காதல் வாழ்வுக்கும் இல்லறத்திற்கும் இருந்த பெருமை குறையத் தலைப்பட்டது. இந்த உலகில் உள்ள அன்பங்களை வெறுத்து, மயீடும் நாடுவதே கடமை என்று மனப்பான்மை வலுத்தது ஆடல், பாடல் சிறீபம் முதலிய கலைகளின் இந்த நிலையிலும் சிலப்பதிகாரம் ஒவியம். மதிப்புக் குன்றியது நிலைகளையும் எடுத்துரைத்து இரண்டிற்கும் பாலம் போல போலவே அமைந்தது.

சமணத்துறவியாக துறவிகளின் தலைவராக சமணத்திலிருந்து சைவத்திற்கு திரும்பியவர் எனக் கூறப்படும் திருநாவுக்கரசர் பாடியுள்ள பின்வரும் பாடல்களில் இயற்கை தரும் எல்லாம் இறைவன் தரும் இன்பங்களே.

“குருகாம் வயிரமாம் கூறு நாளாம்  
கொள்ளும் கிடிமையாம் கோளே தானாம்  
பருகா அமுதமாம் பானின் நெய்யாம்  
படித்தின் இரதமாம் பாட்டில் பண்ணாம்  
ஒருகால் உமையாளோர் பாக னுமாம்  
உன்றின்ற நாவிற்கு உரையாடியாம்  
கருவாய் உலகுக்கு முன்னே தோன்றும்  
கருகாவூர் எந்தை தானே.”



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### பக்தி பாடல்கள் விளைத்த புரட்சி

ஆடிவார் நாயன்மார்களின் பக்தி பாடல்கள் விளைத்த புரட்சி ஒன்று: கவுளுக்கு முன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா பக்கருக்கும் தலைவர் என்ற கருத்தைப் பறப்ப அந்தப் பாடல்கள் உதவின அதனா அரசர்களையும், செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயனிபட வேண்டும் என்ற கொள்கை வளர்கிறது.

### பக்திப் பாடல்கள்

வடிவம் என்ற அடிப்படையில் நோக்கும் போது கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிந் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும், நாயன்மார்களும் பாடிய பக்திப் பாடல்கள்.

### அகவல் வெண்பா

அகவல், வெண்பா முதலியனவும் பக்தி இலக்கியக் காலத்தில் கையாளப்பட்டாலும் பெருவடிக்காகக் கையாளப்பட்டவை தாழிசை, துறை விருத்தம் என்னும் பாவினங்களே.

### கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்கள்

சங்க இலக்கியத்துள் காணப்படு காதல் மரபுகளை அமைத்தும் திருமங்கையாழ்வாரி பக்திப் பாடல்கள் பாடியுள்ளார். வண்டு. நாயை முதலியவற்றைத் தூது அனுப்பித் திருமாலின் அன்பை வேண்டிச் செய்யும் பாடல்கள் சுவையானவை. நாரையே! இன்றே நீ சென்றாறு திருமாலுக்கு என் காதலைப்பற்றிச் சொல்லி வருவாயானால் எனக்கு அதைப் போன்ற உதவி வேறு எதுவும் இல்லை.

வட இந்தியாவில் முகலாயர் காலத்தில் தான் பகிதி இயக்கம் தோன்றியது இருப்பினும் கி.பி. 8 -ஆம் நூற்றாண்டு முதல் ஆதிசங்கரர், இராமானுஜர், மதீவரீ, சைதன்யர், மீராபாய் மற்றும் நிம்பர்கிகர் போன்றவர்களின் முயற்சியால் மக்கள் பௌத்த கருத்துகளிலிருந்து விடுபட்டு இந்து சமயத்திற்கு திரும்பினார்.



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### காலம்

தமிழ் பக்தி இயக்கம் கி.பி. 600 முதல் 1900 வரையான காலப்பகுதியினை பத்தி இயக்கம் என்பர்.

### பக்தி மொழி:

இறைவன் மீது ஆர்வலர்களாகிய பக்தர்கள் உள்ளம் உருக செய்து பாடியவையே பக்தி இவ்விலக்கியம் உலகிலுள்ள வழிபாடு இலக்கியம் எம்மொழியிலும் காணப்படாத அளவிற்கும் தமிழில் காணப்படுகிறது.

### கடவுள் பக்தி

பக்தி என்பது கோவில்களுக்கு வேண்டுதல், உண்டியலில் காணிக்கை இடுதல், உந்தம் இழுத்தல், அவரவர் தங்கள் மதம் சார்ந்த சடங்குகளை பின்பற்றுகின்றனர்.

### முடிவுரை

ஆழ்வார் நாயன்மார் பாடல்களில் துறவறம் பழிக்கப்படவில்லை; இல்லறம் வெறுக்கப்படவில்லை. நிலையாமை உணர்த்தப்படுகிறது. கலைகளும் போற்றப்படுகின்றன.

இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்தி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்வைக் கண்டு அஞ்சும் அச்சம் நீங்கி, மக்கள் கூடி வழிபாடு செய்து பக்தியுணர்ச்சியில் திளைத்திருக்க ஊக்கமூட்டுகிறது. "மண்ணில் நல்ல வணணம் வாழலாம்" என்கிறது திருஞான சம்பந்தர் பாடிய தேவாரத்திலுள்ள அறிவுரை.



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Full Length Article

IJCRAR/FLT/53

## சங்க இலக்கியத்தில் பண்பாட்டு

வ. சமந்தா\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

இலக்கியம் மக்கள் வாழ்க்கையில் இருந்து மலர்கிறது. எனவே, இலக்கியத்திற்கும் வாழ்க்கைக்கும் மிக நெருங்கிய தொடர்பு இருந்து வருகிறது. இலக்கியத்தின் பாடுபொருளாக அமைவதும் வாழ்க்கையே. வாழ்க்கை முறையே பண்பாட்டை வெளிப்படுத்தும் வாயில். தமிழ் பண்பாட்டின் கூறுகளை இனம் காண்பதற்குத் தமிழ் இலக்கியங்கள் சான்றாக அமைந்துள்ளன.

கவிதை என்பது மெய்மையின் நகல் என்று பிளேட்டோ எனும் அறிஞர் குறிப்பிடுவார். வாழ்க்கையை நகல் எடுத்துக் காட்டுவது இலக்கியம். இலக்கியம் அது படைக்கப்படும் காலத்தில் வாழ்ந்த மக்களின் பண்பாட்டையும் எடுத்துரைக்கும். அதற்குத் தமிழ் இலக்கியங்கள் சிறந்த எடுத்துக்காட்டு.

தமிழகத்தில் ஒரு நீண்ட நெடிய தமிழ் இலக்கிய மரபு இருந்திருக்கிறது என்பதற்குச் சான்றாய்த் திகழ்பவை தமிழ் இலக்கியங்கள். இவ்விலக்கியங்களைப் படைத்த புலவர்கள், தாம் வாழ்ந்த சூழலை மிகவும் சிறப்பான முறையில் எடுத்துக்காட்டியுள்ளனர். ஐவகை நிலங்களில் வாழ்ந்த மக்கள், அவர்களின் உணவு வகை, தொழில்வகைகள், கலைகள், பழக்க வழக்கங்கள், நம்பிக்கைகள், வாழ்க்கை முறை ஆகியவற்றைத் தாம் இயற்றிய இலக்கியங்கள் வாயிலாக வெளிப்படுத்தியுள்ளனர்.



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தலைவியை விட்டுத் தலைவன் பிரிந்து சென்றுள்ளான். அவன் நினைவாகவே இருக்கும் தலைவி, தலைவனைக் காண்பதற்கு விரும்புகிறாள். தலைவனைக் காண விழையும் துணிச்சலோடு செல்லும் அவளது நெஞ்சு, நாணத்தோடு திரும்பி வருகிறது. இந்தச் செயல் அடிக்கடி அவள் நெஞ்சுள் நிகழ்கிறது. இவ்வாறு செயல்பட்டுக் கொண்டிருக்கும் தன் நெஞ்சைப் பார்த்துத் தலைவி,

**பெரும்செல்வர் இல்லத்து நல்கூர்ந்தார் போல**

**வரும் செல்லும் பேரும் என்நெஞ்சு (முத்தொள்ளாயிரம்: 88)**

(நல்கூர்ந்தார் = வறுமையுடையவர், பேரும் = மீண்டும் வரும்)

என்று குறிப்பிடுகிறார்.

செல்வந்தர் வீட்டில் அவர்களைக் காணச் சென்ற வறியவர்கள், கதவு அடைத்திருப்பதைக் கண்டு, தட்டித் திறக்கச் செய்யத் தைரியம் இல்லாமல், வெறும் கையோடு திரும்பி வரவும் விருப்பம் இல்லாமல், போவதும் வருவதுமாக இருந்தால் எப்படி இருக்குமோ, அவ்வாறு தலைவனைக் காணச்சென்ற தன் நெஞ்சம் இருக்கிறது என்று தலைவி கூறுகிறாள். அவளது நெஞ்சம் தலைவனிடம் வெட்கத்தோடு போவதும், திரும்பி வருவதும் செல்வந்தரை நாடிச் செல்லும் வறியவர்க்கு உவமையாகச் சொல்லப்பட்டுள்ளது.

இப்பாடலில், உவமைச் சிறப்பு ஒரு பக்கம் இருந்தாலும், இன்னொரு பக்கம் தமிழ்ப் பண்பாடு பற்றிய செய்தியும் புலப்படுகிறது. தன்னை நாடி வரும் வறியவர்களுக்கு உதவும் தமிழரின் ஈகைப்பண்பு தெரிகிறது. அது மட்டுமா? வறுமையின் காரணமாக மானமிழந்து எப்படியாவது பொருளைப் பெறவேண்டும் என்ற எண்ணம் வறியவர்களுக்கு இல்லை; பிறரிடம் சென்று யாசிக்க அவர்கள் மனம் இடம் தரவில்லை; அந்தச் செயலுக்கு நாணுகிறார்கள்; வறுமை அவர்களைத் துரத்துகிறது; தன்மானம் தடை செய்கிறது. இவ்வாறு அவர்கள் மனம் போராடக் காரணம் என்ன? மானத்தோடு வாழ விரும்பும் அவர்களது பாரம்பரியம்.





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மேலும், காதல் வாழ்க்கையில் தலைவனைப் பிரிந்து வாழும் தலைவியின் துயரம் மிகச் சிறப்பாக எடுத்துக் காட்டப்படுகிறது. நாணமும் பயிர்ப்பும் உடைய பெண்ணின் தயக்கம் திரும்பி வரச் செய்கிறது. தலைவன்மீது கொண்ட அன்பு போகச் செய்கிறது. இது தலைவி தலைவன் மீது கொண்ட காதலையும், பிரிவினால் அவள் அடையும் துன்பத்தையும் வெளிப்படுத்துகின்றன. காதலர்களிடையே காணப்பட்ட அன்பை இப்பாடல் நமக்குப் புலப்படுத்துகிறது.

தமிழர்கள் தம் வாழ்க்கையை அகம் புறம் என்று பிரித்து வாழ்ந்தனர். தலைவனுக்கும் தலைவிக்கும் இடையேயுள்ள காதல் வாழ்க்கை அகத்துள் அடங்கும். அதற்குப் புறம்பான போர், கொடை போன்றவை புறமாகக் கருதப்படும். மேற்குறிப்பிட்ட இந்தப் பாடலில் முதல் வரி புறமும் இரண்டாவது வரி அகமும் ஆக அமைந்திருக்கிறது. இது இரண்டு வகைப் பண்பாட்டிற்கும் தமிழர் கொடுத்த சிறப்பை வெளிப்படுத்துகிறது.

### பரந்துபட்ட மனமும் பண்பாடும்

தொன்றுதொட்டே தமிழர்கள் உலகளாவிய நோக்கும் பரந்துபட்ட மனமும் கொண்டவர்கள். அதற்குப் பழந்தமிழ் இலக்கியங்கள் பல சான்றுகள் பகர்கின்றன.

இந்த உலகத்திலுள்ள மானிடர் யாவரும் ஓர் இனமே. எனவே அவர்கள் நம் உறவினர்கள். அதனால் அவர்கள் வாழும் ஊரும் நமது ஊர்களே. இத்தகைய ஒரு பரந்த மனப்பான்மையை

யாதும் ஊரே; யாவரும் கேளிர்

தீதும் நன்றும் பிறர்தர வாரா

(புறம் : 192)

(யாதும் = எந்த ஊரும், கேளிர் = உறவினர், தீது = தீமை, வாரா = வராது)

என, கணியன் பூங்குன்றன் எனும் புலவர் குறிப்பிடுகிறார்.

சங்க காலத்தைச் சார்ந்த இந்தப் பாடலில் வரும் கருத்து, இந்தியச் சிந்தனைகளிலேயே மிகவும் புரட்சிகரமான ஒன்று. சாதிய அடிப்படையிலான இந்தியச் சமுதாய அமைப்பில், எல்லை



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கடந்த ஓர் உலகளாவிய பார்வை, தமிழர் பண்பாட்டின் உயர்ந்த நிலையைக் கூறுகிறது. மிகவும் பிற்பட்ட காலத்தில்தான் பெர்டர்ன் ரசல் (Bertand Russel) போன்றோர் ஓர் - உலகக் கோட்பாட்டை (One World) வெளியிட்டனர். ஆனால் தமிழர்கள் காலவரையறை சொல்ல இயலாத காலத்திலேயே உலகளாவிய தம் பரந்துபட்ட நோக்கை வெளிப்படுத்தியுள்ளனர். சங்க காலத்தில் வாழ்ந்த தமிழர்களின் சிந்தனை முதிர்ச்சியை எண்ணிப்பாருங்கள்.



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Full Length Article

IJCRAR/FLT/54

## சங்க இலக்கிய பண்பாட்டில் அணிகலன்

சி.வைஷ்ணவி\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

சங்க காலம் – விளக்கம்

பல்லாயிரம் ஆண்டுக் காலப் பழமையான இலர்திய இலக்கணங்களைக் கொண்ட மொழியாகத் தமிழ் மொழி விளங்குகின்றாது அதனால் அம்மொழி நீண்டகால இலக்கிய வரலாற்றினைக் கொண்டிருக்கிறது. இதில் முதன்மையான இலக்கிய வரலாற்றுக் காலம் சங்க காலமாகும்.

வளையல்கள்

வளையல்கள் அன்று முதல் இன்று வரை அணிந்து வருகின்றனர் "வனைக்கை மகடுஉ" (பெஆ 304) என்று குறிப்பிடுவது மரபு வளையலில் சங்கால வளையலை பாண்டிமாதேவி அணிந்திருந்தாள்.

மோதிரங்கள்

மோதிரமும் பழங்காலத்தில் அணிந்திருந்தனர். தலையாலங்கானத்துச் செருவென்ற பாண்டிய நெடுஞ்செழியன் மோதிரம் அணிந்திருந்தான் என்பதாக இலக்கியங்களின் வழி அறியமுடிகிறது.



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### கழுத்தில் அணியும் அணிகள்

கழுத்தில்தொங்கும் அணிகளாக முத்துமாலை, பொன்னரி மாலை போன்றவை குறிக்கப்பெறுகின்றன.

கரிகால் வளவன் பாடினாக்கு முத்துக்களோடு பொருத்திய பொன்னால் ஆகிய மாலையைக் கொடுத்தான் எனத் தெரிகிறது. இதனை கீழ்வரும் பாடலடிகள் விளக்குகின்றன.

"நூலின் வலவா நுணங்கு அரில்மாலை  
வால் ஒளி முத்தமொடு பாடினி அணிய"

### அணிகலன்கள்- ஆபரணங்கள்

நாம் இன்று நகைகள் என்று கூறுவதை பழங்காலத்தில் அணி, பூண், இழை, கலம் என்ற பலபெயர்களால் அழைத்தனர் அணிதல் என்பது சட்டை அணிதல் ஆடை அணி போன்று கலுழற்றி மறுபடியும் போட்டுக்கொள்ளக்கூடிய ஆபரணம். பூண் என்பது செறிவாக அமைகின்ற ஆபரணம்.

தலைமுதல் கால்வரை அணிகள் அணிந்தனர். அரசர்கள் தலையில் முடி அணிந்திருந்தனர் என்ற செய்தியை மதுரைக் காஞ்சியின் கீழ்வரும் பாடலடிகள் சுட்டுகிறது.

"வாளைப்பருவாய் கடுப்ப வணக்குறுத்துச்  
செவ்விரல் கொளீஇய செங்கேழ் விளக்கும்"

### இடையணிகள்

சிறு குழந்தைகளுக்கு அரைஞாள் அணிவதும் பழக்கமாக இருந்தது. பெண்டிர் அரையில் மேகலை அணிந்திருந்தனர். அது "சில்காழ்" "பல்காழ்" எனக் குறிக்கப்பெற்றுள்ளது.

"எண்கோவை காஞ்சி, எழுகோவை மேகலை, பண்கொள் கலாபம் பதினாறு- கண்கொள் பருமம் பதினெட்டு, முப்பத்திரண்டு விரிசிகை என்றுரைற் பாற்று"  
என்ற வெண்பாவின் மூலம் அறியமுடிகிறது.



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### காலணிகள்

சிறு குழந்தைகள் கிண்கிணி என்று ஒலிக்கின்ற காலணியை அணிந்ததால் அதற்கு கிண்கிணி என்று பெயர் வந்தது. அது சிறு "சதங்கையாக" அமைந்தது பெண்டிர் சிலம்பை அணிந்திருந்தனர்.

### கையணிகள்

கையில் கடகம் அணிகின்ற பழக்கமும் இருந்துள்ளது. கடகத்தை கங்கணம் என்று அழைப்பதும் உண்டு."முடியொடு கடடும் சேரந்தி நெடிதுநினைந்து" (மு.பா.76) இன்று வங்கி என்று கூறப்பெறும் ஒடுவகை கையணி அந்தக்காலத்தில் வந்திகை என்று கூறப்பெற்றுள்ளது.

### தோள் அணிகள்

ஆடவர், அரசன், வீரன், தோளில் தொடி என்ற வீர வளையை அணிந்திருந்தனர். தலையாலங்கானத்து செருவென்ற நெடுஞ்செழியன் தொடி அணிந்திருந்தான்! என்பதை "வலிகெழு தடக்கைத் தொடியொடு சடர்வர" (ம.கா.120) எனவும் பொதுநிலையில் வீரர்கள் தொடி அணிதல் மரபு என்பதை தொடித்தோள்கை (ம.கா. 34) என்பதிலும் குறிப்பிடுகிறார். ஆடவர் தோள்களில் தொடி அணிந்திருந்தனர்.

அது ஐந்து உறுப்புக்களைக் கொண்டரெளத் திவாகரம், பிங்கலத்தை போன்ற நிகண்டுகள் கூறுகின்றன. தாமம், மகுடம், பதுமம், பினாடகம், கிம்புரி என ஐந்து முடியுறுப்புக்கள் கூறப்பெறுகின்றன. வேலைப்பாடு தலை முடி ஆபரணத்தை முருகன் அணிந்திருக்க திருமுகாற்றுப் படை கூறுகின்றது.

"ஐவேறு உருவின் செய்வினை முற்றிய

முடியொடு விளங்கிய முரண்மிகு திருமணி"





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### தொகுப்புரை

ஒரு சமுதாயத்தின் நாகரிகத்தையும் வளர்ச்சியையும் காட்டுவன அணிகலன்கள். தொடக்ககாலத்தில் இயற்கைப் பொருள்களாகிய தாவரங்களையும் செடிகொடிகளையும் மலர்களையும் ஆபரணம் போன்று அணிந்தனர். பின்னர் காலகட்டங்களுக்கு ஏற்ப பரிணாம வளர்ச்சியின் அடிப்படையில் படிப்படியாக ஆபரணங்கள் தோற்றம் பெற்றன.



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Full Length Article

IJCRAR/FLT/55

## பக்தி இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

ரா. விசாலாட்சி\*

இளங்கலை கணினி பயன்பாடு, முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பக்திஇலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான் தோன்றியது பல்லவர் காலத்திலேதான் வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன. பெரும்பாலானவை முன்னிலைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன. பிரபந்தங்களுள் பெரும்பாலானவை அகத்திணை இலக்கணங்களுக்கு ஏற்ப அமைந்தவை. பதிகங்களிலும் பிரபந்தங்களிலும் அன்பின் ஐந்திணை தழுவி வந்தவை சிலவே. ஏனைய பல கைக்கிளை, பெருந்திணை சார்ந்தவை. பக்திப் பேரன்பை உணர்த்த அவை பொருத்தமான திணைகள் என்பதே இதற்குக் காரணம் எனலாம்.

இடையில் தோன்றிய சில நீதி நூல்களை ஒதுக்கிவிட்டுப் பார்ப்போமானால் சங்க இலக்கியத்திலிருந்து பக்தி இலக்கியத்துக்கு இடையேயுள்ள வளர்ச்சியை நன்கு உணரலாம். பெயர் குறிப்பிடப்படாத கற்பனை மனிதர் இருவரின் காதலாக இருந்த பாட்டுகள் மாறி, தெய்வத்தின்மீது கொண்ட காதலைப் பாடும் பாட்டுகளாக வளர்ந்தன. அரசர்களின் வீரச் செயல்களைப் பாடும் நிலை



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மாறி, கடவுளின் அற்புத விளையாட்டுகளைப் பாடும் நிலை வளர்ந்தது, வள்ளல்களின் கொடையைப் பாடும் பாடல்களுக்கு ஈடாக, கடவுளின் அருட் செயல்களைப் பாடும் பாடல்கள் வளர்ந்தன. கற்பனைக் காதலுக்குப் பின்னணியாகப் பொதுவான இயற்கைச் சூழல் வருணிக்கப்பட்டிருந்தது மாறி, கடவுளிடம் செலுத்தும் பக்திக்குப் பின்னணியாகக் குறிப்பிட்ட ஊர்களின் (கோயில் தலங்களைச் சூழ்ந்த) இயற்கையழகைப் பற்றிய வருணனைகள் அமைந்தன. சங்க இலக்கியக் காதல் பாடல்கள் பலவற்றிலும் இயற்கை வருணனைகள் அமைந்தமை போலவே திருஞானசம்பந்தர், சுந்தரமூர்த்தி நாயனார், திருமங்கையாழ்வார் முதலானவர்களின் பக்திப் பாடல்கள் பலவற்றிலும் சிறந்த இயற்கை வருணனைகள் அமைந்தமை காணலாம். இந்த உள்ளடக்க மாறுதலுக்குச் சமயங்கள் வழிவகுத்தன.

### பக்திப் பாடல்கள்

வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையுமாம் கூடினயால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல் ஏற்பட முடிந்தது.

### பக்தி இலக்கிய முன்னோடி

கரைக்கால் அம்மையார் பக்தி இலக்கியத்தின் முன்னோடியாக கருதப்படுகிறார். அந்தாதி  
→இரட்டை மணிமாலை



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### பழைய யாப்பு வடிவங்கள் பயன்படுத்துதல்

பொய்கையாழ்வார இயற்றிய முதல் திருவந்தாதியில் வெண்பாவையே பயன்படுத்தியுள்ளார்.

வையம் தகளியா வார்கடலே நெய்யாக

வெய்ய கதிரோன் விளக்காகச் - செய்ய

சுடராழி யான்அடிக்கே சூட்டினென்சொன் மாலை

இடராழி நீங்குகவே என்று.

(முதல் திருவந்தாதி, பா.1) பேயாழ்வார் இயற்றிய பாடலிலும் வெண்பாவே பயன்படுத்தப் பட்டுள்ளது.

திருக்கண்டேன், பொன்மேனி கண்டேன் திகழும்

அருக்கன் அணிநிறமும் கண்டேன் - செருக்கிளரும்

பொன்னாழி கண்டேன் புரிசங்கம் கைக்கண்டேன்

என்னாழி வண்ணன்பால் இன்று,

(மூன்றாம் திருவந்தாதி, பா.1) பக்தியால் பரவசப்பட்ட பூதத்தாழ்வார் ஞானத் தமிழை விரும்பி நாராயணனுக்கு ஞானவிளக்கு ஏற்றியதாக உருகிப் பாடுகிறார்.

அன்பே தகளியா ஆர்வமே நெய்யாக

இன்புருகு சிந்தை இடுதிரியா - நன்புருகி

ஞானச் சுடர்விளக்கு ஏற்றினேன் நாரணற்கு

ஞானத் தமிழ்புரிந்த நான்.

(இரண்டாம் திருவந்தாதி, பா.1) என வெண்பாவில் பாடியுள்ளார். எனவே, பக்தி இயக்கக் காலத்தில் முதல் ஆழ்வார் மூவரும் தம் பக்திப் பாசரங்களில் வெண்பாக்களையே பயன்படுத்தியுள்ளனர் என்பதை அறியலாம்.



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### பக்திப் பாடல்கள் விளைத்த புரட்சி

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி ஒன்று; கடவுளுக்குமுன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின. அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வளர்ந்தது. அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.

### கவிதைச் சுவை நிரம்பிய பக்திப்பாடல்கள்

சங்க இலக்கியத்துள் காணப்படும் காதல் மரபுகளை அமைத்தும் திருமங்கையாழ்வார் பக்திப் பாடல்கள் பாடியுள்ளார். வண்டு, நாரை முதலியவற்றைத் தூது அனுப்பித் திருமாலின் அன்பை வேண்டிச் செய்யும் பாடல்கள் சுவையானவை. “நாரையே! இன்றே நீ சென்று திருமாலுக்கு என் காதலைப்பற்றிச் சொல்லி வருவாயானால், எனக்கு அதைப்போன்ற இன்பமான உதவி வேறு எதுவும் இல்லை. அதற்குக் கைம்மாறாக, இந்தப் பசுமையான இடமெல்லாம் உன்னுடையதே ஆகுமாறு, நீ இங்கெல்லாம் மீன்களைக் கவர்ந்து உண்பதற்காகத் தருவேன். தந்த பிறகு, இங்கே உன் பெண் துணையும் நீயுமாக வந்து இனிமையாகத் தங்கி இந்த உலகில் இன்பமாக வாழலாம்” என்கிறார். காதல் நோயால் வருந்தி வாடிய மகளைப்பற்றிக் கவலைப்பட்டுத் தாய் சொல்லும் சொற்களாகவும், மகளின் நோயையும் வாட்டத்தையும்பற்றி அறிந்து குறி சொல்லவல்ல கட்டுவிச்சியின் சொற்களாகவும் அவர் பாடியுள்ள பாடல்களும் கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்களாகும்.





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### முடிவுரை

பக்தி துறவிகள் புத்த சமண மரபுகளின் துறவறத்தை எதிர்த்தனர், கடவுளுக்கு முழு அர்ப்பணிப்பு மட்டுமே சொர்க்கத்திற்கான ஒரே பாதை என்று கூறினர். இருப்பினும், பக்தி இயக்கம் சமூகத்தில் பிற்போக்கான மத அமைப்பை மாற்றுவதில் மிகவும் தேவையான கவனம் செலுத்தியது; தூய அர்த்தத்தில் அதன் இலக்கை நிறைவேற்ற முடியவில்லை. குழுக்களிடையே பெரிய அளவில் மோசமான திட்ட மேலாண்மை, சமூகத்தின் பாரம்பரிய குழுக்களிடமிருந்து கடுமையான எதிர்ப்பு மற்றும் அரசு பழிவாங்கல் போன்ற பல்வேறு காரணிகளுக்கு இது காரணமாக இருக்கலாம்.



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Full Length Article

IJCRAR/FLT/56

## தமிழ் இலக்கியங்களில் பண்பாடு

இ.கிருபாலினி\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

வணிகமொழி ஆங்கிலம் என்றால், சட்டத்தின் மொழி இலத்தீன் என்றால், இசையின் மொழி கிரேக்கம் என்றால், தத்துவத்தின் மொழி ஜெர்மன், தூதின் மொழி பிரெஞ்சு என்றால் தமிழ் பக்தியின் மொழி என்றார் தனிநாயக அடிகளார்.

சங்க கால வழிபாடு

சேர, சோழ, பாண்டிர் என மூவேந்தர்கள் ஆண்ட காலத்தை சங்க காலம் என்கிறோம். இக்காலத்தில் எழுந்த இலக்கியங்கள் சங்க இலக்கியங்கள் என அழைக்கப்படுகின்றன. சங்க இலக்கியங்களி முதன்மையானா பாடுபொருள் அகம், புறம் என காதலும் வீரமும் பேசப்படுகின்றன. என்றாலும் இயற்கை சார்ந்த வழிபாட்டு முறைகளையும் அவ்விலக்கியங்கள் பதிவுசெய்துள்ளன.

“மாயோன் மேய காடுறை உலகமும்

மேய மைவரை உலகமும்

வேந்தன் மேய தீம்புனல் உலகமும்

வருணன் மேய பெருமணல் உலகமும்



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**முல்லை குறிஞ்சி மருதம் நெய்தல் எனச்**

**சொல்லிய முறையான் சொல்லவும் படுமே”**

என, தொல்காப்பியர் நிலங்களின் பிரிவையும் அவற்றிற்குரிய கடவுளரையும் குறிப்பிட்டு இருக்கின்றார்.

குறிஞ்சிக்கடவுளாக முருகப்பெருமானும், மருதநிலத்துக் கடவுளாக இந்திரனும், நெய்தலில் வருணனையும், பாலை நிலத்தில் கொற்றவையையும், முல்லை நிலத்தில் திருமால் எனப்படும் மாயோனையும் சங்க காலத்தில் மக்கள் வழிபட்டனர் என்பதை இலக்கியங்கள் வழி அறியமுடிகிறது. சங்கப்ப பாடல்களில் சிவன் என்னும் பெயர் இமல்லை. இருந்தாலும் தாழ்சடை பொலிந்த அருந்தவத்தோன், முக்கட் செல்வன், கறை மிடற்று அண்ணல், நீலமணி மிடற்று அண்ணல், முழுமுதல்வன், ஈர்ஞ்சடை அந்தணன், என சிவனைப் பற்றிய குறிப்புகள் கிடைக்கின்றன

சங்க இலக்கியத்தில் கடவுள் வாழ்த்து தவிர எட்டுத்தொகைப் பாடல்களில், ஆங்காங்கே கடவுள் வழிபாடு பற்றிய குறிப்புகளைக் காணமுடிகிறது. பரிபாடலில்,

திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்

தொருபாட்டுக் காடுகாட் கொன்று - மருவினிய

வையையிரு பத்தாறு மாமதுரை நான்கென்ப

செய்யபரி பாடற் றிறம்.

சிறப்பாகக் கடவுளைப் போற்றும் மரபுகளைக் காண்கிறோம். பத்துப்பாட்டில் திருமுருகாற்றுப்படை முருகன் வழிபாடை சிறப்பாக எடுத்தியம்புகிறது.

**சங்கம் மருவிய காலம்**

கி.பி. மூன்றாம் நூற்றாண்டில் சோழ நாட்டையும் பாண்டி நாட்டையும் களப்பிரர் கைப்பற்றினர். தொண்டை நாடு பல்லவர் ஆட்சிக்குட்பட்டது. சங்க காலத்திற்குப் பிறகு



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தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. வீடுபேறு குறித்த சிந்தனைகள் மேலோங்கின. இந்த இருண்ட காலப் பகுதியிலேயே வாழ்ந்த, காரைகாலம்மையார் அற்புதத் திருவந்தாதி, திருவிரட்டை மணிமாலை, திருவாலங்காட்டு மூத்த திருப்பதிகங்கள் ஆகியவற்றை இயற்றினார். திருமூலர் திருமந்திரம் இயற்றினார். இவை பதினோராம் திருமுறையில் சேர்க்கப்பட்டுள்ளன.

### பல்லவர் காலம் அல்லது பக்தி இலக்கிய காலம்

களப்பிரர் காலத்திற்கு பிறகு சோழர் ஆட்சியில் கி.பி. 7, 8, 9 ஆம் நூற்றாண்டுகளில் ஆலயப்பணியே ஆண்டவன் பணி என்ற சிந்தனை மக்களிடையே ஏற்பட்டது. சங்க இலக்கியங்கள் காதலையும், அரசர்களின் வீரம் மற்றும் கொடையைப் பாடின, பக்தி இலக்கியங்கள் இறைவனையும் இறையடியாரையும் பாடின. கோயில் இல்லாத ஊரில் குடியிருக்கவேண்டாம், கோபுர தரிசனம் கோடி புண்ணியம், திருநீறில்லாத நெற்றி பாழ் என்னும் எண்ணம் மக்கள் மனத்தில் தோன்றியது. இலக்கியங்களின் பாடுபொருள் பக்தி சார்ந்து தோன்றியது.

சங்க காலத்தில் நிலம் சார்ந்த வழிபாட்டு மரபுகள், சமணம், பௌத்தம், கிறித்தவம், இஸ்லாம் என ஆட்சிகளுக்கு ஏற்ப மாற்றம் பெற்றது. சமயங்களின் பரப்பும் கருவியாக சமய இலக்கியங்கள் தோன்றின. இலக்கியங்களில் நேரடியாகவும் உள்ளீடாகவும் சமயம் சார்ந்த சிந்தனைகள் எழுந்தன. இவ்வாறு தோன்றி பக்தி இலக்கியங்களை,

### சமயம் சார்ந்த இலக்கிய வளர்ச்சி

சைவ, வைணவத்தில் அதிகமான சமயம் சார்ந்த தமிழ் இலக்கியங்கள் தோன்றின. காப்பியங்கள், சிற்றியலக்கியங்கள், பிள்ளைத்தமிழ், உலா, மடல், திருமுறைகள், கம்பராமாயணம், மகாபாரதம், பதினெண்கீழ்க்கணக்கு நூல்கள், கிறித்தவக் இலக்கியங்கள், இஸ்லாமியப்



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இலக்கியங்கள், பௌத்த இலக்கியங்கள் சமணக் இலக்கியங்கள், எனப் பக்தி இலக்கிய மரபு வளர்ச்சி பெற்றது.

### பௌத்த பக்தி இலக்கியங்கள்

பௌத்த சமயத்தைக் கருத்துகளுடன் பௌத்த இலக்கியங்கள் வளர்ச்சி பெற்றன. அவற்றுள், 1. மணிமேகலை, 2. குண்டலகேசி, 3. விம்பிசாராக்கதை, 4. அபிதர்மாவதாரம், 5. திருப்பதிகம், 6. சித்தாந்தத் தொகை

ஆகியன குறிப்பிடத்தக்கன. இவ்விலக்கியங்கள் புத்தமதக் கருத்துகளைபுத்த சமயத்திற்கு சமண வைதீக சமயங்களின் இருமுனைத் தாக்குதல் தொடர்ந்து இருந்து வந்தது. பௌத்தர்கள் தமது சமயப்பரப்புதலை மட்டுமே நோக்கமாகக் கொண்டிருந்தனர். பௌத்த சமயப் பரப்புதலுக்கு ஏதுவாக சமய நூல்கள் மட்டுமே.





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Full Length Article

IJCRAR/FLT/57

## சங்க இலக்கியம் அகம் புறம் பண்பாட்டு

ஆ. கீர்த்தனா\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்க இலக்கியத்தில் நம் தமிழ்க் கலாச்சாரத்தின் அடித்தளத்தைக் காணலாம். அதை அறிந்து கொள்ளச் சங்க இலக்கியத்தைத் தமிழர்கள் யாவரும் கற்க வேண்டும். பல மொழிகளில் புலமைப் பெற்ற அறிஞர் ஏ. கே. ராமானுஜன் தன்னுடைய நூல் ஒன்றில் எழுதியுள்ளார், “ஒருவரின் பாரம்பரியம் அவருடைய பிறப்புரிமை அல்ல. அதை முயன்று, ஈட்டி, மீண்டும் உடைமையாக்கிக் கொள்ள வேண்டும்”

நம் முன்னோர்கள் இயற்றிய சங்க இலக்கிய நூல்கள் அனைத்துமே கவிதை நயமும், சொற் நயமும் மிகுந்து காணப்படும் நூல்கள் ஆகும். அவற்றில் உள்ள கருத்துக்கள் யாவும் அக்காலத்தில் உள்ள மக்களுக்கும், இக்காலத்தில் உள்ள மக்களுக்கும் பயன்படுவதற்கு ஏதுவாக அமைந்துள்ளன. அப்படி பல சிறப்புகளை உடைய சங்க இலக்கிய நூல்கள் பற்றிய குறிப்பு மற்றும் எவையெல்லாம் சங்க இலக்கிய நூல்கள் மற்றும் அதனை இயற்றிய ஆசிரியர் பெயர்களையும் இந்த தொகுப்பில் படித்து தெரிந்து கொள்ளலாம் வாங்க.

செவ்வியல் இலக்கியங்கள்:

கி.மு. 500-இல் இருந்து கி.பி. 200 வரை எழுதப்பட்ட இலக்கியங்கள் செவ்வியல் இலக்கியங்கள் என்று அழைக்கப்படுகின்றன.



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சங்க காலத்தில் எழுதப்பட்ட நூல்கள் சங்க இலக்கிய நூல்கள் ஆகும். இந்த இலக்கியங்கள் 473 புலவர்களால் இயற்றப்பட்டுள்ளது.

பெண்கள், மன்னர்கள் மற்றும் பல தொழில் புரிந்த புலவர்களும் இந்த இலக்கியத்தை இயற்றி உள்ளனர். 2381 பாடல்களை சங்க இலக்கியங்கள் கொண்டுள்ளது.

பண்டைய காலத்தில் வாழ்ந்த மக்களின் காதல், போர் முறை, வீரம், பொருளாதார நிலை, ஆட்சி போன்ற அனைத்து சிறப்புகளையும் சங்க இலக்கிய பாடல்கள் தெரிவிக்கின்றன.

சில நூல்கள் அறப்பாடல்கள் அல்லது புறப்பாடல்களில் ஏதேனும் ஒரு கருத்தை விளக்கியுள்ளன. ஒரு சில நூல்கள் அகம், புறம் இரண்டு கருத்தையும் உள்ளடக்கியதாகவும் உள்ளன அக்காலத்தில் அதாவது 19-ம் நூற்றாண்டில் வாழ்ந்த புலவர்களின் முயற்சியால் சங்க இலக்கியங்கள் இன்னும் வழக்கத்தில் இருக்கின்றன.

பண்பாட்டு கருவூலம் உலக மக்களே வியந்து பாராட்டும் விதமாகச் சங்ககாலத் தமிழர்கள் வாழ்ந்தார்கள். கணியன் பூங்குன்றனார் பாடிய "யாதும் ஊரே யாவரும் கேளிர்" என்ற புறநானூற்றுப்பாடல் தமிழரின் சிறந்த பண்பாட்டுக் கருவூலமாக விளங்குகின்றது.

### நாகரிகமும் பண்பாடும் :

சங்க இலக்கியத்தில் அகம் என்பது அன்பு, காதல் ஆகியவற்றை விளக்குவது அகம் எனப்படும். புறம் என்பது போர், வீரம் அரசர்கள், புலவர்கள், அடக்கம் போன்றவற்றை விளக்குவது ஆகும்.

### எட்டுத்தொகை நூல்கள்:

எட்டுத்தொகை மற்றும்பத்துப்பாட்டுநூல்கள் சங்க இலக்கிய நூல்கள் ஆகும். சங்கம் மருவிய காலத்தில் எழுதப்பட்ட பதினெண் கீழ்க்கணக்கு நூல்களும் சங்க இலக்கிய நூல்களாக கருதப்படுகின்றன.

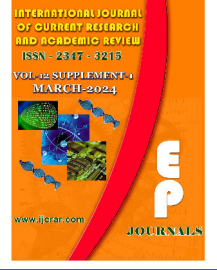


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“நற்றிணை நல்ல குறுந்தொகை ஐங்குறுநூறு

ஒத்த பதிற்றுப்பத்து ஓங்கு பரிபாடல்

கற்றறிந்தார் ஏத்தும் கலியோடு

அகம் புறம் என்று இத்திறத்த எட்டுத் தொகை

### பண்பு:

அன்பும் பண்பும் கூடிய அறிவை நல்லறிவு, பேரறிவு என்பர் புலவர் பெருமக்கள். அத்தகைய அறிவைத் தரும் கல்வி பண்புடையதாக இருக்க வேண்டும். அதனை வளர்ப்பதே வழிபாடாகும். வழிபடுதல், நல்வழிபடுதல் என்பதுவே உண்மையான வழிபாடு. முன்னேற்றத்தை நோக்கி மனிதமனம் பண்படுத்தப்பட வேண்டும். இத்தகைய தமிழினப் பண்பாட்டின் பழக்க வழக்கங்களைக் கலித்தொகையில் காணலாம்.

### விருந்தோம்பல்:

விருந்தோம்பலே தமிழகப் பண்பாட்டில் நீண்ட பாரம்பரியத்தைக் கொண்டது. சங்ககாலத்து மக்கள் விருந்தோம்பி வாழ்ந்ததன் விளைவாகவே மனிதனை மனிதன் நேசிக்கும் தோழமை உணர்வும் நேயப்பண்பும் செழித்தோங்கி இருந்தது. “மெல்லியற் பொறையும் நிறையும் வல்லிதின் விருந்து புறந்தருதலுள் சுற்றும் ஓம்பலும்” (தொல். பொருள். கற்பி. 150)

அகப்பொருள் இலக்கியங்களுக்கு இலக்கண அமைதி கண்ட தொல்காப்பியமும் இல்லக்கிழத்திக்கு இருக்க வேண்டிய பண்புகளுள் கற்பு, அன்பு, ஒழுக்கம் என்பவற்றோடு விருந்தோம்பலையும் இணைத்தே மேற்கண்ட நூற்பா உறைக்கின்றது.

### பார்வை நூல்கள்

சங்க இலக்கியம்: முழுவதும்(பாட்டும் தொகையும்) - 2 தொகுதிகள் எஸ்.வையாபுரிப் பிள்ளை (ஆசிரியர்)

சங்க இலக்கியம் (அலகு - 1) -ஆசிரியர் குழு



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Full Length Article

IJCRAR/FLT/58

## அகநானூற்றில் வாழ்க்கை பண்பாடு

நா. கௌசர் ரஸ்சா பாத்திமா\*

இளங்கலை வணிகவியல் முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

அகநானூறு அகத்திணை சார்ந்த நானூறு பாடல்களின் தொகுப்பாக விளங்குவதால் அகநானூறு என அழைக்கப்பட்டது. இதில் அடங்கியுள்ள பாடல்கள் பல்வேறு காலங்களில் வாழ்ந்த பல்வேறு புலவர்கள் பாடிய பாடல்களின் தொகுப்பாகும். எட்டுத்தொகை நூல்களுள் குறுந்தொகை, நற்றிணை, அகநானூறு, ஐங்குறுநூறு, கலித்தொகை ஆகிய ஐந்தும் அகப்பொருள் நூல்கள். அவற்றுள் அகப்பொருளைத் தன் பெயராகக் கொண்ட நூல் அகநானூறு மட்டுமே. இந்நூலின் பாடல்கள் 13 அடி முதல் 31 அடி வரை நீண்டவையாதலால் நெடுந்தொகை என்ற காரணப் பெயரும் பெற்றது.

நூல் அமைப்பு

அகநானூற்றில் அடங்கியுள்ள அகத்துறைப் பாடல்களின் சிற்றெல்லை 13 அடிகளும் பேரெல்லை 31 அடிகளும் ஆகும். கடவுள் வாழ்த்துச் செய்யுளைத் தவிர்த்து இந்நூலில் 400 பாடல்கள் உள்ளன. இவை கீழ்க்காணும் மூன்று பெரும் பகுதிகளாகப் பிரிக்கப்பட்டுள்ளன; அகநானூற்றின் மூன்று பெரும் பகுப்புகள்

அகநானூற்றிலுள்ள பாடல்கள் மூன்று பெரும் பகுதிகளாகப் பிரிக்கப்பட்டுள்ளன;



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சோழநாட்டிலுள்ள இடையள நாட்டு மணக்குடியான் பால்வண்ண தேவனான வில்லவதரையன் என்பவர் பாடிய பழம்பாடல் ஒன்று அகநானூற்றின் மூன்று பகுப்புகளைப் பற்றிக் குறிப்பிடுகிறது[1]. அகநானூற்று கருத்துகளைத் தொகுத்து அகவல் பாவால் (ஆசிரியப்பா) 'நெடுந்தொகை அகவல்' என்ற மற்றுமொரு நூல் படைக்கப்பட்டிருந்ததைப் பற்றிய குறிப்பும் இப்பாடலில் காணப்படுகிறது.

### களிற்றியானைநிரை

அகநானூற்றின் 1 முதல் 120 வரையில் உள்ள பாடல்கள் யானைக்களிறு போல் பெருமித நடை கொண்டவை. யானைகளின் அணிவகுப்பைப் போன்று ஓரினப் பாடல்களின் அணிவகுப்பாக அவை அமைந்துள்ளன. எனவே 'களிற்றியானை நிரை' எனப் பெயர் பெற்றன.

### மணிமிடைப் பவளம்

அகநானூற்றின் 121 முதல் 300 வரை உள்ள 180 பாடல்கள் நீலமணிகளும் செந்நிறப் பவளமும் கோர்த்த மாலை போல ஈரினப் பாடல்களாக அமைந்துள்ளதால் மணிமிடை பவளம் என்று பெயர் பெற்றன.

### நித்திலக் கோவை

அகநானூற்றின் 301 முதல் 400 வரை உள்ள 100 பாடல்கள் நித்திலம் (முத்து) போலப் பெருமதிப்பு கொண்டவையாக அமைந்து ஓரினப் பாடல்களின் வரிசையாக அமைந்துள்ளன. இத்தொகுப்பு முத்தாரம் போல் அமைந்துள்ளது.

களிற்றியானை நிரை (1-120)

மணிமிடை பவளம் (121-300)

நித்திலக் கோவை (301-400)





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ஒரு குறிப்பிட்ட வைப்புமுறையில் இப்பாடல்கள் வரிசைப்படுத்தப்பட்டுள்ளன.

### அகநானூற்றில் வாழ்க்கைப் பண்பாடு

அகநானூற்றின் 86, 136 ஆம் பாடல்களில் தமிழர் தம் திருமண நிகழ்ச்சி கூறப்படுகிறது. "மண விழாவில் மணப்பந் -தலில் வெண்மணல் பரப்பி விளக்கேற்றி, மணமகளை நீராட்டித் தூய ஆடை அணி -கள் அணிவித்து, இறைவழிபாடு நடத்தித் திங்கள் உரோபிணியைக் கூடிய நல்ல வேளையம் றயில் வாகை இலையோடு அருகின் கிழங்கையும் சேர்த்துக் கட்டப்பெற்ற வெண்ணூலை தலைவிக்குக் காப்பாகச் கூட்டுவர்"

### பண்பாட்டுச் செய்திகள்

- புலவர்கள் ஒருவரையொருவர் மதித்தல்,
- தினையுண்ண வந்த யானை குறத்தியர் பாடல்கேட்டு உறங்குதல் (102)
- பங்குனிவிழா (137)
- கார்த்திகை விளக்கு,
- பிள்ளைகட்கு ஐம்படைத் தாலி அணிவித்தல் (54)
- வற்றிய வயிறும் நீராடா உடலுமுடைய சமணத் துறவிகள் வாழ்ந்து வந்தமை (123)
- கந்து என்பது வழிபாட்டிற்குரிய மரத்தூண்
- தமிழர் தம் மணவிழாவில் மணப்பந்தலில் வெண்மணல் பரப்பி விளக்கேற்றி, மணமகளை நீராட்டித் தூய ஆடை அணிகள் அணிவித்து, இறைவழிபாடு நடத்தித் திங்கள் ரோகிணியை கூடிய நல்ல வேளையில் வாகை இலையோடு அருகின் கிழங்கையும் சேர்த்துக் கட்டப்பெற்ற வெண்ணூலை தலைவிக்குக் காப்பாகச் கூட்டுவர் (86,136)



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### பதிப்பு வரலாறு

அகநானூற்றின் முழு பதிப்பு 1923-ஆம் ஆண்டு 'அகநானூறு மூலமும் பழைய உரையும்' என்னும் பெயரில் ரா. இராகவையங்காரைப் பதிப்பாசிரியராகக் கொண்டு கம்பர் விலாசம் இராஜகோபாலையங்காரால் வெளியிடப்பட்டது.

மெட்ராஸ் கம்பர் விலாஸ் புக் டிப்போட் மயிலாப்பூர் என்ற நிறுவனம் அகநானூறு - முதற் பகுதியை உரையுடன் 1918-ஆம் ஆண்டு முதலில் பதிப்பித்தது. ஆனால், இப்பதிப்பின் முகப்பு பக்கத்தைத் தவிர வேறு எந்தப் பக்கமும் பார்க்கக் கிடைக்கவில்லை, அகநானூற்றின் இரண்டாம் பகுதி 1920-ஆம் ஆண்டு வெளிவந்ததாக ஆய்வாளர்கள் தெரிவிக்கின்றனர்.

### முடிவுரை

சங்க காலத்தில் நாகரீகம் தோன்றும் காலத்திற்கு முன்பாகவே மனிதன் கூட்டமாகவே வாழ்ந்திருந்தான் தான் இருக்கும் இடத்திற்கேற்ப தன் வாழ்க்கை சூழ்நிலையை மாற்றி அமைத்துக் கொண்டான். அவ்வாறு வாய்க்கச் செய்யும்போது அந்நிலத்திற்கேற்ப தொழில் மேற்கொண்டான். நீர் நிலைகள் நிறைந்துள்ள இடத்தில் மக்கள் குழுவாக வாழ்ந்தனர். இவ்வாறு வாழும் பொழுது அறத்தொடு தங்களுடைய வாழ்க்கையை வாழ்ந்தனர். இவர்களுக்கான தலைமை பொறுப்பிற்கு தேர்தல் முறையான குடவோலை முறையாகும். இக்கால தேர்தலுக்கு வித்திட்டனர். போர் நடைபெறும்போது போரில் ஈடுபட்டு வீரமரணம் அடையும் வீரனுக்கு நடுக்கல் வழிபாட்டு முறைகள் தோற்றின. உழவுத் தொழில், வணிகம் துறைமுகங்களில் நடைபெற்றுள்ளது. மனிதனின் தலைசிறந்த பண்பாக விளங்கும் ஒழுக்கம் போற்றப்படுகிறது. அக்கால மக்களின் பழக்க வழக்கங்களில் சிறந்து விளங்கியுள்ளனர். நானிலம் வியக்குமாறு வாழ்ந்தனர்.



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Full Length Article

IJCRAR/FLT/59

## சங்க கால இலக்கியத்தில் கலை கூறுகள்

சா.காவிடா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### கலை தோற்றம்

கலை என்பது பொதுவான காட்சி ஆகும் எண்ணங்களையும் உணர்வுகளையும் பிறருக்கு விளக்கும் நோக்குடனோ அழகியல் நோக்கங்களுக்காகவோ காட்சிக்குரிய வடிவத்தில் மனிதர்களால் உருவாக்கப்படும் ஒரு செய்பொருள் காட்சிக் கலை எனலாம் நீண்ட காலமாகவே கலையைப் பல்வேறு விதமாக வகைப் படுத்தி வைத்துள்ளனர். மத்திய காலத்தில் தாராண்மக் கலை, இயந்திரம்சார் கலை எனினும் அக்காலத்தில் அறிவியல், வேளாண்மை, பொறியியல் போன்ற துறைகளைச் சார்ந்த விடயங்களும் அடங்கியிருந்தன. 20 ஆம் நூற்றாண்டில் பெரும்பாலும் கலைகளை ஒன்பதாக வகுத்தனர். கட்டிடக்கலை, நடனக்கலை, சிற்பம், இசை, ஓவியம், கவிதை, திரைப்படம், ஒளிப்படவியல், வரைகதை என்பன.

### கட்டிடக்கலை

கட்டிடக்கலை என்பது கட்டிடங்கள் மற்றும் அதன் உடல் கட்டமைப்புகளை வடிவமைத்தல் செயல் முறை திட்டமிடல் மற்றும் கட்டிடங்கள், கட்டு வதை உள்ளடக்கியதாகும் கட்டக் கலை படைப்புகள். கட்டிடங்கள் பொருள் வடிவம், பெரும்பாலும் கலாச்சார சின்னம் மற்றும் கலை படைப்புகளாக காணப்படுகின்றது.



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### நடனக்கலை

நடனம் என்பது பொதுவாகத் தாளத்துக்கும் இசைக்கும் அமைவாக உடலை அசைத்து நிகழ்த்தப்படும் ஒரு கலை வடிவம். இது ஒரு கலை வெளிப் பாட்டு வடிவமாகவே, சமூகத் தொடர்பாடலாகவோ இருக்கலாம். நடனங்கள் சமயச் சார்பு. நோக்கங்களுக்காக ஆடப்படுபவையாக அல்லது பிறருக்கு நிகழ்த்திக் காட்டும் ஒன்றாக அமையக்கூடும். மனிதர் தமது எண்ணங்களை மற்றவர்களுடன் பரிமாறிக் கொள்வதற்கான ஒரு தொடர்பு முறை என்றும் நடனங்களைக் கருதுவது உண்டு

### சிற்பக்கலை

சிற்பம் என்பது ஒரு முப்பரிமாணக் கலைப் பொருள் ஆகும். இது கடினமான அல்லது நெகிழ்வுத் தன்மை கொண்ட பொருள்களுக்கு உருவம் கொடுப்பது மூலம் உருவாகப்படுகிறது. பொதுவாகச் சிற்பங்கள் செய்வதற்காகப் பயன்படும் பொருட்களுள் கற்கள், உலோகம், மரம், மண் என்பவை அடங்குகின்றன. கல், மரம் போன்றவற்றைப் பயன்படுத்தும் போது, சிற்பங்கள் செசுக்குவதன் மூலம் செய்யப்படுகின்றன. சிற்பங்களை உருவாக்குபவர் சிற்பி எனப்படுவார்.

### இசைக்கலை

இசை என்பது ஒழுங்கு செய்யப்பட்ட கட்டுப்படுத்தப்பட்ட, அழகு ஓவியம் ஆகும். இசை என்ற சொல்லுக்கு இசைய வைப்பது என்று பொருள் மனிதனையும் மற்ற உயிரினங்களையும் இசைய வைக்கின்ற, பணிய வைக்கின்றன ஓர் அருஞ்சாதனம் இசை. இசையை சிரவண கலை எனவும் அழைப்பர். சங்கீதம் என்பது செவிக்கு இன்பம் தரும் ஒலிகளைப் பற்றிய கலையாகும். இசையை வடமாழியில் நாதம் என அழைப்பர்.



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### ஓவியக்கலை

ஓவியக்கலை என்பது வரைதல், கூட்டமைதல் மற்றும் பிற அழகியல் சார்ந்த செயற்பாடுகளையும் உள்ளடக்கி கடதாசி, துணி, மரம், கண்ணாடி, காங்கிறீட்டு போன்ற ஊடகங்களில் நிறப்பூச்சுகளைப் பயன்படுத்தி, வரைபவரின் வெளிப்பாட்டு மற்றும் கருத்தியல் நோக்கங்களை வெளிக்கொண்டு வரும் கலை ஆகும்.

### வரைகதை (அல்லது) சித்திரக்கலை

ஒரு கதையின் நிகழ்வுகளை வரிசைப் படுத்தப்பட்ட முறையில் வரையப்பட்டு, அக்கதையின் கதாபாத்திரங்களுக்கு உரையாடல்கள் அமைத்து நடத்துவர். கதை ஓவிய வெளிப் பாட்டு வடிவம் ஆகும். தமிழில் படக்கதை என்று கூறுவர். சங்க காலத்தின் கலைகளுக்கு இப்பொழுது உள்ள கலைகளுக்கும் மிகப் பெரிய வித்தியாசம் உள்ளது. ஆனாலும், கலைகள் என்னென்றும் அழியாமல் இருக்கும்

### ஓப்பனைக் கலை

தமிழர் தங்களை அழகு செய்து கொள்வதில் மிக அதிக அக்கறை காட்டினர். உடை, அணிகலன், மலர் வாசனைப் பொருள்களை பயன் படுத்தி கொள்வதில் அவர்கள் காட்டிய கலையின் தேர்ச்சியை அறிய முடிகிறது மக்கள் தங்களுடைய மரபுக்கும் தொழிலுக்கும் நிலைக்கும் ஏற்ப ஆடைகளை அணிந்தனர்.

### முடிவுரை

சங்க காலத்தில் கலைகள் முக்கியத்துவம் பெற்று விளங்கியமைக்குக் காரணம் அக்கால மன்னர்களின் முறையான ஆட்சி, செல்வ வளம், மக்களிடையே இருந்த கலைப் பண்பாட்டு தாக்கம் ஆகும். எனவே தான் இன்றளவும் சங்க காலக் கலைவலம் இலக்கியத்தோடு மட்டும் நின்று விடாமல் அன்றாடப் பயன்படுத்தப்பட்டு. இக்காலக் கலைப் பண்பாட்டினை உலகிற்கு உணர்த்தும் வகையில் அமைந்துள்ளது.





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Full Length Article

IJCRAR/FLT/60

## அகநானூற்றில் பண்பாட்டுக் கூறுகள்

சி.மாளவிகா\*

வணிகவியல் மேலாண்மை துறை, மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

எட்டுத் தொகை என்ற பகுப்புக்குள் உள்ள ஒரு தொகைநூல் அகநானூறு ஆகும். அகம் பற்றிய 400 பாடல்களான இத்தொகை நூல் அடி நீண்ட பாடல்களை கொண்டது என்ற பொருளில் நெடுந்தொகை எனவும் வழங்கப்படும். ஆசிரியப்பாவால் இயற்றப்பெற்ற 400 அகப் பாடல்களான தொகை நூல். இந்நூல் 146 புலவர்கள் பாடியுள்ளனர். இவற்றில் சமூக அமைப்பின் முறையில் அரசியல் முறைகள், ஊர் அவையில் சீர்தூக்கி சிறப்பாக ஆட்சிமுறைகள் இருந்துள்ளன. வழிபாட்டு முறைகளில் நடுகல் வழிபாடுகள் தமிழ் சமூகத்தில் ஒன்றோடு ஒன்று பிணைந்திருந்தன. உழவுத் தொழிலும் தமிழ் மக்களிடையே காலம் காலமாக இருந்து வந்துள்ளதை அறியலாம். மக்களின் பழக்க வழக்கங்கள் சங்க காலம் முதல் தற்காலம் முதல் மக்களோடு இடைவிடாது காணப்படுகின்றன.

சங்கக்கால மக்கள் அறம் நிறைந்த வாழ்க்கை நெறியையும் சமயத்தைச் சார்ந்த ஆன்ம நெறியையும் கடைப்பிடித்தனர். வாழ்க்கையில் மிக உயர்ந்த அறங்கள் ஒழுக்க நெறிகள் பண்பட்ட வாழ்வியல் நெறிகள் ஆகியவற்றை வெளிப்படுத்துவதே விழுமியங்கள் எனச் சான்றோர்கள் குறிப்பிடுகின்றனர். ஆலமரத்தைத் தாங்கும் விழுதுகளை போல தமிழர்களின் அறவாழ்க்கையை



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சமூகம் சார்ந்த விழுமுயங்கள் தாங்குகின்றன. அக்காலத் தமிழ்சை சமூகம் அறவழியில் இருந்து நீங்காது உயர் நெறிமுறைகளைக் கடைப்பிடித்து ஒழுகினர்.

### நூலமைப்பு :

இந்நூலில் அடங்கியுள்ள பாடல்கள் மிகக் குறைந்த அளவாக 13 அடிகளையும் அதிக அளவுவாக 31 அடிகளையும் கொண்டு அமைந்துள்ளன. கடவுள் வாழ்த்துச் செய்யுளைத் தவிர்த்து இந்நூலில் 400 பாடல்கள் உள்ளன. இவை

- 1.களிற்றியானை நிரை(1-120)
- 2.மணிமிடை பவளம் (121-300)
- 3.நித்திலக் கோவை (301-400)

என மூன்று பெரும் பகுதிகளாகப் பிரிக்கப்பட்டுள்ளன. இதுவல்லாமல் பாடல்கள் அனைத்தும் தக்கதொரு நியமத்தைக் கொண்டமைந்துள்ளன.

### பாடல் வைப்புமுறை:

அ)1,3,5,... என ஒற்றை எண்ணைப் பெற்று வரும் பாடல்கள் - பாலைத்திணை(200 பாடல்கள்) ஆ)10,20,... என வரும் பாடல்கள் - நெய்தல் திணை(40 பாடல்கள்) இ)4,14,... என 4 எனும் எண்ணைப் பெற்று வரும் பாடல்கள் - முல்லைத்திணை(40 பாடல்கள்) ஈ)2,8,12,18 என 2,8 எனும் எண்ணைப் பெற்று வரும் பாடல்கள் - குறிஞ்சித்திணை(80 பாடல்கள்) உ)6,16,26 என 6 எனும் எண்ணைப் பெற்று வரும் பாடல்கள் - மருதத்திணை(40 பாடல்கள்) [1]

### வாழ்க்கை முறை மற்றும் பண்பாடுகள் :

அகநானூற்றின் 86, 136 ஆம் பாடல்களில் தமிழர் தம் திருமண நிகழ்ச்சி கூறப்படுகிறது. "மணவிழாவில் மணப்பந்தலில் வெண்மணல் பரப்பி விளக்கேற்றி, மணமகளை நீராட்டித் தூய



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ஆடை அணிகள் அணிவித்து, இறைவழிபாடு நடத்தித் திங்கள் உரோகினியைக் கூடிய நல்ல வேளையில் வாகை இலையோடு அருகின் கிழங்கையும் சேர்த்துக் கட்டப்பெற்ற வெண்ணூலை தலைவிக்குக் காப்பாகச் சூட்டுவர்"- என்று விளக்கப்படுகிறது.

### அகநானூற்றில் வரலாற்றுச் செய்திகள் :

அகப்பொருள் நூலான அகநானூற்றில் புறப்பொருள் செய்திகளும் உள்ளன. தித்தன், மத்தி, நன்னன், கரிகாற் பெருவளத்தான், தலையாலங்கானத்துச் செருவென்ற பாண்டியன் நெடுஞ்செழியன், போன்ற பெருநில வேந்தர்கள் பற்றியும் ஆதன்எழினி, ஆட்டனத்தி, அன்னிமிஞிலி, பாணன், பழையன் போன்ற குருநில மன்னர்கள் பற்றியும் எண்ணற்ற வரலாற்றுச் செய்திகளைத் தருகிறது. அலெக்சாண்டரின் படையெடுப்பின் போது கஞ்சி நந்தர்கள் தமது செல்வங்களையெல்லாம் கங்கையாற்றின் அடியில் புதைத்து வைத்த வரலாற்றுச் செய்தியும் இந்நூலின் 20,25 ஆம் பாடல்களில் குறிப்பிடப்பட்டுள்ளது.

### அம்புலிக்காட்டல்

சங்க காலம் தொட்டு தற்காலம்வரை மகளிர் தங்கள் குழந்தைக்கு அம்புலி காட்டும் பழக்கம் உடையவர்களாக இருந்தார்கள். தாய் ஒருத்தி தனது கருத்தை தன்னுடைய புதல்வனுக்கு அம்புலியைக் காட்டினால் அரும்பும் நிலவினால் விளங்கும் இளையமதியே!. பொன்னாலாகிய தாலியினையுடைய தாய் என் மகனை நினைத்து இங்கு வருவாயின் உனக்கும் பால் தருவேன் என்று கூறி தன்னுடைய காந்தள் மலரைப் போன்ற மென்மையான நீண்ட விரலை அசைத்து நிலவினை அழைத்தால் இதனை,

“முகிழ் நிலாத் திகழ்தரும் மூவாத் திங்கள்

பொன்னுடைத் தாலி என் மகன் ஒற்றி,

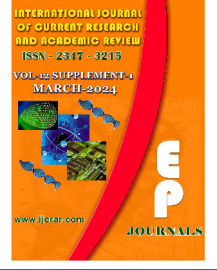


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வருகுவை ஆயின் தருகுவென் பால்” என  
விலங்கு அமர்க் கண்ணள் விரல் விளி பயிற்றித்  
திதலை அல்குல் எம் காதலி  
புதல்வன் பொய்க்கும்” (அகம் – 54-17-22)  
எனும் அகநானூற்றில் பாடலின் வழியே அறியலாம்.

### முடிவுரை:

சங்க காலத்தில் நாகரீகம் தோன்றும் காலத்திற்கு முன்பாகவே மனிதன் கூட்டமாகவே வாழ்ந்திருந்தான் தான் இருக்கும் இடத்திற்கேற்ப தன வாழ்க்கை சூழ்நிலையை மாற்றி அமைத்துக் கொண்டான். அவ்வாறு வாய்க்கச் செய்யும்போது அந்நிலத்திற்கேற்ப தொழில் மேற்கொண்டான். நீர் நிலைகள் நிறைந்துள்ள இடத்தில் மக்கள் குழுவாக வாழ்ந்தனர். இவ்வாறு வாழும் பொழுது அறத்தொடு தங்களுடைய வாழ்க்கையை வாழ்ந்தனர். இவர்களுக்கான தலைமை பொறுப்பிற்கு தேர்தல் முறையான குடவோலை முறையாகும். இக்கால தேர்தலுக்கு வித்திட்டனர். போர் நடைபெறும்போது போரில் ஈடுபட்டு வீரமரணம் அடையும் வீரனுக்கு நடுக்கல் வழிபாட்டு முறைகள் தோற்றின. உழவுத் தொழில், வணிகம் துறைமுகங்களில் நடைபெற்றுள்ளது. மனிதனின் தலைசிறந்த பண்பாக விளங்கும் ஒழுக்கம் போற்றப்படுகிறது. அக்கால மக்களின் பழக்க வழக்கங்களில் சிறந்து விளங்கியுள்ளனர். நானிலம் வியக்குமாறு வாழ்ந்தனர்.

வரலாற்றுக் குறிப்புகள் இலக்கியத்தில் இடம் பெறும் வரலாற்றுச் செய்திகள் கல்வெட்டு நாணயம் முதலான பிற துறை சார்ந்த தொல்லியல் சான்றுகள் போன்றவற்றுடன் முன்னோர் கருத்துகள் ஆய்வில் இணைத்துப் பார்க்கப்பட்டுள்ளது. இதன் வழி இலக்கியமும் வரலாற்று மூலத்தை உறுதிப்படுத்துவது தெளிவுப்படுத்தப்பட்டுள்ளது.



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Full Length Article

IJCRAR/FLT/61

# பத்துப்பாட்டில் பண்பாட்டினைக் கூறும் புலவர்கள்

ம. பூஜா\*

வணிகவியல் மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

அறிமுகம்

சங்க இலக்கியம் (Sangam literature) எனப்படுவது தமிழில் பொ.ஊ.மு. 500-இல் இருந்து பொ.ஊ. 200 வரை உள்ள காலப்பகுதியில் எழுதப்பட்ட செவ்வியல் இலக்கியங்கள் ஆகும். சங்க இலக்கியம் தற்போது கண்டுபிடிக்கப்பட்ட வரை 473 புலவர்களால் எழுதப்பட்ட 2381 பாடல்களைக் கொண்டுள்ளது. இப்புலவர்களுள் பலதரப்பட்ட தொழில் நிலையில் உள்ளோரும் பெண்களும், நாடாளும் மன்னரும் உண்டு. சங்க இலக்கியங்கள் அக்காலகட்டத்தில் வாழ்ந்த தமிழர்களின் அன்றாட வாழ்க்கை நிலைகளைப் படம்பிடித்துக் காட்டுவதாய் உள்ளன. சங்ககால மக்களின் வாழ்க்கை நிலை இரண்டு பிரிவுகளாக சங்க இலக்கியங்கள் வழி அறியலாம். இல்லற வாழ்க்கை பற்றிய செய்திகளை அகம் என்றும், கொடை, போர், வீரம், ஆட்சி, முதலியவற்றை பற்றிய செய்திகளை புறம் என்றும் சங்க இலக்கியங்கள் பிரித்துக் காட்டுகின்றன.

19 ஆம் நூற்றாண்டில் வாழ்ந்த தமிழ் அறிஞர்களான சி. வை. தாமோதரம்பிள்ளை, உ. வே. சாமிநாத ஐயர் ஆகியோரின் முயற்சியினால் சங்க இலக்கியங்கள் அச்சுருப் பெற்றன. எட்டுத்தொகையும், பத்துப்பாட்டும் தான் சங்க இலக்கிய நூல்கள். இவை பதினெண்மேற்கணக்கு நூல்கள் எனவும்; சங்கமருவிய நூல்கள் பதினெண்கீழ்க்கணக்கு நூல்கள் எனவும் பெரும்பிரிவுகளாகத் தொகுக்கப்பட்டுள்ளன.





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பத்துப்பாட்டு என்பது சங்க இலக்கியங்கள் என்று குறிப்பிடப்படும் பழந்தமிழ் நூல்களின் தொகுப்புகளுள் ஒன்றாகும். பத்துப்பாட்டு, எட்டுத்தொகை இவை இரண்டும் பதினெண் மேல்கணக்கு நூல்களாகும். இவற்றுள் திருமுருகாற்றுப்படை, பொருநராற்றுப்படை, சிறுபாணாற்றுப்படை, பெரும்பாணாற்றுப்படை, முல்லைப்பாட்டு, மதுரைக் காஞ்சி, நெடுநல்வாடை, குறிஞ்சிப் பாட்டு, பட்டினப் பாலை, மலைபடுகடாம் ஆகிய பத்து நூல்கள் அடங்கிய தொகுப்பே பத்துப்பாட்டு என வழங்கப்படுகிறது. இவை அனைத்தும் இன்று ஒரே தொகுப்பாகக் குறிப்பிடப்படுகின்ற போதிலும், இவை ஒன்றுக்கொன்று தொடர்பற்றவை. வெவ்வேறு ஆசிரியர்களால் பல்வேறு கால கட்டங்களில் இயற்றப்பட்டவை. பத்துப்பாட்டு எனச் சேர்த்துக் குறிப்பிடும் வழக்கமும் பிற்காலத்தில் எழுந்ததென்பதே பலரது கருத்து. இந்த அரிய தொகுப்புக்கு நச்சினார்க்கினியர் உரை எழுதியுள்ளார்.

### கட்டுரையின் தொகுப்புரை

பத்துப்பாட்டு என வழங்கப்படும் நூல்களுள் முதலில் வைத்து எண்ணப்படுவது திருமுருகாற்றுப்படை. இந்நூல் மதுரையைச் சேர்ந்த நக்கீரன் என்னும் புலவரால் இயற்றப்பட்டது. இது கடைச்சங்க நூல்களில் ஒன்று என்பது மரபுவழிச் செய்தியாகும். இது பிற்காலத்தில் எழுந்தநூல் என்று கருதுவாருமுண்டு; எனினும், ஆய்வறிஞர்களில் பெரும்பாலானோர் கருத்து, இது சங்கநூல் என்பதேயாம். முருகப் பெருமானைப் பாட்டுடைத்தலைவனாகக் கொண்ட இந்நூல் 317 அடிகளைக் கொண்ட ஆசிரியப்பாவால் ஆக்கப்பட்டுள்ளது. 'ஆற்றுப்படுத்தல்' என்னும் சொல் 'வழிப்படுத்தல்' என்னும் பொருள்படும். "முருகாற்றுப்படை" எனும்போது, வீடு பெறுதற்குப் பக்குவமடைந்த ஒருவனை வீடு பெற்ற ஒருவன் வழிப்படுத்துவது எனப் பொருள்படும் என்பது நச்சினார்க்கினியர் கூற்று. தொடக்கக் காலத்தில் வெறியாட்டு அயரும் வேலன்,கட்டுவிச்சி ஆகியோர் தம் மீது முருகன் வந்து மேவுமாறு வேண்டுகலை முருகாற்றுப்படுத்துதல் என்று-"முருகாற்றுப் படுத்த உருகெழு நடுநாள்" (அகம்:22) பாடல்வழி அறியமுடிகிறது.



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இந்நூலின் வேறுபெயர் புலவராற்றுப்படை என்பதாகும். இதன் சிறப்புக் கருதி இந்நூலினை சைவத் திருமுறைகளுள் 11-ஆம் திருமுறையில் இணைத்து வைத்துள்ளனர்.பத்துப்பாட்டு நூல்கள் அனைத்திற்கும் இந்நூல் காப்புச் செய்யுள் போல் அமைந்து முதல் நூலாக வைத்து எண்ணப்படுகிறது.

முருகாற்றுப்படை என்னும் மரபில் மாற்றம் செய்த நக்கீரர், ஆற்றுப்படை நூலினுக்குப் பெயரிடும் மரபிலும் புதுமையினைப் புகுத்தியுள்ளார். பொருநன், சிறுபாணான், பெரும்பாணான், கூத்தர் ஆகிய ஆற்றுப்படுத்தப்படும் இரவலர் பெயரில் ஏனைய நூல்கள் அமையப்பெற்றிருக்க, திருமுருகாற்றுப்படை நூல் மட்டும் ஆற்றுப்படுத்தும் தலைவனான முருகப்பெருமான் பெயரில் அமைந்துள்ளது.

பொருநராற்றுப்படை என்னும் ஆற்றுப்படை நூல் கரிகால் வளவன் எனப்படும் சோழ மன்னனைப் பாட்டுடைத்தலைவனாகக் கொண்டு இயற்றப்பட்டது. முடத்தாமக் கண்ணியார் என்பது இதன் ஆசிரியர் பெயர். இது 248 அடிகளைக் கொண்ட வஞ்சியடிகள் கலந்தஆசிரியப்பாவாலானது.இது போர்க்களம் பாடும் பொருநரைப் பற்றிக் கூறும் புறத்திணை நூலாகும்.

நத்தத்தனார் என்னும் புலவரால் இயற்றப்பட்டது சிறுபாணாற்றுப்படை எனும் இந்நூல். இது 269 அடிகளாலமைந்தது.ஓய்மான் நாட்டு மன்னனான நல்லியக்கோடன் என்பவனைத் தலைவனாகக் கொண்டு எழுதப்பட்ட இந்நூல், அம்மன்னனிடம் பரிசு பெற்ற சிறுபாணன் ஒருவன் தான் வழியிற் கண்ட இன்னொரு பாணனை அவனிடம் வழிப்படுத்துவதாக அமைந்துள்ளது.

பெரும்பாணாற்றுப்படை. பேரியாழ் (21 நரம்புகள்) வாசிக்கும் பாணனொருவன் வறுமையால் வாடும் இன்னொரு பாணனை வெல் வேல் கிள்ளி என்ற சோழ அரசனுக்கும் நாக கன்னிகை பீலிவளை என்பவளுக்கும் பிறந்த தொண்டைமான் இளந்திரையன் என்னும் மன்னனிடம் ஆற்றுப்படுத்துவதாக அமைந்தது இந்த ஆற்றுப்படை நூல். இதை ஆக்கியவர்



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கடியலூர் உருத்திரங் கண்ணனார் என்னும் புலவர். இந்நூலினைச் சமுதாய பாட்டு எனத் தமிழண்ணல் அவர்கள் குறிப்பிடுவார்கள்.

முல்லைப்பாட்டு முல்லைத் திணைக்குரிய நூல், அகப்பொருள் பற்றியது. மழைக்காலத்துக்குமுன் திரும்பிவருவதாகச் சொல்லிப் போருக்குச் சென்ற தலைவன் குறித்த காலத்தில் வரவில்லை. தலைவியோ பிரிவுத் துயரம் தாளாமல் உடல் மெலிந்து வாடுகிறாள். விபரமறியச் சென்று வந்த தோழியரின் உற்சாக வார்த்தைகள் அவள் ஏக்கத்தைக் குறைக்கவில்லை. போரில் வெற்றி பெற்றுத் தலைவன் திரும்பியதும் தான் தலைவி ஆறுதலடைந்து இன்பமுறுகிறாள். இந்த நிகழ்ச்சிகளைக் கருவாகக் கொண்டு நப்பூதனார் என்னும் புலவர் கவிநயத்தோடு எழுதியதே முல்லைப்பாட்டு. இது நெஞ்சாற்றுப்படை என அழைக்கப்படுகிறது. இந் நூல் குறித்து மறைமலைஅடிகள், முல்லைப்பாட்டு ஆராய்ச்சி என்ற ஓர் ஆராய்ச்சி நூலை எழுதியுள்ளார்.

சங்கத் தமிழ் பாடல் தொகுப்பான பத்துப்பாட்டு என்னும் தொகுப்பில் அடங்குவது மதுரைக் காஞ்சி. இத்தொகுப்பில் உள்ள நூல்களுள் மிகவும் நீளமானது இதுவே. மாங்குடி மருதனார் என்னும் புலவர் இந்நூலை இயற்றியுள்ளார். இப்பாடலில் 782 அடிகள் உள்ளன. பாண்டிய மன்னன் நெடுஞ்செழியனுக்கு உலகியல் உணர்த்துவதாய் இப்பாடல் பாடப்பட்டுள்ளது. "பெருகு வளமதுரைக் காஞ்சி" எனச் சிறப்பிக்கப்படும் இப்பாட்டு "கூடற்றமிழ்" என்றும் "காஞ்சி பாட்டு" என்றும் சிறப்புப் பெயர்களைப்பெறும். தலையாலங்கானத்துச் செருவென்ற பாண்டியன் நெடுஞ்செழியனை பாட்டுடைத் தலைவனாகக் கொண்டு மதுரையைச் சேர்ந்த நக்கீரர் என்னும் புலவரால் இயற்றப்பட்டதே நெடுநல்வாடை என்னும் நூல். இது சங்கத் தமிழ் இலக்கியத் தொகுப்பான பத்துப்பாட்டு நூல்களுள் ஒன்றான இந்நூல் ஆசிரியப்பாவால் ஆன 188 அடிகளைக் கொண்டது. நூலுள் எடுத்தாளப்பட்டுள்ள நிகழ்வுகள் வாடைக்காலத்தில் நிகழ்வதாலும், தலைவனைப் பிரிந்து வாடும் தலைவிக்கு இது நீண்ட (நெடு) வாடையாகவும், போர் வெற்றியைப் பெற்ற கூதிர்ப்பாசறையின்கண் இருக்கும் தலைவனுக்கு இஃது ஒரு நல்ல வாடையாகவும்



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அமைந்தது குறித்தே இது நீண்ட நல்ல வாடை என்னும் பொருளில் நெடுநல்வாடை எனப் பெயர் பெற்றதாகக் கூறுவர்.

பத்துப்பாட்டு எனும் சங்கத் தமிழ் நூல் தொகுப்பில் அடங்கியது குறிஞ்சிப் பாட்டு. கபிலர் என்னும் புலவர் பாடியது இப்பாடல். 261 அடிகளாலான இப் பாடல் அகப்பொருளில் குறிஞ்சித்திணைப் பண்பாட்டை விளக்கும் பாடலாகும். இதன் இறுதியில் இரண்டு வெண்பாக்களும் சேர்க்கப்பட்டுள்ளன. இவை இந்தப் பாடலின் தொகுப்புச் செய்திகளைக் கூறுகின்றன. தலைவன் தலைவி தன்னிச்சையாக உடலுறவு கொள்ளத் தோழி ஒப்புதல் தந்துள்ளாள்.

ஆரிய அரசன் பிரகத்தன் என்பவருக்குத் தமிழின் பெருமை உணர்த்த வேண்டி ஆசிரியப்பாவினால் இந்நூல் பாடப்பெற்றது. இதற்குப் பெருங்குறிஞ்சி என்றொரு பெயரும் உண்டு. அவ் அரசன் தமிழர்தம் காதல் ஒழுக்கத்தை அறிந்துகொள்ள, குறிஞ்சித் திணை ஒழுக்கமாகிய புணர்தலும் புணர்தல் நிமித்தமும் குறித்து இந்நூல் விளக்கியுரைக்கிறது. பட்டினப்பாலை (Pattinappalai) என்பது சங்ககாலத்துத் தமிழ் நூல் தொகுப்பான பத்துப்பாட்டில் அடங்கிய ஒரு நூல்.

பெரும்பாணாற்றுப்படை என்னும் நூலைப் பாடிய கடியலூர் உருத்திரங்கண்ணனார் என்னும் புலவரே இதனையும் இயற்றியுள்ளார். பண்டைய சோழ நாட்டின் சிறப்பு, சோழ நாட்டின் தலைநகரான காவிரிப்பூம்பட்டினத்தின் சிறப்பு, அதன் செல்வ வளம், கரிகாலனுடைய வீரச்செயல்கள், மக்கள் வாழ்க்கை முறை ஆகியவற்றை எடுத்து இயம்பும் இப் பாடல் 301 அடிகளால் அமைந்துள்ளது. இப் பாடலில் சோழ மன்னன் கரிகால் பெருவளத்தானின் பெருமைகளை எடுத்துக்கூறுகிறார் புலவர். கரிகால் சோழன் திரைக்கடலில் நாவாய்கள் பல செலுத்தி, சுங்க முறையை ஏற்படுத்தி, வெளிநாடுகளுடன் வாணிபத்தொடர்பு ஏற்படுத்தி தமிழகத்திற்கு உலகப்புகழை ஏற்படுத்தியவன். அவன் ஆண்ட சோழப் பேரரசின் தலைநகரமாக விளங்கியது காவிரிப்பூம்பட்டினம். கரிகால் சோழனுடைய காவிரிப்பூம்பட்டினத்தின் பெருஞ்சிறப்பைச் சொல்வதே பட்டினப்பாலை ஆகும்.



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சங்ககாலத் தொகுப்புகளுள் ஒன்றான பத்துப்பாட்டு நூல்களுள் ஒன்று மலைபடுகடாம். இத் தொகுப்பிலுள்ள நூல்களுள் இரண்டாவது பெரிய நூல் இது. 583 அடிகளால் ஆன இப் பாடலை இயற்றியவர், இரணியமுட்டத்துப் பெருங்குன்றூர்ப் பெருங்கௌசிகனார் என்னும் புலவர் ஆவார். இந்த நூலைக் கூத்தராற்றுப்படை எனவும் குறிப்பிடுவர்.

நவிர மலையின் தலைவனான நன்னன் என்பவனைப் பாட்டுடைத் தலைவனாகக் கொண்டு பாடப்பட்டது இந்நூல். நவிர மலை மக்களின் வாழ்க்கை முறைகளையும், அவர்கள் தலைவனின் கொடைத் திறத்தையும் புகழ்ந்து பாடும் இந் நூற் பாடல்களில், அக்காலத் தமிழரின் இசைக்கருவிகள் பற்றியும் ஆங்காங்கே குறிப்புக்கள் காணப்படுகின்றன. நன்னனைப் பாடிப் பரிசு பெறச்செல்லும் பாணர், நெடுவங்கியம், மத்தளம், கிணை, சிறுபறை, கஞ்சதாளம், குழல், யாழ் போன்ற பலவகை இசைக் கருவிகளை எடுத்துச் செல்வது பற்றிய செய்திகள் கூறப்பட்டுள்ளன.



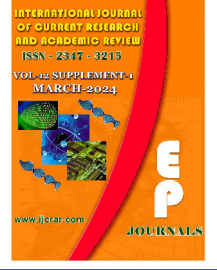


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Full Length Article

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## பத்துப்பாட்டில் பண்பாட்டுக் கூறுகள்: உணவுமுறை

நா. மகாலட்சுமி\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### அறிமுகம்

பண்பாடு என்பது தொடர்ந்து கற்பது. அதனை அனைவருடனும் பகிர்ந்து கொள்வது. ஒரு தலைமுறையில் கற்றவற்றைப் பின்வரும் தலைமுறையினர் பெற்றுக் கொண்டு அவர்கள்தம் தலைமுறையில் மேலும் புதியனவற்றைக் கற்கின்றனர். இதனால் பண்பாடு தொடர்ச்சியான மாற்றத்திற்கு உட்படுகிறது.

சமூக இயல் அறிஞர்களின் கருத்தின்படி, பண்பாடு என்பது, வாழ்க்கை முறை (way of life) என்பதாகும். ஒவ்வொரு மனித சமுதாயத்திற்கும் ஒரு பண்பாடு உண்டு. ஒரு சமுதாயத்தில் வாழுகின்ற பெரும்பான்மை மக்களின் ஒருமித்த நடத்தைகளையும் எண்ணங்களையும் அது வெளிப்படுத்தும். ஒரு சமுதாயத்தில் அமைந்துள்ள கலை, நம்பிக்கை, பழக்கவழக்கங்கள், மொழி, இலக்கியம், விழுமியங்கள் (values) முதலியன அந்தச் சமுதாயத்தின் பண்பாட்டுக் கூறுகள் எனப்படும்.

தமிழ் கலாச்சாரம், தமிழ் மக்களின் பண்பாடு ஆகும். தமிழ் கலாச்சாரம் மொழி, இலக்கியம், இசை, நடனம், நாட்டுப்புற கலை, தற்காப்பு கலை, ஓவியம், சிற்பம், கட்டிடக்கலை, விளையாட்டு,



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ஊடகங்கள், நகைச்சுவை, உணவு, ஆடைகள், கொண்டாட்டங்கள், தத்துவம், மதங்கள், மரபுகள், சடங்குகள், நிறுவனங்கள் ஆகியவற்றில் வெளிப்படுத்தப்படுகின்றது. இத்தொடர்பில்,

தமிழ் மொழியின் ஊடாகவும், தமிழர் தாயகப் பிணைப்பின் ஊடாகவும், தமிழர் மரபுகள், வரலாறு, விழுமியங்கள், கலைகள் ஊடாகவும் சமூக பொருளாதார, அரசியல் தளங்கள் ஊடாகவும் பேணப்படும் தனித்துவப் பண்பாட்டுக் கூறுகளைக் குறிக்கும். தமிழர் பண்பாட்டின் அமைப்பொழுங்கானது அடிப்படையில் இரண்டு அம்சங்களைக் கொண்டதாகும். ஒன்று, அதனளவில் சார்புடையது (Culture dependent) மற்றொன்று, உலகளாவிய அமைப்பியல்புகளோடு பொருந்தக் கூடியது (Culture independent) அதாவது, தமிழ்ப் பண்பாட்டின் உருவாக்கத்தைத் தரக்கூடிய புறக்கூறுகள் பண்பாடு சார்ந்தும், அவற்றின் அகக் கூறுகள் உலகளாவிய அமைப்புகளோடு ஒத்திசைவு பெறுவதும் இதன் உட்பொருளாகும் (பக்தவத்சல பாரதி. மானிடவியல் கோட்பாடுகள் என்ற பக்தவத்சல பாரதியின் கருத்தும் இணைத்தெண்ணத்தக்கது.

### பண்பாடு - விளக்கம்

பண்பாடு - பண்படுத்தல் என்றால் சீர்படுத்தல் அல்லது திருத்தல் எனப் பொருள்படும். நிலத்தைப் பண்படுத்தல் என்றால் நிலத்தைப் பயிர் செய்யத்தக்கவாறு சீர்படுத்தலாம். ஆகவே மனிதர் பண்படுவது பண்பாடு ஆகும். மனிதன் சமுதாயத்தின் ஓர் அங்கம். எனவே, மனிதன் பேசும் மொழி, அணியும் ஆடை, உண்ணும் உணவு, வாழும் முறை செய்யும் பணி, எண்ணங்கள் ஆகியவை அவன் சார்ந்த சமுதாயத்தின் பண்பாட்டை வெளிப்படுத்தும் வாயில்களாகக் கருதப்படுகின்றன.

### பண்பாட்டு வகைகள்

பண்பாட்டைப் பொருள்சார் பண்பாடு, பொருள்சாராப் பண்பாடு என்று இருவகையாகப் பிரிக்கலாம். மக்கள் அவர்களின் தேவைகளுக்குச் செய்து கொள்ளும் அனைத்து வகையான பொருள்களும் பொருள்சார் பண்பாட்டில் அடங்கும். இயந்திரங்கள், கருவிகள், மரச்சாமன்கள்



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விட்டுப் பொருள்கள், உடைகள், வேளாண் நிலங்கள் போன்ற எண்ணற்ற பொருள்கள் பொருள்சார் பண்பாட்டைச் சேர்ந்தவை.

பொருள்சாராப் பண்பாட்டில் பொருள் வடிவம் பெறாத அனைத்துக் கூறுகளும் இடம்பெறும். எடுத்துக்காட்டாக கருத்துக்கள் பழக்கவழக்கங்கள், நெறிமுறைகள், அறிதிறன், அழகியல் சிந்தனைகள், இலக்கியங்கள், இசை, நடனம், உணவு உண்ணும் முறை, வழிபாட்டு முறைகள், நம்பிக்கைகள் போன்ற பொருள் வடிவம் பெறாத அனைத்தும் இதில் இடம்பெறும். பண்பாட்டை மூன்று வகையாகச் சமூக இயல் அறிஞர்கள் பிரிப்பார்கள். அவை வருமாறு: மனிதன் தன் அடிப்படைத் தேவைகளை (Basic needs) நிறைவு செய்யும் முறைகளினால் வெளிப்படும் பண்பாடு கல்வி, கேள்வி வழியாகப் பேணப்படும் பண்பாடு குறியீடுகளைப் (Symbols) பயன்படுத்துவதின் வாயிலாக வெளிப்படும் பண்பாடு.

### சங்கக் காலச் சமூக அமைப்பு

குறிஞ்சி, பாலை முதலிய ஐவகை நிலங்களில் தலைமக்கள், பொதுமக்கள் இரண்டே பிரிவுகள் இருந்தன. பெரிய நகரங்களில் மட்டும் அரசர், அந்தணர், வணிகர், வேளாளர் பலவகைத் தொழிலாளர்கள் என்ற பிரிவினர் இருந்தனர். இவை யாவும் தொழில் பற்றியும் நிலம் பற்றியும் பண்பு பற்றியும் உண்டான பிரிவுகளே தவிர, இன்றுள்ளவை போலப் பிறவி பற்றிய சாதி அமைப்புகள் அக்காலச் சமூகத்தில் நிலவவில்லை. நில அடிப்படையிலே மனிதர்களின் பிரிவினையானது காணப்படுகிறது. அந்தப் பின்புலத்திலிருந்து அவர்களின் உணவுமுறையினை இக்கட்டுரை எடுத்துரைக்கிறது.

### உணவு

உணவெனப் படுவது நிலத்தொடு நீரே என்று புறநானூற்றுப் பாடல் குறிப்பிடுகிறது. மனிதன் உயிர்வாழ மிகவும் இன்றியமையாதது உணவு. உணவு தேடுதல் மனிதனின் முதல்



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பணியாக விளங்கியது. உணவைப் பச்சையாகவும், வேகவைத்தும் பதப்படுத்தியும் பயன்படுத்தினார். உணவு பல பொருள்களின் கூட்டுக் கலவையாகும் பண்டைத் தமிழர்கள் சுவைமிக்க உணவுப் பொருள்களைச் சமைத்தனர். நிலத்தின் இயல்பிற்கு ஏற்ப உணவின் தரம் அமைந்திருந்தது.

### குறிஞ்சி நில மக்கள்

மலையும் மலைச் சார்ந்த நிலத்தில் வாழும் இம்மக்களின் அன்றாட உணவுமுறையில் தினை முதலிய மலைத் தானியங்களும் கிழங்கு, பழம், தேன் முதலியனவும் இடம்பெறுகின்றன. கள்ளும் சமைத்துப் பருகுவர். அவர்தம் இல்லத்தில் சமைக்கும் ஒருவகைக் கள்ளிற்குத் தோப்பி என்பது பெயர். (பெரும்பாண். 142) சிறப்பு நாட்களில் நெய் மிக்க உணவு உட்கொள்ளப்பட்டது (குறிஞ்சிப்.304) என்று குறிஞ்சிப்பாட்டு குறிப்பிடுகிறது. பரிசில் பெற்று வந்த கூத்தன் பெறப்போகும் கூத்தனுக்கு ஆற்றுப்படுத்துவதாக அமைந்துள்ளது. வெண்ணெல், செந்நெல், சாமை, கடமான், பன்றி. ஆட்டு மாமிசம், உடுப்புக்கறி ஆகிய உணவுகளின் தன்மையை மலைபடுகடாம் கூறுகின்றது. எயினர்கள் களர்நிலத்தில் வளரும் ஈச்சம்பழம் போன்று மேட்டு நிலத்தில் விளைந்த நெல் சோற்றினை நாய் வேட்டையாடிக் கொணர்ந்த உடும்புக் கறியோடு உண்டதாகப் பெரும்பாணாற்றுப்படை கூறுகிறது.

களர்வளர் ஈந்தின் காழ்கண் டன்ன

கவல் விளை நெல்லின் செவ்வவிழ்

ஞமலி தந்த மனவுச்சூழல் உடும்பின்

வறை கால் யாத்தது (பெரும்பாண்.129-132)

### முல்லை நில மக்கள்



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காடும் காடு சார்ந்த நிலப்பகுதியில் வாழும் ஆயர்களின் உணவு தினைச்சோறு, வரகுச் சோறு, கூழ், பால், இறைச்சி முதலியன. பாற்கூழே இவர்களின் முக்கிய உணவாக உள்ளது. இவரைக் கூழ்ஆர் இடையன்' (பெரும்பாண். 175) கூழ்ஆர் கோவலர் என்பர். இவர் தமது உணவுடன் அவரைப் புழுக்கினையும் சேர்த்துக் கொள்வர் எனப் (பெரும்பாண். 193-196) பெரும்பாணாற்றுப்படை கூறுகிறது. முல்லை நிலச் சீறூர்களில் வாழ்ந்தவர்கள் வரகரிசிச் சோறும் அவரைப் பருப்பும் கலந்து செய்த கும்மாயம் எனப் பெயர் பெற்ற உணவை உண்டனர் எனப் பெரும்பாணாற்றுப்படை 192-195 அடிகள் குறிப்பிடுகின்றன.

### விருந்தோம்பல்

உணவுமுறையின் ஒரு பகுதியாகச் சிறக்கும் விருந்தோம்பல் பண்பினைப் பத்துப்பாட்டு அழகாக மொழிகிறது. மகளிர்தம் இல்லத்திற்கு வரும் விருந்தினரைத் தத்தம் பிள்ளைகளைக் கொண்டு முறை சொல்லி அழைக்கச் சொல்லி, அவர்களுக்கு வேண்டுவன நல்கி உபசரித்து அனுப்பினர். இதனை மலைபடுகடாம் பின்வருமாறு எடுத்துரைக்கிறது:

**அகம்மலி உவகை ஆர்வமொடு அனைக,**

**மகமுறை தடுப்ப, மனைதொறும் பெறுகுவீர் (0.184-185)**

இதற்கு உரை எழுதிய நச்சினார்க்கினியர் விளக்கமும் இதனை நன்கு புலப்படுத்தும். அப்பகுதி வருமாறு: நெஞ்சு நிறைந்த மகிழ்ச்சியை உடையராய் விருந்தினரைப் பெற்றேம் என்னும் ஆசையோடே நெஞ்சு கலந்து, தத்தம் பிள்ளைகளைக் கொண்டு முறை சொல்லித் தடுக்கையினாலே மனைகடோறும் பெறுகுவீர். அண்ணன், அம்மான் என்றாற் போல்வன (பத்துப்பாட்டு, நச்சினார்க்கினியர் உரை)

மேலும் விருந்தனரை வழியனுப்பும்போது அவர்கள் பின்னால் 7 அடி பின்சென்று வழியனுப்பும் முறை குறித்து (பொருநர். 166) பொருநராற்றுப்படை குறிப்பிடுகிறது. நன்னன் விருந்தோம்பலில் சிறந்தவன். தன்னை நாடி வந்தோரை முதல்நாள் உபசரித்தது போல எத்தனை





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நாள் தங்கியிருப்பினும் உபசரிக்கும் தன்மையாளன். கூத்தர் போன்றோருக்கு வெண்ணெல் அரிசியோடு கலந்த மாமிச உணவைக் கொடுத்து உண்ணச் செய்கிறான் என்பதை மலைபடுகடாம்

**தலைநாள் அன்னபு கலொடு வழிசிறந்து**

**பலநாள் நிற்பினும் பெறுகுவீர் (563-566)**

எடுத்துரைக்கிறது.

இவ்வாறு தமிழர்களின் உணவுமுறையில் பண்பாட்டுக் கூறுகள் வாழ்வோடு இயைந்த நிலையிலே காட்சித்தருகின்றன. அவர்களின் வாழ்வில் உணவிற்கு அளிக்கப்படும் முக்கியத்துவம் அதனைப் பகிர்ந்துண்ணும் பண்புநிலை, வருவோர்க்கு இல்லையென்று வழங்கும் மாண்பு போன்றவற்றைக் குறிப்பிட்டுச் சொல்லலாம். எனவே பழந்தமிழரின் புறநிலைச் சார்ந்த பண்பாட்டுக் கூறுகளில் ஒன்றான, மனித வாழ்விற்கு ஆதாரமான உணவு பழந்தமிழ் இலக்கியமான பத்துப்பாட்டு இடம்பெற்றிருக்கும் கூறுகள் அக்காலச் சமூகத்தோடு ஒன்றிய நிலையில் தொழிற்பட்டுள்ளதை அவதானிக்க முடிகிறது.



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Full Length Article

IJCRAR/FLT/63

## ஓளவையார் பாடல்களில் இடம்பெறும் பண்பாட்டு நெறிகள் முனைவர் ஜே. மார்க்ரெட்\*

தமிழ்த்துறை, சாராள் தக்கர் கல்லூரி, திருநெல்வேலி.

முன்னுரை:

மக்களின் சிந்தனை வெளிப்பாடு, பழக்கவழக்கங்கள், நம்பிக்கைகள், கலைகள் போன்றவற்றை வெளிப்படுத்தும் முறைகள் பண்பாடாகும். பண்பெனப்படுவது பாடறிந்து ஒழுகல் என்கிறது கலித்தொகை. எண்ணம், சொல், செயல் ஆகியவற்றால் எவர்க்கும் கேடு விளைவிக்காத தன்மையைப் பண்பாடு எனலாம். உலக ஒழுக்கத்தை அறிந்து, பிறர் இயல்பறிந்து, முறையறிந்து, இடமறிந்து நடத்தலும் பண்பாடே. நற்பண்புகள் இல்லாது வேறு எவற்றைப் பெற்றிருப்பவராயினும் அவரால் இவ்வுலகில் சிறப்பைப் பெற முடியாது. மாறாக, சமுதாயம் போற்றும் பண்பைப் பெற்றிருத்தல் வேண்டும். ஓளவையின் பாடல்களில் காணப்படும் பண்பாடுகளை ஆய்வதே இக்கட்டுரையின் நோக்கமாகும்

விருந்தோம்பல்

தமிழர்களின் பண்பாட்டில் விருந்தோம்பலுக்கு ஒரு சிறப்பான இடமுண்டு. இல்லறத்தைப் போற்றும் தமிழர்கள், அதற்குரிய பயன் விருந்துபசரித்தலிலே உண்டு எனக் கருதினர். அதனாலேயே,

இருந்தோம்பி இவ்வாழ்வது எல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு

(குறள் 81)



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என்கிறது முப்பால். கோவலன் தன்னைவிட்டுப் பிரிந்து சென்றதற்காகக் கூட வருந்தாத கண்ணகி, 'விருந்தெதிர் கோடலும் இழந்த என்னை' என வருந்துவதைக் காண முடிகிறது. வேள்வி செய்வதால் விளையும் பயனை விருந்தோம்புதல் மூலமே அடைய முடியும் என்பது தமிழர்தம் பண்பாடு மட்டுமல்ல நம்பிக்கையும் அதுவேயாகும். அத்தகைய விருந்தோம்பலை அதியமானிடத்து அருகிலிருந்து கண்டும் உண்டும் அனுபவித்தவர் ஓளவையார். அதியமானிடத்திருந்த இப்பண்பை அவன் வீரமரணமடைந்த நிலையில் வியந்து போற்றுகின்றார்.

விருந்தினரை முதலில் உண்ணச் செய்து எஞ்சியிருப்பதைத் தானும் மக்களும் உண்பது தமிழர் வழக்கம். அவ்வழியில் வந்த அதியமான் குறைவாக இருக்கும் கள்ளை முழுவதுமாக எமக்குக் கொடுப்பவன். மிகுதியாக இருக்கும்போதோ நான் உண்டு பாட, எஞ்சியதைத் தான் உண்டு மகிழ்வான் என்பதை,

**சிறியகட் பெறினே, எமக்கு ஈயும் மன்னே!**

**பெரியகட் பெறினே,**

**யாம்பாட, தான் மகிழ்ந்து உண்ணும், மன்னே! (புறம் 235)**

என்னும் வரிகள் உணர்த்துகின்றன.

**சிறு சோற்றானும் நனிபல கலத்தன்; மன்னே!**

**பெருஞ் சோற்றானும் நனிபல கலத்தன்: மன்னே! (புறம் 235)**

என்பதன் மூலம், எந்த நிலையிலும் தனித்து உண்ணாது விருந்தினராகிய சுற்றத்தோடு கலந்துண்ணும் பண்பினன் அவன் என்பதையும் அறியமுடிகிறது.

விருந்தினர்க்குப் பரிமாறுவதற்கான உணவின் அளவு குறைவாகவும், விருந்துக்கு மட்டும் அளவாக இருப்பினும் அச்சுழலை வெளிப்படுத்தாமை எத்தகைய நாகரிகம் பொருந்தியதோ, அதுபோலவே விருந்தினர்க்குக் கொடுக்கும் பொருளின் மிகு சிறப்பைப் புலப்படுத்தாது கொடுப்பது நாகரிகமுடையது என்பதை ஓளவையார் நயந்து கூறுவதைக் காணலாம்.



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பெரு மலை விடரகத்து அருமிசைக் கொண்ட

சிறியிலை நெல்லித் தீங்கனி குறியாது,

ஆதல் நின் அகத்து அடக்கி,

சாதல் நீங்க, எமக்கு ஈந்தனையே (புறம் 91)

என்ற அதியமானின் விருந்தோம்பல் பண்பானது சிறப்பானது.

விருந்து புறத்ததாத் தான் உண்டல் சாவா

மருந்தெனினும் வேண்டற்பாற்று அன்று (குறள் 82)

என்ற குறளும், 'வேளான் என்பான் விருந்திருக்க உண்ணாதான்;' என்ற திரிகடுகமும் கூறுகின்ற 'வந்த விருந்தோடு பகுத்துண்ணச் சொல்லி வலியுறுத்தும்;' விருந்தோம்பற் பண்பைக் காட்டிலும் உயர்வானது. சமாதானம் பேசத் தூது சென்ற ஒளவை அதியமானின் பண்பைச் சுட்டும்போது கூட,

உண்டாயின் பதம் கொடுத்து,

இல்லாயின் உடன் உண்ணும்,

இல்லோர் ஒக்கல் தலைவன் (புறம் 95)

என விருந்தோம்பற்பண்பை முன்வைப்பதற்குக் காரணம், தமிழர் பண்பாட்டில் தலைமை இடத்தை பெற்று விளங்குகிறது.

**மதியாதாரைப் புறந்தள்ளல்**

ஒருவரின் ஆளுமையை அங்கீகரிக்காது புறக்கணிப்பது என்பது அவரை அவமதிப்பதற்கு ஒப்பாகும். உணர்வுகள் உதாசீனப்படுத்துவதும் மதியாமையின் மறுவடிவமே. அத்தகைய 'மதியாதாரின் தலைவாசல் மிதியாதே' என்பது இடைக்கால ஒளவை கூறும் வாக்கு. அவமதிப்பாரின் பின்சென்று வாழ நினைப்பவர்க்கு இம்மைப் புகழ் மட்டுமல்லாது புத்தேளிர் உலகு செல்லும் பேறும் கிடைக்காது என்பதை,

புகழ் இன்றால் புத்தேள்நாட்டு உய்யாதால் என்மற்று

இகழ்வார் பின்சென்று நிலை (குறள் 966)



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என்னும் குறள் வலியுறுத்துகிறது. தன்னை மதிக்கும் தன்னால் மதிக்கப்படும் நண்பனும் அரசனுமாகிய அதியமானிடத்துப் பாடிப் பரிசில் எதிர்பார்த்து நிற்கிறார் ஒளவை. மன்னனோ பரிசில் தரக் காலம் தாழ்த்துகின்றான். அவன் தாழ்த்தியது காலத்தை மட்டுமல்ல கூடவே தன்மானத்தையும் தாழ்த்துகின்றான் என்பது ஒளவையின் நினைப்பு,

கடுமான் தோன்றல் நெடுமான் அஞ்சி

தன் அறியலன் கொல்? என் அறியலன் கொல்?

மரக்கொல் தச்சன் கைவல் சிறாஅர்

மழுவுடைக் காட்டகத்து அற்றே

எத்திசைச் செல்லினும் அத்திசைச் சோறே (புறம் 206)

எனக் கோபமாக வெளிப்படுகிறது. என்னுடைய புலமையையும் மதியாது, புலமைச் சுற்றத்தைக் காக்க வேண்டிய தன்னுடைய கடமையையும் அறியாது இழிவுபடுத்தியவன் மன்னவனாயினும், அவனை உதாசீனப்படுத்திய ஒளவையின் செயல் காட்டப்பட்டுள்ளது.

அருகில் கண்டும் அறியார் போல,

அகம் நக வாரா முகன் அழி பரிசில்

தாள் இலாளர் வேளார் அல்லர்? (புறம் 207)

எனத் புலமைத்திறத்தை மதியாது, முகத்தில் மகிழ்ச்சியின்றிக் கொடுக்கும் பரிசிலை முயற்சியற்றவரே பெற விரும்புவர் எனக் கூறி மன்னன் கொடுத்த பரிசிலைக் கொள்ளாது மறுத்த பெருஞ்சித்திரனாரின் செயலும் 'மதியாதாரைப் புறந்தள்ளல்' எனும் தமிழ்ப்பண்பாட்டைப் புலப்படுத்துவனவே.

### வீரமரணம் - விரும்பி ஏற்றல்

பிறந்த உயிர்கள் அனைத்தும் இறந்தே ஆகவேண்டும் என்பது இயற்கையின் நியதி. அத்தகைய இறப்பைக் கூட உடலும் மனமும் ஊக்கமும் குன்றாது வாழும் காலத்து எவ்வயிரும் ஏற்க





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விரும்புவதில்லை. ஆனால் விழுப்புண்ணையும் மரணத்தையும் விரும்பி ஏற்படோடல்லாது, அது வாய்க்காதபோது அதற்காக வருந்துவதும் தமிழர் பண்பாடுகளில் குறிப்பிடத்தக்க ஒன்றாகும். பழந்தமிழர்தம் விழுப்புண் வேட்கையை வெளிப்படுத்தும் விதமாக அமைந்ததுதான், சேரமான் கணைக்காலிரும்பொறையால் முதலும் இறுதியுமாகப் பாடப்பட்ட,

**குழவி இறப்பினும், ஊன்தடி பிறப்பினும்**

**ஆள் அன்று என்று வாளின் தப்பார் (புறம் 74)**

என்ற வரிகள் இடம்பெற்றுள்ளன. சீவகன்,

**போர்க்குறிக் காயமே புகழின் காயம்**

**யார்க்கு அது வாய்க்கும்**

எனத் தன் படைவீரர்களிடம் ஆற்றும் எழுச்சியுரையிலும் இதனைக் காணமுடிகிறது. அனைவரினும் மேலாக அரசனால் போற்றப்பட்ட தன் மகன், நன்றிக்கடனாக இன்னும் தன் உயிரைத் தருவதற்குரிய காலம் வரவில்லையே என மறக்குடியில் பிறந்த பெண் ஒருத்தி ஏங்குவதை,

**வெள்ளை வெள்யாட்டுச் செச்சை போலத்**

**தன்ஓர் அன்ன இளையர் இருப்ப,**

**பலர்மீது நீட்டிய மண்டை என் சிறுவனைக்**

**கால்கழி கட்டிலில் கிடப்பி,**

**தூவெள் அறுவை போர்ப்பித்திலதே (புறம் 286)**

என்ற ஒளவையின் பாடல் புலப்படுத்துகிறது. குழந்தையை நினைத்தவிடத்தும், அது பசியால் அழும்போதும் பெற்ற தாயின் மார்பில் பால் சுரப்பது இயல்பு. இவற்றிற்கு மாறுபட்ட நிலையில் ஒரு தாயை அறிமுகப்படுத்துகிறாள் ஒளவை.

**வருபடை போழ்ந்து வாய்ப் பட விலங்கி**

**இடைப்படை அழுவத்துச் சிதைந்து வேறாகிய,**

**சிறப்புடையாளன் மாண்பு கண்டருளி,**



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**வாடு முலை ஊறிச் சுரந்தன**

**ஓடாப் பூட்கை விடலை தாய்க்கே ( புறம் 295)**

போர்க்களத்தில் பின்னிட்டு ஓடாது, படைத்திரளின் இடையில் வெட்டுண்டு, உடல் சிதைந்து கிடக்கும் உறுதிமிக்க வீரனைக் கண்டு, அவனை மகனாகப் பெற்றதாயின் வற்றிய மார்பில் பால்சுரந்து ஊறுகிறது. ஆவளைப் பொறுத்தவரை இறந்தது அழிந்தது போகும் உடல் இறவாதது மகனது புகழே ஆகும். இதனைத்தான் வள்ளுவர்

**விழுப்புண் படாதநாள் எல்லாம் வழக்கினுள்**

**வைக்கும்தன் நாளை எடுத்து (குறள் 776)**

நாட்டுக்காக வாழாதவனும் வீழாதவனும் தன் வாழ்நாளை வீணாகக் கருதி நாணுவான்.

### நடுகல் வழிபாடு

காதலும் வீரமும் கலந்த வாழ்க்கை தமிழர்களுடையது. வீரம் என்பது ஆணுக்கு மட்டுமல்லாது, பெண்மைக்கும் உரியதானது. பெண்மை வீரமும் போற்றப்பட்டதற்குச் சான்றுதான் கண்ணகி வழிபாடு. காதலின் விளைநிலம் வீரமானது. எனவே போரிலே விழுப்புண்பட்டு மாண்ட வீரன் தெய்வமாகப் போற்றப்படுகின்றான். அவன் நினைவாக எழுப்பப்படும் நடுகல்லிற்கு, விரும்பிய உணவைப் படைத்து வழிபடுதல் தொன்றுதொட்டுக் கடைப்பிடித்து வரும் வழக்கமாக உள்ளது. இதனைத் தொல்காப்பியர்,

**காட்சி கால்கோள் நீர்ப்படை நடுதல்**

**சீர்த்தகு சிறப்பிற் பெரும்படை வாழ்த்தலென்றிரு மூன்று வகையிற் கல்லோடு புணர**

எனப் புறத்திணையியலில் வெட்சித்திணையின் துறைகளாகக் குறிப்பிடுவார்.

பகைவர் முன்னே அஞ்சாது சென்று யானைகளைக் கொன்று வீழ்ந்துபட்ட வீரரது நடுகல்லைக் கடவுளாகக் கருதி வழிபடுவது, நெல்லைச் சொரிந்து வழிபடும் தெய்வம் வேறொன்றுமில்லை என்பதை மாங்குடி கிழார்,



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ஒன்னாத் தெவ்வர் முன்னின்று விலங்கி

ஒளிரேந்து மருப்பிற் களிற்றெறிந்து வீழ்ந்ததெனக்

கல்லே பரவி னல்லது

நெல்லு குத்துப் பரவுங் கடவுளு மிலவே (புறம் 335)

எனப் பாடுகிறார். அதே போன்று போரில் அதியமான் வீரமரணம் அடைந்த நிலையில் ஒளவையார்,

இல்லாகியரோ, காலை மாலை!

அல்லாகியர், யான் வாழும் நாளே!

நடுகல் பீலி சூட்டி, நார் அரி

சிறுகலந்து உகுப்பவும் கொள்வன் கொல்லோ (புறம் 232)

என வருந்திப்பாடும் கையறு நிலைப்பாடல். அதியமானின் நினைவாக நடுகல் நடப்பட்டது. அக்கல்லிற்கு மயிற்பீலி சூட்டப்பட்டது. அவன் விரும்பி உண்ட சிந்தியது. ஆகிய செய்திகளைக் கூறுவதன் வழி தமிழர் பண்பாடுகளில் ஒன்றான நடுகல் வழிபாட்டினை ஒளவை பறைசாற்றிருப்பதை அறியலாம்.

முடிவுரை

மொழி, பழக்க வழக்கங்கள், கலாச்சாரம் ஆகியன ஓர் இனத்தின் பன்முகத் தன்மையைப் பிரதிபலிக்கும் அடையாளங்களாகும். அவ்வகையில் தமிழினத்தின் தனித்த அடையாளங்களின் சிறுதுளியாக அமைந்தனவே ஒளவையாரின் பாடல்களில் இடம்பெற்றுள்ள பண்பாடுகளாகும்.

**பார்வை நூல்கள்**

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2. இலக்கியமும் பண்பாடும் -- டாக்டர் இ. சுந்தரமூர்த்தி
3. திருக்குறள் -- பரிமேழலகர் உரை



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Full Length Article

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# திருநாவுக்கரசரின் பண்பாட்டு நெறிமுறைகள்

க.லிபிகா\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

அப்பர் திருநாவுக்கரசு நாயனார் ஏழாம் நூற்றாண்டு தொடக்கத்தில், தமிழ் நாட்டில் பக்தி இயக்கத்தை வளர்த்த சிவனடியார்களுள் ஒருவரும், சைவ சமயத்தவர்களால் பெரிதும் மதிக்கப்படும் அறுபத்து மூன்று நாயன்மார்களில் ஒருவரும் ஆவார். இவரைத் தேவார மூவருள் இரண்டாமவர் என்றும், இறைவனிடம் பக்தி செலுத்துதலில், தொண்டை அடிப்படையாகக் கொண்டவர் என்றும் புகழ்கின்றனர் இவர் தமிழகத்தில் முதன்முதலாகச் சிவன் கோயில்களில் உழவாரப்பணியை அறிமுகப்படுத்தியவர் ஆவார்.

இவரைத் திருஞானசம்பந்தர், 'அப்பர்' (தந்தை) என்று அழைத்தமையால் அப்பர் என்றும், நாவுக்கரசர் என்றும் அறியப்படுகிறார். இவர் தாண்டகம் எனும் விருத்த வகையைப் பாடியமையால், இவரைத் தாண்டகவேந்தர் என்றும் அழைக்கின்றனர்.

நாவுக்கரசர்

திருநாவுக்கரசர் சோழநாட்டின் திருமுனைப்பாடி பகுதியிலிருந்த கடலூர் மாவட்டத்தில் உள்ள திருவாமூர் எனும் ஊரில் குருவலுடையான் கோத்திரத்தில் ஆறுநாட்டு வெள்ளாளர் குலத்தில் புகழனார்பிள்ளை மற்றும் மாதினிஅம்மாள் இணையாருக்குப் பிறந்தவர். இவருடைய இயற்பெயர்



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மருணீக்கியார் ஆகும். இளமையில் சைவ சமயத்தினை விட்டு சமண சமயத்தவரானார். சமண நூல்களைக் கற்று அம்மதத் தலைவர்களில் ஒருவராகவும் இருந்தார். அப்போது தருமசேனர் என்று அழைக்கப்பட்டார்.

தருமசேனரின் தமக்கையார் திலகவதியார். இவர் சிவபக்தராக இருந்தார். அதனால் சமண சமயத்தில் தன்னுடைய தம்பி இணைந்ததை எண்ணி வருந்தி இறைவனிடம் முறையிட்டார். அதனால் தருமசேனருக்குக் கடுமையான சூலை நோய் (வயிற்று வலி) ஏற்பட்டது. சமண மடத்தில் செய்யப்பட்ட சிகிச்சைகள் பலனளிக்காமல் போகவும், திலகவதியாரின் ஆலோசனைப்படி தருமசேனர் "கூற்றாயினவாறு விலக்ககலீர்" எனத் தொடங்கும் பாடலைப் பாடினார். இப்பாடலால் நோய் தீர்ந்தது. அதன் பிறகு சைவ சமயத்தவராகி நாவுக்கரசர் என்று அழைக்கப்பட்டார்.

### கரக்கோயில்

அவர் பாடிய தலங்களில் முக்கியமான தலம் மேலக்கடம்பூர். அமிர்தகண்டேசுவரர் ஆலயம் ஆகும். இங்கு அவர் 'என் கடன் பணி செய்துகிடப்பதே' என்னும் வரிகளைப் பாடி அருளினார். மேலும் அவர் கரக்கோயில் என இத்தலத்தினை பாடியுள்ளார். ஒன்பது வகைக் கோயில்களில் கரக்கோயில் எனப் போற்றப்படும் ஒரே தலம் மேலக்கடம்பூர் ஆகும்.

### அற்புதங்கள்

- சமணர்களாலே, 7 நாட்கள் சுண்ணாம்பு அறையில் அடைத்து வைத்திருந்தும், வேகாது உயிர் பிழைத்தார்.
- சமணர்கள் கொடுத்த நஞ்சு கலந்த பாற்சோற்றை உண்டும், சாகாது உயிர் பிழைத்தார்.
- சமணர்கள் விடுத்த கொலை யானை வலம் வந்து வணங்கிச் சென்றது.
- சமணர்கள் கல்லிற் சேர்த்துக்கட்டிக் கடலில் விடவும், அக்கல்லே தோணியாகக் கரையேறியது.
- சிவபெருமானிடத்தே படிக்காசு பெற்றது.





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- வேதாரணியத்திலே திருக்கதவு திறக்கப் பாடியது.
- விடத்தினால் இறந்த மூத்த திருநாவுக்கரசை உயிர்ப்பித்தது.
- காசிக்கு அப்பால் உள்ள ஒரு தடாகத்தினுள்ளே (மானசரோவர்) மூழ்கி, திருவையாற்றிலே ஒரு வாவினின் மேலே தோன்றிக் கயிலை காட்சி பெற்றது.

### திருவாங்க மாலை திருப்பதிகம்

திருநாவுக்கரசர், 49,000 தேவாரப் பதிகங்களைப் பாடியுள்ளார். இவற்றில் சில பதிகங்கள், தாள அமைப்பினைச் சேர்ந்ததாகக் குறிப்பிடுகின்றனர். இவ்வாறு தாள அமைப்புடன் பாடப்பட்டவற்றைப் பண்ணாங்கப் பாடல்கள் என்றும், தாள அமைப்பு இல்லாத பாடல்கள் சுத்தாங்கப் பாடல்கள் என்றும் அழைக்கப்படுகின்றன. திருத்தாண்டகம், திருவிருத்தம், திருக்குறுந்தொகை ஆகியவை அப்பர் பாடிய சுத்தாங்கப் பதிகங்கள். அப்பரின் பாடல்கள் தமிழ்ச் சுவையும் பக்திச் சுவையும் தோய்ந்தவை. உதாரணத்திற்கு,

"மாசில் வீணையும் மாலை மதியமும்

வீசு தென்றலும் வீங்கிள வேனிலும்

மூசு வண்டறை பொய்கையும் போன்றதே

ஈசன் எந்தை இணையடி நீழலே"

ஈசனுடைய அடிகளில் சரணடைந்தால், மர நிழல் தரும் குளுமை போன்று இருக்கும்" என்று கூறிய அப்பர் அடிகள், "அந்த நிழலானது குற்றமற்ற வீணை இசை போன்றது; இளம் மாலையில் தோன்றிய நிலவின் குளுமையை ஒத்தது; வீசுகின்ற தென்றல் போன்றது; இளவேனிற் காலத்தின் உயிர்ப்பைக் கொண்டது; தாமரை மலர்களைச் சுற்றும் வண்டுகளைக் கொண்ட குளம் போன்றது" என்கிறார். அவர் உதாரணமாகக் கூறிய "அனைத்தும் மனதுக்கு இனிமை சேர்ப்பவை. அனைத்து இனிமைகளையும் ஒரு சேர அளிப்பது இறைவனது பாத நிழலே" என்கிறார் அப்பர்!



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### திருவதிகை வீரட்டானம் முதற்பதிகப்பாடல்

“கூற்றாயின வாறு விலக்ககலீர் கொடுமை பலசெய்தனநான் அறியேன் ஏற்றாய் அடிக்கே இரவும்பகலும் பிரியாது வணங்குவன் எப்பொழுதும் தோற்றாதென் வயிற்றின் அகம்படியே குடரோடு துடக்கி முடக்கியிட ஆற்றேன் அடியேன் அதிகைக் கெடில வீரட்டானத்துறை யம்பானே”.

### உழவாரப்பணி

உழவாரப் பணி என்பது வழிபாட்டு ஆலயங்களில் தன்னார்வலர்கள் தூய்மைப் பணியில் ஈடுபடுதலைக் குறிக்கிறது. பொதுவாக சைவ சமயத்திலேயே இச் சொல் பயன்படுத்தப்படுகிறது. உழவாரப் படை என்பது உழவாரப்பணியில் உதவும் இரும்புக் கருவியாகும். சைவ சமயக்குரவரர் நால்வருள் ஒருவரான திருநாவுக்கரசர்.

“என் கடன் பணி செய்து கிடப்பதே”

என உழவாரப் பணியையே தலையாய பணியாகச் செய்தவர் ஆவார்.

தமிழகத்தில் பல்வேறு உழவாரப்பணி மன்றங்கள் செயல்பட்டு வருகின்றன.

### முடிவுரை

அப்பரடிகளார் 81-வது அகவையில் திருப்புகலூரில் இறையடி எய்தினார். அப்பர் பாடல்கள் சுமார் 4900 என்பர். நமக்குக் கிடைத்துள்ளவை 3066 பாடல்கள். இவை 312 பதிகங்களாகப் பகுக்கப்பட்டுள்ளன. இவர் பாடல்கள் 4, 5, 6 திருமுறைகளாக வகுக்கப் பெற்றுள்ளது.



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Full Length Article

IJCRAR/FLT/65

## பக்தி இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

அ. சாய்ஸ் ஜெனிபர்\*

வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பக்தி இலக்கியம் பெருமளவில் தோன்றிய பல்லவர் காலத்திலேலான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிபடுநீதுதல் பிரபந்தங்களாக வெளிபடுத்துதல் என அவை இருவகையாக உள்ளது தனித்தனிப் பதிகங்களுள் சில. அகத்துறைகள் தழுவி அமைந்துள்ளன.

கருத்துரை

பக்தி இலக்கியத்தின் பண்பாட்டுகள் வைதீகத்திற்கு எதிராகவும் நிலவுடைமை அதிகாரத்திற்கு எதிராகவும் சுமணி. பௌத்தம் முன்வைத்து அறக்கொள்கைகள் மக்களிடையே அதிக செல்வாக்கை பெற்றன. இந்நிலையில் நிலவுடைமையாளர்களின் அதிகார மீட்டெடுப்பு நடவடிக்கையாக வேளாளத் தலைமையில், வெகுசனத் தளத்தில் ஒரு புதிய சமயம் பண்பாட்டு உருவாக்கம் நிகழ்ந்தது அது பக்தி இயக்கம் எனப்பட்டது.

இவ்வாறு உருவான பக்தி இயக்கம் அடித்தள மக்களை அரவணைத்துக் கொள்ளும் நிலையில் பல புதிய மாற்றங்களைத் தமக்குள்ளாக ஏற்படுத்திக் கொண்டது. அடித்தள மக்களின்



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சமய நம்பிக்கைமை வலுப்படுத்துதல், வட்டாரப் பண்புகளுக்கு முதன்மை -யளித்தல், சமயச் செயல்பாடுகளில், பிராமணி அதிகாரத்தை கேள்விக்குட்படுத்தி, அடித்தள மக்களின் மரபான கூட்டு வழிபாட்டு முறையை ஆதரித்தல். நாட்டுப்புற மக்களின் சமயம் சார்ந்த நிகழ்ந்துகணப வடிவங்களை ஏற்றுக் கொள்ளுதல், போன்ற பல்வெறு நிலைகளில் தன்னை அடித்தள மக்களோடு பிணைத்துக் கொண்டது. பக்தி இலக்கியத்தின் பிரதானக் கூறுகள் அவைதீக மரபு சார்ந்தே உருவானவை என்பதை பக்தி அவைதீகத் தன்மை கொண்டது என்பதில் சந்தேகம் இல்லை.

நிலம் வழிபாட்டு முறை பின்பற்றாளர்கள் என அநேக அடையாளங்களில் அது சமஸ்கிருத-வைதீக மரபுக்கு வெளியே தோன்றியிருக்கிறது மக்கும் அல்லது கேள்வி சமஸ்கிருது மரபின் மையம் மலா களைத் தூவி மனம் ஒப்ப நின்று வழிபடுதல் பக்தியின் அடையாளம் சிவனும் திருமாலும் வைதிக மரபிற்கு எதிராகப் பூர்வகுடிகளால் வணங்கப்பட்டுள்ளதையும் அவர்கள் வழிபாட்டு முறை பக்தி என கருத்தாக்கத்தில் அடிப்படையிலானது என்பதையும் மேற்கண்ட எடுத்துக்காட்டுகள் தெளிவுபடுத்துகின்றன. பக்தியின் இந்த இந்தியதன்மை தமிழக வேளான் பக்தி இலக்கியத்திலும் எதிரொலித்தது. வைதிகத்தின் தாக்கம் பெறாத பூர்விக சிந்து வெளி மரபும் தொல் தமிழர் வழிபாட்டு மரபும் இணைந்து இப்புதிய பக்தியழப்படையிலான சமய உருவாக்கத்தின் துணை நின்றன பக்தி தத்துவத்தின் குறியீடு ஆணாதிக்கக் குடும்ப அமைப்பை நோக்கியது

உடைமைச் சமூக உறவுகளும், பக்தி உறவுகளும். கட்டப்படுகின்றன குடும்பத்தில் பெண்ணும், உற்பத்தியும் உழவனும் கோயிலில் பக்தனும் ஒரே நிலையில் வைக்கப்படுகிறார்கள். அவர்கள் முறையே ஆனோடும் நிலச் சுவானோடும் இறைவனோடும் ஒரேவித வறவுகள் கொண்டிருக்கீ வேண்டுமென எதிர்பார்க்கப்படுகிறார்கள் குடும்ப உறவுகளுக்கும் நிலவுமைமை உறவுகளுக்கும் முன்மாதிரியான உறவுகளாக பக்தி உறவு சித்திரிக்கப்படுகிறது என்கிறார். முடிவுரை: ஆழ்வார் நாயன்மார்களின் பக்தி பாடல்கள் விளைத்த புரட்சி ஒன்று கடவுளுக்குமுன் மக்கள் எல்லோரும் சமமானவர்கள் கடவுள். ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற



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கருத்தைப் பரப்ப அந்த பாடல்கள் உதவின் அதனால் அரசர்களையும் செல்வர்களையும் பாடுவதற்கும் பயன்பட்ட தமிழ் பக்தி இலக்கியம் ஆகும்.

### தொகுப்புரை

பக்திப் பாடல்கள் நோக்கும் போது வழுவம் என்ற அடிப்படையில் கற்றவர்களுக்கு உரிமையானர் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோ மற்றவர்களுக்கு கூடிப் பாடுவதற்கு ஏற்றவாறு. தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நன்வழியில் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயிலகளைச் சுற்றிவந்து வழிபடுவதற்கு. ஏற்ற வகையில் இசைப்பாமிகளாய் அவை அமைந்தன இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால் தமிழ் இலக்கிய நோக்கில் மாறுதல் ஏற்பட முடிந்தது பதிகம். இக்காலத்தில் பெரும் பான்மை வகிப்பவை பதிக்கங்களே பதிகம் என்பது பெரும் பாலும் பத்துப் காலம் பாக்களைக் கொண்டது. பதிகம் அப்பர் தொட்டுக் கொஞ்சம் கொஞ்சமாக வளர்ச்சி பெற மாணிக்கவாசகர் காலத்தில்

உச்ச நிலை பெற்றது சங்ககாலச் சான்றோர்கள் தெய்வானு பவத்தை வெட்டப் பரிபாடல் முதலிய இசைச் செய்யும் வகைகளைப் பயன்படுத்தினர் என்பது நாம் அறிந்த ஒன்று நாமலிமாரிகளும் ஆழ்வார்களும் பதிகத்தை பயன்படுத்தினர். இது செய்யுள் வடிவத்தில் வளர்ச்சியை உணர்த்துகிறது. அடியார்கள் தாம் புலப்படுத்தும் உணர்ச்சியை வரிசையாக அமைத்துக் காட்டுவதற்குப் பதிக முறையைப் பயன்படுத்தினர். இப்பதிக அமைப்பு சங்ககால யாப்பான இபேதிக அமைப்பு சநீககால யாப்பான ஒத்தாழியைக் கலிப்பாவிலிருந்து உருவானது எனலாம். தாழிசை ஒரு பொருள் மேல் மூன்றீடுக்கி வருவது தாழிசையில் ஒசையிலும் பொருளிலும் ஒத்திருந்தல் போலவே பதிகத்திலும் அவை ஒத்திருக்கின்றன அக்கால மக்களைப் பக்தி நெறியில் ஈடுபடுத்து ஏற்ற கருவியாகப் பதிகம் அமைந்தது.





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அகவல், வெண்பா அகவல், வெண்பா முதலியனவும் பகீதி இலக்கியக் காலத்தில் கையாளப்பட்டாலும், பெருவழக்காக முகையானப் பட்டவை தாழிசை. துறை விருத்தம் என்னும் பாவினங்களோ பல் வேறு உணர்ச்சி வேறுபாடுகளைக் காட்டும் பல்வேறு வகை ஓசை முறைகள் பயன்படுத்தப்பட்டன. தமிழகீகு அவை புதுவரவுகள் காபியேங்கள் அகவற்பாவில் எழுதப்பட வேண்டும் என்று மரபு மாறுபட்டமைக்கு பக்தி இலக்கியக் காலப் பாவகைகள் காரணம் எனலாம் பழையமையான இசைச் செல்வம் திருநாவுக்கரசர். திருஞான சம்பந்தர் சந்தரர் ஆகிய மூவரும் பாடிய பாடல்கள் எண்ணாயிரமும் தேவாரம் என்ற பெயரால் சிறந்த பக்கி இலக்கியமாக விளங்குகின்றன இன்ன பண் என்று அவை பாடப்படுகின்றன. இவ்வாறு இசைச் செல்வம் எனலாம்.



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Full Length Article

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# சுதந்திர இந்தியாவில் பழங்குடிகளின் இன்றைய நிலையும் பண்பாடும்

ஜின்சி டைட்டஸ்<sup>1</sup>, முனைவர். எ. ஜாஸ்மின் விஜி<sup>2\*</sup>

<sup>1</sup>முனைவர் பட்ட ஆய்வாளர் (முழு நேரம்) தமிழ்த்துறை மற்றும் தமிழாய்வு மையம், நேசமணி நினைவு கிறிஸ்தவக் கல்லூரி, மார்த்தாண்டம் - 629 165. மனோன்மணியம் சுந்தரனார் பல்கலைக்கழகம், திருநெல்வேலி.

<sup>2</sup>உதவிப்பேராசிரியர், தமிழ்த்துறை மற்றும் தமிழாய்வு மையம், நேசமணி நினைவு கிறிஸ்தவக் கல்லூரி, மார்த்தாண்டம் - 629 165. மனோன்மணியம் சுந்தரனார் பல்கலைக்கழகம், திருநெல்வேலி

**ஆய்வுச் சுருக்கம் :**

ஆதியில் மனிதன் தோன்றிய ஆரம்ப காலம் முதல் மனுசுலத்தினிடையே நம்பிக்கைகள் தொடங்கியுள்ளன. ஓரினத்தின் பண்பாடு அவ்வினத்தவரிடம் காணப்படும் நம்பிக்கைகள் அடிப்படையாக கொண்டு அமைகிறது. மனிதகுலம் குழு குழுவாக வாழும் பழக்கம் தொடக்க காலம் அறிய நம்பிக்கைகள் ஒன்றாகும். ஒருவர் ஒருமுறை சொல்லும் செயல் பின் பலமுறை தொடர்ந்து ஒன்றுபோல் நடக்கும்போது ஒரு நம்பிக்கையாக வளர்ந்து உருவம் அடைகிறது. பொதுவாக காணப்படும் நம்பிக்கைகள் அனைத்தும் தமிழ்மொழி இலக்கண முறைமையில் பொருள்கூற முடியாது. இலக்கியங்கள், வாய்மொழி வழக்காறுகளுள் இப்பழக்கவழக்கங்களை கண்டுகொள்ள முடியும். பொதுவாக காணப்படும் நம்பிக்கைகள் காணிமக்கள் மற்றும் பழங்குடி இனத்தவரிடையே மட்டும் அன்று கண்டுகொள்ள முடிவது சாதாரண நாட்டு மக்களிடையேயும் நம்பிக்கைகள் காண முடியும். நல்ல நம்பிக்கைகள் மற்றும் கெட்ட நம்பிக்கைகள்,



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மூடநம்பிக்கைகள் என நம்பிக்கையை பலவாறு பிரித்து கண்டுகொள்ளலாம். நம்பிக்கைகளை நாட்டார் நம்பிக்கைகள் என பலவாறு மானிடவியலாளர்கள் பிரித்து ஆராய்கின்றனர். நாட்டார் நம்பிக்கைகளில் காணிமக்களிடையே காணப்படும் நம்பிக்கைகள் பொதுவாக கனவுகள் பற்றிய நம்பிக்கைகள் குழந்தைகள் பற்றிய நம்பிக்கைகள் திருமணம், நட்சத்திரம், விலங்கு, பறவை, வீடு, கர்ப்பினிகள், சடங்குகள், கண்ணேறு, பயணம் என நம்பிக்கைகள் இம்மக்கள் வாழ்வில் கடைபிடிக்கின்றனர். நம்பிக்கை என்பது இம்மக்களிடையே பொதுவாக ஒரு விஷயமோ, விசேஷமோ குடும்பங்களில் இவர் தங்கும் ஊர்களில் நடந்தால் நம்பிக்கையை அடிப்படையாக கொண்டு அனைத்தையும் செய்கின்றனர். இக்காணி மக்களின் வாழ்வில் நம்பிக்கைகள் அதிக பங்கு வகிக்கின்றனர். பொதுவாக காணிமக்கள் நோயை விடவும் பேயை (னுநஎடை) அதிகம் நம்பும் பழக்கம் கொண்டுள்ளனர். காணி மக்கள் மனிதனின் பிறப்பு முதல் இறப்பு வரை பலவிதமான நம்பிக்கைகள் வாழ்வோடு இணைத்து காணப்படுகிறது. நம்பிக்கைகள் காலம் காலமாக தொடர்ந்து வருகின்றது என்பதை ஆய்வதே இக்கட்டுரையின் நோக்கம் ஆகும்.

### முன்னுரை :

நமது இந்தியாவில் அனைவரும் ஒன்றே என்றும், ஒரே மதம், ஒரே இறைவன், அனைத்து உயிரும் ஒருயிர் போன்றது என்றும் கூறுகின்றோம். ஆனால் இன்றும் பின்தங்கிய நிலையில் அநேகர் வாழ்கின்றனர். இந்தியாவில் அநேக சமுதாய மக்கள் வாழ்கின்றனர். ஆனால் அனைத்து ஜாதி மக்களும் அரசின் அனைத்து சுதந்திரமும் பெற்று வாழ்வதில்லை. இன்றும் பிற்படுத்தப்பட்டும் உயர் சாதி மக்களிடம் இருந்து தாழ்த்தப்பட்ட நிலையிலும் தான் வாழ்கின்றனர். தாழ்த்தப்பட்ட நிலையில் வாழும் பழங்குடி மக்களின் இன்றைய நிலையைக் கட்டுரையில் தெளிவாகக் காண்போம்.

### பழங்குடிகள் (Tribes) :

பண்பாட்டு மானிடவியலில் பழங்குடி மக்களின் வாழ்க்கை முறையும் பண்பாடுகளையும் ஆராய்வது முக்கியத்துவம் பெறுகின்றன. இது போன்ற ஆய்வுகள் இந்தியாவின் அநேக கல்லூரிகளிலும் பல்கலைக்கழகங்களிலும் ஆராய்ச்சி நடத்துகின்றனர். ஜாதி, இனம் என ஆராய்வதேயின்றி மக்களின் நிலையினை எவரும் ஆராயவோ, அறிய விரும்புவதோ, தாம் உயர்ந்து பாடுபடுவதோ இல்லை. பழங்குடி



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மக்கள் அனைத்து வசதிகளிலும் பின்தங்கிய நிலையிலே இன்றும் வாழ்கின்றனர். இத்தகைய நிலையினள் ஒரு அரசும் பின்தங்குவது போன்று இல்லை.

உயர்சாதி மக்களும் பழங்குடிமக்களுக்கு உதவி செய்வது இல்லை. பொதுவாக பழங்குடிமக்கள் நிரந்தரமான குடியிருப்பு, தொழில் போன்றவற்றைக் கொண்டிருக்கமாட்டார்கள். இக்குடிமக்கள் தங்கள் நிலைக்கு ஏற்பக் குடியிருப்புக்களையும் தொழில் முறைகளையும் அமைத்துக் கொள்கின்றனர். பொதுவாக பழங்குடி மக்கள் மலைப்பகுதிகளில் வாழ்ந்தனர் தற்போது பெருநிலத்தொடர்பு காரணமாக சமவெளிப்பகுதிகளிலும் குடியேறியுள்ளனர்.

### பழங்குடிகளின் வாழ்வியல் முறை :

பழங்குடி மக்கள் சமூக அமைப்பில் பின்தங்கிய நிலையில் வாழ்பவர்கள் ஆகும். இந்தியப் பழங்குடி இனத்தவரைக் குறித்து முறையான ஆய்வுகள் ஐரோப்பியர் வருகைக்குப் பின் மேற்கொள்ளப்பட்டன. பழங்குடி மக்களின் வாழ்க்கை முறையும் வாழ்வியல் ஆதாரங்களையும் முன்வைத்து இவர்களை வடஇந்தியப் பழங்குடிகள் என்றும், தென்னிந்தியப் பழங்குடிகள் என்றும் இரண்டு வகையாகப்பிரித்து நூலாசிரியர்கள் கூறுகின்றனர். பழங்குடி மக்களின் நிலையினை இ. தர்ஸ்டன், எ.எ.டி. லூயிஸ் எல்.எ. கிருஷ்ணய்யர் ஆகியோரின் நூல்களில் அறிய முடியும். வில்லியம் ஜான் தாமஸ் என்பவர் 1848 -இல் நாட்டுப்புற இயலைக் குறிக்க 'Folk lore' என்ற சொல்லை உருவாக்கினார். இதற்கு முன்னதாக 'நாட்டுப்புற பழங்குடிகளை' என்று கூறியுள்ளனர்.

### பழையகால பழங்குடிகள் :

இந்தியாவில் சுதந்திரம் அடைவதற்கு முன்பு பழங்குடி மக்கள் வாழ்ந்துள்ளனர். கல்வியிலும், அறிவிலும் பின்தங்கிய நிலையில் வாழ்ந்துள்ளனர். தானே தனக்கு தெரிந்த முறையில் உழைத்து உண்ணும் மக்களாகக் காணப்பட்டனர். பழங்குடி மக்கள் உடைகளை மிகவும் குறைவாக அணிந்து வந்துள்ளனர் என்பது அறியமுடியும். இலைத் தழைகளையும், மர உரியையும் ஆடையாகப் பயன்படுத்தி வந்தனர். என்பதனை சங்க நூல்களிலுள்ள குறிப்புகள் மூலம் அறிந்து கொள்ளலாம்.



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பழங்குடி மக்கள் மலைவாழ் மக்களாக வாழ்க்கையினை நடத்தி வருவதால் வன விலங்குகளின் தாக்குதலுக்குட்பட்ட இடங்களில் வாழும் போது உயரமான மரங்களில் ஏறுமடங்கள் அமைத்து அதில் வாழ்கின்றனர்.

### பழங்குடிகளின் வாழ்வியலில் கலாச்சாரம் :

பழங்குடி மக்கள் முறையே சடங்குகள், விழாக்கள், நம்பிக்கைகள், வாழ்மொழி வழக்காறுகள் என வாழ்க்கையோடு ஒட்டிய சடங்கு முறைகளை கையாண்டு வருகின்றனர். இவர்களின் சடங்குகள் அனைத்தும் முற்றிலும் வேறுபட்ட வாழ்வியல் முறை ஆகும்.

### பழங்குடிகளின் இன்றைய நிலை :

பழங்குடி மக்கள் முன்பு தாழ்த்தப்பட்ட நிலையில் இருந்தாலும் தற்போது கல்வியிலும், அறிவிலும், வேலையிலும் சென்று உயர் நிலைகளை அடைந்துள்ளனர். இதற்கு முக்கிய காரணமாய் இந்தியாவின் சுதந்திர போராட்ட முறையும், இந்திய அரசின் கடும் முயற்சியும் அமைந்துள்ளது.

### இந்தியப் பழங்குடியினர் :

இந்தியாவின் மக்கள்தொகைக் கணக்குப்படி 1981 -ஆம் ஆண்டில் 36 வகையான பழங்குடி இனத்தவர் வாழ்ந்துள்ளனர். மாநிலத்தின் மொத்த தொகையில் இவர்கள் 1.07 விழுக்காடு ஆகும். இந்தியாவில் உணவு முறையும் இயற்கையின் சூழ்நிலை மாற்றமும் பழங்குடிகளின் வாழ்வியலை முற்றிலும் பாதிக்கின்றன என்று உடல் ஆரோக்கிய கழகம் (WHO) கூறுகின்றனர். மருத்துவமுறைகளில் காணப்படும் குறைபாடுகள் இம்மக்களின் வாழ்வியல் பாதிப்பினை ஏற்படுத்துகின்றன.

### தமிழகப் பழங்குடிகள் :

இந்தியாவின் கிழக்கு, மேற்குத்தொடர்ச்சி மலைகளில் பழங்குடி மக்கள் வாழ்கின்றனர். தமிழகத்தில் நீலகிரி, மதுரை, திநெல்வேலி, கன்னியாகுமரி போன்ற இடங்களில் இம்மக்கள் வாழ்கின்றனர். குறிப்பாக காணி, கணியன், குடியாதோடர், ஊரளி, முடுகர் போன்ற இனத்தவர் வாழ்ந்து வருகின்றனர்.





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### முடிவுரை :

ஆய்வின் மூலம் இப்பழங்குடி மக்கள் காடுகளுக்கு வந்த காலம், பழங்குடி மக்களாக வாழ்கின்ற காரணம், இம்மக்கள் நாட்டுப்புற வாழ்வியலை தொடர்ந்து வாழ்வதற்கான காரணங்களை கண்டுகொள்ள முடியும். இவ்வாறு ஆராயும் போது இவர்களின் தேவைகள் மற்றும் இவ்வினத்தவரின் நிறைவு, குறைவுகள் நன்கு அறிய இயலும்.

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Full Length Article

IJCRAR/FLT/67

# அற இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

சூ.ரீனா\*

இளங்கலை வணிக நிர்வாகம், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

தமிழ்மொழி இலக்கிய வளம் செறித்தது. இன்புறுத்துவதும் அறிவுறுத்துவதும் இலக்கியங்களின் தலையாயப்பணி அறம், பொருள், இன்பம், வீடு ஆகிய நாற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள் எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அறஇலக்கியங்கள் பெரிதும் தோன்றின அந்நூல்களின் தொகுப்பைப் பதினெண் கீழ்க்கணக்கு என்பர்.

ஏலாதி

பதினெண் கீழ்க்கணக்கு நூல் தொகுப்பில் அடங்கிய பண்டைத் தமிழ் நீதி நூல்களில் ஒன்று ஏலாதி. சமண சமயத்தைச் சேர்ந்தவரான கணிமேதாவியார் என்பவரால் எழுதப்பட்டது இந்நூல். திணைமாலை நூற்றைம்பது என்னும் அகப்பொருள் நூலை இயற்றியவரும் இவரே. ஏலாதி என்பது அர இல்லக்கியம் என்றும் அறியப்படுகிறது.

ஏலம் + ஆதி = ஏலாதி. ஏலக்காயுடன் கீழ்க்கண்ட பொருள்களைச் சேர்த்து செய்யப்பட்டக் கூட்டு மருந்துதான் ஏலாதி 1 பங்கு ஏலக்காய் + 2பங்கு இலவங்கம் பட்டை + மூன்று பங்கு நாககேசரம் + 4 பங்கு மிளகு + 5 பங்கு திப்பிலி + 6 பங்கு சுக்கு என்ற விகிதத்தில் ஏலாதி தயாரிக்கப்படது. இம்மருந்தும் பொருள் உடல் நோயை நீக்கும். உடலுக்கு வலிமை சேர்க்கும். அதுபோல் இப்பாடலில் உள்ள கருத்துகள் அறியாமை



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நீக்கும் மெய்யுணர்வை அளிக்கும் கணிமேதாவியார் இவர் திணைமாலை நூற்றைம்பது என்ற நூலையும் எழுதியுள்ளார் சமண சமயத்தவர். துறவிகள். மாணவர் வறியவர், தென்புலத்தார், துணையற்றவர் , சிறுவர், சான்றோர் ஆகிய இவர்களுக்கு நல்ல உணவைப் பகுத்துக் கொடுத்தவர் மறுமையில் மன்னராய் ஆட்சி செய்வர். பொய் பேசாமல், பிறர் சொல்லும் பொய்மைக்கு இணங்காமல், புலால் உண்ணாமல் எவரையும் வையாமல், விருந்தினர் முகம் கோணாது முகம் மலர்ந்து பகுத்துக் கொடுத்து உண்பவர் அரசராகி மகிழ்ந்து புகழ் பெறுவர். கொலை செய்யாது, மற்றவரைத் துன்புறுத்தாது. வாழ்பவர், வஞ்சியாதவர் ஆகியோர் விண்ணவர்க்கும் மேலாவர்.

### சிறுபஞ்சமூலம்:

கண்டங்கத்திரி, சிறுவழுதுணை, சிறுமல்லி, பெருமல்லி, நெருஞ்சி ஆகிய ஐந்தின் வேர்களால் ஆன மருந்துப் பொருள் சிறுபஞ்சமூலம். சிறுபஞ்சமூலம் ஆர இல்லக்கியம் என்றும் அழைக்கப்படுகிறது. பஞ்ச என்ற சொல் ஐந்து என்ற எண்ணைக் குறிக்கும்.மூலம் என்றால் வேர் என்று பொருள். மருத்துவ நூலில் கூறப்படும் ஐந்து வேர்கள் பின்வருவன:

அவை

கண்டங்கத்திரி வேர்,சிறு வழுதுணை வேர்,சிறுமல்லி வேர்,நெருஞ்சி வேர்,பெருமல்லி வேர் என்பனவாகும்

இந்த ஐந்து வேர்களும் மக்களின் உடல் நோயைத் தீர்க்க வல்லன.இது போல் ஒவ்வொரு பாடலிலும் கூறப்படும் ஐந்து பொருள்களும் மக்களின் பிறவி நோயைத் தீர்க்க வல்லன. அவை சிறந்த அற நெறிகள்-நூலின் பெயர்க் காரணத்தை ஆசிரியர்.

இம்மருந்துப் பொருள் உடல் நோயைத் தீர்க்கும். அதுமோல் இந்நூலில் உள்ள ஒவ்வொரு பாடலிலும் உள்ள ஐந்து கருத்துகள் மன நோயைப் போக்கும். எனவே இந்நூலுக்கு சிறுபஞ்சமூலம் என்பது காரணம் பெயராயிற்று.

ஆசிரியர் காறியாதான், இவர் கணிமேதாவியாருடன் (ஏலாதி பாடியவர்) உடன் பயின்றவர் என்பர். காலம் : கி.பி.6ஆம் நூற்றாண்டு என்பர் சமணர்களுக்கான அறங்கள் கூறப்பட்டுள்ளன. கூறப்பட்டுள்ள அறங்கள் பெரும் பான்மையும் எல்லாருக்கும் உரிய பொது அறங்களாக உள்ளன. கொல்லாங்குமை உண்ணாமை பற்றிய அறங்கள் கூறப்பட்டுள்ளன



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### முடிவுரை-

அற இலக்கியங்களில் வரும் கருத்துக்கள் மட்டும்மல்ல அந்த நூலில் வரும் மருந்து பொருள்களும் மிகவும் இன்றியமையாதக காணப்படுகின்றது. மனிதன் தன் வாழ்வில் அறத்தினைக் கடைப்பிடிப்பது இன்றியமையாததாகும் ஒழுக்கமுள்ள வாழ்வினை வாழ்ந்து வாழ்வில் வளம்பெற அறப்பண்புகளை வளர்த்துக்கொள்ளும் வகையில் நம் மூன்னோர்கள் கூறிய அறக்கருத்துக்களை அறநூல்களிலிருந்து கற்று வாழ்வில் நலம் பெறுவோமாக!



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Full Length Article

IJCRAR/FLT/68

# ஐங்குறுநூறு உணர்த்தும் பண்பாட்டுக் கூறுகள் முனைவர் கி.சரண்யா\*

கௌரவ விரிவுரையாளர், தமிழ்த்துறை, பாரதி மகளிர் கல்லூரி, சென்னை-600108.

முன்னுரை:

தமிழ் இலக்கியங்களில் காலத்தால் மூத்தவை சங்க இலக்கியங்கள் எனப்பெறும் எட்டுத்தொகையும் பத்ததுப்பாட்டுமாகும். இவை அனைத்தும் செம்மொழியால் இயன்ற செவ்விலக்கியங்களாகும். பிறமொழிக் கலப்பில்லாத தூய்மை, இலக்கணச் செழுமை, பழமை, பேச்சு, எழுத்து, வழக்கு, இடையாறாமை, மரபுடைமை, உலகப் பொதுமை, இயற்கையோடு இயைபு, அறத்தின் வழாமை, பழையன கழித்தல், புதியன போற்றல், பண்புடைமை, குறிக்கோளுடைமை என்பன செம்மொழியின் விழுமிய பண்புகள் ஆகும். இப்பண்புகள் அனைத்தும் சங்க இலக்கியங்களில் இடம்பெற்றுள்ளன.

ஐங்குறுநூறு

ஐங்குறுநூறு ஐந்நூறு செய்யுட்களைக் கொண்டது. இச்செய்யுட்கள் மூன்றடிச் சிற்றெல்லையும் ஆறடிப் பேரெல்லையையும் உடையன. ஐந்நூறு சிறிய அளவு பாக்களைக் கொண்டமையால் இந்நூல் ஐங்குறுநூறு எனப்பெயர் பெற்றது. இவ்வைந்நூறு செய்யுட்களும் அகப்பொருள் சார்ந்தன. இந்நூலின் ஐந்நூறு செய்யுட்களைத் திணைக்கு நூறாகப் புலவர் ஐவர் பாடியுள்ளனர்.





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”மருதம் ஓரம்போகி, நெய்தல் அம்முவன்,  
கருதும் குறிஞ்சி கபிலன், கருதிய  
பாலை ஓதாலாந்தை, பனிமுல்லை பேயனே,  
நூலை ஓது ஐங்குறு நூறு”

என்ற வெண்பா இந்நூலின் திணை ஒவ்வொன்றையும் பாடிய புலவர்களைக் காட்டும். இந்நூலில் மருதம், நெய்தல், குறிஞ்சி, பாலை, முல்லை என்னும் வரிசையில் திணைகள் அமைந்துள்ளன.

### கடவுள் வாழ்த்து

எச்செயல் செயலை செய்தாலும் கடவுளை வணங்கி தொடங்குவது தமிழரின் பண்பாடாகும். வள்ளுவரும் திருக்குறளை ”அகர முதல எழுத்தெல்லாம் ஆதி பகவன் முதற்றே உலகு” (கு,எண்.1) என்றே தொடங்குகிறார். ஐங்குறுநூறிலும் பாரதம் பாடிய பெருந்தேவனாரின் கடவுள் வாழ்த்து இடம்பெறுகிறது.

”நீல மேனி வாலிழை பாகத்து  
ஒருவன் இருதாள் நிழற்கீழ்  
மூவகை உலகும் முகிழ்த்தன முறையே”

என்னும் இக்கடவுள் வாழ்த்து சிவபெருமானைக் குறித்தது. இப்பெருந்தேவனாரே நற்றிணை, குறுந்தொகை, அகநானூறு, புறநானூறு ஆகிய நூல்களுக்கு கடவுள் வாழ்த்துப் பாடியவர். இவர் அகநானூற்றில் ஒரு செய்யுளையும் நற்றிணையில் ஒரு செய்யுளையும் பாடியுள்ளார்.

### மருதத்திணையின் பண்பாட்டு விழுமியம்

மருதத் திணையில் பல புலவர்கள் பாடல்களைப் படைத்துள்ளனர். ஐங்குறுநூறு, குறுந்தொகை, நற்றிணை, அகநானூறு, கலித்தொகை ஆகிய அகநூல்களில் பல பாடல்கள் மருதத்திணையில் பாடப்பெற்றுள்ளன. மருதம் இளநாகனார், ஓரம்போகியார் ஆகிய இரு



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புலவர்களும் மருதம் பாடுவதில் வல்லவர்கள் ஆவர். ஐங்குறுநூற்றில் மருதப்பாடல்களை ஓரம்போகியார் பாடியுள்ளார்.

ஊடலும் ஊடல் தொடர்பான நிகழ்வுகளும் மருதத் திணைக்கு உரிய உரிப்பொருள் ஆகும். கணவன் மனைவிக்கு இடையே ஏற்படும் சிறு கோபத்தைத்தான் ஊடல் என்று சொல்கிறோம். ஊடல் என்பதை "புலவி" என்றும் சொல்லலாம். மருதத் தலைவன் பொருட் பெண்டிர் என்று அழைக்கப்படும் பரத்தையரை நாடி செல்வான். பின் தன் வீட்டிற்கு அவன் வரும்போது தலைவி அவன்மீது ஊடல் கொள்வாள். இத்தகு ஊடல், ஊடல் தொடர்பான நிகழ்ச்சிகள் அனைத்தும் மருதத்திணைப் பாடல்களில் அமைகிறது.

"வாழி யாதன் வாழி யவினி

நெற்பல பொலிக பொன்பெரிது சிறக்க!

எனவேட்டோளே; யாயே; யாமே,

'நனைய காஞ்சிச் சினைய சிறுமீன்

யாண ஞரன் வாழ்க

பாணனும் வாழ்க! எனவேட் டேமே" (ஐங்.கு.நூ.பா.எ.1)

தலைவன் தான் மணந்த தலைவியை விட்டு நீங்கிப் பரத்தை ஒருத்தியோடு சில காலம் தங்கியிருந்து மனம்மாறி தன் வீட்டிற்கு வருகிறான். பின்னர் தலைவியிடம் அன்பு செலுத்தி வாழ்கிறான். இருப்பினும் தலைவன் உள்ளத்தே ஒரு குறுகுறுப்பு இருக்கிறது. தான் தவறான ஒழுக்கம் பூண்டிருந்தபோது தன்னை குறித்துத் தலைவி என்ன நினைத்தாள் என்பதை அறிந்துகொள்ள நினைக்கிறான். தவறு செய்த அவன் உள்ளம் தலைவியை வினவ இயலவில்லை. எனவே தோழியைக் கேட்கிறான் அதற்குத் தோழி சொல்வாக என வினாவுகிறான்.

அதற்கு தோழி, உன்னை பிரிந்த போதும் தலைவி உன்னை வாழ்த்தவே செய்தால். உன் நாட்டின் வளம் பெருகவும் கடவுளை வேண்டினாள். இவ்வளவு விழுமிய குணங்களை உடைய தலைவியை நீ பிரிந்து சென்றது தவறான செயலாகும். உன் நாட்டில் அழகிய காஞ்சி மலர்களும்



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உள்ளது, புலால் வாசனை உடைய மீன்களும் உள்ளது. "பூவும் புலாலும் ஒக்க விளையும் ஊரையுடையவனே" என்பதால் காஞ்சி பூவைப் போன்ற தலைவியும், புலால் வீசும் மீன்போன்ற பரத்தையும் ஒன்று என நீ எண்ணிவிடக் கூடாது என்கிறாள். இப்பாடல் மருதத் திணையின் ஆழமான பண்பாட்டுப் பதிவினை விளக்குகிறது.

### நெய்தல் திணையின் பண்பாட்டு விழுமியம்

நெய்தல் திணை கடலும் கடல் சார்ந்த பகுதியினைக் குறிக்கும். நெய்தல் ஒரு தாவரத்தின் பெயர். மிகுதியான நீர் நிலைகள் கொண்ட இடத்தில் வளரும் தன்மைபெற்ற தாவரமாகும். இதன் மலர் நீலமணி போன்ற நிறமும், நீரின் அளவிற்கு ஏற்ப வளரும் தன்மையும் கொண்டது. இதன் சிறப்பினை அடிப்படையாகக் கொண்டே நெய்தல் திணை எனப் பெயரிட்டுள்ளனர் பண்டைத் தமிழர்கள்.

இரங்கலும் இரங்கல் தொடர்பான நிகழ்வுகளும் நெய்தல் திணைக்கு உரிய உரிப்பொருளாகும். இரங்கல் என்றால் வருந்துதல் என்று பொருள். தலைவனின் பிரிவிற்காக தலைவி வருதியிருத்தல், தலைவன் தலைவியை மணந்து கொள்ளக் காலம் நீட்டித்தல், தலைவியைக் காண வராதிருத்தல் போன்றவையும் தலைவியின் இரங்கலுக்கு காரணமாக அமைகிறது.

"கண்டிக்கும் அல்லமோ, கொண்டநின் கேளே?

வண்டற் பாவை வெளவலின்,

நுண்பொடி அளைஇக் கடல்தார்ப் போளே!" (ஐங்.கு.நா.பா.எ.124)

என்ற மூன்றே அடியிலான பாடல் மிகவும் அடழகான பண்பாட்டு விழுமியக் கருத்துகளை எழுத்துரைக்கிறது. இப்பாடல் தோழி தலைவனுக்கு உரைப்பதாக அமைகிறது.

தலைவன் தோழியிடம், தன் மீது தலைவி கொண்ட ஊடலை நீக்குமாறு கேட்கிறான். அதற்கு தோழி, தலைவனே! உன் தலைவியை நாங்கள் கண்டோம். அவள் என்ன செய்கிறாள் தெரியுமா? கடற்கையில் அவள் மணலாற் பாவை செய்து விளையாடிக் கொண்டிருந்தாள். அப்போது அந்தப்



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பாவையைக் கடல் அலை அடித்துக் கொண்டுபோய்விட்டது. உடனே தலைவிக்குச் சினம் பெருகிவிட்டது. இந்தக் கடலை நான் தூர்த்து விடுகிறேன் என்று கூறித் தன் கைகளில் நுண்ணிய மணலை அள்ளிக் கொண்டுபோய்க் கடலில் கொட்டுகிறாள். உன் மனைவி ஒன்றுமறியாப் பேதைப்பெண். அவளை விட்டுவிட்டு நீ வேறொருத்தியை நாடலாமா என்று தோழி கேட்கிறாள். தான் செய்த பாவையை அலை அடித்துக் கொண்டு போனதற்குச் சினம் கொள்ளும் தலைவி தன் வாழ்வை வேறொருத்தி பறிக்க நேர்ந்ததை உணர்ந்தால் என்ன செய்வாளோ என்று குறிப்பாக தோழி கூறுகிறாள்.

தலைவனின் தவறை நேரடியாக சாடாமல் இப்படி பேதைப்பெண்ணான தலைவியை நீ இரங்க விடலாமா என்று தோழி உரைப்பது அக்கால பண்பாட்டினை சுவடாக நமக்கு அமைகிறது.

### குறிஞ்சித் திணையின் பண்பாட்டு விழுமியம்

மலையும் மலை சார்ந்த இடங்களும் குறிஞ்சி என அழைக்கப்படுகின்றன. குறிஞ்சித்திணையில் பல புலவர்கள் பல பாடல்களைப் பாடியுள்ளனர். ஐங்குறுநூற்றில் நூறு குறிஞ்சிப் பாடல்களையும் பாடியவரும் கபிலர்.

குறிஞ்சித் திணைக்கு உரிய உரிப்பொருள் புணர்தலும், புணர்தல் தொடர்பான ஒழுக்கமும். புணர்தல் என்பது கூடுதல், சேருதல் என்று பொருள்படும். ஒத்த அன்புள்ள தலைவனும் தலைவியும் பிறர் அறியாமல் கூடி மகிழ்தல் எனப்படும்.

”அன்னாய், வாழி! வேண் டன்னை! நம் படப்பைத்

தேன்மயங்கு பாலினும் இனிய அவர்நாட்டு

உவலைக் கூவல் கீழ்

மானுண் டெஞ்சிய கலிழி நீரே”(ஐ.கு.நூ.பா.எ.203)

என்று அமைந்த இப்பாடல் உலகக் காதல் இலக்கியங்களில் இடம் பெறத்தக்கது. தலைவி தலைவனோடு உடன்போக்கு மேற்கொண்டாள். பின்பு தலைவனோடு தன்னூர் திரும்பினாள்.

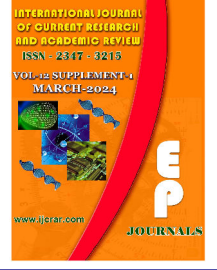


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அவர்களுடைய காதல் ஏற்றுக்கொள்ளப்பட்டது. அப்போது தோழி தலைவியை நோக்கி இங்கிருக்கும் போது பாலும் தேனும் கலந்து பருகுவாயே! அவருடைய நாட்டில் என்ன பருகினாய் என்று கேட்டாள். அதற்குத் தலைவி தாயை ஒத்த என் தோழியே! அவருடைய நாட்டில் கிணறு இருக்கிறது. அதில் தழைகள் விழுந்து மூடிக்கிடக்கும். நீர் கலங்கியிருக்கும். மான்கள் வந்து அருந்தியதுபோகக் கொஞ்சமே நீர் இருக்கும். ஆனால் அந்த நீர் நம்முடைய தோட்டத்தில் கிடைக்கும் தேனோடு கலந்த பாலினும் இனியது என்கிறாள். கலங்கல் இன்னீர் இவ்வளவு சுவையுடையதாக இருப்பதற்குக் காரணம் அது அவர் நாட்டில் உள்ளது. இந்த உணர்ச்சியே என்றும் பிரியாத காதல் வாழ்வை இறுக்கமாக்கும் என்று கபிலர் அழகுறக் காட்டியுள்ளார். இப்பாடல் தமிழரின் பண்பாட்டின் உயர்வை பறைசாற்றுவதாக அமைகிறது.

### பாலைத்திணையின் பண்பாட்டு விழுமியம்

குறிஞ்சி, முல்லை ஆகிய நிலத்திணைகளுக்கு இடையிலமைந்த பாழ் நிலப்பகுதி பாலை ஆகும். அதாவது காடாகவுமில்லாமல், மலையாகவும் இல்லாமல் இரண்டு கலந்து மயங்கி வெப்ப மிகுதியால் திரிந்த சுரமும் சுரம் சார்ந்த இடமும் பாலை நிலமாகும். ஐங்குறுநூற்றில் உள்ள நூறு பாலைப் பாடல்களையும் பாடியவர் ஓதலாந்தையார். பாலைத்திணைக்குரிய அக ஒழுக்கங்களான உடன்போக்கு, செலவு, அழுங்குவித்தல், நற்றாய் வருந்துதல், செவிலி மகளைத் தேடிச் செல்லல், தலைவியை ஆற்றுவித்தல் பேன்றவற்றையும், அறம் பாராட்டல், மறவர் கொள்ளை அடித்தல் போன்ற புற நிகழ்வுகளையும் அறிய முடிகிறது.

**"சேட்புலம் முன்னிய அசைநடை அந்தணர்!**

**நும்மொன்று இரந்தனென் மொழிவல்; எம்மார்,**

**நேரிறை முன்கைகள் ஆயத் தோர்க்கே" (ஐங்.கு.நூ.பா.எ.384)**

தலைவி தலைவனோடு உடன்போக்கு மேற்கொண்டாள். கொடிய பாலை வழியில் வெம்மை மிக்க உச்சிப்பொழுதில் அவர்கள் செல்லும்போது எதிரில் தளர்ந்த நடையுடைய அந்தணர்கள்





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வருகின்றனர். அவர்களை நோக்கித் தலைவி நெடுந்தூரத்தைக் கடந்து செல்லும் அந்தணர்களே! உங்களை நான் வேண்டிக் கேட்டுக்கொள்ளும் ஒரு செய்தி உள்ளது. நீங்கள் எம்முடைய ஊர் செல்லும் போது அங்கே என்னுடைய தோழியரைக் காண்பீர்கள். என் தாய் பேணி வளர்த்த என் மேனி அழகு நலம் குறையாமல் நான் இந்தக் கொடுமையான பாலை வழியை கடந்து போய்விட்டதாக என் தோழியிடம் சொல்லுங்கள் என்கிறாள். காதலனோடு செல்லுகின்ற நேரத்திலும் தோழிகளின் மீது கொண்ட அன்பு, அவர்கள் தன்னை குறித்துக் கவலைப்படுவார்களே என்ற உயரிய விழுமிய பண்பு இங்கே வெளிப்படக் காணலாம்.

### முல்லைத்திணையின் பண்பாட்டு விழுமியம்

காடும் காடு சார்ந்த இடங்களும் முல்லை நிலமாகும். ஐங்குறுநூற்றில் முல்லைத் திணை பற்றிய நூறு பாடல்களைப் பாடியவர் பேயனார் என்னும் புலவர் ஆவார். முல்லை நில மக்களின் வாழ்க்கை முறையில் ஏறு தழுவல், எருமைக் கொம்பை வழிப்படல், மூவினம் வளர்த்தல், பால், மோர் விற்றல், விரிச்சி கேட்டல், பாசறையில் மகளிரும் பங்கேற்றல் முதலிய பண்பாட்டு கூறுகள் அமைந்துள்ளதை முல்லைத்திணை வாயிலாக அறியலாம்.

”மறியிடைப் படுத்த மான்பிணை போல,

புதல்வன் நடுவணன் ஆக, நன்றும்

ஈனும், உம்பரும், பெலருங் குரைத்தே” (ஐங்.கு.நூ.பா.எ.401)

இப்பாடல் குடும்ப வாழ்வின் பண்புநலன்களை எடுத்துக்காட்டுகிறது. தலைவனும் தலைவியும் மணந்து கொண்டனர். மகன் ஒருவன் பிறந்தான். அவர்கள் எப்படி இருக்கிறார்கள் என்று பார்த்து வரச் செவிலித்தாய் சென்றாள். அவள் தலைவனும் தலைவியும் நடத்தும் இல்லறத்தைப் பார்த்து வந்த தலைவியைப் பெற்ற தாயிடம் இவ்வாறு கூறுகிறாள் ”ஆண் மானும் பெண் மானும் நடுவில் அவற்றின் குட்டி கிடக்கப் படுத்திருப்பதுபோல், புதல்வனை நடுவில் படுக்க வைத்து இருபுறமும் தலைவனும் தலைவியும் படுத்திருக்கும் காட்சியைக் கண்டேனம்மா. இந்தக்



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காட்சியின் இனிமைக்கு இந்தக் கடல் சூழ்ந்த உலகமும் ஈடாகாது” என்கிறாள். இவர்கள் அன்புக்கடல் போன்ற வாழ்வுக்கு நிகரேது! இந்த வாழ்க்கையில் பிரிவு என்பது இல்லை என்று பண்டைய தமிழர்களின் குடும்ப வாழ்வியலின் பண்பாட்டை எடுத்துரைக்கிறது ஐங்குறுநாறு.

### முடிவுரை

சோற்றுப்பதம் போலத் திணைக்கொரு பாடல் எடுத்துக்காட்டாக எடுத்துக்காட்டப்பட்டுள்ளது. ஐங்குறுநாறில் கிடைக்கும் 498 பாடல்களும் தமிழக நிலங்களின் இயல்புகளையும் பண்பாடுகளையுமே எடுத்தியம்புகிறது. அன்றைய தமிழனின் வாழ்க்கை இயற்கையோடு பிரிக்க முடியாதவாறு பின்னிப் பிணைந்திருந்த நிலையை ஏனைய சங்க இலக்கியம் போன்று ஐங்குறுநாற்றிலும் காணலாம். பழந்தமிழர்கள் வாழ்வியலையும் பண்பாட்டுக் கூறுகளையும் நிலம் சார்ந்தே அமைத்துள்ளனர். ஐந்நில வாழ்வே ஐந்திணைகளாக மலர்ந்து மணம் பரப்புகிறது. வாழும் நிலத்தின் இயல்புக்கு ஏற்றவாறு மக்களின் வாழ்க்கை முறையும் பண்பாடும் அமையும்.

### துணைநூற்பட்டியல்

1. ஐங்குறுநாறு (மூலமும் உரையும்), புலியூர்க் கேசிகன், பாரி புத்தக நிலையம், சென்னை.
2. தமிழில் அகமும் புறமும், கு.வெ. பாலசுப்பிரமணியன் உமா நூல் வெளியீட்டகம், தஞ்சாவூர், முதற்பதிப்பு-2016



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Full Length Article

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## பக்தி இலக்கியங்களில் பண்பாட்டுக் கூறுகள்

வெ.ஐஸ்வர்யா\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பக்தி இலக்கியம் பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன. பெரும்பாலானவை முன்னிலைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன. பிரபந்தங்களுள் பெரும்பாலானவை அகத்திணை இலக்கணங்களுக்கு ஏற்ப அமைந்தவை. பதிகங்களிலும் பிரபந்தங்களிலும் அன்பின் ஐந்திணை தழுவி வந்தவை சிலவே. ஏனைய பல கைக்கிளை, பெருந்திணை சார்ந்தவை. பக்திப் பேரன்பை உணர்த்த அவை பொருத்தமான திணைகள் என்பதே இதற்குக் காரணம் எனலாம்.

சங்க காலத்திற்குப் பிறகு:

சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. அதனால் மக்களின் காதல் வாழ்வுக்கும் இல்லறத்திற்கும்



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இருந்த பெருமை குறையத் தலைப்பட்டது. இந்த உலகில் உள்ள இன்பங்களை வெறுத்து, மறுமையை மட்டும் நாடுவதே கடமை என்ற மனப்பான்மை வலுத்தது. ஆடல், பாடல், ஓவியம், சிற்பம் முதலிய கலைகளின் மதிப்புக் குன்றியது. இந்த நிலையிலும் சிலப்பதிகாரம் இருவகை நிலைகளையும் எடுத்துரைத்து இரண்டிற்கும் பாலம் போலவே அமைந்தது.

### எல்லாம் இறைவன் தரும் இன்பங்களே:

சமணத்துறவியாக, துறவிகளின் தலைவராக இருந்து சைவ சமயத்திற்குத் திரும்பியவர் எனக் கூறப்படும் திருநாவுக்கரசர் பாடியுள்ள பின்வரும் பாடலில் இயற்கை தரும் இன்பங்களும் இயற்கையைப் பயன்படுத்திப் பெறும் இன்பங்களும் கலை இன்பங்களும் எல்லாம் இறைவன் தரும் இன்பங்களே என்ற உண்மை விளங்குகிறது.

குருகாம் வயிரமாம் கூறு நாளாம்

கொள்ளும் கிழமையாம் கோளே தானாம்

(திருநாவுக்கரசர் தேவாரம்)

### பக்திப் பாடல்கள் விளைத்த புரட்சி:

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி ஒன்று; கடவுளுக்குமுன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின. அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வளர்ந்தது. அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.

பக்தி இலக்கியத்தில் வடிவம், வெளிப்பாட்டு முறைகள்:



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### பக்திப் பாடல்கள்:

வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல் ஏற்பட முடிந்தது.

### பழையான இசைச் செல்வம்:

திருநாவுக்கரசர், திருஞானசம்பந்தர், சுந்தரர் ஆகிய மூவரும் பாடிய பாடல்கள் எண்ணாயிரமும் தேவாரம் என்ற பெயரால் சிறந்த பக்தி இலக்கியமாக விளங்குகின்றன. இன்ன பண் என்று குறிப்பிடப்பட்டு அவை பாடப்படுகின்றன. இவ்வளவு பழையான இசைச் செல்வம் வேறுமொழிகளில் இல்லை எனலாம்.

### எல்லாம் கடவுள் செயலே:

திருநாவுக்கரசர் தாண்டகம் பாடுவதில் வல்லவராகத் திகழ்ந்தார். எல்லாம் கடவுள் செயலே என்பதை ஒரு திருத்தாண்டகப் பாட்டில் மிக அழகாகப் பாடியுள்ளார் திருநாவுக்கரசர். நீ ஆடச் செய்தால் அதற்குத் தகுந்தபடி ஆடாதவர் யார்? நீ அடங்கச் செய்தால் அடங்காதவர் யார்? நீ ஓடச் செய்தால் ஓடாதவர் யார்? உருகச் செய்தால் உருகாதவர் யார்? நீ காணச் செய்தால் காணாதவர் யார்? நீ காட்டா விட்டால் காணவல்லவர் யார்? என்ற கருத்தினை,

ஆட்டுவித்தால் ஆர் ஒருவர் ஆடா தாரே

அடக்குவித்தால் ஆர் ஒருவர் அடங்கா தாரே

ஓட்டுவித்தால் ஆர் ஒருவர் ஓடா தாரே





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உருகுவித்தால் ஆர் ஒருவர் உருகா தாரே  
பாட்டுவித்தால் ஆர் ஒருவர் பாடா தாரே  
பணிவித்தால் ஆர் ஒருவர் பணியா தாரே  
காட்டுவித்தால் ஆர் ஒருவர் காணா தாரே  
காண்பார் ஆர் கண்ணுதலாய் காட்டாக் காலே

(திருநாவுக்கரசர் தேவாரம்)

என்ற தாண்டகப் பாட்டில் எடுத்துரைக்கிறார்.

அனைவருக்கும் புரியும் வகையில் எளிய சொற்களைக் கையாண்டு பொருள் நிறைந்த இனிய பாடல்களைப் பாடியவர் திருநாவுக்கரசர்.

திருஞானசம்பந்தர் சந்தங்களை அமைத்து அரிய பாடல்களைப் பாடினார். திருஞானசம்பந்தர் திரு அனேக தங்காவதம் என்ற பகுதியில்,

சூலமுண் டுமழு வுண்டவர் தொல்படை சூழ்கடல்  
ஆலமுண் டபெரு மான்றன னேகதங் காவதம்  
நீலமுண் டதடங் கண்ணுமை பாகம்நி லாயதோர்  
கோல முண்டள வில்லைகு லாவிய கொள்கையே.  
(ஞானசம்பந்தர் தேவாரம்)

எனச் சந்தங்களைப் பயன்படுத்திப் பாடியுள்ளார்.

### நாட்டுப் பாடல்:

உருக்கமான திருவாசகப் பாடல்களைப் பாடிய மாணிக்கவாசகர், அக்காலத்தில் மக்களிடையே இருந்த சில நாட்டுப் பாடல் வடிவங்களையும் பயன்படுத்திக் கொண்டிருக்கிறார். சிறப்பாக, இளம்பெண்கள் ஆடிப் பாடும் பாடல் வடிவங்களைத் தேர்ந்தெடுத்து, அவர்களின் விளையாடல்களுடன் பக்தி உணர்வை கலந்து அமைத்துத் தந்திருக்கிறார். திருவாசகத்தில் உள்ள



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திருவம்மாணை, திருப்பொற்சுண்ணம், திருக்கோத்தும்பி, திருத்தெளடீளேணம், திருத்தோணோக்கம், திருச்சாழல், திருப்பூவல்லி, திருப்பொன்னாசல் ஆகியவை அவ்வாறு பாடப்பட்டவை.

பெண்கள் உட்கார்ந்து ஆடுவது அம்மாணை; வாசனைப்பொடி இடித்தவாறே பாடுவது பொற்சுண்ணம்; மலர் பறிக்கும்போது பாடுவது பூவல்லி; ஊசல் ஆடும்போது பாடுவது ஊசல்; தும்பி, தோணோக்கம், சாழல் முதலியனவும் மகளிர் ஆடல்களைக் குறிப்பன. நாட்டுப்பாடல்கள் ஏட்டுப் பாடல்களாக வடிவம் பெறுவதற்கு முன்னோடியாக விளங்கியவர் மாணிக்கவாசகர்.

### மரபுசார்ந்த இசைப்பாடல்கள்:

ஆழ்வார்கள் பாடிய நாலாயிரத் திவ்விய பிரபந்தத்திலும் நாட்டுப்பாடல் மரபுசார்ந்த இசைப்பாடல்கள் உள்ளன. திருமங்கையாழ்வாரும், மாணிக்கவாசகரைப்போல், நாட்டுப் பாடல்கள் சிலவற்றைப் பின்பற்றிப் பக்திப் பாடல்கள் பாடியுள்ளார். மகளிர் விளையாடும் விளையாட்டில் சாழல் என்பது ஒன்று. தும்பியை அழைத்துப் பெண்கள் பாடுவது ஒரு வகை. குயிலே கூவாய் என்று பாடுவது மற்றொரு வகை. வீட்டில் பல்லி ஒரு திசையில் ஒலித்தால் யாரோ விருந்தினர் வருவார் என்று நம்பும் பழைய நம்பிக்கையை ஒட்டி, 'திருமால் வருமாறு ஒலிசெய், பல்லியே!' என்று பாடுவது இன்னொரு வகை. இவ்வாறு சாழல் முதலான வகைகளில் நாட்டுப் பாடல் மரபில் பல பாடல்கள் பாடியுள்ளார் திருமங்கையாழ்வார்.

கூவாய் பூங்குயிலே

குளிர்மாரி தடுத்துகந்த

மாவாய் கீண்ட மணிவண்ணனைவரக்

கூவாய் பூங்குயிலே.

(நாலாயிர. 1944) இது குயிலை அழைத்துப் பாடும் பாட்டுகளில் ஒன்று.

கொட்டாய் பல்லிக்குட்டி

குடமாடிஉலகளந்த



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மட்டார் பூங்குழல் மாதவ னைவரக்

கொட்டாய் பல்லிக்குட்டி.

(நாலாயிர.1945) இது பல்லிப் பாடல்களில் ஒன்று. இவை வெண்டுறை எனும் யாப்பில் அமைந்தவை.

**கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்கள்:**

சங்க இலக்கியத்துள் காணப்படும் காதல் மரபுகளை அமைத்தும் திருமங்கையாழ்வார் பக்திப் பாடல்கள் பாடியுள்ளார். வண்டு, நாரை முதலியவற்றைத் தூது அனுப்பித் திருமாலின் அன்பை வேண்டிச் செய்யும் பாடல்கள் சுவையானவை. “நாரையே! இன்றே நீ சென்று திருமாலுக்கு என் காதலைப்பற்றிச் சொல்லி வருவாயானால், எனக்கு அதைப்போன்ற இன்பமான உதவி வேறு எதுவும் இல்லை. அதற்குக் கைம்மாறாக, இந்தப் பசுமையான இடமெல்லாம் உன்னுடையதே ஆகுமாறு, நீ இங்கெல்லாம் மீன்களைக் கவர்ந்து உண்பதற்காகத் தருவேன். தந்த பிறகு, இங்கே உன் பெண் துணையும் நீயுமாக வந்து இனிமையாகத் தங்கி இந்த உலகில் இன்பமாக வாழலாம்” என்கிறார். காதல் நோயால் வருந்தி வாடிய மகளைப்பற்றிக் கவலைப்பட்டுத் தாய் சொல்லும் சொற்களாகவும், மகளின் நோயையும் வாட்டத்தையும்பற்றி அறிந்து குறி சொல்லவல்ல கட்டுவிச்சியின் சொற்களாகவும் அவர் பாடியுள்ள பாடல்களும் கவிதைச் சுவை நிரம்பிய பக்திப் பாடல்களாகும்.



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Full Length Article

IJCRAR/FLT/70

# பக்தி இலக்கியத்தின் கிறித்தவ தமிழ் இலக்கியம்

த. அஸ்வினி\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

கிறித்தவம் தொடர்பான தமிழ் இலக்கியங்கள் கிறித்தவ தமிழ் இலக்கியங்கள் ஆகும். கிறித்தவ சமய பின்புலம் கொண்டோர் ஆக்கிய இதர ஆக்கங்களும் கிறித்தவ தமிழ் இலக்கியமாக வகைப்படுத்தப்படுவதுண்டு. பதினைந்தாம் நூற்றாண்டின் இறுதி தொடங்கி கிறித்தவ அறிமுகம் தமிழ்நாட்டிலும், ஈழத்திலும் நிகழ்கிறது. இதைத் தொடர்ந்து தமிழ்நாடும், ஈழமும் கிறித்தவ ஐரோப்பியரின் குடியேற்றவாத ஆட்சிக்கு உட்படுகின்றன. இக்காலத்தில் சாதிக் கொடுமை, சலுகைகள், சமய ஈடுபாடு போன்ற பல காரணங்களால் தமிழர்கள் பலர் கிறித்தவ சமயத்துக்கு மதம் மாறினர்.

கிறித்தவ தமிழ் இலக்கியத்தில் ஒரு குறிப்பிடத்தக்க பகுதி ஐரோப்பியர்களின் தமிழ்ப் பணிகள் ஆகும். சமயத்தைப் பரப்ப அவர்கள் தமிழை கற்றனர். அச்சுப் பணி, அகராதித் தொகுப்பு, மொழிப் பெயர்ப்பு, பேச்சு இலக்கணத் தொகுப்பு, உரைநடை விருத்தி, இலக்கியப் பங்களிப்பு என பல வழிகளில் இவர்கள் பங்களிப்பைச் செய்துள்ளார்கள்

கிறித்தவத் தமிழ் இலக்கியம்:

பதினைந்தாம் நூற்றாண்டின் இறுதி தொடங்கி, நம் நாட்டில் தமது சமயத்தைப் பரப்ப வந்த ஐரோப்பியரும் தமிழ்த் தொண்டு புரிந்தனர். தமிழ் மொழியை முறையாகக் கற்ற அவர்களுள்



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ஏறத்தாழ 30 பேர்பு தமிழுக்கு இலக்கியத் தொண்டும் புரிந்துள்ளனர் என்கிறார் மது.ச. விமலானந்தம். அவர்களுள் பதினெட்டாம் நூற்றாண்டைச் சேர்ந்தவர்கள் மூன்று பேராவர்.

### இரேனியஸ்

தமிழில் தேர்ந்த அறிஞர் என்று போப் ஐயரால் பாராட்டப் பெற்ற இரேனியஸ் ஜெர்மன் நாட்டவர். சமயப்பணி மூலம் இந்துக்கள் பலரைக் கிறித்தவராக்கினார். பாலையங்கோட்டையில் பெண்கள் கல்லூரி ஒன்றைக் கட்டினார். புதிய ஏற்பாட்டை மொழி பெயர்த்தார். தமிழ் கற்கும் ஐரோப்பியருக்காக, A Grammar of Tamil Language என்ற நூலை எழுதினார். ஞான போசன விளக்க வினாவிடை, வேதப்பொருள், பூமி சாத்திரம், இலக்கணநூற் சுருக்கம், மோட்ச மார்க்கம், வேத உதாரணத் திரட்டு, வேத சாத்திரச் சுருக்கம், பொது அறிவு நூலான பலவகைத் திருட்டாந்தம் என்ற நூல்களை எழுதியுள்ளார்.

### வீரமா முனிவர்

வீரமா முனிவர் என்று தமிழ்ச் சங்கத்தாரால் பாராட்டப் பெற்ற கான்ஸ்டான்டைன் ஜோசப் பெஸ்கி இத்தாலியில் பிறந்தவர். தம் முப்பதாவது வயதில் சமயம் பரப்பத் தமிழகம் வந்தார். பிரெஞ்சு, இலத்தீன், கிரேக்கம், ஹீப்ரு, இத்தாலி, பாரசீக, ஆங்கில மொழிகளில் ஆழ்ந்த புலமை பெற்றிருந்தார். தமிழைச் சுப்பிரதீபக் கவிராயரிடம் 20 ஆண்டுகள் கற்றார். தெலுங்கு, வடமொழியையும் கற்றார். தமிழர் பலரைக் கிறித்தவராக்கியதால், சைவர் இவர் மீது பகைமை கொண்டனர். பல நூல்கள் எழுதி இவரைக் கண்டித்தனர். தமது 66ஆம் வயதில் அம்பலக்காட்டில் மறைந்தார்.

வீரமா முனிவர் இவரியற்றிய செய்யுள் நூல்கள்:

- (1) திருக்காவலூர்க் கலம்பகம்
- (2) கித்தேரி அம்மாள் அம்மாளை





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- (3) அடைக்கல மாலை
- (4) அடைக்கல நாயகி வெண்கலிப்பா
- (5) அன்னை அழுங்கல் அந்தாதி
- (6) தேவாரம்
- (7) வண்ணம்
- (8) தேம்பாவணி என்ற காப்பியம்

உரைநடை நூல்கள்:

- (1) வேதியர் ஒழுக்கம்
- (2) வேத விளக்கம்
- (3) பேதகம் அறுத்தல்
- (4) லாத்தோர் இனத்தியல்பு
- (5) கடலூர்நாட்டு திருச்சபைக்குத் திருமுகம்
- (6) திருச்சபைக்குப் பொதுத் திருமுகம்
- (7) திருச்சபைக் கணிதம்

பரமார்த்த குரு கதை என்னும் நகைச்சுவை ததும்பும் நூலைப் படைத்ததன் மூலம் தமிழின் அங்கத இலக்கியத்தைத் தோற்றுவித்த பெருமையைப் பெறுகிறார். பைந்தமிழுக்கு இவர் ஆற்றிய பணிகள் பின்வருமாறு:

- தமிழ் எழுத்துக்களில் சீர்திருத்தத்தைக் கொண்டு வந்தது. சொற்களிடையே இடம் விட்டு எழுதுதல், நிறுத்தல் குறி, முற்றுப்புள்ளி என்பவற்றை அறிமுகம் செய்தது.
- 'லாத்தோர் இனத்தியல்பு' என்ற நூலில் முதன்முதலாகப் பொருளடைவை இடம் பெறச் செய்தது.
- குட்டித் தொல்காப்பியம் எனப் புகழப் பெறும் தொன்னூல் விளக்கமும், கொடுந்தமிழ் இலக்கணமும் இயற்றியது.
- திருக்குறளின் முதலிரு பால்களை இலத்தீன் மொழியில் மொழிபெயர்த்தது.



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- விவிலிய போதனை, ஆராதனை இரண்டும் தமிழில் நடத்தியது.
- பெயர், பொருள், தொகை, தொடை என்ற 4 பகுதியாகத் தமிழில் அமைந்த சதுர் அகராதி, தமிழ் - லத்தீன் அகராதி, போர்ச்சுகீசியம் - தமிழ்- லத்தீன் அகராதி இயற்றியது.

இதனாலேயே இவர் தமிழ் அகராதியின் தந்தை எனப் போற்றப்படுகிறார். தமிழில் அமைந்த நல்ல நீதிகளைத் தொகுத்து, தமிழ்ச் செய்யுள் தொகை என்ற தொகுப்பு நூலை வெளியிட்டது. காப்பியம், இலக்கியம், இலக்கணம் போன்ற பதினைந்து துறைகளில் பைந்தமிழை இவர் சிறக்கச் செய்து உள்ளார் எனப் போற்றுகிறார் மது.ச.விமலானந்தம்.

### தமிழகத்தில் கிறித்தவ சமயத்தின் தொடக்கம்:

கிறித்தவம் தமிழ் மண்ணில் வேரூன்றக் காரணமாக அமைந்தவர் இயேசு கிறித்துவின் சீடர்களுள் ஒருவரான புனித தோமா என்று பெரும்பான்மையான வரலாற்றாசிரியர்கள் கருதுகின்றனர். அவர்கள் ஆதாரமாகக் காட்டுவன இவை: இன்றைய கேரள மாநிலத்தில் வந்திறங்கிய புனித தோமா, பொ.ஊ. 52-72 ஆண்டுகளில் கிறித்தவ சமயத்தை அறிவித்து, மயிலாப்பூரில் உயிர்நீத்தார் என்னும் வாய்மொழி மரபு கேரள கிறித்தவர்களிடையே ஆழமாக வேரூன்றியுள்ளது. பொ.ஊ. முதல் நூற்றாண்டுகளிலிருந்தே கிறித்தவ எழுத்தாளர்கள் புனித தோமா இந்தியாவுக்குக் கிறித்தவத்தைக் கொண்டுவந்தார் எனக் குறிப்பிட்டுள்ளனர். சென்னை சாந்தோம் தேவாலயம் புனித தோமாவின் கல்லறை இருந்ததாகக் கருதப்படும் இடத்தின்மேல் கட்டப்பட்டது.

பொ.ஊ. 13ஆம் நூற்றாண்டில் தமிழகம் வந்த மார்க்கோ போலோ போன்ற கிறித்தவப் பயணியர் மயிலாப்பூரில் புனித தோமாவின் கல்லறையைச் சந்தித்த குறிப்புகளை விட்டுச்சென்றுள்ளனர்

### முடிவுரை

பக்தி இயக்கத்தின் போதனைகளை நாம் முறையாக விளங்கிக் கொள்ள அதன் வரலாறு பற்றியும், வளர்ச்சி பற்றியும் அறிந்திருப்பது அவசியம்.



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Full Length Article

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## புறநானூற்றில் பண்பாட்டுக் கூறுகள் பதிவும் பார்வையும் முனைவர் தா.லதா\*

உதவிப்பேராசிரியர், தமிழாய்வுத்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### முன்னுரை:

சங்ககாலத் தமிழர்கள் அகவாழ்வில் சிறப்புற்று திகழ்ந்ததைப் போலவே புறவாழ்விலும் சிறப்புற்று திகழ்ந்ததை எடுத்துரைக்கும் நூல் புறநானூறு ஆகும். சங்க நூல்களிலேயே வரலாற்றுக்கு ஆதாரமாக விளங்கும் நூல் இதுவாகும். தமிழகம் முழுவதும் வாழ்ந்த பல்வேறு பகுதிகளைச் சார்ந்த புலவர்களால் பாடப்பட்டது. தனிமனித ஒழுக்கம், வீரச் செயல்கள், கொடைநலம், மகளிரது மறக்குடி மாண்பு, புலவரது அறிவு விளக்கம், சங்க காலத்து வாழ்க்கை நெறி முதலியவற்றை வெளிப்படுத்தும் பாடல்கள் இதில் அடங்கியுள்ளன.

### கருதுகோள்

சங்ககால மக்களின் வாழ்வியல் நெறிமுறைகளையும், பண்பாட்டு ஒழுக்கங்களையும் ஆராய்வதன் அடிப்படையில் பாடல்கள் எடுத்தாளப் படுகின்றன.

வீரனுக்கே பெண்ணை மணம் முடித்தல்

குட்டுவனின் மகளைப் பெண் கேட்டு பல வேந்தர்கள் வந்தனர். மாவீரன் ஒருவனுக்கே என் பெண் மனைவியாவள் என வந்ருக்கெல்லாம் பெண் தர மறுத்ததான்.

“மீன் தொடுத்து நெல் குவை,

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மலைத்தாரமும், கடல் தாரமும்

தலைப்பெய்து, வருநர்க்கு ஈயும்

புனல்அம் கள்ளின் பொலந்தார்க் குட்டுவன்

.....

நலம்சால் விழுப்பொருள் பணிந்துவந்து கொடுப்பினும்

புரையர் அல்லோர் வரையலள் இவள்”1

(புறநானூறு 343 1-10)

குட்டுவனது நாட்டில் மலைப் பகுதியில் விளையும் மிளகுகள், அயல் நாடுகளுக்கு அனுப்புவதற்காக கடற்கரைகளில் பொதிகளாகக் குவிக்கப் பட்டிருக்கும் மரக்கலங்களில் கொண்டு வரப்பட்ட பொன் அணிகள், தோணிகளில் ஏற்றப்பட்டு கரையில் சேர்ப்பிக்கப்படும். குட்டுவன் மலைபடு பொருள்களையும், கடல்படு பொருள்களையும் பரிசிலருக்கு வழங்குவான். அவனுடைய கடற்கரைத் துறைமுகமாகிய முசிறி செல்வ வளத்தால் சிறந்து விளங்குகிறது. வெ;வூரிலுள்ள செல்வம் முழுவதையும் ஒருவன் அப்பெண்ணுக்குக் கொடுத்து மணம் முடிக்க விரும்பினாலும் அப்பெண்ணின் தந்தை உடன்படாமல், போரில் வெற்றிப் பெறுபவனுக்கே பெண்ணை மணம் முடித்து தர விரும்பி, போரையே விரும்புகிறான்.

செல்வச் செழிப்பு மிக்கவனாக ஒருவன் இருந்தாலும், அவனை விரும்பாமல், தன் மகளுக்கு வீரனையே மணமகனாக எதிர்பார்க்கும் குட்டுவனின் செயல் வீரனுக்கு அளிக்கும் மரியாதைக்குச் சிறந்த சான்றாகும்.

### கொடைத் திறம்

வறுமையில் வாடுவோர் தம்மை நாடிவருகின்ற பொழுது இல்லை எனக் கூறாமல் அள்ளிக் கொடுத்துள்ளனர் தமிழர்கள், இதனையே வள்ளுவரும்

“வறியார்க்கொன்று ஈவதே ஈகைமற் றெல்லாம்



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### குறியெதிர்ப்பை நீர துடைத்து”2

(அறத்துப்பால் 221)

எதிர்பார்ப்பு இல்லாமல் கொடுக்க வேண்டும் என்கிறார்.

இதனையே

“குறத்தி மாட்டியவ ற்றகடை கொள்ளி

ஆரம் ஆதலின் அப்புக்கை அயலது

வாரேன் என்னான் அவர்வரை யன்னே”3

(புறநானூறு 108 1-6)

குறத்தி அடுப்பிலே வைத்தெரித்த கடைசி வறகுக் கட்டை சந்தன மரம் ஆகையால், அதன் நறுமணப் புகை அருகே மலர்ந்துள்ள வேங்கைப் பூ மலரின் புது மணத்தோடு பரவி நிற்கும். வளமுடைய பறம்பு மலைச் சாரலைத் தன் புகழ் பாடி வந்த இரவலர்க்கெல்லாம் தந்து மகிழ்ந்தவன் பாரி வள்ளல் இனித் தருவதற்கு உன்னிடம் ஏதுமில்லை, எனவே நீயே நாங்கள் இரக்கும் பரிசில் ஆக வேண்டும் என்று எவரேனும் வந்து கேட்டால், இதோ வந்து விட்டேன் என்று கூடச் சொல்லாமல், அப்போதே அந்த நொடியிலேயே, தன்னை அவர்களுடைய உடைமையாக்கி விடத் துடிப்பவன் பாரி வள்ளல்.

### கல்வியின் சிறப்பு

சங்ககால மக்கள் கல்வியறிவு பெற்றிருந்தனர் என்பதற்குச் சான்றாக சங்கப் பாடல்கள் விளங்குகின்றன. இயற்கைச் சீற்றங்களால் எல்லாச் செல்வங்களும் ஒரு நாள் அழிந்து போகும் ஆனால் அழியாதப் பெருஞ்செல்வம் கல்வி என்பதை உணர்ந்து,

“கற்கை நன்றே கற்கை நன்றே

பிச்சை புகினும் கற்கை நன்றே”4

(வெற்றி வேற்கை 35)





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பிச்சை எடுத்தாவது கற்க வேண்டும் என்று கல்வியின் அவசியத்தை உணர்த்தியவாறு, புறநானூறும்

“உற்றுழி உதவியும் உறுபொருள் கொடுத்தும்

பிறறை நிலை முனியாது கற்றல் நன்றே!

கீழ்ப்பால் ஒருவன் கற்பின்

மேற்பால் ஒருவனும் அவன்கட் படுமே”5

(புறநானூறு 183 1-10)

கற்பிக்கும் ஆசிரியருக்கு தேவைப்படும் உதவிகளைச் செய்து கல்வியைக் கற்றுக் கொள்ள வேண்டும். ஒரு தாய் வயிற்றில் பிறந்த பிள்ளைகளில் கல்வி கற்றவனையே தாய் விரும்புவாள். கல்லாதவனை விரும்பாள் என்பதை உணர்ந்த, ‘தாயின் மனம் திரியும்’ என்கிறார். அன்பிலே சிறந்தது தாய் அன்பு. அத்தகைய தாயின் மனமே வேறுபடுமு; என்பது இங்கு சுட்டப்பட்டுள்ளது. ஒரு குடியில் பிறந்த பலரும் மூத்தோனுக்குச் சிறப்பு செய்யாது இளையோன் கல்வி அறிவுடையவனாயின் அவனையே அரசனும் சிறப்புச் செய்வான். நால்வருணத்துள் கீழ்க்குலத்தான் ஒருவன் கற்றானாயின் மேற்குலத்தான் அவன்பாற் சென்று வழிபட்டு, அவன் காட்டும் நெறிப்படி ஒழுகுவான் எனக் கூறப்படுவதன் மூலம் கல்வி கற்றவனையே தாய், அரசன் மற்றும் நால்வருணத்தாரும் விரும்புவர் என்ற செய்தி கூறப்பட்டுள்ளது.

### பண்பாடு

சேரமான் தகடூர் எறிந்த பெருஞ்சேரல் இரும்பொறையைக் காண வந்த மோசிகீரனார் என்னும் புலவர், அறியாது அரண்மனையில் இருந்த முரசுக்கட்டிலில் படுத்து உறங்கி விட்டார். கொலைத் தண்டம் பெறத் தக்க குற்றத்தைப் புலவர் செய்த போதிலும், அவர் தமிழ் கற்ற புலவர் என்ற மேன்மைக் கருதி அவரை தண்டிக்கவில்லை அரசன்

“மாசற விசித்த வார்புறு வள்பின்

மைபடு மருங்குல் பொலிய மஞ்ஞை



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வீசி யோயே வியலிடம் கமழ

வலம்படு குருசில் நீ ஈங்கிது செயலே”6

(புறநானூறு 50 1-15)

நன்றாக வார் கொண்டு இறுக்கிக் கட்டி, கரு மரத்தால் இரு பக்கமும் அழகுற அமைத்து, அழகிய மயில் தோகை சூட்டி - நீலமணி மாலையும், பொன்னால் செய்த உழிஞைப் பூவும் அணிவித்துப் பாதுகாத்து வைத்திருக்கும் வீரப் போரை விரும்பும் 'வீரமுரசு' மங்கல நீராட எடுத்துச் செல்லப் பட்டிருப்பதை அறியாது, எண்ணெய் நுரை தெளித்ததைப் போல், மெல்லியப் பூக்கள் சிதறிக் கிடந்த, அம்முரசிருந்த முரசுக் கட்டிலின் மேல் அது முரசுக்கட்டில் என அறியாது படுத்து உறங்கி விட்ட என்னை, வாள் கொண்டு வெட்டிக் கொல்லாமல் விட்டாய். நீ தமிழறிந்த பெருமைக்கு இதுவே சான்றாகும். கோபம் கொள்ள வேண்டிய நீ என்னை நெருங்கி வந்து, நின் அழகிய தோள் கொண்டு என் மேல் குளிர் காற்றுப் பட எனக்குக் கவரி வீசினாய். வெற்றிப் புகழுடைய வேந்தே! நீ என் இவ்வாறு செய்தனை?

தவறு செய்த போதும் கூட அவர் ஒரு புலவர் என்ற காரணத்தினால் மரியாதை செய்த மன்னனின் பண்பாடு போற்றுதற்குரியது.

அரசனுக்கு அறிவுரை

மக்களை வாட்டி வதைக்காமல் வரி வசூலிக்க வேண்டும் என்பதை புலவர் அரசருக்கு அறிவுறுத்துகிறார்.

“காய்நெல் அறுத்துக் கவளம் கொளினே

....

வாய்ப்பு வதனினும் கால்பெரிது கெடுக்கும்”7

(புறநானூறு 184 1-4)



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விளைந்த வயலிலிருந்து நெல்லைக் கொண்டு போய்ச் சேமித்து வைத்துக் கொண்டு, கவளம் கவளமாகக் கொடுத்து வந்தால், ஒரு 'மா' வுக்கும் குறைவான நிலத்தில் விளைந்த நெல் யானைக்குப் பல நாள் உணவாகப் பயன்படும். ஆனால், அதே யானையை அதன் விருப்பத்திற்கு மேய்ந்து தின்ன விட்டு விட்டால், நூறு வயலில் விளைந்த நெல்கூட அதன் பசிக்குப் போதாது. இந்த உண்மையை அறிவுடைய அரசன் புரிந்துக் கொள்ள வேண்டும்;. மக்களிடம் வரிவாங்குவதில் இந்த வழியையே அவன் மேற்கொள்ள வேண்டும். மேற்கொண்டால், நாடு கோடி கோடியாக வருவாய் தரும். அரசன் அறிவுத் திறம் அற்றவனாகிய, தரமற்ற தனது சுற்றத்தார்கள் பேச்சைக் கேட்டு, மக்களை வருத்தி அன்றாடம் வரி வாங்கிப் பணம் சேர்க்க விரும்பினால், அவனுடைய நாடு யானை புகுந்த வயல் போலக் கெடும்.

### தொகுப்புரை

சங்க நூல்களில் ஒன்றான புறநானூறு மக்களின் வாழ்வியலை எடுத்துரைக்கிறது. பெண்ணுக்கு மணம் முடிக்க தந்தை வீரனை தேர்ந்தெடுத்ததும், வறுமையில் வாடியவர்களுக்கு கொடைத் திறத்தால் இன்னல் தீர்த்த நிகழ்வும், கல்வியின் சிறப்பும், தமிழறிந்த புலவனை மன்னன் மேன்மைப் படுத்தியமையும், அரசன் தவறு இழைக்கின்ற போதோ அல்லது நாட்டின் நலன்கருதியோ அரசனுக்கு அறிவுரைக் கூறும் இடத்தில் புலவர்கள் மேன்மையுடன் இருந்ததற்குரிய சான்றுகளைக் இக்கட்டுரை பதிவு செய்துள்ளது.

தரவுச் சொற்கள்

முனியாது	-	வெறுக்காது
பிறறை நிலை	-	வழிபாட்டு நிலை
விசித்த	-	இறுகக் கட்டிய
மஞ்சை	-	மயில்
மா	-	நிலத்தின் அளவு



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மெல்லியன்	-	அறிவு நிரம்பாதவன்
நிரயம்	-	நரகம்

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### துணைநூற் பட்டியல்

1.புறநானூறு - மூலமும் உரையும் உரையாசிரியர் ஞா.மாணிக்கவாசகன், உமாபதிப்பகம் சென்னை - 600 001.



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Full Length Article

IJCRAR/FLT/72

# சங்க இலக்கியத்தில் பண்பாட்டுக் கூறுகள்

முனைவர் ம.பிரேமா\*

உதவிப்பேராசிரியர், புனித சிலுவை தன்னாட்சிக் கல்லூரி, திருச்சிராப்பள்ளி – 02

முன்னுரை:

காலந்தோறும் மக்களின் பழக்கவழக்கங்கள், சூழல்கள், கலாச்சாரங்கள், பண்பாட்டு பரிவர்த்தனைகள் மாறிகொண்டே வருகின்றன. ஆனால் தங்கம் நிகர் சங்கத் தமிழர்களின் அகம், புறம் சாரந்த பொருண்மைகளைக் கருவாகக் கொண்டு முகிழ்த்த சங்க இலக்கிய நூல்கள் எக்காலத்தவர்களும் மறவாது பின்பற்ற வேண்டிய ஒழுகலாறுகளை எடுத்துரைத்து உள்ளமையால் பண்டும் சிறந்து இன்றும் உயர்ந்து நிலைத்தன்மைப் பெற்றுள்ளது. இந்நிலைப்பாடுகளின் பின்புலமாக அமைந்திருக்கின்ற பண்பாட்டுக் கூறுகளாகிய வந்தோரை உபசரிக்கும் விருந்தோம்பல்,வறுமை நீங்க அரசர்களைப் புகழ்ந்து பாடிய புலவர்களுக்கும், இசைக் கலைஞர்களுக்கும் அரசன் அளித்த விருந்தோம்பல், எவ்வுயிர்க்கும் இரங்கி தம்மிடம் உள்ளப் பொருட்களை வழங்கிய வள்ளல்களின் கொடைமடம், புகழுக்காக உயிரையும் கொடுக்கும் பேருள்ளம், பழியெனின் உலகையே கொடுத்தாலும் வெறுக்கும் மனத்திட்பம், பொருளீட்டலைத் தலையாயக் கடமையாகக் கருதும் பேராண்மை, உயிருடன் இரண்டறக் கலந்த உயரிய காதல் நிலைப்பாட்டுக் கூறுகள், புறமுதுகுக் காட்டாத மறவர்களின் வீரச்செயல்கள்,நாட்டிற்காக தங்கள் குடும்பத்தினரை அர்ப்பணிக்கும் மறக்குடி மகளிரின் மாண்புகள், குறியெதிர்ப்பு இல்லாது வறியோர்க்கு ஈயும் ஈகை, வறுமையை வெளிக்காட்டாது மறைத்து நிற்கும் தன்மானம், பண்பாட்டு வாயில்களாகிய உணவு, உடை, உறைவிடம், நம்பிக்கைகள், வழிபாடு, காலந்தோறும்





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போற்றப்படும் நற்றமிழரின் ஒழுகலாறுகள் முதலியவற்றை ஆராயும் வகையில் இக்கட்டுரை அமைகின்றது.

### விருந்தோம்பல்:

தமிழரின் பண்பாட்டுக் கூறுகளில் முதன்மையானதும் சிறந்ததும் ஆகிய பண்பு விருந்தோம்பல். இச்செயலினை மேற்கொள்வதற்காகவே இல்லற வாழ்வில் தங்களை ஈடுபடுத்திக் கொண்டனர். இல்லறத்தில் சிறந்த நல்லறமாக கருதப்பட்டது புதியவர்களை வரவேற்று உபரசித்தல் என்பதாகும்.

“உண்டி மருந்தோடு உறையுள் உபகரணம்

கொண்டு உய்த்தல் நான்காம் வதம்” (அருங்கலச்செப்பு -134)

என்கிறது.

‘இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு” (குறள் - 81)

என்னும் குறளில் இல்லறத்தைப் போற்றி வாழ்வது விருந்தினரை வரவேற்று அவர்க்கு வேண்டிய உதவிகளைச் செய்வதற்காகவே என்று உரைக்கப்பட்டுள்ளது. விருந்தோம்பலைப் பற்றி ஓர் அதிகாரமே உள்ளது.

### அரசனின் விருந்தோம்பல்:

பொருநராற்றுப்படையில் முடத்தாமக்கண்ணியார் கரிகாலச்சோழனின் விருந்தோம்பலை

“.....ஒன்றிய

கேளிர்போல, கேள்கொளல் வேண்டி

வேளாண் வாயில் வேட்பக் கூறி

கண்ணில் காண நண்ணுவழி இரீஇ



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பருகு அன்ன அருகா நோக்கமோடு

உருகுபவை போல்என்பு குளிர்கொளிஇ”(பொருநராற்றுப்படை :75 -79)

“எல்லையும் இரவும் ஊன்தின்று மழுங்கி” (பொருநராற்றுப்படை 118)

“எம் தொல்பதிப் பெயர்ந்து என

மெல்லெனக் கிளந்தனம் ஆக

அகறிரோ எம் ஆயமிட்டு? என”(பொருநாராற்றுப்படை : 121- 123)

என்று சுட்டுகின்றார். வேளாண்வாயில்,பருகு அன்ன அருகா நோக்கு, ஊன்தின்று மழுங்கி, அகறிரோ என்ற சொற்கள் அரசனின் விருந்தோம்பல் திறனையும்,பொருநர்கள் விருந்துண்டு மகிழ்ந்ததையும் சுட்டுகின்றன.

“விருந்து கண்டபோது என்னுறுமோ என்று விம்மும்”(கம்பராமாயணம்- காட்சிப்படலம் -15 )

“அறவோர்க்கு அளித்தலும் அந்தணர் ஓம்பலும்

துறவோர்க்கு எதிர்தலும் தொல்லோர் சிறப்பின்

விருந்தெதிர்க்கோடலும் இழந்த என்னை”

( சிலப்பதிகாரம் – கொலைக்களக்காதை : 71 -73

என்ற இலக்கிய அடிகள் விருந்தோம்பல் தமிழரின் இன்றியமையாத கடமையாக இருந்துள்ளமையை உணர்த்துகின்றன.

### காதல்:

காதல் என்னும் உணர்வு உயிருடன் பிணைந்தது.களவில் தொடரும் நட்பு கற்பில் மலரும் காலம் வரை காத்திருந்தனர்.பல்வேறு இன்னல்களையும் பொறுத்துக் கொண்டனர்.எண்ணிலா துயர்களை அடைந்த பொழுதும் கொண்ட கொள்கையில் இருந்து மாறாது இருந்தனர்.சென்ற பிறவியல் கணவன் மனைவியாக இருந்தவர்கள் தாம் இந்த பிறவியிலும் கணவன் மனைவி ஆகிறார்கள் என்னும் நம்பிக்கை தமிழர்களின் பண்பாட்டில் இடம்பெற்றிருந்தது.



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“இம்மைமாறி மறுமை ஆயினும்

நீயாகியர் என்கணவனை

யானாகியர் என் நெஞ்சு நேர்பவளே”( குறுந்தொகை- 49)

இருவர் சந்திப்பில் விளைவது தான் காதல் என்பதை எடுத்துரைக்கும் திறம் வியத்தற்குரியது.காதல் நிலைப்பாடுகள் நிலைபெறுடையதாக இருந்துள்ளமையால் தான் ஈராயிரம் ஆண்டுகள் கடந்தும் இன்றும் செழிப்புற்றுத் திகழ்கின்றது.

வடக்கிருத்தல் :

தன்;னிலையில் இருந்து தாழாதிருத்தல் மானம் என்னும் பண்பாகும்.மானமிழந்து வாழ்தலை ஒருபோதும் விரும்பாதவர்கள் தமிழர்;,,;கள்.தன்மானத்திற்கு இழுக்கு ஏற்பட்ட நிலையில் வடக்கு திசை நோக்கி அமர்ந்து உண்ணாநோன்பிருந்து உயிர் துறந்திருக்கின்றனர். வடக்கிருத்தலை எப்பொழுது மேற்கொள்ள வேண்டும் என்று அருங்கலச்செப்பு என்னும் சமணநூல்

“இடையூறு ஒழிவில்நோய் மூப்பு இவை வந்தால்

கடைதுறத்தல் சல்லே கனை” (அருங்கலச்செப்பு- 145)

என்று குறிப்பிடுகின்றது. சல்லே கனை என்னும் சொல்லின் பொருள் வடக்கிருத்தல். அருங்கல செப்பினை அடியார்க்குநல்லார் பெறுதற்கரிய மணிக்கலம் பெய்த மணிப்பெட்டகம் என்னு கூறுகின்றார்.

சேரமான் பெருஞ்சேரலாதனும் சோழன் கரிகாற் பெருவளத்தானும் வெண்ணிப்பறந்தலை என்னும் இடத்தில் போர் செய்தனர்.அப்போரில் வலிமையுடைய கரிகாலன் செலுத்திய வேல் சேரமான் பெருஞ்சேரலாதனின் முதுகில் புறப்புண் ஏற்படுத்தியது.இதனை சேரமான் பெருஞ்சேரலாதன் தன் வீரத்தின் இழிநிலையாகக் கருதினான்.எனவே தன் வாளை முன்னிருத்தி வடக்கிருந்து உயிர்விட்டான். இதனை கழாஅத்தலையார்

“புறப்புண் நாணி, மறத்தகை மன்னன்



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வாள் வடக்கு இருந்தனன் ஈங்கு” (புறநானூறு - 65:10-11)

என்று குறிப்பிடுகிறார்.

வெண்ணிக்குயத்தியார் சோழன் கரிகால் பெருவளத்தானிடம் போர்க்களத்தில் உன் வலிமை மிக்க தாக்குதலால் புறப்புண்பட்டு அதற்காக நாணி சேரமான் பெருஞ்சேரலாதன் வடக்கிருந்து உயிர் துறந்தான். அவன் நினைக்க காட்டிலும் சிறந்தவன் என்று உரைக்கும் பாடலில் சேரனின் வடக்கிருத்தலை தன்மானச் சிறப்புடையது என்று குறிப்பிடுவதிலிருந்து தமிழர்களின் பண்பாடு வெளிப்படுகின்றது.

“வென்றோய் நின்னினும் நல்லன் அன்றே

கலிகொள் யாணர் வெண்ணிப் பறந்தலை

மிகப் புகழ் உலகம் எய்திப்

புறப்புண் நாணி,வடக்கிருந்தோனே”(புறநானூறு - 66: 5 -8)

என்பதிலிருந்து வடக்கிருத்தலின் சிறப்பு புலப்படுகின்றது.

சிறுபஞ்சமூலத்தில் காரியாசான்

“வலியிழிந்தார், மூத்தார,; வடக்கிருந்தார்( சிறு.பஞ்சமூலம்-71)

என்று வடக்கிருத்தல் பற்றி சுட்டிக்காட்டுகின்றார்.

### தன்மானம்:

சேரமான் கணைக்கால் இரும்பொறை சோழன் செங்கணானோடு பொருதப் போரில் தோல்வியுற்று குடவாயிற் கோட்டத்துச் சிறையில் சிறைபட்டிருந்த நிலையில் காவலர் சேரமன்னனுக்குக் காலம் தாழ்த்தி அருந்துவதற்கு தண்ணீர் வழங்கியதைப் புறக்கணித்து உயிர்துறந்த தன்மையை தமிழுலகம் என்றும் மறவாது.

“மதுகை யின்றி வயிற்றுத்தீத் தணியத்

தாமிரந் துண்ணு மளவை



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### ஈன்ம ரோவீவ் வுலகத்தானே” (புறநானூறு - 74: 5- 7)

உயிரைக் காட்டிலும் மானமே சிறந்ததெனக் கருதிய உயரியத் தன்மையை வெளிப்படுத்த இதைவிடச் சிறந்த சான்று வேறெதுவும் இல்லை. திருவள்ளுவர் மானம் என்று அதிகாரம் வகுத்துள்ளார்.

### “மயிர்நீப்பின் வாழாக் கவரிமான் அன்னார்

### உயிர்நீப்பர் மானம் வரின்” (குறள் : 969)

என்னும் குறள் மானம் அழிய நேர்ந்தால் உயர்ந்தவர்கள் உயிர் வாழமாட்டார்கள் என்று உரைக்கின்றது.

### நடுகல்:

போரில் இறந்துபட்ட வீரர்களுக்கு கல் நட்டு அவர்களின் உருவம் பொறித்து தெய்வமாக வழிபட்டுள்ளனர். அக்கல்லிற்கு நடுகல் என்று பெயர். மறத்தினை வெளிப்படுத்தி இன்னுயிர் நல்கியவர்களை இறைவனுக்கு நிகராகக் கருதியுள்ளனர். பண்டைக்காலத்தில் செல்வமாகக் கருதப்பட்ட ஆக்களைக் கவர்வதற்கு வெட்சி மறவர்களும், மீட்பதற்கு கரந்தை மறவர்களும் போரிட்டனர். அப்போரில் ஆக்களை மீட்கும் முயற்சியில் இறந்துபட்ட கரந்தை வீரர்களுக்கு நடுகல் எடுக்கப்பட்டுள்ளதையும் நடுகற்களில் வீரனுடைய பெயர் பொறிக்கப்பட்டிருந்ததற்கானச் சான்றினையும்

### “நல்லமர்க் கடந்த நானுடை மறவர்

### பெயரும் பீடும் எழுதி அதர்தொறும்

### பீலி சூட்டிய பிறங்குநிலை நடுகல்” ( அகநானூறு - 67)

என்ற அகப்பாடலில் காணமுடிகின்றது. மேலும் வரிசையாக நடப்பட்டிருந்த நடுகல்லினை

### “நல்லிசை நிறுத்த நானுடை மறவர்

### நிரை நிரை நடுகல்” (அகநானூறு :387)





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என்று மதுரை மருதனிளநாகனார் குறிப்பிடுகின்றார்.

நடுகல் பற்றிய குறிப்புகள் இவ் இலக்கியங்களில் (புறம் -93,94,224,237,250,253,260,264, 265,289,232,அகம் 269,109) மிகுதியாகக் காணக்கிடக்கின்றன.

### நிறைவுரை:

இல்வாழ்வின் தலையாயக் கடமையாகிய விருந்தோம்பல், இன்றுவரை போற்றப்படும் காதல் ஒழுக்கம்,மறப்போரில் இறந்தவர்களின் வீரத்தை உலகிற்கு உணர்த்தும் நடுகல், தலைநிமிர்ந்து தரணியில் நிற்கும் தன்மானச்சிறப்பு முதலியவை செவ்வியல் இலக்கியங்களின் அடிநாதமாக விளங்குகின்றன. இவை அனைத்தும் தமிழரின் பண்பாட்டுச் சிறப்பினை வெளிப்படுத்தும் கருவூலங்களாகத் திகழ்கின்றன என்பது திண்ணம்.

### துணைநூற்பட்டியல்:

- 1.அருங்கலச்செப்பு மூலமும் உரையும் - கோ. வெற்றிச்செல்வி, சாரதா பதிப்பகம் -2007
- 2.பொருநர்ஆற்றுப்படை விளக்கம் - கி.வா.ஜகந்நாதன், அமுதநிலையம், பதிப்பு - 1985.
3. புறநானூறு - புதுமை வரிசை வகை - சாலமன் பாப்பையா கவிதா பதிப்பகம், சென்னை, பதிப்பு- 2022.



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Full Length Article

IJCRAR/FLT/73

## அற இலக்கிய பண்பாட்டுக் கூறுகள்

கோ. கீர்த்தனா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

தமிழில் அற நூல்கள்

சங்க இலக்கியங்களிலேயே ஆங்காங்கு உரிய அறக் கருத்துகளைக் கூறுவதற்கு புலவர்கள் தவறவில்லை. சமூகப் போக்கில் மாறுதல்கள் விளைய வேண்டும் என விரும்பிய சான்றோர்கள் அவ்வப்போது அறநூல்களை வரைந்தனர். அவ்விளக்கங்களின் அடிப்படையில் பார்க்கும்போது அறம் என்பது எண்ணம், சொல், செயல் ஆகிய மூன்றும் சேர்ந்த ஒன்று என்று கொள்ளலாம். இத்தகைய அறம் பற்றிப் பேச எழுந்தவையே அறநூல்கள். அறநூல்கள் உயிராக இருப்பது கருத்து. அற கருத்துகளையும் இலக்கியச் சுவை என்னும் இனிப்பிலே கலந்து கொடுக்கப்படும்பொழுது அவை அற இலக்கியங்கள் ஆகின்றன.

பதினெண் கீழ்க்கணக்கு நூல்களில் பதினொரு நூல்கள் அறநூல்கள். இவை அக்காலப் பண்பாட்டை உருவாக்கப் பெரிதும் காரணமாயிருந்தன. அவையாவன;

1. திருக்குறள்
2. நாலடியார்
3. நான்மணிக்கடிகை
4. இன்னா நாற்பது
5. இனியவை நாற்பது



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6. திரிகடுகம்
7. ஆகாரக் கோவை
8. பழமொழி
9. சிறுபஞ்சமூலம்
10. முதுமொழிக்காஞ்சி
11. ஏலாதி

### திருக்குறள்:

தமிழில் உள்ள அற இலக்கியங்களில் தலைசிறந்தது.

எழுதியவர் – திருவள்ளுவர்

பெற்றோர் - ஆதி பகவன்

காலம் - கி மு முதல்நூற்றாண்டு

### வேறு பெயர்கள்:

\*உலகப் பொதுமறை

\*முப்பால்

\*உத்திர வேதம்

\*தெய்வ நூல்

\*வாயுறை வாழ்த்து

\*பொய்யா மொழி

முதல் அடியில் நான்கு சீர்கள் அடுத்த அடியில் மூன்று சீர்கள் என மொத்தம் ஏழு சீர்கள் கொண்டது.

அறத்துப்பால் – 38, அதிகாரங்கள் - 4



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இயல்கள் - பாயிரவியல், இல்லறவியல், துறவிகள், ஊழியல்.

பொருட்பால் - 70

அதிகாரங்கள் - 7

இயல்கள் - அரசியல், அமைச்சியல், அரணியல், கூழியல், படையியல், நட்பியல், குடியியல்.

இன்பத்துபால் - 25

அதிகாரங்கள் - 2 இயல்கள் - களவியல், கற்பியல்.

### சிறப்புகள்:

கடுக்கைத் துளைத்து ஏழ்கடலை புகட்டி குறுக தரித்த குறள் (திருவள்ளுவமாலை) அணுவைத் துளைத்து ஏழ்கடலை புகட்டிகுறுக தரித்த குறள் (ஒளவையார்) வள்ளுவன் தன்னை உலகிற்கே தந்து வான்புகழ் கொண்ட தமிழ்நாடு

(பாரதியார்) உலக இலக்கியங்களில் திருக்குறளைப் போல உயர்ந்த ஞானப் பொன் உரைக்கும் நூல் வேறு இல்லை

(ஆல்பர்ட் சுவைட்சர்) வள்ளுவர் செய் திருக்குறளை மறுவாற நன்குணர்தோர்கள் உள்ளவரோ மனுவாதி ஒரு குலத்துக்கு ஒரு நீதி

(பெ.சுந்தரப்பிள்ளை) வள்ளுவனை பெற்றதால் பெற்றதே புகழ் வையகமே (பாரதிதாசன்) முதன்முதலில் ஆங்கிலத்தில் மொழிபெயர்த்தவர்

(ஜி.யு.போப்) இந்நூல் தமிழின் முதலெழுத்தான அ-இல் தொடங்கி இறுதி எழுத்தான ன்-இல் முடிகிறது

அகர முதல எழுத்தெல்லாம் ஆதி

பகவன் முதற்றே உலகு. (குறள் எண்-1)

ஊடுதல் காமத்திற்கு இன்பம் அதற்கின்பம்

கூடி முயங்கப் பெறின்(குறள் எண்-1330)



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### நாலடியார்:

திருக்குறளுக்கு அடுத்த வகையில் பாரட்டத்தக்கது. நாலடி நானூறு வேளாண் வேதம் என்றும் அழைப்பர்.

எழுதியவர்: சமண முனிவர்

தொகுத்தவர்: பதுமனார்

காலம்: கி.பி. மூன்றாம் நூற்றாண்டுக்கு பிந்தையது

### அமைப்பு:

வெண்பாவால் ஆனது பாடல்கள் 400 பொருள் அறம்

செல்வம் நிலையாமை

"துகள்தீர் பெருஞ்செல்வம்

தோன்றியக்கால் தொட்டுப்

படுக நடந்தக்கூழ் கள்ளரோ டுண்க

அகடுற யார்மாட்டும் நில்லாது

செல்வம்.

சகடக்கால் போல வரும்"

(நா - 2 ப. 6)

செல்வம் ஒருவரிடம் மட்டுமே நிலைத்து நிற்காது. வண்டியின் சக்கரம் போல் பலரிடம் சுழன்று செல்லக்கூடியது. எனவே மக்கள் ஏர் பூட்டி உழவுத்தொழிலால் நல்வழியில் உற்பத்தி செய்த செல்வத்தையும் உணவையும் அனைவர்க்கும் பகிர்ந்து கொடுத்து தாமுன் அனுபவிக்க வேண்டும் என்று கூறுகிறது.





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Full Length Article

IJCRAR/FLT/74

## தனிமனித ஒழுக்கம்

ஜோ.மேகவர்ஷினி\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பண்படுவது பண்பாடாகும். பண்படுதல் என்பது சீர்படுத்துதல், செம்மைப்படுத்துதல் எனப் பொருள்படும். 'பண்பெனப்படுவது பாடறிந்து ஒழுக்குதல்' (கலி.பா 133.8) என்று கலித்தொகை விளம்புகிறது. பண்பாடு என்பது தனிமனித ஒழுக்கத்தையும், தனிமனிதன் என்ற வட்டம் கடந்து குழு வாழ்க்கையையும் ஒரு சமுதாயத்தின் அல்லது பெரும் பகுதியின் முதன்மைப் பண்பாடாகும். சங்ககால மக்கள் வரலாற்றுப் பெருமையும் பண்பாட்டுச் செழுமையும் கொண்டவர்கள் ஆவர். சங்க கால மக்களின் செயல்கள் அனைத்தும் இருபெரும் பிரிவுகளாக இருப்பவை. அகம் புறம் என்ற உணர்வு நிலைகள் ஆகும்.

மனித நேயம்:

மனிதநேயப் பண்பினைச் சுட்டிக் காட்டுவதில் சிறப்புப் பெற்று விளங்குன்றன. சங்க இலக்கியங்கள் ஓரறிவுயிரையும் தன் உடன்பிறப்பாகக் கருதும் செம்மை உள்ளத்தை என்ற நற்றிணைப் பாடல் சிறப்பாக விளக்குகிறது. 'ஆவும் ஆனியல் பார்ப்பன மாக்களும் பெண்டிரும் பிணியுடை யீரும் பேணித் தென்புல வாழ்நர்க் கருங்கடன் இறுக்கும் பொன்போல புதல்வர்ப் பெறாஅ தீரும் எம்அம்பு கடிவிடுதும் நும் அரண் சேர்மின்' (புற :1-5)



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### உயர்ந்த சிந்தனை:

சிறந்த வாழ்க்கைக்கு அடிப்படையாக அமைகின்ற உயர்ந்த சிந்தனைகளே பண்பாட்டுக்கு அடிப்படையாகும். இலக்கியங்கள் எண்ணற்ற அறிவியல் சிந்தனைகளை எடுத்துரைக்கின்றன. அறிவியல் சிந்தனைகள் நம்மை நெறிப்படுத்துகின்றன.கொன்றேர் காடா கொன்றேர் அவலா கொன்றேர் மிசையா கொன்றேர் எவ்வழி நல்லவர் ஆடவர், அவ்வழி நல்லை; வாழிய நிலனே!என்ற பாடலில் ஓளவையார் நாடு, காடு, பள்ளம், மலை இவையெல்லாம் பெருமைக்குரியது அன்று. எங்கு நல்ல ஆடவர் இருக்கின்றாரோ அந்த நிலமே பெருமைக்குரியது என்கிறார். நிலத்தில் வாழும் மக்கள் எவ்வாறு இருத்தல் வேண்டுமென்பதனைக் கலித்தொகைப் பாடல் எடுத்துரைக்கிறது.ஆற்றுதல் என்பது ஒன்று அலர்ந்தவர்க்குதவுதல் போற்றுதல் என்பது புணர்ந்தாரைப் பிரியாமை பண்பு எனப்படுவது பாடு அறிந்த ஒழுகுதல் அன்பு எனப்படுவது தன்கிளை செறாஅமை (கலித்தொகை-133) என வாழ்க்கைக்கு எவையெல்லாம் தேவை என்பதை விதிமுறைகளாகக் கூறியுள்ளார் சோழன் நல்லுருத்திரன்.

### வீரச் சிறப்பு:

போரின்கண் வெற்றி ஒன்றே குறிக்கோளாய் கருதிப் போர் புரிந்தாலும் சில மனித உரிமைகள் மதிக்கப்பட்டு போர்கள் நடைபெற்றன. களத்தில் தோற்று புறமுதுகு இட்டு ஓடும் ஒருவரின் மீது தன் வில்லில் உள்ள அம்பை எய்தாது நின்ற வீரத் தமிழ்க்குடி மறவனின் மறப்பண்பினையும் போர் நெறியும் போற்றுதலுக்குரியதே ஆகும்.

'காலனும் காலம் பார்க்கும் பாராது வேல் ஈண்டு தானை விழுமியோர் தொலைய வேண்டுஇடத்து அடுஉம் வெல்போர்.உயிரைக் கொல்வதற்குக் காலனும் காலம் பார்ப்பான் அவ்வாறு பாராமல் வேல்முதலாம் கருவிகளைக் கொண்ட படைவல்லோர் அழியுமாறு வலிமை மிக்க வேந்தனே என்கிறார் கோவூர்கிழார்.

குழவி இறப்பினும் ஊன்தடி பிறப்பினும் ஆள் அன்று என்று வாளில் தப்பார் (புறம் 74: 1- 2)



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பிறக்கும் போதே குழந்தை இறந்து பிறந்தாலும், குழந்தையின் முழுவடிவம் அமையாமல் தசைத் தடியாகவே பிறந்தாலும் அவற்றை ஆள்அல்ல என்று எண்ணாமல் வாளால் பிளப்பர். போரில் வீரமரணம் எய்தும் ஒருவனுக்கு நடுக்கல் எடுப்பது பண்டைய மரபு. இம்மரபை ஒட்டிபிறக்கும் போதே குழந்தை இறந்து பிறந்தாலும், குழந்தையின் முழுவடிவம் அமையாமல் தசைத் தடியாகவே பிறந்தாலும் அவற்றை ஆள்அல்ல என்று எண்ணாமல் வாளால் பிளப்பர். போரில் வீரமரணம் எய்தும் ஒருவனுக்கு நடுக்கல் எடுப்பது பண்டைய மரபு. இம்மரபை ஒட்டி எழுப்பப்பட்ட நடுக்கல்லைச் சுற்றி இரும்பாலான வேல், கேடயம் போன்ற ஆயுதங்களை நிறுத்தி அரணமைப்பது வழக்கமாக இருந்தது என்பதை, 'ஒன்னாத் தெவ்வர் முன்நின்று விலங்கி ஒளிறுஏந்து மருப்பின், களிறுஎறிந்து வீழ்ந்தெனக் கல்லே பரவின் அல்லது நெல்உகுத்துப் பரவும் கடவுளும்.பகைவரை எதிர்த்து நிற்கும் ஆற்றலுடைய தந்தங்களைக் கொண்ட யானையையும் கொண்டு தானும் போரில் இறந்தான். இவ்வீரனுக்கு நடுக்கல் நட்டும், நெல்லைத் தூவியும் வழிபட்டனர்.

### முடிவுரை:

சங்கப் பாடல்களின் வாயிலாக தமிழர்களின் வாழ்வும் பண்பாடும் இன்றைய மக்களுக்கு எடுத்தக்காட்டாக அமைந்துள்ளது. பண்டையத் தமிழர் பண்பாட்டில் தலைசிறந்து விளங்கியது விருந்தோம்பலாகும். பழந்தமிழர்கள் பண்பட்ட மனதோடும் உயர்ந்த சிந்தனையோடும் வாழ்ந்த வந்தது, நாம் புகழ்வதற்குரியனவாய் உள்ளன

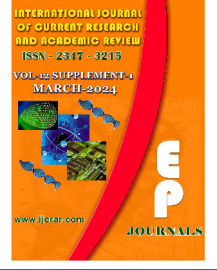


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Full Length Article

IJCRAR/FLT/75

# முல்லைப்பாட்டின் வாழ்வியல் ஒழுக்கம்

ம. ஜெனிபர்\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பொதுவாகப் பண்பாடெனப்படுவது ஒருவகையில் வாழ்வியல் முறைகளைக் குறிப்பதாக அமையும். மனிதர்களது நடத்தைகள். அவர்களது நம்பிக்கைகள், பழக்கவழக்கங்கள் போன்றவற்றின் தொகுப்பாக இது காணப்படுகின்றது. அவ்வாறே இலக்கியங்கள் என்பனவும் மனித சமுதாயத்தைப் பண்படுத்தும் நோக்கில் அமைந்தவையே. மனித இனத்தையும், மனத்தையும் பண்படுத்துவதில் முல்லைப்பாட்டு சிறப்பு பெறுகின்ற தெனலாம். இவ்விலக்கியம் பண்பாட்டு பதிவுகளை இனங்காண்பதற்கு ஆதாரமாக அமைவது குறிப்பிடத்தக்கது.

முல்லைப்பாட்டு

தமிழ்ச் சான்றோர்களால் இயற்றப்பெற்ற சங்க காலத்துத் தமிழ் நூல்களாகக் கருப்பெறுவன பாட்டும் தொகையுமாகும். இவ்விருவகை நூல்களும், அளவாலும் திறத்தாலும் பொருளாலும் காலத்தாலும் வகைப்படுத்தப்பெற்றன என்பர். இவ்விருவகை நூல்களும் தமிழ்மக்களின், நாகரிகம், பண்பாடு, பழக்க வழக்கங்கள், சமய, சமுதாய நம்பிக்கைகள், அகம் புறம் ஆகிய வாழ்க்கை நெறிகள் ஆகிய எல்லாவற்றையும் பொதிந்து வைத்திருக்கின்ற பேழைகளாக விளங்குவன.



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### பத்துப்பாட்டில் முல்லைப்பாட்டு

“முருகு பொருநாறு பானிரண்டு முல்லை

பெருகு வளமதுரைக்காஞ்சி – மருவினிய

கோலநெடுநல் வாடை கோல் குறிஞ்சிப்பட்டினப்

பாலை கடாத்தொடும் பத்து”

என்று பாடப்பட்டுள்ள பழம் பெரும்பாடலில் முதல்வரியில் இடம் பெற்றுள்ள முல்லை என்ற சொல் முல்லைப்பாட்டைக் குறிப்பதாகும். பத்துப்பாட்டு என்ற தொகைப் பெயரில் காணப்படும் பாட்டு என்பதைத் தம் பெயரிலேயே கொண்டுள்ள பாட்டுகளுள் இந்நூல் முதல் நூலாகும். இப்பாடல் 103 அடிகளைப் பெற்று பத்துப்பாட்டு காவிரிப்பூம்பட்டினத்து பாடல்களிலே மிகச்சிறிய பாடலாகும். இதனைப்பாடியவர் காவிரிப்பூம்பட்டினத்துப் பொன்வணிகனார் மகனார் நம்பூதனார் ஆவார், முல்லை நில மக்களின் வாழ்வியல், ஆயர் இனமக்களின் வாழ்க்கைகாணப்படுகின்றது. அவ்வாறே இலக்கியங்கள் என்பனவும் மனித சமுதாயத்தைப் பண்படுத்தும் நோக்கில் அமைந்தவையே. மனித இனத்தையும், மனத்தையும் பண்படுத்துவதில் முல்லைப்பாட்டு சிறப்பு பெறுகின்ற தெனலாம். இவ்விலக்கியம் பண்பாட்டு பதிவுகளை இனங்காண்பதற்கு ஆதாரமாக அமைவது குறிப்பிடத்தக்கது.

நூல்களும், அளவாலும் திறத்தாலும் பொருளாலும் காலத்தாலும் வகைப்படுத்தப்பெற்றன என்பர். இவ்விருவகை நூல்களும் தமிழ்மக்களின், நாகரிகம், பண்பாடு, பழக்க வழக்கங்கள், சமய, சமுதாய நம்பிக்கைகள், அகம் புறம் ஆகிய வாழ்க்கை நெறிகள் ஆகிய எல்லாவற்றையும் பொதிந்து வைத்திருக்கின்ற பேழைகளாக விளங்குவன. முல்லைப்பாட்டு தமிழர் தம் பண்பாட்டின் சிறப்புகளை விளக்குகின்றது. தமிழரது பண்பாடுகளிலொன்றாகப்பண்பாடுகளிலொன்றாக கடவுள் நம்பிக்கை இருந்ததென்பதனை கடவுள்களது பெயர்களைச் சுட்டுவதன் ஊடாக நம்பூதனார் விவரிக்கின்றார். முல்லை நிலக்கடவுள் திருமாலை வழிபட்டதனை முல்லைப்பாட்டு குறிப்பிடுகின்றது.

‘மாயோன் மேய காடுறை உலகமும்’ (தொல் 5)





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என்ற வரிகள் முல்லை நில மக்கள் திருமாலை வழிபட்டமையைத் தொல்காப்பியம் குறிப்பிடுகின்றது. தெய்வ வழிபாடு பண்பாட்டு வளர்ச்சிக்கு வித்திட்டது. முல்லை நிலமக்கள், ஆயரும், ஆய்ச்சியரும் இடையரும், இடைச்சியரும் ஒருங்கு கூடிக் குரவைக் கூத்தாடி திருமாலுக்கு வணக்கம் செலுத்தியதை கலித்தொகை இலக்கியமும், இவர்கள் வணங்கும் பெருந்தெய்வம் மால் திண்ணிதா தெய்வமால் காட்டிற்று இவட்கு

என்று குறிப்பிடுகின்றது.

‘உலகம் வளைஇ நேமியொடு வலம்புரி பொறித்த மாதாங்கு தடக்கை நீர் செல நிமிர்ந்தமால்’ என்னும் வரிகள் முல்லைக்குரிய தெய்வமான சங்கு, சக்கரம் ஏந்திய திருமாலைக்குறிக்கின்றன திருமால் எடுத்த வாமன அவதாரம் இதில் சுட்டிக்காட்டப்பட்டிருக்கிறது.

### வாழ்வியல் ஒழுக்கம்

வாழ்வியல் தொடர்பான ஒழுக்கம் பற்றி முல்லைப்பாட்டு விளக்குகின்றது. பண்பாடெனப்படுவது நிலப்பண்பையும் உளப்பண்பையும் குறிக்கும் என்பதற்கேற்ப ஐந்திணைகளை வகுத்து முல்லைப்பாட்டில் முல்லை நிலத்திற்கேற்ப வாழ்வியல் ஒழுக்கலாறுகளை விவரிக்கிறது. ‘முல்லை சான்ற கற்பு’ என்று கற்புடன் தொடர்புபடுத்தப்படுகிறது முல்லைத் திணை போர் நிமித்தமாகவோ, பொருள் தேடல் நிமித்தமாகவோ பிரிந்து சென்ற தலைவன் வரும் வரை ஆற்றியிருத்தல் தலைவியின் நிலைப்பாடு ஆகும். இதுவே முல்லைத் ததிணையாகப் பேசப்படுகிறது. இத்திணையின் முதற்பொருளாக அமைந்த நிலம் காடுறை உலகம் ஆகும். பெரும் பொழுது கார்காலமும், சிறுபொழுது மாலைக்காலமும் குறிப்பாகக் கார்கால மாலைக்காலத்தைக் குறிப்பதாகும். நிலம், காலம் சார்ந்த இயற்கையின் அடிப்படையில் எழும் மனஉணர்வுகளை இந்த முல்லைப்பாட்டு சித்தரிக்கின்றது. தலைவனைப் ஆற்றியிருத்தல் குறிப்பிடப்படுவதால் முல்லைக்குரிய இருந்தலும், இருத்தல் நிமித்தமும் என்னும் உரிப்பொருளைக் கொண்டிருக்கிறது.



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“செறி இலைக் காயா அஞ்சனம் மலர  
முறி இணர்க் கொன்றை நான் பொன் கால  
கோடல் குவிமுகை அங்கை அவிழ  
தோடு ஆர் தோன்றி குருதி பூப்ப” (மு.பா 93-96)

என்ற வரிகள் முல்லை நிலத்துக்குரிய கருப்பொருட்களை விளக்குகின்றன. முல்லைப்பாட்டு முல்லைத் திணைக்குரிய அகத்திணை இயல்புகளை மட்டும் அல்லாமல், முல்லைக்குப் புறம்பாகக் கூறப்படும் வஞ்சித்திணையின் இயல்புகளையும் குறிப்பிடுகின்றது. போர் மேற்கொண்டு காட்டில் தலைவன் பாசறை அமைத்துத் தங்கியிருபது வஞ்சித்திணைப் பாற்பட்டதாகும். இருப்பினும் முல்லை ஒழுக்கமே முதன்மை பெற்றுள்ளது. கற்பின் வழுவாது பொற்புடன் இருத்தல் என்று முல்லைக்கு விளக்கம் செய்வர். எத்தகைய துன்பம் வரினும் தன்னிலையில் தளராது விளங்கும் ஒருத்தியை முல்லை சான்ற கற்பினள் என்பர்.

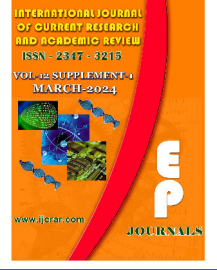


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Full Length Article

IJCRAR/FLT/76

# சங்க கால வழிபாடு

வி. கல்பனா ஸ்ரீ\*

வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சேர, சோழ, பாண்டிர் என மூவேந்தர்கள் ஆண்ட காலத்தை சங்க காலம் என்கிறோம். இக்காலத்தில் எழுந்த இலக்கியங்கள் சங்க இலக்கியங்கள் என அழைக்கப்படுகின்றன. சங்க இலக்கியங்களி் முதன்மையானா பாடுபொருள் அகம், புறம் என காதலும் வீரமும் பேசப்படுகின்றன. என்றாலும் இயற்கை சார்ந்த வழிபாட்டு முறைகளையும் அவ்விலக்கியங்கள் பதிவுசெய்துள்ளன.

“மாயோன் மேய காடுறை உலகமும்  
சேயோன் மேய மைவரை உலகமும்  
வேந்தன் மேய தீம்புனல் உலகமும்  
வருணன் மேய பெருமணல் உலகமும்  
முல்லை குறிஞ்சி மருதம் நெய்தல் எனச்  
சொல்லிய முறையான் சொல்லவும் படுமே”

என, தொல்காப்பியர் நிலங்களின் பிரிவையும் அவற்றிற்குரிய கடவுளரையும் குறிப்பிட்டு இருக்கின்றார். குறிஞ்சிக்கடவுளாக முருகப்பெருமானும், மருதநிலத்துக் கடவுளாக இந்திரனும்,



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நெய்தலில் வருணனையும், பாலை நிலத்தில் கொற்றவையையும், முல்லை நிலத்தில் திருமால் எனப்படும்.

சங்க இலக்கியத்தில் கடவுள் வாழ்த்து தவிர எட்டுத்தொகைப் பாடல்களில், ஆங்காங்கே கடவுள் வழிபாடு பற்றிய குறிப்புகளைக் காணமுடிகிறது. பரிபாடலில்,

திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்

தொருபாட்டுக் காடுகாட் கொன்று - மருவினிய

வையையிரு பத்தாறு மாமதுரை நான்கென்ப

செய்யபரி பாடற் நிறம்.

சிறப்பாகக் கடவுளைப் போற்றும் மரபுகளைக் காண்கிறோம். பத்துப்பாட்டில் திருமுருகாற்றுப்படை முருகன் வழிபாடை சிறப்பாக எடுத்தியம்புகிறது.

### சங்கம் மருவிய காலம்

கி.பி. மூன்றாம் நூற்றாண்டில் சோழ நாட்டையும் பாண்டி நாட்டையும் களப்பிரர் கைப்பற்றினர். தொண்டை நாடு பல்லவர் ஆட்சிக்குட்பட்டது. சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. வீடுபேறு குறித்த சிந்தனைகள் மேலோங்கின. இந்த இருண்ட காலப் பகுதியிலேயே வாழ்ந்த, காரைகாலம்மையார் அற்புதத் திருவந்தாதி, திருவிரட்டை மணிமாலை, திருவாலங்காட்டு மூத்த திருப்பதிகங்கள் ஆகியவற்றை இயற்றினார். திருமூலர் திருமந்திரம் இயற்றினார். இவை பதினோராம் திருமுறையில் சேர்க்கப்பட்டுள்ளன.

### பல்லவர் காலம் அல்லது பக்தி இலக்கிய காலம்

களப்பிரர் காலத்திற்கு பிறகு சோழர் ஆட்சியில் கி.பி. 7, 8, 9 ஆம் நூற்றாண்டுகளில் ஆலயப்பணியே ஆண்டவன் பணி என்ற சிந்தனை மக்களிடையே ஏற்பட்டது. சங்க இலக்கியங்கள்



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காதலையும், அரசர்களின் வீரம் மற்றும் கொடையைப் பாடின, பக்தி இலக்கியங்கள் இறைவனையும் இறையடியாரையும் பாடின. கோயில் இல்லாத ஊரில் குடியிருக்கவேண்டாம், கோபுர தரிசனம் கோடி புண்ணியம், திருநீறில்லாத நெற்றி பாழ் என்னும் எண்ணம் மக்கள் மனத்தில் தோன்றியது. இலக்கியங்களின் பாடுபொருள் பக்தி சார்ந்து தோன்றியது.

சங்க காலத்தில் நிலம் சார்ந்த வழிபாட்டு மரபுகள், சமணம், பௌத்தம், கிறித்தவம், இஸ்லாம் என ஆட்சிகளுக்கு ஏற்ப மாற்றம் பெற்றது. சமயங்களின் பரப்பும் கருவியாக சமய இலக்கியங்கள் தோன்றின. இலக்கியங்களில் நேரடியாகவும் உள்ளீடாகவும் சமயம் சார்ந்த சிந்தனைகள் எழுந்தன.

### சமயம் சார்ந்த இலக்கிய வளர்ச்சி

சைவ, வைணவத்தில் அதிகமான சமயம் சார்ந்த தமிழ் இலக்கியங்கள் தோன்றின. காப்பியங்கள், சிற்றியலக்கியங்கள், பிள்ளைத்தமிழ், உலா, மடல், திருமுறைகள், கம்பராமாயணம், மகாபாரதம், பதினெண்கீழ்க்கணக்கு நூல்கள், கிறித்தவக் இலக்கியங்கள், இஸ்லாமியப் இலக்கியங்கள், பௌத்த இலக்கியங்கள் சமணக் இலக்கியங்கள், எனப் பக்தி இலக்கிய மரபு வளர்ச்சி பெற்றது.

### பௌத்த பக்தி இலக்கியங்கள்

1. மணிமேகலை, 2. குண்டலகேசி, 3. விம்பிசாராக்கதை, 4. அபிதர்மாவதாரம், 5. திருப்பதிகம், 6. சித்தாந்தத் தொகை ஆகியன குறிப்பிடத்தக்கன. இவ்விலக்கியங்கள் புத்தமதக் கருத்துகளை, புத்த சமயத்திற்கு சமண வைதீக சமயங்களின் இருமுனைத் தாக்குதல் தொடர்ந்து இருந்து வந்தது. பௌத்தர்கள் தமது சமயப்பரப்புதலை மட்டுமே நோக்கமாகக் கொண்டிருந்தனர். பௌத்த சமயப் பரப்புதலுக்கு ஏதுவாக சமய நூல்கள் மட்டுமே இயற்றினர். இக்காரணங்களால் புத்த சமயம் கொஞ்சம் கொஞ்சமாக செல்வாக்கு இழந்தது.





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### சமண பக்தி இலக்கியங்கள்

சங்க கால உலோச்சரனார் சமணர் எனக் கருதுவர். கணியன் என்ற சொல் சமணரைக் குறிக்கும் என்பார். நிகண்டன் கலைக்கோட்டுத் தண்டனாரும் சமணரே அகப்புறப் பாடல்களில் ஒரு சிலவற்றில் சமண சமயக் கருத்துக்கள் உள்ளன. தொல்காப்பியரையும் திருவள்ளுவரையும் இளங்கோவடிகளையும் சமணர் என்று கருதுவர். பெருங்கதையும், சிந்தாமணியும், வளையாபதியும் ஐஞ்சிறு காப்பியங்களும் சமணக் காப்பியங்களாகும்.

### சைவ சமய இலக்கியங்கள்

சிவனை முழுமுதற்கடவுளாக வணங்கும் சமயமான சைவசமயம் சார்ந்து எழுந்த இலக்கியங்கள் சைவ இலக்கியங்கள் எனப்படும். கி.பி. ஏழாம் நூற்றாண்டு முதல் 12-ஆம் நூற்றாண்டு வரையான காலங்களில் சிற்றிலக்கியம், பெருங்காப்பியம், எனப் பல சைவ இலக்கியங்கள் இயற்றப்பட்டன. கி.பி. 650 காலப்பகுதி தொடங்கி, 550 ஆண்டு காலம் தமிழ்மொழியைச் சைவ சமயமே செல்வாக்குப் பெற்றது.

### பன்னிரு திருமுறைகள்

சைவ சமய இலக்கியங்களுள் பன்னிரு திருமுறைகள் குறிப்பிடத்தக்கன. அவை,  
முதலாம் திருமுறை - திருஞானசம்பந்தமூர்த்தி நாயனார்  
இரண்டாம் திருமுறை - திருஞானசம்பந்தமூர்த்திநாயனார்  
மூன்றாம் திருமுறை - திருஞானசம்பந்தமூர்த்தி நாயனார்  
நான்காம் திருமுறை - திருநாவுக்கரசு நாயனார்  
ஐந்தாம் திருமுறை - திருநாவுக்கரசு நாயனார்  
ஆறாம் திருமுறை - திருநாவுக்கரசு நாயனார்



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- ஏழாம் திருமுறை - சுந்தரமூர்த்தி நாயனார்  
எட்டாம் திருமுறை - மாணிக்கவாசகர்  
ஒன்பதாம் திருமுறை - திருமாளிகைத் தேவர், சேந்தனார், கருவூர்த் தேவர்,  
பூந்துருத்தி, நம்பிகாடநம்பி, கண்டராதித்தர், வேணாட்டடிகள், திருவாலியமுதனார்,  
புருடோத்தம நம்பி, சேதிராயர்  
பத்தாம் திருமுறை - திருமூலர்  
பதினொன்றாம் திருமுறை - 12 ஆசிரியர்கள்  
பன்னிரண்டாம் திருமுறை - சேக்கிழார்

### வைணவ சமய இலக்கியங்கள்

திருமாலை முழுமுதற் கடவுளாகக் கொண்ட சமயம் வைணவம் ஆகும். கி.பி. 6ஆம் நூற்றாண்டு முதல் 9 ஆம் நூற்றாண்டுக்குள் வைணவ சமயத்தில் ஆழ்வார்கள் 12 பேரினால் இயற்றப்பட்ட இந்த பாடல்களை, 10 ஆம் நூற்றாண்டில் வாழ்ந்த நாதமுனிகள் தொகுத்தார்.

1. பொய்கையாழ்வார் - முதல் திருவந்தாதி
2. பூதத்தாழ்வார் - இரண்டாம் திருவந்தாதி
3. பேயாழ்வார் - மூன்றாம் திருவந்தாதி
4. திருமழிசையாழ்வார் - நான்முகன் திருவந்தாதி
5. நம்மாழ்வார் - திருவிருத்தம், திருவாசிரியம், பெரிய திருவந்தாதி
6. மதுரகவியாழ்வார் - கண்ணிருண்சிறுத்தாம்பு
7. குலசேகர ஆழ்வார் - பெருமாள் திருமொழி
8. பெரியாழ்வார் - திருப்பல்லாண்டு



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9. ஆண்டாள் - திருப்பாவை, நாச்சியார் திருமொழி
10. தொண்டரடிப்பொடியாழ்வார் - திருமாலை, திருப்பள்ளி எழுச்சி
11. திருப்பாணாழ்வார் - அமலனாதிபிரான்
12. திருமங்கையாழ்வார்பெரிய - திருமொழி, திருக்குறுந்தாண்டகம், திருநெடுந்தாண்டகம் சிறிய திருமடல், பெரிய திருமடல்.



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Full Length Article

IJCRAR/FLT/77

## சங்க இலக்கியத்தின் பண்பாட்டுக் கூறுகள்

ஏ.கேத்ரின்\*

வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

நன்பொழியும், நம்மொழியும், செம்மொழியுமாகிய தமிழ் மொழியின் தொல் பழமைக்கும் நல்வளமைக்கும் நற்சான்றுகளாய் மிளிர்ந்தும் ஒளிர்ந்து கிடப்பன சங்க இலக்கியங்களாகும். இதனை முறையாகவும் நிறைவாகவும் அறிதலும், அறிந்து அறிவித்தலும் தமிழறிந்தாரின் தலையாயகடமையாகும். நற்றமிழ் இலக்கியங்களின் நல்லதோர் இலக்கு இன்புறுத்தலும் அறிவுறுத்தலுமேயாகும் பண்பாட்டு நோக்கில் சங்க இலக்கியங்கள் இவ்வாய்வின் பொருண்மையாகும்.

சங்க தமிழரின் வாழ்வியலை அறிந்து கொள்ள நமக்குக் கிடைக்கும் ஒரே ஆதாரமாகச் சங்க இலக்கியங்கள் விளங்குகின்றன. மக்கள் வாழ்வியலின் இன்றியமையா கூறுகளான உறைவிடம், உணவு, உடை, தொழில், தெய்வம், மொழி போன்ற பண்பாட்டுக் கூறுகள் அமைகின்றன. சங்கத்தமிழரின் பண்பாட்டுக் கூறுகளுள் சிலவற்றை மையப்படுத்தியதாக இவ்வாய்வுரை அமைகின்றது.

உணவு

நிலம் சார்ந்த தம் வாழ்வை அமைத்துக் கொண்ட பழந்தமிழர் அந்நிலம் சார்ந்த உணவும் பொருட்களையே வாழ்வியல் ஆதாரமாகக் கொண்டிருந்ததை சங்க இலக்கியம் காட்டுகின்றது.



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"தேனினர் கிழங்கினர் ஊன் ஆர்வட்டியர் சிறுகட் பன்றிப் பழுதுளி போக்கி"

### விருந்தோம்பல்

மலைகளில் வாழும் குறவர்கள் வரும் விருந்தினர்களை மகிழ்வுடன் வரவேற்று தாம் சமைத்த மாமிசத்தையும் தினையரிசிச் சோற்றையும் வழங்குவர். வரும் விருந்தினர்களுக்கு தடை இல்லாமல் உணவளிக்க வேண்டும்

### தனிமனிதப் பண்பாடு

பண்பாடு என்பது பண்பட்ட எண்ணமும் சொல்லும் செயலும் ஒருங்கிணைந்து திருந்திய நிலையாகும் எல்லோருடைய இயல்புகளும் அறிந்து ஒத்த நன்னெறியில் ஒழுகுபவர் பண்பாடு உடையவர் ஆகின்றார்.

### அடிப்படைப் பண்பாடு

இது செருமனியில் பஸ்ஸாம் திபி என்பவரால் உருவாக்கப்பட்ட ஒரு மாதிரியாகும் இதன்படி சிறுபான்மையினர் தமக்கான அயாளங்களை வைத்திருக்கலாம் ஆனால் அவர்கள் முழு சமுதாயத்தின் அடிப்படையான பண்பாட்டின் கருத்துகளை ஆதரிப்பவராக இருக்க வேண்டும்.

பண்பாடு என்பது பண்பட்ட எண்ணமும் சொல்லும் செயலும் ஒருங்கிணைந்து திருந்திய நிலையாகும். எல்லோருடைய இயல்புகளும் அறிந்து ஒத்த நன்னெறியில் ஒழுகுபவர் பண்பாடு உடையவர் ஆகின்றார். சங்ககாலத்தில் தனிமனித வாழ்க்கையில் நட்பும், பகையும், விருப்பும், வெறுப்பும், அன்பும், அன்பின்மையும் ஆகிய பல்வேறு உணர்ச்சிகளும் இடம்பெற்றன.

### தமிழர் பண்பாட்டு கூறுகள்:

உலகில் மிகவும் தொன்மையானது தமிழர் பண்பாடு. அப்பண்பாடு தமிழரின் வாழ்வில் இரண்டறக் கலந்தது என்பது சங்க இலக்கியங்கள் வழி நன்கு புலனாகிறது. தமிழர் தம் வாழ்வை





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அகம், புறம் எனச் சரியாக பிரித்து, மனிதன் எவ்வாறு வாழ வேண்டும், எவ்வாறு வாழக் கூடாது என்று கற்று வைத்து இருந்தனர். தமிழரின் உணவு முறை, விருந்தோம்பல் பண்பு, மருத்துவ முறை போன்றவை இன்றளவும் உலகம் முழுக்க புகழ் பெற்றவை. இவற்றில் சில பண்பாட்டு கூறுகளான காதல், நட்பு, வீரம் போன்றவற்றை இக்கட்டுரையின் வழி காணலாம்.

### காதல்:

மனித மனதில் தோன்றும் ஓர் உணர்வு “அன்பு” ஆகும். அன்பு பல நிலைகளில் பல பெயர்களில் அழைக்கப்படுகிறது. காதல், நட்பு, இரக்கம், பாசம், கருணை யாவும் ஒருவகையில் அன்பின் அடையாளங்கள். இதில் “காதல்” பண்டைய தமிழர் வாழ்வில் பின்னிப்பிணைந்த ஓர் உணர்வாகும். தமிழர் காதல் வாழ்வை ஐந்திணைப் பாகுப்பாட்டின் வழி நிகழும் உணர்வாக பிரித்தனர். களவு, கற்பு என இரண்டாக அமைத்தனர். அக்காதல் வாழ்வு அறத்திலிருந்து மாறுபடாமல் அன்பின் வெளிப்பாடாய் அமைந்திருந்தன. “உண்டார்கண் அல்லது அடுநறாக் காமம்போல கண்டார் மகிழ்செய்தல் இன்று”.<sup>2</sup> தன்னை உண்பவருக்கு மட்டும் கள் மகிழ்ச்சி தருமே, அல்லாது கண்டதுமே மகிழ்ச்சி தரும் காதலைப் போன்ற தன்மை அதற்கு இல்லை, என்று உண்கின்ற கள்ளை விட மகிழ்ச்சி தருவது காதல் என்று வள்ளுவர் அதனை சிறப்பிக்கின்றார்.

காதலை அதன் மென்மையோடும், ரசனையோடும் பல திரையிசைப்பாடல்களில் இடம் பெற செய்யும் நா.முத்துக்குமாருக்கு கவிதை அறிமுகம் ஆன இடம் சென்னை பச்சையப்பன் கல்லூரி. முதுகலை தமிழ் இலக்கியம் பயிலுகையில் கவிதை எழுதும் கவிஞர்கள் மேல் சிறு கோபமும் கொண்டிருந்த காலக்கட்டத்தில் அவருக்கு அறிமுகமானவர் தான் காதல் கவிதைகள் எழுதும் அவரின் துறையைச் சார்ந்த “தாஜ்மஹால் தாசன்” என்ற புனைப்பெயர் கொண்டவர். ஆனால் நீண்ட நாட்களுக்கு பிறகு சந்தித்த போது அவர் காதல் கவிதைகளை எழுதுவதை விட்டுவிட்டதாக சொன்னதும், காதல் கவிதைகளை வெறுத்த நா. முத்துக்குமார், ஒரு நாளைக்கு ஏழெட்டு காதல் பாடல்களை திரைப்படங்களுக்காக எழுதிக்கொண்டிருந்ததும் முரண்பாட்டின் உச்சம்.



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சங்க காலத்தில் ஆண்கள் பெண்கள் என்ற ஏற்றத்தாழ்வு அற்ற மனநிலையுடன் வாழ்ந்தனர். உழைப்பிற்கும் ஒழுக்கத்திற்கும் முக்கியத்துவம் தரப்பட்ட சங்க காலத்தில் பெண்கள் உரிமையுடன் வாழ்ந்தனர். பெண்கள் கல்வியிலும் புலமையிலும் சிறந்து விளங்கினர். அரசர்களுக்கே அறிவுரை கூறும் பண்பட்டவர்களாகவும் திறமையுடையவர்களாகவும் விளங்கினர். சங்க காலத்தில் வாழ்ந்த புலவர் பெருமக்களுள் தலைசிறந்தவர் ஓளவையார். அவர்அதியமானிடம் கொண்ட பற்றே அவரைத் தொண்டைமானிடம் தூதுவராகச் செல்லத் தூண்டியது.

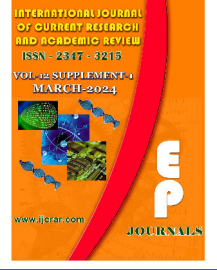


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Full Length Article

IJCRAR/FLT/78

# பண்பாட்டு அடிப்படையில் யாப்பிலக்கணம்

மு.கிருத்திகா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

காலங்கள்தோறும் இலக்கியங்கள் தோன்றுகின்றன. முற்காலத்தில் பல புலவர்களும், கவிஞர்களும் தோன்றி இறவா இலக்கியங்கள் படைத்தனர். அதைப் போல இக்காலத்திலும் சிறந்த புலவர்களும், கவிஞர்களும், எழுத்தாளர்களும், சிந்தனையாளர்களும் இருக்கின்றனர். இவர்கள் படைத்த படைப்புகளை இக்கால இலக்கியம் என்கிறோம்.

மரபுக்கவிதை:

மரபுக் கவிதை என்பது யாப்பு மரபுக் கவிதை என்பது யாப்பு இலக்கணத்தோடு அமைந்தது. யாப்பு என்றால் கட்டுதல் என்று பொருள். அதாவது எழுத்து, அசை, சீர், தளை, அடி, தொடை என்ற இலக்கண உறுப்புக்களால் கட்டப்படுவது. பாட்டுக்குரிய இலக்கணம் யாப்பிலக்கணமாகும். யாப்பு என்பது செய்யுள் எனவும் பொருள்படும். வெண்பா, ஆசிரியப்பா, கலிப்பா, வஞ்சிப்பா எனச் செய்யுள் நான்கு வகைப்படும். இலக்கணத்தோடு அமைந்தது. யாப்பு என்றால் கட்டுதல் என்று பொருள். அதாவது எழுத்து, அசை, சீர், தளை, அடி, தொடை என்ற இலக்கண உறுப்புக்களால் கட்டப்படுவது. பாட்டுக்குரிய இலக்கணம் யாப்பிலக்கணமாகும். யாப்பு என்பது செய்யுள் எனவும் பொருள்படும். வெண்பா, ஆசிரியப்பா, கலிப்பா, வஞ்சிப்பா எனச் செய்யுள் நான்கு வகைப்படும்.



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இலக்கண நூல்களைப் பயின்றும், இலக்கியங்களை இடைவிடாது படித்தும், யாப்பு விதிகளையும், ஓசை நலன்களையும் உள்வாங்கிக் கொண்டு, சீரும் தளையும் சிதையாமல் வரையறுத்த அமைப்பில் பாப்புனைவது மரபுக்கவிதை எனப்படும்.

பா வகைகள்:

- செப்பலோசையை உடைய வெண்பா,
- அகவலோசையை உடைய ஆசிரியப்பா,
- துள்ளலோசையை உடைய கலிப்பா,
- தூங்கலோசையை உடைய வஞ்சிப்பா,
- வெண்பாவும் ஆசிரியப்பாவும் கலந்து வரும் மருட்பா

எனப் பாக்கள் ஐவகைப்படும். அவற்றுள் வெண்பாவும் ஆசிரியப்பாவும் பெருவழக்குடையனவும் தெரிந்துகொள்ள வேண்டியனவும் ஆகும்.

**வெண்பா:**

வெண்பா மரபுச் செய்யுள் வகைகளுள் ஒன்றாகும். தமிழில் மரபுப் பாக்கள், ஒலிப்பியல் அடிப்படையில் அடி, சீர், அசை முதலியவற்றைக் கொண்டு வகை பிரிக்கப்பட்டுள்ளன. அவற்றுள் ஆசிரியப்பா, வெண்பா, கலிப்பா, வஞ்சிப்பா என்பன பரவலாக ஆளப்பட்டுள்ள பழம் பெரும் பாவினங்கள். வெண்பாவினை வண்பா என்றும், ஆசிரியப்பாவினை மென்பா என்றும், கலிப்பாவினை முறற்கை என்றும் வழங்குவர். அவற்றுள் வெண்பா என்னும் வகையில் ஒவ்வொரு பாடலும் இரண்டு முதல் பன்னிரண்டு அடிகள் வரை கொண்டிருக்கும். வெண்பாக்களுக்கான யாப்பிலக்கணம் ஒரு கட்டுக்கோப்பான இடம் சாரா இலக்கணம் என்று நிறுவப்பட்டுள்ளது.

வகைகள்:

- குறள் வெண்பா
- சிந்தியல் வெண்பா



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- நேரிசை வெண்பா
- இன்னிசை வெண்பா
- பஹொடை வெண்பா
- கலிவெண்பா

### எடுத்துக்காட்டு:

உடுக்கை இழந்தவன் கைபோல ஆங்கே  
இடுக்கண் களைவதாம் நட்பு.

### ஆசிரியப்பா:

ஆசிரியப்பா என்பது, தமிழின் யாப்பியலில் சொல்லப்படும் ஆசிரியர்பாவிற்ரு உரிய ஓசை அகவலோசை வகைகளுள் ஒன்று. இதனை அகவல் எனவும் வழங்குவர். இது அகவலோசையைக் கொண்டு அமைவது. ஆசிரியத்தளை எனப்படும் தளை வகையே இப் பாவுக்கு உரியது. எனினும் வேறு தளைகளும் இடையிடையே வருவது உண்டு. வெண்பாவினை வன்பா என்றும், ஆசிரியப்பாவினை மென்பா என்றும், கலிப்பாவினை முறற்கை என்றும் வழங்குவர்.

இவ்வகைப் பாக்கள் மூன்று அடிகள் தொடக்கம் எத்தனை அடிகள் கொண்டதாகவும் இருக்கலாம். அடிகளின் எண்ணிக்கைக்கு மேல் எல்லை கிடையாது. ஆசிரியப்பாவின் அடிகள் நான்கு சீர்களைக் கொண்ட அளவடியாகவோ, மூன்று சீர்கள் கொண்ட சிந்தடியாகவோ, இரண்டு சீர்களைக் கொண்ட குறளடியாகவோ அமையலாம். ஐந்து சீர்களைக் கொண்ட அடிகளும் இடம்பெறலாம். எனினும் முதல் அடியும் இறுதி அடியும் அளவடிகளாக இருத்தல் வேண்டும்.

ஆசிரியப்பாவின் இறுதி அசை ஏ, ஓ, என், ஈ, ஆ, ஆய், அய் என்னும் அசைகளுள் ஒன்றாக இருத்தல் வேண்டும் என்ற விதியும் உண்டு.





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### வகைகள்:

- நேரிசை ஆசிரியப்பா
- நிலைமண்டில ஆசிரியப்பா
- அடிமறிமண்டில ஆசிரியப்பா
- இணைக்குறள் ஆசிரியப்பா

### வஞ்சிப்பா:

வஞ்சிப்பா என்பது தமிழ் யாப்பிலக்கணம் கூறும் பாவகைகளுள் ஒன்று. பாவகைகளுக்கு அடிப்படையான ஓசை வகைகளுள், தூங்கலோசையே வஞ்சிப்பாவுக்கு அடிப்படையாகும். வஞ்சி போல் நடக்கும் அடிகளைக் கொண்டதால் இதனை வஞ்சிப்பா என்றனர் என்று யாப்பருங்கலம் விருத்தி உரை கூறுகிறது. வஞ்சிப்பாவின் அடிகளில் அமையும் சீர்களின் தன்மை மற்றும் அவற்றின் எண்ணிக்கை ஆகியவற்றைப் பொறுத்து வஞ்சிப்பாக்கள் இரு வகையாக உள்ளன. அவை,

- குறளடி வஞ்சிப்பா
- சிந்தடி வஞ்சிப்பா

### கலிப்பா:

கலிப்பா என்பது தமிழில் உள்ள செய்யுள் வகைகளுள் ஒன்று. இன்று கிடைக்கும் பழந்தமிழ் நூல்களுள் கலித்தொகை மட்டுமே கலிப்பாவினால் ஆன நூல் ஆகும். இதனை விட்டால் கலம்பகம் எனப்படும் நூல் வகையில் முதற் செய்யுளாகவும் கலிப்பாக்கள் காணப்படுகின்றன. வெண்பாவினை வன்பா என்றும், ஆசிரியப்பாவினை மென்பா என்றும், கலிப்பாவினை முற்றகை என்றும் வழங்குவர்.

கலிப்பா துள்ளலோசையை அடிப்படையாகக் கொண்டது. துள்ளலோசை, சீர்களுக்கு இடையே அமையும் கலித்தளையால் விளைவதால், இத்தளையே கலிப்பாவுக்கு உரியது. எனினும்

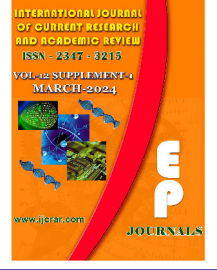


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கலிப்பாவில் கலித்தளை மட்டுமே வரவேண்டும் என்ற கட்டுப்பாடு கிடையாது. இதில் கலித்தளையே அதிகமாக இருப்பினும் பிற வகைத் தளைகளும் வரலாம். கலிப்பா பொதுவாக அளவுடி எனப்படும் நான்கு சீர்களைக் கொண்ட அடிகளைக் கொண்டிருக்கும்.

கலிப்பாவில் காய்ச்சீர் மட்டும் வரும்; நேர்ஈற்று இயற்சீரும் (தேமா, புளிமா), நிரை நடுவாகிய வஞ்சி உரிச்சீரும் (கூவிளங்கனி, கருவிளங்கனி) ஆகியன வரா.

### ஓசை வகை:

- ஏந்திசைத் துள்ளல் ஓசை
- அகவல் துள்ளல் ஓசை
- பிரிந்திசைத் துள்ளல் ஓசை

என்று கலிப்பா 3 வகைப்படும்.

### பா வகை:

- ஒத்தாழிசைக் கலிப்பா
- வெண்கலிப்பா
- கொச்சகக் கலிப்பா

### மருட்பா:

மருட்பா என்பது தமிழ் யாப்பிலக்கணம் கூறும் பாவகைகளுள் ஒன்று. இது என்ன பாடல் என்று மருள வைப்பது மருட்பா. வெண்பாவும் ஆசிரியப்பாவும் கலந்து அமைவது மருட்பா எனப்படும்.

### மருட்பா வகைகள்:

- சமநிலை மருட்பா - வெண்பாவும் ஆசிரியப்பாவும் சமநிலையில் கலந்திருப்பது
- வியனிலை மருட்பா - வெண்பாவைவிட ஆசிரியப்பாவின் அடிகள் மிகுந்திருப்பது.



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Full Length Article

IJCRAR/FLT/79

# ஆற்றுப்படை காட்டும் அக்கால உணவுமுறைகள் ல.பவித்ரா\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### சுருக்கம்

வேங்கடம் முதல் குமரி வரை பரவிக்கிடந்த நம் தமிழ் மக்களின் வாழ்க்கைமுறையை எடுத்துச்சொல்லும் எழுத்துச் சித்திரங்களாக விளங்குகின்றன சங்ககால இலக்கியங்கள். படிக்கப்படிக்கப் பெருமிதமும் வியப்பும் தொன்றுமளவுக்கு வாழ்ந்த நம் மூத்த தமிழ்க்குடியின் வாழ்வியல் நெறிகள், வளர்த்த உயிரினங்கள், ஆடிய நடனம், அணிந்த அணிகலன்கள், சூடிய மலர்கள், பாடிய பண், பசித்துப் புசித்த உணவு, ரசித்து விளையாடிய விளையாட்டுக்கள் என்று அவர்கள் வாழ்வின் அத்தனை செய்திகளையும் பொக்கிஷமாய்ச் சேர்த்து வைத்திருக்கிற இந்த இலக்கியங்களுக்குள் ஆங்காங்கே விரவிக்கிடக்கின்ற அந்நாளைய உணவுகள் பற்றிய செய்திகள் நம் அனைவருக்கும் நிச்சயம் பிடிக்கும்.

இன்றைக்கு, பச்சரிசி, புழுங்கலரிசி, சிவப்பரிசி, பாசுமதி அரிசி என்று நெல்லரிசி வகைக்குள்ளே நிறைவடைந்துவிட்ட நம் தமிழர்கள், முற்காலத்தில், நெல்லரிசியோடு, வரகரிசி, திணையரிசி, புல்லரிசி, மூங்கிலரிசி என்ற பல்வேறு அரிசி வகைகளைப் பயன்படுத்தியதற்கான சான்றுகளும் சங்க இலக்கியங்களில் காணக்கிடைக்கின்றன.



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### உணவு பற்றிய செய்திகள்

பரந்து கிடக்கிற சங்க இலக்கியத்தில் உணவு பற்றிய ஏகப்பட்ட செய்திகள் இருக்குமென்பதால் முதலில் பத்துப்பாட்டின் ஆற்றுப்படைப் பாடல்களின் மூலம் நமக்குக் கிடைக்கிற அந்நாளைய உணவுப்பழக்கவழக்கங்கள் மட்டும் இங்கே...

முதலில், ஆற்றுப்படை பற்றி, வள்ளல் ஒருவனிடம் சென்று பாடிப் பரிசில் பெற்ற புலவன் வறுமையில் வாடுகிற இன்னொரு புலவனை வழிப்படுத்தி அனுப்புகிற பாடல் வகையே சங்க இலக்கியத்தில் காணப்படும் ஆற்றுப்படை எனும் துறையாகும்.

### மன்னன் வீட்டு விருந்தும் உபசரிப்பும்

பொருநராற்றுப்படையில் பரிசில் வேண்டிச்சென்ற ஏழையொருவனுக்கு, தணலில் வேகப்பட்ட தந்தூரி வகை உணவைக் கரிகால் வளவன் வழங்கி உபசரித்த காட்சி காணக்கிடைக்கிறது.

அதுவும் எப்பேற்பட்ட உணவு, அறுகம்புல்லைத் தின்று கொழுத்த செம்மறியாட்டின் இறைச்சியில் சமைக்கப்பட்ட உணவு. அந்த இறைச்சியை, இரும்புக் கம்பிகளில் குத்தி பக்குவமாகச் சமைத்துப் பரிமாற, அந்தச் சுவையான உணவினை ஆசையுடன், சூட்டோடு வாயிலிட்டுவிட்டு, அதன் வெம்மை தாளாமல் வாயில் இடப்புறமும் வலப்புறமுமாக மாற்றிமாற்றிச் சுவைத்து, இனி போதும் போதுமென மறுக்குமளவுக்குத் தான் உணவு உண்டதாகச் சொல்கிறான் அந்தக் கூத்தன்.

அதுமட்டுமன்றி, வேறுவேறு வடிவங்களில் சமைக்கப்பட்ட பல்வேறு தின்பண்டங்களையும் கொண்டு வந்துகொடுத்து அவற்றை முழுவின் இசைக்கு விரலியர் நடனமாட, அதனை ரசித்தவாறே உண்ணவைத்து மகிழ்ச்சிப்படுத்துகிறான் மன்னன்.

அதன் பின்னர், சோறும் உண்ணவேண்டுமென்று அந்த வறியவனை வற்புறுத்தி, முனைமுறியாத முல்லை மொட்டினைப்போன்ற விரலளவு நீளமான அரிசிச் சோற்றை, பலவகை பொரித்த காய்கறிகளோடு பரிமாற, அதனைக் கழுத்துவரை நிரம்புமாறு மன்னனுடன் அமர்ந்து உணவருந்திய மகிழ்ச்சியைப் பகிர்கிறான் புலவன்.



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### மக்களின் உணவுமுறையும் உபசரிப்பும்

விதம்விதமான அரிசிச் சோற்றினை நம் மக்கள் வகைவகையான கறிகளுடன் சமைத்துப் பரிமாறிய விதங்கள் படிப்பதற்கு மிகவும் சுவாரசியமானவை. மருத நிலமான ஆழூரில்,

"இருங்காழ் உலக்கை இரும்புமுகந் தேய்த்த  
அவைப்புமாண் அரிசி அமலை வெண்சோறு  
கவைத்தாள் அலவன் கலவையொடு"

இரும்பு உலக்கையால் தீட்டிய வெண்ணெல் சோற்றினை, சமைத்த நண்டுக்கறியுடன் பரிமாறியதையும், குறிஞ்சி நிலத்துக் கானவர் வீட்டில்,

"சுவல்விளை நெல்லின் செவ்வமிழ்ச் சொன்றி  
ஞமலி தந்த மனவுக்கு லுடும்பின்  
வறைகால் யாத்தது வயின்றொறும் பெருகுவீர்"

சிவப்பரிசிச் சோற்றை முடுமளவுக்கு உடும்புக் கறிப் பொரியலைப் பரிமாறி உண்ணச்செய்த உபசரிப்பையும், பசுக்களைப் பராமரித்து, அவற்றின் பாலையும், மோரையும் விற்றுத் தொழில் செய்யும் கோவலர் குடியிருப்புகளில்,

"இருங்கிளை ஞெண்டின் சிறுபார்ப்பன்ன  
பசுந்தினை மூரல் பாலொடும் பெருகுவீர்"

பசுந்தினை அரிசிச் சோறும் பாலும் சேர்த்த பால்சோற்றினை உண்ணத்தருவார்கள்.

### அந்தணர் வீட்டு அடிசில்

பெரும்பாணாற்றுப்படையில், வீடுகளில், நாய், கோழி இவற்றை வளர்க்காமல் கிளிகளை வளர்த்து அவற்றுக்கு வேதத்தைக் கற்றுக்கொடுக்கும் அந்தணர் வீடுகளில்,

"வளைக்கை மகடுஉ வயினறிந் தட்ட  
சுடர்க்கடைப் பறவைப் பெயர்ப்படு வத்தஞ்  
சேதா நறுமோர் வெண்ணெயின் மாதுளத்  
துருப்புறு பசுங்காய்ப் போழொடு கறிகலந்து  
கஞ்சக நறுமுறி யளை இப் பைந்துணர்"





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**நெடுமரக் கொக்கின் னறுவடி விதிர்த்த  
தகைமாண் காடியின் வகைபடப் பெறுகுவீர்"**

கருடச் சம்பா அரிசியில் சமைத்த சோற்றையும், மோரில் கடைந்தெடுத்த வெண்ணெய்யில் மிளகுத்தூளும் கறிவேப்பிலையும் சேர்த்து வதக்கிய காய்கறிப் பொரியலையும், ஊறுகாயுடன் உண்டு மகிழலாம் என்று பாணன் கூறுவதாகப் பாடல்கள் உள்ளன.

**வறியவன் வீட்டு உணவு**

வள்ளலும் வசதி படைத்தவர்களும் விருந்தளித்த விஷயங்கள் மட்டுமல்லாமல், வறியவரின் உணவுமுறையும் இங்கே காணக்கிடைக்கிறது. நல்லியக்கோடன் எனும் வள்ளலொருவனைக் காணச் செல்கின்றான் பாணன். வறியவனான அவன் வீட்டில்,

**"ஒல்குபசி உழந்த ஒடுங்குநுண் மருங்கில்  
வளைக்கைக் கிணைமகள் வள்ளுகிர்க் குறைத்த  
குப்பை வேளை உப்பிலி வெந்ததை  
மடவோர் காட்சி நாணிக் கடையடைத்து  
இரும்பேர் ஒக்கலொடு ஒருங்குடன் மிசையும்  
அழிபசி வருத்தம்..."**

வாட்டுகிற பசித்துன்பத்திலிருந்து தக்களைக் காத்துக்கொள்ள, உப்பில்லாமல் சமைக்கப்பட்ட வேளைக்கீரையை மற்றவர்கள் தங்கள் வறுமையை அறிந்துவிடக்கூடாதென்று அஞ்சி, வாயிலின் கதவடைத்துக்கொண்டு குடும்பத்தோடு உண்ணுகின்ற காட்சியைச் சிறுபாணாற்றுப்படை சொல்ல, வறுமையிலே வாழ்ந்தாலும் கூட வந்தவர்க்கு உணவளித்து வாழும் நிலைமையையும் பெரும்பாணாற்றுப்படை எடுத்தியம்புகிறது.

**"நெடுங்கிணற்று**

**வல்லாற் றுவரி தோண்டித் தொல்லை  
முரவுவாய்க் குழிசி முரியடுப் பேற்றி  
வாரா தட்ட வாடுள் புழுக்கல்..."**



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எயினர் எயிற்றியர் வாழும் ஈச்ச இலையினால் வேயப்பட்ட குடிசை. சமைப்பதற்கு எதுவுமின்றி, தரிசு நிலத்தைத் தோண்டிக்கிளறிச் சேகரித்துக் கொண்டுவந்த புல்லரிசியைக் குத்தி சுத்தம் செய்து, உப்பு நீர்க் கிணற்றில் ஊறிய நீரை உடைந்த பானையிலிட்டு, உலையிலேற்றிச் சமைத்த சோற்றை, சுட்ட கருவாட்டுடன் பரிமாறும் காட்சியையும் காணமுடிகிறது. இது வறுமையிலும் செம்மையாக வாழ்ந்த நம் தமிழர்களின் பெருமை. இவ்வாறாக ஆற்றுப்படை நூல்கள் நம் மக்களின் அக்கால உணவுப் பழக்கத்தையும் உயர்ந்த நெறிமுறைகளையும் எடுத்தியம்புகிறது.

### முடிவுரை:

குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை ஆகிய நிலங்களின் உணவுமுறை, வாழ்க்கை நிலை, பழக்க வழக்கங்கள், பண்பாடு, பண்டமாற்று முறை மூலம் மக்கள் மிகவும் மகிழ்ச்சியான வாழ்வினை வாழ்ந்து வந்தனர் என்பதை ஆற்றுப்படை இலக்கியங்களில் திணைசார் உணவு முறை வெளிப்படுத்துக்கின்றன என்பதில் ஐயமில்லை.



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Full Length Article

IJCRAR/FLT/80

# அற இலக்கியத்தில் பண்பாடு

ம.பத்மாபிரியா\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

அறம், பொடும் இன்பம் நாற்பொருள்களும் இலக்கியங்களின் எனினும் சில இயக்கியங்கள் அறக்ககத்து கலைய வீடு, ஆகிய எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் விழுமியங்கள் அற இலக்கியங்கள் பெரிதும் தோன்றின. அந்நூல்களின் மருவிய காலத்தில் தொகுப்பைப் பதினென் கீழ்க்கணக்கு என்பர். தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின.

பதினென் கீழ்க்கணக்கு நூல்களைச் சுட்டும் வெண்பா

நாலடி நான்மணி நானாற்பது ஐந்திணை முப்

பால் கடுகம் கோவை பழமொழி மா மூலம்

இன்னிலைய காஞ்சியுடன் ஏலாதி என்பவே

கைந்நிலையும் ஆம்கீழ்க் கணக்கு.

பதினென் கீழ்க்கணக்கு நூல்களின் பெயர்கள்:

1. நாலடியார்
2. நான்மணிக்கடிகை
3. இன்னா நாற்பது (நானாற்பதில் ஒன்று)



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4. இனியவை நாற்பது (நானாற்பதில் ஒன்று)
5. கார் நாற்பது (நானாற்பதில் ஒன்று)
6. களவழி நாற்பது (நானாற்பதில் ஒன்று)
7. ஐந்திணை ஐம்பது (ஐந்திணை தொகுப்பில் ஒன்று)
8. ஐந்திணை எழுபது (ஐந்திணை தொகுப்பில் ஒன்று)
9. திணைமொழி ஐம்பது (ஐந்திணை தொகுப்பில் ஒன்று)
10. திணைமாலை நூற்றைம்பது (ஐந்திணை தொகுப்பில் ஒன்று)
11. முப்பால் (திருக்குறள்)
12. திரிகடுகம்
13. ஆசாரக் கோவை
14. பழமொழி நானூறு
15. சிறுபஞ்சமூலம்
16. கைந்நிலை
17. முதுமொழிக் காஞ்சி
18. ஏலாதி

இவற்றுள் முதல் 11 வரை உள்ளவை அற நூல்கள் ஆகும். 12 முதல் 17 வரை உள்ளவை அக நூல் இத்தொகுப்பில் உள்ள நூலில் இடம் பெறத்தக்கது கைந்நிலையா? இன்னிலையா? என்பதில் மாறுபட்ட கருத்து உண்டு.

### 1. திருக்குறள்

தமிழில் உள்ள அற இலக்கியங்களில் தலை சிறந்தது. எழுதியவர் திருவள்ளுவர். பெற்றோர் - ஆதி பகவன் காலம் கி.மு. முதல் நூற்றாண்டு என்பர் அமைப்பு:



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வெண்பாவால் ஆனது. 1330 குறட்பாக்களை உடையது. முதல் அடியில் நான்கு சீர்கள் அடுத்த அடியில் மூன்று சீர்கள் என மொத்தம் ஏழுசீர்கள் கொண்டது.

சிறப்புகள்

கடுகைத் துளைத்து ஏழ்கடலைப் புகட்டிக் குறுகத் தறித்த குறள்.

அணுவைத் துளைத்து ஏழ்கலைப் புகட்டிக் குறுகத் தறித்த குறள்.

வளருவன் தன்னை உலகினுக்கே தந்து வான்புகழ் கொண்ட தமிழ்நாடு.

வள்ளுவனைப் பெற்றதால் பெற்றதே புகழ் வையகமே

அகர முதல எழுத்தெல்லாம் ஆதி

பகவன் முதற்றே உலகு.

(குறள் எண் 1)

ஊடுதல் காமத்திற்கு இன்பம் அகற்கின்பம்

கூடி முயங்கப் பெறின்.

(குறள் எண் 1380)

### 2. நாலடியார்:

திருக்கிறருக்கு அடுத்த நிரையில் பாராயத்தக்கது. நாலடி நானூறு, வேளாண் வேதம் என்றும் அழைப்பர். எழுதியவர்கள்: சமண முனிவர்கள். தொகுத்தவர்: பதுமனார். காலம்: கிபி மூன்றாம் நூற்றாண்டுக்குப் பிந்தையது.

### அமைப்பு:

வெண்பாவால் ஆனது 400 பாடல்களைக் கொண்டது. அறத்துப்பால், பொருட்பால், காமத்துப்பால்

சிறப்புகள்:

ஆலும் வேலும் பல்லுக்கு உறுதி நூலும் இரண்டும் சொல்லுக்கு உறுதி.





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பழகுதமிழ்ச் சொல்லருமை நாலிரண்டில் நாலடி இரண்டடி கற்றவனிடத்து வாயடி கையடி செய்யாதே என்பது குறிப்பிடத்தக்கக் கருத்துகள்.

### 3. இன்னா நாற்பது:

ஒவ்வொரு பாடலிலும் மக்களுக்குத் தரும் இன்னாதவை நான்கு இடம் துன்பம் பெற்றுள்ளன. எழுதியவர்: கபிலர் (சங்கப் புலவரா? பிற்காலத்தவரா என்ற ஐயம் உண்டு) காலம் கிபி நான்காம் நூற்றாண்டு.

#### அமைப்பு:

வெண்பாவால் ஆனது. 40+1 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது.

#### சிறப்புகள்:

திருக்குறள் கருத்துகள் நிரம்ப இடம் பெற்றுள்ளன. எளிய சொல்லாட்சி

### 4. நான்மணிக்கடிகை

ஒவ்வொரு பாடலிலும் மணி போன்ற நான்கு கருத்துகள் உள்ளன. எழுதியவர் காலம் விளம்பிநாகனார் கி.பி நான்காம் நூற்றாண்டு.

#### அமைப்பு

வெண்பாவால் ஆனது. 104+2 (கடவுள் வாழ்த்து) பாடலைக் கொண்டது

#### சிறப்புகள்

அறக்கருத்துகளைச் சங்கலித் தொடர் போன்ற கூறுகிறது. திருக்குறளின் அறக்கருத்துகளைப் போன்று சிறந்த உலகியல் அறங்கள் இடம்பெற்றுள்ளன. பாடல்கள் எளிய நடையில் அனைவருக்கும் புரியும் வகையில் உள்ளன.

“நிலத்திற்கு அணிஎன்ப, நெல்லும் கரும்பும்,

குளத்துக்கு அணிஎன்ப, தாமரை, பெண்மை



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நலத்துக்கு அணிஎன்ப, நாணம் தனக்குஅணி  
தான்செல் உலகத்து அறம் (நான்மணிக்கடிகை, பக். 64)  
“கண்ணின் சிறந்த உறுப்பு இல்லை; கொண்டானின்  
துன்னிய கேளிர் பிறர் இல்லை; மக்களின்  
ஒண்மைய வாய் சான்ற பொருள் இல்லை; ஈன்றாளின்  
எண்ணக் கடவுளும் இல்” (நான்மணிக்கடிகை, பக்..85)

மேற்குறிப்பிட்ட பாடல்களின் மூலம் நாண்மணிக்கடிகையின் சிறப்புகளை அறியமுடிகிறது.

### 5. இனியவை நாற்பது:

இன்னா நாற்பது கூறும் கருத்துகளுக்கு எதிரான இனிய கருத்துகளைக் கூறுகிறது. மக்கள் நன்னெறியில் வாழ அவர்கள் கடைபிடிக்க வேண்டிவற்றைக் கூறுகிறது. சில பாடல்களில் மட்டும் நான்கு இனியவை கூறப்பட்டுள்ளது. பெரும்பாலான பாடல்களில் மூன்று இனியவை கூறப்பட்டுள்ளது. எழுதியவர்: பூதஞ்சேந்தனார்.

### அமைப்பு:

வெண்பாவால் ஆனது. 40+1 (கடவுள் வாழ்த்து) பாடல்களைக் கொண்டது.

### சிறப்புகள்:

127 இனியவை கூறப்பட்டுள்ளன. திருக்குறள் கருத்துகள் மிகுதியாக இடம் பெற்றுள்ளன. குறிப்பிடத்தக்கக் கருத்துகள்:

- \* குழவி தளர்நடை காண்டல் இனிது.
- \* மழலை கேட்டல் அமிழ்தினும் இனிது.
- \* ஊனைத் தின்று ஊனைப் பெருக்காமை இனிது.
- \* கற்றறிந்தான் கூறும் கருமப் பொருள் இனிது.



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Full Length Article

IJCRAR/FLT/81

## சங்க இலக்கியத்தில் உணவுப் பண்பாடு

து. மஞ்ச ஸ்ரீ\*

வணிகவியல் இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### உணவுப் பண்பாடு

உணவு, பிரபஞ்சத்தின் சுழற்சி" என்பது தைத்ரேய உபநிடதம் மனித வரலாற்றைப் பற்றிச் சிந்தித்தவர்கள் எல்லாருமே, நாகரிக வரலாற்றை எழுதியவர்கள் ஆதிகால மனிதனின் உணவு சேகரிப்பு அல்லது உணவு வழக்கத்திலிருந்துதான் சமூக வரலாற்றைத் தொடங்கு கின்றனர். கி.மு 7000 ஆண்டுகளுக்கு குன்பே கால்நடை -களை மேய்க்கும் தொழிலைக் கற்றுக் கொண்டனர். இதுவும் உணவின் தேவைக்காக ஏற்பட்ட தொழில் - மனிதன் விவசாயத்தைக் கற்றுக்கொள்ள ஆரம்பித்தது (கி.மு.3000) கூட உணவின் தேவைக்காகவே. இதனால் மானியவியலாளர் மனித சமூக நாகரிகத்தை உணவு உற்பத்தியின் அடிப்படையில் மதிப்பீடு செய்கின்றனர். உணவு உற்பத்தி முறையை மானிடவியலாளர்கள். தமிழர் நிலத்தைக் குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என ஐந்தாகப் பகுத்தனர். இது இயற்கையான பகுப்பு. உணவு முறையில் பண்டமாற்று நடந்தது பழங்காலத்தில் பொருள்களைக் கொடுத்துப் பொருள்களைப் பெற்றுக்கொண்டனர் அதைப் பண்டமாற்று என்று கூறுகிறது.

### குறிஞ்சி நில உணவு:

மலையும் மலைசார்ந்த இடத்தையும் குறிச்சி என்று கூறினர். குறிஞ்சி நில உணவு நன்னனுக்குரிய சவ்வாது மலையின் அடிவாரத்தில் இருந்த சிற்றூர்களில் வாழ்ந்த மக்கள் திணைச்



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சோற்றையும் நெய்யில் வெந்த இறைச்சியையும் உண்டார்கள். அதை விருந்தினருக்கும் கொடுத்தனர். இதனை,

**‘பருஉக்குறை பொழிந்த நெய்க்கண்**

**வேவையொடு குருஉக்கண் இறடிப் பொம்மல் பெறுகுவீர்! (மலை- 168-169).**

என்று கூறுகிறார். அத்துடன் நன்னனது மலையில் மூங்கில் அரிசிச் சோற்றையும் பலாக்கொட்டை, மா, புளிநீர், மோர் ஆகியவற்றோடு கலந்து தயாரித்த குழம்பையும், பெண் நாய் கடித்த உடும்பின் இறைச்சியையும் மானின் இறைச்சியையும், பன்றியின் இறைச்சியையும் சேர்த்து உண்டனர். (மலை -174-185) அத்துடன் இறைச்சியையும், கிழங்கையும் வேகவைத்து உண்டனர். (மலை 425,26) குறிஞ்சி நிலத்து மலைவழிச்செல்லும் கூத்தர், தினைப்புனத்துக் காவலரால் கொல்லப்பட்ட காட்டுப் பன்றியின் மயிரை நீக்கி, மூங்கில் பற்றி எரியும் நெருப்பில் அவ்வூனை வாட்டி அவ்விறைச்சியைத் தின்றனர். மீதத்தை இலையில் கட்டி வழிக்கு உணவாகக் கொண்டு சென்றனர்.

**முல்லை நில உணவு:**

முல்லை நிலச் சிற்றூர்களில் தினைஅரிசிச் சோற்றையும் வரகரிசிச் சோற்றையும் அவரைப் பருப்பையும் கலந்து செய்த “கும்மாயம்” எனப் பெயர் பெற்ற உணவை உண்டனர். (பெ. ஆ. - 167,168, 192 - 195). நன்னனது மலைநாட்டு முல்லை நிலத்தில் சிவந்த அவரை விதைகளையும் மூங்கில் அரிசியையும், மேட்டு நிலத்தில் விளைந்த நெல் அரிசியையும், புளி கரைக்கப்பட்ட உலையில் பெய்து குழைந்த புளியங் கூழாக்கி உட்கொண்டனர் (மலை-434, 436), பொன்னை நறுக்கினாற்போன்ற ஒரே அளவுடைய நுண்ணிய அரிசியை வெள்ளாட்டு இறைச்சியுடன் கூட்டி ஆக்கிய சோற்றையும், தினைமாவையும் உண்டனர். (மலை -440-445).



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### மருத நிலத்தார் உணவு

சோழவளநாடு சோறுடைத்து' என்பது பழங்காலப் பழமொழி காவிரி பாய்வதால் எப்போதும் வளமுடையதாக இருக்கும் சோழநாட்டு மருத நிலத்தில் கரும்பும் நெல்லும் மிகுதியாக உள்ளன. கரும்பையும், அவலையும் கொடுத்து மானின் தசையையும் கள்ளையும் பெற்றுக் கொள்கின்றனர். (பொ.ஆ 216 -217) ஓய்மானாட்டு மருதநிலத்தார் வெண்சோற்றையும், நண்டும் பீர்க்கங்காயும் கலந்த கூட்டையும், சேர்த்துக் கொண்டனர். (சி.ஆ 193-195) தொண்டை நாட்டு மருதநிலத்தில் சிறு பிள்ளைகள் காலையில் பழையசோற்றை உண்டனர். பழையசோற்றின் மேல் வெறுப்பு ஏற்பட்டால் அவலை இடித்து உண்டனர். (பெ.ஆ 223-226). தொண்டை நாட்டு மருத நிலத்தார் நெல்சோற்றைப் பெட்டைக்கோழிப் பொரியலோடு உண்டனர். (பெ. ஆ 254-256). அந்நாட்டுத் தோப்பில் வாழும் மருதநில உழவர் சோற்றோடு பலாப்பழம், இளநீர், வாழைப்பழம், நுங்கு, வள்ளிக்கிழங்கு, போன்றவற்றையும் சேர்த்து உண்டனர். (பெ.ஆ. 356-366).

### நெய்தல் நிலத்தார் உணவு

பழங்காலச் சோழநாட்டின் தலைநகராகிய காவிரிப் பூம்பட்டினத்தின் நெய்தல் நிலத்தார் கடலில் பெற்ற இறால் மீனையும், வயல் ஆமையையும், பக்குவம் செய்து உண்டனர். (ப. பாலை. 63, 64). பனங்கள்ளைக் குடித்தனர். (ப. பாலை. 89). அத்துடன் நெல்அரிசிக் கள்ளையும் பருகினர். (ப.பாலை 93) கள்ளுக் கடைகளில் மீன் இறைச்சியும் விலங்கு இறைச்சியும், பொரித்து விற்கப்பட்டன (ப.பாலை. 176-178), ஓய்மானாட்டு நெய்தல் நிலத்தார் நெய்தல் நில மகளிராகிய நுளைச்சியர் அரித்த கள்ளையும், உலர்ந்த குழல் மீனின் சூட்டு இறைச்சியையும் உண்டனர். (சி.ஆ. 156-163). தொண்டைநாட்டுக் கடற்கரைப் பட்டினத்தில் அதாவது இக்கால மாமல்லபுரத்தில், அக்காலத்தில் நெல்லை இடித்த மாவாகிய உணவை ஆண்பன்றிக்கு இட்டுக் கொழுக்க வைத்து, கொழுத்த பன்றியின் இறைச்சியைச் சமைத்து உண்டனர். (பெ.ஆ 339-345)





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### பாலை நிலத்தார் உணவு:

ஓய்மானாட்டுப் பாலைநிலமக்களாகிய வேட்டுவர் இனிய புளிக்கறி இடப்பட்ட சோற்றையும், ஆமாவின் சூட்டு இறைச்சியையும் உண்டனர். (சி.ஆ. 175-177). தொண்டைநாட்டுப் பாலைநில மக்கள் புல் அரிசியைச் சேர்த்து நிலத்தில் உள்ள உரலில் குற்றிச் சமைத்த உணவை உப்புக்கண்டத்தோடு உண்டனர். விருந்தினர்க்குத் தேக்கிலையில் உணவு கொடுத்தனர். (பெ.ஆ. 95-100). மேட்டுநிலத்தில் விளைந்த ஈச்சங்கொட்டை போன்ற நெல் அரிசிச் சோற்றையும், நாய் பிடித்து வந்த உடும்பின் பொரியலையும் சேர்த்து உண்டனர்.

### பகிர்ந்துண்ணல்

இனக்குழு சமுதாய வாழ்வை மேற்கொண்டிருக்கும் மக்களிடம் பகிர்ந்து உண்ணுதல் என்பது அடிப்படைப் பண்பாக அமைந்துள்ளது. பண்டைத் தமிழரின் பாகுபாடின்றி பகுத்து உண்ணும் இப் பண்பைத்தான்

**“தந்துநிறை பாதீடு உண்டாட்டு உயர்கொடை”**

என்னும் நூற்பாவில் தொல்காப்பியர் ‘பாதீடு’ என்றுசுட்டுகின்றார். மேலும், சங்க காலத்தில் மன்னர்கள் போரில் பெற்ற செல்வங்களை வீரர்களுக்குப் புலவர்களுக்கும் வாரி வழங்கியதோடு பெருஞ்சோறு படைத்தும் மகிழ்ந்தனர்.

### பண்ட மாற்று

மக்கள் பண்ட மாற்று மூலம் தம் தேவைகளை நிறைவேற்றிக் கொள்கின்றனர். பண்டைத் தமிழரின் வாணிபம் என்பது பண்டமாற்றே. பண்டமாற்று குறித்த செய்தி சங்க இலக்கியத்தில் பல இடத்தும் பதிவு செய்யப்பட்டுள்ளது.

**“தேனெய்யொடு கிழங்கு மாறியோர்**

**மீனெய்யொடு நறவு மறுகவும்**



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தீங்கரும்பொரு அவல் வகுத்தோர்

மான் குறையோடு மது மறுகவும்”

(பொருநர். 214-217)

என்று பத்துப்பாட்டு பதிவு செய்கின்றது. உமணர்கள் கூட்டமாகச்சென்று வெள்ளுப்பைக் கொடுத்து நெல்லும் பிறவும் பெற்றதை,

“கதழ்கோல் உமணர் காதல் மடமகள்

சில்கோல் எவ்வளை தெளிர்ப்ப வீசி

நெல்லின் நேரே வெண்கல் உப்பெனச்

சேரிவிலை மாறு கூறலின்”

(அகம். 140:5-8)

என்றும்,

“குறும்பல்லூர் நெடுஞ்சோணாட்டு

வெள்ளை யுப்பின் கொள்ளை சாற்றி

நெல்லொடு வந்த வல்லாய்ப் பஹி”

(பட்டினம். 28-30)

நிலம் சார்ந்து தம் வாழ்வை அமைத்துக் கொண்ட பழந்தமிழர் அந்நிலம் சார்ந்த உணவுப் பொருட்களையே வாழ்வியல் ஆதாரமாகக் கொண்டிருந்ததை சங்க இலக்கியத்தில் பத்துப்பாட்டு காட்டுகின்றது.



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Full Length Article

IJCRAR/FLT/82

## சங்க இலக்கியத்தில் பண்பாடு

ரா. மோனிக்கா\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

மனித சமுதாயத்தைப் பயன்படுத்துவதை இலக்காகக் கொண்டது. இலக்கியம் எனப்படும் - நற்றிணை, குறுந்தொகை, ஐங்குறுநூறு, கலித்தொகை, அகநானூறு, பதிற்றுப்பத்து, பரியாடல், புறநானூறு, ஆகிய எட்டுத்தொகை நூல்களும் முல்லைப்பாட்டு, பட்டினப்பாலை, திருமுககாற்றுப்படை, பெரும்பாணாற்றுப்படை, சிறுபாணாற்றுப்படை, பெரும்பாணாற்றுப்படை, மதுரைக்காஞ்சி, நெடுநல்வாடை, மலைபடுகடாம் ஆகிய பத்துப்பாட்டு நூல்களும் சங்க இலக்கியங்களாக குறிக்கப்பெறுகின்றன.

இவ்விலக்கியங்கள் பதிவு செய்துள்ள பண்பாட்டு சிந்தனைகளை எடுத்துரைப்பதே இக்கட்டுரையின் நோக்கம்.

பண்பாட்டுப் பதிவுகள்

கற்றறிந்தார் ஏத்தும் கரித்தொகையில் தலைவியை மறந்த தலைவன் ஒருவனுக்குத் தோழி கூறும் அறிவுரை பல்வேறு பண்புகளுக்கு விளக்கம் தருவதாக அமைவது சிறப்பிற்குரியது.

'ஆற்றுதல்' என்பது ஒன்று அலந்தவர்க்கு உதவுதல்;

'போற்றுதல்' என்பது புணர்ந்தாரைப் பிரியாமை;



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'பண்பு' எனப்படுவது பாடு அறிந்து ஒழுக்குதல்;

'அன்பு' எனப்படுவது தன் கிளை செறாஅமை;

'அறிவு' எனப்படுவது பேதையார் சொல் நோன்றல்;

'செறிவு' எனப்படுவது கூறியது மறாஅமை;

'நிறை' எனப்படுவது மறை பிறர் அறியாமை;

'முறை' எனப்படுவது கண்ணோடாது உயிர் வெளவல்;

'பொறை' எனப்படுவது போற்றாரைப் பொறுத்தல்;

என்னும் பகுதியை, மனித குலத்திற்கு நீதியை புகட்டும் இனியதொரு பண்பாட்டும் பதிவு இடம்பெற்றுள்ளது. யாவர்க்கும் இனிமை தரும் இடம்பெற்றுள்ளது. யாவர்க்கும் அபாங்கில் நடந்தல் நயன், வேறுபாடின்றி யாவரியடும்

அன்பு பாராட்டுதல் நண்பு; குற்றம், தீமை இயற்றை கண்டு மனம் சகூஅதல் நாணம்; சமுதாயத்திற்குப் பயன்பட இருத்தல், நற்பண்புகள் நிரம்பப் பெறுதல், உலகத்தோடியைதல் ஆகிய பண்பாட்டுக் கூறுகள் எடுத்தியம்பும் நற்றிணைக் காட்சி குறிக்கத்தக்கது. நயனும் நண்பும் நானும் நன்குடைமையும் பயனும் பண்பும் பாடறிந் தொலுகலும் நும்மினும் உடையேன் மன்னே அன்னும் பகுதி, நற்றிணை காட்டும் பண்பாட்டுச் சித்திரமாகும்

### அன்பு

சங்க இலக்கியம் காட்டும் இத்தகைய பரண்பாட்டு பதிவுகளும், அனிமனித வாள்ச்சிக்குத் துணைபுரியும் காதலை சிறப்பாகக் குறிப்பிடலாம். அமைவது அன்பு அந்த அன்பே இன்று காலக காகுலா கனிந்திருக்கிறது பன வளர்ச்சியும் அறிவு எருவர் பீது அன்பு செலுத்துவதே காதல்; இது உயிரியற்க்கையாகும். தலைவனும், தலைவியும் சந்தித்த போது காதல் தோன்றுகிறது. இவருடையக தாய், தற்சதையரிடையே அவ்வித உறவோ, தோடர்போ இல்லை." இருப்பினும் செம்மண் நிலத்தோடு சேர்ந்த தண்ணி போல. இவருடைய அன்பு நெஞ்சங்கள் கலந்துவிட்டன



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நிலத்தினும் பெரிதே; வானினும் உயர்ந்தன்று;

நீரினும் ஆர் அளவின்றே- சாரல்

கருங் கோல் குறிஞ்சிப்பூக் கொண்டு,

பெருந்தேன் இழைக்கும் நாடனொடு நட்பே.

என்னும் பாடல் குறுந்தொகையில் தலைவியின் அன்பைப் பதிவு செய்துள்ளது.

### விருந்தோம்பல்

விருந்தோம்பல் எனப் பலந்தமிழ்ப் பண்பாடு தமிழகத்தில் இன்றளவும் நிலவி வருவது ஒரு தனிச்சிறப்பாகும். தமிழன் தம் இல்லம் தேடி வரும் உற்றார், உறவினர், ஏழை எளியவர்க்கு விருந்தளிக்கும் செய்யும் விருத்தோம்பல் என்னும் பாண்பாட்டணம் சங்க பரவலாகக் காணமுடிகிறது.

விருந்தினர் எந்த தோத்தில் வந்தாலும் அவர்களை அன்புடன் உபசரிப்பது தமிழர் பண்பாகும். இரவு நேரத்தில் வீட்டிற்கு வந்த விருந்தினர்களுக்கு நெய் கலந்த இறைச்சியைச் சமைத்து விருந்தினர்க்குக் கொடுத்த காட்சியை கீழ்வரும் பாடலடிகள் பதிவு செய்துள்ளது.

"எல்லி வந்த நல்லிசை விருந்திர்க்குக

இளறியை அறிவை நெய்துடுமுந்து" - (நள் -41)

விருந் தோம்பற் பண்புடை நெஞ்ச்சத்தை,

விருந்துண்டெஞ்சிய மிச்சில் (206-207)





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Full Length Article

IJCRAR/FLT/83

## சங்க இலக்கியத்தில் பண்பாட்டுப் பதிவுகள்

மு. பவித்ரா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

மனித சமுதாயத்தைப் பயன்படுத்துவதை இலக்காகக் கொண்டது இலக்கியம் எனப்படும். நற்றிணை, குறுந்தொகை, ஐங்குறுநூறு, கலித்தொகை, அகநானூறு, பதிற்றுப்பத்து, பரிபாடல், புறநானூறு, ஆகிய எட்டுத்தொகை நூல்களும், முல்லைப்பாட்டு, பட்டினப்பாலை, திருமுருகாற்றுப்படை, பொருநராற்றுப்படை, சிறுபாணாற்றுப்படை, பெரும்பாணாற்றுப்படை, மதுரைக்காஞ்சி, நெடுநல்வாடை, மலைபடுகடாம் ஆகிய பத்துப்பாட்டு நூல்களும் சங்க இலக்கியங்களாக குறிக்கப்பெறுகின்றன.

மனித இனத்தையும், மனத்தையும் பண்படுத்தும் இவ்விலக்கியங்கள் பதிவு செய்துள்ள பண்பாட்டுச் சிந்தனைகளை எடுத்துரைப்பதே இக்கட்டுரையின் நோக்கம்.

பண்பாடு விளக்கம்

பண்பாடு என்ற சொல்லின் அறிமுகமும் விளக்கமும் முதலில் அறிந்திட வேண்டிய ஒன்றாகும். சற்றேக்குறைய ஐம்பது ஆண்டுகளுக்கு முன்பு இரசிகமணி டி.கே.சி, அவர்களால் 'பண்பாடு' என்ற சொல் என்னும் ஆங்கிலச் சொல்லுக்கு இணையாக அறிமுகம் செய்யப்பெற்றது. 'உலக நடைமுறையினையும் சமுதாயம் ஒத்துக்கொண்ட நெறிகளையும் பொருந்தி நடத்தவே



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'பண்பாடு' என்று என்னப்பெற்றது' என்பர் சோ.நா. கந்தசாமி. எனவே, சமுதாயம் ஏற்றுக்கொண்ட நெறியோடும் உலகநடைமுறையோடும் ஒத்துபோகும் நிலை பண்பாடு என்று குறிப்பிடப்படுகிறது. இத்தகைய பண்பாட்டுச் சிந்தனைகளை நல்கிச் சமுதாயம் செம்மைப்படச் சங்க இலக்கியம் துணைபுரிந்துள்ளது.

### நீதிபுகட்டும் பண்பாட்டுப் பதிவுகள்

கற்றறிந்தார் ஏத்தும் கலித்தொகையில், தலைவியை மறந்த தலைவன் ஒருவனுக்குத் தோழி கூறும் அறிவுரை பல்வேறு பண்புகளுக்கு விளக்கம் தருவதாக அமைவது சிறப்பிற்குரியது.

'ஆற்றுதல் என்பது அலந்தார்க்கு உதவுதல் போற்றுதல் என்பது புணர்ந்தாரைப் பிரியாமை. பண்பெனப் படுவது பாடறிந் தொழுகுதல் பண்பெனப் படுவது பேதையார் சொல்நோன்றல்.

செரிவேனப் படுவது மறைபிறர் அறியாமை முறையெனப் படுவது கண்ணோடாது உயிரேவல்.

பொரையெனப் படுவது பொற்றரைப் என்னும் பகுதியை, மனித குலத்திற்கு நீதியை புகட்டும் இனியதொரு பண்பாட்டுப் பதிவு எனலாம்.

நற்றிணையிழும் இடது போன்றதொரு பதிவு இடம்பெற்றுள்ளது. யாவர்க்கும் இனிமை தரும் பாங்கில் நடத்தல் நயன்; வேறுபாடின்றி யாவரிடமும் அன்பு பாராட்டுதல் நண்பு; குற்றம், தீமை இவற்றைக் கண்டு மனம் கூசுதல் நாணம்; சமுதாயத்திற்குப் பயன்பட இருத்தல், நற்ப்பண்புகள் நிரம்பப் பெறுதல், உலகத்தோடியைதல் ஆகிய பண்பாட்டுக் கூறுகளை எடுத்தியம்பும் நற்றிணைக் காட்சி குறிக்கத்தக்கது.

'நயனும் நண்பும் நானும் நன்குடைமையும் பயனும் பண்பும் பாடறிந் தொலுகலும் நும்மினும் உடையேன் மன்னே என்னும் பகுதி, நற்றிணை காட்டும் பண்பசித்திரமாகும் சித்திரமாகும்.



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### அன்பு

சங்க இலக்கியம் காட்டும் இத்தகைய பண்பாட்டு பதிவுகளுள், தனிமனித வளர்ச்சிக்குத் துணைபுரியும் காதலைச் சிறப்பாகக் குறிப்பிடலாம். இனிய இல்லத்திற்கு அடிப்படையாக அமைவது அன்பு. அந்த அன்பே இன்று காதலாக கனிந்திருக்கிறது. மன வளர்ச்சியும் அறிவு முதிர்ச்சியும் கொண்டோர் ஒத்த கருத்தோடு, ஒருவர் மீது அன்பு செலுத்துவதே காதல்; இது உயிரியற்க்கையாகும். இருப்பினும் செம்மண் நிலத்தோடு சேர்ந்த தண்ணீர்போல, இவருடைய அன்பு நெஞ்சங்கள் கலந்துவிட்டுணை செய்யக்கூடியது.

'செம்புலப் பெயல்நீர் போல அன்புடை நெஞ்சம்தான் கலந்தனவே' என்று குறுந்தொகைப்பாடல் ஒன்று காட்சிப்படுத்தியுள்ளது. மேலும் தலைவன் உன்னை மறந்துவிட்டான்; அவனுக்கு உன் மீது அன்பில்லை என்று கூறும் தோழிக்குப் பதில் கூறும், தலைவி, தலைவன் தன்மீது கொண்டுள்ள அன்பு எத்தகையது என்பதைத் தெளிவுபடுத்துகிறார்.

'நிலத்தினும் பெரிதே, வானினும் உயர்ந்தன்று நீரினும் ஆரளவின்றே, சாரற் கருங்கோற் குறிஞ்சிப் பூக்கொண்டு பெருந்தேன் இழைக்கும் நாடனோடு நட்பே' என்னும் பாடலில் குறுந்தொகைத் தலைவி காட்டும் அன்புக்காட்சி பதிவாகியுள்ளது.

### பொதுநலச் பண்பு

உலகம் தோன்றியது முதல் சமுதாய நலன் கருதிப் பாடுபடும் நல்லோர் தோன்றிய வண்ணமே உள்ளனர். அவர்களால் உலகச்சமுதாயம் பயன்பெறுகிறது என்பது உண்மை. கடலுள் மாய்ந்த இளம்பெருவழுதி, 'உண்டாலம்ம இவ்வுலகம்' என்னும் பாடலில், 'புகழெனின் உயிருங் கொடுக்குவர்; அயர்விலர்ளு அன்ன மாட்சி அனைய ராகித் தமக்கென முயலா நோன்றாள் பிறர்க்கென முயலுநர் உண்மை யானே' என்னும் வரிகளில் இச்செய்தியை வலியுறுத்தியுள்ளார். தன்னலம் கருதாமல், பிறமக்களின் நலத்தைக் கருதும் பண்பு கொண்டோர் இருப்பதாலேயே இவ்வுலகம் நிலைத்திருக்கிறது என்னும் கருத்து, மக்களிடையே பொதுநலப் பண்பை ஊட்டி, உலகை நிலைநிறுத்துவதோடு மேம்படுத்தவும் துணை செய்யக்கூடியது.



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Full Length Article

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## பக்தி இலக்கியம்

பி. பூஜா ஸ்ரீ\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பக்தி இலக்கியம் பெருமாகில் தோன்றியது பல்லவர் காலத்திலேதான் வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை இக்காலத்தில் எழுத்த பக்தி இலக்கியம் இருவகைப்பட்டது, தனித்தனிப் பதிகங்களாய் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தருவி அமைந்துள்ளன பெரும்பாலானவை முன்னிவைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன

இடையில் தோன்றிய சில நீதி நூல்களை ஒதுக்கிவிட்டுப் பார்ப்போமானால் சங்க இலக்கியத்திலிருந்து பக்தி இலக்கியத்துக்கு இடையேயுள்ள வளர்ச்சியை நன்கு உணரலாம் பெயர் குறிப்பிடப்படாத கற்பனை மனிதர் இருவரின் காதலாக இருந்த பாட்டுகள் மாறி, தெய்வத்தின் மீது கெண்ட காதலைப் பாகும் பாட்டுகளாக வளர்ந்தன அரசர்களின் வீரச் செயல்களைப் பாடும் நிலை மாறி, கடவுளின் அற்புத விளையாட்டுகளைப் பாடும் நிலை வள்ளல்களின் கொடையைப் பாடும் பாடல்களுக்கு ஈடாக கடவுளின் புகழைப் பாடியுள்ளனர்.

அருட் செயல்களைப் பாடும் பாடல்கள் வளர்ந்தன. கற்பனைக் காதலுக்குப் பின்னணியாகப் பொதுவான இயற்கைச் சூழல் வருணிக்கப்பட்டிருந்தது மாறி, கடவுளியம் செலுத்தும் பக்திக்கும்



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பின்னணியாகக் குறிப்பிட்ட ஊர்களின் (கோயில் தவங்களைக் சூழ்த்த) இயற்கையழகைப் பற்றிய வருணனைகள் அமைத்தன. சங்க இலக்கியக் காதல் பாடல்கள் பலவற்றிலும் இயற்கை வருணனைகள் அமைத்தமை போலவே திருஞானசம்பந்தர், சந்தரமூர்த்தி நாயனார், திருமங்கையாழ்வார் முதலானவர்களின் பக்திப் பாடல்கள் பாவற்றிலும் சிறந்த இயற்கை வருணனைகள் அமைந்தமை காணலாம் இந்த உள்ளடக்க மாறுதலுக்குச் சமயங்கள் வழிவகுத்தன

### சங்க காலத்திற்குப் பிறகு

சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது அதனால் மக்களின் காதல் வாழ்வுக்கும் இல்லறத்திற்கும் இருந்த பெருமை குறையத் தலைப்பட்டது இந்து உலகில் உள்ளன.

### மண்ணில் நல்ல வண்ணம் வாழலாம்

ஆழ்வார் நாயன்மார் பாடல்களில் துறவறம் பதிக்கப்படவில்லை; இல்லறம் வெறுக்கப்பாவில்லை நிலையாமை உணர்த்தப்படுகிறது கலைகளும் போற்றுப்படுகின்றன இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்கி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்கலக் கண்டு அஞ்சும் அச்சம் நீங்கி, மக்கள் கூடி வழிபாடு செய்து பக்தியுணர்ச்சியில் திளைத்திருக்க உணக்கடுபடுகிறது மண்ணில் நல்ல வண்ணம் வாழலாம்" என்கிறது திருமண சம்பந்தர் பாடிய தேவாரத்திலுள்ள அறிவுரை எல்லாம் இறைவன் தரும் இன்பங்கள்

சமணத்துறவியாக, துறவிகளின் தலைவராக இருந்து சைவ சமயத்திற்குத் திரும்பியவர் எனக் கூறப்படும் திருநாவுக்கநர் பாடியுள்ள பின்வரும் பாடலில் இயற்கை எனும் இன்பங்களும் இயற்கையைப் பயன்படுத்திப் பெறும் இன்பங்களும் கலை இன்பங்களும் எல்லாம் இறைவன் தரும் இன்பங்களே என்ற உண்மை விளங்குகிறது.





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### பக்திப் பாடல்கள் விளைத்த புரட்சி

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி ஒன்று: கடவுளுக்குமுன் மகிகள் எல்லோரும் சமமானவர்கள் கடவுள் ஒருவனே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வமார்ந்தது அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.

### பிற சைவ நூல்கள்

தலபுராணங்கள், வீரசைவ நூல்கள் என சைவ சமய இலக்கியங்களின் வளர்சி இன்றும் தொடர்கிறது.

### வைணவ சமய இலக்கியங்கள்

திருமாலை முழுமுதற் கடவுளாகக் கொண்ட சமயம் வைணவம் ஆகும். கி.பி. 6ஆம் நூற்றாண்டு முதல் 9 ஆம் நூற்றாண்டுக்குள் வைணவ சமயத்தில் ஆழ்வார்கள் 12 பேரினால் இயற்றப்பட்ட இந்த பாடல்களை, 10 ஆம் நூற்றாண்டில் வாழ்ந்த நாதமுனிகள் தொகுத்தார்.

### சமண பக்தி இலக்கியங்கள்

சங்க கால உலோச்சரனார் சமணர் எனக் கருதவர் கணியன் என்ற செல் சமணரைக் குறிக்கும் என்பார். நிகண்டன் கலைக்கோட்டுத் தண்டனாகும் கமணரே அகப்புறப் பாடல்களில் ஒரு சிலவற்றில் சிமண சமயக் கருத்தும் கள் உள்ளன தொல்காப்பியரையும் திருவள்ளுவரையும் இளங்கோவடிகளையும் சமணர் என்று கருதுவர் பெருங்கதை வும், சிந்தாமணியும், வனையாபதியும் ஐஞ்சிறு காப்பியங்கள் ரும் சமணக் காப்பியங்களாகும்



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### சைவ சமய இலக்கியங்கள்

சிவனை முழுமுதற்கடவுளாக வணங்கும் சமயமான சைவசமயம் சார்ந்து எழுந்த இலக்கியங்கள் சைவ இலக்கியங்கள் எனப்படும் கி.பி ஏழாம் நூற்றாண்டு முதல் 12-ஆம் நூற்றாண்டு வரையான காலங்களில் சிற்றிலக்கியம், பெருங்காப்பியம், எனப் பல சைவ இலக்கியங்கள் இயற்றப்பட்டன கிபி 670 காலப்பகுதி தொடங்கி, 550 ஆண்டு காலம் தமிழ்மொழியைச் சைவ சமயமே செல்வாக்குப் பெற்றது.

### சைவ சித்தாந்த நூல்கள்

பன்னிரு திருமுறைகளைப் போல சைவசமயக் கருத்துகளைப் பேசும் இலக்கியங்கள் திகழ்கின்றன. திருவுத்தியார், திருக்களிற்றுப்படியார், சிவஞான போதம், சிவஞான சித்தியார், இருவா இருபது, உண்மை விளக்கம், திருவருட்பயன், வினா வெண்டா, போற்றிப் பஃறொடை கொடிக்கவி, நெஞ்சு விருதாது, சங்கற்ப நிராகரணம்.

### பக்திப் பாடல்கள்

வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர் தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல் ஏற்பட முடிந்தது.



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Full Length Article

IJCRAR/FLT/85

## பண்டைய தமிழ் மக்களின் நாகரிகம்

ரா.பவித்ரா\*

இளங்கலை வணிகவியல், முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பண்டைய தமிழ் மக்களின் பண்பு நாகரிகம் சமயம் அரசியல் தொழில் முதலியவற்றை அறியவதற்கு தமிழ் நாட்டிலுள்ள கல்வெட்டுகள் பண்டைய நாணயங்கள் பிறநாட்டார் எழுதி வைத்த நூல்கள் முதலின கருவியாக விளங்குகின்றன இவற்றை காட்டிலும் பண்டைய தமிழ் மக்களின் பண்பினை அறியவதற்கு தமிழ் இலக்கியங்களே சிறந்த சான்றாக அமைகின்றன உலகம் நல்வழியில் இயங்குவதற்கு பண்பாடு (அ) பண்புடையர் வாழ்தல் மிகவும் பயனுள்ளது என்பது வள்ளுவர் வாய்மொழி அன்பும் அறனும் எங்கெங்கும் பரவிப் பெருகி வாழும் வாழ்க்கைப் பண்பும் பயனுமாக மிளிர்வது பண்பாட்டன் நோக்கமாகும். தனிமனிதன் ஒழுக்கம் பண்பும் மிகவும்இன்றியாததாகும். இத்தகையப் பண்பாடு பதிவுகளை நம் முன்னோர்கள் வடிவமைத்து சங்க இலக்கியங்கள் வாயிலாகப் பகிர்ந்த கொள்வதே ஆய்வின் நோக்கமாக அமைகின்றது

தனிமனிதப் பண்பாடு

பண்பாடு என்பது பண்பட்ட எண்ணமும் சொல்லும் செயலும் ஒருங்கிணைந்து திருந்திய நிலையாகும். எல்லோருடைய இயல்புகளும் அறிந்து ஒத்த நன்னெறியில் ஒழுகுபவர் பண்பாடு உடையவர் ஆகின்றார். சங்ககாலத்தில் தனிமனித வாழ்க்கையில் நட்பும், பகையும், விருப்பும், வெறுப்பும், அன்பும், அன்பின்மையும் ஆகிய பல்வேறு உணர்ச்சிகளும் இடம்பெற்றன. ஆனால்



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சங்கப் புலவர்கள் சமுதாயப் பொதுமைக்காகவும், பண்பாட்டைக் காப்பாற்றுவதற்காகவும் பிறர் பழிதூற்றாமல் இருப்பதற்காகவும் தனி மனிதனின் உயர்ந்த பண்பினையே தேர்ந்தெடுத்துக்கூறியுள்ளனர். இதனையே,

“நல்லது செய்தல் ஆற்றீராயினும்

அல்லது செய்தல் ஒம்புமின்.....”

என்று குறிப்பிட அறியலாம். நல்வினை செய்யவில்லை என்றாலும் தீவினையைச் செய்யாதீர்கள் என்று தனிமனித பண்பாட்டை சங்க நூல் குறிப்பிடுவதனை அறியமுடிகிறது.

**சங்க கால விருந்தோம்பலும் பண்பாடும்**

பண்டைய தமிழரின் வாழ்க்கை அறத்தின் அடிப்படையில் அமைந்தது. அறவாழ்க்கையின் முழுமை அன்பு என்ற பண்பால் மேன்மையடைந்தது. அன்பு ஒன்றே அனைத்திற்கும் ஆதரமாக அமைந்தது. அறம், பொருள், இன்பம், வீடுபேறு அடைதல் நூற்பயன் என்பர். இந்நான்கினுள் அறம் வலிமையுடையதாகக் கருதப்படுகின்றது. இவ்வறத்தினை மேற்கொள்ள பொருள் வேண்டப்படுகின்றது. இப்பொருளைத் தேடுவதற்குத் தலைவன் தலைவியைப் பிரிந்து பொருளீட்டும் தன்மையும் அப்பொருளைக் கொண்டு தலைவி விருந்து என்னும் அறம் புரிந்த பண்பும் சங்கப்பாடல்களில் புலவர்கள் பதிவு செய்துள்ளனர். சங்க கால மக்கள் பசித்துவரும் புதியவர்களுக்காகச் சிறந்த உணவை நாள்தோறும் அளித்தனர்..

“கற்பும் காமமும் நற்பால் ஒழுக்கம்

மெல்லியல் பொறையும் நிறையும் வல்லிதின்

விருந்து புறந்தருதலும் சுற்றம் ஒம்பலும்

பிறவும் அன்ன கிழவோள் மாண்புகள்”

என்று தொல்காப்பியர் சங்க காலத் தலைவியின் மாண்புகளில் விருந்து புறந்தருதலைத் ஒரு செயலாகக் குறிப்பிடுவதைக் காணலாம். விருந்து செய்தல் வேண்டி சிறந்த பொருளை ஈட்டி வருதல் தலைவனுக்குரிய கடமையாக அமைந்தது. இதனை,



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“செழுநகர் நல்விருந்து அயர்மார் ஏமுற

விழுநிதி எளிதினின் எய்துக தில்ல

கல்பிறங் காரிடை விளங்கிய

சொல்பெயர் தேளத்த சுரனிறந்தோரே”

அகநானூற்று பாடல் வழி சங்க கால மக்கள் தங்களுடைய வாழ்க்கைகாக மட்டுமல்லாது விருந்தினருக்கு உணவு கொடுப்பதற்காகப் பொருளிட்டச் செல்லுதல் அக் கால மக்களின் தலைச் சிறந்த பண்பாட்டுப் பதிவாக அமைகின்றது. இதனையே வள்ளுவர்.

“செல்விருந் தோம்பி வருவிருந்து பார்திருப்பான்

நல்விருந்து வானத் தவர்க்கு.”

விருந்தோம்பல் சிறப்பினை குறள் வழி தெளிவுப்படுத்துகிறார்.

### முடிவுரை :

பண்டைத் தமிழ் பண்பட்ட வாழ்வினை பண்பாட்டும் வாழ்ந்துள்ளனர் என்பதை இக்கட்டுரையின் வாயிலாக அறிய முடிகிறது. யாழிசைத்து இறைவனுக்கு தொண்டு செய்யும் பண்பாடு இசையின் மூலமாக வெளிப்படுகிறது. தமிழ் சமுதாயத்தில் நல்ல துணையாக வரலாறு தோறும் நிற்பவை இலக்கியங்களே. அத்தகையை இலக்கியங்களின் துணைக் கொண்டு தான் சமுதாயத்தில் பண்பாடு, வாழ்வு, வளர்ச்சி வெற்றி, கொள்கைகள் இன்னும் பல பண்பாட்டுக் கூறுகளை அறிய முடிகிறது. சங்க இயக்கியங்களைக் கொண்டு பண்பாடு உணவு, உடை, விளையாட்டுகள், திருமண முறை, விருந்தோம்பல் வழிபாடு, கலைகள் போன்றவைகளை அறிய முடிகிறது. சங்க இலக்கியங்களின் பண்பாட்டுக் கூறுகள் இடம்பெறும் விதத்தினை இக்கட்டுரை உணர்த்துகிறது





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Full Length Article

IJCRAR/FLT/86

# விருந்தோம்பலில் தமிழர் பண்பாடு

பா.ரேஸ்மா பானு\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

சங்கதமிழ் இலக்கியங்கள் காதல், வீரம், கொடையை மட்டுமன்றி இல்லறத்துக்குரிய அறங்களுள் ஒன்றாக விருந்தோம்பலையும் சிறப்பித்துக் கூறுகின்றன. விருந்தோம்பலில் தமிழரே பேர் பெற்றவர்கள். பழந்தமிழர் விருந்தோம்பலை வாழ்க்கையின் உயிர் நாடியாகக் கொண்டமை, அக்கால நூல்களால் நன்கு தெரிகிறது. பழந்தமிழ் நூல்களில் விருந்து மணமே பெரிதும் கமழ்ந்து கொண்டிருந்தது. தமிழர் பண்பாட்டு வெளியில் என்றும் சிறப்புடையதாகக் கருதப்படுவது விருந்தோம்பல் ஆகும். இப்பண்பு சங்ககாலம் தொட்டு இன்றுவரை பின்பற்றி வருவதாகும். விருந்தோம்பல் என்பது ஒரு விருந்தினர் மற்றும் அவரது புரவலர் ஆகியோருக்கு இடையிலான உறவுமுறை. பொதுவாக விருந்தோம்பல் உயிர்களுக்கு ஆதரவளிக்கும் குணத்தைக் குறிப்பதுண்டு. வள்ளுவர் விருந்தோம்பலுக்கென்று தனியே அதிகாரத்தைப் படைத்துள்ளார்.

“விருந்தோம்பி இல்வாழ்வதெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு” (குறள்.81)

எனும் குறள் வழி, இல்லறவாழ்க்கையின் உயிர்துடிப்பாக விளங்குவது விருந்தோம்பலே என வள்ளுவர் கூறுகிறார். விருந்து' என்ற சொல் புதுமையைப் குறித்துப் பின்பு ஆகுபெயராய் விருந்தினரைக் குறித்து வழங்கலாயிற்று



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**'விருந்தே தானும்**

**புதுவது கிளந்த யாப்பின் மேற்றே'(பொருளதிகாரம்,237)**

என்ற தொல்காப்பிய நூற்பா மூலம் அறியலாம்.விருந்தோம்பல் இல்லாத வாழ்க்கை இல்வாழ்க்கை ஆகாது. விருந்தோம்பலில் பெண் பெரும் பங்கு பெறுகிறாள்.ஆதலின் 'நல்விருந்தோம்பலின் நட்பாள்' எனத் திரிகடுகம் கூறும்.

இல்லறத்தில் கணவன் மனைவியர் இருவரும் இணைந்து விருந்தோம்ப வேண்டும் என்பதை,இளங்கோவடிகளும்,கம்பரும் தம் காப்பியங்களில் புலப்படுத்தியுள்ளனர்.கோவலன், கண்ணகியைப் பிரிந்து பல ஆண்டுகள் மாதவியும் சேர்ந்து இருந்தான். மாதவியிடம் இருந்து பிரிந்து மீண்டும் கோவலன் கண்ணகியிடம் ஏகிய போது, கண்ணகி அழுகிறாள். எதற்காக? பொன் போய் விட்டதே, பொருள் போய்விட்டதே, இளமை போய்விட்டதே என்று அழவில்லை. இத்தனை நாள் கோவலன் இல்லாமல் விருந்தோம்பல் போய் விட்டதே! என்று அழுகிறாள்.

**“அறவோர்க் களித்தலும் அந்தணர் ஓம்பலும்**

**துறவோர்க் கெதிர்தலும் தொல்லோர் சிறப்பின்**

**விருந்தெதிர் கோடலும் இழந்த என்னை”**

(சிலம்பு – மதுரைக் காண்டம் – கொலைக்களக்காதை, 73-75)

என்னும் பாடலடிகளின் வழி கண்ணகியின் அழுகைக்கான காரணத்தை அறியலாம்.ஒரு ஆண் தனித்து இருந்தாலும், பெண் தனித்து இருந்தாலும் விருந்தினர் வரமாட்டார். ஆணும், பெண்ணும் சேர்ந்த இல்லறத்தாராக இருக்கும் போது மட்டுமே விருந்தினர் வருவர். இத்தகைய விருந்தினரைப் போற்றி வரவேற்று உபசரிப்பதே இல்லறத்தில் உள்ளவர்களின் தலையாய கடமை என்பதை தொல்காப்பியர்,

**“கற்பும் காமமும் நற்பா லொழுக்கமும்**

**பிறவும் அன்ன கிழவோர் மாண்புகள்” (தொல் பொருள். கற்பியல் (11))**



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இராமனைப் பிரிந்த சீதை விருந்தினர் வந்தால், அவர்களை ஒம்ப இயலா நிலையை எண்ணி இராமன் என்ன துன்பம் அடைவானோ எனக் கலக்கமுறுகிறாள் தமிழர்களின் வாழ்வில் மிக உயரிய பண்பாடுகளில் விருந்தோம்பல் என்பதே இன்றியமையாத ஒன்றாகும். இத்தகைய பண்பாட்டினைத் தமிழ் இலக்கியங்கள் வாயிலாக நம் விருந்தோம்பல் பண்பாட்டினை அறிய முடிகிறது. விருந்தோம்பலில் தமிழர்கள் தலை சிறந்தவர்கள் தமிழ் இலக்கியங்கள் எல்லாவற்றிலும் தமிழர்களின் இச்சிறந்த பண்பைக் காணலாம். கிடைத்தற்கரிய அமிழ்தம் கிடைத்தாலும் தான் மட்டும் உண்ணாமல் விருந்தினர்களோடு பகுப்பு உண்டார்கள் என்பதை

**'இந்திரர் அமிழ்தம் இயைவ தாயினும்**

**இனிதெனத் தமிழர் உண்டலும் இலரே'(182)**

நாடி வரும் விருந்தினரை மென்மையான சொல்லைக் கூறியும், உள்ளம் கலந்து உறவாடியும், தங்குவதற்கு வசதியான இடமளித்தும், ஆடை அணிகலன்கள் முதலியவற்றையும் அளிக்க வேண்டும். இவ்வாறு விருந்தினரை உபசரிப்பவர்களைத் தேவர்கள் தம் விருந்தினராக ஏற்றுக் கொள்வார்கள் என, ஏலாதி பண்டையத் தமிழரின் விருந்தோம்பல் முறையைத் தெரிவிக்கிறது."விருந்தின னாக ஒருவன் வந்து எதிரின்

**வியத்தல்நல் மொழி இனிது உரைத்தல்**

**பரிந்துநல் முகமன் வழங்கல்இவ் வொன்பான்**

**ஒழுக்கமும் வழிபடும் பண்பே" (விவேக சிந்தாமணி – 55)**

என்னும் பாடலின் வழி, தன் இல்லறத்திற்கு வரும் விருந்தினரை மெச்சுதலும், அவனிடத்து இனிமையான மொழி பேசுதலும், முகமலர்ச்சி கொண்டு நோக்குதலும், வருக என வரவேற்றலும், மரியாதை நிமித்தம் எழுந்து நிற்பதும், அவன் மகிழும்படியான செய்திகளைக் கூறுதலும் வந்து சேர்ந்த அவனது அருகிலேயே அமர்வதும், விடை பெற்றுச் செல்லும் போது நேசமுற்று பின் சென்று, மகிழ்வான முகத்துடன் அவனை வழியனுப்புதல் என ஒன்பது வித முறைகளில் ஒருவன்



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விருந்தினரை உபசரிக்க வேண்டும் என்று கூறுகிறது. விருந்தினர்கள் விடைப் பெற்றுச் செல்லும் போது, அவர்கள் பின்னே, ஏழடி நடந்து சென்று, தமிழரிடையே நிலவிய பண்டை மரபு ஆகும். இம்மரபை, கரிகாலன், தன்னை நாடி வந்த பொருநர்களை வரவேற்று உபசரித்து, அவர்கள் விடை பெறும் போது ஏழடி தூரம் நடந்து சென்று வழியனுப்ப வேண்டும். காலத்தும், விருந்தினரைச் சிறப்பாக ஓம்புதலைச் சங்க மக்கள் தங்கள் கடமையாகக் கொண்டிருந்தனர். வறுமையுற்று விருந்தோம்பா நிலையிலும் ஒருவன் முதல் நாள் தன் பழைய வறுமையுற்று விருந்தோம்பா நிலையிலும் ஒருவன் முதல் நாள் தன் பழையவாளை விற்பும், அடுத்த நாள் யாழை அடகு வைத்தும் விருந்தோம்பினான் சங்கத்தமிழர் விருந்தோம்பலை அறமாகப் போற்றியுள்ளனர். தாம் ஈட்டிய பொருளைக் கொண்டு தான் மட்டும் இல்லறம் நடத்தாமல், அவ்இல்லறம் நடத்துவதே வறியவர்களுக்கு ஈதல் எனும் கோட்பாட்டைக் கொண்டு தன்னால் இயன்ற மட்டும் முறையாக விருந்தோம்பல் செய்து சங்க மக்கள் தங்கள் வாழ்க்கையை நடத்தியுள்ளனர் என்பதை இக்கட்டுயின் வாயிலாக அறிய இயலுகிறது. அதியமான் வறுமையுற்ற காலத்தும் விருந்தோம்பினான் என்பதை புறநானூறு கூறுகிறது. இவ்வாறு சங்க இலக்கியங்கள் விருந்தோம்பும் முறையைப் பரக்கப் பேசுகிறது.

### விருந்தோம்பி இல்வாழ்வதெல்லாம் விருந்தோம்பி

### வேளாண்மை செய்தற் பொருட்டு" (குறள்.81)

எனும் குறள் வழி, இல்லறவாழ்க்கையின் உயிர்துடிப்பாக விளங்குவது விருந்தோம்பலே என வள்ளுவர் கூறுகிறார் 'விருந்து' என்ற சொல் புதுமையைப் குறித்துப் பின்பு ஆகுபெயராய் விருந்தினரைக் குறித்து வழங்கலாயிற்று என்ற தொல்காப்பிய நூற்பா மூலம் அறியலாம். விருந்தோம்பல் இல்லாத வாழ்க்கை இல்வாழ்க்கை ஆகாது. விருந்தோம்பலில் பெண் பெரும் பங்கு பெறுகிறாள். ஆதலின் 'நல்விருந்தோம்பலின் நடடாள்' எனத் திரிகடுகம் கூறும் இல்லறத்தில் கணவன் மனைவியர் இருவரும் இணைந்து விருந்தோம்ப வேண்டும். என்பதை, இளங்கோவடிகளும், கம்பரும் தம் காப்பியங்களில் புலப்படுத்தியுள்ளனர். கோவலன், கண்ணகியைப்



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பிரிந்து பல ஆண்டுகள் மாதவியும் சேர்ந்து இருந்தான். மாதவியிடம் இருந்து பிரிந்து மீண்டும் கோவலன் கண்ணகியிடம் ஏகிய போது, கண்ணகி அழுகிறாள். எதற்காக? பொன் போய் விட்டதே, பொருள் போய்விட்டதே, இளமை போய்விட்டலே என்று அழவில்லை. இத்தனை நாள் கோவலன் இல்லாமல் விருந்தோம்பல் போய் விட்டதே! என்று அழுகிறாள்.

**“அறவோர்க் களித்தலும் அந்தணர் ஓம்பலும்**

**(சிலம்பு – மதுரைக் காண்டம் – கொலைக்களக்காதை, 73-75)**

என்னும் பாடலடிகளின் வழி கண்ணகியின் அழுகைக்கான காரணத்தை அறியலாம். ஒரு ஆண் தனித்து இருந்தாலும், பெண் தனித்து இருந்தாலும் விருந்தினர் வரமாட்டார். ஆணும், பெண்ணும் சேர்ந்த இல்லறத்தாராக இருக்கும் போது மட்டுமே விருந்தினர் வருவர். இத்தகைய விருந்தினரைப் போற்றி வரவேற்று உபசரிப்பதே இல்லறத்தில் உள்ளவர்களின் தலையாய கடமை என்பதை தொல்காப்பியர்,

**“கற்பும் காமமும் நற்பா லொழுக்கமும்**

**பிறவும் அன்ன கிழவோர் மாண்புகள்” (தொல் பொருள். கற்பியல்**

இராமனைப் பிரிந்த சீதை விருந்தினர் வந்தால், அவர்களை ஓம்ப இயலா நிலையை எண்ணி இராமன் என்ன துன்பம் அடைவானோ எனக் கலக்கமுறுகிறாள்

**'விருந்து கண்டபோது என்னுறுமோ என விம்மும்'**

**'விருந்து கண்டபோது என்னுறுமோ என விம்மும்'**

என்பது கம்பர் கூற்று

தமிழர்களின் வாழ்வில் மிக உயரிய பண்பாடுகளில் விருந்தோம்பல் என்பதே இன்றியமையாத ஒன்றாகும். இத்தகைய பண்பாட்டினைத் தமிழ் இலக்கியங்கள் வாயிலாக நம் விருந்தோம்பல் பண்பாட்டினை அறிய முடிகிறது. விருந்தோம்பலில் தமிழர்கள் தலை சிறந்தவர்கள் தமிழ் இலக்கியங்கள் எல்லாவற்றிலும் தமிழர்களின் இச்சிறந்த பண்பைக் காணலாம். கிடைத்தற்கரிய அமிழ்தம் கிடைத்தாலும் தான் மட்டும் உண்ணாமல் விருந்தினர்களோடு பகுத்து





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உண்டார்கள் என்பதை,

**'இந்திரர் அமிழ்தம் இயைவ தாயினும்**

**இனிதெனத் தமிழர் உண்டலும் இலரே'(182)**

எனப் புறநானூறு காட்டும்.விருந்தினர் என்றால் உறவினர் என்று இக்காலத்தினர் நினைக்கின்றனர். ஆனால் உறவினர் வேறு விருந்தினர் வேறு. முன்பின் அறியாத புதியவர்களையே விருந்தினர் என்று குறிப்பிடுவர். இந்த சிறந்த பண்புதான் தமிழர்களை அடிமையாக்கி விட்டனர் என்று கூறுவோரும் உண்டு பகைவர்களை விருந்தினர்களாக வரவேற்கும் முறை தமிழர்களிடம் இருந்ததில்லை. தமிழர்கள் பகைவர்களுக்கு தலை வணங்க மாட்டார்கள். உதவி தேடிவந்தவர்களையே விருந்தினராக ஏற்றுக் கொண்டு உபசரித்து வந்தனர். ஆகையால் விருந்தோம்பும் குணம்தான் தமிழரை அடிமையாக்கியது என்று கூறுவது பொருந்தாத ஒன்று ஒரு இனத்தவரின் சிறந்த பண்பாட்டை விளக்குவது அவர்களுடைய விருந்தோம்பும் குணமேயாகும். இவற்றை நற்றிணையில்,

**“வரையாத் தாரம் வருவிருந்து அயரும்**

**தன் குடி வாழ்நர் அம் குடிச் சீறார்” (நற். 135: 3-4)**

என்ற நற்றிணைப் பாடலில் உணவுப் பண்டங்களை வரும் விருந்தினர்களுக்குக் கொடுத்து பின்பு தாங்களும் உண்டு வந்துள்ளனர்

நம்மை நாடி வரும் விருந்தினரை மென்மையான சொல்லைக் கூறியும், உள்ளம் கலந்து உறவாடியும், தங்குவதற்கு வசதியான இடமளித்தும், ஆடை அணிகலன்கள் முதலியவற்றையும் அளிக்க வேண்டும். இவ்வாறு விருந்தினரை உபசரிப்பவர்களைத் தேவர்கள் தம் விருந்தினராக ஏற்றுக் கொள்வார்கள் என, ஏலாதி பண்டையத் தமிழரின் விருந்தோம்பல் முறையைத் தெரிவிக்கிறது."விருந்தின னாக ஒருவன் வந்து எதிரின்

**வியத்தலநல் மொழி இனிது உரைத்தல்**

**பரிந்துநல் முகமன் வழங்கல்இவ் வொன்பான்**



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### ஒழுக்கமும் வழிபடும் பண்பே” (விவேக சிந்தாமணி – 55)

என்னும் பாடலின் வழி, தன் இல்லறத்திற்கு வரும் விருந்தினரை மெச்சுதலும், அவனிடத்து இனிமையான மொழி பேசுதலும், முகமலர்ச்சி கொண்டு நோக்குதலும், வருக என வரவேற்றலும், மரியாதை நிமித்தம் எழுந்து நிற்பதும், அவன் மகிழும்படியான செய்திகளைக் கூறுதலும் வந்து சேர்ந்த அவனது அருகிலேயே அமர்வதும், விடை பெற்றுச் செல்லும் போது நேசமுற்று பின் சென்று, மகிழ்வான முகத்துடன் அவனை வழியனுப்புதல் என ஒன்பது வித முறைகளில் ஒருவன் விருந்தினரை உபசரிக்க வேண்டும் என்று கூறுகிறது. விருந்தினர்கள் விடைப் பெற்றுச் செல்லும் போது, அவர்கள் பின்னே, ஏழடி நடந்து சென்று, தமிழரிடையே நிலவிய பண்டை மரபு ஆகும். இம்மரபை, கரிகாலன், தன்னை நாடி வந்த பொருநர்களை வரவேற்று உபசரித்து, அவர்கள் விடை பெறும் போது ஏழடி தூரம் நடந்து சென்று வழியனுப்ப வேண்டும். காலத்தும், விருந்தினரைச் சிறப்பாக சங்க மக்கள் தங்கள் கடமையாகக் ஒம்புதலைச் கொண்டிருந்தனர்.



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Full Length Article

IJCRAR/FLT/87

## திருக்குறளில் விருந்தோம்பல்

எஸ். சுபா\*

ஆங்கிலத்துறை, முதலாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

விருந்தோம்பல் தம் புதல்வரிடத்து வைக்கும் அன்பைப் ee போலவே பிறரிடத்தும் அளிப்பை வதை வலும்பல்" என்று பரிதியும் விளக்குவர் தம் வீட்டிற்கு வருகை தந்த விருந்தினரை வெளியே உண்ணாமல் பசியோடு அமர்த்தி வைத்துவிட்டுச் சாவையே வராமல் செய்யும் அழிழிது நிகர் உணவாக இருந்தாலும் தனியே உண்ணுதலை விலக்குதல் வேண்டும் இதனை விருந்து புறத்ததாத் தானி உண்டல் சாவா மருந்து எனினும் வெண்பற்பாற்று அன்று " (திருக்-82) என்னும் குறள் எடுத்தியம்புகிறது. கணவன் மனைவி இணைந்து வாடும் இல்லற வாழ்க்கையின் நோக்கமே வீட்டிற்கு வரும் விருந்தினரை அன்பாக வரவேற்று அவர்க்கு வேண்டிய உதவிகளைச் செய்வதே நல்ல இல்லறமாகும் இதனை வள்ளுவம்.

"இருந்து ஓம்பி இல்வாழ்வது எல்லாம் விருந்து ஓம்பி வேளாண்மை செய்தற் பொருட்டு என்று குறள் கூறுகின்றது. வீட்டிற்கு வரும் விருந்தினரை மன மகிழ்ச்சியுடனும் முகமலர்ச்சியுடனும் வரவேற்று ஓம்புவோனுடைய இல்லத்தில் கெல்வத்தின் தலைவ திருமகள் மனம் விரும்பிக் குடி அமர்வாள் என்பதை, அகன் அமர்ந்து செய்யாள் உறையும் முகன் அமர்ந்து நல்விருந்து ஓம்புவான் இல்" (திருக்-84) என்னும் குறள் மூலம் அறியலாம் செல்வம் பல இருந்தும் வீட்டிற்கு வருகை தரும் விருந்தினரை போற்றத் தெரியாமல் இருத்தல் ஏழீமையே ஆகும். விருந்தோம்பலைச் செய்யாத



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அறிவற்றவரிகள் எவ்வ பணம் படைத்தவர்களாக இருந்தாலும் தரித்திரம் பிடித்தவர்களாகவே கருதப்படுவார்கள் என்னும் கருத்தினை உடைமையுள் இனிமை விருந்து ஓம்பல் ஓம்பா மடமை மடவார்கண் உண்டு " (திருக்-89) என்ற குறளினி வழி அறியலாம் விருந்தோம்பலை வள்ளுவர் ஒரு மலசருக்கு இணையாக கூறுகின்றார். அனிச்சம் எனப்படும் மிக மெல்லிய பூ முகர்ந்தவுடன் வாடிவிடக் கூடியது. அதுபோல தம் வீட்டிற்கு வரும் விருந்தினரை இனிமுகத்துடன் வரவேற்க வேண்டும் சுற்று முகங்கோணி வரவேற்றாலே விருந்தினர் வாடிவிடுவார். இதனை மோப்பக் குழையும் அனிச்சம் முகமீதிரிந்து நோக்கக் குழையும் விருந்து " (திருக்.90) என்னும் குறட்பா தெளிவுபடுத்துகிறது.

### நாலடியாரில் விருந்தோம்பல் :

திருக்குறளுக்கு அடுத்த நிலையில் நாலடியார் வைத்துப் போற்றப்படுகின்றது. நாலும் இரண்டும் சொல்லுக்குறுதி என்ற திருக்குறளோடு ஒப்ப வைத்து எண்ணப்பெறும் பெருமைக்குரியது ஏழையர் மற்றமரை விருந்துக்கு அழைத்து வீட்டில் துணைவியாரைக் கொண்டு உணவு பரிமாரச் செல்வர் செலிவந்தரோ அவ்வாறு செய்வதில்லை. காரணம் ஏழையரை அழைத்து அமரதம் வீட்டில் தம் துணையாரைக் கொண்டு உணவு பரிமாறினால் துணைவியைக் காணவே கற்பழியும் மானம் கருதி விட்டு வெளியிலே வைத்துச் சோறு போடுவர் எனவே செல்வந்தரி விருந்தோம்பலை கைவிடுதல் நன்று என்று நாலடியார் குறிப்படுகின்றது. இதனை."யாம் ஆயன் எமி இல்லம் காட்டுதும் தாமி ஆயின் காணவே கற்பு அழியும் என்பார்போல் நாணி. புறங்கடை வைத்து ஈவர்சோறும் அதனால் மறந்திடுக செல்வர் தொடர்பு " (நாலடியார் 30.3)

### நான்மணிக்கடிகையில் விருந்தோம்பல்

விளம்பிநாகனார் நான்மணிக்கடிகையில் விருந்தோம்பல் பற்றிய கருத்துகளை சிறு, சிறு குறிப்புகளாகக் கொடுத்திருக்கின்றார். விருந்தோம்பலுக்கு அன்புணர்ச்சியே அடிப்படையாகும் அன்பற்றவர் முன்பு சென்ற வருந்தினர் முகம் தளர்ந்து வாட்டமடைவரி இதனை, நன்றிசாமி நன்று



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அறியாதார் முன்னர், சென்ற விருந்தும் வருமீபிலால் முனிசாம் " (நாக 44) என்ற பாம்பலிகள் குறிப்பிட்டுச் செல்கின்றது. இன்முகத்துடன் உணவளித்தல் விருந்து சிறப்படையுதி இலையில் உணவுப் அளிக்கும் பொருட்களை பரப்பி இலிமுகத்துடன் உணவு அளிக்கும் போது விருந்தினர் மனம் மகிழ்வர் என்கிறது நான்மணிக்கடிகை.

### இனியவை நாற்பதில் விருந்தோம்பலி

பூதஞ்சேந்தனார் இனியவை நாற்பதில் விருந்தோம்பலி பற்றிய பண்புகளை கூறியுள்ளார் ஒருவன் பசியால் தனிநூர் இழக்கும் நிலையில் தவித்தாலும் உண்ணத் தகாதவர் கை உணவை உண்ணக்கூடாது. இதனை, உயிர்ச்சென்று தான்படினும் உண்ணார் கைத்துண்ணா பெருமைபோற் பீடுயைது இல்" (இன்.நா-21) என்னும் பாடலடியால் அறியலாம். இன்னா நாற்பதில் விருந்தோம்பல் காலரி இன்னா நாற்பதில் அந்தணர் வீட்டில் விருந்துணியால் துன்பத்தைத் தரும் என்கிறார். இதனை. அந்தணர் இல் விருந்துண் இன்னா" (இனிநா.) என்னும் பகுத்துண்ணும் தன்மையில்லாதவரிடத்தில் சென்று உணவை உண்ணுதல் துனிபத்தைத் தரும் என்கிறார் இதனை. பார்த்து உணல் இல்லாருழைச் சென்று உணல் இன்னா" (இன்நா.21) என்ற அடிகள் மூலம் தெளிவுபடுத்துகிறார்.

### பழமொழியில் விருந்தோம்பல்.

செல்வச் செழிப்புடையவர் மிகுந்த ஏழை வீட்டிற்கு வாருந்தினராகச் செல்வதைக் கைவிடுதல் வேண்டும். ஏனெனில் ஏழை, செல்வந்தர் நிலை கருதித் தன் எல்லை கடந்து விருந்து ஒம்புவதால் துனியுறுவார் தல் கூர்ந்தவர்க்கு நளிபெரியார் ஆயினார் செல் விருந்து ஆகிச் செவல் வேண்டா ஒவ்வது இறந்து அவர் செய்யும் வருத்தம் குருவி குரங்கு அறுப்புச் சோறும் சூடர்" (பழ 100) என்ற பாடலில் பளிச்சிடுகிறது





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### ஆசாரக் கோவையில் விருந்தோம்பல்

பெருவாயின் முள்ளியார் ஆசாரக்கோவையால் விருந்தோம்பலை ஒருக்கத்தின் அடிப்படையில் வலியுறுத்துகிறார். எனலாம் என்றும் ஒருகத்தில் தவறாதவர் விருந்தினர். வயதினால் முத்தவரி, பசுக்கள், பறவைகள், பிள்ளைகள் ஆகியோர்க்கு உணவுப் பொருட்களை பகுத்துக் கொடுத்து உண்பர் இதன"விருத்தினர் முத்தோர் பசுகிறை மல்மை இவர்க் கூண்கொடுத்த தல்லால்லுண்ணரே யென்றும் ஒழுக்கம் மழையா தவர் " (ஆ.கோவை-21) என்ற பாடல் வழியே குறிப்பிட்டுச் செல்கிறார்.

### சிறுபஞ்ச மூலத்தில் விருந்தோம்பல்

பஞ்சம் ஏறிபட்ட காலத்தில் தன்னிபமுள்ள உணவுப் பொருட்களை பலருக்கும் பகுதிதக் கொடுத்து பின்பு ஏஞ்சியதைத் தான் உண்பவனி நீண்ட நாள் வாழ்வான். இதனை "பஞ்சப்பொழுதுதகத்து பார்த்துண்பான் காவாதான் அஞ்சா துடை படையும் போந்தெறிவான் - எக்சாது உண்பதுமுன் ஈவான் குழவி பலிகொடுயாள் என்பதின் மேலும் வாழ்வான்" (சிறு. ப. 79) என்ற பாடலின் வழி அறியலாம்.

### ஏலாதியால் விருந்தோம்பல்.

உலதியால் விருந்தோம்பல் தமிழ்பீ பண்பாடு நோக்கில் இடம் பெற்றுள்ளது அலைாம் ஏணனில் நுனிதோறுமி விசுறிதினார்களாக வருபவர்களுக்கு இன்சொல் கூறி வரவேற்றல்,மனம் கலந்த அன்பைக் காட்டுதல் தங்கும் இடம் கொடுத்தல் ஆடை உணவு முதலானவற் அன்புடன் வழங்குதல் மென்சொல் கூறல் இவற்றை செய்பவரை தேவர் தாம் விருந்தினராக ஏற்றுக் கொள்வார். இதனை இன்சொல் அளாவல் லிடமினிதூண் யாவர்க்கும் வனிசொற் களைந்து வகுப்பானே மெனீசொலி முருந்தேய்க்கும் முட்போல் லெயிற்றினாய் - நாளும் விருந்தே ஏறிபர் வாண்ணோர் விரைந்து" (ஏலாதி-ஏ) என்ற பாடல் மூலம் தெளிவுபடுத்துகிறார்.



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### முடிவுரை:

மனிதன் தன்னுடைய நெறியான வாழ்விற்கு வழி வகுப்பது நீதி நூல்களாகும் எனவே சமுதாயத்தில் நெறிபட வாடி வேண்டுமாயின் அற இலக்கியங்களில் உள்ள அரிய பல கருத்துகளைக் கநிற தன்னுடைய வாழ்வில் பின்பற்ற வேண்டும். சங்க காலத்தில் இல்வாழ்க்கையால் அகப்புறப் பண்பாடாக விளங்கிய விருந்தோம்பல் சங்க மருவிய காலத்தில் அற இலக்கியங்களில் அறம் தழுவிய இல்வாழ்க்கைப் பணிபாடாடு மாறியருக்கிறது எனியதை அற இலக்கியங்களில் காணலாகும் வாருந்தோமிபலி பற்றிய கருத்தாக்கங்காளல் அறியலாம்



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Full Length Article

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# அற இலக்கிய வரலாறு

பு.தீபிகா\*

கணிணி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

அறம், பொருள், இன்பம், வீடு ஆகிய நற்பொருள்களும் இலக்கியங்களின் விழுமியங்கள். எனினும் சில இலக்கியங்கள் அறக்கருத்துகளை எடுத்துரைத்து மனித சமுதாயத்தை நன்னெறியில் செலுத்த முயன்றன. தமிழில் சங்கம் மருவிய காலத்தில் அற இலக்கியங்கள் பெரிதும் தோன்றின. அந்நூல்களின் தொகுப்பைப் பதினெண் கீழ்க்கணக்கு என்பர்.

வரலாறு

மனித சமூகத்தில் நாகரிகம் என்று முகிழ்த்ததோ அன்றே அறம் குறித்த சிந்தனையும் தோற்றம் பெற்றுவிட்டது. அதுமுதற்கொண்டு சமூகத்தில் எண்ணற்ற அறங்கள் சான்றோர்களால் உரைக்கப்பெற்று நடைமுறை வாழ்க்கையில் மக்களால் பின்பற்றப்பட்டு வரலாயின. இந்தகைய அறக்கருத்துக்கள் புலவர்களாலும் அறவாணர்களாலும் தாங்கள் இயற்றிய இலக்கியங்களிலும் அந்நூல்களிலும் காலந்தோறும் எடுத்துரைக்கப்பெற்று வந்துள்ளன. அந்தவகையில் தமிழ் இலக்கியத்தின் மிகத்தொன்மையான இலக்கியமான பாட்டும் தொகையும் எனக் குறிப்பிடப்படும் சங்க இலக்கியத் தொகை நூல்களிலேயே ஏராளமான அறக்கருத்துக்கள் புலவர்களால்



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எடுத்துரைக்கப்பெற்றுள்ளன எனினும் கி.பி.3-ஆம் நூற்றாண்டு முதல் 6-ஆம் நூற்றாண்டு வரையிலான காலத்தில் அறம் வலியுறுத்துவதை மட்டுமே நோக்கமாகக்கொண்ட நீதி நூல்கள் பல்கிப் பெருகின. இத்தகைய காலத்தையே நீதிநூற்காலம் எனக் குறிப்பிடுகின்றனர். இக்கால கட்டத்தில் தோற்றம் பெற்ற 18 நூல்களை பதினெண் கீழ்க்கணக்கு நூல்கள் என்றும் சங்கம் மருவியகால நூல்கள் என்றும் குறிப்பிடுவர்.

### பதினெண் கீழ்க்கணக்கு நூல்கள்

இரண்டடி முதல் எட்டு அடி வரையிலும் உள்ள குறைந்த அடிகளையுடைய வெண்பா யாப்பில் அமைந்த நூல்களாதலின் இவை கீழ்க்கணக்கு நூல்கள் எனக் குறிப்பிடப்பட்டுள்ளன. இவற்றுள் திணைமொழி ஐம்பது, ஐந்திணை ஐம்பது, கைந்நிலை (ஐந்திணை அறுபது) ஐந்திணை எழுபது, திணைமாலை நூற்றைம்பது, கார்நாற்பது என்னும் ஆறு நூல்கள் அகப்பொருள் பற்றியவை. இவை குறிஞ்சி, முல்லை, மருதம், நெய்தல், பாலை என்ற ஐந்து நிலங்களின் இயல்புகளையும், அந்நிலத்திலே நடைபெறும் காதலர்களின் ஒழுக்க நடவடிக்கைகளைப் பற்றி உரைப்பன. இவற்றில் சங்க இலக்கிய அகமரபின் தொடர்ச்சியை நாம் காணலாம்.

களவழி நாற்பது என்ற ஒரு நூல் மட்டும் புறநூலாகத் திகழ்கின்றது. மீதமுள்ள திருக்குறள், நாலடியார், பழமொழி நானூறு, ஆசாரக் கோவை, முதுமொழிக் காஞ்சி, இன்னா நாற்பது, இனியவை நாற்பது, நான்மணிக்கடிகை, திரிகடுகம் சிறுபஞ்சமூலம், ஏலாதி என்ற பதினொரு நூல்களும் அறம், பொருள், இன்பம் என்னும் முப்பொருள்களைப் பற்றி எடுத்துரைக்கின்றன. கீழ்க்கணக்கு நூல்கள் இன்னின்னவை என்பதைப் பின்வரும் பழம்பாடல் வரிசைப்படுத்தி உரைக்கின்றது.

“நாலடி, நான்மணி, நால்நாற்பது, ஐந்திணைமுப்

பால், கடுகம், கோவை, பழமொழி, மாமூலம்,

இன்னிலைய காஞ்சியோடு, ஏலாதி என்பவே



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### கைந்நிலைய வாங்கீழ்க் கணக்கு”

#### அகநூல்கள்

#### திணைமொழி ஐம்பது

திணைக்குப் பத்து வெண்பாக்களாக ஐம்பது வெண்பாக்களால் சங்கத் திணைப்பாடல் மரபைப் பின்பற்றி கண்ணன் சேந்தனார் என்ற புலவரால் பாடப்பட்டது திணைமொழி ஐம்பது.

#### ஐந்திணை ஐம்பது

முல்லைத் திணை, குறிஞ்சித் திணை, மருதத் திணை, பாலைத் திணை, நெய்தல் திணை என்ற வரிசையில் திணைக்குப் பத்துப் பாடல்களாக 50 பாடல்களால் மாறன்பொறையன் என்பவரால் பாடப்பட்டது இந்நூல்.

#### கைந்நிலை

குறிஞ்சி, பாலை, முல்லை, மருதம், நெய்தல் என்ற வரிசையில் ஐந்து திணை ஒழுக்கங்களைப் பற்றிக் கூறும் அறுபது பாடல்கள் அடங்கியது. இந்நூலை ஐந்திணை அறுபது என்றும் கூறுவர். இந்நூலில் இப்பொழுது முழு உருவில் 43 வெண்பாக்களே உள்ளன. இந்நூலினை புல்லங்காடனார் என்பவர் இயற்றியுள்ளார்.

#### ஐந்திணை எழுபது

மூவாதியார் என்பவரால் இயற்றப்பட்டு திணைக்குப் பதினான்கு பாடல்கள் வீதம் ஐந்திணைக்குமாக மொத்தம் எழுபது வெண்பாக்கள் பாடப்பட்டது இந்நூல்

#### திணைமாலை நூற்றைம்பது





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திணைக்கு முப்பது பாடல்கள் வீதம் ஐந்திணைக்கும் 150 வெண்பாக்களால் பாடப்பட்டது இந்நூல். ஆனால் இன்று 153 பாடல்கள் உள்ளன. மிகுதியான 3 பாடல்கள் இடைச்செருகல் எனக் கொள்ளலாம். ஏலாதி என்ற அறநூலை எழுதிய கணிமேதாவினாரே இதன் ஆசிரியருமாவார் புறநூல்:

### களவழி நாற்பது

சேரமான் கணைக்காலிரும்பொறையைச் சிறைமீட்கப் பொய்கையார் என்ற புலவரால் புறப்பொருளில் பாடப்பட்ட 40 வெண்பாக்களால் ஆனது இந்நூல். களவழி ஏர்க்களம் பாடுதல், போர்க்களம் பாடுதல் என இரண்டாகும். இவற்றுள் இரண்டாவது வகையைச் சார்ந்த இந்நூலில் யானைப்போர் பற்றி சிறப்பித்துப் பாடப்பட்டுள்ளது. இந்நூலே பரணி போன்ற பிற்கால இலக்கியங்கள் தோன்ற துணை நின்றன.

### திருக்குறள்

தமிழில் தோன்றிய நீதி நூல்களுக்கெல்லாம் மகுடமாகத் திகழ்வதும் உலக இலக்கியமாக விளங்குவதும் திருக்குறளாகும். 2000 ஆண்டுகாலப் பழமையுடைய இந்நூலைத் திருவள்ளுவர் இயற்றினார். அனைத்து சமயத்தவர்களாலும் போற்றப்படும் இந்நூல் உலகமொழிகள் பலவற்றிலும் மொழிபெயர்க்கப்பட்டுள்ளது. இது உலகப்பொதுமறை, பொய்யாமொழி, வாயுறைவாழ்த்து, முப்பால், உத்தரவேதம், தெய்வநூல் எனப் பல பெயர்களாலும் அழைக்கப்படுகிறது.

### நாலடியார்:

பதினெண்கீழ்க்கணக்கு நூல்களில் திருக்குறளுக்கு அடுத்ததாகப் போற்றப்படுவது நாலடியார். நான்கடி கொண்ட வெண்பாக்களால் ஆன நூலாதலின் இந்நூல் நாலடியார் எனப் பெயர்பெற்றது. 'ஆலும் வேலும் பல்லுக்குறுதி; நாலும் இரண்டும் சொல்லுக்குறுதி', "பழகுதமிழ்ச்



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சொல்லருமை நாலிரண்டில்” என்ற பழமொழிகள் இதன் பெருமையை உணர்த்தும். சமண முனிவர்கள் பலரால் பாடப்பட்ட இந்நூலைப் பதுமனார் என்பவர் தொகுத்ததாக அறியமுடிகிறது. திருக்குறளைப் போன்றே இதுவும் அறத்துப்பால், பொருட்பால், காமத்துப்பால் என்ற முப்பெரும் பிரிவுகளை உடையது. ஜி.யூ.போப் இந்நூலினை ஆங்கிலத்தில் மொழிபெயர்த்துள்ளார்.

### பழமொழி நானூறு

ஒவ்வொரு பாடலின் இறுதியிலும் ஒரு பழமொழியை வைத்து, அதனோடு தொடர்புடைய நிகழ்ச்சியைச் சுட்டி அறத்தை வற்புறுத்தும் தன்மையில் அமைந்துள்ள இந்நூல் 400 வெண்பாக்களையுடையது. இந்நூலை இயற்றியவர் முன்றுறையரையனார். இந்நூலில் ‘நுணலும் தன் வாயாற் கெடும்’, ‘நிறைகுடம் நீர் தளும்பல் இல்’, ‘முதலிலார்க்கு ஊதியம் இல்’ என்பன போன்ற மக்கள் வழக்கிலுள்ள பழமொழிகள் இலக்கியப் போக்கிற்கு ஏற்ப பயின்று வருகின்றன. இந்நூல்வழி பழந்தமிழ் மக்களின் புராணக் கதைகள், அரிய நிகழ்ச்சிகள் பலவற்றை அறிந்துகொள்ள முடிகிறது.

### நான்மணிக்கடிகை:

நான்கு மணிகள் பதித்த ஆபரணத்திற்கு நான்மணிக்கடிகை என்று பெயர். ஒவ்வொரு பாடலும் ஒவ்வொரு அணிகலன், அவ்வணிகலன்களிலே பதிக்கப்பட்ட நான்கு நான்கு இரத்தினங்களாக நான்குநான்கு கருத்துகள் சொல்லப்பட்டுள்ளன. என்ற அடிப்படையில் இந்நூலுக்கு நான்மணிக்கடிகை என்ற பெயர் வழங்குவதாயிற்று. 104 வெண்பாக்களாலான இந்நூலை விளம்பிநாகனார் இயற்றினார்.

### இன்னா நாற்பது

வெண்பா யாப்பில் 40 பாடல்களில் அமைந்த இந்நூல் மக்களுக்குத் துன்பந்தருவன இவை இவை என்று என்று எடுத்துரைக்கின்றது. இதனாலேயே இந்நூல் இன்னா நாற்பது என்று பெயர் பெற்றது. இந்நூலின் ஆசிரியர் கபிலர்.



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### இனியவை நாற்பது

வெண்பா யாப்பில் அமைந்த 40 பாடல்களைக் கொண்ட இந்நூல், 'ஒப்பமுடிந்தால் மணவாழ்க்கை முன்னினிது', 'மானமழிந்தபின் வாழாமை முன்னினிது', 'வருவாயறிந்து வழங்கல் முன்னினிது', 'குழவி தளர்நடை காண்டலினிது' என நல்லவை இவையிவை என்று எடுத்துரைக்கின்றன. ஆகையால் இந்நூலுக்கு இனியவை நாற்பது என்று பெயர். இந்நூலை இயற்றியவர் பூதஞ்சேந்தனார்.

### சிறுபஞ்சமூலம்

கண்டங்கத்திரி வேர், சிறுவழுதுணை வேர், சிறுமல்லி வேர், பெருமல்லி வேர், நெருஞ்சி வேர் என்ற மூலிகைகளால் அமைந்த மருந்து போல ஒவ்வொரு பாட்டிலும் ஐந்து ஐந்து கருத்துகள் சொல்லப்பட்டுள்ளதால் இந்நூல் சிறுபஞ்ச மூலம் என்ற பெயர்பெற்றது. இந்நூலின் ஆசிரியர் காரியாசான். இந்நூலிலே 100வெண்பாக்கள் உள்ளன.

### ஏலாதி:

ஏலம், இலவங்கம், சிறுநாவல்பூ, மிளகு, திப்பிலி, சுக்கு என்ற ஆறு பொருட்களைச் சேர்த்துச் செய்த மருந்துக்கு ஏலாதி என்றுபெயர். இது உடல் நோயைத் தீர்க்கவல்லது இம்மருந்தைப் போலவே இந்நூலின் ஒவ்வொரு பாட்டிலும் சொல்லப்பட்ட ஆறு கருத்துக்கள் உளநோயைத் தீர்க்க வழிகாட்ட வல்லது என்பர். எனவே மருத்தின் பெயரே இந்நூலுக்கும் பெயராயிற்று. திணைமாலை நூற்றைம்பது எழுதிய கணிமேதாவியாரே இந்நூலையும் எழுதியுள்ளார். இந்நூலில் 80 வெண்பாக்கள் இடம்பெற்றுள்ளன.

### திரிகடுகம்

சுக்கு, மிளகு, திப்பிலி என்ற இம்மூன்றும் சேர்ந்த மருந்திற்குத் திரிகடுகம் என்று பெயர். அது உடல்நலனைக் காக்க உதவுவதுபோல, ஒவ்வொரு பாடலிலும் சொல்லப்பட்ட கருத்துக்கள்



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மக்களுக்கு நலம் பயக்கும் மூன்று உறுதிப்பொருள்களைக் கூறுகின்றமையால் இந்நூல் திரிகடுகம் என்ற பெயர் பெற்றது. 100 வெண்பாக்களால் ஆன இந்நூலை நல்லாதனார் என்னும் புலவர் இயற்றியுள்ளார்.

### முடிவுரை :

தமிழர்கள் இவற்றை மறக்காமல் பயின்று போற்ற வேண்டும், வெறும் வாழ்க்கைப் பயனும் பணமும் கருதி ஆங்கிலத்தை மட்டுமே கற்பிக்காமல், நம் தமிழ்ச் சிறுவர்சிறுமியர்க்கு இவற்றைக் கட்டாயம் கற்பிக்கவேண்டும், தொகுதியாக்கி வெளியிட்டுக் காப்பாற்ற வேண்டும்.



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Full Length Article

IJCRAR/FLT/89

# ஆசார கேவையில் பண்பாட்டுக் கூறுகள்

வி.ஜெயஸ்ரீ\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

வரலாற்றுக் காலந்தொட்டே அறிவின் மிகப் பழமையானதும் மதிப்பு மிக்கதுமான ஒரு பிரிவாகத் தத்துவம் இருந்து வருகின்றது. மனிதர்கள் எதற்காக வாழ்கின்றார்கள் என்பது பற்றியும் அவர் தம் வாழ்க்கையின் நோக்கங்கள் எவை என்பது பற்றியும் உணர்வதற்கு அறிவு தேவையானதாக உள்ளது. இவ்வறிவினை தத்துவமே எமக்களிக்கிறது. சான்றோர்கள் பலரது சிறந்த சாதனைகளைத் தத்துவம் தன்னுள் கொண்டுள்ளது. வாழ்க்கையின் குறிக்கோள்களையும் அவற்றை அடையும் முறைகளையும் தத்துவக்கல்வி தருகிறது. பண்டைய கல்வி முறையில் மாணவர்கள் சிறந்த நூலறிவு பெற்றதுடன் சிறந்த நல்லொழுக்க வளர்ச்சியும் பெற்றுத் திகழ்ந்தார்கள். அரசவைகளிலும் தத்துவ அறிஞர்களின் பங்களிப்பு மிகுதியாக இருந்தது.

ஆசாரக் கோவை

பதினெண் கீழ்க்கணக்கு நூல்களுள் ஆசாரக் கோவையுமொன்றாகும். இது 05ம் நூற்றாண்டைச் சேர்ந்த தமிழர் மெய்யியல்சார் நூலாகும். இந்நூலை பெருவாயின் முள்ளியார் இயற்றினார். இந்நூலை அவர் எழுதுவதற்கு "சகர ஸ்மிருதி, போதாயான தர்மசூத்திரம்' போன்ற நூல்கள் அடிப்படையாக அமைந்தன. இது 100 வெண்பாக்களைக் கொண்டது. இந்நூலானது





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சாதாரண மனிதன் வாழ்க்கையில் கடைப்பிடிக்க வேண்டிய ஒழுக்க விடயங்களை எட்டு வகையாக வலியுறுத்துகின்றது. அவை.

1. நன்றிமறவாமை
2. பொறுமை
3. இனியசொல்
4. எந்த உயிருக்கும் துன்பம் செய்யாமை
5. கல்வி
6. ஒப்புரவறிதல்
7. அறிவுடைமை
8. நல்ல இனத்தோடு நட்புக் கொள்ளுதல்

போன்ற விடயங்களுக்கு முக்கியத்துவம் கொடுக்கின்றது. 'தொட்டிற் பழக்கம் சுடுகாடும்டும் என்பது பழமொழி. சிறுவயதிலிருந்து நல்ல பழக்கவழக்கங்களைக் கைக்கொள்வதன் மூலம் பௌதீகரீதியாகவும் பௌதீகதீரீதியாகவும் பல நன்மைகள் கிடைக்குமென்பது அற வாதிகளின் கருத்தாகும். இந்தவகையில் ஆசாரக் கோவையும் தனிமனிதன் உலகில் எவ்வாறு வாழ வேண்டும் என்பதை பல நூற்றாண்டுகளுக்கு முன்னமே கூறியுள்ளது.

### சூழலையும் நம்மையும் சுத்தமாக வைத்திருப்பதன் மூலம் பல்லுயிர்ப் பேணல்

விடியற்காலையில் விழித்தெழுந்து மனையை தூய்மையாக்கும் வகையில் குப்பைகளைப் போக்கி சாணத்தை தெளித்து தூய்மை செய்தல் வேண்டும். பின்பு அழுக்குள்ள பாத்திரங்களைக் கழுவி நீர்ச்சால் கமண்டலம் நிறையுமாறு மலர் அணிந்து அடுப்பினுள் தீமூட்ட வேண்டும். இவற்றின் மூலம் நோயற்ற வாழ்வினை மனிதன் மட்டுமின்றி ஏனைய உயிர்களும் பெற முடியுமென ஆசாரக் கோவை கூறுகின்றது. இதனை,

காட்டுக் களைந்து கலம் கழீ,



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இல்லத்தை ஆப்பி நீர் எங்கும் தெளித்துச்

சிறுகாலை நீர்ச்சால் கரகம் நிறைய மலரணிந்து

இல்லம் பொலிய அடுப்பினுள் தீப்பெய்க

நல்லது உறல் வேண்டுவார் (1.46)

என்ற பாடலால் அறியலாம். இக்கால கட்டத்திலும் இதன்படி சூழலை பேணும் முறையை மேற்கொண்டால் சிறந்ததாக இருக்கும்.

சுத்தம் சோறு போடும் என்பது பழமொழி. சில இடங்களில் அசுத்தம் செய்யக் கூடாது. இதற்கிணங்க ஒவ்வொரு மனிதரும் மலம் சலம் கழிக்க கூடாத இடங்களைப் பற்றி முள்ளியார் பின்வருமாறு குறிப்பிடுகிறார். இதனை, இயற்கையுடன் பொருந்திய வாழ்வில் சில இடங்கள் நல்ல இடங்கள் என ஒதுக்கப்பட்டிருந்தன இது சுகாதாரம் கருதியே ஆகும் என்பது நோக்க, “புல் பைங்கூழ் ஆப்பி சுடலைவழி தீர்த்தம் தேவகுலம் நிழல் ஆனிலை வெண்பலி என்று ஈரைந்தின் கண்ணும் உமிழ்வோடு இருபுலனும் சோரார் உணர்வுடை யார்” (32)

உண்டபின்னர் வாய்சுத்தம் செய்தல் ஒழுக்கத்தின் முதன்மை பண்பு. வாய் கழுவும் நீர் வயிற்றினில் செல்லாதவாறு நன்றாகக் கொப்பளித்து அதை உமிழ்தல் வேண்டும். பின்னர் உழுந்து அமிழும் அளவு நீரினை எடுத்துக் கண், மூக்கு, செவிகளாம் முப்பொறிகளை விரலால் தொட்டு மனத்தால் நினைத்து மும்முறை நீருந்த வேண்டும். (27) இதனையே ஆசிரியர் “விரலுறுத்தி வாய்பூசல்” என மொழிவார்.

இழியாமை நன்குமிழ்ந்து எச்சில் அறவாய் அடியோடு நன்கு துடைத்து வடிவுடைத்தா முக்கால் குடித்துத் துடைத்து முகத்துறுப்பு ஒத்தவகையால் விரலுறுத்தி வாய்பூசல் மிக்கவர் கண்ட நெறி (ஆசார.27) என்ற பாடலில் கூறுகிறது. ஆசாரத்தினை அழுத்தமாகக் கடைபிடிப்பவரிடம் இந்நெறி இன்று காணப்படுகிறது.



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### விருந்தோம்பல் மூலம் பல்லுயிர் பேணல்

தமிழரின் தலைச்சிறந்த பண்பாடு விருந்தோம்பல் ஆகும். இல்லத்திற்கு புதிதாக வருபவர்களை வரவேற்று உபசரிக்கும் பாங்கே விருந்தோம்பல் ஆகும். சென்னைப் பல்கலைக்கழகத் தமிழ்ப் பேரகராதி விருந்தோம்பல் என்பதற்கு புதிதாக வருபரை உண்டி முதலியவற்றால் உபசரிக்கை என்று பொருள் கூறுகிறது. அவ்வாறு வருபவர் மனிதராகத்தான் இருக்க வேண்டும் என்பதல்ல மாடு. குருவி போன்ற எவ்வகையான உயிராக இருந்தாலும் விருந்தோம்பல் அவசியமானதாகும். இதன் மூலம் பல்லுயிர் ஓம்பப்படுகின்றன. இதனை, முறுவல் இனிதுரை கால்நீர் மணை பாய் கிடக்கையோடு இவ்வைந்தும் என்ப தலைச்சென்றார்க்கு ஊனொடு செய்யும் இறப்பு (54) என்ற பாடல் உணர்த்துகிறது. இப்பாடல் ஒருபடி மேலே சென்று விருந்தினர்க்கு விருந்து அளித்ததோடு மட்டும் அல்லாமல் புன்முறுவலோடு வரவேற்று இன்சொல்பேசி கால் கழுவ நீர் கொடுத்து ஆசனங்கள் கொடுத்து படுக்கை வசதி செய்து தர வேண்டும் என்கிறது. உலகில் சிறந்த இன்பம் ஈத்துவக்கும் இன்பம். அவ்வின்பத்திற்கு ஈடு வேறொன்றும் இல்லை. முள்ளியார் ஒழுக்கம் விரும்பிகள் எவர் எவர்க்கெல்லாம் கொடுத்துண்ண வேண்டுமெனப் பட்டியலிடுவர். இதனை, விருந்தினர் மூத்தோர் பசுசிறை பிள்ளை இவர்க் கூண் கொடுத்தாலும் உண்ணாரே என்றும் ஒழுக்கம் பிழையாதவர் (.21) என்ற பாடல் எடுத்துரைக்கிறது. ஒழுக்கம் பிழையாமைக்கு அறம், கொடுத்துண்பது தான் என்பது முள்ளியார் அறம். இவ்வறம் இன்று தடம் தவறிச் செல்வதால் தான் முதியோர் இல்லங்களும் குழந்தைகள் காப்பகங்களும் பிற காப்பகங்களும் பல்கி பெருகி உள்ளன.

### சினம் தவிர்த்து பிற உயிர்களை காத்தல்

சினம் என்பது தான் சேர்ந்தாரை கொல்லும் தன்மை கொண்டது. ஆசாரக்கோவை இத்தகைய சினத்தை தவிர்த்து தன்னையும் பிறரையும் அழிக்காமல் பாதுகாத்துக் கொள்ள வேண்டும் என்கிறது. சினம் கொண்டாலும் தம் பெரியவரின் பெயரை வாயினால் கூறக்கூடாது,



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மனைவியை சினம் கொண்டு பேசி நீண்ட நேரம் அங்கேயே இருக்க வைக்கக்கூடாது. இழித்து பேசக்கூடாது. கீழ் மக்களை முறைப் பெயர் இட்டுக் கூறக்கூடாது என்று முள்ளியார் குறிப்பிடுகிறார். இதனை, "தெறுவந்தும் தம்குரவர் பேர்உரையார் இல்லத்து உறுமி நெடிதும் இராஅர் பெரியாரை என்றும்முறை கொண்டு கூறார் புலையரையும் நன்கறி வார்கூறார் முறை" (ஆசார.80) என்ற பாடலால் அறியமுடிகிறது.

### முடிவுரை

"நன்றி அறிதல்; பொறையுடைமை இன்சொல்லோடு

இன்னாத எவ்வயிர்க்கும் செய்யாமை கல்வியோடு

ஒப்புரவு ஆற்ற அறிதல் அறிவுடைமை

நல்இனத்தாரோடு நாட்டல் இவை எட்டும்

சொல்லிய ஆசார வித்து"(பா.1)

இவை எட்டும் சாதி, மதம், இனம், நாடு, மொழி, பால் என வேறுபாடுகள் பலவற்றையும் கடந்தநிலையில் உலக மக்கள் அனைவரும் ஏற்றுக்கொள்ளத்தக்க ஆசாரங்களாகும். எனவேதான், இவ்வெட்டையும் 'ஆசாரவித்து' என்கிறார் பெருவாயின் முள்ளியார். இவ்வெட்டையும் பெறுவது என்பது முயற்சியாலும், பயிற்சியாலும், எளிதன்று. ஆழமான முறையான இயல்பான வளர்ச்சியாலுமே இது சாத்தியமாகும். எனினும், இவ்வெட்டுக் குணங்களைப் பெற முனைதலும், பெற்றுச் சிறந்தலுமே வாழ்வின் இலக்காதல் வேண்டும்.



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Full Length Article

IJCRAR/FLT/90

## சங்க இலக்கியங்களில் திருமண முறை

சீ.அனிதா\*

கணினி அறிவியல், இளங்கலை இரண்டாமாண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பழந்தமிழகத்தில் மக்கள் இல்லற வாழ்க்கையை கட பெரிதும் பாராட்டிப் போற்றி வந்தனர். ஒருவரும் ஒருத்தியும் இணைந்து வாழ்வாங்கு வாழ்வாராயி அவர்களுக்கு வீடுபேறு தானாக வந்தெய்தும் என்பது தமிழரின் கொள்கையாக இருந்தது. தான் வாகும் நிலத்தின் இயல்புக்கு முனை ஏற்றவாறு மக்களின் வாழ்க்கை முறையும் பண்பாடு அமையும் என்பது பண்டைய தமிழரி கொள்கையாக இருந்தது. பண்டைய தமிழ் மக்கள் அளவற்ற இன்பத்துடன் இல்வாழ்வில் ஈடுபட்டனர். தொழில் புரிவதை ஆடவர்கள் தம் உயிராக மதித்தனர். மகளிர் தம் கணவரைத் தம் உயிருக்கு நேராக வைத்துக் கருதினர்.

அகத்திணை

சங்க காலச் சான்றோர் வாழ்க்கையை அகமென்றும் புறமென்றும் இரண்டாக வகுத்தனர் ஒருவனும் ஒருத்தியும் தமக்குள் காசல் கொண்டு இன்புறும் ஒருக்கத்திணை அகம் என்றும்; அதனைத் தவிர்த மற்ற நிகழ்வுகளைப் புறம் என்றும் கொண்டனர். சங்க இலக்கியங்களில் பெரும்பாலானப் பாடல்கள் அகச்செய்யுட்களாக அமைந்துள்ளன. அவை முல்லை, குறிஞ்சி, மருதம் நெய்தல், பாலை





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எனும் ஐந்து திணைகளின் அடிப்படையில் பகுக்கப்பட்டுள்ளன. அவை, அன்பின் ஐந்திணை என்று போற்றப்படுகின்றன.

### களவும் கற்பும்

காதல் வாழ்க்கை களவு, கற்பு என இரண்டாகப் பகுக்கப்படுகிறது. ஊரறியாத வகையில் வயதுவந்த ஆணும், பெண்ணும் புணர்ந்து இன்புறும் நிகழ்வு களவெனப்பட்டது. தமரறிய - ஊரறியத் திருமணம் செய்துக் கொண்டு வாழும் வாழ்வு கற்பெனப்பட்டது. இதனை,

“கற்பெனப் படுவது கரணமொடு புணரக்

கொளற்குரி மரபின் கிழவன் கிழத்தியைக்

கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே”

(தொல். கற்பு. நூ. 140)

எனும் தொல்காப்பிய நூற்பாவின் வழி அறியமுடிகிறது.

தலைவனும் தலைவியும் தம்முள் காதல் கொண்டு தாம் இணைந்து வாழ்வதற்குப் பெற்றோர் அனுமதிக்காத பட்சத்தில் தாமாகச் சென்றுத் திருமணம் செய்து கொண்டு கற்பு வாழ்க்கையை மேற்கொள்கின்றனர் என்பதை,

“கொடுப்போர் இன்றியும் கரண முண்டே

புணர்ந்துடன் போகிற காலை யான”

(தொல். கற்பு. நூ.141)

எனும் நூற்பா உணர்த்துகிறது. இந்நிகழ்வு உடன்போக்கு எனக் குறிப்பிடப்படுகிறது.

### திருமணச் சடங்குகள்

தமிழ்ச் சமுதாயம் வளர்ச்சி கண்டிறாத காலகட்டத்தில் எத்தகைய திருமண சடங்குகளும் இருந்திருக்க முடியாது. அந்தகாலகட்டத்தில் வயது வந்த ஆணும் பெண்ணும் தாமே கூடிக் குடும்பம்



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நடத்தியிருக்க வேண்டும். இச்சமூகம் நல்ல வளர்ச்சியை அடைந்த பிறகு பல்வேறு குலப்பிரிவுகள் தொழிலடிப்படையில் தோன்றிய பிறகு சில வரையறைகள் வகுத்தனர். தொல்காப்பியர் இதனை,

“பொய்யும் வழுவும் தோன்றிய பின்னர்

ஐயர் யாத்தனர் கரணம் என்ப”

என்னும் சூத்திரத்தால் அறியமுடிகிறது. காதலில் ஈடுபட்டவர்கள் பின்னர் அதனை இல்லை என்று மறுதலித்த நிலை ஏற்பட்டபோது. இக்கரண நிகழ்ச்சியை ஏற்படுத்தினர் என்பதை வெளிப்படுத்துகிறது.

திருமண நிகழ்வானது தொடங்கும் முன்பு கடவுள் வழிபாடு நடைபெறும். மூத்தோர், பெரியோர், பெற்றோர் நிறைந்த சபையில் இந்நிகழ்வு நடைபெறும். பெண்ணின் பெற்றோர் பெண் கொடுக்க மணமகன் ஏற்றுக் கொள்வதே கற்பு வாழ்வின் தொடக்கமாக இருந்தது. கொடுப்போர் இன்றியும் கரணம் உண்டு என்று தொல்காப்பியர் குறிப்பிடுவதால் எவ்வாறேனும் திருமண நிகழ்வொன்று நடத்தல் இன்றியமையாதது என்பது தொல்காப்பியர் கால நிலையாகும்.

### திருமணத்திற்குப் பொருத்தம் பார்த்தல்

தம் பெண்ணுக்கும், பிள்ளைக்கும் திருமணம் செய்ய விரும்புவோர் பொருத்தம் பார்த்தல் என்பது சங்ககாலத்தில் இருந்து தமிழர்களிடையே மரபாக பின்பற்றப்பட்டு வந்துள்ளது. அது இன்றும் நடைமுறையில் உள்ளது. இதனை, தொல்காப்பிய சூத்திரம் (தொல். மெய். நூ. 269) முதற் பொருத்தமாகப் பிறப்பைக் குறிக்கிறது. மேலும், அவனது குலத்தையும் குறிக்கிறது. குடிக்கு ஏற்ற ஒழுகலாறும், வயதும், தோற்றமும், இரு குடும்பங்களின் பொருளாதார நிலையையும் நோக்கப்பட்டது. இவை அனைத்தும் பொருந்தியிருப்பது உலகில் அருமை. எது இல்லாவிட்டாலும் பிறப்பு ஒத்திருக்க வேண்டும் என்பது அடிப்படையாக இருந்திருக்கலாம். எல்லா பொருத்தங்களும் உடையவர் எதிர்ப்பட்டுக் காதல் கொண்டனர் என்பது இலக்கிய மரபாகும்.



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### முடிவுரை

பழங்காலந்தொட்டு இன்றுவரை வயது வந்த ஆணும், பெண்ணும் தம்முள் காதல் கொண்டு காதலுக்கு எதிர்ப்பு தெரிவிக்கின்ற பொழுது அவர்கள் உடன்போக்கு மேற்கொண்டு திருமணம் செய்து இல்லற வாழ்க்கையை மேற்கொள்கின்றனர். தன் மகள் கொண்ட காதலை அறிந்த பெற்றோர் திருமணம் செய்து கொடுக்காத நிலையில் தலைவன் மடலேறுவான். இந்நிகழ்வைக் கண்ட தலைவியின் பெற்றோர்கள் அவர்களுக்குத் திருமணம் செய்துவைத்துள்ளனர் என்பதை அறியமுடிகிறது.



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Full Length Article

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# கவிஞர் நா. முத்துக்குமாரின் “பால காண்டம்” நூலில் பண்பாட்டுக் கூறுகள்

ச. நர்மதா\*

முனைவர் பட்ட ஆய்வாளர், தமிழ்த்துறை, பாரதி மகளிர் கல்லூரி (தன்னாட்சி), சென்னை.

முன்னுரை:

தமிழ் மொழியின் பழமையும், இனிமையும் யாவரும் அறிந்ததே. “யாமறிந்த மொழிகளிலே தமிழ் மொழிபோல் இனிதாவது எங்கும் காணோம்,” என்ற மகாகவியின் வரிகளில் தமிழின் பெருமையை உணரலாம். அம்மொழி இன்றைய அவசரயுகத்திலும் கூட தன்னை புதுப்பித்துக் கொண்டே இருக்கிறது. அத்தகைய சிறப்புடைய தமிழ் மொழி பேசும் தமிழரின் பண்பாட்டுக் கூறுகளை இக்கால இலக்கியத்தில் ஆராய்வதே இக்கட்டுரையின் நோக்கம்.

காஞ்சிபுரம், கன்னிகாபுரம் என்னும் ஊரைச் சார்ந்தவர் கவிஞர் நா.முத்துக்குமார். மிக எளிமையான, இனிமையான வரிகளால் கவிதைகள், கட்டுரைகள், திரையிசைப்பாடல்கள் என மக்கள் விரும்பும் வண்ணம் பல படைப்புகள் படைத்துள்ளார். கிராமத்தில் பிறந்த கவிஞருக்கு அதன் மீது பிரியம் அதிகம். கிராமத்து வெள்ளந்தி மனிதர்களையும், அவர்தம் பழக்கவழக்கங்களையும் தம் படைப்புகளில் சிலாகித்து பேசும் நா.முத்துக்குமார், அவற்றின் வாயிலாக தமிழர் பண்பாட்டுக் கூறுகளான காதல், நட்பு, வீரம் ஆகியவற்றை எடுத்துரைக்க முயலுகிறது இக்கட்டுரை.



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### பண்பாடு:

“பண்பாடு என்பது இலக்கியம், கவிதை, நடனம், இசை, கோயில்கள், சடங்குகள், வேத மந்திரங்கள், தொழில்கள் போன்ற எண்ணற்ற கூறுகளை மட்டும் கொண்டிருக்கவில்லை. இது மக்களின் வாழ்வியலை ஒட்டுமொத்தமாகக் கொண்டிருப்பதாகும். மக்களின் நடத்தைமுறைகளைக் கட்டுக்கோப்பான நிலையில் செயல்படுத்தும் ஒரு மிக பெரும் அமைப்பாகும்.”<sup>1</sup> இந்த வரிகளில் பண்பாடு என்பதன் விளக்கம் அறியப்படும். பண்பாடு என்பது ஒரு சமுதாயத்தின் குறியீடு. மக்கள் வழிவழியாக கற்ற பழக்கவழக்கங்களும், மரபுகளும் சேர்ந்த முறையே பண்பாடு ஆகும்.

### தமிழர் பண்பாட்டு கூறுகள்:

உலகில் மிகவும் தொன்மையானது தமிழர் பண்பாடு. அப்பண்பாடு தமிழரின் வாழ்வில் இரண்டறக் கலந்தது என்பது சங்க இலக்கியங்கள் வழி நன்கு புலனாகிறது. தமிழர் தம் வாழ்வை அகம், புறம் எனச் சரியாக பிரித்து, மனிதன் எவ்வாறு வாழ வேண்டும், எவ்வாறு வாழக் கூடாது என்று கற்று வைத்து இருந்தனர். தமிழரின் உணவு முறை, விருந்தோம்பல் பண்பு, மருத்துவ முறை போன்றவை இன்றளவும் உலகம் முழுக்க புகழ் பெற்றவை. இவற்றில் சில பண்பாட்டு கூறுகளான காதல், நட்பு, வீரம் போன்றவற்றை இக்கட்டுரையின் வழி காணலாம்.

### காதல்:

மனித மனதில் தோன்றும் ஓர் உணர்வு “அன்பு” ஆகும். அன்பு பல நிலைகளில் பல பெயர்களில் அழைக்கப்படுகிறது. காதல், நட்பு, இரக்கம், பாசம், கருணை யாவும் ஒருவகையில் அன்பின் அடையாளங்கள். இதில் “காதல்” பண்டைய தமிழர் வாழ்வில் பின்னிப்பிணைந்த ஓர் உணர்வாகும். தமிழர் காதல் வாழ்வை ஐந்திணைப் பாகுப்பாட்டின் வழி நிகழும் உணர்வாக பிரித்தனர். களவு, கற்பு என இரண்டாக அமைத்தனர். அக்காதல் வாழ்வு அறத்திலிருந்து மாறுபடாமல் அன்பின் வெளிப்பாடாய் அமைந்திருந்தன. “உண்டார்கண் அல்லது அடுநறாக்





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காமம்போல கண்டார் மகிழ்செய்தல் இன்று”.<sup>2</sup> தன்னை உண்பவருக்கு மட்டும் கள் மகிழ்ச்சி தருமே, அல்லாது கண்டதுமே மகிழ்ச்சி தரும் காதலைப் போன்ற தன்மை அதற்கு இல்லை, என்று உண்கின்ற கள்ளை விட மகிழ்ச்சி தருவது காதல் என்று வள்ளுவர் அதனை சிறப்பிக்கின்றார்.

காதலை அதன் மென்மையோடும், ரசனையோடும் பல திரையிசைப்பாடல்களில் இடம் பெற செய்யும் நா.முத்துக்குமாருக்கு கவிதை அறிமுகம் ஆன இடம் சென்னை பச்சையப்பன் கல்லூரி. முதுகலை தமிழ் இலக்கியம் பயிலுகையில் கவிதை எழுதும் கவிஞர்கள் மேல் சிறு கோபமும் கொண்டிருந்த காலக்கட்டத்தில் அவருக்கு அறிமுகமானவர் தான் காதல் கவிதைகள் எழுதும் அவரின் துறையைச் சார்ந்த “தாஜ்மஹால் தாசன்” என்ற புனைப்பெயர் கொண்டவர். ஆனால் நீண்ட நாட்களுக்கு பிறகு சந்தித்த போது அவர் காதல் கவிதைகளை எழுதுவதை விட்டுவிட்டதாக சொன்னதும், காதல் கவிதைகளை வெறுத்த நா. முத்துக்குமார், ஒரு நாளைக்கு ஏழெட்டு காதல் பாடல்களை திரைப்படங்களுக்காக எழுதிக்கொண்டிருந்ததும் முரண்பாட்டின் உச்சம்.

கவிஞரின் மற்றொரு கட்டுரையில், அந்த நாட்களுக்கே உரிய கடிதபோக்குவரத்து காதல் ஒன்றை விவரித்திருப்பார். பானுமதி, சரவணன் என்ற காதலர்களுக்கிடையே கடித தூது போனவர் நா.முத்துக்குமார். கடிதங்களில் காதலிக்கும் இருவரின் உரையாடல்கள் மிகுந்தது இக்கட்டுரை. அக்காலத்தில் நா.முத்துக்குமாரின் முக்கிய வேலையாக இருந்தது இவ்விருவரிக்கிடையே தூது சென்றது. அது எவ்வளவு ஆபத்தான வேலை என்றாலும், மறக்க முடியாத நிகழ்வு என்கிறார். கடிதத்தை பிரித்து, படித்து, பிறகு ஒட்டி கொடுத்ததற்காக அவர்களிடம் மானசீகமாக மன்னிப்புக்கோறும் அவர், அக்கடிதங்கள் மிகவும் விறுவிறுப்பும், திடுக்கிடும் திருப்பங்கள், சுவாரசியங்களும் நிறைந்து இருந்ததாக குறிப்பிடுகிறார். இவ்வளவு ஆழமாகவும் அன்பாகவும் காதலித்துவிட்டு திருமணம் ஆன இரண்டு வருடங்களில் விவாகரத்து பெற்றது ஏன்? என கேள்வி எழுப்புகிறார். “அது சரி.... காலம் எழுதுகிற கடிதத்தை யாரால்தான் படிக்க முடியும்?”<sup>3</sup> என வருத்ததுடன் முடிக்கிறார். தமிழரின் பண்பாட்டு கூறுகளில் ஒன்றான காதல், இன்றைய இளைய



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தலைமுறையினர் மத்தியில் அந்தளவு பேணப்படவில்லை என்பது வருத்தம் தரக்கூடியதாக இருக்கிறது.

### நட்பு:

பண்டைய தமிழர் நட்புக்கு பெரிதும் முக்கியத்துவம் தந்தனர். இதனை வள்ளுவர். “செயற்கரிய யாவுள நட்பின் அதுபோல் வினைக்கு அரிய யாவுள காப்பு”<sup>4</sup>. என்று நட்புக்கு தனி அதிகாரம் தந்து சிறப்பிக்கின்றார். தூய்மையான நட்பைப் போன்று சிறந்ததாக எந்த உறவுகள் இருக்க முடியும். நாம் ஒரு செயலைச் செய்யும் பொழுது அந்த நட்பைப் போன்று சிறந்த பாதுகாப்பைத் தருவது வேறு எதுவும் இருக்க முடியாது என்பது இதன் விளக்கம். சங்க இலக்கிய அக நூல்களில் தலைவன் – தலைவிக்கு, இணையாக தோழன் – தோழி பாத்திரங்கள் பேசப்பட்டன. இன்றைய இளைய தலைமுறையினரின் நட்பு வட்டம் பற்றி சொல்ல வேண்டியதில்லை. அந்த நட்பு பற்றி நா. முத்துக்குமார் கூறுகின்ற கருத்துக்களைக் காணலாம்.

நா. முத்துக்குமார், தன் பால்ய நண்பன் 'கேசவன்' என்பவரை தன் அடுத்த அத்தியாயத்தில் அறிமுகப்படுத்துகிறார். இருவரும் ஒரே வயதினராக இருந்தபோதும், கேசவன் ஐந்தாம் வகுப்பு தேர்வில் முதல் முறை தோல்வியடைய நேர்ந்ததும், மறுமுறையும் அவர் செய்த குறும்பின் காரணமாக தோல்வி அடைந்து ஐந்தாம் வகுப்பிலே மூன்று வருடம் படிக்க நேர்ந்தது. ஆனால் தன் நண்பனை விஞ்ஞானி என புகழ்கிறார் நா.முத்துக்குமார். சின்ன சின்ன சோதனைகள் மூலம் அறிவியல் விஷயங்கள் பல அறிமுகப்படுத்தினார் நண்பர். ஆனால் நண்பரின் அப்பா மதுவுக்கு அடிமையானார். கவிஞரும், அவர் நண்பரும் பல இரவுகளில் அவரை தேடிச் சென்று கண்டுபிடிக்க வேண்டியிருந்தது. மது பழக்கத்தால் கேசவனின் குடும்பம் நிலைக்குலைந்தது. நண்பரின் தந்தை அவர் பதினொன்றாம் வகுப்பு படித்தபோது இறந்து போனார். பிறகு நன்கு படித்து, வெளிநாட்டில் நல்ல வேலையில் அமர்ந்து, திருமணம் ஆகி அங்கேயே வாழ்கிறார் கேசவன்.



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அந்த நண்பரை மறுமுறை சென்னையில் மற்ற நண்பர்களுடன் பார்க்க நேர்ந்தப் பொழுது மது அருந்தி கொண்டிருப்பதைக் கண்டார். மதுவால் அவர் குடும்பம் பட்ட துன்பங்கள் யாவும் மறந்து, இன்றைய நாகரீகத்து மனிதராக இருப்பதை பார்த்து வருத்தம் கொண்டார். அங்கு நட்பு விலகி யாரோ ஒரு தெரிந்தவரின் அறிமுகம் என்றாகிவிடுகின்றது.

### வீரம்:

பண்டைய தமிழர் வீரத்தை சங்க இலக்கிய புறப்பாடல்கள் எடுத்துக்கூறுகின்றன. வெட்சி, உழிஞை, வஞ்சி, தும்பை என்ற நான்கு புறத்திணை பகுதிகளிலும் தமிழரின் போர் முறைமை, போர் திறன்கள் காணப்படுகின்றன.

நாம் வளர வளர நம் கேள்விகளும் வளர்கின்றன. ஆனால் ஒரு கூட்டத்தில் வாழ்வின் சுமையில் அவை அமிழ்ந்து பின் காணாமலே போய்விடுகின்றன. ஆனால் சிலர் மட்டும் கேள்வியின் நாயகன் போல எந்நேரமும் கேள்விகளால் நிரம்பிகிடப்பார்கள். அத்தகைய ஒருவரைத் தான் நா.முத்துக்குமார் நமக்கு அறிமுகம் செய்கிறார். ஒரு இலக்கிய கூட்டத்தில் சந்திக்கும் மதிமாறன் தான் அவர். எல்லா கூட்டங்களிலும் மதிமாறனைப் பார்க்கலாம். அங்கு மேடையில் எழுத்தாளர் பேசுகையில் மதிமாறனிடமிருந்து அவர்களுக்கு சம்மந்தமில்லா கேள்விகள் வந்து விழும். பிறகு அவர் அரங்கிலிருந்து வெளியேற்றப்படுவார்.

அம்மாதிரி ஒருமுறை சந்திக்க நேர்கையில், அவ்வளவு நேரமும் பேசிக் கொண்டிருந்தவர், அங்கே வந்த அவர் மனைவியை கண்டதும் அடங்கி போனார். அடுக்கடுக்கான அவரின் கேள்விகளால், மதிமாறன் பேச்சிழந்து நின்றதை பார்த்த நா. முத்துக்குமாருக்கு அவரிடம் ஒரு வகை இரக்கமே மிஞ்சுவதாக முடிக்கிறார். மற்றவரிடம் வீரம் காட்டும் வாய் சொல்லில் வீரரான மதிமாறன் போல, இன்று சமூகத்தில் பலரின் நிலைமை இப்படித்தான் என்று எடுத்துக் கொள்ள வேண்டியுள்ளது.



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### முடிவுரை:

கவிஞர் நா.முத்துக்குமார் தன் வாழ்க்கை அனுபவங்களைக் கொண்டு தமிழர் பண்பாட்டு கூறுகளான காதல், நட்பு, வீரம் ஆகியவற்றை நமக்கு இக்கட்டுரை படைப்புகளின் வாயிலாக மிகச் சிறப்பாக எடுத்தியம்பி இருக்கிறார். கிராமங்களின் பண்பாட்டையும், அவர்களின் வாழ்க்கைமுறைப் பற்றியும் அடையாளம் காட்டுகிறார். பால்யத்தின் சிறப்பை அவர் வரிகளில், “பால காண்டம்” ஒரு நதியைப் போன்றது. தண்ணீர் வற்றிவிட்டாலும் மணலுக்கடியில் அந்த நதி ஓடிக் கொண்டுதான் இருக்கும்”.<sup>5</sup> இக்கட்டுரை நூலினை ஆய்விற்கு எடுத்துக் கொள்வதின் மூலமாக இன்றைய இளைஞர்களுக்கு தமிழர் பண்பாடும், அதன் கூறுகளும் பற்றிய புரிதல்களை உணரவும், எடுத்துரைக்கவும் இயலும் என்பதனை கருத்தில் கொண்டு அதற்கான முயற்சியாக இக்கட்டுரை அமையப் பெற்றுள்ளது.

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Full Length Article

IJCRAR/FLT/92

## பக்தி இலக்கியம்

செ.கணிகா\*

கணினி அறிவியல், மூன்றாம் ஆண்டு, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

பெருமளவில் தோன்றியது பல்லவர் காலத்திலேதான். வேறு எம்மொழியிலும் தமிழில் தோன்றிய அளவு பக்தி இலக்கியம் தோன்றவில்லை. இக்காலத்தில் எழுந்த பக்தி இலக்கியம் இருவகைப்பட்டது. தனித்தனிப் பதிகங்களால் பக்தி அனுபவங்களை வெளிப்படுத்துதல், பிரபந்தங்களாக வெளிப்படுத்துதல் என அவை இருவகையாக உள்ளன. தனித்தனிப் பதிகங்களுள் சில, அகத்துறைகள் தழுவி அமைந்துள்ளன. பெரும்பாலானவை முன்னிலைப் பரவலாகக் கடவுள் வாழ்த்தாக உள்ளன. பிரபந்தங்களுள் பெரும்பாலானவை அகத்திணை இலக்கணங்களுக்கு ஏற்ப அமைந்தவை. பதிகங்களிலும் பிரபந்தங்களிலும் அன்பின் ஐந்திணை தழுவி வந்தவை சிலவே. ஏனைய பல கைக்கிளை, பெருந்திணை சார்ந்தவை. பக்திப் பேரன்பை உணர்த்த அவை பொருத்தமான திணைகள் என்பதே இதற்குக் காரணம் எனலாம்.

பாடல் உள்ளடக்கங்களில் திருப்பமும் நெகிழ்ச்சியும்

இடையில் தோன்றிய சில நீதி நூல்களை ஒதுக்கிவிட்டுப் பார்ப்போமானால் சங்க இலக்கியத்திலிருந்து பக்தி இலக்கியத்துக்கு இடையேயுள்ள வளர்ச்சியை நன்கு உணரலாம். பெயர்





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குறிப்பிடப்படாத கற்பனை மனிதர் இருவரின் காதலாக இருந்த பாட்டுகள் மாறி, தெய்வத்தின்மீது கொண்ட காதலைப் பாடும் பாட்டுகளாக வளர்ந்தன. அரசர்களின் வீரச் செயல்களைப் பாடும் நிலை மாறி, கடவுளின் அற்புத விளையாட்டுகளைப் பாடும் நிலை வளர்ந்தது, வள்ளல்களின் கொடையைப் பாடும் பாடல்களுக்கு ஈடாக, கடவுளின் அருட் செயல்களைப் பாடும் பாடல்கள் வளர்ந்தன. கற்பனைக் காதலுக்குப் பின்னணியாகப் பொதுவான இயற்கைச் சூழல் வருணிக்கப்பட்டிருந்தது மாறி, கடவுளிடம் செலுத்தும் பக்திக்குப் பின்னணியாகக் குறிப்பிட்ட ஊர்களின் (கோயில் தலங்களைச் சூழ்ந்த) இயற்கையழகைப் பற்றிய வருணனைகள் அமைந்தன. சங்க இலக்கியக் காதல் பாடல்கள் பலவற்றிலும் இயற்கை வருணனைகள் அமைந்தமை காணலாம். இந்த உள்ளடக்க மாறுதலுக்குச் சமயங்கள் வழிவகுத்தன.

### சங்க காலத்திற்குப் பிறகு

சங்க காலத்திற்குப் பிறகு தமிழ்நாட்டில் சமண, பௌத்த சமயங்கள் செல்வாக்குப் பெற்றன. துறவறத்திற்குப் பெருமை ஏற்பட்டது. அதனால் மக்களின் காதல் வாழ்வுக்கும் இல்லறத்திற்கும் இருந்த பெருமை குறையத் தலைப்பட்டது. இந்த உலகில் உள்ள இன்பங்களை வெறுத்து, மறுமையை மட்டும் நாடுவதே கடமை என்ற மனப்பான்மை வலுத்தது. ஆடல், பாடல், ஓவியம், சிற்பம் முதலிய கலைகளின் மதிப்புக் குன்றியது. இந்த நிலையிலும் சிலப்பதிகாரம் இருவகை நிலைகளையும் எடுத்துரைத்து இரண்டிற்கும் பாலம் போலவே அமைந்தது. மண்ணில் நல்ல வண்ணம் வாழலாம்.

ஆழ்வார் நாயன்மார் பாடல்களில் துறவறம் பழிக்கப்படவில்லை; இல்லறம் வெறுக்கப்படவில்லை. நிலையாமை உணர்த்தப்படுகிறது. கலைகளும் போற்றப்படுகின்றன. இந்த உலக இன்பங்களை நுகர்ந்தவாறே இறைவனிடத்தில் பக்தி செலுத்தலாம் என்ற தெளிவைப் பக்தி இலக்கியம் தருகிறது. உலக வாழ்வைக் கண்டு அஞ்சும் அச்சம் நீங்கி, மக்கள் கூடி வழிபாடு செய்து



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பக்தியுணர்ச்சியில் திளைத்திருக்க ஊக்கமூட்டுகிறது. "மண்ணில் நல்ல வண்ணம் வாழலாம்" என்கிறது திருஞான சம்பந்தர் பாடிய தேவாரத்திலுள்ள அறிவுரை.

### எல்லாம் இறைவன் தரும் இன்பங்களே

சமணத்துறவியாக, துறவிகளின் தலைவராக இருந்து சைவ சமயத்திற்குத் திரும்பியவர் எனக் கூறப்படும் திருநாவுக்கரசர் பாடியுள்ள பின்வரும் பாடலில் இயற்கை தரும் இன்பங்களும் இயற்கையைப் பயன்படுத்திப் பெறும் இன்பங்களும் கலை இன்பங்களும் எல்லாம் இறைவன் தரும் இன்பங்களே என்ற உண்மை விளங்குகிறது. குருகாம் வயிரமாம் கூறு நாளாம் கொள்ளும் கிழமையாம் கோளே தானாம் பருகா அமுதமாம் பாலின் நெய்யாம் பழத்தின் இரதமாம் பாட்டில் பண்ணாம் ஒருகால் உமையாளோர் பாக னுமாம் உள்நின்ற நாவிற்கு உரையா டியாம் கருவாய் உலகுக்கு முன்னே தோன்றும் கண்ணாம் கருகாவூர் எந்தை தானே.(திருநாவுக்கரசர் தேவாரம்)

### பக்திப் பாடல்கள் விளைத்த புரட்சி

ஆழ்வார் நாயன்மார்களின் பக்திப் பாடல்கள் விளைத்த புரட்சி ஒன்று; கடவுளுக்குமுன் மக்கள் எல்லோரும் சமமானவர்கள். கடவுள் ஒருவரே எல்லா மக்களுக்கும் தலைவர் என்ற கருத்தைப் பரப்ப அந்தப் பாடல்கள் உதவின. அதனால், அரசர்களையும் செல்வர்களையும் பாடுவதற்குப் பயன்பட்ட தமிழ், கடவுளைப் பாடுவதற்கு மட்டுமே பயன்பட வேண்டும் என்ற கொள்கை வளர்ந்தது. அரண்மனையில் நிகழ்ந்துவந்த விழாக்கள் பல, கோயில்களில் கடவுளுக்கு உரிய திருவிழாக்களாக மாறின.

### பக்திப் பாடல்கள்

வடிவம் என்ற அடிப்படையில் நோக்கும் போது, கற்றவர்களுக்கு உரியனவாகப் பாடப்பட்ட சங்கப் பாட்டுகள் போலன்றிக் கற்றவர்களோடு மற்றவர்களும் கூடிப் பாடுவதற்கு ஏற்றவாறு தமிழ் எளியதாய் நெகிழ்ந்து அமைந்தவை ஆழ்வார்களும் நாயன்மார்களும் பாடிய பக்திப் பாடல்கள். ஊர்



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தோறும் பக்தர்கள் கூட்டம் கூட்டமாகப் பாடிக் கோயில்களைச் சுற்றிவந்து வழிபடுவதற்கு ஏற்ற வகையில் இசைப்பாடல்களாய் அவை அமைந்தன. இவ்வாறு நடை எளிமையும் இசையினிமையும் கூடினமையால், தமிழ் இலக்கிய நோக்கிலும் போக்கிலும் மாறுதல் ஏற்பட முடிந்தது.

### பதிகம்

இக்காலத்தில் பெரும்பான்மை வகிப்பவை பதிகங்களே. பதிகம் என்பது பெரும்பாலும் பத்துப் பாக்களைக் கொண்டது. பதிகம், அப்பர் காலம் தொட்டுக் கொஞ்சம் கொஞ்சமாக வளர்ச்சி பெற்று மாணிக்கவாசகர் காலத்தில் உச்சநிலை பெற்றது. சங்ககாலச் சான்றோர்கள் தெய்வானுபவத்தை வெளியிடப் பரிபாடல் முதலிய இசைச் செய்யுள் வகைகளைப் பயன்படுத்தினர் என்பது நாம் அறிந்த ஒன்று. நாயன்மார்களும் ஆழ்வார்களும் பதிகத்தைப் பயன்படுத்தினர். இது செய்யுள் வடிவத்தில் வளர்ச்சியை உணர்த்துகிறது எனலாம். அடியார்கள் தாம் புலப்படுத்தும் உணர்ச்சியை வரிசையாக அமைத்துக் காட்டுவதற்குப் பதிக முறையைப் பயன்படுத்தினர். இப்பதிக அமைப்பு சங்ககால யாப்பான ஒத்தாழிசைக் கலிப்பாவிலிருந்து உருவானது எனலாம். தாழிசை ஒரு பொருள்மேல் மூன்றாடுக்கி வருவது. தாழிசையில் ஓசையிலும் பொருளிலும் ஒத்திருத்தல் போலவே பதிகத்திலும் அவை ஒத்திருக்கின்றன. அக்கால மக்களைப் பக்தி நெறியில் ஈடுபடுத்த ஏற்ற கருவியாகப் பதிகம் அமைந்தது.

### அகவல், வெண்பா

அகவல், வெண்பா முதலியனவும் பக்தி இலக்கியக் காலத்தில் கையாளப்பட்டாலும், பெருவழக்காகக் கையாளப்பட்டவை தாழிசை, துறை, விருத்தம் என்னும் பாவினங்களே. பல்வேறு உணர்ச்சி வேறுபாடுகளைக் காட்டப் பல்வேறு வகை ஓசைமுறைகள் பயன்படுத்தப்பட்டன. தமிழுக்கு அவை புதுவரவுகள். காப்பியங்கள் அகவற்பாவில் எழுதப்படவேண்டும் என்ற மரபு மாறுபட்டமைக்கு பக்தி இலக்கியக் காலப் பாவகைகள் காரணம் எனலாம்.



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### பழையான இசைச் செல்வம்

திருநாவுக்கரசர், திருஞானசம்பந்தர், சுந்தரர் ஆகிய மூவரும் பாடிய பாடல்கள் எண்ணாயிரமும் தேவாரம் என்ற பெயரால் சிறந்த பக்தி இலக்கியமாக விளங்குகின்றன. இன்ன பண் என்று குறிப்பிடப்பட்டு அவை பாடப்படுகின்றன. இவ்வளவு பழையான இசைச் செல்வம்வேறுமொழிகளில் இல்லை எனலாம்.

### எல்லாம் கடவுள் செயலே

திருநாவுக்கரசர் தாண்டகம் பாடுவதில் வல்லவராகத் திகழ்ந்தார். எல்லாம் கடவுள் செயலே என்பதை ஒரு திருத்தாண்டகப் பாட்டில் மிக அழகாகப் பாடியுள்ளார் திருநாவுக்கரசர்.

நீ ஆடச் செய்தால் அதற்குத் தகுந்தபடி ஆடாதவர் யார்?

நீ அடங்கச் செய்தால் அடங்காதவர் யார்?

நீ ஓடச் செய்தால் ஓடாதவர் யார்?

உருகச் செய்தால் உருகாதவர் யார்?

நீ காணச் செய்தால் காணாதவர் யார்?

நீ காட்டா விட்டால் காணவல்லவர் யார்? என்ற கருத்தினை,

(திருநாவுக்கரசர் தேவாரம்)

என்ற தாண்டகப் பாட்டில் எடுத்துரைக்கிறார். அனைவருக்கும் புரியும் வகையில் எளிய சொற்களைக் கையாண்டு பொருள் நிறைந்த இனிய பாடல்களைப் பாடியவர் திருநாவுக்கரசர்.



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Full Length Article

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## பண்டைய சமூகத்தில் பாணர்

முனைவர் சே. கரும்பாயிரம்\*

இளநிலை ஆராய்ச்சி அலுவலர், சுவடியியல் புலம், செம்மொழித் தமிழாய்வு மத்திய நிறுவனம், சென்னை.

முன்னுரை:

பண்டைய சமூகத்தில் பாணர், பொருநர், கூத்தர் போன்ற கலை மரபினர் பலர் இருந்தனர். அவர்களுள் பாணர் என்போர் இசைக்கருவியில் பண் இசைத்துப் பாடல் பாடியதால் இப்பெயரைப் பெற்றனர். பாணரில் ஆண்பாலைப் பாணன் என்றும் பெண்பாலைப் பாடினி என்றும் அழைத்துள்ளனர். அவர்கள் வாழ்ந்த இடம் பாண்சேரி (பழமொழி நானூறு, 21) என்று வழங்கப்பட்டது.

யாழ்க்கருவியை முதன்மையாகக் கொண்டு இசைக்கும் பாணரை யாழ்ப்பாணர் என்று அழைத்துள்ளனர். பொதுவாக யாழ்க்கருவி மடங்கிய இறால் மீனைப் போல இருக்கும் என்பதைத் திணைமாலை நூற்றைம்பது (131:1) குறிப்பிட்டுள்ளது. யாழ்க்கருவிகளில் பேரியாழ், சீறியாழ் என இருவகைகள் உள்ளதை இலக்கியங்கள் குறிப்பிட்டுள்ளன. அவற்றில் பேரியாழின் நரம்பினைப் பாணர் கைவிரலால் வாசித்தனர் என்பதை,

“பாணர் கையது பாணிதொடை நரம்பின்

விரல்கவர் பேரியாழ் பாலை பண்ணிக்

குரல்புண ரின்னிசைத் தமிழ்சி பாடி” (பதிற்றுப்பத்து, 57:7-9)





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என்று பாடலடிகள் கூறுவதால் அறியலாம். இந்தப் பேரியாழை வாசித்தோர் பெரும்பாணர் என்று அழைக்கப்பட்டனர்.

சீறியாழின் நிறம் கருமையான களாப்பழத்தினை ஒத்திருக்கும் என்பதைப் புறநானூறு (127:1) குறிப்பிட்டுள்ளது. அச்சீறியாழ் பொன் கம்பியினை ஒத்த முறுக்கின நரம்பினையும் மின்னலைப் போன்ற தோலினையும் வண்டு ஒலிப்பது போன்ற இசையினையும் உடையதாக இருந்ததை,

“பொன்வார்ந் தன்ன புரியடங்கு நரம்பின்

மின்னேர் பச்சை மிஞிற்றுக்குரற் சீறியாழ்

நன்மை நிறைந்த நயவரு பாண” (புறநானூறு, 308:1-3)

என்னும் பாடலடிகள் கூறுவதால் அறியலாம். இந்தச் சீறியாழை வாசித்தோர் சிறுபாணர் என்றும் அழைக்கப்பட்டனர்.

யாழ் வாசித்தலை முதன்மைத் தொழிலாகக் கொண்டு இருத்தலோடு செய்யுள்கள் மட்டுமே பாடியோரும் முழவு, தடாரி, தண்ணுமை போன்ற தோற்கருவிகள் முழங்கியோரும் பாட்டுக்கும் இசைக்கும் ஏற்ப கூத்தாடியோரும் எனப் பல வகைகளாகப் பாணர்கள் இருந்தனர்.

பாணர் யாழின் இலக்கணம் கற்று அதில் நன்கு தேர்ச்சி பெற்றவர்களாக இருந்ததால் அதன் நரம்பைச் செவ்வழி, விளரி, பாலை போன்ற பண்களை வாசிப்பதற்குப் ஏற்றவாறு மாற்றியும் தளர்ச்சியும் கட்டிக் கொண்டனர். செவ்வழி முதலான பண்களிலிருந்து வெளிப்படும் பாடல்கள் செவிகளுக்குப் பல்வேறு வகையில் இனிமை தரக்கூடியதாய் இருந்ததால் குறிஞ்சி முதலாகப் பாலை ஈறாகயுடைய ஐவகை திணைகளுக்கும் அதற்குரிய காலை, மாலை என எந்த நேரத்தில் எந்தப் பண்ணை யாழில் இசை வேண்டும் என்பதை நன்றாக அறிந்திருந்தனர்.

“பாலையாழ்ப் பாண்மகனே பண்டுநின் னாயகற்கு

மாலையாழோதி வருடாயோ – காலையாழ்

செய்யு மிடமறியாய் சேந்தாநின் பொய்ம்மொழிக்கு

நையு மிடமறிந்து நாடு” (திணைமாலை நூற்றைம்பது, 133)



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என்னும் பாடலடியில் மாலை, காலை ஆகிய நேரங்களின் அதற்குரிய பண்ணைப் பாணன் பாட வேண்டும். ஆனால் அப்பண்கள் தெரியாதவனாய்ப் பாணன் இருந்தான் என்று கூறுவதால் அறியலாம்.

பாணர் தாம் வாழ்வதற்குரிய பொருள் வேண்டி மன்னன், தலைவன் போன்றோரை நாடிச் சென்றனர். அவற்றுள் மன்னன் பாணனுக்குப் புரவலனாக இருந்தான் என்பதை, 'பதலைப் பாணிப் பரிசிலர் கோமான்' (குறுந்தொகை, 59:1) என்னும் பாடலடி சுட்டிக் காட்டுகிறது.

பாணன் பயணம் மேற்கொள்ளும் ஒவ்வொரு சமயத்திலும் பறவை முதலானவை கொண்டு நிமித்தம் பார்ப்பதையும் தெய்வத்தை வணங்குவதையும் வழங்கமாகக் கொண்டிருந்தனர். யாழினை இசைப்பதற்கு முன்பாக அதற்குப் பூ சூடுவர் என்பதைப் புறநானூறு (302:4,5) குறிப்பிட்டுள்ளது. பயணம் போகும் வழியில் யாழ் வாசித்துக் கொண்டு செல்வதுமுண்டு. அதுபோன்று பாணன் ஒருவன் யாழ் வாசித்துக் கொண்டு பாலை நிலத்தில் பயணம் மேற்கொண்டான். அந்த யாழின் ஓசையைக் கேட்ட மரத்தில் ஏற இயலாது இருந்த ஒந்தி தன் வருத்தத்தைத் தீர்த்துக் கொண்டு அம்மரத்தில் ஏறத் தொடங்கியது என்பதை,

**“வேனி லோதி நிறம்பெயர் முதுபோத்துப்**

**பாண்யாழ் கடைய வாங்கிப் பாங்கர்**

**நெடுநிலை யாஅ மேறுந் தொழில”** (நற்றிணை, 186:5-7)

என்று கூறியுள்ளதன்மூலம் உலகில் இசைக்கு மயங்காத உயிரினங்கள் இல்லை என்பதற்குச் சான்றாக அமைந்துள்ளதைக் காணமுடிகிறது.

மன்னனின் அவையில் பாணர் வீற்றிருந்தனர் என்பதை, பாணர் நாளவை என்று பதிற்றுப்பத்து (38:9) என்று கூறுவதால் அறியலாம். மன்னனின் வீரம், கொடை போன்றவற்றை இசையுடன் பாடலாகப் பாடிப் புகழ்வர் பாணர். அதற்காக மன்னன் அவர்களுக்குப் பரிசிலாகக் குதிரை, யானை, நிலம் ஆகியவற்றைக் கொடுத்ததோடு தலையில் அணியக்கூடிய



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பொற்றாமரையும் தந்தான். அப்பொற்றாமரைப்பூ, தேனும் வண்டும் மொய்க்காமல் பொன்னால் இருந்தது என்பதைப் புறநானூறு (69:19-21) குறிப்பிட்டுள்ளது.

இவ்வாறு பரிசில் கொடுத்து உதவிய மன்னன் போரில் வீர மரணம் அடைந்தபொழுது இனிப் பாடுவோருமில்லை பாடுவோருக்குக் கொடுப்போருமில்லை எனப் பாணன் வருந்தியதோடு தன் தலையில் பூ சூடாமலும் இருந்துள்ளனர். அது மட்டுமல்லாமல் மன்னன் இறந்த துக்கத்தைத் தாங்கமுடியாமல் தான் வைத்திருந்த யாழினை முறிந்து எறிந்ததுமுண்டு.

மன்னனைப் போலத் தலைவனும் பாணனுக்குப் புரவலனாக விளங்கினான். தலைவனுடைய இன்பத்திலும் துன்பத்திலும் பங்குக் கொண்டான். தலைவி, மகனோடு தலைவன் கூடி இன்பமாகப் பொழுதைக் கழிக்க பாணன் யாழினை வாசிப்பதுண்டு. இதனை,

“பாணர் முல்லை பாடச் சூடரிழை

வாணுத லரிவை முல்லை மலைய

வினிதிருந் தனனே நெடுந்தகை

துனிதீர் கொள்கைத்தன் புதல்வனொடு பொலிந்தே” (ஐங்குறுநூறு, 408)

என்னும் பாடலடி கூறுவதால் அறியலாம்.

பாணன் யாழ் வாசித்த நாட்களே இவ்வுலகத்தில் இன்பமுடன் வாழ்ந்த நாட்களாகவும் மற்றைய நாட்கள் எல்லாம் பயனற்ற பதரான நாட்களாக இருந்தது என்பதை,

“எல்லா மெவனோ பதடி வைகல்

பாணர் படுமலை பண்ணிய வெழாலின்

வானத் தொழுஞ்சுவர் நல்லிசை வீழ

...

அரிவை தோளிணைத் துஞ்சிக்

கழிந்த நாளிவண் வாழு நாளே” (குறுந்தொகை, 323)

என்னும் பாடலடி எடுத்துரைக்கிறது.



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பாணன், தலைவன் இல்லத்தில் விருந்து உண்டதோடு உணவிற்குத் தேவையான நெல், வரகு போன்ற பொருள்களைப் பெற்றுச் சென்றான். சில நேரங்களில் தலைவனும் தலைவியும் பிரிந்திருந்தபொழுது அவர்களுக்காகத் தூது சென்றான். அந்த வகையில் முல்லை நிலத் தலைவன் ஒருவன் போருக்குச் சென்று நீட்டித்த காலத்தில் அவனைத் தலைவியிடம் கொண்டு வந்து சேர்க்கும் பொருட்டுப் பாணன் தூதுவானாகச் போனான். இந்தச் செயலுக்காக, 'பாணது அறிவு நன்று' (474) என்று தலைவியால் பாராட்டப் படுகிறான்.

பாணன் தலைவிக்காகத் தலைவனிடம் தூது போனது போலத் தலைவனுக்காகத் தூது செல்வதை மிகுதியாக மருதத் திணைப் பாடல்கள் எடுத்தியம்பும். ஊடல் அந்நிலத்திற்கு உரிப்பொருளாக இருப்பதால் ஊரன், மகிழ்நன் என்று அழைக்கப்படும் மருத நிலத் தலைவன் தலைவியிடமிருந்து பிரிந்து பரத்தையர், காமக்கிழத்தியர், பெருமனைக் கிழத்தியர் ஆகியரோடு இருப்பதை இலக்கியங்கள் வெளிப்படுத்தும்.

பாணனும் மருத நிலத் தலைவனோடு பரத்தையர் இல்லத்திற்குச் சென்று அங்கு இசையை மீட்டி அவர்களுக்கு இன்பத்தைத் கொடுப்பான். அப்பரத்தையர் இல்லத்தில் இருக்கும் தலைவன் தலைவியிடம் சென்று சேர நினைக்கும்பொழுது அதற்காகப் பாணன் தூது போவான்.

அவன் தலைவியிடம் தூது சென்று மருத நிலத் தலைவனின் நல்லொழுக்கங்களையும் நற்பண்புகளையும் பொய்மொழிகளாக எடுத்துரைப்பான். அப்பொழுது தலைவனைப் பற்றி ஒரு பொய் சொல்ல போய் அதை மறைக்க பல பொய்கள் சொல்வதுமுண்டு. அதனால் பாணன் பொய் சொல்பவன் எனத் தலைவியால் இகழப்படுவதை மருதத் திணை பாடல்கள் எடுத்தியம்பும்.

இது போன்று பாணன் ஒருவன் மருத நிலத் தலைவனால் சொல்லி அனுப்பிய பொய்மொழிகளைத் தலைவியிடம் கூறுகிறான். அப்பாணன் பொய் உரைக்கும் செயலைப் புரிய வைக்க நினைத்த தலைவியானவள் சுருங்கச் சொல்லி விளங்க வைக்கும் பழமொழியைப் பயன்படுத்தியுள்ளாள்.



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“கொண்டுழிப் பண்டம் விலையொரீஇக் கொற்சேரி  
நுண்டுளைத் துன்னூசி விற்பாரி - னொன்றானும்  
வேறல்லை பாண வியலூரன் வாய்மொழியைத்  
தேற வெமக்குரைப்பாய் நீ”

என்னும் ஐந்திணை ஐம்பது (21) பாடலடியில் தலைவனின் செயல்களை யாம் நன்கு அறிந்துள்ளோம். மருத நிலத் தலைவன் எம்மேல் பேரன்பு மிக்கவன் என அவன் சொல்லிய பொய்மொழிகளை இங்கு வந்து உரைக்கின்றாய். நீ கூறுவது எப்படி இருக்கிறது என்றால் பொருளை உற்பத்தி செய்து பெற்ற கொல்லன் அவ்விடத்திலேயே அதன் விலையை வேறுபடுத்தி வணிகம் செய்யும் வணிகரைப் போலத் தான் இருக்கிறது. அவ்வணிகரின் செயலும் உன் செயலும் வேறுவேறுவானவை அல்ல எனப் பாணனிடம் உரைத்துத் தலைவனை ஏற்க மறுக்கிறாள் தலைவி.

இவ்வாறு பாணர்கள் பண்டைய சமூகத்தில் இசைக்கருவியை மீட்டிப் பாடல்கள் பாடியதோடு மன்னன், தலைவன் ஆகியோருக்குப் பல்வேறு வகையில் உறுதுணையாக இருந்தனர் என்பதை அறியமுடிகிறது.





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Full Length Article

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## புறநானூற்றில் போர்நெறிமுறைகளில் பண்பாட்டுக் கூறுகள் முனைவர்.செ.நான்சி\*

உதவிப்பேராசிரியர், தமிழாய்வுத்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

### முன்னுரை:

சங்க கால மன்னர்கள் தங்களுடைய நாடு பாதுகாப்புடன் திகழவும், பகைவர் அழியவும் இறைவனை வணங்கினர். இன்றிருப்பது போன்று பெரும் கோவில்கள் அன்று இல்லை. சிறு சிறு கோவில்களே இருந்தன. ஏனென்றால் அக்காலத்து மக்கள் எங்கும் எதிலும் தெய்வம் இருப்பதாக நம்பினர். ஆகவே அவர்கள் இயற்கை வளம் நிறைந்த எல்லா இடங்களிலும் தெய்வத்தை வணங்கி வழிபட்டனர். குறிப்பாக போர் தொடங்குவதற்கு முன் கொற்றவையை வழிபடுவதால் போரில் வெற்றி பெற முடியும் என்பதில் ஆழமான நம்பிக்கை கொண்டவர்களாய் இருந்தனர். போரினை முறையாக அறிவித்து மக்களுக்கு இடையூறு நேரா வண்ணம் பார்த்துக்கொண்டனர். இடம், பொருள், காலம் குறித்துப் போரினை முடிவு செய்தனர். பொருட் சேதத்தையும் உயிரிழப்பையும் தவிர்க்க குறிப்பிட்ட மரபுகளை வகுத்தனர்.

### தூது

போர் செய்வதற்கு முன் போர் குறித்த செய்திகளைப் பகை மன்னனுக்கு அனுப்புதல் புறத்தூது என்பர். ஒரு வேந்தனின் சார்பாளராக மற்றொரு வேந்தனின் அரசவையில் செயல்படுவர். தூது அனுப்புதல் சங்ககாலத்தில் வழக்கில் இருந்ததை வைத்து



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**“ஓதல் பகையே தூதிவை பிரிவே”1 (தொ.பொ.27)**

என்று தொல்காப்பியர் மொழிகிறார்.

புலவர்கள் தூதாகச் சென்று போரைத் தடுத்தமையை

**“இவ்வே பீலி அணிந்து மாலை சூட்டிக்**

**கண்திரள் நோன்காழ் திருத்திநெய் அணிந்து**

.....

**அண்ணலஎம் கோமான் வைந்நுதி வேலே”2**

(புறம் -95)

என்னும் வரிகள் புலப்படுத்துகின்றன. இவை ஒளவையார் அதியமானுக்காக தூது சென்ற நிகழ்ச்சி புலப்படுகிறது. வேந்தன் தன் தூதுவனை அனுப்பி தம் படை வீரரை அழைத்தான் என்பதனால் உள்நாட்டிலும் தூது அனுப்பியதைக் காண முடிகிறது.

மலையமான் திருமுடிக்காரியின்; மக்களை யானைக் காலிலிட்டு கொல்ல முயன்ற கிள்ளிவளவனிடம் தூது சென்று காரியின் மக்களைக் காப்பாற்றியதை,

**“களிறுகண் டமுஉ மழாஅன் மறந்த**

**புன்றலைச் சிறாஅப் மன்று மருண்டு நோக்கி**

.....

**கேட்டனை யாயின் நீ வேட்டது செய்ம்மே”3**

(சிலம்பு 26: 137-138)

என்ற வரிகள் தெளிவுபடுத்தும். சேரன் செங்குட்டுவன் ஆயிரம் தூதுவர்களை நியமித்ததாக

**“சஞ்சயன் முதலாத் தலைக்கீடு பெற்ற**

**கஞ்சக முதல்வரீ ரைஞ் நூற் றுவரும்”4**

(சிலம்பு26:137-1380)



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என்ற சிலப்பதிகார வரிகள் கூறுகின்றது, 'சஞ்சயன்' என்பதற்குத் தூதரில் தலையாயவன் எனப்பொருள் உரைக்கின்றார் சிலப்பதிகார அரும்பத உரையாசிரியர். ஆகையால் சேரன் ஆயிரம் தூதுவர்களை நியமித்திருக்கலாம் என்று அறிய முடிகிறது. இத்தூதுவர்கள் சட்டையணிந்திருந்தனர். இவர்கள் பொறுப்பானவர்கள்; என்பதோடு விரைந்து செல்லும் திறனும் கொண்டிருந்தனர். மற்ற அரசர்களிடம் தூது செல்வதோடு மட்டுமின்றி தம் அரசர்களுக்கும் தேவையான நேரங்களில் கருத்துக்கள் வழங்கினர். இவர்களை மற்றவர்களிடமிருந்து தனித்துக் காட்டுவதற்காக ஆடை வழங்கப்பட்டதை காண முடிகிறது. இதன் வாயிலாக போரை மேற்கொள்வதற்கும் தடுத்து நிறுத்துவதற்கும், தூது முக்கியமானதாகக் கருதப்பட்டதை அறிய முடிகிறது.

### தூது ஒற்று

பகை வேந்தரின் நாட்டு நடப்புகளை அறிந்து கொள்ளவும் உள்நாட்டுச் சூழ்நிலைகளைத் தெரிந்து கொள்ளவும் ஒற்றர் அக்காலத்தில் வேந்தரால் நியமிக்கப்பட்டிருந்தனர். இதனைத் தொல்காப்பியர்,

“ஒற்றின் ஆகிய வேயே”5 (தொல்.பொ.58)

என்று ஒற்றுத் தொழிலைக் குறிப்பிடுகின்றார். ஒற்றறிதல் நாட்டில் நெருக்கடி நிறைந்த காலங்களில் மட்டுமின்றி எல்லாக் காலங்களிலும் நிகழ்ந்து வந்ததாகவும், எதிர்ப் படைகளிடமிருந்து செய்திகளைத் திரட்டி வந்து ஒற்றர்க்கு நிறையப் பரிசுப் பொருட்கள் வழங்கப்பட்டதாகவும் நச்சினார்க்கினியர் குறிப்பிடுகிறார். மேலும், மதுரைக்காஞ்சி குறிப்பிடும் நாற்பெருங்குழுவில் ஒற்றரும் ஒருவர் என்றும் குறிப்பிடுகிறார்.

பரிசில் வேண்டி வந்த இளந்தத்தன் என்னும் புலவனை ஒற்றறிய வந்தவன் எனத் தவறாக உணர்ந்து சோழன் நெடுங்கிள்ளி கொல்லப் புகுந்ததையும், அச்செயலைக் கோலூர்கிழார் தடுத்து நிறுத்திப் புலவரைக் காப்பாற்றியதையும் புறநானூறு எடுத்தியம்புகிறது. இவற்றிலிருந்து அக்காலத்தில் ஒற்றுத் தொழில் சிறப்பாக இயங்கியதை அறிய முடிகிறது. தன்;னாட்டில் வேற்று



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நாட்டு ஒற்றன் பிடிபட்டால் அவனைக் கொல்வதைத் தண்டனையாகக் கொண்டிருந்தனர். திருவள்ளுவர் ஒற்றாடல் என்னும் அதிகாரத்தில் ஒற்று பற்றியும் ஒற்றரைக் குறித்தும் விளக்கியுள்ளதை

“ஒற்றும் உரைசான்ற நூலும் இவையிரண்டும்

தெற்றென மன்னவன் கண்”6(திருக்குறள் 581)

என்று குறள் தெரிவிக்கிறது. ஒருவன் ஒற்றினால் அறிந்து வந்த செய்தியை, மற்றோர் ஒற்றன் மூலம் உறுதிப்படுத்துதல் தலையாயதாய் அமைந்துதை,

“ஒற்றொற்றித் தந்த பொருளையும் மற்றுமோர்

ஒற்றினால் ஒற்றிக் கொளல்” 7 (திருக்குறள்588 )

என்பதன் மூலம் அறியலாம். தூது, ஒற்று இரண்டும் வேறாயினும் மிகுதியான வேறுபாடுகளைக் கொண்டிருந்ததாகத் தெரியவில்லை. தூதுவர் ஒற்றராகவும் திகழ்ந்திருக்கலாம். சிலப்பதிகாரத்தில் நீலன் எனற் கஞ்சக முதல்வன் தூதர் தலைவன் என் அரும்பத உரையாசிரியராக (நச்சினார்க்கினியர் உரை தொல்.பொருள்.பக்.133) சுட்டப்படுகின்றான். அவனே ஒற்றர்களின் தலைவன் என்று உ.வே. சாமிநாதயரால் (நச்சினார்க்கினியர்உரை பத்துப்பாட்டு உ.வே.சா பக்.396) குறிப்பிடப்படுகின்றான். இதனால் தூதுவர் ஒற்றர் என்பார் ஒருவரே என்று கருத இடமுண்டு. இவ்வாறாக வேந்தர்கள் தன்னொடு வெற்றிபெறுவதற்கு பகைவனின் பலத்தை அறிந்து இதற்கேற்ப செயல்படும் திட்டத்தை ஒற்றர்கள் கூறும் ஒற்றை வைத்து வகுத்தனர். எனவே தூதும் ஒற்றும் போர் மரபுகளில் வெற்றிக்கு அடிப்படையாய் விளங்கியதை இதன்வழி அறிய முடிகிறது.

### மடல்

பகை மன்னன் போருக்கு உடன்படுமாறு அழைத்த போது இன்ன நாளில் வருகிறோம் என்று உறுதியை அளிப்பர். அதற்காக முறைப்படி மடலில் அடையாள முத்திரையைப் பொறித்துத் தூதரிடம் கொடுப்பர். அச்செய்தியை பெற்ற பகைமன்னன் குறித்த நாளில் போரினைத்



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தொடங்குவான். இவ்வாறாக போருக்கு முன் மடல் அனுப்புதல் மரபு வழியாகப் பின்பற்றப்பட்ட ஒன்றாகத் திகழ்கிறது.

### வீரர்கள்

நாட்டில் உள்ள வீரர்களைப் போருக்கு வருமாறு தண்ணுமை என்னும் இசைக்கருவியை முழக்கி போருக்கான அழைப்பை மன்னன் விடுப்பான் இதனை

“போர்புற தண்ணுமை யார்பெழுந்து நுவல்”8(பதி.ப.84:15)

என்ற பாடல் வழியாக போருக்குரிய வீரர்கள் அனைவரும் வருக என்று அழைத்ததைக் காண முடிகிறது. இதனைப் போன்று தூதுவரை நாட்டினுள் அனுப்பி வீரர்களை வருமாறு அழைத்ததை

“வருகதில் வல்லே வருகதில் வல்லென

வேந்துவிடு விழுத்தூது ஆங்காங்கு இசைப்ப

..... “ 9(புறம் 284 :1-4)

என்ற பாடலால் ஊர்பல் உள்ள அனைத்து வீரம் மிகுந்த ஆடவரையும் அழைத்த செய்தியைக் காணமுடிகிறது. அவ்வாறு அழைப்பதால் மறவர் வீரமுற்ற அத்தொழில் மேற்கொண்டதை

“நுந்தை தந்தைக் கிவன் தந்தை தந்தை

எடுத்தெறி ஞாட்பி னிமையான்” 10 (புறம் 290:3-4)

என்ற பாடல் உணர்த்தும் மன்னனுக்காகப் போர் செய்யும் தலைமுறையினர் என்பதை இப்பாடல் வழி அறியமுடிகின்றது. இத்தகு மறக்குடியினர் பொருநர் எனப்பட்டனர். மன்னாக்கமைந்த நால்வகைப் படைகளும் நன்கு இயங்க இப்பொருநர் இன்றியமையாதவராவர். மன்னர்க்குரிய காலாட் படைமட்டுமின்றி சீறூர்த் தலைவரும் போர்க்காலங்களில் தனது வீரர்களை அனுப்பி மன்னருக்கு உதவி புரிந்ததை,

“வேந்துடைத் தானை முனைகெட நெரிதர

ஏந்துவாள் வலத்த னொருவனாகித்





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### தொன்மை சுட்டிய வன்மை யோனே” 11 (புறம் 330)

என்ற புறப்பாடலால் உணர முடிகிறது. இவ்வாறாக போர்க்காலத்தில் போர்வீரர்களை போருக்காக முறைப்படி அழைப்பது போர்மரபுகளில் சிறப்பு வாய்ந்தது என்பது தெளிவாகிறது.

### போர் அறிவிப்பு

பண்டைய தமிழ் வேந்தர்கள் போர் தொடங்குவதற்கு முன்னால் போர்ச் செய்தியினை முரசறைந்து தெரிவிப்பர். ஆநிரை, பார்ப்பனர், பெண்டிர், பிணியுடையோர், மக்கட்பேறுபெற்றோர்;; ஆகியவர்களுக்குப் பாதுகாப்பளித்தனர். இக்கருத்தை

“ஆவு மானியற் பார்ப்பன மாக்களும்

பெண்டிரும் பிணியுடை யீரும் பேணி

### அறத்தாறு நுவலும் பூட்கை மறத்தின்” 12 (புறம் 9:1-6)

எனப் புறநானூறும்,

“பார்ப்பே ரறவோர் பசுப்பத் தினிப்பெண்டிர்

மூத்தோர் குழவி யெனுமிவரைக் கைவிட்டுத்

துத்திறத்தார் பக்கமே சேர்க”13 (சிலம்பு 21 :53-55)

என்ற சிலப்பதிகாரமும் போரினின்று விலக்கு அளிக்கப்பட்டதை தெரிவிக்கின்றது. பாதுகாப்புக்குரியவற்றுள் ஆநிரை முதன்மை இடத்தைப் பெற்றுள்ளது என்பதைப் புறநானூற்றுப் பாடல் வழி அறியலாம். ஆனால் சிலம்பில் ஆநிரை மூன்றாமிடத்திற்குத் தள்ளப்பட்டுப் பார்ப்பனர் முதன்மையிடத்தைப் பெறுகின்றனர். இதனை கால மாற்றத்தால் ஏற்பட்ட கருத்து மாற்றத்தைச் சிலப்பதிகாரம் உணர்த்துகிறது.



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### முடிவுரை

சங்ககால மக்கள் முதல் நவீன கால மக்கள் வரை நம்பிக்கை, சடங்கு, மரபு போன்றவை அவர்கள் வாழ்வில் பின்னிப்பிணைந்த ஒன்றாகவுள்ளன. அவற்றுள் போர்; குறித்த செய்திகள் சமயம் சார்ந்தவையாக எண்ணப்படவில்லை. நாட்டின் நன்மைக்காக செய்யும் செயல்களாகவே கருதப்பட்டன. வெற்றி பெருவதற்கென்று வீரவுரையாற்றி பகைவனை அழித்தனர். வீரமரணடைந்தவர்களுக்கு சாப்பண் பாடி நடுகல் நட்டனர். அவர்களுக்கு விண்ணகத்தில் இடமுண்டு என்பதில் உறுதியாய் இருந்தனர். இவையெல்லாம் போரில் மக்கள் பின்பற்றியது என சங்கப் பாடல்கள் வழிஉய்த்துணர முடிகிறது.



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Full Length Article

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# சங்க இலக்கியத்தில் விருந்தோம்பல் பண்பு

முனைவர்.த.பத்மா\*

உதவிப்பேராசிரியர், தமிழாய்வுத்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி, மாதவரம், சென்னை.

முன்னுரை:

“மருந்தே ஆயினும் விருந்தோடுண்” என்கிறார் ஓளவையார். நாம் உண்கின்ற உணவை புதியதாய் வருகின்றவர்களுக்கு கொடுத்து உபசரிக்கும் பண்பு தமிழர்க்குரியதாகும். “இட்டு கெட்டார் யாரும் இல்லை” என்பர் அந்த அளவிற்கு தானமும், தர்மமும் தலைகாக்கும் என்பது மரபு, சங்கஇலக்கியங்களானதொல்காப்பியம், திருமந்திரம், அகத்தியம், திருகுறள் என பல நூல்கள் விருந்தோம்பல் பற்றி பல செய்திகளை எடுத்துரைக்கின்றன, இக்கட்டுரையில் பண்டைய தமிழர்களின் விருந்தோம்பல் பண்பு இவற்றின் பெருமைகள், உயர் மாண்பும் இக்கட்டுரையில் காணலாம். விருந்தோம்பல்:

“விருந்து புறத்தாந் தானும் தானுண்டல் சாவா

மருந்தெனினும் வேண்டற்பாற் றன்று” (புலியூர்க் கேசிகள் திருக்குறள்; புதிய உரை)

விருந்தாக வந்தவர் வெளியே சென்றிருக்க தான் மட்டும் உண்ணுதல் சாவா மருந்தாகிய அமிழ்தமே என்றாலும் விரும்பதக்கதன்று, பசியோடும் கலைப்போடும் வருபவர்களுக்கு உணவளிப்பது உயர்ந்த புண்ணியம் என்கிறது மதங்கள், மண்ணில் உள்ள உயிர்களுக்கெல்லாம் உணவுமும், உடையும், வீடும், அளிப்பதுதான் உயர்ந்த அறம் என்று போதிக்கின்றது மணிமேகலை. விருந்து என்பதன் பொருள்”புதுமை”புதிதாய் வந்தவர்களுக்கு உணவு கொடுத்தல் என்பதாகும். தமிழர்கள் புதிதாக



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வரும் வழிபோக்கர்கள் அமர்ந்து இளைப்பாறி விருந்துண்டு செல்வதற்காகவே வீட்டிற்கு முன்பு திண்ணை அமைத்து வீட்டை கட்டியள்ளனர் இல்லத்தில் இருக்கும் மக்கள் விருந்தினரை அன்போடு உபசரித்தனர், தமிழன் தான் சேமித்து வைத்த செல்வத்தில் ஒரு பாதியை பிறருக்கு உணவு அளிப்பதற்காகவே செலவிட்டனர் இச்செயல்கள் தமிழனின் உயரிய பன்மை காட்டுகின்றன.

**முகம் மலர்ந்து விருந்தோம்பல்:**

விருந்தோம்பலின் தலையானது “விருந்தோம்பல்” ஆகும் ஆனால் விருந்தோம்பலின் தலையாதது “முகம் மலர்தலே” ஆகும்.

**“விருந்தோம்பலும் புதுவது கிளர்ந்த**

**யாப்பின் மேற்றே” ( தொல்காப்பியம் பொருளதிகாரம் 1945)**

விருந்தோம்பல் என்பது தன் வீட்டிற்கு வரும் விருந்தினரை முகமலர்ச்சியோடு வரவேற்று உண்ண உணவும், இடமும் கொடுத்தல் அவர்களிடம் அன்பு செலுத்தல் இவையே விருந்தோம்பல் ஆகும்.

**விருந்தோம்பல் குறித்து தொல்காப்பியம்**

**“விருந்து புறந்தருலும் சுற்றம் ஒம்பலும்**

**பிறவும் அன்ன கிழவோன் மாண்புகள்” (தொல்காப்பியம் பொருளதிகாரம்)**

**இலக்கியத்தில் விருந்தோம்பல் பண்பு:**

சுங்ககாலத்தில் வரகு, தினை, கம்பு போன்ற உணவு பொருட்களை விருந்தினர்கள் உண்டதால் தீர்ந்துவிட விதைக்கு வைத்திருந்த தினைகளை குத்தி குறிஞ்சி நில மகளிர் விருந்தினருக்கு உணவிட்டனர், விருந்தினர் ஒருவர் வந்தார் தன்னிடம் பொருள் இல்லாமையால் வீரன் ஒருவன் தன் வாளை அடமானம் வைத்து உணவு படைத்தான் என்று (புறநானூறு 315) கூறுகிறது.



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புதினெண்கீழ்க்கணக்கு நூலான அற நூல்களில் நாலடியார் விருந்தோம்பல் குறித்து  
“குடல்நீர் அட்டு உண்ணும் இடுக்கன் பொழுதும்  
குடல் நீர் உற உண்ணும் கேளிர் வரினும்  
கடன் நீர்மை கையாறக்கொள்ளும் மடமொழி  
மாதர் மனைமாட்சியாள்” (நாலடியார் 382)

குடத்து நீரை காய்ச்சி உண்ணும் வறுமை வாட்டிய போதும் கடல்நீரையே கொடுத்தாலும்  
போதாத அளவு சுற்றத்தார் வந்தபோதும் அவர் தம் முகம் கோணாதாவாறு விருந்தோம்பலைக்  
கடசையாக செய்தனர்.

பாரதிதாசன் குடும்ப விளக்கு என்னும் நூலில் விருந்தோம்பல் பண்பு குறித்து கூறியுள்ளார்.

“வாழை இலையின் அடி உண்பார் வலபுறத்தில்  
கேட்டுபோ” (குடும்பவிளக்குவிருந்தோம்பல்)

**விருந்தோம்பல் சிறப்புகள்:**

தமிழர் நம் வீட்டிற்கு வரும் ஒவ்வொரு உறவினர்களையும் நண்பர்களையும்  
இன்முகத்ததுடன் வரவேற்று, இருப்பதைக் கொண்டு அன்புடன் செய்யும் உபசரிப்புதான்  
விருந்தோம்பல். மனித வாழ்க்கையில் அடிப்படை தேவைகள் உணவு, உடை, இருப்பிடம் ஆகும்  
அவைகளில் முதன்மையானது உணவு. என்பதை இப்பாடல் உணர்த்துகின்றது.

“அறம் எனப்படுவது யாது என கேட்டேன்  
மறவாது இதுகேள் மண் உயிர்க்கு எல்லாம்  
உண்டியும் உடையும் உறையுளும்  
அல்லது கண்டது இல்”





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சக மனிதர்களுக்கும் உணவிடும் மனித நேய உணர்வானது விருந்தோம்பல் என்னும் நிகழ்வால் செழுமைப்படுத்தப்பட்டுள்ளது விருந்தோம்பல் என்னும் இனிய பண்பாட்டு அறத்தை ஆணும் பெண்ணும் இணைந்தே செயல்படுத்துகின்றனர் வளம் மேம்பட்டால் தான் விருந்தினருக்கு உணவிட முடியும் அதனால் தான் தமிழர்கள் இயற்கை செழிக்க வேண்டியுள்ளனர்.

“நெற்பல பொலிக பொள் பெரிது சிறக்க” (ஐங்குறுங்று-பா-1)

“விளைவயலே ! வருக இரவலர்” (ஐங்குறுங்று-பா-2)

“பால் பல ஊறுக! பகடுபல சிறக்க! (ஐங்குறுங்று-பா-3)

“பசி இல் ஆகுக! பிணிசேன் நீங்குக! (ஐங்குறுங்று-பா-4)

இரவலர் வரவேண்டும் பசியில்லாமல் போக வேண்டும் என்பது முன்னோர்களின் விருப்பமாகும். சங்ககால பெண்களின் மனையற மாண்புகளில் முதன்மையானது விருந்தோம்பல் ஆகும்.

### விருந்தோம்பும் முறை:

விருந்தோம்பலில் உபசரிக்கும் பாங்கே முதன்மையானது. முகம் மலர்ந்து உபசரிக்கும் போது, விருந்து பொருள் உப்பில்லாமல் கூழாக இருப்பினும் விரும்பி உண்பர்.

“ஓப்புடன் முகம் மலர்ந்து உபசரித்து உண்மை பேசி

ஊப்பில்லாத கூழிட்டாலும் உண்பதே அமுதமாகும்

முப்பழமோடு பாலன்னம் முகம் கருத்து ஈவாராயின் தாப்மய

பசியினோடு கடும்பசி ஆகும்மன்றோ” (விகேசிந்தாமணி)

சங்க கால மகளிர் நள்ளிரவில் விருந்தினர் வந்தாலும் முகம் திரிந்து நோக்காது அவர்களை எதிர் கொண்டு வரவேற்று உணவளித்தமையை,

“அல்லி லாயினும் விருந்துவரின் உவக்கும்

முல்லை சான்ற கற்பின்



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மெல்லியல் குறுமகள்”

(நற்றினை 142:9.11)

விருந்தினருக்கு முதலில் உணவு அளித்த பின்னரே தாம் உண்ணுதலை முறையாக கடைப்பிடித்தனர்.

**தமிழர் பயன்படுத்திய உணவு வகைகள்:**

விருந்தினருக்கு பயன்படுத்திய உணவு வகைகளை பாரதிதாசன் பட்டியலிட்டு காட்டுகிறார்.பண்ணியம்,வெண்ணெய்,என்று கூறதொடங்கி அவர் இலந்தை வடையை கூறும் போது சேலத்து இலந்தை வடை என்று குறிப்பிட்டுள்ளார்.அது போலவே பலாச்சுளை வற்றல் என்று குறிப்பிட்டுள்ளார்;.உண்பவர்களுக்கு எற்க வகையான உணவு பரிமார வேண்டும் என்பதை குடும்ப வளக்கு நூ லில்

கேட்டும் குறிப்பு அறிந்தும்

ஊட்டுதல் வேண்டும; (குடும்பவிளக்கு 2)

என்று குறிப்பிட்டுள்ளார்.

**விருந்து அன்றும் இன்றும்:**

பழங்காலம் விடுதிகல் இல்லாத காலம் வெளியூர்க்கு செல்வோர் பல நாளுக்கு வேண்டிய உணவினைக் கொண்டுச் செல்ல இயலாது செல்வர்களும்,வணிகர்களும்,தேர்களினும் மற்ற ஊர்திகளினும் செல்லும் போது உணவிற்குத் தேவையானப் போருட்களைக் கொண்டு செல்ல முடிந்தது மற்றவர்கள் உணவை கொண்டு செல்ல முடியாத நிலை ஏற்பட்டது அதனால் உணவின்றி வருந்துவோர்க்கு உணவளித்தல் இன்றியமையாத அறமாக போற்றப்பட்டது.

ஆனால் இப்போது விருந்தோம்மல் என்பது செல்வ செழிப்பை காட்டுவதற்காவும்,பயனை எதிர் பார்த்து,செய்வதற்காவும் மேற்கொள்ளப்படுகிறது. இக்காலத்தில் புதியவர் யாவரையும் நம்பும் படியான சூழ்நிலை இல்லை அதனால். விருந்தோம்பவும் அஞ்சவேண்டியுள்ளது.

“கேளிர் போல் கேல் கோலல் வேயடி



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பருகு அன்ன அருகா நோக்கமோடு (பொருணாற்றுபடை 74,78)

### முடிவுரை

வீட்டிற்கு வந்த விருந்தினருக்கு உணவு கொடுத்து உபசரிப்பதே தமிழ் மக்களின் பண்பாகும் இல்லை என்பவர்க்கு உணவளிப்பது போல வேறு தர்மம் வேறெதும் இல்லை நாமும் மற்றவர்களுக்கு ஏம்மால் முடிந்த அளவுக்கு உணவளித்து அவர்களை உபசரிப்போமாக

### துணை நூற்பட்டியல்

- 1.முனைவர் அ.மா, பரிமணம் & கு.வெ. பாலசுப்பிரமணியன் : நியு செஞ்சுரி புக்ஹவுஸ்பிரைவேட் லிமிடெட்-2004, சென்னை - 98
- 2.பாவேந்தர் பாரதிதாசன் குடும்ப விளக்கு முல்லை பதிப்பகம் சென்னை
- 3.நற்றிணை: கழகவெளியீடு
4. இளம்பூரணர் உரை: சைவசித்தாந்த நூற்பதிப்பு கழகம் லிமிட்டெட், சென்னை, 1953



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Full Length Article

IJCRAR/FLT/96

# பெரும்பாணாற்றுப்படையில் உணவுப் பண்பாடு முனைவர் ம.ஜெபமேரி\*

உதவிப்பேராசிரியர், தமிழ்த்துறை, சாராள்தக்கர் கல்லூரி (தன்னாட்சி), பெருமாள்புரம் - 7.

முன்னுரை:

உலக மக்களுக்கு தலைச்சிறந்த பண்பாட்டை அறிமுகம் செய்தவர்கள் தமிழர்கள். பண்டைகால மக்களின் பண்பாட்டை சங்கஇலக்கியங்கள் பறைசாற்றுகின்றன. மனிதனின் அடிப்படைத் தேவைகளில் உணவு முக்கிய இடம்பெறுகிறது. சங்க காலத்தில் மக்களின் உணவு பழக்கம் வாழிடத்திற்கு ஏற்ப திணைசார்ந்து வேறுபடுவதாக அமைகின்றது. அவ்வகையில் பத்துப்பாட்டு நூல்களுள் ஒன்றான பெரும்பாணாற்றுப்படையில் காணப்பெறும் உணவுப் பண்பாடு குறித்து இக்கட்டுரையில் ஆராயப்படுகிறது.

நிலம்

தொல்காப்பியர் அந்தந்த நிலத்திற்குரிய முதல், கரு, உரிப்பொருள்களைச் சுட்டியுள்ளதை,

“மாயோன் மேய காடுறை உலகமும்

சேயோன் மேய மைவரைஉலகமும்

வேந்தன் மேய தீம்புனல் உலகமும்

வருணன் மேய பெருமணல் உலகமும்

முல்லை,குறிஞ்சி,மருதம்,நெய்தல எனச்

சொல்லிய முறையான் சொல்லவும்படுமே” (தொல். பொருள்.அகம்.5)



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எனும் நூற்பா மூலம் அறியமுடிகிறது. இந்நிலத்தில் வாழக்கூடிய மக்கள் இயற்கையோடியைந்த வாழ்வு வாழ்ந்தனர். இயற்கை உணவுகளையும், வேளாண்மை மூலம் பெறும் உணவுகளையும், வேட்டையாடி பெற்ற உணவுகளையும் சமைத்து உண்டு வாழ்ந்துள்ளனர். எல்லாவற்றுக்கும் மேலாக விருந்தினர்க்கும் உணவு அளித்து விருந்தோம்பிய செய்தியையும் அறியமுடிகிறது.

### தொண்டைமான் இளந்திரையன் விருந்தோம்பல்

பெரும்பாணாற்றுப்படையில் காணப்பெறும் அரசன் தொண்டைமான் இளந்திரையன். உலக நிலையாமையை நன்குணர்ந்த இவர் நிலைபேறானக் கொடையைச் செய்தார். தன்னை நாடி வருவோர்க்கு ஊனின் துண்டங்களை நல்ல நெல் சோற்றுடன் சமைத்தலில் வல்லுநனாகிய சமையல்காரனைக் கொண்டு சமைத்து, தானும் உடனிருந்து முகம்மலர்ந்து குறையா விருப்புடன் வெள்ளியால் செய்த தட்டில் உணவிட்டு விருந்தினரை உண்ணச்செய்ததை,

“வல்லோன் அட்ட பல்ஊன் கொழுங்குமுறை

அரிசெத்து உணங்கிய பெருஞ்செந் நெல்லின்”(பெரும்பாணாற்றுப்படை. பா. வரி. 472,473)

என்றும்,

மகமுறை, மகமுறை நோக்கி, முகன்அமர்ந்து

ஆனா விருப்பின் தான்நின்று ஊட்டி,” (பெரும்பாணாற்றுப்படை. பா. வரி. 478,479)

என்றும் பெரும்பாணாற்றுப்படை சுட்டியுள்ளது.

‘அரசன் எவ்வழியோ மக்களும் அவ்வழி’

என்பதற்கேற்ப தொண்டைமான் இளந்திரையன் மக்களுக்கு நல் வழிகாட்டியாக செயல்பட்டதை அறியமுடிகிறது.

### எயிற்றியர் உணவு

எயின மகளிர் புல்லரிசி எடுக்கச் செல்கின்றனர். அதனை உரலில் குற்றி தூய்மைப்படுத்திச்



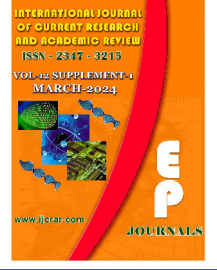


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சமைக்கின்றனர். அதனுடன் உப்புக்கண்டம் கருவாட்டையும் சுட்டு வைத்து விருந்தினர்க்கு அளிப்பது வழக்கம். இதனை,

“முரவவாய்க் குழிசி முரிஅடுப்ப ஏற்றி

வராதுஅட்ட, வாடுஊண், புழுக்கல்” (பெரும்பாணாற்றுப்படை. பா. வரி. 99,100)

என்னும் வரிகள் உணர்த்துகின்றன.

### வேட்டை உணவு

வேட்டைக்குச் சென்று யானை, முயல்,மான், உடும்பு எனப் பலவகை விலங்குகளை வீழ்த்தி சமைத்து உண்டுள்ளனர். யானையை வைத்து யானையை பிடிப்பதுபோல் மானை வைத்து மானை பிடித்தல் எயினர் வழக்கம். எயினர் குடிசை முன்பு மானை விளா மரத்தின் அடிப்பாகத்தில் கட்டி வைப்பர். அது பார்வை என்றழைக்கப்படும். வேட்டையாடி பெற்ற உணவினை சமைத்து உண்டதை,

பார்வை யாத்த பறைதாள் விளவின்” (பா..வ.95)

“நெடுஞ்செவிக் குறுமுயல் போக்கு அறவளைஇ

கடுங்கண் கானவர் கூட்டுண்ணும்” (பா.வ.115,116)

என்னும் வரிகள் உணர்த்துகின்றன.

மேலும், ஈந்தின் விதைப்போன்ற சிவந்த நெல்லால் சமைத்த சோறு உடும்பின் கறியோடு உண்டதை,

“ஞமலி தந்த மணவுச்சூழ் உடு பின்” (பா. வ. 132)

என்னும் பாடல் மக்களின் முக்கியமான தொழில் வேட்டையாடுதல் புலப்படுத்தப்பட்டுள்ளது.

### பண்டமாற்று முறை

முத்து, பவளம் போன்றவற்றையும் விற்கிறார்கள் வணிகர்கள். அதனுடன் காதை உயர்த்திச்



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செல்லும் கழுதைகளின் மேல் மிளகுப் பொதியைக் கொண்டு சென்றனர். மிளகுப்பொதி பலாப்பழம் போல தோன்றியது என்பதை,

**“சிறுசுளைப் பெரும்பழம் கடுப்ப, மிரியல்” (பா.வ.78)**

உமணர்கள் உப்பை விலை கூறி விற்று அதற்குப்பதில் அவர்களுக்குத் தேவையான பொருள்களை வாங்கிச் சென்றனர்.

**“சில்பத உணவின் கொள்ளை சாற்றி**

**பல எருத்து உமணர் பதிபோகு நெடுநெறி” (பா.வ.64,65)**

என்ற பாடல்வரிகளால் அறியமுடிகிறது.

ஆய் மகள் மோரை விற்று தனக்கு வேண்டிய உணவுப்பொருள்களை வாங்கி வந்து சுற்றத்தாருடன் உண்டாள் என்பதை,

**“அளைவிலை உணவின் கிளைஉடன் அருந்தி” (பா.வ.163)**

குறிஞ்சி, முல்லை, நெய்தல்

நில மக்களின் பண்டமாற்றுமுறை புலப்படுத்தப்பட்டுள்ளது.

### வழிநடை உணவு

உமணர்கள் செல்லும் வழியில் ஏற்படும் உணவுத் தேவையை பூர்த்தி செய்ய தாம் செல்லும் வண்டிகளில் உணவுகளை எடுத்துச்சென்றனர் என்பதை,

**“நாடக மகளிர் ஆடுகளத்து எடுத்த**

**அசிவீங்க இனஇ; யம் கடுப்பக் கயிறுபிணித்துக**

**காடிவைத்த கலனுடைய மூக்கீன், “ ( பா. வ. 55-57)**

எனற் வரிகள் உணவுப்பொருள் வைத்திருந்த பாணையை வண்டியின் முன்பகுதியில் கடடி; யிருந்தனர் எனறு; பறைசாற்றுகிறது.



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### குறிஞ்சி

சங்க கால மக்கள் கள் குடிக்கும் பழக்கம் உடையவர்களாக இருந்துள்ளனர். பசுக்கூட்டத்தைக் கவாந் ;து வந்து பசுக்களைக் கள்ளுக்கு விலையாகக் கொடுத்து அக்கள்ளையும் குடித்து,வலிமைவாய்ந்த ஆட்டுக்கடாயையும் கொண்டு திண்ப் தை,

“நாள்ஆ தந்து, நறவுநொடை தொலைச்சி,  
இல்அடு கள்இன் தோப்பி பருகி” ( பா.வ. 141,142)

என்ற பாடல் உணர்த்துகிறது.

### முல்லை

முல்லைநில மகனாகிய இடையன் பாற்சோறு உண்ணுகின்ற தன்மையினை,

“ஒன்றுஅமர் உடுக்கை கூழ்ஆர் இடையன்” ( பா.வ.175)

என்றும் வீட்டு முற்றத்தில் இருந்த திரிகையில் வரகு திரித்து வரகரிசி சோற்றை ஆக்கி அதனுடன் அவரை பருப்பினை அவித்து உணவாக உண்டனா.;

“குறுந்தாள் வரகின் குறள்அவிழ்ச் சொன்றி” ( பா.வ.193)

என்ற பாடல்வரிகளால் அறியலாம்.

### மருதம்

உழவர்களுக்கு பசி என்பதே தெரியாது. அந்தளவுக்கு வளமான வாழ்க்கை வாழ்பவாள். அத்தகைய ஊரில் சென்று தங்கினால்,

“வினைஞர் தந்த வெண்ணல் வல்சி

மனைவாழ் அளகின் வாட்டொடும் பெறுகுவீர்” ( பா.வ.255, 256)



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உழவர்கள் தந்த வெண்மையான சோறும்; அவர்கள் வீட்டில் வளர்த்த பெடடைக்கோழிப்பொறியிலும் அளித்து விருந்தோம்புவர் என்பதை பாடல் வரிகள் சுட்டு; கிறது. மருத நிலத்தில் கருப்பஞ்சாறு தந்து உபசரிப்பதை,

**“கரும்பின் தீம்சாறு விரும்பினர் மிசைமின்” (பா.வ.262)**

என்ற வரிகள் மருதநிலத்தில் கரும்பு மிகுதியாக விளைவிப்பதையும் கரும்பாலைகள் இருப்பதையும் உணர்த்துகின்றன.

தண்டலை உழவாக் ள் எனற் றைக்கப்படும் சோலை உழவாக் ள் வீடுகளுக்குச் சென்றால் சுவையான பலாப்பழம், இளநீர், வாழைப்பழம், நுங்கு, பண்டங்கள் தருவாக் இவற்றை வெறுத்தால் முதிர்ந்த முளைவ ந்துள்ள சேப்பங்கிழங்கு உணவாகத் தருவார்கள் என்பதனை, தாழ்கோட் பலவின் சூழ்சுளைப் பெரும்பழம்,” (பா.வரி. 356-362); என்ற வரிகள் உணர்த்துகின்றன.

### அந்தணர் குடியிருப்பு

அந்தணர் வீடுகளுக்குச் சென்றல் வெண்ணெயில் வெந்த கொம்மட்டி மாதுளையுடன் மிளகுப்பொடி கலந்து கருவேம்பு இலை, மாமர பசங்காய்கள் வடுக்களுடன் கலந்து செய்த ஊறுகறியாகக் கொண்டு உண்பதற்குத் தருவதை,

**“சேதா நறுமோர் வெண்ணெயின் மாதுளத்து**

**உருப்புறு பசங்காய்ப் போழொடு கறிகலந்து,” (பா.வ.306,307)**

என்ற பாடல் வரிகள் தெளிவுபடுத்துகின்றன.

### வலைஞர் குடியிருப்பு

கடற்கரையை அடுத்து மீன் பிடிப்போராகிய வலைஞர்கள்(மீனவர்கள்) குடியிருப்புகள் உள்ளன. அங்கு சென்று தங்கினால்,

**“தண்மீன் சூட்டொடு தளர்தலும் பெறுகுவீர்” (பா.வ.281)**



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குற்றாத கொழியல் அரிசிச் சோற்றுடன் பச்சைமீன் சுட்டு தருவார்கள். அம்பு போன்று; இருக்கும் இறால் மீன், வாளை மீன், சிறு மீன் உணவும் கொடுத்து உபசரிப்பதை அறியலாம்.

### நீர் பெயற்று ஊர்

பன்றியின் கொழுத்த தசையோடு சுவையான கள் அருந்துவதை,

“குழிநிறுத்து,ஓம்பியக் குந்தாள் ஏற்றைக்

கொழுநிணத் தடியோடு கூன்றாப் பெறுகுவீர்”( பா.வ.344,345) என்ற வரிகள் கள்

பயன்பாட்டில் இருந்துள்ளமையைச் சுட்டு; கிறது.

### முடிவுரை

ஒரு குறிப்பிட்ட நிலத்தில் வாழும் மக்களின் உணவுமுறைகளும் விருந்தோம்பும் முறைகளும் நிலத்திற்கு நிலம் வேறுபடுவதை அறியமுடிகிறது. இயற்கையோடியைந்த வாழ்வை வாழ்ந்து இயற்கை உணவினை தாமும் உண்டு சுற்றத்தாருக்கும் வழங்கி உபசரித்ததை அறியமுடிகிறது. சங்ககாலத் தமிழர் உணவுப் பண்பாட் பெரும்பாணாற்றுப்படை பறைசாற்றி நிற்கிறது.

### பார்வை நூல்கள்

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3. தமிழ் இலக்கிய வரலாறு - சு.ஆனந்தன், கண்மணிப் பதிப்பகம்,திருச்சி p -2.முதற் பதிப்பு ஜீன் 2002.
4. [www.telilibrary.com](http://www.telilibrary.com)





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Full Length Article

IJCRAR/FLT/97

# சங்க இலக்கியத்தில் விருந்தோம்பல் பண்புகள் முனைவர் இரா.சாந்தலெட்சுமி\*

உதவிப்பேராசிரியர், தமிழ்த்துறை, அ.வீரையா வாண்டையார் நினைவு திரு.புட்பம் கல்லூரி (த),  
புண்டி.

முன்னுரை:

மனித வாழ்க்கையின் அடிப்படைத் தேவைகள் உணவு, உடை, இருப்பிடமாகும். தேவைகளில் முதன்மையானது உணவே திணையிலக்கியத்தின் பின் தோன்றிய மணிமேகலையில் 'உணவின்' முதன்மையானது.

அறம் எனப்படுவது யாது எனக்கேட்பின்

மறவாது இதுகேள் மண் உயிர்க்கு எல்லாம்

உண்டியும் உடையும் உறையுளும்

அல்லது காண்பது இல்" -1 (மணிமேகலை கா:25: வரி288-291)

என்றவாறு உணர்த்தப்பட்டுள்ளது. திருக்குறளும்,

"இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு" - 2 குறள்.81

விருந்தினரை வரவேற்று உணவிடுவதே இல்லறத்தான் கடமை என்று தெளிவுறுத்துகின்றார். நீதி மற்றும் காப்பியம் புகழ்ந்துரைக்கும் உணவிட்டு உயிர் ஓம்பும் பழக்கத்தின் மூல ஊற்றாக அகத்திணையிலக்கியம் விளங்கினமை தெள்ளிதின் புலனாகும். அகத்திணையிலக்கியத்தில் தன்னைப்போன்ற சக மனிதர்களுக்கு உணவிடும் நேய உணர்வானது 'விருந்தோம்பல்' என்னும் நிகழ்வால் செழுமைப் படுத்தப்பட்டுள்ளது. விருந்தோம்பல் என்னும் இனிய பண்பாட்டு அறத்தை ஆணும் பெண்ணுமாக இணைந்தே செயல்படுத்தியுள்ளனர். வளம்



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மேம்பட்டால் தான் விருந்தினருக்கு உணவிட முடியும் என்பதும் அவர்களால் உணரப்பட்டுள்ளது. அதனால் தான் இயற்கை செழிக்கவும் வேண்டியுள்ளனர்.

“நெல் பல பொலிக! பொன் பெரிது சிறக்க!” - 3 (ஐங்:பா:1வரி:1)

“விளைக வயலே! வருக இரவலர்” - 4 (ஐங்:பா:2 வரி:1)

இரவலர் வர வேண்டும். பசி இல்லாமல் போக வேண்டும் என்பது முன்னோர்களின் விருப்பமாக இருந்துள்ளது. சங்ககால மகளிரின் மனையற மாண்புகளில் முதன்மையானதாக ‘விருந்தோம்பல்’ முன்வைக்கப்பட்டுள்ளது. இத்தகைய பெருஞ் சிறப்புற்ற விருந்தோம்பல் அகன் ஐந்திணைகளில் வாழ்ந்த தமிழரின் வாழ்வியல் நெறியாகக் கடைப்பிடிக்கப்பட்டமையை சங்க இலக்கியம் வழியாக குறித்து ஆராய்வதே இக்கட்டுரையின் நோக்கமாகும்.

**தொல்காப்பியர் சுட்டும் விருந்து:**

தொல்காப்பியர் புதிதாகத் தோன்றும் எல்லா இலக்கியங்களையும் விருந்து என்ற சொல்லில் குறிப்பிடுகிறார்.

“விருந்தே தானும்

புதுவதுபுனைந்தயாப்பின்மேற்றே”-5

(தொல்;பொருள்;செய்யுளில்:நூ:151வரி:1-2)

என்ற நூற்பா இதனை விளக்கும். இதன் அடிப்படையிலேயே புதியதாக வருபவர்களை விருந்து என்று குறிப்பிட்டுள்ளனர்.

**விருந்து:**

மனிதன் தான் தோன்றிய நாளிலிருந்தே உணவு தேடுவதைத் தான் தொழிலாகக் கொண்டிருக்கின்றான். உணவு, மனித வாழ்வில் மிக உயர்ந்த ஒன்றாக இருந்துள்ளமைக்குத் தமிழரின் விருந்தோம்பல் பண்பே சான்றாகிறது. சங்க காலத்தில் உணவுகள் நிலத்தின் அடிப்படையிலும், தொழிலின் அடிப்படையிலும் அமைந்திருந்தன. அத்தகைய உணவு எல்லோருக்கும் கிடைக்க வேண்டுமெனில் உணவு இருக்கின்றவர்கள் உணவு இல்லாதவர்களுக்குப் பகுத்துக் கொடுக்க வேண்டும் இவ்வாறு பகுத்துண்ணும் முறை இனக்குழுச் சமுதாயத்தில் தோன்றியது எனலாம்.



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### விருந்து-விருந்தினர்-விருந்தோம்பல்:

பண்டைய தமிழரின் பண்பாட்டில் தலையானது விருந்தோம்பல் ஆகும். “பண்டமாற்று முறை வழக்கிருந்த அக்காலத்தில் போக்குவரத்து வசதிகளும் இல்லாத சூழ்நிலை நிலவியது. எனவே இரவலர்கள் மட்டுமின்றி ஏனையோரும் ஓரிடத்திலிருந்து மற்றோரிடத்திற்கு கால்நடையாகவே நடந்து செல்ல வேண்டியிருந்தது. உணவு விடுதிகள் இல்லாத காரணத்தினால் உண்டிக்கும் உறையுளுக்கும் அனைவரும் செல்லும் ஊர்களையே நம்ப வேண்டியிருந்தது. ஆகவே புதிதாக வருவோர்க்குப் பசிக்கு உணவளிக்க வேண்டிய நிலை இருந்தமையால் விருந்தோம்பல் பண்பாடு தமிழகத்து இல்லங்களில் உருவாயிற்று”-6 (பி.சேதுராமன் ஆற்றுப்படை இலக்கியத்தில் தமிழர் வாழ்வியல்) என்ற கருத்து விருந்தோம்பல் உருவான காரணத்தை ஆராய்ந்துள்ளது.

“விருந்தின் மன்னர் அருங்கலம் தெறுப்ப

வேந்தனும் வேம்பகை தணிந்தனன்” -7 (அக: பா: 54 வரி: 1-2)

புதிய மன்னர்கள் கொடுத்த திறைப் பொருளால் மன்னன் பகை தணிந்தான் எனச் சுட்டப்பட்டுள்ளது. விருந்தோம்பல் என்பதற்கு இணையான ஆங்கிலச் சொல் hospitality என்பதாகும். ‘விருந்தோம்பல்’ என்பதற்குக் கழகத் தமிழ் அகராதி “புதிதாய் வருபவரை உண்டி முதலியவற்றால் உபசரிக்கை நடத்துவது” எனச் சுட்டுகின்றது. மேலும், கோவலன் பிரிவால் கண்ணகி விருந்து செய்ய முடியாத நிலை பெற்றதற்கு வருந்துவதாகக் குறிப்பிடுகின்றார்.

“விருந்தெதிர் கோடலும் இழந்த என்னை”-8

(மேலது:கா:16 வரி:71-73)

‘தொல்லோர் சிறப்பு’ என்பது அறவோருக்கு அளித்தல், அந்தணருக்கு ஓம்பல், துறவோருக்கு உதவுதல் போன்றன. விருந்தோம்பல் ‘தொல்லோர் சிறப்பு’ என்று சிறப்பிக்கப்பட்டுள்ளது. கணவன் துணையோடுதான் விருந்தோம்பல் நிகழ்ந்ததற்கான சான்றாதாரங்கள் அகநாநூற்றில் பெருந்தேவனார் பாடிய பாலைத்திணைப் பாடல் விருந்தோம்பலை ‘இல்வாழ்க்கைத் தொழில்’ என்றே சுட்டுகின்றது.

“..... நாளும்

மனைமுதல் வினையொடும் உவப்ப,

நினை மாண்நெஞ்சம் நீங்குதல் மறந்தே”-9 (அகம்:பா:51வரி:12-14)



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பொருள் வயிற் பிரிவு கடைகூட்டிய நெஞ்சிற்குத் தலைவன் கூறும் கூற்றில் இடம்பெறும். 'மனைமுதல் வினை' என்ற சொல்லாடல் விருந்தோம்பல் என்னும் குறியீட்டு நிகழ்வாகும். மேலும் கணவன் - மனைவி இணைந்து நிகழ்த்தும் தொழிலாக விருந்தோம்பல் கூறப்பட்டுள்ளது.

### விருந்தோம்பல்:

விருந்தோம்பல் என்ற சொல்லில் உள்ள 'விருந்து' என்ற சொல் 'புதுமை' என்றும் 'ஓம்பல்' என்ற சொல் 'பாதுக்காத்தல்' 'சிறப்புச் செய்தல்' என்றும் பொருளினைத் தருகின்றன. எனவே விருந்தோம்பல் என்ற சொல் தம் இல்லம் தேடி வரும் புதியவர்களுக்கு உணவளித்து சிறப்புச் செய்யும் விருந்தறத்தையே குறிக்கின்றது எனலாம்.

“அல்லில் ஆயினும் விருந்துவரின் உவக்கும்” -10 (நற்:பா:142 வரி:9)

என்ற பாடல் அடி விருந்தினர் எந்த நேரத்தில் வந்தாலும் விருந்தோம்பும் தலைவியின் சிறப்பைப் புலப்படுத்துகின்றது.

“வான் வழங்கு இயற்கை வளி பூட்டினையோ?

மான் உருஆகநின் மனம் பூட்டினையோ?

உரைமதி வாழிய வலவ என தன்

வரை மருள் மார்பின் அளிப்பனன் முயங்கி

மனைக் கொண்டு புக்கனன் நெடுந் தகை

விருந்து ஏர் பெற்றனள் திருந்திழையோளே”

-11(அகம்:பா:384வரி:8-13)

என்ற பாடல் அடிகள் தலைவன் உடன் அழைத்து வந்த தேர்ப்பாகனையும் விருந்தாக எண்ணி தலைவி விருந்தோம்பிய நிலையினைக் குறிப்பிடுகின்றன.

### விருந்து பேணும் முறைமை;

வீட்டிற்கு வரும் புது உறவினரை வரவேற்று உணவிடுவதே விருந்தாகும். அவ்வாறு வரும் விருந்தினர்களை முகமலர்ச்சியோடு வரவேற்க வேண்டும். இல்லையெனில், விருந்தினர் மனம் புண்படும் என்பதை,

“மோப்பக் குழையும் அனிச்சம் முகம்திரிந்து

நோக்கக் குழையும் விருந்து”-12 (குறள்:90)



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என்ற குறளின் வாயிலாக அறிந்து கொள்ள முடிகிறது. அமிழ்தமே கிடைத்தாலும், அதனைத் தனித்து உண்ணாது கொடுத்து உண்பவரை இவ்வுலகம் வாழ்த்தும் என்பதனை,

“உண்டாலம்ம இவ்வுலகம் இந்திரர் அமிழ்தம்

இயைவதாயினும் இனிதென தமிழர் உண்டலுமில்லரே” -13 (புறம்:பா:182 வரி:1-2)

என்ற அடிகளின் வாயிலாக அறிந்து கொள்ள முடிகிறது. மேலும் தந்தை வழிச் சமுதாயத்தில் இனக்குழு வாழ்க்கை மாறத் தொடங்கிய நிலையில் பெண் இல்லப் பொறுப்பை ஏற்கும் முறை உருவாகியது. இந்நிலையில் விருந்தோம்பலில் பெண்ணின் பங்களிப்பு அதிகமாகும் நிலை உருவாகியது. இதனைப் பெண் ஆதிக்கத்திற்கு வர ஆணாதிக்கத்தால் சில கடமைகள் பெண்ணிற்குச் சமந்தப்பட்டன.

1. கணவன் கூறுவதற்கு முன்பே முகக் குறிப்பறிந்து பணிசெய்தல்.

2. விருந்தோம்பலில் வந்தவர்க்கு முக மலர்ச்சியோடு வேண்டுவன செய்தல் ஆகியவையாகும்.

அபிதான சிந்தாமணி, விருந்தினர்களை உபசரிக்கும் தன்மைகளாக ஒன்பது முறைகளைக் குறிப்பிடுகிறது.

1. முகமலர்ச்சியுடன் இன்சொல் கூறல்

2. கால் கழுவ நீர் தருதல்

3. இருக்க மனை தருதல்

4. சோறிடுதல்

5. பருக நீர் தருதல்

6. தாம்பூலம் தருதல்

7. படுக்க இடம் கொடுத்தல்

8. படுக்க பாய் தருதல்

9. பிரயாணம் செய்தால் வழிவிடல்

ஆகிய ஒன்பது முறைகளைப் பின்பற்றி நடப்பதே தலைச்சிறந்த உபசரிப்பாக அமையும் என்று கூறியுள்ளனர்.

### பகிர்ந்துண்ணல்:

ஆதிச்சமுதாய அமைப்பாக உலககெங்கும் இனக்குழுக்கள் நிலவின தமிழகத்தின் இனக் குழுக்கள் திணைகளின் அடிப்படையில் பாகுபடுத்தப்பட்டிருந்தன. குறிஞ்சித் திணைப் பாடல்களின்





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வெட்டை சமூகத்தின் கூறுகளைக் காண முடிகிறது. இச்சமூகத்தின் தனியுடைமைக்கு இடமும் வாய்ப்பும் இல்லை. வேட்டையாடிய பொருள் அந்த இனக்குழு முழுவதற்கும் பகிர்ந்தளிக்கப்பட்டன. அந்த அடிப்படையில் சங்க இலக்கியங்களில் பகிர்ந்துண்ணும் முறையைக் காணமுடிகிறது.

“கானவன் எய்த முளவுமான் கொழுங்குறை

தேங்கமழ் கதுப்பின் கொடிச்சி கிழங்கொடு

காந்தளம் சிறுகுடி பகுக்கும்”-14

(நற்:பா:185 வரி:8-10)

என்ற பாடல் அடிகளும்

“கானவன் வில்லின் தந்த வெண் கோட்டு

ஏற்றை புனை இருங்கதுப்பின் மனையோள் கெண்டி

குடிமுறை பகுக்கும் நெடுமலை நாட்”-15

(மேலது:பா:336 வரி:3-6)

என்ற பாடல் அடிகளும் குறிஞ்சி நிலத் தலைவி உணவினைத் தன் குடிமுறைக்குப் பகுத்ததாகக் குறிப்பிடுகின்றன. சங்க இலக்கியங்களில் பதிவான இவ்வேட்டைச் சமூக அமைப்பினை இன்றும் சில பழங்குடிகளிடம் காணமுடிகிறது. மலேசியாவில் வாழும் சிமாயப் பழங்குடியின் வேட்டை குழுவானது பல நாட்கள் திரிந்து இறுதியாகப் பெரிய காட்டுப் பன்றியை வேட்டையாடும், அதனைக் குடியிருப்புப் பகுதிக்குக் கொண்டு வந்தவுடன் குழுவினர் அனைவரும் ஒன்று கூடுவர். கிடைத்த இறைச்சியை அனைவருக்கும் சமமாகப் பகிர்ந்து கொடுப்பர். சத்திய மங்கலம் வனப்பகுதியில் வாழும் சோளகர் சமூகம் இதே போன்ற பகிர்வு முறையினை கடைபிடித்து வருகிறது என்பர்.

**விருந்து விளையாட்டு:**

விளையாட்டுப் பருவத்தில் பயிற்றுவிக்கப்படும் செயல்கள் ‘பசுமரத்து ஆணி போல’ ஆழப் பதிந்து விடும். ஆதலால், விளையாட்டில் கூட விருந்தோம்பும் மரபு கூறப்பட்டுள்ளது. நெய்தல் நிலத்து மகளிர் சிற்றில் இழைத்து விளையாடுவதை இயல்பாக கொண்டிருப்பர். அத்தகைய விளையாட்டில் கூட தலைவி உணவு சமைப்பதாகப் பாவனை செய்கிறாள். அப்போது தலைவன் விருந்து உண்ண வருவதற்கு விருப்பம் தெரிவிக்கின்றான்.



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### மக்கள் விருந்தோம்பும் முறை:

மன்னர்கள் மட்டுமின்றி மக்களும் விருந்தோம்பிய முறையினை ஆற்றுப்படை நூல்கள் குறிப்பிடுகின்றன. நெய்தல் நிலமகளிர் சூடான குழல் மீனை அளித்து விருந்தோம்பும் முறையை, என்ற பாடலடிகள் விளக்குகின்றன.

“எயிற்றிர் அட்ட இன்புளி வெஞ்சோறு

தேமா மேனிச் சில்வளை ஆமொடு

ஆமான் சூட்டின் அமைவரப் பெறுகுவீர்”-18

(மேலது:வரி:175-177)

என்ற பாடலடிகள் விளக்குகின்றன.

### விருந்து பற்றிய நம்பிக்கை:

சங்க கால மக்கள் சில சகுனங்களை வைத்து நன்மை, தீமைகளைக் கணிப்பார்கள் ‘புள்’ நிமித்தம் அவற்றில் குறிப்பிடத்தகுந்தது. ‘காகம் கரைவதை’ விருந்தினர் வருகையை தெரிவிக்கும் சகுனமாகக் கருதியுள்ளனர். மேலும்,இல்லற மகளிர் நாள்தோறும் காக்கைக்குப் பலியிடுதல் முறையை மேற்கொண்டுள்ளனர்.

“திண்தேர்நள்ளி கானத்து அண்டர்

பல் ஆ பயந்த நெய்யின்,தொண்டி

முழுதுடன் விளைந்த வெண்ணெல் வெஞ்சோறு

எழுகலந்து ஏந்தினும் சிறிது என் தோழி

பெருந்தோள் நெகிழ்த்த செல்லற்கு

விருந்து வரக் கரைந்த காக்கையது பலியே”-20

(குறுந்:பா:210 வரி:1-6)

புதிய விருந்தினர் வருகையை அறிவிக்கும் பொருட்டாக ‘காகம் கரைதல்’ நம்பப்பட்டுள்ளது.அதனால் விருந்தினர் வருகையை அறிவிக்கும் காக்கைக்கு கோப்பெருநள்ளியின் காட்டிலுள்ள இடையர்கள் தந்த நெற்றியுடன் தொண்டி ஊரில் விளைந்த வெண்ணெல் சோற்றைக் கலந்து தந்தாலும் தகாது என்று தோழி கூறுகின்றாள்.



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### தொகுப்புரை :

விருந்தோம்பல் நமது பண்பாட்டு செயல்பாடாக குழந்தைப் பருவத்திலிருந்து பயிற்றுவிக்கப்பட்டு கடைப்பிடிக்கப்பட்டுள்ளது. விருந்து-விருந்தினர்-விருந்தோம்பல் என்ற பண்பாட்டுச் சங்கப்பாக்களில் அடையாளப் பட்டுள்ளன. சங்க அக இலக்கியம் சுட்டும் இல்லறத்தில் கணவனும் மனைவியும் ஆற்ற வேண்டிய அறமாக 'விருந்தோம்பல்' சுட்டப்பட்டுள்ளது. கற்பொழுக்கத்தின் பயன் பற்றி கூறும் தொல்காப்பியர் அறம்புரி சுற்றமொடு சிறந்தது பயிற்றில் என்று 'விருந்தோம்பும்' பாங்கினை வலியுறுத்தியுள்ளார்.



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Full Length Article

IJCRAR/FLT/98

### ஆற்றுப்படை இலக்கியங்கள் காட்டும் பண்பாட்டுக் கூறுகள்

ஆ.சித்ரா<sup>1\*</sup>, முனைவர் இ.ஷீலா ராணி<sup>2</sup>

<sup>1</sup>முழுநேர முனைவர் பட்ட ஆய்வாளர், தமிழ்த்துறை, பாரதி மகளிர் கல்லூரி (தன்னாட்சி), சென்னை - 600108, தமிழ்நாடு, இந்தியா

<sup>2</sup>இணைப்பேராசிரியர் மற்றும் நெறியாளர், தமிழ்த்துறை, பாரதி மகளிர் கல்லூரி (தன்னாட்சி), சென்னை - 600108, தமிழ்நாடு, இந்தியா.

#### ஆய்வுச் சுருக்கம்

கல் தோன்றி மண் தோன்றா காலத்தில் வாளோடு முன் தோன்றியது மூத்த குடி நம் தமிழ் குடி. பண்டையத் தமிழர்கள் இயற்கையைப் போற்றி பாதுகாத்தனர். இயற்கையோடு இயைந்த வாழ்வினை வாழ்ந்தனர். காதல், வீரம், நட்பு, கொடை, அன்பு, கருணை, விருந்தோம்பல் போன்ற பண்பாட்டுக் கூறுகளில் சிறந்து விளங்கினர். அந்தந்த காலத்தில் வாழ்ந்த மக்களின் பண்பாடு பழக்கவழக்கங்களை அறிய இலக்கியங்கள் பேருதவியாக விளங்குகின்றன. அந்த வகையில் சங்க கால மக்களின் பண்பாட்டுக் கூறுகள் சங்க இலக்கியமான பத்துப்பாட்டு, எட்டுத்தொகை நூல்களில் காணப்படுகின்றன. அவற்றில் பத்துப்பாட்டில் உள்ள ஆற்றுப்படை இலக்கியங்கள் காட்டும் பண்பாட்டுக் கூறுகளை ஆராய்ந்து வெளிக்கொணர்வதே இக்கட்டுரையாகும்.

#### முன்னுரை:

மனிதன் காலங்காலமாக பின்பற்றிவரும் நல்ல பழக்க வழக்கங்களே நாளடைவில் சிறப்புப் பெற்று பண்பாடுகளாக மாறுகின்றன. இத்தகைய பண்பாடுகளானது ஒவ்வொரு காலத்திற்கும் இடத்திற்கும் மக்களுக்கும் ஏற்ப மாறுபடுகின்றன. காதல், வீரம், நட்பு, கொடை, கூட்டுவாழ்க்கை,



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மரபுகளைப் பின்பற்றுதல், தெளிந்த அறிவு, விட்டுக் கொடுத்தல், பகைமை விலக்கல், விருந்தோம்பல், வறுமையிலும் செழுமை போன்றவற்றில் சிறந்து விளங்கினர், பின்னர் அவையே பண்டையத் தமிழர்களின் பண்பாட்டுக் கூறுகளாக மலர்ந்தன. இத்தகைய கூறுகள் பத்துப்பாட்டில் உள்ள ஆற்றுப்படை இலக்கியங்களில் பொதிந்துள்ளன. ஆகையால் ஆற்றுப்படை இலக்கியங்களில் உள்ள பண்பாட்டுக் கூறுகளை ஆராய்ந்து அவற்றை வெளிக் கொணர்வதே இக்கட்டுரையின் நோக்கமாகும்.

### ஆற்றுப்படையின் இலக்கணம்

ஆற்றுப்படை என்பது ஆற்றுப்படுத்துதல், தேற்றுதல், வழிகாட்டுதல் எனும் பொருள்படும். ஆற்றுப்படை என்பது குறித்து,

“கூத்தரும் பாணரும் பொருநரும் விறலியும்

சென்று பயனெதிரச் சொன்ன பக்கமும்” – (புறத்திணை நூற்பா : 36)

என்று தொல்காப்பியர் எடுத்துரைக்கிறார். ஆற்றுப்படை என்பது கூத்தர், பாணர், பொருநர் விறலியர் இவர்கள் மன்னரிடமிருந்து பரிசு பெற்றுக் கொண்டு திரும்பிய வழியில் தன்னைப் போன்று வறுமையில் வாடிய கலைஞர்களைக் கண்டு, அவர்களின் வறுமையை போக்க அதற்கேற்ற வழிகளை கூறி, தான் பரிசு பெற்ற மன்னரிடம் சென்றால் நீங்களும் பரிசுகளைப் பெற்றுக்கொள்ளாம் என்று ஆற்றுப்படுத்துவதே ஆற்றுப்படை ஆகும்.

ஆற்றுப்படையின் வகைகள் புலவர்கள் பாட்டுடைத் தலைவன்

ஆற்றுப்படை என்பது சங்க சான்றோர் பாடிய பாட்டு வகைகளில் ஒன்று. பாடப்படும் ஆண்மகனின் ஒழுக்கலாறுகளைக் கூறுவது பாடான் திணை ஆகும். அப்பாடான் திணையின் பல துறைகளைகளில் ஆற்றுப்படை என்பது ஒரு துறை ஆகும். பத்துப்பாட்டில் ஐந்து ஆற்றுப்படை நூல்கள் உள்ளன. புலவர்கள் தன்னை ஆதரித்த மன்னர்களையே பாட்டுடைத் தலைவனாக





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வைத்துப் பாடியுள்ளனர். ஆற்றுப்படையின் வகைகளும் அதனை பாடிய புலவர்களும் அவர்களை ஆதரித்த வள்ளல்களும் பின்வருமாறு,

1. திருமுருகாற்றுப்படை- நக்கீரர் - முருகப்பெருமான் ( அருள் புரிந்து ஆதரித்தார் )
2. பொருநராற்றுப்படை - முடத்தாமக் கண்ணியார் - கரிகாற் சோழன்
3. சிறுபாணாற்றுப்படை - நல்லூர் நத்தத்தனார் - ஓய்மா நாட்டு நல்லியக்கோடன்
4. பெரும்பாணாற்றுப்படை- உருத்திரங்கண்ணனார் - தொண்டைமான் இளந்திரையன்
5. மலைபடுகடாம் - பெருங்கௌசிகனார் - நன்னன் சேய் நன்னன்

என்பனவாகும்.

### தமிழ் கடவுள்

முருக வழிபாடு சங்ககாலத்தில் சிறப்புற்று இருந்தது. புலவர் நக்கீரர் திருமுருகாற்றுப்படையை இயற்றினார். இவை பத்துப்பாட்டு நூல்கள் அனைத்திற்கும் காப்புச் செய்யுள் போன்று முதலாவதாக வைத்துப் போற்றப்படுகிறது. முருகனின் அருள் பெற்ற ஒருவன், அருள் பெறவிழையும் மற்றொருவனை ஆற்றுப்படுத்துவதாக அமைந்துள்ளது. இந்நூலில் முருகப்பெருமானின் அறுபடை வீடுகளின் சிறப்புகள், முருகனின் உருவச் சிறப்புகள், முருக வழிபாடு, வேலன் வெறியாட்டு எடுத்துரைக்கப்படுகின்றன. இதன்மூலம் குறிஞ்சி நில மக்கள் முருகனை வழிபட்டனர் என்பதை அறியலாம்.

வட இந்தியாவில் சிவன் அல்லது உருத்திறன் குறிஞ்சி நிலக்கடவுளாகக் கருதப்பட்டான். ஆயினும் தமிழ்நாட்டில் சேயோன் எனும் முருகக் கடவுளே குறிஞ்சி நில கடவுளாகக் கருதப்பட்டான் (இராசமாணிக்கனார். மா, ப.580). எனவே மக்கள் முருகப்பெருமானைத் தமிழ் கடவுளாகப் போற்றி வணங்குகின்றனர். மேலும் மற்ற ஆற்றுப்படைகளில் 'பொருள்' வேண்டிய ஆற்றுப்படுத்தப்படுகின்றன. ஆனால் இதில் 'அருள்' வேண்டி ஆற்றுப்படுத்தப்படுகின்றன.



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இதிலிருந்து வீடுபேற்றினை அடைவதே பிறவியின் நோக்கம் என்பதை இந்நூல் வாயிலாக அறியப்படுகிறது.

### கலைஞர்களின் திறன்

பண்டைத் தமிழர்கள் இசைக்கலை, கூத்துக்கலை இவற்றைத் தொன்று தொட்டு பேணி வளர்த்துள்ளனர். கலையே தொழிலாக கொண்டு வாழ்ந்துள்ளனர் என்பதை ஆற்றுப்படை இலக்கியங்கள் உணர்த்துகின்றன. ஆற்றுப்படையில் இசைக்கலை, கூத்துக் கலை நிகழ்த்தும் கலைஞர்களை கதைமாந்தர்களாகக் கொண்டு பாடப்பட்டுள்ளன. அவர்கள் முறையே, பெரும்பாணர், சிறும்பாணர், விறலியர், கூத்தர் என்பவனாகும். இசைக்கலையில் தேர்ச்சிப் பெற்ற ஆண் கலைஞர்கள் பாணர்கள் எனப்பட்டனர். இவர்கள் யாழ், குழல், முழவு முதலிய இசைக் கருவிகளில் தேர்ச்சிப் பெற்றவராக விளங்கினர். அவர்களின் துணைவியர்களில் சிலர் அந்த இசைக்கருவிகளில் தேர்ச்சிப் பெற்றதோடு நாட்டிய கலைகளிலும் சிறந்து விளங்கினர். நாட்டியத்தில் சிறந்த விளங்கிய கலைஞர்களில் ஆண்கள் கூத்தர் என்றும் பெண்கள் விறலியர் என்றும் அழைக்கப்பட்டனர்.

### ஆற்றுப்படுத்துதல்

ஆற்றுப்படுத்துதல் என்றால் தேற்றுதல், வழிப்படுத்துதல் என்று பொருள். ஆற்றுப்படையில், மன்னரிடமிருந்து பரிசு பெற்று வரும் கலைஞர்கள், எதிரில் வரும் தன்னைப் போன்றே வறுமையில் வாடிய கலைஞர்களை பார்த்து, ஆறுதல் வார்த்தைகளை கூறி தேற்றுகின்றனர். பின்பு தன்னை ஆதரித்த மன்னரின் சிறப்புகளை கூறி, அக்கலைஞர்களை மன்னரிடம் செல்லுமாறு ஆற்றுப்படுத்துகின்றனர்.



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### வறுமையிலும் செழுமை

பண்டையத் தமிழர்கள் வறுமையில் இருந்தாலும் அதனை வெளியில் காட்டிக் கொள்ளாமல் வாழ்ந்தனர்.

“வளைக்கைக் கிணைமகள் வள்ளுகிரிக் குறைந்த

மடவோர் காட்சி நாணிக் கடையமைத்து

இரும்பேர் ஒக்கலொ டொருங்குடன் மிசையும்” – (சிறுபாண். 136-139)

பசியின் கொடுமையால் உண்ண உணவின்றி இருக்கும் பாணனின் வீட்டில் குப்பைக் கீரையைக் கொண்டு வந்து வேகவைத்தனர். அவற்றிற்குச் சுவைக்காக சேர்த்துக் கொள்ள உப்பு இல்லாமையால், அதனை பிறருக்குத் தெரியாமல் இருக்க, வேறுவழியின்றி கதவினை அடைத்து உண்டனர். இதன் மூலம் தமிழர்கள் வறுமையில் செழுமையும், உண்ணும் போது கதைவினை அடைத்து உண்ணும் பழக்கம் இல்லை. எனும் உயரிய பண்புகள் பெற்றிருந்தனர் என்பதை புலவர் உணர்த்துகின்றார்.

### மன்னர்களின் பண்புகள்

ஆற்றுப்படைப் புலவருக்கும் அவர்களை ஆதரித்த மன்னனுக்கும் நேரடி தொடர்பு உள்ளதால் மன்னர்களின் வெற்றி, வீரம், நட்பு, புகழ், விருந்தோம்பல், கொடை ஆகியவற்றை புகழ்ந்து பாராட்டுகின்றனர். மன்னர்களுக்கும் புலவர்களுக்கும் இடையே நல்ல நட்பு இருந்தது. பரிசு பெற்று வரும் கலைஞர்கள், வறுமையில் வாடிய கலைஞர்களை ஆற்றுப்படுத்தும்போது அவ்விடத்தில் மன்னனின் சிறப்புகள், அருமை பெருமைகளை புலவர்கள் விளக்குகின்றனர்.

### புகழ்

ஆற்றுப்படையில் வரும் மன்னர்கள் ஈதல் அறம் இயற்றி அதன் மூலம் எழுதும் புகழே மிகச் சிறந்ததெனக் கருத்தினர். இதனை,



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**“ஈதல் இசைபட வாழ்தல் அது அல்லது**

**ஊதியம் இல்லை உயிர்க்கு” – (குறள் : 231)**

என வள்ளுவர் குறளுக்கேற்ப ஆற்றுப்படையில் வரும் வள்ளல்கள், மனிதப் பிறவி பெற்றதன் பயன் ‘அத்தலையாயப் புகழைப் பெற்று இன்புறுவதே’ எனும் கொள்கையுடன் வாழ்ந்தனர். தன்னை நாடி வந்த இரவுலர்களுக்கு வேண்டிய பரிசினை வழங்கி உபசரித்து அதன் மூலம் இன்பம் கண்டனர்.

தொண்டைமான் இளந்திரையன் நிலையில்லாத இவ்வுலகில் புகழ் ஒன்றே நிலையானது என்றெண்ணி அதனால் அப்புழை பெறுவதற்குரிய பல நற்செயல்களைச் செய்தான். இதனை

**அந்நிலை யணுகல் வேண்டி” - (பெரும்பாண். 465-467)**

என்ற அடிகள் உணர்த்துகின்றன.

### கொடைப்பண்பு

ஆற்றுப்படை இலக்கியத்தில் கடையெழு வள்ளல்களின் சிறப்புகள் காணப்படுகின்றன. மன்னர்கள் தன்னை நாடிவரும் வறியவருக்குப் பொன், பொருள், தேர், குதிரை, யாணை, கன்றுகள் போன்ற பரிசுகளை வழங்கி சிறப்பித்தார்கள். வறுமையில் வாடிய கலைஞர்களின் தோற்றப்பொலிவுகளை மாற்றினார்கள்.

### விருந்தோம்பல்

பண்டையத் தமிழர்களின் பண்பாடுகளில் சிறப்பு வாய்ந்த ஒன்று விருந்தோம்பல் ஆகும். ஆற்றுப்படை மன்னர்கள் தன்னை நாடிவரும் வறிய கலைஞர்களை இனிய முகத்துடன் வரவேற்று, நல்லுடைகளையும் பலவகை உணவு வகைகளையும் வழங்கி உபசரித்தார்கள். உண்பதற்கு முன் காக்கைக்கு உணவு இடும் பண்பை

**“செஞ்சோற்ற பலிமாந்திய**

**கருங்காக்கை.....” – (பொருநர். 183,184)**



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எனும் பாடல் வரிகள் உணர்த்துகின்றன. மன்னன் வறியவர்களை உபசரிப்பதில், முதல் நாள் போன்றே மற்ற நாட்களிலும் உபசரிக்கும் பண்புடையவன் என்பதை,

**“தலைநாள் அன்ன புகலொடு வழிசிறந்து**

**பலநாள் நிற்பினும் பெருகுவீர்” – (மலைபடு. 565,566)**

என்ற பாடல் வரிகள் உணர்த்துகின்றன. மேலும் குறிஞ்சி, பாலை, முல்லை, மருதம், நெய்தல் நிலம் பொதுமக்களும் அக்கலைஞர்களுக்கு தம்மால் இயன்ற வரை உணவுகளை தந்து உபசரித்தனர். இதனை,

**“நோனாச் செறுவின் வலம்படு நோன்றாள்...” - (மலைபடு : 163-167)**

என்ற வரிகள் மூலம் அறியலாம். எயிற்றியர், எயினர், உழவர், ஆயர், மருத நிலத்தில் உள்ள மக்கள், அந்தணர், வேளாளர் போன்றோர் அவர்களுடைய நிலத்தில் விளைந்த பொருட்களையும், அவர்கள் செய்யும் உணவுகளையும், கல், மோர் முதலியவற்றை வழிப்போக்கர்களுக்கு கொடுத்து மன்னனைப் போன்று உபசரிப்பில் சிறந்து காணப்பட்டனர். இவ்வாறு விருந்தோம்பலில் தமிழர்கள் தலை சிறந்தவர்களாக விளங்கினர்.

### முடிவுரை

ஆற்றுப்பட இலக்கியங்கள் பண்டையத் தமிழர்களின் வரலாற்றை அறிய உதவும் வரலாற்றுப் பெட்டகமாகும். பண்பாட்டுக் கூறுகளான கலைத்திறன், வறுமையிலும் செழுமை, ஆற்றுப்படுத்துதல், மன்னர்களின் பண்புகள், வெற்றி, வீரம், கொடைப் பண்புகள், விருந்தோம்பல் போன்ற செய்திகள் மிகுந்து காணப்படுகின்றன. ஆகையால் ஆற்றுப்படை இலக்கியங்கள் பண்டையத் தமிழர்களுடைய பண்பாட்டுக் கூறுகளை அறிய உதவுகின்றன. இத்தகைய தமிழர்களின் உயரியப் பண்புகளை இக்கால மக்களும் பெற்று நல்ல பண்பாளர்களாகத் திகழவேண்டும் என்பதை இவ்விலக்கியங்கள் உணர்த்துகின்றன.





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### துணைநூற் பட்டியல்

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Full Length Article

IJCRAR/FLT/99

## கற்பித்தல் மற்றும் பண்பாட்டு நோக்கில் கலித்தொகை க.சுரேஷ்குமார்\*

உதவிப் பேராசிரியர்-தமிழ், சமூக அறிவியல் மற்றும் மொழிக் கல்வித் துறை, மண்டலக் கல்வியியல் நிறுவனம் [NCERT], மைசூரு - 570006..

முன்னுரை:

மனித வாழ்வின் இன்றியமையாகக் கூறுகளில் ஒன்று கற்பித்தலாகும். கற்பித்தல் என்றவுடன் அது முறையாக வகுப்பறையில், பயிலரங்கில் அல்லது முறைப்படுத்தப்பட்ட வழியில் நடைபெறும் ஒன்று என்றே இன்று நாம் எண்ணுகிறோம். பொதுவாக, எளிய உரையாடல்களிலும் கூட கற்பித்தல் நிகழும். அதை சற்று அறிவுக் கூர்மையுள்ளவர்களே உணர்வர். சில சமயங்களில் உரையாடலின்போது நாம் சிலவற்றைக் கவனிக்க முடியும்; அதாவது உரையாடலின் போது சிலர் பயனற்ற கருத்துக்களைப் பேசும் போது எதிரில் இருப்பவர், அந்த உரையாடலை வேறு திசைக்குத் திருப்புவதுண்டு அல்லது உரையாடலை முடித்துவிடவும் முயலுவதுண்டு. ஏனெனில் அந்த உரையாடல் பயனற்றது என்பதாகும். மேலும் அதிலிருந்து பெற்றுக்கொள்வதற்கு அறிவார்ந்த முறையில் எதுவும் இல்லை என்பதோடு அது வெறுமனே நேரத்தை வீணடித்தல் என்பதாலும் ஆகும். இன்னொன்றையும் இந்த இடத்தில் நாம் சிந்தித்தாக வேண்டும். ஒரு சிலர் மகிழ்ச்சியாக வாழ வேண்டும் என்பதைத் தவறாகப் புரிந்து கொண்டு வாழ்க்கை என்பது வெறுங்களியாட்டமாக இருப்பதே மகிழ்ச்சி என்றும் எண்ணுகிறார்கள். அது வெறுமனே நேர வீணடிப்பும் அறிவை மழுங்கடிக்கச் செய்வதும், போலியான உறவை ஏற்படுத்திக் கொள்ளுதலுமேயாகும். வாசிப்புப் பழக்கமுள்ள பெரும்பான்மையர் இதை நன்கு உணர்ந்தவர்களே. நம் முன்னோர்கள் நல்ல



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உரையாடலைத் தங்கள் வாழ்க்கை நெறியாகவே கொண்டிருந்திருக்கின்றனர். இதை நம் பழைய இலக்கியங்களுள் ஒன்றான கலித்தொகையின் வழியே காட்டுவதும் அதோடு நம் முன்னோர்கள் வாழ்க்கைவழி அவர்கள் கடைப்பிடித்த பண்பாடுகளைக் காட்டுவதுமே இக்கட்டுரையின் நோக்கமாகும்.

### கற்பித்தல் நோக்கில்:

கற்பித்தலுக்கான சிறந்த வழி என்பது உரையாடல்தான் என்பதில் எந்த மாற்றுக் கருத்தும் இருக்க முடியாது. ஒரு நல்ல உரையாடல் வாயிலாக அறிவு மேம்பட்டவரிடமிருந்து அவரது அனுபவத்தையும் அறிவையும் மற்றவருக்கு எளிதாகக் கடத்த முடியும் இது ஒரு நல்ல கற்பித்தல் முறையே. இந்த உரையாடல் முறையே நாடக வடிவத்தில் கலித்தொகை முழுவதும் பரவிக்கிடக்கிறது. கலித்தொகையில் உள்ள பெரும்பாலான பாடல்கள் உரையாடல் வடிவத்திலேயே காணப்படுகின்றன. “சாக்ரடீஸிடம் வினாக் கேட்டால் அதற்கு நேரடியாய் பதில் அளிக்காமல் வினாக்களை எழுப்பி அவற்றின் வாயிலாக கேட்போரைச் சிந்திக்க வைத்து ஐயங்களைத் தீர்ப்பார்” [பக்-49 கற்றலும் கற்பித்தலும்]. ஒருவர் கேள்வி கேட்க மறு கேள்வி கேட்டு வினா எழுப்பி அதற்குரிய பதிலை சரியான முறையில் பெற வைப்பது என்பது மிகவும் போற்றுதற்குரியது என்பதை தத்துவஞானியான சாக்ரடீஸின் வாழ்க்கை மூலம் அறிய முடிகிறது. இவ்வாறு பதில் அளிப்பது அல்லது உரையாடல் நிகழ்த்துவது மிகப்பெரிய அறிவுப் பணியான கற்பித்தல் என்பதே. இந்த மாதிரியான உரையாடல் கூறுகளை நாம் கலித்தொகையில் மட்டுமல்ல உரையாடல் வடிவிலான பல பண்டைய தமிழ் இலக்கியங்களிலும் காண முடிகிறது. அந்த உரையாடல்கள் வழி அறிவு பெறலும், வாழ்க்கை அனுபவமும் மேம்பட்டுக்கொண்டே இருக்கும்.

“மாலை நீ -தகைமிக்க தாழ்சினைப் பதிசேர்ந்துபுள் ஆர்ப்பப்

முகைமுகம் திறந்தன்ன முறுவலும் கடிகல்லாய்”

[பக்-556, நெய்தற்கலி-பாடல்-118]



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இப்பாடல் வரிகள் தலைவி தன் பிரிவுத் துன்பத்தை மாலைக் காலத்திடம் வருந்திக் கூறுவதாக நல்லந்துவனார் படைத்துள்ளார். ஏ மாலைக் காலமே என்று மாலைப் பொழுதை விளித்து “அழகிய தாழ்ந்த மரக்கிளைகளில் பறவைகள் அமர்ந்து மகிழ்ச்சி ஆரவாரம் செய்வதைக் கண்டு, அவற்றோடு பகைமை உணர்ச்சி கொள்ளும் என் சிறுமையை பழித்துப் பாராட்டும் நீ, புணர்ச்சி இன்பம் மிக்க மகளிரின், முல்லை மொட்டு விரிந்தது போன்ற அவர்களின் மகிழ்ச்சி இன்பத்தைப் போக்கமாட்டாய்; உன்னுடைய கொடுமைதான் என்னே?” என்கிறாள். இங்கு தலைவியின் உரையாடல் மூலம் நாம் பெற வேண்டியது மிகப்பெரிய வாழ்க்கை அனுபவமே. உரையாடல் வாயிலாகத் தலைவி மிகப்பெரிய பிரிவுத் துன்பம் என்கிற அனுபவத்தை அத்துன்பத்தை அறியாதவர்களுக்கு அதன் வலியை நயமுறக் கடத்துகிறாள். இது உரையாடல் வடிவில் எவ்வளவு பெரிய கற்பித்தல் அமைந்துள்ளது என்பதை இங்கு நம்மால் உணர முடிகிறது. மற்றொரு பாடலொன்றின் உள்ள கருத்து நம்மைச் சிந்திக்க வைத்துக்கொண்டே இருப்பினும் பலர் புரிதலின்றி இன்றும் முரண் நிலையிலேயே வாழ்ந்து கொண்டிருக்கின்றனர் என்பதையும் புலப்படுத்துகின்றது. தன் மகள் தலைவனோடு உடன்போக்குச் சென்றுவிட்டதை அறியாத தாய் தன் மகளைத் தேடிச் சென்றாள். அப்போது எதிர்ப்பட்ட சான்றோர் ஒருவரிடம் கேட்டாள்.

‘என்மகள் ஒருத்தியும், பிறள் மகன் ஒருவரும்

அன்னர் இருவரைக் காணிரோ?’

[பாலைக்கலி- 8 பக்-47]

அதற்கு அச்சான்றோர்

“பலவுறு நறும் சாந்தம் படுப்பவர்க்கு அல்லதை

யாழுழே பிறப்பினும் யாழ்க்கு அவை தாம் என் செய்யும்?

குழுங்கால், நும்மகள் நுமக்கும் ஆங்கு அணையளே”

[பாலைக்கலி- 8 பக் -47]



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என இவ்வாறு பதிலளித்தனர். நறுமணமிக்க சந்தனம் மலையில் பிறந்தாலும் அது அரைத்துப் பூசிக் கொள்பவர்க்கே பயன்படும்; அந்த மலைக்குப் பயன்படாது. வெண்முத்துக்கள் கடலில் பிறந்தாலும், அதை மாலையாக்கி அணிந்துகொள்பவர்க்கே பயன்படுமேயன்றி கடலுக்கு அல்ல. ஏழிசை யாழில் தோன்றினாலும், இன்பந் தருவது கேட்பவர்க்கே, அது யாழுக்குப் பயன்படுவதில்லை. ஆகவே தாயே வருந்தாதே! உன் மகள் தலைசிறந்த ஒருவனைத்தான் அடைந்து சென்றுள்ளாள். அவளது செயலும் உலகியல் அறமும் வேறில்லை என்று அத்தாய்க்கு உண்மையை உணர்த்தினார். இந்த உரையாடல் சமூகத்துக்கு உண்மை அறிவினைக் கற்பித்துக்கொண்டே இருக்கிறது என்பதை இங்கு நம்மால் உணர முடிகிறது.

### பண்பாட்டு நோக்கில்

பண்பாடாத வாழ்க்கை மனிதனை என்றுமே மேம்படுத்துவதில்லை. மனிதன் பண்படப் பண்பட உயர் நாகரித்தை நோக்கிப் பயணிக்கிறான். இதை நம் பண்டைய இலக்கியங்கள் அனைத்திலுமே காண முடிகிறது. பண்பட்ட வாழ்க்கை வழியேதான் நம் முன்னோர்கள் நமக்கு உயர் இலக்கியங்களைப் படைத்தும் தந்திருக்கிறார்கள். “சமூக இயல் அறிஞர்களின் (Social Scientists) கருத்தின்படி, பண்பாடு என்பது வாழ்க்கை முறை (Way of Life) என்பதாகும். ஒரு சமுதாயத்தில் வாழுகின்ற பெரும்பான்மை மக்களின் ஒருமித்த நடத்தைகளையும் எண்ணங்களையும் அது வெளிப்படுத்தும்” [பக்-10, பண்பாட்டு வரலாறு-1]. இவ்வகையில் கலித்தொகையில் பல இடங்களிலும் மக்களின் நடத்தைகள், எண்ணங்கள் போன்றவற்றைப் பண்பாட்டுக் கூறுகளாக அறிய முடிவதாக உள்ளன.

### அன்புடைமையும் மானங்காத்தலும்

கலித்தொகைப் பாடல்கள் வழி நோக்கும் போது நம் முன்னோர்கள் எப்போதுமே அன்புடையவர்களாகவும், தம் மானங்காத்து பிறர் மானத்தையும் காக்கும் சிந்தனை உடையவர்களாகவே வாழ்ந்திருந்தமையை அறிய முடிகின்றது. தலைவி கூற்றாக, அமைந்துள்ள





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பாடல் ஒன்றில், தலைவன் பகற்குறியில் தலைவியைச் சந்திக்கும் பொருட்டு தலைவி இல்லத்திற்கே சென்றுவிடுகிறான். இதை எதிர்பாராத தலைவியின் நிலை இப்பாடலில் தலைவி வாயிலாக மிக அருமையாகக் கூறப்பட்டுள்ளது.

**'உண்ணுநீர் ஊட்டிவா என்றாள் எனயானும்**

**அன்னாய்! இவன் ஒருவன் செய்தது காண் என்றேனா'**

**[குறிஞ்சிக்கலி-15, பக்-175]**

பகற்குறியில் வந்த தலைவன் தண்ணீர் வேண்டும் எனக் கேட்க, தாய் தண்ணீர் கொடுத்து வர மகளைப் பணிக்கிறாள். தலைவியும் தண்ணீர் கொண்டு சென்று கொடுக்கிறாள், தலைவியின் முன் கையை பிடித்துக் கொள்கிறான். தலைவன் தலைவியிடம் அன்பை வெளிப்படுத்தும் முதல் தருணமும் இதுதான். தலைவி பயந்து அலறி தன் அன்னையை அழைக்கிறாள். அன்னையும் அலறி ஓடோடி வருகின்றாள்.

**'அன்னை அலறிப் படர்தரத் தன்னையான்**

**அன்னாய்! இவன் ஒருவன் செய்தது காண் என்றேனா'**

**[குறிஞ்சிக்கலி-15, பக்-175]**

இங்கு தலைவன் செய்ததை எதிர்பாராத தலைவி அலறியவுடன் அன்னை வந்துவிட, தலைவன் மேல் அன்பு மேலிட உண்மையை மறைத்துத் தண்ணீர் குடிக்கும்போது அவனுக்கு விக்கிவிட்டது என்கிறாள் தலைவி. தலைவியின் அன்னையும் அதை நம்பி அவன் முதுகைத் தடவி விடுகின்றாள்.

இங்கே தலைவி தலைவன் மேல் கொண்டுள்ள காதலாகிய அன்பையும், தலைவியின் தாய் விக்கிவிட்டது எனக் கருதி அவன் முதுகைத் தடவுவதும் அன்பு உள்ளம் இருப்பதால்தான். அதே நேரத்தில் தலைவன் செய்த செயலைச் சொன்னால் அவனுக்குப் பெரும்பழி ஏற்பட்டு மானக்கேடு ஏற்படும் என்பதால் தலைவி பொய் சொல்லி அவனைக் காக்கவும் தவறவில்லை. இது



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உண்மையான அன்பு ஒரு மனிதனின் மானத்தைக் காக்க எதையும் செய்யும் என்பதைக் காட்டுவதாக எடுத்துக்கொள்ளலாம்.

### உயர் பண்பும் உயிர்ப் பண்பும்

உயர் பண்பும் எனில் வாழ்வின் விழுமியங்கள், மதிப்புகள் என்று கூறப்படும் வழிநடத்துதல், பரிவு, உதவுதல், துன்பம் நீக்குதல் போன்றவற்றையும் உயர்பண்பு என்பது தன்னலமற்ற அன்புக்காக தன்னை முழுவதுமே அர்ப்பணித்துக் கொள்வது என்ற பொருளில் இங்கு எடுத்தாளப்படுகிறது.

மனிதன் பொருள்ள வாழ்க்கை வாழ்ந்து உண்மையின் வடிவாக விளங்கும் போது அங்கே உயர்ந்த பண்புகள் இயல்பாக அமைந்து உயிர்ப்பண்பும் அமைந்து மனித வாழ்க்கையை அன்பு இன்றி வேறு எவற்றாலும் கட்ட முடியாது என்பதை நிரூபிக்கிறது. “பெரும்பாலும் சிறந்த வாழ்க்கைக்கு அடிப்படையாக அமைகின்ற உள்ளப்பாகின் வெளிப்பாட்டையே பண்பாடு என்கிறோம். அந்த வெளிப்பாடு சுவையுணர்வாகவும், நடை உடை பாவனைகளாகவும் தோன்றும்”. உடலைப் பற்றிய நன்னிலை, மனத்தைப் பற்றிய தூய்மை நிலை, பேச்சின் இனிமை இவையெல்லாம் பண்பாட்டில் அடங்கும் என்கிறார் தெ.பொ.மீ. [தமிழும் பிற பண்பாடும்- பக்-9,10]

இளைஞன் ஒருவன் தான் விரும்பிய பெண்ணைத் திருமணம் செய்யாமல், காலந்தாழ்த்தியமையால் வருந்திய தலைவியின் துன்பத்தைப் போக்கக் கருதிய தோழி, தவைவனிடம் கூறும் அறிவுரைகள் அறவுரையே. அதன் வாயிலாகத் தலைவனிடம் அவள் அறத்தையே நினைவுபடுத்துகின்றாள். வாழும் சமூகத்தில் உள்ள அறத்தை நினைவுபடுத்துகிறாளே ஒழிய அறிவுரை கூறவில்லை.

“ஆற்றுதல் என்பது ஒன்று அலந்தவர்க்கு உதவுதல்

போற்றுதல் என்பது புணர்ந்தாரைப் பிரியாமை

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சென்றனை களைமோ பூண்கநின் தேரே”

[நெய்தற்கலி-16]

இந்த அறங்களை ஏற்று வாழ்வீராயின் தலைவியின் துன்பத்தை விரைந்து துடைப்பாயாக என்று கூறுகிறாள் தோழி. இந்தத் தோழியின் உளப்பாங்கின் வெளிப்பாடு உயர்ந்த பண்பாடே. தலைவன் பொருளீட்டக் கருதி, செல்லவிருக்கும் பிரிவை அறிந்த தலைவியொருத்தி தலைவனிடம் தன் உயிரையே கடத்துகின்றாள். அதாவது தலைவனைத் தவிர தனக்கு வேறெதுவும் இல்லை என்பதை தலைவி உணர்த்தும் பாங்குதான் இங்கு உயிர்ப்பண்பு.

“என்றீர் அறியாதீர் போல இவை கூறின்

இன்பமும் உண்டோ எமக்கு”

[பாலைக்கலி-5]

தலைவன் பிரிந்து செல்லவிருக்கிறான் என்பதை விட அவன் பயணம் மேற்கொள்ளவிருக்கும் பாதையை நினைத்துத்தான் அவள் துன்பத்தின் உச்சிக்கே போகின்றாள். உயிருக்கு ஆபத்தான வழி அது. அப்படியே என்னைப் பிரிந்து செல்வாயாயின் என்னையும் அழைத்துச் செல். உன் துன்பத்தில் நானும் பங்கெடுக்கிறேன். இதை விட இன்பம் எனக்கு எதுவுமே இல்லையென்கிறாள். தலைவியானவள் தலைவனின் துன்பத்தை உணர்ந்துகொண்டது என்பதை விட, உன்னில் நான் இருக்கிறேன் என்பதை உணர்த்தும் பாங்கு பண்பாட்டின் உச்சமான கூறு என்பதை அறிய முடிகிறது.

**முடிவுரை**

உயிர் வாழ்தலுக்கு அடிப்படையே அன்புதான் என்பதை ஒவ்வொரு பாடல் வழியே நமக்குக் காட்டும் நாடகப் பாங்குடைய இலக்கியமான கலித்தொகை உரையாடல் வழி எவ்வாறு இனிமையாகக் கற்பித்தலை நிகழ்த்துகிறது என்பதை இன்னும் ஆழமாக அறிவதற்குக் கலித்தொகையில் ஏராளமான பாடல்கள் உள்ளன. அதோடு ஒவ்வொரு பாடலுமே பண்பாட்டையும்



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அதன் கூறுகளையும் அறிவார்ந்த முறையில் வெளிப்படுத்துவதை உணர முடிகிறது. பண்பாட்டை நயமாகக் கற்பித்தல் என்பது, மனிதனை வளர்ச்சி நிலை நோக்கிய நாகரிகத்திற்கு அழைத்துச் செல்வதாகும். அதை நயம்படச் செய்கின்றது கலித்தொகை.

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Full Length Article

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## குறுந்தொகையில் தோழி பண்பாட்டு

க. ஞானசங்கரி\*

உதவிப்பேராசிரியர், தமிழ்த்துறை, அ. வீரையா வாண்டையார் நினைவு திரு. புட்பம் கல்லூரி  
(த) பூண்டி- 613503

ஆய்வுச்சுருக்கம் :

அகத்திணை மாந்தர்களுள் தோழி தனிச்சிறப்பிடம் பெறுகிறாள். களவு கற்பு ஆகிய இரு நிலைகளிலும் பெரும்பங்கு வகிக்கும் தோழி தலைவியோடு ஒன்றுபட்ட உள்ளத்தாள். ஒத்த வயதுடையவள் உடன் வளர்ந்து விளையாடி அவளை விட்டு என்றும் பிரியாதவள் அறிவும் பண்பும் திறனும் மிக்கவளாக தோழி விளங்குவதால் தலைவன் தலைவியில் வாழ்வில் நேரும் இடர்பாடுகளை அறிந்து உற்ற துணையாக இருப்பவள் தோழி இருப்பவள் தோழி என்பதை சங்கப் பாடல்களின் வழி அறியமுடிகின்றன

முன்னுரை:

ஒவ்வொரு மனிதனும் பிறப்பில் தனிமனிதனாக பிறந்து அவனது வளர்ச்சியில் புதுப் புது உறவுகளைப் பெற்று மகிழ்வோடு வாழ்கிறான் மொழி உறவு, இனவழி உறவு ,சமுதாய உறவு , நாட்டுறவு, பன்னாட்டு உறவு என்று வகைப்படுத்தப்பட்டாலும் இதைவிட மேலே சென்று "யாதும் ஊரே யாவரும் கேளிர்" என்ற உலகளாவிய பெருந்தன்மையான பொதுமை உறவைக் காண்கிறோம் இலக்கியங்களில் இவன் தலைவிக்காகப் படைக்கப்பட்ட பாத்திரமாகவே காணப்படுகிறான்.





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தலைவன், தலைவி உறவு நிலையின் எப்படி இவன் முதன்மை பெறுகிறாள் என்பதை இனி காணலாம் .

**தலைவி –தோழி உறவு :**

தலைவியின் விளையாட்டுப் பருவத்திலிருந்து அவள் மகப்பேறு பெற்ற நிலையில் செவிலியாக மாறும் வரை தன் தலைவிக்காகவே வாழ்கிறாள் தலைவன் தலைவியரிடையே உறவை வளர்த்தல், களவை கற்பாக்கச் செவிலியிடம் உரையாடுதல் போன்றவை தோழியின் முதன்மை செயல்களாக உள்ளன . இவன் செவிலியின் மகள் என்பதை,

**“தோழி தானே செவிலி மகளோடு” 1**

என்று தொல்காப்பியம் கூறுகின்றது.

தலைவன் கற்பு வாழ்க்கையில் ஓதல்,பகை ,தூது ,பொருள் போன்ற காரணங்களால் தலைவியை பிரிந்து செல்வான் ,அத்தகு துன்பமான சூழ்நிலையில் ஆற்றாது வருந்தும் தலைவியைத் தோழி ஆறுதல் கூறித் தேற்றுவாள். தலைவனைக் கண்டவுடன் காதல் கொண்டுவிடாது பல நாட்கள் தலைவனது குணங்களை ஆராய்ந்த பிறகே தலைவியை அவனிடம் ஒப்படைக்கிறாள் தலைவனது குணச் சிறப்புகளை ஆராய முனைந்த தோழி அவனை சில நாட்கள் அலைக்கழிக்கிறாள் என்பதனை,

**"ஒரு நாள் வாரலன் இரு நாள் வாரலன்**

**பன்னாள் வந்து பணி மொழி பயிற்றி” 2**

(குறுந்தொகை பா 176 வரி -1-4)

என்ற குறுந்தொகை அடிகள் மூலம் அறிந்து கொள்ள முடிகின்றன

“அறிவுச் செல்வர்களாகிய சங்ககாலப் புலவர்கள் தாங்கள் கூறவந்த அறக் கருத்துகளை அறிவுக் கருத்துகளை சங்க அக இலக்கிய மாந்தர்களிலேயே மிக உயர்ந்த படைப்பாகவும் அறிவுச் செவிலியாகவும் புலவர்களின் நெஞ்சம் கவர்ந்த பாத்திரமாகவும் விளங்கிய தோழி பத்திரத்தின்



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மூலம் அறிவித்தனர். எனவே, பேசும்போது அதனூடே பாடும் புலவனின் குரலும் கேட்கிறது என்று திறனாய்வாளர்கள் குறித்துள்ளனர்.” எனச் சரளா ராஜகோபாலன் சங்க இலக்கியத் தோழி பற்றித் தன் நூலில் குறிப்பிடுகிறார். (3)

தலைவியின் மணவாழ்வுக்கு தோழி முதன்மை பெறுகிறாள். தலைவிக்கும் தனக்கும் உள்ள நட்பு இரு உடற்கு ஓர் உயிராக விளங்குவிதை

**"யாமே பிரிவின் நியைந்து வார நட்பின்**

**இருதலைப் புள்ளின் ஒருயிரம்மே " 4**

(அகநானூறு பா -12 வரி 4- 5)

என்ற அடிகள் தலைவியும் தானும் பிரிக்கவியலா நேயத்தினகரன்றும் தலைவிக்கு ஏற்படும் நன்மை. தீமையிரண்டிற்கும் தானே பொறுப்பு என்னும், தலைவி சொல்லுமிடமெல்லாம் தோழி நிழலெனத் தொடர்ந்து விளையாடும் நட்புச் சிறப்பினள் என்பதை அறிய முடிகின்றன.

சுரத்தின் கொடுமைக்கு அஞ்சித் தலைவியை உடன் போக்கிற்கு கொண்டு செல்லத் தலைவன் தயங்குமிடத்து நீ இல்லையேல் இவளுக்கு மனையும் இன்னாது நீ உடன் இருப்பின் காடும் இவளுக்கு இனிது எனவே தலைவியை உடன் கொண்டு செல் எனத் தலைவன் வற்புறுத்துவதை

**"உமணர் சேர்ந்து அழிந்து மருங்கின் அகந்தலை**

**ஊர் பாழ்த்தன்ன ஓன்ம அம் பெருங்காடு**

**இன்னா என்றிர் ஆயின்**

**இனியவே பெருமை தமிழோர்க்கு மனையே " 5**

(குறுந்தொகை பா 12 – வரி 1 - 4)

என்ற பாடல் அடியிலிருந்து தலைவி மீது தோழி கொண்டுள்ள அன்பு உறவை அறிய முடிகின்றன.

“தோழியைத் தலைவியின் அகமனம் எனவும் கூறலாம். உணர்ச்சிவயப்பட்ட தலைவி தன் புறமனத்தைத் தன்னுடைய சொற்களாலேயே வெளிப்படுத்தி விடுகிறாள் ஆனால் அவளுடைய



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அகமனத்தைத் தோழியின் வழியே வெளிப்படுத்துகிறாள் எனக் கூறலாம் .” என ஈகோ பாஸ்கரதாஸ் தோழியின் நேயத்தை குறிப்பிடுகிறார் . (6)

**தலைவி தோழி நட்புணர்வு :**

தோழி தலைவி மீது பற்றுடையவன் போல் தலைவியும் தோழியின் மீது மிகுந்த அன்புடையவன் என்பதற்கு சான்றாக ,

..... கூவற்

குரல் ஆண் படுதுயர் இரவில் கண்ட

உயர்திணை ஊமன் போலத்

துயர் பொறுக் கல்லேன் தோழி நோய்க்கே “ 7

(குறுந்தொகை பா 224 – வரி 3 - 6)

என்ற பாடலின் வாயிலாக தலைவன் பிரிந்து சென்றதை நினைத்து தலைவி உறங்காமல் துன்பப்படுவதைக் கண்டு தோழி வருந்துகிறாள். தோழி வருந்தும் துன்பமானது தான் தலைவனைப் பிரிந்து உறும் துன்பத்தைக் காட்டிலும் மிகுந்த துயரினைத் தருகின்றது எனவும் இத்துன்பம் கிணற்றுக்குள் விழுந்த குரல் நிறப்பசு துன்பத்தை இரவுப் பொழுதில் கண்ட ஊமையன் அதனைப் பிறருக்கு எடுத்துதுரைக்க இயலாமல் படும் துன்பத்தை ஒத்தது எனத் தலைவி தோழிக்காக வருந்துகிறாள். களவு வாழ்க்கையில் தலைவன் தலைவியைச் சந்திக்கும் பொழுதுகளில் தோழி, தலைவிக்குக் குறியிடங்களை அமைத்துக் கொடுக்கிறாள் தலைவியை குறியிடத்தில் நிறுத்தி வந்த தோழி தலைவனிடம் வந்து அதனைக் குறிப்பாகப் புலப்படுத்திய பாங்கைக் குறுந்தொகைப் பாடலென்று சிறப்பாகக் எடுத்துக்காட்டுகின்றது .

தோழி. விளையாட வேண்டும் என்ற ஆவலால் தலைவியை அழைத்து வந்ததாகவும் அவனை ஒரு பொழிளடத்தே நிறுத்திவிட்டு வந்ததாகவும், அப்பொழிலின் கண்ணே மேய்கின்ற நாரைகள் நெய்தற் பரப்பில் கிடக்கும் பாவையின் நெற்றியை மிதித்தாலும் மிதிக்கும் எனவும் தலைவனிடம்



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கூறிய தோழி நீ தலைவியைச் சென்று சந்திருக்க என்று கூறி 'விடைதருக' எனவும் கேட்கிறாள். இதனினுடே நீ தலைவியைக் கண்டு அளவளாவி விரைவில் அவளை விடுவிக்க வேண்டுமெனவும் அவனிடம் கேட்டுக்கொள்கிறாள் தோழி. இன்னொரு பாடலில் களவின் கண் தலைமக்கள் ஒரே இடத்தில் எதிர்ப்படக்கூடாது என்று எண்ணிய தோழி, தலைவி வருகிற இடத்தை மாற்றி வேறு இடத்தில் வருவான், என்று கூறுகின்ற போது களவு வாழ்க்கையையே விரும்பி வருகின்ற தலைவன் கற்பு வாழ்க்கையை மேற்கொள்ள வேண்டும் என்ற நோக்கத்தோடு தோழி குறியிடம் மாற்றிச் சொல்லுகிறாள் இதன் வாயிலாக தோழியானவள் தலைவி மீது கொண்டுள்ள நட்பு உறவை அறிந்து கொள்ள முடிகின்றன.

தோழி தலைவியை ஆற்றுவித்தல் :

தலைவன் விரைவில் வரைவை மேற்கொள்ளாத போது தோழி தலைவியின் மனம் அறிந்து அவளுக்கு ஆறுதல் கூறுகிறாள்.

“ உவக்காண் தோழி அவ்வந்திவின

தொய்யல் மாமழை தொடங்கலின் அவர்நாட்டுப்

பூசலாயம் புகன்றிழி அருவியின்

தண்ணுறுந் துணுகல் ஓங்கிய மலையே (8)

(குறு பா - 367 ( வரி - 3 - 7)

என்ற அடிகளின் மூலம் தோழி தலைவியின் மனநிலை அறிந்து ஆறுதல் கூறும் தன்மை உடையவள் என்பதை அறிய முடிகின்றன. எதையும் அவள் தனது காரியமாய் அக்கறையோடு செய்வாள். தலைவன் தலைவியர் நலத்திற்காகத் தன்னையே பழித்துக் கொள்வதுஞ் செய்வான். பழியைத்தான் ஏற்றுக்கொண்டு மகிழ்வை அவர்க்கு வழங்குபவள் சுருங்கக்கூறின் தோழியே தலைவிக்குத் தாயும் ஆவாள்.” என இளவழகனார் பாராட்டுகிறார். (9)

பரத்தமையில் தோழியின் பங்கு:



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தோழி மனித நேய மாண்போடு நினைக்கின்ற காரணத்தினால்தான் தலை மக்களின் இல்லற வாழ்கையைப் பற்றி எண்ணுகிறாள். தோழி பரத்தமை வாழ்கையை ஒழிக்கப் பெரிதும் முயன்றிருக்கிறாள் தலைவன் பரத்தையர் வீட்டுக்குச் சென்று வந்தாலும் தோழி அவளுடைய கருத்திற்கு உடன்படாமல் மறுத்து விடுகிறாள். தலைவன் தோழியிடத்தில் பல முறை தன தலைவியோடு சேர்த்துவைக்குமாறு வேண்டிக் கேட்டுக்கொண்டதன் பின்னர்தான் தோழி அதற்கு உடன்படுகிறாள் என்பதை இதில் உணர முடிகின்றன. தோழி தலைவனுக்குக் களவுக் காலத்தில் நிகழ்ந்த இனிமையான நிகழ்வுகளை எடுத்துக் கூறினாள். அவள் தலைவனுக்கு நீ இளமைக் காலத்தில் தலைவியின் மீது பற்றோடு இருந்தாள் அவள் மீது நீ முழுமையான அன்பைச் செலுத்தினாய் இப்பொழுது நீ அவள் மீது முழுமையான அன்பைச் செலுத்தவில்லை என்று கூறுகிறாள். முன்பு என் தோழி வேம்பினது பச்சைக் காயைத்தரினும், இனிய மனமுள்ள வெல்லக்கட்டி என்று சுவைத்து உண்டீர். இப்பொழுது பாரியின் பறம்பு மலையில் குளிர்ந்த சுனையில் கிடைக்கும் தெளிந்த நீரை தந்தாலும் வெப்பமாய் இருக்கிறது, உவர்ப்பாய் இருக்கிறது என்று வெறுத்துக் கூறுகின்றீர் உலகில் அன்பின் தன்மை அத்தகையதாய் இருக்கிறது. என்று தோழி தலைவனின் வேண்டுகோளைப் புறகணித்துவிடுகிறாள். தோழி தலைவனின் சமாதான சொற்களை ஏற்று கொள்ளாமல் அவன் தலைவிக்குச் செய்த கொடுமைகளைப் புலப்படுத்திக் காட்டுகிறாள்.

“வேம்பின் பைங்கால் ஏன் தொளிதரினே

தேம்பூங்கட்டி என்றனீர் இனியே

பாரி பறம்பில் பனிச்சுனைத் தெண்ணீர்

தை இத் திங்கள் தண்ணிய தரினும்

வெய்ய உவர்க்கும் என்றனீர்

ஐய அற்றால் அன்பின் பாலே 10

(குறு பா - 196 ( வரி - 11 - 6)





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என்ற அடிகளின் வாயிலாக அறிந்து கொள்ள முடிகின்றன. தோழி தலைவனை நோக்கி நீ முன்பு செல்வம் இல்லாமல் இருந்தாய். நீ வறுமையில் வாழ்ந்தாய் நீ தலைவியைத் திருமணம் செய்து கொண்ட பின்னர்தான் செல்வ வளத்தோடு, திகழ்ந்தாய் அதனை நீ மறந்துவிட்டுத் தலைவியைப் பிரிந்து பரத்தையரோடு வாழ்ந்து கொண்டிருக்கிறாய் அது உன் வாழ்வுக்கு தகுதியானது அல்ல என்பதை இடித்துரைக்கிறாள் .

மருத நிலத் தலைவன் பரத்தை யொழுக்கமுடையவள் தலைவி அவனது கொடிய அவ் ஒழுக்கத்தை மறைத்து வாழ்ந்து வருபவளாதலின் இப்போது அப்பரத்தை வீட்டிலிருந்து வரும் அவன் வெட்கப்படும்படி அவனை ஏற்று கொள்ள முன் வருகின்றாள்.

“யாய் ஆகியளே விழவு முதலாட்டி

பயறுபோல் இணர பைந்தாது டகியர்

உழவர் வாங்கிய கமழ்ப்பூ மென்சினைக்

காஞ்சி ஊரன் கொடுமை

கரந்தளளாகலின் நாணிய வருமே” 11

(குறு பா - 10 ( வரி - 1 - 5)

என்ற பாடலின் வாயிலாக தலைவனை தலைவி அவன் வெட்கப்படும்படி ஏற்றுக் கொள்ள முன் வருகின்றாள் உண்மையில் இவள் தாய்போலும் பெருமையுடையவளே என்பதை தோழி எடுத்துரைக்கின்றாள். தலைவியின் இல்லற மாண்புசிறக்க தலைவன் பொருளீட்டச் செல்லல் அவசியமாகிறது. பொருளீட்டி வந்தாயிற்று இல்லத்திலே மகிழ்விற்கு குறை ஒன்றும் இல்லை இந்நிலையில் தலைவனது ஒழுக்கத்திலே குறைபாடு தோன்றுகிறது அவன் பரத்தமை ஒழுக்கத்தில் ஈடுபடுகிறான். தலைவனையும் தலைவியையும் இணைத்து வைத்து அவர்தம் மகிழ்ச்சியான இல்லறம் கண்டு இன்புற்றிருந்த தோழிக்கு இப்புறவோழுக்கம் பேரதிர்ச்சி தருகிறது. தலைவனிடத்தே அடைக்கலமாய் வந்த தலைவியை மகிழ்விக்காது துன்புற ஒழுக்கத்தால் அவளைத் துயரடையச் செய்த தலைவனின் செய்கையை



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### ஊடலில் தோழியின் பங்கு:

களவு, கற்பு எனும் இரு அக வாழ்க்கை நிலையிலும் தலைவன் ; தலைவி இருவருக்குள் ஏற்படும் ஊடலைத் தோழி பக்குவமாக எடுத்துரைத்து ஊடல் நீக்குவாள். தோழியின் ஊடலானது களவு வாழ்க்கையில் காதலை நிலைக்கச் செய்யும் கற்பு வாழ்க்கையில் இல்லறத்தைச் சிறக்கச் செய்யும். நாட்டிலும் வீட்டிலும் நல்லவை ஆவதும் பெண்ணால் கெட்டவை அழிவதும் பெண்களால் இதனைத்தான் ஆவதும் பெண்களால் அழிவதும் பெண்களால் என்று கூறினார்கள் .தலைவன் ஒரு பசுவினை வைத்துகொண்டு அதில் வரும் வருமானத்தைக் கொண்டு குடும்பம் நடத்திக் கொண்டு இருக்கிறான். அவனுக்கு திருமணம் ஆகின்றது. மனைவியாக வந்தவள் அவனுடைய வாழ்வினைச் செழிப்புடையதாக ஆக்குகின்றாள். அவன் இல்லமே விழாக்கோலம் பூண்டது போல செழிப்புற்றுத் திகழ்கின்றது அவள் கணவனின் வருவாய்க்குதக்க குடும்பத்தைக் கவனித்துக் கொள்ளுவதோடு மட்டும் அல்லாமல் அவனுக்கு உதவியாகவும் இருந்து செல்வநிலையிலும் மேன்மையுறவையும் உறுதுணையாக விளங்குகின்றாள்.

”ஓரான் வல்சில் சீரில் வாழ்க்கை

பெருநலக் குறுமகள் வந்தென

இனி விழவு ஆயிற்று என்னுமிவ்வூரே” 12

(குறு பா - 295 ( வரி - 4 – 6)

### தலைவன் பிரிவில் தோழியின் பங்கு:

தலைவியைப் பிரிந்து தலைவன் பொருள் ஈட்டிச் செல்கிறான் குறித்த காலத்தில் தலைவன் வரவில்லை தலைவி துயரம் கொண்டு இருக்கிறாள் தலைவியின் துயரத்தை கண்ட தோழி குறித்த காலத்தில் தலைவன் திரும்பி வருவார் என்று தேற்றுகிறாள்.

சுரம்பல விலங்கிய அரும் பொருள்

நிரம்பா ஆகலின் நீடே இன்றே” 13



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(குறு பா - 59 ( வரி - 1 - 6)

உறவினர் யாவரினும் இனிய குணமுடையவன் தலைவன் மேலும் அவன் பேரன்பு கொண்டவன் எனக் கூறிப் பாணன் வாயில் வேண்டுகிறான். பாணனின் வாய்ச்சொல் அளவில் அன்றி உண்மையில் தலைவன் அத்தகைய தன்மை கொண்டவன் அல்லன் என்பதை உணர்ந்த தோழி வாயில் மறுக்கிறாள். மேலும் தன் ஊரில் வாழ்கின்ற ஆண் குருவியானது பெண் குருவிக்குக் கருவுயிர்க்கும் இடத்தை அமைக்கும் பொருட்டு மணமற்ற கரும்பின் பூக்களை கோதி எடுக்கும் என்று கூறித் தன் ஊரில் பறவைகள் கூட மகிழ்ச்சியாய் இருக்கின்றன ஆனால் தலைவி அங்ஙனம் மகிழவில்லை என்பதையும் புலப்படுத்துகிறாள். இந்நிலையைப் பின்வரும் பாடலில்,

“ யாரினு மிளியன் பேரன்பினனே  
உள்ளூர்க்குரீகித் துள்ளு நடைச்சேவல்  
சூன்முதிர் பேடைக் கீனிலிழைஇயர்  
தேம் பொதிக் கொண்ட தீங்கழைக் கரும்பின்  
நாறா வெண்பூக் கொழுதும்  
பாண ஞரன் பாணன் வாயே 14

(குறு பா - 85 ( வரி - 1 - 6)

என்ற அடிகள் மூலம் அறிய முடிகின்றன.

**முடிவுரை :**

காதலர்கள் உணர்ச்சியில் விளையும் அகப் போராட்டங்களையும் மோதல்களையும் உள்ளவாறு அறியும் அறிவுப் பாத்திரம் தோழி அன்பின் பெட்டகமாகவும், பண்பின் உறைவிடமாகவும் காட்சியளிக்கிறாள். பண்டைத் தமிழ்ச்சமுதாயத்தில் பெண்கல்வி உரிமை, கவிபாடும் உரிமை, காதலுரிமை, காதலனை இடித்துரைக்கும் உரிமை என்று அனைத்து உரிமைகளையும் ஆடவரோடு சரிசமமாகப் பெற்றிருந்தாள் என்பது தெரிகின்றன. இத்தகையதொரு



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பெண்ணுரிமை சிறந்திருந்த சமுதாயத்தில் தோழி உரிமையுடனும், உறவுடனும் திகழ்ந்து செயலாற்றி வந்திருக்கின்றாள். அவள் சொல்லும்,செயலும், திண்மையும், பெண்மையும், ஆற்றலும், அறிவும் பெற்றவளாக திகழ்ந்திருக்கிறாள். அவளது வாழ்வியல்நெறி எக்காலத்துக்கும் ஏற்புடையதாக அமைந்திருக்கிறது.



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Full Length Article

IJCRAR/FLT/101

# அந்தக்கவி வீரராகவரும் நிந்தாஸ் துதியும்

செ. பிரதீப்\*

முனைவர் பட்ட ஆய்வாளர், தமிழ்த்துறை, அ.அ.அ.கலைக்கல்லூரி, செய்யாறு - 604 407, திருவண்ணாமலை மாவட்டம்.

முன்னுரை:

பக்தி இயக்க மரபைத் தொல்காப்பியம் துவங்கி வைக்க, சங்க இலக்கியங்களும் காப்பிய இலக்கிய கருத்துகளும் அடுத்த கட்ட நகர்விற்கு எடுத்துச் சென்றன. முன்னைய இலக்கிய மரபு கட்டமைத்த கட்டமைப்பைப் பின்புலமாகக் கொண்டு மக்களின் அறியாமை இருளை அகற்றும் போலிலக்கியமாக பக்தி இலக்கியம் தோன்றியது.

16, 17 நூற்றாண்டுகளில் வாழ்ந்த பல புலவர்களால் சிற்றிலக்கியமானது ஏற்றம் கண்டது. அவ்வாறு சிற்றிலக்கிய வகைமைக்கு ஏற்றம் கண்ட புலவர்களுள் ஒருவரான அந்தக்கவி வீரராகவரின் தனிப்பாடலில் காணலாகும் நிந்தாஸ் துதி என்ற புதிய உத்தியைப் பயன்படுத்தி இறைவனைப் புகழ்ந்த முறைமையினை இக்கட்டுரையில் காணலாம்.

இலக்கண உத்திகள் தோன்றும் நிலை

தமிழ் இலக்கிய வரலாற்றில் எண்ணிறைந்த இலக்கிய வகைமைகளும் அவ்வகைமைகளை நெறிப்படுத்தக் கூடிய இலக்கணங்களும் காலந்தோறும் புலவர்களால் படைக்கப்பட்டும் நெறிப்படுத்தப்பட்டும் வந்துள்ளன. தொல்காப்பியர்; இலக்கியத்திற்கு இலக்கணம் வகுத்த நெறியினைப் பின்பற்றியும் அல்லது காலச் சூழலுக்கு ஏற்ப இலக்கண முறையை மாற்றியமைத்து தேவைக்கேற்ப பாடுதல் என்ற நிலை ஏற்பட்டபோதே புதிய இலக்கண உத்தி முறைகள் தோன்றின எனலாம்.





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இத்தகைய புதிய இலக்கணப் படைப்பு முயற்சி புலவர்களின் படைப்பில் காணப்படுகின்ற கருத்துகளைப் படிப்பவருக்கு எளிதில் கொண்டு சேர்க்கக்கூடிய திறத்தை உண்டாக்கியது. குறிப்பாகப் பக்தி இலக்கியப் பனுவல்கள் இசை மரபோடு பாடக்கூடிய தன்மையது என்றாலும் எளிய, இனிய யாப்பு ஓசைகளுக்கு உட்பட்டது என்பதைத் திருமுறைப் பாடல்களைக் கொண்டு உய்த்துணர இயலும்.

இலக்கிய பாடுபொருள் மாறும் தன்மையுடையது அவ்வாறு உண்டாகும் மாறுதலை (விருந்து) புதிய வரவாக ஏற்க வேண்டும் எனத் தொல்காப்பியம் கூறுகிறது.

### 'பழைய கழிதலும் புதியன புகுதலும் வழுவல்ல காலவகையினானே' 1

என்று நன்னூலாரும் வரையறுக்கிறார்.. இலக்கிய இலக்கண புதுமையை ஏற்றுக்கொண்டு மாறுதலுக்கு ஏற்ப தங்களைத் தகவமைத்துக் கொண்ட புலவர்கள் புதிய உத்திகளை இலக்கியத்தில் உட்புகுத்தினர்;. அதனைத் தொடர்ந்து அவ்விலக்கிய உத்திகளில் ஒன்றான பழிப்பது போல புகழ்வது, புகழ்வது போல பழிப்பது என்ற உத்தியைப் பயன்படுத்தி சூழலுக்கு ஏற்றார் போல் பாடுபொருளை அமைத்து பாடினார்கள்.

### நிந்தாஸ் துதி

மாறுதல்களைத் தன்னுள் ஈர்த்துக் கொண்டு தமிழ் இலக்கியம் பயணித்து வந்த நிலையில் தான் 17ம் நூற்றாண்டினரான அந்தகக்கவி வீரராகவர் வஞ்ச புகழ்ச்சி அணியைப் பயன்படுத்தி இறைவனைப் புகழ்வது போல பழித்துப் பாடும் மரபினை நிந்தாஸ் துதி என்ற வடமொழி சொல்லோடு கைகோர்த்து துவங்கி வைக்கின்றார்.

மாறுபாடு புகழ்ச்சி அணி என்பது ஒருபொருளைப் பழிக்கக் கருதிய புலவர் அதனைப் பழிக்காது மற்றொன்றைப் புகழ்வது. இங்கு மற்றொன்றைப் புகழ்வது என்பது புகழ்வது போல பிறரிடம் இருக்கக்கூடிய குறைகளைச் சுட்டி கூறுதல் என்பதாகும்.

இதனை,



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**‘கருதிய பொருள் தொகுத்து ஆங்கு அது பழித்தற்கு**

**வேறொன்று புகழ்வது மாறுபடு புகழ்நிலை” 2**

என்று தண்டி கூறும் இவ்வணி இலக்கண வகையை கவிவீரராகவர் நிந்தாஸ் துதி என பெயர்; அமைத்து கடவுளைப் புகழ்வது போல பழித்து பாடியமை புலப்படுகின்றன. கவிவீர ராகவரின் சமகாலத்திய புலவர்கள் கடவுளரைப் புகழ்ந்துப் பாடியிருக்க புலவர் மட்டும் கடவுளை இகழ்ந்து பாடுவது போல பாடல் புனைந்திருப்பது இலக்கியத்தில் புதுமையை ஏற்படுத்துவதற்கான முயற்சி, புலவர் உலகத்தில் தமக்கென ஒரு இடத்தை அமைத்துக்கொள்ள விரும்புதல், முன்னோர்களின் பக்திநெறியை புதிய இலக்கிய வடிவத்தின் வழிமக்கள் இடையே எடுத்துச் சொல்ல வேண்டும் என்ற நிலைப்பாடு, தன் காலத்து மக்களிடையே காணலாகும் அறியாமை இருளை அகற்றுதல் என்ற நான்கு நிலைகளின் அடிப்படையிலேயே மனித விழுமியத்தைப் பாதுகாக்கும் பக்தி திறத்தைப் பின்வரும் பாடல்களின் வழி வலியுறுத்துகின்றார்.

**விநாயகக் கடவுள் மீது பாடிய நிந்தாஸ் துதி**

**‘வீரஞ் சொரிகின்ற பிள்ளாயுனக்குப் பெண்வேண்டு மென்றால்**

**ஆருங் கொடாருங் களப்பன் கபாலி யம்மாள் நிருடன்**

**ஊருஞ் செங்காடு நின்றன் முகம்யானை யுனிக்கி னையோன்**

**பேருங் கடம்ப னுன்றாய் நீலி நிற்கும் பெருவயிறே” 3**

இப்பாடல் விநாயகரை எள்ளி நகையாடுவது போல பாடல்கருத்துகள் அமைய பெற்றியிருப்பினும் விநாயகக்கடவுளை முன்வைத்து மனிதனை நெறிபடுத்துவதையே நோக்கமாகக் கொண்டு புலவரால் படைக்கப்பட்டிருக்கின்றது. இப்பாடலில் வீரம் ஒலிக்கின்ற பிள்ளையாறே உமக்கு பெண்கொள்ள வேண்டுமாயின் யாரும் தரமாட்டார்கள் எனக்கூறி பாடலைத் தொடங்கி இருப்பது ஆண்களின் குணமாக தொல்காப்பியர்; கூறும் முரண் மனநிலையை வெளிப்படுத்துவதாக



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அமைகிறது. வீரத்தை மட்டும் துணையாகக் கொண்டு வாழ்வியலை நடத்த இயலாது என்ற கருத்தினைப் புலவர் பதிவு செய்கின்றார்.

ஆணுக்கு வீரத்தோடு இன்ன பிற நல்ல பண்புகளும் இன்றியமையாத தேவை என்பதே இத்தொடக்கப்பாடல் அடியில் பதியப்பட்ட கருத்தாகும்.

உங்கள் அப்பன் கபாலம் ஏற்று பிச்சை எடுப்பவர் என்று சிவபெருமானைக் கூறி இறந்துண்டு வாழ்தல் தவறு என்பதையும் உழைத்து வாழ வேண்டும் என்ற விழுமியக்கருத்தினையும் புலவர் பதிவு செய்துள்ளார்.

‘உமது மாமனாகிய கண்ணன் வெண்ணெய் களவு செய்பவன்’ பிறர் பொருளை கவர ஆசை கொள்ளக்கூடாது என்ற மனித விழுமியத்தை புராணக் கதையுடன் தொடர்புபடுத்தி ஆசையே துன்பத்திற்குக் காரணம் என்ற புத்த பெருமானின் கருத்தையும் வலியுறுத்துகின்றார்.

‘உங்களுக்குத் தங்கும் இடமோ சிவந்த காடாகிய சுடுகாடு உமக்கோ யானை முகம்’ இறைவனின் வாழும் இடத்தைக் கூறி அவரது தோற்றத்தை விவாத பொருளாக அமைத்திப் பாடியிருப்பது புராண கதைகளை உட்புகுத்தி ஊணைப் பெருக்குதல் தவறு என்பதையும் எத்தகைய பொருள் உடையவராக இருந்தாலும் இறுதியில் மனித உடலானது சிவந்த காடாகிய சுடுகாட்டை அடைந்து மண்ணுக்கு உரிய பொருளாகிறது என்ற நிலையாமை விழுமியத்தை பக்தி திறத்தின் வழி புலப்படுத்துகின்றார்.

‘உமக்கு இளையோன் நாமம் கடம்பனென்னுங் கீழ்ச்சாதிப் பெயா;’ உன் அன்னையோ நீலநிறமுடையாள், உமக்கும் பெரும் வயிறாகிய வியாதியுண்டு” இப்பாடல் அடியில் கடம்பன் என்ற கீழ்ச்சாதியைப் புலவர் சுட்டுவது அக்காலத்திய சாதிய அமைப்புகளை வெளிக்கொணர்வதாக அமைகிறது. கடம்பன் என்ற சாதியைக் குறித்த கருத்து சங்க இலக்கியத்திலும் கூறப்பட்டிருப்பது நினைவு கொள்ள வேண்டும்.

தொடர்ந்து தாயின் நிறத்தையும் விநாயகக் கடவுளின் வயிற்றையும் கூறியிருப்பது மனிதார்களின் தோற்றத்தை முன்வைத்து அவர்களை அளவிட கூடாது என்பதையும்



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உடல்பெருக்கம் நோயைக் கூட்டக்கூடியவை என்ற மருத்துவ சிந்தனையும் புலவர் பதிவு செய்கின்றார்.

மேற்கூறிய இப்பாடல் அமைப்பு முறையானது தண்டியலங்காரம் கூறும் அணி இலக்கண அமைப்பு முறையிலிருந்து சற்று மாறுபட்டு இருப்பதைப் பாடலை நுணுகி ஆராயின் புலனாகும். ஏனெனில் தண்டியலங்காரம் ஒன்றைப் பழிப்பதற்காக மற்றொன்றைப் புகழ்வது மாறுபாடு புகழ்நிலை என்று கூறியிருக்க இப்பாடல் விநாயக்கடவுளைப் புகழாமல் நேரடியாகப் பழிப்பது போலவே புலவரால் படைக்கப்பட்டிருப்பது மேற்கூறிய கருத்திற்கு சான்றாகிறது.

புலவர் இப்பாடலை இங்ஙனம் படைத்திருப்பது இலக்கணத்தை மீறிய குற்றம் என்று கருதக்கூடாது. காலச்சூழலுக்கு ஏற்றவாறு மக்களுக்குக் கருத்துகள் எளிதில் புரியும் வகையில் எடுத்துச் சொல்ல வேண்டும் என்ற நோக்கத்திலேயே புலவர் இங்ஙனம் அணி இலக்கணத்தை சற்று மீறி இப்பாடலைப் படைத்திருக்கின்றார் என்றே கருத்தில் கொள்ள வேண்டும்.

முடிவுரை

நீண்ட வரலாற்றுப் பின்புலத்தை உடைய தமிழ் இக்கியமானது இலக்கணத்தைக் கொண்டு அக்காலப் புலவர்களால் நெறிப்படுத்தப்பட்ட பாங்கினை இலக்கணங்கள் விளக்கி நிற்கின்றன. அந்த அடிப்படையில் பிற்கால இலக்கண நூலான தண்டி அலங்காரத்தில் கூறப்படும் மாறுபாட்டுநிலை அணியை முன்வைத்து அந்தக்கவி வீரராகவர் நிந்தாஸ் துதி என்ற பெயரில் கடவுளைப் பழிப்பது போல புகழ்வது என்ற நிலையில் பாடியுள்ளார்.

இலக்கண உத்திகள் தோன்றும் நிலையைத் தொல்காப்பியம் சுட்ட, பின் வந்த நன்னூலாரும், தண்டியாரும் அவ்விலக்கணத்தை விரித்துரைத்த முறைமை விளக்கப்பட்டது. நிந்தாஸ் துதி என்ற புதிய உத்தியை அந்தக்கவி வீரராகவர் தோற்றுவித்து தமிழிலக்கிய உலகில் புதிய தாக்கத்தை ஏற்படுத்த முயன்ற நிலை உணர்த்தப்பட்டது. அந்தக்கவி வீரராகவர் விநாயகக் கடவுள் மீது பாடிய நிந்தாஸ் துதியில் விநாயகரின் தோற்றம் பழிப்பது போன்று புகழ்ந்து கூறப்பட்டு அவரது பல்வேறு நிலைகள் உணர்த்தப்பட்டது.



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### அடிக்குறிப்புகள்

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2. தண்டியலங்காரம், நூ.எ. 83.
3. தனிப்பாடல் திரட்டு, கா.சு.பிள்ளை, பாகம் 1, ப.231.



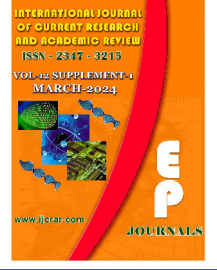


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Full Length Article

IJCRAR/FLT/102

## புறநானூற்று ஒளவையார் பாடல்களில் பண்பாட்டுக் கூறுகள் முனைவர் ப.சீனுவாசன்\*

வருகை விரிவுரையாளர், தமிழ்த்துறை, அ.அ.அ.கலைக்கல்லூரி, செய்யாறு - 604 407, தி.மலை மாவட்டம்.

முன்னுரை:

தமிழினத்தின் வாழ்வியல் அறச்செயற்பாடுகளை ஒழுக்கம், பண்பாடு, நாகரீகம் எனச் சுட்டுவர். நிலஞ்சார்ந்தெழும் வாழ்வியல் ஒழுக்கங்களைக் கூடல், இருத்தல், ஊடல், இரங்கல், பிரிதல் எனச் சங்க அகஇலக்கியங்கள் இயம்புகின்றன. 'வாழும் நிலத்தின் இயல்புக்கு ஏற்றவாறு மக்களின் வாழ்க்கை முறையும் பண்பாடும் அமையும் என்பது வரலாற்று ஆய்வாளர்களின் முடிபாகும்" (இ.சுந்தரமூர்த்தி, இலக்கியமும் பண்பாடும், ப.94) மனித இனத்தின் வாழ்வியலை மையமிட்டு இலக்கியங்கள் தோன்றுவதால் காலங்கடந்தும் பண்பாட்டுக் கூறுகளைப் புலம்பெயர்;த்திடும் பணியினைச் செவ்வனே எடுத்தியம்புகின்றன. அகம், புறமென்ற இருதிறப்பட்ட வாழ்வியல் அமைப்புகளில் தமிழரின் பண்பாடு மிளிர்வதை இலக்கியங்கள்,

'நும்மினும் சிறந்தது நுவ்வை ஆகுமென்று

அன்னை கூறினள் புன்னையது நலனே"

(நற்றி. 172)

அகவாழ்வில் தலைவி இயம்புவதான இப்பாடலால் தமிழரின் உணர்வு பொதிந்த பண்பாட்டறனை அறிய இயலுகிறது. திணையியல் வாழ்வியலில் செம்மாந்திருந்த தமிழர் உலக நாகரீக பண்பாட்டுக்கு விளக்கமாகவிருந்துள்ளதைச் சங்கப்பாடல்கள் இயம்புகின்றன. குறிப்பாக மனித தேவைக்கான உணவு, உடை, உறைவிடம், விருந்தோம்பல், தொழில், மொழி, தெய்வமென அனைத்திலும் பண்பாட்டுக் கூறுகள் அமைந்திருப்பதை அறியக்காணலாம்.



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நிலமானது காடுகளாகவே, நாடாகவோ இருந்தாலும் பள்ளமாக மேடாக இருந்தாலும் ஆடவரின் ஒழுக்க மேம்பாடே உலக மேம்பாட்டிற்கு உயர்வளிக்கும் என்ற ஒளவையார் பாடல்கள் வழிப் புலப்படும் பண்பாட்டுக் கூறுகளைக் காணலாம்.

புலவர் போற்றும் புரவலன்

தகடுர் மன்னன் அதியமான் ஆடம்பரத்தைத் துறந்து எளிமையாக மக்களோடு இன்புற்றிருந்ததைப் புறநானூற்றில் ஒளவையார் காட்சிபடுத்துகின்றார்.

‘.... .... தந்தையா;க்கு

அருள் வந்தவனவால் புதல்வர் தம் மழலை

என வாய்ச் சொல்லும்”

(புறம். 92)

தம் புதல்வரின் மழலைச் சொல்லைக் கேட்டு இன்புறும் தந்தையைப் போன்றவனை இப்பாடலில் அறியப்படுத்துகிறார்.

‘காட்சிக்கு எளியன் கடுஞ்சொல்லின் அல்லனேல்

மீக்கூறும் மன்னன் நிலம்”

(குறள். 386)

காட்சிக்கு எளிமையாகக் கடுஞ்சொற்களைப் பேசாதவனாய் இருந்து நாடாடும் மன்னனின் நாட்டினை உலகமே புகழும் என்று வள்ளுவர் கூறும் இலக்கணத்திற்கு ஒப்பவனாக அதியமான் நெடுமான் அஞ்சி புலவர்களுக்கு நீர் துறையில் சிறுவர்களோடு இன்புறும் களிறு போன்றவன் என்றும் பகைவர்களுக்குத் தினவெடுத்த பெருங்களிறு போன்றவன் என்பதை,

‘நீர்துறை படியும் பெருங்களிறு போல

இனியை பெரும எமக்கே”

(புறம். 94)

என விளம்புகின்றார். கவிபாடும் புலவர்களுக்கும் நின்னைப்பாடுதல் எளிதானதல்ல என்ற ஒளவை அதியனே! பரணன் ஒருவனே நின்னைப் பாடுதல்வல்லன் என்பதை,

‘சென்று அமா;கடந்து நின் ஆற்றல் தோற்றிய

அன்றும் பாடுநா;க்கு அரியை, இன்றும்

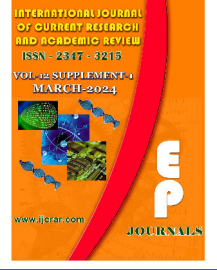


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**பரணன் பாடினன் ....”**

**(புறம். 99)**

என்ற பாடலில் ஒளவை அதியமாணைப் பாடுதல் தன்னைக் காட்டிலும் பரணா; சிறப்பாகப் பாடுவார் என்ற கருத்து வெளிப்படுத்திடக் காணலாம்.

புரவலன் அளித்த பாடலில்நிலை

அதியமான் தன்னை நாடிவரும் இரவலரின் வறுமை பிணியினைப் போக்குதல் கடமையாகக் கொண்டவன் என்பதை ஒளவையார்,

**கோட்டு இடை வைத்த கவளம் போலக்**

**கையகத்தது”**

**(புறம். 101)**

என்ற பாடல்வழி புலப்படுத்துகிறார். மன்னா;கள் தங்களின் வெற்றியால் கிடைத்திடும் வளமைகள் அனைத்தும் இரந்துவரும் பாண்குற்றத்திற்கு ஈந்திடும் கொடை மடம் பற்றி சங்கப்புறப்பாடல்களின் வழி அறியமுடிகிறது.

**‘ஆற்றவும் கற்றார் அறிவுடையார் அஃதுடையார்**

**நாற்றிசையும் செல்லாத நாடில்லை”**

**(பழ. 55)**

என்று முதுமொழி இயம்புவது போன்று கல்வி கற்ற புலவர்களின் வறுமையினைப் போக்க வல்லவன் அதியமான் என்று

**‘வரிசைக்கு வருந்தும் இப் பாடலில் வாழ்க்கைப்**

**பாடலிலர்க்கு அடையா வாயிலோயே”**

**(புறம். 206)**

என்ற பாடலில் அறியப்படுத்துகின்றார். மேலும் வறுமையில் வாழ்ந்திருதாலும் தன்மானம் இழக்காத தமிழ்ச் சால்பினை,

**‘.... .... மன்ன முற்றத்து**

**ஆர்வலர் குறுகின் அல்லது காவலர்**

**கனவினும் குறுகாக் கடியுடை காவலர்”**

**(புறம். 390)**



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அஞ்சியின் கோட்டை முற்றத்தில் பாசிசிலர் வந்து மகிழ்வாரே அன்றி பகைவர் வருவது இயலாது என்ற நிகழ்ச்சியைப் பதிவாக்குகிறார். வறுமையில் வாடி பசித்துவரும் இரவலர் சுற்றத்தின் பாசிபடா;ந்த ஆடையினை நீக்கி பகன்றை மலர் போன்ற ஆடையினை அதியன் பாண் சுற்றத்திற்கு அளித்திடுவான் என்பதை,

**‘முதுநீர்ப் பாசி அன்ன உடைகளைந்து**

**திருமலர் அன்ன புதுமடிக் கொளீஇ”**

**(புறம். 390)**

என்ற பாடலில் அறிய இயலுகிறது.

### விருந்தோம்பல்

தமிழர்தம் பண்பாட்டு அமைப்பினில் விருந்தோம்பல் எனும் உணவளித்தல் பண்பாடு சிறப்பானதாகும். மக்களுக்கும் மறவருக்கும் மன்னன் உணவளித்ததைப் பெருஞ்சோற்றமலை, பெருஞ்சோற்றுநிலை என்ற புறத்துறைகள் காட்டுகின்றன. அதியமான் புலவர்களுக்கு அளித்த உணவு பற்றி,

**‘கவிழ்ந்த மண்டை மலர்க்குநா; யார்?”**

**(புறம். 103)**

தகடூர் நோக்கி வரும் விறலியை ஆற்றுப்படுத்தி அதியமானிடத்துச் சென்றால் ஓயாமல் உண்ணவும் தின்னவும் படுதலால் ஈரம் காயாத உண்கலத்தில் கொழுத்த நிணம் அளிக்க வல்லன், உலகமே வறுமையுற்ற காலத்திலும் பாதுகாத்தலை ஒழியாத வள்ளல் என்பதை இப்பாடல் இயம்புகின்றது.

அதியமான் தன்னாடு நோக்கிவரும் தமிழ்சான்றோர்களைப் போற்றிப் புரந்துள்ளதை,

**யாம் பாட தான் மகிழ்ந்து உண்ணும் மன்னே!”**

**(புறம். 235)**

என்ற பாடலால் அறியமுடிகிறது. தமிழ் வேந்தா;களின் விருந்தியல் பண்பு அளப்பறியது.

**‘உண்டாயின் பதம் கொடுத்து**

**இல்லாயின் உடன் உண்ணும்”**

**(புறம். 95)**



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என்ற பாடல் வழி அறியமுடிகிறது. ஒளவையார் அதியமானின் விருந்தயா;தல் பண்பினை.

**‘உடையன் ஆயின் உண்ணவும் வல்லன்**

**கடவர் மீதும் இரப்போர்க்கு ஈயும்”**

**(புறம். 315)**

என்ற புறப்பாடலில் அதியன் செல்வம் உடையவனாக இருந்தால் பலருக்கும் பகுத்தளித்துண்ணும் பண்பு கொண்டவன், தன்னை இரந்துவரும் இரவலர்க்கும் வீரா;களுக்கும் அளித்திடும் விருந்தினும் மேலாகச் சிறப்பு செய்வான் என்பதை மேற்காணும் பாடல் புலப்படுத்துகிறது.

**புலவன் நோக்கியப் புரவலன்**

இலக்கியம் மனித வாழ்வில் முகிழ்வனவாகும். அவ்வலக்கியம் படைத்திடும் படைப்பாளர்கள் சமகால உயா;ந்த ஆக்கங்களை அடுத்த காலத்திற்கு இட்டுச் செல்லும் பணியினை ஆற்றிட முனைகின்றனர்;. புறநானூற்று அதியமான் போரில் இறந்துபட்ட போது அவனை ஈமத்தீயில் வைத்து எரியு+ட்டும் காட்சியை,

**‘திங்கள் அன்ன வெண்குடை**

**ஒண் ஞாயிறு அன்னோன் புகழ் மாயலவே”**

**(புறம்.231)**

அதியன் உடலுக்கு மூட்டிய தீயானது வானளவு எழுந்து அவனை அழித்தாலும் ஞாயிற்றை ஒத்தவனான அதியமானின் புகழ், வானளவு உயா;ந்து நிலையாக நிற்கும் என ஒளவையார் எடுத்துக்காட்டுகிறார். மேலும் நடுகல் வழிபாட்டினை,

**‘இல்லாகியரோ காலை மாலை**

**அல்லாகியா; யான் வாழும் நாளே”**

**(புறம். 232)**

தன்னைப் போற்றிடும் அரசன் அதியமான் இறந்து போன பிறகு காலைப்பொழுதும் மாலைப்பொழுதும் இல்லாமல் போகட்டும் என்றவர் அதியனில்லாத என் வாழ்நாள் பயனற்றவை என்ற தன் வருத்ததை ஒளவை வெளிப்படுத்துகிறார்.





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அதியமானை மாய்த்த வேலானது அவனை மட்டும் அழித்தொழிக்கவில்லை அவன் உயிரெனப் போற்றியப் புலவர்களின் வாழ்வினையும் ஒழித்தது என்ற மன வெளிப்பாட்டினை.

‘அருந் தலை இரும்பாணா; அகல் மண்டைத் துளைஉரீ,

இரப்போர் கையுளும் போகி”

(புறம். 235)

என்ற பாடலில் வெளிப்படுத்துகிறார்.

### அதியமானின் கொடைத்திறம்

மன்னன் தன்னிடத்து வரும் இரவலர்க்கு கொடுத்தளித்தலைக் கொடையெனப் போற்றிய தன்மையிலிருந்து அதியமான் வேறுபடுகிறான். களிப்பினைத் தரும் கள்ளினையும் ஊன்துவை அடிசிலை வெள்ளிக்களத்தில் கொடுத்து உதவும் அதியமான் பாண்சுற்றம் இல்லத்தில் வறுமையில் வாடுமே என்றெண்ணி,

‘பகடுதரு செந்நெல் போரொடு நல்கி

கொண்டி பெறுக என்றோனே”

(புறம். 390)

என்ற பாடல் வரிகளால் கொடை மடம் கொண்ட அதியன் என்பதறிய இயலுகிறது. மேலும் பசிப்பிணியினைப் போக்க வல்ல மழைமேகம் அனையவன் அதியன் என்றும் ஓளவை சுட்டுகிறார். அதியமானின் அருங்கொடையை

‘அமிழ்துவினை தீங்கனி ஓளவைக்கு ஈந்த அதியன்” (சிறுபாண். 99)

செல்வமுடையவராய் இருக்கும் போது உணவு கொடுத்தும் இல்லாதபோது இருப்பதைப் பகிர்ந்து உடன் உண்ணும் வறியோர் சுற்றத்திற்குத் தலைவனான அதியமான் தன்நலம் கருதாதப் பண்புடையவன் என்ற ஓளவை,

‘நீலமணி மிடற்று ஒருவன் போல

மன்னுக பெரும”

(புறம். 91)

என்ற வரிகளில் சிவபெருமானோடு ஒப்பிட்டுள்ளதைக் காணமுடிகிறது. மேலும்,



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‘சிறியிலை நெல்லித் தீங்கனி குறியாது

சாதல் நீங்க எமக்கு ஈத்தனையே”

வாழ்நாள் நீட்டிக்கும் அரிய நெல்லிக்கனியைத் தானுண்ணாமல் எனக்கு கொடுத்தளித்த அருளுள்ளம் கொண்டவன் என வியந்தோதுகின்றார்.

**முடிவுரை**

பாடறிந்து ஒழுகும் பண்புடைய தமிழ் வேந்தா;களின் ஆக்கச் செலவ்வியலைப் புறநானூற்று ஒளவையார் பாடல்கள் வழி இக்கட்டுரை விளக்குகின்றது. பகுத்துண்ணும் உணவு பண்பாடு, கொடுத்தளிக்கும் கொடை பண்பு, விருந்து போற்றும் தமிழரின் மாண்பு, போரிலும் அறம் போற்றிய தன்னிகரில்லா தகைமை சால்பனைத்தும் பண்பாட்டுக் கூறுகளாக இக்கட்டுரை ஒளவையார் பாடல்கள் வழிப் புலப்படுகிறது.



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Full Length Article

IJCRAR/FLT/103

# முல்லைநிலத் தலைவனின் சூழலியல் பண்பாடு

முனைவர் த.அனுசுயா\*

வருகை விரிவுரையாளர், தமிழ்த்துறை, அ.அ.அ.கலைக்கல்லூரி, செய்யாறு - 604 407, தி.மலை மாவட்டம்.

முன்னுரை:

சங்க இலக்கியங்களில் பேசப்படும் முல்லைநிலத் தலைவன் பெரும்பான்மை போர்வினைப் பிரிவு, சிறுபான்மை பொருட்பிரிவு என இருவிதப் பிரிவுகளை மேற்கொள்பவனாகக் காணப்படுகிறான். தலைவியைப் பிரிந்து பகையரசனோடு போர் செய்வதற்காகச் செல்லும் தலைவன் காரகாலத் தொடக்கத்தில் வருவேன், அதுவரையில் நீ பொறுத்துக் கொண்டிரு எனக் கூறிப் பிரிந்து வினைமேற்கொண்டுள்ள நேரத்தில் தலைவியை நினைத்துப் பேசுவது மரபன்று. இதனை,

‘கிழவி நிலையே வினையிடத் துஐரயார்

வென்றிக் காலத்து விளங்கித் தோன்றும்” 1

எனத் தொல்காப்பியர்; கூறுவதைப் போன்று வினைமுற்றி மீண்ட தலைமகனிடம் பிரிவில் எம்மை நினைத்தீரோ எனக்கேட்ட தோழியிடம், தலைவன் தலைவியைக் காண வேண்டும் எனும் விருப்பம் இருந்தபோதிலும் வினைக்காகப் பிரியும்போது காமம் பெருகுவதில்லை. வினை செய்யும் இடத்திலும் நினைக்கப்படுவதில்லை. வினை முடித்தவழித் தலைவியை அடைய வேண்டும் என்ற வேட்கையைத் தவிர வேறு எவ்வகை உணர்வு;வும் இருப்பதில்லை. தலைமகளை அடைந்த பின் அவ்வேட்கை தணிந்து விடும். ‘இதுவே உலகத்துப் பண்பு” எனத் தலைவன் கூறுவதை,



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**‘நினைந்தனென் அல்லெனோ பொரிதே நினைந்து**

**மருண்டனென் அல்லெனோ உலகத்துப் பண்பே” 2**

எனவரும் குறுந்தொகை அடிகள் காட்டுகின்றது.

வினைமுற்றி மீளும்போது தலைவியின் விருந்தோம்பல் பண்பினை நினைந்து வழியிடைக் காண்போரிடம் கூறுவதை,

**‘உச்சிக் கொண்ட ஓங்குகுடை வம்பலிர்**

.... ....

**விருந்து அயா; விருப்பினள்” 3**

எனும் நற்றிணையால் அறியலாம்.

### நெஞ்சொடு புலத்தல்

தன்னுடைய வேந்தனுக்கு உதவியாகப் போர்வினை மேற்சென்ற தலைவன் பாசறையில் தனித்திருக்கும் போது தலைவியை நினைத்து ஏங்கி நெஞ்சொடு பேசுவதைச் சங்க இலக்கியங்களில் அறிய முடிகிறது.

மேகம் மழைப் பொழியும் நேரத்தில் தன் வேந்தனும் பகை மன்னனும் முரண்பட்டுப் பாசறையில் கண்முடாது இருக்க, கழுத்தில் உள்ள மணியொலியும் கோவலரின் ஆம்பல் குழலி;சையும் மாரிக்கால மாலையில் கேட்கும் தலைவியின் நிலை என்னாகுமோ என நினைப்பதை,

**‘வேந்தனும் வெம்பகை முரணி ஏந்துநிலை**

**யாங்குஆ குவர் கொல்” 4**

எனும் அகநானூற்றடிகளால் உணரலாம்.

மனைவியை வருந்தவிடுவது அறமன்று என அறத்திற்கும் அஞ்சாது அருட்குணம் மாறினும் மாறட்டும் எனக்கூறித் தலைவி புலம்புவாளாயினும் போர் செய்து நாம் ஈட்டிய செல்வத்தைப் பற்றி



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உறவினா; புகழ்ந்து பேசுவதைக் கேட்கும்பொழுது தலைவி நம்மோடு அணையும் இன்பத்தைப் பெறுவாள் என்பதை,

**‘அறனஞ் சலரே ஆயிழை நமரெனச்  
சிறிய சொல்லிப் பொரிய புலம்பினும்’ 5**

எனவரும் அடிகள் சுட்டுகின்றன.

வினைமுடித்துத் திரும்பும்போது தான் பிரிந்ததனால் உண்டான துன்பம் தீரும்படி பொரிய மாளிகையின் சுவரில் வாழும் பல்லித் தன் வருகையை முன்னரே அறிவித்திருக்குமோ எனத் தன் நெஞ்சிற்கு உரைப்பதை,

**‘முன்னியது முடித்தனம் ஆயின் நன்னுதல்  
வருவம் என்னும் பருவரல் தீர  
படும்கொல் வாழி நெடுஞ்சுவர்ப் பல்லி’ 6**

கார் தொடங்கி முல்லை மலர்கள் நிறைந்த காட்டகத்தே அமைந்துள்ள சிறிய ஊரின்கண் தலைவி பிரிவாற்றாது வருந்தி இருப்பாளோ என நினைப்பதை,

**‘நறுவீ முல்லை நாள்மலர் உதிரும்  
சீறூரோளே ஒண்ணுதல்’ 7**

என அகநானூறு விளக்குகின்றது.

பிரிவாற்றாது வருந்தும் மரபின் படி, முல்லைப்பாட்டுத் தலைவன் தலைவியைப் போன்றே, பாசறையில் தூங்காமல் இரவில் தனிமையில் பலவாறு சிந்திப்பதை,

**‘ஒருகை பள்ளியொற்ற யொருகை  
முடியொடு கடகஞ் சோ;த்தி நெடிது நினைந்து’ 8**

என்ற பாடலின் வழி நப்பு+தனா; புலப்படுத்துகிறார்.

தலைவன் - மனவிரைவு





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வினைமுடித்து மீளும் தலைவனின் உளவிரைவு பற்றி அக இலக்கியங்கள் மிகுத்துக்காட்டுகின்றன.

### ‘வேந்துறு தொழிலே யாண்டினது அகமே’ 9

எனும் தொல்காப்பியா; கூற்றின்படி அரசனுக்காகப் பகைவயிற்பிரிவு, தூதுப்பிரிவு போன்றன ஒரு ஆண்டிற்கு உட்படுமாகையால் தலைவன் வினைமுடித்துத் திரும்பும் காலம் கார்காலமாகிறது. கார்காலத்தில் போர்நிகழ்தல் இல்லை. தலைவன் திரும்பும் போது முல்லைநிலக்காடு அழகுபெற்றுத் திகழுகின்றது.

பறவை போல விரைந்து செல்லும் ஆற்றலுடைய குதிரைகள் புட்டப்பட்ட தேரானது இயல்பாகவே விரைந்து செல்லும் தன்மையது. அதனை மேலும் விரைந்து ஏகுமாறு குதிரைகளை முள்ளால் தீண்டி முடுக்குமாறு பாகனிடம் கூறுவது, தலைவன் தன் காதலியின் நீண்ட பிரிவுத்துயரை உடனே நீக்க வேண்டுமென்னும் ஆர்வம் காரணமாகவே என்பதை,

### ‘தீண்டா வைம்முள் தீண்டி நாம் செலற்கு

### ஏமதி வலவ தேரே” 10

எனும் நற்றிணையடிகள் தொர்விக்கிறது.

### ‘உலகு கடப்பன்ன புள்ளியற் கலிமா” 11

என வரும் அகநானூற்றுப் பாடலில் போர் முடிந்தவுடன் தலைவியின் பொற்புறு ஆகத்துத் துயிலின் இனிமை நினைவுக்கு வர, பாகனிடம் விரைந்து செல்லும் குதிரைகளின் கடிவாள வாரினை அறுந்து போகாதவாறு தோந்து விரைவாகச் செலுத்து என அறிவுறுத்துவதை உணரலாம்.

தலைவன் வினைமுடித்துத் திரும்பும்போது இடைவழியில் தங்கித் தாமதித்தல் இல்லை. தலைவியின் பால் விரைந்து செல்லும் அவன் உள்ளத்தைப் போன்றே உதவுகின்ற பறவைபோல் பறந்து செல்லும் விரைவுடைய குதிரையைக் கொண்டிருப்பதே எனத் தொல்காப்பியா; கற்பியலின் இறுதி நூற்பாவில்,

### ‘வினைவயின் பிரிந்தோன் மீண்டுவரு காலை



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### புள்ளியிற் கலிமா உடைமை யான” 12

என்கிறார். இதில் இடைச்சுரத்தில் தங்குதல் இல்லை என்பது வழியில் தங்காது இரவும் பகலுமாக வருவது. தங்குவானாயின் மனையாளிடம் விருப்பில்லை என்பதாகும். இவ்விலக்கணத்திற்குச் சான்று காட்டுவதாக,

### ‘இருந்த வேந்தன் அருந்தொழில் முடித்தெனப்

### நனியறிந் தன்றோ இலனே” 13

எனவரும் அகநானூற்றுப் பாடலை அறியலாம்.

விருந்தினரைப் போற்றும் இயல்பு கொண்ட தலைவி, தன் புதல்வன் தூங்கும் இடத்தில் சென்று ‘எந்தாய் வருவாயக” என அவனை உறக்கத்தலிருந்து எழுச்செய்யும் இனிய சொல்லைக் கேட்டுத் தான் மகிழ விரும்புவதை,

### ‘விருந்து விருப்புறாஉம் பெருந்தோட் குறுமகள்

### மின்னொளிர் அவிரிழை நன்னகா; விளங்க” 14

என்னும் நற்றிணையடிகளில் தலைவியின் நினைவும், தலைவியோடு சோ;ந்த குழந்தையின் நினைவும் தன் நெஞ்சத்திரையில் நிழலாடிய பின், தலைவியின் ;இல்லறமாட்சியும் விருந்தினரைப் போற்றும் திறத்தையும் பாகனுக்குக் கூறும் விதமாக இடைக்காடனார் காட்டுகிறார்.

சென்று போர்முடிந்த உடன் தலைவன் காதலியுடன் வாழும் வாழ்க்கையை விரும்புவான். காதலியுடன் வாழ்ந்து கழிந்த நாட்களே இவ்வுலகத்தில் பயனுடன் வாழ்ந்த நாட்கள் மற்றவை எல்லாம் வீணில் கழிந்த நாட்கள், பதா;, பயனில்லாத நாட்கள் என்ற கருத்தினை,

### ‘எல்லாம் எவனோ பதடி வைகல்

### கழிந்த நாள்இவண் வாழும் நாளே” 15

என வரும் குறுந்தொகைப் பாவடிகள் காட்டுகின்றன.



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### இரக்க உணர்வு

வினைமுடித்து மீண்ட தலைவன் வரும் வழியில் தன் துணையுடன் தேனுண்டு ரீங்காரம் செய்கின்ற வண்டுகள், மணிகளின் ஓசையால் பேதுற்று மயங்குமோ என அஞ்சித் தன் தோ;மணிகளின் நாவை ஒலியாமல் இழுத்துக் கட்டும் பெருந்தகையாளன் என்பதை,

**‘தாதுண் பறவை பேதுறல் அஞ்சி**

**மணிநா ஆர்த்த மாண்வினைத் தேரன்” 16**

என வரும் அகநானூற்றுத் தோழியின் கூற்றில் உணரலாம்.

இதே போன்று,

வினைமுடித்துத் தன் ஊர்க்குச் செல்லும் வழியில் ஆண்மான் தன் துணையோடு கூடி அமைதியாகக் கிடக்க, பாகன் தேரை விரைந்து செலுத்துதலைக் கண்ட தலைவன், அதன் ஒலியால் மான்களின் அமைதியான இன்ப வாழ்வு கெடுமென இரக்கத்தோடு எண்ணி, தோலில் புட்டிய குதிரைகளைத் தாற்றுக்கோலால் தூண்டாமல் மெல்லச் செலுத்துமாறு பாகனுக்குக் கூறுவதை,

**‘கடுமான் தோ;ஒலி கேட்பின்**

**நடுநாள் கூட்டம் அகலும் உண்டே” 17**

எனவரும் அடிகளில் தூய்மையான காதல் வாழ்வில் நெஞ்சம் பண்பட்டவர்கள் உயிரிரக்கம் உடையவர்களாயிருப்பா; என்பதை அறியமுடிகிறது.

மழையை வாழ்த்தல்

வினைமுற்றி மீண்டு வந்து தலைவியுடன் உறைகின்ற தலைவன் மழையை வாழ்த்துகின்ற மனநிலையினை,

**‘உலகிற்கு ஆணியாகப் பலர்தொழ**

**ஏயினை உரைஇயரோ” 18**



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எனும் ஐங்குறுநூற்றுப் பாடலில் இந்த உலகிற்கோர் ஆதாரமாகவும் யாவரும் தொழுமாறும் மழை இருக்கின்றது எனப் புகழ்ந்து, பல குன்றின் கொடுமுடிகள் தோறும் பொருந்தி உலாவி வருக, என வாழ்த்துகிறான்.

வினைமுடித்த வீறார்ந்த உள்ளமொடு இல்லம் திரும்பித் தலைவியோடு இன்புற்று அறச்செயல்களைச் செய்து அகமகிழ்ந்து கார்கால மழையை மின்னலிடும் முரசினைப் போல இடி முழக்கமிட்டும் தண்ணென நீரைச் சொரிந்து பெருமேகமே மழைப் பொழிந்து வாழ்வாயாக என வாழ்த்துவதை,

'கடிப்பிகு முரசின் முழங்கி இடித்திடித்துப்

பெய்க இனிவாழியே பெருவான் யாமே" 19

எனும் நற்றிணையால் புரிந்துகொள்ளலாம்.

### அடிக்குறிப்புகள்

1. இளம்பு+ரணர், தொல்காப்பியம், பொருளதிகாரம், தமிழ்ப்பல்கலைக்கழகம், தஞ்சாவூர், மு.ப. 1975.
2. குறுந்தொகை சொற்பொழிவுகள், புலவர்குழு, கழக வெளியீடு, சென்னை.



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Full Length Article

IJCRAR/FLT/104

# ஆற்றுப்படையில் கலைஞர்களின் பண்பாட்டுக்கூறுகள் முனைவர் து நீலாதேவி\*

உதவிப்பேராசிரியர், தமிழாய்வுத்துறை, புனித அன்னா கலை மற்றும் அறிவியல் கல்லூரி,  
மாதவரம், சென்னை.

### ஆய்வுச்சுருக்கம்

ஆற்றுப்படையில் இடம் பெற்றுள்ள கலைஞர்கள் தங்கள் வாழ்வை பரிசில் வாழ்வாகவே வாழ்ந்தனர். இக்கலைஞர்கள் வள்ளலைத் தேடிச்செல்லும் பொழுது அவர்களிடம் தான் வேண்டிய பரிசில் இது இதை எனக்கு தர வேண்டும் எனவும் பாடிப் பரிசில் பெற்றுள்ளனர். கலைஞர்கள் ஆற்றுப்படை நூலில் அரிசி முதல் யானை வரை பரிசாகப் பெற்றுள்ளனர். மேலும் இவர்களின் வளமை வறுமை சார்ந்த வாழ்வியல் கூறுகளை ஆராய்வதே இவ்வியலின் நோக்கமாகும்.

### முன்னுரை:

ஆற்றுப்படையில் இடம் பெற்றுள்ள பொருநர் பாணர் கூத்தர் விறலி பாடினியாகியோரின் வாழ்வானது பரிசில் வாழ்வாக அமைந்துள்ளதை அறிய முடிகின்றது. கலைஞர்கள் வள்ளல்களை நாடிச் சென்று தங்கள் கலைத்திறமைகளை காட்டியும் பாடல்களைப்பாடியும் மகிழ்வுறுத்துவர். மன்னர்களும் மக்களும் இக்கலைத் திறனைக் கண்டு மனம் உவந்து அளிக்கும் பரிசுகளை பெற்று மகிழ்வர். இதுவே "பரிசில் வாழ்க்கை" என்று தமிழண்ணல் குறிப்பிட்டுள்ளார்.

கலைஞர்கள் தம்மை வருத்திக்கொண்டு மற்றவர்களை மகிழ்விப்பர். அதை வள்ளலார்

"தாம் இன்புறுவது உலகின் புறக்கண்டு

காமுறுவர் கற்றறிந்த தார் "1

என்று கூறியுள்ளார். இதன் மூலம் கலைஞர்கள் கற்றவர்களாக இருந்துள்ளனர் ஆகையால் இக்கலைஞர்கள் கல்வி பெறுவதிலும் புலமை பெறுவதிலும் நாட்டம் அதிகம் கொண்டு காணப்படுவர். எனவே தான் வறுமை உள்ள இடம் புலமை மிகுதியாக இருப்பதையும் வளமை





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மிகுந்திருக்கும் இடம் புலமை குறைவதையும் ஆற்றுப்படை வழியே அறியமுடிகின்றது.புலமை மிகுந்த கலைஞர்களிடம் வறுமை மிகுந்து இருந்தது என்பதே உண்மையாகும் அளவு கடந்த செல்வத்தை இவர்கள் பெற்றாலும் சில நாள் கழித்து அவர்கள் வாழ்வு வறுமையை நோக்கியே அமைந்திருந்தது.

கலைஞர்களின் புலமை வாழ்வு வறுமையோடு தொடர்புடையது என்பது அறியப்படுகிறது.ஆகையால் கொடைவள்ளல் மன்னர் மக்களுக்கு தேவையான பொது வாழ்வுத் தத்துவத்தைப் பரப்பும் பங்கு இவர்களுடையது என்பதை அறியலாம்.ஆகையால் தான் அக்கால அரசர்கள் இவர்களுக்கு வரிசையறிந்து பரிசில் வழங்கினர்.

**ஆற்றுப்படையில் கலைஞர்களைப் பேணிப்பாதுகாக்கும் பொறுமை அரசர் கடமையாயிற்று என்பதை**

**“ஆண்கட னுடைமையிற் பாண் கடன் ஆற்றிய”2**

**“பாண் கடன் இறுக்கும் வள்ளியோய்” 3**

என்ற பாடல் வரிகள் கலைஞர்களின் சிறப்பை உணர்த்துகின்றன.இவ்வாறு வள்ளல்களின் கடமையாகப் புலவர்களையும் கலைஞர்களையும் போற்றும் செய்தி பலவிடத்தும் குறிக்கப்பட்டுள்ளது.எனவே பாட்டும் கலையும் அவை பெறும் பரிசும் பண்டமாற்றுப்பொருள்கள் அல்ல என்பதை அறிய முடிகிறது.

கலைஞர்கள் பாட்டுபாடி பரிசு பெற்று வாழும் வாழ்வானது பரிசில் வணிகமன்று என்பதை உலகிற்கு எடுத்துரைத்துள்ளனர்.ஏனெனில் மேற்குறித்த வார்த்தையை நாம் குறிப்பிட்டால் அது கலைத்துறைக்கே நாம் செய்யும் இழுக்காகும்.கலைஞர்களான பாணர் கூத்தர் பாடினி விறலி போன்றோர் எல்லாம் மேம்பட வாழ வைப்பது அரசரின் கடமையாகும் .ஆற்றுப்படையில் இடம் பெற்றுள்ள இக்கலைஞர்களின் வாழ்வானது பண்பாடு கலாச்சாரம் நாகரீகம் போன்றவற்றை வருங்ல சமூகம் பின்பற்றும் வகையில் அமைந்துள்ளன.காடுகளில் ஓடக்கூடிய காட்டாற்று வெள்ளத்தில் முதலைகளும் வாழும் அவை யானையையே விழுங்கி விடும்.அத்தகைய அச்சம் மிகுந்த காட்டு வழியில் செல்லும் கலைஞர்கள் தமக்கும் தாம் வைத்திருக்கும் இசைக்கருவிக்கும் எந்தவொரு துன்பமும் நேராத வண்ணம் விழிப்பாகச் சென்றதை பொருநர் ஆற்றுப்படை வழியே அறிய முடிகின்றது.

### **பரிசில் வேட்கை**

ஆற்றுப்படையில் இடம் பெற்ற கலைஞர்கள் வறுமையால் பரிசில் கேட்டு அரசர்களை நாடிச்சென்றதும் உண்டு.தங்கள் வரிசையறிந்து பரிசில் நல்கப்பட வேண்டும் என வேண்டுகோள்



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வைத்தனர்.ஆகையால் கலைஞர்கள் ஒருவரை விட ஒருவர் திறமையில் விஞ்ச வேண்டும் என்ற எண்ணம் ஏற்பட்டதால் தான் தமிழும் தமிழிலக்கியமும் வளர்ச்சியுற்றது.கலைஞர் மற்றும் புலவர்கள் தாங்கள்பரிசு பெற வேண்டும் என்ற ஆவலில் அரசரை நாடிச்செல்லும் பண்பே பரிசில் வேட்கை என்பதாகும்.இதற்கு சான்றாக பெருஞ்சித்தரனார் வாழ்வு அமைந்துள்ளது.இவர் தம் தாயும் மனைவியும் வறுமையால் வாடுவதைச் சுட்க்காட்டி அவர் குமணனிடம் பரிசு கேட்டதுண்டு.இவர் வாழ்வில் வறுமையின் தாக்கம் மிகுதியாக இருந்தன.இதன் விளைவாக குப்பைக்கீரையை உப்பின்றி வேகவைத்து வீட்டின் கதவை அடைத்துக்கொண்டு தம் சுற்றத்தாருடன் உண்ட நிகழ்வு சிறுபாணாற்றுப்படையிலும் புறநானூற்றிலும் கூறப்பட்டுள்ளது.

இளங்குமணனின் துன்புறுத்தலால் நாடு இழந்து காட்டில் வாழ்ந்த குமண வள்ளலிடம் பெருஞ்சித்தரனார் சென்றார்.குமணனின் நிலை கண்டு பதறிப்போய் அவரைக் காணச் சென்ற பெருஞ்சித்தரனார் மனம் மகிழ்ந்து சிறு குண்டுமணி அளவு பரிசில் தந்தனுப்பினும் பெற்றுக் செல்வதாகவும் கூறினார்.இளங்குமணன் முகம் மாறி பரிசில் தந்தால் அது யானைப்பரிசிலாக இருப்பினும் ஏற்பதில்லை எனக் கூறினார்.இதை

“உயர்ந்து ஏந்து மருப்பின் கொல்களிறு பெறினும்

கவிர்ந்துவிடு பரிசில் கொற்றலெ னுவந்துநீ

இன்புற விடுதி யாயிற் சிறிது

குன்றியும் கொள்வல் கூர்வேல் குமண”4

என்ற பாடல்வரி விளக்குகின்றது.

கலைஞர்கள் பெற்ற பரிசில் வகைகள்

வள்ளல்கள் கலைஞர்களுக்கு பலவகையான பரிசுகளையும் வழங்கினர்.குறிப்பாக அரிசி முதல் யானை வரை எத்தனையோ பரிசில்களை பெற்றனர்.நாடுகளையும் ஊர்களையும் கூடப் புலவர்களுக்கும் கலைஞர்களுக்கும் பரிசாக அன்று மன்னர்கள் வழங்கினர் என்பதை பதிற்றுப்பத்து வழியே அறியலாம்.

பொன் அணிகலன்களையும் பொற்றாமரைப் புக்களையும் முறையே மகளிர்க்கும் பாணர்க்கும் வழங்கும் மரபு அன்றிருந்தது என்பதையும் மேலும் பல்வகை பரிசுகள் வழங்கியும் எதிர் வரும் பொருநரை ஆற்றுப்படுத்தினர் என்பதை

“முரசுமுழங்கு மதனை மூவரும் கூடி

அரசுஅவை இருந்த தோற்றம் போலப்

ஆற்றுதிரப் படுதலும் நோற்றதன் பயனை”5



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என இப்பாடல் வரி விளக்குகின்றது.

பொருநர்களுக்கும் பாணர்களுக்கும் இத்தகைய பரிசில்கள் நல்கப்பட்டன.இசையும் கூத்தும் இவ்வாறு வளர்க்கப்பட்டன.கலைஞர்களுக்கு யானையும் தேரும் பரிசிலாக வழங்குவதே அவர் தம் புலமைச் சிறப்புக்கு பொருத்தமென்று கருதப்பட்டது என்பதை

“பாணர் தாமரை மலையவும் புலவர்

புநுதல் யானையொடு புனைதேர் பண்ணவும்”6

என்ற பாடல்வரிகள் விளக்குகின்றன.

### இரத்தல் இழிவு

ஒவ்வொரு மக்களும் தங்கள் வாழ்வை வளமுடன் வாழ பொருளீட்டல் அவசியமாகும்.சில நேரங்களில் உழைக்க இயலாமல் இரந்தும் உயிர்வாழும் சூழல் ஏற்படும்.ஆகையால் எக்காரணம் கொண்டும் இரந்து வாழ்தல் கூடாது.

சந்தவொரு முயற்சியும் செய்வதற்கு இயலாத உறுப்பு குறைபாடு உடையோர் பிணியாளர் முதலியோர் பிறரிடம் பொருள் எதிர்பார்ப்பது ஒருவாறு பொருந்தும்.மற்றவர்களுக்கு இரு பொருந்தாது இன்னின்னவர் ஆதரவு பெறுவதற்கு உரியர் என்று கூற நேரும் இடங்களில்

“சிறப்பில் சிதடும் உறுப்பில் பிண்டமும்

கூனும் குறளும் ஊழும் செவிடும்

மாவும் மருளும் உளப்பட”7

என புறநானூறு உணர்த்துகின்றது.

இந்நிலையை மணிமகலையும் உணர்த்துகிறது.

“காணார் கேளார் கால் முடப்பட்டோர்

பேணா மக்கள் பேசார் பிணியோர்

படிவநோன்பியர் பசிநோய் உற்றோர்

மடிநல் கூர்ந்த மாக்கள் யாவரும்”8

இப்படி இரத்தல் தொழிலை கண் இல்லாதவர் கால் இல்லாதவர் குழந்தை செல்வம் இல்லாத வயோதிகர் ஊமை கடும் நோய்க்கு உட்பட்டோர் மிக்க பசியுடையோர் வறுமையுற்றோர் போன்றோர் இரந்து வாழலாம் ஏனைய மக்கள் இரத்தல் கூடாது எனக் குறிப்பிடப்பட்டுள்ளது.



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### ஈதலின் சிறப்பு

ஈகையின் சிறந்த பெரியோர் ஏனையோருக்கு தம்பால் வந்து வறுமை கூறி இரப்பதற்கு முன்பாக விரைந்து அவர்க்கு உதவுவர். இவ்வாறு உதவும் அரசனின் புகழ் உலகம் நிலைத்திருக்கும் காலம் வரைத் தொடரும். உதவாதவர் வாழ்வு பயனற்றதாகும் என்பதை புறநானூறு பாடலின் வழி நாம் அறியலாம்.

“துன் அருஞ்சிறப்பின் உயர்ந்த செல்வர்

இன்மையின் இரப்போர்க்கு ஈயாமையின்

தொன்மை மாக்களின் தொடர்பு அறியலரே”9

என்ற பாடல் இதலால் ஈடுபடுவோருக்கு ஏற்படும் புகழ்நிலை உணர்த்தப்படுகிறது. மாறாக இருப்பதை கொடுக்காமல் இருப்பது இழிவை ஏற்படுத்தும் செயலாகும். அரசர்கள் தமக்கு இருக்கும் செல்வத்தை பிறருக்கு கொடுப்பதன் மூலம் அவர்கள் செல்வமானது வளரும் என்பதை

“பிறர்க் கொன்று ஈயாது வீயும் உயிர் தவப்பலவே”10

என்னும் பாடல் வரிகள் உணர்த்துகின்றது.

### ஈதலும் ஏற்றலும்

சங்ககால மக்கள் பிறரிடம் கேட்டு தங்களின் வறுமையை நீக்கி வாழ்வது தவறு என்ற எண்ணம் இருந்தது. அஃது “ஏற்பது இகழ்ச்சி” என்றும் பசுவிற்கு நீர் வேண்டும் என்று இருந்தாலும் அதைப்போன்று நாவிற்கு இழிவு தருவது பிறிதொன்றில்லை என்ற செய்தி அறியப்படுகிறது. ஈயென இரத்தல் இழிந்தன்று என்று பாடிய புலவர்கள் அரசர்களை நாடிச் சென்று இரந்துண்டு வாழ்ந்துள்ளார்கள் என்பதை நாம் ஆற்றுப்படையின் வழியே அறிய முடிகின்றது.

யாசிப்பது இழிவுதான் எனவே எவ்வளவு தாழ்நும் யாசித்து வாழ நினையாதே என அறிவுரை பகர்ந்துள்ளார்கள் சான்றோர்கள். சிலர் இரந்து எளிதாக வாழலாம் என்று எண்ணுபவர்களை அவர்கள் இடித்துரைக்கின்றனர். ஆகையால் எவ்வித முயற்சியும் பயனற்றுப்போகாத பொழுது ஊழ்வினை பயனால் ஒருவன் வறுமையுற்று வாழும்போது அவனைக் காப்பற்ற வேண்டியது இச்சமூகத்தின் பொறுப்பாகும்.. அதனால்தான் குறிப்பறிந்து கொடுக்கவேண்டும் என்பதை நம் முன்னோர்கள் வலியுறுத்தியுள்ளனர். ஒருவன் வறிய நிலையில் யாரும் உதவாத சூழலில் வாழும் பொழுது அவன் வாழ வழியின்றி தற்கொலை புரிந்து கொள்வான் ஆகையால் வள்ளுவர் இந்நிலையைப்போக்கவேண்டி





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“வறியார்க் கொன்றுஈவதே ஈகைமற் றெல்லாம்

குறியெதிர்ப்பை நீரது உடைத்து”11

என்று குறிப்பிட்டுள்ளார்.

தன்னால் பொருளீட்ட முடியாத நிலையில் தன்னுடைய மனைவி மக்கள் வறுமையால் வாடும்போது அதனைப்பார்த்துக்கொண்டிருத்தல் பாவம்; ஆகையால் இந்த வாழ்க்கைச் சிக்கலுக்குத் தீர்வாக ஒளவையார்”ஐயம் இட்டு உண்”12

எனப் பாடியுள்ளார்.மேலும் ஏற்பது இகழ்ச்சி என இடிதடதுரைத்த ஒளவை அடுத்து ஐயம்இட்டு உண் என அறிவுரை கூறியுள்ளார்.

**பாட்டும் பரிசிலும்**

பாடிப் பரிசில் பெற்று வாழ்கின்ற கலைஞர்களது வாழ்வை முழுவதுமாக இரத்தலும் ஏற்றலும் என்ற இரு நிகழ்வும் மக்களின் வாழ்வுடன் ஒப்பிட்டு எண்ணுதல் கூடாது .உலகில் இருவேறு வாழ்வுகள் உண்டு என்பதை வள்ளுவர்

“இருவேறு உலகத் தியற்கை திருவேறு

தெள்ளியர் ஆதலும் வேறு”13என்று குறிப்பிட்டுள்ளார்.

உலகத்தில் செல்வத்தையே உயர்வாகக் கருதி அதனையே சேர்க்கும் ஆற்றல் உடையவராதல் வேறு.கல்வியே உயர்வாகக் கருதி அதனைச் சேர்ப்போரும் உள்ளனர்.இவ்விரண்டும் ஒன்றில் ஒன்று இயல்பாகச் சார்வதில்லை.செல்வம் உள்ளவனுக்கு கல்வி நலம் குறைவு கல்வி மிகுதியாக உள்ளவனுக்கு செல்வம் குறைவு.இலையிரண்டும் மிக அருமையாக ஆயிரத்தில் ஒருவரிடம் தான் ஒன்று சேர்கிறது.

**பயன் கருதாது கொடுத்தல்**

ஈதலே சிறந்த அறமெனக் கருதி சங்ககால மக்கள் வாழ்ந்தனர்.அவர்கள் வேறு எந்தப் பயனையும் எண்ணி வாழவில்லை.

“எத்துணை ஆயினும் ஈதல் நன்று என

மறுமை நோக்கின்றோ வன்றே

பிறர்வறுமை நோக்கின்று அவன் கை வண்மையே”14





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என்ற பாடலில் பேகனது பெருங்கொடை பாராட்டப்படுகிறது. பேகன் கொடை கொடுப்பதன் பயன் மறுமை வவை நோக்கியதன்று மாறாக உலகில் வறுமையை நீக்குவதே சிறந்ததாகும் என்பதை விளக்கியுள்ளான்

### தொகுப்புரை

ஆற்றுப்படையில் இடம் பெற்றுள்ள கலைஞர்கள் மானம் உள்ளவர்களாகவும் வறுமையிலும் செம்மையாக வாழவேண்டும் என்ற நிலையில் வாழ்ந்த செய்தி ஆராயப்பட்டுள்ளது. கலைஞர்கள் தங்களின் திறமைக்கு ஏற்ப பரிசு வழங்கவேண்டும் என்று எண்ணினர். அதனால் தங்களின் திறமையை வளர்த்துக் கொண்டனர். கலைஞர்கள் தமக்கு கிடைத்த பரிசினை தாமே அனுகவிக்காது வறிய நிலையில் வாடிய தன் சுற்றத்தாருக்கும் கொடுத்து வாழ்ந்தனர் என்ற செய்தியானது ஆராயப்பட்டுள்ளது.

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Full Length Article

IJCRAR/FLT/105

# பள்ளு இலக்கியம் காட்டும் இறை வழிபாடு

ஜெ.தேவராஜன்\*

முனைவர் பட்ட ஆய்வாளர், தமிழ்த்துறை, அ.அ.அ.கலைக்கல்லூரி, செய்யாறு - 604 407, திருவண்ணாமலை மாவட்டம்.

முன்னுரை:

மனித இனம் இயற்கையிகந்த சக்தியைத் தன்வயப்படுத்திட முயன்ற முயற்சியின் விளைவாகவே வழிபாடு தோற்றம் பெற்றதென ஆய்வுகள் எடுத்தியம்புகின்றன. உணவு பாதுகாப்பான இருப்பிடத் தேவைக்கான குழு வாழ்வியலில் தமிழரினம் தங்களைச் சுற்றியுள்ள ஆற்றலை வழிபாட்டினால் வயப்படுத்த இயலும் என்றதின் அடிப்படையில் தோற்றம் கொண்ட தமிழர்தம் தொடக்க கால வழிபாட்டு நெறியில் இயற்கையை வழிபடுதல், நடுகல் வழிபாடு, சிறுதெய்வ வழிபாடு என்றறிய முடிகிறது. காடு, மலைகளென மனிதன் நாடோடி வாழ்க்கை வாழ்ந்த காலத்தில் இயற்கையின் சீற்றங்களைக் கண்டு அஞ்சிய போது அவற்றைத் தன் வயப்படுத்தும் போது இயற்கைச் சின்னங்களைக் குறியீடுகளாக்கி அவற்றை வணங்கி வந்தனர். பின்னர் இவ்வழிபாட்டு முறைகள் காலப்போக்கில் சடங்குகளாகத் தமிழர் வழக்காற்றில் பள்ளுப்பாடல்களிலும் பயின்றுள்ளதைக் காணலாம்.

இறை வழிபாடு

சங்க காலம் தொட்டு தமிழர்கள் இயற்கை வழிபாட்டின் மூலம் தங்களின் வாழ்வு சிறக்கும் என நம்பினர். நன்மை தீமைகளுக்குக் காரணமான இயற்கைச் சக்திகளை பழந்தமிழர் பேய், கடவுள், தெய்வம் என்று வழிபாடு செய்திருந்ததை, 'நன்மை செய்யும் ஆற்றலைக் கடவுள், தெய்வம்



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என்றும் தீமை செய்யும் ஆற்றலை அணங்கு, சூர், பேய் என்றும் கொண்டனர்”<sup>1</sup> என்ற கருத்து இங்கு நோக்கத்தக்கதாகும். இயற்கைப் பொருட்களிடத்திலுள்ள அச்சமும் இயற்கையின் ஆற்றலைப் பற்றிய அறியாமையும் இவ்வியற்கை நிகழ்ச்சிகளைத் தெய்வங்கள் நடத்துகின்றன என்ற நம்பிக்கையுமே தமிழரின் இயற்கை வழிபாட்டிற்குரிய காரணமாக இருந்திருக்கலாம் என்பதறிய முடிகிறது.

சங்ககாலந்தொட்டுத் தமிழரின் வழிபாட்டு நெறியானது முக்கூடற்பள்ளுவில் பூலாவுடையார், குழுக்காவுடையார், கரையடிச் சாத்தா புலியூருடையார், வடக்குவாய்ச் செல்லி முதலிய சிறுதெய்வ வழிபாடுகளை,

‘பொங்கலு மிட்டுத்தேங் காயும் கரும்பும்

பூலா வுடையாருக்குச்

சாலக் கொடுங்கள்

குங்குமத் தோடுசந் தனமுங் கலந்து

குழுக்கா வுடையா ரய்யர்

தமக்குச் சாத்தும்

கங்கணங் கட்டியே ஏழுசெங் கடாயும்

கரையச் சாத்தா முன்னே

விரைய வெட்டும்”<sup>2</sup>

என்ற முக்கூடற்பள்ளுப் பாடலில் தேங்காய், பூ, பழம், குங்குமம் சாத்தல் சந்தனம் சாத்துதல், பொங்கலிட்டு வழிபடுதலை அறியமுடிகிறது. உழவுத் தொழில் சார்ந்து ஒவ்வொரு நிலையிலும் வேளாண்மக்கள் தெய்வ வழிபாட்டைப் போற்றியிருந்தனர்.

உழவினால் உலகத்தைக்காக்கும் வேளாண்மரபுகளைப் பள்ளு நூல்கள் எடுத்துக் காட்டுகின்றன. உழவர்கள் ஒவ்வொரு நிலையிலும் கடவுள் வழிபாடு செய்திருந்ததைப் பள்ளு



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இலக்கியம் பாடிய புலவர்கள் தங்களின் சமய மரபுச் சார்ந்த செய்திகளாக எடுத்தியம்பியுள்ளதை அறிகிறோம்.

வேளாண்மை சிறந்திட மழைவளம் வேண்டும், மழையினை வேண்டி பள்ளியர் பரவுதல் என்னும் செய்தி பள்ளர் வாழ்வியலில் இருந்துள்ளதை அறியமுடிகிறது. பெருந்தெய்வ மரபுகள், சிறுதெய்வ மரபுகள் என்ற பாகுபாடு இன்றி வழிபாட்டுச் சடங்கு முறைகள் தங்களின் விருப்பத்திற்கேற்பவே வழிபட்டிருந்ததை,

**கொண்டருள் தாயே” 3**

**‘..... முருகன் முன்பாகக்**

**கண்டல் உணாநிறக் கிடாய்ப் பலியும் கொடுத்து” 4**

என்று மேற்கண்ட பாடல்களின் மூலம் பள்ளர்கள் கடவுளுக்குப் பலி தந்து மழை வளம் வேண்டி வழிபட்டிருந்ததைப் பள்ளுப் பாடல்கள் எடுத்துக் காட்டுகின்றன.

**‘மாரிப் பொருட்டால் வரங்குறித்து மள்ளரெல்லாம்**

**சேரிக் குரவையெழுத் தெய்வநிலை போற்றினரே” 5**

பள்ளு நூல்களில் பள்ளியரின் மீது தெய்வம் ஏறப்பெற்ற நிலையில் அருள் வாக்குக் கூறிடும் நிலை நாட்டுப்புற வழக்காற்றில் இன்றும் இருப்பதைக் காணலாம்.

**சிறுதெய்வ, பெருந்தெய்வ வழிபாடு**

பள்ளுப் பாடல்கள் சிறுதெய்வ, பெருந்தெய்வ வழிபாட்டு நிலைகள் வேறுபாடுகளின்றிக் கலந்து இடம் பெற்றுள்ளன. பெருந்தெய்வங்களான சிவன், முருகன், திருமால், தேவேந்திரர், விநாயகர், உமையம்மை ஆகியோரை முக்கூடற்பள்ளுவைப் போன்றே எல்லாப் பள்ளு நூல்களும் எடுத்துக்காட்டுகின்றன.

**‘காவலராந் தேவரை முன் கைதொழுது பின்னரும் என்**

**ஆவலினா லே அகழகர்.....” 6**



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என்று முக்கூடற்பள்ளு திருமாலை வணங்கிடுவதையும்,

**பூவளமும் வையா புரிவளத்துக் கதிபதியே.....7**

என்று வையாபுரிப்பள்ளு திருமாலை வணங்கிடுவதையும் அறியலாம்.

தாண்டவராயன், நடனமூர்த்தியாகிய சிவபெருமான், யானை முகனைச் சிவபெருமான் தன்னோடு கோவிலுக்கு உள்ளேயே வைத்துக் கொண்டார் என்பதை,

**உள்ளூர் கோவிலுக்குள்ளே யடைந்தான் 8**

என்ற முக்கூடற்பள்ளு வரிகள் எடுத்துக் காட்டுகின்றன.

### மழை வருதல்

கற்பகச் சோலையின் கடவுளான இந்திரன் ஏவலினால் மேகங்கள் மழை பொழிந்திடவும், முக்கூடலில் மாலழகர் புகழ் ஓங்கிடவும் பள்ளர் ஒன்றிணைந்து குரவையிட்டு ஆடிப்பாடினர் என்பதை

**மிக்க சேரியில் - பள்ளர்**

**முழுதுங் குரவை யிட்டே**

**எழுதின மாடர் 9**

ஆண்டாள் தம் பாசுரங்களில் திங்கள் மும்மாரிப் பொழிந்திட இறைவன் கண்ணனின் அருள் வேண்டுவதை திருப்பாவையில் அறிவது போன்று

**'திங்கள்மும் மாரியுல கெங்கும் பெய்யவே**

**தெய்வத்தைப் போற்றி வந்தாற்**

**கைதருங் காண்" 10**

முக்கூடற்பள்ளுவும் மாதம் மூன்று மழை பொழிதலைக் காட்டி நிற்கிறது.வயல்கள் நன்றாக விளைச்சல் பெருகவும், நாடு செழித்திடவும் நல்ல மழை பொழிய வேண்டும் என்றும் பள்ளரினங்கள் தெய்வத்தைப் பரவியிருந்ததை





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### பள்ளிப் பள்ளர் ஆடிப்பாடித்

#### துள்ளிக் கொள்வோமே” 11

என்று ஆனந்த பரவசத்துடன் ஆடிப்பாடி மழையினை வரவேற்றனர் என்ற செய்தியினை அறியலாம். மழைபொழிவதற்கான அறிகுறிகள் வானில் தோன்ற ஆனந்தக் களிப்பில் துள்ளிக் குதித்தாடும் வேளாண் பெருமக்கள் வான் மழையினை வரவேற்கின்றனர். மழை பொழிந்து வெள்ளம் பெருக்கெடுத்து ஆறுகளில் பாய்ந்தோடி வரும் நீரானது ஆறு, ஏரி, குளம் யாவும் நிறைந்ததைக் கண்டு உளம் மகிழ்கின்றனர். வயல் வேலைகளுக்கு அனைவரும் ஆயத்தமானார்கள் இந்தச் சூழலில் வயல்களின் வகைப்பாடு, நெல் (வித்து) வகை, மாட்டு வகை, ஏர்கால் வகை, கலப்பை, மேழி, நுகம் என்னும் உழவோடு ஒருங்கிணைந்தவைகளின் வகைகள் பள்ளர் தலைவன் குடும்பனிடம் பண்ணையாளன் கேட்டறியும் நிலையில் பள்ளநூல்களில் காணமுடிகிறது.

### உழவு முறை

முக்கூடற்பள்ளுவில் திருமாலான முக்கூடல் அழகரை வணங்கிடாத வரை தரிசில் நிலத்தினைக் கொழு கொண்டு உழுவது போன்று உழுதுடுவேன் என குடும்பன் உரைப்பதைக் காணலாம். இதிலிருந்து வைதீகத்தின் ஒரு பகுதியான வைணவம் பாமர மக்களிடத்துத் தழைத்தோங்கிடவே இதுபோன்றதான உரையாடல்கள் பள்ளநூல்களில் இடம் பெறுவதை அறியலாம். சமயம் செல்வாக்குப் பெறுவதற்காகவே கடவுளை வழிபடும் மரபை,

### உழுப் பார்க்குந் தரிசென்று

#### கொழுப் பாச்சுவேன்” 12

என பள்ளன் எடுத்தியம்புவதைக் காணலாம்.

மருத நில நன்செய் வயல்களில் வேளாண் மக்களாகிய மள்ளர், பள்ளர், குடும்பனார், குடும்பர், ஆற்றுக்காலாட்டியர் போன்ற இனப்பெயர்கள் பள்ளநூல்களில் குறியீடாகப் பார்க்கின்றோம்.



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**‘தாற்றுக்கால் பூந்தளவத் தாரமுகர் முக்கூடற்**

**நாற்றுக்கால் விட்டு நடுகைக்கால் ஏறாதே” 13**

சேற்றுக்கால் செலிவியர் என்றழைக்கப்படும் பள்ளியர் வயலில் இறங்கி நாற்றுநட்டால் ஒரு போகத்தில் விளைச்சாலானது ஐந்து மடங்காக விளைந்திடும் என்று முக்கூடற்பள்ளு பள்ளர்கள் எடுத்தியம்புகின்றனர்.

**மள்ளர் பலரும் நாடி வயலிற்கூடி**

**ஓங்கு நாட்கதிர் கொய்தார் உவகை செய்தார்” 14**

நாட்கதிரோடு பொங்கலிட்டு தெய்வம் பரவுதலை முக்கூடற்பள்ளு எடுத்தியம்புகிறது.

### நெல் பங்கீடு

உழவன் தன்னுழைப்பால் விளைச்சல் கண்ட நெல் வளமையினை அடியவர்களுக்கு உணவிடும் தினச்சத்திரத்திற்கும், பெரிய நம்பி திருமாளிகைச் செலவிற்கும், திருமாலின் திருப்பதிகள் ஏழினுக்கும், பண்பில் சிறந்த காவை மடமாலையப்பன் பிள்ளையின் மடத்திற்கும், முக்கூடல் அழகர் பண்ணையில் விளைந்த நெல்லினை குடும்பன் மரக்கால் கொண்டு அளந்திடும் போது பண்ணையாளனிடத்தில் நெற்கணக்கினை மறவாது கேளுங்கள் என்றுகூறுகின்றான். மேலும் ஆடித் திருவிழாவிற்கு ஆயிரம் கோட்டை நெல்லையும், பங்குனித் திருவிழாவிற்கு ஆயிரங்கோட்டையும், சிற்றாறு அணையிலுக்கு ஆயிரங்கோட்டையும், மண்டகப்படிச் சாத்துவுக்கு, நாவணர், மறையவர்களுக்கும், தினபூசைக்கும் அளந்தது போக மீதமுள்ளதை

**‘..... சேரில்**

**மற்ற நெல்லும் விதையுங்கட்டி**

**வைத்தேன் பண்ணை ஆண்டே” 15**



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என்று நெற்களத்தில் பண்ணைக்காரன் முன்பு பள்ளன் நெற்கணக்குச் சொல்லுகிறான். ஆடித் திருநாள் முதல் தினப்பூசை வரை திருநாளுக்கும், தான தருமங்களுக்கும் அவன் அளந்து கொடுத்த நெல் கணக்கை விவரமாகச் சொல்லுகிறான்.

பள்ளியர் ஏசல்

தம் கடவுளான திருமாலைத் தவிர வேறு சமயக்கடவுளை வழிபடுவோரைத் துன்புறுத்துவேன் என முழக்கமிடும் குடும்பன் (பள்ளன்) இளைய பள்ளி மாற்று சமயஞ்சார்ந்தவராக இருப்பினும் அவளின் மீது அன்பு செலுத்துவது காரணம் என்ன என ஆராயின் புறச்சமயம் என்பது சைவ - வைணவத்திற்குப் புறம்பான கிறித்துவம் என இதிலிருந்து அறியப்படுகிறது. இளையபள்ளி நீ வணங்கும் கடவுளான திருமால் இராம அவதாரத்தில் கல்லாகவிருந்த அகலிகையைப் பெண்ணாக மாற்றினாடி மூத்தப்பள்ளி என்றும் மூத்தபள்ளி இளைய பள்ளியினைப் பழித்திட அவள் போற்றி வணங்கிடும் கடவுளான சிவனையும் இணைத்துப் பேசுவது பள்ளு நூல்களில் இடம் பெறக் காணலாம்.

### முடிவுரை

பள்ளு நூல்களில் இடம் பெறும் பாட்டுடைத்தலைவனோடான கடவுள் வழிபாடு விரவிவருவதைக் காணலாம். பள்ளன், பள்ளியர், பண்ணைக்காரன் என்றவாறாக எழும் உரையாடல் வழி வெளிப்படும் வழிபாடு நிலையில் பள்ளனின் சமயத்தின் மீதான ஏசல் நிலை விவாதத்தை எந்தப் பள்ளும் முன்வைக்கவில்லை ஆனால் பள்ளியர் இருவரின் சமயஞ்சார்ந்த ஏசல் சமயச்சாடலாக மலர்ந்து பின் ஒன்றிணைதலில் முற்றுப் பெறுவதை இந்நூல்கள் எடுத்துக்காட்டுகின்றன. பள்ளியர் ஏசல் பள்ளு நூல்களில் இடம் பெறுவதற்குக் காரணமாக அமைவது பள்ளியர்க்கு வழங்கப்பட வேண்டிய குடிச்சுதந்திரம் எனும் உழைப்பு ஊதியமான நெல் கிடைக்கப்பெறுவதற்கான முழக்கமாகவே இதனை அறியமுடிகிறது. தங்களின் உழைப்பில்



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விளைந்த நெல்பொலிவைத் தாங்களே துய்த்துணராத சுரண்டல் வடிவத்தின் வெளிப்பாடாகவே பள்ளு நூல்களில் வரும் ஏசல் பகுதியும், அவர்களின் சமாதானமும் எனவறிய இயலுகிறது.

### அடிக்குறிப்புகள்

1. க.சுப்பிரமணியர், சங்ககாலச் சமுதாயம், ப.73.
2. முக்கூடற்பள்ளு, பா. 33



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Full Length Article

IJCRAR/FLT/106

## சிலப்பதிகார ஆய்ச்சியர் குரவை காட்டும் பண்பாட்டம்சங்கள்

ஜெ. ஹரோசனா\*

விரிவுரையாளர், மொழிகள் துறை, இலங்கை சபரகமுவப் பல்கலைக்கழகம், இலங்கை

முன்னுரை:

பழந்தமிழ் இலக்கியத் தொகுதியில் சங்க இலக்கியங்களுக்கு அடுத்ததாகச் சிலப்பதிகாரத்துக்குத் தனியான முக்கியத்துவம் உண்டு. சிலப்பதிகாரம் கோவலன் கண்ணகியின் வரலாற்றைப் பதிவுசெய்துள்ள ஒரு காவிய இலக்கியம் என்பதற்கப்பால், ஊழ்வினையின் வலிமை, பத்தினிப்பெண்ணைப் போற்றல், செங்கோன்மை தவறாமையின் சிறப்பு ஆகிய அறக்கூறுகளை உணர்த்துகின்ற ஓர் இலக்கியம் என்பதற்கப்பால் தமிழ்ச் சமூகத்தின் பண்பாட்டுக் களஞ்சியமாகவும் திகழ்கின்றது. சிலப்பதிகார முழுமையிலும் சமூகம், சமயம், கலை, மொழி எனப் பொருள்சார், பொருள்சாராப் பண்பாட்டம்சங்கள் பற்பல பொதிந்து காணப்படுவதுடன் தமிழ்ச் சூழலில் நிலைபெற்றிருந்த வெவ்வேறு இனக்குழுமங்களின் பண்பாட்டுக் கூறுகளும் நிறைந்துள்ளன. வேட்டுவர், ஆயர், எயினர் முதலான குடியினரின் பண்பாட்டு எழுதுகைக்குச் சிலப்பதிகாரம் பெருந்தகவல் களஞ்சியமாக விளங்குகிறது. அவ்வகையில் இக்கட்டுரையில் சிலப்பதிகாரத்தின் ஆய்ச்சியர் குரவையில் இடம்பெறும் பண்பாட்டுக் கூறுகள் ஆராயப்பட்டுள்ளன.

ஆய்ச்சியர் குரவை என்னும் சிலப்பதிகாரப்பகுதி, மையக்கதையுடன் கலக்கின்ற ஓர் கிளைக்கதையாக உள்ள அதேவேளை இனக்குழும சமுதாயமொன்றின் பண்பாட்டு மூலங்களைத் தாங்கி வந்திருக்கின்ற ஓர் பகுதியாகவும் அமைந்துள்ளது. அப்பகுதி உணர்த்துகின்ற குரவை, ஆய்ச்சியர் ஆகிய இரு சொற்களுமே அப்பகுதியின் பண்பாட்டுச் சிறப்பின் வெளிப்பாடுகளாகும். குரவை என்பது இசைப்பண்பாட்டை, இசைமரபை வெளிப்படுத்துகின்ற ஓர் இலக்கிய வடிவமாக அமைந்த அதேவேளை கிராமிய, நாட்டார் பண்பாட்டில் பெரிதும் முக்கியம் பெறுகின்ற ஓர் வடிவமாகவும் காணப்படுகின்றது. ஆய்ச்சியர் என்பது இடையர் சமூகத்திலுள்ள பெண்களைச்





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குறிக்கின்ற ஓர் சிறப்புச் சொல்லாகும். இந்தவகையில் ஆயர் - ஆய்ச்சியர் எனப்படுகின்ற ஆண், பெண்களை உள்ளடக்கிய இடையர் சமுதாயத்தின் பண்பாட்டம்சங்கள் பலவற்றை வெளிப்படுத்துகின்ற ஓர் பகுதியாக ஆய்ச்சியர் குரவை காணப்படுகின்றது. அக்குழுமத்தின் நம்பிக்கைகள், இசை, நடன, நாடக மரபுகள், சடங்குகள், பழக்கவழக்கங்கள், உணவு, உடை சார்ந்த பொருள் சார்ந்த பண்பாட்டம்சங்கள் என பலவும் ஆய்ச்சியர் குரவையில் பதிவுசெய்யப்பட்டுள்ளன. அவற்றைப் பின்வருமாறு பார்க்கலாம்:

ஆய்ச்சியர் குரவையில் ஆயர் - ஆய்ச்சியர் சமூகத்தின் நம்பிக்கைகளாகக் கூறப்பட்டுள்ள விடயங்களுள் சகுனம் பார்த்தலும் அதனால் விளையும் நற்பயன், தீயபயன் ஆகியவை தொடர்பான நம்பிக்கைகளும் இடம்பெற்றுள்ளன. குடத்துப் பால் உறையாமை, ஆனேற்றின் கண்களிலிருந்து கண்ணீர் உகுதல், உறியில் இட்ட வெண்ணெய் உருகாதிருத்தல், ஆட்டு மறிகள் துள்ளி விளையாடாதிருத்தல், பசுக்களின் கழுத்திலுள்ள மணிகள் அறுந்து விழுதல் முதலானவை தீய சகுனங்களாகக் கருதப்பட்டுள்ளன. இதனால் துன்பம் ஏதேனும் நேரிடும் என ஆயர் இனக்குழுமத்தினர் நம்பிக்கைகொண்டிருந்துள்ளனர் என்பதை ஆய்ச்சியர் குரவையினூடு அறிய முடிகின்றது.

ஏறு தழுவுதல் ஆயர் குழும ஆண்களது வீரவீளையாட்டுக்களில் ஒன்றாகக் காணப்பட்டுள்ளது. ஏறு தழுவி வென்ற ஆண் வீரனாகவும், ஏறு தழுவிய ஆணை மணம் செய்தல் பெண்ணுக்குரிய பெருமையான அடையாளமாகவும் சமூக அந்தஸ்த்தாகவும் கருதும் நிலை காணப்பட்டுள்ளது. அதனை ஆய்ச்சியர் குரவையின் பின்வரும் பாடலடிகள் காட்டுகின்றன:

“காரி கதன் அஞ்சான் பாய்ந்தானைக் காமுறும் இவ்

வேரி மலர்க் கோதையாள் சுட்டு

நெற்றிச் செகிலை அடர்த்தாற்கு உரிய இப்

பொன் தொடி மாதராள் தோள்.

மல்லல் மழ விடை ஊர்ந்தாற்கு உரிய இம்

முல்லை அம் பூங் குழல்-தான்.

நுண் பொறி வெள்ளை அடர்த்தாற்கே ஆகும் இப்



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பெண் கொடி மாதர்-தன் தோள்.

பொன் பொறி வெள்ளை அடர்த்தாற்கே ஆகும் இந்

நன் கொடி மென்முலை-தான்.

வென்றி மழ விடை ஊர்ந்தாற்கு உரியவள் இக்

கொன்றை அம் பூங் குழலாள்.

தூ நிற வெள்ளை அடர்த்தாற்கு உரியள் இப்

பூவைப் புது மலராள்”

இனக்குழும சமுதாயங்கள் தொல் பழந்தமிழ்ச் சமூகத்தின் எச்சங்களாக விளங்குவதுடன் அச்சமூகங்களில் காணப்பட்ட பண்பாட்டுக் கோலங்களின் தொடர்ச்சியையும் கொண்டு விளங்குகின்றன. ஆய்ச்சியர் குரவை காட்டும் ஆயர் சமூகமும் தொல் இனக்குழுமப் பண்புகளைக் கொண்ட ஒரு சமூகமாகக் காணப்பட்டுள்ளது என்பதற்குப் பெண் முதன்மைத்துவம் ஓங்கியிருந்தமைக்கான சான்றுகள் சில காணப்படுவதானது தக்க எடுத்துக்காட்டாகும். தொல் இனக்குழும சமூகங்களில் முதுபெண்டிர் எனப்படும் மூத்த, பழமையான பெண்களுக்கு முக்கிய இடமுண்டு. தாய்வழி சமூகங்களில் தலைமைத்துவத்திலும், அதிகாரத்திலும், விருந்தோம்பலிலும், வீரத்திலும் பெண்களுக்கு நிராகரிக்கமுடியாத ஒரு முக்கியத்துவம் உண்டு. சங்க கால இனக்குழும சமுதாயத்தின் எச்சங்களைக் காட்டுபவை எனக் கொள்ளப்படுகின்ற மூதின்முல்லை, வல்லாண் முல்லை, உவகைக் கலுழ்ச்சிப் பாடல்களில் இப்பண்புகள் வெளிப்படுவதுடன் அப்பெண்கள் மூதில்மகளீர் என்னும் சிறப்புச் சொல்லாலும் சுட்டப்படுகின்றனர். அதையொத்து ஆய்ச்சியர் குரவையிலும் ஐயையின் தாயாகிய மாதரி என்னும் பெண் ‘இடைமுது மகளிர்’ எனவும் ஐயை ‘இடைமுது மகள்’ எனவும் சிறப்புச் சொல் கொண்டு அழைக்கப்படுகின்றாள். அதேவேளை மாதரிதான் பசுக்களுக்கும், மறிகளுக்கும் ஆயர்களின் வாழ்வாதாங்களுக்கு நிகழ்ந்த தீய சகுனங்களைக் கண்டு முதலில் அஞ்சுபவளாகவும் தீய சகுனங்களினால் விளையும் இன்னல்களுக்கு அஞ்சி அவற்றைப் போக்குவதற்கான நடவடிக்கைகளில், பரிகாரங்களில் ஈடுபட, மற்றவர்களையும் ஈடுபடுத்துவதற்கான செயல்களுக்கு ஆணையிடுபவளாகவும் இருப்பதை ஆய்ச்சியர் குரவையில் காணமுடிகின்றது.



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ஆயர்களது வழிபாட்டில், 'மாயோன் மேய காடுறை உலகமும்' என்ற தொல்காப்பிய சூத்திரத்துக்கேற்ப மாயோனாகிய திருமாலை வழிபடுதலே முதன்மை பெற்று விளங்கியுள்ளது. ஆய்ச்சியர் குரவை முழுவதும் அவ்வழிபாடுதொடர்பான பண்பாட்டு அம்சங்களுள் திருமாலது பெருமைகள், வீர தீர்ச் செயல்கள், அவதாரங்கள், அவதாரங்களுடன் தொடர்பான புராண இதிகாசக் கதைகள் என்பனவே கூறப்படுகின்றன. இங்கு குரவைக் கூத்தாடியதற்கான நோக்கம் திருமாலை நினைப்பதற்கும், வழிபடுவதற்கும், தமக்கு ஏற்படவிருக்கும் துன்ப அறிகுறிகளுக்குமான நிவர்த்திக்கான ஒரு வழியாகவே கொள்ளப்பட்டுள்ளது. மூன்றடியால் உலகளந்த கதை, பாற்கடல் கடைந்த கதை, குருந்த மரத்தினை முறித்தொழித்த கதை, கஞ்சனை வதம்செய்தது, பாண்டவர்க்கு எரியவனானது, துரியோதனாரியாரிடத்தில் தூது சென்றது, இராம கதை முதலான புராணக் கதைகள் ஆய்ச்சியர் குரவை முழுவதும் கூறப்பட்டுள்ளன. எனவே, ஆயர்களது பண்பாட்டு அம்சங்களுள் மாயோன் எனப்படும் கண்ணன் வழிபாடும் அதுதொடர்பான நம்பிக்கைகளுமே ஓங்கியிருந்துள்ளன எனலாம். குரவையாடுதல் என்பது அவ்வழிபாடு சார்ந்த சடங்கு முறைகளுள் ஒன்றாகக் காணப்பட்டுள்ளதுடன் அவ்வாறு குரவையாடிச் சடங்கினை மேற்கொள்ளுவதால் மாயோன் ஆநிரைகளுக்குள் தோன்றி ஆயர்களது துன்பங்களைப் போக்குவான எனவும் அச்சமுகத்தினர் நம்பியுள்ளனர். இதனால் மாயோனுடைய புகழையும், பெருமைகளையும், வீர தீர்ச் செயல்களையும் திரும்பத் திரும்ப பாடிப் பாடி அவனை ஆநிரைக்குள் வருமாறு வேண்டுவதாகப் பாடல்கள் அமைந்துள்ளன. அப்பாடல்கள் வருமாறு:

கன்று குணிலாக் கனி உதிர்த்த மாயவன்

கொன்றை அம் தீம் குழல் கேளாமோ தோழீ!

ஆம்பல் அம் தீம் குழல் கேளாமோ தோழீ!

கொல்லை அம் சாரல் குருந்து ஓசித்த மாயவன்

எல்லை நம் ஆனுள் வருமேல் அவன் வாயில்

முல்லை அம் தீம் குழல் கேளாமோ தோழீ!

ஆயர்களது இசைமரபு, இசைக்கருவிகள், பண்கள், கூத்துமரபு என்பவை ஆய்ச்சியர் குரவையில் அதிக கவனம் பெற்றுள்ளன. பண்டைத் தமிழருடைய இசை மற்றும் நாடக மரபுகளை



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ஆராயப் புகுந்த பலரும் சிலப்பதிகாரத்தையும் அதன் ஒரு பகுதியாகிய ஆய்ச்சியர் குரவையையும்; விட்டுவிட்டுக் கடந்து செல்ல முடிவதில்லை. அந்த அளவுக்கு ஆய்ச்சியர் குரவை இசை மற்றும் நாடகப் பண்பாட்டில் அதிக முக்கியத்துவம் உடையதாகக் கருதப்படுகின்றது. குரல், துத்தம், கைகளை, உழை, இளி, விளரி, தாரம் என தமிழிசைகள் கூறப்படுவதுடன், அவ்வாறு பெயரிடப்பட்ட ஏழு பெண்களும் மாறி மாறி ஒவ்வொருவராகக் குரலெடுத்துப் பாடுவதும் அவர்கள் பாடும் பண்கள் தொடர்பான செய்திகளும் இடம்பெற்றுள்ளன. கொன்றை, ஆம்பல், முல்லை, பாலை ஆகிய பண்களை ஆய்ச்சியர் பாடியதாகக் குரவையில் கூறப்பட்டுள்ளது. குழல், நரம்பு வாத்தியங்கள் முதலான இசைக்கருவிகள் ஆயர்களிடத்தில் புழக்கத்தில் இருந்துள்ளன. ஆய்ச்சியர் குரவை என்பது குழுப்பாடல் மற்றும் ஆடல் மரபாகவே விளங்கியுள்ளது. ஏழு பெண்களும் நண்டு போலக் கைகோர்த்து வட்டமாகவும் பின்னர் சோடி சோடியாகவும் நின்று ஆடுகின்ற கூத்துப்பண்பாடு காணப்பட்டுள்ளது. இது எருமன்றத்தில் நிகழ்த்தப்பட்டதுடன் மாயோன் வழிபாட்டுடன் இணைந்த, சடங்கிலிருந்து விடுபடாத ஒரு நாடக மரபாகவே விளங்கியுள்ளது. அதேவேளை ஏற்கனவே கண்ணனாலும் நப்பின்னையாலும் வால சரிதை நாடகமாகவும் ஆடப்பட்டுள்ளது.

ஆயர்களது பொருள்சார் பண்பாட்டம்சங்களையும் ஆய்ச்சியர் குரவையில் காணமுடிகின்றது. பயன்படு உபகரணங்கள், ஆடை அணிகலன்கள் முதலான அம்சங்கள் பல பதிவு செய்யப்பட்டுள்ளன. குறிப்பாக, அவர்களது வாழ்வாதார மூலமாகிய பால், தயிர், நெய் உற்பத்திக்குப் பயன்படும் கடைகயிறு, மத்து, குடம் முதலானவை கூறப்பட்டுள்ளதுடன் எருமண்டிய களம், தொழு முதலான அவர்களது வாழ்விடங்கள் பற்றிய பதிவுகளும் இடம்பெற்றுள்ளன.

சிலப்பதிகார ஆய்ச்சியர் குரவை இனக்குழும சமூகமொன்றின் பண்பாட்டு அம்சங்களை உணர்த்துகின்ற ஒரு பகுதி என்னும் வகையில் ஆயர் - ஆய்ச்சியர் ஆகியோரின் பண்பாட்டுப் தொன்மைகள் பலவற்றைக் கொண்டு அமைந்துள்ளது. குறிப்பாக மாயோன் வழிபாடு முதன்மை பெற்றுள்ளதுடன் மாயோன் வழிபாட்டையொட்டிய சடங்காக ஆய்ச்சியர் குரவை என்னும் ஆடிப் பாடும் கூத்துமுறை வழக்கில் இருந்துள்ளது. இக்கூத்தின் போது மாயோன் ஆநிரைகளுக்கிடையில் தோன்றி துன்பங்களைப் போக்குவான் என்கின்ற மிகப்பெரிய நம்பிக்கை ஆயர் ஆய்ச்சியரிடத்தில் காணப்பட்டுள்ளதுடன் இச்சடங்கினை நிகழ்த்தியோர் பெண்களாகவே காணப்பட்டுள்ளனர். இடைமுது பெண் இச்சடங்குக்குத் தலைமை வகித்துள்ளதுடன் பெண்கள் மட்டுமே சடங்கு





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நிகழ்த்துனராகக் காணப்பட்டுள்ளனர். இவர்களால் எடுத்துப் பாடுகின்ற பாடல்மரபு காணப்பட்டுள்ளதுடன் வட்டமாகக் கைகோர்த்து நின்றும் வலம் இடமாக நின்றும் ஆடுகின்ற மரபும் காணப்பட்டுள்ளது. குழல், நரம்பு வாத்தியம் முதலானவை வழக்கில் இருந்துள்ளதுடன் ஏறு தழுவுதல் நடைமுறையும் இருந்துள்ளது. இச்சமூகத்தினரது நம்பிக்கைகள் ஆநிரைகளையும், அவை சார்ந்த உற்பத்திகளையுமே பெரிதும் சார்ந்து அமைந்துள்ளதனையும் காணமுடிகின்றது.

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Full Length Article

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# தமிழர் வழிபாட்டுச் சிந்தனையில் மலர்கள்

முனைவர் ம. பிரபு\*

உதவிப்பேராசிரியர், தமிழ் இலக்கியத்துறை, துவாரகதாஸ் கோவர்தன்தாஸ் வைணவக் கல்லூரி அரும்பாக்கம், சென்னை- 106

ஆய்வுச் சுருக்கம்

சங்க இலக்கியப் பாடல்கள் மூவாயிரம் ஆண்டுகளுக்கு முற்பட்ட தமிழர்களின் வாழ்வியலை எடுத்துரைக்கும் ஓர் இலக்கிய ஆவணமாகும். இவ்விலக்கியம் அகம், புறம் எனும் இருகூறுகளைக் கொண்டுள்ளது. இயற்கையோடு இயைந்த வாழ்வியலின் மேன்மைகளை வெளிப்படுத்தும் இவ்விலக்கியம் பழந்தமிழர்களின் உணவு, உடை, விளையாட்டு, நம்பிக்கைகள், வழிபாடுகள் எனும் பண்பாட்டுக் கூறுகளைப் பிரதிபலிக்கும் வரலாற்றுப் பெட்டகமாகவும் திகழ்கிறது. அந்தவகையில் தமிழர்களின் வழிபாட்டுச் சிந்தனை இயற்கைச் சூழல்களைப் பின்னணியாகக் கொண்டுள்ளது என்பதைச் சங்கஇலக்கியப் பாடல்களின் வழி அறியமுடிகிறது. குறிப்பாக இயற்கையின் ஒரு பகுதியாக விளங்கும் மலர்கள் தமிழர்களின் வழிபாட்டுச் சிந்தனையில் மலர்கள் பல்வேறு தாக்கங்களை ஏற்படுத்தியுள்ளன என்பதைச் சங்க இலக்கியப் பாடல்களின் வழி வெளிக்கொணர்வதை இக்கட்டுரை முதன்மையாகக் கொள்கிறது.

முன்னுரை:

தமிழில் இலக்கியங்களில் முன்னோடியாகத் திகழ்பவை சங்க இலக்கியங்கள் ஆகும். இவை அகம், புறம் எனும் இருகூறுகளைக் கொண்டுள்ளது. இயற்கையை மையமாகக் கொண்ட அன்றைய வாழ்க்கைச் சூழலில் காடு, மலை, அருவி, ஆறு, கடல் போன்றவை தமிழரின் வாழ்விடமாகவும்



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பண்பாட்டின் உறைவிடமாகவும் திகழ்ந்துள்ளது. அவ்வாறு அகம், புறம் சார்ந்த வாழ்வியல் கருத்துகளைப் பாட வரும் புலவர்கள் அவற்றை இயற்கைப் புனைவு கொண்ட உவமை, உருவகம், குறிப்புப் பொருள்களாகத் தம்கவிதைகளில் படைத்துள்ளனர். அவற்றுள் நுட்பமாகவும் செறிவாகவும் அமைந்துள்ளவை மலர்கள் குறித்த செய்திகள் ஆகும். இயற்கையில் இயல்பாய்க் காணக்கிடக்கும் மலர்கள் புலவர்களின் இலக்கிய ஆக்கத்தில் பல்வேறு பரிமாணங்களை வெளிப்படுத்துவனாய் உள்ளன. அந்தவகையில் பழந்தமிழரின் உணவு, உடை, ஒப்பனை என்பதையும் கடந்து நம்பிக்கைகள், சடங்குகள், வழிபாடுகளிலும் மலர்களின் பங்களிப்புகள் நிறைந்துள்ளன என்பதைச் சங்க இலக்கியப் பாடல்களின் வழி நிறுவுவதே இக்கட்டுரையின் நோக்கமாகும்.

### நம்பிக்கை

ஆதிகால மனிதன் தனது நாடோடி வாழ்க்கையில் அன்றாடத் தேவைகளான உணவு, உடை, உறையுள் இவை அனைத்தையும் இயற்கையிடமிருந்து பெற்றுள்ளான். உணவு உற்பத்தி திறனைக் கற்றிடாத அச்சுழலில் இயற்கையில் விளைந்தகாய், கனி, கிழங்கு போன்றவற்றை உணவாக உண்டு மரப்பட்டை, இலை, தளைகளை உடையாக அணிந்து மரப்பொந்துகளிலும் குகைகளிலும் வாழ்ந்துள்ளான் என்பதைப் பண்டைய வரலாற்றுக் குறிப்பு தெளிவுபடுத்துகின்றன. இதுபோல் எண்ணற்ற இயற்கைக் கூறுகள் மனிதனுக்கு நன்மைகளையும் தீமைகளையும் கொடுக்கும் பெரும் சக்தியாகவும் திகழ்ந்துள்ளன என்பதை அறியமுடிகிறது. எனவே தான் இயற்கையை எதிர்த்து வாழ்வதைக் காட்டிலும் அவற்றோடு இயைந்து வாழும் போக்கினைக் கடைபிடித்துள்ளான் எனலாம்.

பெரும்சக்திகளாக விளங்கிய பஞ்ச பூதங்களிடமிருந்து சூறாவளி, பெருமழை, காட்டுத்தீ, நிலநடுக்கம் எனும் நிகழ்வுகளைச் சந்தித்த ஆதிகால மனிதன் அச்சம் மற்றும் நம்பிக்கை காரணமாக அவற்றை வழிபடலாயினான். குறிப்பாக, தீயினைக் குறித்து அச்சம் ஆதிகால மனிதனுக்கு அதிகம் இருந்துள்ளது என்பதை,



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“ஆதிகாலமனிதன் தன்னால் உற்பத்தி செய்ய முடியாத, ஆனால் இயற்கையாகவே தோன்றிய நெருப்பையும் ஞாயிற்றையும் மின்னலையும் கண்டு அஞ்சினான்”

(அறிவுநம்பி, அ. 1990)

இக்கூற்றுத் தெளிவுபடுத்துகிறது. இவ்வாறு தீ, காற்று, நீர், நிலம், ஆகாயம் எனும் ஐம்பூதங்களின் மீது தோன்றிய அச்சம் கலந்தநம்பிக்கையேமனிதனின்தெய்வவழிபாட்டின்தொடக்கநிலையாகும்.

### நடுகல் வழிபாடு

வழிபாடு என்பதற்குப் பின்பற்றுதல், வழிபடுதல் என்று விளக்கம் தருகிறது கழகத்தமிழ் அகராதி. முன்னோர் கொடுத்துச் சென்ற பழக்கவழக்கங்களை முறையாகப் பின்பற்றுதல் என்றும் முன்னோர்களை வழிபடுதல் என்ற நிலையிலும் இதற்கான விளக்கங்கள் தரப்படுவதைக் காணலாம். சங்க இலக்கியப்பாடல்களில் வழிபாடு நிகழ்த்துதல் குறித்த செய்திகள் பலபாடல்களில் இடம்பெறுகிறது. பழந்தமிழரின் வாழ்க்கைமுறை இயற்கையைமையமாகக் கொண்டு அமையப் பெற்றவையாகும். எனவே, இயற்கை வழிபாடுகள் குறித்த காட்சிகளே அவற்றில் பெரிதும் அமைந்துள்ளன எனலாம். அதில் முதன்மையாக அமைவது நடுகல் வழிபாடாகும்.

இந்நடுகல் வழிபாடு பண்டைய இனக்குழுச் சமூகத்திலிருந்து தொடங்குவதைக் காணமுடிகிறது. முடியுடைவேந்தர் மூவர் எனும் பேரரசு தோற்றம் பெறுவதற்கு முன்னர் பல்வேறு இனமக்கள் தனித்தனிக் குழுக்களாக வாழ்ந்துள்ளனர். அவர்களுக்கிடையே தோன்றிய பூசல்கள் வெட்சி, கரந்தை, வஞ்சி, நொச்சி என்னும் பூவின் பெயர்கள் தாங்கி நடைபெற்றுள்ளதை அறியமுடிகிறது. இனக்குழுக்களாக வாழ்ந்த மக்களைப் பாதுகாப்புடன் வழிநடத்திச் செல்லும் பொறுப்பு வீரனாக விளங்கிய அக்குழுவின் தலைவனுக்கு இருந்தது. மேலும், அனைத்து அதிகாரங்களையும் பெற்ற தலைவனாகவும் அவன் விளங்கியுள்ளான் என்பதையும் காணமுடிகிறது.

அன்றைய இனக் குழுச்சமூகத்தில் வீரமே ஓர் இனத்தின் தலைவனுக்கு முதன்மையான தகுதியாகக் கருதப்பட்டது. வீரத்தின் அடிப்படையில் அன்றைய இனக் குழுத்தலைவன் தேர்ந்தெடுக்கப் பட்டுள்ளான். போர்ச்சூழல் மற்றும் வயது முதிர்வு உள்ளிட்ட காரணத்தால்



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குழுவின் தலைவன் இறந்துபட்ட நிலையில் அவனது நினைவாக தூண் எழுப்பப்படுதல் உண்டு. அதில் இறந்த வீரனின் பெயர் மற்றும் அவனது வெற்றிச் சிறப்புகள் பொறிக்கப்பட்டிருக்கும். இறந்த வீரனின் நினைவாக எடுக்கப்படும் நினைவுத்தூண் நடுகல் என்று அழைக்கப்படுகிறது. இந்நடுகல் வழிபாடு குறித்து,

காட்சி, கால்கோள், நீர்ப்படை, நடுகல் சீர்த்தகுசிறப்பின் பெரும்படை வாழ்த்தல்  
(தொல். புறத்திணையியல். 1006)

எனத் தொல்காப்பியம் சுட்டிக்காட்டுவதைக் காணலாம். அகநானூற்றுப் பாடல் ஒன்றிலும் இத்தகைய நடுகல்வழிபாடு குறித்த செய்தி இடம்பெற்றுள்ளதை,

நல் அமர்க் கடந்த நாணுடை மறவர்  
பெயரும் பீடும் எழுதி, அதர்தொறும்  
பீலி சூட்டிய பிறங்கு நிலை நடுகல்  
(அகநானூறு. 67)

எனும் இப்பாடலடிகள் அரண்செய்கின்றன.

இறந்த வீரனைத் தெய்வமாக வணங்கும்முறை வழக்கத்தில் இருந்துள்ளது என்பதை நடுகல் வழிபாட்டின்மூலம் அறியமுடிகிறது. அவ்வாறு, இறந்த போர்வீரனைத் தெய்வமாக வணங்கும் முறை குறித்து,

“அக்கால மக்கள் இறந்துபட்ட வீரரைக் கடவுளாகவே கருதினர். மகாபாரதத்திலும் போரில் மரணம் எய்தும் வீரனுக்குச் சொர்க்கம் உண்டு என்று கூறப்பெற்றுள்ளது. .... நம்மிலும் அந்நம்பிக்கை பண்டே இருந்ததால் தான் நாட்டிற்காக மன்னனுக்காக உயிர்விட்ட வெட்சி வீரனைத் தெய்வமாகக் கருதி நடுகல் வழிபாடு நடத்தினர்”

(வாணி அறிவாளன், 2009)

எனும் இக்கூற்று தெளிவுபடுத்துகிறது. இத்தகைய நடுகல் வழிபாடுகள் பிற்காலத்தில் தோன்றிய கடவுள் வழிபாடுகளுக்கு மூலமாக அமைந்துள்ளன என்பதை,

வீரர்களுக்குக் கல்நட்டு வணங்கும் வணக்கமே தமிழ்நாட்டில் பல தெய்வங்கள் நிலைப்பதற்குக் காரணமாகும். நால்வகை நிலத்து தெய்வங்கள்கூட அந்நிலத்து மக்களுக்குத்





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துணை செய்த வீரர்களின் தலைவர்களாக இருக்கலாம். வீரர் வணக்கத்திலிருந்தே தெய்வவணக்கம் பிறந்தது என்று சொல்வதற்கு இடம் உண்டு

(சாமி சிதம்பரனார், 2012)

எனும் இக்கூற்றின் வாயிலாக உய்த்துணரமுடிகிறது.

பழந்தமிழர் வழிபாட்டு மரபில் இயற்கைக் கூறுகள் அடிப்படையாக அமைந்துள்ளன. அந்தவகையில் மரத்தைத் தெய்வமாக வணங்கும் போக்கும் வழக்கில் இருந்துள்ளது என்பதை, “நடுகல் வழிபாடு பெற்றிருந்த சிறப்பைச் சங்கப்பாடல்கள் சுட்டுகிறது. அதைப் போன்றே மரங்களின் பயன்பாடும் கருதப்பெறவேண்டும். எளிய வாழ்க்கையினர் மரத்து நிழல்களில் கூடி இறைவனை வழிபட்டனர். ஆதிமுறை அதுவேயாம் என்பதற்குச் சான்றாக ஒவ்வொரு தலத்திலும் ஒவ்வொரு மரம் சிறந்ததாகப் பேசப்படுகிறது”

(அறிவுநம்பி, அ. 1990)

இக்கூற்றுத் தெளிவுபடுத்துகிறது. எனவே, பழந்தமிழரின் வழிபாட்டுச் சிந்தனையில் எண்ணற்ற இயற்கைக் கூறுகள் இடம்பெற்றிருந்தாலும் அவற்றுள் நடுகல் வழிபாடு குறிப்பிடத்தக்க இடத்தைப் பெற்றுள்ளது என்பதற்கு மேற்கண்ட விளக்கங்கள் தக்க சான்றுகளாகும்.

### வழிபாட்டில் மலர்கள்

மலர்களின் மணம் நிறம் வடிவம் எனும் இப்பண்புகள் புலவர்களின் அழகியல் சார்ந்த வருணனைகளில் உவமை, உருவகம் போன்ற உத்திகளைப் பெற்றுப் பல்வேறு பொருண்மைகளில் வெளிப்படுகின்றன. எனினும் அவற்றின் இயல்பான பண்புகளின் அடிப்படையில் சில குறியீட்டு மொழியினையும் தருகின்றன என்பதற்கு எண்ணற்ற சான்றுகள் உள்ளன. அந்தவகையில் தூய்மை, புனிதம் எனும் நிலையில் வேலன் வெறியாட்டு, கடவுள் உறையும் மலர், கடவுள்களுக்குச் சூட்டப்படும்மலர், கடவுள் வருணனைகளில் மலர், வழிபாட்டுப் பொருளில் மலர் எனப்



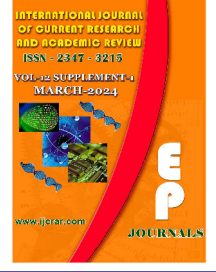


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பழந்தமிழர்களின் வழிபாட்டுச் சிந்தனையில் மலர்கள் குறித்த செய்திகள் நிறைந்துள்ளன என்பதைச் சங்க இலக்கியப் பாடல்களின் வழி அறியமுடிகிறது

### வேலன் வெறியாட்டு

களவு காலத்தில் தலைவன் பிரிவால் தலைவி துயரம் அடைகிறாள். அப்பிரிவுத் துயரால் தலைவியின் உடல் மற்றும் உள்ளத்தில் சில மாற்றங்கள் ஏற்படுகிறது. தலைவியடைந்துள்ள இப்பிரிவு நோய்க்கு வேலனால் தான் காரணம் என்று எண்ணி வேலன் வெறியாட்டு எனும் வழிபாட்டு நிகழ்வு நடைபெறுவதைச் சங்க அகப்பாடல்கள் குறிப்பிடுகின்றன. பழந்தமிழர் அகவாழ்வில் நடைபெற்ற இவ்வழிபாட்டு நிகழ்வில் மலர்கள் இடம்பெற்றுள்ளதைக் கீழ்க்காணும் உரை குறிப்பு தெளிவுபடுத்துகிறது.

“முருகனை வழிபடுவதற்கு உரித்தாகக் கொள்ளுமிடம் வெறியர்களும் எனப்படும். அம்முற்றம் நறுமணல் பரப்பப்பட்டு நன்கு அலங்கரிக்கப்பட்டிருக்கும். அக்களத்தில் ஒருபால் முருகப் பெருமானுக்குரிய கோழிக்கொடி நாட்டி வைக்கப்பட்டிருக்கும். பூவும் மாலையும் அதற்கு அணிவித்து நறும்புகைக் காட்டி, முருகப் பெருமானை எழுந்தருளச் செய்வான்”

(சண்முகம் பிள்ளை, மு. 2004)

மேலும் மலையில் உறையும் முருகப் பெருமானுக்கு உகந்த மலராக கடம்பு மலர் விளங்குகிறது என்பதை,

”மழைக்காலத்தில் புதிய மணமுடைய கடம்பின் பசிய இலைகளுடன் விரவிய மலர்களால் கட்டப்பெற்ற மாலையையுடையவனும் சூரபன்மாவைக் கொன்றவனுமாகிய முருகவேல்”

(பால சுப்பிரமணியன், கு. வெ, 2004)

என்னும் உரைக்குறிப்பு அரண்செய்கிறது.

### கடவுள் உறையும் மலர்

ஆடவர் மகளிர் இருவரும் மலர்களைச் சூடி மகிழ்ந்துள்ளனர். தலைவன், தலைவிக்குத் தரும் பரிசுப் பொருளாகவும் தலைவியின் ஒப்பனைகளில் ஒன்றாகவும் மலர்கள் திகழ்ந்துள்ளன.



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எனினும் குறிப்பிட்ட சில மலர்களைக் கடவுள் உறையும் மலர்கள் என்று பறிக்காது விடுத்துள்ளனர் என்பதை,

**கடவுள் கற்சுனை அடையிறந் தவிழ்ந்த**

**பறியாக் குவளை மலர்**

**(நற்றிணை. 34)**

இவ்வடிகள் சுட்டிக் காட்டுகின்றன. இப்பாடலடியில் இடம்பெறும் பறியாக் குவளை என்பதற்கு, சிறப்புக் காரணம் உண்டு என்று கோவை இளஞ்சேரன் தரும் கருத்து நோக்கத்தக்கதாகும்.

அவையே,

குமரன் வாழும் குன்றுகளில் உள்ள சுனைகளில் அரியவை அவனுக்கு உரியவை என்பர்.

அச்சுனை கடவுட்சுனை எனப்படும். அச்சுனையில் பூக்கும் பூக்களை மாந்தர் சூடுதற்குப் பறிக்காது விடுப்பர். அவை கடவுட்கு உரியவையாக விடப்படும்.

**(கோவை இளஞ்சேரன், 1982)**

என்பதாகும் எனவே இயற்கையில் பூத்துக் குலுங்கும் மலர்கள் அப்பகுதியில் வாழும் மக்களின் நம்பிக்கைக்கு ஏற்றவாறு கடவுள் தன்மை பெற்று விளங்குவதை மேற்காணும் குறிப்புகளின் வழி புலனாகிறது.

**கடவுள் வருணனைகளில் மலர்**

சங்கப் பாடல்களில் கடவுளர்களின் உருவம் மற்றும் நிறங்கள் குறித்த வருணனைகள் மிகுதியாக இடம் பெற்றுள்ளன. இத்தகைய வருணனைகளுக்கு மலர்களின் நிறம் மற்றும் வடிவங்கள் அடிப்படையாகத் திகழ்கிறது எனலாம். அவ்வாறு, திருமாலின் மேனிநிறம் கருநீலம் எனினும் அடியும், கையும், வாயும், கண்ணும் தாமரைமலர் போன்று இளஞ்சிவப்பு நிறத்தில் காட்சியளிக்கிறது என்பதற்கு,

**அடையிறந்து அவிழ்ந்த வள்ளிதழ்த் தாமரை**

**அடியும் கையும் கண்ணும் வாயும்**

**(பரிபாடல் 13. 50-51)**



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இப்பாடலடிகள் சான்றாகும். தாமரைமலரின் அதன் நிறம், மென்மை, தண்மை எனும் சிறப்பால் திருமாலின் பெயர் தாமரைக்கண்ணன் எனவும் வடமொழியில் பதுமநாபன் என்ற பெயர்களாலும் அழைக்கப்படுவதைக் காணலாம்.

தாமரைமலர் கடவுளர்களின் உருவ வருணனைகளில் முக்கியப் பங்காற்றுவதைப் போன்று கடவுள் பிறப்பிடம் மற்றும் அமரும் ஆசனமாகவும் திகழ்கின்றன எனலாம். அவ்வாறு,

**நளிளத்துப்பிறவியை (பரிபாடல் 5-12)**

**பயந்தோள்என்பபதுமத்துப்பாயில் (பரிபாடல் திரட்டு 49.4)**

எனும் இப்பாடலடிகள் ஆறுமுகனாகத் தவழ்ந்திருக்கும் முருகப் பெருமானின் பிறப்பிடமாக தாமரைமலர் விளங்குவதைச் சுட்டிக் காட்டுகின்றன. மேலும் நான்முகனின் பிறப்பு குறித்து வரும் பாடல்களிலும் பூவினுட் பிறந்தோன் (பரிபாடல் திரட்டு 8.7) பூவன் (பரிபாடல் திரட்டு 1-49) எனத் தாமரைமலர் இடம் பெற்றுள்ளதைக் காணமுடிகிறது. செந்தாமரையில் வீற்றிருப்பாள் திருமகள் எனக் கடவுள் அமரும் ஆசனமாகவும் விளங்குகிறது என்பதை, தாமரையினாள் (திருக்குறள். 617) என வள்ளுவரும் குறித்துச் செல்வதைக் காணலாம். எனவே, கடவுள் சார்ந்த சிந்தனைகளில் மலர்கள் தனித்துவமாய்த் திகழ்ந்துள்ளன என்பதற்கு மேற்கண்ட குறிப்புகள் தக்க சான்றுகளாகும்.

**வழிபாட்டுப் பொருளில் மலர்**

பழந்தமிழ் இலக்கியத்தில் பலவகை சமயங்கள் குறித்தும் அத்தெய்வங்களுக்கு முன்னெடுக்கப்பட்ட விழாக்கள் குறித்தும் அறியமுடிகிறது. அவ்வாறு, கோயில்களில் எடுக்கப்பட்ட அந்தி நேரவிழாக்களில் பூசைக்குரிய பொருட்கள் குறித்தும் அவற்றில் மலர்களுக்கு அளிக்கப்பட்டுள்ள முக்கியத்துவம் குறித்தும்,

“வாடாத பூக்களையும் இதழ் குவியாத கண்ணினையும் அவியாகிய உணவினையும் உடைய அச்சம் பொருந்திய மாயோன், முருகன் முதலிய தெய்வங்களுக்கு ..... அந்திக்காலத்து முன்னதாக எடுத்த விழாவில்”

(நாகராசன், வி. 2004)



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இவ்வரைக் குறிப்பு வாயிலாக அறியமுடிகிறது.

புத்தர் பெருமானை வழிபடுவதற்குத் தாய் தன் குழந்தையுடன் செல்லும் நிகழ்வைத் தாமரைமலரை அதன் தண்டோடு பிடித்துச் செல்வது போன்று உள்ளது எனக் காட்சிப்படுத்துகிறார் சங்கப்புலவர். அத்தகைய பௌத்த வழிபாட்டில் பூக்களும் வாசனைப் பொருட்களும் இடம்பெற்றுள்ளன என்பதற்கு,

தாதணி தாமரைப் போது பிடித்தாங்கு,  
பூவினர் புகையினர் தொழுவனர் பழிச்சி  
சிறந்து புறங்காக்கும் கடவுட் பள்ளியும்

(மதுரைக் காஞ்சி 463-467)

இப்பாடலடிகள் சான்றாகும். மேலும், சமணப் பள்ளிகளில் அருகதேவனுக்கு நடைபெற்ற வழிபாடுகள் குறித்த செய்திகளையும் காணமுடிகிறது. அவ்வழிபாடுகளில் பருவம் முதிர்ந்த தேன்சுவை நிறைந்த பூக்களும் இன்னபிற வாசனைப் பொருட்களும் இடம்பெற்றுள்ளதை,

வண்டு படப் பழவிய தேன் ஆர் தோற்றத்தில்

பூவும் புகையும் சாவகர் பழிச்ச

(மதுரைக் காஞ்சி 475-476)

எனும் பாடலடிகள் அரண் செய்கின்றன. எனவே சங்ககாலத்தில் சமய பேதமின்றி நடைபெற்ற வழிபாடுகளும் அதில் மலர்களுக்கு அளிக்கப்பட்டுள்ள முக்கியத்துவம் குறித்தும் மேற்கண்ட சான்றுகளின் வழி உய்த்துணரமுடிகிறது.

### முடிவுரை

பழந்தமிழர்களின் வாழ்க்கை முறை இயற்கையை மையமாகக் கொண்டு அமையப்பெற்றதாகும். அந்தவகையில் அவர்களின் வழிபாட்டுச் சிந்தனையும் இயற்கையை அடியொற்றி அமைந்துள்ளதைக் காணலாம். குறிப்பாக ஐம்பூதங்களின் வழிபாடு தொடங்கி அவனது வாழிடச்சூழலுக்கு அருகாமையில் இருந்த மரம், கல், மலை எனப் பலநிலைகளில் விரவி இருப்பதை அறியமுடிகிறது. தமிழரின் தொன்மையான வழிபாடுகளில் ஒன்று நடுகல்



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வழிபாடாகும். இந்நடுகல் வழிபாடு பிற்கால உருவ வழிபாட்டிற்கு அடிப்படையாகும். இத்தகைய தொன்மையான வழிபாட்டுச் சிந்தனையில் மலர்களுக்கென்று ஒரு தனித்த இடம் கொடுக்கப்பட்டுள்ளதை இக்கட்டுரையில் பலவாறு விவரிக்கப்பட்டுள்ளன. அவ்வாறு, மலர்கள் மாந்தர்கள் சூடும் ஒப்பனைகளில் ஒன்றாகவும் புலவர்களின் கற்பனைக்கு வளம் சேர்ப்பவையாகவும் திகழ்கின்றன. அவற்றுள் குறிப்பிட்ட சில மலர்கள் குறியீட்டுத் தன்மையினைப் பெற்று தமிழர் வழிபாட்டுச் சிந்தனையில் முக்கியப் பங்காற்றியுள்ளன என்பதை முடிவாகக் கூறி இக்கட்டுரை நிறைவு பெறுகிறது.

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