

AN ETHNOMUSICOLOGICAL PERSPECTIVE ON KANIYAN KOOTHU

Aaron J. Paige

This paper will analyze some of the strategies by which Kaniyans, a minority community from the Southern districts of Tamil Nadu, use music as a vehicle to negotiate, reconcile, and understand social, cultural, and economic change. Kaniyan Koothu performances are generally commissioned for *kodai* festivals, during which Kaniyans sing lengthy ballads. These stories vary locally from village to village and recount the adventures, exploits, and virtues of gods and goddesses specific to the area and community in which they are worshipped. While these narratives are entertaining in their own right, they also serve as springboards for subjective comparison and interpretation. Kaniyans thus, transform mythological legends into modern social commentary. In a world perceived to be growing increasingly complicated by globalization and modernization, these folk musicians openly voice in performance both their concern for the loss of traditional values and their trepidation that Tamil culture, *tamizh panpaadu* – particularly village culture, *gramiya panpaadu* – are gradually being displaced by foreign principles, products, and technologies. In contradistinction to this conservative rhetoric, the Kaniyans, in recent years, have made major reformations to their own musical practice. Using specific textual examples, the first part of this paper will look at the ways in which musicians' semi-improvised narratives foster solidarity under the rubric of a shared Tamil language and cultural identity. The second part of this paper, by way of musical examples, will attempt to illuminate how these same musicians are engaged in redefining and reformulating their musical tradition through the appropriation and integration of rhythmic models characteristic of Carnatic drumming. Analyzing the ways in which Kaniyan Koothu artists borrow from these rhythmic models will help to reveal that the categories of folk and classical are not mutually exclusive, but are in fact interrelated and overlapping.

CONTRIBUTION OF ISLAM IN TAMIL CULTURE

Ajmal Khan, P.M.

The term culture is a global term which includes all the things like materials, habits, ideas and their formulations, attitudes and other similar concepts which are transmitted from one generation to another. When there is a collision of two different cultures, one culture absorbs some qualities of the other culture and makes the other culture its own and it also nurtures a culture which is alien to that place.

The changes which take place between two religions and cultures by virtue of their collision is called absorption or assimilation. Here, we discuss only those concepts like contributions made by Islam to Indian culture in general and Tamil culture in particular. Islamic culture in Tamil is an area fit to be researched.

The progress and popularity of Islam and its contribution to Tamil literary works are well known. There are more than two thousand Tamil literary works contributed by various Muslim poets.

The Muslim people who got settled in Tamilnadu not only practiced their religion and culture, but also preached the same to others as well. These preachings very much

attracted the neighbours who lived there. For example, The Muslims living in Kayal-pattinam were experts in Siddha Medicine.

The Tamil population was immensely attracted by some of the ideologies of Islam such as there is only one God, equality, brotherhood, all are alike to God, there is no necessity of a priest or middleman between God and human beings and one can express his grievances straight to God. The religious set up and logical concepts of Islam drew the South Indians like magnet and especially Tamilians.

CILAPPATIKĀRAM: PROBLEMS OF RESEARCH

Alexander M. Dubyanskiy

Cilappatikāram is without doubt one of the most outstanding pieces of Tamil literature. Its importance lies not only in its high poetical qualities but also in some of its features, which give it a unique place in Tamil literary history. The most important among them are: 1. *Cilappatikāram* is the first epic poem in Tamil which can be defined as narrative. It is based on a story and a local story at that. 2. *Cilappatikāram* is the first Tamil poem in which the author tried to combine on a full scale Tamil and Indo-Aryan poetical traditions. *Cilappatikāram* is a very complex piece of literature and presents many problems for scholars of different special disciplines (history, religious science, literary science, poetics and so on). I would concentrate on two important problems, or, rather, a set of problems, which have not been exhaustively investigated so far, though, there is no doubt, *Cilappatikāram* has always attracted the attention of scholars.

THE CLASSICALNESS OF TAMIL MUSIC - A SCIENTIFIC STUDY

Amutha Pandian

The Classical music typical of South India is called Carnatic music by Pooloka Mallan (1116-1127) a Marathi king to denote the music that was practiced south of his nation. The word 'carnatic' is now used for anything that is old and traditional and 'Carnatic music' for South Indian music practiced from Mysore to Tiruvanandapuram. This South Indian music is Dravidian Music.

Any classical art is formalized and organized. It fits into a grammatical framework and is governed by scientific rules. From the nineteenth century till today musicologists base their researches on Sanskrit works like Bharatha Sastra of the second century A.D. and Sangeetha Rathnagaram of the fifth century and they are confounded by the difference between the theories of Carnatic music and the music practiced by veteran musicians. Indian and western musicologists like C.R. Day, Fox Strangways, and E. Clements base their research on these Sanskrit works and have failed in their endeavors to form a tangible scientific theory. Neither do the musicologists define the theories in clear terms nor do they agree with each other on a scientific theory. Abraham Pandithar who was appalled by this, made researches of the Tamil works and found out that the details in Silappathikaaram cognate with the oral tradition of the Oduvaars of Thevaram and the music of the Nagaswaram artists. The facts that 1. the details found in the Sanskrit works are not scientific 2. that they in no way explain the ancient music preserved in the Oduvar oral tradition 3. and that the music that is spoken of in Tolkaupiam, Paripadal and Silappathikaram are highly sys-

tematized and that the classical music that is practiced today are undeniable proof to conclude that the present Carnatic music is the ancient music practiced by the Tamils. This paper takes up the following controversial theories and explains them scientifically with the details in Silappathikaram and disproves the theories in the Sanskrit works.

Though Sarangadevar (author of Sangeetha Rathnakaaram) says that alaguu-s (sruthis) must have equal intervals, and that the number of sruthis is 22, how could 12 semitones be divided into 22 in equal proportion with the ratio of one fourth or one eighth? The zodiac sign (by which the Tamils formed their Vattappaalai) with 12 houses will not be complete with the 22-alaguu-s of Sarangadevar.

Kural Thiribu (Modal shift of tonic) by which the three gramma-s (gamut) are made is impossible in Sarangadever's system.

Sarangadevar mentions here and there of Dhaivatha Graamam, Madhyama Graamam and Gandhara Graamam but he says that Madhyama Graamam was not popular in his days and that Gandhara Graamam went away to the celestial region. This is perhaps because singing Kural Thiribu was not properly understood. However from 'Aacchiyar Kuravai' in Silappathikaaram, the way the Tamils sang Kural Thiribu could be elucidated. 'Aacchiyar Kuravai' shows the great felicity with which the Tamils made kural Thiribu. It was possible only because their music was scientific.

Further Silappathikaaram says the musician must possess a keen ear for the different concordant and discordant relationships of inai killai pagai and nattu. They determined alaguu-s (notes) by listening to the concordance between Sa and Pa. With 22 alaguu-s these relationships cannot be established in the Vattappaalai as used by the Tamils.

Silappathikaaram mentions two ways or traditions of singing. The names Thondrupadu marabu and Vampurumarabu (Traditional and modern or neo) suggest that in this age, new methods of singing began displacing the traditional ways. It must also be noted historians call the age of Silappathikaaram 'Sangam Maruviya Kaalam.' From this and other researches it can be concluded that as more and more people began to settle in Tamizhagam the educated Anthanars translated what they learnt from their own language into Sanskrit. This went on for long till all the Tamil works were lost. Even about 460 years ago Venkatamahi, son of Govinda Dikshidar, the Prime Minister to the Chola king arranged together the modes of pann-s used in south Indian music but wrote his work in Sanskrit and called it Chaturthandhi Prakashika. Such constant changes, therefore, from one language to another lead to number of errors and admixtures, so much so, that the original meaning is often lost in the second language.

ANCIENT SCIENCE OF SIDDHARS

Anaivaari R. Anandan

Tamil Siddha system of Medicine is the ancient, unique and potent system among all the systems of medicine existing at present. It was invented by Siddhars who were the Spiritual Scientists of the ancient Tamil Land. Siddhars were men of great culture, of knowledge, of both physical and spiritual combined with magical powers.

According to Sinclair Stevenson "the general belief is that Siddhars have no body and the occupation of boundless space by them is not to be physically understood".

Siddha science is a well defined medical science which originated in the erstwhile Lemurian continent and followed by the Dravidians, thousands of years before the advent of any other systems of medicine.

Yet, Siddha lingers far behind to come out of its shell and to establish its strength as a universal system of medicine. The reason is that, the Sanskrit scholars have termed Siddha as a branch of Ayurveda Rasasastra.

According to P.T. Srinivasa Ayyangar, "Sanskrit scholars suffer from a form of superiority complex and believe that, Sanskrit, the language of Gods, being a perfect language could not stoop so low as to borrow words from other languages of men. Hence they are fond of inventing derivations ingenious and plausible, but absurd from a historical point of view, for words borrowed from foreign sources". (P.T. Srinivasa Ayyangar, Pre Aryan Tamil Culture, pp 83-84 Asian Educational Services, 1995). Also, it is noteworthy that Charaka, the ancient compiler of Ayurveda Samhita himself mentions that the students of Ayurveda should worship the Siddhas (Charaka Samhita Chap: 6-7).

The fact is, in course of time, later the ancient Tamil medicine and the one prevalent in the north supplemented and enriched each other as it happened in Indian Literature, Philosophy, Religion, Culture etc. But, from the beginning Tamil Siddha medicine has maintained its unique identity.

After extracting Siddha techniques, with their massive literary support of bilingual scholars (English and Sanskrit) they took Ayurveda to the global forefront as Hindu Medicine or Indian Medicine, leaving Siddha as a branch of Ayurveda. As they were not able to succeed in extracting the technique of Tamil alchemy, (transmutation of metals) into Ayurveda, they termed Siddha as a branch of Ayurveda Rasa sastra.

Hence it is high time to elevate Tamil Siddha Science over the mankind and to establish its unique identity. This paper tries to put forth the above facts in support of the uniqueness of Tamil Siddha Science.

THE ARISTOTLE'S VISION OF TRAGEDY IN ILANGO AND SOPHOCLES

Andreas L. Katonis

Aristotle shaped the interpretation of Greek *tragedy* from the moment he wrote his major work on the subject, *Poetics*, in the fourth century B.C. Analyzing tragedy in structural terms, he asserted that it had six components: plot, character, thought, diction, song, and spectacle. He defined tragedy as an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. Aristotle saw tragedy as part of the fundamental principle of the universe because it portrayed the uncertainty of what might happen, rather than what has happened. According to Aristotle, the audience developed a cathexis, or emotional connection, with the tragic hero. Then, because the audience suspected the outcome, it anticipated and feared what was going to happen to the

hero. When misfortune finally struck, the audience felt pity. Through these emotions the audience came to a catharsis, or "cleansing."

Aristotle further postulated that the hero needed to be of noble birth and character and to have committed a major error, or *hamartia*. *Hamartia*, a term derived from archery, means "to miss the target." This error should arise from some circumstance or attribute of the hero caused by ignorance or human weakness, which would result in a reversal of fortune, a *peripeteia*, and in the downfall of the hero. This *hamartia* was a mistake, but not necessarily a sin or moral failing. A simple accident or an involuntary action might arouse pity, but it would not produce a catharsis for the audience. The hero would come to recognition, *anagnoresis*, or discovery of the events and situation. Often the tragic hero was guilty of *hubris*, which could be arrogance toward the gods or one's fellow men. It could consist of wanton violence against another person or the flagrant dishonoring of another. This paper would compare the tragic vision of Aristotle as envisaged in *Ilango* and *Sophocles*.

FOURTH WORLD WOMAN'S WRITINGS IN TAMIL NADU AND CANADA : A COMPARISON

Armstrong, S.

Both ancient and modern Tamil writings and Canadian writings share certain similar literary features vis-à-vis the treatment of Nature, the question of women, the assertion of identity and levels of oppression. Scholars in Tamil Nadu have identified similarities in the theory of *Tholkappiar* and the Canadian theorist *Northrop Frye*. Thus, contemporary women writers in Tamil Nadu and Canada can also be compared to reinforce the strong grounds for comparison. First Nations (Native peoples of Canada) women and Tamil Dalit women have similar levels of social and cultural oppressions which have been reflected in *autogynographies* of these writers both in Tamil Nadu and Canada. Many literary theories and cultural theories have been inadequate to understand the un (der) represented and un (der) appreciated crops of these writings. Concepts such as "communobiography" and "novelisation" might help to understand these writings to a certain extent. But these writings open up new vistas of human experience as well as modes of communication. Terms such as "Self", "Autobiography" and "Colonization" have different meanings in the context of these writings.

Such internally colonized/ subjugated peoples around the world have been termed as "Fourth World Peoples" by the United Nations and cultural theorists like *George Manuel* (*The Fourth World: An Indian Reality 1974*) and *Mbuto Milando*. Their writings also emerge with resistance, cultural recovery, decolonizing strategies, dehistoricization and rewriting strategies. Genres, such as *testimonios* are found and experimented in narrating their lives' experience and modes of oppressions. *Testimonios*, very often, female gender-oriented type of writings provide sites for research and discussion.

In this context, this paper attempts to discuss some select texts of *Bama* (*Karukku* and *Sangati*) from Tamil Nadu and *Lee Maracle* (*I am Women* and *Bobbi Lee*) from Canada. These writings have grounds for comparison, issues in similarity, rewritings, and narrative techniques. Many similarities unpack the rich aesthetic texture of these writings.

Since these writings are human documents of forms of oppressions at several levels, the idea of triple colonization will also be taken for analysis in relation to these writings. At the end, this paper will interpret the "oral", "collectivist", "repudiative" natures of these writings, "cultural catharsis", the power of humor, and the oppositional potentiality in these writings.

MOBILE WIRELESS COMMUNICATIONS TECHNOLOGY - A QUARTER CENTURY OF GROWTH

Arogyaswami J. Paulraj

India adds around 12 Million cellular phone subscribers a month and supports a subscriber base of over 490 Million. This has been an astonishing success story in India of regulatory reform, marketing skills and efficient carrier operations. Worldwide, cellular subscriber base is now near 4 Billion and is rising around 10% annually. No modern technology has seen such rapid adoption and has made such a deep impact on lifestyles and productivity of billions of humankind.

The scientific and technological breakthrough that has underpinned this revolution is no less staggering. This paper will briefly overview the key breakthroughs in mobile wireless technology evolution with a particular focus on MIMO (Multiple Input and Multiple Output) technology where the author has been a pioneer in both fundamental research and product development. The progress of this technology from 1G to the current 4G will be outlined. The origins of MIMO concept twenty years ago and the subsequent scientific advances leading to its now dominant role in all the current wireless standards will be surveyed.

The paper will conclude with thoughts on the need to grow a significant capability in global wireless technology in India. Because India has virtually no internal capability in wireless technology (not counting the phone assembly plants), it imports nearly all its technology needs from leading countries like US, China, Japan, Korea and Europe. This is clearly a challenge. India has a huge internal market, on which a world class capability can be built. India needs a national will and governmental policy structure to support the growth of such a vital technological capability and industry.

MISSIONARIES' STRATEGY IN THE CHOICE OF TAMIL PROSE STYLE

Arokianathan, S.

The prose style of Tamil is referred in Tolkappiam as 'urai. (உரை), The foremost function of urai (குறிப்பு) is to explain the true meaning of the poem. There is also another kind of urai which is written independent of poetry and it is called as 'paavinRelunta kilavi (பாவின்றெழுந்த கிளவி), Tolkappiar also classifies two other types of prose styles based on the content of the material such as those which contain fantasy (பொய்ம்மொழி) and those which create laughter (நகைமொழி). It must be noted that Tolkappiar mentions the latter two with the postposition. This type of classification makes one to assume that the first two belong to formal style of prose variety and the later two, the informal style of the prose variety of the diglossic Tamil.

In Sangam period, the most respected from the prose style is the one which is used for poetic explanations and its domain of use is restricted to literature. Poetry was the only accepted form for any literary contributions. Prose style was used in between verses for explanatory purposes right from Silppatikaaram. As early as 9th century the commentators used prose style for writing commentaries of the earlier literature. Yet this literary genre cannot be claimed as an independ-

ent literary work. Prose style didn't have any independent literary status and it was used as an auxiliary form for explaining for poetic literature. Therefore the prose style was modeled on the poetic variety with alliterations such as ethukai (எதுகை), moonai, (மோனை), etc. Thus the spoken variety did not gain any literary independence; nor was it used for any creative writings as a new literary genre. During Bhakthi period attempts were made to simplify the language style used for literary writings. Archaic forms and syntactic structures were replaced with simple and easy ones.

St. Francis Xavier came to Goa for religious propagation. The first printing press was installed in Sept. 6th 1556 in Goa and in Oct. 20th 1558, a Tamil catechism book named as 'Thambirraan vaNakkam (தம்பிரான் வணக்கம்) was printed in prose style. This is the first available (Tamil) book printed in India and it was written by Rev. Fr. Henriquez with the help of an Indian Christian Manoel do Sao Pedro. It is a translation work of the material handwritten by St. Francis Xavier. This first prose book has 16 pages and it paved way for a new form of prose style based on the spoken variety of Tamil as against the existing one modeled on poetic variety of Tamil.

The missionaries took a very bold step of choosing the informal spoken variety of Tamil for their prose writing. The prose style used by the missionaries contains forms such as கிறாசை நிறைந்த மரியாளே! தம்பிரானுன்னை லட்சிக்க ... One could see free use of Sanskrit forms in their religious writings. Further this language style represents the literate spoken variety of the Tamils especially from the Southern seashore side.

Religions like Buddhism, Jainism, etc. tried to propagate their religion among Tamils without affecting the prevailing diglossic situation. The missionaries who were well versed in the prose form of their own mother tongues adopted to write Tamil language also with all punctuation marks needed for prose style of writings. The morphemic short and long differences among vowels need to be distinguished for proper understanding of the meaning of the words. The missionaries made diacritic changes for the above distinction. Thus the missionaries made orthographic changes necessary for prose writings in Tamil. The pressing needs of the missionaries in the preparation of religious materials suitable to the target group for their religious conversion made them to choose the spoken variety of the illiterate target group for their prose writings which later was improved and got stabilized as the standard prose style of the literary genres like novel, short story writings, etc.

This study aims to analyze the emergence of a standardized prose variety for Tamil language from the prose materials of the missionaries deviating from the norms of already existing prose form name 'urai.'

BEST PRACTICES TO IMPROVE SAFETY AND PRODUCTIVITY IN HEAVY WATER PLANTS

Aruldoss Kanthiah

Heavy Water Plants are the constituent units of Heavy Water Board under Department of Atomic Energy. Heavy Water Plants at Baroda, Tuticorin, Thal and Hazira employ Mono-thermal Ammonia Hydrogen Chemical Exchange Process for production of heavy water. The raw materials used in this process are Deuterium bearing

hydrogen in the form of synthesis gas (a mixture of hydrogen and nitrogen in the ratio of 3:1) produced in the adjacent fertilizer plants. Heavy Water Plants at Kota and Manuguru employ bi thermal Water- Hydrogen Sulphide Chemical Exchange Process . Heavy Water Plants handle hazardous chemical such as Hydrogen, Hydrogen sulphide ,Ammonia, Naphtha, Hexane, Potassium, Potassium Amide etc., The operating pressure and temperature are varying from vacuum to 260 kg/cm²(g) and -185°C to 900°C respectively.

Heavy Water Plants in India have achieved many records and received many awards. Few such achievements and records are : Worked 4414 days (twelve years of operation) continuously without any lost time injury , Acquired ISO 9002 Certification, ISO 14001 Certification and IS18001 certification. Received several awards including Industrial Safety Award from Atomic Energy Regulatory Board, Mumbai (A statutory body for Department of Atomic Energy installations) ,Star Award from National Safety Council, Tamil Nadu Chapter for the year 1995-1996 and 1998,Sarvashresta Suraksha Puraskar from National Safety Council, India. These achievements have been possible only due to the sound policies such as Safety and Health Policy, Quality Policy, Environment Policy etc., and with the well defined responsibility and the authority of various functionaries in Heavy Water Board and Heavy Water Plants.

There exist well coordinated policies and practices which have contributed to smooth & efficient running of all the six Heavy Water Plants based on Ammonia- Hydrogen and Hydrogen Sulphide –Water Exchange processes respectively. Our conviction and commitment towards energy conservation & environment protection coupled with Safety & Productivity brought an era of change from a situation of crunch to a level of not only self sufficiency but to a state of export of Heavy Water to other countries like South Korea, China & USA, putting India on the map of nuclear material (Heavy Water) exporting countries.

Some salient practices followed by HWPs to improve safety and productivity include regular in house/ external training through reputed agencies, empowering employees and encouragement to come forward with modification proposals. Innovative practices such as participation of workers' representatives in all committees, Inter section/Inter plant level competitions on safety & productivity and individual/group incentives for best performance.

The strong commitment from top management, clear objectives and targets in safety, well planning, proper guidance from Corporate office, adequate training, sound work permit system, scheduled inspections and surveillance, regular audits, accident investigation, various motivational activities, interactions with the neighbouring industries, encouraging the workers towards safety and regular management reviews we are scaling heights and achieving many laurels through the sustainable safety culture in our safety management system.

LANDSCAPE IN SANGAM LITERATURE

Aruna Devi, P.

Landscape plays a significant role in the creation of sangam poetry. Literature in general reflects life of people and their life is related to nature and the environment

that comprises the landscape which in turn encompasses the flora and fauna of the locality. Poetry is full of diverse emotions and feelings of man and when their life events are narrated the environment renders a closeness and familiarity to the readers who are also part and parcel of this universe. Even highly subjective poetries attain the status of universal literature when such common elements of nature are deployed at various levels in poetry-language structure, techniques and themes. The very first prayer song in Kurunthokai starts with a comparison made between the nature's product lotus flower and the feet of Lord Muruga, that is a panacea to the human birth. The rooster is considered to be the vehicle of the Lord. The lovers meet in the hilly areas namely kurinji where the divine Muruga stands as a guiding star to all the lovers. The divine love of the lovers are measured in a unique manner – the length, depth and the height of the earth is called for the comparison in the third song of kurunthokai-bigger than the earth, higher than the sky and deeper than the water reservation. The three elements earth, sky and water are taken as examples here since their measurement talked about here doesn't have limitations when the energy level of the same elements are concerned. The comparison can be interpreted at different dimensions, each glorifying the intensity of love that exists between the lovers. In purananuru where the external life of young lovers form a theme the deployment of various elements of nature proffers rich imagination and pleasure. The ferocious nature of the lions,(song-71),the food habit of elephants(song-80), the hunting dogs(song-56) etc are made use of in " purananuru". Thus the life of people gets twined with nature and expressed in a simple manner taking the songs to a great height in the arena of world poetry. It is a rare combination of imagination and reality in work and the poems are aesthetic and academic treasures to be cherished. This paper makes an attempt to bring to light some of the songs that can very well bring into focus the role played by nature in the creation of sangam poetry.

THE NATURE IMAGERY OF THIRUVALLUVAR: A STUDY

Arunachalam, A.

Thiruvalluvar is an adept in the use of imagery and a keen observer of natural objects. Nature images are abundant in the immortal Tamil classic **Tirukkural**. They have illustrated the moral epigrams vividly and turned the didactic diction into a beautiful work of art.

Thiruvalluvar has employed the image of rain to stress its excellence to the people. The rain is portrayed as ambrosia, thirst-quenching draught, an elixir of life, benevolence, the grace of a king, the devotion of a noble wife and natural human love. The earth becomes a symbol of endurance and forbearance. The sea becomes a symbol of pleasure, love, lust, nobility, magnificence, modesty, vastness, and immensity. The seventeen sea images focus on the significance of human life, the excellence of benefit, the greatness of an ideal love, the inexhaustible power of lust and the pains of human births. Three abstract images of invisible wind show the kindness of generous people and the delicacy of the union of lovers. The moon image symbolizes companionship, love and beauty. The hill image stands for self-control, righteousness, honesty and compassion. The tree image symbolizes both benevolence of magnificent people and the futility of the existence of the kindless

people. The flower image stands for the complete surrender of devotees to God, the hospitality of the hosts, the greatness of minds, the friendship of the great, the delicacy and shyness of the maids and the beauty of their eyes, the anguish of the lady, the pleasure of sexual love, and the grief of love.

Thus Thiruvalluvar's nature imagery proves that he is an imagist par excellence in Tamil poetic tradition and he perhaps ranks with the other imagists of the world literature like Homer, Virgil, Dante, Shakespeare, Milton, Shelley, Yeats and *Ezra* Pound.

TEXT ANALYSIS OF A LITERARY DISCOURSE

Arunachalam, R.

A literary work can be analyzed at two levels namely discourse and text. Discourse analysis deals with the process of the covert use, function and value of utterances, while text analysis pertains to the product of the overt usage, form and signification of sentences. The former offers the abstract, arbitrary, intuitive, subjective, concrete, systematic, scientific, objective, empirical and verifiable interpretations of propositions. While discourse analysis brings out the limitless meanings of a literary work artistically, text analysis concretizes them scientifically.

Halliday's An Introduction to Functional Grammar (1985) is a seminal work on text analysis based on his theory of systemic grammar. It explains the meta-functional concepts namely the ideational, interpersonal and textual functions of language structurally and cohesion non-structurally. The ideational function deals with 1) the processes of verbs namely, material, mental, relational, behavioural and verbal 2) primary and secondary clauses 3) transitivity system and 4) the roles of the participants as agent, goal and beneficiary.

The present paper applies the meta-functional concept of ideational function in Tamil and analyses a literary narrative text named Na. parathasarathi's Aathmaavin Raakankal (1969) to examine how the personality traits of its protagonist Rajaraman are concretized textually systematically. It is observed at the discourse level that Rajaraman (gandhiraman) is a man of action rather than a man of words. All the other characters play the complementary, facilitative and secondary roles to enable him to achieve his goals at various stages of his life. A critical analysis of the ideational function at the textual level provides empirical evidences to prove this observation. Hence this paper modestly deals with a linguistic of a literary text bringing out the interface between language and literature.

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**IS CARNATIC CLASSICAL MUSIC FOR THE PURIST?
- A PURE (MODERN) VIEW POINT**

Arunan Sriskandarajah

Music is and has been an extremely versatile medium of communication. Its innate ability to solicit various emotional responses in different individuals, performers and listeners alike, in a very explicit and structured way, is unique.

It seems that although we live in a society supposedly developed, yet we continue to handicap ourselves with the view that classical music does not build bridges but creates the dam that separates those who appreciate the beauty of music for its intricacies from those who genuinely are immersed in its essence, namely bhakthi.

An ordinary listener may not be able to understand the reasons behind the gruff rumblings of Ariyakudi Ramanuja Iyengar, the silvery quivers of GNB, the upper-octaval nuances of Madurai Mani Iyer and the lazy drawl of MD Ramanathan, but he certainly can understand and immerse himself in the lyrics of the creator and what he wished to convey at the time of his creation.

A performer on the other hand may understand the reasons why the Ariyakudi kutcheri format is still followed by majority of the Carnatic musicians or why a varnam should be sung as the main piece in a kutcheri!

Is there a reason for this difference between the performer and listener to exist? Does this rift enhance or diminish the listening pleasure of Carnatic Classical Music? Although one cannot disregard that there is a shift in modern Carnatic Classical Music, what are the causes behind the shift? Is it the audience? Is it the artist's desire for experimentation? Is it because there are so many concerts these days that "differentiation" becomes necessary? Or is it a bit of everything, along with "the willingness and confidence to try."

It's tempting to put this young trend before an older rasika. These days, the papers and the notebooks reach the stage even before the artist does. And now it's the laptop age. What is to prevent korvais being formulated on the computer? Where is the imagination? But even with all these technologies and innovative singing styles, there is no denying that Carnatic music is stagnant.

The writer as a traditional Carnatic music student and a modern day performer will seek to shed some light on which view point should be construed to be a true view point.

BUILDING OF A MICROWAVE SPECTROMETER

Arunan, E.

I have built a microwave spectrometer which is one of about 10 in the world today. In Asia, only a laboratory in Tokyo and our laboratory has this home-made spectrometer. I have used it to study hydrogenbonded complexes which are formed in a supersonic expansion of molecules which cools them down to 3 K (- 270 degrees C). When I analyzed the structure of hydrogen bonded complexes bases on the microwave spectrum obtained, I found that there is no universally accepted definition for a hydrogen bond. Hydrogen bonding is very crucial in determining the properties of

water and DNA, which can be thought of as molecules of life. I initiated an international effort through IUPAC (International Union of Pure and Applied Chemistry) to come up with a modern definition of hydrogen bonding. I founded and chaired a task group of international experts and have come up with a definition for a hydrogen bond. In my talk, I will discuss about building equipments locally and the importance of hydrogen bond.

THE INDUS SCRIPT, HARAPPAN DRAVIDIAN AND THE WILD ASS

Asko Parpola

The Indus Civilization (2600-1900 BCE) had a script which, with its around 400 known graphemes, can be assumed to be a logo-syllabic writing system, as all other early writing systems in existence around 2500 BCE. The presence of Dravidian loan-words in the Rigveda (c 1200-1000 BCE), combined with the presence of a North Dravidian language (Brahui) in the Indus Valley and Baluchistan, makes Proto-Dravidian the most likely alternative for having been the main language of the Indus Civilization. I have proposed cross-checked Proto-Dravidian readings for some two dozen Indus signs. Various fish-shaped signs occur frequently on Indus seals. Because fish is never spoken of in the seals of Mesopotamia, which had trading relations with the Indus Civilization, the 'fish' signs are likely to have a rebus function and express phonetic values. Proto-Dravidian **mīn* 'fish' (DEDR 4885) is homophonous with Proto-Dravidian **mīn* 'star' (DEDR 4876). Many signs occurring immediately before the plain 'fish' sign, as well as diacritical marks modifying the 'fish' sign (e.g. a 'roof' over 'fish') can be interpreted in the same way, with the resulting compound words attested as names of heavenly bodies in Old Tamil texts, the earliest surviving Dravidian literature. (See Parpola 1994.)

Recently, I suggested one further Dravidian interpretation along these lines. A sign that depicts 'a hoofed animal's hind leg' occurs once before the plain 'fish' sign. Old Tamil *tā* 'leg' is attested as a star name in *Puraṇānūru* 395 (cf. Hart 1975: 73), while the Toda cognate *tā* denotes 'thigh of animal's hind leg' (cf. DEDR 3185). I concluded:

"Thus *tā* may well be the right reading for the 'hind leg' sign, but it should be tested against other contexts. One such context is the seal M-290, which is promising in this respect that here the 'hind leg' precedes a sign that can be pictorially recognized: it depicts an animal with large upright ears and an upright tail ending in a tuft of hair, either dog or (more likely) wild ass. But in South Asia, the latter animal exists only in Kutch and Baluchistan, and is hardly mentioned in any old text, Indo-Aryan let alone Dravidian." (Parpola 2009: 63-64)

In spite of these pessimistic expectations, I wanted to see if this track would lead anywhere. The resulting investigation led to a longer article on the Asiatic wild asses that has just appeared, written with detailed documentation in collaboration with Juha Janhunen. Here I will summarize some of my main conclusions and develop them a bit further.

**COMPARATIVE AESTHETICS: THE USE OF SIMILE AND IMAGERY IN THE
WORKS OF THIRUVALLUVAR, KAMBAN, KALIDASAN,
SHAKESPEARE AND KALAIIGNER**

Ayothi, V.

The paper proposes to present how similes, metaphors and images are used in literature to enhance its aesthetic quality with particular reference to some of the prominent works of the world's renowned writers belonging to different cultures and using various languages.

In **Raghuvamsam** Kalidasa explains the entry and presence of the village Deity of Protection in a temple locked and sealed fully where none can enter: "The deity has made her entry into the temple and is present within the temple as the image on the mirror is seen within the mirror without causing any damage to the mirror."

Kalidasa compares Sakunthala to the most beautiful objects of nature particularly to the blossoming creepers using several interesting images and similes in **Sakunthalam** and projects her as a child of nature. They render poetic and pictorial quality besides promoting a union of the humans with nature.

The creative power and poetic quality of Kamban's and Shakespeare's imagination is to be illustrated through several of their beautiful images.

Images and similes used by Kalaignar in his screen plays like **Parasakthi** and **Malaikkallan** and classics like **Kuraloviam**, and **Ponnar Sankar** and also in several of his speeches with literary quality can be compared with those in the best of the world classics.

The Tamil society is torn into pieces by the caste system. As rationalists who wanted see a united Tamil country, Periyar, Anna and Kalaignar expressed their anger against castes in their own way. Kalaignar's mode of expression is poetic and brings before us the image an evil-mongering giant. While animals with five senses live with unity, humans with six senses divide themselves and quarrel in the name of caste.

நம்மை பிரித்தாள விரும்பியவர்கள் செய்த
சதிக்கு கால் முளைத்து சாதியானது.

STYLOMETRY: AN OVERVIEW

Bagavandas, M.

Stylometry is the application of the study of linguistic style, usually to written language. Stylometry aims at quantifying linguistic style. Style can be understood as the subtle but regular differences between texts which ideally share language, genre and topic, but differ with respect to authorship, the gender of the author or similar parameters. In the last few years it has successfully been applied also to music, sculptures and to fine- art paintings.

Stylometry grew out of earlier techniques of analyzing texts for evidence of authenticity, authorial identity, plagiarism detection, observation of the "characteristics" of a particular author, organization and retrieval of documents based on their writing style, and systems for genre-based information retrieval. The development of com-

puters and their capacities for analyzing large quantities of data enhanced this type of effort by orders of magnitude. In time, however, and with practice, researchers and scholars have refined their approaches and methods, to yield better results. One notable early success was the resolution of disputed authorship in twelve of the federalist papers by Frederick Mosteller and David Wallace. Modern Stylometry draws heavily on the aid of computers for statistical analysis, artificial intelligence and access to the growing corpus of texts available via the Internet.

Stylometry – the statistical analysis of literary style-does not seek to overturn traditional scholarship by literary experts and historians, rather it seeks to complement their work by providing an alternative means of investigating works of doubtful provenance. It assumes that authors have an unconscious aspect to their style, an aspect that cannot consciously be manipulated but which possesses features that are quantifiable and that may be distinctive. By measuring and counting these features, Stylometrists hope to uncover the “characteristics” of an author. The historical development of stylometry is reflected in the choice of quantifiable features used as authorial discrimination. Lexical features have predominated, yet the past decade has seen the application of syntactic and semantic features to attribution problems, allied to the enormous growth in computing power and the increasing availability of machine-readable texts.

This review paper describes the historical of scientific flavor of Stylometric methods and also their applications for solving important linguistic problems of Tamil language.

ARCHAEOLOGICAL GLEANINGS ON MATERIAL HISTORY OF THE ANCIENT TAMILS – RECENT FINDINGS

Balaji, P.D.

This paper tries to trace some aspects of the material history of the Tamils, as gleaned from the excavations carried out by the Department of Ancient History and Archaeology, University of Madras.

The material history of the ancient Tamils can be traced from the Pre historic period i.e. 1,00,000 year ago. However, written documents in the form of inscriptions and literary sources are available from the 3rd cent. B.C. onwards. In this regard, the Sangam anthologies comprising *Pathupattu* and *Ettuthogai* are considered as an important primary source for writing the material history of ancient Tamils. These Sangam literatures are dated to 3rd cent. B.C. to 3rd cent. A.D. Day to day life of the people, their hobbies, economy, trade, social condition and religious condition are described in these literary sources. All these references made in the Sangam literature are well endorsed by the archaeological evidences obtained from various archaeological excavations conducted by agencies like Archaeological Survey of India, Department of Archaeology, Govt. of Tamilnadu and Department of Ancient History and Archaeology, University of Madras. Among these, the Department of Ancient History and Archaeology, University of Madras, had conducted excavations, so far in 17 sites in Tamilnadu. Uraiyur, Kanchipuram, Tirukkampuliyur, Arikamedu, Adhiyamankottai, Mallappadi, Appukallu etc. are some of the important sites. In the recent years the Department had also conducted excavations in places like Melchittamur,

Palur, Tiruverkadu, Kudikadu etc. The artifacts collected in these excavations throw a flood of light on the material history of the ancient Tamils, who lived in the early centuries of Christian era. From these excavations, the existence of textile industry, circulation of coinage system, technology of bead making industry, ceramic industry, practice of various cult worships, the state of metallurgy, etc can be conjectured on the basis of the material evidences obtained therein. Thus, the archaeological sources are serving a corroborative source for writing the material history of the Tamils.

ASPECTS OF ETHICAL PHILOSOPHY IN SANGAM LITERATURE

Balakrishnan, M.

Among the branches of human knowledge which continues to engage man's attention and speculation from time immemorial, philosophy occupies a unique place. It is the summit and acme of human speculation on and about the conception, courses and culmination of man's destiny.

Further, philosophy, love of knowledge for the sake of knowledge is by man, for man and above all of man. It is amazing that a peep into the Sangam literature reveals the importance of ethics. Ethics is the third and final but the most important part of philosophy, the other two being Epistemology and Metaphysics. In the entire gamut of Sangam literature – be it a householder's life or an all-renouncing life of a recluse or commerce or administration or even war, one finds Ethics as a bed-rock of all aspirations, actions, and achievements.

Scattered through the pages of Sangam literature-for instance, Puranooru- is the emphasis almost bordering on warning that Ethics is not to be compromised or traded off. It is the cardinal principle of a principled life. The Ethical content of Tamil's life, as gleaned from Sangam literature is that even animals received a fair deal. For instance, in Puranooru one who cuts the udder of a cow, injures a Brahmin or is ungrateful has no escape or deliverance. In fact ethics is a poor translation of the Tamil classical word 'Aram'.

Thirukkural may be considered as an abstract version of the principles that Tamils held and upheld during Sangam period. Of the three divisions of Thirukkural namely, Aram, Porul, Inbam, the first and fore-most is Aram. Commerce flourished in Sangam period but never swerved from the principle of Ethics. In business one should neither take in excess nor give less than what is just, fair and equitable, which is the essence of Ethics. Consider the following lines:

கொள்வதூஉம் மிகை கொளாது
கொடுப்பதூஉம் குறைபடாது
பல்பண்டம் பகர்ந்துவீசி - பட்டினப்பாலை

Sangam literature upholds the life of a householder as the most virtuous and ethical one. Taking a larger view of life, the same Thirukkural says that sharing the resources with others and caring for the fellow beings is the chief of all virtues extolled in any literature. The attitude of Tamil people as mirrored in Sangam literature is summed-up in a single kural which says that the happiness flowing from righteous actions alone is happiness and who dares to challenge this view? Righteousness, justness, fairness and equity are the ingredients of ethical life of ancient Tamils as

shown to us through the formidable mass of Sangam literature. This paper seeks to highlight and underline how Ethics or righteousness is the cardinal principle in any aspect or walk of life- from cradle to grave, - and thus ethics serves eternally as the lighthouse for the drifting humanity to reach the shore in safety and security.

REMNANTS OF DRAVIDIAN NAME HERITAGE IN INDUS VALLEY AND BEYOND

Balakrishnan, R.

The "Dravidian hypothesis" is considered the most plausible of all the prevailing theories on the language of Indus Valley Civilization (IVC). Again, in the context of tracing the origins of Dravidians there are suggestions that connect the Dravidian speakers of Southern India to the geographical regions west and North West of India. However, the 'vast gap in space and time' has been the inhibiting factor in suggesting any direct linkage. Scholars in the past have used the place names as 'one more potential sources of clues' to identifying the language of the IVC.

Against this backdrop, this paper furnishes an extensive Onomastics evidence to suggest a 'Dravidian connection' to the areas where the IVC once flourished and the regions much beyond that, covering the modern Pakistan, Afghanistan, Iran, Iraq, Azerbaijan and Turkmenistan. The paper lists numerous instances of identical place names found in the above countries and in Southern States of India. With a view to bridge the 'gap in space and time' the paper further makes a comparative study of toponymic, anthroponymic designations attested in the *Cankam* texts and the toponymic corpuses of the above countries. The study reveals that the toponymic corpuses of the countries under reference contain place names that show remarkable oneness with the place names, geographical feature names, tribe names, clan names and names of kings and chieftains attested in *Cankam* texts. The study also identifies some of the unique and crucial names attested in *Cankam* texts but not in vogue in Tamilnadu and locates those names in the place name corpus of the above countries under reference.

The paper seeks to suggest that the Onomastic corpus of *Cankam* texts contain inputs that reflect some remote 'tribal memory' of Indus or even pre-Indus vintage and that the place name corpuses of the above countries have still preserved some of the Dravidian remnants as a 'fossilized representation of an immemorial past.'

For this study, this researcher has used GIS (Geographical Information System) tools to analyze a data base of 1.26 million place names of India and the other countries under reference. The paper offers supportive evidence in the form of Tables of place names with geo-coordinates and Maps.

AGALIGAI VENPA – A VALUE PERCEPTION OF THE TAMIL

Balaraman Nainar

Thiru. Ve.Pa. Subramania Mudaliar (Ve.Pa.Su.), the author of the treatise 'Agaligai Venpa' is recognized as one among the leading luminaries of Tamil Literature. Agaligai Venpa truly reflects the Tamil outlook on the specific social value relating to the feminine virtue of chastity. The author draws on the Tamil ethics for his stand on chastity, as lamented by Ahalya:

முத்தமிழோர் கூறும் முறை தேர்ந்தும் தேரார் போல்
இத்தவறேன் செய்தேன யான்

The story of Agaligai Venpa revolves around three significant characters, the sage Gautama, his virtuous wife Ahalya and Lord Indra. Valmiki in his original work depicts Ahalya as a woman susceptible to the charms of Indra and hence willingly submitted to his desire. Kambar describes the circumstances wherein Ahalya could recognize Indra, but not prior to the actual act of violation. Ve.Pa.Su. however has no heart to admit even for a moment that Ahalya could be faulted for the crime:

கற்பழியாவாறு கழிக்க வொணா என்னுயிரைப்
பிற்பழி சேர்முன்பே பிரித்திடுவேன்-எற்பிரியா
நாதன் தனைப் பிரிந்து நான் வாழேன், தாழாமே
சாதல் மிக நிச்சயம்

In contrast to the original and in keeping with the Tamil outlook that no woman could be faulted for a crime involving chastity, the sage Gautama in Ve.Pa.Su.'s treatise treats Ahalya with kindness and compassion as a helpless victim of sorrowful circumstances:

நின்னை அறியாமல் நேர் மாசு நீங்க அதை
இன்னி உனித்துன் புறல் தவிரத்-துன்னியுள்
பொல்லாத வபழியும் போயொழிய, நின்மேனி
கல்லாக என்றான் கனிந்து

Tamil literary ethos does not brook tragedy as a theme or depicting leading characters in an epic in poor light. The liberty taken by Ve.Pa.Su. in deviating from the original is an earnest desire to impart goodness and forgiveness even in the event of an unpardonable crime.

THE SONG FORMS AND TUNES OF TAMIL OPERA "NANDANAR CHARITTIRAM"

Balasubrahmanian, B.

In his well-known Tamil opera "Nandanar Charittiram," Gopalakrishna Bharati tells the story of Nandan, an outcast who attains salvation by his pure devotion to the god Siva. It is a powerful story that has resonated with various social justice and nationalist movements in India. This paper will analyze how this story has been re-told, performed and modified by many poets, composers and writers and will address how the tunes have been changed over these years.

Nandan was first mentioned by the 9th century saint-singer Sundaramurthi nayanar in his Thirutondattogai, followed by Nambi Andar Nambi in his Thirutondar Thiruvandadi. Later the story of Nandan was developed into thirty-seven verses by Chekkizhar, in his work "Periya Puranam." In the mid-19th century, Gopalakrishna Bharati took the story from Chekkizhar and added the character VEDIYAR, a Brahmin landlord. Bharati further modified the poetic verses of the "Periya Puranam" into a story-telling music genre called Kathakalakshepam. He incorporated original verses from Periya Puranam, and added several song forms including Kirtanas and Tamil folk genres.

Nandanar Charittiram was performed by Gopalakrishna Bharati and others between the mid-19th and mid-20th century, and became very popular throughout Tamil

speaking areas. The tunes of Nandanar Charittiram had been orally transmitted to the next generation by the Harikatha exponents and it has been changed and re-constructed by many musicians throughout these years.

The music of "Nandanar Carittiram" has influenced many genres of performance in South India, and can be found in Kathakalekshepam (story-telling), traditional drama, cinema, South Indian classical music, Bharatanatyam dance, street plays, and modern drama. This presentation will also feature a live demonstration of different musical genres used by Gopalakrishna Bharati in his compositions and their adaptations.

TEACHING SPOKEN AND WRITTEN VARIETIES OF TAMIL TO FOREIGNERS: PROBLEMS AND PERSPECTIVES

Balasubramanian, G.

Tamil language has been a subject of interest and study for the Westerners since 16th Century. Now the Tamil studies spread to other parts of the World and the quest has also widened. Published and online Teaching materials for Tamil are available. It is generally observed that a foreigner, with some exception, who has learnt Tamil, speaks in "written Tamil". One repeated criticism by the foreigners regarding Tamil teaching is that the Tamil speaking (as mother tongue) teachers are reluctant or do not teach spoken Tamil. One of the main reasons being the diglossic nature of Tamil, several scholarly works deal with the problems of teaching Tamil from the diglossic perspective.

While accepting that both standard spoken (low) and written (high) varieties are to be taught, the practical aspects and problems of transforming the learner from one variety to the other is to be dealt with. It is recorded that the derivation of the low variety from the high variety is easier. For example, explaining the deletion process, known characteristics of spoken Tamil when compared to written Tamil, is simpler. Considering this aspect, if one starts teaching the written and shifting to the spoken through conversion rules and oral practise, the learner is bound to be conditioned by his/her reading pronunciation. On the other hand, if spoken is introduced first, the conversion to written appears to be difficult. But there seems to be at least three advantages here: (a) simple to complex is the preferred technique (b) the learner gets the confidence of speaking the language (c) knowing the sentence pattern, the learner can easily develop his/her reading skill with contextual help and rereading. By evaluating the advantages and disadvantages, this paper looks into the practical aspects of teaching one variety prior to the other.

BARTHOLOMAUS ZIEGENBALG'S CONTRIBUTION TO TAMIL IN THE SOCIETY

Beulah Jeyaseeli, S.

Bartholomaeus ziegenbalg (1682-1719) is a legendary figure with a trail blazing record of historic firsts. For instance, he started – the first school for girls in India with a widow in-charge, the first residential school for the marginalized, the first printing press, the first paper factory in Poraiyar etc. He also translated and printed the first New Testament in Tamil, the first Asian Language to have a printed book and the

first Tamil prose, compiled the first Tamil dictionary with 40,000 words, the first one to write the grammar of Tamil in German in 1716, printed the first textbooks for his school, thus making a tremendous contribution to the Tamilians, pride and joy- the Tamil language. He could be called the cultural ambassador of the Tamils to Germany and Europe as he wrote about the Tamilians, their gods and their worship, their lifestyle and so is honoured as the first Indologist.

This paper proposes to present some highlights of this icon's tireless efforts to learn Tamil, his rich contribution to Tamil language and concludes with his service to Tamil culture and people.

Ziegenbalg and his co-worker Plutsehau were commanded on 17.11.1705 by a Royal Order of King Frederich of Denmark to learn the language of the Tamils during the voyage to India from fellow travelers. (Mohanavelu, 1993-66). This was a productive way of using months of sea travel and was called ship-board-learning. Ziegenbalg used intuitively many methods which we language teachers now identify as 'Immersion', Grammar Translation, Reading Method, Communicative approach, etc daily devoting 7 1/2 hours for learning Tamil, that he could freely use it within 6 months. (Daniel Jeyaraj. 2006-65). Ziegenbalg's efforts will pose a challenge to the modern Tamilians who are reluctant to learn their mother tongue.

The next section presents a brief glimpse of some of the books and booklets Ziegenbalg wrote with an inset of his handwritten foreword, followed by a description of his role in disseminating the glorious culture of the Tamils to the Europeans concluding with a brief summary of his service to the marginalized Tamils.

THAMIZHISAIYUM DANDAPANI DESIGARUM

Bhageerathi, M.A.

Vidvāns had been singing Telugu kritis for Tyāgarāja's ārādhana right from the beginning of 20th century. On one such occasion, Dandapānidēsigar (1908-1972) was invited to sing. He started his performance at 4pm in an evening. The first song he sang was "Sidhdhi vināyakanē" in the rāga Jaganmōgini. It was a Tamizh song. Vidvāns gathered at the venue started making a hue and cry. Before he started the second song, they asked him to get down from the stage. But the crowd gathered at the venue supported Dēsigar and shouted that he should continue his rendering of Tamizh songs. Thus, Dēsigar became the only Tamizhian to sing Tamizh songs at Tiruvaiyaru. This record holds good even today, since nobody else has sung Tamizh songs at Tiruvaiyāru till date. This had been reported by Arinagnar Anna in his "Drāvida Nādu" continuously for five weeks.

Hence, the focus of this paper is on the exemplary singer, Dandapāni dēsigar and his contribution to Tamizh isai.

The contents:

Biography and achievements of Dandapāni Dēsigar (26.08.1908) to 26.06.1972)
Dēsigar's Tamizh compositions.

The famous Tamizh songs of other composer like Bhārathidāsan tuned and sung by Dēsigar

Dēsigar and Tamil films

Laurels won by Dandapāni Dēsigar

THE NON-EXISTENT, THE SWEET, AND THE GOOD IN CLASSICAL AND DALIT IMAGINATION

Buck, David C.

This paper investigates imagination and realism in Classical Tamil and contemporary Dalit literatures, critically considering Dalit intellectuals' views of tradition from Dalit perspectives published during recent decades, along with traditional texts.

Classical Tamil succeeds in giving readers a sense of pleasure; it is some of the world's most exquisitely beautiful. It has indeed found how to create "pleasure derived from beauty." *Akam* convention, for example, self-consciously eschews realism—*ulakaviyal*—and enters the realm of imagination—*karpanai, ilakkiyaviyal*. In fact, *Iraiyana Akapporul Urai* explicitly guides poets and critics into *illathu iniyathu nallathu*: "the non-existent, the sweet, and the good," and away from sordid realities of life. *Puram* convention does so too, but less so and somewhat differently.

Contemporary Dalit literature, however, is not at all about pleasure derived from beauty. It consciously turns Classical tradition upside-down. Grounded in *realities* that are decidedly *unpleasant*, not imaginings that are pleasant, it is about pain, insecurity, humiliation, and rebellion. Dalit writers say that literary beauty develops through artistic renderings of reality, and that Dalit aesthetics is materialist, not abstract or spiritual. They chronicle humiliations and oppressions that traditionally have been meted out to Dalits, and declare that real aesthetics lies in seeing to the destruction of all these things and more.

In the background, though, even for Dalit writers, is a new imagination of literary beauty: that of a caste-less, class-less world of human freedom, one which doesn't exist now, a modern version of "the non-existent, the sweet and the good," removed in its own way from the "sordid realities of life." The social order that Dalit art literature puts forward is an imagined one without the dominance of caste, but with joy in equality within society.

EXALTED POSITION OF CLASSICAL TAMIL IN PUDUKKOTTAI STATE IN THE TAMIL COUNTRY

Chandrasekaran, A.

Pudukkottai, the only Princely State in Tamil Nadu had been rich in Tamil cultural traditions. From the days of the Stone Age, it had been a centre of civilisation and significant culture. During the period of Sangam classics and later, it was a territory forming part of the kingdoms of the Cholas, Pandyas and Pallavas. From ancient and medieval periods this region had provided ground for several dynasties to develop political and cultural organisations. The mighty Cholas, Pandyas, Pallavas, Kodumbalur and Bana chieftains, Muttaraiyars and several chieftains who ruled over the parts of this region at different times cultivated political organisations and nurtured

cultural institutions. It is in this cultural milieu that the classical Tamil had its notable development.

Several Sangam classics describe vividly the places and distinguished men of this region. The Tamil epic *Silappadhikaram* mentions Kodumbalur in this region as a place of great cultural activity. *Purananuru* describes the Ollaiyurnadu (Oliyamangalam in Pudukkottai) and alludes to it as the birthplace of the Sangam Poet Ollaiyur Kilan Magan Perunchathan. The Sangam classics speak of parts of Pudukkottai region ruled by Velir chiefs viz., Vel Evvi, Vel Aye and Irukku Vel, the sub-ordinates of the big powers in Tamil Nadu. Even during the rule of the later chieftains in the medieval period, literary works narrate the contribution of this region towards nurturing of classical Tamil. In the modern period, Pudukkottai, called earlier as Tondaiman's country became the centre of great cultural activity. During this period, the literary activity was significant. The Tondaimans were well-known for their patronage to literary pursuits. Like the rulers of the ancient Tamil kingdoms they patronised scholars. The Tondaimans' patronage to classical Tamil literature brought about innumerable literary works like *Raya Tondaiman Anuragamalai*, *SeventhelundaPallavanUla*, *Viralimalai Kuravanji*, *Tirumalairayarkappal*, *ThirukulamburVairavanServai* *peril Kummi*, *Santhanatheswarar Paditruppathandhadhi* and many more.

The striking feature of Pudukkottai administration, which greatly deserves a special record, is the use of classical Tamil in Law Courts during the rule of the Tondaimans. The judges were graduates in Law and some of them like C.V.Damodaram Pillai were sound classical Tamil scholars. All of them recorded evidences in Tamil and rendered their judgements in classical Tamil. Further, the Nattukkottai Chettiars of this region, who were noted for their munificence to classical Tamil scholars and poets were bent upon developing classical Tamil studies and journalism and this resulted in the renaissance of modern classical Tamil literature. Undoubtedly, classical Tamil had been in an exalted position under the rule of the Tondaimans in Pudukkottai region in the Tamil country.

This paper attempts to analyse and narrate the above aspects in a comprehensive manner.

TAMIL CHRISTIAN WORSHIP AND TAMIL LITERARY WORK IN NEW YORK, USA

Chelladurai Albert

New York is one of the largest cities and the financial capital of the world. Many from different parts of the world immigrate to U S especially to New York City. No wonder the Tamil Community is also one among them. Among the Tamil Community that immigrated to New York, Tamil Christians formed an integral part of this group. Even though they are minorities they play a dominant role in the growth and development of religion, culture, and language.

Christian Community in New York is highly educated and mostly composed of professionals; yet they desired to worship God in their own language. Even as much as, in many Hindu Temples the devotees are still worshipping in Sanskrit, it is admirable that the Christian community in New York is worshipping in Tamil. In that process,

several books and pamphlets have been written in Tamil to suit their needs. Furthermore the name of the church is called "Christhava Tamil Koil". We have Indian Christian Churches all over U S, but the unique nature of the Christhava Tamil Koil, NY is that all their religious, cultural and social activities are performed in Tamil. We have a wonderful collection of Tamil books in our church library which have been used by students, research scholars and others besides us. Our collection of Tamil books is greatly appreciated by scholars from in and around New York. This is one of the services we render to the community. Children born and brought up in U S have difficulties in learning our language for which we have Tamil classes for different levels and no one is left out.

For literary growth the Christhava Tamil Koil has conducted two World Christian conferences in New York, one in August 1996 and the second one in August 2005. The first conference was held in Hofstra University with more than one hundred representatives participating from all over the world under the auspices of The World Christian Tamil Academy and The Christhava Tamil Koil, NY. The second conference was held in August 2005 at Concordia College, New York in collaboration with The Institute of Asian Studies, Chennai. Again there were many representatives from around the world and several papers were presented on the history of Early Christianity in India especially in South India during this conference. Our literary contributions are well known to our Tamil Community. Every year we have kavithai arrangement, patimandrum, debates, lectures etc for the growth of Tamil literature.

Tamil Christians also play an important role in local elections for public office and are recognized by both the parties in the U S.

Many future activities are in the planning for the growth and development of our religion and language in the New York and neighboring states in the USA.

This paper is an attempt to enlighten the activities of Tamil Christians and the Christhava Tamil Koil in New York whose contribution to Tamil literature is unequivocally admirable.

ILANKO and SOPHOCLES AS CLASSICAL TRAGEDIANS: A COMPARISON

Chellappan, K.

Ilanko and Sophocles represent the culmination of the Classical phase in the Tamil and Greek cultures respectively. Both portray profound changes taking place in their cultures. In Sophocle's *Antigone* and in Ilanko's *Cilappatikaram* we see the protest of the feminine against the new order as well as a conflict between the state and the individual.

Cilappatikaram is comparable more to Oedipus Rex in its concept of fact. In both fate overtakes the heroes and there is sudden action from the bed-rock of the personality. There is the fulfillment of an oracle in both but only characters fulfill them and hence destiny becomes character. In Sophocles Oedipus simply suffers for the sin whereas in *Cilappatikaram*, Kannaki transcends it. She becomes the scapegoat as well as the saviour and evolves into a national goddess.

There is a recognition and reversal in the Aristotelian sense in *Cilappatikaram*. Just as Oedipus realises his guilt while denying it, the Pandiya king also realises it. Later

Kannaki also realises that she is only an instrument of fate. When she realizes her nothingness she becomes a cosmic power like Oedipus in *Oedipus at Colonus*. In both death is converted into higher life. Kannaki and Oedipus become fertility symbols. If Kovalna evokes pity, there is more terror in Kannaki who also passes through pity to love. Her evolution is paralleled by the Gods: from the terror of primordial Sakti through the Apollonian harmony of Mayoon to the sublime awe and love of Murukan.

Significantly Murukan is similar to Dionysus, the god of Greek tragedy. But as there is more Apollonian element in Murukan, *Cilappatikaram* evolves into a tragic epic. The folk dances of *Cilappatikaram* do the function of the Greek chorus. 'Kuravai' could be connected with chorus. This also accounts for the interpenetration of poetry, music and dance in both.

The study will show not only the affinity between the two tragedians but the contact between Classical Tamilnadu and Greece.

READING THE SECULAR IN THE PALLAVA PERIOD

Chelva Kanaganayakam

The objective of the paper is to investigate the relation between literary representation during the Pallava Period and the secularism of societal culture. Since critical studies, particularly among literary scholars, have focus on the religious poetry of the period, the prevalent view is that this era was dominated by a pervasive religious consciousness. While this contention remains valid, it is equally important to look at the secular literature of the time to ascertain how societal culture functioned during these three centuries. This paper argues that it is important to bridge the disconnect between historical studies of the Pallava Period and its literature by advancing new strategies to reading the literature written during this era. Rethinking literary history is an important first step in recuperating the literature of this time and establishing its symbiotic link to secular social and cultural life.

"உரப்பியும் எடுத்தும் கனைத்தும் ...": WHAT TAMIL GRAMMARIANS TELL US ABOUT THE PRONUNCIATION OF SANSKRIT CONSONANTS.

Chevillard, Jean-Luc

The நன்னூல் contains at the end of its பதவியல் a few rules devoted to the problem of adapting words borrowed from Sanskrit to the phonology of Tamil. The commentators to the நன்னூல், while explaining and illustrating those rules, use a very interesting vocabulary for characterizing the phonetic features which are specific to Sanskrit: the pronunciation of unvoiced aspirated consonants (kh, ch, ṭh, th and ph) is said to have உரப்புதல் as a characteristic feature; the pronunciation of voiced consonants (g, j, ḍ, d, and b) is said to have எடுத்தல் as a feature; the pronunciation of voiced aspirated consonants (gh, jh, ḍh, dh and bh) is said to have கனைத்தல் as a feature. This presentation will explore the roots of that phonetic terminology in the earlier literature, and notably in the வீரசோழியம், from which it seems to be partly adapted.

CONTRIBUTION OF WOMEN IN SOCIAL LIFE: A CASE STUDY OF WOMEN IN INDIAN POLITICS

Chinnammai, S.

Indian society is diverse in varied ways – its tradition, culture, language, people and also its treatment of gender. Nature created man and woman with different physical structure, but the capacity and potential of these gender are the same. However, the role of women in India has transcended and transformed into variety of ways as ages rolled by. Today, we talk of emancipation, liberation, empowerment of discriminated women. Looking back, it would be a surprise to know that centuries back, right from the Vedic days, women had much more powers, rights and knowledge. Maitreyi and Gargi had the distinguished intelligence and learning that they were adjudged competent to give their verdict on discussions and seminars held on spiritual matters. Coming to the age of Mahabharata, women get inspired by the great poet Subramanya Bharati's translation of the epic when he highlights the sharp knowledge of Pancali when the latter, hearing of her husband Yudhistir having lost her in dice game, asks whether her 'husband' lost himself first or her first in the game of dice, because if he had lost himself first, where does he have the right on her! As history walked its decades, the sheen and shine women enjoyed waned away slowly. In this Information and Technology world, we see women excelling in different fields alongside dowry deaths, women being beaten up by menfolk etc. A famous magazine comes out with top 30 women of India every year in its issue but the saddest part is how many are famous with their incredible job, devoting their time, energy, knowledge and life in administering the country for its upliftment still remains a million dollar question. When we talk of women in Indian politics, we may count them by number, say poetess Sarojini Naidu, Mrs. Indira Gandhi, India's current President Mrs. Pratiba Patil, to mention a few though there are a few others too following the line. However, when compared to the ratio of male to female population which is showing improvement in many States, how much contribution is made by women is a question to be probed.

This paper tries to analyse the role of women, their contribution to public life and their role in politics. Why politics would come out with the answer that serving humanity and the country together can be simultaneously done in the field of politics. Such is not only the power, but also the responsibility attached in this field. Whether women are really empowered? Let's find out in this discussion.

PROTESTANTISM, DISSEMINATION OF IDEAS AND LITERARY AWAKENING: EMERGENCE OF INTELLIGENTIA AND TAMIL RENAISSANCE IN MADRAS PRESIDENCY – AN HISTORICAL ANALYSIS

Christhu Doss, M.

Unquestionably, the close association between religion and vernacular education has been a common phenomenon in all societies, until the predominance of secularization in modern ones. By patronizing vernacular books, lexicography, morphology and syntax, translations of religious texts and magazines which carried progressive ideas, they could successfully sow the seeds of revolution in education

which in turn slowly and steadily opened up vistas for social reorganization and cultural rejuvenation.

Thus the relationship between linguistics and missions begins to take on somewhat of an aspect of mutuality. The Protestants, more specifically the Lutheran element in Ziegenbalg's thought was the principal cause of his constant emphasis on the importance of vernacular books. His attempt to build up a library, establishment of printing press, his work for promotion of education and his opening of schools, thus made an indelible mark on the history of Tamil intellectual movement. To him, the reason why the invention of printing press in Europe made the Reformation possible, explains why Christianity and books were together; books provided knowledge, and followed by dissemination of Western ideas which started spreading over the length and breadth of the Tamil society.

The dissemination of revolutionary ideas and values through vernacular education had a great impact on the South Indian society in various fields. The mission education not only created the spirit of reformation and regeneration but the emergence of middle class intelligentsia. For the spread of social reforms, progress of education, growth of press and journalism, development of language and literature growth are essential. This article argues that the missionary influences created in the intellectual, cultural and ideological spheres as a result of Western ideas and values were deeper than the changes introduced in the political and administrative spheres.

This paper also argues that missionaries' intervention in Tamils' social lives had not only brought Christianity to this part of the world, but also substantially altered and reshaped the intellectual and cultural life of the Tamil society in the period, The Tamil language, the great legacy of its people, gained its true recognition and identity through the zeal and efforts of the missionary enterprise. The cultural self sufficiency and the linguistic salience of Tamil civilization was aptly brought to fore by the indefatigable efforts of both the Catholic and the Protestant missions across European and American continents. Robert Caldwell's seminal contribution to the advancement of the Tamil language indeed heralded an intellectual re-awakening. The intellectual background of the Tamil identity question should be linked to the contribution of missionaries' effort through which the Tamil language managed to recover its respectable position in the world of language in general and among the classical languages of India in particular. The Tamil renaissance and its revivalist enterprise partly came into existence with the resurgence of interest induced by missionaries, through whom Tamil got the privilege of being the first Indian language to enter into the portals of print media.

'POLYGRAMMATICALIZATION' : THE CASE STUDY OF VERY 'ko!' IN TAMIL

Cristina Muru

The main purpose of the present paper is to study the grammaticalization regarding the verb '*ko!*' (to hold, to contain) in the Tamil language.

Sixteen different meanings are listed by the Madras Tamil Lexicon for the main verb '*ko!*'; and among these verbs like 'to receive, to hold' and 'to contain' are included in those that Heine *et al.* (1991 a, b; Hopper & Traugott, 1993) refer to as process

verbs. They usually express the most elementary human experiences, and belong to the basic vocabulary of a language.

With reference to the verb '*ko/*' *polygrammaticalization* is considered as the phenomenon by which a single morpheme is the source of multiple grammaticalization chains. These occur when the outcome of a link becomes the source component of another link. Since the aim of the paper is to demonstrate how the source morpheme '*ko/*' may be the origin of multiple grammaticalization chains which developed in different functional domains, it is important to analyse the de-categorization and re-categorization which this verb has undergone in the different domains where it was grammaticalized.

The morpheme '*ko/*' appears in various forms with numerous functions in Tamil. Consequently, in the course of analysing these uses, most of the major grammatical structures of the language are considered, including verbal phrases, adpositional phrases, main and subordinate clauses, as *ko/* functions either as a postposition or as one of a number of verbal affixes identifiable as subordination and aspect marker.

Grammaticalization is the framework that has been adopted in this paper to represent the mechanisms through which languages change developing new grammatical items. As Heine *et al.* (1991 a, b) stated it is motivated by unfulfilled communicational needs or by the presence of cognitive contents for which adequate linguistic designations do not exist. Through grammaticalization the lexical verb becomes a grammatical item losing its lexical content and assumes a more abstract value in the grammar of the language. It responds to the tendency in languages to use different ways to express the same concept. For example the verb '*ko/*' assumes the functional value of instrumental although a bound morpheme, which expressed this value, already existed in Tamil.

Another domain where the verb '*ko/*' was grammaticalized is that of the aspectual system in Tamil. It is used as an auxiliary morpheme expressing different functions. It can be used alone with the

**TAMIL GRAMMAR ENTITLED GRAMMATICA DAMULICA (1716):
AN ANALYSIS OF THE FIRST TAMIL GRAMMAR PRINTED IN EUROPE**

Daniel Jeyaraj

Bartholomaeus Ziegenbalg (1682–1719) was the first German Lutheran missionary to work in Tamil country (1706–1719). He liked Tamil people, their language, and culture. His reports on his experience among the Tamil people in the seashore town of Tarangambadi enjoyed a wide circle of readership. At their request and with a help of Peter Malaiyappan, a Tamil person from Tranquebar, Ziegenbalg compiled a Tamil-Latin Grammar entitled *Grammatica Damulica* and had it printed in Halle (Saale), Germany. This grammar remained an important source of Tamil knowledge for several European intellectuals for more than two centuries. But it still remains unknown to scholars of Tamil in India. After much effort I have now prepared an English version of this grammar. I trust that by June 2010 my manuscript will have been printed and it will be ready for release.

My paper will explore how Ziegenbalg compiled this grammar, the sources that he had used, why he had it printed in Germany, and its impact on successive generations of German Lutherans working in Tamil country until the middle of 19th century. My paper will also highlight that this Tamil grammar is the first one on *Koduntamil*, written long before Beschi's grammar. Additionally, it will provide valuable insights into the syntax and semantics of Tamil spoken and written in Tranquebar. It will reveal several aspects of the socio-cultural contexts of early eighteenth century of Tamil society in the Kingdom of Tanjore. Thus, my paper will recover a forgotten aspect of the Tamil grammar as seen, written and probagated by a German in eighteenth century.

GENESIS OF TAMIL MOVEMENT IN SOUTH KERALA

Daniel, D.

The present paper aims at highlighting the causative factors for the rise and growth of Tamil linguistic affinity among the minority Tamilians of the erst-while princely State of Travancore (South Kerala) since the beginning of the twentieth century. Travancore occupied the extreme South-Western part of the Indian Peninsula. The kingdom was divided into three major revenue divisions – Trivandrum in the South, Quilon in the Center and Kottayam in the North. The Tamil regions comprised of the four southern-most taluks of the Trivandrum division, the Shencottah taluk of Quilon division and Devikulam and Peermedu taluks of Kottayam division. Malayalam formed the mother tongue of 84% of the population of the State and Tamil of fifteen percent. Among the Tamil caste groups, the Vellalas and Nadars formed the numerically large sections who settled predominantly in the southern – Tamil taluks. In the feudal social structure of Travancore they were subjected to linguistic and social restrictions. The spread of English education and the work of Christian missionary organizations in the nineteenth century contributed to general intellectual and socio-political awareness among the people. The politically awakened among them demanded more representation in public services and submitted a memorial to Maharaja Sree Moolam Thiurnal called 'Malayali Memorial' on 11 January 1891. The impact of Indian National Movement enabled the political activists to be closely associated with Congress programmes in the State. In 1904 the Travancore ruler established the SreeMoolam Popular Assembly. It provided early opportunities to deliberate and listen to the manifold problems and aspirations of the Tamils. When a matter of public interest became a subject of discussion particularly on education, agriculture, public health or language, the relative position and benefits of the Tamils came to be assessed. Under such circumstances the fulfillment of a long –standing desire with the establishment of the Travancore University in 1937, rejuvenated hope in their minds. Aimed at securing the place for Tamil language, Tamil pandits and literary men took it as an issue at different forums. As a trend setter to this development and awakening among them, Tamils came to be organized at various places in Sanghams with frequent meetings and conference.

The formation of All – Travancore Youth League in 1931 and the Travancore State Congress in 1938 signalled the political fervour of the people. When the Travancore State Congress launched the political agitation for the attainment of responsible government in 1938, it widened the political horizon of different sections to lay claim for

more benefits. During this period of intense political impact in the State, the Tamil movement too received added impetus. Taking advantage of this trend, prominent Tamilians on 25 September 1938 formed the Nanjinad Tamilian's Association, which among other things, demanded for creation of a separate Tamil Province consisting of the predominant Tamilian taluks. This marked a significant stage in the progress of the Tamil movement. During 1939-1945 there existed comparatively calm political situation in the State and the Tamil leaders concentrated on propaganda techniques to consolidate all sections of the Tamils under a broader political forum. Accordingly on 16 December 1945, presided by Sam Nathaniel, a State Congress leader and a prominent Advocate of Nagercoil Bar, the Travancore Tamilnadu Congress (T.T.N.C) Party was organized with the main objective to work for the growth of Tamil language. With the entry of A. Nesamony in this Party on 8 September 1947 the movement strengthened further towards growth and consolidation. In 1948 and 1954 the T.T.N.C. organized stubborn resistance against the administration leading to police shooting at meetings which claimed the lives of over eight persons at Marthandam, Keezhkulam and Pudukkadai. In 1953 Prime Minister Jawaharlal Nehru constituted the States Reorganisation Commission which recommended the merger of predominant Tamil-speaking taluks of Vilavancode, Kalkulam, Thovalai and Agasteeswaram and half of Shencottai taluk with Tamilnadu on 1 November 1956.

TAMIL CULTURE: REVEALED THROUGH EXCAVATIONS

Dayalan, D.

Tamil Nadu, an enchanting land abounding in several spots of scenic beauty, has a hoary past and rich monumental heritage. The structural activity in Tamil Nadu has started right from the Pre-Historic times as evident from the excavations carried out in the pre-historic sites. The excavations at Paiyampalli revealed that the Neolithic people dug pits of different sizes for their dwelling and also constructed partition walls within the pits by means of stones laid in a row. The post-holes noticed on the ground level of some of the pit-dwellings are suggestive of some kind of superstructure of perishable materials. During the Iron Age, Tamil Nadu is dotted with large number of Megalithic burials almost all over the state. The kaleidoscopic variety and shape of the megalithic monuments proves a colourful picture of the architecture and religious practices of our predecessors. The construction of huge megalithic burials such as dolmens, cist burials, stone circles, menhirs, etc., clearly exhibits not only their engineering skill but also their architectural taste. Over the centuries, Tamil Nadu has served as a unique cauldron where different religious faiths and sects have intermingled and given birth to intense artistic activities in the shape of religious edifices, sculptures, bronzes, paintings, etc. More than 60 sites are excavated in Tamil Nadu so far which provide ample material to know the socio-economic conditions of the people in ancient Tamil Nadu. In addition, the exploration and excavations carried out abroad and other states in India also throw light on Tamil culture. The resemblance of some of the relics found in the Harappan sites and from the exploration and excavations in Tamil Nadu demonstrate the traces of the former culture in Tamil soil. The paper deals in detail about the cultural vestiges of Tamils revealed through various excavations.

VICTORY PILLARS OF CHOLAS IN BURMA

Deivanayagam, G.

This paper explores in detail a forgotten Archaeological evidence of the great victory of the Cholas in Burma.

Rajaraja and Rajendra were the only two great emperors (985 AD to 1044 AD) of India, who had sailed across the ocean and successful in spreading their Chola regime in three major kingdoms of their time, namely Kataram, Kambogam and Sri Vijaya in the South-East Asian Archipilegoe.

Installing victory pillars in the conquered places is a royal practice. Hence Rajendra Chola had installed many victory pillars in India and abroad.

One such set of victory pillars was planted by his generals in Kataram after their victory. (Pegu area of Burma). The king of Kataram-Sangrama was defeated by the army of Rajendra Chola and thus the land of this Rama ie., Ramannadesa was taken over by the Tamil Emperor Rajendra Chola.

The victory pillars of the Cholas installed at Pegu of Burma was found there until 1938; gone into oblivion after the partition and the rise of native feelings.

This paper tries to explore all the facts of this victory pillars – the glorious symbol of the Tamils.

DIRECT AND INDIRECT IMPACTS OF URBANIZATION ON WETLAND AND WATERSHED QUALITY

Devaraj Vijayakumar

Impacts to Wetlands:

Wetlands provide important ecological services that contribute to watershed functions, most notably in pollutant removal, flood attenuation, groundwater recharge and discharge, shoreline protection, and wildlife habitat. The benefit of wetland ecological services generally increases as total wetland cover increases in a watershed. Numerous researchers have quantified the economic benefits provided by wetlands in a watershed. When wetlands are lost or degraded by land development, these services must often be replaced by costly water treatment and flood control infrastructure. Given the many watershed services wetlands provide, wetland conservation and restoration should be an integral part of a comprehensive local watershed management strategy. In spite of various control measures in recent years, the goal of no net loss in wetland quality remains elusive due to deficiencies in current regulatory programs that allow direct and indirect impacts to wetlands. The studies conducted document indirect impacts to wetlands caused by land alteration in the contributing drainage area to wetlands. Upland development increases storm water to wetlands, and downstream crossings create flow constrictions. Together these changes lead to increased ponding, greater water level fluctuation and/or hydrologic drought in urban wetlands. In addition, urban wetlands receive greater inputs of sediment, nutrients, chlorides, and other pollutants; concentrations in urban storm water are typically one to two orders of magnitude greater than predevelopment conditions. Numerous studies describe how urban wetlands respond with a sharp

decline in the diversity of the native plant and animal community and an increase in invasive plant species that can tolerate stressed conditions. Research has shown that degraded urban wetlands lose many of their important watershed functions. The current science on wetland impacts from development presents a strong and persuasive case to support greater local regulation and management of wetlands and their contributing drainage areas.

Impacts to Watershed:

A watershed is a geographic area whose rainfall and snow, streams and rivers, all flow or drain into a specific body of water, like a reservoir, river, lake or bay. Ultimately, most watersheds drain into the rivers and oceans. Impacts to wetlands can greatly affect watershed health because wetlands are such an integral part of watershed hydrology. The capacity of wetlands to attenuate floods, absorb pollutants, recharge groundwater, provide wildlife habitat, and protect erodible shorelines are important watershed functions. Despite performing these critical functions, wetlands are seldom integrated into local watershed plans. At the same time, communities are realizing they can only solve their water resource problems by using a watershed approach. Whether the drinking water comes from a surface supply—reservoirs, rivers or lakes—or underground sources called aquifers, everyone lives in a watershed. So water quality protection is important for all of us. As water travels over the land or through the ground, it picks up naturally-occurring minerals, like arsenic and sodium, as well as contaminants from animals and from human activities. Watershed protection efforts generally focus on the man-made and animal contaminant sources, and are tailored to the type of source (point or nonpoint) and the way the pollutants are moved, like storm water runoff. Watershed management is the process of organizing and guiding land and natural resources' use to reflect the competing needs and priorities of all stakeholders. For example in the New York City's water supply watersheds, these stakeholders include the water supply's 9 million consumers, watershed residents and the flora and fauna of the area's ecological community. With careful planning and communication, water quality can be protected and improved while still serving multiple priorities. Many scientific studies show the direct connection between the activities within a drainage basin and the diminished quality of its water resources. This happens where there are no management practices and contaminants are simply washed off the landscape by rain or melting snow, or released directly into streams, that then flow into the water supply. The essence of watershed management is to remove or prevent contaminants from reaching the natural flow-path of water.

As one of the largest environmental protection agencies of the world, New York City's Department of Environmental Protection has a comprehensive watershed protection program which focuses on both protective and corrective initiatives, to ensure that its Catskill/Delaware reservoir system, the source of 90% of the supply's daily demand, remains unfiltered and sustains its extraordinary high quality. Watershed management works well to offer a world's best Drinking Water in New York!

TAMILISAI PANN IS THE FORERUNNER OF RAGAS OF CARNATIC MUSIC

Durga, S.A.K.

This paper will speak on how the Tamil Isai is called Carnatic Music after 15th Century. The Panns stand as forerunner of Ragas of Carnatic and this view will be substantiated by the authoritative works like Panchamarabu, Silappadikaram and others.

Pann is a melody in the general sense in Tamil language. Ragam is a Sanskrit word and is defined as "Ranjayati Ithi Ragaha" that which pleases is called Raga. Ancient Tamil Music from Tolkappiam speaks about all the musical concepts that one finds in Carnatic Music. Among which I present the Pann-ragam concept with Powerpoint and Line demonstration. Scholars frequently ask the question whether Panns can be considered as Ragaas today. What are the differences between Panns and Ragas. Why Panchamarabu in its Isai marabu give Pann and Ragam separately. Why some of the Panns have the prefix at the end as ragam such as Takka Ragam, Natta Ragam etc. These issues will be taken with analytical approach and the answers will be given which establishes that the forerunner of today's ragas and Carnatic Music developed from Tamil Music.

TEXT CONSTITUTION AND MANUSCRIPTS: THE CASES OF Kuruntokai, Nariṇai AND Akanāṇūru

Eva Wilden

When editing Classical Tamil texts the editor must keep in mind the limitations that are inherent in the material he has to work with: already the physical witnesses that were available for the first editions, in the late 19th and early 20th century, did not reach further back than at best the 18th century, and today we are often left with mere paper copies of those early palm-leaf manuscripts. This means, if we postulate the anthologisation of the Caṅkam corpus to have taken place some time about the 7th century, the texts must have been recopied at least 10 times (once every century and very probably more often). Going back to an Ur-text thus is simply an illusion. With text critical methods it is possible, however, to go back considerably further than any single manuscript that is still extant. In fact the transmissional situation is different for every single text. On the basis of stemmata drawn for three anthologies (grown out of the work of critically editing the respective texts) this paper will try to present the situations peculiar to Kuruntokai, Nariṇai and Akanāṇūru.

TAMIL LOCATIVES

Ganesan Ambedkar

This article on the Locatives of Tamil is divided into three sections. In the first section, spatial and temporal properties are grounded with suitable examples. In the second section, a new model or classification based on the aforementioned spatio-temporal properties is given. In the third section, the attested forms and their senses of the Locatives are given in.

**UNICODE AND COMPUTER WEB FOR DRAVIDOLOGY RESEARCH:
DIGITIZING INDUS ERA SIGNS AND ART TO
19TH CENTURY PRINTED WORKS**

Ganesan, N.

In the second half of the 1960s, American computers started arriving in India's premier educational institutions such as IIT, Kanpur and in 1970s to Indian Institute of Science and Guindy Engineering College. The computerization of Indic scripts such as Tamil or Devanagari presented important technical challenges. Computer engineers started studying the structure of Indic scripts and realized the underlying common features among the Indic scripts' design. An encoding model for 8-bit fonts called ISCII emerged, and that encapsulated model of vowels and consonants (called *aksharas*) was subsequently used in Unicode/ISO 10646 standard. Ancient Indian linguists discovered Phonetics which is a scientific discovery of major importance in Human language research. Today's Unicode design for Indic scripts ultimately goes back to the alphabets of Indian languages such as Tamil arranged according to laws of Phonetics by grammarians like *Tolkappiyar*. Improvements of Tamil code block in Unicode was through the efforts of the Working Group of International Forum for Information Technology in Tamil (INFITT). As in other Indian languages, Unicode has become the *de facto* standard for Tamil web now and for the future. All major newspapers, blogs and magazines operate in this encoding, and also the Classical Tamil texts are available for research scholars located in any Indology department of World's Universities. The invention of Unicode has helped minority and less studied scripts such as Tamil to be widely available for study across multiple platforms, languages and countries without re-engineering.

A by-product of the encapsulated encoding design that eventually became Unicode for Indic scripts is the formation of a Phonetics based class of keyboards to input various texts. The original paper on this Code based keyboard design was published in J. Computer Soc. of India (1971). Govt. of India funded the Devanagari keyboard design in late 1970s, and subsequently Tamil-friendly *Thunaivan* Phonetic keyboard was invented in Malaysia (1986) which is the forerunner of TamilNet99 keyboard. The search engine facility such as Google for Tamil linguistic research is enormous, and various databases of Tamil texts and inscriptions have begun to appear. For example, French Institute of Indology at Pondicheri has an active program to bring Tamil inscriptions on the web. A project to make all M.A. and Ph.D. theses submitted in Humanities subjects at University websites will be very useful and will showcase the high quality research conducted at Indian educational institutions to the World. Many of 19th century Tamil printed books are very rare to find and on the verge of decay, and these are scanned and placed in databases. In the inscriptions databases, Srivaishnava literature commentaries or Arumuka Navalar's expositions about Tamil Saivism, often we find Sanskrit quotations written in Grantha script which will be available soon in Unicode, and the original *Manipravala* commentaries of great Tamil scholars will available in HTML format in the near future.

There is an academic debate as to whether Indus signs in the short seals represent true script, or whether they represent a cultural symbolic system. For a long time, the symbols (e.g., the Fish under a roof sign) have been said to represent a Dravid-

ian culture based system. Both Iravatham Mahadevan and Asko Parpola have spent many decades looking into Indus seals, and providing concordances for the Indus script signs. It will be very useful to have the Indus signs (Mahadevan 1977, Parpola 1993) encoded into Unicode Simple Multilingual Plane. In a hypothesis to explain the village religion of the Bronze age Indus people which I call as "Gharial god and Tiger goddess in the Indus valley" portrayed in the seals. In the Mature Harappan period seals and tablets produced about 4000 years ago, gharial crocodile is portrayed as a 'horned' being. As in the famous Pashupati seals (M-304), this horned gharial deity is the central figure surrounded by a typical set of animals. A female being, often connected with tigers, is seen coupling together with the gharial in a fecundity scene in an Indus Valley Civilization (IVC) creation myth. A multidisciplinary approach to study the religious and social aspects of Indus life along the Sindhu river can be made by scholars if the high-resolution photographs of all the available seals are made available via University or Indian National Museum databases.

VIRUMANDI AS BRAHMAN IN TAMIL FOLK ART

Ganeshram, S.

Folk gods are popular all over the world. In *Ujjain*, the cultural metropolis of the Guptas, the popular original goddess was Kali, now called Ghatkalika whose temple lies at a village nearby Ujjain. The main big temple for Mahakala and Mahakali in Ujjain came later. Presumably the advent of Mahakala/Kali drove Ghatkalika from her original habitat at Ujjain to the nearby village. Similarly in Citamparam, Tamilnadu, the original mistress of the now called Nataraja temple was Tillai-Kali. The popularity of the Nataraja cult drove her out of her original habitat. Today Tillai-Kali occupies a place in the suburb of Citamparam. A myth was added to the effect. There was a dance competition between Nataraja and Kali. Nataraja performed a difficult *karana* (a dancing mode), called *urdhvatandavam* which Kali could not do due to modesty because the *karana* involved lifting a leg in perpendicularly erect mode up to the forehead. It was the modesty of women not to enact such a recital in the presence of an audience. The defeated Kali was driven out of her original habitat and sent to a village nearby. These may be annals of Sanskritization by which the higher religions came over the original village folk gods and goddesses.

A good case of such village god is found in the Karumathur village, near the Madurai Kamaraj University. The folk here belong to a caste, called *Piramalai-Kallar*, one among the *Mukkulattor*. Karumathur is a center of village gods that are called *Munucami* "three gods". They are Virumandi, Kaluvanatan and Ponnankan. The metaphor is that the *Munucami* is the Hindu Trinity, Siva-Vishnu-Brahma. Virumandi is supposed to be Brahma. The *Piramali-kallar* celebrate these gods in an annual festival in the Tamil month of Adi.

The temple for Virumandi stands amidst paddy fields in the nearby Karumathur village. Two cellar house images of Vishnu and Brahma. These images are in the traditional patterns Vishnu carrying *sankha* (conch shell) and *cakra* (disc) and Brahma holding the *aksamala* (rosary) and *kamandalu* (water jug). Brahma here is called Virumandi, which is a case of localization of a higher God. Opposite the small temple, an image of Virumandi/Brahma stands in the open air. It is an interesting im-

age because Brahma who is mostly seated or standing in Hindu temples since the Pallava period is mounted on a horse. The image is colossal and in stucco. Virumandi is seated on horse back with both legs suspended below as though riding the horse. He is four-armed and four-faced. The faces look at the cardinal directions. Two of the backhands carry the *aksamala* and *kamandalu*. He holds a *gada* (Indian mace) in the front right hand. It is a very rare attribute for Brahma because He never appears with a mace. It is an attribute of Vishnu. The front left hand holds the noose of the horse. He is decorated with all kinds of ornaments, *sakalabharnas*. The horse is in galloping attitude with the front two legs up. Both these raised legs are rested on stumpy *ganas*. The *ganas* carry clubs rested on their shoulder. Such *ganas* usually appear with Siva. The association of *gada* and *gana* with Virumandi/ Brahma would suggest Virumandi is an admixture of the Trinity. The pedestal on which the image stands is illustrated with images of dancing Siva carrying Brahma-Kapala, dancing Vishnu, Sarasvati and others.

The folk myth explains why Brahma, the God of the village, allows Siva to carry his *kapala* (skull). Siva cut the head of Brahma due to his audacious claim that he was superior among the Trinity. The cut head stuck to Siva's hand. In above illustration Brahma stands in a defiant attitude. Vishnu disguised as a clown is presenting a mock dance recital. Brahma viewed the dance of Vishnu curiously and the *kapala* of Brahma fell down from Siva's hand. This is marked contrast to the puranic version according to which Siva had to wander as Bhikshatana and ward of the Brahmatti at Kasi. Brahma appearing on the horse is told in the folk myth. He was stationed at Aramboly near Kanyakumari and migrated to Karumathur. He solicited the help of Pecci (= Parvati) and promised animal and human sacrifices if the help was rendered. Having assured of help, Brahmavirumandi came to Karumathur and stayed there.

Certain explanations are needed to understand the pan-Indian myth and the folk myth. Brahma is not a god of the non-vegetarian cult. Pecci is said to have demanded a pregnant goat, a pregnant woman and a pregnant buffalo. Now, a pregnant goat alone is offered in sacrifice. Brahma is not a belligerent God as Siva. How to explain this paradox? The possible explanation could be Virumandi/ Brahma combines the qualities of folk war-like God, Virumandi, and the pan-Indian Brahma. The *Piramalai kallar* is rooted in non-vegetarian food. They see Brahma as Virumandi. Why? This is the food for a scholar's folk thought.

There may be said to be two ways by which the Indian artistic tradition evolved. They are higher religions taking cue from lesser religions or folk are and lesser religions or folk taking ideas from higher. Brahma presented as Virumandi is a good case of the folk culture assimilating *laksanas* of higher religions. Virumandi takes the *gada* of Vishnu and the *ganas* of Siva and thereby poses to be a representation of the Hindu Trinity. Folk myths were added to this effect. This is the only example in Hindu mythology where Brahma poses to absorb qualities of Vishnu and Siva. In the higher religious mythologies Brahma is always subordinated to Siva, Vishnu or both. Even the Tamil Murukan had an occasion to apprehend Brahma according to the Tamil *Kandapuranam*. In the folk tradition of Karumathur Brahma is the greater god and not Siva or Vishnu.

TAMIZH POETRY AND MUSIC OF T. LAKSHMANA PILLAI - A STUDY

Ganga Ramachandran (Bageerathi)

Thiraviyyam Lakshmana Pillai belonged to Travancore by parentage. The purport of this paper is to elucidate the passion of Lakshmana Pillai towards Tamizh, exhibited through poetry and music.

Lakshmana Pillai's taste for Tamizh and talent in music were kindled in his childhood. Keen interest in propagating Tamizh resulted in the

Setting up of personal library at Pazhavangadi,
Organisation of the *Travancore Tamilian Sangam* ,
Lectures on *Tamizh Mozhi Valartal*,
Tamizh schools being set up and
Tamizh being taught in other schools.

Works In Tamizh

Though an Accountant ,Pillai used his leisure towards the betterment of Tamizh by his literary efforts in translating from English and scripting works into Tamizh prose and into metrical Tamizh various works in English.

His work include among many others:

Gnanananda Adi Maalai – lyrical poetry expressing noble thoughts,
Idioms in Tamizh,
English –Tamizh Vocabulary,
iyarkkai kurippu- poem dealing with evolution of Man and biology.
'*Ravi Varma*' - historical drama .

The Music

Incidents in personal and professional life, found recourse in his musical skills.

Analysis of melodic and literary aspects of his songs reveal new melodies and unique handling of common melodies.

A plethora of philosophical songs reveal his thoughtful messages to society .

His own views on the music of Travancore formed the basis for his dissertation "Travancore Music and Musicians" among other essays.

While Lakshmana Pillai was a bright luminary in the field of musical firmament as a composer, linguistic barrier was no hindrance for this pioneer of soulful Tamizh lyrics whose poems and music rendered sanctity to ethical and philosophical thoughts. In the perspective of Tamizh studies, T. Lakshmana Pillai's lifetime, could be epitomized as a distinct milestone in the development of Tamizh.

PLACES NAMED AFTER AINTINAI

Geetha, N.

The age old fivefold divisions of lands is known from the time of the Sangam period. On the basis of the nature of the situation of the land, the fivefold divisions have been coined. The places have been named after this fivefold division called Aintinai.

The fivefold divisions of the land are Kurinji, the hilly tract and around it, Mullai, Forest and surrounding areas, Marudam – Cultivable fields, Neidal, Coastal areas and Palai, the Desert land. These names occur as prefixes as well as suffixes. Some of the place names named after aintinai are 1) Kurinji: Etymologically speaking kurinji is a suffix coined after the term Kurichchi, Kunram, kodu, parai, malai, giri etc. Examples are: Tirupparan Kunram, Rama giri, Siva giri, Raya giri, Anai malai, Malai idaikkurichchi, Kallidaik Kurichchi, Tiru kkaluk kunram, kalugu malai, Tiruvanna malai, Tiruchchen kodu, etc. 2) Mullai: The synonymous expressions for kullai are kadu, patti, vanam, aranyam etc. Examples are: Tiur mullai vayil, Tentiru mullai vayil, Ved aranyam, Tiruven kadu, Tindi vanam etc.

Marudam: The suffix marudam is also termed by several names like kudi, cheri, puram, vayal, ka etc. Examples are Tiruvidai marud ur, tiruppudai marud ur, Pudu vayal, Tiruvelvik kudi, Tiruvanaik ka, etc.

The suffix neidal is otherwise called pattinam, pakkam, puram, ur, Examples for neidal are: Cuddalore, Ramesvaram, ramanatha puram, Mahabali puram, Naga pattinam, kaveripum pattinam, Thirthagiri, Tiruchchundur, etc. Palai represents the desert area and its surroundings. Examples are: Tiruppalai, Sirupalaiur.

For example Tirthanagari of Cuddalore Taluk in South Arcot District is a coastal town belonging to Neidal. The etymology is Tirtham + Nagari. Tirtham denotes sacred water and Nagari denotes that it is a mercantile town. Tirthanagari is not at all mentioned in the inscriptions in the Sivankuresvara temple records in this place. This place name is a corrupt form of Tiruttinainagar given in the inscriptions. In a record of kind Jatavarman Sundara pandya I dated in his 14th regnal year (1264-65 A.D.) mentions the assignment of the proceeds at the rate of one kuruni per ma from the lands in Vesalipadi-parru excluding devadana and tiruvidaiyattam lands of the temples, for worship and repairs in the temple of God Tiruttinainagar-udaiyar in their village, by the administrative body (Kuttapperumakkal) of Jayangondasolach-chaturvedimangalam functioning from the month of Karkataka. This place is called Jayangondasolach-chaturvedimangalam during 13th century. Another record of Maravarman Virapandya dated in his 9th regnal year (13th century. Another record of Maravarman Virapandya dated in his 9th regnal year (13th century A.D.) record the assignment of tolls on a number of articles to god Tiruttinainagar udaiyar of Jayangondasola-chaturvedi managalam, by the sabha and nattar of Andagalur-parru towards the worship and othe offerings and procession during the festival to be celebrated in the month of Vaikasi, terminating on the Vaisakha day, the day of tirtham on the seashore and for the oil for the lamp, flowers and other worship and offerings during the twelve days of another festival beginning with Tirunavukkarasu- tirunal and terminating on Nachchiar- tirunal, for the health of the king. Because tirtham is mentioned in this inscription, the place might have been called tirtha nagari after 14th century.

Another record of Maravarman Virapandya. refers to the sirumuri (agreement) entered into between the authorities of the temple of Tiruttinainagar-udaiyar and apparently the local bodies (kankani-karanattar), regarding the re-assignment of the maganmai, previously collect at the toll gates and 40ma of land formerly given by Tamandai –Tennavarayan of Perunganur, to the west of the madil in Tanrur in

Panchavan-madevipura-parru, for the daily food offerings from Chittirai of the 9th year and for the festival for the god in the month of Vaikasi. One more record in this place gives a number of birudas including Ayyangamalaparayara Ganda ganda gopala-sirah-kantu [for ndu] ka-krida vinoda Pandya-sthapanacharya, Hoysala king during 13 to 14th century A.D. Like this we discuss the place names of other aintinai places with respect to historical geography, etymology, importance etc.

COGNITION IN VIEW OF ETHICAL LIVING: AN EPISTEMOLOGICAL READING OF NALADIYAR

George Joseph, S. V.

The origin of Naladiyar is traced to 7th century A.D. It falls under the broad category of the Tamil Classical Literature of Patinenkeezhkanakku. It is a compilation of 400 verses in four lines (a Quatrain). It is composed in venpa form. Most probably, it is an anthology authored by many jain poets. From among a large number of verses, only four hundred were selected and preserved. However, the authors remain anonymous. Page 261 of the classified Catalogue of Tamil printer books compiled by John Murdoch (re-print 1968), has categorized this text under the **Ethical Subjects**. Though the majority of the verses of Naladiyar were almost sung by Jain ascetics, yet there are a few that seem to be from the Mahabharata. Undoubtedly, **many of the quatrains are fragments of old ethical teaching (Niti Shastra)**. Of the rich ethical literature in Tamil, this is what Dr. Caldwell says: "(Tamil) is the only vernacular literature in India which has not been content with imitating the Sanskrit, but has honorably attempted to emulate and outshine it. In one department, at least, that of ethical epigrams, it is generally maintained, and I think must be admitted, that the Sanskrit has been outdone by the Tamil" [Murdoch, in Dravidian Comparative Grammar, P.84.].

Keeping the basic thrust of Naladiyar in mind, the ten verses taken from 25th chapter of the book is researched and interpreted in our contemporary context. The chapter is titled as **"Possession of Knowledge"**. It deals with an essential dimension of being human in this world. Hence cognition is an essential character (cirappu iyalpu) of one's being. This cognition is not seen here as a mere instrument of 'information' but is shown as an instrument of 'transformation'. Cognition helps human beings to examine their values and systems of values for individual as well as for collective living. Cognition helps humanity to prioritize its values at a given context. All values don't enjoy equal importance. Values can be graded and are graded. Accordingly, the values expressed in the ten verses (241 to 250) are re-read for our context and interpreted so as to make them meaningful for our cyberspace era, hence the thrust of the paper is to reiterate the conviction of Naladiyar that true cognition is in view of genuine ethical living.

PROBLEMS IN THE TRANSLATION OF SANGAM LITERATURE INTO HINDI

Gnanam, M.

One of the biggest tasks after obtaining classical language status for Tamil is to introduce its grandeurs to other language speakers of India; for this purpose translating the Sangam literature into Hindi should get the top priority, as it the official language in ten states of India and through Hindi, translation into other Indo Aryan

languages will be easier. The problems in translating Sangam literature into Hindi are three folds i) linguistic oriented ii) culture oriented iii) poetic tradition oriented. The translator has to understand the Sangam literature in these three dimensions with nuances and take them with utmost equivalence, into Hindi which is deviant w.r.t. each of these dimensions. Using a lot of foot notes would make the translation a commentary rather than an enjoyable recreation. Without proper explanation, Sangam literature will not be understood by Hindi readers. The translator has to maintain the balance between these concerns.

Solving the problems will be easy if the translator understands the Sangam literature fully and enjoys it and gets a powerful impulse to express it in Hindi.

He should have utmost comprehension ability of source text and almost expressive ability in Hindi.

In this paper examples of the threefold problems are given with suggestions to possible solutions. This paper tries to present a translation model for translating Sangam literature into Hindi with smooth readability.

DIALECT AREA(S) OF TONDAI MANDALAM

Gnanasundaram, V.

The Iravallan tribe who live in the Anaimalai mountainous region, Coimbatore, Tamilnadu and adjacent Palakad district, Kerala speak generally 1) an indigenous tribal mother tongue viz Iravalla among themselves, which shares the phonological, grammatical and lexical features of both old Tamil and present day Malayalam, 2) the Tamil dialect variety of western region with outsiders and 3) a few among older and middle age group speak Malayalam with Malayalees, whenever they visit Kerala. The Iravalla language variety is not comprehensible to other than the Iravallan community. Iravalla language variety appears to be endangered, as school going younger generation no more speaks the language.

In this paper an attempt has been made to bring out the salient linguistic features, based on the preliminary data collected through field trips. The first interesting feature of this language is that the voiced alveolar tril viz. R. (vallina Rakaram) is a phoneme (and the words with R are kaRi 'mutton'. ciRRamma 'mother's younger sister' etc.,) contrasting with the alveolar flap viz. r, besides the other phonemes like voiced plosives etc. At the morphological level the finite verbs as verb predicated, like Malayalam do not have person, number and gender distinctions. This is a shared feature of Malayalam. The present tense formative suffix for strong verbs in IRavalla is -pp- as in the example kuTippa 'drink' (ing.), like old Tamil. This is a shared feature of old Tamil. There are other shared features at the phonological, morphological and lexical levels which will be discussed in this paper. Some of the sound changes which are significant in Iravalla are also accounted. As old Tamil and present day Malayalam features are found in IRavalla, one can hypothesize that this language variety is historically an older variety of Tamil which was in use at a time when Tamil and Malayalam were not separated in to independent languages. To prove this hypothesis or otherwise, there is scope to undertake a full fledged research in this direction.

**SOUTH INDIAN PEOPLES ASSOCIATION UNDER MADRAS PRESIDENCY
(1916-1920)**

Gopala Menon, A.

The year 1914-1919 is regarded as significant period both in the national and international world. Among all the provinces under British rule in India **Madras Presidency** figures prominently in the national dimensions of the politics. The Presidency, **besides** being one of the biggest and prosperous territories terms of its population and the extent of area was larger than the United Kingdom. It is necessary and relevant to compare Madras in the World Map 1931 and weld to present day **TAMIL NADU**.

**PHONOLOGICAL MORPHOLOGICAL AND LEXICAL PARALLELISMS
IN SANGAM TAMIL AND MORDEN MALAYALAM**

Gopalakrishnan Naduvattom

Data for this comparative study is collected from the indexes of Puṛaṇānūru (V.I. Subramoniam 1962), Paṭiṛruppattu (Agastyalingom, 1961), Akaṇānūru (S.V. Subramoniam 1972), Kuṛuṇṭokai (S.R. Krishnambal, 1974) Aiṅkuṇūru (M. Elayaperumal 1975) and from a native speaker of Malayalam language. The language of sangam works generally represent the period between 2nd to 5th century A.D. In comparison to this period we have no literary document in Malayalam for evaluation. The first written document available in Malayalam belongs to 830 A.D. This does not mean that the evolution of Malayalam begins only towards the dawn of 9th century A.D. A language that developed as a medium for recording documentations rightly claims considerable antiquity in discourse and literary level. In the case of Malayalam this antiquity is clear form the language used in Tamil Brahmi inscriptions inscribed in Edackal cave of Wayanad and in the preservation of lexical, phonological and morphological parallelisms found between sangam language and the present day Malayalam. The language of sangam works to certain extent represent the then language of kerala, since there are contributors to this literature from kerala, for instance poets like Mōci kiiranār, Pālai Gautamanār (he has not written even a single Pālaippāṭṭu. So the word 'Pālai' might be a place name; most probably Pālakkāḍ or Pāla in kerala) Kaḷāttalaiyār, paranar, Nacceḷḷayār and Māmūlanār.

The data analysis gives the following picture.

1. Most of the lexical items attested in sangam works are still in use in Malayalam with phonological change such as nasal assimilation (NS>NN), palatalization (after palatal vowels dental stops become palatals) and ai>a change in all positions. The number of words with old meaning used in Malayalam is slightly higher than present day Tamil.

2. -ay, -ai, -a are the second case markers attested in sangam literature. Reconstruction suggests ai > ^{-aiy-eiy}

Tupe evolution. - a is older than -e. In Tamil -a became extinct but still exist in

Malayalam especially in its northern dialects.

3. Non gender plural form – *ava* (that) – *ivai* (this). *Ava* is rarely seen in sangam works. *Ivai* has much more distribution. But both of them disappeared from Tamil in later course. *Tolkāppiyam* col. Rule 9 states that neutral plural noun ends with –*a*, –*aa* or –*v*. This is an indication to the antiwue nature of –*ava*, –*iva* used in Malayalam.

4. –*oor*, is a pronoun plural marker found abundantly used in sangam works. *Tolkāppiyam* does not mention about this marker though –*oor* is seen in several words quoted in it. Just like an >*ōn* (masculine singular) *ar>ōr* might be current in literary language at the time of *Tolkāppiyam*. However in colloquial Tamil these forms are unfamiliar even today. In colloquial as well as literary – *ōn* (singular) and – *ōr* (plural) have attestation in Malayalam. – *ōr* is seen frequently used in northern dialects of Malayalam.

5. dative case marker –*u*, –*ku-ku*, –*akku*, –*kku* are the dative case markers found in sangam works. Malayalam used both –*u* and –*ku* as dative markers. –*u* has no attestation in sangam works. But is an old dative marker as is evident by an inscription got from Edackal cave. (c2nd to 5th AD) *Venkōmalai kaccavanu catti* is the reading where *kaccavan-u* denotes dative meaning.

6. In sangam works there are words with or without initial-*y*. *Yātu*, *ātu* (sheep) in *Akaṇānūru*, *yāṇtu*, *āṇtu* (year), *yāmai*, *āmai* (tortoise) in *puṛanānūru* give clear indications of the dropping of initial-*y* started at sangam periods. In Malayalam this happened in early period itself while in Tamil the use of words with or without initial still continues-*y* *aaṇtu* (year), *aama* (tortoise), *aar* (who), *aaṛu* (river), *āṇa* (elephant), *ātu* (sheep) are the forms current in Malayalam say from 10th century onwards.

7. In early inscriptions and literary works we have present tense marker- *inr\u* in Malayalam along with – *un\ŋu*.-*untuu* used in sangam poems is a very ancient present tense marker and its realization is –*uttu* in kannada, –*utu*, –*utcc* in Telugu. Malayalam – *un\ŋu* and sangam Tamil – *un\tu* might be originated from a common root. According to some scholars like A.R. Rajarajavarma, L.V. Ramaswami Aiyar and P.S. Subramonian- *inr\u* is related to – *kinr\u* of old Tamil. The use of *in\ŋu* as present tense marks is very rare in Malayalam. One can heard it in regional dialects of northern kerala.

If the language of kerala was only a regional variation of Tamil, why it could not maintain the status of a dialect like other dialects of Tamil? The fate of regional dialect, in the course of time, is either to survive as a dialect or to become a standard variety of the mother language. In the case of Malayalam as member of the Dravidian family and close associate of Tamil it inherited common features of Dravidianism, at the same time maintained its own distinctness in phonological and morphological level. A close scrutiny of sangam works suggests that there was a common stage for

Tamil and Malayalam in the course of their development the distinctive features they maintained made them to separate and acquire independent status. The poem written by Kerala poets in sangam period reveals that Kerala possessed a language of its own colour and flavour and this part of the greater, Tamil\akam had relations with the land lying beyond Tamil speaking area.

TAMIL COMMUNITY CONTRIBUTION TO AUSTRALIAN ECONOMIC DEVELOPMENT

Govind Raj

Tamil people had migrated to Australia from India, Sri Lanka, Singapore, Malaysia, South Africa and Fiji. About 80,000 Tamils are living in Australia and over 7,000 Tamil speaking overseas students are studying in Australia. Tamil students are coming to Australia to do Post-graduate studies. Many of these students settle in Australia.

Tamil people living in Australia are Professionals working in the following fields.

Health

37,000 Medical doctors are serving for the Australian population and over 1,600 doctors are from Tamil origin and most of them are specialists and general practitioners across Australia. Tamil doctor's service to the Australian communities is commendable. For example, Dr. Vasantha Preetham who did her Medical degree from Vellore Medical College Tamil Nadu, was the President of the Royal Australian college of General Practitioners (RACGP). RACGP is a peak body to provide advice to the Australian Government of Health Issues and more than 25,000 doctors are members of RACGP.

Academic & Research

Tamil speaking Academics work as Professors in the Australian Universities across Australia and have research papers in Economics, Information Technology, Science and Health.

Information Technology

Majority of the Tamil students who completed their Master's degree in Information Technology work in Banks, Local Government, Electronic and communication companies as software engineers. A few of the Australian companies have their offices in Chennai and employ computing professionals to work for them.

Mining

Tamil speaking students after completing their Masters degree in engineering in Australia work in mines as site Engineers; they work in the mining site 4 days a week and back home for 3 days.

Government

Tamil speaking professionals are working in State and Central Government in key positions and provide advice to the government in making policies and implementing the government programs. For example, Dr Nandagopal, who was born in and studied in Coimbatore, works as a Deputy Chief Scientist in the Australian Defense. He is

the first Indian Tamil person to attain this distinguished position. More detailed analysis will be submitted on the full paper.

SAVE THE GIRL CHILD

Govindarajan, N.

Introduction

This Project is the documentation of an action program cum health research work on "Eradication of Female Feticides, Female Infanticides and Illegal Feticides" covering all over the state of Tamilnadu. It is also a special scheme for the effective implementation of PC & PNDT –Act.

Research Gap

The current study reveals that there is a substantial research gap in "Save the Girl Child" – Project which are spelt out in terms of the following objectives.

Objectives: Primary

Study the level of satisfaction about the existing medical service and availability of medical information system in urban and rural areas.

Secondary

Study the level of awareness among the public about the impact of declining female population in our country.

Analyze the reasons as to why the schemes of the government have not fully reached the urban and rural areas of Tamilnadu

Study the extent of involvement and steps so far taken by the elected member to solve the real problem of the society.

To analyze the problems related to the functioning and non-functioning of Pc & PNDT – ACT

To give recommendations based on the findings of the study, which can be applicable on a wider level in the country

Scope of the Study:

The study belongs to the area of human resource management. This is very useful to government policy makers and to the public during the health care planning in Tamil Nadu.

Geographic area: Tamil Nadu.

Methodology

The selection of Research Strategies, Research Setting, Sampling, Use of Controls, Study instruments, plans for collecting data, analysis of data and interpretation of results, Phases of the study, Scheme of the report and Budget Estimates are under compilation.

Significance:

This project is going to be an eye-opener to the State and Central Government to take necessary steps to prevent and eradicate the occurrence of female feticides, female infanticides and illegal feticides.

This study will pave the way to save million lives of female babies.

Gender disparity in the Sex Ratio will decline and reach normal status

Elimination of Crime Against Pc & PNDT – Act

Effective Implementation of Pc & PNDT – Act

Duration of the Project Program: 5 years

REACHING OUT TO TAMIL LEARNERS: THE NIOS EXPERIENCE

Gowri Diwaker

Tamil has been established to be the most ancient of world languages, even older than Greek. Scholars have found words originating from Tamil in Latin, Greek, Finnish and Anglo – Saxon languages, and traces of Tamil civilization in countries far and wide including Japan and Korea. Tamil has been described as the mother of all Dravidian languages of Kannada, Telugu, Malayalam, and Tulu.

In this context, it may be important to note that the National Institute of Open Schooling (NIOS) offers Tamil as a language as well as medium at the Secondary level. Tamil will also soon be introduced as one of the language options at the Senior Secondary level. Efforts are also being made to introduce Tamil medium at the Senior Secondary level.

The NIOS gives its students the option of writing the examination in Tamil. Students can also register to study only Tamil and appear for the examination and on passing; a marksheet is issued by the NIOS.

The NIOS is a premier open and distance learning (ODL) institution in the country in the school education sector, which is mandated not only to offer courses at pre-degree level with emphasis on skill development, both at the Secondary and Senior Secondary levels, but also promote school education across the states in a mission mode for achieving the goals of universalisation of elementary and secondary education in the country.

THE 'CLASSICAL' CONSTRUCTION OF TAMIL MORPHOLOGY IN THE EYES OF THE EARLIEST EUROPEAN MISSIONARY GRAMMARIANS

Gregory James

Two centuries before northern European orientalist began their much lauded studies and translations of the languages of India – notably, at first, Sanskrit, and later Tamil and other languages of the Dravidian family – missionaries from Portugal based in Sri Lanka and along the Coromandel coast were already making a close study of the languages they met. In particular, they were amazed, but not a little gratified, to discover that the morphological structure of the Dravidian languages bore a superficial resemblance to that of Latin and Greek, a sterling sign to them of the 'classical' nature of these non-European tongues. The study of the grammars written by early European missionaries worldwide reveals attempts at fitting languages of many different typologies into the Greco-Latin mould, often with a glaring lack of success. However, the earliest missionary grammarians of Tamil perceived many important similarities between this language and Latin and Greek (for example, morphologically realised nominal cases and verb tenses, exponents of person and number, and extensive non-finite participular expression), and found that Tamil

could readily be analysed, and taught to Europeans, using familiar traditional Latinate terminology. Of course, the significant differences both in morphology and syntax, could not be ignored, and were sometimes misconstrued.

This presentation will exemplify the missionary linguists' attempts at classifying the cases of Tamil noun declension, and will demonstrate that despite the many different schemata that have been suggested over the past four hundred years, the classical morphosyntactic representation made on the basis of Latin by the Portuguese in the mid-sixteenth century, was not only highly insightful, but provided the foundation for all subsequent European analyses of Tamil case desinence.

GRAFFITI ON THE ANCIENT INDIAN POTTERY AND THE DECIPHERMENT OF THE INDUS SCRIPT

Gurumurthy, S.

Evidence of the use of Indus script by Tamils has been brought to light from more than 40 potsherds.

"The significance of the find lies in the fact that texts of these potsherd inscriptions are in proto-Dravidian or Tamil language". These potsherd documents were to be considered as additions to the existing Indus texts on seals.

More than 40 potsherds with Indus script have been located from among the graffiti reported from major sites like Tirukkampuliyur, Alagarat, Uraiyur in the lower Cauvery Valley region, excavated long ago. These sherds and gone unnoticed as they were treated as mere scratches or graffiti.

The inscribed sherds would have far reaching consequences on the vexed problem of the decipherment of the Indus script and its authors. The text of the potsherd inscriptions ranges from two to four signs and were to be read from right to left.

The Dravidians more particularly the Tamils had their own Script and which may be called Proto-Brahmi or Archaic Tamil Script. It has been built with a combination of three categories of signs viz., (1) Indus signs, (2) Brahmi Letter like signs and (3) Pure graffiti marks. This script was widely used in the Pre-Iron age i.e., earlier than 500 B.C. throughout India including Tamil Nadu (i.e. during the Pre-Sangam age).

There are nearly 120 graffiti from South India very similar to the Indus signs. This is the first time that a concordance of the Indian graffiti has been prepared, with Photographic illustrations for each and every graffiti. This concordance is a long felt need and will serve as a source material for the decipherers of the Indus Script.

More than 50 Ligatured Graffiti with Indus signs alone have been located in Tamil Nadu for the time which attest to the relationship between the Harappans and the Tamils. first

A new methodology has been adopted by the author to read the graffiti and decipher the Indus script, The pictographic letters and pictures found in the Proto-historic rock paintings have been utilised for the purposes of identification and assigning values not only to the Indus signs but also to the proto-Brahmi and Brahmi letters.

In a nutshell it may be said that these painted letters and pictures throw a flood of

light on the origin and evolution of the corresponding signs and letters found in the Indus and the Brahmi Scripts. The earliest script namely Brahmi found in South India seems to have been derived from the Post Harappan Graffiti Tradition as evidenced from the Pre-Iron age rock paintings from Tamil Nadu.

SICENTIFIC EVIDENCES ON ALCHEMICAL PREPARATION OF SIDDHA KAYA KALPA DRUGS

Hazeena Begum, V.

Siddha system of medicine is prophesied by the Tamil Siddhi, who attained Mukti. It implicates the promotion of positive health and prevention of incurable diseases with rejuvenating potential. It deals with the herbal, metallic preparations and poisons that are processed with specific herbal juices. The metals are generally called heavy metal and toxic. These heavy metals are transition metals converted into therapeutic forms through calcinations process (application of heat). Mercury is the king of all metals and it is used as the kaya kalpa, ie. in maintaining youthfulness or reducing the aging disorders and also in alchemy or transmutation of ordinary metal into noble metals like gold and silver. These preparations find sole reputation in Siddha medicine because of there high therapeutic benefits, used in small doses and are given with adjuvant which could increase the bioavailability and nullify toxicity.

Today, modern scientist had proved that mercury can be converted into gold at high thermal heat and designated a formula to evidence the same and also astonished about the expertizm of ancient scientists, Siddhars in the chemical processing techniques. The drugs related to mercury are called rasa drugs. They are of oxides as parpam, sulphides as chendhurams and also chunnam... It is also evidenced that the organic acids could inactivate the toxic principles of these heavy metals and thus justify the biopotency. The body can be protected by increasing the resistance against disease through the stimulation of metallothionin that might play a defensive/detoxifying role in the cellular systems. Further it is evidenced that these metallic preparations could act through genes.

So, it is high time to understand and high light the biopotencies of the metallic preparations and confirm their low toxicity through scientific evidences which could be nullified due to the processing with herbal juices. So the people could identify good remedial measures for incurable diseases and that can minimize demand for herbal products.

A STUDY OF PARALLELS IN THE WORKS OF THIRUVALLUVAR AND SHAKESPEARE

Irai Anbu

Thiruvalluvar has contributed immensely to Tamil literature by his couplets compiled under the title 'Thirukkural'. It was universally acknowledged and acclaimed by the scholars from all walks of life. It is application oriented and covers the vast gamut of human existence. The cryptically worded couplets in *Thirukkural* Survive even today. It is the only book, where almost all lines are quoted in some context or the other.

In English, the most quoted writer is Shakespeare.. He is considered as one of the

greatest play writers in the world and has contributed 37 plays and two long poems to his credit. He found a new pattern in the composition of sonnets. His contribution of English language is next only to the King's Bible. He added to the rich vocabulary and many of his phrases have come to stay as household phrases and are adopted in other language after transcreation.

Thiurkkural deals with all aspects of human life and are applicable even today. Dwelling on the three aspects of human nature, viz., ethics, wealth and love, Thiurvalluvar has codified life which could be exemplary by following the contents of wisdom in these couplets.. He has also added a number of words to the rich vocabulary of Tamil language by his original coinage. Drawing parallels between the works of Thiruvalluvar and Shakespeare could be interesting and will throw light on the great words of wisdom uttered by two great poets in their respective languages. It is worthwhile to study how they have dealt with communication, non-verbal communication and other related aspects of use of language.

Hence, it has been proposed to study the selected works of Shakespeare and Thiruvalluvar and present a paper under the title 'Comparative Literature'.

PROCESSING PALM SCRIPTS FOR DATA MINING

**Jacob Vetha Raj Y. Mohamed Sathik M. and
Senthamarai Kannan, K.**

Palm scripts were very popular way of storing information in early days. Rich sources of information are available in palm scripts in medical, cultural, philosophical, intellectual, historical and spiritual areas. It is a difficult task to preserve palm scripts since these are vulnerable to damage if accessed frequently. Searching for content is a challenging task due to the lack of readability. This paper proposes a sequence of operations to keep the palm scripts in digital form and make them suitable for data mining. Initially the palm scripts are digitized using available scanners and acquired into the digital computer as images. These images are of poor quality because of noise and attrition and are subject to image enhancement techniques such as noise removal, image completion, contrast enhancement, streak removal and curvelets. The enhanced images are segmented into background and foreground binary images. These binary images are subjected to character recognition procedures to make the image into text documents. The text documents can be kept safe, easily accessible, shared by many users simultaneously and are well suited for data mining. Thus vital information can be extracted effectively. Key words: Palm Script, Image enhancement, Segmentation, Character Recognition and Data Mining.

THE TODA AND CULTURE HISTORY: SOME REFLECTIONS FROM A DRAVIDIAN TRIBE OF NILGIRI HILLS

Jakka Parthasarathy

Key Words: Cultural relativism, Tamil Language, Acculturation, Culture Core

Culture history is a perspective developed by anthropologists whose common concern is the inference of historical relationships from the observed spatial distribution of culture traits. Culture history continues to be an influential force in anthropology.

Each culture or each society in tribal communities possessed its own rationality and coherence in terms of which its customs and beliefs are to be interpreted. In India, the ethnographic world is in fact made up of communities and cultures in constant contact and change.

The paper seeks to examine the culture history and increasing rationality in the contemporary world among the Toda, a primitive tribal group inhabiting the Nilgiri District of Tamil Nadu State. The Toda people are living only on the upper plateau of the Nilgiri hills with an average elevation of 2300 ft. at the junction of the Eastern and the Western Ghats in Tamil Nadu State of India. The total Toda population as per 2001 census is 1560. It has been inferred that the Toda people are not aborigines, but came probably as conquerors or immigrants from the sea. The cultural relativism of the Todas with the hill habitat raised curious academic inquiry about 'Who are the Todas?, How do they come to be living on the Nilgiri Hills? The manuscript written by a Portuguese priest named Finicio in the year 1602, after his two day's stay in the Nilgiri hills, is the earliest record on the Todas. From 1602 up to 1812 of the English occupation, we do not have the culture history of the Todas. Todas have received much attention mainly from their pastoral occupation of tending herds of buffaloes, living in half-barrel shaped huts, lacto-vegetarianism, fraternal polyandry, colour of the skin and unique physical features. Todas today believe that they had always been on the Nilgiri hills. The ritual aspect of religion around sacred buffaloes and dairies, system of kinship, life cycle rituals connected with birth and death, dry funeral ceremony after nine months of cremation, priests who are bound to lead a life of celibacy with worldly thoughts, divination and magic, the custom of giving a cloth as the essential marriage ceremony etc., defend that Todas are a Dravidian tribe. Toda people speak a distinctive dialect which is not a blend of other languages. The Toda priests use sacred words during prayers. Earlier scholars, Bernhard Schmid, Caldwell, Pope and Rivers had accepted that Toda dialect is Dravidian and ascribed two-thirds of the Toda vocabulary to classical Tamil language. The paper also focuses attention on the possession of Toda rationality and coherence in understanding their own culture history. The paper concludes by arguing that the Toda customs and beliefs are in fact in constant contact and change but not going away from Dravidian philosophy. The study is based on field work conducted as a cultural anthropologist for the past two and half decades.

MODERN PHYSIOTHERAPY AND TRADITIONAL THOKKANAM OF THERIYAR THARU – AN EXPLORATIVE STUDY

Jaya Venkatesh J.

The Skin, the remarkable messenger, is the sense organ with thousands of sub-cutaneous nerve receptors which transmit to the brain the perceptions of touch, cold, heat, pain and pleasure. Since the beginning of time, people have been sensitive to the care of their skin and the benefits of massage. Massage is held in great esteem by people all over the world, it is synonymous with soothing and stimulation of the body. The skin, rich of a complex network of thousands of capillaries, has the power to absorb the nutrients and active principles of oil which is massaged over. Massage supply to the skin all the nutrients necessary for its elasticity, suppleness and radiance, a real re-juvenisation and restoration of the body in its entirety. Phe-

nols, Monoterpenols, Esters, Ethers, Sesquiterpenes, Aldehydes, Monoterpenic ketones, Monoterpenic oxides, Vitamins in the massage oil nourishes Skin, underlying muscles; Bones, Capillaries, Nerve endings etc.

Therayar Tharu massage has been highly praised and quoted in the name of *Thokkanam* for therapeutic value and also for good living. For different kinds of diseases, different types of massages are prescribed. According to *Therayar* a writer of a famous treatise *Therayar Tharu*, those who are desirous of health and happiness should massage the body, and the seasonal, fragrant and health-giving organic oils should be used for massage, and the methods of massaging with some do's and don'ts are also prescribed.

The other tradition of Varma, developed from this massage, includes pressure points those are gently massaged with organic oils to achieve a balance in the body's energy system. This type of massage has an interesting ancient history and it was practiced in India even before 2,400 years atleast. Massage increases the production of white blood corpuscles and antibodies, which provide more resistance against viruses and diseases.

In Siddha, the methods of massage are described as *Thattal, Irukka, Pidittha, Murrukka, Kattal, Azhutthal, Ilutthal, Mallathal* and *Asaithal*. The modern physiotherapy reveal massage as a rehabilitative therapy and explains various methods such as Stroking, Petrissage, Friction, Tapotement etc. The comparative study of all the above exploits the replica of modern science from the ancient science. The modern science originates from the Key words: *Arsham, Thanthrikam, Marthanam, Thokkanam, Mallar, Silampam, Varmam,*

INDIAN AESTHETIC CONCEPTS IN SANGAM LITERATURE

Jayabalan M.

Indian Aesthetics is nothing but a study of Indian Philosophy of beauty. Indian Philosophy of beauty deals with a) Beauty in parts of nature b) Beauty in art and c) Cosmic beauty ie. Meta-aesthetics.

Man experiences misery in the world. At some moments when he is in contact with beautiful objects of nature, he forgets himself and experiences aesthetic delight. During these moments he is free from misery. But the moment he shifts his attention from beautiful objects to ugly objects, which are co-existing along with beautiful objects – this delight ceases. Therefore, the beauties of nature are not permanent. They are subject to decay. For example, the rose in the garden that blossomed and bloomed in the morning is destined to fade in the evening.

This is the reason as to why the aesthete is not satisfied with beauty in nature.

So as an alternative, he turns his attention to beauties in art. Since art is an idea, it is permanent. Since art is chosen by the artist himself carefully, the features of ugliness etc., will not be present in art. Hence, the beauty in art is complete.

But still, the aesthete is dissatisfied with the art object because he knows it is only imaginary and not real, for the natural fragrance would be missing.

Thus, the aesthete wants to have a perfect, complete and real beauty in the nature

itself from a higher point of view. This is described as "meta-aesthetics" (ie the cosmic beauty). Unlike beauties of nature, the art object has two features:

- 1) Unmixed with ugliness etc., of objects and
- 2) Going away from material objects to spiritual level

These two conditions can be achieved at the level of cosmic beauty. The cosmic beauty lies in tracing the core-reality behind the appearance of the universe which is variously described as god in theistic systems and Brahman in Absolutistic system of Indian Philosophy. In addition to this, the concepts like Dhvani and Rasa are also portrayed in Indian Aesthetics. These concepts are existing in Sangam Classics as noticed in the various descriptions of beauties of nature, the beauties of art forms and the cosmic beauty. The paper focuses to bring out such Indian Aesthetic concepts as enshrined in the Sangam Classics.

ON TRANSLATING KURUNTOKAI – AN ANALYSIS OF THE PROCESS OF OTHERING - A VINTAGE CLASSIC

Jayanthasri Balakrishnan

The objective of the paper entitled, 'On translating *Kuruntokai* – an analysis of the process of othering a vintage classic' is to highlight both the process and produce of the translation of *Kuruntokai*. The paper peruses the various factors that influence the process of translation, and offers a few practicable solutions to improve the correctness and quality of the translations of akam literature.

The organic unity of the akam corpus is the spontaneous outcome of structural singleness and thematic vision present in every poem. The literary covenant of the akam genre is highly paradoxical because it is prescriptive and prohibitive, elastic and rigid at once. The conventions diligently monitor and tactfully tailor every poem, and any lapse on the part of the translator to comprehend the conventions will cause costly damage to the translations. Awareness of the strange behaviour of words in a context and their ability to distort the sense of the situation, sensitivity to the concord between context and diction, a thorough knowledge of the literary conventions and the cultural backdrop of the original are the mandatory requisites of a translator of *Kuruntokai* verse. Though the translator has his own obligations towards the reader for whom the translation is meant, he should also remember his accountableness towards the conventions and culture represented by the original.

The faulty renderings are caused by textual variations of the original which include the non-availability of the authentic text, misleading colophons, blind reliance of the translators on the commentators of the original, misunderstandings and weak comprehensions of the meanings of certain words and phrases, the translator's failure in keeping in mind the spirit or the import of the poem as a whole, inadequate knowledge of akam conventions and the translator's linguistic incompetence.

Taking into consideration all the aforesaid aspects, this paper undertakes to analyse faulty renderings of some of the *Kuruntokai* poems. And the construct of the analysis is founded on various theories of translations and available commentaries on *Kuruntokai*.

THE UNIQUE CONTRIBUTION OF TAMIZH THYAGAYYA PAPANASAM SIVAN

Jayasitalakshmi, B.R.

Papanasm Sivan, one of the greatest composers of the 20th century, a prolific composer of Tamizh songs, had dominated the classical, film and devotional music field for over half a century.

Sivan has played a great role in the growth and development of musical compositions in Tamizh in the contemporary world. He enriched and enlarged the rich heritage and made it grow with his immortal products. The use of Tamizh as medium for his kritis, the highly evolved form, has raised the status of this language in the classical carnatic music concerts that compositions are heard most frequently in concerts is a sign of their considerable popularity.

Even before the launch of Tamil isai movement in 1941 to encourage and propagate Tamizh songs, Sivan's compositions had become popular among musicians and the general public. Sivan's compositions gained wider acceptance for singing in regular classical concerts of conventional types. They were taken up as major compositions and were sung with Raga Alapana, Niraval & kalpana swaras.

His Tamil kritis were also responsible for making people take interest in listening to and singing Tamil songs. His songs proved that singing in one's own mother tongue would be more easily understood hence more appealing. His songs had exerted great influence on the contemporary composers and musicians as well. Though some of his compositions make use of a few Sanskrit words there are many compositions like Chindus, Viruttams, songs like Tiruppugazh and other compositions which are in pure Tamizh.

In this paper it is intended to explain his unique and exceptional contribution to Tamizh music, the status Sivan and his Tamizh compositions enjoyed in the music world from the early decades of 20th century to the present day and the reason for their popularity, his love for Tamizh language and how Sivan has preserved tradition of Tamil compositions.

DRAVIDIAN AND ALTAIC

Jaroslav Vacek

The previous work on the subject produced a number of lexical parallels between both language families, which belong to various spheres of the basic vocabulary, especially nouns and verbs. Besides that there are a certain number of morphological parallels (e.g. the suffixes immediately following the verb root or the stem, which later specialized as temporal suffixed). But there are also lacunae – in particular the parallels do not include personal and numerals. Besides the relatively numerous irregularities in the parallels these two missing word classes are a strong indication that this situation was induced is also very special in that the Dravidian - Altaic parallels have a great number of synonyms in Dravidian, which seems to indicate the possibility of two layers in the Dravidian languages- the original or 'pre-Altaic layer' and the 'Altaic layer'. Since the number of parallels is statistically non-negligible and it also includes one section of the grammatical system, the question must be asked how this situation arose and when. Several additional 'co-uncidences' (mainly munda

and not Dravidian borrowings in the gveda, increasing number of Dravidian borrowings in the later Brahma a period-especially in the Dravidian and Altaic parallels) lead us to the assumption that the 'Altaic stratum in Dravidian came to India relatively late, perhaps immediately after the Aryan migration, sometimes between 1200 and 500 B.C. could it have been one separate stream of the megalithic migrations? This would have to be confirmed by a more systematic analysis of the megalithic monuments, their typology and perhaps also anthropology, including genetic investigations wherever possible. In other words the solution of the problems indicated by the linguistic data will require an interdisciplinary approach, which opens a new way in the study and understanding of the position of Dravidian within the Indian linguistic area, which is a challenge for the future.

The presentation will be accompanied by a number of select lexical parallels.

THE SCULPTURAL WONDERS OF KAILASANATHAR TEMPLE - THARAMANGALAM

Kalai Selvi, S.

Tharamangalam is one of the important towns in Omalur Taluk of Salem District in Tamilnadu. It is historically an important town and renowned for the beautiful Kailasanathar Temple, which is widely known for the excellent stone carvings on the pillars. The name of the town is a corruption of the phrase 'thaarai mangalam' meaning a village that was formally granted to Brahmins in a symbolic ritual of "thaarai" (pouring water) by the donor into the hands of the donee. Legendarily, the goddess Sivakami was given away to Siva in a 'thaarai' ritual, and so this place is called, 'Tharamangalam' in the name of this ceremony.

This west-facing temple is enclosed by a massive stone wall measuring 306' by 164' built in the 13th Century. The entrance has a five tiered gopuram and paneled doors of Vengai wood, which are studded with metal knobs and the panels contain wood carvings depicting stories from puranas. We have to step down to enter the temple. A pillar of 'Yazhi' is so ingeniously carved that a stone ball (4" diameter) in its mouth can be freely rolled but cannot be rolled out.

On the top of the Mahamantapam, there is a rolling chain made of stone and a three-layered lotus which is carried by eight parrots. In the center of the lotus, there a rotating stone ring is moving freely on either side. It is an excellent masterpiece of sculpting not seen anywhere in South India.

The sculpture of the voluptuous Rishi Pathini is notable. The carvings of Bikshadana, Parvathi, the Mohini avatar of Mahavishnu, the Pandanchalimuniva are noteworthy. The sculptures of Manmatha and Rathi are placed in such a manner by which Manmathan is visible for Rathi but Rathi is not visible to Manmathan. In the same way, an image of Sri Rama was carved out of a stone from where another stone image of Vali is visible but not the reverse.

The architectural marvel of the temple is the occurrence of sunlight falling on the forehead of Lord Kailasanathar inside of the Sanctum Sanctorum on three days during the month of February -21st, 22nd and 23rd evenings at 6 o' clock. It is a rare feature of the temple architecture unheard of anywhere else.

The history of this temple is mingled with the rule of the Pandiyas, the Hoysalas, the rules of Vijayanagar Empire, Gatti Mudalis, Mysore Sultans and the rule of British East India Company. There are historical evidences in the form of inscriptions, literary sources and accounts left by the officials of the East India Company to prove the importance attached to this place. There is no doubt that Tharamangalam has gained an important place in the history of Kongu region, through the ages.

TAMILS THEIR ORIGIN AND LONG JOURNEY

Kameswaran, S.

According to Prof Velupillay the Tamils can be defined as people having Tamil as their mother tongue. Tamil language is a member of the Dravidian family of languages. The name given to the family came from a very early reference in Regveda, where the Sanskrit word "Dravida" was used to refer to one of the languages namely Tamil – which has the oldest written records of the family.

The Dravidian languages have remained as an isolated family without demonstrable connection with Indo European tongues or any other languages. The Dravidian languages are the mother tongues of about quarter of Indian population and 80% of the speakers are found within the borders of four south Indian states. However a number of Dravidian languages have been identified in other parts of south Asia for example the tribal languages of central India, those in isolated settlements of Nepal and Pakistan, and Brahui speakers found in the hills of Baluchistan. The Dravidian family is a south Asian family in one sense.

Following professor Leakey's find of ancient man in olduvai gorge there had been two large migrations in world history. Homeoerectus a million and half years ago started the Negritoid wave, and still later the Australid wave through the same route. After a long gap of time about 20000 years ago we catch up with the proto Dravidians belonging to Homeosapiens group who had reached Mediterranean through wanderings in the quest for food and shelter. They cannot be called 'civilized' even though they were in group hunting animals, communicating by gesture and had found fire.

The old island of "Cos" near MINAS was abode of these proto Dravidians as attested by the old Egyptian historian Hiridotus. "Cos" disintegrated through volcanic eruption during 4th milinium BC and the inhabitants got scattered and entered the southern Mesopotamia area called sumer. The belief that the Sumerians were Dravidians comes from the following text. The Sumerian language has a remote relationship with the Dravidian languages like spoken by Tamils in south India. Sumerians were responsible for the first monumental temples and founding of the first city state and for the invention of writing.

The linguistic and cultural affinities between Sumerian and Tamils are evident in similarities like temple worship, worshipping moon god in artificial hillock called "Ziggerat".

From SUMER Dravidians started moving through North west corner of India to reach Indus valley where they were not to remain long. They were attacked by Into Aryan tribes and driven south, where they remain ever since.

The fact of migration is clear from out of the following details

Literary evidence – in some cases writings cannot be deciphered eg. Indus valley civilization.

Language speaking people left enroute (Bhahui in Pakistan)

Racial characteristics in Genes which are race specific. DNA of the genes carry race specific diseases which affect only the Mediterranean races. Otosclerosis etc.,

HLA typing of DNA – dendogram – already done (Madurai Kamaraj University)

Thus we see that this great race has a continuous history of existence through centuries of persecution but has kept flag flying.

LANGUAGE AND LEARNING: DYSLEXIA IN TAMIL LANGUAGE

Kannan, P.P.

Language is a tool for learning. Acquisition of linguistic skills that occurs in the early years of life is an important component of learning. A language, which is acquired easily, will facilitate efficient learning.

Dyslexia is a common condition (prevalence is 10—15% in English speaking population), occurs due to minute deficits in brain development in certain areas related to language. It is characterized by difficulty in the acquisition of language skills manifesting as difficulties in reading or writing skills. This linguistic skills deficit is an impediment in the further development of higher concepts and ideas.

The ease with which fluency in a language is obtained depends on the intrinsic structure of the language. Since individual languages differ greatly in their intrinsic structure, it might be reasonably assumed that the more easily to learn language will facilitate better learning.

English and French have different phonemes for same graphemes, are known for their opaqueness due to this phoneme variation leading to difficulty in reading. When were compare Tamil with English, Tamil is a simpler language with less phonemic variation & fewer rules for reading and writing. So dyslexia may be expected to be lesser prevalent when the medium of learning is Tamil. This has already been proved in the case of Chinese and Japanese languages where the problem of dyslexia is documented to be negligible.

This paper is presented to encourage research in Dyslexia in Tamil. Such a research could have major implication for educational policy especially on medium of instruction during primary education.

THE DRAVIDIAN MOVEMENT'S POLITICAL CONTRIBUTION TO TAMIL UNDER C.N. ANNADURAI (ANNA)

Kannan, R.

The paper intends to record and analyse the political struggle under Anna to preserve the political and constitutional status of Tamil from 1938 to 1968 a thirty year period. It analyses the socio-political ramifications of the struggle forty years later.

THE CONCEPT OF IṚAICCI IN THE POETICS OF Tolkāppiyam

Kandaswamy, S.N.

The *poruḷatikāram* of *Tolkāppiyam* is the earliest extant treatise on the poetics of classical Tamil. Its author *Tolkāppiyar*, in all probability, should have lived in the pre-anthology period [500 B.C]. It is to the Tamils what the poetics of Aristotle [B.C.300] is to the ancient Greeks and *The Art of poetry [Ars Poetica]* of Horace [B.C.65] is to the Romans. In the Sanskrit tradition, the texts on dramaturgy and rhetorics such as Bharata's *Nāṭya sāstra* and Bhāmaha's *Kāvyaḷaṅkāra* constituted the main corpus for the study of poetics which roughly belonged to 200 B.C. to 1700 A.D.

It is pertinent to note that *Tolkāppiyar* has propounded many literary concepts and techniques which are essentially native and derived from the rich materials, culled out not only from the Tamil classics of his own period but also from those of an early period. Among the literary concepts, *Iṛaicci* occupies a significant place. In the penultimate aphorism of *peyariyal* in *Collatikāram* [196], he has used the technical term *iṛaicci-p-poruḷ* which according to the commentator *Cēṇāvaraiyar* meant *karu-p-poruḷ*, mainly the flora and fauna, peculiar to the fivefold geographical divisions known as *Tinai*. There are some aphorisms in *Poruḷatikāram* (Tol. *Poruḷ.LLam.* 146, 168, 225-227) which discuss in detail the concept of *Iṛaicci*.

The word *Iṛaicci* is derived from *iṛu(ttal)*, *irai*, which connotes the implied sense through the description of the flora and fauna of the specific land. It is employed as a literary technique type of the hero and heroine in refined language both during the pre-marital (*kalavu*) and post-marital (*karpu*) period with the natural background. The commentators *Ilampūranar* and *Nacciṇārkkīṇiyar* interpreted the aphorisms with direct bearing on *Iṛaicci* in the light of the rich data available from the the *sangam Akam* poems.

In this paper, a study on the concept of *Iṛaicci* as envisaged by *Tolkāppiyar* and interpreted by the commentators will be made. Also, the relationship between *Iṛaicci* and *Uḷḷurai*, another literary concept of the poetics of *Tolkāppiyar* has to be studied. The tenability of equating the Tamil concept *Iṛaicci* with the Sanskrit concept *dhvani* deserves to be examined. In the rhetorical school of later period, *Iṛaicci* was treated one of the figures of speech. All these aspects are to be evaluated and the unique features of *Iṛaicci* are to be identified in this paper.

THE ROLES OF TAMIL LANGUAGE AND HINDU RELIGION IN BUILDING A MALAYSIAN NATION

Kanthasamy Nallusamy

Malaysia is a fast developing country. She has strived hard to establish good relationship with all countries in the globe. Recently the Prime Minister of Malaysia paid a visit to South India, particularly Tamil Nadu, to strengthen the mutual relationship which had been established for a long time from the remote past. The dialogue between the Prime Minister and the Chief Minister is of great importance and value. The discussion between the two leaders has rekindled the importance of understanding among the citizens, mainly the Tamils, on various aspects of mutual interest.

Two such aspects are the role of religion and language in nation building. The Constitution of Malaysia states Islam as the official religion but there is allowance for the practise of other religions. Similarly, there is no restriction for the use of the language and this could be proved by the Tamil schools which cater for the language. Hinduism arrived into Malaysia centuries ago. Though it has a remote past, the religion is still fresh and has been followed ardently by the Hindus in Malaysia. The Hindu religion definitely could contribute towards the ambition of the country to become a nation. Similarly, Tamil as a language has much to offer.

Malaysia boasts of various programmes to instil moral values in the lives of the people. A clear understanding of religion will make one love his religion and simultaneously respect the various faiths. The theological and philosophical aspects of religion assist in promoting peace and goodwill which are essential requirements for a nation. Similar values found in Hinduism and Islam should be explained vividly to foster good relationship. On the other hand, the language of the Tamils boasts of much value not only in grammar but also in its various literary forms. The literature has much to offer in the establishment of a nation.

With such themes, this paper will delve deep in analysing the various factors of the religion and the language towards the building of a nation.

ANTHOLOGIZATION OF CANKAM POETRY

Karthikesu Sivathambi

This paper deals with the problematique relating to the anthologization of Cankam poems. Cankam poems have the distinction of being the first secular poems in the entire Indian Literary tradition. Even leaving out Pathuppattu the eight anthologized collection calls itself as anthologies. The narrative we have in Iraiyanar Akapporulurai speaks of the compilers and those who commissioned the compilations.

The unavoidable question is how were these poems compiled, where were the poems during the time of compilation and before it. It is equally interesting to note that these are not balladic poems (Like the Iliad and Odyssey) but situational ones—those dealing with Akam situations and in Puram – the name of the poet, the patron praised and the occasion of the praised. The term Cankam itself is a non-Tamil word. Given the fact that these anthologizations were done later and a history that seeks to provide divine participation. (Thiripuram Eriththa Virisadaik Kadavul Kun-

rameriththa Kumaravell), it is reasonable to argue that Cankam anthologization speaks about a past that was non Jaina and Buddhist basically.*

This paper seeks to argue that the Sangha based activities of the Jains and the Buddhists (Vajranandi of the Dramila Sankam) must have prompted the Circa Seventh work Iraiyanar Akapporul to evolve a narrative of divine participation.

SACRED GROVES IN TAMIL CULTURAL HERITAGE

Karthikeyan, S.

Worshipping nature was an ancient Tamil heritage culture that developed over 2,000 years ago and still continues to flourish. This great cultural heritage was evolved through the conservation of forest patches in the form of sacred groves. Sacred groves are small patches of forest of varying sizes, which are communally protected, and which usually have a significant religious connotation for the protecting community. The areas of sacred groves range from a few trees to hundreds of hectares. In Tamil Nadu, ethnic tribal communities residing inside the reserve forest areas and village communities in and around the forests, worship these sacred groves as *kovilkadu*. Historical records, legends and folk songs all throw light on the sacred groves of Tamil Nadu. All these sacred groves are associated with their own religious deities such as *Ayyanar, Karuppar, Sudalaimadan, Amman, Ayyappan or Vinayagar*. Most of these sacred groves are found only in the outskirts of the villages and people believe that their sacred deities are protecting their life as *Watchman or Forest guard* by providing all the natural resources such as food, water, medicine etc. The first sacred grove was reported in 1827 by Ward and Conner and so far 503 sacred groves have been reported all over Tamilnadu. Tamil Nadu state is in the sixth place for having sacred groves in India but many sacred groves are still unexplored. Tamil culture, tradition, belief, practices and celebration of various festivals are directly involved with these sacred groves. The plants and animals in the sacred groves are considered as sacred and hunting and logging are strictly prohibited within the sacred groves. The plants considered as sacred are asoka, banyan, bael, cynodon grass, neem, lotus, tulsi, peepal, etc. and sacred creatures are crow, eagle, elephants, monkeys, peacock, snakes, horse, cow dogs, cock, etc. Even during festivals, people may offer sacred animals and planting sacred trees in the sacred groves is a casual occurrence to enrich the biodiversity of the groves to protect the landscape.

THE GRAMMATICAL STUDY ON TAMIL – COL (WORD-STRUCTURE)

Kasirajan, R.

In this paper, an attempt is being made to elucidate the grammatical developments and changes on Tamil syntactical constructions, particularly the word structure. For this study, the following works Tolkappiam, Viracholiam, Nominatham, Nannul, Pirayogo Vivekam, Ilakkana vilakkam, Ilakkana Kothu, Tonnul vilakkam, and Muthu veriam are taken into account. An anthology 'Ilakkana Tokai – col by Prof S.V. Subramanian was the primary source for this study.

OVERCOMING DYSLEXIA AS THE SOLUTION FOR THE TAMIL SPEAKING STUDENTS IN JAFFNA PENINSULA.

Kavitha Nakulan

Dyslexia is the disorder of reading due to the problem in processing the written words to the brain. Reading plays an important role in learning any subject. Whether the letters or the numbers, we should read to get the knowledge on various subjects. Therefore, the problem of reading found at the primary level, affects the successful learning of children.

The following symptoms may help to indentify the dyslexic people in common. They are: difficulties with spelling, mirror image, elision of letters, confusion over left and right, writing letters on numbers backwards (reversals) difficulties with maths, difficulties with organizing themselves, difficulty in following two or three step instructions.

'GOLU' – THE DOLL ARRANGEMENT IN SOUTH INDIA AND 'HINA MATSURI' – THE DOLL FESTIVAL IN JAPAN

Keeni Gita, A.

Japan and India – especially South India share many things in common. Scholars have found the evidence of direct and indirect trade link between the two in the medieval period. Prof. Susumu Ohno through his tireless research has shown many similarities between the two languages viz. Japanese and Tamil. In this paper I intend to focus on the famous Doll Festival that is observed in Japan as Girls Day and the Dolls Arrangement which is observed as an important part of NAVARATRI celebration.

The festival of doll known as HINA MATSURI, is widely observed in Japan on 3rd March. During this festival, the family displays the gorgeous HINA dolls. The dolls are arranged in tiered platforms, in odd number of rows. HINA dolls are quite expensive. It is being handed over from generation to generation.

The doll arrangement known as GOLU is widely observed in South India. Dolls are displayed in odd number of rows. In traditional GOLU the most important dolls are the RAJA-RANI or MARAPAACHI BOMMAI, the wooden doll. These are expensive and a set of them are found in all traditional households.

During the celebration of both HINA MATSURI and GOLU, people visit friends and relatives. Special food, drinks, snacks etc., are prepared on this occasion. In Japan, young girls sing, chat and make merry during this festival. In South India, young girls perform traditional dances while others sing religious songs.

The HINA dolls and other decorative pieces are packed and preserved with care for the following year after the celebration. Similarly, in case of GOLU people keep the dolls and other accessories carefully for the following year NAVARATRI celebration.

There are many more interesting aspects pertaining to HINA MATSURI and GOLU. I intend to examine the various factors involved in the celebration of dolls in Japan and India.

**MALE-FEMALE FRIENDSHIPS AND LOVE IN JEYAKANTAN'S NOVELS
1965-1985.**

Kiran Kesavamurthy

In Jeyakantan's novels, friendship rather than love (that is often not distinguished from physical attraction) between men and women represents the idealized possibilities of a companionate marriage. While physical 'love' is perceived as a patriarchal and misogynistic ideology that condemns women to a life of familial oppression and domestic enslavement, friendship is valorized as an interstitial relationship that exists outside the more thoroughly codified social networks formed by patriarchal kinship and sexual-ties: it is interstitial in the social structure and therefore more free floating and less in need of labeling and social and ideological definition.

Friendship is often the function of the mutual, empathetic recognition of social disrepute. Both male and female characters are 'fallen' or socially disgraced in their own gendered ways. Many of these characters are orphans or perceive themselves as orphans and/or resort to a rhetoric of orphan hood to signify their socially marginalized status. So for instance, women are often unmarried, single professional women in their thirties or poor prostitutes; men are often handicapped, drunkards or/and womanizers that resort to alcoholism to redeem their own perceived failures as fathers, sons and husbands. Although sexual attraction may precondition physical intimacy between these characters, the transformation of sexual desire into an intimate friendship is really based on mutual compassion and concern that transcends sexual desire and the physical body and sometimes gestures as it does in *Gangai Enge Pokiral* or in *Orru Nadigai Nadakam Parkkiral* towards a spiritual union where social conventions, taboos, sexual hierarchy and difference cease to matter. In my paper I hope to show how friendship provides a redemptive space of intimacy where men and women can avoid the alienating and unequal ties of patriarchal kinship and move towards a greater sense of self-actualization.

**THAI CLASSICAL DANCES – A CLOSER LOOK AT THE INFLUENCE OF
BHARATANATYAM**

Komala Varadan

The Indian influence in the art and culture of Southeast Asian countries, particularly Thailand, Cambodia and Indonesia is well known.

In Thailand in their College of Dramatic Art there is a mask for Bharata whom they consider as the Creator of dance. There is also a mask for Narada who is considered the Creator of music. These masks are worshipped every day before the students begin their classes. They also acknowledge Bharata as the propounder of classical dance.

Abhinaya is highly developed in Bharatanatyam. Striking similarities are found in the hand gestures of Thai Classical dance and Bharatanatyam.

The available evidence strongly suggests that this influence must have traveled from the Tamil Country.

ANTI-HINDI AGITATION AND LANGUAGE POLITICS IN TAMILNADU

Kothandaraman, D.

The present work attempts to analyse the Anti-Hindi agitation and language politics in Tamilnadu. Language is a powerful medium that gives a definite identity to a particular group or race. Language is a sensitive issue on which people will emotively cling together. Whether it is in Quebec or in Tamilnadu language issues generate more heat than light. This emotive issue should be handled properly to achieve the desire result. In India, one can come across the emergence of language issues even before independence. Periyar EVR played a key role in the early agitations against the imposition of Hindi in the Madras Presidency. Creation of Andhra Pradesh, under the pressure emanated from the fast unto death of Potti Sriramulu, indicates the power of language, in determining the fate of millions of people speaking a particular language. Among the states of Indian Union, Tamilnadu was a forerunner in projecting the anti-Hindi issue as a life or death problem. It ultimately led to the triumph of DMK in the formation of its Government.

The emergence and consolidation of DMK party also coincided with the language struggle. The party effectively used the glory of Tamil language, culture and other symbols to stimulate the imagination of the younger generation of the 1960's. The vehement opposition of Hindi in Tamilnadu changed the political dynamics of the state. The DMK under the energetic leadership of Annadurai and Karunanidhi effectively utilized this emotive issue to consolidate the political base of the party. These leaders evolved a new style of addressing the public and their speeches in the stage electrified the imagination of the younger audience. Their writings in popular mediums like Newspapers, Drama and Cinema evoked strong response from the youth. They stressed the need for ruling Tamilnadu by a Dravidian party to protect the interest of the Tamil community. Ultimately it decimated the Congress in the 1967 General Elections.

The work attempts to analyse the effect of language politics on the political dynamics of Tamilnadu. The work covers the period from the 1930's Anti-Hindi agitation and incorporates the key elements of language politics in the state upto the formation DMK government in 1967. The Parliamentary Debates, Madras State Legislative Assembly Debates, the speeches of the DMK leaders in their party official organs like Homeland and other party literature are used as primary source material. The Newspaper reports, books and other analytical works are also used as secondary source material.

DATIVE REPRESENTATION IN TAMIL

Kothandaraman, R.

The study of formal representation of the dative constructions in Tamil marked with the dative suffix – (Tol.E\uttu.il@am.114) needs an integrated approach. There are dual construction dative system such as nakan\ukku/makar\ku 'to the text', uyirukku/uyirkku 'to the file', ulakin\ukku/ulakir\ku 'to the World, atan\ukku/atar\ku 'to that' etc., which the first member of the pairs in most cases has not been dealt with in Tolkāppiyam (henceforth, Tol.). The second member of each pair under illustra-

tion are attested both in classical and post classical Tamil for metrical reason. There are two sutras in Tol. (El\uttu.II@am.115, 124) dealing with such dative constructions as uyirkku and ulakirku. Tol. Observes that the case markers of plosive type (namely, -ku and-kaṇ) shall be preceded by the homorganic plosive wherever necessary. Accordingly, the input *uyir+ku will be realized into *uyir-k+ku in the surface system. The alveolar nasal of the morphological complementizers (m.comps.) in\ and an\ will assimilate to alveolar plosive before the dative suffix. Consequently, the inputs of the dative constructions ulakirku and atarku will be *ulak-iṇ+ku and at-aṇ+ku in terms of Tol's analysis. There is no explicit reference in Tol. To the underlying representation of the dative constructions makaṛku, makaṭku and nūrku. \It is likely that within the framework of Tol. the inputs of the construction under reference will be makaṇ-ku, makaI-ku and mūl-ku respectively.

2. There are such dative constructions as corku 'to the word/ expression', muṭku 'to the thorn', porku 'to the gold', and kaṭku 'to the eye', the bases of which are col 'word', muḷ 'thorn, gold', and kaṇ 'eye'. These nominal bases are monosyllabic expressions with short vowel. Before vocalic morphemes, the word-final consonant of these bases are generally duplicated. E.g. col+il> coll+il 'in the word', muḷ+al muḷḷ+al 'with the thorn', poṇ+ai>poṇṇ+ai 'gold (acc.), kaṇ+ill 'in the eye'. The monosyllabic expression of the type under reference before vocalic morpheme develops into heavy base with the word-final consonant getting doubled as illustrated above. However, in such dative constructions as corku, muṭku, porku, and kaṭku the inputs are not collukku, muḷḷukku, poṇṇukku, and kaṇṇukku. Since the formal simplification of the morphological construction is possible with light bases only, and heavy bases have title scope of provoking such simplification. Consequently the dative construction under reference are traceable to *colukku, *muḷukku, *poṇukku, and *kaṇukku with light base.

3. The traditional analysis of the dative construction is based on external adequacy which is very much particular about the goal, and least concerned of the means. This is not the case with respect to the analysis based on internal adequacy which is very much particular not only about both means and goals, but also the deep-seated regularities that the linguistic system preserves meticulously. Taking this factor into consideration, the pairs of dative constructions referred to at the outset will be subjected to the integrated analysis as illustrated below.

akaṇukku>*makaṇkku>*makaṛkku>makaṛku
 makaḷukku>*makaḷkku>*makatkku>makaṭku
 nūlukku>*nūlkku>*nūrku>nūrku
 ulakiṇukku>*ulakiṇkku>*ulakirku>ulakirku

ataṇukku>*ataṇkku>*ataṛkku>ataṛku
uyirukku>uyirkku

4. In Tamil the three liquid consonants *y*, *r* and *l* have such phonetic characteristics that enable them to accommodate two identical plosives after them. Consequently, the three consonant cluster sequences *yPP*, *rPP* and *lPP* are admissible in Tamil as evidenced in such dative construction as *tāy*kku (<*tāyukku) 'to the mother', *ūr*kku (<ūr_ukku) 'to the village', and *yāl*kku (<yāl_ukku) 'to the lyre' are admissible. After laterals, nasals, and alveolar/ retroflex plosive, the occurrence of the two identical plosives is not permissible in the surface system. However, such cluster sequence with laterals, nasals, and alveolar/ retroflex plosive as first member followed by two identical plosives is inevitable in the intermediate stage of derivation of the surface system. This is what is noticed in the second and third stage of the derivation cited above except (6)

5. It is maintained in Kumaraswamy Raja (1969, 1980) that the three-consonant cluster sequences *NPP* (Nasal-Plosive-Plosive) and *LPP* (Laterl-Plosive-Plosive) provided the source for the *PP* system in Tamil. This is partially good since the expression *naṭṭu* 'friendship', and *niṛ*ku 'to stand' are derivable from **naṇṇ*ppu and **niḷ*kku respectively. However, these forms cannot be taken as the ultimate source of *naṭṭu* and *niṛ*ku. They are only intermediate versions, and from which *niṛ*ku and are obtained by applying appropriate phonological rules. We therefore consider that the *PP* sequence has two sources namely *NP/LP(?)* and *NPP/LPP* of which the former is the earliest representation, and the latter represents the intermediate version constituting the pre-final stage of the derivation. In early Tamil there are such dative constructions as *ukarak*ky (Tol.Eḷuttu.ḷam.168) 'to the vowel u', *niḷ*akku (Kur_uḷ.570, 572, 1003) 'to the land/earth' and *vaiy*akku (Kur_uḷ.701) 'to the world'. The underlying representation of these constructions are traceable to *ukaram+ku*, *niḷam+ku*, and *vaiyam+ku*, and not to **ukaram+kku*, **niḷam+kku*, and **vaiyam+kku*. The phonological rule *NP>PP* operates here deriving *ukarak*ku, *niḷ*akku, and. It is not clear at the moment whether the phonological rule *LP>PP* is maintainable.

6. In early Tamil, both *eṇ*\akku (Akam.100.4, kur\u.273, Nar\r_\.128.3, Pur\am.154.3) and *eṛ*\ku (Pari.20.81, Pur\am.303.9) with the meaning 'to me' are attested, and of which *eṛ*ku is derived from *eṇ*akku thus: *eṇ*akku>**eṇ*kku>**eṛ*kku>*eṛ*ku. In Chettinadu dialect of Tamil the forms *ek*ku (=eṛku) and *ok*ku (=oṛku<oṇakku 'to you -sg.') have been retained. Notice both *eṛ*ku and **oṛ*ku are traceable to *eṇ*akku and *oṇ*akku respectively and derived by applying vowel contraction and assimilatory rules followed by cluster reduction rule (i.e.ṛkk>ṛk).

7. The vocalic case markers *ai*, *āi*, *ōṭu*, and *//* in modern Tamil may or may not be preceded by the m.comps. *iṇ* or *aṇ*. However, as for the dative suffix *-ku*, it must

be preceded by the .comp. which has not been identified in the traditional grammatical works. In modern linguistic, the dative constructions *avaṅukku* 'to him' and *eṅakku* 'to me', for instance, are analyzed into *avaṅ+ukku* and *eṅ+akku* respectively treating -ukku and -akku as dative suffixal variants. There is no reference to the dative suffix -ku in this analysis. It is therefore proposed here to induct the m.comps. -am and -um occurring in the dative constructions. As a result, the constructions *avaṅukku* and *eṅakku* will be analyzed into *avaṅ-um+ku* and *eṅ-am+ku* respectively, and by applying relevant phonological rules, the dative constructions *avaṅukku* and *eṅakku* will be achieved. Notice that the dative suffix -ku is explicitly identified in the revised analysis having reference to internal adequacy.

8. There are such dative constructions as *pulikku* 'to the tiger', and *malaikku* 'to the mountain'. These constructions have no scope of being treated as the reduced versions such as *ūrukku>ūrkkku* 'to the village'. *Makaṅukku>makaṅku* 'to the son', *ataṅkuku>ataṅku* 'to that' etc. As for nouns ending in -ai, they will be treated as ending in -ay. As such the dative constructions *malaikku* will be rendered into *malaykku*. The underlying representation of *pulikku* and *malaykku* will be identified as *puli-m+ku* and *malay-m+ku*. The nasal increments in these constructions will be treated as an alternant of the m.com. either *am*. The dative construction *uṛavukku* 'to the relationship' will be achieved from the input *uṛav-um+ku*. The phonological rule NP>PP will operate on these underlying constructions deriving *pulikku*, *malaykku* and *uṛavukku*.

Abbreviation

Eḷuttu	-	Eḷuttatikāṛma (M. Shanmugam Pillai Edition)
Iḷam	-	Iḷampūraṇam
Kuṛal	-	Thirukkuṛaḷ
m.comp	-	Morphological Complementizer
Tol	-	Tolkāppiyam

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THE POLITICAL STATUS OF WOMEN IN TAMIL NADU SINCE INDEPENDENCE

Krishnammal, S.

The political status of women can be defined as per the degree of equality and freedom enjoyed by women in the shaping and sharing power. Women's participation in politics is viewed as acquisition and exercise of power. In today's India, when we think of power we think of politics. It has become inevitable to connect the two together.

In India the multidimensional national movement under the leadership of Mahatma Gandhi acted as a catalyst for participation of women in politics. Women's organizations such as women's Indian Association, National Council for women, The All India women's Conference took the initiative, fought for political rights.

WOMEN AND SUFFRAGE

The first challenge of the Women's Indian Association faced in the political sphere was the question of women's right to vote. Its members namely Margaret Cousins, Sarojini Naidu, Muthulakshmi Reddy, Kamala Devi Chattopaddhyaya and Lady Sadasiva Iyer worked for women's suffrage. The Act of 1919 gave a limited franchise to women due to the constant fight by women's organizations. The Act of 1935 provided that women over 21 years of age can vote. Women achieved equal voting right with those of men only in Independent India. Article 326 of the Constitution provides for adult franchise for all citizens. Since Independence women voters are high in the previous elections in Tamilnadu. Women voters are aware of the various factors that play important role in rural politics. Women have formed their opinions with regard to various issues which affect them. Women are interest to break the constraints faced by them, if an opportunity is provided. The issues like rising prices, lack of basic facilities, unemployment etc play an important role in influencing voting choice of women. They do perceive that their life and problems are affected by community politics. They are also aware of institutions which come in contact with them.

WOMEN AS CONTESTANTS

Women occupied important positions as Governors, Chief Minister etc. But it is discouraging to note that women candidates elected were mainly from the political family and thus they are highly articulate and have a sharp perspective of politics.

WOMEN AS GRASSROOTS LEADERS

Participation of women in Panchayat has been recognized as a step towards equality. It aims at mobilizing the effective participation of rural public in decision-making and in the implementation of rural welfare programmes. The Committee on the Status of Women drafted a plan from 1980-2000 which stressed on reservation for women at local level. The 73rd Constitutional Amendment gave 1/3rd reservation of seats in panchayat level. It reflects that women were used as proxies where the male members in their family dominated in their decision – making and also caste plays an important role in it. A massive campaign has to be launched to make women aware of their political rights. The 81st Constitutional Amendment Bill in 1996

still remains as bill. If it is passed it could provide 33% reservation for women which would empower women for their representation and participation in politics. Thus women in our country are yet to achieve on par with men in politics.

A RARE SANGAM AGE PANDYA PORTRAIT TYPE COIN WITH FISH SYMBOL ON THE REVERSE

Krishnamurthy, R.

Several Sangam Age portrait type Pandya Coins have come to light during the past twenty years. Most of them are rectangular in shape, made of copper having a weight ranging from 6.5 gm to 6.8 gm. They have on the obverse a portrait of the king facing right within a circular beaded border. On the reverse on some coins they have a rectangular tank with two tortoises and in some four tortoises. The stylized fish symbol which is seen on the reverse of all Sangam Age Pandya Coins is not seen on these coins. recently I came across a Portrait Coin of the Sangam Age Pandya, with fish symbol on the reverse. The discovery of this coins has removed all doubts about the portrait type Coins of the Sangam Age Pandyas. My paper gives more details about older discoveries and about the new coin under study.

THE CONTRIBUTION OF ZIEGENBALG TO TAMIL LANGUAGE

Krishnamurthy, R.

In the 17th century Danish King Christian IV (1699 – 1730) wanted to propagate Protestant Religion in the foreign countries especially among the Tamils of Tranquebar or Tarangampadi. Under the Danish patronage, forty eight German missionaries came to India for the propagating Protestantism. The most important among them was Bartholomew Zeigenbalg.

The first Protestant enterprise in India began with the arrival Ziegenbalg in July 1706, at the Danish settlement of Tranquebar. Soon after his arrival he felt that he could reach the local people only through the local tongue and traditions of the land. After having known the reality in the land of Tamils he wrote letters to his superiors praising Tamils, their language and culture.

The Tamils, their language, grammar, law, justice, philosophy and the method of writing on palm leaves impressed him very much. He evinced a keen interest in learning the meaning of many of Tamil words from the scholarly persons. For nearly three years he took much pain and had interacted with Tamil students, their society and learnt the greatness of Tamil language and literature. His greatest achievement in the field of Tamilology was the introduction of Tamil Dictionary consisting more than 40,000 Tamil words. He collected a good number of Tamil books and sent to them Hale where they are preserved till date.

In his approach of propagating the protestant religion he did a lot for the development of Tamil language. His efforts and achievements in this regard have to be analyzed and be presented in the paper in detail Contemporary sources have been studied for the theme.

MAINSTREAM TRADITION AND EXCLUSIVE TRADITIONS: A STUDY OF KONGU FOLK EPIC, ANNANMAR KATHAI

Krishnaswami, P.

Mainstream Tradition and Exclusive Traditions:

A Study of Kongu Folk Epic Annanmar Kathai

The entry of western scholars into the study of Indian folk epics has led to the discovery, documentation and discourse not only of folk epics but of folk religion as well. Social and cultural anthropologists like Brenda Beck, Peter Claus, Stuart Blackburn and David Shulman began with their study of peasant society, performance tradition, heroic sagas and folk music and took the ethnic culture study to many unexplored areas. Well established concept of homogenous, vedic Indian tradition, (erroneously called Great Tradition) began to be questioned. The aesthetic and ritual dimensions of these folk epics provided ample testimony to the existence of parallel traditions which can be rightfully called Exclusive Traditions, hitherto (derogatively) called Little Traditions. It was understood that Mainstream Tradition and Exclusive Traditions represented different communities with distinct world views occasionally complementing each other.

Annamar Kathai contributed significantly to the formulation of this theory. Having maintained its historical and cultural autonomy from the vedic tradition, this folk epic and its community defied all attempts of religious and cultural hegemony. This was established by the humble efforts of bards and singers like Erusanampalayam Ramasamy, and Poolavadi Ponnusamy and through the great efforts of documenters like Brenda Beck (1965 and 1992) and Sakthikkanal (1971). These scholars and performers focus on 'Padugalam' (mock death or eternal battlefield) which reflects the world view of the folk community they portrayed and entertained.

This paper makes a comparison of Annanmar Kathai with certain south Indian oral epics like Maleya Madeshwara and Koti Chennayya and goes on to trace the cosmology of the folk community. It identifies animism as the core aspect of folk religion as seen through the religious practices of the peasant community of Kongu. These findings are ably supported by the views of the historians like Kosambi and Debiprasad Chattopadhyaya.

Annamar Kathai has three texts: oral, performance and ritual. These texts construct a culture which is water-centred, woman oriented with a mother goddess (Saktism) worship. Each satellite version of this folk epic points towards the existence of this exclusive culture. The novel 'Ponnar-Sangar' written by Mu.Karunanidhi is one among them. Rather than attempting to polarize these traditions, this paper looks at the ways through which they appropriate each other.

ANCIENT TAMIL MUSIC AND ANCIENT AFRICAN AMERICAN MUSIC: A COMPARATIVE STUDY

Kumar, S.S.

The multidimensional quality of music is revealed in its ability to articulate the aspirations of individuals as well as societies. Like any other form of art, music also is

contoured by the context – social and historical and embedded in the age. A specific form of music may provide the greatest insight into the culture of the native society.

This paper aims at comparing certain socio-cultural aspects of Ancient Tamil Music and Ancient African American Music.

The scope of this paper is limited to references to Ancient Tamil Music in Tamil literature up to Silappathikaram. References in African American slave songs will be taken for comparison.

The methodology of comparative literature will be adopted.

A Socio-cultural approach will be followed.

The following aspects of the music systems will be compared to bring out the convergences and divergences: Music and Religion, Improvisation, Racial attitude towards music, Return to roots of glory of ancient valour and culture of the races under study through music, Music as the kindler or emotions, Music as stress softener, Anesthetic effects of music on both the performers and the listeners against remembered pain, Music as an emotional safety value for the races, Palliative effect of music, Racial identities through music.

An attempt will be made to ascertain how music reveals the essential oneness of humanity.

“THOLKAPPIYAM LEADS BERNOULLI’S PHENOMENON IN VOICE PRODUCTION AND MAINTENANCE”

Kumaresan, M. & Aruna, R. and Team

Medical advance research foundation conducts research and research training on the normal and disordered processes of hearing, voice, speech, and language.

An active area of research is examining the dose of vibrational exposure that human vocal folds receive during phonation. Results lead to engineered vocal fold tissues that can withstand vibrational stress.

We use our voices all day long, day in and day out. Singers, teachers, doctors, lawyers, nurses, sales people, and public speakers are among those who make great demands on their voices. Unfortunately, these individuals are most prone to experiencing voice problems. It is believed that 7.5 million people have diseases or disorders of voice. Some of these disorders can be avoided by taking care of your voice.

We followed Tolkappiyam Pirappial section to improve the efficiency of speech without damaging the Vocal cord.

பிறப்பியல்

உந்தி முதலா முந்து வளி தோன்றி
தலையினும் மிடற்றினும் நெஞ்சினும் நிலைஇ
பல்லும் இதழும் நாவும் மூக்கும்
அண்ணமும் உள்ளபட எண் முறை நிலையான்
உறுப்பு உற்று அமைய நெறிப்பட நாடி
எல்லா எழுத்தும் சொல்லும் காலை

பிறப்பின் ஆக்கம் வேறு வேறு இயல
திறப்படத் தெரியும் காட்சியான

Pirappiyal - This is a section on articulatory phonetics

The field of articulatory phonetics is a subfield of phonetics. In studying articulation, phoneticians explain how humans produce speech sounds via the interaction of different physiological structures.. It talks about pronunciation methods of the phoneme.

Phoneme

In a language or dialect, a phoneme is the smallest segmental unit of sound employed to form meaningful contrasts between utterances.... at the level of stomach diaphragm, larynx Larynx

The larynx , colloquially known as the voicebox, is an organ in the neck of mammals involved in protection of the trachea and sound production..., jaws, tongue position, teeth, lips and nose. The visual representation of the letters is also explained. In human language, a phoneme is a set of phones (speech sounds or sign elements) that are cognitively equivalent. ... A diaphragm is some sort of separating membrane...

The Bernoulli Effect provides an explanation of how the vocal folds actually vibrate. It is a common misconception that the vocal folds vibrate through repetitive muscular contractions. When the vocal folds are adducted during phonation, the air stream is momentarily stopped by the vocal folds. At this point subglottic pressure begins to build up below the vocal folds. This drop in pressure then sucks the vocal folds back together. Subglottic pressure then builds up again and the process continues. This cycle of vocal folds motion create the air compressions and rarefactions that cause sound.

Our method of prevention of voice disorder is simple. The voice should originate from lower abdomen. We teach professionally how to bring voice from the lower abdomen and how to build up sub glottic pressure and how to articulate. Our studies of voice disorders focus on determining the nature, causes, diagnosis, and prevention of these disorders. These studies lead to the development of treatments and interventions that will improve the quality of life for those who are already challenged by severe voice disorders.

ENVIRONMENTAL HEALTH IS OUR HEALTH

Kurunthachalam Kannan

Environmental health is a public health discipline that is concerned with all aspects of the environment that may affect human health. In countries like India, environmental health has received little attention despite the fact that several diseases such as asthma and diabetes are on the rise and such diseases are related to poor environmental quality. India is becoming the diabetes capital of the world, although little effort has been made to understand disease's etiology and to control this issue. Similarly, several other diseases are on the rise in India and contribution of the environmental factors to such diseases is profound. Clean air, clean water, clean food, and the clean environment are significant factors, if not the most important, factors

for managing several emerging diseases. The general public in India lacks awareness regarding the need for and significance of environmental health. The disease control and management is a costly affair for the government (involving tax payers money) and if efforts are made to educate the significance of clean environments and followed in real life, the cost of managing the diseases can be minimized. Many developed countries have been investing in managing good/safe environmental health practices for several decades. Environmental health deals with aspects of human health and disease that are determined by environmental factors. Major environmental health concerns include: (1) air quality, including both outdoor air and indoor air quality. Examples of diseases from poor air quality include cancer from environmental tobacco smoke and diesel exhaust from automobiles and particulate matter in air can cause asthma and heart diseases, (2) pollution of food products and food safety; toxic chemicals such as pesticides in food can cause several illnesses including diarrhea, cancer, immune suppression, and neurological disorders, (3) improper disposal of solid and liquid wastes into waterbodies can result in unsafe drinking water containing many toxic chemicals; disposal of toxic wastes without proper treatment or disposal in non-confined areas can lead to chemical exposures in people that can lead to several diseases including cancer, diabetes, and heart diseases, (4) exposure of children to many chemicals including mercury in fish can lead neuro-behavioral problems, and childhood lead poisoning is a well known example of toxicant exposure from leaded gasoline and lead can affect central nervous system. Other environmental health issues include, (5) noise pollution, (6) occupational health and industrial and workplace hygiene, (7) radiological health, including exposure to ionizing radiation from X-rays or radioactive isotopes, and (8) climate change can result in ecosystem disasters and increased prevalence of diseases. This talk will be focused on the effects of toxic chemicals on diseases in humans and the need for educating the public on environmental health.

PLIGHT OF PALGHAT AIYARS - A MIGRANT GROUP FROM KUMBAKONAM AREA OF TAMILNADU

Lakshman Singh, M.

According to tradition, the royal ascendance to power is to be proceeded by coronation ceremony in which the priest has to perform the religious rituals. This gives the stamp of divine acceptance of the king with religious sanction. Thereafter the king is accepted by the masses as a religio-political authority.

In Chera Nadu, when Cheraman Perumal, the last of the sovereigns of "Cheras" voluntarily resigned his throne and went to Mecca (825.A.D.), new era started. Travancore Maharaja, Cochin Maharaja and other lesser known local chieftains emerged and ruled the country. So long they were Kshatriyas or Brahmins, the local priests performed the religious rituals. The stamp of divine acceptance was essential for the masses to accept and follow the king as a religio-political leader.

In the case of Palghat region, it was part of either Travancore or Cochin Maharaja. When some of the able Nair military chieftains revolted and wanted to proclaim as king of Palghat, the local Nambudri Brahmins strongly opposed to perform religious rituals.

As in the case of Mysore Hindu Maharaias who brought Brahmin priests from SriRangam, the Nair chieftan went in search of Brahmin priests and found a group of Brahmin priests from Kumbakonam area of TamilNadu willing to come and settle in Palghat. They are known as Palghat Aiyars who were settled in an agraharam at Palghat.

Since the Nair kingdom of Palghat did not last for many centuries, the migrant Aiyars had to survive among the hostile environment. The present research paper traces the historical sufferings of Palghat Aiyars and their higher achievements in life in the recent past. It explains the inter-generational educational mobility and the consequent occupational achievements. It focuses on the vertical mobility of this group during the British period and subsequently in independent India.

CHANGES IN RASA/SUVAI SEEN THROUGH THE AGES IN TAMIL TRADITION

Lakshmi Ramaswamy

Aim of the research: To track changes in rasa/suvai theory, through time and to find reasons therof.

Purpose of the research: Find the changes that have come in the emotional front in the society and position of suvai for the present day viewers

Literature and arts take in and grow from the society. They reflect the changes that take place in society. Classical Tamil is hailed as 'muth-thamizh' since it encompasses iyal, isai and natakm. Along with literature, music and dance/drama have also grown hand in hand. The earliest of grammar texts, Tholkappiam deals with suvai and meiyapaadu in porul adikaaram. There has been no earlier grammar text for dance that has reached us, even though mention of texts like, murugu, sayandam, perung kurugu, gunanool, avinaym koothu etc have been mentioned by later commentators.

Area of research: Grammar and literary works in Tamil that give clues to suvai shall be taken. Tholkappiar while dealing Meiyapaadu, says, 'appaal **ette** meiyapaadu enba'. Commentators to Silappadikaaram, Arumpadha Uraiyasiriyar and Adiyaarkku Nallaar talk of 9 suvais. This is also reflected in Dandi alamkaaram, 'suvai ani' being 9 in number.

Suvai is known from 'meiyapaadu'. Apart from the principal 8 meiyapaadu-s, Tholkappiar also gives additional 32 meiyapaadu-s. Adiyaarkku nallaar quotes sutras that have been vogue in his time and lists 24 avinayams along with the principal 9 suvais.

Attempt shall be made to find reason for the changes and the growth in expression of the emotions from available resources and such changes through time shall be tracked and explained.

THIRUVALLUVAR & TAMIL MARUTHUVAM (SIDDHA MEDICINE)

Logamanian, T.

Siddha system is one of the ancient and traditional systems in India. Thirumular, one among eighteen Siddhars, is hailed as the father of Siddha system. Eighteen

Siddhars are enumerated in the works on this subject written by different authors in Tamil. Among them the following may be mentioned viz. Agastyar, Thirumular, Yugimuni Theyer, Bogar, Ramadevar etc. Thiruvalluvar is one among Navakodi Siddhars.

Siddha is one of the most ancient medical sciences of the world. The Siddha medicine is well founded on the basic principles of nature and its elements after a careful and thorough study of the human system. They undertook a systematic study of nature and its elements and they were able to develop a highly systematized medicine, now known as "Siddha system/Tamil Maruthuvam".

The World Health Organization (WHO) has estimated that 80% of the population of developing countries rely on tradition medicines, mostly plant drugs, for their primary health care needs. In dealing with this comprehensive subject of the ancient synthetic chemo-philosophical system one has to handle four different divisions of the same subject not only allied to but also mingled and intermingled with each other, viz., (1) Vada (Alchemy) (2) Vaidya (Medicine) (3) Wisdom (Gnana) and (4) Yoga.

Saint Thiruvalluvar is an immortal teacher of our land. His observation, study, learning, wisdom, and vision brought before his views four orders existing in the world : 1. Social order 2. Moral order 3. Natural order and 4. Divine order. Several Siddha medical works claim the authorship of Thiruvalluvar as could be seen in the list of Siddha Medical works.

Thiruvalluvar in his monumental work Thirukkural has devoted one chapter (No. 95) for medicine. Those couplets are condensed and indicative. A deep study of those couplets throw more light on the social and medical area of those ages in Tamil Nadu which gave rise to these pithy sayings. The first couplet says about the human constitution and the causes for diseases; the next six couplets concentrate on physical, mental and moral behaviour along with dietics. The two couplets deal with the duties of medical man in healing diseases, and the last couplet of this chapter deals with the four main divisions of the medical system. The Science of pulse forms a very important branch of the Indian system of medicine. Three human conditions are Vali, Alazl & Iyam (vadth, Pitha, Kapha) Case sheet model, disease are significant elements. The above are elaborately dealt within the full paper.

PERSPECTIVES ON A MANNED MISSION TO PLANET MARS

Maari Maurya

A Manned Mission to the Planet Mars is the next logical step for mankind beyond the exploration of the Moon. Planet Mars holds a lot of promise and possesses some of the vital clues in our quest for extra-terrestrial life. A manned mission to the planet can give a definite answer to the question as to the origin of life on our planet.

Planet Mars is at an average distance of about 93 million miles from the sun. It is the only planet apart from our Earth within the asteroid belt that holds any promise of life. Since Mercury and Venus have been found to have totally detrimental climate and features, it is but natural that our search for interplanetary life should focus on Planet Mars.

There have been numerous unmanned mission to Mars. The Vikings – I and II made spectacular landings on the Planet and performed experiments to find out if Mars hosts any form of life as we know it. The results were not conclusive. The Pathfinder, Spirit and Opportunity Rover landings have thrown up a wealth of data about Mars but still the most important question remains unanswered: does Mars support life or is it capable of, in the future?

A Manned Mission to Mars is the best answer in attempting to answer this question. Wernher Von Braun published his concept of a manned mission in the 50s itself and vehemently made a pitched attempt to draw NASA's attention to such a mission immediately after the Appollo -11 success. Even though many of the crucial technologies that are needed for the mission are already available, a concerted, focused thrust from the space agencies from across the world is the need of the hour. The paper explores some of the important developments and break-through achieved in the preparations for a manned mission to Planet Mars. It explain the justification for mankind to embark on this mother of all voyages. And it predicts the outcome of such an exploration and the future direction of mankind on its eternal journey in the universe.

CONTRIBUTION OF CHERAMAN PERUMAL NAYANAR OF KODUNNGALLUR TO THIRUMURAL MUSIC TRADITION

Madhavan, A.D.

It is generally accepted that Tamil music had its origin from the traditional knowledge base of Tamilnadu, viz/ Sangham and Thirumurai. Traditional Tamil literary works were divided into iyal (prose), Natakam (Drama) and Isai (verse). It was isai of great master composers, which got transformed into traditional tamil Music. The periods between 7th to 9th centuries witnessed a revival of Shaivism that gave birth to 63 Nayanars saints. Thirumurai, the sum total contributions of the 63 Nayanars, of which Thevaram was one of the foremost movements, which took tamil music to greater heights.

Thirumurai songs were composed in simple Tamil, easily understood by common man, in order to propagate the Shivaite philosophies, as part of the Bhakthi movement that emerged subsequent to sangam period.

Among the 63 Nayanars, the most popular were Appar. Thirugnana Sambandhat and Sundharar, who contributed the seven out of the 12 Thirumurais, which constitutes the Thevaram. The list of 63 included, among others, Kazhari Arivar (One who knew the language of the ants) Nayanar-Cheraman Perumal –A Chera King of Kodunganal-lur, in the present day kerala.

The purpose of this paper is to highlight ad present the contribution of Rajasekhara Cheraman Perumal, who was a contemporary and close friend of Saint Sundar-amoorthy Nayanar, Popularly known as Sundharar of Thevaram Musical Tradition.

VARIED INTERPRETATIONS OF INDUS SCRIPT AND SOUTHERN BRAHMI-THAMIZHI INSCRIPTIONS

Madhivanan, R.

Inscriptions is the index of ancient history, It is always the authoritative and reliable source material for any historian. Sometimes word forms may be defective corrupted or defaced in inscriptions, meanings misinterpreted inaccurate or obscure on many occasions. An epigraphist must be very careful while giving explanations. He should seek the assistance of erudite and reputed a traditional grammarians of the concerned language.

Modern linguists are solely concerned with the contemporary and modern dialects. They may misguide an epigraphist whose concentration is on ancient usages of words. Historical and comparative linguistics are not at all taught as separate discipline in Indian universities. Culture and traditions should not lose their identity when a non-native epigraphist goes on giving explanations.

Tamil inscriptions so far discovered in India preferably in Tamil Nadu, outnumber the inscriptions in other Indian Languages. In this respect epigraphists ought to seek the help of Tamil scholars. It is a pity that no epigraphist had sought guidance of Tamil scholars and erred a lot in their interpretations.

An attempt is made in this paper to list the misinterpretations, ill conceived and pre-conceived notions of the non-native and non-Tamilian epigraphists in this field.

Indian history is the longest history of 5000 years beginning from the Indus civilization. Hence, the study of misinterpretation of inscriptions should be analysed from the Indus script to Brahmi script as a first stage and from vatteluthu period to later chola period as a second stage.

I have enlisted and criticized the misinterpretations of the first stage alone starting from Indus script inscriptions upto Brahmi script inscriptions. Indian history of ancient India needs to be rewritten on the correct interpretations of inscriptions.

Adam AND PURAM: ADDRESS SIGNS OF THE INDUS SCRIPT

Mahadevan Irvatham

Most Indus seal texts commence with one of five frequent opening signs followed by one of three superscript strokes. These sign pairs are denoted as 'Address Signs' in this paper. The Address Signs are too few to denote personal names. Since these signs occur at all major Indus sites, they cannot be identified with the names of individual cities. The address signs must then refer to important places, institutions or offices like Citadel City, Granary, Assembly Hall, Ruler, etc. Interpretation of the Address Signs in Early Dravidian yields surprising results leading to names and titles which occur also in Old Tamil Polity. The tentative findings are discussed in the illustrated paper to be summarized as a power point presentation.

THE REALISTIC BACKGROUD OF PURAM POEMS

Mahadevan Kathir

'Appreciation is a mental review of a military situation, based on all available information, culminating into a plan of action to meet the situation' – The themes and thematic situations are given in purathinai iyal of Tolkappiam, so that poets who were warriors and leaders could sing songs in the battlefield and victory gained by the king or lost in the battle.

In purananuru there are themes that go to prove that they have established honourable reputation of their opponents. The sangam poets had the liberty to go to any country and meet the kings. The kings treated the poets with all honours. In this respect a poet known as mutamosiyar from Chola Nadu, (puram 13) went to Cholanadu and met Cheral Irumporai. At that juncture Cholan committed aggression over Chera. It is unfortunate that the elephant on which he mounted went astray. It dashed towards chera's army. The poet Cholanadu advised that he might be spared. It is clear the cola king won the heart of his enemy from pathirruputtu. (9) It is stated in pathirrupattu the Cola king was held in high esteem by the chera king. All poems of purananuru were sung on realistic background and had coverage of the Tholkappiam. There are three factors which governed all situations of the thematic factors. They are 1) Ground factor. 2) Time factor 3) Strength factor. In purananuru all the factors are involved. Chera could have killed Cola king, who entered into his army, because the rogue elephant entered into his territory. In those days if the king is killed the victory for the opponent becomes final.

LINGUISTICRE-ORGANIZATION OF STATES: IT'S APPRAISAL AND ALTERNATIVE

Mahalingam, K.

It is obvious that no other country, except India is inherently inbuilt with a set of socially complex, administratively difficult, geographically variant, economically lopsided, politically volatile, culturally rich, linguistically diversified, ethnically different and infact, infinite dimensional problem; began its journey way back in 1947. It was true that the then Prime Minister introduced several measures to rebuild and modernize India in tune with the other developed and developing countries.

One such measure was the reorganization of state boundaries on linguistic basis for, obviously better administration and speedy implementation of policies. It is now more than half a decade old mechanism. It is high time for a quick appraisal, deep introspection and review of such an important social mechanism for a better democratic India.

A brief attempt is, therefore, made in this paper to analyze what had gone into, what had happened in, how did they happen in this mechanism and to draw an objective conclusion on the basis of its implementation in the past. Such a vast analysis and description, obviously, involve several inter-linked questions like the following:

1. Did this process achieve the objectives for which it was meant?

2. Did this process create any problems which Jawaharlal Nehru did not think of originally or thought that he could manage?
3. What were the consequences of such problems (if any) in the country?
4. Did it create the much expected regional unity and prosperity?
5. Is this mechanism a ban or boon ultimately?
6. Do we need this mechanism any more in the present day context?

A detailed attempt is, thus, made in this paper:

To introspect in the light of the above and many more such relevant questions, to review the mechanism, to draw the lessons from the consequences that arose out of the implementation and to suggest an alternative model with new criteria for reorganization of states in the future as and when necessary for creating sub-regional vibrancy, regional coherence, inter-state mobility and national intergration.

TAMIL VERSION OF THE SANSKRIT ITHIHASAS, RAMAYANA AND THE MAHABHARATA – A RECEPTION STUDY

Manavalan, A.A.

Literary influences could be classified into two aspects; positive influence and negative influence. Translation, imitation, adaptation, and transcreation are considered as forms of positive influence. These influences are found to be occurring both within a culture and across cultures. Parody, satire, caricature, travesty and counter design are considered as forms of negative influence. The usually occur within a culture.

This paper essays to trace the influence of the Ramayana and the Mahabharata epics on the literary productions of the Tamils down the centuries from the 2nd century B.C. onwards. This influence has been found to have occurred in the form of references through similes, metaphors and allusions in the earlier literary compositions; in the forms translations, adaptations and transcreations in the later literary works of the Tamils from the 9th century CE onwards. This is from the point of view of the "giver".

On the reception side, this paper attempts to discuss the factors such as, while receiving the Itihasas what was received as such from the giving culture, what was rejected and what was innovated by the receiving culture, how was the new material absorbed and integrated with the main structure and with what degree of success. This is from the point of view of the "receiver".

There seems to have been, however, a different kind of literary phenomenon wherein the text of the less dominant culture of the receiver, after some period of co-living with that of the dominant culture or the giver, starts influencing the giver makes an impact on the dominant culture and becomes itself the giver. That is to say, text A which influences text B is in turn, after sometimes influenced by text B and bears the impact and becomes text A-1. This kind of literary backthrust may be called reflexive influence or counter influence, for want of a better expression.

In keeping with the time and space for this paper, the discussion will be confined to cankam classics earlier Tamil epics such as cilappatikaram, Manimekalai, Perunkatai, Civakacintamani, Bharata Venpa and Kambaramayanam.

NON-BRAHMIN MOVEMENT IN ANCIENT TAMILAGAM

Manickavasagam, M.E.

Ancient Tamilagam was not an exemption to the emergence of a movement against the Brahmin hegemony in the social and political spheres, which of course led to their domination in the economic sphere as well. There are a few scholars who usher in a theory that Ancient Tamilagam, i.e., from the Sangam age to the emergence of the Bhakti movement from about the 7th century AD did not witness either Brahminisation or Aryanisation. However, the present author differs entirely from such views and takes this opportunity to establish that there are a number of evidences in the Sangam literature to prove that Tamil society was subjected to the vagaries of the rise of Brahmins from a humble beginning to that of exercising domination in the royal court and performing Vedic sacrifices (yaga or velvi). References in the Sangam literature indicate that Brahminisation or Aryanisation became a reality. Their language, Sanskrit might have helped them to achieve the confidence and assured a proximity to the ruler, for it might have served as a code language.

COTTON CULTIVATION AND DISRUPTION OF CASTE CONFIGURATION IN COLONIAL SOUTH TAMILNADU

Manikumar, K. A.

Cultivation of crops for export rather than for home consumption became a striking phenomenon in British India. A special drive for cotton cultivation in particular was undertaken by administrators of colonial Madras, in the last quarter of eighteenth century in view of the loss of American colonies that had hitherto supplied raw cotton to England. Transmission of updated technology and demonstration of crop cultivation in government-owned farms were the two-pronged attempts by the colonial bureaucracy to induce the Madras peasants to take to American cotton. The south Tamilnadu comprising the then Tirunelveli and Madurai districts or the present day Thoothukudi, Virudhunagar, Sivagangai Ramanathapuram, Madurai and Dindigul districts, saw the first experiment in commercial cotton cropping, as the black soil of the region was eminently suitable for it.

Cultivation of cotton, however, gained true momentum during American Civil War (1861-1865), when Britain could not import raw cotton from the slave South. It has been estimated that in all its various stages after harvest, cotton provided employment and subsistence to one out of every twenty-five of population in the then Tirunelveli district. In south Tamilnadu, Nadars, a low caste, took to cotton cultivation and marketing in a big way which ensured their economic prosperity and laid foundation for their rapid social mobility. This paper traces the evolution of cotton economy as well as the emergence of Nadars, a low caste community, as an economically powerful group in the erstwhile Tirunelveli district. While analyzing its impact on the social relations of south Tamilnadu, it is argued that the conflict between Na-

dars and the upper caste people on temple entry issue was a corollary to the Nadars' entry in cotton trade and their assertion, based on economic prosperity, for an enhanced social status in the caste-ridden Tamil society.

'TAMIL LANGUAGE' – ITS INFLUENCE ON THE SOCIETY OF ANDAMAN AND NICOBAR ISLANDS

Manju Nair

The Bay Islands, and Archipelago of 572 islands/islets, lying parallel to the coromondal coast, is having a locational extent 6-14 N latitude situated parallel to the Southern most State of India, Tamilnadu. The vast stretches of Bay of Bengal separate the Bay Islands, but the Port town Chennai (700 nautical miles)away is the nearest port.

A&N Islands constitutes heterogeneous population migrated from varied states of the country and including the five types of native tribal population, (5.4 lakhs) Demographically after the Bengali population, Tamil population ranks at the 2nd position and their, rich Dravidian language is having a geo-social affinity to the land.

In the lush green islands with its capital Port Blair people communicate in Hindi, yet develop a bridge for these two language Hindi & Tamil.

The present paper dwells at length on the influence of Tamil Language in the Andaman & Nicobar society as well as its varied dimensions of interdependence on the commercial and social fronts as well as on other Indian languages.

BASIC COLOUR TERMS AND CULTURAL DISTINCTIVENESS A CAST STUDY OF TAMIL

Manoharan, S.

Colour terms are one among the universal traits of a language and a society. All the languages of the world have colour terms for different colours. Of course, the number of colours so identified by different communities and their cultural significance and the social values attached to each such colours so identified are not uniform and are culture-specific. All natural objects have a particular shape, size and subjective quality of their own, that have been identified by different societies differently according to their experiences and logical reasonings. So much so, all natural societies differ according to their experiences and contrasting with each other. All the colour categories identified by human beings are though manifested in the natural objects that a society have come across in their ecological environment, not all the colours are culturally significant. The colours which have cultural significance and social importance alone form the basic colours of the society. Thus, different colours can be identified with different concrete objects and none of them is imaginary and abstract. But in a specific culture, the society identifies only such colours as basic colours which have been incorporated into their way of life and belief system that partly define their culture.

Studies conducted among the Indian languages belonging to different language families have revealed that the basic colours range from the set of two colours: white and black as found in the Dravidian language Kui Kandh to the set of eight

colours: white, black, red, green, yellow, blue, brown and grey found in the Tibeto-Burman languages like Pawi, Mikhir and Konyak. According to Kapp (2001: 26), Tamil displays state III (a) of. Brent Berlin and Paul Kay (1969): white, black, red, green (extending to blue).

The present study has taken into account the different colour terms used in the different grammatical constructions apart from the socio-cultural values attached to each term meant for each colour. Though, the following seven different colours may be viewed as basic colours: white, black, blue, red, saffron, green and yellow, the same can be restricted to the set of five colours: white, black, red, green and yellow as has been observed in their occurrences in different grammatical categories, the basic colours can be restricted to the first stage as defined by Brent Berlin and Paul Kay: white and black which has later been developed into white, black and red (hunting and gathering) followed by white, black, red, and green (agricultural stage) before it becoming to the set of five and seven colours respectively.

LEGAL CULTURE OF THE ANCIENT TAMILS

Manonmani Rathnavel, M.

Tamil is one of the greatest living cultural and classical languages of the world. Its unparalleled grammar and literary treatises, dating back to the pre-Christian era, designated as the "Sangam Classics", mirror the advanced legal culture of the ancient Tamil.

THE TAMIL LEGAL SYSTEM

"Rule of Law", Equality, Liberty, Righteous Justice, Scientific Approach, Humanism, Humanitarian Outlook and Universality were the fundamental governing norms embodied in the system. Everyone had access to law and justice.

SECULARISM

Tamil laws had no divine source nor did they emanate from any religious doctrine. They were secular in nature.

NO-IMMUNITY

No one, not even the sovereign was excluded from the long arm of the law.

CONFLICT MANAGEMENT

"Mediation" and "Conciliation" were popular modes to end disputes as they did not leave behind a victor and a vanquished. Differences were amicably settled with the assistance of a mediator or conciliator. There was no humiliation of animosity.

UNIQUE FEATURE

Mediation and conciliation are age old mechanisms prominently figuring in the jurisprudence of the ancient Tamils.

Through these mechanisms, imminent wars were averted, hostilities were ended, human-rights were upheld and separated married couples were reunited.

INTERNATIONAL DOMESTIC RECOGNITION

Mediation and Conciliation have been formally adopted by the United Nations' Commission (UNCITRAL) in 1980. In India, "The Arbitration and Conciliation Act" was enacted in 1996. Part III encompasses conciliation laws.

QUALIFICATIONS

The qualifying norms for a mediator or conciliator have been prescribed in Kural 118, 355 and 423 in Purananuru –poem 138, lines 6 and 7.

CONCLUSION

Tamil laws were not enacted legislations nor were they abstract imaginary moral codes. Only long-standing high principles passing the test of being fair, just and reasonable were accepted as "laws" by the early Tamils.

BIRTH OF AN INDIAN EPIC: FROM SANGAM POEMS TO KUMARASAMBHAVAM

Marudanayagam, P.

It is quite evident now that for some motifs, themes and poetic forms, Kalidasa is ultimately indebted to the highly esteemed corpus of Sangam poems. As early as the seventies of the twentieth century, George L. Hart in his **The poems of Ancient Tamil, their Millieu and their Sanskrit Counterparts and The Relation between Tamil and Classical Sanskrit** came out with striking examples of Kalidasa's borrowings from Sangam poets. Siegfried Lienhard in his "Tamil Literature Conventions and Sanskrit Mukta Poetry" demonstrates with telling examples how several Sanskrit **Kavisamayasa** are of Tamil origin. Quoting approvingly these western scholars, Prof. K.Krishnamoorthy explains that "Maharashtra and Vidarbha bordering Tamilnadu must have acted as a bridge or carrier of Tamil poetic conventions directly into Maharastri Prakrit and through it into Classical Sanskrit". A close reading of Kalidasa's **Kumārasambhavam** in the light of Sangam works will force us to conclude that it was not a simple case of indirect influence through Maharastri Prakrit or even of a nodding acquaintance with ancient Tamil poetry but of a profound impact of some of the early as well as late Sangam writing. **Tirumurukārupaṭai** and **Paripāṭal** seem to have served as exemplary sources of inspiration for **Kumārasambhavam** for which there is no known Sanskrit model. We also understand why this epic studied without reference to the two Tamil texts has been baffling the minds of Western and traditional Indian scholars for a long time with regard to its title, content, structure and texture.

LOTUS – SYMBOL OF SCIENCE AND PHILOSOPHY & DIVERSITY OF MEDICAL PLANTS OF SANGAM AGE

Maruthamalai Murugan

Lotus – *Nelumbo nucifera* as the sacred lotus is known to botanists has come as a surprise. The study, published in the issue of the journal Nature 1996, a world renowned nature science journal, is the latest discovery in the esoteric field of heat-producing plants, specific to lotus.

The major findings as follows and the articles reveal it's a finding of the surprise finding in the biological science, Sacred lotus, *Nelumbo nucifera*, holds its temperature steady at 85 to 96 degrees Fahrenheit; 40 flowers can make as much heat as a 40-watt bulb.

The sacred lotus begins heating as its flowers start to bloom. As the night air cools the petals, the flower takes in more oxygen and gives off more carbon dioxide, converting more carbohydrates to energy just as would a shivering animal to try to stay warm. Heat production tapers off after dawn as the sun takes maintaining the same toasty heat around the clock.

The sangam literature "kurunthogai" poem – 376, - neythal – thalaivan kootru, reveals that thamarai always maintain the "static temperature like human body 86-95 degrees Fahrenheit" – i.e., Tamil word *siru vemayalae* and they clearly understood photo periodic sense of the thamarai flowers. In the oldest sangam literature "Thirumurugatru padai" – the song starts with *ulagam uap0pae valavan yarppu* reveals that how beetles and pollinators are sleeping inside the thamarai in the night. Besides, the article reveals the Tamil knowledge's on lotus of 20 types of lotus and its taxonomy and its medicine; utilization in Tamil medicine and Tamil's understanding, positioning and practicing of the lotus symbol (*venthamarai*)

In mega physical, symbol of *assivagam*, Tamil *meyial*, *aintharam* and *eniyam*. Also explains the Tamil perception on constructing lotus pond in most of the villages as sacred ponds. And review the Tamil's medicine knowledge in sangam period and their non-violent principle on herbal sustainable collection and utilization – "Maranja Marunthai payanpaduthar arivar" means the intelligent persons never use the medicine which derived by killing herbs and trees completely without regeneration. The article reveals that Tamil has the oldest in-depth knowledge of thamarai and plant medicine in the world.

"PERIYAR'S NON-BRAHMIN POLITICAL THOUGHT AND THE COMMUNIST MANIFESTO"

Matthew H. Baxter

In 1928, the Non-Brahmin political thought of Periyar's Self-Respect Movement began to increasingly use a particular concept to articulate its social vision: that concept was called *Samadharmam*. The exact relationship between Self-Respect and *Samadharmam*, however, is unclear. Perhaps the earliest attempt to describe this relationship was published in *Kuṭi Aracu* in August 1928, an attempt which draws our attention both to the ways in which Self-Respect was thought to express *Samadharmam* while simultaneously defining Self-Respect and *Samadharmam* in mutually exclusive terms. On the one hand, wherever religion (*matam*) mixes in the life of common people, there the Self-Respect Movement will condemn (*kaṇṭaiṇam*) religion. To prevent the spreading of superstition (lit. "foolish devotion", *muṭa pakti*) among people... the Self-Respect Movement attempts to courageously drive out and beat customs which, from time immemorial, have been creating divisions – such as caste (*jaati*), community (*kulam*), and clan (*koottiram*), etc. – because of which society is not united. Self-Respect is here defined as a force out to destroy divisions

based on *matam* and *jaati* and superstition. Yet Samadharna, though offered as the message of Self-Respect, is defined very differently: This Self-Respect Movement – which is spreading (*parantu*) wide incomparable to any opposition... has appeared in order to spread (*parappu*) samadharna which (means) that all those born as men are equals (*camamaanavarka*) regardless of custom (*pazhakkavazhakkam*), religion (*matam*), or caste (*jaati*).

Samadharna is defined here as a force which retains the differences of *matam* and *jaati* through a relationship of equality. How can we resolve this contradiction between two forces declared allied? How can Self-Respect, out to destroy *matam* and *jaati* and the supernatural, spread the principle of Samadharna, a principle which maintains different religions and castes and customs in a relationship of equality? In short, how can a principle which eliminates difference be defined in terms of a principle which is predicated upon difference?

This paper suggests that we read the first Tamil translation of Marx and Engel's *The Communist Manifesto*, published serially in Kuṭi Aracu in 1931 with an introduction by EVR himself, as a way to approach this tension between Self-Respect and Samadharna.

COPPER PLATES TO SILVER PLATES: CHOLAS, DUTCH AND BUDDHISM

Menon, A.G.

The best among the Chola rulers is Rajaraja the Great, who ruled in the period 985 - 1014 C.E. In the words of Nilakanta Sastri (second edition, 1955: 169) it was a century of grandeur and glory for the dynasty. Apart from the territorial expansion of his empire through war, Rajaraja built also important centres of worship. One of the famous temples built by him is the Great temple for Siva in Tanjore. After his conquests in Sri Lanka, a few temples for Siva were built there and the one in Polonnaruwa is an example of his religious commitment. During the rule of Rajaraja both Saivism and Vaishnavism flourished.

Rajaraja was an iconic example for building, maintaining and protecting the places of worship. One of his famous endowments, the Larger Leiden Copper Plates, is related to a Buddhist monastery in Nāgapaṭṭiṇam. The present research tries to trace the history of this monastery and the villages donated to it from the time of the rule of the imperial Cholas up to the Dutch colonial presence in this harbour city with an emphasis on the villages donated to this Buddhist vihāra.

TEACHING JAPANESE THROUGH MOTHER TONGUE

Mikiko Kondo

“Nothing can be more foolish than teaching Japanese language the most odd and irrelevant English to Indian students by Indian teachers”

This is the quote from **Gopal A (1998)**, and it has been always discussed¹ in Japanese Language Teacher's Association of India (JALTAI). But after 12 years, the tendency which English is widely used as a medium Language in Japanese classes has not changed yet.

In this Paper, at first, we will see why English is still used in so many places espe-

cially in higher education as a medium language even if lots of people have already examined how it is ineffective. Secondary, I will consider figure out if it is really true or not. At last, I will suggest how teaching Japanese should be going to be changed and what we can do for that.

Background of English as a medium language

India is the biggest democracy in the world and language used by people vary from region to region. When the British came into India, English was introduced and even now, more than six decades after they left Indian soil, people widely use English as an effective medium of communication and education, especially in higher education.

Let's think about the reason why English is still used so widely as a medium language. Native speakers don't have the knowledge of Japanese because they can already speak it even if they don't know the mechanism; but when native speakers start to teach their mother tongue, they must know it, so they have to learn it like foreign language.

They also need preparing for the class of direct method; lots of materials like picture cards (PC), Flash cards (FC) and lots of examples must be used for the compensation of their limit for lack of ability of Tamil.

Speaking and Listening is the most important part for beginners so learners have to touch with TL as much as they can in the beginning of their studies and the Japanese which they have to get touch with should be good quality as well.

In that reason, non-native/indirect method needs preparing lots of materials as well. Teachers have to prepare audiovisual education materials like, video, listening and exercise and so on.

In this paper, we will deal with the usage of English of Medium language in several situations and I think I could give an answer of the theory Gopal A (1989).

I could also mention that there are different strong and weak points in native and non-native teachers/direct and indirect methods and what we can do for compensation of these limitations. We can't easily say either of them is good and the other is bad. We have to balance both of them when we teach Japanese. So at first, we have to know our limit and make efforts to compensate.

Using our mother tongue, Japanese for native teacher and Tamil for non-native teacher, will be able to change Japanese education more effectively.

A COMPARATIVE STUDY OF NATIONAL POETRY IN TAMIL AND TELUGU

Murthy, Y.Y.S.S.N.

1.The word "Nationalizing" means patriotic feelings and efforts of political and Economic independence in a country controlled by another. It may be further explained as the desire and feelings of the people to get rid of a foreign rule and to establish their own government in their country. By national poetry we mean all the poetical works produced by our people.

2. Pre -Independence period – Social political an economic conditions

3. How regional language literature neglected?
4. The spiritual uplift paved the path for the political revolution of our country – Role of Indian National congress
5. "Subramanya Bharathi" A National poet who paved the path for national poetry. Other poets like Ramalinga Adigal Kanaka Subrathinam (Bharathi Dasan) Namakkal Ramalinga pillai, Desiga vinayagam pillai etc.
6. Gurazada occupied an important leading place as a national poet – other poets like Chilakamarthi Balijepalli Garimella, Manojipuxi Salma, Rayaprolu vismanatha `etc.
7. Role of women in National Movement
8. Conclusion

**IDENTIFYING BASIC CONSTITUENT ORDER IN OLD TAMIL:
ISSUES IN HISTORICAL LINGUISTICS WITH SPECIAL REFERENCE TO
TAMIL EPIGRAPHIC TEXTS**

Murugaiyan, A.

Why and how languages change over time have been the major concerns of the historical linguistics. The Dravidian comparative linguistics in the last few decades has arrived at excellent results at different levels of language change: phonology, morphology and etymology. How ever the field of historical syntax remains to be explored in detail. After T.P.Meenakshisundaram's path-breaking 'History of Tamil Language (1963)' we notice a number of linguistic studies on 'Old Tamil' both of Sangam and epigraphic corpora (S. Agesthialingom, S.V.Shanmugam, A. Velupillai, and K.V.Zvelebil). These studies, on the one hand, have played an important role in identifying regional linguistic characteristics and on the other have made a great contribution to Tamil phonology and morphology. How ever, much remains to be said on morphosyntax and syntax of Old Tamil.

Every language changes with time in the process of its transmission. This change leads to a new grammar. These natural and progressive changes in the language defy the adequacy of the traditional grammars for the description of the language of the literary and inscriptional texts. Considering previous works on Old Tamil, one has to admit that each kind of text - oral or written, inscriptional or literary - in fact has its own underlying grammatical structure (Longacre 1995; Herring 2000).

We can roughly identify two controversial views on the word order in Old Tamil: (1) Zvelebil claims a OV word order (1989) and (2) Andronov suggests a free word order in Old Tamil (1991). The Greenbergain six-way typology of SOV/OSV/SVO/OVS/VSO/VOS, despite its importance for several world languages, in the case Old Tamil and Dravidian its pertinence is yet to be proved.

The Tamil language has never existed as a monolithic and hermetically closed entity. Thus it is crucial to consider, with more sociolinguistic implications, the nature and status of the languages, for instance Sanskrit and Prakrit, with which Tamil has interacted for centuries.

This paper tries to determine whether there is a basic constituent order in Old Tamil (inscriptional language). To answer this question we will use criteria like relative fre-

quency, distributional test and pragmatics. We will argue that 1) the Tamil historical linguistics has to be studied from within the attested texts respecting regional and chronological constraints and 2) the study of inscriptional texts requires appropriate and specific analytical tools. We will try to explore the syntax of the Tamil epigraphic texts and respond to the deplored lack of historical data particularly in the domain of Dravidian syntax (M.S. Andronov 2001; B.H. Krishnamurthi 2003).

BACKDROP OF THE BHAKTI CULT

Murugaiyan Punal, K.

There is no direct evidence regarding any conventional religious practice in the Tamil society in the past or even at the Sangam Age where the caste or creed was unknown.

The Tamils might have worshipped the heroes of their respective clans and mother goddess as the guardian of their interest. But there was an unconventional code of conduct similar to any rational religion, if there is one, that is love even towards inanimate objects and universal brotherhood. It may be noted that later in the bhakti period that love itself was realized as god- anpe civam 'love is Siva, (god)'

Jainism, the first organized religion of the world, invaded and occupied a firm place for some time in the Tamil country immediately after the end of the glamorous Sangam age. The Jain monks took the education together with their religion to the rural mass and spread their religion without much resistance as there was not much difference between the Jain doctrines and the native faith which is totally atheistic in principle and hence the Tamil society easily adopted the alien codes. Jainism was enjoying the Royal support which started diminishing due to the influence of the Vedic religion, later known as Hinduism.

The custodians of the new born religion based on varnasrama dharma and Vedic rituals hit upon a plan selfishly for the safe survival of their so called kinsmen. The mode of worship and religious rites had been modified and amalgamated with the prevailing customs. Religious hymns in the vernacular were encouraged instead of Sanskrit mantras. The Tamil devotional songs appropriately tuned were recited in the sanctum sanctorum itself.

Arulalarkal i.e. authors of the devotional hymns unaware of the implied intention traveled the entire Tamil land with missionary zeal and mesmerized the mass by their devotional songs overlaid with unequalled musical charm. The mass including the elite were intoxicated by the music soaked in Vedic thoughts. It was thought that the devotional songs either Saivaite or Vaishnavaitic hymns would have been the only way to their salvation, getting communed with god. Thus the bhakti cult came into existence. But when the goal was achieved and the people became religious addicts accepting the Brahmin superiority and had been entangled in the arm-pits of the priests, the hymns were kept outdoor branding them as niccha bhasa. These were touted as the divine verses were unearthed by Rajaraja and Madhura-kavi. However the Tamil poetics was added with an additional dimension known as melody, musical notes superimposed on the delimited rhythmic lines. The devotional songs are verses with musical melody i.e. verses with rhythm, tala and musical notes, swaras.

The irony above all is even today when people are fully conscious of the fraud and exploitation of the Brahmanism and the extinction of the follow up of the bhakti poems, the parasites are fighting tooth and nail to prevent the non-brahmins' entering the religious affairs.

The secular society whole language is simple and natural, grammar is purely logical and literature is scrupulously rational, had been contaminated with brahmanical rituals and many translations of alien epic followed by illogical teachings. One may recall here the lines from Caldwell: "..... the Tamilians, the Greeks of Scots of the East, the least superstitious and the moist enterprising and persevering race of Hindus" – (C.G. Int. p.7). This race had fallen prey to the fraudulent device, had become victim.

ANCIENT TAMIL KINGSHIP (ORTHOGENETIC AND HETEROGENETIC) IN NATIVE AND FOREIGN CULTURES

Murugarathanam, T.

1. Kingship was world-wide. It developed out of tribal leadership. Force and militancy were the underlying aspects of this development. This is the history of India also.
2. The Aryan Vedic Culture formulated kingship as of divine origin.
According to Brahmanism king is the kshatriya, given second place in the Varṇāshrama Dharma hierarchical scheme. The Kshatriya king is ordered to protect the Varṇāshrama Dharma social order, which is nothing but unjust, criminal and exploiting, even though it is told as divinely ordered.
3. The Buddhist non-theistic tradition, rationalized kingship as 'through election'. It developed kingship as mover of 'Dharma Chakra'. Chakravartins are the ideal vision of Buddhism.
4. Another Indian school of thought on kingship is Lokāyata which produced Arthahāstras and Kāmasāstras. They are socio-political treatises, this worldly, realistic and non theistic. Its impact is pan-Indian including Tamil land.
5. Away from these ideologies is the ancient Tamil Kingship. Ancient Tamil society was secular and heroic. Heroism (Maṛam), philanthropic charity (koṭai/vaḷḷaṇmai), glory (pukaḷ) and Justice (aṛam) are the four pillars of the social culture of the ancient Tamils. These are all of native soil/ orthogenetic.
6. Then in Tamil country came heterogenetic impact/ foreign impact from the non-theistic Smaraṇa religions, i.e., Buddhism and Jainism, preaching moralistic codes, and making kingship virtuous.
7. Then came Brahmanism with its religio-socio-political ideology of Varṇāshrama Dharma. The Tamil society was receptive and innocent.

The Tamil kings were brought into the Varṇāshrama Dharma's religious hierarchical social structure. They were given sacred thread and Sanskritized names and titles. The Tamil society lost its identity and cultural values.

8. How this historical change took place? What were the process? This paper deals these questions and submits its understandings.

THE ETHICAL CONCEPT OF ARAM IN TIRUKKURAL

Muthu Francis, S.

This paper examines the unique, comprehensive and the scientific ethical concept of "aram" in Tirukkural. The concept of "aram" is discussed in comparison with other ancient and modern ethical Philosophies and concepts. It discusses the ethical Philosophies of "Taoim" of Lao-tzu (6th century B.C.), "Jen" of confucius (6th century B.C.), both ancient Chinese philosophies, and 'arete' of Aristotle (384-322 B.C). It compares "aram" with the ethical philosophies and concepts of modern philosophers like Immanuel Kant (1724-1804 A.D) and his ethical concept of "Categorical Imperative" or "Deontology", Arthor Schopenhaur (1788-1860 A.D) and his ethical concept of "compassion"; with the ethical concept of 'Utilitarianism' of Jeremy Bentham (1748-1832 A.D.), Johm Stewart Mill (1806-1873), and with the ethical concept of "Ideal Utilitarianism of Hastings Rashdall (1858-1924 A.D. It compares the uniqueness of the ethical concept of Aram with modern scientific findings, particularly with the modern scientific finding of DNA (James D. Watson, Nobel Laureate, the Director of Human Genome Project and the author of the Book, DNA) and the teachability of morality, which is also a contention of Tiruvalluvar regarding the ethical concept of "aram". After discussion on all these ethical philosophies and concepts, this paper establishes that Tiruvalluvar's ethical concept of "aram" is comprehensive, secular, scientific and universal.

This paper schematically shows that the three stage process of ethical behavior, both at the transcendental and at the immanent of phenomenal levels with suitable examples from Tirukkural. It proves that unlike any other ethical concept, Tiruvalluvar's ethical concept of "aram" is well balanced and gives equal importance to every stage of the ethical process of human behavior.

This paper takes up every ethical concept, both religious and secular, for discussion and comparison, starting from ancient Egypt to modern times. The ethical concepts taken for discussion and comparison are: "Maat" of ancient Egypt (3500-650 B.C.); "Asha" of Zarathushtra (1700-1500 B.C.), Zoroastrianism of ancient Iran, "Dharama" of Vedic Brahmanism (2000-1500 B.C.); "Me" (pronounces as "May", no specific meaning) of the ancient sumarian (4500-1750 B.C.); "Tzedek" (justice) of the ancient Hebrews (1850-70 A.D.); "Tao" of Lao-tzu (6th century B.C.); "Jen" (compassion) of Confucius (6th century B.C.) both ancient Chinese philosophers; "Sheila", or "Sila" (moralaity) of Buddhism (Gautama Buddha 563-483 B.C); "Ahimsa" (non-violence) of Jainism (Mahavira 59-527 B.C.), both of them of ancient India; "Agape" (love) of Christianity (Jesus Christ I A.D. – 33A.D.); "Qist" (equitability or justice) of Islam (prophet Muhammed 570-632 A.D.). these

ethical concepts are analyzed and compared with "aram" and show how the ethical concept of "aram" is universal and comprehensive.

The conclusions of the paper are:

1. The ethical concept of "aram" is secular. It is not religious but not atheistic.
2. The ethical concept of "aram" is humanistic; this –wordly rather than other-worldly.
3. The stages of the process of ethical behavior, namely aget or source, action and consequences, are comprehensive and scientific.
4. The ethical concept of "aram" is transcendental or noumenal emcompassing all aspects of human life and is immanent or phenomenal with specific aspects of human life.
5. The ethical concept of "aram" is universal and timeless. Precisely for this reason Dr. G.N. Pope, call Tiruvalluver "The Bard of Universal Man."

The outline of the paper:

1. Introduction
2. What does the word 'ethic' mean?
3. Tiruvalluvar's "aram" (Extensive discussion on ancient and modern ethical philosophies, ethical concepts including the modern scientific findings regarding human moraliaty)
4. Schematic presentation of the stages of the process of the ethical behavior at the transcendental (noumenal) and the immanent (phenomenal) levels.
5. "Aram" compared with other ethical concepts
6. Conclusions.

KORKAI, THE ANCIENT PORT OF THE SANGAM AGE

Muthukumara Swamy, R.

Korkai, the ancient port of Sangam period by its geographical situation and the evidence of archaeology belonged to the Pandian Kings. From references made to it by Greek writers and the Sangam poets it is learnt as the first rate important place in South India. The Greek writers refer to Korkai as 'Kolkhai'.

To prove the ancientness many excavations have been done. In the 19th century Dr. Caldwell started it. After a century Tamil Nadu Dept. of Archaeology started it. It found inscribed potsherds and megalithic pottery dating back to 1st century B.C.

Subsequently the French inst of Indology by Protopmagnetic Survey proved that Korkai is of great archaeological interest.

The megalithic habitation in Korkai, has been proved by the Tata Inst. of Fundamental research by C14 test of the charcoal from Korkai.

The Dept of Archaeology should continue to excavate, which has been stopped half the way and establish the ancientness of Korkai.

THE SONOCHEMICAL SYNTHESIS OF FUNCTIONAL MATERIALS

Muthupandian Ashokkumar

The synthesis of functional materials in the nano and micro regime is currently a highly active research area, as these materials have potential applications in a variety of commercial fields such as, imaging, energy production, therapeutic and diagnostic medicine. A number of advanced synthetic techniques have been developed for producing nanosized metal and polymer particles. Sonochemistry is found to be a useful technique for synthesizing a variety of materials possessing specific physical and functional properties.

Sonochemistry refers to the chemical reactions that can be induced by the interaction of sound waves and gas bubbles in liquids.¹ The interaction between (ultra) sound waves and dissolved gas nuclei results in a phenomenon known as acoustic cavitation, which involves the growth of existing gas nuclei by rectified diffusion and inertial collapse of resonance-sized microbubbles. The near adiabatic collapse generates very high temperatures and pressures within the cavitation bubbles leading to the formation of highly reactive radicals. In addition to generating these primary radicals, acoustic cavitation is also accompanied by a number of physical effects, such as agitation, microstreaming, enhanced mass transport, etc. The reaction between the primary radicals and solutes adsorbed at the bubble/solution interface may generate secondary radicals. The primary and secondary radicals and the physical effects generated during acoustic cavitation have been found useful in the synthesis of a variety of functional materials.²

We have developed a sonochemical methodology for controlling the size and size distribution of metal nanoparticles. It is also possible to synthesize core/shell or alloy bimetallic nanoparticles that could be used in fuel cells and other devices. Recently, we have developed a simple and efficient technique for the encapsulation of magnetic nanoparticles within host latex particles.³ This ultrasound initiated procedure represents an effective means of producing a range of nanocomposites consisting of multiple combinations of different polymers and encapsulation materials. These nanocomposites can, in principle, be used in various biomedical, cosmetics and food processing applications for the controlled release of pharmaceuticals and flavours. In addition to cross-linking conventional monomers, bioactive macromolecules can also be sonochemically cross-linked⁴ to generate micro-encapsulating agent (Figure 1). An overview of the sonochemical synthesis of functional materials will be presented.

CONTRIBUTIONS OF THE TAMILS TO THE WRITING SYSTEMS OF SOME EAST ASIAN COUNTRIES

Nadaraja Pillai, N.

This paper tries to establish the contributions of the Tamil kings in developing scripts of some languages in the countries under their rule. The development of scripts in Balinese, Sinhala, and Burmese languages are discussed here, though the development of Malayalam and Thai scripts are not discussed here in full though they are also the contributions of the Tamil kings.

The Tamilnadu of the period 500-1300 AD was ruled by the two great dynasties, namely, the *Pallavas* of Kanjipuram from 500 – 900 AD and the *Later Cholas* of Thanjavur from 900 – 1300 AD. These two dynasties have contributed a lot to the art, architecture, religion, language and literature of Tamilnadu, which are unparalleled. Their contribution to literacy, specially, the development of scripts for the languages of the countries they had invaded is, in fact, the greatest contribution the dynasties have done. The *Tamil Brahmi*, a separate branch of *Brahmi* script has developed with the *vaTTezhuttu*, an indigenous script mostly used in the Pandiya kingdom of Tamilnadu.

It was Rajaraja Chola (985-1014) followed by his son Rajendra Chola (1012-1144) who have brought a uniform writing system in Tamilnadu. Under them the dynasty became a military, economic and cultural power in Asia. During the period 1010-1200 AD, the Chola territories stretched from the islands of the Maldives in the south to as far north as Orissa and to the counties of the east. Rajaraja Chola conquered peninsular South India, annexed Sri Lanka. He also successfully raided the kingdoms of the Malay Archipelago.

Writing provides a way of extending human memory by imprinting information in the human brain as quickly as possible. In the past centuries, scientists has used writing as one of the "markers" of civilization. It is true that writing systems appear to develop in agricultural and urban cultures, but by no means is it a requirement for civilization.

When we analyze the script of a language, it may be necessary to equate it with some other system to make it a family. Here 'family' denotes a group of writing systems that either have evolved from a common ancestor or have similar "style" or appearance. Keeping these in view the scripts of those languages are analyzed.

Tamil and Balinese

The arrival of the Tamils by ship has made the Balinese language of the present Indonesia to use the word 'kappal' which means 'ship' even today. The architectural monuments of Buddhism in 'Boropudur', Ijo temples of Shiva lingam in Jawa Island and Perumbanan temple of Siva, Brahma and Vishnu of Bali Island show the influence of architecture, language and thereby the scripts. The following charts show the vowelled letters of the concerned languages.

-	tedong	ulu	ulu-sari	suku	suku-ilut		
	Ka	kā	ki	kī	ku	kū	
taleng	taleng-repa	taleng	tedong	teleng-repa	tedong	pepet	pepet tedong
ke	kai	ko	kau	kō	kō		

Tamil and Sinhala

The Tamil connection with Sri Lanka begins as early as fourth century BC. Though Sinhala language belongs to the Indo Aryan family of languages, the Tamils only have given the script system. This is also true that the Pandiya through the *VaTTezhuttu* gave the early script and later the grantha of the Pallavas helped the development of the other letters. The Sinhala alphabet is a descendent of the Tamil script.

Ka k̄a kee k̄e ki k̄i ku k̄u k̄r
K̄r ke k̄e kai ko k̄o kau kan kah

The Burmese script developed from the Mon script has adapted the forms from the Tamil script during the Chola period. It is interesting to note that the Burmese name for the script is 'ca-lonh' meaning 'round script' which is 'vaTTezhuttu' in Tamil. Other languages, which have influences of Tamil script, are Malayalam and Thai languages. The rounding of the letters in all these languages is a result of the use of palm leaves as the traditional writing material. This paper gives all the necessary illustrations and explain the contribution made by the Tamils which is a very important contribution as far as human civilization is concerned.

EPIDOME OF CILAPPATIKARAM

Nagaswamy, R.

This paper argues that the main aim of writing the text Cilappatikaram by Ilankovathikal was to give a complete picture of the Classical Tamil culture, (Centamil iyarkai karuttu velipattal) as mentioned by Ilanko himself in his colophon to the text, appearing as "Nul-kattu-urai" i.e. statement about the composition of this text. The text says Ilanko picturizes the nature of Classical Tamil culture, like a reflection of a hill through a mirror. The culture is so vast, lofty and highly sophisticated, that the text is meant to picturise the same through dance and classical vocal and instrumental music, rendering the flawless poems classified as Aham and Puram, composed through Eluttu, Col and Porul against the background of the five conventional regions, (Aintinai) prevalent in Tamilnad. Obviously the whole work reflects the structure of the Tamil society, its various constituent units classified in the great Tamil grammar Tolkappiyam. A careful study of the text reveals that every aspect, codified in Tolkappiyam is introduced in this text making it the only text that provides a comprehensive text of Tamil Literature, Music, Dance, Social and Theological concept and in short all about Tamil culture, that can not be seen in any other text and that too in such a delightful manner. This is the main aim of Ilanko as made explicit. So this view does not accept the traditional view that it was meant to teach that a man will meet death to the king who will commit injustice of a citizen, and that a learned man will adore a woman and that no one can escape the cruel hand of fate. Though these are put in the mouth of Ilanko in the Payiram it seems they were more negative approach to life and it is not unlikely that the payiram at the beginning of the text was not by Ilanko, for he is said to have composed the text from the "Mangala valttu" to "Varam taru kathai". Such a great poet could not have thought of such negative conclusions as the main aim. On the other hand the "Nul katturai" reflects the whole of the text is further shown by the author who summarized at the end of each Canto in "Katturai" what were the salient points used in the respective canto. The aim of writing katturai at the end of cantos and one for the whole text strengthens our argument it is for providing a complete picture of the Classical Tamil culture "Cen-Tamil-Iyarkai Karuttu velippattal".

SOCIOLOGY, ANTHROPOLOGY, FOLKLORE PLACE NAMES OF TAMILNADU INDICATING THEIR EXISTENCE OF PRE-ARYAN AGE

Nageswara Rao, P.

Tamilnadu is an ancient piece of land, residue of most ancient Lumarian continent, that existed may thousands of years ago. Indian History and Culture that developed in later ages overshadowed the great culture that existed in Tamil speaking areas or the lost continent of Lumaria.

The following places show their existence form ancient times and their connection with pre-history of India.

Seen from the angles of Pre-Aryan History and Ethnography, Anthropology, Sociology, Ethics, Epic and Cultural History the following place name explained in this paper indicating their connection with the pre-history and Tamil culture.

Mahabalipuram
Kanchipuram
Tiruchinapoly
Kumbakonam
Kanyakumari
Arakkonam
Kollidam
Panchalan Kuruchi
Palani

THE NATIONAL LIBRARY OF SINGAPORE & INDIAN LIBRARY SERVICES

Naidu Pushpalatha

The National Library Building at Victoria Street is a 16-storey state-of-the-art building with a 3-level basement situated in the heart of Singapore's Arts, Culture, Learning and Entertainment hub. The building consists of two blocks which house the library collections of a reference library and a lending library and provides space for other public activities. Besides the book collections, our users can also access a wide range of materials and e-content, including electronic databases, e-books, pictures, microfilms, maps, posters, ephemeral and audiovisual materials.

In an effort to expand its collections and services in the official languages of Singapore, an Indian Library Services Advisory Panel alongside the Chinese and Malay Panels were established in 1998. The Ang Mo Kio Public Library was the first prototype of the Indian Library Services aimed at enabling local Indians to improve the learning of their mother-tongue and pursue literary excellence. It is a one-stop library for the Indian community with a comprehensive collection of reading resources, multimedia services and outreach programmes.

To embed the memory of local writing, the Singapore Literary Pioneers Gallery was set up in the four official languages with a showcase of Indian literary pioneers in 2006. Five Indian authors share the exhibition space and a gallery featuring the 30 most celebrated writers.

The Indian Library Services is focused on celebrating heritage which represents a

significant part of the Singapore memory. In November 2007, the National Library launched the 'KaalaChakra' Exhibition – a journey of early Indian influences in Southeast Asia touted by local media as the first of its kind in the region. The 'KaalaChakra' exhibition offered a glimpse into the historical past of the Indian community with a focus on the Tamil language, and how its roots form part of our multi-cultural national identity and heritage.

The service is championed by several qualified and library trained Tamil speaking professionals. Our international connections with the global Indian diaspora has placed the National Library of Singapore as a leading provider of Tamil Library Services outside of India. The provision of services to both the local and migrant communities is a challenging task and the paper will discuss how NLB had succeeded in converging the needs of this language community to serve the larger national goal of cohesion and integration in a multicultural setting.

TAMIL CULTURAL HISTORY OF MAURITIUS POST INDEPENDENCE: 1968-2008

Narainsamy Tiroumalechetty

Introduction

The Research Paper covers a span of forty years of history of Tamil Culture from 1968 to 2008. Clustered into four decades of historical information and backed up by statistical figures in a chronological order, the search gives a bird's eye view of the evolution of Tamil Culture.

The introductory paragraphs expose several definitions of Culture as elaborated by the Encyclopaedia Britannica, UNESCO and renowned social scientists. In relation to those definitions, a working definition is established to contain within its parameters the Tamil Cultural History.

The introduction also gives an insight on the freedom and safeguard of expressions including culture by highlighting statements in the constitution of Mauritius. Culture being a very vast subject by itself, the search delves into the form of Arts as elaborated in the Olympic of Arts and other forms particular to Mauritius.

In the Research Paper, scientific analysis is done on how Tamil language which is the vehicle of norms, traditions and values has been promoted and disseminated for sustainable development of Tamil Culture. Formal and Non-Formal Education system will be highlighted.

Drama is a means to perpetuate Tamil Culture.

Dravidian Architecture in kovils as an identity of Tamil Culture.

Religious and cultural festivals.

Creative writings and publications.

The role of media (written press, television and radio) in disseminating cultural traits and values during the mentioned period.

The Concluding paragraphs put in a nutshell the four decades of Tamil Cultural History by highlighting:

The main institutions set up to promote Tamil language, culture and religion;

The main events organised at National and International level to create greater awareness of the richness of Tamil civilisation and Tamil religious beliefs.

Contribution of media in disseminating culture and Projections and expectations of producers and consumers of Tamil culture with a backdrop of a pluri-cultural, multi-lingual and multi-religious society.

TAMIL HERITAGE PRESERVATION IN DIGITAL MEDIA

Narayanan Kannan

Computer powered information Technologies have given a new avenue to preserve and distribute Tamil Heritage materials in digital media. The electronic replication of heritage materials will deliver an easy access to information of Tamil Heritage. Since internet based technologies is multimedia in nature, all aspects of a culture can be captured true in cyberspace. This includes e-text (literature), images (history), archaeology, arts, architecture etc.,) audios (music, voice), videos (performing arts, folklore, rituals etc.) Pioneering efforts on these lines have been attempted successfully. An internet based international initiative called 'Tamil Heritage Foundation' has been running since 2001 – www.tamilheritage.org.

Cyberspace has amply been proved as 'aram thinai' the sixth and new literary landscape for Tamil (<http://www.subaonline.net/nakannan/articles/6thiNai/cyberindex.html>). Cyber magazines have sprung-up and a new, brave brand of Tamil cyber writer has emerged in recent years. This new literature has been empowered by new technologies such as electronic-forums, blogs, web pages and e-zines.

A powerful database on Tamil Literature and history is in the making in the form of electronic texts (www.projectmadurai.org) and PDF medi (www.tamilheritage.org). Empowered by Google new e-forums such as MinTamil – <http://groups.google.com/group/minTamil> and Roots- <http://groups.google.com/group/indic-roots> cater to a wide range of Diaspora Tamils on quick reference to these databases.

Attempts have been made in e-preserving ancient palm leaf manuscripts which are easy to handle than the original in digital media and amicable to further processing such as OCR, transliteration and rendering in modern Tamil. However, we have a long way to establish this as the main stream technology in handling palm leaf manuscript in Tamil.

In similar vein stone inscriptions, copper inscription, pottery inscriptions can also be preserved. Examples are given in: <http://www.tamilheritage.org/old/monument/oodu/sangkam.html>

With new technologies 3D projection of statues, art works and archaeological finding is possible as well. However, no attempt has been done on this line.

An electronic catalogue of all available palm leaf manuscripts in Tamilnadu is an urgent need as Tamilnadu holds the second largest corpus of palm leaf manuscripts in India. Urgent preservation of this delicate materials is a high priority in documenting Tamil Heritage.

Tamil music has been well preserved in Tamilnadu by private efforts and Cinema portals.

TAMIL a:ytam IN ITS DIFFERENT DIMENSIONS

Natanasabapathy, S.

Tamil a:ytam, a peculiar letter and sound in old Tamil, has been drawing the attention of various traditional Tamil grammarians, modern Tamil and linguistic scholars as well. The a:ytam problem is still evading the grammarians and linguistic scholars who try to understand it in its fullest perspective. Tolkappiyar, the earliest extant Tamil grammarian, classifies the letter and sound under "sa:rpel\uttu"; among the three "sa:rpel\uttus"; this alone is given a letter form.

The place and manner of articulation of a:ytam, right from Tolkappiyam is evading a clear answer. According to him, a:ytam assumes the same point of articulation as the following stop. Different views are expressed by various grammarians and linguists. For some, a:ytam has different places of articulation with respect to the following stops. A traditional scholar is of the view that it is produced from lung of air. Some compare it with Sanskrit visarga. There is another scholar who views a:ytam as a parallel fricative of the following stop. One modern scholar considers it as an archiphoneme. A:ytam may be considered as a non-linear phoneme is another view held by yet another modern scholar. Nannular talks about eight different a:ytam. Nannular talks about durational aspect of a:ytam though Ilakkanavilakkam does not agree with this view. There are also articles tracing a:ytam to nasals (Radhakrishnan, 1969), and voiceless laterals (Kothandaraman, 1971). Balasubramanian, (1976 PP. 577-578) establishes that it is a separate consonant phoneme with suitable examples. Bh. Krishnanmurthy (1977, PP. 145-165) traces a:ytam as a relic reflex of Proto-Dravidian laryngeal * H. He describes this phenomena as glottal voiceless semi-vowel in phonemic terms. Some consider it as a velar fricative but without elaborating on it.

This paper provides arguments against the views and points expressed by different traditional as well modern scholars with regard to Tamil a:ytam and its pronunciation. It strongly establishes with the support of modern phonetic and phonemic theories that a:ytam is a separate consonant phoneme and the phonetic value of it might be tense voiceless velar fricative as per the modern teaching of the same.

RATIONALISM IN THE WORKS OF BHARATHIDHASAN AND SHELLEY: A COMPARATIVE STUDY

Natarajan, S.

Rationalism is a theory that regards reason as the chief source and text of knowledge. This paper focuses on some aspects and approaches to the study of comparative literature with reference to rationalism in the works of Tamil revolutionary poet Bharathidhasan and the English poet Shelley. Both the poets are rationalistic and revolutionary in their approaches for social change. This is an attempt to identify the concepts of the poets, their principles, means and approaches.

Bharathidhasan was influenced by the French Romantics and Shelly was a romantic poet. The main theme of their works is liberation from myths and exploitation in the name of god and religion. They glorify the women characters as symbols of strength and power. The poets cry for humanism aiming towards a 'Brave New

World' of love, freedom, fraternity and equality. They bring out the social evils of their contemporary society. In that sense the Indian society suffered more by evils like sati, child – marriage, widowhood, caste and gender discrimination. They also deal with lack of democracy, lack of love and sympathy for the poor. Their characters are common people – simple, innocent, pious. Bharathidhasan glorifies the power of the working class. He points out the struggles and sacrifices of the oppressed working class while Shelly has faith in man's power in taming nature and establishing a civilized world. The poets are champions and advocates of democracy, so they do not spare the oppressive and despotic rulers. Though Shelly suffered neglect and abuse of the society, he was confident that the revolutionization of the social modes would transform man and the earth. He had confidence over the unlimited power of reason to promote human well-being. Bharathidhasan kindles the Tamilian though with a revolutionary outlook. He is a poet of Tamil culture and consciousness. He had revolutionary views on social change. Freedom of women, co-operative labour, humanism, equality and self respect. He was influenced by the rationalist movement started by EV Ramasamy Periyar and propagated its ideals through his poems. He held the view that the society is in a diversified state, because of the existing religious following and classification.

This paper will analyze the social changes and development that have taken place during different ages and in different cultures. It is an attempt to bring out the significant features of the universal values advocated by the two revolutionary poets during different periods of history in two different countries.

MODERN MANAGEMENT THEORIES EMBEDDED IN TAMIL LITERATURE: AN EMPIRICAL ANALYSIS THROUGH ARCHIVAL RESEARCH APPROACH

Palaniappan Thiagarajan

The purpose of this article is to present scientific evidence of management theories embedded in classical Tamil literature through archival research approach, to the management research scholar. Many Tamil enthusiasts proclaim that they could identify so many management theories in Tamil literature in general and Thirukkural in particular. But, the management scholars will not accept this, saying that these are all "*value statements*". Value statements are personal and cannot be objectively measured or objectively determined to be true or false within the domain of scientific inquiry. Therefore, the burden of proof falls on us to show them that these are not value statements and prove that these are "*facts*." Facts are objective statements determined to be accurate through empirical study. For this purpose we will use archival research in naturalistic research methodology. Researchers in a variety of disciplines use naturalistic research approaches, and the data that form the basis of naturalistic methods can be gathered from many different sources in many different ways. One particular advantage of naturalistic research is that it has ecological and external validities. Ecological validity refers to the extent to which the research is conducted in situations that are similar to everyday life experience of the participants. Due to the time and space constraints we will only take excerpts from Thirukkural, Thirumanthiram, and Skandashastikkavasam. The method of analysis will be: a) present the excerpts in Tamil; b) transliterate the excerpts into English; c) provide the meaning of the excerpts in English; d) transform the excerpts into un-

derstandable business language which will provide the comparison between the excerpts and modern management theories; e) present corresponding modern management theory. The veracity of the article could be evaluated by a panel of reviewers consisting of management scholars, Tamil scholars, and management scholars of Tamil origin. In future, management scholars of Tamil origin can search Tamil literature for current unsolved management theoretical issues.

RELIGION AND TAMIL IN SOUTH AFRICA

Palanisamy Iyyana Devan

The paper entitled "Religion and Tamil in South Africa" will trace the preservation and propagation of the Tamil language in South Africa over the past 150 years since the arrival of indentured labourers from India to work on the sugarcane plantations of KwaZulu-ntal. The paper will be divided into sections detailing the status of the Tamil language over the past 15 decades.

A.Introduction – The Importance of Language:

The role of language in humanity will be examined.

"Language is Life" – Professor Elizabeth Sneddon

"Language makes Human Culture Possible" – C L Barber

B.Arrival of Indians in South Africa – 1860:

Tamil comprised approximately 60 percent of the immigrants (those speaking Telegu, Hindi, Gujerati and Urdu made up the balance. Tamil was taught in private schools.

C.Srinivasa Sastri, a Tamil and "Silver-tongued orator" of the British Empire comes to South Africa as India's first Agent-General:

Sastri gives impetus to the Tamil community. He officially opened the Tamil Institute built by Tamils in Durban in 1928. Short excerpts from Sastri's speech on teaching Tamil will illustrate the importance placed on preservation of the language.

D.No encouragement from apartheid rulers for Tamil Education:

The policy of the ruling white government was to reduce ethnic identity. Thus there was no official propagation of Tamil. Only 125 years after the arrival of Indians in South Africa was recognition given to Tamil and it was introduced in State schools. How change came? The presenter's decisive role for change will be indicated.

E.Decline in spoken Tamil:

Tamil is now in the 6th, 7th and 8th generation, the majority of Tamils spoke the language upto the 4th generation. Thereafter there was a grave decline. The reasons for this decline will be examined.

F.Position of Tamil among youths:

Within the majority of the last two generations, there has been almost no spoken Tamil. Parents interested in preserving their Tamil roots send children to learn Tamil because of esteem of Tami.

G.Religion and Tamil:

The majority of South African Tamils came from Madras, Tanjore, Arcot, Coimbatore and Salem. They were worshippers of Lord Siva and Lord Muruga. Prayers and songs from Thevaram, Thiruvagasam and Arutpa are rendered at temples and festivals such as Pongal, Sivarathri, Kavady, Karthigay Deepam, Guru Poojays etc. The propagating organizations are the South African Tamil Federation, Tamil Advancement Society, Arutpa Kazhagam, Saiva Sithanta Sungum and many others. The lecture visits of Thiruvachakamani K M Balasubramaniam, Dr Avvai Natarajan, His Holiness Kavi Yogi Sudhananda Bharathi and other Tamil luminaries helped to foster and propagate Tamil culture.

H.Temple Worship

No local Tamil priests are readily available. Tamil youths are unwilling to take to priesthood – main cause is the ignorance in Tamil language; study of English in schools; and general westernization.

I.Conclusion

In the year 2010 which marks 150 years of the arrival of Tamils in South Africa, there is need for a concerted effort to restore Tamil pride and glory among all descendants of the pioneer Tamils. This would speak volumes for a language that is second to none.

MY TRUST WITH THE SANKAM LITERATURE IN TRANSLATING INTO ENGLISH

Pandian, P.

Translation is an art. When it is attempted adopting definite, and precise norms, it matures into a scientific endeavour. While translating Tamil Bardic literature we have to exercise extreme caution and care. The exercise has to be diligent, marked with care and alacrity as well as diligence. Even an insignificant error, can mar the whole beauty and the translated product becomes a totally different one differing from the original. Being true to the original is the cardinal principle of translation. The spirit in it should come in the translated body.

The Backdrop

God or Nature alone is the original creator. All the other creations are only copies. Take for an example a lotus flower, Even the best scientist team in the world cannot produce another flower looking the very same in all aspects. Because it is the creation by God or Nature. Scientists can produce a wax model resembling the lotus in all respects yet the smoothness and aroma will be missing. Alas the fragrance too is not there. "THERE IS NO LIFE IN IT

"All Sangam works had been created by Poets breathing their life force into them"

Such being the axiom even the best translation is only an imitation.

Specialty of the body of the bardic corpus and the methodology adopted for the research paper

The bardic literary creations are masterpieces of creation. They have their roots in the culture of the soil. Yet their heavenward branches have appeal to the cosmos. Hence the truth lying therein has universal relevance. The refore inductive logic has been adopted in the research and the deductive technology applied in individual cases

While attempting to translate the bardic literature the following nuances have to be kept in mind

- A complete and unambiguous understanding of the Akattinai and Purattinai which are absent in English literature
- To be well versed in the history and geography of Tamilnadu
- Understanding the structure and architectonics of the literary edifices
- The peculiarity of the narrative mode. – as in the case of Cilappatikaram and Manimekalai, wherein the story is couched in a single sentence of course, an unwieldy compound sentence
- The translator must be capable of conveying in the translated text which is faithful to the original the aroma of the local custom and practices, yet keeping intact their universal appeal
- The intensity of the emotions expressed in the original shall be incorporated in exact equivalent measure in the translated text
- The suggestive hints in the original running through out the bardic texts shall be brought out in unabridged and full format in the translated text
- The translator shall be capable of breaking the compound sentence in to small bits and reassemble in the target language to look like the original
- An exhaustive glossary explaining the technical words and other peculiar to the Tamil genius shall be given
- The product in the target language is both an art and science, yes a hybrid product with artistic flavour with a scientifically built body with the necessary contours
- Colophons are to be given wherever necessary explaining the unit of time and space and Tinai and its mode.

A WORD FREQUENCY DICTIONARY FOR SANGAM LITERATURE

Pandiyaraja, P.

Knowledge on word frequency in language is very useful for a number of purposes including educational and research purposes. Occurrence and non-occurrence of a word in a text and its frequency may reveal more on the nature of the author and his background. Words used most and least in the texts of a period would enable one to measure the readability of a text of that period.

Any work for a word frequency dictionary (WFD) starts with the collection of words. Texts of Sangam Literature with the words split are available both in the print and electronic media. But the main problem in the inconsistency found in those texts on their splitting. Though certain principles have been laid down by researches preparing word index for Sangam Literature, these principles may vary depending upon the purpose of the project and so principles have to be developed for the specific purpose of counting.

The author is at present engaged in the preparation of a WFD for Sangam Literature. He has formulated principles of splitting the texts for counting purposes. But these have to be constantly modified on encountering new situations. Use of computers is essential to make the process easy. The author has written computer programs to read, count and sort the words in any given text.

Another hurdle in this process is one of grouping the words. Computer can identify words which are phonetically distinct. But linguistically or grammatically equivalent words are to be treated as belonging to one family. Moreover, identical words may have different meanings and hence such words have to be treated differently. This cannot be done without referring to the context, which, again, is a Himalayan task.

This paper would try to resolve all these issues and give a preliminary output of all the results obtained.

DATING OF CANKAM LITERATURE – A REAPPRAISAL

Pandurangan

Ettu- t-tokkai (ET) 'eight anthologies' and Pattu-p-pattu (PP) 'ten idylls' represent classical Tamil generally identified as Canka Ilakkiyam i.e., the literature of the Tamil Academy. Iraiyaṅār Akapporuḷ Urai (IAU) 'commentary on Iraiyaṅār Akapporuḷ' narrates a full account of the three Tamil Academies founded and patronized by the Paṣṅat@iya kings in their capital. It reports that the poetical works of the first two academies were lost in the deluges except Tolkāppiyam of the second academy. It gives us a list of eight anthologies as the products of the third academy. IAU is dated as end of 7th century A.D. (K. Sivathambi, 1986:33).

The term Canka Ilakkiyam became very popular and gained currency since the publication of IAU. The commentators of Tolkāppiyam refer to the early Tamil literature as cāṅroṅ ceyyul i.e., 'the poems of the learned'; they did not use the term Canka Ilakkiyam. The discovery of ET from oblivion in the late and early twentieth centuries kindled the interest of both the traditional and modern scholars. Right from V.Kanagasabhai (1885-1906) who wrote 'The Tamils Eighteen Hundred Years Ago (1904) to the present day scholars, dating of Cankam literature is a highly controversial issue. Traditional scholars accept the account of IAU about the Tamil academies and maintain that Tamil literature has a hoary past. The modern scholars conclude that it had flourished in the first three centuries of AD with reference to the external evidences provided by the Roman authors on the trade between the Tamils and the Rome. We find that there are some inadequacies and deficiencies in their arguments. The present paper attempts to justify the need for a reappraisal and pleads for a fresh inquiry on the subject.

The most pertinent question to the topic under discussion is what we mean by the date of Canka Ilakkiyam? Do we mean the date/dates of the composition of the poems in ET. Or do we mean their date of compilation into ET? A cursory survey at the corpus reveals that the poems of ET were neither the product of a particular

social order not a religious group. The poems of ET were not composed at the behest of rulers. They are spontaneous outbursts of the minstrels in the heroic age of the Tamils. The poets who lived at different points of time and whose poems are included in ET come from different regions of Tamil country. Right from the members of the ruling families down to the hunting tribe, all participated in this literary movement (S. Vaiyapuri Pillai, Canka Ilakkiyam, 1967: 1422 – 1485).

The glosses at the end of Akanānūru and Ainkurunūru of ET mention that Pāṇṭiya and Cēra kings were instrumental for their compilation. Kuṟuntokai mentions that it was compiled by Pūrikkō; it does not however mention the patron behind its compilation. Naṟriṇai mentions only the patron. Puṟanānūru and Kali-t-tokai, though they are available in complete form they do not mention either the patron or the compiler. Since the texts of Paṭiṟru-p-pattu and Paripāṭal are mutilated, we get no information regarding their patrons and compilers.

A UNIQUE JUDGMENT – UNIVERSAL ACCLAIM—PROKAI PANDIAN'S COURT

Parthasarathi, K.

The theme of this paper, choosing a particular unique incident, is to highlight the moral code which got embedded with the present justice delivery system, (which is based on evidence, proof and statutory law) would be relevant to an understanding of the lofty attainment of Tamil.

The unique case of "Prokai Pandian" narrated in silappathikaram and pazha mozhi 400 is the study taken now, which portrays the moral supremacy, ethical values as well as its various dimensions and its supremacy over the present system.

But, now Constitution of India stares at you. Article 21 of the Constitution was unknown to the king. But, right to live peacefully which has become a fundamental right now, sounded to him as a Human Right, even at that time. Criminal jurisprudence and its limitations were not taught to him. Evidence in various forms, which go to prove guilt of the individual as provided in criminal procedure code, did not trouble his mind. But, he had the sagacity to look ahead, foresee and visualize the events!

But, the king stood above all the rest when he rendered justice, governed by ethical principles and noble ideologies. Court of law now insists on legal evidence to get at the truth. But, the king took decision by listening to his heartbeats and not by the tricky mind which is the root cause of many misdeeds.

In the narrated incident of Prokai Pandian, the king was his own evidence. He was the judge of the case. Perhaps his conscience took the role of witness. The cumulative effect of all these resulted in his cutting his own arm, imposing punishment on himself. Only then, his troubled mind became free.

We do not come across a situation now wherein the very same administrator trying his own folly, imposing punishment on himself. All these systems-British system, French system and for that matter the prevailing constitutional provisions and crimi-

nal code, suddenly become nugatory and impoverished, when we visualize the mind of Porkai Pandian which is a reflection of the justice rendering system of great Tamil Kings. It was an unwritten code. But, jealously guarded by the supreme kings. It is no exaggeration when we say that they became immortal.

Against this backdrop, this paper seeks to bring into sharp focus, the gamut of sangam literature which is very vast and all embracing. This paper focuses on the concept of criminal justice with common law background. Right thoughts engaged the mind. It resulted in right action.

NANO GEOSCIENCE : RECENT TRENDS AND FUTURE OPPORTUNITIES

Parthasarathy, G.

Nano-crystalline materials and nano meter sized porous media such as carbonaceous matter, oxides, alumino-silicates such as zeolites and clay minerals are very ubiquitous in natural environments and play a vital role in our daily life. In nature, nano-crystalline minerals are formed in the environment as a result of microbial activity, inorganic precipitation reactions and chemical weathering. Research in nanoscience and technology is very commonly in the disciplines of Physics and Chemistry that includes the measurements, understanding and utilization of the properties of materials in size range of roughly few tens to few hundreds of nano-meters.

It is well known from the recent experimental studies in physical sciences and chemical sciences, that the physical and chemical properties of nano materials are dependent strongly on the size and morphology of the particle. In this talk, the occurrence, paragenesis, and applications of nano-materials in solid earth, planetary, and the earth's shallow subsurface sciences are discussed with some select examples like natural fullerenes, graphemes, carbonados, nano-diamonds, transition metal oxides, zeolites, and clay minerals. Special emphasis is given to the application of clay minerals in environmental mineralogy and management.

JÑĀIA (KNOWER) AND JNEYA (KNOWN) RELATIONSHIP AS ENVISAGED IN VEDANTA CULAMANI.

Parthiban, M.

The dichotomy of knower (Jñāatr) and known (Jñēya) relation is prevalent in almost all systems of Indian Philosophy barring the materialistic school – Cārvaka which does not believe in the concept of soul (Anātmavāda). For example the dualistic school of Samkhya believes in the existence of Purusha (Soul) and the Prakrti (Primal Matrix). Purusha is described as inactive, sentient and knower whereas Prakrti is described as the known, the first cause of the universe which has the three constituents of Sattva, Rajas and Tamas. Besides Purusha and Prakrti there is no third reality like god in this system. That is why this system is called Nirisvara Samkhya. Unlike the Samkhya system the Yoga believes in god and hence in is called Sesvara Samkhya. Both Samkhya and Yoga believe in Parināma Vada, the belief in the real transformation of cause into effect. This concept is known as Satkārya vāda. The Nyaya Vaiseshika system believes in the dichotomy of knower

(Jñātr) and known (Jñāya) and believes in the existence of God. It has theory of causation namely Asatkarya Vada which means the non-existence of effect in its cause prior to its creation. The Advaita Vedanta whose official interpreter Shankara accepts the Jñātr and Jñāya relation at the empirical level. Nevertheless he propounded the single reality of Jñātr ie., the soul which is non – different from the Brahman. Thus he advocated Monism.

All these aspects are to be discussed in detail in the light of the material as embalmed in the Tamil Philosophical Text Vedānta Cūlāmaṇi, indited by Sivaprakasa Swamigal of 17th Century.

IRAVALLA LANGUAGE-AN OLD TAMIL DIALECT VARIETY?

Perialwar, R. & Gnanasundaram, V.

The **IRavallan** tribe who live in the Anaimalai mountainous region, Coimbatore, Tamil Nadu and adjacent Palakad district, Kerala speak generally 1) an indigenous tribal mother tongue viz. Iravalla among themselves, which shares the phonological, grammatical and lexical features of both old Tamil and present day Malayalam, 2) the Tamil dialect variety of western region with outsiders and 3) a few among older and middle age group speak Malayalam with Malayalees, whenever they visit Kerala. The IRavalla language variety is not comprehensible to other than the **IRavallan** community. IRavalla language variety appears to be endangered, as school going younger general no more speaks the language.

In this paper an attempt has been made to bring out the salient linguistic features, based on the preliminary data collected through field trips. This is the first attempt made in this direction as no one has appeared to have studied this language. An interesting feature of this language is that the voiced alveolar trill viz. **R (vallina Rakaram)** is a phoneme (and the words with R are kaRi 'mutton', CiRRamma 'mother's younger sister' etc.,) contrasting with the alveolar flap viz. **r**, besides the other phonemes like voiced plosives etc. At the morphological level the finite verbs as verb predicates, like Malayalam do not have person, number and gender distinctions. This is a shared feature of Malayalam. The present tense formative suffix for strong verbs in IRavalla is **-pp-** as in the example kuTippa 'drink' (inf.), like old Tamil. This is a shared feature of old Tamil. There are other shared features at the phological, morphological and lexical levels which will be discussed in this paper. Some of the sound changes which are significant in IRavalla are also accounted. As old Tamil and present day Malayalam features are found in IRavalla, one can hypothesize that this language variety is historically an older variety of Tamil which was in use at a time when Tamil and Malayalam were not separated into independent languages. To prove this hypothesis or otherwise, there is scope to undertake a full fledged research in this direction.

SOCIETY AND POLITICS IN MEMORIAL STONE INSCRIPTIONS

Poongundran, R.

In this paper the impact of pastoralism on society is to be analysed as also the social organization which was in existence as underscored with the help of memorial stone inscriptions. The paper stresses the importance of the study about segmentary organization in a particular region.

Here stone inscriptions have the potential for anthropological approach about which no serious thinking has been conferred till date. Some scholars who are in the process of working on ancient Tamil society have stressed the importance of anthropological approach. Anthropology is the best tool to understand the social and cultural aspects of Tamils.

According to memorial stone inscriptions cattle, buffalo, sheep and pig were reared during Pallava period. Though horses are depicted in memorial stones there was no evidence for horse breeding whatsoever for, ecological conditions were not conducive for it. Malaipadukadam and Agananuru songs refer to kanilaipalli meaning cattle pen. Place names in memorial stone inscriptions reveal pastoral influences. The suffixes like Ka, Padi, Palli, Kottam, Pazh, Koil and Patti have obvious pastoral connection. Padi, Palli, Koil and Patti stand for 'Cattle pen' in ancient Tamil. Proto Dravidian also has the same connotation. Seventy percent of the place names have these suffixes in the memorial stone regions. The suffix 'ur' which was exclusively used in connection with agricultural tract has occurred in some instances. But 'ur' occurs with the following prefixes – pal (grass) ce (ox) koval (pastoral tract) and pacu (grass) – also denoting pastoral influences.

Memorial stone region was no doubt organized into segmentary lineages. Even in Sangam period Adiyas, Banas, Gangas, Malaiyas, Vadugas had been dominant here. That the memorial stone inscriptions refer to Sadiya (Proto form of Adiyas), Gangas, Thondaiyas, Aruvalas, Vadugas, Kalvas and Pallis show the consecutive existence of these lineage societies despite political changes around them. Admittedly lineage system had a variety of forms.

Cattle raids and village raids occasioned the emergence of chiefs particularly war chiefs. At the outset the pastoral societies were no doubt acephalous. The segmentary lineages were necessitated by constant raids upon them to recognize a chief from historical framework.

The protection of cattle and clan was the prerequisite for the lineage chief. Memorial stone inscriptions preserve many terms with the connotation 'chief' and also many epithets like makkal (plural of makan), kaminda, araiya, tayar, marumakkal (plural of marumakan), irai and antai which always add the dimension of chief to the proper names Like Madan, Mantan, Arambanar etc. The confirmation of this proposition is from lexical authorities also.

Two memorial stone inscriptions mention about the raids in the other's micro region for annoying the region. They mention a term 'nadu pavi' which means the extending of nadu, the micro region. This raid was conducted in view of acquiring new grazing grounds since the region was not primarily agricultural major portion of land

consisted of forest and savannah serving as grazing ground. Hence these raids.

Recent studies of South India have been focused on state system. Burton Stein deserves a special mention in this regard. According to him South Indian state throughout history was segmentary in structure. He admits that segmentary social organization may and often does occur in stateless societies or in tribal societies. In memorial stone area, only segmentary society was in existence, despite the so called ritual control of the kingships. Some elements of segmentary state system can be noticed from time to time, particularly in the areas and periods lineage systems were moving over to state system as observed by Romila Thapar. Here the lineage system was superimposed by the state system of early medieval period in a lukewarm manner.

TRACES OF MEDITERRANEAN ORIGIN OF TAMILS

Prabhakaran, B.

The origin of Tamils has not been conclusively resolved, Iraiyanar Ahaporul urai, which talks about the lost land of Kumarikandam, was a myth till Mr. Philip Sclater, came up with Lemuria. The concept of Lemuria swayed our imagination, rekindled Kumarikandam, until it was disproved by the continental drift theory of plate tectonics. But the narratives in Iraiyanar Ahaporul urai, about the land of Kumari and the first two Sangam assemblies are hard to ignore. Racially, we resemble people living in and around Mediterranean Sea. Yet, almost all historians conclude that the Tamils are an indigenous people. Perhaps our, inability to locate Kumarikandam causes a mental block.

Instead of looking at it as a lost land, we should look at Kumari Kandam, as a place abandoned by its people. In such a scenario we have Crete, a small island near the Aegean peninsula (modern day Greece) and Sumeria (Iran and Iraq) as places that might fit into our historical puzzle.

In my detailed presentation, I shall marshal evidences to establish the following:

The indigenous theory of origin of the Tamils, is inadequate to explain certain unique anthropological and social features of Tamil society.

The Minoans (Phoenicians) of Crete and the Sumerians of Sumeria, exhibit traces of Tamil culture

Due to natural calamities, the Minoans abandoned their homeland and settled in Summeria

Later, Summerians abandoned their home land and settled in Tamilagam.

This theory pushes the antiquity of our culture to the beginning of human civilization and bestows the Minoan, Sumerian and Tamil cultures as three gems in the crown jewel of one unique people – The Dravidians.

I earnestly hope, this august assembly will live up to our creed – “Meiporul Kanbathu Arivu” and give me an opportunity to propound this bold theory.

INDUS CIVILISATION- SCRIPT-DRAVIDIAN CONNECTION

Purushothaman, V.P.

The Indus civilization was the largest civilization of the ancient world during 3300-1400B.C.E. It encompassed most of Pakistan, from Baluchistan to Sind extending into Gujarat, Rajasthan, Haryana, Punjab and Uttar Pradesh. It penetrated in South India upto Daimabad. It covered an area more than a million square kilometer.

More than 1052 cities and settlements have been dug up so far, including Mohenjodaro, Harappa and Lothal. Mohenjodaro covered 250 acres, had a population of 40,000. Its two mounds have building entirely of mud brick. To the west, there is a citadel encircled by a 42ft high embankment containing civic, religious and administrative building including the 10ft deep Great Bath for ritual bathing. To the east there is a regularly planned lower city of two storied houses for the bulk of the population.

Harappa is on the dried up course of River Ravi in the Pakistani Punjab. To the west of the city is a massive walled citadel. To the east a residential lower city with a rectangular street grid. Its houses were provided with drains, washrooms and latrines. Its population numbered 25,000.

Lothal in Gujarat was a sea port, trading Harappan goods from South India to Mesopotamia and Egypt. The other port cities were Meluhha, Magan and Dilmun.

The Indus civilization came to a close due to climate change, frequent floods and Aryan invasion.

INDUS SCRIPT.

About 400 distinct Indus symbols have been found on seals, small tablets, ceramic pots and other materials. Typical Indus inscriptions are no more than four or five characters in length, the largest has a length of 26 symbols. Indus script is a system of writing which encodes a language, which is probably Dravidian. Concordances of Indus texts bring out linguistic features like the regular sign combinations suggesting words and phrases and grammatical elements like suffixes. N.Rao found that Indus script's pattern is closer to that of spoken words. But a controversial paper by Farmer, Sprout and Witzel argues that the Indus system did not encode a language, but was instead similar to a variety of non-linguistic sign system. Asko Parpola & I. Mahadevan vehemently refuted their views. Some of the Indus signs are given below.

- ஆ. அ (Parpola)
- ஆண் (Fairservies)
- லி (Szalok)
- த (winters)
- ஜாடி priest (Mahadevan)
- வேல் Warriar (Mahadevan)
- ஆள், ஆண் (Parpola, Mahadevan)

Harrow, Farmer, Tiller, Tenant (Mahadevan)

DRAVIDIAN CONNECTION

Iravatham Mahadevan declares that Indus civilization is non-Aryan and pre-Aryan.

1. Indus culture was urban while the Vedic was rural and pastoral.
2. Indus seals depict many animals but not the horse. The chariot with spoked wheels is also not depicted.
3. Brahmi languages found in Baluchistan belongs to Dravidian group.
4. Harappan towns had forts. Indira is described as a destroyer of forts. Rg. Veda does not refer to any real fort.
5. Fire altars are a trait of the Aryans. There are no such altars in Harappa and Mohenjodaro.
6. The practice of cremation favoured by the Vedic people did not prevail in the mature Harappan period.
7. Harappan skeletons do not tally with the Aryan physical type.
8. Iron was mentioned in Vedic text but was not used in Harappan sculpture.
9. The Indus religion included worship of buffalo, horned male god, mother goddess, the pipal tree, the serpent and probably the phallic symbol. The Vedic people deified the natural forces like sun, moon, wind, fire etc.

WHAT HAS HAPPENED TO INDUS PEOPLE AND THEIR LANGUAGE.

When climatic changes, frequent floods and foreign invasions destroyed Indus civilization, the Indus people moved East and South into peninsular India. The Indus people living in Baluchistan remained there and their language became Brahmi. The language of the Indus people who settled into peninsular India became Southern and South Central groups of Dravidian language, including Tamil, Telugu, Malayalam and Kannada. The language of the Indus people who settled in Orissa, Bihar and Madhya Pradesh became the Central and Northern Group. However, all these 26 Dravidian Languages appear to retain the features of the original Dravidian language which was spoken in Indus valley.

The discovery of pottery and other objects inscribed with Indus script and unearthed from Tamilnadu recently, goes to confirm that Indus people settled in peninsular India also. A stray reference in a Sangam poem by poet Kapilar (Puram.201) states that the chieftain Irunkovel was the descendant of the tribe which ruled over north Dwaraka for 49 generations. A chronological consideration takes us to the Mature Harappan Age when the ancestors of Irunkovel were ruling over Dwaraka.

NATION, LANGUAGE AND REGION IN TAMIL NADU POLITICS

Rajendran, N.

Language has always remained the fulcrum of an ethnic culture and political leverage. In the context of India, language remained the backbone of rulers. This needs to be seen in the context of "structuralism". The reigning dynasty allowed a language to have hegemonic control over the other dialects. The truth of the matter is

that while the masses continue to use their traditional dialect for all non-official purposes, the state used its own language as court or official language. The latter, of course, became the language of the elite and the literate. This hegemonic control of the one language over the other dialects was possible under monarchical and colonial rule. This process of marginalization of the dialects other than the chosen one was, perhaps, due the administrative convenience or to preserve their own cultural identity from the prevailing linguistic practices. During the time of Asoka the Vedic language shifted its position from the point of centre to the periphery. Prakrit and Pali held a hegemonic sway over the other languages. This transformation continued during the Medieval period as well as Modern colonial period. Arabic and Persian became the languages of the court and the educated elite during the Medieval period. This period also witnessed the evolution of new languages of the masses.

The colonial government introduced English as lingua franca for administrative convenience. The comparative study of languages, the genealogical links between languages of the same family, the history of language, and the progress of language – these provided the agenda for the numerous linguistic studies carried out in colonial India. Thus, from the late 18th century India became a happy hunting ground of the European philologist. Besides, colonial ideologies were driven by the assumption that master of India's languages would secure the mastery of India, it would enable British "command" and "native" obedience. Thus, the British rule began the colonization of the Indian languages.

However, the polemical situation in Tamil Nadu emerged with the Nationalism verses Dravidian politics. Nationalism in Tamil Nadu to a certain extent identified with a hegemonic tradition of the North and imposition of alien language on the Tamil country. While the Dravidian Justicites effectively used the English as the early Nationalists. The Nationalists in fact effectively used Tamil language to popularize the ideas of Nationalism in Tamil country as early as 1906, at the same time retaining a nationalist perspective. Self-respecters as well as the Dravidian followers of the latter period turned antagonistic towards the imposition of Hindi. Thus, language became the fulcrum of regional politics. The Dravidian identify became the regional ethnic cultural politics, the twin pillars on which the regional politics of the post-independent Tamil Nadu is built.

This paper seek to probe some of the above – mentioned issues.

SILAPATHIKARAM-VANJIKANDAM - A STUDY

Ramachandran, G.

It would be interesting to note a striking similarity between sage Valmiki and sage Elango Adigal in their presentations to the glory of Indian literature. The former introduced the Sanskrit language for the 'first' time for use in poetry and came to be praised as Aadi Kavi. Sage Elango Adigal produced the 'first' epic in Tamil. They gave their 'firsts' to the two ancient languages of the world. Both were ascetics.

While sage Valmiki had Lord Rama as his epic hero, an incarnation of Lord Vishnu, Sage Elango Adigal chose a simple, ordinary housewife as the heroine of his epic Silapathikaram, who fought for her justice alone before a powerful king in a foreign land and elevated her to divinity.

Sage Elango Adigal, as advised by his friend poet Seethalai Chathanar (author of Epic Manimekalai) had chosen three philosophies for the construction of Silapathikaram, namely 1) Dharma will kill erring political head (king), 2) Great souls worship praiseworthy housewives and 3) fate follows all furiously to deliver their dues.

The first philosophy that Dharma would kill erring political head, is established in the death of Pandiyan Nedunchezian who had punished himself with his own personal honesty and political integrity without waiting for Dharma's verdict.

In establishing the second philosophy that "great souls worship praiseworthy housewives," the author has chosen Kannaki alone as an example, which does not appear just in its full form. Madhavi is totally sidelined. The epic has failed to respect Madhavi as a 'praiseworthy housewife'. Adding insult to injury, the author of the prelude (Payiram) has mentioned Madhavi as a call girl (Kanigai), an unpardonable injustice done to her. Madhavi ought to have been mentioned as 'Queen of music and dance'.

Even ignoring this flaw in the epic, taking Cheran Senguttuvan as the only one for the tile of 'Uyarndhor' (great souls) is totally incorrect and the aim of this study is to deal with this aspect.

Gavundhi Adigal (woman Jain monk), Salini, Kottiravai Goddess and Madhavi too in acknowledging Kannaki as 'Kulapirappatti' (the woman hailing from a noble heritage), Pandiyan Nedunchezian and his queen who too died with her husband for the injustice done to Kannaki had showered their worship on Kannaki in large measure and had installed her as a Goddess in their hearts, long before Cheran Senguttuvan came to the scene. He was the last.

In his affection towards his brother, Elango Adigal had created the Vanji Kadam to highlight the political glory of Cheran Senguttuvan with an unwarranted war on the north, taking a stone from the Himalayas, bathing it in the holy Ganga, employing the defeated kings Kanaka and Vijaya to carry it all the way to his land to construct a stone temple for Kannaki.

Probably, Adigal's regional patriotism had elongated the epic devoting a full canto for Cheran Senguttuvan having little relevance to the main story. Adigal renounced the crown as one story goes, but not regional loyalties.

VITAL IMPORTANCE OF PROTO-TAMIL/PROTO-DRAVIDIAN LINGUISTICS FOR NOSTRATIC AND MOTHER TONGUE STUDIES

Ramanathan, P.

Advances during the past 30 years or so in Genetic Studies (Human Paleontology) Blench.2004, / Cavallies Scorza 1994,: Fleming. 2004: Levin. 2005; Oppenheimer. 2003; / Ramanathan. 2003; Sykes. 1999 and in Historical Linguistics in the fields of Nostratic/ Mother Tongue studies Car staris- Mocarthy 2001: Greenberg.200; Levitt.2007; Masice.2001; Ramanathan. 2008; Szalek.2006; Trask. 1996 have led to the emergence of the strong conclusion that

Proto-Tamil/proto-Dravidian speakers have been in south India and Tamilnadu many millennia, even tens of millennia) before circa

10,000 years before present.

Annexure A gives in greater detail, the argument from the Genetic angle. (see also maps and Chart in Appendices I and II). Annexure B shows that the genetic evidence is clinched by evidence from Historical Linguistics also see also Appendix III)

2. Caldwell (1856) who was the earliest pioneer of a kind of Nostratic theory, ably supported with greater depth of analysis by Gnanaprakasam and Devaneyan (during 1930 -1980) established with his empirical and intuitive insight (mainly based on linguistic data) that **TAMIL/DRAVIDIAN was perhaps the nearest to the mother tongue of man.** The paper quotes Greenberg, Masica, Levitt, Biech, Carstariscartny it all whose views broadly support this hypothesis. The paper also identifies a considerable number of features identified in Eurasiatic (of Greenberg, more or less similar to Nonstarter) and in the 'Global etymology' of Run on and Bengtson, which are really derived from Tamil and could be explained now only from the vantage of Tamil and from that of no other language.

3. Among the few present-day scholars with the requisite grounding in Linguistics and with deep knowledge of Tamil, who are producing work hypothesis are Arul and Arasendiran. Now is the opportune time for more Tamil/Dravidian linguists, in cooperation with linguists competent in other language families to make solid contributions to Historical and Comparative linguistics, contributions which will have a global impact.

NEWER SHADES OF MAGICAL REALISM

Ramanujam, Kallapiran, T.

Magical realism is a term frequently referring to situations which are products of imagination happening in a highly realistic setting.

This genre was first officially coined some 85 years ago even though it might have been already in use for many years.

Despite its popularity and wide use it can still be extended.

What is magical realism?

Many literary thinkers in the west have tried to explain the qualities of magical realism such as supernatural influences, hidden meanings, authorial discretion and so on.

I have suggested an innovative approach in magical realism in this paper based on my critical analysis and creativity.

A new finesse in magical realism:

Authors in Tamil have tried using mythological, historical characters re-telling the same story but giving it a different treatment or ending.

Pudhamaipithan has been a chief practitioner of this technique on 'Ahaligai' in his short story. In his 'Kadavulum kandhasamiyum' he brings God in human form in a realistic setting.

Popular stories are popular because of their characters. We remember their respective stories chiefly because of 'Rama', 'Sherlock Holmes', 'Miss Havisham',

'Vandhiya thevan', 'Aazhwarkadiyaan' et al.

These characters live in the minds of people as real people. Magical realism can be extended by bringing in historical / mythical characters to the day, in newer shades and colour to react to a whole new set of issues in a realistic plot. It can be thought how Kannagi would react to current feministic if she happens to live now and Kat-tabomman to terrorism and how it affects national security. This has to be rendered in fairly realistic settings.

My paper explains this technique, examines to which degree it has been used by other writers and how it can be taken further for the benefit of Tamil literature.

A SOLUTION TO THE UNION OFFICIAL LANGUAGE PROBLEM

Ramasamy, A.

The Constitution of India, which came into force in 1950, has declared that Hindi should be the official language of the Union and the English language should continue to be used upto 1965. In May 1963, the parliament passed the Official Languages Act, according to which, the English Language may continue to be used in addition to Hindi. The Official Languages (Amendment) Act 1967 removes the doubtful word "may" in the 1963 Act and states "English and Hindi shall continue to be used for all the official purpose of the Union". Superficially it may appear that the language problem has been settled with this. But in reality it is not so.

On 27 May 2004, Prime Minister Dr. Manmohan Singh released the Common Minimum Programme declaring the Government's willingness to set up a committee to examine the question of declaring all languages in the Eighth Schedule of the Constitution as official languages. It means the acceptance of the Union Government of the existence of the language issue. So it would be appropriate to find out a lasting solution, acceptable to all, to the official language problem.

In some countries, such as Spain and Italy, there is an official language for the country, but other languages are co-official in some important regions. In Spain, Spanish is the official language, and Aranese, Basque, Catalan and Galician are co-official languages in some regions. In Italy, Italian is the official language, and German, French, Ladin and Sardinia are co-official in some provinces.

Ancient kings in India found it prudent to use more than one language in their administration when their kingdoms expanded to more linguistic areas. A classic example is that of Asoka, in whose reign Prakrit, Greek and Aramaic languages were used in the administration along with the Brahmi script in South India. The Later Cholas used Tamil in Tamilnadu, Kannada in Kannada region, Telugu in Telugu region and Sanskrit. Therefore, using more than one language in the administration is not a new phenomenon to India.

Recently, a sample survey was taken among some of the retire Chief Executives of the major zonal or State head offices of the Central Government situated in Chennai on their working pattern. The total volume of work in an office of the Central Government in a year may be hypothetically fixed at 100. What percentage of the work in these offices is referred to or discharged in consultation with their respective head offices at Delhi? Their reply revealed that only 10% to 15% of the work of the Cen-

tral Government offices in Chennai is linked to their respective head offices in Delhi. It means that 85% to 90% of the work is completed and settled at Chennai itself without any reference to Delhi, as there is no need for it. Thus, almost all transactions upto 85% to 90% of the work can be carried out in Tamil. The remaining fraction of them, that is from 10% to 15% of the work, which need consultations with Delhi, alone can be carried on in English.

From our study, we may arrive at a new formula to solve the language problem.

Along with English and Hindi, the States' official languages shall also be declared as the official languages of the Union Government offices in the respective States.

Members of Parliament shall have the right to speak in their mother – tongue in Parliament. Simultaneous translation of the parliamentary proceedings shall be provided in all State languages. The proceedings of the Parliament, Acts, Gazettes and other publications of the Union Government shall be published in all State languages.

TRANSLATING TIRUKKURAL: A RHETORICAL PERSPECTIVE

Ramasamy, V.

Tirukkural - a world Classic

Tirukkural, one of the noblest contributions of the Tamils to the entire humanity is rightly considered as chefd' oeuvre of both the Indian and the world literature not only for the lofty humane ideas permeating it but also for the its great artistic merit. It is a manifesto on man, a constitution of human values and an ethical code with an underlying concern for all men. The uniqueness of Kural is that the noblest thoughts are expressed with master strokes of elegance and charm, imaginative splendour and poetic grandeur. Valluvar postulates a comprehensive code which would meet the realities of all major situations that life gives rise to.

Tirukkural in translation

Such a great literary work is the first among the Tamil classics to be translated. Inspired by the ethical content of Kural the Christian missionaries translated it into many of the European languages. C.J.Beschi translated the kural into Latin in 1730, Ariel into French, Graul into German and G.U.Pope and F.W. Ellis into English. Native scholars like M.S.Poornalingam Pillai, Suddhanandha Bharathi, V.V.S. Aiyer, K.M.Balasubramanian, P.S. Sundaram and a host of others rendered Tirukkural into English. Thus Valluvar has had so many translators but it cannot be said that he has found his completely satisfying English translator yet. There have been different English versions of Tirukkural because every translator sets his own priority in translation. Rajaji's version concerns itself with Valluvar the thinker and the teacher rather than Valluvar the poet; V.V.S. Aiyer prefers the style of the authorized version of the Bible so as to bring out the vigor and wisdom of Tirukkural, and G.U.Pope in his eagerness to be faithful to the original renders the couplet in such a way that his version extends like pythons right across the page. Some translations are inflationary as they are explicative of the semantic inherence of the original; Some other

versions are diminutive as they attempt to be brief and pithy like the original. No translation seems to render justice to the merits of the original text. As Dr. Graul says 'Tirukkural is truly an apple of gold in a net-work of silver'.

Rhetoricity of Tirukkural and Translation

The essence of translation lies in the preservation of meaning across languages. Translation consists in restructuring the semantic, pragmatic and textual aspects of the source text in the target language.

Tirukkural is a stylistically significant text in which the poet employs many of the creative resources of the language. Tirukkural is made extremely cohesive by the use of lexical and syntactic parallelisms, figures of speech and other foregrounding devices.

To quote a few couplets,

Valluvar topicalizes certain clauses in a sentence and certain constituents in a clause as in

Marupatu illata unti maruttunnin
Urupatu illai uyirkku (945)
Makkale polvar kayavar avaranna
Opparai yankantatuil (1071)
Peritinitu petayar natpu (839) (predicate)
Katolota kalval netunter (496) (verb)
Netumpunalul vellum mutalai (495) (Adverb)

Certain couplets, are marked by a kind of cleft sentence pattern as in

Ceyar palatorum arane oruvarkku
Uyarpalatorum Pali (40)

Valluvar, using the mimetic function of language, establishes correspondence between the structure of a sentence and its underlying semantic structure as in

Muyakiya kaikalai ukka pacantatu
Paintoti petai nutal (1238)
Cayalum nanum avar kontar kaimara
Noyum pacalayum tantu (1183)

The poet uses tautological expressions revealing a pragmatic deviance. E.g.,

matiyai matiya kontolukal kutiyai
kutiyaka ventu pavar (602)

By using rhetorical questions valluvar establishes interpersonal communication

Vittum ital ventum kollo? (85)
Karratanal aya payan en kol? (2)

The translators of Tirukkural face difficulties in rendering these aspects with the same communicative potentials of the original. Various textual strategies which were used in Tirukkural are studied in relation to translation. The paper attempts to show how Valluvar, as a master rhetorician, manipulates the language with an eye on communicative effects to be gained and to establish that a good translation has

to translate the meaning in its entirety which includes the style of the source text.

THE RIVER CINTU (INDUS) AND TAMIL

Ramaswami, N.

I try to propose a hypothesis, in this paper, that Tamil was a well developed language when it was in the Cintu region that is, in the Indus valley region for which I have taken historical phonology and folk cultural themes into account. I have shown that the word Cintu historically a Dravidian word and it is very close to the proto-Dravidian word *kiintu/ciintu 'date' and the popularly known Sanskrit word Sindhu is a highly derived word and it comes very late historically.

The word Cintu has many meanings which are closely connected with Tamil folk cultural themes related to dance and music as per the available evidence in Tamil classical literatures. Such folk cultural themes, in connection with the word Cintu are not available in other Dravidian literary languages namely Malayalam, Kannada, and Telugu according to the dictionaries of these languages and also in Sanskrit.

As the other Dravidian literary languages have no meanings related to folk cultural themes as in the case of Tamil and these languages have meanings related to the proto-Dravidian such as 'wild date tree', 'date-toddy' for the word Cintu, it may be interpreted that these languages remained as part of Dravidian and only Tamil separated from Dravidian and stayed in the Cintu region for at least not less than five hundred years to develop its own folk cultural themes.

Ancient Tamil country, in the southern most part of India, was divided into five different land-scapes and also developed five different kinds of folk cultural themes for the five different landscapes. These folk cultural themes stood as the basis for the development of Classical Tamil literatures. In the same way, when the Tamils were in the Cintu region, they developed folk cultural themes and these folk cultural themes are closely connected with the word Cintu as they reflect in the classical Tamil literatures. Only when the language is a well developed one (not necessarily a literary language) it could develop its own folk cultural themes. So, it may be stated that Tamil was a developed language even during the time of Indus Valley civilization to have a well developed folk cultural themes of its own and these folk cultural themes were given literary status in course of time.

TREATMENT OF FREE VARIATION IN TOLKĀPPIYAM

Rangan, K.

Linguistic Theory assumes that a speech community is homogeneous though this assumption is questioned very often. It is an assumption of linguistic methodology that attempts to provide a structural description of a language. All social sciences meet such a situation when they analyze the phenomena under investigation. However, the degree of distance between the **ideal** situation and the **real** situation of a phenomenon depends on the nature discipline. Linguistics, especially the theory of structural linguistics considers language as a **product of society**. So, it attempts to characterize the social facts common throughout the society thro' the analysis of language. The social divisions and their reflections on language are ignored for the purpose of providing general linguistic generalizations common for the entire society.

The Linguistic Theory ignores the social divisions but it is not ignorant of this fact. Chomsky (1965: 3) says,

“Linguistic theory is concerned primarily with an ideal-listener, in a completely homogeneous speech-community”

though he questioned many assumptions and methods of structural linguistics. It is only sociolinguistics that questioned this assumption and emphasized the heterogeneous nature of society. Correlation of linguistic variables with social variables reflects the reality of social divisions and language differences.

There is free variation in a system of language only when non-linguistic factors as conditioning factors are ignored. The distribution of these elements is not accounted for by the linguistic factors. We like to concentrate on how the phenomenon of variation was handled by Tolkappiyam. The obligatory application of a rule produces only one form. But the application of a rule when it is optional, derives two forms, i.e., the application of a rule derives one form and its non-application another form. This kind of situation we meet in Tolkappiyam when it uses the term *ur|a|a:kunava* 'freely varies'. Take the sutra 151 which states that when the imperative verbs ending either in a vowel or in a consonant occur as the preceding words (*nilaimol|i*) and the following words (*varumol|i*) begin with one of the plosives, the resultant phrase is *iyalpu*, i.e., no phonological change. But the sutra ends as

... *iyalpa: kunavum ur|a|pa: kunavum enr|u*
a:yi: riyala velle|uttu varin|e: el|uttu. 151.

Application of a rule that introduces a plosive at the end of the preceding word in the above specified phonological environment is optional. It introduces the plosive at the end of an imperative verb when the following word begins with a plosive. Thus we get

nat@a + paiya -----> nat@ap paiya -@@ nat@a paiya
i:r + kor|r|a: -----> i:rk kor|r|a: - i:r kor|r|a:

Similarly we have forms in which we find a nasal or a plosive at the end of the preceding word.

ya: + ko:t@@u -----> ya:n ko:tu - ya:k ko: t@u

The forms *pala* and *cila* when reduplicated we get three different shapes. According to sutra 214, of the preceding word changes into *r|* which could be shown by the following rule.

1 -----> r| / pa—pala

Sutra 215 produces forms with or without a plosive at the end of the preceding word. Thus we have the following forms.

par|pala - palap pala - pala pala
cir|cila - cilac cila - cila cila

Such variations are not available when the analysis is restricted to a particular dialect. The corpus is limited to one or more speakers of a particular dialect. They are set aside, if available outside the purview of linguistic analysis. But Tolkappiyam had

take all the form which varied freely. The work *ur\al* was used to refer to variation phenomenon.

We do not have any idea about the corpus Tolkappiyam had drawn for its analysis. If Tolkappiyam is assumed to be a work of post-Sangam, the Sangam literary texts might have served as corpus for analysis. But its date is generally assigned to pre-Christian era. In the absence of Sangam works, we are not able to assume what kinds of works might have served as the corpus for the purpose of analysis. Another assumption is that such variations were due to data drawn from different dialects of the then Tamilnadu. The spectrum of data Tolkappiyam covered was wider, i.e. from dialects to literary texts of different varieties. So the data from different sources resulted in free variation when they were subjected to analysis.

ETHICAL LEADERSHIP FROM TAMIL CLASSICAL LITERATURE – WITH REFERENCE TO THIRUKURAL

Ravi Subramaniam

With increasing incidents of fraud, scandals, corruption on global level, a need is felt to create ethical organization. To create ethical organization, more than ethical awareness and culture, an ethical leadership at the top is needed in the corporation. Top manager's actions always provide a blueprint for what a firm's corporate culture must be. Company's important requirement on top is integrity, clear ethical values and standards. To maintain such ethical values and standards, corporate leaders should have higher moral development and ethical reasoning. Higher moral awareness is essential in order to achieve ethical organization standard. During current years, push for ethics training and ethical workshop has become popular among most of the US, European universities. Moreover a few professional organizations like AICPA (American institute of Certified Public accountant), IMA (Institute of Management accountants), IIA (Institute of Internal auditors) etc have introduced Ethics course as primary requirement for all the members. Growing demands in the global ethical standards are emerging and ethical literatures are also becoming popular.

Various literatures preaching ethical values, moral living have been found in classical Tamil language. Among them one of the most famous is "Thirukural". This literature has been classified as one of the oldest ethical literature which has been subscribed under First Sangam Corpus. Mahatma Gandhi has commended this literature as a book of moral life. Several other western scholars also claimed that Thirukural is an ethical literature. The researchers empirically show, how Thirukural's ethical dimensions and values were contemporary and how relevant they are for today's business. The present researcher will focus on comparing modern ethical management practices and principles with that of Thirukural's couplets. This research can explore futhermore traits and characters of ethical leadership.

PERIYAR FEMINISM

Ravindranathan, S.

Feminism is both a theory and a movement, diagnosing the problem of women's inequality in society and proposing solutions. Some of the classical books with the plea for feminism are Mary Wollstonecraft's *A Vindication of the Rights of Women*

(1792), John Stuart Mill's *The Subjection of Woman* (1869), *The Origin of the Family* (1884) by Friedrich Engels, Virginia Woolf's *A Room of One's Own* (1929) and Simone de Beauvoir's *The Second Sex* (1949). The concern with "conditioning" and "socialisation" of women underpins a crucial set of distinctions between the terms "feminist", "female" and "feminine". The first is argued to be "a political position", the second "a matter of biology" and the third, "a set of culturally defined characteristics". Feminist studies expose and oppose the various ways women are excluded, suppressed and exploited.

Western feminisms underscore the various dimensions of feminist issues. Periyar Feminism is inclusive of all these and more. Western feminisms highlight the ways in which women are suppressed politically and socially. Periyar feminism is more deep-rooted. It exposes the harmful impact of casteism and religion in the suppression of women. Indian society and culture are unique in suppressing the women in the name of caste, religion and even God. It was Periyar E. V. Ramasamy, a Tamilian iconoclast who revolted against the atrocities of caste and religion in keeping women suppressed and oppressed. As a social reformer, he fought against superstition, religion and God which keep women suppressed.

Periyar Feminism is multi dimensional and deep-rooted. It is more a philosophy than an ideology. The paper will highlight the atrocious ways in which casteism and religion have suppressed women in India. Even education and economic freedom have not saved Indian women from being victimized by caste and religion.

The paper will also explain how Periyar is one thinker who saw success in his own life time, making millions of people rationalists and humanists.

ADVERBIAL NOUNS IN TAMIL-A HISTORICAL STUDY

Rose Mary, A.

The traditional grammarians of Tamil have not dealt with the nouns which function as adverbs. Modern grammarians or descriptive grammarians have also not discussed them sufficiently. However a few modern grammarians include them under particles (Rhenius, 1845:169,170 and Arden, A.H.1934:125). The function of nouns as adverbs can be seen in Tamil and in other Dravidian languages (Krishnamurti, Bh 1960:244,245). Caldwell makes mention about the adverbial nouns and takes adverbs of place, time, and cause and of other relations as mostly nouns. He also points out that some of those adverbial nouns are indeclinable, and those which are capable of being declined are rarely declined (Caldwell, R 1987:432).

While Tolkaappiyar enumerates nine patterns of the verbal participles, he lists the following six forms *pin, mun, kaal, katai, vali* and *itattu* in a separate sutra as

pin mun kaal katai vali itattu ennum
anna marapin kaalan kanniya
enna kilaviyum avaRRiyal pinavee. (TC,226)

The above forms, enumerated by Tolkaappiyar are not terminal suffixes, but are real free forms and they can function as nouns denoting place or time. But the forms *kaal* and *katai* do not denote place and do not occur in any other syntactic usage. Ceenaavaraiyar, one of the commentators of Tolkaappiyam, describes this sutra as

constituting these six forms that denoting the time of an action and occur in final position. They can be considered as verbal participles (vinaiyeccam)(Ceenavaraiyar, A commentary on TC, 226). Their occurrence in the phrasal construction can be shown as follows

vanta pin	`after having come'
varum mun	`before having come'
vantakkaal	`when having come'
vantakkatai	`when having come'
vantavali	`when having come'
vantavitattu.	`when having come'

These forms except *pin* can occur only as the constituent of relative participle construction. As the commentator says only *pin* can occur in the verbal participle construction as *kantu pin* `after seeing'. Hence these examples give supportive evidence that they are nouns. L.V.Ramaswami Aiyar's observation also seems to support this suggestion. He says, "TC. 229 refer to the forms constituted of relative participles (adjectival participles). The conditional meaning of forms like *vantakkaal* would arise, when these forms modify indeterminate or future verb forms. In the earlier stages of Sangam Tamil, such conditional forms are rare. The restriction of the form *vantakkaal* to the pure conditional appears to have been comparatively of a later period" (L.V.Ramaswami Aiyar,1938: 773,774).

Israel points out that, this type of construction is the pattern of adverbial expression. Further he explains it thus: "if two or more words which as one unit, have the function of an adverb, they may be identified as an adverbial expression" (Israel,M. 1973 : 219, 220). All the examples cited above are phrases consisting of two free forms, *ceyta* pattern of relative participle and a noun, as single unit, and have the function of adverbs. Though Ceenaavaraiyar denies the fact that they are formed of relative participle (*peyareccam*) and nouns, Naccinaarkkiniyar states it as the reason for Tolkaappiyar to place them in a separate sutra (Ceenavaraiyar, A commentary on TC, 229)

Usually nouns are not only inflected for different cases but also are distinguished for numbers, viz. singular and plural. But there is a set of nouns denoting time or place which are not distinguished for number - gender but are inflected for certain cases. They are real nouns at the morphological level, although they all function as pure adverbials in the syntactical level.

naan avanai <i>munnaal</i> /paartirukkireen	`I have seen him before'
avan <i>neeRRu</i> / <i>neeRRaikku</i> vantaan	`He came yesterday'
avan <i>vantapin</i> caappitalaam	`I shall eat after he has come'

These adverbials modify the verbs that follow them in sentences. Since they are of adverbial function, similar to that of the adverbial participles, Tolkaappiyar treats their second members as the termination of adverbial participles. Ilakkuvanaar explains that the adverbial participle – *vinaiyencukilavi* - means the verb which de-

pend upon another finite verb for completing its sense.(Ilakkuvanar,S 1963)

panmuraiyaayinum vinaiyencu kilavi
conmurai mutiyaatatukkuna varinum
connatu mutiya mutiyaman porulee.

From the above discussions, the six forms enumerated by Tolkaappiyar, can be considered as adverbial nouns. All these forms denote the time of an action as Tolkaappiyar says "anna marabin kaalankanniya enna kilaviyum". But the studies reveal that, even though the phrases like *vantapin*, *varumun*, *vantakkaal*, *vantakkatai*, *vantavali* and *vantavitattu* denote the time, in some other contexts they denote both the time and place.

In this paper the adverbial function of the six forms enumerated by Tolkaappiyar and their changes in structure and developments in the later period will be seen historically.

THE TANJORE NAYAKS AND THEIR TENFOLD DOCTRINE OF DEVELOPMENT

Sabarinathan, S.

This year marks the 500th anniversary of Krishnadevaraya's ascending the throne of Vijayanagar empire in the peninsular region of South India. The life and polity reached its zenith during this period with exceptional social, cultural and administrative achievements.

Among the many credits of Vijayanagar empire is the culmination of independent principalities such as Tanjore and Madura Nayaks both owing, one way or other their genesis from the remains of Vijayanagar empire.

The Tanjore Nayaks rule started around 1541AD (with Sevappa Nayak) and unceremoniously ended (with the death of Vijayaraghava Nayak) during 1673 AD. This 125 years of rule of Tanjore Nayaks turned out to be an extraordinary track on the art and cultural arena and on the growth development history of deccan.

This was also the time during which enormous change were effected in the "Choladesa". These changes paved way for definite pattern of development works which until that time was not clearly earmarked. In subsequent years, this development paradigm became fait accompli blueprint for area development and growth. These **TENFOLD DOCTRINE OF DEVELOPMENT WORK** were so firm and far-sighted that subsequent generations of states (including British) could not dilute or close this emerging doctrine of development.

These include (1) Religious work (2) Civic welfare (3) Royal splendour (4) Irrigation (5) Land revenue (6) Heritage preservation (7) State's support to traditional arts and crafts (8) Tolerance to alien faith (secularism) (9) Opening centres of learning & erudition (10) Creating township and beautification.

The effort of this research paper is to draw through various source materials and thus establish linkages in the emergence of such clear doctrine during Nayak's period, that pervaded through changed political and administrative currents and cross currents for more than three centuries.

THE REALITY OF THE KUMARI CONTINENT AS DESCRIBED IN THE CANDRAJNAN AGAMA

Sabharathnam, S.P.

Agamas and the Silpa Sastras are the very ancient scriptures which originated in Tamil Nadu. Based on the astronomical reference available in the Agamas, it is ascertained that these ancient scriptures are at least 10,000 years old.

There are 28 Primary Agamas starting from the Kamika and ending with the Vatula. In most of the Agamas there are copious references related to the Kumari Continent. While a brief description of the Kumari Continent is seen in the Agamas such as the Kirana, Mrugendra, Suprabhedha, Matanga and so forth, an elaborate and detailed description of the Kumari Continent is available in the Candrajnana Agama, the 19th Agama in the list of 28 Primary Agamas. The chapter titled "*bhuvanadhva patala*" of this Agama describes the whole extent of the Kumari continent, its main divisions, the incomparable elegance and serene beauty of the Kumari mountain, Mahendra mountain and Malaya mountain (Potikai Hills), the Bahulabindu River (Pahruli), Kapatapuram, the capital city of the continent, Kumari Ocean, Harbour City, Water-fort (Jaladurga) and such other essential components of the entire Kumari Continent.

The Kumari continent consisted of four major divisions –Kheta, Karvata, Pattana and Kubja. Since the Kubja division covered nearly half of the entire area, the Kumari Continent had also been called Kanya Kubja. The seven cities known as the 'Sapta Tala Nagara', 'Sapta Nalika Nagara' and so forth formed the main components of the Kheta division. It is these cities that have been described in the Cilapaatikaram as E1 Panai Nadu, E1 Tenga Nadu and so on.

All the four major divisions of the Kumari had been designed according to the system of town-planning as codified in the Agamas and Silpa Sastras. The kheta was based on the upa pitha mandala; the Karvata was based on the paramasayika mandala; the Pattana was based on the padmagarbha mandala and the kubja was based on the manduka mandala.

Incorporating all these details, the paper is presented under the following headings with essential illustrations:

- The twin source-scriptures essential for knowing the antiquity
And richness of Tamil Culture – Agamas and Silpa Sastras
- Agamic References on the Kumari Continent
- A brief summary of the bhuvana adhava patala of the Candrajnana Agama
(298 verses)
- The four major divisions of the Kumari Continent
- The system of town- planning adopted for the Kumari Continent
- The Mahendra Mountain and the Emergence of the Agamas and Silpa Sastras
- Descriptons of Kumari found in the Tamil Works tallying with the Agamic
Descriptons.

The exact meaning of the technical term 'Dravida' as given in the Agamas and the Silpa Sastras and such other important points find place in this paper.

JAFFNA TAMIL

Sadasivam, M.

The Jaffna dialect is as fertile as the Tamilnadu Tamil (JT). The most ancient features of classical Tamil are well preserved in JT. As the Jaffna Tamils have spread over many countries of the world it has the prospects of becoming a 'World Tamil'. A Dictionary of Jaffna Tamil has been compiled by me. It will run to about 1000 pages in print. Without the knowledge of JT one cannot claim to be a perfect scholar.

1. A deep study of JT (Jaffna Tamil) will convince us that it is one of the oldest dialects of IT (Indian Tamil). It is said that Eelattup puutan Teevanaar of Sangam Age hailed from Jaffna. The presence of the demonstrative base 'u' in the modern JT goes to prove that JT is as old as Sangam Age. (e.g) Uvan-(he), Unke (there), Uppaal (over there), utu (that) ect.,

Being separated from the mainland JT was least influenced by the incessant surging waves of Sanskrit and Aryan cultures. The Sanskrit loans and loan translations are comparatively few in number. JT has preserved, in fact, the ancient Tamil culture and the language. JT is comparatively pure Tamil when compared to the IT of 19th century. The JT has the innate capacity to preserve the purity of the Tamil language

II. The following ancient words are still preserved in JT.

The word 'uZhavaaram' 'a chopping knife for cutting grass' was popularized by st. Thirunaavukkarasar who was called 'uZhavaarap paTaiyaali' In Tamilnadu this word has gone out of use. JT has preserved this word. CaakkaTu' death' is a very ancient word. It is not in common use in IT, in JT cakkaTTip pooTTaan means 'he killed'.

The sangam word puRKai 'a pudding' is preserved as pukka in JT in the sense of 'boiled rice with conjee'. In the old Tamil 'aaRu' meant 'path'; aaRRuppa Tuttal means to guide someone. In JT aaRukaaTTi is 'one who guides'. The old word akaZhaan 'bandicoot' is preserved in JT. The word 'oZhukku' falling rain' is found in the kural beginning with 'niirinRiamaiyaatu ulagu' InJT oZhukkuniir is 'the fallinf rain water through the house-top'. The word tumi' raindrop' was used by kambar. It was out of use even in his own time. But it is well preserved in JT. The word turinjil 'small bat' preserved by JT is a very old word.

In JT there is a effect convord between the personal endings (subject)and the finite verbal endings (predicate) in the past tense.

e.g. naan vantananaan	'I came'
naankal vantananaankal	'we come'
nii vatani	'you came'
niir vantaniir	'you (honorific) came'
niinkal vantaniinkal	'you (honorific) came'
niinkal vantaniinkal	'you came'
avan vantaan	'he came'

This kind of concord is not available in any other dialect of Tamil. Even in Tolkappiam such a concord is not mentioned. Hence this stage may be deemed to presnt the pre-Tolkappiam age.

IDEOLOGICAL SIMILARITIES IN TIRUKKURAL AND TELUGU LITERATURE

Sampath Kumar, M.

In recent times, a much discussed subject is the ideology of World Literature. The literature which stands for world standards and which deals with humanly without any reservation can be called as world literature. In such cases only very few literary works and very few writers will come to the world literary screen. Among them Tirukkural is one of the masterpieces.

Most of the Kurals are based on morals while morals are universal. Telugu and Tamil societies are similar in many aspects. Hence morals in Tirukkural and Telugu literature have much in common. The difference is all the morals are bounded in one Tirukkural in Tamil, whereas in Telugu it is spread from the 11th to the 18th century works. Poets of these centuries, though they adapted their works from Sanskrit to Telugu, they used similar morals in their works available in Tirukkural.

In this paper we will discuss about the ideology of Tiruvalluvar, how it has been represented in the Telugu literature and also the translations of Tirukkural in Telugu. About twenty translations are available in Telugu, which may be considered as highest in Indian languages.

ORIGIN AND DISSEMINATION OF TAMIL AND SRILANKAN BRAHMI SCRIPTS

Sampath, M.D.

The early cave inscriptions from Tamilnadu are in archaic Tamil not to speak of the occasional use of Prakrit . The Srilankans introduced the art of writing in the rudimentary form during the pre- Asokan period. The pre- Asokan script of Srilanka is conspicuous by virtue of the absence of inherent *a*-vowel value, conjunct consonants, gutturalisation of soft letters, the replacement of dental with palatal and the replacement of aspirates by inaspirates. The Srilankans knew the rudimentary form of writing, while the Buddhists developed the writing into inscriptional medium.

Srilankan scholars have suggested the radio carbon dates between 600 and 500 B.C. for the writing on pottery as against the thermo luminescence dating from 700 to 1st century B.C. The palaeographical writing on the sherds from Anuradhapura do not agree with these dates. The excavation results rule out the supposition of some scholars, that the art of writing was introduced in Srilanka by the Buddhist missionaries by the time of Asoka. (3rd Century B.C.). It is the Tamilians of the Pandya country who employed the rudimentary Brahmi alphabets first than the Srilankans in the light of predominantly rudimentary features seen in Tamil cave Brahmi scripts as seen in the Mangulam cave inscriptions including the recently discovered ones. The excavations conducted at Kodumanal, Porunthal, Thandikudi, Adichchanallur, etc., have yielded inscribed potsherds at megalithic levels. Interestingly the human settlement at Thandikudi goes back to pre-Iron age times. Also at Porunthal, the graffiti marks and the Tamil Brahmi scripts on pottery have been found out at the iron age graveyard along with hundreds of beads. At Adichchanallur one of the burial urns of

black and red ware contains the Brahmi writing. It is, therefore, possible that the iron users are responsible for the introduction of rudimentary Tamil cave Brahmi script employed in the Tamil inscriptions and for the growth of Tamil culture.

STATUS OF TAMIL AMONG WORLD CLASSICAL LANGUAGES

Sanmugadas, A.

The Western Missionaries and scholars have contributed massively to translate Vedas, Upanishads, Ramayana, Mahabharata, works of Kalidasa, Bharavi, Magha, etc. Scholars like Maxmuller, Winternitz, MacDonald, Keith, Sir William Jones, etc. have played a leading role in bringing Sanskrit to the world. Similar attempt has not been made to bring Tamil, another Classical language of India, to the world. But Dr. G. U. Pope by his translation of Tirukkural and Tiruvacakam has made the world to know that in India apart from Sanskrit there is another equally rich language called Tamil. Such attempts have not been accelerated to bring Tamil to the global level. One may at this stage ask whether Tamil possesses a level of excellence to be at the global level and to be among the world classical languages.

Apart from other aspects, Tamil like Chinese and Greek (the fact that Old Greek is not spoken now has to be taken into consideration) languages is still alive and is rich with modern literature. Some may think that dead classical languages could be considered as the real ones. Death may be holy but living is glorious. This is what we could say regarding the dead classical languages like, Latin, Persian, Hebrew and Sanskrit and the living classical languages such as Chinese, Greek and Tamil. The aspects of antiquity and the continuity of the classical Tamil language show that Tamil has a respectable status among the world classical languages. This point particularly the continuity of the Tamil Classical language is discussed with examples in this paper.

The antiquity and the continuity are found not only in the language but also in the growth and development of Tamil literature. In the literary development of Tamil, one could observe a steady and unbroken growth.

India is proud to have two Classical languages. This gives a unique status to both Sanskrit and Tamil among the world Classical languages. Further, for an understanding of the Indian culture as a whole, the scholars are now aware that Tamil studies are inevitable. Like the other classical languages to various civilizations of the world, Tamil along with Sanskrit has contributed much to the building up of famous Indian civilization. This will be discussed in detail in the paper with appropriate illustrations.

Both Greek and Sanskrit civilizations have offered their best literary and cultural productions to the world. Tamil civilization too flourished at the same time. But it has not been brought to light. Its global status is very much felt at this time. In order to bestow the Tamil contribution as the possession of the whole world, Tamil classics must be rendered in as many languages as possible so that the whole world will come to know that there is a big collection of literature that have extremely civilizing influence to the humanity.

TAMIL-BRAHMI INSCRIPTIONS-DATE AND RELIGION - AN ASSESSMENT

Santhalingam, C.

Ninety four Tamil-Brahmi inscriptions are noticed so far in Tamil Nadu. Most of them are found in and around Madurai region. Except four, the rest of the inscriptions are found engraved on the rock caves and beds associated with 'Jain religion'. Their origin, date and the religion are still remaining as a matter of controversy among scholars. Some scholars are having the opinion of North Indian origin and the date it around 300 BCE. Others claim indigenous origin of the Brahmi script and assess the date to 500 BCE. These different schools of thoughts are discussed in this paper for a suitable conclusion.

Another interesting problem is the religion of the authors of the script. Pioneer scholars like T.V. Mahalingam, have put forth the idea of Buddhist association of the authors of the Brahmi script. Some others like I. Mahadevan have confirmed the Jain association of the authors.

Recently Prof. K. Nedunchezian has put forth an opinion regarding the Ajivaka association with the authors of the Brahmi script. He questions the previous theories advocated by the pioneer scholars and tries to associate them with Ajivaka religion.

All these ideas and theories are discussed in this paper and a probable conclusion suggested.

TAMIL LANGUAGE AND TAMIL CREATIVE WRITINGS IN MAURITIUS

Saraspedee Tirumalechetty

1.The background of Tamil language in Mauritius and the impact of "creole" in the lives of Mauritian Tamils.

"Creole" as the communicating language of all Mauritians has a major role to play in the lives of Mauritian Tamils. Ultimately Tamils forgot their mother tongue. This search looks into the circumstances and how this change has taken place.

2.The effect of Tamil Poetry of Mauritian Tamil Writers.

The origin of Tamil Poetry is old as the language itself. Namely 'Poorananooru, Agananooru, Paripaadal, Manimegalai and Sivagasindamani. At the same time we cannot forget Thiruvalluvar's Thirukkural and Bharathiyar's poetry works. This paper also delves into the creative writings of Mauritian writers and how Tamil Poetry has contributed towards their writings.

3.Folk songs, prayers and Drama

Folk songs, street plays and prayers composed by local writers did exist. These must have been the origin of creative writings in Mauritius. But unfortunately they have not been published. Why? The contribution of the National Drama Festival to encourage local writers in this field is yet another part which has been dealt with in this search.

4.The relation between religious beliefs and practices and creative writings.

While the celebration of religious festivals has been moments of intense devotion, it has also helped the Tamils to express their religiosity in a number of ways.

5.Formal Education and creative writings.

Formal Tamil Education was introduced in the primary level in 1954 and in 1980's for secondary level. Now Tamil is being taught in the tertiary level. This paper also probes to find link between Formal Education and creative writings.

Conclusion:

Although Tamil language has been one among the first Asian language taught in Mauritius, unfortunately with time, this beautiful language has lost its value. Hence, Tamil creative writings are very rare. This paper therefore has looked into the background of Tamil language in Mauritius and Tamil creative writings with the hope of rekindling the interest of many others in this field.

GENDER CONSTRUCTION IN TAMIL FOLKLORE **Saraswathi Venugopal**

Analyses of roles and statuses of women and the hidden meanings of their voices found in oral literature and myths help one to understand the role and influence of gender system.

Oral traditions have existed everywhere, alongside institutionalized and literate culture and in a dialectic interaction with it. Both men and women have been its producers and performers. The goal of a folkloristic feminism is to try clarify what part women have played in oral tradition as well what sorts of traditions they have used and how. On the other hand oral tradition also reflects the gender concepts of its time so that it can be examined as part of the symbolic system which justifies and reproduces the prevailing roles and relations between the genders.

Gender denotes the assignment of characteristics associated with masculinity or femininity. As a community category it provides pre-defined, pre-ordained spheres of activity, modes of dress, forms of deference and expectations about behavior. As a term it derives from grammar which traditionally recognized three possibilities: masculine, feminine and neuter. Assignment of gender in arbitrary and neutral in its effects in the case of grammar, but in society gender assignments are powerful and produce fundamental differences in world view for women and men as well as for girls and boys.

Folklore can be used to express and reinforce acceptance of the dominant norms, concepts and power structures at which time we can speak of folklore as a tool for consensus. It can be used to present an alternative also, a different sort of picture of the world, at which time we can speak of folklore as a culture of contestation. The present study tries to establish how oral tradition reflects the gender concepts of its time through various genres of Tamil oral literature.

**AN ANALYSIS OF THE COMPONENT PARTS AND STRUCTURE OF
THE FABRICIUS' TAMIL-ENGLISH DICTIONARY (1779 AND 1809)
AND ENGLISH – TAMIL DICTIONARY (1786)**

Saravanan Raja

Johann Philipp Fabricius (1711-1791), linguist and bible translator of the Danish-Hall Mission in South-India was born near Frankfurt am main, Germany. Fabricius, after finishing a full course of studies in both law and theology, arrived in South India in 1740. The first dictionary printed in Tamil and English were compiled by missionaries, which were printed in Vepery, Madras (1779/1782). The first edition enlarged by Carl Paezold and William Simpson appeared in 1809. The recent research in matalexicography based on the structure of the dictionaries identified by Hausmann and Wiegand (1989) and Wiegand (1989) will be used in comparing these two editions. The component parts of a dictionary or other reference work in terms of its overall design. Viz. macrostructure and contents of individual entries, viz. micro-structure will be taken into consideration, while comparing FAB1779, FAB1809 and FAB English –English dictionaries. The main focus of this present paper will be the presentation of polysemy, treatment of homonymy (that is selection of lemma) and providing lexical description in these editions. The study will be quite interesting to check the structural development of the dictionary in respect to the learner's point of view. This study will pave a way for the development of Missionary Linguistics in the Indian sub-continent.

ADICHANALLUR: A PREHISTORIC MINING SITE

**Sasisekaran, B. Badrinarayanan, S. Venkata Rao, D. Sundararajan, S.
Raghunatha Rao, B. Rajavel, S.**

The geo-archaeological survey at Adichanallur and Krishnapuram was carried out in the year 2004. The resultant study revealed that the so-called prehistoric burial sites were one of the longest open cast mines of ancient times. The open cast mines exploited by the early miners at Adichanallur extend over 2Km in length and 500meters in width and covers an area of 114 acres extending into adjacent hamlets of Karungulam and Kalvi. The site bordered on the south bank of the River Tamraparani along its north- south gravel ridge. The old working appears to proceed in approximately ENE-WES direction. The old working at Krishnapuram stretches more than one Km in length and 500meters in width. The ancients mined copper, gold and iron at Adichanallur and Iron at Krishnapuram. The survey located old workings at Adichanallur. The collected samples of ore, slag and some of the copper and iron artefacts from the exposed burials were analysed for their elemental composition. The study of metallic artefacts revealed that the technology of melting, casting and metalworking was prevalent in that period at Adichanallur. The age of the burials were ascertained through the dating of the pottery pieces from different level by Thermo Luminescence [TL] and Optically Stimulated Luminescence [OSL].

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**A STUDY OF LEXICAL DYNAMISM
(WITH REFERENCE TO THE TRANSLATION OF Tirukkural into ENGLISH)**

Selvakumar, P.

Tamil is a language enriched with profound literature. The Tamil scholars and poets throughout the ages have contributed to the balanced growth of Tamil language and literature. Equally an attempt of translating Tamil literature into other foreign languages could also proved to be the remarkable contribution for the growth Tamil language.

Translation is not an act of translating the words from one language to another; but translating the meaning. 'tirukkural' one of the classical text with the unique specially of tiruvalluvar's versatile erudition is that he explains the mighty and lofty theme in a small couplet. There are near about 80 translators have attempted to render the contention of all 1330 couplets into English and also other world languages. Most of the attempts witnessed with the inclusion of lexical synonymy in their renderings. However, lexical synonymy is one of the procedures of translation and it is the last resort of the translators. In any dimension that interprets the concepts of the tirukkural through the work of translation is identified that the original conceptions have been transferred maximally with the parallel chosen from the ground of synonymy. This is an issue so far, which ever debatable and eternally not confined with concrete solution.

In the field of literally translation, more time has been devoted to investigating the problems of translating poetry that any other literary mode. Many of the studies purporting to investigate these problems are either evaluation of different translations of a single work of personal statements by individual translators on how they have set about solving problems.

An attempt is made in this paper with the aiming to analyse the criteria of lexical dynamism employed in English translations of tirukkural done by various translators. This paper tries to distinguish the lexical replacement attitude found in between different translations. In this context the translations done by G.U. Pope and Drew & John Lazarus are compared with the translations of M.R. Rajagopala Iyengar, V.V.S. Iyer, Rajaji, I.D. Thangaswamy, M.S. Poornalingam Pillai, and M.S.M. Michael. Few couplets have been selected for the study.

**IN SEARCH OF CURE FOR HIV/AIDS
– PAST EXPERIENCE FUTURE EXPECTATIONS**

Selva Shunmugam, P. & Deiva Nayagam, C.N.

Modern Anti Retroviral Therapy (ART) only hopes to prolong life by suppression of HIV multiplication without clear elimination of the viruses, despite a reduction to below the measuring capacity of the instrument (50 copies / ml of blood). Many

viruses hibernate in safe havens of the body.

Siddha System of Medicine, though more than 10,000 years old has described various manifestations which correspond very closely to HIV/AIDS in the pre ART era and combinations of Siddha preparations are advised along with promoting abstinence and mental and physical strength.

The main thrust of Siddha Medicare is to strengthen the body naturally and promote the rejuvenation of bone marrow, lymph tissues including those of liver and spleen as well as the Gastro intestinal tract.

The strength of the approach lies in strict diet advices, avoidance of recreational and addicting agents like tobacco, alcohol, white sugar, purified salt and highly polished rice amongst other things. *Siddha* approach involves a complete reorganization of daily life style activities (*Nal Ozhukkam*), so that the physiological, circadian rhythms, hormonal and metabolic changes are enhanced. The *siddha* system (like the advice in Traditional Chinese medicine – TCM) encourages nourishing breakfast, a good lunch with 6 different tastes, vegetables, hand pounded rice, buttermilk with cow's ghee, the light fruits and cereal based supper (evening meal) before 7.00 p.m. This corresponds to the maximum power of digestive system (*Pas Thee*) during the day after Sunset.

Life style modification includes head bath, bowel and bladder regulated habits, exposure to morning and evening sunlight, exercise including walking, yoga and *pranayama*.

It will be increasingly appreciated with actively exercising, well nourished and mentally balanced person can cope up with the onset of AIDS after being infected with the viruses.

In *Siddha* system every patient is considered a unique individual and *Siddha* Physician prescribes drugs tailor-made for each patients. For the convenience of treating thousands of patients *Rasaganthi mezhugu*, *Amukkara choornam* and *Nellikai Ilangam* (RAN Therapy) are almost used as standard base for every patient modified according to individual needs.

Modern methods of assessing the Immune parameters like CD₄, CD₈ count, viral load and inflammatory markers like ESR and CRP will make it easy for International comparison.

Many patients of Tamil Nadu have now stopped ART and are maintaining reasonable health despite multi system involvement. The role of sunlight, *Kaya Kalpam* formulations, *Varma* approaches and ancient wonder formulations like *mani*, *muppu*, *kattu kalangu*, *gugu kuligai* have not been explored fully.

PSYCHOPHYSIOLOGICAL INSIGHTS IN THIRUKKURAL

Semmal Manavai Mustafa

Psychophysiology is a term derived from the Greek language and it is a branch of psychology that is concerned with the physiological bases of psychological processes. This medical field links psychology and physiology. The perspective of studying the interface of mind and body makes psychophysicologists most distinct.

Psychophysiology is different from physiological psychology which looks at the physiological mechanisms which lead to psychological activity. This field is closely related to Neuroscience. While psychophysiology was a discipline off the mainstream of psychological and medical science prior to the 1960 and 1970s, more recently, psychophysiology has found itself positioned at the intersection of psychological and medical science, and its popularity and importance have expanded commensurately with the realization of the inter-relatedness of mind and body.

Thirukkural authored by Thiruvalluvar is a classic literature made up of 1330 rhyming Tamil couplets organized into 133 chapters. The couplets are divided into 3 sections and 133 chapters. Each chapter contains 10 couplets. A couplet consists of seven *cirs*, with four *cirs* on the first line and three on the second. A *cir* is a single or a combination of more than one Tamil word. It is considered to be the first work to focus on ethics, in Dravidian Literature. Thirukkural expounds various aspects of life and is one of the most important works in Tamil. Thiruvalluvar's year of birth has been fixed as 31-32 BC. Thirukkural is and remains to be the book that has been translated into the most number of languages and hence it is called as "Ulaga Podhu" meaning the Common Scripture for the world.

The psychophysiological insights seen in the coup of thirukkural are analyzed and explained in this research paper, Surprisingly many couplets have details and reference to psychophysiological concepts proved by scientific research in the recent times.

To mention a few in this abstract,

In Kural 3, Thiruvalluvar talks about the relationship between cognitive ability and longevity. In Kural 6, Thiruvalluvar mentions about the possibility of humans to self regulate and guide the special senses, he also mentions that such abilities can enhance longevity. In Kural 9, Thiruvalluvar mentions about the negative influence on sense when the sensation is lost, this can be related to the retrograde atrophy of the sensory system with receptor loss.

In Kural 65, Thiruvalluvar talks about the positive influence on the mothers sensory system by stimulation of the offspring, this can be correlated with the changes in neurohormonal levels in the central nervous system and by endocannabinoids. This delves into the areas of Psychoneuroimmunology.

The first rational theory of the Autonomic Nervous System was put forward by the English Physiologist Langley in the year 1903. Langley coined the term autonomic nervous system. This part of the nervous system is not under the voluntary control and hence it is called as the ANS. Interestingly, 2000 years before, Thiruvalluvar in Kural 71, explains about the nervous regulation of human emoticons and about the lacrimal glands and mentions that it is autonomous, this can be related to the autonomic nervous system.

In Kural 69, Valluvar compares the emotional state of the brain experienced during the childbirth and at years later. He clearly explains about the psychophysiological fact that happiness fills the brain during the immediate postpartum period, this can be correlated with the neurohormonal and cerebral circulatory changes physiologically experienced during this period. These are high end scientific truths proved

only after the invention of brain scanning devices, it is stunning to know how possibly a writer 2000 years before can write about it.

Only a few of the very many places in Thirukkural which glides and overflows with Psychophysiological science are mentioned here. This Original research article is clearly the "FIRST RESEARCH ARTICLE" in the world to view this classic Tamil literature, from the Psychophysiological point of view. This research paper brings out the relationship between a literature written more that 2000 years before with a scientific discipline which is only a few decades old. This paper will open the door for a deeper thinking among the Phychophysiolgists the world over; it is a proof that the Thirukkural is really the world's common scripture and a superior quality book carrying great relevance in the modern world of medical sciences.

SOME ANCIENT AND MEDIVAL PANDYA COINS FROM TAMIL NADU IN THE COLOMBO NATIONAL MUSEUM, SRI LANKA

Senarath Wikramasinghe, E.A.

Sri Lanka is an island located in the Indian Ocean at the Southern tip of India. Sri Lanka had trade contacts from ancient times. Historical, archaeological and numismatic evidences indicates the close contact of Sri Lanka with various South Indian trade groups.

Due to trade contacts large number of South Indian coins belonging to a period ranging from 3rd c.B.C. to 14th c.A.D. have been found in Sri Lanka. Colombo National Museum has a good collection of South Indian coins. Colombo National Museum was started in 1st January 1877. It is the first and largest Museum in Sri Lanka. This Museum functions under the Department of National Museums. From the beginning to the present, various types of coins have been acquired by the Museum from field research, excavation, purchasing, gift, exchange and loan. At present 73,500 local and foreign coins are in the possession of the

Colombo National Museum coins collection. Among them 2155 coins are of South Indian origin which have been found in various places in Sri Lanka. Out of this only few coins have been studied till now. Some important coins, ancient, medieval, Pandya coins from Tamil Nadu are given below.

Sangam Age Pandya Coins

Coin No.1

Accession No.37.25.22

Metal = Copper; Size = 2.35 x 2.21 cm; Weight = 8.02 gms.

Obverse: Bull facing right. In front of the bull on the right bottom there is a six arched hill with a dot in each

arch. Above the hill, there is a tree-in-railing. On the left top corner there are two human figures, but they

are not clear. They are within a wavy line passing from left side to the right top.

Reverse: Stylised fish symbol.

Provenance: Kandarodai, Sri Lanka.

Obverse Reverse Eye copy

Coin No.21

Accession No.37.25.22

Metal = Copper; Size: = 2.2 cms x 2 cm; Weight = 5.2 gms.

Obverse: Elephant standing facing left; Above the elephant there are several symbols which are worn out.

Behind the elephant there is a tree.

Reverse: Stylised fish symbol.

Provenance: Sri Lanka; exact location unknown.

Later period coins

Coin No.3

Accession No.70.1.16935

Metal = Copper; Shape = Circular; Size = 3.2 cm; Weight = 3.25 gms;

Obverse: Sacred tree between two vertical fishes.

Reverse: Couchant bull facing left. Crescent above the bull.

Unpublished, very rare coin, period unknown.

Provenance: Sri Lanka; exact location unknown.

Obverse Reverse Eye copy

Coin No.4

Accession No.70.1.16521

Metal = Copper; Shape = round; Size = Diameter = 1.8 cm; Weight = 2.22 gms;

Obverse: Three fishes vertical. Crescent above.

Reverse: Standing horse facing right. In front a lamp and staff. Above the horse Chank.

Unpublished coin, good condition, period unknown.

Provenance: Jaffna.

Coin No.5

Accession No.25.32.8

Metal = Copper; Shape = Round; Size = Diameter = 2.026 cm; Weight = 3.04 gms;

Obverse: Two vertical fishes in between two lamps. Crescent above and three parallel lines below.

Reverse: Couchant bull facing right in between two lamps. Crescent above. Unknown symbol under the bull.

Unpublished. Period unknown.

Provenance: Anuradhapura.

Obverse Reverse Eye copy

Coin No.62

Accession No.70.1.24855

Metal = Copper; Shape = Round; Size = Diameter = 1.67 cm; Weight = 8.63 gms;

Obverse: In the dotted circle, standing figure.

Reverse: In the dotted circle, Tamil legend '*Ellamthalaiya*' in between two vertical fishes.

This coin was issued by Jatavarman Sundara Pandyan (1251-1274 A.D.)

Provenance: Polonraruva.

Coin No.73

Accession No.2.57.19.6-1

Metal = Copper; Shape = Round; Size = Diameter = 1.65 cm; Weight = 3.14 gms;

Obverse: Two fishes separated by a state umbrella.

Reverse: Tamil legend not clear. Looks like *Vema Perumal*.

Unpublished. Period unknown.

Provenance: Attikuli-Jaffna.

Obverse Reverse Eye copy

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CINEMATIC EYE OF THE COMMERCIAL TAMIL FILMS

Seshadri, N.

"Film is a window through which we can see the world" is the observation made by Benjamin Dunlop, Professor of Film, South Carolina University. This is true with special reference to some of the commercial films in Tamil.

"In a film, camera should speak more than the sound track, but one should be parallel to the other and not the perpendicular bisector of the other" said C.V. Gopal, the former Dean of Film, Film Institute of Pune. This view is endorsed by a reputed Cinematographer of Tamil, Balu Mahendra in his own way. He is of the opinion that most of the films in Tamil released upto 1986 are only photographed All India Radio plays. But there are exceptions to this Raththakanneer (Tears of Blood) Nalathambi, (Graceful Brother) Parasakthi, (Benevolent Goddess of Power) Nadodi Mannan, (Nomad and king) Poompuhar (A magapolitan City of ancient Cholas) Kalyanapparisu, (Marriage Gift) Kappalotiya Thamizhan, (A patriot of India who sailed a swadeship) Thillana Mohanambal, (An Exponent in Classical Dance of India) Vanjikkottai Vaaliban (Youth of Vanjikkottai) and Kuladeivam (Family Deity) are to be considered Celluloid literature and Visual Poetry.

Shivaram Karanth an exponent in theatrical arts of Karnataka had his own views about the visual media. He said "Film magnifies man, T.V.minimises man, radio visualizes man but theatre actualizes man". Modern Tamil Films thanks to the advancement in science and technology make a positive register among the classes and masses. The introduction of special Effect Generator (SEG), Avid Editing machine and computer graphics add new dimension to the Tamil Film world. The personal interest of the present Chief Minister Dr.Kalaignar in the field is a reward and reinforcement to the artists and technicians of the film world. "Look! Listen and Learn" is the latest definition of Education. Some of the Commercial films have educative value and melodious message to the world.

ANTHOROPOLOGY OF MEDICINE: A PROFILE OF PLANT AND ANIMAL MEDICAMENTS USED BY THE SIX PRIMITIVE TRIBES OF NILGIRI HILLS, SOUTH INDIA.

Sethuraman, M. & Rajan, S.

The Nilgiri hills honoured as " The Blue Mountains" lies in the western ghats of Tamil Nadu. The hills are stupendous mountain ranges housing an area of 2543 s.q.km with undulating hills and elevations fluctuating from 300m-2623m above MSL. It is characterized by rich diversified flora and fauna distributed over the topical to temperate zones. This region forms the abode of six anthropologically well-defined primitive tribes namely, Todas, klotas, Irulas, Kurumbas, Paniyas and Kattunayakas. A map is provided to shed the distribution of these groups in the Nilgiri district.

In this research paper, we provide a brief description of various plants and animals used as folk medicine by them in their native therapeutic realm of herbal cures for many ailments. An inventory of plants and animals with their scientific names, local names, family and their medicinal uses are presented here. Besides this, various magico-religious ways of treating the sick by them are also highlighted and discussed. These preliminary observations offer good basis for scientific inquiry into their folk medicine.

WIDOW REMARRIAGE IN TAMIL AND SANKRIT LITERATURE

Sethuraman, V.L.

Tamil and Sanskrit shine supreme as two eyes in the realm of literature right from ancient times. Many facets of our culture, habitats and the like were brought to light through our treatises. At the same time, the deficiencies and ill happenings were highlighted by our scholars all along. Although everyone was generally held in high esteem for the most part, certain parts of our society were not treated fairly at certain times, and women were no exception. To address this unfair treatment meted to women, people from all walks of life including political personalities, scholars, and poets contributed a lot by striving to set things right, and by trying to establish a good status for women. Their efforts addressed issues like child marriage, women's education, sati, widow remarriage, etc.

In India, many social reformers were actively involved. Swami Sahajanand Saraswathi (1889-1950) fought for uplifting women; S Rahu Rajarshi IV of Kolhapur (1874 -1922) criticised child marriage and encouraged widow remarriage. In the same way, Jyothirao Phule, Raja Ram Mohan Roy, Acharya Balashastry Jambhekar, Ishwar Chandra Vidyasagar propagated the upliftment of women and widow remarriage. They were the real acharyas by preaching the tenets and strictly following them in their personal life.

Maharshi Chondo Kesav Karve (1858-1962) was a great social reformer and was given the Bharat Ratna award for his efforts to encourage widow remarriage. In Tamil Nadu too, A. Madhaviah (1872-1925), who was a renowned social reformer and bilingual writer, contributed a great deal in highlighting the social evils and advocating widow remarriage through his marvelous Tamil and English novels and other forms of literary compositions. He was a contemporary of Mayuram Vedanaya-

kam Pillai and B. R. Rajam Iyer. Madhaviah, through his Padmavathi Charithram, highlighted the social evils and established a range of reforms. It is he who stressed the importance of teaching Tamil as a compulsory subject at the college level in his capacity as a senate member of the university of Madras. He became the forerunner of the movement to be followed by later writers such as Pudumai Pithan and Jayakanthan. The present paper analyses the work of A. Madhaviah in the context of Widow remarriage.

**ENERGY EFFICIENCY - ENERGY/EFFICIENCY:
Shan Shanmugam, P.E.**

For the last two years I have been devoting all my time for "Energy Savings" and my goal is to cut down the use of Electricity by 50%.

As we do not have enough power and have a rough time with power cuts in India and Tamil Nadu, with generation and distribution of electricity, I would like to examine how the other countries, have addressed this most critical issue, in the following short paper.

**EARLY COINAGE IN THE TAMIL COUNTRY
Shunmugam, P.**

The appearance of coinage in the Tamil country is well attested in the early historical period by the issues of coins by the Sangam dynasties. The Pandyas and Cheras were the first to adopt the punch marked coin system, probably from the pre Mauryan kingdoms. The punch marked coins of the Pandyas, with the fish emblem, the dynastic symbol, are known from Bodinayakanur hoard and also from few stray finds from Madurai. The Chera coins with the bow and arrow emblem are known from the Amaravathi river bed at Karur. No punch marked coin attributable to the Sangam Cholas was reported so far. On a comparison with the punch marked coins of the Mauryas, those Pandya and Chera issues are considered as issued in the first century B.C. Later, during the early centuries of the Christian era, several die struck coins with punch marked symbols were issued and they are assigned to the Sangam dynasties. During this period some of the chieftains also issued die struck coins with punch marked symbols. Their attribution to particular chieftains could not be made out, since the dynastic symbols of chieftains are not recognised on them.

The coins studied in the paper represent the uninscribed ones, which are identified as issued by the Sangam dynasties on the basis of their dynastic symbols found on the reverse. The several un inscribed coins of the early historical period are studied to understand the nature of the emergence of coinage in the early historical period and the use coins leading to a monetary economy. The various symbols on the coins including the royal emblems are analysed historically. The minting of these coins was another process related to the development of local trade as well as long distance and international trade activities that emerged in the Tamil country.

TOLKAPPIYAR'S CONCEPT OF SEMANTICS

Shanmugam, S.V.

Semantics has now minimum three major areas called lexical semantics (the meaning of words), sentence semantics and discourse semantics (content of the poems)

A word is defined by tolkaooiyam as having form and meaning (s.641) and the latter are of two kinds, denotative and connotative (s.642). The denotative meaning is discussed mostly in the section on grammar and the connotative meaning, on poetics and prosody.

The concepts of synonyms and homonyms are found in the uriyiyal (S.782) and the concept of polysemy seems to have three implied in the descriptions of common nouns.

The concept of hyponymy is found only with reference to the verbs as ve:ruvinai 'verbs of hyponyms' and potuccol 'superordinate term' (S.529)

In the chapter on case syncretism, the metonymy (a:kupeyar in Tamil) is defined (S.598) muraN 'opposition', four major rhymes (S.1345) includes antonyms positive and negative verbs and two contrasting words within a semantic field like red and black in the field of colors.

E ncu porul kilavi, (S.913) is nothing but the syntactic semantics.

Eccam 'remnant' and payan\ 'result' as two of the poetic elements (S.1259) belong to discourse semantics. The former is of two kinds, col 'utterance' and kur\ippu 'implication' generally interpreted to be equal to dhavani in Sanskrit (S.1462) 'payan\ ' is perlocutionary act (of the speech act theory, S.1459)

Another element of poetry, yappu (literally prosody) is defined as the correlation of form and meaning (S.1335). The recent study of Tamil poetry has shown that the variations of forms (phonology, morphology and syntax and no of lines etc.) between two contrasting thematic units within a poem have some semantic correlation and thus seems to suggest that form has meaning in poetry.

Two literary genres, ankatam classified under various genres of uappu is defined as concealment of direct meaning (S.1420) and ku:r\ri tai vaitta kur\ippu 'implication referred in the speech' (S.1421) classified as one of genres on the basis of unlimited number of lines (S.1429) is explained as kur\ippu mol\i 'implied language' (S.1435) would come under discourse semantics.

The semantic concepts, popular and least understood are uLLurai and iracci. uLLurai is a kind of continuous metaphor of the karupporul found in the same poem but the sub-classifications as uvamam, cuTTu ect. are not at all clear. The detailed study has revealed certain things and it will be noted in this paper.

A STUDY ON THE TRANSLATIONS OF THREE TAMIL PLAYS OF M. SHANMUGALINGAM

Shanmugayogini Ravindran

Mr.M.Shanmugalingam, popularly known as Kulanthai Shanmugalingam has contributed immensely to the Sri Lankan Tamil Theatre. He emerges as the foremost Tamil

dramatist of Jaffna, Sri Lanka. From the 1950s to date he has produced dramas for the children's stage, the school children's stage and the community stage. The plays selected for the study are written for the community theatre. They are based on the themes war, violence on women and migration. The play Man Sumantha Meniyar portrays "the type of social tensions and problems Tamils of Northern Sri Lanka have been facing during the contemporary ethnic war situation" (K.Sivathamby 2007 vii). The 'Velvithee' "questions seriously the values held sacred by the Tamil community", and "Entayum Tayum" depicts the plight of the parents whose children have migrated. These plays have provoked S.Pathmanathan (So Pa) who is an eminent Tamil poet, translator, a critic and a lecturer of English literature at the University of Jaffna and Palaly Training College. By translating into English, Shanmugalingam who is rooted in the Tamil classical/folk idiom So Pa has made his mark on the literary scene.

This study intends to research on Mr.S.Pathmanathan's translations of these three Tamil plays written by Mr.M.Shanmugalingam. The research questions for this study are to find out whether So Pa's English translation has pulled the reader/audience towards him or towards the script; whether he has been successful in transmitting the socioeconomic, cultural, religious, political, linguistic and geographical elements through his translation; and whether the translator initiated the target language reader into the sensibilities of the source-language culture. The data needed will be based on the analysis of relevant literature, interviews and questionnaires. The study will evaluate the effectiveness of the translation at the lexical, syntactical, and stylistically levels.

TAMIL FOR NATIONAL INTERGRATION

Sherfraz

Literature is the mirror of society life. It reflects joys and sorrows of our soul .It gives happiness to the reader and also to the society.Tamil, it is said is the oldest language older than almost all languages of our country and it is very rich in literature. Oldest saying of Tamil

YADUM OORE , YAVARUM KELIR

(All are our Land and every one is our relative) - Kanian Poonkundranar

this line proves that how Tamil language has been showing concern about National integration.

(1) IMPORTANCE OF TAMIL :-

Ancient Tamil Literature consists of TEN Idylls, EIGHT Anthologies, FIVE epics and HUNDREDS of minor works, which are PATHU PATTU,ETTU THOGAI AIMPERUM KAVYAM ETC.

(2) TAMIL FOR UNITY AND DIVERSITY :-

In ancient Tamil Literature Universal Integrity has been stressed.King SERAN SENGUTTAN, brought stones from Himalayas to build temple for Kannagi in Tamil Nadu. 'Vellipani malayin meetu ulavuvom Adi melavikadalmuzhuthum kappal viduvom' connecting the land mass between Himalayas and Indian Ocean. In Manimekalai,

woman in the SOUTH Dancing to the tunes of North Indian Music has been described.

(3) NATIONAL INTEGRATION IN KURUNJI PATTU:-

Poet kapilar described the friendship, love and affection in the heart of Tamil's by giving good messages. It always stands for National Integration.

(4) NATIONAL INTEGRATION IN TIRUKKURAL:-

Thiruvalluvar highlighted Unity in Integrity. Love, peace, friendship, dedication, patriotism lead to the progress of the country. Religion, caste, creed, language and color should not be hurdle for the progress of mankind.

(5) NATIONAL INTERGATION IN SILAPPAHIKARAM:-

It is described that chola king sengottavarn had friendship with the king of North India and he accepted many gifts from them. In this story-Mathallan travelled from Kanyakumari to Ganges. In Silapadikaram.

(6) NATIONAL INTERGATION IN KAMBA RAMAYAN :-

Kamban's Ramayana says that Rama was the best example for National Integration. In this Lord Rama accepts GUHAN as his fifth brother, Sugreeva as sixth and Vibhishan as seventh brother, even though all the three represent various communities. Rama never showed any partiality on Waanar and Rakshas.

(7) NATIONAL INTEGRATION REFLECTED IN BHARATIYAR POETRY:-

National Integration and Universal brotherhood are widely described by BHARATIYAR. He described that India is one country, all the Indians are brothers. Though we speak different languages our feelings are one.

(8) NATIONAL INTEGRATION IN TAMIL FILMS

ONDAATJE LETTERS (1728-1737): PRIVATE CORRESPONDENCE IN TAMIL FROM THE BEGINNING OF THE 18TH CENTURY:

Simon Schmidt

The Ondaatje Letter (1729-1737), preserved at the Cape Town Archive Repositories, South Africa, are the earliest examples of private correspondence in Tamil, if not in South Asian language in general. They are addressed to Nicolaas Ondaatje (Tamil Ukantacci), "Chetty" from Colombo who was banished to the Cape of Good Hope for ten years by the VOC, the Dutch East India Company, on charges of extortion. The aim of the current project is to translate and annotate these approximately 60 letters addressed to Nicolaas by his family members and friends from Ceylon (Sri Lanka) during his exile. Although his replies have not been preserved, hopefully additional material will be found in the course of this project, in order to place the letters in a broader linguistic and historical context.

The subject matter of the letters mainly consists of family affairs like announcement of births and deaths, advice on how to behave in accordance with family tradition and caste rules, how to get rehabilitated and return to Ceylon. Most letters begin with highly formulaic requests to God and Mary for protection; the Ondaatjes were converted to Christianity. The style ranges from formal to informal and the letters

are full of ungrammatical constructions. Punctuation markers are generally lacking. Besides that, many loanwords occur, originating from Sanskrit and Persian to Portuguese and Dutch. For example *tolukku*, which is Dutch for interpreter, or *tolk*.

The members of the Ondaatje family have for several centuries functioned as 'middlemen' or mediators between the contemporary colonial powers and the local people. Nicolaas, as a prominent member of the trading caste, was allowed to live as a free man at the Cape during his banishment. He was proficient in both Dutch and Sinhalese and was a jack-of-all-trades. Among other things he was a trader, accountant, physician, interpreter and schoolmaster. Nicolaas died just before his exile would come to an end. Most probably he is a direct ancestor of the present-day authors Michael and Christopher Ondaatje.

This project is sponsored by Sir Christopher Ondaatje and the Leiden Institute for Area Studies (LIAS).

IMPACT OF TAMIL CULTURAL RELATIONS WITH SOUTHEAST ASIA PRIOR TO 1500 A.D.

Singaravelu Sachithanatham

The origins of maritime Tamil commercial and cultural relations with Southeast Asia may be traced back to prehistoric voyages of Tamil seamen: Archeological finds discovered in such sites as *Kuala Selinseng* in the Malay Peninsula, *Sempaga* on the island of *Sulawesi* [Celebes] in the Indonesian archipelago, and *Oc-Eo* on the west coast of Vietnam, indicate that they were among the several sites of the *neolithic* age frequented by the Tamil traders among others.

Ancient Tamil voyagers to the island of Sumatra are known to have referred to the highest volcanic mountain in the western central part of the island by the Tamil word *kurinci*, which signifies 'mountain and mountainous environment'; and that mountain is to this day known as *Gunung Korinci* or *Kerinci* in the Malay language among the inhabitants of Sumatra. Pliny the Elder of the first century A.D. referred to the same mountain by the Tamil word *malai* ['mountain'], when he noted its unique characteristic of casting its shadow towards the north and south alternatively during the six months of each year by virtue of its location on the equinoctial line. Pliny's knowledge was based apparently on the information provided by the ancient Tamil mariners.

Tamil literature of the *Cankam* period refers to the exchange of Roman gold for pepper and the import of the produce of *Kaalakam* [*Kataha*, or *Kedah* on the north-western part of the ancient Malay Peninsula] at Tamil seaports. Tamil inscriptions discovered at *Takuapa* in the Malay-Thai Peninsula and at *Labu Tua* in Sumatra indicate that significant contributions were made by the members of Tamil merchant-guilds such as the *Manikkiraamam* and the *Thicai-aayiraththu-ainnuurruvar* in the Malay Peninsula and archipelago towards laying the solid economic foundation of the early kingdoms of Southeast Asia. The Hindu temples [*koyil*] and temple-pools [*kulam*], established by the Tamil merchants in such sites, were among the earliest disseminators of Hindu cultural beliefs and practices among the Southeast Asian people. Numerous Tamil loanwords, which have become an integral part of the vocabulary of languages such as Malay are indicative of the Tamil socio-cultural influ-

ences in Southeast Asia. Furthermore, since the Tamil priests and scholars, who accompanied the Tamil merchants, were proficient in both Tamil and Sanskrit, they would have played an important role in the introduction of new systems of writing based on the southern Indian *Pallava-Grantha* script for the national languages of almost all the countries of Southeast Asia.

The *Vo-Canh* inscription of the 3rd century A.D. refers to the prestigious royal title of *Shrii*

Maara, used by the rulers of the earliest-known kingdom of *Funan* in Kampuchea. It is now known that '*Shrii Maara*' was a Sanskrit form of the Tamil title *Thiru Maaran*, used by the rulers of the Tamil *Paandiya* dynasty of the *Cankam* period. The rulers of both the Tamil *Paandiya* and Kampuchean kingdoms were patrons of the Tamil *Shaivite* cult of Lord Shiva-Mahesvara. The Chinese dynastic annals entitled *Nan-Chi'i-Shu* refer to the fact that the king of *Funan* in Kampuchea adored God Shiva-Mahesvara, who manifested Himself on the sacred mountain known by the Tamil name *Mayenthiram*. Because of the great popularity of the Tamil *Shaivite* cult in Kampuchea, some of the rulers there had found it important to depict the legend of one of the Tamil *Shaivite* saints, namely, Kaaraikkaal Ammaiyaar, on the lintels of Kampuchean temples of Banteay Srei and Vat Baset. The capital of a southern Champa kingdom near Kampuchea was named *Paandurangam* [a Tamil title of Lord Shiva], and the site of the ancient capital is now known as *Phan-rang*.

An inscription of Java, Indonesia, refers to the members of the *Agastya* clan of *Kunjarakunjadessa* [= 'Aaanaimalai'] in ancient *Paandiya* kingdom serving the spiritual needs of the followers of the *Shaivite* cult in Java. Archaeological studies have revealed numerous sites of *Shaivite* sanctuaries including *Candi Bukit Batu Pahat* in Lembah Bujang of Kedah in the Malay Peninsula.

The Malay *Historical Annals* [*Sejarah Melayu*] mention that the ancestors of the Malay rulers had used the royal title of *Raja Chulan* and that the founder of the Malay kingdom of *Melaka* was known as *Paramesvara*. There is reason to believe that the name *Melaka* was derived from the term *aamalakam* [*emblic myrobalam*], which signifies a tree and its fruit revered as sacred to Lord Shiva.

The national royal cult of *Devaraja* ['God-King'] in Southeast Asian kingdoms has evolved apparently from the Tamil *Shaivite* and *Vaishnavite* cults. The recital of Tamil *Shaivite* and *Vaishnavite* devotional hymns [usually known to be recited by Hindu devotees at homes and temples] at the coronation/anointment ceremonies in the Southeast Asian kingdoms of Kampuchea and Thailand, is a significant innovation made for the purpose of unifying the diverse population of the kingdoms. The recital of *Surat Ciri* at the enthronement of the Malay *Srivijaya* rulers and their successors in the Malay kingdoms of later times would seem to have had a similar objective.

TAMIL LANGUAGE TEACHING IN UK MAINSTREAM AND SUPPLEMENTARY SCHOOLS

Siva Pillai

There are more than 50 Tamil teaching supplementary schools in the UK . All aim to provide a range of educational activities and opportunities in a safe and welcoming environment. The schools are generally run at the weekend by community members, some are located in mainstream schools and follow the National Curriculum syllabus for Language teaching.

The Tamil Academy of Language & Arts (TALA) is one such school working in partnership with mainstream schools in the London Borough of Lewisham UK.

The Academy aims to meet the needs of children of Tamil heritage and their parents through providing the aforementioned educational opportunities of which ICT plays a vital role in supporting the development of our work.

We have built strong links with local schools and continue to develop the partnership and strive to ensure that our work supports the wider community.

Over many years we have worked hard to build a strong base within the community to support children and their families. A philosophy rooted in the promotion of equity and social justice in the interest social cohesion is at the heart of what we do.

We measure the impact of our service through our quality assurance procedures.

We wish to develop our outreach work to promote better understanding of the Tamil community in Lewisham. UK.

It is with great pride that the Academy achieved 'European Award for Languages' in 2007 and now shines as a beacon school for Supplementary Education.

SRI LANKAN MODERN TAMIL AND SINHALA POETRY: A COMPARATIVE STUDY

Sivagowri Sivagurunathan

Literature is an essential element in the formation of national, regional and cultural character and identity. The translations of literature more than sociological documents sensitize us to the lives, thoughts and emotions of people of different groups and communities in an intensely personal way.

In Srilanka, the role of poetry in Tamil and Sinhala has been highly effective in providing the people with the needful inspiration and necessary insights. The poetry for the Srilankans is a source of learning and becoming aware of their destiny that necessitates the knowledge of their past, present and possible future.

The objective of this paper on 'Sri Lankan modern Sinhala and Tamil poetry – A Comparative Study' is to compare the themes of Tamil and Sinhala poems which are written after the independence and reveal the fact that Srilankan poetry is not simply an offshoot of any tradition but the socio, cultural and political situations in Srilanka forced the poets to record their feelings.

This paper not only compares Srilankan Tamil and Sinhala revolutionary poems which sharply attack the social inequalities, social evils, the hegemony of an oppres-

sive caste system, the denigration of women and so forth but also emphasizes the role of Srilankan women in the development of Tamil and Sinhala poetry. The socio-political experiences Srilankan Tamils have undergone after 1980's have no parallel in the Sinhala experiences. This paper presents the salient feature of Tamil poems which deal with the traumas and vicissitudes of ethnic war, violence and displacement sometimes exile.

This paper explores the fact that Srilankan modern Tamil and Sinhala poetry in English becomes a powerful medium through which Srilankans convey to the world audience not only their despair and hopes, the enthusiasm and empathy, but also a nation's history as it moved from various conflicts to tasks of reconstruction.

BrahMos - DEVELOPMENT AND OPERATIONALISATION OF AN INDIGENOUS MISSILE

Sivathanu Pillai A.

BrahMos is a supersonic cruise missile that can be launched from submarines, ships, aircraft or land. It is a joint venture between India's Defence Research and Development Organisation (DRDO) and the Federal State Unitary Enterprise NPO Mashinostroyenia (NPOM) of Russia who have together formed the BrahMos Aerospace Private Limited.

The acronym BrahMos is perceived as the confluence of the two nations represented by two rivers, the Brahmaputra of India and the Moskva of Russia. It travels at speeds of Mach 2.5 to 2.8 and is the world's fastest cruise missile. It is about three-and-a-half times faster than the U.S.A's subsonic Harpoon cruise missile. A hyper-sonic version of the missile is also presently under development (Lab Tested with 5.26 Mach Speed).

Since late 2004, the missile has undergone several tests from variety of platforms including a land based test from Pokhran desert, in which the 'S' maneuver at Mach 2.8 was demonstrated for the Indian Army and a launch in which the land attack capability from sea was demonstrated.

Description

BrahMos has a two-stage propulsion system, with a solid-propellant rocket for initial acceleration and a liquid-fueled ramjet responsible for sustained supersonic cruise. Air-breathing ramjet propulsion is much more fuel-efficient than rocket propulsion, giving the BrahMos a longer range than a pure rocket-powered missile would achieve. The high speed of the BrahMos likely gives it better target-penetration characteristics than lighter subsonic cruise-missiles such as the Tomahawk. Being twice as heavy and almost four times faster than the Tomahawk, the BrahMos has almost 32 times the initial kinetic energy of a Tomahawk missile.

Although BrahMos is primarily an anti-ship missile, it can also engage land based targets. It can be launched either in a vertical or inclined position and is capable of covering targets over a 360 degree horizon. The BrahMos missile has an identical configuration for land, sea, and sub-sea platforms. The air-launched version has a smaller booster and additional tail fins for added stability during launch.

TAMIL SANGAM LITERATURE AND COASTAL MEGALITHIC BURIALS AROUND CHENNAI: WITH SPECIAL REFERENCE TO SITE DESTRUCTION

Smriti Haricharan

The Iron Age megalithic burials are found extensively on the Tamil Nadu landscape. They are exclusive, having very individualistic characteristics, which makes it very important to understand them. In certain regions of South India, culture directly transformed from the microlithic period into the Iron Age, with no significant Neolithic or Chalcolithic period. In Tamil Nadu, the period of these burials extend from C 8th BC/9th BC to C 3rd AD. The megalithic period is an important phase that bridges the gap between the hunter-gatherer, and agro-pastoral ways of life. These burials as such are a very important means of understanding the cultural, social and economic life style and patterns, as very few of their habitation sites have been discovered.

This work attempts to understand and review the problems related to the megalithic burials of Tamil Nadu and highlights areas of gaps that need attention with special reference to the coastal megaliths. The differentiation between a coastal region and inland region could be very subjective, yet using the geographic location of the burials as a specific factor, the study attempts to understand the unique characteristics of the coastal megaliths. Political or district outlines of today have no direct bearing on the possible geographic or social divisions of the megalithic period. Therefore it is important to understand the regional differentiation of the megalithic burials in the perspective of that period. It is known that the burials in the coastal region of Tamil Nadu have certain regional peculiarities (e.g. the use of terracotta-sarcophagi). Understanding the motivation between the choice of raw material and placement of the burials on the topography is important.

TEACHING SOME SYNTACTICAL FEATURES OF TAMIL TO MANIPURI SPEAKERS Soibam Rebika Devi

Tamil is one of the six classical languages of the world and is one of the two classical languages of India; the other being Sanskrit. Unlike many other classical languages, it lives till today with the people and inn literature. It belongs to the Dravidian family of languages and is the principal language among the languages.

Manipur literally means 'the land of gems'. The language spoken by majority of the people is Manipuri, locally known, as Meiteilon is the only medium of communication among the speakers of 29 different mother tongues. Hence, it is regarded as lingua franca also. No study has been done so far about the contrasting syntactic features of Tamil and Manipuri languages. In the context of translation, language teaching, etc, a contrastive study of both the languages gains importance.

This paper tries to bring the syntactic differences between the two languages so that a fruitful exchange can be done while teaching Tamil to Manipuri speakers. Some of the main features that interfere in and create problems in learning are studied in depth for the benefit of learners, teachers and materials producers.

Copula:

It is essential to add the suffix/-ni/to make the sentence which functions as a copula. This is not available in Tamil.

Example:

Masi sanaani. Idu tangam. This if gold.

subject-verb agreement:

There is no agreement between subject and verb in Manipuri unlike Tamil.

Example:

1. ai catli naan pookiReen. I am going
2. ibanni catli naangaL iraNDu peerum pookiRoom. Both of us are going.
3. aikhoy catli naam/naangaL pookiRoom we (inclusive/exclusive) are going.

III Case markers:

Thought there are similarities in the use of case markers, differences are more and hence there are lots of problem in their usages

There are many usages of same markers, but different functions, which are not found in Tamil.

No dative subject sentence sentences are used in Manipuri, whereas Tamil has.

Example:

Mahaakna mahaakpu

- Caikhi
- a) avan avaLai tiTTinaan. He scolded her.
 - b) avar avaLai tiTTinaar. "
 - c) avaL avanai tiTTinaaL. She scolded him.
 - d) avaL avarai tiTTinaaL. "
 - e) avar avanai tiTTinaar. He scolded him.
 - f) avan avarai tiTTinaan "

These possibilities lead to commit errors.

V. use of Yes and No:

In Manipuri, there are no words for 'yes' and 'no' unlike Tamil where 'aamaa' and 'illai' are used. But for 'no' negative marker /-te/or/-de/or/-loi/or/-roi/ are added to the verb as suffix.

VI. Numbers:

Cardinal numbers come after the nouns in Manipuri unlike Tamil where it come before the nouns. Plural markers are not necessary in such context in Manipuri unlike Tamil where markers / -kaL/or/-kkaL/is a must.

Yum ani. reNDu viiDukal. two houses.

The contrastive study of the syntactic structures of the two language is first of its kind between these languages and will help the teaching learning process.

BISHOP ROBERT CALDWELL AND THE FRESH UNDERSTANDING OF ANCIENT, CLASSICAL NATURE OF TAMIL LANGUAGE

Solomon Raj, D.

Robert Caldwell was born on the 7th May 1814 at a place on a little stream called the Clady near Antrion in North Ireland. He reached Madras on 8th January 1838. During his stay at Madras for three years and a half Mr. Caldwell met an ardent student of Tamil who edited the great classic, Kural. Rev. Caldwell's preference to work in Tinnevely was granted and he was to be stationed at Idaiyankudi on 20th March 1846. Rev. Caldwell was married to Eliza who had a perfect knowledge of colloquial Tamil and had already acquired valuable training and experience in missionary work.

Bishop Caldwell is not someone who could be written about, bound and then relegated to the dusty shelves of a library. He is a living legend in Tirunelveli, Tamilnadu, and among the lovers of Dravidian literature. He built awareness of the greatness of Tamil language. The richness of Tamil language was well understood by Caldwell and he said that it can exist without Sanskrit influence. The importance of classical Tamil was therefore first realized by Caldwell and he brought it to the attention of Tamil people.

He joined Glasgow University to pursue his studies. He came under the influence of Sir. David Landford, Professor of Greek and a keen student of comparative Philosophy. What he learnt from him was put to good use by him in India and led him to write his monumental work the "comparative Grammar of Dravidian languages" which made a great awakening in the minds of the people of South India.

He proved beyond doubt that the Tamil and Dravidian group of languages are of independent origin and are as ancient as Sanskrit, Hebrew and other classical languages. Bishop Robert Caldwell of Idaiyankudi was a person par excellence with rare and beautiful gifts in many areas. He was a historian, linguist, sociologist, ardent evangelist, architect and above all he and his wife Eliza Caldwell loved the people of India. He was the pioneer in establishing Tamil language as a classical one. So, it is relevant to elaborate debate and discuss about his contributions to the society specially to Tamil language.

TEACHING TAMIL DIASPORA CHILDREN NATIVE LANGUAGE AND CULTURE: THE CASE OF A TAMIL FAMILY IN THE UNITED STATES

Solomon Selvam

The crucial human endeavor in modern times is the quest for national identity, in addition to liberty and equality. A people, no matter how well and high they live in foreign lands, cannot afford to be rootless and ignorant of its traditions and history. It is imperative that they are aware of their heritage and history.

Objective

The objective of the paper in the historic World Classical Tamil Conference in Coimbatore is to convey the message to the Tamil Diaspora abroad that it is possible and within its reach to be in touch with one's roots by learning the native Tamil language and culture, and being bi- or multilingual in the pursuit of knowledge, wealth, and happiness.

Introduction

This paper takes the case of one Tamil family living in the United States for a quarter of a century to study the art as well as the state of their children's techniques of learning Tamil language and culture. The paper argues that there is a huge difference between the cultural life of these children who learned Tamil and those who did not do so in the United States. This family under study used a well devised method to inculcate and teach their children Tamil language and native culture, while many other families in the United States liked the idea but did not do so for any number of reasons.

The first generation immigrant families in general and Tamil families in particular face huge challenges of adjustment with both the culture of their adopted countries as well as maintaining their native culture. However, due to recent rapid globalization, the state of things seem to be improving in certain areas of ethnic life, such as gathering to socialize, gaining access to ethnic groceries and food, our own prayer houses, and observing weddings and deaths. Conversely there is an increasing threat to the relations the Tamil immigrants have with their native lands. To study the effectiveness of the methods employed in the project to teach the Diaspora children Tamil language and protect the native culture the author, also a parent of the sample family, identified and used the following conditions.

PRESTIGIOUS GOODS RECOVERED FROM EXCAVATIONS IN KONGU REGION

Sridhar, T.S.

In the Sangam period, kongu region was known for its abundance in mineral wealth, which paved the way for trade contacts with the ancient western world. In order to ascertain the extent and nature of commerce, a number of excavations have been carried out by various agencies, including Tamil Nadu State Department of Archaeology, Archaeological Survey of India, Tamil University etc. Urban centres in ancient kongu nadu are dotted along ancient highways; they are Velil (Vellalur), Kondumanam (Kodumanal), Nannanur [Anaimalai Porunthil, Pothini [Palani], Nedunkur and Karur. Vellalur excavation had yield many prestigious goods such as ring with buffoon figure, amethyst ingot, a ring with Roman lady figure and also some indigenous gold ornaments. Apart from these artifacts, 1500 Roman coins in gold and silver were found by the peasants.

In Kodumanal excavation, many graves have preserved thousands of carnelian beads [brought from distant places like Gujarat]; also semi precious core materials like amethyst, quartz and lapis lazuli for making beads were found here. Among these beads, only carnelian beads were kept in graves as prestigious goods.

A large number of artifacts were collected during exploration from Amaravathi river bed at karur. The golden rings consisting of Mithuna figure, Roman lady, Royal couple in chariot, Roman God Apollo, Bull, Horse, Makara and Lion are the important gold ornaments found. Apart from these findings there are images of many Roman soldiers and a cavalry man on some of the rings recovered from this site. In a recent excavation at Porunthil, thousands of semi precious stone beads were unearthed from a grave.

The archaeological and anthropological significance of these prestigious artifacts are discussed in this paper. In the Sangam age, western countries like Greek and Roman had trade contacts with Tamil Nadu. Particularly a good number of Roman artifacts, such as coins, gold ornaments, potteries were recovered in the exploration and excavation at Tamil Nadu. The two Roman settlements Arikamedu and Alagankulam had extensive trade contacts with Rome. Both of them are situated in the Sea shore and had trade contacts with both West and South East Asian countries. Particularly the Roman Amphorae was the major findings of these two places. This paper discusses the importance of Arikamedu and Alagankulam in detail.

CLASSICAL TAMIL AND MODERN TAMIL DIALECTS

Srinivasa Varma, G.

Introduction

Tamil was the spoken and written language of Tamilnadu from time immemorial. Tamil language has three forms – *Iyartamil* (language ordinarily used), *Icattamil* (language of music), and *Natakattamil* (language of drama). The refined variety of the language, used for poetic and other literary purposes was called centamil (Standard Tamil). The spoken variety used in different geographical regions by various communities, is called *kotuntamil*. Apart from classical Tamil, modern spoken Tamil has three major varieties: the standard spoken language, the regional dialects which show geographical variations, and the social dialects which show the socio-linguistic variations based on the variety spoken by different communities.

Classical Tamil: Sangam and Post Sangam works represent classical Tamil. The terms *centamil* and *kotuntamil* explicitly reveal that Tamil is a diglossic language. *Centamil* represents the high variety, while *kotuntamil* represents the spoken variety, which was considered by the educated as a low variety when compared with *centamil* the leaned variety.

Dialects

Tolkappiyar has recognized the spoken variety of his time, i.e., *ticaiccol* 'dialect' in his grammar. Classical period to modern times and also inscriptions remain to be studied closely. The dialect situation in Tamil has to be identified in relation to its use in literary works and inscriptional texts. Study of dialects is painstaking venture. The findings of dialect study contribute to the understanding of the linguistic system, both vertically and horizontally, i.e., in terms diachronic and synchronic perspectives. Synchronic study of Tamil dialects alone will provide relationship between *centamil* and spoken Tamil. Modern Tamil Dealects – Regional, Social and Occupational dialects – are treasure trove of linguists and Tamilologists. Spoken reveals changes in all the three domains namely phonological, grammatical and lexical.

The impact of spoken language – dialects on *centamil* which should be studied from the historical point of view. Further, modern spoken Tamil is undergoing a lot of changes due to industrialization, and even by globalization.

INDUS SCRIPT: A PARTIALLY SYLLABIC SYSTEM OF WRITING

Srinivasan, S.

There have been many attempts made to decipher the enigmatic Indus text since Sir John Marshall brought to limelight in 1924 that an advanced urban civilization did exist in Indian subcontinent about 4000 years ago. So far about 5000 seal inscriptions were unearthed from Mohenjodaro and Harappan sites.

A systematic inventory of signs found in these inscriptions was made available to the general mass by the strenuous effort of Dr. Iravatham Mahadevan and Indologist. He has brought out a compendium listing all the Indus Signs, their occurrences frequency at initial, medial and final position in words way back in the year 1977. His corpus also includes pair-wise distribution of Indus signs together with the place of occurrence of any select Indus sign within words. This compendium of Indus Text forms the source material for any researcher who wish to analyze the Indus script.

There are literary evidences available the date back to two millennium heralding the languages were developed in ancient India to a great extent. According to the scholars of Indian epigraphy and paleography Brahmi and Kharosthi were the two scripts prevalent in ancient India. Rock edicts of emperor Asoka were the earliest specimen of writing in India and were engraved in Brahmi script. Scholars have suggested its development from a still older script the could possibly be from Indus valley script. However there is no inscriptional or historical evidence available to support this claim that could help bridge the gap between the first appearance of Brahmi and Kharosthi inscriptions at roughly 500 BC and the end of the Harappan period around 1900 BC.

What we know certain about the Indus text is its direction of writing. It was written from right to the left and the text consists of about 419 unique signs or characters. The words found in Indus text are on the average 5 characters long. We do not know anything about the phonetic value of these signs and in what language the Indus text was read or written. In such a hoodwinked situation, Information theory comes to rescue and sheds light onto the nature of the Indus script whether it belongs to logographic, syllabic, partially syllabic or alphabetic system of writing.

The basic ingredient to this approach is the frequency of the pair-wise combination of all the Indus signs. To ascertain if there is any relationship exists between the languages in currency today and the Indus language, sample texts were collected from Tamil, Kannadam, Sanskrit and English. Literary works and dictionary materials available in these languages from the source material for information theoretic analysis. Based on the results obtained from the above studies, the author comes to the conclusion that the Indus Script belongs to partially syllabic system of writing akin to the Tamil writing system in vogue today.

TRANSLATION OF TAMIL CLASSICAL LITERATURE

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The purpose of the paper would be to highlight and detail the steps that should be taken by Tamil Nadu as a whole and the Tamil diaspora scattered all over the world to give effect to the words of immortal Subramanya Bharatiar namely 'Thiramaana pulamai enil veli naaddaar athai vanakkam seythal vendum'. If our ancient poets of the Classical era are really great as claimed by the Tamils and as acknowledged by the Central government of India, then Scholars of the foreign climes should acknowledge and venerate it.

'Namakkulle palam kathaikal pesuvatil perumai illai'

It is not enough for Tamilians to speak high of our language. It is not enough that Indians as a whole recognize Tamil language as a classical language; foreign scholars also must do the same.

The intended classical Tamil Conference will woefully fail in its mission if it does not take steps to popularize Tamil Literature in the Western and Far Eastern Countries.

The object of my intended paper will be to chalk out certain steps that would be essential for popularizing Tamil language and literature in the aforesaid countries.

We cannot expect foreigners to know or to appreciate our literature unless they are made available to them in English, French, German, Spanish, Chinese and Arabic.

The writer is aware that what has been said above is easier said than done. But the fact remains that it has to be done.

For a start, we can begin the translation of Tamil Classical works into English and then proceed to translate them in other languages. The above statement will pose certain questions and the writer will attempt to answer those questions in his paper so as to indicate the way forward.

CONSUMER BEHAVIOUR AMONG COLLEGE STUDENTS IN TAMIL NADU – A SOCIOLOGICAL STUDY

Subrahmanyam, C.

The first concrete effort to enact a comprehensive consumer protection legislation in India was the Consumer Protection Act, 1986. By this Act, six consumers rights were spelt out in a statute. Consumer courts and Consumer protection councils were also established in all the states. This Act heralded a radical change in India's history of consumer protection and economic freedoms.

Consumer Behaviour is the process whereby individuals decide whether, what, when, where, how and from whom to purchase goods and service. One can accept or reject a product. The youth are the pillars of the nation. Hence it is imperative to study the consumer behavior of the college students in the age group of 18 to 25 years. A study was conducted in 2008 in Thanjavur District as this is one of the biggest districts in Tamil Nadu. By following Stratified Disproportionate Random Sampling technique 1040 students were selected as Respondents from 30 Arts and

Science college situated in Thanjavur District for the study.

The main findings reveal that a half of the respondents were aware of the Consumer Protection Act, 1986. It is stated that majority of them could judge the products based on the sealed information printed on the wrapper of the products. A large number of respondents also stated that they purchase the product based on the standard of the product. A vast majority of the respondents agreed that they returned the product if they were not satisfied. They were particular about collecting the bills from the Vendors before they leave the shops. Most of them revealed that they would verify the 'Date of Expiry' of the product before purchase is made. Almost all consumer interviewed believed that the main source of above awareness was through the communication devices and the media. But most of them are not members of the consumer clubs. So, they have to be involved in the activities of consumer clubs. Above all, Consumer Education should compulsory form part of curriculum at all levels in Tamil Nadu. The further discussions will be in the research paper.

TAMIL ITS ANTIQUITY AND HIGHLY CULTIVATED NATURE

Subramani Kannupelli

This paper seeks to highlight the antiquity and richness of Tamil. The monumental work of shop Robert Caldwell "comparative grammar of the Dravidian or south Indian family of language" a classic of south Indian philology, reveals to the world the antiquity and highly cultivated nature of Tamil language and its rich literary heritage. Dr. Caldwell also highlighted in his treatise the glories and greatness of the Tamil race, their hard working and most trustworthy nature and the national independence they enjoyed. According to him the civilization of the Tamil people together with the literary cultivation of their language might have commenced by about 6th or 7th century BC.

As the words and forms of classical Tamil poetry could not have been invented all at once by the poets, they must have had a long prior history to flower into such sublime poetry. This factor seems to me as proof of the high antiquity of the literary cultivation of Tamil.

Of all the Dravidian idioms Tamil appears to be the earliest. Tamil to have achieved such a great refined nature, centuries must have taken as in the case of formation of great rocks and mountains.

Dr. Caldwell writes that he had not met with or heard of a single Sanskrit inscription in the Tamil country which appears to be older than the 14 century A.D.

Whatever be the characters employed, the ancient Tamil inscriptions underling the linguistic eminence of the Tamils which they once enjoyed.

Maxmuller speaking on the etymology of the word Tuki (tokai) remarks "if the etymology be right it would be an important confirmation for the antiquity of Tamiulik language as spoken in India even before the advent of the Aryan tribes".

Tamil is the prevailing language in all the military cantonments in southern India whatever be the vernacular language of the district.

Hence at Cannanore in the Malayalam country, at Bangalore in Canariense country, at Bellary in Telugu country, at Secoundrabad where Hindustani may be considered as the vernacular language – the language which most frequently meets the ear in the bazaars is Tamil. These are a few, true and honest remarks of the great loving Tamil Dravidian scholar Rev. Bishop. Robert Caldwell. But where we are now?

TRANSLATING TAMIL 'NEW POETRY INTO ENGLISH – ISSUES AND CHALLENGES

Subramanian, K.S.

The paper seeks to outline the major issues and challenges of translating Tamil 'New Poetry' into English, quoting examples from the author's own experience.

The introductory part will attempt briefly to situate 'New Poetry' in the long and illustrious Tamil poetic tradition.

Two major challenges: one, to bridge the culture gap between the source and target languages – particularly between Tamil and a non- Indian language like English; two, to recreate the emotional vibration and the rhythm of the original.

The 'Readerly text' drives the translation of poetry – how the translator has internalized the text. While the fidelity to the original text is important, capturing and communicating the animating spirit is more important. This spirit is strongly influenced by the culture of the home soil.

There is an ascending hierarchy of values in poetry translation: word, meaning, emotion and ambience. The right word is the heart of poetry. Connotative meaning is more significant than the denotative. Capturing and recreating the silence is a challenge. Above all, the vibrant emotional spirit so patent and yet so elusive should be transplanted in a different linguistic and cultural idiom with a minimum of transmission loss or distortion.

One could take guarded liberties with the grammar of the target language, and also selectively retain the structure and idiom of the source language. But this should serve a specific poetic purpose in translation.

Read a poem. If it touches a chord in you, consider it for translation. Read it again. Allow some time for the poem to seep into you. Get into its spirit, vibrate to its frequency. Then, words would be forthcoming. Evaluate each word to ensure that the nuance is not lost, the 'dhwani' is not ironed out. Don't miss the wood for the trees.

How to accomplish this, how to meet the challenge? There is no sovereign formula. Respect for the original text, modesty marking the role-perception, integrity and sensitivity – these are helpful qualities.

Translation is like a penance, a form of immersion. When you feel that you have accomplished your role, a sense of fulfilment results, sometimes bordering on the spiritual.

TOLKAAPPIYAR & ARISTOTLE ON POETICS – A COMPARATIVE STUDY

Subramanian, S.V.

Tolkappiyar the author of Tolkaappiyam belongs to 5320 B.C. according to Prof. K. Vellaivaranan. The name is a pen name. There are many stories about Tolkaappiyar. Exactly we do not have any historicity about Tolkaappiyar.

Aristotle – Greek philosopher and scientist (384 – 322 B.C.) He joined Plato’s Academy at the age of seventeen and remained there till twenty. Historicity is available for Aristotle

Poetics - The word ‘poetics’ is derived from the Greek root *poesis* meaning ‘to make or to do’. *Ceyyul* means that which is made. (ie) if you compose *Kalippa*, the *Kalippa* qualities must be there. There is a striking literal equation for *poesis* with the Tamil word *Cey*.

Poetic elements - Tolkaappiyam *Porul athikaaram* deals with all universal matter, including poetics (ie) *Ceyyuliyal*.

Tolkaappiyar wrote about poetics in *Ceyyuliyal*. Aristotle spoke about poetics to his students. Then it was written down by his students. Later it was translated from Greek to English.

Tolkaappiyar gives 34 elements for any poem. 1. *maattirai*. 2. *Eluthuiyal*. 3. *Asai*. 4. *Ciir*. 5. *Ati*. 6. *Yappu*. 7. *Marapu*. 8. *Tuukku*. 9. *Totai*, 10. *Nookku*, 11. *Paa*. 12. *Alaviyal*, 13. *Tinai*. 14. *Kaikool*, 15. *Kuurruvakai*, 16. *Keetpoor*, 17. *kalan*, 18. *kalam*, 19. *Payan*, 20. *Meyppadu*, 21. *Eccam*, 22. *Munnam*, 23. *Porul*. 24. *Thurai*. 25. *Mattu*. 26. *Vannam*, 27. *Ammal*, 28. *Alaku*, 29. *Tonmai*, 30. *Tool*. 31. *virunthu*, 32. *Iyaipu*, 33. *Pulan*, 34. *Iaipu*

Aristotle gives six elements in tragedy. 1. Plot. 2. Characters, 3. Diction, 4. Thought, 5. Spectacle, 6. Melody. Literary genres – Tolkaappiyar gives seven basic Literary genres. 1. *Paattu* – Poems, 2. *Urai* – prose, 3. *Nuul* – treatises, 4. *Vaaymoli* – all folk literature, 5. *pici* -, 6. *ankatam* – satire, 7. *Mutucol* – Proverbs.

Aristotle gives only three literary genres. 1. Drama, 2. Epic 3. Narrative poetry

GENDERED POETICS AND POETICS BEYOND GENDER: A CASE STUDY OF SAPPHO’S LOVE LYRICS AND VELLIVITIYAR’S AKAM POEMS

Sujatha Vijayaraghavan

The love poems of Sappho of Lesbos, who lived in the sixth century B.C. and *Vellivitiyār* who lived more than six hundred years later, are brought together in critical consideration in this paper as representing poetics of two different and at times completely opposing kinds that in turn prompts different approaches to reading their works. The manner in which the gendered identity of the author is dealt with by ancient Tamil poetics retrieves the artifact from cultural and gendered perspectives of reading. In its absence the work is vulnerable to readings that indent the text in social and cultural modes of perception that may at times read the text not for what it is but in terms of the predominant socio-cultural discourses of the times. In the case *Vellivitiyār* the *akam* conventions of poetry do not allow the

presence of the poet within the text and in the case of reading Sappho is a long history that concedes to its existence often only as implicated in the sexuality and gender of author, outside of the text. What brings these two female poets – linguistically, culturally, spatially and temporally placed far from each other – writing in diverse poetic conventions, is my argument that notions of gender, predicated in the poetics that prompt the creativity of the female poet, inflect modes of reading and consequently the production of the text through the act of reading.

BANGLE TRADITION IN THE INDUS VALLEY CIVILIZATION'S SYMBOLOGY

Sukumar Rajagopal

Hypothesis - In the Indus Valley Civilization (IVC), unmarried women or women yet to attain motherhood wore row bangles only in one arm. And married women or mothers wore row bangles in both arms. This paper attempts to prove this hypothesis based on the available artifacts from the IVC and based on the various bangle traditions in modern-day India. The hypothesis is very important because there are several signs/symbols which depict human forms with implements/tools in one arm or both arms, perhaps making this single-arm-double-arm symbolic convention (Double Symbolic Convention), an indicator of the level of expertise/skill/economic status.

INDUS SCRIPT: TEXT & CONTEXT

Sunder Ganesan, G.

The total number of signs and sign combinations in the Indus texts are large. I sign pairs and sign triplets. Signs, sign pairs and triplets occurring at least 10 times were selected. Signs, pairs and triplets in the order, of total frequencies as well as in the order, analysis was performed with respect to the site, object type, field symbol and or the sounds or meanings of the signs. The deviations from study will save time and labour and also hopefully show the way to further probe.

MARINE ACHAEOLOGICAL EXPLORATIONS ON TAMIL NADU COAST.

Sundaresh, Gaur A. S, Vora K.H, and Sila Tripathi

Ancient ports are the source of information on maritime trade, which helps to understand the trade route, material exchange and the socio economic condition of the contemporary period. Many such ports that existed along the Indian coast helped to establish the trade contacts between the countries. The ancient ports on Tamil Nadu coast have played a dominant role in the transoceanic trade and commerce since very early times. Important ports such as Kaveripoompattinam, Mahabalipuram, Nagapattinam, Korkai, Alagankulam are noted for brisk maritime trade from the beginning of the Christian era up to the 11th century AD. Many such port towns that existed on the coastal region vanished or were submerged by the sea, maybe due to coastal erosion, sea level changes, neo-tectonic activities, etc. Ancient literary sources across the country refer to submergence of prosperous cities. The Sangam literature references to the submergence of Poompuhar and popular beliefs about the submergence of the temples of Mahabalipuram, the "Kumari Kandam" traditions of Tamil Nadu, etc., are well known as they are passed on from father to son as local traditions. It may well be impossible to search for their roots or find proof that

such beliefs are based on facts. Nevertheless, many archaeological explorations have been taken up in an attempt to verify the historicity of these traditions.

Sangam literature, one of the richest ancient literary bodies, preserved in Tamil Nadu, gives ample historical accounts of maritime trade and commerce. It further mentions about the flourishing port town of Poompuhar, the capital of the early Cholas. The Manimekhalai mentions that Poompuhar was swallowed by the sea due to the wrath of goddess Manimekhalai (Nandakumar,1989). Though the reference is only to a supernatural incident, it may be taken as an echo of some actual sea erosion due to high tidal wave surge that engulfed the city.

Marine archaeological explorations have been carried out by National Institute of Oceanography, Goa at Poompuhar, Mahabalipuram and Manapad (Figure 1) to find out the submerged evidences of the famous port towns and shipwrecks. These investigations are not only providing the information on submerged structures, shipwrecks but also provide scientific results regarding coastal erosion, shoreline changes, etc. The details of the findings are described below.

LANGUAGE IN INDIAN POLITICS: A HISTORICAL PERSPECTIVE

Suresh, V. & Nakkeeran, K.S.

India is a vast country with strong diversities of races, cultures, social customs, traditions, regions, language and dialects. The diversity of languages has made India, in the imitable words of Michael Brecher, a "babel" and for centuries the country could not emerge as a unified whole. When after the passage by parliament of the Charter Act of 1833 the East India Company began to consider the issues of educational advancement of the Indian people, it was confronted with the question as to what should be the medium of instruction in institutions of higher learning. In British period (1858), three Universities were established in Calcutta, Madras, Bombay and western philosophy, history, law and literature were included in the curriculum. English language was made the medium of instructions.

Western education poured as Dadabhai Naoroji put it, "new light" on Indians; it brought about a profound intellectual transformation in India. While it equipped the educated Indians with strong ideas of nationalism and freedom from foreign domination, the English language served the purpose of a *lingua franca*. The language cut across provincial barriers and began to bring people from different and distant parts of the country together. Sense of unity and oneness began to grow and under the aegis of the Congress movement the demand for the freedom of the country was raised, and was eventually conceded.

Hence, language plays an important role in the Indian political system. The issues related to language have always played as a cohesive as well as divisive factor in India. For instance, Dravidian political parties had their political base on the issue of language primarily. Against this background the present paper describes how languages played a significant role in the Indian politics and analyses it from the historical perspective.

RELIGION, PHILOSOPHY, TAMIL AND OTHER DISCIPLINES

Swarna Sirisena, N. R.

Philosophy introduced religion where the language was created in order to communicate & educate people in the world. No matter what religion or language, the same theory applies. World is created through so many values where only human can understand.

As human according to our birth we select our religion and language where it will impact our whole life. Philosophy and discipline is created by the religion and language.

Values, discipline and philosophy of Tamils are created through the nature and the religion where they observe. Most Tamils would be Hindus who believe in 'GANA' where the culture discipline would be more peaceful because of the religion.

Because the religion created values such as philosophy and discipline. people always respect the religion. Religion is produced through language where people create values to their own lives. Great scientists, economists, leaders and so many other valuable characters have been created through religion and from its ingredients philosophy and discipline.

Tamil's always respect and make their life style according to the religion and philosophy where they respect all aspects of the religion, for eg: Most traditional Tamils would be vegetarian always make arrangement to visit kovils where they worship 'GANA' and make their lives a success.

According to their culture and discipline women wear flowers to dress their hair and for most of the occasions they wear glamorously.

CHOLAS' INSCRIPTIONS IN BANGALORE DISTRICT

Tamil Selvi

The Cholas, who ruled Tamil Nadu extended their rule to Karnataka. Chola Kings has maintained warm relationship with the people of Karnataka. They have strong affinity with Tamil Language and Culture. Wherever they go they maintain their cultural and language identity. In Karnataka they scribed number of inscriptions, which proves their cultural identity. There are a number of Chola inscriptions found in Karnataka. Among these Kannada, Sanskrit and Tamil Inscriptions are also available. Cholas are very popular as people in the villages of Karnataka will recognize the old inscriptions and temples in the name of Cholas only. It shows the popularity of the Kings. Cholas are very much keen on the language. In the meantime they maintain friendly relationship with all the other people. It is difficult to deal all the inscriptions of Cholas scribed in Karnataka. Hence this paper limits to the inscriptions of Bangalore District only. There are more than fifty inscriptions available in Bangalore district itself. In these language, cultural, political, endowment and many other features of Cholas will be seen.

CONTRIBUTION OF TAMILNADU SCHOLARS TO ARABIC STUDIES

Thajudeen, A.S.

Introduction

Studies on contributions of Tamil Muslims in the Arabic studies are least represented in the academic arena. Tamil Nadu, which lies on the eastern coast of the southern Indian Peninsula bordering Puduchery (Pondichery), Kerala, Karnataka and Andhra Pradesh, is one of the most important Indian states with 6,24,05,679 population and Muslims constitute 5.6% of the total population according to the 2001 census. Though many well-known personalities have contributed to the enrichment of the Arabic language much remains in the domain of oblivion.

The Arrival of Muslims in South India

Long before the birth of Holy Prophet Muhammad (S.A.), there were frequent contacts between Arabia and South India especially in Tamil Nadu due to its lengthy coastal area. The recent archaeological excavations have proved the reach of Islam in the time of the Prophet (PBUH) and thanks to a tombstone it was proved that one of his disciples Ukkasha (R.A.) and Thameemul Ansari (R.A.) were buried in Tamil Nadu.

Spread of Arabic Language in TamilNadu

The Arabic language came to the coastal areas of Tamil Nadu through the merchants from Arabia. It is a well known fact that in all parts of the world where the Arabs were maintaining commercial ties both the parties transacted among other things their own particular culture and language. Language was one of the important factors as the interaction in the language of the foreigners offered major benefits in the dealings of different alien communities which came to contact each other.

It was in the later period, that the schools and seminaries started mushrooming due to the conversion of the native people in large number because of religious, economic and social factors.

One of the noteworthy developments in the spread of Arabic in Tamil Nadu is the arrival of Malikul Mulk and Ali Shah in Madurai, a region where a reasonable number of Muslims already existed. Here, these two religious men from Arabia requested to the king Sundarapandya to grant six villages, where Muslims were the majority residents, giving 10,000 gold coins. The next step was organizing the life of the Muslims there by establishing religious institutions and Mosques. The ideal villages got expanded with the passage of time and many more similar villages were established.

The kings in small kingdoms spread over the area now called Tamil Nadu have also helped the spread of Arabic language as they were attracted by the life of the saints and religious people.

The Tamil people started migrating to other parts of the world as early as eight century especially to the rich Arabian countries of that time in search of job. This migration also contributed to the spread of Arabic among the Tamil diaspora of that time.

One major by-product of the interaction of the two peoples was the emergence of a

new language called Arwi. Though the spoken language was very much in currency the literature came into being in a later period. The evolving of the new language helped the migration of ideas from the native language to a foreign one. This was thanks to the nature of Arwi as it was a blend of Tamil and Arabic that the native people have acquired through their interaction and through the limited teaching facilities established by the missionaries. A number of literary works were written in Arwi. However, in the course of our study it gains importance as it represents the transition period from the purely native language to the sophisticated Arabic.

INFLUENCE OF TAMIL SYNTAX ON BUTLER ENGLISH

Thayyalnayaki

This paper opens a fresh point of view in the field of sociolinguistics by refuting the well established contention of renowned sociolinguists like Schuchardt and Priya Hosali who hypothesize that the syntactic peculiarities of Butler English should not be concluded to have been "derived from the Dravidian Languages, but rather can be explained as having a universal origin" (Schuchardt, 1981, P.49). But my hypothesis, after having analyzed all the syntactic characteristics of Butler English whose speakers knew Tamil as proficiently as they would know their mother tongue (out of 75 butlers interviewed, 60 knew Tamil) and compared them with the syntactic structure of Tamil (spoken variety) which I know well as a native speaker is that Tamil has influenced Butler English a lot.

In almost all deviant syntactic structures, (nearly 20 listed), one could find the influence of Tamil syntax.

It cannot be simply brushed aside as a simplification process which is part of indigenization because these syntactic peculiarities are similar to those of Baby talk and II language learner. A baby or an II language learner omits a few syntactic items like copula, according to modern theoreticians like RIZZI (1982) and BLOOM (1990), not because his linguistic knowledge is deficient but because he has processing constraints. Children who are exposed to null subject languages like Italian, Chinese and Tamil tend to omit subjects far more frequently than other children or II language learners acquiring English. So it is very obvious both from theory and data that it is the influence of Tamil Syntax which is behind the syntactic features of Butler English.

STATUS OF WOMEN IN THE SANGAM AGE AS GLEANED FROM PATTINAPPALAI

Thilakavathy, M.

The Sangam Age in South India witnessed prosperity in all spheres of life. The people of Sangam Age had a well-organized social life. The social order of the people was based either on the region in which they lived or on the occupation which they had adopted. In this paper, an attempt has been made to study about the status of women in the Sangam age. The evidence for the study is predominantly drawn from Sangam literature Pattinappalai. Literature is the most useful source of information for the social history of the Tamils of the Sangam age. Pattinappalai a long lyric included in Pattuppattu (Ten Idyls) is one of the earliest

extent Tamil Classics of the Sangam Age. The author of this poem is Katiyalur Uruttiran Kannanar. Tirumavalavan a cola monarch as per the text, is the patron of Pattinappalai.

Status of Women:

The women of the Sangam Age enjoyed respectable position. However, male chauvinism prevailed. Some women were educated. We come across women poets like Kaakkai Paadiniyar, Pon Mudiayar and Avvaiyar. Some of them had knowledge in politics. At times they used to advise the kings. Chastity was the most important virtue of Tamil women. They considered karpu much more important for them than life itself. They were highly devoted towards their husbands. Chaste women were greatly respected in the society.

Culture

In connection with the festival of "cevvel" the maid used to dance to the tune of flute and lute and the timing sounds of drums and tabors. Murugan worship was known as "Velan Veriyatal". It is evident from Pattinappalai that there were women priests also and they too performed the veriyatal and hence they were known as "veriyatu makalir".

Konti Makalir

The women prisoners of war, especially members of the royal family were given a fair and courteous treatment, and this can be said to be the most appreciable act of Tirumavalavan. They were called 'Konti makalir'; that is taken as war prisoners. It is evident that the women captives in those days were given fair treatment and due respect. Devadasi system was not prevalent during the Sangam age. Thus we can gather valuable information from Pattinappalai about the status of women in the sangam Age.

INTERNATIONAL STANDARD BOOK NUMBER (ISBN) TO MAKE OUR CLASSICAL TAMIL BOOK KNOWN TO THE WORLD

Thillainayagam

Synopsis of the paper

Understanding the Science and Technology, we must use Internationals Standard Book Number (ISBN) to make our Classical Tamil book known to the literate world.

A NEW LIGHT ON MURUGA CULT IN SANGAM PERIOD

Thirumoorthy, G.

Muruga the God of kurinchi land was very much popular in the sangam period. The sangam literary works such as purananuru, kuruntogai, Aingurunuru, Paripadal, Maduraikanchi and Tirumurgarrupadai refer to Him as warrior god and was worshipped by all. The details including six abodes of Muruga, the festivals and processions conducted for Him are also referred. Aingurunuru and Tirumurgarrupadai refer to a group of dance known as kuravai kuttu during procession of the god. The dance was performed by maiden girls.

Though numerous temples including six abodes of god Muruga still exist in Tamil Country, they do not bear any art and architectural features of the sangam or early historic period. The reason for which is attributed to their ruination due to various reasons and also improper reconstruction. The Archaeological discoveries of such ancient temples are quiet a few except Buddhist vihara at poompuhar.

In these circumstances, the Archaeological excavation work carried out by the Archaeological Survey of India in 2005-07 at Saluvankuppam, (ancient name Tiruvilichil) a coastal village 5km to North of Mamallapuram in District Kanchipuram has revealed structural remains of Subramaniya temple datable to sangam period.

The excavation work has yielded several important antiquities including a rare terracotta plaque sculpture depicting the dance of Kuravai kuttu. The terracotta plaque sculpture is trapezium shaped and measures a height of 16cm and width of 23cm and 17cm at the bottom and top respectively. The thickness of the sculpture is 4cm. In this plaque is shown five girls standing in a row, with their hands joined. Their mouth is opened as if they are singing. Their head with side knot and haras are seen.

The terracotta plaque sculpture is handmade. The eyes are made by appliqué technique. The girls are portrayed as per stanzas of tondaga siruparai kuravaiyar in Tirumurugarrupadai. The kuravai kuttu dance was performed by 5,7 or 8 maiden girls. Prof. Y. Subburaylu has identified this terracotta sculpture as kuravai kuttu. This terracotta sculpture can be assigned to C.2nd century A.D.

The plaque sculptures in stone depicting the Hindu gods datable to 6-7th centuries A.D. have been already reported. The terracotta sculpture depicting kuravaikuttu is reported for the first time and is provides concrete evidence to the cult of Muruga as mentioned in the sangam literatures.

THE PROCESS OF RELATIVE CLAUSE IN AGRAMMATIC APHASIA BY SPEAKERS OF TAMIL

Thiruvalluvan, V.

A complete syntactic representation is not followed by the agrammatic aphasics of any language. This is because their comprehensive ability is very poor to follow the syntactic rules of the concerned language. The present study is focused on the testing of comprehension of some types of relative clause of Tamil language. For this study two control groups are selected i.e., Wernicke type aphasics and normal subjects. The findings from a sentence-picture matching task indicated the agrammatic aphasics were able to process complete syntactic structures, as evidence by their well-above chance performances. The success rank varied across different types of relative clause, with object-gap relatives yielding more errors than subject-gap relatives in all groups. Each group showed the same pattern of errors: agrammatic subjects were distinguished from Wernicke subjects and normal subjects only in quantity of errors.

TYOLOGY OF THE uḷḷurāi uvamam

Thomas Lehmann

The Tolkāppiyam-Poruḷatikāram mentions apart from the uḷḷurāi uvamam – the most prominent type of image or figure of speech in Caṅkam poetry – also another type of image called the iṛaicci. Both are closely connected with the symbolism of the indigenous physical elements of fauna and flora, like animals and plants, that live, grow and flourish inside each of the five landscapes or geographic regions and which in poetic terminology are referred to as karupporuḷ-*s*. Beginning with the medieval Tolkāppiyam commentators Iḷampūraṇar and Nacciṇārkiṇiyār up to the modern commentators of the Caṅkam literature there has been disagreement on the precise relationship between the uḷḷurāi uvamai and the iṛaicci and it has been an open and un-resolved question whether (i) the iṛaicci is a figure of speech which is different from the uḷḷurāi uvamam, that is whether both the uḷḷurāi uvamam and the iṛaicci should be distinguished as two different figures of speech, and if so what exactly their difference is, or whether (ii) the iṛaicci is only a particular subtype of the uḷḷurāi uvamam. As a consequence, in the poetic tradition one and the same poem has been differently related to either an uḷḷurāi uvamam or to an iṛaicci. Thus, for example,

the Caṅkam poem Kuṟuntokai 208 is variously analyzed by both Iḷampūraṇar and Nacciṇārkiṇiyār: the poem is quoted by Iḷampūraṇar to illustrate an iṛaicci (Poruḷatikāram 227) and by Nacciṇārkiṇiyār to illustrate an uḷḷurāi uvamam.

(Poruḷatikāram 50). Among the modern commentators of the Kuṟuntokai both Cau. Araṅkacāmi Aiyāṅkar (1915) and Mu. Shanmugam Piḷḷai (1985) mention both the uḷḷurāi uvamam and the iṛaicci for each poem. Hereby the two commentators differ frequently in their analysis. In many poems one and the same figure of speech is differently classified as either uḷḷurāi uvamam or as iṛaicci by both commentators. Some modern scholars like Gnanasambandan ("Tolkāppiyar's concept of Uvamai", *Journal of Tamil Studies*, 4:1-12, 1973) and Nadarajah (Love in Sanskrit and Tamil Literature, 1994:273-280) propose, however, that both the uḷḷurāi uvamam and the iṛaicci can be clearly distinguished as two different types of images insofar as the uḷḷurāi uvamam is an allegory in which each and every karupporuḷ has a double meaning, whereas in the iṛaicci the natural scene described by the karupporuḷ-*s* has as a whole a suggestive meaning.

In this paper a typology of the uḷḷurāi uvamam and iṛaicci is presented, which is based on an analysis of all the types of image or figures of speech called uḷḷurāi uvamai and iṛaicci in the poems of the anthology Kuṟuntokai. All so-called uḷḷurāi uvamam and iṛaicci have been analyzed according to the following parameters: (1)

tiṇai of the poem, (2) speaker of the poem, (3) addressee of the poem, (4) theme expressed by the uḷḷurai uvamam or iṛaiacci, eg infidelity of the talaivaṇ, (5) location of the action, event or state of the karupporuḷ-s in either the thematic setting or the figurative setting of the poem, (6) modality of the action, event or state involving the karupporuḷ-s, eg past-present or future wish, (7) allegorical function of each and every karupporuḷ or not, (8) suggestive function of the total scene involving the karupporuḷ-s, (9) karupporuḷ representation of the talaivaṇ, eg elephant, (10) karupporuḷ representation of the talaivi, eg lotus flower, (11) karupporuḷ representation of other characters, eg the parattai, (12) agent role in the uḷḷurai uvamam or iṛaiacci, eg the talaivaṇ, (13) patient role in the uḷḷurai uvamam, eg the talaivi, (14) type of clause or subclause which expresses the uḷḷurai uvamam or iṛaiacci and (15) head of the subclause.

The analysis of all the so-called uḷḷurai uvamam and iṛaiacci in the Kuruntokai according to these 15 parameters shows that several different types of images can be distinguished: on the one hand, there are several different subtypes of the uḷḷurai uvamam which vary with respect to a number of the characteristic features or values of the 15 parameters, and on the other hand, there is a type of image which differs substantially with respect to the characteristic features or values of the 15 parameter and which can be identified as iṛaiacci.

REMARKS ON *Tolkāppiyam Ceyyuliyal* -97: A CONTROVERSIAL NURPA OR JALLIKATTU AND TAMIL IDENTITY

Ulrike Niklas

Tolkāppiyam represents not only the beginning of Tamil grammatical tradition as known to us, but also the main authority for whatever follows - though later-on very often interpreted in different ways, according to the respective needs and fashions. It is the "basic work" (*mutamūl*) par excellence, which every following work within the same discipline will lean on, either close to it and following the same tradition (as a *valinūl*), or from some distance and in an innovative manner, introducing new ideas and possibly 'foreign' [here mainly "Sanskrit"] influences (as a *cārpunūl*). *Tolkāppiyam* understands itself clearly as a descriptive grammar. It considers variations and acknowledges the possibility of different treatments of certain linguistic and literary features, often even without elaborating on the possible details, thus liberally leaving a large space for creative developments in language and literature. But it so happened that this grammar was viewed as the current "norm", and the commentators of later centuries understood it in a restricting prescriptive manner, not without encountering many difficulties in the endeavour to turn the liberal descriptions into tight rules.

Most of the available studies on *Tolkāppiyam* - and all those known to us dealing with the *Ceyyuliyal* - are based on one or several of the commentaries rather than on the original work itself, and obviously, in many cases, without being conscious of

the great discrepancies between these different layers of text and the big time-gap that separates them.

The earliest commentary on the *Ceyyuliyal*, *Ilampuraṇam*, dates from about the early 12th c., closely followed in time by *Pērācīriyam* (late 12th c.), whereas *Nacciṇārkkīṇiyam* belongs to the 14th c. - Thus, the time-gap between original and commentaries is at least one millenium. All the commentators are aware of the later prosodic development in Tamil literature which is well documented in two texts (with contemporaneous commentaries in both cases) of about the 10th c., viz. *Yāpparuṅkalam* and *Yāpparuṅkalakkārikai*. Mainly *Pērācīriyam* and *Nacciṇārkkīṇiyam* interpret the *Ceyyuliyal* of *Tolkāppiyam* in the light of these later texts, incorporating literary forms which were not known at the time of *Tolkāppiyam* and consequently sometimes 'stretching' an ancient rule, so that it might conform with the later development, too. On the whole it appears that *Ilampuraṇam* generally attempts to be as faithful as possible to the original and consciously not to include later views in its interpretation of the ancient *nūrpās*. The result is, on the other hand, that this commentary is often rather short, leaving many questions unanswered. Still we consider it as the commentary which remains nearest to the original text. A very clear indication of the fact that the three commentaries cannot be taken as unquestioned final authorities in the interpretation of *Tolkāppiyam's nūrpās* is their fully different understanding of certain original propositions.

We are tempted to infer from this that the tradition of the "*Tolkāppiyam*-school" is not an unbroken one, and that the commentaries of the 12th c. perhaps indicate a sort of 'renaissance', bringing the ancient system again into the focus of attention, after it had been covered up by later developments.

In the *Ceyyuliyal* of *Tolkāppiyam*, several *nūrpās* are not entirely clear in their meaning and reference. And also the ancient commentators seem to be in difficulties here and there, so that their interpretations may differ widely. The tradition of *Tolkāppiyam*, at least concerning the chapter in question, can definitely not be an unbroken one; moreover corruption of the text and lacunae must be admitted. Thus, we are not in a position today to solve all the existing enigmas and to find solutions to all problems.

We are far away from a full understanding of *Tolkāppiyam*. Hindrances are:

bad textual tradition (lost *nūrpās*, misplaced *nūrpās*, text-corruption)

break in tradition: first commentaries start only about one millenium after original text

Tolkāppiyāṇār's inclination to play with words (sometimes difficult to decide, whether a word has the value of a technical term or not).

All these will be discussed in the paper.

POLITICAL PHILOSOPHY OF AYYAN THIRUVALLUVAR

Vanangamudi, P.

This Research paper attempts to explore and formulate the political philosophy of Ayyan Thiruvalluvar. In the world scholars have classified the entire political thought of thinkers into idealistic political thought and liberalistic political thought. The for-

mer school gives importance and focuses on its concentration by giving primacy to the state or the society of the group. The latter school gives primacy to the individuals. In this regard. This paper attempts to find out the political philosophy of Ayyan Thiruvalluvar, whether it fits into the idealistic political thought or the liberalistic political thought or the combination of two.

In this study definitions of various political scientist on state, sovereignty, law, justice, government and other requisites are taken for analyses. In the light of the jurist definition, Ayyan Thiruvalluvar's views on the above said concepts are explored and formulated systematically so as to give complete idea on the said concepts.

In this research it is found that Ayyan Thiruvalluvar, notwithstanding the era he lived, views political philosophy in a holistic perspective. His ideas on the above said political concepts are ideal in nature. It is known that his work is an ethical work and analysed everything based on ethical perspective irrespective of political or non-political aspects of life. He viewed individual and his welfare in the context of the state as a whole. With reference to state he has elaborately propounded the requisites of an ideal state. His ideas on ruler, even though focuses on kingship, it is applicable both for monarchy and non-monarchical system of governance. Interestingly his ideas on justice runs through the entire Thirukkural like a golder thread in the name of 'murai'.

In this paper, it is found that the political philosophy propounded by Ayyan Thiruvalluvar is valid, suitable and sustainable till this day and will sustain and satisfy the needs of the human race in the generations to come. This Saint's political thought transcends time, race, religion and nationality.

CHANGING PATTERNS OF TAMIL PHONOLOGY

Vasanthakumari, T.

This paper explains how the phonology of Tamil has been showing changes in the patterns, the factors responsible for such changes and the direction and rate of change, etc., and gives suggestions for an adequate description of phonology for modern Tamil.

Modern Tamil lacks an adequate description of phonology. Classical Tamil has its own independent phonological system and has been showing a strong resistance to changes, especially to changes caused by loans. Linguists have taken the transcription of the written language as the underlying phonological representation. However, changes are inevitable in all languages. A study of such variations in the phonological patterns, both natural and non-natural, is relevant for the description of modern Tamil.

Linguistic changes may be natural or non-natural. Natural changes are caused by the inherent nature of the linguistic system of the language and take place very slowly. Other types of changes, on the other hand, may be relatively non-natural and take place due to the loans resulting from the changes in society and its attitudes. The stock of loans from Sanskrit and English has resulted in some striking changes in the phonological patterns of spoken Tamil. Changes are noticed in the underlying phonological representations, phonological constraints, etc. and hence

there is a need for change in the phonological system.

The findings of external evidences such as historical, statistical, socio-psychological, etc. are an added advantage for the description of modern phonology. They can help to set up some hierarchy among the sounds based on the inherent difficulty and predict the direction of difficulty. Statistical evidence can show the rate of change and the socio-psychological evidence can point out the barriers existing in our society. All these factors are useful in the teaching/learning situations.

Though the loans are borrowed for 'need-filling purposes', the change in the phonological patterns are not accommodated in the writing system of Tamil. A few suggestions are made here to develop a simple pattern of its own for the adoption of loans, taking into consideration the external evidences, without changing the phonological system of the language.

ANTHROPOLOGICAL INVESTIGATION ON HUMAN SKELETAL REMAINS FROM MEGALITHIC SITE KODUMANAL

Veena Mushrif & Rajan, K.

Palaeopathological observations on the Kodumanal skeletal series are discussed in the present paper. The site of kodumanal is situated in Perundurai Taluka of Periyar district, Tamil Nadu. The second author undertook archaeological excavations at the site during the years 1985-86 and 1989. The excavation has yielded cultural deposit of the Megalithic period (400 BC to 100 AD) and the Early Historic period (100 AD to 300 AD). Fifteen skeletal specimens have been identified from the preserved set of bones that are made available for detailed anthropological laboratory study. Out of 15 individuals, nine are adults and four belong to the sub-adult ages; death age of two specimens cannot be determined with certainty. Prominent pathological lesions/anomalies observed on this series include markers of specific/non-specific infections, like maxillary sinusitis, periostitis, porotic hyperostosis, degenerative pathologies like vertebral lipping, dental pathologies like enamel hypoplasia, tartar accumulation, attrition, dental crowding and asymmetry. Biocultural explanation is provided for the pathologies to understand the nature of man-environment relationship.

'A MAYONIC MUSIC TECHNIQUE FROM AINTHIRAM – ARCHITECTURE TO MUSIC MAPPING'

Veerapandian, S.A.

Architecture was termed as 'Frozen Music' by famous music composer Schopenhauer and music was termed as 'Sounding Architecture' by famous writer Ernest Toch in his book 'The Shaping Forces in Music'. This pointed to the space for developing architecture to music mapping mechanism. A study of the texts in 'ainthiRam', tholkappiam and other ancient texts revealed that the application of the Physics of Music would unravel the logic for the mapping. The study was motivated and patronized by Dr.V. Ganapati Sthapati, Former Principal of Government College of Architecture and Sculpture at Mahabalipuram.

The conversion of aural (sound) space into the visual (light) space was explained in the Sutram (S) 186, S51, S57 and S443 of ainthiRam. A study of the relations among space, velocity and time in the case of sound will lead to the methodology of

converting aural space into visual space. Like the pallavi and charaNam divisions of an Indian melody, all musical forms have their own characteristic divisions of song. Symmetry and asymmetry of the musical notes play the main role in these divisions. Similarly the divisions in an architectural design also involve symmetry and asymmetry of the spatial points. The mechanism of conversion of aural space into the visual space will help to develop the architecture to music mapping mechanism.

The mapping mechanism shall have to take into account the different kinds of divisions in an architectural design. The different kinds of divisions in a song following AppilakkamNam (the Tamil grammar of lyrics) provide the keys to develop the mapping mechanism.

The grammar governing the relation between the sound of the letters and music was discovered from the study of 'ainthiRam', tholkappiam and other ancient texts and was published in www.musicresearch.in The musically defined divisions of a song in Tamil starting from the letters include achai, cIr, thaLai, ati, thotai and thUkku. A conversion of the aural space taking into account these divisions will lead to the visual space with the corresponding visual divisions in the architecture design. The keys to effect the conversions were provided by S37, S60, S325, S501, S818, and S 846 of ainthiRam supported by tholkappiam and other ancient texts.

AintheRam referred to the association of Mayan (S836, S849, S866, S868, S759, S779, S892) with the above technology. Mayan was also referred as a great architect in ancient Tamil texts like chilappathikAram, maNimEkalai, thiruvilaiyAtaRpuraNam, nAIyirathivya prabhantham, thirumanthiram and Sanskrit texts like rAmAyaNam, ashAbhAratham and sUrya chiththAntham. Hence the discovered technique was termed as the Mayonic Technique

As all the steps mentioned above are objective, the objective logic could be identified to develop a computer based application software for the architecture to music and vice versa mapping mechanism.

DYNAMICS OF CODE SWITCHING AND CODE MIXING IN SINGAPORE TAMIL

Velmurugan, R.

The study of language contributes significantly to our understanding of nature of the human mind and its functioning, human sociology as well. This intellectual inquiry will throw light on the way in which human mind approaches the language and the way in which the society perceives the language. This insight will not only help to understand the society where one language is used and the mind wherein one language alone prevails but it also explores how two or more linguistics systems are engineered by a human mind and how two or more linguistics behaviours are performed by a society. The code-switching and/or code-mixing is an indicator with which a linguistics analysis can be done in order to unearth the system of brains' behaviour and the linguistic behaviour of the individuals.

The present study, therefore, tries to understand how the phenomena of code-mixing and code-switching are taking place in the conversation of Tamil speakers who know many languages (Malay, Chinese, and English) in Singapore in order to

unearth the dynamics of code-switching and code-mixing in the Singapore Tamil speech. It also talks about the social motivations for code switching and code mixing, psychological motivations for code switching and code mixing, psychological motivations for code switching and code mixing. Code-switching and diglossia, mechanics of code-switching, types of code-switching, namely intersentential switching, intra sentential switching, tag switching, intra word switching, Code-mixing as code-switching, Code mixing in sociolinguistics, Code mixing in language acquisition, Code mixing in psychology and psycholinguistics, with ample illustrations from the speech of Singapore Tamils. The paper also tries to understand sociological and psychological bearings and reasons for those types of code switching and mixing besides arguing negative and positive effects of these phenomena.

This paper concludes that code switching and code mixing correlate positively with the educational attainment of individuals. Both the phenomena have their merits and demerits in the speech repertoire of their users. Tamil teachers would now devise the means and ways of preventing the demerits from adversely affecting the language acquisition process of the Tamils in Singapore.

THE GREATNESS OF TAMIL AS A CLASSICAL LANGUAGE

Velusamy, N.

The Meaning of the term Classical Language

The Tamil equivalent to the term Classical language is Cemmoli and it stands for Refined Expression or Word or vocabulary, non deviance, reputation, purity, beauty, unity, a state of perfection, distinction, embellishment etc, Tamil, being a classical language, is known for exemplifying the traits mentioned above. The Tamil word 'cemmoli' (Classical Language) is derived from 'cemmoli ilakkiyam' (Classical Literature).

The Classical Language status

A language gets the classical language status owing to the antiquity, the harmony, the clarity, the serenity, the idealism, the rationality, the order, the humanism, the universality etc found in its literature.

The classical language status for Tamil – The claim made by Paritimar

Kalaignar Like Latin, Greek and Sanskrit, Tamil is a classical language. As ancient language that serves as the leader of the other languages found in a country where it has flourished is known as a classical language. Tamil being a leader of Dravidian languages such as Telugu, Kannada etc., has an independent tradition which is different from that of any other language ancient or modern in India. A language that is ancient as well as independent with a rich literature of its own is a classical language.

World's Classical Languages

The ancient Greek leads the list of classical languages of the world. It is the language of Socrates, Alexander the great, Homer, Plato etc., Its classical literature is as old as a period which lies between 5th and 4th century B.C. Latin comes next. The great epic poem Enid is in it. It also has a celebrated work on the art of poetry

known as Arts Poetica. Its classical literature belongs to an age between 70 B.C. and 18 A.D. Hebrew belongs to the Semitic Family of languages and it is the language of the Jews as well. Its classical literature is as old as the holy Bible.

Sanskrit is the next classical language of the world. It has the poetic compositions of Valmiki, Viyasa, Kalidasa, Panini etc., The two great classical languages of India are Sanskrit and Tamil. The classical literature of Sanskrit is placed between 5th and 10th century B.C.

The classical literature of Tamil is as old as 3rd century B.C. The Sangam literature of Tamil belongs to a period between 2nd and 1st Century B.C.

The Significant Features of Tamil as a Classical Language

Moulana Abdul Kalam Asad, the Hon'ble Minister for Education, Govt. of India, in his address inaugurating the Sakitya Akademy, delivered on 15th March 1951, said, We must however remember that Tamil is really a Classical Language and most of the achievements of Tamil which entitle it to recognition, belong to a past age. George L. Hart referring to the Sangam literature says that it does not speak about the life or social history of a particular group or community but it has a universal appeal when it advocates the philosophy behind. 'Every place is yours and everyone is your kith and kin'. The points made above will be relevant to establishing the greatness of Tamil as the Classical Language.

REPORT ON THE NEWLY DISCOVERED SCULPTURE PANEL ON THE MYTHOLOGICAL ORIGIN OF RIVER CAUVERY

Venkatesan, P.

An interesting panel depicting the mythological origin of the river Cāuvēry is found sculpted on the south wall of the ardhmandapa in the Vallāḷa (Ballāḷa) Īsvaram Uḍaiyār temple, a Hoysala monument, datable to the time of vira Ballala II on stylistical and other grounds at sattampur village near Erode in Tamil Nadu. It was brought to my notice by pulavar S. Raju, Retd. Professor of Epigraphy and Archaeology, Tamil University, Thanjavur, to whom our thanks are due. The panel was examined by me in the company of this celebrated professor and Dr. S. Rajavelu, Senior Epigraphical Assistant, Chennai on my return from Thanjavur tour. The sequel contains a note on the importance of this sculpture panel.

It is known that river cauvery rises in the picturesque western Ghats at Talakaveri in a mountain named after Brahma (Brahmagiri) of the sahyadri range in the coorg District of Karnataka, where it is a mere trickle at its birth. It is also known that the story of the origin of this river is steeped in mythology and according to legends cauvery was born as the daughter of Brahma and was christened as lopamudra. But as in the case of many other divinities, the divine father made her to be regarded as the daughter of a sage called kevera muni and hence she was called as kevera kanyaka or cauvery or kaveri. The malambi inscription of chola king rajaraja I (985-1014 A.D) states that the virgin daughter of kavera ie., the river cauvery was the affectionate friend of that king (kavera kanyaka sakiyamana –see E.C. Vol. I, No. 46). On becoming grown up child, she was married to sage Agastya and tradition ascribes

that cauveri laid down a condition that the sage shall not leave her alone even for a moment, which was agreed to by his. It is stated that once the sage confined her into his pitcher (kamandala) and went on for meditation. Enraged on realizing that her husband has broken his promise, she emerged out of the pitcher (kamandala) and plunged into the small puddle at Taakaveri i.e., the source of the river cauveri and resolved to become a river, whose water would purify mankind and bring prosperity to them.

This legendary origin of the river is vividly described in the Tamil Epic manimekalai (the bejeweled waist-band name given to epic heroine) of sittalai sattanar (c.3-4th century A.D.) in line nos. 9 to 12 as follows:

9. Senkadirch = chelvaṇ tirukkulam viḷakkum

10. kañja vēṭkaiyir kāndaman vēṇḍa

11. Amara muṇivaṇ Agattiyaṇ raṇādu

12. Karagñ-kaviḷtta kāvirippāvai

Meaning that the maiden cauveri (kavirippavai) was released from the pitcher (water pot) of sage Agastya (who is described as Amaramunivan) by a crow (karakam) which tilled (kaviḷtta) the pitcher in response to the prayer of king kandaman (kandaman venda) for the exaltation of the clan of the solar race i.e., cholas (senkadirc= chekvantirukkulam vilakkaym).

Description of the sculpture panel

The above mentioned legendary origin of the river cauvery is tellingly sculpted in a panel, found on the south wall of the ardhmandapa in the vallala (Ballala) isvaram Udaiyar temple (a Hoysala temple) in the village sattampur near Erode in Tamil Nadu. The panel depicts a sage in meditation in padmasana. His right hand is placed on his right lap and his left hand (palm open) is resting on a wooden stand (dandam) graphically portraying the deep meditation attitude of the sage Agastya. He is wearing a Rudraksha in his neck and a hara hanging up to his pot belly (kumbha muni). He is shown seated probably on the skin of an animal (deer) normally used by sages to sit while on meditation. To his left is the admirable portrayal of a crow in the act of tilting the pitcher (jar) and beautifully perched over the tilted jar, after accomplishing the intended job. The birth of the river cauvery is picturised in the form of water gushing out from the mouth of the pitcher. The gushing water is shown mouthful when it emerges from the jar and its flow is indicated in the form of its slender spread. The crow is shown in the attitude of its readiness to fly away from the place after accomplishing the desired mission of tilting the jar and releasing cauvery from confinement, as has been depicted with its partially opened wings and its legs bent to kick start its flight.

Discussion

Fearing that his land would remain parched till eternity as a result of the confinement of the river in the pitcher by sage Agastya, the legendary chola king kandaman appeared to have prayed for its release, which is kanja vetkaiyir kandaman venda meaning that kandaman prayed for water to quench his thirst (kanja vetkai). The

epic says that cauvery rises for the exaltation of the clan of the solar race i.e., the cholas (senkadirch=chelvan tirukkulam vilakkum). It is amazing to note that the prayer of the king was listened by a crow, which came to his rescue in tilting the pitcher and releasing the water. In Indian mythology crows are regarded as ancestors and they are worshipped as such. Here it is possible to interpret that one of the ancestors of king kandaman descended from the heaven in the form of the crow, as portrayed here and saved the king and his land from getting parched till eternity and thus caused the exaltation of solar race i.e., the chola clan. The skanda puranam, however, gives a different picture on this episode. It states that lord ganesha took the form of a crow and released the river from its confinement. It does not mention about the legendary chola king kandaman, his kanjavettkai, thirst for water and his prayer for the release of Cauvery. Of the two stories, we may give more credence to the narration found in the Tamil classic manimekalai, as the sculptural panel is a true depiction of the description given in the Tamil classic manimekalai.

CLIMATE CHANGE CHALLENGES ON THE SOUTH ASIAN SEAS BOUNDARIES

Venkatesan, R.

Covering some 71 per cent of the Earth and absorbing about twice as much of the sun's radiation as the atmosphere or the land surface, the oceans are a major component of the climate system. The total amount of carbon in the ocean is about 50 times greater than the amount in the atmosphere and at least 1/2 of the oxygen we breathe comes from the photosynthesis of marine plants. The Climate change is the defining issue of our era.

Taking into account the U.N. framework convention on climate change, this paper deals with related issues: foresting; agriculture; urban management; water resources; ecosystems and biodiversity; coastal resources; human health; cross-cutting issues; ocean and climate change; threats to coastal and marine ecosystems and associated socio-economic impacts, Technological challenges related to adaptation to climate change will also be examined.

The overarching questions in this context are:

1 How do current coastal zone regulations in countries of South Asia help communities prepare for and mitigate effects of natural disasters and degradation of coastal resources?

2 What are some adaptation strategies for coastal communities to better respond to coastal disasters and degradation relating to Changes in occupations and living areas post-disaster with a special emphasis on re-habilitation ; Physical restoration of disaster-affected and prone zones; Strengthening natural barriers

3 The feasibility of employing cleaner production options will have to be demonstrated in a representative set of firms in order to promote the use of such practices in several clusters close to water bodies.

4 The links between substitution energy efficiency enhancement, mitigation of local environmental impacts, value addition to wastes to enhance recovery and recycle; thereby significantly reducing loads on aquatic systems and the coastal systems in particular will be demonstrated.

The above measures are expected to help to develop other complementing mechanisms including appropriate incentives and disincentives to promote coastal climate change mitigation.

GENDERING TAMIL FOLKLORE: THE LEGEND OF MATANGI-RENUKA A BRAHMIN-CHANDALA SYMBIOSIS

Vijaya Ramaswamy

An outstanding of the corrosion of caste hierarchies and patriarchal values in oral traditions is the story of Renuka Devi who is also known as Karumariamman. Part Brahmin and part Chandala, the deity enjoys a large following both among Tamil Brahmins and Tamils of other castes including the Adi Dravidas. Many of the Brahmin communities from North Arcot district, including the family of the late Carnatic musician K.R.Kumaraswami have Renuka Devi of Padaividu as their 'kula devi' or family deity while at another level, she is identified with Mattamma/Muttaramman, the patron deity of many so called low-caste and out-caste communities who are today socially and politically influential communities.

The story of Renuka is a part of the Mahabharata Epic where she is the wife of sage Jamadagni and the mother of the Kshathriya hating Brahmin sage Parashurama, the seventh incarnation in the Dashavatara (ten incarnations) of Vishnu. The Mahabharata records its presence in Peninsular India in a period roughly corresponding to the Sangam period of the Tamils (roughly 3rd century BC to 3rd century AD). The great battle between the Kauravas and the Pandavas is referred to by the Sangam poet, Perunthevanar, who wrote the text called 'Bharatam'. According to the Chinnamanur copperplate inscription belonging to the 10th AD, the Pandya king Rajasimha II issued official orders for the translation of the Mahabharata into Tamil. This version called 'Bharata Venba' i.e. the epic written in the venba metre seems to be based on Perundevanar's Bharatam.

The Tamils not only brought centre stage the avenging woman Draupadi, but also women placed on the margins of the epic like Alli, the mythological ruler of Madura and the 'Amazonian' wife of Arjuna and Renuka, the wife of Jamadagni into the Tamil Mahabharata.

This paper throws light on the legend of Matangi-Renuka.

PROBLEMS IN TRANSLATING THE TAMIL PERSONAL PRONOUNS AND KINSHIP TERMS INTO ENGLISH

Vijayalakshmi, V.

The basic grammatical categories like Time, Number, Gender, and Person are not universal but differ widely among languages. This paper proposes to compare the Person system and kinship terms of the SL, Tamil and the TL, English. Tamil is one of the Dravidian languages, whereas English belongs to the Indo-European family of languages. So, the grammatical structures of Tamil language cannot be equated with the grammatical structures of English. This paper enumerates the problems with regard to the translation of Tamil pronouns and kinship terms into English with particular reference to the translation of Jayakanthan's 'Anta akkavaittetu' into English. Person System in a language structure is a vital one and it affects decisions in

the course of translation. The SL, Tamil has a nine-term pronoun system whereas English has only seven. In both the languages, the Person system has a gender and number dimension. The translator from Tamil to English has to be cautious of two other dimensions in which both the SL and the TL vary.

1. The inclusive/ exclusive dimension: Tamil has two I Person plural pronouns-nam (inclusive), nankal (exclusive) depending on whether the address is included or excluded, On the contrary, English has only one I person plural form, 'we'.

2. In the SL Tamil, instead of II person Singular 'in', the II person Plural pronoun, ninkal (honorific) is used in interaction with a singular addressee in order to express deference and non-formality. This is not the case with English pronouns. Likewise, instead of III person singular, 'avan', 'avar' or 'avarkal' are being used to express deference. So, while translating pronouns from Tamil to English, the translator has to consider various dimensions as degree of intimacy between participants or whether reference includes or excludes the addressee.

3. Translation of Tamil kinship terms also poses problem to a translator. The translator has to resort to some strategies to make up the loss of information in the TL text. Examples for such problematic situations and their solutions are cited with reference to the translation of Jayakanthan's work 'Anta akkavaittetit' into English.

THE NECESSITY OF BORROWING IN TAMIL TECHNICAL TERMINOLOGY

Vijayaraghavan, R.

The lack of scientific and technical terms in Tamil is compensated to a large extent by borrowing from English and using them in the transliterated form. This was and is still followed due to the following reasons.

- i. Since English was dominating all fields of science for nearly 200 years, numerous English terms were introduced into Tamil instead of coining new Tamil terms.
- ii. As even today most of the scientific and technical information are received in English and translated into Tamil, a lot of terms are taken over from it together with the subject matter.
- iii. Other important reasons for borrowing include snob value, euphemism, disunity among lexicographers, etc.

All these are discussed in the paper.

DEVELOPMENT OF "GRAMMAR" AS REVEALED THROUGH THE CITATIONS GIVEN IN YAPPARUNKALAM COMMENTARY

Vijayavenugopal, G.

According to *tolkappiyam*, the earliest extant Tamil grammar, the concept of grammar includes not only the language of spoken and poetic usages but also the grammar of *ceyyul* "literary compositions." This is quite different from the concept of grammar defined in modern linguistics. The debate is inconclusive in linguistics as to whether the linguist is qualified to analyse poetic language or not. *Tolkappiyam* attempts to describe the grammar of literary composition under two broad heads viz., *akam* and *puram* which is claimed as unique to Tamil.

An elaborate commentary written by kunacakarar on yapparunkalam, an encyclopedic work on Tamil prosody, belonging to 9th or 10th century A.D. quotes from earlier authorities on Tamil grammar, prosody and poetics. A survey of these reveals that there are a total of 747 quotations. Of these 370 verses are by twenty five authors from Akattiyar to vayppiyandar. The rest of them are by unknown authors. It is unfortunate that all these works are not available in full at present. However they shed considerable light on the development of the concept and structure of grammar through the years. This paper attempts to trace this interesting development. This study reveals a tradition of poetics which included a musical tradition which was used during the recitation of the ancient Tamil poems. It also reveals several supra-linguistic traditions associated with the grammatical tradition. The concept of "dependant sound" and its interesting development is also traced here.

This study also touches upon the development of grammar in the post-yapparukalam period recored in the grammatical works viz., viracoliyam by Buddhimitra, a Buddhist and Neminatam and Nannul, by the jainers kunavirapantitar and pavananti respectively written between 11th and 13th century A.D.

TAMIL AS A COMPONENT OF PLURAL INDO-MAURITIAN IDENTITY

Vinesh Yogindranathsingh Hookoomsing

This paper will examine the history and evolution of the relation between Tamil and the other Indian languages which have shaped the plural identity of Mauritians of Indian origin. It will explore the link between language and religion in the processes of identity maintenance within the global Indian diaspora context and will contrast it with the continental Indian context. Finally, it will discuss the prospects of enhanced interaction between diaspora and 'homeland' for Indian languages, and Tamil in particular, to maintain their function of language of identity.

AN ANALYSIS OF SOME HISTORICAL FACTORS THAT HAVE INFLUENCED CHEMMOZHI THAMIZH OVER THE PAST SEVERAL CENTURIES.

Vridhachalem Subramaniam

Hitherto considerable interest has been evidenced on the research studies of the significant features of the glorious past of Thamizhakam by many scholars of repute.

(for instance: Rev.Caldwell., Fr.Beschi., G U Pope.,U Ve Swaminatha Aiyar, Vayaapuri Pillai.,M B Emeaneu., M Andronov., Iravatham Mahadevan., L V Rama swami Aiyar, Rev. Fr Thaninayagam., RE Asher., Francois Gross., George L Hart., AK Ramunajan.,VISubramoniam., A Subbiah ., Kamil Zvelebil., Kannan M and Carlos Mena are some of the major contributors to be recalled for their depth of vision).

The main objective of this Paper is to make a scientific classification of all known attempts at reconstruction of Dravidian culture : linguistic (* proto Dravidian., old Tamil and Malayalam, evolution of literatures of various eras, the hurdles of post-Christian era of development of Classical Tamil language and literature through external interference and domination), achievements of excellence through art, architecture, sculpture, dance, music and drama. This may not sum up the totality of the varied Tamil Culture but it is an indication of the depth of the impeccable social evo-

lution of its people, spread all over the globe. After a thorough and objective analysis of the contributions of various Schools of thought and scholar groups, indicative of pluralism, at the national and international level, this Paper suggests pure and applied research that remains to be carried out in areas, such as Pedagogy, Ethnomethodological Linguistics and Translatology, that would further highlight the glory of *Thamizhakam that developed Chemmozhi*.

TAMAIL RAMAYANA INFLUENCED THAN RAMKEIN

Waradet Mesangrutdharakul

The countries of South-East Asia like Cambodia, Thailand, Laos, Malaysia, Philippines, Indonesia and Sip Song Pannaa of South China are influenced by Indian culture from the early centuries of the Christian era. Tamil and Sanskrit have influenced the languages of this region.

It is normal for the arrival of Indian epics to this region, with languages, Hindu religion, through the Ancient trade route of India into the sea shores of Sumatra and Javanese [Sri Vijay kingdom]. Scholars have detected Sanskrit inscriptions usually written in these regions in the old Brahmi script of India or Tamil Brahmi style from that time, such as the inscriptions of king Purnavarman (5th century A.D.) of West Java and of the Sailendra rulers.

Therefore it was most possible that the Indian epics Mahabarata and Ramayana are popular stories in South East Asia in that time. It has shown some literary evidence such as the folklore [Mukha Patha] or the stories note of dynasties in northern Thailand [Vaṅsāvātār Yonak], Therefore the picture of Mahabharata and Ramayana is sculptured in the stone ruins of many places in South East Asia such as Prambanan temple of Indonesia, Angor Wat and Banteay Srei of Cambodia and Pimāy castle in Thailand. Because the Indian epics have been imported to South East Asian countries through Hindu literature and Buddhist literature. Scholars found it as an interesting story of Pātala Loka king, Mayiliravana in the Tamil folklore influenced to Maiya Raab in Thai Ramayana that also same as the story of Mahiravana Asura in Bengali Ramayana.

Therefore South East Asian's Ramayana is influenced by versions in Sanskrit, Tamil and Pali language. The original Ramayana of Valmiki, it is the oldest version that influenced to Yokiswar Ramayana of Indonesia [1094 A.D. in Kvi Language] and picture Ramayana in Angor Wat of Cambodia. It appears that also Tamil version Kamba Ramayana and Tamil Purana or Folklore have influenced to Thai Ramayana [Ramakien] and Khmer Ramayana [After period of Angor Wat] etc.

This paper deals with the above factors in detail.

THE BIBLIOTHECA MALABARICA: AN 18th-CENTURY LIBRARY OF TAMIL LITERATURE

Will Sweetman

In 1708 the German Protestant missionary, Bartholomäus Ziegenbalg, compiled a catalogue of the Tamil manuscripts he had collected during his first two years in

India. The 183 entries include Muslim and Christian works (both Catholic and those composed by Ziegenbalg himself) but the majority are Hindu and Jaina works. Ziegenbalg continued to collect manuscripts, noting in the following year that he had 300 Tamil works. His catalogue, which Zvelebil describes as 'a relatively complete account of Tamil literature', includes many standard works of Tamil literature from *Tolkāppiyam* to *Apirāmi antāti*, as well as others which are much harder to identify. As such it provides a fascinating snapshot of Tamil literary works in wide circulation on the eve of colonialism. This paper will survey Ziegenbalg's collection, including works not in his early catalogue but mentioned in his later writings and in a subsequent edition of his catalogue compiled after his death by one of his missionary successors. It will also discuss significant omissions, and seek thereby to determine the extent of sectarian bias in his collection. It will briefly consider how Ziegenbalg acquired these manuscripts, and what became of his collection following his premature death. Finally the paper will examine Ziegenbalg's use of Tamil works in his own writings on Hinduism. It will demonstrate that the structure of Ziegenbalg's last work on Hinduism, the *Genealogie der malabarischen Götter* (1713), is derived directly from a little-known Tamil text.

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