TWO TRADITIONS

All historians agree that the early waves of immigration of Aryans into Tamilakam had started well before a few centuries of the Sangam times (C. 1 - 3 A.D.). The word 'aariya' is found in eight places in Sangam literature. Kutai, tanṭu, kamanṭalam, manai, pūnṅuul and kaaviyutai are said to be the attributes of Brahmins. They recited Vedas regularly and performed yagas. Separate streets and even settlements for brahmins were there. They had been greatly patronised and respected by the kings. They were engaged as emissories for the kings and they also performed funeral rites for the kings. They were well versed in Tamil and even they were great poets. Literature describes how they moved very closely with the Tamil families as mediators in the husband-wife quarrels in the families. Some Brahmins, who did not perform yaga, engaged in cutting chanks. A Brahmin, who was suffering from leprosy and a poor Brahmin, who was wearing a tattered
cloth are portrayed in Sangam literature. In addition to Aryan Brahmins, Aryan sudras were also there, doing diverse jobs like dancing and training elephants in Sanskrit. The four caste systems of Ariyas was well known and practised in that age. All these show that the Ariyans were living in Tamilakam, mixing freely with the Tamil people.

Even though Ariyans were received and assimilated by the Tamil society, the two groups tried to maintain their own distinctive characters without losing their separate identities. Tolkappiyar's restriction of the usage of Sanskrit words in Tamil was paralleled by similar efforts in the other fields like philosophy and culture. This assertion of independence or separate identity of the Tamils can be seen on some occasions in the Sangam Poetry.

A poem in *PuRaṇaanuuRu* runs like this (362):

\[
\text{naayiR Ranna vaaymani miṭainta} \\
\text{matipuRa laara maarpiR puralap} \\
\text{palipeRum muracam paacaRaic cilaippap}
\]
polilakam paraṇta peruncey yaṭṭavar
ceruppukan Retukkum vicaya venkoti
anāṅkurut tanna kāṇṅko taanaik
kuuRRat tanna maaRRaru munpin
keermin
thaakkuraR keermin pānta naalir
naanmaṅṅik kuRittan Rarulaa kaamaiyin
aRaṅkuRit tanRu porulaa kutalin
maruṭiimtu mayakkoriiik
kaipetan.setAdapter karaṅparappa
aanirunṭa vataiṅalkic
cooRukoṭuttu mikapperitum
viiRucaa nankalam viciṉṉanRum
ciRuvel lenpi netuṆen kalarin
vaayvan kaakkaī kuukaiyōtu kuutip
pakalun kuuvu makalu lāṅkaṭ
kaatukan maRaitta kallen cuRRamo
tillen RilvayIR peyara mella
itaṅćiRI toṭun ка ļaṅci
uṭampōṭun cenmaa ruyarṇtoor naṭṭee puRam.362
Tīnai: potuviyal; tuRai: peruṅkaṅći
avanaič ciRuventeeraiyaar paṭiyatu
Oh! Brahmins! Listen the sound of the war drums from the battlefield; it is the sound made by the soldiers, who wear necklets of precious stones and hold the victorious flag, when they are attacking the enemies. Since the war of killing is not a compassionate act, four Vedas have not referred about it, and since it is a custom of Tamilian puRam tradition, the Dharmasastras too contain no reference of it. The warriors, with the tributes and bounty they collect in the wars will donate villages to Brahmins, will give rice to beggars and will distribute ornaments to the donees. The earth has become shrunk because of their fame of valour and charity and they are still striving to get more expanse to spread their glory. Though they are forgetful for a moment about the instability of life and inevitability of death, in the midst of their beloved kith and kin, they would like to leave their homes, because of the awareness of instability. And hence they are fighting to reach the heaven with the mortal body.

The heroic ideal that the heroic death and charity bring forth heaven and glory was cherished by the ancient Tamils and it found eloquent expression in puRam
poetries. The above poem succinctly describes how the heroic spirit and philosophy of the ancient Tamils contrast with those of the Aryas. The poet says that this ideal or aim of life is not mentioned in the Vedas and other ethical works in Sanskrit. And so the two traditions are differentiated and distinguished.

Just like the heroic tradition in puRam poetry, the Akam tradition is also peculiar to the Tamil literature. The unique features of the Tamil tradition in Akam poetry is well illustrated and exemplified to the Brahmins, in a poem in Paripaatatal(9).

The poet kunRampuutanaar, illustrates the merits of Tamil akattinai to the Brahmins, with an anecdote from the mythology of Lord Muruga, who presided in tirupparankunRam.

ṇaanmaRai virittu nallicai vilakkum
vaaymolip pulaviir! keenmin ciRantatu!
kaataR kaaman kaamattuc ciRantatu
viruppoo rottu meyyuRu puṇarcci
pulattaliR ciRantatu kaRpee yatutaan
irattalu miitalu mivaiyul liitaap
parattaiyul latuvee panpuru kalaRal
Valli was married by Muruka in clandestine love marriage (kalavu) and Teyvayaanai was married in the ceremonial marriage (kaRpu). God Muruka enjoyed the love quarrel of these two ladies. On the day of his marriage with Valli, Muruka pacified Teyvayaanai by falling in her feet. Having been infuriated by this, Valli beat Muruka with garlands of flowers after tying his hand and prevented him from going to Teyvayaanai. This quarrel has spread to the level of friends and pet birds of these ladies. At the end, Valli was victorious and so Muruka has to come to reside in TirupparankunRam. Thus muruka, the lord of
kuRinci enjoyed the happiness of the clandestine love with Valli. The commentator's observations on these line are worth quoting. He says that Valli and Muruka are distinctive because Valli enjoyed the sexual union with Muruka in clandestine love and Muruka studied the aspects of Tamil love tradition (Parig.7-11; 27-82).

Oh! Vedic scholars, who are studying and propagating the glory of the vedas! Let me explain a good thing to you! The clandestine love is the best among the loves. The clandestine love is the union by chance of a young lady and a young man, who have had no previous experience in love. The other marital love (karpu) may also be good because of the love quarrels. The love quarrels in the family start because of the unfaithful conduct of the husband or hero, who will try to join the wife at home in the morning, after his return from his stay at night with his other ladies. The heroine or wife will not accept him and the heroine's maiden friend has to mediate in the love quarrel. In some cases the heroine will send her maiden friend dressed in red clothes informing that she has menstruated and thereby inviting the hero to return immediately and to join her. On
seeing it, the hero will return from the *kumārini* concubine and join the heroine to enjoy the nuptial love. The dearest and nearest ones of heroine hear and feel sorry at the scandalous remarks of the concubine on the hero's enjoyment with the heroine. Thus the enjoyment of nuptial happiness in marital love is the result of love quarrels. Unlike this, the nuptial happiness is enjoyed spontaneously by the lovers of the clandestine love. One another good aspect of the clandestine love is the absence of separation and subsequent lovequarrel of the lovers. And hence the clandestine love is better than the marital love in many respects. Only those who do not know the Tamil Akam tradition, which eulogises the clandestine love, will not resort to clandestine union of the kuRinći region. All this has been addressed to the Brahmins of the four vedas, to impress on them the manifold merits of the Tamil love tradition.

The basic ideals of life Dharma, Artha, kaama and moksha are common to all Indian philosophy and thought. In Tamil tradition the four ideals are subsumed under the two divisions of puRam and Akam.19 Though chivalry in war and love are universal feelings, the Sangam Tamils cherished these
two among greatest of their ideals. Their approach and definition of these two also bear the stamp of uniqueness of the ancient Tamils.

According to Tolkappiyar, the Sanskrit kaññāravam and Tamil kalavu are similar only in respect of falling in love of the lovers in the initial stages. Naccinaarkkiniyar pinpoints the difference of these two by saying that the Vedic kaññāravva marriage need not end in ceremonial marriage (karpū); but the Tamil kalavu should result in marriage. This statement sums up the difference of the two traditions in love poetry.

Muruka is the presiding deity of kuṇiñci region, which is used as a setting for describing the kalavu or clandestine love of the lovers in Tamil tradition. The reference in miruccakatika to muruka as the God of robbery might have been due to the mistranslation of the Tamil literary technical term kalavu, which means both clandestine love and robbery.

The adorning of oneself with different symbolic flowers when going on warfare is mentioned by Valmiki as a
peculiar Tamil tradition of the South.  

The Tamils' ideal of war and love is based and practised only on righteousness or Dharma and it naturally found an important place in their literature. The poets like Marutam paatiya Ilankatunkoo, Paalai paatiya Perunkatunkoo, Neytar kaarkkiyaar, Mataal paatiya Maatankiiranaar Veripaatiya kaamakkanniyaaar and Purattinai mannaakanaar received their title because of their mastery in composing poems in the different theme phases of Akam and PuRam divisions.

The ideal of chivalry and love is the keynote of the philosophic thought of the heroic age of the Tamils. They were considered as the unique thoughts of the Tamils and so they were described in contrast to the ethical and religious thought of the Vedic Brahmins. The two opposite outlook and philosophy of life were well understood and differentiated.

2. aariyar tuvanRiya peericae yimayam maari purantarara nanti aariyar ponpatu ne tuvarai puraiyu mentai aariya ralaRat taakkip peericae tonRumutir vaatarai waanakuve poRittu etirtalaik konta aariyap poruRan aariyar pataiyin utaika taaruR taanaiyum paRRi aariyar pitipayinRu taruuum perunkaliRu poolat aariyar tuvanRiya peericae mulluur yaarkol aiyar taamee aariyar kayIRaatu paraiyIR kaalporak kaalnki

3. nuulee karakam mukkool manaiyee aayuN kaalai antaRar kuriya - tol.marapiyal 71 eRittaru katirtaaraki eentiya kutainiilal uRittalanta karakamum uraicaaRa mukkoolum neRippaRac cuvalacaai veeRoraR neencaRtu kuRippeval ceyalmaalak kolaiRatai yantaRir - kali 9:144
kaRRooyt tututta pativap paarppaan
mukkoo lacainilai kaṭuppa
paarppana makanee paarppana makanee
cempuu murukkin ṇannaar kalaintu
tantoottu piṭitta taalkaman talattup
pativa vuntip paarppana makanee
eļutaak karpin ninco lullum
vinaikku veenti niipuunta
pulappulvaayk kalaippačai
cuvaRpuun ṇaan micaippoliya

4. oota lantanar veetam paata
valaivaayk killai maRaivili payiRRum
maRaikaap paala ruRaipatic ceeppin

5. puRam.166

6. aacil teruvin maayil viyankatai
aṇṭaṇa rarukaa arunkaṭi viyanaKar
aṇṭaṇa Kitānkinavaṇa aamuur

7. iRaincuka perumanin cenni ciRanta
naanmaRai muniva reṇṭu kaiyetiree
paarppaark kallatu panipaRi yalaiyee

8. puRam.305
tuutooy paarppaan mativel lelaip
pataiyutaik kaiyar varutotar ṇookki

- mullai 37-38
- kuRu.156:1-5
- puRam.166:10-12
- maturai 656
- perum 300-301
- kuRu 277:1
- ciRu.187-188
- puRam.6:19-20
- patiRRu.63:1
- akam.337:7-8
9. ootol mariiyya pitiil mannar
    noopypaal viiinta yaakkai talkiiik
    kaatal maRantavar tiitumaru karumaar
    aRampuri kolkai naanmaRai mutalvar
    tiRampuri pacumpuR parappinar kiiappi
    maRaman' taaka paillamar viiinta
    niilkalal maRavar celvulic celkena
    vaalpooln taatkaku muyntanar maatoo - puRam.93:4-11

10. kali.9
    puRam.200
    puRam.201
    puRam.126

11. tol. kaRpiyal 52.
    veRitu nin pukalkalai ventaaril ettutteettum
    aRivutai yantanan avalaikkaat tenRaanoo
    kalipattaar kamalkootai kayampaatta yuruvinmeeR
    kuRipeRRaar kuraRkuuntaR kootularnnta takulina - kali.72:17-20

12. veelaap paarppaan vaalaran tumitta
    valaikalain tolinta kolunti nanna - akam 24:1-2
    varenavil kolkai maRainuul valuikkattup
    purinuuu maarpa ruRaipati - cilap.13:38-39

13. kali.65
    akam.337
14. yaarkol aliyar taamee aariyar
  kayiRaatu paRaIyiR kaalporak klaãñki
  - kuRu.7:3-4

15. kavaimut karuviyin vaõamoli payiRRiik
  kalla ilaiñar kavalñ kaippak
  taaruñ taamaiyum paRRi aariyar
  pitipayinRu taruuum peruñkaliRu poolat
  - mullai 35²36
  - akam 276:9-10

16. veeRRumai teriñta naaRpaal nulluñ
  kiilppaa loruvan kaRpin
  meeRpaal loruvanum avankañ patumeet
  - puRam.183:8-10

17. tol.eccaviyal. 5, 6

18. cf. naaRpanuval naalveetam -
  - puRam.15:17
  According to the old commentator this phrase refers to
  the Dharmasastras and four vedas.

19. naaRporulullum akatíñaiñkannatu inpamaakalaanum,
  puRattíñaiñkannatu porulum aRanumaakalaanum
  viitolinta mutípu kuuRíñínRatu
  - cilap.patikam: 90
  atiyaãrkkuñallaar
  viitu is mentioned in the theme phases of vaakai, kaãñci
  and kaRpu - tol. puRattínai.20:6; 23; kaRpiyal 51,
  naccinaarkkiniyar

20. kantaruvarkkuk kaRpinRi amaiyavum
  perum. iïntuk kaRpinRik kalavee
  amaiyaatenRaRkut tuRaiyamai enRaar
  - tol. kalaviyal:1 naccinaarkkiniyar
23. *aar RattaaRu nuvalum puu'kai maRattiR*
   *aar Rattin maantiya maRappoor veen.tar*
   *aaraneRi itu enat telinta en*
   *pirainutaR kuRumakal*
   *aaratto'u ninReenai*

- *puRam 9:6*
- *puRam 62:7*
- *ain.371:4*
- *kali.39:20*