VALLUVAR'S CONCEPT OF LOVE

The classification of subject-matter as found in Tirukkural is 'Aram Porul Inban or Kāmam'. Parimēlalagan in his unsurpassed commentary on Kural has equated this classification with the Sanskritic tradition of 'Dharma, Artha, Kama Mōchā' and has gone further to elucidate that 'Mōchā' has not been taken up by Valluvar as it transcends human imagination and language.

The more ancient classification of subject matter according to Tamil traditions, is, of course, 'Aham' and 'Puram', the former roughly corresponding to family life and the latter public life. The three-fold classification, 'Muppāl' is also as old as Tolkāppiyam where there is a specific reference to it.

'Inbamum Porulum Aranumēnāngu
Anbodu Punnattu Aintinai murukkin'

However, the order is not 'Aram, Porul, Inban' as found in Kural but 'Inban, Porul, Aram'.

This has prompted Dr. M. Varadarāsanār to conclude that the original order must be the reverse. In his memorable work 'Tiruvalluvar Allatu Vālkkai Villakkan'
he has ably contended that the order of classification should be as in the Tolkappiam verse cited above. 3

However, there is internal evidence in Kural (501) to the contrary. 'Aran, Porul, Inban uyiresan Nāgin
Tirān Terintu Tērapadum'

This is reinforced by the positive evidence in 'Puranānēṟu'. Kōvār Kilār in Puram 88, states that just as 'Porul and Inban' come after 'Aran', the Jōla reigns supreme over at Čērās and Pāṇdyas:

'Cirappudai Marabai Porulun Inbanum
Aratu valippadua Tērapai Pōla'.4

This read together with the internal evidence in Kural 501 conclusively establishes the age-old classification. And hence, we have no difficulty in upholding the traditional classification 'Aran, Porul, Inban' in 'Muppāl'.

The great commentator, Parimalaḷagar was always intent on examining the thought and philosophy of Tiruvalluvar in the light of Sanskritic traditions. It is really a great pity that he has not viewed Kural in the light of Tamil tradition. Caṅga celebrities or 'caṅga Chanpur' is a watch word with other commentators. Tiruvalluvar was also considered as a caṅga poet by Tamil tradition, even
though modern linguists assign Kural to the Post Cangam Age. By not comparing Kural with Cangam classics, Parimēlalagar has left a lacunae which we propose to fill up. Of course, Parimēlalagar has done original service to Kural research by constant comparison with Sanskrit works.

The omission of 'mōṭcha' by Tiruvalluvar has been given a plausible if unconvincing explanation by Parimēlalagar, but how are we to account for the omission of 'mōṭcha' in Puranānūr and Tolkāppiam. This can by no means be explained by saying as Parimēlalagar did in the case of Kural that 'mōṭcha' or salvation transcends human imagination, and cannot be circumscribed within the limits of language.

A more reasonable hypothesis would be that at first, there were only three concepts Ālam, Porul, Inbam as seen in Puranānūr and Tolkāppiam and later on 'Vēdu' or 'Motcha' was added at a later stage.

As Kural is being examined here in the light of Tamil traditions, the concept of love in Kural, is taken up first. Ālam precedes 'Pūran' and not vice versa. Viewed in this perspective, 'Kāmattu-ō-pāl' has to be considered along with 'Illara Iyal'. 'Porutpal' has to be examined along with 'Turavara Iyal and 'Pāyira Iyal'.

Parimēlalagar has chosen to interpret Kāmattu-pāl in the light of Sanskritic traditions. And hence, he has ascribed the meaning of 'Puracir' to 'Kalavu' and 'Pirivu' to Karpū. Five stages⁵ are mentioned Puracir, Pirivu, Iruttal Irangal and Udal in Aham traditions - the last three are included in Pirivu. Thus according to Parimēlalagar a compromise between Tamil and Sanskritic traditions has been achieved by Tiruvalluvar.

The real meaning of 'Kalavu' is 'pre-marital intercourse without the knowledge of parents and others. Literal meaning of 'Kalavu' is stealth and 'Kalavolukkam' is stealthy conduct. Without the intervention of parents and other well-wishers, the two meet accidentally in a park, fall in love at first sight and enjoy their first intercourse; the pleasure and love is equal at both ends:

'Tāṇē Avale Tamiḻ Kāṉa-k
Kamap puracir Iruvain ottal'
Tol-Kalaviyal - (1)

'Karpū' on the other hand signifies conjugal life after marriage, i.e., post marital love and happiness. Tolkāppiyam defines 'Karpū' as the marital union which is brought about by the parents of the bride and the acceptance of the same by the bride-groom.
This may also happen when elopement takes place in case of refusal by the bride's parents. However, pre-marital intercourse is always followed by a legal marriage, and even when elopement takes place it is ratified by a public marriage by the bridegroom.

'Kodappoör Inriyur Karanam Undē
Punarātudan Pōkiya Kālai yāna'

It is indeed ironical that 'Karṇu' is interpreted as separation 'Pirivu' by Parimēlalagar whereas it ought to signify marital happiness. Paripperumāl, another great commentator, is of the opinion that Karattu-pāl deals with three kinds of conjugal union - the first union of the lovers with its unalloyed pleasure as described in the chapter 'Punārēi Maskiḷṭal'; secondly, the intense union of lovers after separation as depicted in 'Punārēi Vitumbal' and thirdly, the re-union after the brief interlude of sulking as laid down in Īdal uṅgaṟai'.
Paripperumāl seems to be nearer the truth as in both Kalavu and Karpu pre-marital and conjugal union is the subject matter.

Piriva or separation is common to Kalavu and Karpu as pointed out by Paripperumāl, but Parimēlaṅgar insists that 'Karpu' deals with separation after marriage. This anomaly has arisen as Parimēlaṅgar attempted to equate Kalavu and Karpu with Puṇarci and Piriva.

Valluvar does not attempt to depict the causes of separation during pre-marital intercourse and conjugal union, however he is more intent on expatiating the intense psychological emotions during separation. According to Tamil traditions, separation during pre-marital intercourse is brief and due to certain factors like the barking of dogs, unexpected appearance of moon, premature awakening by mother during night, and misconception of meeting place during day-time. Long separation for acquisition of money or pursuit of education or going on royal errands is also mentioned but this type of long separation is more common after marriage.

'Uṭal, Kāval, pakai tanivinai
vēntar Kṛṟuli porut pini
Iraiyanār Kalaviyai 35 Mūrpā
Kāmattu-p-pal is also known as Inbattu-p-pal. Inbam is regarded as a pure Tamil word and the word 'Kāmam' as of Sanskrit origin. Thiru T. P. Meenakshisundaram Pillai has gone into this question in his memorable work 'Valluvar kanda Nādun Kāmamm' and has found out that Valluvar himself has used the word 'Kāmam' more than 'Inbam'. And hence, there is no harm in regarding Kāmattu-p-pal as the correct version. Further, he has gone on to suggest that Kāmam might itself be a Tamil word, probably deriving its origin from the 'Kāmam' found in Tolkāppiyar Uri iyai.

Dr. V. Sp. Manickam in his thesis 'The Tamil Concept of love' has referred to the ideal love leading to pre-marital intercourse which invariably results in a happy married life.

'The Tamil concept of love' is best illustrated in Kurinji-p-pattu by Kapilar who is reported to have written that poem to instruct an Aryan Prince Pragasthan about the nature of Tamil. Tamil itself denotes Aham or the Tamil concept of love. An accidental meeting brings two ideal lovers together; at first sight, they fall in love and there is an exchange of hearts. Primarily, it is a decision of the two only.

'Iruvir Āyinta manral iduvena' Later on, the hand maiden comes to know of it and is involved in the growth of love-through the foster-mother,
it reaches her mother - the last person who comes to
know of it is her father, and that too, told by her
mother after the entire village knows the story before
the parents are told of it.

The eminently characteristic feature of the
Tamil concept of love is that if the pre-marital inter-
course is not followed by betrothal, the heroine is waiting
for her lover. For the marriage to materialise she is
prepared to wait for her next birth even;

'Arrin Vērā rayina Arra
ĕnai ulagatum Iyaiyatān namakka.\textsuperscript{11}

It is not a trial and error method of choosing one's
partner as in the case of dating in vogue in the western
countries. Nor is it a kind of pre-marital intercourse
allowed by the society in the case of a couple after
betrothal as a kind of rehearsal before the final drama.
It is indeed an accidental and irrevocable union - besides
being a sexual union, it is a meeting of the minds.

Attempts have been made to equate the Tamil concept
of Kalavu with the Gandharva form of marriage. \textsuperscript{12}\textsuperscript{perumāl}
has pointed out that of the eight forms of
marriage enumerated in Sanskrit classics - Brama, Prasapatya,
Arida, Deiva, Ghanderva, Sura, Rakshasha and Paichasa - the
first four belong to the category of one sided love or 
'Kaikkilai' and the last three could no doubt be included 
in the category of unequal love or 'Peruntinaa'. The 
nearest resemblance to Tamil form of 'Kalavu' is 
gandharva form of marriage as illustrated in the classic 
of Sākuntalam.

What distinguishes the Tamil concept of Kalavu 
from the Gandharva form of marriage in Sanskrit traditions 
is the fact that 'Kalavu' should invariably be followed 
by a public marriage, when both the parents consent, a 
formal marriage is arranged and the parents of the 
bride give their daughter in marriage and this gift is 
accepted by the bridegroom.

Even when elopement takes place in case of refusal 
by the bride's parents, the marriage is solemnised by the 
bridegroom in his place of residence. Mere exchange of 
glances, garlands or rings and pre-marital intercourse 
do not constitute a valid marriage.

In Gandharva form of marriage, the lovers fall 
in love at first sight, exchange their rings or garlands 
and sexual union also takes place simultaneously. No 
further act or ceremony is needed to complete their form 
of marriage. Sākuntala and Dushyanta exchanged rings and
enjoyed themselves and parted company. Later Dushyanta conveniently forgot this episode. Unlike this, "Kalavu" is not a valid form of marriage and unless it is validated by subsequent marriage, the future of the female partner would be in jeopardy.

Kamattu-p-pal depicts the Tamil concept of love in essence. An young man meets his equal in beauty, youth and family status - even at the first sight, their union of hearts takes place. This kind of love is called as 'Anbin aintinai' in Tamil tradition. 'Kalavu' is pre-marital and 'Karpu' post-marital.

What however distinguishes Kural from Cangam tradition is that of the three aspects, 'Mutal', 'Karu' and 'Uri' Valluvar has discarded the first two and has concentrated on 'Uri'. This distinct feature has already been noted by T.P. Meenakshisundaram Pillai in his 'Valluvar Kanda Nadum Kamanum'.

'Mutal' denotes land and time and season most suitable for love making; Kuruncu or hilly region and mid night, winter was considered most suitable for sexual union; the forest region or Mullai for 'iruttal' or staying at home; the sea-shore or 'Neital' for or 'iraAgal'; Delta region, 'Marutam for 'udal' and Palai or desert for separation or elopement.
Valluvar has carefully avoided these regional peculiarities and not even a word has been said in Kāmattu-pōḻal about 'Mutal' and 'Karu'. There is not even a hint at either land, its season or time. The Cēṅgam poet usually describes the natural setting and then the human drama of love is enacted in its natural background. On the other hand, Valluvar abruptly begins with the psychological reactions of a lover struck by the stunning beauty of the female form. He wonders whether it is a special version of the lovely peacock, or a heavenly angel or a beautiful maiden of this earth (Kural 1081).

The traditional method has been to describe the natural scenery and then to depict the beauty of the heroine. The reaction of the lover is indicated later. Valluvar has avoided the description of 'Karu' which includes the flora and fauna of the locality in addition to musical instruments — Tamils have assigned each Raga to a particular locality. It is indeed, a strange but unique aspect of Tamil culture. Somehow, Valluvar has decided to discard the eminently peculiar feature of Tamil tradition.

The common notion is that Kāmattu-pōḻal consists of statements of lovers in different situations
by different lovers. However there is every reason to believe that the entire story be taken as dealing with one couple. The fact that the hero is referred to as 'Turaivan' clearly indicates that he belonged to the sea-shore. The first meeting consists of 'kāṭal' sight, 'Aiyac' doubt and Telivu clarity. At the first sight, the hero is struck by the beauty of the girl, doubts whether she is a heavenly maiden or one who belongs to this earth and finally decides that she belongs to the human species, as her feet touch the earth, as her eye-lids twitch and as her garland fades. In the case of a heavenly maiden, her feet never touch the earth, eyelids are always fixed and her garlands never fade.

The fact that peacock is mentioned in Kural 1081, is taken as enough justification for drawing the inference that the meeting takes place in a park and that heroine belongs to the Mullai or forest region. Pari-p-parumāl and Parimalaṅgar endorse this view point, while another commentator Kaliṅgar goes a step a further by suggesting that the hero came in search of a deer and happened to meet this peacock and that the ear-ring worn by the woman was fish-shaped.

In Kural 1299, the love-lorn lady bewails that her heart is inclined to send word to her lover, but she
thinks it would be easier to erase the sea out of existence as it gives grief to her. Sea indicates Neytal and mention of sea as similes or metaphors are not taken into account. Copious references are there with regard to evening and night (‘Malai’ Kural 1135, 1221-31, 1268. ‘Yamaa’ Kural 1136, 1167, 1252, ‘Ira’ 1168, 1169, 1329).

Valluvar seems to have scrupulously adhered to a peculiar tradition in Aham poetry. Tolkāppiam has laid down that in love poetry, the names of the lovers should not be mentioned anywhere even by implication:

‘Makkal Nataliya ahanain tinaiyul’
Gitti oruvan-p-payar Kola-p-perār.”

Because of this prohibition on the names of lovers, of Tamil literature has lost the names many a memorable lover. Aham poetry is strictly impersonal; if the name is mentioned it is not love poetry or Aham, but it is considered as ‘puram’ or social poetry.

Even an implied reference to the name of the hero or heroine was considered as improper. In ‘Nedunalväda’ consisting of 188 lines, love theme was dealt with, but in one line ‘Vemba Talai yatta Nonkal Sham’. there is an allusion to the garland of the hero; vemba
which denotes that he is a Pāṇḍya King. And for this reason, it was adjudged as repugnant to Aham poetry and classified as social or Puram poetry.

The question arises whether Valluvar has also committed such an impropriety in Kāmattu-p-pāl as he refers to his hero as Turaivan twice in Kural 1157 and 1277. In the first instance, the leading commentators have interpreted Turaivan as a hero only in general, but in the second instance, Turaivan has been assigned the meaning of one who belonged to the sea-shore or Neytal by Parimelalagar. When viewed as a whole, the general meaning will be more in meeting with the spirit of Valluvar's Kāmattu-p-pāl in both cases. However, such references as 'Turaivan' or 'Chēropan' are permissible in Aham poetry.

Another salient feature is that Valluvar has followed the Tamil tradition in the construction of Kāmattu-p-pāl in the form of statements of lovers and the lady companion or 'tōy' Aham poetry in pattu-p-pāttu and Ettu-t-togai has been exclusively in the form of statements which could be best referred to as dramatic monologues. The literary form of dramatic monologue is eminently suitable for giving expression to the intricate feelings of love. This is in sharp contrast with similar works in Sanskrit as pointed out by Thira T.P. Meenakshisundaran in his essay 'Tirukkural - Kāmattu-p-pāl'. Among the writers of Sanskrit Kama Sastras, Thira T.P. Meenakshi-
sundaram has rightly queried, who has this type of monologues for its construction? Valluvar's Kāmattu-pūrāṇa is in accordance with the genius of the Tamil culture.

On the classification of these dramatic monologues, there have been differences of opinion. The earliest classification has been attempted by the admirers of Valluvar in Tiruvallvumālai Todālai Vīḻumāndiraṇar and Mōsīyāranar have advocated a three fold classification in Tiruvallvumālai stanzas 22 and 27 respectively. Seven chapters are attributed to the male, twelve to the female and six to both (Annexure I). Among the great commentators Kāliāgar has followed this pattern in his interpretation; others have rejected it by implication.

However, this classification is untenable as only the first four chapters contain statements of the male partner while the next three, 'Kāṭal cirappurāṇitaal' 'Naṉṉu-cirappurāṇitaal' and 'Alararivurūtuḷitaal' contain statements by both parties. 'Kālaviyāl' consists of statements by the male partner, as the first five chapters contain statements of the lover and the loved one is merely a passive partner, but in 'Kāṭal cirappurāṇitaal' she begins to speak, completes 1126 to 1130 are assigned to the heroine by Pārimāḷalagar, Pāripurevul and Paritiar while Kāliāgar
strikes a different note. However, Kural 1127 describes the intense feelings of the lady who says that she is afraid of applying make up to her eyes lest the image of the lover which is enshrined in her eyes gets blurred. This statement can hardly be attributed to the male partner unless we consider that the gentlemen in those days were fond of make up as much as ladies are now in this age. Further, the statements of the hero normally contain female suffixes such as 'Uyirkanñāl' 1124 'Ullamaikkannāl' 1125 while the statements of the heroine refer to her lover in the honorific plural as in 'Nunñiar' 1126 'Kātalavarāṇa' 1127 and 1128. This is a general tendency in kāmattu-āgal, which disproves the strained interpretations foisted on Kural by Kālināgar.

There is another theory of classification by Manakkudavar.16 According to this school of thought, Valluvar wrote five chapters each for the five-fold love - Punartal, Pirital, Iruttal, Irangal and Údal (Annexure II). Upto 'Kātal ciraippurāntal', it is fitting to be called as the pre-marital union and thereafter begins separation with 'Nanṉūṟavuṟuṟaittal' and ends with 'kañvutuṟuṟoḻital'. The subsequent chapters deal with 'iruttal', Irangal' and 'Údal'. The aptness of the last five chapters dealing
with 'Udal' is beyond question. The scheme of things as envisaged by Manakkudavar is appropriate. Further it is in tune with the tenets of the Tamil tradition.

However, sulking on account of separation cannot commence in 'Kalavu' according to Tamil tradition. In his commentary on Paripadal (9 lines 23, 24) Parimēlalagar has rightly pointed out that unlike during 'Karpu' or married life, during pre-marital love, there can be no sulking on account of separation or 'Pirivu'. 'Idangalai-pāda' is also a form of union and technically 'oru vali tantal' will not constitute 'pirivu'. And hence if we accept this kind of classification, sixth and seventh chapters of Kāmattu-pāl viz. 'Nanu Turvaruittal' and 'Alarariuruttal' cannot be included in Kalavu.

Of one thing, we can be sure that Valluvar had dealt with all the five aspects - Punartal, pirital, iruttal, irangal and Udal. Even though Parimēlalagar has equated 'Kalavu' and 'Karpu' with union and separation in accordance with Sanskritic traditions, he has stated that it would be possible to include 'iruttal', 'irangal' 'Udal' in Pirivu; in fact Paripperumāl has confessed that it would not be wrong to put such an interpretation in tune with Tamil tradition. 'Tamil Nādyir Kūrinum Iḷukkātu'.
The commentators of Kural were apologetic about interpreting Tamil in the light of Tamil grammar, while they were very free in the affirmation of Sanskrit influence.

Yet another theory of classification is based on Sanskrit tradition. Manakkudavar and Paripperumāl have laid down this theory - that sexual union is of three kinds. One is the fresh experience of the first union of Nayaka and Nayaki who did not have any previous experience. Attracted by the pull of the sex instinct, they exchange glances and after getting the signal of approval 'Kuripparital', the nayaka enjoys the unalloyed pleasure of pre-marital intercourse in all its pristine purity and glory. This is called as the rare union, 'Arunayirkūdal'. Then comes separation and the pangs of separation melts the hearts of lovers. After a while, the time for reunion comes; even though the Nayaki is angry with her lover for being away from her for so long a time, even though she wants to quarrel with him her heart seeks immediate sexual intercourse - her partner is also equally anxious for instantaneous union - in fact, both compete in seeking reunion at the earliest. This kind of fierce union is called as 'pirindu Kūdal' or union after separation. Then the Nayaki sulks, feigns so many reasons for quarrelling with her spouse. The
here is in a prostrating mood, speaks sweet words and assures good conduct. They make peace and a refreshing union takes place and that is styled as 'Udikkūdāl' 'union after sulking'. The entire 'Kāmattu-p-pal' is considered as dealing with these three kinds of union. From 'Tagai anangumittal' to 'puñarci Mahītal', 'Aruṇayir kūdāl' is dealt with; from Nalam puanättaittal' to 'Puñarci vidumbal', pirindu Kūdal; from 'Neṉchodu pulattal' to 'ūdal uvagai' 'udik kūdāl'. (Annexure III).

Three chapters for the first kind of union are devoted.

Eighteen for the second and four for the third. Apart from the disproportionate distribution of chapters it would be far fetched to include everything in Kāmattu-p-pal under these three heads. Further, Paripperumāl has stated that rules for this kind of classification has to be found in Vatsayana's Kāma Sastra chapter in 'Surata Vikāram'.

While it is extremely doubtful whether this three fold classification suits the construction of Kāmattu-p-pal as a whole, these three types of union are described in it. The chapter 'Puñarci mahītal' describes the unalloyed pleasures of the first sexual experience fresh in the minds of the lover. The chapter on 'Puñarci vidumbal', union after separation in which
both compete to complete the union at the earliest moment is superbly brought out. In the last chapter on 'Udal uvagai' refreshing reunion after the interlude of sulking and plaintive peace-making, is poignantly brought out as the crowning act of pleasure. These three are natural phases of love-life; and one need not necessarily go to the great Kāma Sastra of Vatsayana to be aware of it.

The classical treatise of 'Kāma Sastra' describes in detail the motivating preliminary advances and the tickling acts; various postures of carnal pleasure are also scrupulously described without any sense of restraint. It is indeed the science of sex. In Kural, the scientific treatment of sex is lacking, whereas the artistic treatment is dominating. Valluvar was not interested in physiology of sex; in fact, he mentions the breasts only once in Kāmattuppāl (Kural 1937) and in another instance in Arattu-pāl (Kural 432); and it seems, he had strict reservations about unreservedly describing the sexual union.

At the same time, Valluvar has suggested all these absence acts described by Sanskrit Sastras. While interpreting the definition of sexual pleasure in Kural 1101, Parimōlalāgar says that all the pleasures that could be enjoyed through the five senses, (eye, ear,
nose, mouth and touch) could be enjoyed at the same
time in her. Parimalalagar rightly maintains that all
the intricate sex acts mentioned by Sanskrit Sastras
could be included in this definition of carnal pleasure.

The commentators were also aware of the
distinct style of variations found in Kural. It is an
accepted tenet of Kama Sastras that one can enjoy carnal
pleasure with three kinds of women - virgin, another man's
wife and prostitute. Paripperumal has commented that
Valluvar has prohibited union with another's wife as immoral
in Arattu-p-pal in his chapter on 'Piranmanai Vilaiyanaai'
and again in 'porut-pal' he has prohibited union with
prostitutes; and hence, Valluvar in his Kanimattu-p-pal
describes union with a virgin.

Even the art of seduction of another man's wife
is laid down in 'Kama Sastra'. Here Valluvar has scrupulously
avoided any act of seduction of even an eligible virgin
by an equally eligible bachelor. They exchange glances
in 'Takai Ananguraittal' and he is stunned by her exquisite
beauty. She also stealthily looks at him and there is an
union of hearts, and signals her consent by winking and
smiling at him in Kurippu Arital. The first union of
carnal pleasure takes pleasure. The hero gives vent to
his ecstasy in 'Punaroi mahiltal'.
The most surprising aspect is that not only did Valluvar discard the physiology of love and the various techniques of sexual union laid down in Sanskrit tradition, he also shunned the bodily gestures, postures and changes before and after the sexual union, described in Tolkāppiam. The numerous 'Meyppadukal' before and after the intercourse like 'Ādai Tiruttal' and 'Alkul Taivaral' are avoided by Valluvar. Valluvar's concept of love is in sharp contrast with that of Sanskrit Sastras; and it is a refined version of Tamil culture that is depicted in 'Kāmattu-p-pāl'.

We have no hesitation in subscribing to the view expressed by the late lamented Tamil scholar Dr. M. Varadarāsaṉar 13 in his essay on 'Tirukkurlil Kātal' that in Kūral, we find a more refined treatment of love than in caṅgam literature.

Frequent references to the female, parts are found in caṅgam literature. 'Alkul' is the word for it and its usage in caṅgam literature is most common. It also means the hip. Not even in one instance did Valluvar use it in Kūral in contrast to the free manner in which caṅgam poets went about describing it. However, some commentators maintain that it denotes the hip only which may include the private part also.

In spite of Valluvar's moralistic treatment of love, Kāmattu-p-pāl is no less interesting in its appeal.
Indeed the poetic element is predominating in chapters like 'Kātal chirapūrānattal' and 'Nanu Turavuraittal'. The heroine refuses to eat hot food, as she is afraid that the hero in the heart of hearts may be affected (Kural 1128). She is to him what life is to the body (Kural 1122). She refuses to wink (Kural 1126) and is wary of applying make up to her eyes (Kural 1127) lest the lingering image of the hero in her eyes gets blurred during the process. How exquisite and quaint are these expressions!

It is interesting to note that Valluvar has retained a peculiar custom of the lover in Tamil tradition. When confronted with the refusal of the bride's parents to give their daughter in marriage, the lover performs a kind of public 'satyagraha'. He has the image of his lady love painted as a portrait and with this picture, he rides on a horse made of palmyra 'madal' and goes round the town, exhibiting the fact that he is afflicted with love and needs redress at the hands of the society. Apart from elopement or 'udanpōkku', this is the extreme step that lover takes when all other methods have failed and is technically called as 'madalāṟutal'. Valluvar's Nayaka does not resort to this extreme step, he just thinks of having recourse to it in 'Nānuturavuraittal' (Kural 1131 - 1133, 1135-1137).
The clandestine love affair gradually becomes known to others and then becomes the talk of the town—this in Tamil tradition is called as 'Alar'. Valluvar has also retained this peculiar characteristic of 'Aham' in his chapter on 'Alar Arivurutthal'. As soon as the love story and their participants become the topic for discussion of the local people, the lovers gain the status of a hero and heroine. At this stage, there is little scope for the continuance of pre-marital intercourse as the parents also would have been alerted.

The rare union of the lovers is exaggerated by the people in their talk as if it were a lunar eclipse, in which a serpent is believed to swallow the moon and then release it. Nevertheless, 'Alar' or common talk feeds the growth of love which may end in marriage—this is no doubt a welcome development. But it is adding fuel to the fire of the pangs of love (Rural 1148).

In Aham poetry, the characters to whom statements can be attributed are the following: the hero, heroine, companion, lady companion, mother, foster mother, Eye-witnesses of the elopement or love-affair. Others are not entitled to speak. Valluvar has not chosen all these characters but has restricted the statements only to the heroine, hero and lady companion. These three
are the chief characters in the drama of love. Some commentators have attributed a few statements to the foster-mother.

The form of Kural, the couplet, has also imposed severe restrictions on the treatment of love in Kural. Descriptive poetry, dealing with the background or the beauty of the heroine is precluded by the concise form of the couplet. That is the reason why Valluvar has chosen terse and pithy statements of the leading characters as the method of unfolding this drama of love. Dramatic monologues in Aham poetry especially Kalittogai are lengthy and elaborate. Kural contains psychological reactions of the lovers; the brevity of Kural does not have a smothering effect upon the dramatic monologues. On the other hand, there is a natural ease of diction and the heightening effect of poetry. The poetic element in Kāmattu-p-pāl is predominating. The moral aphorisms in 'Arattu-p-pāl' and political diction in 'Poratpāl' are also abounding in liquid verification and poetic appeal but not in the same degree as in 'Kāmattu-p-pāl'.

Paripperumāl has noticed a 'Meyppadu' in Kural 1126. The lady in love is afraid that her companion may take her to task for having relied on such a hero who has not yet taken any steps to marry her and in anticipation of such a confrontation, exclaims that her lover is so subtle that his image in her eyes is unaffected by winking.
Paripperumāl has examined 'Kalaviyal' in the light of Tolkāppiyar's Meypattiyal. The love-lorn lady has forgot to take food, and when questioned by her friend, she says that she is afraid that if she were to take hot food, the hero in her heart may be affected by the heat (Kural 1123). This is 'Pasi adara Mirral' Meypadu in Tolkāppian. So also in Kural 1129, 'Kal Taiil Maruttal' or Eyes refusing to sleep is found. In the talk of the town, the hero is condemned as one who has mercilessly left her. The truth of the matter is that his image is always fresh in her eyes and that that is the reason why eyes refuse to sleep to prevent the hero from giving the slip. In spite of this, unkind words are being spoken of the hero.

Another Meypadu 'Inbattai Veruttal' has been noticed by Paripperumāl in Kural 1127. The love-lorn lady is not interested in her make-up and when questioned by her friend, she says that she has not applied make-up to her eyes lest the image of the lover ever green her eyes gets blurred. She is obsessed with her pining for her lover, that she has no time for looking after her appearance.

'Kalavu' or pre-marital intercourse consists of seven chapters while 'Karpu' or post-marital life or 'Pūli' consists of eighteen chapters. This is in accordance with Tamil tradition which extols separation or 'Pūli' as it is during separation that battles are won, studies are
completed and diplomatic missions accomplished. In cañgan literature also, verses dealing with separation are more numerous than those describing union.

There is an universal poetic reason for the numerous nature of verses dealing with separation in love. John Middleton Murray, in his 'Discoveries' has rightly observed:

"Love poets are but seldom the singers of happiness in love and the greatest love-poet of our own times, Thomas Hardy, has given an expression that is immortal to the intolerable anguish of desiderium. This is equally true of Valluvar's Kāmattu-p-pāl. The poignant tragedy of separation is brought out with sure strokes.

At first when the lady begins to realise that her spouse intends to depart from her for a while, she becomes angry and chides her mate, don't tell me about your quick return, tell it to the survivors after your separation. I am afraid that I may not survive the harrowing experience' (Kural 1151).

She compares pre-marital and post-marital experiences. There is a continuity in the narration of this love-story. During the pre-marital contacts, even his anxious looks were a source of sweetness; and now, even his sexual union is somewhat bitter as it reminds her of his impending departure
and separation (Kural 1152). Fire will hurt one only if it is touched; but this fire of sex starved nature hurts when she loses contact with her spouse (Kural 1159).

Night comes and the anguish of the forlorn lady is ever increasing. In 'Padar melintirañgal', she chides the night: "you do put all others to sleep except me, perhaps you have no other companion" (Kural 1168).

Her eyes lose their lustre and shed tears. They are the author of all mischief. Only through them, she came to be afflicted by the disease of love. Why then, she asks, do they shed tears? (Kural 1171). During separation, her eyes refuse to go to sleep; even during re-union, they refuse as they are afraid that he may again depart her for some purpose (Kural 1179). According Paritīr, eyes refuse to sleep due to remorse in separation and to joy in renewed intercourse all night.

Tamil literature of the Cāṇgam Age speaks of separation causing a disease in the forlorn lady - her complexion becomes pale due to intense pain. This is technically called as 'Pasalai'. Valluvar who is usually fond of shedding peculiar regional characteristics has retained this aspect in his chapter on 'Pasappru Paruvaral'.

In her lonely life, the lady laments that to love and to be loved at the same time is indeed rare. Such
fortunate beings can enjoy the fruit of love (Kural 1191).

According to ancient convention in Tamil which is prevalent even today, sneezing is believed to be caused by the intense thinking and remembrance by the loved ones. If sneezing or its symptoms occur to the lady, she thinks that her spouse remembers her. References to this phenomenon is found in several instances (Kural 1253, 1273, 128, 1317).

Intense mention in 'Ninaṅtavar pulambal' leads to dreamland in 'Kanava Silai Uraitil'. She wants to do something in return for the sweet dreams which have brought back her lover even though for a brief time (Kural 1211). She desires to loose her conscious state once for all so that she may continuously enjoy conjugal pleasures in her dreams (Kural 1216).

Evening comes and brings painful thoughts during separation. Morning is sober, but evening is inimical. What good, she bewails, have I done to the morning and what harm to the evening? Kural (1225). The signs of separation are but a bud in the morning, but in the evening it grows into a full-blown flower (Kural 1227).

The shapely beauty of the love-lorn lady fades in 'Urppu Nalanālital' as she cannot stand even the cool
air intervening between her and her spouse during intercourse (Kural 1239). She enters into a dialogue with her own heart in 'Neêcodu Kilattal'. According to a poetic convention in ancient poetry, the lover in separation speaks to her own heart and eyes as if they were separate and independent entities. Valluvar has also followed this in his chapters 'Kanvituppalital' and 'Neêcodu Kilattal'.

One of feminine qualities extolled in Cangam literature is 'Nirai' - it is the ability to conceal her secret desires. Other feminine graces are 'Accam' 'Naam' 'Madam' 'Payippu' modesty and fear, innocence and shunning of awkward things. She bewails that the axe of sexual urge has broken the door of her withstanding nature along with the lock of modesty. When the door itself is broken, what is the use of the lock? (Kural 1261). It is beyond her capacity to conceal her passion any more.

This time, the hero has gone to the battlefield to assist the king. There is prolonged war and both yearn for the sight of the other. The lady had no calender for her guidance, she goes on putting a dot on the wall for each day; her fingers ache and even then her spouse has not yet returned (Kural 1261). The hero is in the battlefield assisting the Kings - he prays for the early victory of the King so as to enable his return home (Kural 1263).
At last, he has returned home and on seeing her, he is able to realise the intense yearning in her eyes (Kural 1271). She looks at her loose bangles as the hands have become long due to pining and at her emaciated shoulders and then at her feet. The unmistakable signal is that she cannot withstand any more separation and desires to go along with him in any further journey (Kural 1279).

In the fierce re-union, both compete with each other in having sexual intercourse. This is no time for the interlude of sulking (Kural 1282). He compares the sweet experience with palm-wine which is exhilarating but not in the same degree as in sexual experience where even the mere thought and sight are sweet (Kural 1231). This experience is like a gentle flower - only a few can attain the supreme pleasure (Kural 1239).

Once again, the lady chides her own heart which craves for union with him even when she has reason to quarrel with him (Kural 1284).

The sweet interlude of sulking has been glorified in Caṅgam literature. Either for real or imaginary reasons, the lady is angry and her spouse says everything to placate her. This is technically called as 'Pulavi or Jadal'.

Valluvar was also fascinated by the picture of the protesting lady and the placating hero. Of course, the
lady should not protest too much. It must be like salt to food neither too much nor too small (Kural 1302).

Indeed, Valluvar has expatiated the theory of sulking - the beginning stage of the drama is called as 'Pulavi' while the more serious type of quarrel is known as 'Tuni' (Kural 1306).

In his chapter on 'Pulavi', Valluvar is said to be dealing with separation due to visiting a harlot. Parimēlalagar has attributed five couplets (Kural 1303 - 1307) to 'Parattai vayin Pirivu'. Most of the commentators like Parippurunel and Manakkudavar have also endorsed the view taken by Parimēlalagar.

Modern scholars like Dr. M. Varadarāsan maintain that having prescribed union with prostitutes in his chapter on 'Varaivinangalir', Valluvar would not have committed the inconsistency of referring to the visit by the hero to the house of prostitute. It is explained that in those instances, the lady may be sulking due to imaginary reasons. As internal evidence, Kural 1321 is cited, wherein the lady wants to feign reasons for quarrelling with her spouse.

However, we may well remember here, that Valluvar is prescribing and proscribing certain things in 'Arattu-palan'
and 'Porutpāl' by laying down rules of conduct. In Kāmattu-p-pāl, he is under no such obligation; he is not prescribing any rules of conduct but is describing the psychological feelings of lovers at various stages.

Kāmattu-p-pāl is not prescriptive, but descriptive in nature. And hence, there is no inconsistency is his reference to the mention of 'Parattai Vayir Pirivu' - a far-fetched interpretation need not be thought of to solve this problem. Unless otherwise justified, the overwhelming view of the commentators have to be preferred to those of modern scholars. What harm is there in referring to the then existing custom in a realistic manner? Of course, he wanted to eradicate that social evil and pleaded against it in 'Porutpāl'. Unless, Kāmattu-p-pāl is also regarded as of a prescriptive nature, there is nothing of paradox here.

The chapter on 'Pulavi Nuṇukkan' is the special contribution of Valluvar. Even though there is no apparent reason for the Nayaki to sulk, she feigns imaginary reasons to be angry with him. She chides him 'you are a male prostitute; all common women enjoy you; and hence, I will have nothing to do with you' (Kural 1311). In order to placate her, he assured her that he loves her more than any one else. She retorted 'who are those you love less than
me?' (Kural 1314). Further to assuage her feelings, he assured her that she will never leave her in this birth - she began to shed tears implying that he wanted to be separated from her during the next birth.

Refreshing re-union after sulking is depicted in the crowning chapter on 'Udal Uvagai'. The pleasure derived from sulking is more than that of heavenly bliss (Kural 1323). 'Digestion is better than eating; sulking is sweter than union' (Kural 1326). One who loses in this feigned quarrel wins at the end as it will be seen from the reunion. However, sulking must invariably be followed by sexual reunion. Then only it will be sweet (Kural 1331).

Parimolalagar has interpreted 'Karpu' or 'Piriva' according Sanskritic traditions. Separation as conceived by the Sanskrit classics is five-fold in nature: separation, pining, intense desire for reunion, sulking and separation due to curses by saints. Valluvar has, Parimolalagar says, eschewed separation due to saintly curses as it is unusual and beyond the ken of normal life.

It would be better to interpret Kural in the light of Tamil traditions, 'Pirital, Iruttal, Irañgal, Udal'. It could fit in with the scheme as shown in the Annexure II.

It is strange that Valluvar has not said anything about elopement or marriage. We have to presume after
pre-marital intercourse, they get married and that marital life is described in 'Karpup'. There is an implied reference to the desire for elopement in Kural 1279. There can be no elopement in the technical sense of the term in married life or 'Karpup'. It could only be interpreted as the desire of the lady to follow her spouse wherever he goes.

In the narration of the love story, there is an unmistakable note of continuity. The hero who is called as Turaivan is a warrior. In 'Kalavu', he exclaims that all his pride of victory over rivals in many a battlefield has melted before the beautiful maiden (Kural 1083). Again in 'Karpup', he has gone to assist the king in the battlefield and prays for the early success of the king so that he can re-join his spouse at the earliest (Kural 1263).

There is a verisimilitude of characterisation which lends support to our hypothesis that the story of love deals with only one couple. The heroine is referred to as 'Malaranna Kannal' thrice (Kural 1119, 1112, 1142). She belonged to a rich family, as there are numerous references to her ornaments. (Kural 1081, 919, 1102, 1114, 1124, 1329). The fact that she belonged to a rich family, might have facilitated the consummation of marriage. Turaivan had to march to a distant land on a military expedition. The pining of 'Malaranna Kannal' or 'Malarvili' is poignantly
described. After his victorious return, re-union takes place; in order to sweeten further union, the lady sulks and the man makes peace with her and once again, they are united in conjugal pleasure.

Valluvar has carefully avoided a physiological approach to sex life. He was equally firm in rejecting the peculiarly regional aspects of love life. However, the psychological situations and reactions depicted by Valluvar are mainly in conformity with Aham traditions as defined in Tolkāppiyam.

Many of the chapters in Kāmattuppāl are the innovations of Valluvar. The sequence of the chapters, 'Takaiana'Akurattal', 'Kurippurital' 'Punarci Makital', 'Nalampunaigturaittal' are a new pattern even though it is more or less certain that Valluvar in Kāmattuppāl mainly deals with 'Uripporul' of Aham traditions, viz., 'Punartal', 'Pirital', 'Iruital', 'Iraṅgal', 'Ūdal' - these five fold characteristics are the main theme of Kāmattuppāl.

Although descriptions of the background and the seasons have been rejected by Valluvar, many of the situations in which the dramatic monologues have been made, conform to the traditional pattern.
The fact that Kural has been extensively quoted by the great commentators of Tolkāppiyam like Pāṇāciyiar, Naccinārkkiniyiar and Ilampūraṇar, is proved by the scientific and systematic study undertaken by Dr. A. Damodaran in his 'Tirukkural Merkōl Villakkam'. Among the old commentators, Ilampūraṇar who has most frequently quoted Kural as if he were interpreting Tolkāppiyam in the light of Kural.

The lady in love is always offended at the suggestion of separation of her consort. She is not willing to listen to any comforting words about quick return (Kural 1151). This situation is also mentioned in Tolkāppiyam. 29

The part played by the eyes in the drama of union of lovers is emphasised in Tolkāppiyam. 29 Valluvar has developed this aspect and has made use of it in numerous instances. To cite only two instances, Kural 1093 speaks of the benign and assuring look of the damsel and sometimes, there is also the disturbing and unconcerned look of the damsel (Kural 1099). The eyes are capable of exchanging so many feelings that words become rather redundant in communication.

During prolonged separation, a stage may be reached when the lady loses her sense of shame
and modesty and asks her heart either to abandon her modesty or to give up her intense desire (Kural 1243). The inner conflict of passions is too severe for her to bear with anymore. Tolkāppiyam also speaks of such a situation 'Nāṉuvarai Irattal'. In the 'Kālaviyal' of 'Kāmattupāl', there is a chapter 'Nāṉuturavurattal' which is a development of the idea found in Tolkāppiyam. Tolkāppiyar has stated that ultimately death may be met with due to prolonged separation unless re-union takes place. The heroine in Kural hints at such a possibility. In the balance of power struggle, modesty and desire weigh down the middle stem of her life-force at both ends with equal and tremendous agony and the stem of her life may be broken at any time (Kural 1163).

In Karaiyal, 'Niraiyalittal' is the chapter in which the total abandonment of all controlling power is described.

Any attempt to give a spiritual interpretation to Kāmattuppāl would be unproductive. Tolkāppiyam also speaks of the first sexual intercourse of lovers. Kural has discarded the stages leading to carnal pleasure. Attempts by the hero to touch the damsel under some pretext or other 'Meitottuppayiral' 'Poicērattal' are not dealt with by Valluvar. The sequence of events as visualised by Tolkāppiyar is also slightly different from that of Kural. After getting the signal of consent from
the lady, the lovers unite in carnal pleasure (Kural 1108). An ingredient of natural intercourse 'Iyarkai PunarÉÊi' is 'Peravai Makiltal' or the sensual pleasure. Valluvar has developed this aspect into a full-fledged chapter 'PunarÉÊi Makiltal'.

During pre-marital intercourse the lovers meet at appointed places sometimes during day time and sometimes at night. The agreed places are known as 'Pakarkuri' and 'IravukkuÉÊi', meeting places at day and night respectively. The statement in Kural 1114 is presumed to have been made at a meeting place during day time. The blue flower 'Kavalai' hangs its head in shame on seeing the brighter eyes of the damsels. And hence, it is a situation, though imaginary, that could be obtained only during day time. Similarly, a meeting place at night is implied in Kural 1116. The stars are not able to distinguish between the moon and the bright face of the damsels and they have slipped out of their regular pathways. In Kural 1117 also, the hero asks the moon whether it could shine as brightly as the face of his lover.

Sometimes she turns down the request of her lover for junion, as she is afraid that it may become the talk of the town. At this stage, described 'Nanu
Neēcallaippa Vituttār Kāṇum in Tolkāppiam, the hero consoles her that it is good for the people of the town to become aware of it as it may lead to open marriage (Kural 1143).

During pre-marital intercourse, the damsel rarely speaks as she is full of feminine qualities of Naṇam, Madam and Accam. Of course, she has got speaking eyes which can convey a thousand messages. This has been made clear in Tolkāppiam. In Kural 1100, Valluvar has expressed the view that there is no need for spoken words, as the meeting of the eyes can convey a lot.

At the pre-marital stage, intense anguish is caused by separation. The love-orn damsel refuses to eat food and to apply make up (Kural 1127,1128).

The clandestine love affair is becoming an open secret to the outside community. Even then she is not able to resist the temptations of her lover. She tells him that they may become the laughing stock of the people. The situation in Kural 1133 is similar to that which has been envisaged in Nūṟṟā 112 of Kalaviyal in Tolkāppiyam.

On imaginary grounds, the lady sulks and refuses to be comforted by her consort. All his protestations of
love and affection are spurned by her. In vain, he tries to find out the reasons for her anger (Kural 1314, 1315 and 1318). According to Ilampuranar, this is a situation contemplated by Tolkappiyar. At a later stage, the hero prostrates himself before the lady and implores her forgiveness. In the west, the knights of the Medieval Age knelt before their sweet hearts. He declares 'Let the night time be prolonged so that I may pacify her'. He desires to oscillate between sulking and union. The interlude of sulking sweetens their reunion (Kural 1327, 1329). Ilampuranar has quoted these couplets to cite the examples for separation due to harlot in Tolkappiyam.

Sometimes, the lady is afflicted by opposite emotions like anguish and pleasure at the same time. Tolkappiyam refers to this as 'Inbamum Idumbaiyum Akiya Idattu'. During pre-marital life even his look was sweet and now in married life, even his union evokes painful memories as it indicates separation (Kural 1152).

While cataloguing the situations in which the lady companion 'Tōli' is entitled to speak, Tolkappiar mentions a situation wherein the pleadings of the hero fail to convince his spouse, and Tōli intervenes and makes
peace (Kural 1322). In Karpiyal Nūra 155 also, the right of intervention by Tōli is again stressed.

That the gossip of the town intensifies love is mentioned by both Valluvar and Tolkāppiyar.\textsuperscript{36}

Of the five ingredients of 'Ullurai Uvamam' pointing out one thing and indicating some other thing, one is known as 'cuttu'\textsuperscript{37} in Tolkāppiyam. This is illustrated in Kural 1279 wherein the lady looks at her bangles and shoulders indicating that she has become lean due to the suffering of separation and then at his feet thereby signifying that she intends to follow him next time wherever he goes. Similarly, another ingredient 'Nakai' is illustrated in Kural 1098. Her gentle smile implies a deeper meaning.

On a comparative study of Tolkāppiyam and Tirukkural, Dr. K. Mohan Raj\textsuperscript{38} has come to the conclusion that the classification of subject-matter as Aham and Puram is an ancient literary convention whereas the threefold division, Aram, Porul, inbam, pertains to values of life. Both these classifications of subject matter are as old as Tolkāppiyam.

Dr. V.Sp. Manickam, in his thesis, 'The Tamil concept of love in Ahattinai', has not dealt with
the Kamattuppāl of Tiruvalluvar. He has dealt with only the verses of Akattinai in 'Pattu-p-pāṭtu' and 'Eṭṭu-t-tōkai' and not indicated anywhere whether he considers Kamattuppāl as not belonging to Ahattīnai tradition. Nor has he stated whether he considers Kural as not belonging to the category of Ānakam classics. He has confined himself to an examination of the poems of 'Pāṭṭu togaiyum'. Our finding is that the pure and unalloyed mutual love as conceived in the 'Anbin Aintinai' of Tolkāppiyam has been dealt with by Valluvar in Kamattuppāl. It has already been noted that Valluvar has discarded Tinai, Turai traditions as found in Tolkāppiyam perhaps due the fact that they are purely regional characteristics that do not fit in with his broader outlook. While analysing the tinai, turai traditions. Dr. V.Sp. Manickam has accepted the fact that they are somewhat artificial:

"What is the basis of these divisions? It is said that one - sided or unreciprocated love is meant by Kaikkilai, mutual love by 'Aintinai' and violent or abnormal love by Perantinai. If the kind of love is taken as the criterion, Ahattinai should have only three divisions ... Though the mountainous and pastoral tracts subjected to the excessive heat
during the summer are set as the background for Palaîtținai, Kaikkilai and Perunținai have no region at all. Therefore, the allotment of region as the basis is unacceptable ... Here the different mental states of the lovers have been taken into account."

And it is the mental states and moods of the lovers, as indicated in the five-fold 'Uripoorul' that Valluvar has taken up as his main theme in Kāmattuppāl. Perhaps, Valluvar was also not fully convinced about the rationale behind the division of tīnai and turai and discarded them. This may be the reason why Valluvar has confined himself with essence of the mutual love known as 'Anbin Aīntinai' or 'Naduvaṇ Aīntinai' in Tamil tradition.

Further the Tīnai Turai traditions of Aham are best suited for the depiction of isolated events, individual statements and sometimes for dramatic dialogues. They are not a suitable medium for the communication of prolonged drama and intricate stories. Valluvar perhaps wanted to depict the love story of a couple in their pre-marital as well as post-marital stages of life. Incidentally, this viewpoint strengthens our hypothesis that in Kāmattuppāl, Valluvar deals with the story of a single couple who go through all the stages of love-life.
The division of Kāmattuppāl into Kalaviyal and Karpiyal resembles the Kalaviyal and Karpiyal of Kāmattuppāl only in name. Neither the sequence of events nor the situations and moods depicted by Valluvar and Tolkāppiyar have identical viewpoints. However, Paripperumāl has already noticed some 'Mayppadukal' like 'Pasi Adara Nirral' in the couplets of Kural. Ilampūṟanaṉar has cited many a couplet of Kural while interpreting the Turai traditions of Tolkāppiyam. In external appearance, there is not much in common between Tolkāppiyam and Tirukkural, but as we have seen, in the inner core of the theme, there is identity in the treatment love by Valluvar and Tolkāppiyar. The chapters of Kural in Kāmattuppāl deal with the intricate and varying moods of the lovers in Kalaviyal and spouses in Karpiyal.
NOTES

1. Parimēlalagār's commentary on Kūral, Payiram.
2. Tolkāppiyan Kalaviyal, Nūrpa 89.
4. Puranānūru, Stanza 83.
5. Tolkāppiyan, Akattinaiyiyal, Nūrpa 57.
6. Paripperumāl's commentary on Kūral - Introduction to Kānantu-p-pāl.
12. Paripperumāl's commentary on Kūral - Introduction to Kānantu-p-pāl.
20. Tolkāppiān, Akattinai Iyal 39.
24. Tolkāppiān, Uvamaviyal 37, Naccinārkkiniar.
28. Tolkāppiyan, Akattinai Iyal, 45.
29. Tolkāppiyan, Kalaviyal, 93, 94.
29-A. Tolkāppiyan, Kalaviyal, 97.
30-A. Tolkāppiyan, Kalaviyal 105.
33. Tolkāppiyan, Karpiyal, 144.
34. Tolkāppiyan, Karpiyal, 144.
34. Tolkāppiyam, Karpīyāl 145.
35. Tolkāppiyam, Karpīyāl, 143.
36. Tolkāppiyam, Karpīyāl 161; Kural 1147.
37. Tolkāppiyam, Karpīyāl 238.