

MANONMANIAM SUNDARANAR UNIVERSITY
TIRUNELVELI

DIRECTORATE OF DISTANCE & CONTINUING EDUCATION
TIRUNELVELI

“Ilakkanam – Ani Ilakkanam”



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Learning Objectives	
The Main Objectives of this Course are to :	
<ul style="list-style-type: none">• Understanding the characteristics of prosody (Yappu) and their importance in poetry• Learning the basic elements of prosody such as letters, metrical units (Asai), and alliteration/linkage (Thodai)• Understanding the characteristics of rhetorical ornamentation (Ani) and their necessity in poetry• Learning about the development of simile in the Tolkāppiyam into the later grammatical concept of Ani• Studying the various types of Ani with suitable examples	

Fourth Semester

Core Course

Grammar – Ani Ilakkanam (Rhetorical Ornamentation / Figures of Speech)

Unit – 1

Porul Aniyiyal:

- Seyyul (Poetry)
- Seyyul Neri (Principles/Structure of Poetry)

Unit – 2

Porul Aniyiyal

Thanmai Ani (Descriptive Figure)

Types:

- Porul Thanmai
 - Gunath Thanmai
 - Sathith Thanmai
 - Thozhil Thanmai
- (Only 4 types)

Uvamai Ani (Simile)

Types:

- Viri Uvamai
 - Thogai Uvamai
 - Ithara-Vithara Uvamai
 - Samuchchaya Uvamai
 - Unmai Uvamai
- (Only 5 types)

Uruvaka Ani (Metaphorical Figure)

Types:

- Thogai Uruvagam
 - Viri Uruvagam
 - Thogai-Viri Uruvagam
 - Iyaibu Uruvagam
- (Only 4 types)

Theevaga Ani

Types:

- Mudhal Nilai Gunat Theevagam
 - Mudhal Nilai Thozhil Theevagam
 - Mudhal Nilai Sathit Theevagam
 - Mudhal Nilai Porul Theevagam
(Only 4 types)
 - **Pinvarunilai Ani (Subsequent State Figure)**
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Types:

- Sol Pinvarunilai
- Porul Pinvarunilai
- Sol-Porul Pinvarunilai
- Uvamaip Porul Pinvarunilai
(Only 4 types)

Unit – 3

Munnivilakkani

Types:

- Porul Vilakku
- Guna Vilakku
- Karana Vilakku
- Kariya Vilakku
(Only 4 types)

Vetrumaip Porul Vaippani

Types:

- Muzhuvadhum Seral
- Oru Vazhi Seral
- Muranith Thondral
- Siledaiyil Mudithal
(Only 4 types)

Other topics included:

- Vetrumai Ani
- Vibavanai Ani
- Ottani

- Athisaya Ani
- Tharkurippetra Ani
- Edu Ani
- Nutpa Ani

Unit – 4

Ilesa Ani

- Praising in the form of blaming
- Blaming in the form of praising
(Only 2 types)

Other topics included:

- Niral-Nirai Ani
- Aarva Mozhi Ani
- Suvai Ani
- Thanmembatturai Ani
- Pariyaya Ani
- Samayitha Ani
- Uthatha Ani
- Avanthiya Ani

Siledai Ani

- Semmozhi Siledai
- Pirimozhi Siledai
(Only 2 types)

Unit – 5

- Vishesha Ani
 - Oppumaik Kootta Ani
 - Virodha Ani
 - Maarupadu Pugazh Nilai Ani
 - Pugazhappugazhchi Ani
 - Nidarsana Ani
 - Punar Nilai Ani
 - Parivarthanai Ani
 - Vazhthu Ani
 - Sankeeranavani
 - Pavika Ani
-

Text Book

- *Thandiyalangaram* with commentary by Subramania Desikar
Published by Saiva Siddhanta Publishing Society, Chennai.

Reference Book

- V. T. Ramasubramaniam, *Thandiyalangaram*
Published by Mullai Nilayam, Chennai.

Porul Aniyiyal

1. Types of Poetry (Seyyul Vakai)

“Among the kinds of poetry that are explained clearly, they are classified into four types: Muthagam, Kulagam, Thogai, and Thodar Nilai.”

Explanation:

The above verse explains the different types of poetry (*Seyyul*). Poetry is classified into the following four categories:

1. **Muthagam**
2. **Kulagam**
3. **Thogai**
4. **Thodar Nilai**

1. Muthagam

“Among them, Muthaga Seyyul stands independently and concludes by itself.”

Explanation:

Among the four types of poetry mentioned earlier, **Muthagam** is a type of poem that independently conveys a complete meaning by itself.

Example:

“O golden-like lady!
Are there some women, like mountains crowded with bamboo groves where the victorious goddess of wealth resides, who can easily be embraced? Certainly not!”

Explanation of the Verse:

The poem addresses a woman compared to gold. It says that just as majestic mountains filled with bamboo groves are difficult to approach, some women possessing dignity and greatness cannot be easily attained or embraced. The idea is conveyed completely within a single poem; hence it is an example of **Muthagam**.

2. Kulagam

“Kulagam is that in which many verses are connected by a single action/theme.”

Explanation:

When several verses are composed together and are completed through a single action, idea, or subject, it is called **Kulagam**.

Example:

“It protected the ancient worlds,
gave joy to the wise elders...”

(The poem continues further.)

Explanation of the Verse:

These verses praise the greatness of the sacred feet of Srirangam Perumal. A *Kulagam* may conclude either:

- through a verb/action, or
- through a noun/name.

In this example, it concludes with the noun phrase referring to “the feet of the great lord of Srirangam.”

Related Classifications

- **Muthagam** – A single independent poem that concludes by itself
 - **Yugmam** – A composition consisting of two verses
 - **Visedam** – A composition consisting of three verses
 - **Kalabam** – A composition consisting of four verses
 - **Kulagam** – A composition consisting of five verses
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3. Thogai Nilai

“When explaining *Thogai Nilai Seyyul*, it may consist of many poems composed by one person or by many persons; and they may be grouped according to subject matter, place, time, occupation, poetic form, or measure.”

Explanation:

Thogai Nilai Seyyul refers to a collection or anthology of poems. These may:

- be written by a single poet, or
- be written by many poets.

They may also be classified based on:

1. Subject matter (*Porul*)
2. Place (*Idam*)
3. Time (*Kaalam*)
4. Occupation/Activity (*Thozhil*)
5. Type of poem (*Pa*)
6. Measure/Length (*Alavu*)

Examples

Based on Subject Matter

- Purananuru
- Akananuru

Based on Place

- Kalavazhi Narpathu

Based on Time

- Kar Narpathu

Based on Occupation/Activity

- Oonjal

Based on Poetic Form

- Kalithogai

Based on Measure/Length

- Pathitruvalu
- Kurunthogai

Collections by a Single Author

- Tirukkural
- Kar Narvalu

Collections by Many Authors

- Akananuru
- Panniru Paalam

4. Thodar Nilai

“Thodar Nilai is of two kinds:
continuity through meaning and continuity through words.”

Explanation:

Thodar Nilai Seyyul refers to poetry that possesses continuity.
This continuity may occur in two ways:

1. Through meaning (*Porul*)
2. Through words (*Sol*)

The term *Thodar Nilai* means “that which continues in sequence.”
It is considered opposite to *Thogai Nilai* (anthology form).

1. Porul Thodar Nilai

(Continuity through Meaning)

“Porul Thodar Nilai is of two types:
Perunkappiyam and Kappiyam.”

Explanation:

Poetry that maintains continuity through subject matter or meaning is called **Porul Thodar Nilai Seyyul**.

It is classified into two categories:

1. **Perunkappiyam** (Great Epic)
2. **Kappiyam** (Epic)

a. Perunkappiyam (Great Epic)

Explanation Verse

The verse explains the characteristics and structure of a **Perunkappiyam** (Great Epic).

Meaning and Explanation

Among literary works, a **Perunkappiyam** is a grand epic poem possessing elaborate structure and extensive narration. It generally begins with:

- Invocation or benediction (*Vazhthu*)
- Salutation (*Vanakkam*)
- Introduction to the theme or subject

A Perunkappiyam should clearly present the four aims of life:

1. Virtue (*Aram*)
2. Wealth (*Porul*)
3. Pleasure (*Inbam*)
4. Liberation (*Veedu*)

It usually contains descriptions of:

- Mountains
- Oceans
- Countries
- Cities
- Seasons
- Sunrise and sunset

The epic also narrates important events in the hero's life, such as:

- Marriage
- Coronation
- Enjoyment of gardens and water sports
- Drinking honey/wine and celebrations
- Love, separation, quarrel, and reunion

Further, it includes political and royal elements such as:

- Counsel and strategy
- Messenger episodes
- Journey scenes
- Victory in battles

A Perunkappiyam is expected to possess:

- Rich poetic beauty
- Emotional depth (*Bhavam*)

- Literary elegance appreciated by learned scholars

Thus, a Perunkappiyam is a comprehensive and highly ornamented form of epic literature.

Explanation:

While explaining the grammar and characteristics of **Perunkappiyam** (*Great Epic*) under *Porul Thodar Nilai Seyyul*, the teachers state that a great epic should possess the following features:

- It should begin with one among:
 - benediction (*Vazhthu*),
 - worship of God,
 - or an introduction to the theme to be explained.
- It should expound the four major aims of life:
 1. Virtue (*Aram*)
 2. Wealth (*Porul*)
 3. Pleasure (*Inbam*)
 4. Salvation (*Veedu*)

It should have a heroic protagonist who has no equal or superior.

It should contain elaborate descriptions of:

- mountains,
- oceans,
- countries,
- cities,
- the moon,
- sunrise and sunset,
- and similar natural scenes.

It should portray important life events such as:

- marriage ceremonies,
- coronation festivals,
- enjoyment in beautiful gardens,
- water sports,
- drinking sweet liquor and festive celebrations,
- begetting children,
- separation caused by quarrel,
- reunion and joyful union.

It should possess rich imaginative narration and graceful literary style.

It should also include episodes concerning:

- royal assemblies,
- messengers,
- military expeditions against enemies,
- conflicts and battles,
- and victory in war.

The narration should continue without interruption through divisions such as:

- *Sarukkam*,
- *Kalambakam*,
- and *Parischedam*.

It should contain the eight kinds of emotional flavours (*Suvai/Rasa*) and expressive emotional states (*Meyppadu*), so that learned readers and listeners may enjoy it continuously.

Thus, scholars define **Perunkappiyam** as a grand literary work possessing all these characteristics.

Explanation:

The scholars explain that even if a few of the characteristics previously stated for a **Perunkappiyam** (*Great Epic*) are lacking, the work should not be rejected as defective. It may still be regarded as a **Perunkappiyam**.

However, the deficiency applies only to certain descriptive elements. The four essential aims of life:

1. Virtue (*Aram*)
2. Wealth (*Porul*)
3. Pleasure (*Inbam*)
4. Liberation (*Veedu*)

must not be absent.

This is because, if one among these four essential themes is missing, the work will no longer qualify as a *Perunkappiyam* and may instead become a *Sirukappiyam* (minor epic).

b. Kappiyam (Epic / Minor Epic)

“When one or more among the four aims of life are deficient, it is considered a Kappiyam.”

Explanation:

The four essential aims of life are:

1. Virtue (*Aram*)
2. Wealth (*Porul*)
3. Pleasure (*Inbam*)
4. Liberation (*Veedu*)

If one or more among these are absent or incomplete in a literary work, it is called a **Kappiyam**.

It is also referred to as a **Sirukappiyam** (Minor Epic).

Style of Kappiyam (*Kappiya Nadai*)

“These may appear in a single poetic form or in many poetic forms; prose passages and expansions from other languages may also occur in between.”

Explanation:

Both **Perunkappiyam** and **Kappiyam** may be composed:

- in a single poetic metre/style, or
- in multiple poetic styles.

They may also contain:

- prose passages inserted in between verses, and
- expansions or adaptations from other languages.

Thus, epic literature possesses flexibility in structure, poetic style, and narration.

1. Continuity of Words

“The continuation of verses through linked words is called the state of word-continuity.”

Explanation

When the final word of one verse becomes the opening word of the next verse, creating a connected flow, that poetic arrangement is called **Sottrodar Nilai** (continuity of words).

Examples:

- *Kalambakam,*
- *Andhadhi,*
- *Mummanik Kovai.*

2. Poetic Style / Poetic Method

“For all forms of poetry explained according to proper grammatical tradition, the poetic methods are of two kinds: Vaidharuppa style and Gauda style.”

Explanation

For all poetic compositions that are established according to accepted grammatical and literary principles, two principal poetic styles are recognized:

1. **Vaidharuppa Neri** (Vaidharuppa style)
2. **Gauda Neri** (Gauda style)

1. Vaidharuppa Style

“Conciseness, clarity, harmony, sweetness, smooth sound, elevation, meaningfulness, grandeur, strength, and composure — when these ten qualities unite excellently, that is called the Vaidharuppa style.”

Explanation

The Vaidharuppa style possesses the following ten poetic qualities:

1. Conciseness
2. Clarity
3. Harmony/Balance
4. Sweetness/Pleasure
5. Smooth musical sound
6. Elevation/Excellence
7. Proper arrangement or uplift
8. Meaningfulness/Substance
9. Grandeur
10. Strength/Composure

When all these ten qualities combine beautifully in poetry, the composition is called the **Vaidharuppa style**.

The text further explains:

Even if all bodily organs are present, a person without life cannot truly be called a human being. Similarly, even if all structural elements of poetry are present, a poem without these ten living qualities should not really be considered true poetry.

This idea is stated in the literary work *Thandiyalankara Saaram*.

This style was cherished and adopted by poets of the **Vidarbha region**, and therefore it came to be known as the **Vaidharuppa style**.

It is also described as a style that combines:

- pleasant words,
- and pleasing meanings,
in a graceful and refined manner.

Gauda Style

“Gauda style is said to be the principle that does not fully combine with the ten qualities that were previously considered.”

Explanation

The **Gauda style** is a literary style that differs from the **Vaidharuppa style**. It does not completely possess the ten poetic qualities and ornaments that are attributed to the Vaidharuppa tradition; instead, it functions in an opposite or contrasting manner.

The phrase “**not combining with all the ten qualities**” should not be taken in an absolute sense. It means that this style may agree slightly with some qualities and strongly with certain others.

The Gauda style generally employs:

- difficult or complex words,
- profound and hard meanings.

This style was preferred and adopted by poets belonging to the **Gauda country/region**.

These two styles (Vaidharuppa and Gauda) also possess distinctions that can be understood easily.

1. Conciseness / Compact Expression

“Conciseness is that which occurs without looseness in sound.”

Explanation

What is specially called “**Conciseness**” is the arrangement of words in a compact and tightly connected manner, without any looseness or unnecessary expansion in expression.

Example Verse

“Looking at the long season that bent like a bow,
she became angry saying,
‘My breasts have become thin...’ ”

Explanation of the Verse

“O one whose chest is adorned with shining garlands and ornaments!
During union, your chest moved slightly away. Seeing this, unable to bear it, your beloved lady bent and grew thin like a curved bow.

In the evening time, when darkness and dusk join together, because of separation from you and the loneliness it causes, will she be able to endure the sorrow that comes upon her?”

Central Idea

This passage explains the poetic quality called **(Conciseness)**:

- words are closely packed,
- meaning is dense,
- expression is compact and forceful,
- no unnecessary softness or looseness appears in the verse.

1. Clarity

“Clarity is the manifestation of meaning.”

Explanation

What is especially called **clarity** is expressing the poet’s intended meaning in such a way that the listeners or readers can easily understand it.

Clarity means stating the meaning openly and directly, without hidden suggestion or obscurity, so that the meaning becomes immediately understandable.

The absence of:

- ambiguous words,
- hidden implications,
- confusing expressions,

is the reason for clarity in poetry.

Example

“If one does evil to others in the morning,
evil will return to him by evening.”

Explanation

The learned scholars consider that such a manner of expression reveals:

- the greatness of the poet,
- and the excellence of the poetic principle,

because the meaning appears clearly without confusion.

1. Harmony / Balance

Samanilai means the balanced use of the three classes of sounds:

- hard consonants,
- soft consonants,

- and medium consonants.

Likewise, the three types of alliterative linkage formed through these sound groups may also appear in equal proportion.

“The joining together in a balanced manner is called harmony.”

Explanation

When the three sound categories —

- hard sounds,
- soft sounds,
- and medium sounds —

are blended together evenly in poetic composition, it is called **Samanilai (Harmony or Balance)**.

Example Verse

“What sorrow is this?
O lady with hanging curls and golden ornaments...”

Explanation of the Verse

“O lady with beautiful hanging hair!
The kondrai trees hang down like golden garlands. Clouds gather thick in the sky. Fragrant jasmine creepers spread everywhere with blooming flowers.

With sweet musical sounds, the bees joyfully hum, and peacocks dance in every place.

Because of all these signs, it seemed as though our lord’s strong chariot had already arrived before us.

Then why do you still remain sorrowful? Tell me the reason for your grief.”

Central Idea

This passage illustrates the poetic quality called **Samanilai (Harmony/Balance)**:

- different sound types are evenly blended,
- the poem flows smoothly,
- and the sound arrangement creates musical balance and beauty.

1. Sweetness / Delight

Inbam means sweetness or pleasantness.

Northern scholars call it “**Mādhuryam**”, meaning sweetness and charm.

“Sweetness is the creation of delight both through words and through meaning.”

Explanation

Sweetness in poetry arises:

- through the beauty and pleasant arrangement of words,
- and through meanings that give delight to the reader or listener.

Word-based sweetness is achieved through devices such as **alliteration and harmonious sound patterns**.

The term “**Vazhi Monai**” refers to a poetic arrangement in which similar sounds recur at measured intervals in each line.

Monai means the repetition of the same initial sound or letter.

Example Verse

“The roaring sea waves entered
and swallowed the little sand house we built.
‘Let us go and tell our mother!’
cried the girls as they ran in distress...”

Explanation of the Verse

The girls had built a small sand house near the seashore.
As the loud sea waves rushed in and destroyed it, they became distressed and cried:

“O Sea! See what you have done!
Let us go and tell our mother!”

Near the seashore grove, the white pearls scattered by the waves shone brightly like the buds of the *punnai* flower.
The flourishing city of Kaveripoompattinam, which enchants all who come there, is described as their town.

Central Idea

This passage explains the poetic quality called **Inbam (Sweetness)**:

- poetry should delight through sound,
- charm through meaning,
- and create emotional pleasure through musical expression and graceful imagery.

1. Smooth Musical Flow

Ozhugisai refers to a soft and pleasing musical flow that sounds sweet to the ear. Ancient northern scholars called it “**Sukumāratā**”, meaning softness and delicacy.

“Ozhugisai is the absence of harsh and unpleasant sound.”

Explanation

Ozhugisai means arranging words in such a way that there is no rough, unpleasant, or disturbing sound in the poetry.

The verse should flow gently and melodiously.

Example Verse

“The goddess whose flower-like feet
are adorned by the immortals,
standing amidst many sacred traditions,
like the daughter of the mountain king...”

Explanation of the Verse

The verse describes the goddess of arts and learning:

- Her sacred lotus-like feet are worshipped and adorned by the gods.
- She stands gloriously amidst many religious traditions.
- She is compared to the daughter of the mountain king (Parvati-like beauty).
- She is seated upon a fragrant lotus flower.
- She is the leader and source of many arts and branches of knowledge.

The verse concludes by saying that she becomes the guiding eye for those gifted with eloquence and learning.

Central Idea

This passage explains the poetic quality called **Ozhugisai**:

- poetry should flow softly,
- harsh sounds should be avoided,
- and the verse should create a melodious effect upon the listener’s ear.

1. Elevation / Suggestive Excellence

Uthāram means greatness or excellence.

It refers to a meaning that reveals a special significance through suggestion or implication rather than direct expression.

Kurippu means something understood indirectly through intelligence or inference.

“Uthāram is when, in a spoken verse, another meaning emerges properly through suggestion.”

Explanation

Uthāram occurs when a verse conveys not only its direct meaning but also reveals another implied meaning through subtle indication.

Example Verse

“After seeing the face
of the great Chola king of the southern land,
never again...”

Explanation of the Verse

The verse speaks about people who once saw the glorious face of the Chola king.

Because of their admiration and devotion toward him:

- the eyes that once looked humbly toward others in need or dependence
- no longer wished to look at any other face after seeing the king’s majestic countenance.

The implied meaning is this:

The Chola king was so generous that he removed the poverty of those who sought help from him.

Since he fulfilled all their needs completely, they no longer had to depend on anyone else.

Thus, through indirect suggestion, the poem conveys:

- the king’s generosity,
- greatness,
- and noble character.

Central Idea

This passage explains the poetic quality called **Uthāram**:

- a poem should contain implied depth,
- meanings beyond the literal sense,
- and refined suggestion that the intelligent reader can infer.

1. Apt Meaning / Natural Appropriateness

Uyitthiyil Porunmai means possessing meaning that does not require adding extra words for clarification.

The meaning should naturally arise from the verse itself.

“Apt meaning is the possession of words suitable for clearly expressing the intended meaning.”

Explanation

Uyitthiyil Porunmai refers to the use of appropriate words within the poem itself so that the poet’s intended meaning becomes clear without needing additional explanatory words.

The term “**Uyitthal**” means “adding and joining extra words.”

Example Verse

“Seeing the spotless radiant face
of Uma,
was it out of desire for her beauty,
or out of fear of the serpent adorned with poison...?”

Explanation of the Verse

The verse addresses Lord Shiva:

- Was the crescent moon on Shiva’s crown failing to grow because it desired the faultless beauty of Goddess Uma’s radiant face?
- Or was it frightened by the serpent decorated with deadly poison?

The verse further describes Shiva as:

- the one whose matted locks bear the rushing Ganga,
- adorned with *konrai* flowers,
- and flowing streams.

Finally, the speaker asks:

“Why has the crescent moon upon your sacred head not grown today?”

Central Idea

This passage explains the poetic quality called **Uyitthiyil Porunmai**:

- the intended meaning should emerge naturally,
- no extra explanatory wording should be necessary,
- and the poem itself should contain all the proper words needed for understanding.

1. Grandeur / Noble Praise

Kāntam refers to praise that delights the mind by expressing things in harmony with natural human conduct and accepted worldly practice.

“Kāntam is noble praise that does not oppose the ways of the world.”

Explanation

Kāntam means praising something in an elevated manner without contradicting worldly nature, common experience, or accepted conduct.

Example Verse

“With complete understanding and fullness of virtue,
even the gods themselves would renounce for her —
such is this maiden...”

Explanation of the Verse

The poem describes a maiden of extraordinary beauty:

- Her curly hair carries the fragrance of flowers.
- Her radiant face shines brightly.
- Her eyes move gracefully up to the limits of her ears.

The speaker says that:

- because of her beauty,
- his calm wisdom and noble conduct have both been disturbed and lost.

The word “**Etham**” here conveys the meaning of sorrow or distress.

The commentators explain that:

- even if the praise slightly exceeds ordinary worldly reality,
- elevating and glorifying something beautifully through poetic imagination is itself considered an ornament of poetry.

Central Idea

This passage explains the poetic quality called **Kāntam**:

- poetry should praise nobly and gracefully,
- while remaining close to human nature and worldly truth,

and poetic imagination may The phrase:

“elevate reality without becoming improper or unnatural”

means:

Poetry may **magnify or glorify reality through imagination**, but it should still feel believable, graceful, and appropriate.

The exaggeration should not become absurd, offensive, or completely against natural human experience.

For example:

- saying “her face shines like the moon” is poetic elevation,
- but saying “her face destroyed the sun and the stars” may become unnatural if it loses emotional believability.

1. Strength / Forcefulness

Vali means strength or forcefulness.

Ancient scholars called it “**Ojas**”, meaning vigor, power, or energetic excellence.

“Vali is the abundant use of clustered and compact expressions.”

Explanation

Vali refers to a poetic style in which words are joined together densely and powerfully, creating firmness and intensity in expression.

Example Verse

“Are not the auspicious wedding threads
worn by doe-eyed maidens
stronger than the mountain-like elephant...”

Explanation of the Verse

The verse praises the greatness of the Chola king:

- He possesses hands generous like rain-bearing clouds that help people endlessly.
- He has long heroic legs adorned with warrior anklets.
- He bears a mighty spear of strength.

The verse also describes:

- a huge elephant with hanging tusks,
- whose legs are so powerful that mountains themselves seem cut apart when it lifts them.

Then the poet asks:

Are not the strong marriage threads worn around the necks of deer-eyed women even stronger than these mighty things?

The implied meaning is that:

- the sacred marital bond,
- symbolized by the wedding thread,
- possesses a strength greater than physical power.

Central Idea

This passage explains the poetic quality called **Vali (Strength)**:

- poetry should possess force and vigor,
- words should be compact and energetic,
- and the expression should create a sense of power and intensity.

1. Samādhī

Samādhī means attributing the action or quality of one object to another comparable object. In other words, it is a poetic device where the action belonging to one thing is transferred appropriately to another similar thing.

“Samādhī is the joining of an action, not to its proper object, but to another comparable object.”

Explanation

Samādhī ornament occurs when the action naturally belonging to one object is poetically applied to another object that resembles it.

Example Verse

“In the vast sky,
swallowing the spreading darkness,
the many-rayed sun rises,
pouring out light...”

Explanation of the Verse

The verse describes the sun:

- In the wide and vast sky,
- darkness had spread everywhere,
- and the radiant sun appeared as though it swallowed the darkness and poured forth light through its many rays.

Here:

- the action of “swallowing” is transferred poetically to the sun.
- Literally, the sun does not swallow darkness, but the comparison creates vivid imagery.

Thus, the action belonging naturally to a living being is attributed poetically to the sun.

Additional Notes

- “**Kanni Eyil**” refers to an unbroken or unconquered fort wall.
- “**Kumari Nāzhal**” refers to a young, undecaying *nāzhal* tree possessing unfading freshness.

Central Idea

This passage explains the poetic ornament called **Samādhī**:

- actions are poetically transferred between comparable objects,
- creating vivid imagination and expressive beauty,
- while maintaining poetic appropriateness.

Conclusion / General Principle

“It is the duty of learned scholars to understand fully all the poetic ornaments suitable for well-formed poetry, by following the established methods and combining them with other related principles.”

Explanation

All forms of poetic ornaments appropriate to literary compositions established in the world cannot easily be understood completely and without deficiency.

Therefore:

- scholars must follow the two established poetic methods already explained,
- use them as guiding principles,
- and along with them understand other related literary methods and traditions.

This is considered the responsibility and duty of accomplished learned scholars.

Central Idea

This passage emphasizes that:

- poetry contains many subtle ornaments and techniques,
- they cannot be mastered casually,
- and true scholars must study, compare, and understand all poetic principles carefully and completely.

Questions

S.No	Five-Mark Questions	LOCF Mapping
1	What is Simile (<i>Uvamai</i>)? Explain.	K2 / CO2 / PO4
2	Explain some components/elements of poetry (<i>Seyyul Uruppugal</i>).	K3 / CO3 / PO5
3	Explain the meaning of <i>Yaappu Porul</i> (prosodic meaning/poetic structure).	K4 / CO4 / PO1
4	Explain <i>Kutriyalukaram</i> and <i>Kutriyalikaram</i> .	K5 / CO5 / PO2
5	Write about the grammar and importance of <i>Asai</i> (metrical unit).	K1 / CO4 / PO3

Eight-Mark Questions

LOCF Mapping

S.No

- | | | |
|---|---|----------------|
| 1 | Into how many types is Tamil grammar classified? | K2 / CO1 / PO4 |
| 2 | What adds sweetness and beauty to poetry? | K1 / CO2 / PO6 |
| 3 | Explain in detail the classification of Tamil letters. | K4 / CO2 / PO5 |
| 4 | Explain with examples how <i>Ner Asai</i> and <i>Nirai Asai</i> are formed. | K3 / CO4 / PO6 |
| 5 | Explain the method of formation of <i>Uyirmei Ezhuthukkal</i> (compound letters). | K5 / CO1 / PO3 |

Unit - 2

Types of Poetic Ornaments (*Porul Ani Iyal*)

“Thanmai, Uvamai, Uruvagam, Theevagam,
Pinvaru Nilai, Munnavilakku,
Different-object placement, Difference, Vibhavanai,
Oottu, Adhisayam, Tarkurippetrum,
Ethu, Nutpam, Ilesam, Niranirai,
Emotional expression, Tasteful expression, Self-praise,
Pariyayam, Samayitham, Uthatham,
Aridhunarvu, Silēdai, Special excellence,
Simile-cluster, Meyppadu, Contradiction,
Altered praise-state, Praise-through-blame,
Irititam, Punarnilai, Compassionate expression,
Blessing, Sangaranam, Bhāvigam —
these are the ornaments suitable for poetry.”

Explanation

This verse lists:

- the names,
- order,
- and classification

of the poetic ornaments (*Ani*) used in Tamil literary grammar.

The following are the **35 poetic ornaments**:

1. Thanmai Ani
2. Uvamai Ani (Simile Ornament)
3. Uruvaga Ani (Metaphorical Ornament)
4. Theevaga Ani
5. Pinvarunilai Ani
6. Munnavilakku Ani
7. Vetrup Porul Vaippu Ani
8. Vetrumai Ani
9. Vibhavanai Ani
10. Oottu Ani
11. Adhisaya Ani (Wonder Ornament)
12. Tarkurippetrum Ani
13. Ethu Ani
14. Nutpa Ani (Subtlety Ornament)
15. Ilesa Ani
16. Niranirai Ani
17. Aarva Mozhi Ani (Emotional Expression Ornament)
18. Suvai Ani (Tasteful Expression Ornament)
19. Than-Mēmpāttu-Urai Ani (Self-Praise Ornament)

20. Pariyaya Ani
21. Samayitha Ani
22. Uthatha Ani
23. Aridhunarvu Ani
24. Silēdai Ani
25. Visēda Ani (Special Excellence Ornament)
26. Oppumaik Kootta Ani (Clustered Simile Ornament)
27. Virodha Ani (Contradiction Ornament)
28. Maarupadu Pugazh Nilai Ani
29. Pugazhāp Pugazhchi Ani (Praise through Apparent Blame)
30. Irithidam Ani
31. Punarnilai Ani
32. Parivuruththanai Ani
33. Vazhthu Ani (Blessing Ornament)
34. Sangaranam Ani
35. Bhāvigam Ani

These thirty-five ornaments are said to be suitable and appropriate for poetic compositions.

1. Thanmai Ani (Ornament of Natural Description)

Thanmai means natural quality or inherent nature.

It is also called **Thanmai Navirchi**; both names refer to the same poetic ornament.

“Describing every object according to its true nature through proper expression is called Thanmai.”

Explanation

Thanmai Ani is the poetic ornament in which objects are described exactly as they naturally appear in reality, using suitable and expressive words.

“It relates to object, quality, class, and action.”

Explanation

Thanmai Ani appears in connection with four aspects:

1. Object (*Porul*)
2. Quality (*Gunam*)
3. Category/Class (*Saathi*)
4. Action/Function (*Tozhil*)

Hence, Thanmai Ani is divided into four types:

1. Porul Thanmai Ani

2. Gunath Thanmai Ani
 3. Saathi Thanmai Ani
 4. Tozhil Thanmai Ani
-

Types

1. Porul Thanmai Ani

(Object-based Natural Description)

This type describes the various natural characteristics of an object exactly as they truly exist.

Example Verse

“The one with the blue gem-like throat,
the long matted hair,
the sacred thread upon the chest,
the eye upon the forehead...”

Explanation

The verse describes Lord Shiva through His natural attributes:

- a beautiful dark-blue throat like a sapphire gem,
- long matted locks upon His head,
- the sacred thread adorning His chest,
- the eye shining upon His forehead,
- the skin worn as clothing,
- the deer held in His hand,
- the blazing fire He carries,
- and the sacred abode called Thirukkachchalai.

He is praised as:

- the great lord who accepted us as His servants,
- and the leader of the celestial beings.

Though the main subject is the Lord dwelling in Thirukkachchalai, the poem vividly explains His natural characteristics such as the blue throat and other features.

Because the verse describes the inherent qualities of the object itself, it is called **Porul Thanmai Ani** (Object-based Natural Description).

1. Gunath Thanmai Ani

(Quality-based Natural Description)

Gunath Thanmai Ani is the ornament in which the various qualities and emotional states of a thing are described naturally and vividly as they truly appear.

Example Verse

“The heart grew cool,
the body thrilled and trembled,
tears overflowed from the eyes,
and she forgot herself...”

Explanation

The verse describes a devotee worshipping the divine feet of Lord Nataraja at Chidambaram:

- Her heart became cooled with joy,
- her body trembled in ecstasy,
- tears overflowed from her eyes,
- and she forgot herself completely.

The sacred place is described as:

- surrounded by fields filled with honey-rich lotuses,
- where birds wander joyfully.

The devotee worshipped the lotus-like feet of the Lord who dances beautifully in the public hall at Thillai (Chidambaram).

The phrase:

“She forgot herself”

expresses an emotional quality.

Thus:

- cooling of the heart,
- trembling of the body,
- tears flowing from the eyes,

all describe emotional qualities and their natural manifestations.

Because the poem portrays the qualities arising from intense spiritual joy, this is called **Gunath Thanmai Ani**.

2. Saathi Thanmai Ani

(Class/Category-based Natural Description)

Saathi Thanmai Ani is the ornament in which the natural characteristics common to an entire class or category are described exactly as they are.

A **Saathi** means a common nature shared by many objects belonging to the same category.

Example Verse

“With striped bellies, spreading hoods,
split tongues, and sharp fangs...
the serpents worn by the Lord...”

Explanation

The verse describes snakes worn by Lord Shiva.

The snakes possess:

- striped patterns upon their bodies,
- broad necks and hoods,
- spotted markings,
- split tongues,
- and hollow sharp fangs.

These serpents adorn:

- the Lord who dwells in the hearts of true ascetics,
- who stands in the public hall,
- and who shares one half of His form with Goddess Uma.

The word “Pani” may refer both to ornaments made of metal and to serpents, but here it specifically refers to snakes.

Since the verse describes characteristics naturally belonging to the snake species — such as hood, markings, and split tongue — this becomes **Saathi Thanmai Ani** (Class-based Natural Description).

1. Tozhil Thanmai Ani

(Action-based Natural Description)

Tozhil Thanmai Ani is the ornament in which the various natural actions or activities of a thing are described vividly and exactly as they occur.

Example Verse

“Gathering together, humming,
flying upward and downward,
drinking honey, scattering pollen —
the bees never leave...”

Explanation

The verse describes the bees surrounding the fragrant *konrai* flowers worn by the Supreme Lord.

The bees:

- gather together,
- hum melodiously,
- fly upward and downward,
- approach the flowers,
- drink honey eagerly,
- and scatter pollen dust everywhere.

The Lord described here is the Supreme Light who never abandons those who have removed worldly attachments and impurities.

Since the poem beautifully gathers together and describes all the actions naturally belonging to bees, this is called **Tozhil Thanmai Ani**.

2. Uvamai Ani (Simile Ornament)

“When one or many qualities, actions, or benefits of one object are compared and connected with another object so that similarity appears, it is called Simile.”

Explanation

Uvamai Ani (Simile Ornament) occurs when:

- qualities,
- actions,
- or benefits

of one object are compared with those of another object in order to reveal resemblance.

The comparison may occur:

- between one object and one object,
- one object and many objects,

- many objects and many objects,
 - or many objects and one object.
-

1. Panbu Uvamai (Quality-based Simile)

A **quality** is a characteristic belonging naturally to an object, such as:

- colour,
 - form,
 - shape,
 - and similar attributes.
-

Example

“A body like coral.”

Explanation

The body possesses the red colour or appearance of coral.

Example

“Shoulders like bamboo.”

Explanation

The shoulders are thick, long, and rounded like bamboo stems.

2. Tozhil Uvamai (Action-based Simile)

An action is something that becomes evident through movement or activity over time.

Example

“The prosperous king Tirumavalavan,
fierce like a roaring lion...”

Explanation

Karikala Chola is compared to a mighty male lion:

- because he gives suffering to enemies,
- possesses great strength,
- and shines with royal greatness.

Here, the comparison is based on action and heroic behaviour; therefore, it is a **Tozhil Uvamai** (Action-based Simile).

3. Payan Uvamai (Benefit-based Simile)

Benefit refers to the result or effect produced by an action.

Example

“Go and see Ay,
whose generous hand gives to many
like the rain-cloud that pours rain upon the world without expecting return.”

Explanation

The generous donor Ay is compared to a rain cloud because:

- just as clouds give rain freely to the world without expecting reward,
- he too gives generously to people without selfish expectation.

Since the comparison is based on beneficial effect, this is called **Payan Uvamai**.

Forms of Simile Relationships

1. One Object Compared with One Object

Example

“A body like the evening sky.”

Explanation

The body possesses a reddish beauty like the twilight sky.

2. One Object Compared with Many Objects

Example

“Teeth shining white like the crescent moon in the sky.”

Explanation

The bright white teeth are compared to:

- the shining crescent moon,
- and the brilliance seen in the sky.

3. Many Objects Compared with Many Objects

Example

“Like a crowd of sharks attacking an elephant...”

Explanation

The verse compares:

- warriors surrounding a hero
with
- sharks attacking an elephant.

The elephant, overwhelmed by attacking sharks, loses awareness due to rage and struggle.

Thus multiple objects are compared with multiple objects.

4. Many Objects Compared with One Object

Example

“O northern wind!

Like cowardly kings who cannot stand before the great Karikala Chola,
do not stand before us — flee away.”

Explanation

The north wind is compared to many weak kings who:

- cannot face the mighty Karikala Chola,
- and flee in fear.

Thus many objects are collectively compared to a single object.

1. Viri Uvamai (Expanded Simile)

When qualities, actions, benefits, and similar features are openly and fully expanded in comparison, it is called **Viri Uvamai**.

In other words:

- the common characteristic between the compared objects
- is clearly and explicitly expressed.

Example Verse

“Words sweet like milk,
lips red like coral,
eyes long like fish,
and hands generous like rain clouds...”

Explanation

The verse describes a lady possessing:

- speech sweet like milk,
- lips shining red like coral,
- long beautiful eyes like fish.

The place where she lives is praised as equal to the mountain-land of the Chola king:

- whose hands give generously without expecting return,
- like rain clouds pouring rain upon the world.

Here the similarities are openly stated and clearly expanded.
Therefore, this is called **Viri Uvamai** (Expanded Simile).

2. Thogai Uvamai (Condensed/Implicit Simile)

When qualities, actions, and similar characteristics remain compressed or implied rather than openly expressed, it is called **Thogai Uvamai**.

That is:

- the common feature is hidden,
 - not directly stated,
 - and must be understood through reflection.
-

Example Verse

“O women with lotus-like radiant faces,
pearl-like cool smiles,
and bamboo-like shoulders...”

Explanation

The verse addresses women possessing:

- faces bright like lotuses,
- cool white teeth like pearls,
- shoulders slender and beautiful like bamboo.

The poet then speaks of the gentle southern breeze moving near them and asks:

Has the breeze become so soft and weary because it carries the heavy fragrance from your flower-filled, honey-scented hair?

The comparison is not openly explained but subtly implied.

Hence, this is called **Thogai Uvamai** (Implicit or Condensed Simile).

1. Ithara Vithara Uvamai

(Mutual or Reciprocal Simile)

When:

- the object compared (*upameyam*) becomes the simile (*upamaanam*) in the next instance,
- and the simile in turn becomes the compared object,

within a continuous sequence, it is called **Ithara Vithara Uvamai**.

In other words:

- two things are successively compared to each other,
- each becoming the simile for the other.

Example Verse

“Your eyes are like fish,
and the fish are like your eyes;
your face is like the lotus,
and the lotus is like your face...”

Explanation

The poet addresses a maiden:

- whose lips are like ripe fruit,
- whose body is tender like a creeper.

Her eyes are first compared to lively fish.

Then, in return:

- the fish themselves are said to resemble her eyes.

Likewise:

- her face is compared to a lotus flower,
- and then the lotus itself is said to resemble her radiant face.

Thus the comparison moves in both directions:

- object to simile,
- and simile back to object.

Therefore, this is called **Ithara Vithara Uvamai**.

Second Example

“The blue lily blooming in the rain-fed pond
looked like the eyes of maidens praised by their beloved...”

Explanation

The blue lilies blooming in the pond are compared to the cool beautiful eyes of women admired by their lovers.

Then again:

- the women’s eyes are described as blooming like blue lilies.

Thus the mutual exchange of comparison creates reciprocal simile.

2. Samuchchaya Uvamai

(Collective Simile)

When one object resembles not merely one thing but several things together, it is called **Samuchchaya Uvamai**.

“Samuchchayam” means a collection or grouping of two or more objects.

Example Verse

“Not only in size and form,
but also in fresh green colour,
the young bamboo resembles her shoulders...”

Explanation

The verse describes the shoulders of a divine maiden:

- adorned with tulasi garlands,
- riding the heroic lion that destroys the strength of dark demons in battle.

Her shoulders are compared to young bamboo:

- in size,
- in shape,
- and also in fresh green colour.

Thus one object (the shoulder) is simultaneously compared through multiple shared features.

Hence this is called **Samuchchaya Uvamai** (Collective Simile).

1. Unmai Uvamai

(True/Direct Simile)

When:

- the simile first stated is later rejected,
- and the compared object itself is declared to be the true reality,

it is called **Unmai Uvamai**.

Example Verse

“This is not a lotus — it is truly a face;
these are not merely dark flowers — they are long black eyes...”

Explanation

The poet says:

- “This is not a lotus flower; it is truly her face.”
- “These are not just beautiful dark blossoms; they are her long dark eyes.”

The maiden:

- has creeper-like softness,
- possesses honey-like sweetness,
- and wears a garland made of beautiful lily flowers.

The poet first uses similes and then rejects them, declaring the lady’s beauty itself to be the true standard.

Hence, this becomes **Unmai Uvamai**.

Uruvaga Ani (Metaphorical Ornament)

“When the distinction between the simile and the object is removed and both are treated as one, it is called Uruvagam.”

Explanation

In simile:

- the compared object and the simile remain separate.

But in metaphor (*Uruvagam*):

- both are united as though they are the same thing,
- with no visible distinction between them.

Thus:

- in simile, resemblance is stated,

- in metaphor, identity is implied.
-

Types of Uruvagam (Metaphor)

The text lists fifteen kinds of metaphorical ornaments:

1. Thogai Uruvagam
2. Viri Uruvagam
3. Thogai-Viri Uruvagam
4. Iyai Uruvagam
5. Iyai-Pili Uruvagam
6. Viya Nilai Uruvagam
7. Sirappu Uruvagam
8. Virupaga Uruvagam
9. Samadhana Uruvagam
10. Uruvaka Uruvagam
11. Ekanga Uruvagam
12. Anekanga Uruvagam
13. Mutru Uruvagam
14. Avayava Uruvagam
15. Avayavi Uruvagam

These are considered the fifteen classifications of metaphorical ornament in Tamil poetics.

1. Thogai Uruvagam

(Condensed Metaphor)

In this type of metaphor:

- linking words such as “ஆகிய” (*aagiya* – “which is”) or “ஆக” (*aaga* – “as”) are omitted,
- and the meaning is understood in a compact form.

Thus the metaphor is expressed in a condensed manner.

Example Verse

“With flower-like hands, tender-shoot-like feet,
bee-like eyes, bud-like breasts,
and cloud-like hair...”

Explanation

The poem describes a maiden possessing:

- hands like flowers,
- feet like tender sprouts,
- eyes like bees,
- breasts like buds,
- hair like dark clouds.

She is portrayed as a creeper capable of inspiring love in others.

The poet says:

“Friend! Is there any limit in this world to the love that rises because of such a creeper-like maiden?”

Here the comparisons are implied compactly without explicit connecting words. Hence this is called **Thogai Uruvagam**.

2. Viri Uruvagam

(Expanded Metaphor)

When connecting words such as:

- “ஆகிய” (*aagiya*),
- “ஆக” (*aaga*)

appear explicitly and clearly reveal the metaphorical meaning, it is called **Viri Uruvagam**.

Example Verse

“With breasts as buds,
slender waist as a creeper,
hands as flowers,
feet as tender shoots...”

Explanation

The verse describes a divine maiden:

- breasts compared to buds,
- waist to a delicate creeper,

- hands to flowers,
- feet to tender shoots,
- face shining like the moon.

She appeared:

- adorned with compassion and beauty,
- like a celestial goddess,
- resembling the splendour of spring itself.

Since the metaphor is openly expanded using explicit relational expressions, it is called **Viri Uruvagam**.

Additional Note

The grammatical explanations mention that:

- “Thogai” and “Viri” are common categories used in literary analysis,
 - and condensed metaphor is explained before expanded metaphor according to traditional poetic method.
-

3. Thogai-Viri Uruvagam

(Mixed Condensed and Expanded Metaphor)

When:

- some metaphorical links are condensed,
- while others are openly expanded,

within the same verse, it is called **Thogai-Viri Uruvagam**.

Example Verse

“Let the world be the great lamp vessel,
the vast ocean its oil,
and the blazing sun its lamp...”

Explanation

The poet says:

- the world itself becomes the lamp-container,
- the vast ocean becomes the oil,
- the hot radiant sun becomes the lamp-flame.

This grand metaphor is offered at the feet of Lord Vishnu, who bears the shining discus.

The poet further says that:

- the garland woven with words
- may dry up the ocean of his sorrows.

Here:

- some metaphors are expressed directly,
- while others remain condensed.

Therefore this becomes **Thogai-Viri Uruvagam** (Mixed Metaphor).

1. Iyaipu Uruvagam (Connected Metaphor)

When several objects are used metaphorically in such a way that they are naturally connected with one another, it is called **Iyaipu Uruvagam** (Connected Metaphor).

**“Her lips are red like tender shoots,
her smile blooms like a flower-bud, and her eyes blossom like flowers.
Her dark tresses swarm with bees.
Those who have placed within their hearts
the sacred face of that graceful maiden —
have they not wiped away all sorrow?”**Explanation:

The poet compares:

- the red lips to a tender leaf,
- the teeth to buds,
- the eyes to flowers,
- the dark hair to bees.

These metaphorical objects are all related to one another in nature. Hence, this is called **Connected Metaphor (Iyaipu Uruvagam)**.

2. Theevaga Ani

A word placed in one position but extending its meaning to several places in the verse is called **Theevaga Ani**.

Just as a lamp placed in one place spreads light to many places, one word in poetry may extend its meaning to many other words.

“When a single word — denoting quality, action, caste, or object — stands in one place yet conveys meaning in many places, that poetic device is called *Tīvakam*.”Explanation:

If a single word referring to:

- quality,
- action,
- class,
- or object

stands in one place and conveys meaning to many other words in the poem, it is called **Theevaga Ani**.

It is of three types:

1. Initial-position Theevagam
2. Middle-position Theevagam
3. Final-position Theevagam

3. Initial-position Qualitative Theevagam

When a qualifying word appearing at the beginning of a poem extends its meaning to several later words, it is called **Initial-position Qualitative Theevagam**.

“The king’s long and noble eyes turned red;
the broad shoulders of the opposing kings reddened;
the flowing blood spread and stained all directions red;
the mighty arrows shot from the warrior’s bow became red;
and the flocks of birds falling upon the battlefield were reddened as well.”

Explanation:

The word **red** applies to:

- eyes,
- shoulders,
- directions,
- arrows,
- and flocks of birds.

Thus, the single word spreads its meaning across many objects. Therefore, it is called **Initial-position Qualitative Theevagam**.

The poem describes:

- the king's beautiful long eyes becoming red,
- the broad shoulders of enemy kings turning red,
- the directions becoming red because of flowing blood,
- the arrows becoming red,
- and even the birds falling covered in blood.

Hence, the qualifying word “red” connects with all these objects throughout the poem.

1. Initial-position Action Theevagam

When an action word placed at the beginning extends its meaning to several other words in the verse, it is called **Initial-position Action Theevagam**.

**“Her body is soft like tender new shoots,
adorned with fine ornaments and fragrant perfumes upon her broad chest.
Her wide shoulders are embraced by the garland-wearing Lord Vishnu,
and the banner-bearing maiden worshipped the fierce, radiant
one.”**Explanation:

The poem describes a young woman who saw the glorious Chola king riding in procession and became deeply lovesick.

As a result:

- the bangles on her hands slipped off,
- the beauty of her tender body faded,
- and the breast-band around her chest loosened.

Here, the action word **slipping/fading** occurring at the beginning extends to:

- bangles,
- bodily beauty,
- and breast-band.

Since one action word connects with several objects, this is called **Initial-position Action Theevagam**.

2. Initial-position Class Theevagam

When a class-related word placed at the beginning extends its meaning to several later expressions, it is called **Initial-position Class Theevagam**.

**“The southern breeze becomes the companion of Love’s god,
and the tender creeper-like maiden becomes his beloved.
To the hero who has gone afar in search of heavenly wealth,
it serves as a messenger conveying her feelings.
And when deep sorrow of separation settles within,
it arrives like a guest to dispel that grief.”Explanation:**

The southern breeze:

- acts as a companion to Manmatha (the god of love),
- becomes a bridegroom to some flowering creepers,
- serves as a messenger to lovers who are separated,
- and appears as a welcome guest that removes sorrow.

In this poem, the word referring to the **southern breeze** extends its role to many related ideas such as companion, bridegroom, messenger, and guest.

Therefore, it is called **Initial-position Class Theevagam**.

1. Initial-position Object Theevagam

When a noun placed at the beginning extends its meaning to several later action words, it is called **Initial-position Object Theevagam**.

**“Lord Murugan struck down Sūran and the mighty foes at the very root.
He adorned the fragrant-haired Valli with a garland.
Granting refuge, he protected the vast celestial armies
of the exalted gods above.
The spear-bearing one split the mountain asunder.”Explanation:**

The verse describes the deeds of Lord Murugan:

- He destroyed the demon Soorapadman.
- He adorned Valli’s curly hair with a garland.
- He protected the great army of the gods who sought refuge in him.
- With his spear, he split the mountain apart.

Here, the noun **“Murugan”** connects with several action words:

- destroyed,

- adorned,
- protected,
- split.

Since one noun extends through many actions, this is called **Initial-position Object Theevagam**.

2. Pinvaru Nilai Ani (Repetitive Continuation Figure)

“If a word and its meaning that appear earlier are understood as applying to many expressions that follow later, that is called the ‘following-position state’ (*Pinvaru Nilai*).”Explanation:

In a poem, if a word or meaning that appears earlier continues to recur in many later places, it is called **Pinvaru Nilai Ani**.

3. Sol Pinvaru Nilai (Word Repetition Continuation)

When the same word repeats in many places later in the poem but gives different meanings, it is called **Sol Pinvaru Nilai**.

**“She wears the garland of the great Lord —
the Lord who protected the mighty elephant.
The garlanded maiden, with mountain-like shoulders cherished by him,
stands amidst the darkness of evening.
As the vast sea roars at dusk,
the flower-arrows of Love strike relentlessly in that twilight
hour.”Explanation:**

The word **“Maal”** appears repeatedly throughout the poem, but each occurrence carries a different meaning.

The poem describes:

- Lord Vishnu who protected the elephant,
- the garland worn by him,
- the heroine who loved broad mountain-like shoulders,
- the evening darkness,
- the roaring sea,
- and Manmatha shooting flower arrows.

**Thus, the same word Maal” recurs many times with varying meanings.
Therefore, it is 1. Porul Pinvaru Nilai Ani**

When different words are used repeatedly to convey the same meaning, it is called **Porul Pinvaru Nilai Ani**.

**“The *thōṇri* flowers have opened and spread;
the *kāyā* blossoms have bloomed.
The straight buds of jasmine have loosened and unfurled.
The smiling petals of the *koṇrai* have burst forth,
the dark *karuviḷai* flowers have widened,
and the clusters of *kāntal* blooms have blossomed fully.”Explanation:**

The poem describes various flowers blooming:

- the Karthigai flowers bloomed,
- the Kaayaa flowers bloomed,
- the jasmine buds blossomed,
- the Konrai petals opened,
- the Karuvilai flowers spread out,
- and the Kanthal flowers blossomed in clusters.

Words such as:

- blossomed,
- opened,
- spread,
- unfolded

all convey the same central meaning: **“flowering/blooming.”**

Since many different words express one common idea, this is called **Porul Pinvaru Nilai Ani**.

2. Sol-Porul Pinvaru Nilai Ani

When the same word occurs repeatedly in many places and conveys the same meaning throughout, it is called **Sol-Porul Pinvaru Nilai Ani**.

**“Though each day they see evening arriving unfailingly,
they do not understand its meaning.
Delighting themselves, they think, ‘There will be many more evenings yet to
come.’
They fail to realize that with every passing day,
their span of life grows shorter.”Explanation:**

The poem says that people fail to realize that:

- each passing day shortens life,
- time constantly moves forward,
- and life gradually declines day by day.

Even though they witness the passing of days continuously, they still live joyfully without understanding life’s impermanence.

Here, the repeated word **“Vaigal”** appears several times with the same meaning related to **passing days/time**.

Therefore, it is called **Sol-Porul Pinvaru Nilai Ani**.

Simile-based Pinvaru Nilai Ani

When several different words repeatedly refer to the same object and are used as similes for many things, it is called **“Uvamaip Porul Pinvaru Nilai Ani”** (Simile-based recurrent imagery).

Verse

“Her eyes are like red lotuses;
her radiant face resembles the full blooming lotus.
Her lips are like the rosy *paṅkayam* flower,
and her red hands like crimson lotuses.
The maiden herself is a garland of lotus beauty,
and her bosom delights the hearts of those who behold her.”

The eyes of the beautiful lady resembled the red lotus.
Her face shone like a radiant lotus blossom.
Her red lips were like the lotus flower.
Her reddish hands appeared like lotuses.
Her sacred feet were like blooming lotuses.
Her bosom too resembled the lotus.

Explanation

In this poem, many different words are used to denote the **same object** — **the lotus flower**:

- Kamalam
- Thāmarai
- Pankayam
- Padumam
- Amborugam
- Aravindam

All these words refer to the lotus, but they are repeatedly used as similes for different parts of the lady's body such as:

- eyes,
- face,
- lips,
- hands,
- feet,
- and bosom.

Since many synonymous words referring to one object (lotus) recur as similes throughout the poem, this poetic ornament is called “**Uvamaip Porul Pinvaru Nilai Ani.**”

Five-Mark Questions

No.	Question	LOCF Mapping
1	What are the types of Thalai ?	K2 – CO2 – PO4
2	Explain the grammar/structure of Asiriyappa .	K4 – CO3 – PO5
3	Explain Innisai Venba .	K1 – CO4 – PO1
4	What are the types of Yaappu Paa Explain them.	K5 – CO5 – PO2
5	Describe the grammatical rules of Asiriyappa .	K3 – CO4 – PO3

Sl. No.	Eight Mark Questions	LOCF Mapping		
1	“Write an essay on the sounds (metrical patterns) appropriate to the poetic forms.”	K1	CO4	PO4
2	“Explain the types (varieties) of Kural Venba.”	K4	CO2	PO6
3	“State and explain the general grammar/prosodic rules of Āsiriappā.”	K3	CO1	PO5
4	“Write about Innisai Venba and Pahrodai Venba.”	K2	CO5	PO6
5	“What is Venba? Explain the types of Venba.”	K4	CO3	PO3

6. Munnavilakkani

Definition

“The explanation given beforehand, negating what was previously stated, may apply to all three divisions of time.”

Explanation

When an idea or object is denied, rejected, or questioned beforehand through indication or implication, it is called **Munna Vilakkani** (Forewarning/Preventive Figure of Speech).

This poetic ornament is connected with the three divisions of time:

- Past tense
- Present tense
- Future tense

The grammar note explains that even indirect negation or implied rejection can form this ani (ornamental figure).

Types of Munnavilakkani

1. Past-Tense Vilakku

When something that happened in the past is questioned or denied poetically, it is called **Past-Tense Vilakku**.

Verse

**“As a child you took that form,
swallowed the seven worlds,
and then slept upon the banyan leaf.
O true beloved of your devotees!
Tell me — is that place above the heavens,
in the sky, or upon the earth,
O lifter of the hill surrounded by groves?”**

O Lord who lifted the hill surrounded by groves as an umbrella!
True devotees say that after swallowing the seven worlds, You slept upon a banyan leaf in the form of a child.
Tell me — was that banyan tree then within the waters?
Was it upon the earth?
Or was it in the heavens?

Explanation

The poet questions the commonly accepted divine event of Vishnu lying upon the banyan leaf after consuming the worlds during cosmic dissolution. By questioning where that banyan tree existed, the poet creates a poetic negation related to a past event. Hence, it is an example of **Past-Tense Vilakku**.

2. Future-Tense Vilakku

When something expected to happen in the future is prevented, rejected, or warned against beforehand, it is called **Future-Tense Vilakku**.

Verse

**“The jasmine creepers tremble,
the clustered *kāntal* flowers sway their hands,
and swarms of bees rise humming everywhere.
Upon this tender maiden,
if the fierce long northern wind should blow,
we know not what it may do.
Go away — leave her be!”**English Translation

O beloved!
The jasmine creepers tremble,
the clustered water-lilies sway,
and the swarms of bright bees rise and hum loudly.

If the fierce long northern wind blows upon this tender maiden,
I do not know what may happen afterward.
Therefore, abandon your journey for wealth and stay back.

Explanation

The poem warns the hero not to leave in search of wealth because the harsh cold wind may affect the delicate heroine. Since the poet prevents an event before it happens in the future, it is called **Future-Tense Vilakku**.

1. Present-Tense Vilakku

When an action happening in the present is poetically rejected or considered unsuitable, it is called **Present-Tense Vilakku**.

Verse

“O maidens, whose slender waists ache as you move,
who adorn your ears with gem-studded earrings and deep-blue lilies in your hands —
will not the long corners of your wide blue eyes, wandering above,
create a beauty greater still,
making even modesty itself blush blue?”

O lady!
Your slender waist already suffers beneath its delicacy,
yet you adorn your ears with heavy gem-studded earrings and blue lilies.

Will not your long blue-lotus-like eyes themselves provide enough beauty?
Why add further blue ornaments?

Explanation

The poet suggests that the lady’s natural beauty itself is sufficient and questions the need for additional adornment. Since the rejection concerns an action occurring in the present, it is called **Present-Tense Vilakku**.

Types of Vilakku Ani

“That indeed is where object, quality, cause, and effect come together.”Explanation

The above-mentioned **Vilakku Ani** is classified into four types:

1. **Porul Vilakku** – Object-based negation
 2. **Gunam Vilakku** – Quality-based negation
 3. **Kaarana Vilakku** – Cause-based negation
 4. **Kaariya Vilakku** – Effect-based negation
-

2. Porul Vilakku

When the real object is concealed or denied and another form is suggested indirectly, it is called **Porul Vilakku**.

Verse

“She who captivated both eye and heart —
her dance is said to be the gracious sign bestowed by the Lord.
Beyond the radiant mass of light
moving within the bounds of cool shade,
no other form can truly be seen.”

Our lord said that this was the place where the maiden who stole both his eyes and heart used to dance.
But what we saw there was not her actual form —
only clusters of radiance moving about within the cool shaded grove.

Explanation

The lady herself is not directly seen; instead, only radiant light-like forms are perceived. Thus, the true object is indirectly denied and replaced by another impression. Hence, this is **Porul Vilakku**.

3. Gunam Vilakku

When several qualities are described and then denied in search of another superior quality, it is called **Gunam Vilakku**.

Verse

“The coral-red lips of the maiden come and steal my life;
her cool gentle smile destroys my reason.
Her long, love-laden eyes wander over me
and tear apart my heart.
From where did such softness come to her?”

Her coral-red lips steal away my life.
Her cool smile destroys my wisdom.
Her long graceful eyes wander and tear apart my heart.

Then tell me — where indeed is softness in this lady?

Explanation

Many attractive qualities of the lady are first described, but instead of portraying gentleness, they are shown as causing suffering to the lover. Thus, the expected quality is denied, making it an example of **Gunam Vilakku**.

4. Kaarana Vilakku

When the proper emotional response expected from a situation does not arise because of a stated reason, it is called **Kaarana Vilakku**.

Verse

“The maiden’s eyes grow red,
her curved brows bend in anger,
her lips tremble,
and sweat gathers upon her radiant forehead.
Seeing all that happens because of you,
if my heart still does not fear,
it is only because it knows no fault on my part.”

O lady!
Your eyes redden beautifully,
your long eyebrows curve,
your lips tremble,
and your lovely forehead sweats with emotion.

Even after seeing all these signs appearing because of you,
my heart does not fear —
for it knows it has committed no wrong.

Explanation

The heroine shows visible emotional signs, which should normally create fear or anxiety in the lover. However, the poet denies that expected reaction by giving a reason: the lover believes he is guiltless. Therefore, this becomes **Kaarana Vilakku**.

1. Kaariya Vilakku

When the expected result or effect does not occur despite the presence of its proper causes, it is called **Kaariya Vilakku**.

Verse

“If the prince’s peacock-like graceful dance,
the golden-blossomed *konrai* flowers,
the tender blooms,
and the long dark clouds dear as life itself
are all accepted as real and true —
then surely my own life too still exists somewhere beneath the heavens.”

When our beloved is away in a distant land,
the peacocks dance beautifully,
the golden konrai flowers bloom,
and the soft jasmine blossoms spread fragrance.

If we were to accept these as truly delightful like the great rain-bearing clouds,
how could my life still remain within my body?

Explanation

The natural scenes and pleasant surroundings should normally bring joy and comfort. However, because of separation from the beloved, those expected emotional effects do not arise. Thus, the expected result is denied even though the causes are present. Hence, this is called **Kaariya Vilakku**.

7. Vetrumai Porul Vaippani

Definition

“Beginning with one thing and completing it with another, introducing a different idea known to the world and placing it suitably within the expression — this is called ‘Verrup Porul Vaippu’ (the placing of an alternate meaning).”

Explanation

When a poet begins describing one object but completes the idea by introducing another well-known object for comparison or emphasis, it is called **Vetrumai Porul Vaippani** (Contrasting or Substituted Object Placement Ornament).

In this figure of speech, a secondary object is deliberately introduced to strengthen or complete the meaning of the primary object.

Types of Vetrumai Porul Vaippani

The text states that it has **eight varieties**:

1. **Muzhuvadhum Seral** – Complete association
2. **Oruvazhi Seral** – One-sided association
3. **Muranith Thondral** – Contradictory appearance
4. **Siledaiyin Mudithal** – Completion through pun/silesai
5. **Koodaa Iyarkkai** – Impossible nature
6. **Koodum Iyarkkai** – Possible/compatible nature
7. **Irumai Iyarkkai** – Dual nature
8. **Vibareetha Paduthal** – Reversal/inversion of nature

These are the eight forms of Vetrumai Porul Vaippani

Definition

Vetrumai Porul Vaippani is a poetic ornament in Tamil poetics where:

- A poet begins with one idea or object,
- Then concludes by connecting it with another famous or universally known object,
- In order to strengthen or complete the meaning.

It is a method of comparison and extension of meaning through another established object or truth.

Types of Vetrumai Porul Vaippani

1. Muzhuthum Seral

Definition

A statement made about one thing is extended universally to all things.

Verse

**“The charioteer who lifts the golden discus
and spreads glorious light to drive away outer darkness —
even he has vanished.
In this world encircled by the vast outer ocean,
who indeed has appeared and lived forever without death?”**Meaning in
English

The Sun, who drives the golden chariot and removes darkness while spreading light, eventually sets.

In this world surrounded by the ocean, if even the Sun disappears, who can live forever without death?

Explanation

The idea of mortality is applied universally to all beings.

2. Oru Vazhi Seral

Definition

A quality mentioned does not apply universally but only to a few specific beings.

Verse

**“Without measuring the worth of those who seek,
without setting limits for anyone,
in this earthly world the grace of Vāmana grows and overflows...”**

Meaning in English

Without expecting benefit or measuring worth, one who shows compassion to everyone is like Lord Vishnu.

Is it not the duty of noble people to protect all living beings?

Explanation

The quality of limitless compassion is not extended to all, but only to great beings like Vishnu and noble people.

3. Muranith Thondral

Definition

Two contradictory qualities appear together in the same object.

Verse

**“Though harsh voices arise
and fierce anger takes hold,
the noble still preserve
the nature of the rain-bearing cloud...”**

Meaning in English

Though thunder clouds roar fiercely and contain terrifying lightning, people still love them because they bring rain.

Explanation

The cloud possesses both frightening and beneficial qualities.

4. Siledaiyin Mudithal

Definition

A single expression is used to convey two meanings simultaneously.

Verse

“Can the cruel possess virtue?”

Meaning in English

Can cruel people possess virtue?
(Also implies: Can the creeper plant possess kindness?)

Explanation

The word “plant” means both:

- Creeper plant
- Cruel person

Thus double meaning completes the poetic effect.

Vetrumai Ani

Definition

When two similar objects are presented together and then differentiated through comparison or implied contrast, it is called **Vetrumai Ani**.

Tamil Rule

“When two things that share similarity in expression and indication are presented as distinct from one another, that is called ‘difference’ (*Vērrumai*).”

Meaning

When two comparable things are placed together and then distinguished through statement or implication, that poetic device is called **Vetrumai Ani**.

Simple Summary Table

Type	Core Idea
முழுதுஞ் சேறல்	Universal application
ஒருவழிச் சேறல்	Applies only partially
முரணித் தோன்றல்	Contradictory qualities together
சிலேடையின் முடித்தல்	Double meaning completion
வேற்றுமையணி	Differentiating similar things

(Vibhāvani Ani) -

Definition

Tamil Rule

“When, setting aside the commonly known cause for something, one states another cause instead, and thereby clearly suggests its nature, that is called *Vibhāvani*.”English Meaning

When explaining an action or event, the commonly known cause is omitted, and another special or implied cause is stated openly or indirectly, it is called **Vibhāvani Ani**.

In simple terms:

- The natural cause is hidden,
- Another imaginative or poetic cause is presented instead.

Types of Vibhāvani Ani

(Ayarkkarana Vibhāvani)

Definition

Instead of the natural reason for an event, a different imaginative reason is poetically suggested.

Verse

**“Without fire, the hearts of noble kings burn intensely;
without speech, the peacock rejoices and dances in delight...”**

Meaning

**Separated lovers burn in sorrow without fire.
Peacocks rejoice without tasting honey.
Some women lose their anger without mediators.
Clouds bend like bows without battle.**

Explanation

Normally:

- Fire causes burning,
- Honey causes joy,
- Mediators resolve quarrels,
- War bends bows.

But these usual causes are omitted, and poetic alternative causes are imagined.

2. Iyalbu Vibhāvani

Definition

The natural beauty or quality of something is described as if it happened without any external effort.

Verse

**“O maiden!
Without sharpening them, your long dark eyes have become keen weapons;
without forging them, they have mastered the art of battle...”**

Meaning

O maiden!
Your long dark eyes became sharp without collyrium.
Your breasts formed beautifully without artistic shaping.
Your eyebrows curved naturally without deliberate design.
Your feet reddened without dye.

Explanation

Natural beauty itself is glorified by denying artificial enhancement.

Ottani

Definition

Tamil Rule

“To make the intended meaning clearly understood, if one expresses it through something similar to it, that is called ‘comparison’ (*Tottana Mozhi* / simile).”

Meaning

When a poet hides the intended meaning and reveals it indirectly through another similar object or expression, it is called **Ottani**.

In simple words:

- The actual idea is concealed,
 - A related or symbolic idea is expressed instead.
-

Types of Ottani

According to the text, Ottani has four forms:

Type	Explanation
அடையும் பொருளும் அயல்பட மொழிதல்	Speaking indirectly through a related object
அடைபொது வாக்கி மொழிதல்	Using general expressions symbolically

Type	Explanation
விரவத் தொடுத்தல்	Connecting through extended association
விபரீதப்படுத்தல்	Expressing through reversal or contrast

Simple Summary

Literary Device	Core Idea
விபாவணி	Replacing the natural cause with a poetic/imaginative cause
அயற்காரண விபாவணி	Imaginary alternative cause
இயல்பு விபாவணி	Praising natural beauty without artificial aid
ஒட்டணி	Indirectly conveying meaning through another object

Types of Ottani

Adayum Porulum Ayalpada Mozhithal

Definition

Both the implied object and the expressed object are spoken of indirectly or through related imagery.

Verse

**“The fragrant swarms of bees gather there in delight,
drawing near to seek the honey
that overflows from the blossoming blue lily...”**

Meaning

Will the bee, which has already enjoyed the rich honey of a beautiful lotus crowded with fragrant bees, still desire the little remaining honey of a dark water-lily abandoned by other bees?

Explanation

This poem indirectly refers to:

- A hero returning after being with another woman,
- And the friend questioning his loyalty.

The flowers and bees symbolically represent human relationships.

2. Adaipothuvakki Porul Verupada Mozhithal

Definition

General descriptive qualities are stated, but the actual intended meaning differs underneath.

Verse

“O one whose nature is like the moon...”

Meaning

A grove is praised for:

- Coolness,
- Shade,
- Flowers,
- Generosity,
- Comfort to living beings.

But indirectly these qualities are actually used to praise a generous human being.

Explanation

Though the description appears to be about a grove, the implied meaning refers to a noble patron or benefactor.

3. அடைவிரவிப் பொருள் வேறுபட மொழிதல்

(Adaiviravip Porul Verupada Mozhithal)

Definition

Many descriptive qualities are spread out elaborately, while the implied meaning differs beneath them.

Verse

“தண்ணளிசேர்ந்தின்சொல் மருவும் தகைமைத்தாய்...”

Meaning in English

The poem praises:

- Sweet speech,
- Compassion,
- Generosity,
- Constant giving.

It appears to describe a rain cloud, but actually points toward a generous human being.

Explanation

The qualities of the cloud symbolically mirror the virtues of a great donor.

4. அடியை விபரீதப்படுத்திப் பொருள் வேறுபட மொழிதல்

(Adiyai Vibarithappaduthi Porul Verupada Mozhithal)

Definition

The descriptive expressions are reversed or contrasted to imply a deeper meaning.

Verse

“கடிகொள் உலகியற்கை காலத்தின் தீங்கால்...”

Meaning in English

The ocean, though vast and rich like nectar, becomes difficult and barren during harsh times.

Explanation

The poem indirectly suggests:

- Even great and noble people may suffer decline due to adverse times.
 - External appearance and reality may contrast.
-

Simple Summary Table

Type	Main Idea
அடையும் பொருளும் அயல்பட மொழிதல்	Indirect symbolic comparison
அடைப்பொதுவாக்கிப் பொருள் வேறுபட மொழிதல்	General description with hidden meaning
அடைவிரவிப் பொருள் வேறுபட மொழிதல்	Expanded descriptive symbolism
அடியை விபரீதப்படுத்திப் பொருள் வேறுபட மொழிதல்	Meaning revealed through contrast/reversal

Translation and Explanation in English

1. Vibhāvana Ani (விபாவண அணி)

Definition:

When the usual or commonly known cause of an action is hidden or omitted, and another special cause is suggested either openly or indirectly, it is called **Vibhāvana Ani** in Tamil poetics.

Types of Vibhāvana Ani

1. Ayarkāraṇa Vibhāvana (அயற்காரண விபாவணை)

When an unusual or unnatural cause is given instead of the natural cause.

Verse:

“Without fire the hearts burn,
Without drinking honey the peacocks rejoice,
Without messengers some women end their quarrels,
Without battle the clouds bend the bow.”

Explanation:

- Women separated from their lovers suffer intense love-pain, and their hearts burn even without fire.
- Peacocks become joyful without drinking honey.
- Some women reconcile without mediators.
- Clouds bend like bows without entering battle.

These impossible or unusual causes create poetic wonder; hence this is **Ayarkāraṇa Vibhāvana**.

2. Iyalbu Vibhāvana (இயல்பு விபாவணை)

Describing something by emphasizing its natural quality.

Verse:

“O maiden!
Your long dark eyes became sharp without collyrium,
Your breasts attained beauty without ornament,
Your eyebrows curved without shaping,
Your feet reddened without dye.”

Explanation:

The heroine’s natural beauty needs no artificial decoration:

- Eyes are sharp naturally.
- Breasts are beautiful naturally.
- Eyebrows are curved naturally.
- Feet are red naturally.

This highlighting of inherent beauty is called **Iyalbu Vibhāvana**.

2. Ottani (ஒட்டணி)

Definition:

When a poet hides the intended meaning and reveals it indirectly through another suitable object or idea, it is called **Ottani**.

Types of Ottani

1. Adaiyum Porulum Mayangap Mozhithal

(அடையும் பொருளும் மயங்க மொழிதல்)

Both the object and its implied meaning are expressed in a blended or confusing manner.

Explanation of Verse:

A bee that enjoys the full honey of a lotus would never desire the leftover honey from a dark flower already tasted by other bees.

Implied Meaning:

A hero who has returned after being with another woman is indirectly criticized by the heroine's friend.

2. Adaip Pothuvākkip Porul Vērupada Mozhithal

(அடைப் பொதுவாக்கிப் பொருள் வேறுபட மொழிதல்)

Using common descriptive words while the actual meaning differs.

Explanation:

The verse compares:

- a generous person
- and a fertile grove

Both possess coolness, beauty, generosity, and sheltering nature. The poet speaks generally, allowing double meaning.

3. Adai Virivup Porul Vērupada Mozhithal

(அடை விரிவுப் பொருள் வேறுபட மொழிதல்)

The descriptive words are expanded broadly while suggesting another hidden meaning.

Explanation:

A charitable person and rain-clouds are compared:

- both give endlessly,
- cool others,
- help all beings,
- and are praised by the world.

The hidden comparison forms this poetic ornament.

4. Adaiyai Viparī tappaduththi Porul Vērupada Mozhithal

(அடையை விபரீதப்படுத்திப் பொருள் வேறுபட மொழிதல்)

The descriptive qualities are reversed to convey another meaning.

Explanation:

Though the sea appears vast and generous, during difficult times it cannot help the needy. Thus the poet indirectly comments on people who appear noble but fail to help others.

3. Athisaya Ani (அதிசய அணி)

Definition:

When a poet describes something in an astonishing or marvelous way that exceeds ordinary worldly experience and creates wonder, it is called **Athisaya Ani** (Figure of Wonder).

Types of Athisaya Ani

1. Porul Athisayam (Wonder through Object)

Verse Meaning:

The fire from Lord Shiva's third eye that once burnt the triple cities still seems to blaze at the peak of the universe.

Explanation:

The greatness of Shiva's power is exaggerated wondrously.

2. Gunam Athisayam (Wonder through Quality)

Explanation:

The darkness of evening streets becomes denser only to help the heroine secretly reach her beloved.

The special quality of darkness is exaggerated poetically.

3. Thozhil Athisayam (Wonder through Action)

Explanation:

Blood flowing in battle tosses heads, shoulders, umbrellas, and drums like ocean waves.

The battlefield action is magnified into a marvelous scene.

4. Aiyam Athisayam (Wonder through Doubt)**Explanation:**

The lover wonders:

“Are her eyes bigger, or is my heart bigger that contains them?”

The exaggerated doubt creates poetic wonder.

5. Thunivu Athisayam (Wonder through Bold Assertion)**Explanation:**

The poet boldly claims the heroine’s waist is so slender that it almost does not exist.

This daring exaggeration forms **Thunivu Athisayam**.

6. Thiribhu Athisayam / Mayakka Ani

(திரிபதிசயம் / மயக்க அணி)

Mistaking one thing for another due to wonder.

Explanation:

- Parrots mistake moonlight in a silver bowl for milk.
- Women mistake moonlight for white cloth and stretch their hands toward it.

The confusion itself creates poetic beauty and wonder.

Translation and Explanation in English

1. Tharkurippētra Ani (தற்குறிப்பேற்ற அணி)

Definition

When a poet attributes his own imagined thought or intention to either:

- an animate object, or
- an inanimate object,

instead of describing its natural action, it is called **Tharkurippētra Ani**.

Types of Tharkurippētra Ani

1. Peyar Porul Tharkurippētram

(Attributing intention to living/moving objects)

Verse Meaning

The moon standing in the clear sky appears to shrink in fear, thinking that the furious elephant of the Chola king — which destroyed the white umbrellas of enemy kings — may leap upward toward it.

Explanation

Naturally, the moon wanes according to time.
But the poet imagines:

- the moon fears the king's mighty elephant,
- and therefore diminishes itself.

This attribution of imagined fear to the moon is called **Peyar Porul Tharkurippētram**.

2. Peyarātha Porul Tharkurippētram

(Attributing intention to non-living objects)

Verse Meaning

During summer, the groves saw the suffering caused by the sun's heat and compassionately lifted up flowers and honey-filled branches toward the clouds that brought rain.

Explanation

The groves are imagined as:

- feeling pity,
- thanking the clouds,
- and offering flowers and honey.

Since human intention is attributed to non-living groves, this is called **Peyarātha Porul Tharkurippētram**.

2. Ethuvani (ஏதுவணி)

Definition

When the cause of an event is specially highlighted and explained poetically, it is called **Ethuvani**.

It is of two types:

1. **Kāraka Ethu** (Cause through agency/factors)
2. **Nyāpaka Ethu** (Cause through recollection or indication)

Ethuvani often joins:

- cause and effect together in expression.
-

I. Kāraka Ethu (காரக ஏது)

Definition

When grammatical or causal factors such as:

- doer,
- object,
- action,
- instrument,
- place,
- removal

are shown as the reason for an event, it is called **Kāraka Ethu**.

1. Karuththā Kāraka Ethu

(Agentive Cause)

Verse Meaning

The wind came to earth:

- shaking the pollen of jasmine flowers,
- moving the rich blossoms of konrai flowers,
- making bees hum sweetly,

and thereby brought immeasurable joy to all living beings in the world surrounded by the sea.

Explanation

The wind is shown as the active agent causing delight to all beings. Therefore this is **Karuththā Kāraka Ethu**.

2. Porut Kāraka Ethu

(Object-based Cause)

Verse Meaning

The southern breeze mixed with:

- fruits fallen from groves,
- waterfalls,
- sandalwood fragrance,
- cool moonlight,

and tormented both the hearts and lives of those separated from their lovers.

Explanation

Here the objects such as:

- fruits,
- waterfalls,
- sandal fragrance,
- moonlight

become the causes of emotional suffering. Hence this is called **Porut Kāraka Ethu**.

1. Karuma Kāraṇa Ethu (கருமகாரக ஏது)

Definition

When the action itself becomes the cause and is poetically highlighted, it is called **Karuma Kāraṇa Ethu**.

Verse Meaning

“Through the austerities performed
on the Vindhya mountain,
in the roaring ocean,
and upon the fierce serpent’s head,
we gained the fortune
of embracing the shoulders of the Chola king,
who was embraced by the three great goddesses.”

Explanation

The poet says that the women attained the blessing of embracing the Chola king because of severe penance done in various sacred places:

- **Korravai** (goddess of victory) performed penance on the Vindhya mountain.
- **Lakshmi** performed penance in the ocean.
- **Bhūdevi** performed penance upon the serpent Adisesha.

Their acts of penance became the cause for attaining the king’s embrace.

Since the **action (penance)** itself is treated as the causal factor, this is called **Karuma Kāraṇa Ethu**.

2. Karuvi Kāraṇa Ethu (கருவிகாரக ஏது)

Definition

When an instrument or supporting cause is shown as the reason for an event, it is called **Karuvi Kāraṇa Ethu**.

Verse Meaning

“By its flowing ichor it poured rain,
by its angry eyes it poured sunlight,
by its rows of diamond-like tusks it poured moonlight —
such was the wealth of elephants
seized by the Chola king through his sword
from the land of Kalinga.”

Explanation

The captured elephants are described poetically:

- Their flowing ichor resembled rain.
- Their fierce eyes resembled the blazing sun.
- Their white tusks resembled moonlight.

The sword of the Chola king became the instrument through which these elephants were captured.

Hence the **instrument (sword)** functions as the cause, making this **Karuvi Kāraṇa Ethu**.

3. Nyāpaka Ethu (ஞாபக ஏது)

Definition

When something is understood indirectly through another sign or indication rather than through the direct cause, it is called **Nyāpaka Ethu**.

Verse Meaning

“The sweating forehead,
trembling lips,
sharply bent eyebrows,
and long dark-lotus-like eyes reddening —
these signs reveal the intensity
of the women’s quarrel with their beloved.”

Explanation

The poet does not directly say the women are angry with their lovers. Instead, their emotions are understood through physical signs:

- sweating forehead,
- trembling lips,
- curved eyebrows,
- reddened eyes.

These outward indications remind or suggest the hidden emotional state.

Therefore this is called **Nyāpaka Ethu**.

4. Nutpavani (நுட்பவணி)

Definition

When an idea is not stated openly but is subtly understood through:

- hints,
- indications,
- or actions,

it is called **Nutpavani** (Subtle Poetic Ornament).

Explanation

In this poetic device:

- the meaning is not directly expressed,
- the reader must infer it carefully,
- the beauty lies in subtle suggestion.

The poet reveals deep meaning indirectly through gestures, conduct, or implied expression rather than explicit words.

Translation and Explanation in English

1. Kurippu Nutpam (குறிப்பு நுட்பம்)

(Subtle Meaning through Indication)

Verse Meaning

“The heroine, who would never part from her innocent companions, looked first at the sun that removes the spreading darkness of the world, and then looked toward the western direction. By this gesture she conveyed concern for the delicate life of her beloved.”

Explanation

The heroine does not openly speak her feelings. Instead, through subtle actions she conveys her thoughts:

- She first looks at the sun.
- Then she looks toward the west where the sun sets.

This gesture indirectly suggests:

- evening is approaching,
- darkness will spread,
- and she worries about the safety and well-being of her lover.

The hidden meaning is understood only through her indication. Hence this is called **Kurippu Nutpam**.

2. Thozhil Nutpam (தொழில் நுட்பம்)

(Subtle Meaning through Action)

Verse Meaning

“The sweet-speaking maiden skilled in singing wished to embrace her beloved with her broad shoulders. Without directly expressing it, she conveyed her inner desire

by softly playing the Kurinji melody on the gentle-stringed yāzh (lute).”

Explanation

The heroine does not verbally express her love or longing. Instead:

- she sings softly,
- she plays the Kurinji musical mode,
- and through her artistic action she communicates her feelings.

Her inner desire is understood through her performance rather than direct speech.

Therefore this poetic subtlety is called **Thozhil Nutpam**.

Five-Mark Questions

S.No	Question	LOCF Mapping
1	What is Kalippa ?	K2 / CO2 / PO4
2	Explain the different types of Kalippa .	K4 / CO3 / PO5
3	What is Kaliththazhisai ?	K1 / CO4 / PO1
4	Explain the general grammar of Vanjippa .	K5 / CO5 / PO2
5	Explain Marutpa .	K3 / CO4 / PO3

Eight-Mark Questions

S.No	Question	LOCF Mapping
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S.No	Question	LOCF Mapping
1	Explain Seviyarivuruu Marutpa and Vaayurai Vaazhthu Marutpa in detail.	K1 / CO4 / PO4
2	Describe the different types of Vanjippa .	K4 / CO2 / PO6
3	What are the types of Kochchagak Kalippa ?	K3 / CO1 / PO5
4	Explain the classifications/types of Kalippa .	K2 / CO5 / PO6
5	Explain the structural components/elements of Kalippa .	K4 / CO3 / PO3

Iyal – 4 (English Translation & Notes)

1. Ilesa Ani (இலேச அணி)

Definition

When the good qualities or intentions that are meant to be expressed openly are hidden and spoken indirectly through another reason, it is called **Ilesa Ani**.

Example Explanation

Women with soft eyes filled with tears say that the tears are not due to sorrow or emotion. Instead, they claim that dust from the battlefield of the Chola king's horse entered their eyes. Thus, the real feeling is hidden and expressed indirectly.

Types of Ilesa Ani

1. Praising while appearing to blame

(Pugazhavadhu Pola Pazhiththal)

A statement appears to criticize someone, but actually praises them.

Explanation

The heroine tells her friend that the hero, who always seeks battle and fame, still behaves gently during union so that her softness does not fade. Though framed like criticism, it actually praises his care and love.

2. Blaming while appearing to praise

(Pazhappadhu Pola Pugazhthal)

A statement appears to praise someone, but actually criticizes them.

Explanation

The heroine says the hero does not know how to appreciate her beauty, behaves improperly during quarrels, and acts like a beggar of affection. Though phrased like praise, it subtly criticizes him.

2. Niranirai Ani (நிரநிறை அணி)

Definition

When words and meanings are arranged in order and interpreted correspondingly, it is called **Niranirai Ani**.

Types of Niranirai Ani

1. Ordered arrangement with direct meaning

Words are arranged sequentially and matched directly with their meanings.

Explanation

The poem lists:

- speech,
- glance,
- breasts,
- eyebrows,
- waist,
- lips

and then compares them respectively with:

- music,
- spear,
- Kongu bud,
- sugarcane bow,
- creeper,
- Murukka flower.

The beauty lies in the orderly arrangement.

2. Ordered arrangement with altered meaning

Words are arranged in sequence, but their meanings are understood by changing or rearranging the order.

Explanation

The poem describes Lord Vishnu as:

- lying in one place,
- sitting in another,
- standing elsewhere.

The order of the words is rearranged to derive the proper meaning and praise the greatness of Kanchi city.

Ārvamozhi Aṇi (Figure of Enthusiastic Expression)

Definition

“Ārvamozhi miguppath thārva mozhiye”

Explanation

When the intense feelings or enthusiasm present in the mind are expressed in an exaggerated and overflowing manner through words, it is called **Ārvamozhi Aṇi** in Tamil poetics.

Verse (Translated)

“When we try to speak to you,
our words falter and grow weak.

When we attempt to embrace your broad shoulders,
our own arms are not enough.
Even when we softly think of your greatness,
our hearts cannot contain it fully.
O one adorned with a beautiful garland!
How can we ever repay your coming to us?"

Detailed Meaning

The speaker says that:

- When they try to reply or speak before the beloved, their speech becomes confused and exhausted.
 - When they attempt to embrace his mighty shoulders, their own arms are insufficient.
 - Even thinking gently about his greatness overwhelms their hearts.
 - Therefore, they wonder how they could possibly repay such a noble person for coming to them.
-

Literary Significance

The poem beautifully expresses overwhelming affection, admiration, and emotional excitement.

Because the feelings are expressed with great intensity and emotional excess, this poem is an example of **Ārvamozhi Aṇi**.

Suvai Aṇi (Figure of Emotional Flavour)

Definition

“When the feelings that arise within the mind are clearly revealed outwardly through the eight kinds of emotional expressions, it is called *Suvai Aṇi*.”

Explanation

Suvai Aṇi is a poetic ornament in which inner emotions become visibly expressed through different emotional states or reactions.

These emotions create aesthetic beauty and emotional flavour in poetry.

Eight Types of Suvai (Emotional Flavours)

“Vīram, Achcham, Izhivu, Viyappu,
Kāmam, Avalam, Uruththiram, Nagai”

These are the eight emotional flavours:

1. **Veera Suvai** – Heroism / Courage
2. **Achcha Suvai** – Fear
3. **Izhivu Suvai** – Disgust / Humiliation
4. **Viyappu Suvai** – Wonder / Amazement
5. **Kaama Suvai** – Love / Romance
6. **Avala Suvai** – Sorrow / Compassion
7. **Uruththira Suvai** – Anger / Fury
8. **Nagai Suvai** – Joy / Laughter / Humour

Literary Importance

Suvai An̄i helps poets vividly express human emotions.
It gives poetry emotional depth, beauty, and dramatic effect, allowing readers to strongly feel the mood conveyed in the poem.

வீரச் சுவை - பாடல்

“Nerndha puravin iraithan thirumeni
oorndhittu uyarthulai than erinaan – nerndha
kodai veeramo meynnirai kuraiyaa vankan
padai veeramo sennip panbu”A dove sought refuge in the king. To save it, the king cut flesh
from his own sacred body and placed it on the weighing scale to match the bird’s weight. Yet
the scale did not balance, so the king himself climbed onto the scale.

Was this because of the heroism of his generosity? Or because of the unmatched bravery of
his powerful army? Neither alone explains it — it was simply the noble character of the
Chola king.

அச்சச் சுவை (Fear Sentiment)

Transliteration

“Ifi neriththu veythu uyirppaga kaal thalarndhu mey panippa
mai ari kan neer thadhumba vaai pularndhaal – thaiyal
sina vel vidalaiyaal kai izhantha sengan
puna vezham mel vantha pothu”

English Meaning

When a furious red-eyed elephant, wounded by the sharp spear of a warrior, came rushing forward, a woman was overcome with fear. She tightly clasped her hands, breathed heavily, her legs weakened, her body trembled, tears overflowed from her dark-lined eyes, and her mouth became dry.

1. இழிப்பு சுவை (Emotion of Disgust)

Poem

“Broken heads, brains, flesh and bones,
Intestines and thick blood scattered everywhere;
Amidst them fierce spirits danced joyfully
In the battlefield of the enraged Chola king.”

Explanation

The battlefield where the victorious Chola king attacked the Karnataka rulers was filled with severed heads, brains, flesh, bones, entrails, and overflowing blood. Ghost-like beings danced wildly among them. This scene brings out the feeling of disgust.

2. வியப்பு சுவை (Emotion of Wonder)

Poem

“The celestial wish-giving tree poured forth wealth
Upon the fertile Chola land rich in gold and gems;
Pearl buds, golden shoots, coral clusters,
And branches glittering with ornaments spread everywhere.”

Explanation

The prosperous Chola land, enriched with gold and precious gems carried by the river, appeared so magnificent that the heavenly Karpaga tree itself seemed to shower treasures upon it. The sight of pearl-like buds, golden sprouts, coral-like clusters, and ornamented branches creates amazement and wonder.

3. காமச் சுவை (Emotion of Love)

Poem

“Her moon-like forehead sweats, lips tremble, eyes redden,
Her tender hands quiver and words falter;
Whether in union or in separation,
These signs remain the same in her.”

Explanation

Whether she embraces her beloved closely or suffers separation after a quarrel, the woman’s forehead sweats, lips tremble, eyes redden, soft hands shake, and speech falters. These natural expressions reveal the emotion of love.

4. அவலச்சுவை (Emotion of Sorrow)

Poem

“The ankleted hero touched the burning fire;
Her tender body, unable even to bear the flower garland in her hair,
Entered the flames —
‘How will such softness endure this fire?’ he lamented.”

Explanation

The hero grieved deeply on seeing the delicate woman enter the funeral fire. Her soft body, which could scarcely bear the weight of the flowers in her hair, now had to face fierce flames. This expresses sorrow and compassion.

5. உருத்திரச் சுவை (Emotion of Anger)

Poem

“His fists clenched, lips tightened, eyes reddened,
His body trembled and sweat burst forth in rage,
When the messenger of the rival king came
Asking for the victorious king’s daughter in marriage.”

Explanation

When the messenger of an enemy king requested the daughter of the victorious ruler in marriage, the king became furious. He clenched his fists, tightened his lips, reddened his eyes, sweated heavily, trembled with anger, and rose ready for war. This expresses intense wrath.

1. நகைச் சுவை (Humorous Emotion)

Poem

“O friend! Is he ashamed to come to his own house?
His words of leaping into blazing fire
Are like the tricks of a thief in darkness,
Stretching his hand forward before entering.”

Explanation

The heroine speaks mockingly to her friend. She says that the hero seems ashamed to come openly to his own beloved's house. His dramatic words about jumping into fire are only exaggerated talk. His actions are compared to a thief stretching out his hand cautiously in darkness before stepping forward. This creates a humorous effect.

2. தன்மேம்பாட்டுரை (Self-Praise)

Definition

“Praising oneself is called ‘Thanmēmpāṭṭurai’ (self-glorification).”

Poem

“None remain alive after opposing me in fierce battle;
Let cowards flee without fear!
The arrows shot from my hand
Never miss the chests of brave men,
Nor strike the backs of those who run away.”

Explanation

The warrior proudly praises himself. He declares that no enemy survives after fighting against him. He says cowards may flee safely, because the arrows from his hand never strike the backs of those who run away; instead, they always hit the chests of brave warriors who stand and fight. This verse expresses heroic self-praise.

1. பரியாய அணி (Pariyāya Ani)

Definition

“Without directly stating the intended idea, expressing it through another related idea is called Pariyāya Ani.”

Poem

“O lady shining like lightning!
Stay beneath this fragrant sandalwood tree,
Beside the kurukkathi creeper equal to you;
I shall bring for you the red lotus flowers
That bloom like glowing fire.”

Explanation

The hero does not directly say that he wishes to unite with the heroine. Instead, he speaks indirectly through symbolic expressions. He asks the lady, compared to lightning, to stand beneath the fragrant sandalwood tree and says he will bring her red lotus flowers glowing like fire. Thus, the intended meaning is conveyed indirectly through another idea. This is called *Pariyāya Ani*.

2. சமரகித அணி (Samāgitha Ani)

Definition

“When the result of one action is described as having happened because of another cause, it is called Samāgitha Ani.”

Poem

“The mountain king’s daughter, whose anger had not cooled before,
Embraced the beautiful chest of Lord Shiva
After being frightened
By Ravana shaking Mount Kailasa with his ten heads.”

Explanation

Uma Devi, the daughter of the mountain king, had earlier been angry with Lord Shiva. Ravana, with his ten heads, tried to lift Mount Kailasa. Frightened by this act, Uma Devi forgot her anger and embraced Shiva’s beautiful chest. Here, the ending of her anger is described as caused by Ravana’s act. This poetic device is called *Samāgitha Ani*.

1. உதாத்த அணி (Udhātha Ani)

Definition

“Describing beautifully the greatness of astonishing wealth and the nobility of an elevated mind is called Udhātha Ani.”

1. செல்வப் பெருமை (Greatness of Wealth)

Poem

“Though victorious kings seize many riches,
And though the poor take from it endlessly,
Still the wealth of the crowned Chola king,
Bearer of the radiant spear, never seems diminished.”

Explanation

Even though many victorious kings capture treasures, and even though poor people continuously receive and enjoy its benefits, the wealth of the glorious Chola king never appears to decrease even slightly. This verse praises the greatness and abundance of his wealth.

2. உள்ளப் பெருமை (Greatness of Mind)

Poem

“Leaving the rule of the earth and his own relatives behind,
Arjuna entered the forest and performed penance;
Taking only his mighty bow as companion,
He destroyed the race of demons that troubled even Indra, king of the gods.”

Explanation

Arjuna renounced worldly rule and separated himself from his relatives to perform severe penance in the forest. Armed only with his great bow, he destroyed the powerful demon clans that caused fear even to Indra, the king of the heavens. This verse praises the greatness, courage, and nobility of his mind.

Avanuthi Ani

“Avanuthi Ani is the poetic device in which the truth of excellence, substance, or quality is denied and expressed in another manner.”

Explanation in English:

Avanuthi Ani is a figure of speech in which the real nature of excellence, wealth, or virtue is denied and expressed differently in another form.

Sirappu Avanuthi

“The king, fierce as a raging elephant in battle that destroys enemies, is no cruel ruler; rather, he is a righteous king whose just rule safeguards the beauty, modesty, dignity, and virtue of women without decline.”

Explanation

The king, who wears fragrant flower garlands and upholds righteous justice, is not a cruel tyrant.

He is a great ruler whose fair governance protects the beauty, ornaments, modesty, fullness, and dignity of women from decline, even though he is like a mighty enraged elephant that destroys enemies on the battlefield.

Porul Avanuthi

“He is not merely the earth, the sky, the air, the water, the fire, the radiant sun, or the cool moon. The Lord adorned with fragrant flower garlands is the one supreme being who exists as the soul and as all the countless things in existence.”

Explanation

The Lord, adorned with bright and fragrant garlands made of blooming flowers, is not merely the earth, the sky, the mighty air, the water, the fire, the radiant sun, or the cool moon. He exists as the soul itself and as all the innumerable objects and forms in the universe.

Guṇa Avanuthi (Denial of Quality)

Verse – English Translation

Our king, the lord of the cool and fertile land where people live happily and virtue flourishes, does not possess merely a cool and pleasant shade.
To the women who behold him, his presence burns with intense heat and passion.

Explanation in English

The king rules a prosperous land filled with cool groves and virtuous living. Though his nature is said to be cool and soothing, for the women who see him, his beauty and charm create intense emotional heat and longing. Thus, the poem denies one quality (“coolness”) and attributes the opposite quality (“heat”), which is the characteristic of **Guṇa Avanuthi**.

Silēdai Ani (Pun / Double Meaning Figure of Speech)

Definition – English Translation

“When a single set of words gives rise to multiple meanings, it is called *Silēdai Ani* (pun or double entendre).”

Explanation

A phrase or line that is arranged in one form but conveys different meanings is called **Silēdai Ani**.

It is of two types:

1. **Semmozhi Silēdai** – refined or literary pun
 2. **Pirimozhi Silēdai** – split-word pun
-

1. Semmozhi Silēdai

Verse – English Translation

The radiant sun, rising gloriously with spreading rays that remove darkness and make the lotus bloom, travels across the vast ocean-surrounded world.

At the same time, it also refers to a great king whose generous hands remove the poverty of the people, whose wealth increases prosperity, and who rules the ocean-girt world with justice and greatness.

Explanation

The verse carries two meanings simultaneously:

- One meaning refers to the **sun** that removes darkness and causes lotuses to bloom.
- The other meaning refers to the **Chola king**, whose generosity removes suffering and enriches his kingdom.

Thus, the same words apply equally to both the sun and the king, forming a literary pun known as **Semmozhi Silēdai**.

2. Pirimozhi Silēdai

Verse – English Translation

This is the land where vast lotus-filled fields flourish, where honey overflows from flowers, and where prosperity abounds — a land beloved by our king.

At the same time, it also means a land where fierce warriors and mighty elephants roam, where enemies are destroyed, and where brave men perform heroic deeds admired by the king.

Explanation

This verse produces two meanings by separating and interpreting the words differently:

- One meaning praises the fertility and prosperity of the land.
- The other praises the bravery and military strength of the land and its people.

Because the meanings arise through different divisions and interpretations of the same words, it is called **Pirimozhi Silēdai** (split-word pun).

English Translation

S.No	Five-Mark Questions	Bloom's Level / CO / PO Mapping
1	Write about the types of Theevaga Ani (ornamental literary devices).	K2 / CO2 / PO4
2	What is meant by Ani ? Give examples.	K4 / CO3 / PO5
3	Explain the Uvamai Ani (simile figure of speech).	K1 / CO4 / PO1
4	Mention some types/forms of Uvama Urupugal (simile markers).	K5 / CO5 / PO2
5	Write about Vetrumai Ani (contrast/difference figure of speech).	K3 / CO4 / PO3

S.No	Eight-Mark Questions	Bloom's Level / CO / PO Mapping
1	What are the components of Uvamai Ani (simile)? Analyze them.	K3 / CO4 / PO4
2	Explain the literary ornament used in the line: "Learning is the medicine that removes ignorance."	K4 / CO2 / PO6
3	Describe the types of Uruvaka Ani (metaphorical figure of speech).	K1 / CO1 / PO5
4	Give examples for Vetrumai Ani and explain.	K5 / CO5 / PO6
5	Discuss the special features of Ani Ilakkanam (the grammar of literary ornaments/figures of speech).	K6 / CO3 / PO3

Unit 5 – English Translation (Tamil Poetics / Figures of Speech)

1. Vishēda Ani (Special Excellence Figure)

Definition:

“When a thing is described as becoming greater because of the absence or deficiency of qualities, actions, caste, object, limbs, etc., it is called *Vishēdam*.”

Explanation:

When a poet says that something attains greatness despite lacking certain expected qualities or features, that poetic device is called **Vishēda Ani**.

Types of Vishēda Ani

1. Gunakkurai Vishēdam

(Excellence through deficiency of quality)

Verse:

The Chola king's beautiful eyebrows did not bend in anger.
But the sceptres of his enemies became crooked and ruined.
His eyes did not redden in rage,
Yet the regions of Kalinga turned red with burning fire.

Explanation:

Even before the Chola king became angry, the enemies were destroyed.
Normally, bending eyebrows and reddened eyes are signs of anger.
But here, without showing anger outwardly, he defeated his enemies.
Thus greatness is shown through the absence of angry qualities.

2. Thozhilkurai Vishēdam

(Excellence through deficiency of action)

Verse:

Even on days when clouds fail to rain,
The fertile Chola land overflows with water.
In war, the anklets on warriors' feet never loosened;
Instead, the lotus feet of enemy kings became bound.

Explanation:

The warriors did not need to move excessively in battle;
their enemies surrendered and became captive.
Thus victory was achieved even without much action.

3. Saathikkurai Vishēdam

(Excellence through deficiency of caste/status)

Verse:

Krishna, who tended cows and stole butter,
Stood against his enemies in battle.
The mighty gods of heaven themselves surrendered before him.

Explanation:

Though Krishna belonged to the cowherd community (considered socially lower),
he defeated the great celestial gods.
Greatness is thus shown despite low social status.

4. Porutkurai Vishēdam

(Excellence through deficiency of material/object)

Verse:

In Kanchi city rich with flowing waters,
Uma Devi received only two measures of grain from her lord,
Yet she fed and protected all living beings in the world.

Explanation:

Though she possessed only a very small quantity of grain,
she nourished all creatures.
Greatness is shown despite lack of material wealth.

5. Urupukkurai Vishēdam

(Excellence through deficiency of limbs/organs)

Verse:

Manmatha (Cupid) possessed no elephants, chariots, horses, or armies.
He himself had no physical body.
His bow was only weak sugarcane,
Yet with five flower-arrows he conquered all three worlds.

Explanation:

Though lacking a body, army, and strong weapons,
Cupid conquered the world through love.
Greatness is shown despite lack of physical power.

2. Oppumaik Kootta Ani

(Figure of Combined Comparison)

Definition:

“When describing something, if many great comparable objects are grouped together and used for comparison, it is called *Oppumaik Kootta Ani*.”

This figure appears in:

- Praise
 - Blame/Criticism
-

1. Pugazh Oppumaik Kootta Ani

(Praiseful grouped comparison)

Verse:

Because in Kanchi dwell:

- the mountain embraced by Uma,
- the self-radiant divine lamp,
- generous noble people without shame in giving,

the whole world stands firm.

Explanation:

Several exalted objects are grouped together to praise Kanchi city. Thus it becomes a praiseful comparison figure.

2. Pazhippu Oppumaik Kootta Ani

(Blaming grouped comparison)

Verse:

The cruel king who oppresses his people for wealth,
The deceitful man who twists truth in speech,
And the unfaithful wife who crosses moral boundaries —
These three together are causes for the failure of rain.

Explanation:

Three blameworthy people are grouped together. Thus it becomes a blaming comparison figure.

3. Virodha Ani (Contradictory Figure)

Definition:

“When contrasting words or meanings are used to produce a poetic effect, it is called *Virodham*.”

Types:

1. Meaning contradiction
 2. Word contradiction
-

1. Porul Virodham

(Contradiction in meaning)

Verse:

The cuckoos in groves fell silent,
The peacocks danced loudly,
Dark clouds cooled the earth,
Red insects glowed brightly,
And the bodies of separated lovers turned pale.

Explanation:

Opposite states and contrasting effects are poetically combined.

2. Sol Virodham

(Contradiction in words)

Verse:

If one worships Lord Shiva morning and evening,
All accumulated karma disappears.

Explanation:

Contrasting expressions are used beautifully within the wording.

4. Maarupadu Pugazh Nilai Ani

(Indirect Praise Figure)

Definition:

“When the intended subject is hidden and another thing is praised indirectly to criticize or imply meaning, it is called *Maarupadu Pugazh Nilai*.”

Verse:

Spotted deer do not beg from others,
Nor follow anyone in helplessness.
They survive on nature’s gifts alone.

Explanation:

The poet indirectly criticizes people who live by begging from the wealthy, by praising the self-respecting deer.

5. Pugazhāp Pugazhchi Ani

(Praise through apparent blame)

Definition:

“When words that seem like blame actually express greatness, it is called *Pugazhāp Pugazhchi*.”

Verse:

O Chola king!
The lotus-bodied goddess Lakshmi, who belongs to everyone in your ancient lineage,
has now become yours today.

Explanation:

It appears as though Lakshmi is criticized for belonging to many, but actually it praises the king’s greatness and fortune.

6. Nidarsana Ani

(Illustrative Figure)

Definition:

“When one event is used as an illustration to show either goodness or badness in another matter, it is called *Nidarsanam*.”

1. Pugazhmai Nidarsanam

(Good illustration)

Verse:

When the radiant sun rises,

- noble people rejoice at others’ wealth,
- petty people become jealous.

The lotus blooms,
while the lily closes.

Explanation:

The lotus and lily are used as illustrations for noble and ignoble minds.

2. Theemai Nidarsanam

(Bad illustration)

Verse:

Even the moon that gives nectar to the world has spots.
Likewise, even great people may possess small faults.

Explanation:

The moon’s blemish illustrates how even great individuals may have defects.

7. Punarnilai Ani

(United State Figure)

Definition:

“When the same action or quality applies equally to two different objects, it is called *Punarnilai Ani*.”

Types:

1. Action-based
 2. Quality-based
-

1. Vinai Punarnilai

(Action-based union)

Verse:

Dark rain clouds spread across the sky and poured water.
Likewise, the eyes of women longing for their lovers overflowed with tears.

Explanation:

The act of “pouring” is common to both clouds and eyes.

2. Panbu Punarnilai

(Quality-based union)

Verse:

At evening, when birds return to nests,
the lonely woman’s life too refuses to depart,
waiting painfully for her beloved.

Explanation:

The lingering nature of evening and her suffering are united.

8. Parivarthanai Ani

(Exchange Figure)

Definition:

“When objects exchange their properties with one another, it is called *Parivarthanai Ani*.”

Verse:

The moon and Ganga resting on Shiva’s matted hair
borrowed brilliance from the gems on the serpent there,
and gained countless shining forms.

Explanation:

Properties are poetically exchanged among the objects.

9. Vazhthu Ani (Blessing Figure)

Definition:

“When poets express wishes for prosperity or goodness to happen to someone, it is called *Vazhthu Ani*.”

Verse:

May Sage Agastya live long!
May the Vedas flourish!
May learned Brahmins prosper!
May the Chola king thrive!
May rain bless the land under his rule!

Explanation:

The poem consists entirely of blessings and good wishes.

10. Sankeerana Ani

(Mixed Figure)

Definition:

“When several poetic figures are combined together in one expression, it is called *Sankeeranam*.”

Explanation:

The given poem combines:

- Simile
- Irony
- Comparison
- Suggestion
- Emotional flavour
- Other figures together

Hence it is called a mixed figure.

11. Bhavika Ani

Definition:

“Bhavika is a special poetic quality found in epic literature.”

Explanation:

It is not understood from a single verse alone, but from the overall flow and continuity of the epic.

Example:

- Desire for another’s wife destroys families.
- Patience is the greatest protection.
- Truthfulness is greater than weapons.

Explanation:

These moral truths become clear through the stories of epics like:

- Ramayana
- Mahabharata
- Harishchandra story

Thus the poetic quality emerging through the entire narrative is called **Bhavika Ani**.

Questions

S.No	Five-Mark Questions	LOCF Mapping
1	Write about Thanmai Ani .	K4 / CO1 / PO4
2	Give the definition (grammar/explanation) of Mozhi Maatru Nirai Ani .	K5 / CO2 / PO5
3	What is Ilesa Ani ? Explain.	K3 / CO4 / PO1
4	What are the types of Karaga Ethu ?	K5 / CO2 / PO2
5	Explain Peyar Porul Tharkurippetruthal .	K3 / CO4 / PO3

Eight-Mark Questions

S.No	Eight-Mark Questions	LOCF Mapping
1	Explain the types of Tharkurippetrra Ani with suitable examples and illustrations.	K2 / CO5 / PO4
2	Explain Silēdai Ani with suitable examples and explanations.	K3 / CO3 / PO6
3	Write an essay on Ethu Ani .	K2 / CO5 / PO5
4	Explain in detail the classification and expansion of Silēdai .	K5 / CO3 / PO6
5	Explain in detail the concept: "Arranging and composing systematically is called Nirai Ani."	K3 / CO3 / PO3

Text Books

1. Yapparunkalak Karikai written by Amirtha Sagarar, edited by Venkatasami Nattar, Kazhagam Publication, Chennai, 1997.

2. Yapparunkalam by Amirtha Sagarar, Saraswathi Mahal Library, Thanjavur.
3. Yapparunkalam, edited by M. V. Venugopalap Pillai.
4. Yapparunkalam with commentary by Gunasekaran.
5. Thandiyalankaram by Ko. Ramalinga Thambiran, Kazhagam Publication, Chennai.

Reference Books

1. Nannool Ezhuthathikaram by Soma Ilavarasu, Manivasagar Publishing House, Chennai.
2. Tamil Mozhi Ilakkana Iyalbugal by A. Shanmugasadas, New Century Book House Pvt. Ltd., Chennai, 2008.
3. Tamil Yaappilakkanathin Thotramum Valarchiyum by So. Na. Kandasamy, Tamil University, Thanjavur, 2004.
4. Maranalankaram by R. Kannan, Appar Publishing House, Chennai.
5. Ani Ilakkana Varalaru by R. Kannan, Appar Publishing House, Chennai.
6. Maranalankaram by Aandavan Swamigal.

Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]

Web Sources

- Tamil Heritage Foundation- www.tamilheritage.org
<<http://www.tamilheritage.org>>
- Tamil virtual University Library- [www.tamilvu.org/ library](http://www.tamilvu.org/library)
<http://www.virtualvu.org/library>
- Project Madurai - www.projectmadurai.org.
- Chennai Library- www.chennailibrary.com <<http://www.chennailibrary.com>>.
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- Tamil E-Books Downloads- [tamilebooksdownloads. blogspot.com](http://tamilebooksdownloads.blogspot.com)
- Tamil Books on line- [books.tamil cube.com](http://books.tamilcube.com)
- Catalogue of the Tamil books in the Library of British Congress archive.org
- Tamil novels on line - books.tamilcube.com

Expected Course Outcomes

“By studying this course, students will gain the following benefits.”

On the Successful completion of the Course, Students will be able to

CO 1	“To understand the definitions and classifications of the components of Yappilakkanam (Tamil prosody).”	K2
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CO 2	“To learn the poetic forms such as Venba, Asiriyam, Kali, Vanji, and Marutpa along with their subtypes, and to attempt creating literary compositions based on them.”	K3
CO 3	“To understand and apply the importance of knowledge of Yappilakkanam (Tamil prosody) while creating as well as appreciating literary works.”	K4
CO 4	<ol style="list-style-type: none"> 1. “To understand the stages through which Ani Ilakkanam (rhetorical grammar/figures of speech) evolved traditionally.” 2. “To provide training in appreciating and analysing the poetic figures embedded in ancient Tamil literary works.” 	K3
CO 5	<ol style="list-style-type: none"> 1. “To understand the aesthetic sensibilities of the ancient Tamils through Thandiyalankaram.” 2. “To develop the language skills required to apply the learned poetic figures in traditional poetry, modern poetry, and prose writing.” 	K5
Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create		

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2
CLO1	3	2	3	3	3	2	1	3	2	3	2	3
CLO2	3	3	2	3	3	3	2	3	3	3	2	2
CLO3	3	2	3	3	1	2	2	2	3	2	3	3
CLO4	2	3	2	3	2	3	3	3	2	1	3	2
CLO5	3	3	1	2	2	2	3	2	3	3	3	3