Tolkaappiyam – Kaviraajamaarga
A Brief Note of Comparison

A. Boologarambai, Ph.D.

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Introduction

This paper tries to compare the first grammatical work of Tamil *Tolkaappiyam* and the first grammatical work of Kannada *Kaviraajamaarga*.

A comparative study of grammars of two different languages helps us to appreciate their commonness and specialty. The main aim of this paper is to bring together these two grammars and briefly see the similarities and differences between them. Even though the two languages belong to the same language group within the same language family, there are some differences.

Tolkaappiyam

Tolkaappiyam is the earliest available grammar in Tamil. It belongs to third century B.C. There are three main divisions in this grammar. Each division has nine chapters. In total, there are 27 chapters with 1611 *nuuRpaa* or *sutra* or aphorisms . Tolkaappiyam is a grammar of both the common usage and the literary usage (*vazhakku* and *ceyyuL*). Tolkaappiyar deals not only with phonology, morphology and syntax but also poetics and rhetoric and the way the world is categorized (poruL). The division on poruL is a special feature of this grammatical work. This is a part that deals with, among other things, how one enters into wedded life.

Tolkappiyam makes several references to the dialects of Tamil and other adjacent languages. It is largely a grammar of written Tamil, but takes into account the possibilities of variation through the spoken medium. The grapheme-phoneme interconnection is highlighted. Graphemics is also part of the grammar within phonology. Morphophonemics is described in great detail even as morphology and syntax are dealt within the same division,

highlighting the interconnection and interdependence between the two. Semantics and discourse are also dealt with.

The language of Tolkaappiyam is amazingly simple, straightforward and full of content and analysis. There are references to various religious or sectarian practices, but the writer seems to adopt a sort of neutral position relating to deities, but deals with principles of nature and the world with many significant thoughts.

The descriptive and explanatory power of the grammar presented and the technical terms coined and used are distinctly Tamil with very little dependence, if any, on other sources.

Kavirajamarga

Kavirajamarga is the earliest available writing on grammar, rhetoric, and poetics in the Kannada language. It is a *lakshana grantha* and it is the first attempt of writing the grammar of Kannada. The author of Kaviraajamarga was King Nripatunga Amoghavarsha I (850 AD).

It is the earliest existing literary work in Kannada. It is based partly on an earlier Sanskrit writing *Kavyadarsa*. It is an interesting piece of writing on literary criticism and poetics meant to standardize various written Kannada dialects used in literature in previous centuries.

The author of this treatise has mentioned many references from the pre – Kannada Ramayana and Mahabharata and also his own poetry references (references to Kannada works by early writers such as king Durvinita of the 6th century and Ravikriti, the author of the Aihole record of 630 AD).

From the references made in this writing to earlier Kannada poetry and literature it is clear that a considerable body of work in prose and poetry must have existed in the preceding centuries.

Kavirajamaarga makes important references not only to earlier Kannada writers and poets but also to early literary styles in vogue in the various written dialects of Kannada. The aim of this writing was to standardize these written styles. The king mentions two styles of composition, the "Bedande"

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and the "Chatthana" and indicates that these styles were recognized as earlier styles.

The name 'Kavirajamaarga' means literary royal path for poets and scholars (*Kavishiksha*). It is an important milestone in the literary growth of Kannada and is a guide book to the Kannada grammar that existed in that period. It laid a royal road of guiding many aspiring writers. This treatise helps us to know more about the Kannada country, people and their culture.

Regarding Kavirajamarga, Dr. A.Murigeppa is of the opinion that the reference to Kannada grammar made in this study, here and there, is not a full-fledged work on grammar. It is a work of prosody. Apart from that, it has helped the growth of a variety of literary traditions. K. Venkatachalam (*Kaviraajamaarga*, 2002, preface vii) mentions that a person who is well versed in pre-old Kannada can understand *kavirajamaarga* clearly.

Tolkaappiyam and Kaviraajamarga A Comparison

Tolkaappiyam is the earliest available grammar which is a 'muula nuul' – "primary Work". Regarding Kavirajamarga, some persons are of the opinion that it is the translation of the Sanskrit Treatise *taNDi's kaaviyaadarsam*; and some persons are of the opinion that *kaaviyaadarsam* is the primary work and *kavirajamarga* is the "Secondary Work".

Divisions or Parts of Tolkaappiyam and Kavirajamaarga

Tolkaappiyam contains three parts and they are:

i) Treatise on phonology (Ezhuttathikaaram). This part with nine chapters deals with the pronunciation, positions, combinations usage, etc., of the letters of the Tamil alphabet in 483 aphorisms.

ii) The treatise on Morphology (Collathikaaram) with nine chapters deals with the formation of words, cases, nouns, verbs, verbal suffixes, qualificatives etc. of Tamil words in 463 aphorisms.

iii) The treatise on literary study (PoruLathikaaram) also contains nine chapters which speak about the themes of literature and methods of literary appreciation. It contains altogether 665 aphorisms.

Like Tolkaappiyam, Kavirajamaarga also contains three 'paricceethams' (taNdi's three main divisions 'carukkam', 'ilampakam' and 'paricceetham').

Each paricceetham contains padyams. First paricceetham, that is the introductory part of the grammatical work, presents the praise of the king Nirubhatunga, the goddess Saraswathi and the poets, the grammar of kavya and its divisions 'poetry' style and the 'prose' style, the description of the Kannada county and its boundaries, four errors of a treatise, nine common errors, country errors, common preface, etc. It contains 150 padyams.

The second paricceetham deals with the prosody of words. The prosody of a kavya, and the methods of expressing it, combination of foot, combination of words, some words, case markers lengthening, repetition, prasaas, grammatical rules, Sanskrit rules and the Dravidian rules, ten main rules, nine rasas, picture poems, one letter songs, two letter songs, rare words, yamakam, nuDi, varNac cudhakam, etc. It contains 155 padyams.

The third paricceetham deals with 36 kinds of alankaaraas (prosodies) and ends with the praising of the king Nirubhatunga. It contains 231 padyams. Apart from these, five additional padyams are also available in Kavurajamarga.

On Rhymes

Tolkaappiyam talks about 'Etukai rhyme'. Tolkaappiyar keeps etukai rhyme as one among the four divisions of 'toDai'. 'Etukai rhyme' means the rhymes of the second letter of all the lines in the stanza.

But Kavirajamaarga divides six kinds of prasas and explains it clearly with suitable examples. i) Vinutha prasa vinutha etukai that is the second letter of all lines is same; ii) Shantha prasa (shaantha etukai) that is the two consonants combine with different vowels; iii) Varga prasa (varga etukai) means the related letters of one particular letter. (the letter 'ka' has the related letters as 'kha', 'ga'. and 'gha'); iv) Shamya prasa (shamya etukai),

that is the letter 'sa' has the letters 'sa' and 'sha'; v) Anugatha prasa (anugatha etukai) means the coming letters are repeatedly coming; and vi) (Anthya prasa) (iRuti etukai), means the ending letter are the same. Examples: 'kuttam', 'pattam' 'yuttam'. It also deals with the 'maatre' – "time duration of a phoneme" of prasa. In the additional padyams, Kavirajamaarga deals with the other varieties of prasa. That is, the 'Dvitiyakshara prasa'(iirezhuttu etukai), punaruktaartta prasa (irucol etukai), 'thryakshara prasa' (muuvezhttu etukai) and the 'Aadi prasa' – 'Antya prasa ' (mutal-iiRRuetukai).

Tolkaappiyar describes several types of rhymes, which include the 'Moonai Rhyme' (the rhymes of the initial letters in the foot of each line), 'MuRan Rhyme'(differing in words and meanings), 'Iyaipu Rhyme'(the identity of sounds, letters or syllables or words) at the end of each foot in a verse), 'ALapeTai rhyme' (is the elongation of letters in every line), 'Pozhippu Rhyme'(agreement in second letters in the alternate feet of a line) and 'ORRu Rhyme' (agreement in the feet of line with the intervention of two feet in between). The expansions of rhymes are around thirteen thousand and ninety nine (13699). Moonai rhyme 1019; etukai rhyme 2473; muRan rhyme 2; iyaipu rhyme 182; aLapeTai rhyme 159; pozhippu rhyme 654; oruuu rhyme 654; (non rhyme) centoDai 8556; in total it is 13699. But Kaviraajamaarga is not dealing with the above mentioned rhymes and Moonai Rhyme is not used in Kannada.

Elements of Prosody

Tolkaappiyam deals with the relevant elements of poetry in one particular part 'ceyyuLiyal' "Literary Compositions" (1.Maattirai – time duration of a phoneme, 2. Ezhuttu iyal – letter (Phoneme) kinds, 3. Acai – the metrical syllable, 4. Ciir - themetrical foot, 5. ATi – the metrical line, 6.Yaappu – metrical structuring, 7. Marapu – Traditional usage, poetic diction, 8. Tuukku – related to melody or rhyme, 9. toTai – rhyme patterns, rhetorical elements, 10. Nookku – The total import of verse, 11. Paa – is the verse form, 12. ALaviyal – line limit of verse, 13. tiNai – conduct of human life, 14. KaikkooL – Secret and wedded phases of love, 15. KuuRRu vakai – utterances of characters, 16. KeeTppoor – hearers, 17. kaLan – the place where all theforesaid things are happening, 18. kaalam – divisions of time and seasons, 19. Payan – effect, 20. MeyppaaTu – Physical manifestations,

21. Eccham – that which is left to be understood, 22. MuNNam – is facial expression, not speaking from the mouth, but showing through face, 23. PoruL – deals with the universality of the conten t matter, 24. TuRai – subthemes, 25. MaaTTu – Syntactical linkage, 26. VaNNam - Specific sound features in verses. Besides these twenty six elements 27. Ammai – verses which are composed in a harmonious succession of mellifluent words of fewer in number is ammai. 28. Azhaku – Choice of four kinds of words with proper rhyme, 29. ToNmai – antique literary source interspersed with prose, 30. Tool – speaks noble ideas inmelliflous diction, and composed in many lines at wide range. 31. Viruntu – composition of newness and novelty, 32. iyaipu – narrative poems ending in n, N, n, n, m, y, r, l, v, L, zha. 33. pUzhan – compositions in the popular language that lend to easy comprehension with no discernment of the mind needed. 34. iLaipu – easy flowing style keeping off hard consonants composed in the five kinds of lines. But Kavirajamarga is not dealing about this.

Treatment of Simile

Tolkaappiyar deals with the 'uvamaiyaNi' and the five kinds of 'ULLuRai uvamai' – "Implied Simile" in one chapter 'uvamaiyiyal' – "Simile". But kavirajamaarga deals with 36 kinds of 'Alankaara' (aNi) in Kannada, elaborately with suitable examples and Upame Alankara is one among them. He also describes 26 kinds of 'Upame Alankara' (uvamai aNi). He gives good examples for that also. Moreover, he also deals with 'Upame Doosha'/ 'Upame Skalitya' (uvamai vazhu) and 'Upame Doosharahita'/ 'Upame Skalityarahitha' (vazhaa nilai).

Noverbal Expressions

Kavirajamaarga deals with nine rasas in the second paricceetham padyams (98 – 102) 'Veera' (viiram), 'Karune' (karuNai), 'Adbutha' (aRputam), 'Srungaara' (kaatal), 'Shanta' (caantham), 'Hasya' (nakaiccuvai), 'Bhibatsa' (iLivaral), 'Bhayanaka' (accham) and 'Rowdra' (vekuLi) with suitable examples. But Tolkaappiyar in the chapter 'meyyppaaTTiyal' "Physical Manifestations" mentions eight kinds of 'meyppaaTukaL' as 'nakai' "Laughter", 'azhukai' "Crying", 'iLivaral' "Disgust", 'maruTkai' "Wonder", 'accham' "Fear", 'perumitam' "Pride", 'vekuLi' "Anger" and 'uvakai' "Joy". He also mentions that beyond the eight principal emotions

there are thirty-two emotions which can be seen among the people for various reasons.

Grammatical Case

Tolkaappiyar deals with the cases elaborately in the second division Morphology in three sections as 'veeRRumaiyal' – "Case Systems", 'veeRRumai mayankiyal' – "Case Markers Interchanges" and 'viLi marapu' – "Vocative Conventions".

But Kavirajamaarga deals about prathamas (Cases) in four or five padyams. The padyam number 114 points out the prathama vibhakthi and the other six kinds of cases (prathamaas) in the first paricceetham; the padyam numbers 15, 16, 17 and 18 of second paricceetham mention about the prathama marker's lengthening and the mistakes of the markers lengthening and shortening. The padyam number 23 of the same second paricceetham deals about the vocative case.

Tolkaappiyar deals with the vocative case elaborately. He clearly points out the four endings of the vocative case human class 'i', 'u', 'ai' and 'oo' (Aphorism: 605). He also gives the changes of the about said vowels as i>ii, ai>aa/aay, oo, u>ee. (Aphorism: 606, 607). Tolkaappiyar says that scholars are of the opinion that the other vowels in the human nouns will not take the vocative case (Aphorism: 609). . He not only points out the vowel endings of the vocative case but also the consonant endings 'n', 'r', 'l' and 'L' of the vocative (Aphorism: 613). Like vowels, the other consonants will not take vocative case. Tolkaappiyar also mentions that the Demonstrative Pronouns ('aval' "She" (Remote), 'ivaL' "She" (Proximate) and the interrogative Pronouns ('yaavaL' "Who is she?") will not take vocative case (aphorism: 633).

Vocative Case

Kavirajamaarga does not deal with the 'Sambhodhana vibhakthi' (vocative case) as elaborately as Tolkaappiyam. It mentions that in the vocative case the lengthening is possible but if the lengthening is too much then the sweetness will go and it is very horrible to hear.

Compounds

Tolkaappiyam mentions six kinds of compounds. But kavirajamaarga is not dealing with the compounds.

Euphonic Repetition

Tolkaappiyam deals with the Euphonic repetition, immediacy repetition and the limit of repetition for the euphonic and the immediacy. The limit for euphonic repetition is four and the limit of repetition of immediacy is three. It also deals about the euphonic particles. Kavirajamaarga just mentions that the repetition is not a mistake.

Homonyms

The Homonyms are described in three ways as 'neeyaarttam' 'oor nudi' and 'cileeDai' in Kavirajamaarga. Kavirajamaarga doesn't mention synonymy. But Tolkaappiyam refers to this Homonym as 'pala poruL kuRitta oru col/kiLavi,' and synonymy as 'oru poruL kuRitta pala col/kiLavi'.

Phonological Changes

Kavirajamaarga left out things like 'uTampaTumey' "Consonantal Glide', 'kuRRiyalukaram' "Shortening 'u'", 'poozhi' "Dipthong" 'caariyai' "Euphonic Particles" 'puNarcci "Coalescence," etc.

Conclusion

Tolkaappiyam presupposes a vast body of literature and number of grammatical treatises, which unfortunately have not come down to us. It is a product of great and rich tradition which was in vogue in Tamil Nadu in early times. Kavirajamaarga on its part reflects the great traditions of grammatical and prosodic analysis in Kannada and Karnataka. Both these works contribute greatly to an understanding of Indian grammatical traditions.

Reference

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