



## TOLKĀPPIYAM IS A LOOK AT STYLISTIC AND MELODIC CONTRASTS

**D. Johnson rathinaraj**

Research Scholar (Tamil) (Part-Time),  
Registration No. :P 5309,  
Thiagarajar College,  
Madurai-625009.

### **Introduction:**

Among the many ancient languages, Tamil has earned the distinction of being the most classical language. All these books have been created to improve the lives of Tamil people. Grammar is the idea that all the literature created in this way should be taken towards a goal. Tolkappiyam, which is considered as a gift of Tamil language, is the first book available to us in its entirety today. All Tamil scholars know that Tolkappiyam is still young in preserving the structure of the language and the richness of the literature, even though it has become ancient with time. This article is an expression of the suspicion that even though all the ideas in such a distinguished Tolkappiyam book are correct, there is a slight contradiction in the way the ideas were expressed.

### **Pattern Contrasts:**

Including the dependent tradition of the alphabet in the Tamil language, the total number is thirty-three.

“Eḷuttenap paṭupa  
akaramutal ṅakara iṟuvāy  
muppaḥtenpa  
cārntuvaral marapiṅ mūṅṅalaṅ kaṭaiyē” – Tolkappiyam-<sup>1</sup>

The Tolkappiyam script proves it. Twelve of these vowels are not present in the modern case. Only the consonants remain the same since then. In ancient times, Ekaram and Okaram were written with dots on top of the letters.

“Ekara okarat tiyaṅkaiyum arṅṅē”- Tolkappiyam-<sup>2</sup>

Apart from these, consonants are also written with dots,

“Meyyiṅ iyāṅkai puḷḷiyōṭu nilaiyal”- Tolkappiyam-<sup>3</sup>

Tolkappiyam says. Apart from these, it is located in Noonmarab there is much disagreement among the opinions

“Uṭperupḷḷi uruvākum'mē”- Tolkappiyam-<sup>4</sup>

This is what textualists call the form used to differentiate Makara from Bakara. Tolkappiyar who said all these in this way, only the form of the crime is not visible in Punarial.

“Avarruḷ

meyyī rellām pulḷiyotu nilaiyal”- Tolkappiyam-<sup>5</sup>

After expressing the form of the consonant,

“Kurriyalukaramum arrena molipa”- Tolkappiyam-<sup>6</sup>

See the accusative form. For this, the narrator who gave the text says in this book, "Immateru Orupudaich Seral"<sup>7</sup>. The criminalization process is not properly established in the Noorpa Noonmarab. However, is it located anywhere properly? If not. Because, “Is it appropriate to include the form of the consonant and the noorpa?”<sup>8</sup> This can be known because Su. Innasi says. According to this, only the noorpa which conveys the accusative form of intention is without contradiction. Nachinarkiniyar's text supports this.

“Uyirmey yīru muyarī riyarrē”- Tolkappiyam-<sup>9</sup>

To these, Nachinarkiniyar, after giving the speech, says, "This also means the abolition of the language tradition"<sup>10</sup>. Ilampuranar and Nachinarkiniyar are in agreement that although the noorpa is arranged differently, it signifies the same Kurriyalukara form. But it can be seen that Bhavanar had these ideas by saying, "The text says that Ilampuranar and Nachinarkiniyar Kurriyalukaram give a place to live like a dot. Māṭṭērukku is completely inappropriate"<sup>11</sup>. However, the purpose of Kurriyalukara noorpa here is to remind the mind of the form of the script that is the basis of punarchi before the punarchi. In this way, the noorpas of consonant and accusative are paradoxical, both M. Ramalingam and Bhagirathan say "these two narratives are one"<sup>12</sup>.

### **Meym'mayakka muraṅpāṭukaḷ:**

Consonants coming together in the middle of a word is called meimmayakam. It is of two types.

- 1.Presence of unconsciousness
- 2.Differentiated consciousness

When a consonant is followed by the following consonant, it is called an immediate consonant.

**Example:** Pakkam, accam

A consonant followed by another consonant is called contrast consonant.

**Example:** Tērvu, vālvu

Ilampuranar says that the reason why Tolkappiyar mentioned this meimmayakam in Noonmarab is that meimmayakam is a single letter. Thirty-three noorpas in Noonmarab indicate the grammar of the individual letter. Of these, nine noorpas, twenty-two to thirty, speak of trance. What we are going to see here is the trance that belongs to Nunmarab? Is language hereditary? That's it.

It is this unconsciousness that has so far eluded every researcher. Because does the consonant sound come in a separate language? Does it come in Punar language? remains debatable. Ilampuranar says, “Uyir, mei, Uyirmey are the three types of life. Among them taṇimameyyōṭu taṇimeym'mayakkam is the only one said, but the others feel that taṇimeym'mayakkamē has the definition of definitionlessness”<sup>13</sup>.

But, Nachinarkiniyar, "(This formula is the first step to the above-mentioned linguistic tradition)" This sutra is first of all a real point of view, and the tool corresponding to the above-mentioned language tradition says, "Because the letters say that they are fulfilled"<sup>14</sup>, it can be obtained through this that the one who has a different opinion is Nachinarkiniyar. This is mentioned by S. V. Shanmugam, "Nachinarkiniyar has a contradiction in the area of meymmayakam"<sup>15</sup>.

Should meym'mayakkam be spoken nūṇmarapil anyway? If means no. “The two meykaḷiṇ mayakkam do not constitute real trance towards immobility. That is why Murugayan explains that meym'mayakkam is spoken in Noonmarab,”<sup>16</sup> says S. Y. Shanmugam. But Tolkappiyar says “he did not consider the enchantment of two consonants as real meym'mayakkamākam. That is why Nūṇmarapil, who gives the grammar of individual syllables, explained it”<sup>17</sup>.

## Footnotes: / References

1. Tolkāppiyam, eḷuttatikāram nūrpā.1.
2. Tolkāppiyam, eḷuttatikāram nūrpā.16.
3. Tolkāppiyam, eḷuttatikāram nūrpā.15.
4. Tolkāppiyam, eḷuttatikāram nūrpā.14.
5. Tolkāppiyam, eḷuttatikāram nūrpā.105.
6. Tolkāppiyam, eḷuttatikāram nūrpā.106.
7. Tolkappiyam, eḷuttatikāram-Ilampuranam, p.66.
8. Soo Innasi, Literary, Page 120.
9. Tolkappiyam, eḷuttatikāram-Nachinarkiniyam, p.106.

10. Tolkappiyam, eḷuttatikāram-Nachinarkiniyam, p.106.
11. Tolkappiyam, eḷuttatikāram-Ilampuranam, p.106.
12. M. Ramalingam, Bhagirathan, Tholkappiyam, page 124.
13. Tolkappiyam, eḷuttatikāram-Ilampuranam, p.23.
14. Tolkappiyam, eḷuttatikāram-Nachinarkiniyam, p.44-45.
15. S. Y. Shanmugam, eḷutilakkaṇak kōṭpāṭu, p. 159.
16. S. Y. Shanmugam, eḷutilakkaṇak kōṭpāṭu, p. 160.
17. S. Y. Shanmugam, eḷutilakkaṇak kōṭpāṭu, p. 160