

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER

IJELLH

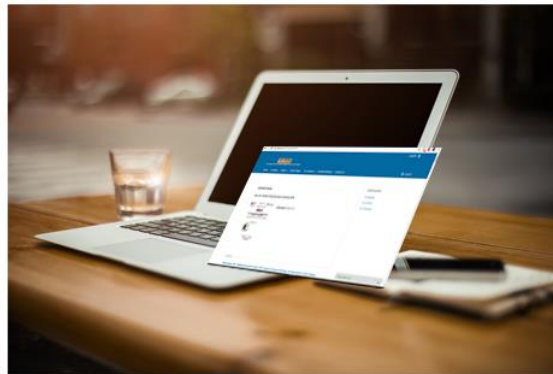
Crossref
INDEX COPERNICUS
INTERNATIONAL

**International Journal of English Language,
Literature in Humanities**

Indexed, Peer Reviewed (Refereed) Journal

UGC Approved Journal

ISSN-2321-7065



**Volume 6, Issue 7
July 2018**

www.ijellh.com

Dr.Prinkle Queensta.M
Assistant Professor,
Department of English,
Nazareth Margoschis College at Pillaiyanmanai,
Tamil Nadu,
India,
pingypingu@gmail.com

The Inevitable Influence of the Ancient in the Modern: Cultural Analysis of Kalki
Krishnamurthy's *Sivakamiyin Sabadham*

Abstract: No age in the annals of creation can wrench free of its interdependence and influence over the other. From ancient of days the existence of every creature and entity is interconnected. When this is the way of the world, how can Literature alone be free from its effect! Traces of the ancient are found in modern works and on the other hand, works in the past have aptly foretold the future. Classics remain so because they are relevant to all ages. One such classic is Kalki.R.Krishnamurthy's *Sivakamiyin Sabadham*. Originally written in Tamil, it has been translated into English and European languages also. The paper analyzes the influence of the past society in the present world with Kalki's text as the source. It brings out the emotions of love as enunciated in the ancient social and literary set up of Tamil Literature.

Key Words: *Tolkāppiyam*, akam, tinai, landscape, phases of love.

Introduction

In a world surrounded by gadgets and mechanisms to govern every detail of a man's life, Literature is a strong force that helps man retain his humane virtues. Classics are indeed eternal companions for men of all ages. Kalki Krishnamurthy's historical works which are unanimously acknowledged to belong to this exalted breed, never fails to entertain and educate its readers, revealing a new facet of life at every reading. His historical novel *Sivakamiyin Sabadham* is a perfect blend of history and literature. The paper traces the presence of ancient norms in Tamil Literature even in the twentieth century historical novel *Sivakamiyin Sabadham* written by Kalki Krishnamurthy

About Kalki. R. Krishnamurthy

Kalki.R.Krishnamurthy is a colossus of a writer especially in the realm of historical and social fiction of Tamil literature. He was born on 9th September 1899 at Puthamangalam near Manalmedu in the Thanjavur district of Tamil Nadu. Krishnamurthy found the journalistic

field a fitting vehicle to propagate his ideas on nationalism. Kalki's social novels include *Alai Osai*, which he himself regarded as his best work, *Devagiyin Kanavan*, *Kalvanin Kādhali*, *Magudapathi*, *Mohini Theevu*, *Poiman Karadu*, *Punnai Vanathu Puli* and *Thyaaga Bhoomi*. The most popular among these are *Alai Osai*, *Kalvanin Kādhali* and *Thyaaga Bhoomi*. He has written three historical novels- *Sivakamiyin Sabadham*, *Parthiban Kanavu* and *Ponniyin Selvan*. In order to appreciate the works of this writer, an outline of Tami Literature becomes essential. Therefore a sketch of the literature of the Tamil region is provided.

Evolution of Tamil Literature

The official birth of Tamil Literature is attributed to the Sangam Age. The term Sangam means 'academy' or 'fraternity' and it is said that there were three sangams altogether. The material of the first Sangam is completely lost. One of the ancient works, probably belonging to the second Sangam, is *Tolkāppiyam* meaning 'ancient book' or 'preserver of ancient institutions'. The author of this work is Tolkāppiyānār also called Trinadhūmāgni, a disciple of the popular Agastiyer (107) says Simon Cassie Chitty. He also adds that "This work, which is the oldest of the kind in existence, consists of 1276 sūtras or rules in verse" (107). The voluminous work is not merely a book on Tamil grammar of inflection and syntax but also sets the norm for the theme of works of art. In ancient days, poetry was the only known genre in Tamil literature. This treatise enunciates the style and theme of Tamil poetry giving a picture of the political, social and religious life of that period. It clearly and systematically treats of only one of the time-honoured divisions of Tamil- Iyal or Natural Tamil.

Tolkāppiyam

The book is divided into three major sections or chapters of nine subdivisions. It is this third section that is acknowledged by all scholars to be a unique one, for it includes classification of habitats, time, season, people, occupation, pastime, settlements, food, beasts, trees and gods pertaining to the regions of the Tamil land. Kamil Zvelebil in his book *The Smile of Murugan* says of the third category "Porulatikāram, or the book dealing with "subject-matter" is, in short, the prosody and rhetoric of Classical Tamil. In addition, it contains a wealth of sociological and cultural material" (133).

The subject-matter is classified into two divisions. Invariably, all the poems of ancient Tamil fall under these two divisions in its theme which is explained in *Tolkāppiyam*. The two main groups are 'Akam' or 'Agam' or 'Aham' and 'Puram'. Akam means internal while the latter external. Akam refers to love in its different phases and Puram to war and praise of kings. Tamil scholars have realized the fact that emotions or experiences can never happen in vacuum. Another reason is that human emotions are constantly influenced by environmental

factors. Hence *Tolkāppiyam* speaks of different landscapes with its particular features to accentuate the emotion or experience that is narrated.

Landscape (Tinai)

The setting in ancient works of Tamil literature was constantly influenced by environmental factors. H.A. Popley in *The Sacred Kural* asserts that Akam and Puram “give many glimpses also of the every-day occupational habits of the men and women of the Tamil land” (6). Culture is dependent for its origin and in its development on its geography and on the land. Tamil culture has always had an intimate communion with the land from the earliest Tamil poetry down to the works in the present days. A landscape in Tamil classical poetry defines the quality of human experience. Every situation is described using themes in which, three native elements- ‘Muthal’ (place and time), ‘karu’ (man’s relationship with nature, occupation and the territory’s characteristic features) and ‘uri’ (different phases of love) are always present. Place under Muthal is ascertained seven ‘tinai’ which means regions or geographical landscapes. This classification is separate for both Akam and Puram. The tinai are Kuṟinci, Mullai, Marutham, Neithal and Pālai. The last two Kaikkilai and Peruntinai are not assigned any landscapes as these were thought to be unnatural emotions that a society should not approve of. Kuṟinci are the mountainous regions signifying lover’s union, in other words, pre-nuptial love. Mullai refers to forest area and pasture lands. This signifies the brief parting of lovers whereas the next tinai Marutham refers to lover’s unfaithfulness. Anxiety and separation falls under Neithal and Pālai is long separation or elopement. Every region is accorded its own appropriate flowers, animals, birds, gods, weather, seasons, music and people. A poem adopted any one of the tinai at a time; overlapping of two tinai is also not absent. Another interesting feature is: in the native language, the name of the five tinai are the names of flowers associated with that particular landscape and the flower has the attributes of the exclusive emotions of the mentioned tinai. Dr.Balakritinan opines that Akam has more elaborate patterns than Puram because Akam also includes the defined traditions that have been handed down over the ages (3).

Kuṟinci Tinai

The Kuṟinci tinai symbolizes the union of lovers and it covers the mountainous region. Since the union of lovers involves secrecy, the time associated with this region is midnight. The season is winter and hence the climate is cool and moist. The animals under this landscape are monkey, elephant, horse and bull. The crops found in this region are the jackfruit, bamboo and venkai. This mountainous tinai has its source of water from the waterfall and the soil found in this region is the fertile red and black soils with stones and

pebbles. The people are primarily from the hill tribes and they were hunters called kuravar(s), whose primary occupation was gathering honey. Murugan is the revered God in this region. The Kūṛinci region is well-known for its fertility.

Mullai Tinai

The Mullai tinai represents the heroine waiting patiently over the separation of her hero. The landscapes depicted in this region are forests and its surroundings. Since the mood reflects expectation of the return of the man, the time is evening and the season is late summer, the climate being cloudy. The animal and crop found in this region are the deer and konrai. Since the region is surrounded by forests, it receives water from the waterfall. The soil found is the red soil. The occupation practised is farming. Tirumal is worshipped by the people of this region. The social life led in this region is more elaborate than in the Kūṛinci region.

Marutham Tinai

Land and its surroundings are called Marutham. This tinai expresses lover's quarrels or wife's irritability. The man is accused of visiting a courtesan. Agricultural areas, plains, valleys constitute the Marutham tinai. Agriculture is the chief occupation. The quarrel normally takes place during the late hours of the night, probably after the return of the man and hence the time is shortly before sunrise. There is no specific season for this landscape. The animals and crop found in this region are the water buffalo, fresh water fish and mango. Ponds are the source of water and the soil found is the alluvial soil. The plains and valleys enabled the people to practise pastoral and agricultural occupation. Indra, the rain God is worshipped in this territory.

Neithal Tinai

The fourth tinai is Neithal, where the mood reflected is the heroine's grief over the separation after the quarrel and also an anxious waiting on the part of the woman. Seashore is the landscape of Neithal; and the time is sunset. There is neither a specific season nor a specific climate for this tinai. Crocodile and shark are the animals of this place. Punnai is the tree of this region. Wells and sea are the water bodies found in this region. Soil in these parts is the sandy saline soil found in the seashore. People sell fish and produce salt for their living. Katalon is worshipped in the Neithal region.

Pālai Tinai

Pālai is considered a non-existent landscape in the Tamil land. It denotes elopement, longest separation or a dangerous journey by the hero. At the failure of the monsoons, any one of the four tinai becomes the Pālai region. The land is a dry parched wasteland, a desert. The time associated with this region is noon. Reflecting the dryness, summer becomes the

season of this land. The plant and animal found in this region are the cactus, fatigued elephant, tiger and wolf. The source of water is scarce and little water is found in dry wells. Stagnant water is also attributed to this tinai. The soil is mostly salt-affected and therefore does not support life. Bandits and travellers are the people in this region. They involve themselves in hunting and robbery. Kotravai is the goddess held in honour in this region.

It is only but natural that each region's people's occupation and lifestyle differed according to the natural resources found in that particular region. The tinai which fall under native element Muthal (place and time), also contains within it, the other two native elements Karu (which are man's relationship with nature, occupation and the territory's characteristic features) and Uri (the different phases of love). In the days of the compilation of the *Tolkāppiyam*, there were no other genres in Tamil literature except poetry. All the works followed the pattern elaborated in this book, the reason being the vastness of their culture encapsulated in this treatise. The rich cultural heritage expressed in this work has affected every genre in the literary history of Tamil. The novel, a comparatively recent form of literature in Tamil is no exception. The reason behind the gigantic influence of the norms explained in *Tolkāppiyam*, is that it helps to deal with everyday secular themes in the South Indian way of life. Love and heroism, the primary qualities are given importance in this ancient work. These themes are universal in its content and because man cannot live without satisfying these two common urges in life. Dr. Balakritinan in his thesis says that it is a longstanding notion that with the *Tolkāppiyam* as the source book, the Sangam literature had its genesis (6). The historical works of Kalki.R.Krishnamurthy strongly reflect the ideas propounded in the third book of *Tolkāppiyam*. At the same time, unlike the poetry of the Sangam Age, it is not a rigid imitation of the patterns mentioned in the voluminous text. In that case, his works would lose its originality.

Man's life in this universe is centered on the basic emotion called love. Different forms of love are expressed in myriad ways in different cultures. Tamil culture tries to channelize this emotion so as to avert its adverse effects. Tradition, religious rituals, education are some of the means through which it advocates its propaganda. Literature is another long –lasting, effective and a popular tool to bring out the importance of the emotion of love as suitable to the culture of the Tamils. The historical works of Kalki project the emotion of love as represented in the Tamil culture.

Sivakamiyin Sabadham

Kalki's *Sivakamiyin Sabadham* becomes memorable primarily because of the love between Prince Narasimha Varman (also called Mamallan) and Sivakami. Be it a royal

member or a pauper, certain things are common to every man. So are the phases of love enunciated in Akam. Any relationship of love undergoes these phases either for their better or for their worse- it leads to wedding bells if it is for the better and a soul-rending break-up if it runs on muddy waters.

Sivakami is the daughter of the Pallava land's foremost sculptor Aayanar. She is heavily talented in Bharatanāṭiyam, the classical dance of India. She is not only renowned for her dance alone but also for her beauty. In ancient days, a dancer was acclaimed of her skills only after the formal arangetram performed in the presence of the king of the land. Dikshitar in *Studies in Tamil Literature and History* avers, "At twelve, when the period of apprenticeship was over, the girl was to perform before the king at his assembly and obtain a certificate of proficiency in her art. Then and then alone she became a qualified actress" (295). It is during Sivakami's arangetram at the beginning of the novel, that King Mahendra Varma Pallavar had to leave halfway to attend to urgent matters concerning State. Her arangetram was disrupted and she was visibly upset. To everyone's knowledge, Sivakami was upset because her performance ended unexpectedly. But the conversation among Aayanar, Sivakami and Naganandi, the bikshu foretells the truth hidden in the dancer's heart. More than the performance that was disrupted; she was distressed because in the audience, the man to whom she yielded her heart was absent. When the father complains to the bikshu about Sivakami's loss of interest in living, the latter hints that love could be the reason. As is appropriate for Tamil women to leave the place when such subjects are broached, Sivakami delicately leaves the place

Tinai in Sivakamiyin Sabadham

The first hint of love provides room for Kalki to incorporate the landscape of Kūṛinci into the novel. As mentioned earlier, landscape plays a crucial part in Tamil culture. To signify that Sivakami is in love and is soon to meet her lover, the author prepares the readers to the opening phase of love in the first volume of the novel.

Green and multi-hued parrots called out, "Akka, akka." Mynas cooed, "Kee...kee." Sparrows flapped their wings, which resulted in the "chata chata" sound. Peacocks that were seated on the roof of the courtyard flew and landed majestically on the ground. A fawn quietly walked up to Sivakami and looked up at her. (75)

Peacocks symbolize love in Kūṛinci tinai. Further, to meet her man, "Sivakami walked beyond these creepers into a dense forest area" (76). Forest in this context includes stealth and secrecy. She withdraws herself away from the others and takes her fawn Rathi as her

companion. “As they walked for about ten minutes in the forest, a clearing was visible. In that clearing was a beautiful pond. Lotus and water lilies abounded in the pond” (76-77). Nature is set to receive the meeting of the pair of lovers. Kalki, the master of romantic scenes and episodes, moves the narration at a very slow pace, bringing out the mood of romance more emphatically. As Sivakami is seated on the pond, she hears the sound of the approaching horse. Kalki builds up on the auditory image. It is through the sound of the hooves that Sivakami ascertains the identity of the man she is in love with. “She was subconsciously aware of the identity of the person. Nevertheless, she was eager to turn around and confirm if her intuition was correct. Sivakami suppressed her curiosity and stood motionless like a statue” (78). Kalki juxtaposes the physical and the psychological communion of land and mind where he projects the idea of the calm and placid nature with the eagerness in Sivakami to meet Narasimhar. Reflecting the behavior of the women of her region, she suddenly grows shy to look at her man’s face, “In the clear waters of the pond, Sivakami could see Narasimha Varmar’s reflection next to hers. Even then Sivakami did not look at him” (78). Narasimha Varmar also is not keen on quickening the passing of events. He relishes every second of it. He observes Sivakami and “He too, without looking at Sivakami directly, looked at the reflection of her moon-like face in the pond” (78). Their initial stage of love-games is slowly followed by conversation. As is the case of lovers, they accuse each other for being away for such a long duration. Their conversation is only about themselves and their future together. In one of the exchanges, Narasimhar fondly remembers the days when they were children. Even as children, they were fond of each other. But the physical growth from childhood to adolescence has effected certain changes. The society lays down its codes to ensure a self-controlled life in order to handle adulthood. A background of the Tamil tradition enhances the undercurrents of meaning of these words of Narasimhar when he says that during childhood “Whenever the Chakravarthy and I visited your house, you used to approach me without any bashfulness or reservation. You used to hold my hand and drag me away. When our fathers were talking, we used to indulge in mischief” (84). The liking for each other in the stage of childhood is not curtailed by the society and so no restrictions are laid as it is the stage of innocence whereas after a span of three years, the changes in the physique is marked by tremendous changes in behaviour. This change in behaviour is partly due to acculturation. Narasimhar proceeds to say that

More than the change in our relationship, the change in your character and behavior surprised me. When you saw me, you neither came forward to welcome me enthusiastically nor did you chatter incessantly. You stood hiding

behind a pillar. When I looked at you, you looked away. When I was not looking at you, you looked at me from the corner of your eye. Should our eyes meet accidentally, you lowered your head immediately. Your cheerful laughter had disappeared. Sometimes, your eyes were filled with tears. I observed you heave a sigh without reason. What surprised me the most was that I too started sighing without reason. (85)

The change in behaviour suggests that Sivakami has blossomed into a young virgin. Chastity is the utmost virtue to be guarded for a woman in the society. The tradition does not impose a restriction on the emotion of love but lays barriers to channel the overflow of physical emotions that is characteristic of the youthful stage. Adhering to the traditions postulated by the society, the young pair's hearts grow synchronized unmindful of the physical distance between them. Narasimhar says that "I have given myself to you. What else do I have to give you?" The union of lovers attains its zenith in these words of the young Prince.

"You must remain in the Kanchi Fort till I return, or till you know for certain that I will not return. You should not leave the fort for any reason. Place your hand in mine and make this promise" (123). The Pallava King Mahendrar with all love for his son extracts a promise from his son Narasimhar before making arrangements to proceed for war against the Vatapi army. The promise given by the dutiful son opens the door for Mullai phase to flourish in the relationship between Narasimhar and Sivakami. The love-stricken Prince is unable to communicate this news to Sivakami because he is held up with his father to make arrangements for the war. Though they meet in the presence of each other's fathers for a very short span of time, Narasimhar is so filled with sadness that he fails to communicate this to his love. Through a God-sent chance, Aayanar takes his daughter to meet Thirunavukkarasar, the highly revered Saivite scholar who lived during the reign of King Mahendrar. Aayanar and Sivakami proceed to meet this great soul inside the Kanchi Fort. Fortunately, Narsimhar also comes to meet them. Sivakami performs her second arangetram in their august presence. The skilled dancer performs abhinayams thinking only about Narasimhar in her mind. In this encounter, Narasimhar hints to Aayanar, hoping Sivakami would get the message that for certain reasons he could not leave the fort. Sivakami is quick to grasp the message. She stays in her friend Kamali's house and she waits patiently for him. As she waits,

The combined fragrance of frangipanis and jasmines aroused old memories in Sivakami. She had dim memories inhaling such fragrance and experiencing such agonizing ecstasy long ago. She fantasized that though her lover who had

captivated her heart was nearby, indescribable difficulties cast their dark shadow and prevented the two of them from coming together. (191)

Both Narasimhan and Sivakami reside in the same fort that night. Yet they never procure a chance of meeting the other in private. Sivakami's thoughts are aroused when the cool breeze brought the fragrance of frangipanis and jasmine. The flower jasmine is the representative flower of the Mullai tinai- the phase of patient waiting on the part of the woman. In this phase, Sivakami soothes herself by constantly thinking of the bygone days they spent together. Through memories, she endures this course of waiting patiently for the visit of her Mamallar.

The phase of quarrels in this young pair can be traced in two different moments – in the first place the Marutham tinai overlaps with the Kurinci tinai. In their first meeting, Sivakami is angry with Mamallar and quarrels with him. In doing so, she accuses all the male species “I have heard of treacherous nature of men in stories and epics. But none of them come close to the Kanchi Kumara Chakravarthy” (79). The dispute gains momentum in which Mamallar loses his calm demeanor and with anger strikes back “What mistake have I committed? It would be good if you get angry after telling me where I have erred” (80).

The next instance is seen in Sivakami- the thought of losing Narasimhar is always present in her mind. She is well aware of the fact that the king has made arrangements to send emissaries to Madurai, Vanchi and other kingdoms to fix his son's marriage. Sivakami is constantly disturbed over his marriage. She travels to Kamali's house in a chariot and there were speculation about emissaries having arrived from Madurai, “When Sivakami heard this, she was reminded of emissaries being sent to arrange a suitable wedding alliance for Mamallar. So she asked anxiously “What news did the emissaries bring?” (186-187). Even when she is away from him, her mind is always in conflict. The quarrel phase of lovers is portrayed in the form of conflict that keeps taunting Sivakami all the time. Even in her sleep, she keeps tossing and turning, disturbed over her precarious future. She also has two dreams which frighten her more. One was about doves frolicking happily while suddenly the tree catches fire. The female dove anxiously waits for the male dove to return. Smoke envelops all the sides of the place making it impossible for Sivakami to find out the fate of the dove. This dream is immediately followed by another one where a deer and a doe play happily in the forest when suddenly the doe is caught before a ferocious tiger. “Sivakami realized that it was she and not the doe that was trapped in such a dangerous situation” (197).

The two dreams foretell the same outcome- it portended a catastrophic situation. This has semblance with the biblical Joseph who interprets the two dreams of Pharaoh, King of

Egypt. The two continuous dreams meant the same; two signifying that God was certain to fulfill what he had purported to do—seven years of prosperity would be followed by seven years of famine. Sivakami's dreams too echo the same outcome. True to her fears, she is taken captive by the Vatapi army. King Pulikesi of the Vatapi Empire keeps her prisoner in his territory. Sivakami deeply perturbed by the atrocities of war, takes an oath that she would return to Kanchi only when Narasimhar defeats the Vatapi army and frees all the prisoners. Narasimhar, along with Paranjyothi and his spies disguise themselves as bangle sellers and with much difficulty enter the house where Sivakami is kept. The Pallava men, hoping to take Sivakami back to their place, enter her house. But Sivakami stubbornly refuses telling that she would come only when her oath is fulfilled. In the third volume of the novel, Narasimhar beseeches her and tries to appease her telling that he will definitely uphold her oath and asks her for some time as it would take years to fulfill it. Nevertheless, Sivakami resolutely refuses "I am not the Sivakami you knew. I have transformed into a new Sivakami. I am disillusioned with life. I am suspicious. Forget this new Sivakami. I had once asked you to promise that you would never forget me. Now I ask you to forget me!" (237).

The war of words between the two, changes the entire course of Sivakami's life. Mamallar's emotional asks her to come back yields no desired effect. She dazed with revenge arrogantly tells Narasimhar "I don't need your affection." Paranjyothi who happened to listen to everything, tries his best to drive sense into her but he also fails. Mamallar in a fit of rage accuses her of treachery and leaves her to her own will. "The Pallava Kumarar felt a black fury. "You obdurate woman! You will bear the consequences for this! He fumed" (238). Paranjyothi even suggests of abducting her against her will. But the quarrel between Sivakami and Narasimhar paves way to infuriating rage and he declines to abduct an unwilling woman. However, Paranjyothi at the last moment turns towards Sivakami but "No Commander! No! This malicious woman is trying away to give us to the bikshu. Come let's go!" roared Mamallar" (239). Narasimhar's anger does not subside. They leave the enemy's territory without taking Sivakami back. This quarrel turns the entire course of their love life.

The phase of anxious waiting called Neithal covers a span of nine long years. Mamallar's anger subsides. He prepares his army to wage war against the Chalukyas. He is determined to fulfill the oath of the woman he once loved. A number of events occur while Sivakami waits in Vatapi for her lover to return and fulfill her oath. The king of the Pallava realm dies but not before receiving a vow from his son- that he should marry the Pandya Princess for political reasons. While Sivakami waits for her man, Narasimhar is married to Vanamadevi, the Pandya Princess. On the other hand, Sivakami's life also undergoes

changes. She realizes her folly-the futility of war. She was once consumed by a thirst for revenge-for all the insults and tortures she underwent in the hands of the Vatapi army. Time enables her to meditate upon life and learn its truths. The King Narasimhar enters the Chalukya territory with his army, defeats them and takes Sivakami back. Sivakami is ignorant of Narasimhar's marriage. On her return, she does not get an opportunity to meet him alone. She goes to her residence and waits for the King's arrival. In the meantime, "She decided that she ought to meet Mamallar in the near future and let him know that her feelings for him had not changed. She thought of assuring him that she would always belong to him and that she would not leave him even if he were to reject her" (235) says the fourth volume of the novel. And so, she immediately agrees to Aayanar's proposal of living in the Kanchi Fort and they move to her friend Kamali's house.

The longest separation elaborated in Pālai begins to take its effect in Sivakami's life from the moment she enters Kamali's house. She sees a procession of the royal couple followed by two children on the royal mount. Kamali breaks open the truth to her. "Sivakami spoke no further. She thought, "In that case, one need not worry about the successors to the Pallava dynasty! But at the same time, something within her snapped" (240). The ties of love for Narsimhar is severed and after sobbing profusely, "Sivakami felt that a heavy burden had been removed from her heart. She felt a certain peace that she never felt before" (240). She takes a final decision to embrace Lord Shiva as her consort. And as she dances, "This time, Sivakami did not observe Mamllar's arrival. Her eyes and her thoughts dwelt completely on Ekambaranathar. She perceived no one else; no one else dwelt in her heart" (242).

The different phases of Akam in the life of Sivakami, the protagonist, provide a picture of the culture of the Tamil land. Akam is a pattern enunciated in *Tolkāppiyam* which was composed in the 2nd or 3rd century B.C. while Kalki's historical masterpiece was written in the 20th century A.D. Yet, the novel consciously or unconsciously adheres to the ancient pattern. One thing is evident- the phase of Akam transcends from being a mere set of statutes into a part of life of every individual. For after all, man needs to love and to be loved, the supreme quality that elevates him from his constant companion- the machines.

Works Cited

- Balakritinan, Na. *Tolkappiyap Porulathikara Vali Narrinai Or Ayvu (A Critical Study of Nrrinai with Special Reference to Tolkappiyam Porulathikaram)*, Ilango Pathippagam, 1988.
- Chitty, Simon Cassie and Esquire. *The Tamil Plutarch Containing A Summary Account of the Lives of the Poets and Poetesses of Southern India and Ceylon*. Jaffna, Ripley and Strong Printers. 1859. [Archive.org/details/tamilplutachcont00casirich](http://archive.org/details/tamilplutachcont00casirich). Accessed 4 Aug 2017.
- Krishnamurthy, Kalki R. *Sivakamiyin Sabadham (Sivakami's Oath) Volume 1: Paranjyothi's Journey*. Translated by Nandini Vijayaraghavan, www.pothi.com, 2012.
- . *Sivakamiyin Sabadham (Sivakami's Oath) Volume 2: The Siege of Kanchi*. Translated by Nandini Vijayaraghavan, www.pothi.com, 2012.
- . *Sivakamiyin Sabadham (Sivakami's Oath) Volume 3: The Bikshu's Love*. Translated by Nandini Vijayaraghavan, www.pothi.com, 2012.
- . *Sivakamiyin Sabadham (Sivakami's Oath) Volume 4: Shattered Dream*. Translated by Nandini Vijayaraghavan, www.pothi.com, 2012.
- Popley, H.A, Translator. *The Sacred Kural or The Tamil Veda of Tiruvaḷḷuvar*. Association Press, 1931.
- Zvelebil, Kamil. *The Smile of Murugan on Tamil Literature of South India*. E.J. Brill, 1973. archive.org/details/TheSmileOfMuruganOnTamilLiteratureOfSouthIndia. Accessed 02 Apr 2015.