

Integrative, Hierarchic, and Anarchic Oikos in Ancient Tamil Poetry: An Analysis of *Ainkurunuru*'s Translation by Martha Ann Selby

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Abstract

*This paper explores the intricate depiction of oikos in the Sangam literary corpus, specifically through an analysis of the *Ainkurunuru*'s translation by Martha Ann Selby, namely, *Tamil Love Poetry: One of the most influential collections of the Tamil literature is known as the Five Hundred Short Poems of the Ainkurunuru. Using tiNai poetics' model by Nirmal Selvamony, the study digs into how the environment and society are depicted in the ancient Tamil poetry and it is manifested on integrative oikos which has "all-inclusive harmony". This approach of harmony and unity of the universal Tamil culture, on the other hand, is the epitome of the close ecological bond transcended by the people, as they do not just merely live in the environment but also significantly contribute to the community's cultural and daily lifestyle through the natural world. The paper further identifies and analyses two additional aspects of oikos depicted in the poetry: from the top-down decision making systems to the anarchist movements alike. The oikos of nature is highly hierarchical. It shows up in the social stratification and environmental stability, which mirrors the society's respect to leaders with decision-making power. On the contrary, a sort of anarchy may show up in the oikos fragments that in turn encompass turmoil and subversion, the deviance away from ordinary principles in both nature and society, symbolizing the flow of life together with its upheavals that the man and nature relationship represents.**

Keywords: Thinai, Oikos, Tamil, Nature, Culture

Introduction

A Tamil literature, with the greatest literary heritage that has survived more than two millennia, is a crucial part of the Tamil way of life and fundamental to their identity. An overwhelming amount of the classical Tamil literature belongs to the Sangam period which witnessed more all round development during 300 BCE - 300 CE. Sangam-lit, the acronym based on the Tamil Sangams, which were either of the scholarly academies or the schools-of-poetry, is a series of poems and texts that have different meanings varying from love and bravery to what code of ethics and social order governs the society. Hailing the period of lucrative shades of human emotions, the first-rate poetic work "*Ainkurunuru*" which consists of five hundred short poems each touching on the subject of love and the nitty-gritty of human relationships was birthed. The poems are known for their beautiful lyrics, vivid imagery, and deep psychological impact such poems present the ancient Tamil culture. It is the *Ainkurunuru* that is especially notable as it imaginatively captures the five landscapes or "*thinai*" which stand for the progressive diameters of love, and therefore a treasured work of Tamil literature that endures as a source of inspiration has been handed down the ages with the same timeless quality and art-craft.

Tamil Literature and Nature

Tamil Sangam literature, one of the most admired aspect of the ancient Tamil civilisation, is famous for the subtle way it fuses with nature. This body of literature can be considered as a proof that how the citizens of Sangam era had believed and interacted with the natural conditions prevailing in the Soil. The Sangam poets with their sensitivity to nature used to include very rich and colorful descriptions of the birthday of fellow animals and the human being into their poetry, representing the essence of their earthly surroundings and how they affected the existence of the people. Sangam literature, in numerous ways, portrays the nature to the needs of an ancient Tamil scientist who has an attempt to understand the oceans with towering thunderstorms as foreign worlds. It is not merely a piece of art; but, a document telling about the geographic impact on the cultures and daily lives, which had its reflection on the detailed description of the plants and animals (Murugesapandian). Water of Sangam literature represents the impact and significance of it for Tamil people as their religion and their everyday life.

The Sangam texts are filled with narrations on how they led nature to the path of the man, building reservoirs and canals for efficient irrigation, which are the best examples of an excellent understanding of water management (Murali). Being one of the Sangam literature canons, astronomy did, indeed, play a considerable role in Tamil worldview on the realm of the heavens and the orbital movements. These voluminous texts have many precise references about different planets and constellations which indicate ancient Tamils' deep interest the astronomy and understanding of this area (Pushpa). The animals and their symbolic value that were shown in vast Sangam literature underlines the very deep connection between the Tamils of the time and the kingdom of animals. Such schools of thought cover animals in multi-faceted ways that indicate the extent at which they were used in the human life as well as in the spiritual matters (Prahalthan).

The classical Sangam poetry gives a comprehensive picture of the Tamil way of life and sociocultural customs, showing their expanse, norms and daily existence of ancient Tamils. This verse is not composed of mere poems but it is more of a

mirror which provides a picture of the social life and traditions in the Sangam era. Individuals experiences are also very vividly reflected in this literature. Apart from Tamil poetry, there were accounts of everyday people in Sangam literary works who struggled with poverty and hunger; but at the same time they noted the significance of true hospitality and feasting. The texts have led us to a culture that appreciated more sharing and generosity than the modern culture of today. It showed to us that even the disagreeable elements of hunger at times were of no match to the sweetness of states of bliss like the company of strangers who came as guests and bards. The vivid presentation of the food (especially meat and inebriating beverages) illustrates the food preferences and social gatherings of the period (Vacek).

In the light of the Sangam literature a gleam of life of the disabled people of the ancient Tamil society is shown, which signals for an atmosphere alleviation where physical disability could be overcome. The depiction of persons with disabilities in the literature tends to signify a society where all its members were respected, sending a message of persistence and possibility of advancement despite the challenges (Kaleeshwari and Mallika). The portrayal of different non-living entities in the poetry of the Sangam era is a telling sign of the perfect harmony that exists between humans and nature. Animals and plants were more than mere visual elements of our domestic space and cultural consciousness; they were the very factors that defined our way of life as one which was very much oriented towards our interdependence on nature (Jayanthi and Andrew Veda). The Sangam literature is full of chevallies that speak about the cultural richness and diversity of the Tamil society, where honor for men and chastity for women are themed predominantly. The message is on the value of the polite and ethical life where communal harmony and hospitality are the cardinal virtues. The novels presents the moral values and the aristocratic position which the people had in Sangam (Chandra).

Tinai System

The Thinai system (a system of five ecological divisions) in classical Tamil literature had a special

design that classified the Tamil land into five separate ecological types each representing an emotional context, a set of activities and social interactions. Thus, such a type applied not only to the physical space but the mental and the psychological areas as well. Thinai, the special feature of the Sangam literature, reflects the nature as well as feelings plus actions of human beings that are the mixed together. For the every Thinai the environment has specific difference (Kurinji, Mullai, Marutham, Neithal, and Palai) which has a few factors such as life's modes, occupations and human identities, demonstrating a tight link between nature and the human community (Arul Josephine). Thinai theory, partly interpretative and partly aesthetic, is instrumental to the written poetry of the ancient Tamils and using it as a category may reveal the culture, economics, and philosophy of the classical Tamils. By dividing them into different poetic genres, the poets could express the extremely refined emotions and thoughts while describing the nature they were a part of. Thus, the literature widely used the elements of Thinai as a central feature of Sangam poetics and societal understanding (Annet Infenta and Siva Selvan). In this system, Thinai, the ancient Tamils portrayed the world as which is an interlink among nature, emotions and the human society.

Through the deep insight application of the Ainkurunuru translated by Martha Ann Selby, this study maintains that the Sangam poetry crystallizes a cognitive and rich conception of the life, where togetherness, hierarchical, and anarchist have the intertwined. Poems of early times not only gift us an insight into lives and thoughts of our ancient Tamil ancestors, but also help us to envision the totality of their relationship with nature. The brainwork is expressed through the advanced system of tiai poetry replete with ecological meanings implying a balanced, harmonious society providing equal respect to all forms of life. This analysis reemphasizes the relevance of these priceless poetic bliss in the current movement for sustainability and the ethical code of the environment that the ancient people of the Oikos represented. Interestingly, the Sangam poets' integrative approach, advocated by the ancient Tamil society, continues to make sense.

Theory of Oikos

In "Oikopoetics and Tamil Poetry," Nirmal Selvamony formulates complex thoughts on the influence of 'oikos', a habitat which unites the sacred with humans, nature, and society, in framing the world views and poetic form of Tamil poetry. In his essay, Selvamony shows that the natural element of the oikos or tinai, which has been defined by commentators as the natural component of the ecosphere together with the ambient time, space, human activities, and culture, always plays a significant role to shape the form of the communication used in poetry. Which lies at the heart of the principle underlying understanding poetry as reflecting the natural and social features of a society of which the poem is a part.

At the core of this essay are three separate types of oikos found in poetry: integrative, hierarchic and anarchic implications, which points to diverse sources of artistic impression and themes. The gratifying oikos, according to Selvamony, is characterized by a very instinctive closeness of the sacred, nature, culture, and humans, making the poetry often elements of ritual or, in a true sense, ritual itself. That is to say; poetry is defined by its performativeness, repetition, and transformation, and now is a way of keeping everyone closely knit and being able to recollect a shared cultural background. Similarly, Selvamony alludes to how "The integrative oikos affirmed its kin relationship in ritual," which is evidenced in poetry that demonizes the sacred through theized invocation by female shamans who employ the akaval rhythm because of its invocatory power.

Then through the subject of hierarchic oikos, he finds that the pattern is going to change completely and the whole structure of the relations is more probable to be structured and vertical. The sacral symbol oikos composed an obvious hierarchical division of the sacred, the human communities and the nature whose destiny becomes the function of poems in speaking and presenting these divisions. In poetry, hierarchy is often a leitmotif, praising the sacred and confining it to certain temples that are part of the holy realm, and reflecting the social order of this Tamil monarchies and divine monarchy. In such a hierarchical oikos as Selvamony accentuates: "In the hierarchic oikos the members stand in a

hierarchical relationship, with the sacred at the top, the humans in the middle and nature at the bottom,” composing of poetry was order-intensive process where every verse was put of one’s life reflection on the grandiose system and existence.

The anarchic oikos concept reproduces the phenomena of the Renaissance world that is a revolt against hierarchy and a new rational and materialistic way in which “poetry” is a sort of a weapon of challenge accepted power structures and advocating for social, political and economic freedom. The poet understands this transformation. In her poetry she emphasizes the part system of rationalized and materialistic thought that spawns poetry which shames the accepted values of conventional belief systems in the society. Coming to the point, the essay has given the example, “The poetry of the anarchic oikos has undergone three distinguishable phases of change,” and these are called as the patriotic fervour and the religion of independence and a critical review on religion and metaphysics.

Integrative Oikos

The verses from Marutam (100 Poems on Jealous Quarreling, by Orampokiyar) are also an indicator of the use of integrative oikos to accomplish Ancient Tamil poetry masterpiece as demonstrated in telugu by Martha Ann Selby. Such poems show us a scene of the wearing away of distinctions between people, nature and the otherworld. Everything here is part of a single work of art, the universe. Every single thing is important in maintaining balance and harmony. Repetitive prayers to Ātan and Aviṇi for a long life therein, as well as asking for good agricultural produce: “Let the fields yield rich harvest; let the gold pile up in heaps!” (25), tem as an amplifier of oikos by presenting an elusive relationship between the wellness of humankind and environmental substance. This symbiotic interdependence is an idea that echoes the belief of the reciprocal relationship between humans and the environment, where the fertility of the land directly correlates with the well-being of humans. Thus: “May Atan live long, long life to Aviṇi! Let the fields yield rich harvest; let the gold pile up in heaps!” (Poem 1) This speech not only calls for prosperity but it also provides an insight into the human life conditions, which involves

interactions with the land and implies that the people’s health and well-being is closely associated with the environment. The wishes for the absence of hunger and disease: “May there be no hunger; let disease keep its distance” (poem 25) comes as an integrative approach to well-being because the poet does not put a distinction between spiritual and materialistic aspects of life. This represents an idea of well-being that makes a crossover between the basic realm of well-being and the spiritual harmony as well as the state of the environment as important fundamental features of a successful life.

The aspirations for socio-economic stability through verses wishing for the king’s victory over enemies and the maintenance of order: One of the lines, “The king’s foes, should be eradicated, and his age be lengthened,” (26) also captures the relationship between good government and people’s material and spiritual desire. The threefold connection among the rulers, the stable society, and the prolific ecosystem of the antique civilization of Tamils is a natural gift of the integral oikos viewpoint of the Indigenous people. The desire for communal harmony and environmental fertility: “May virtue abundantly flourish; let what is not virtue rot away” (27) reflects the main idea of integrative oikos. These lines illustrate the overall ecosystem outlook which makes life and morality dependents and harmony among community which is a thread and an example of integrated living. This is what comes to one’s mind when the poems from Marutam relate the true picture of integrative oikos, in an attempt to underline the fact that our oldest Tamil literature through poetry represents a state of human life where the environment and life form a single, harmonious entity. In these poetries, the seams between people’s mind, communities, and nature are fluid, showing us an intimate firmness of the essence of life in the Indian realm in the ancient Tamil times. In this part, we investigate a type of linkage called integrative oikos, and show that both nature and humans mutually intersect in the poems.

The lines “That man from the cool riverbank where a speckled crab snaps off lily stems/Mother, why do your painted eyes grow cloudy?” (Poem 21) invoke the imagery of the speckled crab’s interaction with its environment metaphorically represents the impact of human actions on others’

emotions, illustrating how natural actions can mirror human experiences. The depiction, “That man from the place where a speckled crab scabbling in mud burrows under the root of the thornbush - he spoke sweet words and married me.” (Poem 22) Shows description of the crab’s natural habitat alongside a significant life event signifies how closely tied human lives are to the natural surroundings, with nature acting as both a witness and participant in human affairs. The poet mentions: Instead of the old mother, littered with crabs here but killed at birth, she has been replaced by the crocodiles who now feed themselves on the new born. Has she changed now, I wonder whether she is just like them. This kapok scene illustrates the life cycle of animals, including their mental conflicts and relationship complexities. It then infers the existence of such duplicates between natural and human worlds. “That man from the fields where a crab severs red purslane tendrils with their newly sprouting green fruit/his chest distresses many women and makes their jewels slip off, Mother” (Poem 25). The movements of the crab cutting through the tentacles stand for the break ups and how much it hurts people that are close to each other. There is a chance that people become very distant after a relationship fails, which is very delicate.

The poem links the physical manifestations of illness and emotional suffering to the capriciousness of nature, represented by a water goddess, emphasizing the belief in the interconnectedness of human health and the supernatural elements of the natural world, in the following manner: “If her lingering illness is the fault of some fierce water goddess, then why is she so thin that her bright bracelets slip off?” (Poem 28) The poet alludes: “That man who made a vow in the company of my friends as they played on the vast banks of our town where the myrobalan tree grows old and bent” (poem 31). This imagery illustrates at how the real world is reflected in the natural world by the fig tree and the shore where these commitments and relationships consciously occurred bringing out the fact that human society must be seen as inseparable from the environment. It is written in his effigy, which states that they say that his women whoot all through the week because he came to our house for all of a day; in another refutation of his

claims that their hearts melted instantly like the wax in the fire. The parallels between heartbreak and wax melting inform the readers that nature has a big role to play in characterizing human emotions, proving that the healthiness of our feelings is nurtured by the principles natural processes. Through the poetic, “They say that he bathes with his women on the vast bank where flowers bloom and a myrobalan looms, growing tall as they embrace his cool, garlanded chest one after the other” (Poem 33) we find a portrayal of nature as a supportive sanctuary as well as a backdrop for love in harmony with betrayal, the cycle of nature and relations of men.

In those lines, “My coppery beauty was brighter than the color of the water lily’s soft stalk, peeled of its fiber, that grew in the tank of our town. No more. Now it has grown sallow” (Poem 35) the poet recounts the loss of her real beauty using the image of the water lily that seemed brighter to her, but which is later compared in color to what In the poem called “If he claims that he’s forgotten us, then forgetting him in turn, we will be at peace and will even stop thinking of him, but only if our kohlrilled eyes, flashing like carp, would not grow dull and sallow” (Poem 36), the process of forgetting is suggested to be as not too far from the behavior of animals, because the human emotions and life The author shows that “Leaving us as we wept, our wrists stacked with gleaming bangles, they say that he stayed in his wife’s place. But he hails from the land where water lilies, luring bees, bloom as fish leap” (Poem 40) where water lilies, luring bees, bloom as fish leap, the author uses a technique of contrasting the lasting cycles which we see in nature and revolve from water lilies blooming and fish jumping around with the fleeting nature of human relationships, which is being put forward in a paper of perpetual motion appearing in the nature world against the fickle nature of the

The poet describes the imagery of the pond thus: “There is a pond in his place teeming with white flowers and unloving crocodiles who gorge on their own young. That is why the chief of the town turns to gold the bodies of those women who took his word to heart.” (Poem 41). By using these metaphorical crocodiles, which are naturally the predators of the younger ones, the pictorial of the deception that

the characters who have put their trust on them are experiencing is drawn parallel to the fact that the behavioural patterns of the nature are simply the reflection of the human societal failures and personal difficulties. Secondly, the portrayal that “Clambering onto their mother’s back humped like a rice measure, young turtles bask there, shiny as copper bowls” (Poem 43) forms the image of a sharp difference next to the unfair and treacherous personality of the person. The metaphor illustrates care and protection across all living things, along with human morality.

Higherarchic

Neytal fragments, depicting the inseparability of the lover, balance this upside down hierarchy of oikos, with some being concealed behind self-sacrifice. There is no obvious dominance or authoritativeness in these verses, nor do we see the approach of the hierarchy in the position of dominance and authority as is common in traditional sense. Instead, this relationship is conveyed through a slightly complex portrayal of nature’s influence on the human emotions and society as a whole. In the poem where the narrator speaks to her mother about the lord’s chariot crushing the green hare-leaf vine and dragging them through the blue water lilies, there’s an implicit hierarchical dynamic between human activities and their impact on nature: “O Mother, live long! Please listen: Look there, Mother, as its wheels crush the green hare-leaf vine with its beautiful tendrils, dragging them through the blue water lilies of the marshy land, our lord’s chariot has become medicine for the sickness that has spread over your daughter’s lily like, kohlrimmed eyes.” The metaphorical autonomy of human objects (the chair) over the nature (vine and water lilies) However, much as this change can be portrayed as the remedy for the girl’s emotional problems and as a display of the intimate relations between nature, human authority and mental well-being, it signify a complex involvement of these elements.

Furthermore, the reference to the lord’s status and his chariot’s impact introduces a subtle hierarchy within the societal structure, where the lord’s movements through nature—not just physically altering it but also symbolically through the sound of the chariot’s bell—have the power to affect

emotional states: “O Mother, live your life long!” Please listen: Mother, as the birds of the constant blue sky near our town are to the lord’s chariot’s bell, its peal will never stop; and this brings the pleasure, which this sorrow prevents, to his people.

The Kuriñci part of Ainkurunuru, that concentrates on the conjunction of lovers in the setting of the high mountains, provides the opportunity for a thorough exploring of hierarchical is oikos in the Shumang literature. However, differentiating Kuriñci poems from Neytal style of the poem are that the former ones explicitly reveal the hierarchy of oikos through such and such depiction as the natural landscape, the societal role, and the relations between the sacred, human and nature world. The nature itself is not just a setting in these verses but rather a member of the story here acting out the real social conditions and the real human feelings. Likewise, the image of the speaker and her lord wearing “sapphire buds and golden flowers” (Poem 201) because of the way society is represented through nature, maybe through dresses that are serene and pretty just as nature sometimes can be.

The hierarchical structure is further illustrated in the descriptions “Just like the young Brahmin boys of our town, those horses driven by the lord of the tall mountain have tufted hair, too, Mother” (Poem 202). This just states that he is of a higher status, not only by the fact that he owns the horses but also by the fact that they have Additionally, in Poem 207, “Your millet field has not fully dried up. Look in front of you. Like bluish meat wrapped in white fat, his tall, sapphire-studded hills are topped with clouds, Mother,” isolates the bluebottle mountain clothed with clouds at the zenith of dominance. This hierarchical view of oikos is also evident in the way the sacred is interwoven with the profane, as seen in Poem 210, where the girl’s illness is suggested to be curable by merely gazing upon the lord’s flower-covered hills thus: “This illness that has seized her can also be cured if she climbs onto the plinth that stinks of flesh in our own garden. By just standing there and gazing at his sapphire-hued flower-covered hills, her iridescent jewels will stay put, Mother”.

Ties of Sangam poetry are portrayed in the Palai section that uses the examples we provided above, where painful separation is the dominant theme,

against an arid scene where there is no life and almost everything is dead, which serves as not only a backdrop but almost as a secondary character in the story of longing and loneliness. By this scenery of savagery, a physical perception of oikos is thoroughly depicted through the symbolic separation of lovers and, also, to the symbolic metaphorical separation between man and nature, and different class in the society itself. The difference is clearly shown through the use of conflicting characters natures and roles either through the emotional scenes or a rough setting. The poem that begins in the manner “O Man of the ink-dark hills,” thus, by depiction of the man, the person of authoritative or noble lineage, in opposition with agonizing Palai environs, has already introduced a vertical hierarchy. Mentioning “their identity by protecting them from the lodhra’s pure crystal blooms” comes with all the imagery of the natural world and the fact that humans can never really stand with this part of life for long thus revealing the vulnerability of their situation.

The scene, “O Man of the soft, beautiful sands, your efforts to gain precious wealth might very well fail,” illustrates global economic struggle and a changeable status made vulnerable by life decisions and natural forces. This depended-of-the-rest relationship is further brought up when the man is asked not to leave that those left back are expelled on the critical nature of the power holder decision-making process. The lines about “the wastes are harsh in summer, which prevents the birds from leaving the banyan tree, its fruit red as freshly thrown pots” show us not only a cohesion between living things and their environment, but also an unspoken hierarchy that is realized through humans making a conscious decision, which disrupts the natural cycle and human’s own relationships. The emotional pull, “Great Man with sturdy horses, may you not be able to go” is a very clear picture of oikos within the society context, where the society depends on a certain individual or person who is doing great [work] and the high position you hold has a direct impact on other people. This is a simple illustration that people are tied hierarchically based on what they do or what position they are supposed.

The ever recurring imagery of the king and his obligations alongside the deep sense of separation

brought by his own private world exposes the dual tension between what one owes in the public eyes juxtaposed with what one others by keeping it a secret to the private self. He says, “It is the work of the king to stay on longer, overseeing his excellent army that cannot be vanquished. How can that man, who left me brokenhearted at the time of the coming of the rains, keep from coming to me in his chariot as a welcome guest?” (Poem 451). It reflects how duty to the state comes first rather than emotional bond, elevating the ruler’s responsibility over the private longing of a common man, thus, etching the verticality and the dimensionality from ruler to the ruled. The king has been the driver of the natural world, including the speaker’s mental state, thus the king’s absence brings this whole system into an imbalance and his role comes as the most evident. In the lines, “Having blown here to make the parched earth fertile, the cloud with its resounding voice has brought on the rainy season. The effort in giving tribute to my love, so cruel in his enmity, has caused the fine beauty of my soft shoulders to fade” (Poem 452), one can see the echoes of personal resentment and loss in the seasonal changes as a sign or metaphor that the emotions of human being and social roles are tightly bound to the cycles of natural world.

The arrival of the longed-for king will happen sharply with the seasonal cycle. “And longing for the sound of his chariot, my coppery beauty will hold fast” (Poem 454) signals that nature and relationships rhythmically move through the renewal process as well. The recurrent view implies that the corresponding roles and principles of society, psychological qualities of an individual, and the natural sequence within management of staff all interact within the hierarchical multilayer system and consider every level to be a source of influence for others. Furthermore, the illustration of the anger in the bad weather, “Having become angry, the cloud, with a roaring voice, has cooled the enmity of the king, and silencing his drums, the rainy season has begun” (Poem 455), which signifies that nature is not just merely neutral but participates actively in the human drama. It becomes ambiguous that if the human beings become a part of the nature as well they have to worship it or not. As nature controls everything it also controls mankind efforts as well.

Through the Mullai poems the weave of hierarchical oikos is demonstrated, a complexity which illustrates how societal positions and responsibilities; individual desires; and the natural environment exist in a fluid space, responding to each other. This complicated relationship is where the temporal order of humankind as well as the natural world exists. It offers an alluring mirror of the underlying tensions and the harmonious parts; weaving them together like the fabric of ancient Tamil society. This captures universal themes of duty, longing, and the cyclical nature of separation followed reunion.

Anarchic

In the Neytal poems there is a hidden yet deep investigation of anarchic Oikos, where traditional hierarchies as well as one's autonomous will emerge as the very core values, which extend from the person to the environment in general. A youthful woman is depicted in the verses as engaging with the sea and its elements and reconciling herself with nature, symbolizing the shift to embrace a more organic type of relationship with the world. The image of sea that appears often in these poems actually signifies a realm of liberty and unpredictability, which is so unlike the human world of the structure and authority. For example, "Drenching her braid plaited with screw pine, she jumped into the sea's crystalline waves and just stood there" (Poem 121), shows a moment of liberation and an act of unity with nature that surpasses norms expectations of behavior. This gesture defines the state of the hero at that moment as a retreat from the rigid rules of the urban milieu, merging the temporary oikos.

Moreover, a being of a different color appears, a white seabird, who interrogates the maiden about her precious jewels which, she lost as they overwent high tide and were buried in the rising sands next to the sea. The white seabird makes this association throwing a different facet to the anarchy - to reestablish the importance of relationships outside our species and to recognize our connection with the non-futile effort of stopping the sea with sand hands, "As it snatched away the doll she'd made of silt, she gathered up fistfuls of sand to dry up the sea", is in fact symbolic for the human attempt to the engender nature law and the forces that is out of human control.

Through this defiant act the individual manifests the anarchist spirit where even the otherwise powerless person demonstrating might can be held against the oppressive, impersonal powers of nature. Along with this, the girl's pathetic depiction of wailing for her doll "When the crystalline waves snatched away her doll, she stood there weeping till her Kohl-rimmed eyes turned crimson" (Poem 125), demonstrates how the things can be more meaningful than the phenomena that makes the society and how anarchic oikos lies deep in the negative part of human nature.

Kurinci poems by Kapilar express the tangible forces influencing lovers depicted in the diverse settings of a hill or mountain, where the elements of anarchy in nature come to life through exploring individual passions, natural beauty, and depth in emotions beyond the ordinary societal norms. Therefore, these poems symbolize an instance in which people have found personal agency as well as the inherent worth of nature, which is brought forth through the representation of very personal experiences that break the rigid structures by moving the human element away from the norm too. A specific attribute of anarchic oikos is a preference of personal moods and relationships to the societal requirements, as we can see in the poem "You are staring at it, as if it was an enemy and your gorgeous dress will certainly dry out because it is made of the tree leaves, growing at the top of his wealthy hill" (Poem 211). The daughter's desire and her mother's objection illustrate the old world constraints and norms, thus becoming a stepping stone in the direction of an individual choice and expression, which portray a move towards individualism.

Beside this, another important characteristic of anarchy in nature depicted in these verses is that it perceives the immanent worth of nature, which is unrelated to humans. Another instance is "Old deer herd rest, feasting on the golden, aromatic blooms of kino trees found on high mountains" (Poem 217); where the natural wonder and freedom of the herd are portrayed as wholesome existence, and this implies that there is a deep relationship with natural environment which surpasses economic or practical only factors. Additionally, the fact that emotional distress is described and present longing for a physically warm embrace, "for since she last caressed

his pearl of breast glittering with brilliance, such as a big mountain, these girl's pitch-black eyes, even sheltered wars, are peerless," (Poem 220), portrays a person who is not bound by a societal or political setting but an only one The guided perception of the personal as well as emotional realities, which contradict hierarchical structures and are against the splendid nature background, are to be seen as an awakening of the individual experiences and natural beauty.

In Poem 54, the intimate connection between the speaker and the natural world is vividly portrayed through the tender care given to the jasmine plant, paralleling the speaker's own yearnings and desires: "Tenderly embracing the green tendrils of the red jasmine and tending its slender buds white as moonlight, the white jasmine will get its wish, yearning as it is for the rainy season." The above line portr Rather different from hierarchical views envisioning humans as domineering over a quiet and passive nature is this anarchic-egalitarian coexistence in which she suggests the two species see themselves as equals. In poem 445, nature and natural form like a cloud have a story to tell and interact in human exchanges; the antagonism of the king and the warring drums are but natural occurrences making the rain flow. The idea that nature overwhelms and even modifies the conflicts of mankind, "Having become angry, the cloud, with a roaring voice, has cooled the enmity of the king," undermines the established hierarchy that indicates that human affairs and conflicts are the major elements of any story, rather proposing the world where it is the natural forces that encourage and influence those human actions.

Poem 456 dwells on the theme of separation and the longing for reunion, but within this personal narrative, there's a subtle critique of societal expectations and the roles assigned to individuals: "That man who departed, leading me to believe that we might stay on in this place together, in the autumn mixed with its cold mists" This is how the writer ended with more individual settlement with the world on the basis of emotion and the element of nature as described through the imagery of the jalap flowers and mimosa. It means that the main writer started looking for individual settlement with the world and admiring their emotional engagement, focus In

these poems the cyclic order of the nature and human responses in a very personal way to these were evoked and anarchy oikos is reflected. They suggest a model of existence when human constructed social borders and divisions are interpreted as poorly as a free flow of life in which everyone is connected to each other. The portrayal of nature's beauty, depth of emotions, and the role questioning traditionalism, including what one does with others and in relationship with oneself, shows a world where one could find herself in unequal, respectful relationships if only she could solve the riddle of her own nature, which, in the end, is the only thing that can help her. This reflects the overarching alteration of rationalism and materiality.

Coda

The research into the various oikos of integrated, hierarchical, and anarchical natures in the ancient Tamil poetry texts is exemplified through Martha Ann Selby's translation of Ainkurunuru which shows the complex nature relationship of humans, nature, and society in which the Tamil literature is shown. I grounded this study in Nirmal Selvamony's thinaï poetics which unveils a narrative where the natural world is more than a mere backdrop but an equally important where in the integrated harmony, laced with societal order, and thus, where individual patterns of defiance against these norms is possible. The lyricism of Sangam poetry is exemplified in how it depicted the oikos. This portrayal is full of nuances, which reflects on the interface of the ancient Tamil with nature and, at the same time, an illusion to the universal aspect of human existence – how pronounced is our desire for balance and harmony with our environment. Ultimately, this ancient principle punctuated by the notions of perceptible sustainability and upraised ecological balance makes one engage in examination of our present-day interaction with nature and human coexistence presenting an age-old message which is still relevant in the modern society today.

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