

Revisiting the *Kar Narpattu* and the *Kalavazhi Narpattu*: A Study of Indigenous Cultural Narratives in Tamil Didactic Literature

OPEN ACCESS

Volume: 12

Special Issue: 3

Month: April

Year: 2025

E-ISSN: 2582-0397

P-ISSN: 2321-788X

Citation:

Indusoodan, I., and V. Neelakandan. "Revisiting the *Kar Narpattu* and the *Kalavazhi Narpattu*: A Study of Indigenous Cultural Narratives in Tamil Didactic Literature." *Shanlax International Journal of Arts, Science and Humanities*, vol. 12, no. S3, 2025, pp. 39–46.

DOI:

<https://doi.org/10.34293/sijash.v12iS3-Apr.9049>

Dr. I. Indusoodan

ICSSR Post Doctoral Fellow

Major. Dr. V. Neelakandan

Associate Professor, Department of English

Sri Ramakrishna Mission Vidyalaya College of Arts and Science, Coimbatore

Abstract

The Pathinenkilkanakku, a storehouse of classical Tamil poetry, retains indigenous narrative and moral tradition. It contains eighteen poetic works including the Kar Narpattu and the Kalavazhi Narpattu offering cultural, moral, and social insights. These works, as part of 'Na Narpattu', are rich in representing the Tamil poetic tradition and socio-cultural realities of ancient Tamil Nadu. This research work analyses these works from a critical perspective as indigenous cultural narrative poetry on the basis of their thematic issues, stylistic traits, and ethical discourses. Comparatively analysing these works, this investigation looks at their depiction of valour, war, culture and ethical behaviour highlighted in pre-modern Tamil society. The conclusions define the secular but culturally situated characteristic of such works, explaining how they are free from religious control without sacrificing a robust ethical basis. Situating them in Tamil didactic literary tradition, the research recognises their ongoing relevance to ethical philosophy and cultural debate. Through the use of literary analysis and historical knowledge, the research deepens the understanding of Tamil narrative traditions. Further, it stresses on the importance of the conservation and research of such texts as Tamil literary texts so that they can be enjoyed in modern literary and scholarly environments.

Keywords: Cultural Narrative, Didactic Writing, Indigenous Knowledge System, Tamil Literature

Introduction

Indigenous writing is the narrative and literary output of the native people of a land in either oral or written form that represents their cultural intelligence, histories, tradition, and lived experiences. It is more likely to be derived from the native people's collective memory and language systems, challenging master narratives of the dominant colonisers and exercising sovereignty and identity (Smith 1). Indigenous texts tend to intermingle oral storytelling practices with written forms, and these hinge on relationality, land, and ethics of community. Daniel Heath Justice opines that indigenous literature is not simply about indigenous people, but is profoundly embedded in indigenous ways of knowing, being, belonging, identity, and associations (27). Indigenous writing decolonises, and it provides

resistance by reclaiming voice and epistemology. Indigenous literature cannot be narrowed down to genre. It is the practice of cultural sustenance, based on particular epistemologies and ‘expressions of worldviews’ (MacKay 172).

In line with this understanding of indigenous literature, the Pathinenkilkanakku anthology continues to be a Tamil classical literary collection that presents to us a rich insight into the indigenous socio-political, moral, and cultural aspects of the ancient Tamil society. This research article is recording at large the significance of the Pathinenkilkanakku, and in specific the Kar Narpattu and the Kalavazhi Narpattu in ‘Na Narpattu’. In the context of its ethical principles, this paper attempts to bring out the way the text depicts the intricate socio-cultural fabric of pre-medieval Tamil Nadu. This research proposes that ‘Na Narpattu’ as a whole is not only a primary ethical treatise but an interpretation of intellectual as well as ethical requirements which influenced politics, society relations, as well as traditional mores in early-day Tamil civilization.

Literature Review

Daniel Heath Justice’s “Why Indigenous Literatures Matter” is a reflection that engages thoughtfully and in complicated ways with indigenous literature, its intersectionality with ongoing settler colonialism, and the absence of indigenous development in contemporary thought. The book studies how human beings relate to one another, critiques the absence of myths and celebrates the survival of indigenous people. Justice reads literary texts through various genres, and time periods with a particular emphasis on relations between indigenous and non-indigenous people with shared histories. His work in this book is absolutely necessary in its testimony to the value of indigenous voices in contemporary thought.

In “Three Moments in the Genealogy of Tamil Literary Culture,” Norman Cutler writes about significant shifts in the study of Tamil literary cultures in three moments in time. He explains how Tamil literary cultures were established out of religious institutions, and specifically the institutions of the Shaiva and Vaishnava bhakti movements that have shaped and altered Tamil literary norms and cultures. He indicates commentary and canonization processes as routes through which Tamil works were domesticated for broader reception. He finishes with Indian nationalism and the challenge of recasting classical works into a contemporary idiom. Cutler grasps the multifaceted character of the connections among literature, religion, and politics to provide a deeper appreciation of Tamil literary identity across centuries.

Jennifer Steele Clare’s dissertation, *Canons, Conventions and Creativity: Defining Literary Tradition in Premodern Tamil South India*, investigates the debates that thrived around the Tamil literary tradition, from the eighth to the seventeenth century, as scholars and commentators responded to the lingering legacy of ancient Sangam literature. One of the significant issues addressed in these disputes concerns the tension between adhering to the canon’s conventions vs. establishing new poetics that drew from (often Sanskrit) models. The dissertation concludes with the *Ilakka’a Viakkam*, a seventeenth-century text which sought to connect Sangam aesthetics to new poetic forms. By employing a comparative method, Clare shows how Tamil literary theorists were doing more than responding to develop definitions of literature, they were creating them, along with the relevance of South Asian and global literary traditions.

Sonia Neela Das investigates Montreal’s Tamil heritage, articulation of dynamic ethnolinguistic identities forged by migration, politics, and generations. The research reveals that there is a temporal bifurcation of the Tamil language: Sri Lankan Tamils are busy maintaining the literary written Tamil component, while Indian Tamils are busy with the revival of the colloquial spoken Tamil. Through their school lives, communal lives, and civic lives as Tamil speakers, the Tamil speakers avoid state-sponsored nationalism and (re)map boundaries around what it is to be ‘competent’

in a language. Youth and adults resist the exclusion of “semi-speakers,” as collectively they enact multilingual code-switching and play with Tamil, French, and English to enact ambivalent identities. The article resists the constraints of “heritage language” scholarship, showing how Tamil study and diasporic processes of it remain politicised, transferring over to wider discussions around canonicity, memory, and belonging. The article demonstrates through institutional curriculum, and remains as an analysis of the interpersonal language of diasporic Tamil communities.

Ramadevi, in her essay, titled “Narpatu as a Literary Genre,” provides an evaluation of the literary genre ‘Narpatu’ in Tamil literature as seen in creation, history, development, and forty compact venba construction. In the essay, Ramadevi then situates ‘Narpatu’ in terms of and against other modes of expression, i.e., Sangam literature and Eighteen Lesser Texts, and identifies the two themes of ‘Narpatu’; i.e., internal psychological states, and external social contexts. The essay elaborates Akanaanu and Purunaanu and attempts to mark the fecundity of multilayered thematics in the genre. Through comparative and analytical approaches in the essay Ramadevi further deepens the understanding of the Narpatu genre in relation to cultural and philosophical ideas within the Tamil literary tradition.

In “The Concept of Personality as Expounded in Tamil Literature,” the ethical and philosophical aspect of personality is described in Tamil literature throughout the Chanka period. Author Kanapathi Kanesarajah from the South Eastern University of Sri Lanka describes the way in which Chanka period literature reflects the social structure, ethical conducts, and the system of cultural values of the Tamil people. The reading also states that modern society is too concerned with progress, both technologically and worldwide, and has forgotten humanity’s values rather than the notion that it is vital to be moral and ethical, as much as is possible, even with technological and worldwide progress. The texts act as a “social mirror,” showing moral systems for the welfare of society members and society through an analysis of two notable literary works, the Inna Narpathu and the Iniyavai Narpathu, ethical, moral, contagious, and positive human contact, faith in the ultimate good of such like love, righteousness, or self-improvement.

Research Objectives

This research seeks to critically explore the Kar Narpattu and the Kalavazhi Narpattu within the ‘Na Narpattu’ section of the Pathinenkilkanakku anthology as vital repositories of indigenous Tamil cultural narratives. The primary objectives of this study are as follows: To analyse the ethical, cultural, and philosophical themes embedded within the Kar Narpattu and Kalavazhi Narpattu; to examine the stylistic and narrative features that distinguish these works within the broader Tamil didactic and poetic traditions; to understand how these works reflect the socio-political and moral realities of pre-modern Tamil society; and to establish the significance of these texts as indigenous expressions of cultural knowledge and ethical conduct. With these objectives, the research aims to assert the relevance of these texts not merely as historical or literary artifacts, but as living documents of indigenous ethics and cultural memory.

Methodology

The study adopts a qualitative, interdisciplinary approach rooted in literary analysis, supported by historical and cultural contextualization. For textual analysis, close reading has been carried out to identify and interpret themes, symbols, metaphors, and ethical discourses within the texts of the Kar Narpattu and the Kalavazhi Narpattu. To study the works in relation to other texts within the ‘Na Narpattu’ corpus and the larger Pathinenkilkanakku anthology to highlight internal stylistic and thematic variations a comparative literary approach has been employed. For situating the selected works within the socio-political and cultural milieu of the post-Sangam Tamil period (100–500 CE), drawing on historical sources and secondary scholarly literature, contextual study is done. Laying

focus on key themes such as valour, moral conduct, governance, war, and the internal vs. external emotional world (Akam-Puram dichotomy), wherever applicable, the indigenous literary theory ‘*tinai*’ has been used for incorporating perspectives from indigenous Tamil poetics and ethical philosophies. This methodological framework enables a layered and holistic understanding of the selected texts as culturally embedded, ethically motivated, and stylistically rich poetic narratives.

Significance of the Pathinenkilkanakku Anthology

The literature of Sangam and post-Sangam ages is popularly known for its literary repertoire chiefly containing poetry. The poetic works are classic in style and still being venerated as the works of the noble minds. Being largely a compilation of poetry, centred on love (*akam*), war (*puram*), religious and didactic themes, poetry of both Sangam and Post-Sangam periods is of higher socio-cultural significance. When there was a decline in the ethical stand which was upheld strictly in the Sangam Age, the transition to post-Sangam age is marked for both- liquefying of moral core and need for revival of the same. Post-Sangam period witnessed the raise of didactic, religious, and epic works by the Hindu, Buddhist, and Jain poets.

The Pathinenkilkanakku anthology presents a subtle picture of prevalent social norms, individual roles, and societal responsibilities of the early Tamil society. The poems in the anthology were written over a period of several centuries and deal with the various voices and experiences of the time, and hence are a mirror to the intricate socio-cultural texture of Tamil Nadu. To decipher and appreciate the way of living of the ancient Tamils and their culture, the Pathinenkilkanakku anthology is in particular valuable (Kannu 162).

The Historical Context of ‘Na Narpattu’ in the Pathinenkilkanakku Anthology

Comprehending the historical contexts and importance of the Pathinenkilkanakku anthology is quite crucial. The poems representing the Sangam and post-Sangam periods were written over time, likely hundreds of years, possibly ranging from the 3rd century BCE through the 9th century CE, a time believed to be of great ethical, political, and cultural changes. Tamil society alongside seeing the rise of Tamil kingdoms also embraced the ideologies from other religions particularly Jainism and Buddhism. So, there is a blend of culture, ethics and religious thoughts sensed in Tamil literature. The Pathinenkilkanakku anthology is more than just a literary repository-it is a sociological document that encapsulates the cultural vibrancy of Tamil civilization during the classical period.

In specific, post-Sangam period is known for its significant cultural and intellectual exchange that the Tamil society shared with larger South Asian network. This context informs the Pathinenkilkanakku anthology’s incorporation of moral, cultural and philosophical ideas that resonated with the broader Indian intellectual tradition. As such, the texts are a fusion of indigenous Tamil thought and the evolving religious and philosophical systems of the subcontinent, thus offering a valuable window into the intersection of local customs and pan-Indian intellectual currents.

Framework of ‘Na Narpattu’

‘Na Narpattu’, a part of the Pathinenkilkanakku anthology, comprising four varied poetic works written by four individual poets at different points in time. It was the time when the philosophical traditions of the Upanishads, Jainism, and Buddhism were gaining prominence. ‘Na Narpattu’ represents a uniquely Tamil philosophical approach, one that emphasizes practical ethics over metaphysical speculation. The works in ‘Na Narpattu’ are the Inna Narpattu, the Iniyavai Narpattu, the Kar Narpattu, and the Kalavazhi Narpattu. In ‘Na Narpattu’, the first two works fall under didactic kind and the latter ones are of ‘*akam*’ and ‘*puram*’ literature respectively. It is observable that the Pathinenkilkanakku anthology of Tamil literature belongs to post-Sangam or later Sangam

Age (100 - 500 CE). It was the time when the philosophical traditions of the Upanishads, Jainism, and Buddhism were gaining prominence.

The first two works placed in 'Na Narpattu' are fully didactic in nature. The first poetic work in 'Na Narpattu', the Inna Narpattu, which literally means 'Forty Detrimental Entities' is authored by Kapilar and written in the Venpa meter. It is a collection of 40 poems describing the most undesirable things one should avoid. The Tamil word 'Inna' is generally understood as undesirable or unhappiness. The Inna Narpattu, in each stanza, includes four distinct and unfavourable things to be done away with. The Iniyavai Narpattu, best understood with its literal meaning 'Forty Pleasing Artefacts', is a classic piece of poetic work in the Pathinenkilkanakku anthology and the second work posited in 'Na Narpattu'. The poet Boodhanjendhanar depicts the most looked-for things in life through his literary work the Iniyavai Narpattu. Belonging to the post-Sangam Age, pithy and edifying in nature, the poems are written in the Venpa meter as in the Inna Narpattu. In each stanza, the Iniyavai Narpattu includes four unique things that are most sought-after.

There are eleven didactic works in the Pathinenkilkanakku anthology that elucidate moral values and principles to be held up. The Inna Narpattu and the Iniyavai Narpattu are brought under the didactic kind of works, as they delve into the essential moral attributes that everyone should cultivate for the better individual integrity, social order and harmony. Unlike many other texts in the anthology that focus on love, heroism, or kingship, the Inna Narpattu and the Iniyavai Narpattu are centred around the concept of virtuous living and the cultivation of moral character. They provide a comprehensive framework for the ethical life, promoting the values of justice, compassion, and integrity—qualities that were highly esteemed in early Tamil society.

The Kar Narpattu, the third poetic work in 'Na Narpattu', comes with its titular meaning 'Forty Poems on the Rains'. Authored by the poet Kannankoothanaar from Madurai, it falls under 'akam' literature form. The term 'akam' refers to things that are abstract and internal. Through this form of literature, the intangible subject matters such as love, confliction between loved ones, separation are portrayed with dharma as the base. In the Kar Narpattu, the heroine is shown being consoled by her friend with the help of description on the exquisite rainy season. The Kar Narpattu, stands out with 40 verses in the collection in a way, as the other poetic works in 'Na Narpattu' include invocation in the beginning and contain 41 verses each. Out of six other literary works, the Kar Narpattu finds a place in the Pathinenkilkanakku anthology under 'akam' category.

The fourth and the final work in 'Na Narpattu', the Kalavazhi Narpattu is attributed to the poet Poigayaar. Categorized under 'puram' form of literature, the Kalavazhi Narpattu treats external affairs for its subject matter, to name of few in the entailing list, themes such as war, politics, and wealth are prevalent in the work. In Tamil language, warfield is being referred to as 'Kalam'. The poets using this 'puram' form of poetry, on one hand sing in praise of the victorious and on the other edify the triumphant king what is righteous such as to consider the ill effects of war, to be kind towards the enemies and on, thus following a certain dharma. The Kalavazhi Narpattu is the only work in the Pathinenkilkanakku anthology categorised under 'puram' form of literature.

It is largely observed that in 'akam' form of literature, the usage of metaphors and imagery is abundant for setting up the ambience and frame of mind. Moreover, there is no specific reference to person or place in it setting up space for self-identification and empathy. This trend of leaving the context open for empathy and observation is one of the remarkable features observed in 'akam' literature alike oral tradition. On contrary, the 'puram' form of literature is more direct which mentions names, places, and particulars keenly.

These verses in 'Na Narpattu' cover a wide array of topics, including personal conduct, relationships, governance, and the role of the individual in society. The text's emphasis on ethical living was not merely theoretical; it was closely tied to the lived realities of the people of Tamil

Nadu, where communal values and individual integrity were crucial to maintaining social order and harmony. The importance of ‘Na Narpattu’ extends beyond its moral teachings. As a literary text, it reflects the intellectual currents of its time and offers insights into the ideological currents that shaped Tamil society.

The Kar Narpattu and the Kalavazhi Narpattuas Indigenous Cultural Narratives

Looking into the socio-cultural context of the Pathinenkilkanakku and ‘Na Narpattu’ in general, the Kar Narpattu and the Kalavazhi Narpattu in particular, enhances the understanding of Tamil ethical, philosophical, and cultural significance. The works were composed in an era when there were Tamil kings consolidating their power and developing more sophisticated administrative and legal systems. The period was also marked for the intervention and the rise of Kalabhras. The text of this period provided individuals and rulers alike with a set of ethical standards by which to live, offering a counterpoint to the power struggles and political turbulence of the time. ‘Na Narpattu’ offers a moral code to such rulers who wish to preserve peace and order in a world becoming progressively complicated politically. Its insistence on ethical rule and its emphasis on the virtues of justice would have struck a chord with rulers at this time, providing them with a moral guide amidst the political turmoil.

Apart from its ethical teachings, ‘Na Narpattu’ also teaches good governance and political morality. The treatise lays down that rulers and administrators should be righteous in their conduct towards their subjects; as well as, towards other kingdoms. The king’s role is viewed as that of moral obligation, where the power is not a means for personal interests but a means to provide the people with welfare and happiness. Political dimensions of ‘Na Narpattu’ should be understood as a reaction towards the felt necessity of rule based on fairness in the emergent Tamil kingdoms. During that period when the kingdoms were becoming more established, necessity for guidance was felt on a greater extent. The text’s insistence on justful rulers is aimed at the Tamil rulers and administrators to act under a perception of conduct based on justice above one’s own individual self-interest and this is appropriate in the context of the Kalavazhi Narpattu.

There are adequate references with substantiation to war in ancient Tamil literature to prove that the then Tamils practised an organized system of fighting. By categorising and fighting the war in an organized manner, their methods of warfare were more of a disciplined and systematic kind (Sangeetha and Nallasivam 347). In the Kalavazhi Narpattu, the poet creates a strong representation of Tamil martial ethos, graphic closeness of war encounters and also mythicized war aftermath through ‘puram’ poetics. The aspects of the ‘Notchi’ and the ‘Thumbai’ tinai chronicle the turbulence of war and mobilization in anticipation, through the ‘Vakai’ tinai, the poet introduces the account into the realm of celebration of post-war fame. ‘Vakai’, in its very nature, is the victorious aftermath — the choreographed valorisation of the king, the victorious return of warriors, and the ceremonial articulations of statecraft that reassert political order in the wake of conquest. In the Kalavazhi Narpattu, such motifs show up in intricate narratives of the victorious chieftain, counting defeated enemies, all serving as poetic affirmations of sovereign power and survival of heroism. Usage of ‘Vakai’ tinai not only enforces heroism exercised in battles but also locates war within an expansive civilizational context in which military conquest begets survival in culture as well as security in politics. By placing ‘Vakai’ at the forefront, the poet diverts attention from the temporality of violence to the ritual of conquest, and the Kalavazhi Narpattu is paradigmatic in delineating the Tamil vision of war’s definitive closure — glory, order, and memory.

The ethical commands raised in ‘Na Narpattu’ are strongly based on the social-cultural facticity of Tamil society of ancient times. The text is a portrayal of a society where personal honesty, family reputation, and the common good were interdependent upon each other. The moral principles

evoked in ‘Na Narpattu’ were no philosophical abstractions; they were well and truly part of lived factuality, which was inseparably linked to the concerns of everyday life among the people. The works encourage social cohesion as they appeal to virtues higher than egotism and look to the common good. Hence, the moral lesson in ‘Na Narpattu’ is crucial in ascertaining the relationships among families, societies, and even kingdoms.

Another important aspect of ‘Na Narpattu’ is its non-gendered treatment of ethics. The text, with special reference to the Kar Narpattu is addressing the role of women and also reflecting on the societal expectations placed on men to uphold justice and morality. Women are generally described as the objects of moral concern, and the virtuous handling of women is highlighted as an essential component of a properly organized society. There are certain indications in ‘Na Narpattu’ that men were supposed to maintain virtue in every walk of life, including their behaviour with women. There are references on the role of loyalty and obedience which are meant for men and women alike. This reveals a non-gendered structure of ethics and culture in Tamil society, where both the male and female are held responsible for the upholding of moral standards. This gender politics is firmly embedded in the corpus of Tamil culture and continue to influence matters of gender and ethics today.

Sangam poetry has been claimed by Brian J. Murton as geographical in nature, classified into fivefold landscapes, known for its way of treatment of nature and culture’ (94). This is also the same case with the Kar Narpattu. The most used poetic landscape (tinai) of the Kar Narpattu is ‘Mullai’ tinai, which has traditionally been linked to the pastoral landscape with dense vegetations and rainy season in classical Tamil poetry. As one of the five major tinais in ‘akam’ writings of Sangam and post-Sangam literature, ‘Mullai’ tinai includes motifs of waiting love, reunion, and peaceful rhythms of forest and village life. The Kar Narpattu, thematically concentrating on the season of rain, closely reflects the emotional and naturalistic tone of ‘Mullai’ environment. Wealthy imagery involving rain, woods, and quiet natural scenes simultaneously create the physical environment and are used metaphorically for the emotions of desire, anticipation, and satisfaction in love which are the characteristics of ‘Mullai’-centred ‘akam’ (interior) poems. The heroine’s psychological strength in her estrangement from her lover, reassured by her counsellor amidst the monsoon-battered environs, is the classic example of ‘Mullai’ tinai narrative pattern. The Kar Narpattu is thus a masterpiece example of the elegant combination of psychological and seasonal landscapes typical of Tamil tinai poetics.

The lasting impact of ‘Na Narpattu’ in the socio-cultural sphere of Tamil Nadu cannot be negated. It has a continuous impact on the subsequent generations in their attitude towards right behaviour and social duties. It engages with ideas of moral and social responsibility that were aligned with the local cultural context, providing a distinctive voice in the larger Indian philosophical discourse. In specific, both in the Kar Narpattu and the Kalavazhi Narpattu, there is a mention of Karthigai, a festival of lamps which again can be seen as the representation of indigenous culture. The text is, therefore, not merely a religious or moral document but a philosophical-cum-cultural treatise that engages with the core questions of human existence, code of living, society, and governance.

Conclusion

In the Pathinenkilkanakkuanthology, in ‘Na Narpattu’, the Kar Narpattu and the Kalavazhi Narpattu are of great socio-cultural importance to Tamil literature, culture, and ethics studies. Through its discussion of moral ideals, through its observation on the then prevailing socio-political realities, and through its philosophical observations, ‘Na Narpattu’ provides us with a vast treasure of information that has influenced and continues to influence Tamil thought in general. ‘Na Narpattu’ remains still as a key text to understand better the ethical and cultural underpinnings of Tamil society, bridging the gap between past and present.

Acknowledgement

The scholar Dr. I. Indusoodan is the awardee of ICSSR Post-Doctoral Fellowship. The paper is largely an outcome of the Post-Doctoral Fellowship sponsored by the Indian Council of Social Science Research (ICSSR). However, the responsibility for the facts stated, opinions expressed, and the conclusions drawn is entirely of the author.

References

1. Aiyangar, Muttusvami Srinivasa. *Tamil Studies: Or Essays on the History of the Tamil People, Language, Religion and Literature*. Guardian press, 1914.
2. Arunachalam, M. *An Introduction to the History of Tamil Literature*. Jemini Printing House, 1974.
3. Hart, George L. “Ancient Tamil Literature: Its Scholarly Past and Future.” *Essays on South India*, edited by Burton Stein, University of Hawaii Press, 1975, pp. 41–63.
4. Jayaraman, T. “Logic in Tamil Didactic Literature.” *Handbook of Logical Thought in India*, edited by S. Sarukkai and M. K. Chakraborty, Springer, 2022, pp. 519–537.
5. Nithya, P., & Thangaraju, S. (2022). Uniqueness of warfare in Tamil culture: A study. *International Journal of Health Sciences*, 6(S6), 9414²9420. <https://doi.org/10.53730/ijhs.v6nS6.12549>
6. Purnalingam Pillai, M. S. *Tamil Literature*. Reprint ed., Tamil University Offset Press, 1985.
7. Venkatachalapathy, A. R. *Love Stands Alone: Selections from Tamil Sangam Poetry*. Penguin UK, 2013.
8. Whittington, Rebecca. “Transnational Tamil Literature, Dialect, and Environment.” *The Oxford Handbook of Modern Indian Literatures*. Oxford University Press, 2023.
9. Younging, Gregory. *Elements of Indigenous style: A guide for writing by and about Indigenous peoples*. Brush Education, 2025

Works Cited

1. Clare, Jennifer Steele. *Canons, Conventions and Creativity: Defining Literary Tradition in Premodern Tamil South India*. PhD dissertation, University of California, Berkeley, 2011.
2. Cutler, Norman. “Three Moments in the Genealogy of Tamil Literary Culture.” *Literary Cultures in History: Reconstructions from South Asia*, edited by Sheldon Pollock, University of California Press, 2003, pp. 271–322.
3. Justice, Daniel Heath. *Why Indigenous literatures matter*. Wilfrid Laurier Univ. Press, 2018.
4. Kanesarajah, K. “The Concept of Personality as Expounded in Tamil Literature (with Special Reference to the Sanka Period Literature Inna Narpathu and Iniyavai Narpathu)” *Journal of Critical Review*, vol. 7, no. 19, 2020, pp. 4053–4060.
5. Kannu, M. Chitra “The Culture of Ancient Tamils as Shown in ‘Etthuthogai’ (Eight Anthologies) and ‘Pathinenkeelkanakku’ (18 Short Classics).” *International Research Journal of Tamil*, vol. 4, no. S-6, 2022, pp. 157–162. doi:10.34256/irjt22s621.
6. MacKay, Gail Ann. *Finding Indigenous Discourse Survivance and Sending It Forward*. University of Saskatchewan, 2017. PhD dissertation.
7. Murton, Brian J. “Geography and the Study of South India”, *Essays on South India*, edited by Stein, Burton. The University Press of Hawaii, 1975, pp. 92-120. <https://doi.org/10.1515/9780824891343>
8. Neela Das, Sonia. “Rewriting the past and reimagining the future: The social life of a Tamil heritage language industry.” *American ethnologist* 38.4 (2011): 774-789.
9. Ramadevi, M. “The Literary Genre of Narpatu.” *International Research Journal of Tamil*, vol. 3, no. 2, 2021, doi:10.34256/irjt2124.
10. Sangeetha, P., and G.P. Nallasivam. “War Ethics in Tamil Literature.” *International Research Journal of Tamil*, vol. 4, no. S-19, 2022, pp. 347–355. doi:10.34256/irjt224s1952.
11. Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed., Zed Books, 2012.