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Titolo	Tamil love poetry [[electronic resource] ] : the five hundred short poems of Ainkurunuru, an early third-century anthology // translated and edited by Martha Ann Selby
Pubbl/distr/stampa	New York, : Columbia University Press, 2011
ISBN	1-283-13600-7 9786613136008 0-231-52158-8
Descrizione fisica	1 online resource (217 p.)
Collana	Translations from the Asian classics
Altri autori (Persone)	SelbyMartha Ann
Disciplina	894.8/11110803543
Soggetti	Love poetry, Tamil Tamil poetry - To 1500
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Marutam (100 poems on jealous quarreling, by Orampokiyar) -- Neytal (100 poems on lamenting the lover's absence, by Ammuvanaar) -- Kurinci (100 poems on the union of lovers, by Kapilar) -- (100 poems on separation, by Othalandayar) -- Mullai (100 poems on patient waiting for the lover's return, by Peyanaar).
Sommario/riassunto	Dating from the early decades of the third century C.E., the Ainkurunuru is believed to be the world's earliest anthology of classical Tamil love poetry. Commissioned by a Cera-dynasty king and composed by five masterful poets, the anthology illustrates the five landscapes of reciprocal love: jealous quarreling, anxious waiting and lamentation, clandestine love before marriage, elopement and love in separation, and patient waiting after marriage. Despite its centrality to literary and intellectual traditions, the Ainkurunuru remains relatively unknown beyond specialists. Martha Ann Selby, well-known translator of classical Indian poetry and literature, takes the bold step of opening this anthology to all readers, presenting crystalline translations of 500 poems dense with natural imagery and early examples of South Indian culture. Because of their form's short length, the anthology's five authors rely on double entendre and sophisticated techniques of

suggestion, giving their poems an almost haikulike feel. Groups of verse center on one unique figure, in some cases an object or an animal, in others a line of direct address or a specific conversation or situation. Selby introduces each section with a biographical sketch of the poet and the conventions at work within the landscape. She then incorporates notes explaining shifting contexts. Excerpt: He has gone off all by himself beyond the wastes where tigers used to prowl and the toothbrush trees grow tall, their trunks parched, on the flinty mountains, while the lovely folds of your loins, wide as a chariot's seat, vanish as your circlet worked from gold grows far too large for you.

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