



PETALS AND POETRIES: DECIPHERING FLORAL IMAGERY IN ANCIENT TAMIL LITERATURE

Garret Raja Immanuel S

Assistant Professor, Department of English
Nazareth Margoschis College, Pillaiyanmanai.

E-mail: garretraja@gmail.com

Received: January 24, 2024, **Accepted:** February 11, 2024, **Online Published:** February 15, 2024

ABSTRACT

Ancient Tamil literature, known for its depth and variety, allows one to observe the cultural world and spirituality in the periodic Tamil society. Of many art pieces, 'Silapathikaram,' with its fine floral imagery, stands out for the multiple connotations of these not only as beautiful drawings but also as culturally and spiritually loaded motifs. This research paper deals with the symbolic roles of different flowers in the "Silapathikaram" in the capacity of much-valorized jasmine and lotus versus modest and unknown pandanus and myrobalan, trying through thematic representations of love, purity, and spiritual awakening to show the nature of the main character's personality and his feelings. The study aims to highlight the complicated relationship between the ancients' culture and nature by looking at the symbolic importance of flora in ancient Tamil religious practices and ceremonies. Through this exploration, the study wants to enrich the understanding of "Silapathikaram" as an ancient cultural artifact. Through this lens, the paper discusses the subtle reasons why natural scenery is linked up with a human expression of ancient time Tamil poems, showing the cultural specificity of floral symbolism.

Keywords: Tamil Culture, Symbolism, Silapathikaram, Ancient Rituals, Floral Imagery, and Myrobalan.

Introduction

Ancient Tamil literature, which has spread over 2,000 years, weaves lyrical colors of various poetic and prose compositions. The initial period, which is referred to as Sangam literature, dated 600 B.C.E. to 300 C.E. is especially distinguished by the rich poetries that take a step ahead and deal both with the inner life of an individual as well as the surrounding physical realities such as love, war, valor and much more to the experiences of the Tamil people. These sophisticated artworks, which date back years and are written in Tamil, are the oldest representative writing systems of any form of the Dravidian languages and signify a very developed literary culture. Tamil literature continued to grow and bloom after the Sangam period, with the likes of Tirukkural, ethic and didactic books by Thiruvalluvar and Silappathikaram, Manimekalai, epic narrations, religious and devotional hymn verses to their gods playing a part in the everyday traditional style of the Tamil speaking. The mundane is not so mundane after all, as sages spaced out across the Tamil land articulate the ethos, history, and culture of their times in this body of ancient literature that also offers timeless insights into the human condition, thus becoming a cornerstone of

Tamil heritage and an integral part of world literary heritage.

Flowers, serving as symbols in literature, have been used for centuries to convey cultural, emotional, and spiritual values across various civilizations. This study delves into the multifaceted roles of floral symbols in literature, drawing upon diverse sources to illuminate how authors from different cultures and eras have imbued flowers with rich symbolism. Particularly potent in Indian literature and art is the lotus flower, symbolic of purity, wisdom, and rebirth, deeply rooted in muddy water yet blooming resplendently at the surface. This symbolism is profoundly reflected in religious and cultural narratives, highlighting the soul's transcendence over worldly distractions (Siddiqui, 2012). Kandeler and Ullrich (2009) explore the symbolic resonance of flowers within European and Mediterranean civilizations, including water lilies and lotuses, showcasing their role as symbols of beauty, purity, and spiritual awakening. Nepop-Aidachych's (2020) examination of flower symbolism in Polish language and culture further underscores the cultural specificity of floral symbolism, revealing how different societies imbue flowers with unique values that mirror their distinct cultural stories and traditions.

Adding to this exploration, the study will provide a contextual backdrop by discussing the origins of Tamil literature, one of the world's oldest living literary traditions. Originating in the Tamil-speaking region of South India, Tamil literature spans over two millennia and encompasses a wide range of poetic and prose compositions. Among its most celebrated works is the ancient Tamil epic "Silapathikaram," which offers a rich tapestry of floral imagery that serves as a conduit for expressing intricate emotional, cultural, and spiritual landscapes. By tracing the evolution of floral symbolism from the roots of Tamil literature to the intricate depictions in "Silapathikaram," this study aims to highlight the continuity and transformation of these symbols within the cultural and literary framework of Tamil civilization.

Flowers Symbolism in Other Cultures

Flowers have always played a significant role in expressing feelings belonging to different world cultures, being symbols with multiple meanings. In Victorian culture, flowers were used to express romantic feelings and emotions, displaying deliberately rich symbolism. Language of flowers, called floriography in the Victorian Age, was a communication involving flowers with special meanings. As honeysuckle stood for devotion and patience - for asters, red roses were for love.

It not only served as a mere fun activity but had much deeper social and cultural impacts, just as Engelhardt (2013) in "Language of Flowers in the Victorian Knowledge Age" (Engelhardt, 2013) highlights. Flowers are also important in Tamil culture, especially in ancient Tamilalagam literature. Naturally, in Tamil literature of Sangam, flowers are not merely elements of nature but are closely connected with people's lives and feelings. They embodied various meanings, such as victory over war, and were meant to express love. Sangam literature, encompassing masterpieces such as "Kurinchippattu" and "Pathuppattu," illustrates many well-known flowers in ancient Tamil Nadu and the signs they carried. Such literary pieces imply the place flowers played in the cultural context of Tamils in its true sense, as expressed in "Flowers in Literature" (Dodds, 1940) and "The Phases of Flower in Sangam Tamil Literature" (Anbarasu & Nandhini, 2020).

The use of flowers for communication transcends the British and Tamil cultures; they permeate different societies across the globe and have different symbolic meanings. In the Chinese culture, flowers are endowed with rich metaphorical meaning. They can express emotions and compare and contrast with classical poetry. This usage reveals that these poets are affected by Confucianism,

Taoism, and Buddhism, representing their points of view of life and woman, as mentioned by Huang Yan-wei (2006) in “A Comparison between ‘Flowers’ in Chinese and English Poems” (Huang, 2006). Also, in African cultures, flowers have different meanings. They are part of people’s rituals, religious practices, and daily life, representing purity, fertility, and beauty. This is demonstrated in different flower practices and beliefs across the continent, as highlighted in “The Culture of Flowers” by J. Goody (1994).

In Islamic culture, flowers are used less for religious and cultural reasons. Islamic art and culture also portray the flowers in an abstract and stylized way, bringing forward the spiritual and aesthetic values of the culture in the same study by J. Goody. Flower symbolism is so ingrained in the language and culture of Poland. In her article “Symbolism of Flowers in Polish Language and Culture” (Nepop-Aidachych, 2020), L. Nepop-Aidachych explains the symbolic meanings of flowers reflected in folk stereotypes, symbols, and language expressions, as detailed in the article. From one culture to another, flowers are a universal yet culturally specific language that facilitates the expression of emotions, the passage of messages, and the preservation of the cultural heritage. Their symbolism in various cultures demonstrates

how humans across cultures assign different meanings to natural elements.

Flowers and Tamil culture

During the Sangam era, flowers had a very important position and a strong symbolic significance and were closely related to human aesthetics in Tamil culture. The significance of flowers in the Tamil Sangam life is vitally depicted in the Sangam Literature in that they are praised for their beauty and hold profoundly symbolic meanings simultaneously. The Sangam Literature, a compilation of renowned works such as ‘Kurinchippattu’ and ‘Pathuppattu,’ gives us an idea of about 99 flowers known in ancient Tamil Nadu. This literature employs flowers figuratively to suggest military victories, identifying sites, and medicinal and love purposes, as reflected in the literature “Flowers in Literature” by M. H. Dodds (1940). Besides an intense observation of the stages of a flower’s life – from the bud to the full bloom and fading, we can find their accurate representation in these literary texts as follows in the article “The Phases of Flower in SangamTM Tamil Literature” by M. Anbarasu and D. Udhaya Nandhini (2020). This is demonstrated in the literary work that strives to capture nature’s diversity regarding flowers. This shows the deep connection and respect ancient Tamils had for nature. Hence, flowers are an

inseparable part of expressing their feelings and mode of life.

Silapathikaram and Nature

While the longest Tamil epic, “Silapathikaram,” is a proud literary inheritance, it also portrays nature as a complex interplay of natural forces and human life. This Tamil epic, Kuliyalam by Ilango Adigal, has a romantic and revenge theme and a very life description of the natural world and its deep connection with humans’ feelings and cultural practices. “Silapathikaram” is a masterpiece that breathes life into the different landscapes of Tamilakam, such as the active and vibrant city of Puhar and the sacred Madurai town, which is a meshing of nature and the story of its characters Kannaki and Kovalan. The story portrays the flavor of a specific ambiance: mountains, forests, coast, or agricultural areas, each contributing a stage to the characters’ journey and amplifying the emotions the characters experience.

“Silapathikaram” is one of the characteristic works of Tamil literature due to its detailed descriptions of nature, including descriptions of the flora and fauna of that time. The nature imagery of the epic is truly amazing; it is so detailed that you can hear the birds chirping and the leaves rustling, and you seem to be in a culture where nature is part of everyday life and traditions. Cult spas, dance, and music depicted in the epic typically celebrate and

worship nature, and they tell us about the great reverence the ancient Tamils had for the environment. On the other hand, “Silapathikaram” enlightens us about how ancient Tamils saw nature and related to it while realizing its influence on their lives. The heroes practiced agricultural ceremonies, animism, and pantheism, and their way of life was in tune with nature. The environment is often portrayed through the characters’ experiences and the development of events. These become metaphorically linked to the components of nature, showing the interdependence of human life and the environment.

The research done so far on flower symbolism in “Silapathikaram” has not concentrated on the symbolism of flowers. Nevertheless, the richness of the epic narration and the cultural and historical relevance of the epic offer a setting in which the symbolism of flowers is implied. “Silapathikaram” is one of the five great epics in Tamil literature. It gives a deep insight into the life and times of the ancient Tamil people, their beliefs, practices, and their interaction with nature. Unfortunately, there is a shortage of explicit research decoding flower symbolism in “Silapathikaram”; however, vivid descriptions of nature, rituals, and societal norms reveal the deep-seated symbolism associated with flora. Symbols of flowers in “Silapathikaram” mean different things

about life, such as purity, beauty, and impermanence. They may also signify different sentiments and societal values in ancient Tamil culture.

Symbolism of Flowers

Flowers have always been considered an embodiment of deep meaning throughout different cultures, as seen in literature and art. The association with flowers is deeply felt in “The Symbolism of Flowers” in *The Liberty Hyde Bailey Gardener’s Companion* (2019). The flowers reflect a sympathy or relationship with the natural world and their significance as human symbols. This concept is presented in “The Language of Flowers and the (Re)Productive Female in Hedwig Dohm’s *Werde, die Du bist*” by Lauren Nossett and Lauren Luca Pixner (2020), which correlates symbolic flowers and the depiction of the female body in the 19th century.

Although it is not exactly similar, Xie’s “Symbolism of Flowers in Margaret Atwood’s *The Handmaid’s Tale*” (2021) focuses on what the different flowers in the novel represent, the characters’ feelings, and the relationships they form.

This intricate correspondence between blooms and human emotions is portrayed in “The Language of Flowers” by Vanessa Diffenbaugh (1807), a story about a woman who utilizes flowers to achieve

advancement. It is full of the language of flowers that reveals the hidden sentiments. M. Engelhardt, in “The Language of Flowers in the Victorian Knowledge Age” (2013), shows how genetic code theories impacted the literature on flower symbolism during the Victorian period, showing how it bridged the world of science and emotion in a way. Furthermore, “Symbolism of Flowers in Polish Language and Culture” by L. Nepop-Aidachych (2020) sheds some light on how flowers are symbolic in the folklore of Poles, which offers some insight into Poles’ culture. Finally, *Communication in the Language of Flowers* by K. Doyle, A. M. Hanchek, and J. McGrew (1994) highlights the capacity of plants to express complex emotions and messages to humans during interpersonal communication.

Symbolism of Flowers in Silapathikaram

In the literary work “Silapathikaram” in ancient Tamil form of poetry, the depiction of flowers as the symbol of the ideas, feelings, and cultural values stands as proof of the depth of the text that deals with various aspects of life. Another notable example of the motif is that the jasmine, the lily, and the lotus flower convey beauty, sensuality, and spirituality. Illustratively, the text describes “maidens struggling with a swarm of black bees among jasmine vines” (Shilappadika, p. 48,

p. 47), the scene laden with symbolism, which can signify innocence and attraction. Furthermore, the lotus flower, a prevalent symbol in the text, manifests the narration as a purity icon and a symbol of spiritual awakening. It also signifies fortune because it is “connected to the goddess of fortune” (Shilappadika, pp. 37, 38).

In the narrative, it is not the direct function of the floral adornments that are important; they also carry much cultural and emotional weight. The characters of “prostitutes...wearing jasmine, water lilies, and lotus blossoms in their hair” (Shilappadika, pp.108) in the garden of the old town are thought to be an indirect critique of beauty and its transience. In addition, “Silapathikaram” uses flowers as figures of speech. When the river is compared to a “stream in blossom” (p.104), the natural world and emotions of a human being are united. The importance of flowers plays a crucial role in rites and status symbols, most notably the king’s “wreath of palm leaves and wild fig flowers” (Shilappadika 176), which signifies victory and royal status. Which is the last thing that shows the emotional symbolism of flowers is beautifully represented in the scene where “a maiden [adorns] her tresses with a flower wreath in a moment of despair” (Shilappadika, pp. 137, 138). This depicts how deep the emotional meaning of flowers is in the literature. Like the other passages

in “Silapathikaram,” these also are laden with layers of meaning and the text’s skilled employment of this symbolism in flowery language.

In the old Tamil text of “Shilappadika,” the metaphorical use of flowers is not just a stylistic device but also provides a deeper meaning for symbolic expression. The story provides complex vignettes of the different flowers, each carrying its own cultural and emotional significance, which create a rich and multifaceted basis for the story. Lotus, for instance, is a common symbol of purity and beauty, as evidenced in lines 48 and 47, where the lilies are torn from their wreaths, figured as symbols of anger. Jasmine, having a good name for being sensual and attractive, enriches the scenes with an added touch of its intoxicating aroma (p.108). A recurring lotus symbol throughout the poem communicates the spiritually pure, representing spiritual enlightenment. In the poem, the lotus is shown ‘attached to the goddess of fortune’ (pp. 37-38), connecting it to the divine and the human realms.

The champak flower, a symbol in the poem of elegance and grace (pp. 61-62), and the pandanus, with its fragrant aroma, significantly embellishing garlands and decorations (Shilappadika, pp. 61-62), add to the narrative’s enriched sensory world. Water lilies can be seen decorating the

shackles, which symbolize peace and beauty. Therefore, the authors drew the serene aesthetic as a central theme (p. 108). Abu and Kannagi, too, represent contending forces that cannot coexist, and Madhavan is caught between them (pp. 109-115). Likewise, the primary cast of characters in a tragic play represents contending forces that cannot coexist, and a Caucasian man represents both forces. The golden flowers of albizzia and diospyros used in garlands signify victory and triumph (pp. 190, 191). The underlying interpretation of the story's deeper themes is an icon for this symbol. More so, the juxtaposition of the flowers, i.e., red ixora, Adlai, night jasmine, white lilies, red cotton, and myrobalan, in one garland is a wonderful example of the text's complex symbology, and it links the themes of beauty, sensuality, and purity (p.147).

The "Shilappadikaram," a landmark piece of Tamil literature, epitomizes the striking symbolic aspects of floral imagery, neatly sewn into the clothwork grain of the story. Each flower is represented in the passage with symbolic meaning from the calabash on the abacus, which is home on the one hand and a tool for praying on the other; the banyan frond, which is meant to signify "reach a good old man" and the red wax flower which means reverence. Thanks to its prolific flowers, it is valued for its

natural charm, creating an atmosphere of unique and unspoiled natural beauty (p. 48). Madhavi is an aromatic flower essential in garlands and epitomizes charm and beauty; it enhances the view to convey a graceful tone (pp. 61-62). Tamala, intertwined with jasmine and other fragrant roots as garlands, exquisitely frames the story, adding appeal to our olfactory and visual senses (p. 61-62).

The narration is enriched by Volubilis, which is of great importance as it depicts a feast for the eyes in the visual weave of the tale (p. 104). Also, Pidavam, matched with Arabian Jasmin, creates a mental image of an amazing green scene and helps to enhance the text's descriptive ability (p. 104). The floristic diversity exemplified by strobilanthus, which possesses the most attractive flower blossoms, reflects nature's immense diversity and liveliness (pp. 108-109). In garlanding and making crowns on the head of victory of human efforts, the victor is often decorated with the symbol of triumph and celebration, the Albizzia tree. The last circular flower - Northern Diospyros - is also a part of the garland; it symbolizes victory and honor; this adds to the general tone of heroism and nobleness in the picture (pp. 190-191). Ixora, known for the scarlet crown of a victor, a symbol of honor and celebrity, picks up on the story's deeper

threads of success and recognition (p. 94-95). By the end, the Morning Glory, or Valli, is resorted to as a poetic metaphor; love and tenderness are encapsulated in it. Thus, the story gains depth from an emotional point of view (p.20).

The mesmerizing Tdlai blossom, with its pleasant aroma, is intimately connected with the bright tapestry of the flowery story, generating a visual appeal of the text (p.19). Furthermore, the overwhelming scents of Kodo create very specific olfactory scenes that intensify sensory descriptions (p. 19). The Delphinium flower, worn by a bride in their adornment, gently illustrates the cultural rituals, which are pretty much by the society's traditional and bedrock cultural values and beliefs (p. 18). The reference to the fragrant Kadamba flowers, Bignonias, and Punnai produces an attractive setting for the poetry, thus translating the text's vivid visual presentation (p. 92). Bignonias, a part of the description of botanical in-text, add to the natural idyllic scenery (p. 93). Kuiavu, or Plee-Plee, Kongu, or Red Hopea, are full of life and vivid. They keep the landscape refreshed, added by the flowers and the red colors. The flower of the Red Water Lilies, whether in ornamentation or contexts of oneness and tranquility, brings out the narrative themes of beauty [and] sensuality. In addition, they are mentioned in the context of incense, and

therefore, they add another realism plank to the multisensory pivot of the narrative (p. 29). The Garden of the Mullein, which often has poetic descriptions, makes the narrative even more exotic and floral in its palette, and it is another indication of the great variety of botanical imagery that the text offers (pp. 102-103). The Shengodu flower, a decorative item, represents beauty and carries historical significance in the story.

“Shilappadikaram” is rich in description, trees, and flowers, which enrich the general picture of the story with visual and symbolic depth. The Red Maple stands out because its bright red flowers give this picture a colorful aspect, as written in the text: “Red cottonwoods seemed crushed under their overwhelming weight of blossoming branches” (p. 92). The rich imagery transforms and gives us a sense of place through the text. The pongamias, with their white blooming blossoms, add some flicker of enchantment to a pleasant environment. The text recapitulates their appearances through “Pongamias scattered their white blossoms upon the ground” (p. 92), which adds to the imaginations of the filled environmental scenes with abundant calmness. The use of Myrobalan in garland-making, symbolizing both beauty and cultural richness, is eloquently described: Brighter red cotton and myrobalan in “garlands” (p. 147) depict cultural

procedures and cultural, aesthetical values of the period. Rose petals, often scattered over newlyweds, are depicted as symbols of love and celebration, enhancing the narrative's depiction of matrimonial joy: "Tender maidens...either covered them with rose petals or scattered them on the newlyweds (p. 18). It adds a romantic dimension and expresses the cultural nature of the wedding. Kumkuma is brought into the conversation as a component that decorates the body, further bringing cultural and sensuous dimensions to the story. The text mentions, "Pollen flew on nipples cranberry red"(p.149), in a sub-tone showing the sensuality and cultural practices entwined in the narration. These references to Gulmohur, Champa (Magnolia et al.), Ahavanshami, Gulab Phool, and Kumkum in Kohla create rich and vibrant imagery and embed deep cultural and emotional symbolism within the narrative.

Conclusion

Therefore, the present study on the floral symbolism of "Silapathikaram" reveals the complex interaction between nature and the narrative as the characters are immersed in the natural settings. In addition, as mentioned by Sivaguru N (2022), the epic personality represents "the ancient people's lifestyle, social structure, the standard of living of the people, caste

discrimination, and folk song system" (p. 4). This is the very context that people draw on to comprehend how floral symbolism plays out in terms of its varied themes, emotions, and cultural significance. More than this, however, these botanical elements serve to situate the story in time and place, "woven into the fabric in the narrative" (p.14), as explained by Mathiazahi in his research on harps (Mathiazahi C, 2022). They are the symbols of love, purity, spiritual development, and cultural identity; thus, they are the echoes of the spiritual aspects that were the subjects of discussion in the study of S. M on liminality (2022).

The artful depiction of floral symbolism in "Silapathikaram" strikingly exposes the detail in which ancient Tamil literature was built up with elements of nature that were available, and it was these elements that enabled the literature to express rich cultural, emotional, and spiritual meanings. The result of this research is very strong, proving that the flowers have the amazing power to change the story's content and create some mysteries hidden in the embellished symbolism. By meticulously analyzing the intellectual meanings of flowers and each one, the art allows for a thorough elucidation of the depth of the partnership between people and nature so vividly

portrayed in the ancient Tamil culture. In this case, the thesis results together indicate “Silapathikaram” to be a euphoric work of literature and rendered aware of the presence of an interwoven association system between nature and the cultural heritage of Tamil civilization. This replacement of the statement at hand by the cultural and spiritual value of the Tamil antiquity that they depicted through respect for nature is, in the end, more result in exploring the ancient Tamils.

In conclusion, exploring floral imagery in the ancient Tamil epic “Silapathikaram,” the research uncovers the profound depth and breadth with which flowers are woven into the fabric of Tamil literature. This research reveals that far from being mere decorative elements, flowers within “Silapathikaram” serve as potent symbols, encapsulating themes such as love, purity, and spiritual awakening. The detailed examination of floral references, extending beyond the widely recognized jasmine and lotus to include less common species like pandanus and myrobalan, offers a glimpse into the complex symbolic language that permeated early Tamil society. Through the lens of “Silapathikaram,” flowers emerge as significant conveyors of cultural, emotional, and spiritual landscapes, deeply integrated within the narrative’s structure. The multifaceted roles flowers played in

ancient Tamil rituals and ceremonies shed light on the sophisticated symbolic code of the era, revealing the intricate ways in which nature and human expression are intertwined across cultural landscapes in ancient Tamil literature.

The findings from this study do not merely enhance our understanding of “Silapathikaram’s” artistic merits but also enrich our appreciation for the interplay between nature and human expression, demonstrating the unique cultural specificity of floral symbolism. This exploration contributes significantly to comprehending how different societies attach unique stories and traditions to these natural elements, reflecting the diversity and richness of human culture.

Ultimately, this research underscores the enduring power of literature to encapsulate and convey the intricate relationships between people, their environment, and the cosmos, inviting further exploration into the symbolic dimensions of nature in literature and the arts. It encourages a deeper engagement with how cultural heritage and natural beauty are interwoven in the fabric of human civilization, enriching our collective understanding of the ancient Tamil epic “Silapathikaram” as not just a narrative but a cultural artifact that bridges the human and natural worlds.

References

- Anbarasu, M., & Nandhini, D. U. (2020). The Phases of Flower in Sangam Tamil Literature. *International Research Journal of Tamil*.
- Badiee, J. (2000). Image of the Mystic Flower. *The Journal of Bahá'í Studies*.
- Darma, I., et al. (2021). Flowers and Value of Conservation in The Culture of Hindu Community in Bali. *Biosaintifika: Journal of Biology & Biology Education*.
- Diffenbaugh, V. (1877). The Language of Flowers. *Hall's Journal of Health*, 24, 84-85.
- Dodds, M. H. (1940). Flowers in Literature. *Notes and Queries*, pp. 178, 103–103.
- Doyle, K., Hanchek, A. M., & McGrew, J. (1994). Communication in the Language of Flowers. *Hort Technology*, pp. 4, 211–216.
- Engelhardt, M. (2013). The Language of Flowers in the Victorian Knowledge Age. *Victorian Studies*, 3, 136-160.
- Goody, J. (1994). The Culture of Flowers. *International Research Journal of Tamil*.
- Huang, Y.W. (2006). A Comparison between “Flowers” in Chinese and English Poems. *Journal of Huizhou University*.
- Ilango Adigal. (1965). *Shilappadikaram: The Ankle Bracelet* (A. et al.). New Directions Publishing. Library of Congress Catalog Card Number: p. 64–16823.
- Kandeler, R., & Ullrich, W. (2009). Symbolism of plants: examples from European-Mediterranean culture presented with biology and art history. *Journal of Experimental Botany*.
- Mathiazahi, C. (2022). Harp Instruments in Silappathikaram. *International Research Journal of Tamil*.
- Nepop-Aidachych, L. (2020). Symbolism of flowers in Polish language and culture. *International Research Journal of Tamil*.
- Nossett, L., & Pixner, L. L. (2020). The Language of Flowers and the (Re)productive Female Body in Hedwig Dohm's *Werde, die Du bist!* *Feminist German Studies*, 36, 144-165.
- Sathyavathy, V. (2022). Silappathikaram from the Point of View of Literary Theory. *International Research Journal of Tamil*.
- Siddiqui, K. S. (2012). Significance of Lotus Depiction in the Gandhara Art. Pakistan Historical Society. *Journal of the Pakistan Historical Society*.

Sivaguru, N. (2022). Discrimination in Silapathikaram. *International Research Journal of Tamil*.

Xie, J. (2021). The symbolism of Flowers in Margaret Atwood's The Handmaid's Tale. *OALib*.

