

**NATIONAL CONSCIOUSNESS
IN
TAMIL LITERATURE**

Prof. P. SOURIRAJAN



**SRI VENKATESWARA UNIVERSITY
TIRUPATI - 517 502**

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FOREWORD

Although Prof. Sourirajan titles his work as "National Consciousness in Tamil Literature", the areas covered are of diverse nature; national consciousness and patriotism as reflected in Tamil Literature from the earliest times, the Philosophy of Bhakti in Tamil Literature and the contributions of poets, saints and siddhas to the respective areas of their interest. The author also deals with the patriotic literature in Telugu in addition to Tamil under the impact of Gandhiji. The work is therefore multi-faceted in character. The author gives a cryptic but a clear description of the itmes he has chosen for discussion.

Prof. Sourirajan makes a bold attempt to give us a clear picture of 'Nation'. He has very ably brought out that Tamil literature from very early period is replete with ideas of 'Nation' and 'National' consciousness', substantiating his claim from source books. For instance he observes that "Devaram Saints of 7th Century AD praised Mount Kailas in the Himalayan range. Vaisnava saints - Alvars (7th to 9th AD) sang on 108 ksetras of Lord Vishnu viz., Ayodhya, Mathura (Gokulam) Devappraya near Haridwar, and the like. It is his contention that the different "linguistic components of India are like the different limbs of the one great Bharat".

The work provides a graphic picture of the antiquity of Tamil culture, the evolution of the life of Tamils, starting from the hills, moving on to the forests, plains and the coastal areas. The author shows, that in, contrast to Aryans, the ancient Tamils were this worldly and not other worldly. "Life here was so bounteous and full that they did not even entertain thoughts of heaven or a life hereafter". Their life was one of merriments, consisting of meeting and eating, and drinking and dancing". Life of this kind seems to resemble the life

preached and practised by the Carvākas. But the author is alive to the distinction between the two for the life of the ancient Tamils "was governed by discipline, duty, charity and concern for the well-being of the entire community" (p. 16).

Tamil culture is one of the oldest in the world, presenting an impressive array of features. It has been the land of poets, mystics, saints and siddhas. It offered a sustained base for the philosophy of Bhakti which reached its acme in the movements of Alwars and Nayanars. It does not however lag behind in inculcating the spirit of national consciousness and awakening people to the spirit of freedom from the fetters of the foreign yoke. Patriots like Subramanya Bharathi need to be mentioned specially in this regard.

The work is an exemplary account of the pattern of life of the Tamils in all their dimensions' the ideals they aspired for and the means to realise them, right from the dawn of their culture to the contemporary times. I congratulate Prof. Sourirajan for his clarity of thought and felicity of expression.

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PREFACE

I am grateful to the S. V. University authorities, particularly to Prof. S. V. J. Lakshman, Vice - Chancellor, for permitting me to publish my book "National Consciousness in Tamil Literature" and for providing financial assistance. It is my pleasant duty to thank Prof. C. Ramaiah, Dean of Academic Affairs, who has gone through this book patiently and evaluated its contents through a foreword that added lustre to this book.

All the papers except the last one included in this book were read either at the regional, national or at the International seminars held in various places.

National Consciousness in Tamil Literature

“Nation is a large group of people that unite for mutual safety and welfare. A common language, origion, history and culture usually characterise a nation. Nation is a vague term, and nationhood exists largely, because a group considers itself to be a nation. Nations that govern themselves independently may form states¹”.

In a political sense, a nation is an independent country with its own government and political institutions. Nations are the primary political and legal units making up the modern world. The term ‘nation-state’ and ‘state’ are often used interchangeably with ‘nation’. State, however, can also refer to a unit within a nation.

“In another sense, the term ‘nation’ refers to a sizable group of people who do not necessarily form a sovereign political entity but who possess a sense of unity derived from one or more bonds that they share in common. These common traits may include language, geography, government, race, religion, traditions or aspirations. For example, there was Polish nation even when Poland did not exist as an independent country²”.

Geographical conditions, Government policies, traditional tendencies and human aspirations make all of us unite and feel one nation. Aspirations of Tamil poets from time immemorial to date unite Bharath and they conceive the Nationhood which finds its expression in them.

Tamil is a classical as well as a modern language of India. The Tamil literary tradition is a perennial one. The *cankam* poems, the epics, the devotional literature, the *prabandhas*, modern poems, fictions and new poetry deal with a variety of themes. But, no one fails to depict the fundamental human qualities such as universal brotherhood and the concept of the nationality.

About eleven *Puranaanooru* poets we can infer to have had national consciousness which has been revealed in their lyrics. Avvaiyar, one of the poetesses of the *Puranaanooru* Anthology, says "a nation is not just a piece of land but a place where cultured people live together".³ She says, "Oh! Earth you may be of field or forestry, valley or hill. I won't consider you a nation. I will consider you a nation only if you have cultured people".

One, *Muranjiyur Mudi Nagaraya* praises the then chera king *Perun Chorrudiyar Cheralathan* for his benevolent food supply to Pandavas during Mahabharatha war⁴. Some poets bless their kings to be prosperous and strong as *Himalayas* in the north and *Pothigai hills* in the South⁵. Some other poets mentioned that their kings' territory were bounded by Himalayas in the North, *Kanniya Kumari* in the South, sea coasts in the East and the West⁶. A few poets in their poems described Himalaya in a picturesque manner with love and affection⁷. For an example: 'The deer with its family sleeps peacefully by side of the sacrifice fire created by Brahmins'⁸. Another poet

describes that the Himalayan diamond peaks flashes with lightening, the Himalayas with tall peaks filled with immeasurable gold ore⁹. *Muda Mosiyar* describes as follows: The Himalayas which touches the sky which stands in the North is a place, where the yac used to stay with its family under the cool shadow of a fragrant tree called 'Tagaram' after having grazed the Naranda grass and drunk fresh water from a nearby hill tank¹⁰. Poet *Paranar* requested Chera King to present gigantic elephants with a frantlet which looked like the golden-peaked Himalayas¹¹.

Thus it is well known that the poets of *Purananooru* fame have had the national consciousness geographically and culturally.

There are two important examples in Tamil which should be mentioned here in connection with this subject. One is Cilappatikaram, dated 2nd century A.D., which in structure and theme is an original work and can be noted as an epic. The other is Ramayana written by Mahakavi Kambar. In Cilappatikaram the national consciousness is on two levels. First Illango, the author of Cilappatikaram, builds a Tamil Nation by getting united the three countries called Cera, Chola and Pandya. A nation with one language was his policy at the initial level. But at a broader consideration he considered Ceran Cenkuttuvan, his own elder brother, to bring a sacred stone from the Himalayan ranges to carve out the image of Kannaki and consecrate it in a temple on the top of a hill in Ceranatu. At the auspicious time of the installation of the idol of Kannaki, Devandi, Kannagi's-Chief maid, praised Kannaki as the daughter of *Imavan* (Himalayas)¹².

Rama according to Kambar is hailed as a uniting force from North to South upto Srilanka. On the banks of Ganga,

Kukan and at Kishkinta Sukriva and in the end in Srilanka Vibeshana became his brothers by choice. Even though these three belonged to different places and different races, Rama took them as members of his family¹³.

Ramayana unifies India from North to South and Cilappatikaram from South to North. In both the epics ladies (Sita and Kannagi) are the causes for such an emotional unity.

Devaram Saints of 7th century A.D. praised Mount Kailas in the Himalayan Range. Vaishnava Saints-Alvars (7th to 9th century A.D.) sang on 108 Kshetras of Lord Vishnu. Among those the following Kshetras Ayothi, Ayarpadi (Gokulam Mathura), Shaligram, Kandang Kadi nagar (Devapraya) near Haridwar, (situated in Nepal) Dwaraka, Naimisaranya (Nimsar), Prathi (Nandaprayag) are in the North. The Hero of Periya Puraanam which deals with the devoted lives of 63 Saiva Saints or Nayanmars most of whom lived in Tamil Nadu, hailed from Mount Kailas in the Himalaya, the abode of Lord Siva.

Subramanya Bharathi (1882-1929), who is better known as Bharathi, was truly a National Poet, in every sense of the term. It is no exaggeration to say that his poems were responsible for a national consciousness - both politically and culturally. His poems are of many varieties - religious, social and political; his political poems treat both national and inter-national themes. Though his roots are implanted in Tamil Nationalism, his poetic arms stretch far and wide as to embrace whole Bharath as an emotionally well-knit unit. It is his theory that various linguistic divisions are the limbs of one and the great Bharat.

As we have seen earlier, Tamil poets from the Cankam age have had a pan-Indian concept. So, it is neither strange

nor peculiar to Bharathi to have had such an all India outlook. The special feature about Bharathi is that he was a product of national movement and that he actually was in the midst of the war of independence. Emulating earlier religious tradition this national poet gave a strong devotional tinge to the national movement. Thus, India to him become Bharata Matha, another form of Goddess Maha Shakthi. Several of his poems clearly indicate this trend, unique by itself. Bharatha Matha Tiruttasangam, Bharatha Matha Tiruppallielucci and many other poems are national poems written with religious fervour.

Greatness of Bharath :

“Our Bharath has incomparable Himalaya, Ganga which is sacred as upanisath, the book of Wisdom¹⁴.

“Our Bharath is the best one among the countries of the world. No country can be compared with its wisdom, religion, benevolence and patriotism¹⁵.

Necessity to be united :

“This land is broken by castes, now ruled by so many foreigners. We are the children of Mother India. We must unite together. If we are divided we will be kept as slaves. This is the time to understand, whatever high position we have, we the 30 crores of people live here will have prosperity collectively. If it is our fate and we fall, we all fall as one body. United, we have a future, the moment we are disunited all of us will have to face an inevitable fall”¹⁶

New Bharath :

Even before independence he foresaw the joy of freedom. He was very sure of independence. He had plans for a new, strong and prosperous India. ‘Hail Bharata Samudayam.

Equal rights to all the thirty crores of citizens. From today onwards no one will rob another man's bread. Every one will share the pain of other one. All belong to one and only sect. All are equal. Everybody is a monarch of this land. No body is a slave. Hail to this Bharatha Samudayam'¹⁷.

'Our Army post will be vigilant on the Himalayan Ranges at the North and our warships will guard the other three borders of India. The heroes of the Punjab, rough Kannadigas, the strong Andhras and all here surround and guard our National Flag'¹⁸

'We have to do a lot. We have to work hard, we have to improve our scientific inventions. We have to develop our trade. We must stand upon our own legs. We have to construct bridges between Srilanka and India. Over flowing river. water from Bengal must be channalised towards Mid-India. We will do research on the nature of moon and other planets. We must have a new education and convert dirty schools into sacred temples. Our education will be a source of courage and strength, and will enrich our young men with the message of our ancient heroes, saints, poets and scholars'¹⁹.

Praising the Freedom Fighters

He praised all the freedom fighters. Among them Tilak and the Father of the Nation Mahatma Gandhi are cited here. In 'Valka Tilakan Namam,' Bharathi praises Tilak thus :

"He is the love fed honey-dripping

Bud of our Renaissance;

He is the symbol and security

of our reviving nationhood"²⁰.

In 'Mahatma Gandhi Panchakam' Bharathi depicts how Gandhiji led India

"You have firmly rejected
the violent terrorist's ways;
you have shown the nobler path
your soldiers should tread.
only Satyagraha can wrest
freedom from slavery
Let all the earth forget war
and learn the ways of peace"²¹.

Devotionalism to Nationalism :

He sees freedom fighters as our ancient religious saints and seers. In his song on Tilak, he wants every Indian to repeat the name of Tilak as the Bhakthas repeat the pranava mantra of their personal god.

Tamil is praised for its devotional literature. Bhakthi movement has spread all over India from Tamil Nadu. Thousands of Hymns sprung from Saiva and Vaishnava saints, especially during the Pallava period. Under the patronage of the Imperial Cholas religious epics and prabandhas have been written by great poets like *Kambar, Ottakuttar and Cekkilar*. During Nayak period the hymns of Arunagiri on Lord Subramanya, the prabandas of Kumara Guruparar and the hymns of saint Thayumanavar have continued the trend the tradition. Then comes saint Ramalinga Vallalar, Bharathi, who hails from the same tradition, retained forms but changed the contents. Though Bharathi mostly retained earlier forms of verses instance of innovative new structural forms are not wanting in

Bharathi's poetic creations. Musical element in traditional *yappu* is of particular importance in Bharathi. A study of Bharathi forms is beyond the scope of this paper. Thus he takes the hymnology form of Kumara Guruparar, Thayumana-var and Ramalinga Swamy and put in them his national themes and thus propagated patriotism and nationalism, "Oh Sudantira Devi, can any land be called a nation without your presence? Will there be life, knowledge and constructive programmes? Is it possible in an enslaved nation to create fine Arts, epics and philosophical treatises? They are sinners who do not come under your cover²³.

After Bharathi, there evolved in Tamil poets namely Puratchikkavi Bharathidasan, Namakkal Ramalingam Pillai and Kavimani Desikavinayagam Pillai. Among these three, Namakkal Kavignar can be described as Bharathi's successor in the national field. Most of his poems have Gandhism as their theme, he is rightfully called a Gandhian poet. His most famous Satyagraha song runs :

Kaththi inri rattam inri

Yuttam Onru Varugutu

"Here comes a war without a sword or bloodshed"

V.O. Chidambaram Pillai's autobiography and Thiru Vi Kalyanasundaranar's '*Urimai Vetkai*' reveals the patriotic fervour of their time. *Bharatha Sakti Mahakavyam* of Suddananta Bharati has national integration for its theme.

In prose writing mention must be made of 'Katharin Vetri' (The Success of Khadhi) by T.P. Krishnaswamy Pavalar which created national consciousness and 'Panapurathu Veeran' by Saminatha Sarma which activated the audience.

In novels 'Murugan or Uzhavan', Desa Bhakthan Kandan' (1930) by Venkataramani and 'Kaattur Rama (1934) by Seetharamayya and '1942' of Ku. Rajavelu and 'Thyaga Bhoomi' (1944) of Kalki Krishnamurthy and in the Gandhiji's Centenary year (1969) 'Atmavin raagangal' by N. Parthasarathy, 'Mannil Theriyuthu Vanam' by Chidambaram Subramanyam, 'Kallukkul Iram' by Nalla Perumal, 'Valaikkaram' by Rajam Krishnan, 'Dharma Kshetra' by Kritiga, 'Kilinjil Gopuram' by Jegacirpiyan, 'Thandira Bhoomi' by Indira Parthasarathy, 'Sathya Vellam' (1973) by N. Parthasarathy are worthy of mention in promoting national consciousness.

There are a few folk ballads like 'Katta Bomman Kathai', 'Cervarayan Kathai', 'Ramapayyan Ammanai' and 'Kan Saheb Sandai' which inspire the mind of the people and awake them in the national consciousness.

Today even in New Poetry (Poetic Libre) also, we can trace the school of national consciousness. They in an indirect way want to promote healthy nationalism. R. Vaira Muthu in his 'Thirithi Ezhuthiya Thirpukal' ridicules the behaviours of the rulers of Independent India.

He writes : 'In Indian soil they who came to trade ruled the land (but we) who have come to rule, engage ourselves in trade'.

In both the cases
We, oh Indians!
Are the losers.²³

A. Aranganathan satirically expresses

In the Dark
It (the freedom) came
And
It is not yet dawn

'We gained (Independence) during Night till now there is no Dawn.

'Seethaiyin Maindan' writes about a Member of Legislative Assembly

Our M.L.As Knows

the sea route to California

the air route to Australia

But forgot

the land route

which leads him to the constituency

from where they are elected.²⁴

In 'Poykkal Kuthirai' the poet writes in despair

It is possible for us

to transform our Humans into Ministers

but alas, it is not possible

to retransform them

into humans.²⁵

One famous new poet Mu. Metha in his 'Kannir-p-pookkal' satirically remarks how Gandhiji's principles are exploited in the following lines -

Only to slums, they know,

you go on pilgrimage

Hence they

who had loved you

turned the country into slums²⁶

1. The world Book Encyclopaedia, Vol. 14, Field Enterprises Educational Corporation, Chicago, 1973, p.23.
2. New Standard Encyclopaedia, Vol.X, Standard Educational Corporation, Chicago, p.33.
3. Avvaiyar, puram, 187.
4. Muranjiyur Mudi Nakarayar, puram, 2.
5. Natukinri nilaiyiroomattai atukkattu.
porkot timayamum potigaiyum ponre
puram, 17.
6. Vataatu panipatu netuvarai vatakkum
tenaa turukelu kumariyin terkum
kunaatu karaiporu totukatara kunakkum
kutaatu tonrumutir powvattin kutakkum

(puram.6)

Tenkumari vataperunkal
Kunakuta Katalaa Vellai (puram.17)
7. puram 2. 34, 39, 67, 132. 166, 214, 369.
8. "Sirutalai Navvip peruncan Mapina
Anthi Antana rarunkata nirukkum
Mutthee vilakir tuncum
porkott imayamum (puram 2)
9. puram 369.
10. "Narantai narumpul meeinta kavari
kuvalaip paincunai paruki yayala
takarat tannilal pinaiyotu vatiyum
vataticai yatuve vaanroo vimayam" (puram)

11. puram.
12. mutimannar muuvarum kaattompum teyva
vatapal imaya malaiyir pirantu
katuvarar kankaip punalaatip ponta
totivalait tolikkut toolinaan kantiir
(Cilapathikaram) (Varantharu Kaathai)
13. Kambaramayanam, Stanza 6507.
14. Bharathiar Padalkal (Mannum) 23.
15. Bharathiar Padalkal, Parukkulley 20.
16. Bharathiar Padalkal, Aiyiram undingu jethi 18.
17. Bharathiar : Bharatha Samuthayam 40.
18. Bharathiar : Velli-p-Pani malai
19. Bharathiar : Velli-p-panimalai 66.
20. Bharathiar : Vazhka Thilakar Namam.
21. Bharathiar : Mahatma Gandhi Panchakam
22. Bharathiar : Sudandara Devi
23. Vairamuthu : Thiruthi Eluthiya Thirpukkal
24. 'Seedhaiyin mainthan' : Akkini Caral, p. 21.
25. Peethvali, Poykkal Kuthirai, s. 50.
26. M. Metha, Kannir Pookkal, p. 29.

The world and life Affirmation in Tamil Cankam Literature

Upaniads which are of the juice of Aryan thinking are brooding over the vanity of earthly loves and lives¹. They always tend to preach how to escape from the earthly life. 'Lovelessness' is praised by those scriptures. But, contrary to all these ideas, the ancient Tamils are of the earth and earthy. Eventhough much of the earliest Tamil poems have been lost the remaining verses which found a place in pattu-p-paattu and Ettu-t-tokai collections, reveal that the culture of Tamils is distinct from that of the Aryans.

Even before contacts with the Aryans and the Merchants of Egypt and Babylonia², the Tamils evolved and lived a highly developed life of their own which was shaped by them in tune with their environment³.

The life of the Tamils, it may be graphically described, started on the hills, came down and developed in the forests adjoining the hills, evolved in the plains and reached a high state in the coastal areas of the country. They called the life on the hills as 'Kurunji' that in the forests as 'Mullai' that in the plains as 'Marutam' and that on the coastal areas as 'Neytal'

offer the names of the flowers and trees peculiar to the respective regions⁴. From this, it will be evident that their life was one associated with and patterned after Nature.

In this environment of hills, forests, plains and coastal areas, they did not face either storm or earthquake or extremes of heat and cold and so their life was happy and free from fear of the elements.⁵ Their efforts their needs of life from the hills, forests, plains and sea yielded tenfold returns⁶ and naturally they spent their time happily and without any care. As a consequence of this state of welfare and plenty, the ancient Tamils developed great faith in the life here in this world. Life here was so bounteous and full that they did not even entertain thoughts of heaven or a life hereafter⁷. Their life was one of merriment, consisting of meetings⁸ and eating⁹ and drinking¹⁰ and dancing¹¹. But, it must be noted however that unlike charvaka who was highly materialistic in thought and outlook and was mainly capricious, their life was governed by discipline and¹² duty and charity and concern for the well-being of the entire community¹³. This is the first-stage of their development.

They wanted to live and to live well achieving power and fame. They made wars and practised trade¹⁴. They sought name and fame by deeds of valour and charity¹⁵. Unlike the pharaohs of Egypt who tried to perpetuate their memory by preserving their dead bodies come of the ancient Tamils tried to get lasting fame by means of their deeds of valour and charity.¹⁶ Others engaged themselves in learning and became learned and proficient in various disciplines yet others practised different arts and became artisans and artists and achieved a life of lasting glory by their compositions, songs and fine-arts.¹⁷ Thus people developed their way of living in their world itself as a fine-art. This may be termed as the second stage of their development.

Later contact with the Aryans and the clear view of the learned among them gave them an idea of the life hereafter. Ideas pertaining to renunciation gradually spread among them. However, they did not want to give up, so to say their faith in the life of this world. As against the heavenly life, they desired only the life on the earth and the glory and happiness of earthly life¹⁸. This may be termed the third stage of their development.

They started thinking about the state of the soul after leaving the body. Even that led only to the concepts of "exemplary life" and "life deserving the praise of the poets"¹⁹ to be lived here on earth. This is the fourth stage of their development.

Even after concepts of heavenly life found their way into their thinking, they still laid much stress on the life here itself. Evidence is found in Tamil epics supporting this view. Kannaki is said to have started "I do not want to give up sport even on the hill of the king Ceran Cenguttuvan."²⁰ Renunciation, which is claimed to be of primary importance for salvation of the soul, is to be thought of only after righteous family life in all its fullness; this is what Tolkappiyan has to say.

Subsequently beliefs like destiny and the inviolability of fate also became familiar to the Tamils²¹. They started thinking that life was like a float on the waters, the float merely following the course of the river.²² But, even this belief did not diminish their zest for this wordly life; on the other hand it seems to have given an impetus to their faith in the life here. They felt that even for this destiny or fate, their own actions were responsible. Therefore they started living an ethical life doing good deeds. They were not content to live thinking that their circumscribe Tamil homeland alone was the whole world. They developed the concept "The whole world is our place: all are our relatives"²³ embracing the entire humanity itself in their fold.

Thus, we learn from Cankam literature that the ancient Tamils had faith in this world and wordly life and they lived a life of glory and happiness by valour and success, by charity and philanthropy and by the invigorating performing arts and ethical deeds.

FOOT - NOTES

1. Katha - The story of Nachiketa in this Upanishad reveals that immortality is beyond the earth.
- Kenya - Preaches the power behind every activity of nature and of man is the power of Brahman.
- Prasna - The important elements of which man is composed have come out of the self and in the self they ultimately disappear.
- Mundaka - Brahman abides for ever beyond all things, acts and relations. To become one with him is the wisdom.
- Mundukya - To attain the state of superconscious vision - called - forth beyond waking, dreaming and dreamless sleep is the goal of life.
- Taittiriya - Man by transcending all the material sheathes encompass his true self becomes one with Brahman.
- Chandogya - Only by experiencing the identity between him and the Self man can escape from sorrow and death,
- Brihadaranyaka - The Self which is dearest of all things and which is beyond of all experiences and knowledge can be enjoyed only by meditation.
- Kaivalya - To get release from the wheel of birth and death the sage spends his whole life to realize the Self by faith, devotion and meditation.
- Svetasvatara - The Personal Brahman creates everything. The Impersonal Brahman transcends all forms and beings and who is without attribute and action.

2. The ships of Yavanar bring gold and return with pepper. Akam. 11-9-10.

cf. Puram 36 and 343; Pattina-p-Palai, 11-118-136 and 11-183-194.

3. Akattinai iyal in Tolkappiyam speaks of the world and life affirmation of Tamils vividly.

The third nurpa of Tol. Porul itself which deals with Mutal (time and space) Karu (the beings and things created by the union of a region with a particular season) and uri (the themes of poetry which are decided by the environment of the Mutal and Karu) will prove how the life of Tamil is shaped by the nature.

4. Tol. Porul nur, a 5.

5. The Pidaa shrub has now put forth many buds; the Mullai (Jasmine) has flowered; the Konrai has blossomed with its golden petals and the short-branched kaayaa (memecylon tinctorium) shines like blue diamond. Thus the spring has begun in the pastoral region. See, the stag with full of love runs about in search of his mate, who has lagged behind the herd with her timid locking young ones.... Narrinai 42; cf. nat, 142; Akam. 94.

6. Kapilar in Puram 109 describes the hill Farampu in which food-stuff grows naturally without any human labour, "The hill of Paari produces four crops which do not require ploughing. First, the bamboos give rice, Secondly, the sweet pulp ripens in the jack-fruit. Thirdly, valli-k-kilangu (sweet potato) descends from the thick creeper. Fourthly, the ripe blue honey comb is available-Puram. 109. The hunter shoots the boar with his arrow. His wife cuts it into pieces and distributes them to every house in her village. nar. 336.

"Oh farmers! you have built up many stacks of paddy which look like hills. In the early morning you eat rice mixed with curry broth made of varaal fish"- nar 60.

The young lads with their nets catch shoals of fish. The young fishermen go across the vast sea waters on their fishing boats and capture the shark. nar 111.

7. Endless pleasure (antamil inpam) is the union of lovers. Tol., Porul. 259. cf. Puram. 28 (only the three-virtue, wealth and pleasure-are mentioned. The 'heaven' is left. Tirukkural is also based only on these three themes. Ideas about the fourth, namely ViTU is implied in the righteous life. This is evident in deeper study of Cankam lit. & Kural.
8. "My mother and your mother are nothing to each other. There is no relationship between my father and your father. But like the rain mixes with the reddy fertile land the loving hearts of us have blended with each other". Kurntokai, 40. cf. nat. 9 and 46; Kali. 16. Akam 352.
9. We do not have any work except eating. Puram. 14; cf. Puram 13, 33, 38, 364 and 386.
10. The cool, sweet-smelling wine, brought by the yavana, in beautiful vessels are drunk daily from gold cups, held by damsels. Puram. 56, 11. 18-20. cf. Puram. 24, 297 and 364.
11. Oh Virali (dancing girl) while I sing beat the drums; tune the yaal; blow the haityboy; sound the ellari (cymbals); beat the aakulhi (small drum) and tap the patalai (one-sided drum) on one side, Puram 152, 11. 13-18. cf. Patittu-pattu. 41; Akam 111; Malai padukadaam, 1, 11. Pattina-p-paalai, 114.

12. Akam. 61, 173, 231, 379, 155 and 122,
Puram. 34, 55, 71, 72, 184, 155 and 312.
13. Akam. 93; Puram, 157, 191, 192 and 195 etc.
14. Trade and sea-ports; Puram, 30, 56 and 343; Akam 49,
100, 130, 181, 201, 205, 296 and 350; nat., 131 pad 11,
118-136, 11, 185-194
tol, Porul, 60, 62 and 70
15. (1) Valour; Puram. 45, 56, 58, 76, 77, 80, 86, 98, 100,
104, 152, 312 and 314 etc,
(2) Charity : Puram. 2, 3, 5, 6, 9, 10, 11, 12, 15, 17, 22,
24, 32, 54, 95, 101, 103, 110, 122, 124, 130, 131, 138,
151, 171, 173, 180, 189, 204, 212, 235, 241 and 367 etc.
16. Puram. 139, 162, 221, 231, 239, 282 and 389.
17. "Maangkudi Marutan, the chief of poets may not sing about
me and my land if I fail to defeat my enemies" (Puram. 72)
These words of Nedunjelian indicate how the scholars enjoy
privilege in the courts of king. cf. 33, 69, 70, 91, 92, 140,
148, 154, 163, 197, 206, 207 and 208.
18. The chieftain Aay is not such a merchant who gives away
wealth in order to purchase bliss. Puram, 134.
cf. Puram. 62. 141 and 165.
19. Only those who sung by the poets alone can travel to
Heaven. Puram. 17
cf, Puram 50 and 165
20. Cilappatikaaram Vaalittukkaatai, 10
21. Puram 29 and 260
cf Kural 332; Cilap; 28. 11 165-6
22. Puram 192 11 9-10; cf Paripaadal 6, 79
23. Puram. 192 1. 1.

The Concept of Mona of Tayumanavar

Among the sacred spots situated on both sides of Kaviri in the Cola country, Vetaranyam is one of Tevaram fame. In this place lived a God fearing person called Ketiliappa Pillai belonging to the Veelaala community. Ketiliappa Pillai selected one Gajavalli as his life partner. They earnestly besought, the presiding deity Tayumanesvarar, whose shrine is situated on the hill of Cirakiri, to bless him with a son. Soon their prayers were answered and named their son Tayumanavar after the local deity. Tayumanavar flowered into a veritable philosopher saint of Himalayan stature. The saint lived between 1604 and 1661 A.D, that is, in the middle of the seventeenth century,

The compositions of saint Tayumanavar are classified in the printed editions into 55 sections of unequal number of hymns, the largest number being 389 in section No 42 and the lowest being only one hymn in each of sections 31, 33, 34, 37 and 38. The total number of hymns are 1452,

Why do wrong notions and incorrect cognitions arise? The various schools of thought provide their own answers which

are countless like the particles of sand in the ocean, The saint recounts the incident when the Lord taught him the truth in the person of Mauna-guru. The saint narrates the purport of the teaching of his Guru who has taken possession of the Self, the body and his material things. The Self is neither sense nor element. It is like a crystal reflecting the nature of the object kept nearby. The preceptor made him realize the nature of mauna. The mauna according to his guru, defies description in terms of space, time and object. The state of silence will make him realize his real nature. The knower, the known and knowledge are ever together.

The great image of the sea is beautifully employed for the fundamental concept of mona. The diverse creeds are like different rivers flowing into the sea of mona in the sense that mona is the ultimate goal of all creeds and also in the sense that all creeds like all rivers take their origin from the sea whose vapours condense as rain and become rivers.

The central and fundamental aspect of mona which Tayumanavar seeks to convey to people is both theoretical and practical. His poetic compositions are the records of his reflections and deliberations upon Reality and the ways and means of his approach to understand it and act in accordance with his realization of it.

On the theoretical side, he realized that truth consists in the Vedanta Camaraca Pavanai. The foundations of the system of thought which he formulated are the Vedas and Cittanta, the latter represented by the scriptural hymns of the Tamil literature. The former is characterized by the absence of sectarian outlook while the latter is Saivite to the core. That the Saint was an ardent devotee of Siva is evident from his writings. The Hindu Trinity is often presented to have significant rôle in the

universe in various capacities; but Siva alone is the ultimate and supreme God to whom all other deities are subordinated, Brahma and Visnu are not exempt from this. He is the foremost deity glorified in the Vedas. Saivism is installed as the ruler of the kingdom wherein the various systems of thought and religion serve as steps of varying order of importance in accordance with the aptitudes and capacities of their own approach for realizing the pursuit of life and to this extent, they are all laying down the correct means. All the methods and goals prescribed by them are only the steps leading to the highest goal of Saivism. Saivism is not opposed to any religious creed of Hinduism. It accommodates the findings of all the creeds. Some of the creeds believe in the formless nature of ultimate Reality, while others have belief in its possession of form. Saivism gives ample scope for both the belief in the Supreme Space and Nataraja, both at Chidambaram. According to the Saint, Saivism represents a synthesis of the different traits of other creeds. In the opinion of the Saint, there cannot be any objection on the part of the adherents of the various creeds to admitting Saivism as representing the highest and perfect stage in the evolution of Hindu religious thoughts and creeds.

Tayumanavar's concept of Godhead in favour of Saivism which would accommodate the concept of all other religions represents to some extent the attempt to capture the ancient trait of tolerant devotion. It is all the more salutary of this idea to emerge during a period of rivalry among the creeds which displayed preferential modes of worship. This aspect of his message enhances the worth and name of Saivism which is well-known in South India as Cittanta.

The Saint describes in brief what he viewed as the nature of this rapprochement. Man has two chief aspects of his own

self. He is ever conscious of himself which he invariably refers by the word 'I'. This feeling cannot be erased. The other aspect is his being aware of his own doings. He is conscious of his own importance in doing them and is neither willing to forget or overlook it nor is he capable of refraining from speaking about it. These two aspects are condemned in the Upanisads and are to be avoided so as to get rid of worldly bondage. The Cittanta which is based on the Agamas glorifies the greatness of Siva before whom everything, both the self and non-self get reduced to a very insignificant position. Yet, the Agamas, which have their origins in the Vedas, do not openly speak of the above two aspects of the Self and the ways of getting rid of them. The Saint speaks of the nature of the rapprochement he has introduced in the following words: 'O Lord! My deeds are always only your deeds. The state of 'I' does not exist without you. Therefore, I am none other than Yourself. This is the State of rapprochement between the Vedanta and Cittanta'. This explanation represents a solution for getting rid of the two aspects in the background of the Cittanta. The self has no existence independent of God and realisation of this helps the Self in getting rid of egoism. Realising that God alone does everything and whatever is done is only through the agency of God, the Self could easily get over the defects arising from the second aspect. Thus the rapprochement offered by our Saint has achieved a distinction which the Vedanta and Cittanta do not have to their credit. The concept of rapprochement is not just a theory but requires to be experienced. God, from whom the Self and its deeds are non-different, become responsible for the doing of Self; Siva and Siva alone exists. Experience of this concept is only the experience of Siva.

The practical side which our Saint suggests is Supreme Silence (mauna), with the theoretical basis of rapprochement to be effected between Vedanta and Cittanta.

Mauna is obtained through realised knowledge. It is not mere keeping idle without doing anything. One has to acquire knowledge of Reality and then realise the futility of indulging in the use of expressions and then train oneself in observing silence. By observing silence, one can avoid using superfluous words which touch the outer fringes of the object to be denoted. The mind, which is fickle by nature and which is hard to be controlled, can be controlled, and made to help the Self in its spiritual progress. Mauna is likened to a mantra which would destroy all the sufferings which arise through the workings of demonical forces of the elements, senses and others. It is a sword which cuts asunder the tree like growth of nescience. Use of expressions do not carry the Self anywhere nearer the goal. On the other hand, they bind the Self to wordly life. The objects denoted by the words also play tricks with the Self which gets disillusioned and suffers. So, mauna is the best means to avoid getting caught in the wordly meshes.

As for the actual practise of mauna, our Saint states that this is of three kinds, relating to mind, speech and body. It is believed that mauna consists in remaining silent, that is, without using words. To the disciplined persons, this is meaningful. Those who are instructed to practise do not invariably, have perfect control over the mind and body. The unsteady mind may be moving from one object to another, sometimes seductive ones also. In such cases, practice of mauna would bear no result. Therefore, the Saint classifies mauna as relating to thought, word and action. Since mauna has a meaning has a bearing upon thought which means that the mind should be controlled, in such a way that thoughts on anything other than Reality would be checked forcibly that is, mauna of the mind means deep concentration upon the ultimate Reality and ultimate Reality alone.

It can be noted here that our Saint does not conceive of mauna as being restricted to refrain from the use of expressions. It has a larger connotation to encompass control over the faculties of mind and senses and physical action. He names this central concept of mauna as pure māuna (cuttamauna). When this is gained, mauna of mind, speech, and body is easily acquired. It is readily conceded that the spiritual teacher or God Himself instructs the Self about the concept of mauna. It is also admitted that the correct knowledge of ultimate Reality would alone lead the Self to realize the worth of mauna. Yet, there is no guarantee that mauna would be ever practised by the Self-without hindrance and that the Self would not have a relapse into the world of turmoil. Physical inaction is practised with much more ease than control of words. Verbal inaction is practicable to a greater extent than stabilising mental activity. Control over the mind is highly impossible. Hence in the opinion of the Saint, the spirit of the concept of mauna must be understood and realized at first. His spiritual preceptor taught him mauna in the words 'be quiet'. These words may be taken to mean 'remain tranquil' that is, remain undisturbed. Or, they may mean to remain without doing anything which may disturb one's calmness. Our Saint was taught by his preceptor the central doctrines of Saivism and was asked to 'remain quiet' taking to such practices as he was instructed. The instructions, which were given to him, offered him light to realize Reality. There was no room for any doubt, or misconception regarding that Reality. This means that he was then mentally pure with right knowledge. The practices which were enjoined by his preceptor were to be undertaken through the use of words and of the limbs, of course, governed by the mind. So, our Saint was then placed in the right thought, word and deed. When he was asked by the preceptor to 'remain quiet', he was asked not to do anything apart from these practices, that may disturb his knowledge and practices, that is, his steady

thoughts, correct expressions and flawless physical activity. The words 'remain quiet' may thus signify a negative connotation which must have been taken by our Saint as the aspect of the central doctrine of mauna which he calls here as cutta mauna. When this principle is applied at the mental level, the mind is to be taken to be steadfast on Reality which amounts to avoiding mental straying. This is mauna of the mind. Words when used audibly would certainly create some effect or other on those who are within the hearing and would as a general rule, invite comments, criticism and demands for explanation. This would lead to verbiage which would cause restlessness on the plane of expressions. Hence words are to be strictly avoided and this is what is meant by mauna of speech. Strict control over mental activity and use of expressions would by themselves lead to the stopping of physical activity in the spheres that are forbidden. The regions where his words are confined and his actions restricted are the limits set by the preceptor to the disciple who was instructed not to trespass them. Thus a reference is made to mauna of the body. Both the affirmative and negative aspects of the preceptor's words are thus meaningful.

Restlessness of mind, incapacity of the senses in guiding the Self in the right direction and frailty of the physical body all make man realize the necessity to get rid of the sufferings. Then the Self will be in a state of bliss unstained by misery. This stage is called moksa. Our Saint declares that mauna itself is moksa. The Self observes mauna which is not mere absention from speech in its negative aspect. Positive experience of Siva is realized and enjoyed. Siva is bliss and as such, the Self has blissful experience of Him. This experience is said to be obtained normally after the physical body is got rid of, but it is experienced even when there is body. This becomes possible

through mauna and hence the Saint represents mauna as moksa. It is worthwhile to note that mauna is the means and end in itself. Knowledge of Reality is prescribed by the script as the means of obtaining moksa as it cuts the bonds of life. The Saint identifies mauna with the valid knowledge of Reality. St. Tayumanavar has Upanisadic authority for taking to mauna. Mauna has, in fact, the element of knowledge, as it is to be practised by acquiring the knowledge of Reality. The instruction of mauna which the Saint received from his preceptor removed absolutely the possibility of his getting conceived in the womb of a woman in order to get birth in the world. It is imperative to pin one's faith in mauna as an invaluable asset which alone would accompany the Self to moksa when it leaves the physical body. All the material possessions, which are held to be invaluable, have to be left behind at the point of death. Hence the Saint's stress on the importance of mauna. The role played by mauna is repeatedly stressed by the Saint. Real happiness arises from mauna which leads to the non-dualistic experience making the Self non-different from God. Those who observe mauna will not have rebirth here. Thus Saint seems to have the Upanisadic passage in mind while bringing out the invaluable role which mauna plays.

There is the graphic description of the state of mauna, the author had the experience of the State of mauna which his preceptor taught, is itself blissful. The grace which he showered on him while giving instruction is also blissful. In an indirect manner, the Saint brings out the value of mauna. In a word, the central concept of mauna consists in maintaining perfect equanimity in thought, word and deed. By providing rest to the Self which has been till then strained and fatigued through capricious behaviour of mind, speech and body, mauna

should be contributing to an experience positive in its formation and delectable in its nature. Since this experience is had in this very life, the objects, which caused much havoc before the author received the instructions from his preceptor continue to exist and should be having an impact on the Saint. However, the Saint who has imbibed the fundamental character of mauna, could not have any painful suffering from the onslaught of those objects. Besides, the state of mauna and the preceptor's grace being enjoyable pleasurable. The Self is provided with a delightful experience, since its real nature becomes apprehended only after the doctrine of mauna had been communicated to him. The elements and mind do not lead him to suffering any longer, as all these are now immersed in the divinity of Siva and so are pleasurable.

Our Saint professed Saivism as the best creed. There are religions which are mutually opposed in many details. To our Saint these creeds represent only the various sports of Siva. All these systems are compared to the floods in many rivers all of which empty themselves in the sea. Mauna is this ocean where all the creeds find their fulfilment. Here is a wise suggestion offered by our Saint to his theory of mauna. The waters in the several rivers have their individuality and relative sanctity too. For instance, Ganga, Godavari, Kaveri and Vaikai may be treated to have relative greatness and Ganga may be taken to be more sacred than Vaikai. Yet the water of these rivers, when they reach the sea, lose their individuality and become one with the waters of the sea. Even so, the exponents of the various schools of religious thought may claim superiority for their own schools but all these get lost in mauna which overshadows the particular individualities of these schools. The catholic outlook of the Saint is revealed here. He would choose to prescribe mauna as a practical aspect of every religious creed.

Lord Daksinamurti, who is the Supreme God of Saivism and who is considered as the preceptor of learning, is described by our Saint as having created the world out of the five elements, classified the world into mobile and immobile, endowed the souls with right knowledge, offered them the Vedas and grouped the systems of thought into divisions like Saivism. Then he offered mauna which lies beyond all the creeds that were evolved by Him. The words 'beyond all creeds' suggest that there need be no differential aspect to be attached to mauna with particular reference to any creed.

Our Saint professed Saivism as the best creed. There are religions which are mutually opposed in many details. To our Saint these creeds represent only the various sports of Shiva. All these systems are compared to the floods in many rivers all of which empty themselves in the sea. Mauna is this ocean where all the creeds find their fulfilment. There is a wise suggestion offered by our Saint to his theory of mauna. The waters in the several rivers have their individuality and relative sanctity. For instance, Ganga, Godavari, Kaveri and Vaikar may be treated to have relative sanctities and Ganga may be taken to be more sacred than Vaikar. Yet the waters of these rivers when they reach the sea lose their individuality and become one with the waters of the sea. Even so, the exponents of the various schools of religious thought may claim superiority for their own schools but all these get lost in mauna which overshadows the particular individualities of these schools. The catholic outlook of the Saint is revealed here. He would choose to prescribe mauna as a practical aspect of every religious creed.

FOOT - NOTES

Monam - Maunam = State of supreme silence

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|----------------|----------------------|
| 1. H. 30 | 16. H. 426 |
| 2. H. 166 | 17. H. 911 |
| 3. H. 536 | 18. H. 942 |
| 4. H. 266, 402 | 19. H. 281 |
| 5. H. 476 | 20. S. V. up. 3.8 |
| 6. H. 141 | 21. H. 151 |
| 7. H. 143 | 22. H. 280 |
| 8. H. 8 | 23. H. 417 |
| 9. H. 40 | 24. H. 511 cf H. 527 |
| 10. H. 980 | 25. H. 1434 |
| 11. H. 79 | 26. H. 989 |
| 12. H. 528 | 27. cf. up. 8.15:1 |
| 13. H. 585 | 28. H. 534 |
| 14. H. 293 | 29. H. 630 |
| 15. H. 685 | 30. H. 29 |

FOOT - NOTES

Almond - Mangan = State of sulphur silicate

1. H. 30	16. H. 450
2. H. 160	17. H. 911
3. H. 236	18. H. 993
4. H. 260, 402	19. H. 281
5. H. 476	20. 2. 7. up. 3. 8.
6. H. 141	21. H. 151
7. H. 142	22. H. 280
8. H. 8	23. H. 415
9. H. 40	24. H. 311 54. H. 327
10. H. 980	25. H. 1434
11. H. 70	26. H. 080
12. H. 628	27. 64. up. 2. 1. 4.
13. H. 282	28. H. 274
14. H. 204	29. H. 630
15. H. 622	30. H. 20

The Mystical Elements in the Religious Poetry of Subramanya Bharathi

Tamil Nadu is a land of mystics. Kaniyan Punkunran of the Sangam period says that he will not praise the great and disgrace the small as all souls are bound to act according to a plan; this is an early example of the mystic's equanimity of vision. Nakkirar who guides people of all sorts to reach the feet of Lord Muruga in his idyll *Tirumurugariuppatai* is another. Always like Nammalvar¹ and Nayanmars like Sundarar² are well recognised and established mystics. Among Patinen Siddars at least a few would have attained the mystic communion with the Absolute. Most of the mystics in Tamil Nadu are poets. Pattinattar, Pattirakiriyar, Arunagiri, Tayumanavar and Ramalinga Swamikal are all mystic poets of later period. The torch was relayed to Bharathi from them and he carried it on during our time. There does not seem to be any evidence that he achieved that mystic union with God, which is the essence of mysticism. But it is possible to trace some mystic elements i.e., Purgation, illumination, Nature and Bridal mysticism in his religious poetry.

Bharathi says in one of his poems "whenever I try to compose poems on the welfare and uplift of the people, mother parasakti asks me to surrender all my poetic fire at her feet."

Alas! It is not possible for me to express her through words but at the same time she does not permit my words to speak beyond her³".

Purgation and awakening of the Self: In poems like Mahasaktikku Vinnappam, Atma Jayam, Mayaiyai Palittal, Saktikku Atma Samarppanam, Kalikku Samarpanam, Govindan Pattu-Bharathiyar expresses his sincere wish to become pure in mind and heart.

"Oh ! Sakti ! The one who alone creates all things on the earth ! Destory my infatuation or stop my breath. Purify my mind or remove life from my body"⁴.

"Oh Maya ! I know that you have planned to ruine me, I won't accept the pleasure you give"⁵. There is brackish soil to wash the clothes. There is ash to make the skin white in colour. There is file stone to cut a diamond into shining shape. But alas ! the Goddess of the Cosmos ! there is nothing to purify the mind"⁶. "Oh ! Govinda ! when are you going to destory the ego which represent the I in me"⁷.

The Stage of illumination : The mystic illumination or awareness can be seen in his poems which represent Nature and Bridal mysticisms. "Oh Nanda Lala ! Why are you sweet in fruit and sour in the unripe fruit"⁸. "I see your colour in the wings of the black crow; I hear only your melodious hymn in whatever sound I hear"⁹. "Oh Lord ! I see you in this wind, in birds, in trees, in the cloud, in the boundless sky, in the ocean, on the earth, in the street, in the house and in every pleasure. "Oh Govinda! When can I unite with you?"¹⁰ This perception of the immanent, invisible reality in nature finds full expression in Bharathi's songs.

Bride and mysticism : Bharathi conveys his mystic experiences through the symbology of Nayaka Nayaki relationship. "Oh maid! where from the melodious sound comes? Is it from the hill or from the waves or from the forest? This sound, oh maid! melts my soul. No bird can sing such a song of nectar, I know this sound comes from the flute of Lord Kannan"¹¹.

The agonies of separation from Kannan is beautifully expressed through the songs "Kannan En Katalan". "Oh maid ! like a fish hanging in the hook, like the flame in a lamp placed in the open, my mind was in a state of trembling for a long time"¹². "I could not sleep, I could not bear anybody's company other than Kannan. My mind hates food and perfume. Milk is bitter in taste and the voice of my parrot pains my ears. But one day I had a dream in which someone touched my heart. At once a change had come. I felt pleasure and joy in every thing. I had peace of mind. I tried to trace out who was he? At last I found Kannan the immortal one"¹³. The bride awaited for Kannan who promised to meet her near a fence at the corner of the street of brass merchants. But her maids always sat around her chatting many kinds of stories. She got angry and shouted at them to go away after dimming the lamp leaving her alone.¹⁴

In the poem Tikkuteriyatha Kattil, the symbology is aptly applied. The bride Bharathi (soul) was in search of her bridegroom in the forest (the world of Maya full of temptations). At that time (during life time) a hunter (sensual desire) appeared before her and compelled her to be his love. She cried out in utter helplessness in the wilderness and called on Kannan to rescue her and fell down in a trance. When she got up to her surprise she saw Kannan standing before her waiting¹⁵.

The thought itself that God is the Bridegroom and the soul the bride is an allegorical expression of the intimate relationship between the soul and God. The male element is separative, active and directive and the female responsive and receptive and the two are complementary. God is pure activity and soul is responsive and there is insertion of his love into the soul substance. But Bharatiyar the mystic changes the mystic tradition in some poems and proclaims that he is the bridegroom and He the Lord Kannan is his beloved Kannamma the Bride.

There are nine songs in which Lord Kannan is described as Kannamma.

"Kannamma! Are the Sun and the Moon the bedazzling light of your eyes? In you smile the blooming appearance of the flower? Are the waves on the sea the waves of your mind? I won't wait-Here is my kiss"¹⁶.

"I see your face, my beloved lady, in the crushing waves of the sea-on the blue sky, in the changing foam, in the small bubbles; even in the clouds I did not get anything except your face. And while I turned to embrace you I see only the same face"¹⁷.

"Oh Kannamma! the art of Manmatha is not an art to be taught. Remove the veil from your face. Is there any love that closed the brightness of the face"¹⁸.

"Oh Kannamma! why do you close your eyes? Haven't I seen you when you are young and kissed you? If two souls are mingled together where is the necessity to think of the difference. I won't say those old fading stories retold by the heroes to their maids-will song and tune speak the words of introduction at the time of mingling with each other? I am told by astrolo-

gers that our relation is perennial. When you were born as Rama I was as Sita; when you were Krishna I was parthan; when I was Prahlada you were Narasingan; when I was Buddha • you were my mother Yasoda - Those astrologers are scholars There won't be any error. They say, the relation will still - continue. Why do you close your eyes with shyness?¹⁹

Thus the mystical elements are predominant in the religious poetry of Bharathi. Without understanding it one cann't evaluate him correctly.

FOOT - NOTES

1. Subbu Reddiar, N. - Religion and Philosophy of Nalayi-ram, pp. 462 to 553.
2. Dorai Rangaswamy, A. - The religion and philosophy of Devaram. p. 1144.

Note : All the other references are from 'Bharathiyar Kavidaigal published by Sri Mahal Company, 1955.

3. p. 133.
4. p. 128.
5. p. 223.
6. p. 163.
7. p. 168.
8. p. 171.
9. p. 172.
10. p. 168.
11. p. 175.
12. p. 421.
13. p. 422.
14. p. 425.
15. pp. 426-427.
16. p, 431,
- 17, p, 433,
- 18, p, 433,
- 19, pp, 434-435,

The Impact of Saint Tayumanavar on Tamil Bhakthi Literature

“Oh Tayumanavar, You realised the God,
the Truth, hence Oh ! immortal Tayumanavar !
You are in heaven and at the same time
You will ever be on the earth also as
an ideal Tamil poet”.

This is the estimation of Subramanya Bharathi on Saint Tayumanavar.

Saint Tayumanavar, a religious poet of 17th century occupies a central place in the Tamil Bhakti movement. He has been influenced by the great poets who lived before him and has left his indelible mark on the poets who lived after him. His rapprochement (camaracam) between Vedanta and Cittanta is noteworthy.

Tamil is a language of devotion. Devotional literature in India and elsewhere indirectly or directly has some influence of Tamil hymns sung by Nayanmars and Alwars.

It is well known by all that the emotion which is expressed through language with aesthetic appeal is literature,

When devotion becomes the contents of such literature, it becomes Bhakthi literature.

The devotional literature (Tamil Bhakthi Literature) has a long history. If one deeply observes this history of development, he can recognise four stages. The first stage can be fixed with the *Paripaadal* where one can notice a natural growth of Bhakthi literature from 'Akam' (love). The second phase starts with Saiva and Vaishnava Saint - poets who visited the temples situated in Tamil Nadu and sang in praise of Siva and Vishnu and thus avoid the influence of the Jains and Buddhists on Tamil Public. Then the third stage is that Tamil Bhakthi literature emerges with Siddhanta Sastras (which are 14 in number) on the one side and Vaishnava commentaries for Divya Prabandham on the other side. The fourth stage was necessitated to bridge the devotional literature with its meta - physical doctrines. In other words, the saint - poets of this stage felt the necessity of inspiring the intellectuals with devotion or Bhakthi and educate the devotees with Philosophical doctrines. Manikkavacagar's and Nammalvar's hymns have both these elements. This torch was taken later by Tayumanavar who leads his successors in the same line. Thus Tayumanavar plays an important role in the history of Tamil Bhakthi literature.

Another fact to be noted here is that he tried and succeeded in bringing such doctrines and devotion in folkloric forms in order to reach even to a lay man.

The impact of Tayumanavar on his successors can be classified under two categories. They are the formative influence and the thematic impact. In some places these two elements admixed in such a manner that they cannot be separated. Among such successors following poets are to be

mentioned: Mastan Sahib, the Christian poet H.A. Krishna Pillai, Ramalinga Swamigal, Manonmaniyam Sundaram Pillai, Mahakavi Subramanya Bharathiyar, Maharisi Suddhananda Bharathiyar and Kaviznar Kannadasan. Even great modern prose writers like Professor M. Varadarajan could not escape from the influence of Tayumanavar. One can understand easily the impact of Saint Taymanavar in his master piece Man Kudisai.

Mastan Sahib used extensively the forms such as Ananta Kalippu, Niramayakkanni, Ekkalakkanni of Saint Tayumanavar. The 12 and 14 - foot Asiriyaviruttam, Viruttams of Mastan Sahib captured individual rhythmic movement of Tayumanavar's viruttams. The word and the concept of "Summa" of Tayumanavar developed on Mastan Sahib's thought and versions an irresistible imprint¹. The sentiments and phraseology of Tayumanavar's hymns can be found in Mastan Sahib's Niramayakkanni 70, Raguman Ennum Kanni 11. Mastan's vilaiyattin Anandam reflects the theme of Tayumanavar's hymns 57.

Krishna Pillai in his Rakshanya Manoharam indicates the impact of Tayumanavar on himself².

Ramalinga Swamigal nowhere else mentions the influence of Tayumanavar on him. On Symmetry of thought and belief and of convictions of samarasa between Tayumanavar and Ramalinga Swamigal in such that, in Ramalinga Swamigal's own times there developed a tradition that Ramalinga Swamigal was a reincarnation of Tayumanavar³.

Both Tayumanavar (hymn 143) and Ramalinga Swamigal⁴ acclaimed the God at Chidambaram is one of Samarasa sanmarga by virtue of his being the Lord of great

empty space. The very thoughts and the very collocations of phrases and words of Campantar and Cuntarar which Tayumanavar employs in his hymns are also used by Vallalar.⁵ An example in Campantar's 'Arravarkku arra Sivan' (3.120:2) which is echoed by Tayumanavar in his hymn 1258 and by Ramalingaswamigal (Arutpa 1,3:525). Another is Cuntarar's 'Ennutaiyatolanumay' (7.51:10) which is echoed in Tayumanavar's hymn 1260 and in Ramalinga Swamigal's (Arutpa 4.11:5).

The same pattern of cataloguing a number of items of the impossibilities is seen in Tayumanavar (118) and in Ramalinga swamigal (Arutpa 2. 109:4). A symmetry of movement and thought links Ramalingaswamigal's Tiruarutpa 5-49: 28 with Tayumanavar's Malaivalarkatali⁵. Tayumanavar's hymn 'Evvuyirt-tiralum ennuyir enave'⁶, obviously caught the imagination of Ramalinga Swamigal who uses the same idea in the same words in Tiruarutpa (6.21:18). Ramalingaswamigal follows up Tayumanavar's rhetorical question, 'Those who observe the discipline of non-killing are the only good ones. what is the identity of the others (who do not conform to this discipline)?', with the elaborate answer: 'Those who do not observe non-killing are aliens who can merely be fed (as animals) and not associated with' (Arutpa 6.38:71).

Prof. Sundaram Pillai's Sivakami Saridam in his Drama Manonmaniyam reminds us of the Saint's hymns entitled 'Ninaivu Onru'.

Poet Subramanya Bharathi has mentioned in many places the influence of Saint Tayumanavar on himself Akara Phuvanam of Saint Tayumanavar set in Enseer Viruttam speaks of importance given in his life seems to have its

influence on Bharati Arupattaru. We have already seen the moving tribute of Bharathi to Tayumanavar in Tayumanavar Vazhthu⁸. He has obeisance to Tayumanavar as the Moni who taught the lesson of the avoidance of the desire. Further in his Putiya Atticuti, Bharati mentions as 'Monam Porru' also indicates how the gospel of Tayumanavar captured Bharati's imagination. The first Desiya Keerthanai framed in the form and rhythm of Tayumanavar's Ananta Kalippu⁹. So is the case of famous Flag Song of Bharati's (Tayin Manikkodi Pareer) and also that of Tay (Mether Tamil).

Maharshi Suddananda Bharati happily accepts the philosophical and rhythemical impact of Tayumanavar's Anada Kalippu on him in his small book entitled "Maharishi Tayumanavar".

It is well known that poets like Kavimani, Kannadasan and Suratha also have been influenced by Tayumanavar's hymns.

Thus many Tamil poets of Hindu, Mohammadan and Christian religions who came after Tayumanavar owe a great deal for his poetic form Ananda-k. kalippu, Kanni and Panniru cir viruttam and his theme Mona Camarasa.

FOOT - NOTES

1. H. 75, 'Ettanai Vitankaltan Karpinum Ketpinum - Mastan's Tannilaiyinanantam (vide his verse commencing with 'Nittirai tanil.....').
2. Op. cit. by A.V. Subramaniya Iyer in his 'Tarkalattamililakkiyam.
3. Pl. Pr. 72: 12-21; Dandapani Vijayam - 165.
4. Arutpa 6.38: 53
5. H. 578
6. H. 129
7. H. 827
8. M. P. K. Occasional verses. 16.
9. M. P. K. Section 1 - T. C. P. 53.

Patriotic Literature in Telugu and Tamil

Patriotism is the sentiment in which natural consciousness and deep attachment to nationalism normally expresses itself. Each man's individuality in this respect colours his character as patriot.

All patriots are usually idealist, imaginative, sentimental and more or less practical; Some patriots may have all the qualities listed here but a majority of them have one or other of these qualities.

In all movements of revival or development of national literature, we see the patriotic sentiment asserting itself in this subtle sense. (Encyclopaedia of Religion and Ethics, James Hastings, Volume IX).

In Telugu, patriotic literature has its beginning after Gandhiji's advent in the Freedom Struggle. When we read the books which are written on politics we find the image of Gandhian thoughts partly or fully.

Almost all of the famous novel writers in Telugu were influenced by Gandhism. They wrote about Gandhi and about

his philosophy relating to many spheres and his struggle for independence. The novels which are influenced like these are *Malapalli* by Unnava Lakshminarayana, *Veyipadagalu* by Viswanatha Satyanarayana, *Narayana Rao* by Adavi Bapiraju, *Konangi* by the same author, *Civaraku migiledi* by Buchibabu, Kodavatiganti Kutumbarao's *Caduvu*, *Kollayi Gattetenemi* by Mahidhara Ramamohanarao and *Balipitam* by Ranganayakamma. These are considered to be of the first rank among the Telugu fictions.

Malapalli :

The story deals with the caste of Mala and Madiga who are treated as untouchables. This novel tries to focus many ways and means to uplift and develop the socio-political-economic conditions of these people. This novel fully reflects the Gandhian thoughts. Unnava Lakshminarayana was one of the freedom fighters at that time. Uplift of Harijans is one of the duties of Gandhiji's constructive programme. "The constructive programme was meant to revolutionise the nation's outlook in all the spheres of social life, social in its most comprehensive sense. Gandhiji tried to cleans our life from latrines to our souls. This was a comprehensive revolution and it was based upon the revolution of our basic values. He wanted to train and discipline the nation..... It strengthens the nation by eliminating from its life some of the drawbacks in its character which Gandhiji hold. This progromme is depicted by most of the patriotic movements". Through this novel Unnava emboldens to propagate these among the Telugu people. But he never used the name of Gandhi anywhere in his book.

The novel consists of four parts. Rama Dasu starts with a peaceful life and runs through many difficulties and ends

as a saint by leaving all kinds of joys in life. By this, we perceive the development of his life from elementary nature to spiritual nature by facing many difficulties in life course.

Unnava showed that through a person belonged to 'low caste' that caste does not stand in his way of spiritual growth. The writer very well differentiates social and personal thoughts of Ramadasu.

Another main character is Sangadasu. Though he dies in the end of the first part his ideas live even after his death. Founding of Vijaya College, educating lower caste people, respecting the lower community citizens are Sangadasu's interest in the society. If Ramadasu represents spiritualism of Unnava, Sangadasu represents the author's intellectual element.

The author expresses two ways to improve Harijans. One is purification among the Harijans by themselves and another is helping by others. At this stage he brings in all the narrow minded thoughts of different castes and religions towards humanism.

In this novel human nature is showed on one side and social reformation on the other. The author depicts his ideas through three characters - Ramadasu, Sangadasu and Venkatadasu.

Here Ramadasu thinks that whole world is occupied by the God and he followed Siddantha. The person should be pure both physically and mentally in the way of thinking of Ramadasu.

Sangadasu thinks that the differences among caste brings chaos in the society. The untouchables are not to be separated. Then Venkatadasu thinks that because of the higher

caste peoples' behaviour, the lower caste people are not developing well. To change this attitude he wanted to rob the rich, and give all to the people who form the weaker sections of the society.

Devotion is one way, love is another and roughness is another type. These three traits come into existence gradually in the society.

Veyipadagalu :

The story deals mainly with three generations. Though it narrates the ideas of three generations, it reflects the social life of first three decades of twentieth century. There are some similarities between Gandhi's thoughts and Viswanatha's ideas.

Viswanatha created three characters according to his ideology. One is Kesava Rao, who started National College, second is Dharama Rao, third Raghava Rao. These three are the characters whom Gandhian thoughts motivate.

Because of the non-cooperation movement of Gandhiji, students studying in colleges abandon their studies and join the freedom movement. Kesava Rao thinks that Art and Education is getting poor development and the improvement of these is the main duty of this National College.

Ragamrao is a freedom fighter. He started the movement of prohibition of intoxicant drinks. Dharma Rao leads simple life and was much impressed on the country and the culture. In this way Veyipadagalu shows Gandhian thoughts and patriotism through the characters.

Narayana Rao :

In this novel, we can find satyagraha movement and influence of this movement on society. Gandhism was treated in two ways in Narayana Rao. The first is through the characters and the next is through the discourses.

In this novel Bapiraju says that during the freedom struggle a few Telugu people showed much interest on Andhra movement than for Independence. Bapiraju criticises this attitude in this novel through characters.

Konangi :

This novel expresses the Andhra History during 1930-1950. The author Bapiraju describes Gandhi's struggle for Independence - Chawri Chawra riot and Salt Satyagraha. The hero Konangi studied many books like Miss Mayo's 'Mother - India', Pattabhi's 'History of Congress', and the back numbers of Gandhiji's 'Young India', and 'Harijan'. Konangi joined the Congress and participated in the freedom struggle. Konangi wants to lead the people towards freedom struggle and to participate in quit India movement. During this period he was arrested and released in June 1943. There ends the novel.

In this novel the author tries to describe the Andhra people's share in the struggle for freedom.

Civaraku Migiledi :

In this novel the author narrates the idea of life of young people between the two world wars. To express his way of thinking about the life, he created a character Dayanidi and through his life he reflects his own psychological feelings by commenting on the sorrow and happiness of life. Before reading 'Mother India', he narrates briefly about the freedom

struggle since 1920. Here he describes Gandhiji's struggle for freedom. In this novel Dayanidi represents freedom fighters and his father-in-law as a pro-British Government, who was working as a police officer. The struggle and conflict between these two persons have been pictured in this novel.

Caduvu :

Kodavatiganti Kutumbarao, in his novel '*Caduvu*' expressed the influence of freedom struggle on middle class people in Andhra. The story takes place during the period of two world wars. Sundaram is the hero of the novel; during his primary education he happened to hear the war between Germany and British. This is the foundation for his thoughts on modern politics. Jalian Walabagh Tragedy, Rault Act, Sathyagraha, Non-cooperation movement all are described in this novel. In all these different aspects of freedom struggle, Sundaram was only a spectator; he never participated in the freedom struggle.

Kollai Gattetenemi :

This novel was written by Mahidhare Ramamohana Rao in 1965. The events of this novel happened in the year 1921. The main theme of the novel is to show the political and social life during that time. Gandhiji started Khaddar movement - at completion of the story narrated in this novel.

The author took his native place as the place for this novel and described the visit of Gandhiji and the impact of his visit. This novel expresses different ideas of the people in one village towards Gandhiji's ideals. As the author took the area where Brahmin settled he creates many ideas about the difficulties of untouchables. Ramamohana Rao expressed how the Brahmins treated the untouchables and the success of Gandhiji's visit to that place.

The events of the novel depict the ways of Brahmins sentiments as opposed to the uplift of Harijans; the author described the success of social reform movement through a visit of Gandhiji to the Brahmin dominated village.

Balipitam :

The theme taken by the author Muppalla Ranganayakamma was the problems of untouchables and the problems in inter-caste marriages. The novel starts with the marriage of Aruna (who belongs to higher caste) with Bhaskar, a Harijan. This marriage was solemnised in a pitiable situation. She wanted to die as a spouse, and Bhaskar married her. After recovering from illness Aruna got employment. Then she started to think about the greatness of her caste. So she treated her husband as untouchable and this leads to divorce. But Bhaskar was not interested in separation. This type of ill-treatment ends with Aruna's death.

In this novel Ranganayakamma introduced two pairs get intercaste marriage. Aruna-Bhaskar couple's married life is not a happy one; but the other couple Amala and James lead their life happily with the well developed ideas. Ranganayakamma created a society in this novel named Karuna Samajam which is run on Gandhian thoughts and ideas.

Not only the above novels but also many novels in Telugu literature express Gandhian freedom struggle, and patriotic tendencies. Prolapraggada Satyanarayan's *Kawasiya* shows how Gandhism was influencing the family also. In *Civanakulasam* by Sumalatha how the people were influenced by Gandhi is narrated in a relectant manner. The novel *Rajarikalu Pedarikalu* published in Andhra Pradesh weekly shows how Gandhiji's movement for Independence influenced the working class people.

Mallapalli and *Kollaigattetenemi* show how Gandhism influenced the village life. Narayanarao ('*Caduvu*') shows how it influenced urban areas. *Konangi* and *Civaraku migileli* show the influence of Gandhism on individuals. From these and some others we learn how the novels were used to attract the different age groups towards Gandhian ideals: different strata of society also came under Mahatma's spell through novels.

As in Telugu, in Tamil also, Gandhiji's advent into politics and his Sarvodaya principles have become the themes of Tamil patriotic novels.

In the year 1926 a novel entitled *Gandhimadhi* was published- This novel deals here and there with Gandhian philosophy of non-cooperation, non-violence, sathyagraha etc. The author expresses his own view here and there through his characters which sometimes question the relevance and efficacy of non-violence- He says that it is not necessary to follow non-violence when Tamils are ill-treated by the British Rulers. We must punish the people so that they may not repeat the same. He begins another detective novel (*Manivalakam*) with the following Pallavi of a song of Subramanya Bharathi. "Enru Taniyum Engal Sutantira Taagam" Enru Matiyum Engal Atimaiyil Moham"- This novel ends with a note on the importance of utilising the swadeshi foods. There are a few more novels like '*Gandhian Unmai-c-citan* (1927) by C. V. Duraswamy, *Rudra Naattiyam* (1931) by Govindaraja Kuiaali also have some incidents on independence movement like sepoy mutiny. But they cannot be considered as patriotic literature.

But the novel, *Muragan or Uzhavan* by K. S. Venkatramani (Tamil Translation by Krishna Kumari) in the year 1928 exhibits the participation of Youths in the reorganisation

of village society under the Gandhiji's constructive programmes. It tries to trace the causes for the downfall of village economy and unity. Freedom movement forms the theme of this novel. Prohibition and the acts of youths, who abandon their village in search of some job in the towns, are some other concepts which are dealt in this novel. In the year 1930 Venkatramani wrote another novel called '*Desabaktan Kanthan*'. Kanthan, the hero of the novel, is a miniature Gandhiji. He was educated in foreign countries. He participated in the freedom struggles and takes part in the picketing of toddy shop. Rangan an I. C. S. Officer is his friend; Rangan's lady love Rajeswari dedicates herself to the freedom struggle. Her influence makes her lover to renounce his I.C.S. position and take part in the struggle along with her and his friend Kandhan. 'Chitti' and Sivapada Sundaram rightly observe that K. S. Venkatramani is the first novelist on patriotic themes by course Ranaiyappa Chettiar's *Gandhimadhi* may precede Venkatramani's novels but Chettiar devotes only a chapter for patriotic theme.

The novel *Karattur Ramu* by Sitaramaia published in in the year 1934 has Gandhi's Sabarmathi Ashram as its main place of action. *Tiyaga Pumi* (1938-39) of 'Kalki' is another Gandhian novel worthy of note.

During this time Ezhakesari, a Tamil weekly of Sri Lanka, came forward in support of Indian freedom movement and Tamil-Sinhala unity, *Pavalakantan* (1932) *Arunothayam* (1936) by Vananiyur Rasaiah and *Chandravathana* (1934) by Somaavathi by H. Nellaiah are such Tamil patriotic novels published in Sri Lanka.

After Independence, the first novel in which the freedom struggle and the Hindu Muslim unity is described vividly is *Alai Osai* (1950) by 'Kalki Krishnamoorthy'. This novel further succeeds in defending the activities of Mahatma Gandhi in freedom struggle.

Ku. Rajavelu's 1942 which was published in the year 1950 describes his own experience as an imprisoned freedom fighter.

Sriman Suyanalam (1961) by Narana Duraikannau brings to light the conflicts among Congress Party members and their in-fighting for political gains. The conflict between justice and treason is well-knitted in the novel.

Irubathu Varushangal (1965) by M.S. Kalyana Sundaram depicts the Salt Sathyagraha. *Veedum Veliyum* (1966) by Vallikkannan narrates the untold sufferings of the real sacrificers who participated in the freedom struggle and lost their wealth and the selfish patriots who became rich and great. Another novel *Mannil Theriyutu Vaanam* (1969) by Na Chidambara Subramanian narrates the sacrifices of an intelligent youth who joins the non-cooperation movement and in the end against the plans of his father who wishes to make him as an IAS Officer, becomes school teacher.

Athmavin Ragangal (1969) by N. Parthasarathy bridges the incidents happened from the freedom fight to the period of Kamaraj. The hero of the novel devoted himself to his country and his lady love sacrifices everything for him. *Kallukkul Iram* (1969) by R.S. Nalla Perumal depicts the life and sacrifices of freedom fighters. *Inba Ulagam* by Sankara Ram narrates the ideal life of a doctor who follows the principles of Gandhiji. *Valaikkaram* (1969) by Rajam Krishnan elaborates the freedom fight against Portuguese rulers in Goa.

There are a few more novels like *Pukai Naduvil* (1953) which deal with the unpatriotic elements that prevail after the independence; *Sattbia Vellam* (1973) by N. Parthasarathi prepares the youth of India to equip themselves well to face the unpatriotic deeds of the modern politician and to build a new democratic India.

These novelists in Tamil and Telugu somehow succeeded in recording, for the present and future generation, the story of the struggle and successes of our people who have sacrificed everything in bringing our national renaissance and the attainment of freedom under the able guidance of Mahatma Gandhi.

1. By comparing these Telugu and Tamil patriotic novels we understand that Gandhiji's principles have influenced these novelists.

2. The patriotic poetry and drama have more impact on society than novel as they precede novels. This aspect is for a separate paper.

3. Some influence of Telugu Novels on Tamil and vice versa can be traced.

4. Poetry can be recited and dramas can have visual presentation but novels are to be read. Most of the Indian citizen are illiterate. So, the impact of novel on Indian citizen could be comparatively less. The treatment of patriotic theme in novels are very poor when compared with other forms of literature.

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Tholkappyar's Concept of Suggestion (Dhvani) in Poetry

Good poetry implies more than literary and prosaic meaning. Poems are suggestive. Almost all the Tamil Akam Lyrics (poem) contain suggestive elements. Hence it was necessary to formulate a key through which a reader can understand and enjoy the akham lyrics of the Sangam age from the 3rd century B.C. to 2nd A.D.

Tholkappyar, who lived in the early centuries before Christ, in his third and final book on the theme and theory of literature deals with the principles of suggestions in a few sutras. He mentions 'ullurai' (implied simile) and Iraicci which can be compared to Dhvani in Sanskrit.

It is not irrelevant to mention in this paper the observations of Dr. G. Sundaramoorthy on Tholkappyar's theories of poetry in comparison with Sanskrit theories in his book 'Early Literacy Theories in Tamil'. (p.119) Dr. Sundaramoorthy observes ".....Tholkappyar lived nearly 1200 years before Anandavardhana. In Sanskrit even the great critics like Dandin, Bhamaha and others missed the principle of suggestion. Eventhough they accepted an extra function to the words as

contained in some alankaras like Samasokti. In spite of their accepting an extra function to literary words and inspite of Bharata's story of rasa, it is really inexplicable how these great critics could miss the principle of suggestion. While they missed it even in the middle centuries of the Christian era, Tholkappyar recognised it even in the early centuries before Christ. It is really a remarkable discovery in the ancient period. The credit of according due recognition to the idea of suggestion in literature, goes first to Tholkappyar".

The concept 'Ullurai' is explained by Tholkappyar in the following four sutras.

1. Ullurai Uvamam eenāi Uvamamuena
tallaa taakum tñaiyunar vakaiyee
Tol. Porul. Akattinai - 46

2. Ullurai teyvam oñintatai nilamenak
kollum enpa Kuṟiyar in toree
Akattinai - 47

3. ulluruttu itanodu ottupporal mutikenṇu
ulluruttu iṟuvatu ullurai uvamam
Akattinai - 48

4. uṭanurai uvamam cuṭṭunakai ciṟappēṇa
Keṭalaru mavalin ullurai aintee
Poruliyal - 46

which mean 'ullurai Uvamam' and 'Enai uvamam' will not fail to make clear understanding of thinai aspect of love: (46), Ullurai will have all karupporuls (form the nucleus like food, animal, bird) except God, as the place of its origin-so say the scholars well versed in science of literature".

Ullurai uvamam is that which is understood by inference from the simile given in the text. Ullurai is of five kinds, i.e.

(1) udanurai (2) uvamam (3) suttu (4) nakai and (5) sirappu. Ullurai used to refer to comparison such as its concealment. The example often given by the commentators (kali-66) from Kalittokai. (p. 410. Tholkappiyar with critical study. Dr. C. Elakkuvanar).

The kuvalai flowers blossoming on the lake are brought to the city for sale. Along with the flowers which blossomed in the fields, the honey bees also come surrounding them. These bees forget their cool tank from which they came. The implied and latent meaning is as follows :

viinkuniir - Rising lake water - The pleasure seeking place of the public women.

aviḷ niilam - The blossoming - The attractive eyes of the kuvalai flowers voluptuous prostitutes.

vari vaṇḍu - The beautiful honey - The decorated heroes bless

poompoikai - Cool tanks where - Their own houses where their lotus blossoms wives live.

Iraicci, as mentioned already, can be compared with Dhvani in Sanskrit. Iraicci or suggestion is away from the ordinary meaning of the word used in a poem. But there is only one difference : iraiṭti according to Tholkappiyar, is mentioned only with reference to akham poetry (love lyrics) but Dhvani is for all kinds of poetry.

iraicci taane poruḷ Purat tatuvēe

Tol. Poruliyal - 33

Iraicci appears besides fauna and flora of the land. Further Tholkappiyar says, this kind of suggestion can be understood only by scholars.

iraicciyil piṛakkum poruḷu maapuḷove
tiṛaittiyal marunkiṇ teriyu morkee

Ponliyal - 34

There may be hidden meanings to be derived from Iraicci for those who are capable of understanding the true nature of them. The example often quoted by commentators from Kalitthogai, is as follows :

ilankum aruvittu ilankum aruvittee
vaanin ilankum aruvittee
taṇṇurra cuḷpeenaam poitta malai

Kali - 41

Oh! What a wonder! The mountain of the one, who did not keep his promise is blessed with shining falls. Oh, it has shining falls, really it has shining falls - Kali - 41.

The implied meaning of the stanza is "the lover is a liar and hence his mountain must have neither rain nor river".

It would be better to explain a little more elaborately. This poem indicates heroine's reply to her lady companion. She pretends to hate the hero who has not kept his word. By abusing him, she wishes, in an indirect way, to arouse the interest in the heroine, further she fully knows that the heroine would not entertain the idea of abusing her lover; so by this indirect inducement the lady companion wishes to bring out the suppressed yearning of the heroine. Under this stress, the heroine speaks out.

When she says, by implication, that the hero's mountain does not deserve the beautiful and bountiful waterfalls, she echoes popular belief of the people. Place where unrighteous people live will not have rains. But the rich waterfalls in the

hero's mountain is quite the contrary; without rains how can they be rich waterfalls; So the very presence of the falls proves that the hero will keep his word and return to his lady-the heroine. Words in the poem do not express explicitly these ideas. But, just as the humming sound waves are heard even after the actual ringing of a bell, on a deep reflection on the scene depicted, the suggestion implied is clear. This is 'iraicci'.

A Couplet from Tirukkural

“Even a falsehood partakes of the nature of truth,
But only if it produced just a harmless good in sooth”

Tirukkural Chapter 30:2

This couplet from Tirukkural provides a definition of Truth by indicating that even a falsehood can be treated as Truth when it produces harmless good.

Truth is defined that as something that is good, beneficial and harmless to all people in all times. Sometimes, even a falsehood, if it is harmless, is considered good. However, what is good and truthful at one time might not be viewed as at a different time because people are not the same in all the ages. But, a thing that is good and harmless to all the people in all the ages is the perfect and permanent Truth.

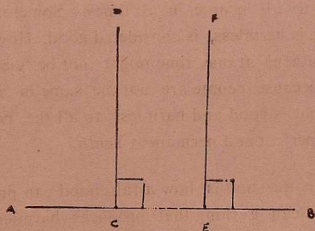
Now, the question is how a falsehood can produce harmless good and can a thing that produces harmless good be treated as truth.

At the outset the two words righteousness and falsehood have to be properly defined. An imperfect definition would lead to confusion and misinterpretation. But, the two words are vague in their nature that any definition is bound to be imperfect

Laws are man-made. The man who makes these laws is not perfect in himself and hence the rules and regulations he frames are bound to be imperfect.

The thinking capacity of a person is conditioned by the social, economic and political factors prevailing in his society. The code of conduct he frames is limited in its nature, in that he is trying to curb only those tendencies which he feels are harmful. Hence his view of righteousness or falsehood is limited and imperfect. When this imperfect view of righteousness is placed by the side of the perfect Truth, appears incomplete and false. Similarly a falsehood that produces harmless good to people in all the ages acquired the status of Truth.

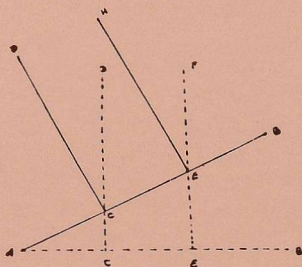
This fact can be explained by the following diagrams.



In the first diagram CD, EF perpendicular lines standing on the horizontal straight line AB symbolize the vision of a mind which is not clouded or corrupted by the influences of his day. It sees the rays or Truth in its pure and original form.

On the other hand the seer sees above other mortals and reaches the truth that is permanent and correct. But the vision of the society corrupted by prejudice is incapable of appreciating the gospel, the seer proclaims, because it lacks the vision of the seer is false just as the perpendicular lines on the slope straight line do not agree with the perpendicular on the shadow line. Hence the society rebels against the seer. It develops hatred towards the man who speaks different from others. It cannot tolerate him and tries to get rid of him by poisoning or cross poisoning him. Thus Truth appears to be false because of the

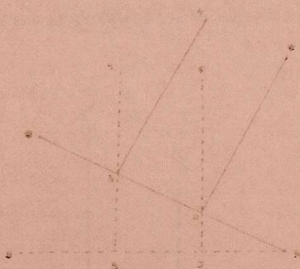
In the second diagram the perpendiculars cd , ef standing upon a slope straight line ab symbolize the vision of a mind which is limited by the tradition and condition of a time he lives in. It shows an imperfect understanding of the principles of Truth is accepted as perfect truth and is thrust upon others.



In the third diagram the perpendiculars standing upon the slope straight line ab symbolize the imperfect rules and regulations visualised by a limited mind whereas the shadow straight line AB indicates the right plane from which truth could be seen by a mind that is pure. Further the perpendiculars standing on the slope straight line symbolize the imperfect law and order of a particular society which it thinks are perfect but really not so.

On the other hand the seer seers above other mortals and realizes the truth that is permanent and perfect. But, the vision of the society corrupted by prejudices is incapable of appreciating the gospel, the seer proclaims, because it feels the vision of the seer is false just as the perpendicular lines on the slope straight line do not agree with the perpendiculars on the shadow line. Hence the society rebels against the seer. It develops hatred towards the man who speaks differently from others. It cannot tolerate him and tries to get rid of him by putting on cross or poisoning him. Thus Truth appears to be false because of the limited and the prejudicial attitude of the people in a particular society.

Thus Tiruvalluvar explains that a thing that produces harmless good though appears false has the nature of perfect truth.



In the third diagram the perpendiculars standing upon the slope straight line AB symbolize the imperfect rules and regulations visualized by a limited mind whereas the shadow straight line AB indicates the right plane from which truth could be seen by a mind that is pure. Further the perpendiculars standing on the slope straight line symbolize the imperfect law and order of a particular society which it thinks are perfect but really not so.

