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Pavendhar Who Striked Social Issues Through Literature

சமூகப் பிரச்சனைகளில் இலக்கியங்களைச் சாடிய பாவேந்தர்.

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Abstract

Pavendhar bharathidasan with the tamil thani padagal as a base had created his own works with uniqueness. He also had rewrote 'karuthurai patta' into much simple Tamil poems. In it simplicity and 'isaipa' which helps to sing the poems with music were emphasised as the important theme.

பாவேந்தர் பாரதிதாசன் தமிழில் பயின்றுவரும் தனிப்பாடல்களை அடித்தளமாகக் கொண்டு பல்வேறு படைப்புகளைத் தம் தனித்தன்மை விளங்கப் படைத்துள்ளார். மேலும், சங்கப்பாடல்கள் பல்வற்றைக் 'கருத்துறைப்பாட்டு' என்ற தலைப்பில் எளிமைப்படுத்திப் பழகுதமிழில் கவியையாக மறுஆக்கம் செய்துள்ளார். இவற்றில் 'எளிமை'யும், இசைக்கூட்டிப்பாடுவதற்கேற்ற 'இசைப்பா' வடிவத்தன்மையும் முக்கியமாகத் திகழ்கின்றன.

Keywords: created, Tamil poems, emphasised

1. Introduction

Bavendar Bharathidasan has created various works based on the solos he is learning in Tamil to show his uniqueness. Also, he has simplified many of the Sanghapadals under the title of 'Karuthurapattu' and recreated them as poetry in Palakuthamil. Among these, 'simplicity' and 'musical' form of composition are prominent.

The songs of poets like Palapattai Chokanathar, Olavaiyar, Kampan, Kaviyandan, Arunachalak Kavirayar, Kala Meghapulavar, Kachiyapar have attracted his attention. The solos he learned,

1. Criticism
2. Explain
3. To promote Tamil culture
4. The seer is the slanderer
5. Resisting God
6. Isolation

It can be seen in six types of levels.

2. Love and criticism

He severely criticizes Kambar and himself in the titles 'Kampan Thundu' and 'Oranavuku Tamlu Devai'. Bavendar, who praises the Tamil old woman named Avvaiyar, criticizes him when he sees a situation contrary to his policy and strongly rejects his opinion.

'Denial of God' and 'anti-view' were the lifelines of Bharathidasan. As he considered that 'God and the seers are against the welfare of Tamils', he has a tendency to oppose both of them whenever he gets a chance.

“A parrot cannot change its color because the crow will be upset. Similarly, Bharathidasan did not change his views because his Tamil enemies would be upset”¹.

3. Bavendar who beat the copies

Kamparamayanam

Kambar and Avaya are under severe criticism from him. Aartham is a critically acclaimed song written by Kampan:

*Ponnum Mamani and Punaisantham
Cassini and Virgo
All this was done to Antanara
She gave Anna and Tiraraadi (Ayodhya – Mantra:96)*

பொன்னும் மாமணியும் புனைசாந்தமும்

கன்னி மாரோடு காசினி ஈட்டமும்

இன்ன யாவையும் சுந்தனள் அந்தணிக்கு

அன்னமும் தளிர்ஆடையும் நல்கினாள்

(அயோத்தியா – மந்திரம்:96)

means A song about the gifts that Sita gave to Antanar when she heard that Rama was about to be crowned. Bhavendra also says that.

It is said that Kambar, who tamilized the Ramayana, adapted it without spoiling the Tamil culture. Where did you change it? Is it a Tamil custom to give young women to the groom? That blasphemy is acceptable to Arya. What is the action of the Tamils who present it as it is? Count² (Quill. 28.10.58) criticizes that.

4. Bavendar who criticizes Avvayar

Venba Avartham, which begins with the song “Paalum Sybradenum...”, is critically acclaimed. On the topic 'Orana needs three Tamils' he says, "Milk for Kalana, honey for Kalana, molasses for Kalana, and cashews for Kalana, mixed together, I will give you Pilliyarappa. Before I give that, he asks that you give me the three Tamils of the Sangha, i.e., Iyal, Music, and Drama.

*who Filthy children
Is he going to make a fool of himself?
What is the point of making such education compulsory? 3 (Quill,
20.09.60)*

யாரை? அழகுக்குட்டிப் பிள்ளையாரை

இவள் உருப்புநுவாளை?

இப்படிப்பட்ட கல்வியைக் கட்டாயம் ஆக்கித்தான் என்ன பயன்? ³ (சூயில், 20.09.60)

Bhavender speaks deeply. But they did not directly attack Perumati as they directly attacked Kampan. On the contrary, the Tamil family boy Pilliyar stands in front of him and says, "He is asking you to do it like this." The reason for not directly attacking Avvai Perumati was because of Bhavendra's devotion to her. However, he is afraid that he has sung like this! Therefore, he openly criticizes it in a very civilized but at the same time very harsh manner as it is wrong, contrary to his opinion, harmful to the welfare of Tamils.

Avai Perumati's true opinion. In fact, in this song, what is the old woman referring to? If you look a little deeper, you will realize that Apperumatti has sung a lot.

The song:

These are milk, clear milk and pulses

I will give you my name - Kolanchei

You are the smoke of Tunka Garimugatu

Sangat Tamilmoomum tha (Good luck – God's blessings)

பாலும் தெளிதேனும் பாதும் பருபும்இவை

நாலும் கலந்துனக்கு நான்தருவேன் - கோலஞ்செய்

துங்கக் கரிமுகத்துத் தாமணியே நியெனக்குச்

சங்கத் தமிழ்முன்றும் தா (நல்வழி - கடவுள் வாழ்த்துகள்)

Here it means "I will give you four, Tumani! If you give me three, it's enough" Chaturambata says in a balanced way!

At the worldly level, milk, honey, milk, and pulses are these four things that are auspicious to the Lord, but what do they really mean? Are the worldly goods like milk and honey meant here? not at all..! If the worldly things are worldly things, do we need the ocean of Arundhamil to carry this? Ignorant little boy is enough! Avvai Muthati really sings with depth of meaning!

Milk also curses the child, Balabhat Chokkanatha's two songs explaining 'Mother's Attitude' and 'Mother's Love' are examples and are explained with concentration. One of the Abdals,

Arumpa Lagamunam Poomanam Meaning Sky Life

A lover who likes the taste of black sesame seeds and oil

Much like Nallannam divides Gangachalam

Surumbapulavar Emanali Sekkenathayaye (Tamil: 15.2.1939)

Bavendar says that.

அரும்பா காமுணம் பூமணம் சொற்பொருள் ஆகம்உயிர்

கரும்பாஞ் கவைகளும் ண்ணெயும்போல ஒத்த காதலரைப்

பெரும்பாலில் நல்லண்ணம் கங்காசலத்தைப் பிரிப்பது போல

கரும்பாப்புலவர் எமன்ஆலை செக்கெனத் தோன்றினையே (குமிழுக: 15.2.1939)

"..... A mangai was enjoying uninterrupted pleasure with her lover. But she became pregnant and gave birth to a child. What evil the child had done to her! She looks at the child and says:

'Awesome Balagan! Your father and I, Valentine, were like milk and water. Poo was married. We were talking points. We were like sugarcane flavored juice. We had sesame seeds and oil. She says that you have appeared to us who have come together in this way as the swan, the sugar cane (beetle), the sage, Yama, and the plant.

Social resistance - 'Kaviyandan sang on the rice paddy moat', 'Thirunama for Murugan?', and 'The seer scolded the seer' were objectionable. 1. The poet 'Kaviyandan' sings a song in anger on Parvanathi, from 'Abidhana Chintamani' and says it is 'Vairererindu Padiyapatu'.

*Vayeriya Kaiyeri Vayeriya pan fried
A semi-abdominal swan with a kayerian hardness
Thayeriya maganeriya sedi also wears a bald head
My indigestion was relieved by the sight of Thieriya (Quill: 29.7.58).*

வாயெரியக் கையெரிய வயிறெரியச் சட்டிவைத்து வறுத்துக்கொட்டிக்
காயெரியக் கடினமுடன் அரைவயிற்றுக்கு அன்மைட்ட கடினக்காரி
தாயெரிய மகனெரியச் சேடியெனும் மொட்டைமுண்டை தலைமேற்பற்றித்
தீயெரியக் கண்டக்கால் எனதுடைய வயிறெரிச்சல் தீருந்தானே (குயில்:29.7.58)

This is a song that scolds the rice farmer who does not feed a lot for the money given, and does not feed even half of the stomach.

An idea that the Lord who has arisen in Vadavenkadam - Tirupati - is 'Murugappurumane' comes from the world language of the world. As a defense against this idea

A single in "Muruganku Thirunamama? As the title suggests. This song was sung by Arunachalak Kavirayar when he visited Tiruvenkadam (Tirupati). Abdal,

*At Vadaveng Kadamalai, Jihamuruga stands
Tidemongum Ninseer know - Matamonga
He who uttered the name will do us too
Mamuting Karirpur Kaan (Arunachalakavirayar - Solo)*

வடவேங் கடமலையில் வடிமுருகா நிற்றும்
திடமோங்கும் திணீர் தெரிந்து - மடமோங்க
நாமத்தைச் சாற்றினர் நம்மையும் செய்வாரோ
மாமுற்றிங் கார்கூடுப்பார் காண் (அருணாசலக்கவிராயர் - தனிப்பாடல்)

Murugan, who lives in Vadavenkatamalai, knowing that you are firmly standing on the mountain, knowing that you will leave this mountain of yours and you are gone, gave you the name: Sati changed you (religion). The upper class here will do the same to us' So who will be here? Bavendar explains his contempt by saying that he will change the Lord himself (change the name of Shaiva Muruga into Vaishnava Thirumal) in this hymn.

5. Denial of God

Another song sung by Kachiappar compares the poet Kalamekapulavar 'Iraman Deivam Allan' with 'Dasaratha Raghavan' and 'Veeraragavan' and speaks of Rama's (God's) shortcoming.

Abdal:

*A deity who does not bear sattaki five is private
Have eyes that see the Lord
Pathanavan Myndan lied and cried to kill the goddess
(Quill, 15.8.58)*

சத்தாமி ஐந்தையும் தாங்காத தெய்வம் தனிமறையும்
கீர்த்தா எனும் தெய்வம் அம்பலத்தீதே கண்டும் கண்கள் இரு
பத்தானவன் மைத்தன் பொய்த்தேவியைக் கொல்லப் பார்த்தமுத
பீத்தானவன் தனையோதெய்வ மாகப் பீதற்றுவதே (குயில்,15.8.58)

When Govindarasa saw Kalamekapulavar who went to Thila, the priest in the Perumal temple believed and prayed to Rama (Perumalai) as the deity. Kalamekamo Cyber; Tillikkoothan is worshiped as a deity, so can Indrashithu, son of Ravana with twenty eyes, and angry Rama who wept after cutting 'Maya Sita' with his sword in the battlefield, be worshiped as a deity? He sings the theme. Taking this verse and explaining it, Bavendar says, "One who does not know that he is a liar cannot be called God"4.

Abdal:

*Pongudamil, Ayodhya, Dasharathan, phone number, Bhuthurvendan
Ral appeared as a warrior in Tungavadu
Avanipalan went to shoot and was beaten by Orukalaiman
This guy went to university and became a musician through education
(Quill.9.9.58)*

பொங்குதமிற் அயோத்திவாழ் தசரதன்னை போனிடத்தும் பூதன்வேந்தன்
அங்கலடு கனிடத்தும் வீராகவன் இருவன் தோன்றின ரால்
அங்கொருவன் ஒருகலைமான் எய்திடப்போய் வசைபெற்றான் அவனியால்
இங்கொருவன் பல்கலைமான் எய்திடப்போய்க் கல்விபினால் இசைபெற்றானே
(குயில்.9.9.58)

Bavendar is of the opinion that Ramayana and Rama destroy the Tamil culture and uplift the Aryan culture, so he talks about these hymns which support his opinion. Also, he is a 'God denialist' and therefore songs with the principle of 'Iraman is not a god' may have attracted his opinion.

Bhavendra was amazed at the stork. Pulavar is suffering due to poverty and goes to Madurai to see Pandyan to get material. He stays in the chariot there at night. Cold and hunger consumed him. Seeing the storks flying in the sky without sleep,

*Ankon Maran Vavuti Kudalin
Thin without clothes
Hand-held and authentic
Get rid of more with time
(Satimuthapulavar Solo, Narai Vidu Doot)*

எங்கோன் மாறன் வழுதி கூடலின்
அண்ட யன்றி வாண்டயில் மெலிந்து
கையறு கொண்டு மெய்யறு பொத்திக்
காலறு கொண்டு மெலறு நழிஇர்
(சத்திமுத்தப்பலவர் தனிப்பாடல், நானூ விடு தூது)

He sings to tell his lying condition to his wife who is in Cholanadu Saththimuram. The beginning of this song,

Narai Narai Brick Narai
The tuber of Palampadu palm split
Coral Point Brick Narai
(Satimuthapulavar Solo, Narai Vidu Dootu)

நாராய் நாராய் செங்கால் நாராய்

பழம்படு பனையின் கிழங்கு பிளந்தன்ன

பவளக் கூவாய்ச் செங்கால் நாராய்

(சத்திமுத்தப்பலவர் தனிப்பாடல், நாரை விடு தாது)

It has a wonderful parable. Pandian, who came to the city with the minister, was surprised to hear this and went to the poet, who was sleeping on the road in a chariot, wrapped his golden blanket to keep him cool: the next day, the story goes that he would call him and make him proud. Bavendar turns this well-known story into a play.

We can present it as 'intertextual drama'. Because the dialogue between the king and the minister who heard the poet's song is in prose. Since the prose comes between the songs, it can be called a 'drama with dialogue'.

In this way, Bavendar enriches Tamil by creating various creative works based on social networks. Bavendar openly expressed his views on social organization and various issues through poetry and magazines without any hesitation to the people.

Footnotes:

1. S.S. Ilango, *Literary Circles* (Chennai: New Century Book House (P) Ltd., 1996) pp.3 -20.
2. C. Meikandan, *Kampan in Comparative Perspective* (Annamalai Nagar: Annamalai University Coral Festival Publication, 2004)
3. S.S. Elango, *Literary Circles* (Chennai: New Century Book House (P) Ltd., 1996) p.10.
4. S.S. Ilango, *Literary Circles* (Chennai: New Century Book House (P) Ltd., 1996) p.16.
5. S.S. Elango, *Literary Circles* (Chennai: New Century Book House (P) Ltd., 1996) p.14.

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