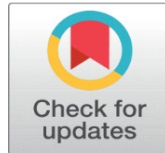
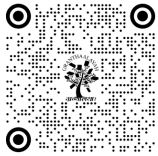


TOLKAPPIA MEIPADUGAL IN KANNADASAN'S YESU KAVIYAM

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ABSTRACT

The Jesus epic composed by the poet Kannadasan is considered one of the most significant texts in the epic genre of the ancient Tamil language. This book is an epic that is written in a manner that is accessible and comprehensible to individuals of all social strata. The poet has composed a poetic rendition of Jesus' complete life story. This research aims to explore the performance of songs as dance with the support of the meipadugal in Tolkappiyam, the first grammar book of the Tamil language. This research was conducted to assist dancers in enhancing their performance of a certain dance by emphasizing the background and character of the song.

Keywords: Yesu Kaviyam, Meipadugal, and Tolkappiyam are Works of the Poet Kannadasan

1. INTRODUCTION

Tamil is considered the most ancient language in existence. Tamil was the inaugural language to establish its unique set of grammar regulations. The Tamil language is renowned for its rich cultural heritage, encompassing art, music, and drama. It is a great language highly esteemed by linguists worldwide. The language is independent and has a wide range of literature such as Edikasas, Puranas, Epics, and several other works and authors. Poet Kannadasan devoted his life to the Tamil language and is now recognized as a revered poet from the past, with his writings still appreciated by many today. His most outstanding and grand work is Yesu Kaviyam. The songs in this book are designed to be easily understood and appreciated by the general public. This study aims to analyze the dance aspects in the songs of this book by quantifying the meipadugal in Tolkappiyam.

2. JESUS POEM

Yesu Kaviyam is a book authored in 1982 by poet Kannadasan under the auspices of Kalaik Kaveri College of Fine Arts, established as an art communication center by Monsingore S. M. George Adikalar started in Tiruchirappalli and has developed into a prestigious fine arts college. An epic poem based on the New Testament depicting the life of Jesus Christ, written by a poet. Yesu Kaviyam is a book designed to make the poet's wisdom and eloquence accessible to both rationalists and laymen. The text is based on the perspectives of Matthew, Mark, John, and Luke, the authors of the New Testament, which is the sacred book of Christianity. The book is divided into four sections and includes hymns grouped into 149 topics according to Kannadasan (xiii).

3. TOLKAPPIYAM

The phrase "tholkappiyam" can be understood by breaking it down into three different components: Thol + Kappu + Iyam. 'Thol' signifies antiquity. 'Kappu' signifies protection. The term 'Iyam' signifies narrating or describing something (Verityazhagan, pp 5). This is the inaugural Tamil grammar book. This book is an original work, not based on or adapted from any other book. Tolkappiyar is the author of the text. The Tolkappiyam is separated into three parts: Yeluthuathigarm, Sollathigaram, and Porullathigaram. 27 iyals are divided into three parts, with each portion consisting of nine iyals (Verityazhagan, pg 6). The messages required for the dance in the Porullathigaram are conveyed in the sixth iyal, Meipattiyal. The term "Meipattiyal" can be segmented into two components: "mei" and "padu." The word 'Mei' signifies meaning or truth, whereas 'padu' denotes manifestation. To be truthful is to articulate the feelings felt in one's heart in a way that others may comprehend. It is a shared characteristic of both departments.

"Long branches bear ripe fruits."

Attacham perumitham veguli uvagai yendru

"Appal yette meipadu enba" (song no-1197)

Tolkappiyar would reference. The eight sorts of emotions, including laughter, tears, disgrace, surprise, fear, valiancy, rage, and happiness or love, each having four perfections, amount to a total of thirty-two (Verityazhagan, pg 347).

There are 3 aspects of Meipadugal in Yesu Kaviyam.

This research article focuses on analyzing the meipadugal of Tolkapiyam to understand Yesu Kaviyam in relation to Bharatanatyam. Each of the concepts conveyed in the Yesu Kaviyam hymns is outlined below with accompanying examples.

3.1. NAGAI

Nagai translates to laughter. Tolkappiyar categorized Nagai into four types: Ellal, Ellamai, Pethamai, and Madan (Verityazhagan, page 348). The Nagi meipadu is mentioned in 32 locations in the Yesu Kaviyam. This song is the nineteenth in the second portion of the Yesu Kaviyam. Jesus Christ fasted and prayed in the desert for

forty days before beginning his sacred journey. The song depicts the devil approaching Jesus to test him.

Thangam podamidapadugirathu (Song 19)

Matthew 4:1-7, Mark 1:12-15, Luke 4:1-14

“Yesu methuvai yelli sirithu

“Allagaye kel!verum Appath thale

Matum alla manidan valvathu

Oppilla iraivan sepum mozhigail” (17-20) (Kannadhasan, pg 53)

The poet in the song described how Jesus laughed at Alagai's behavior throughout the test. Research has shown that the Nagai of the meipadugal, as mentioned in the tolkappiyam, may convey its intended meaning.

3.2. ALUGAI

Alugai is synonymous with misery. The text seems to focus on four concepts: Eilvu, Esaivu, Asaivu, and Varumai (Verityazhagan, pg 350). The alugai is mentioned in 37 locations in the Yesu Kaviyam. Zacharias and Elizabeth were an old couple in the province of Judea. They were really sorrowful due to their lack of offspring. Zacharias visited the temple for worship. The poet stated that he implored the Lord over his situation.

Munnodi Edo Varuginrar (Song 2)

Luke: 1:5-25

“Sevai seithu sirantha zacharias

Appadi yornal alayam sendru

Kadavulai tholuthu kavaliyai ninaithu

Muraipadi paniyil mulghiya bothu (26 – 29) (Kannadhasan, pg 7)

The poem "Poet Jesus" is the second song in the epic 'Munnodi Edo Varuginrar.' It tells the story of Zacharias, an elderly man who had long been troubled by his inability to have children, and how his problems intensified while he was working at the temple. He laments not having children in his advanced years, fearing that it may lead to social judgment. Research has shown that this can be attributed to the concept of alleviation as described in Alugai in Tolkappiyam.

3.3. ILIVARAL

Ilivaral is notorious. That indicates an inferiority complex. The four dimensions of Moopu, Pini, Varutham, and Menmai are discussed in Verityazhagan on page 351. The truth of salvation is mentioned in 36 locations in the Yesu Kaviyam. The apostle bestows a blessing upon the elderly couple, Zacharias and Elizabeth, for them to conceive a child. When he inquired about our fate in old age, did he doubt the existence of God's plan? The Prophet stated that your mouth will remain restrained until this event occurs. Subsequently, a child was born to them by the grace of God. The guests assembled to bestow a name upon the son. During a disagreement over the child's name, Elizabeth instructed Zacharias on what name to give him. Upon hearing this, aware of his inability to talk, she requested him to indicate what name he could provide. The poet, believing he was melancholic, requested a pen and then sang the following verses.

Arulappiar Peirakirar, Valargirar (Song 5)

Mark : 1 : 2-3, Luke : 1 : 57-80.

“ Pinniia uthatinil pesiloor yelaiyo

‘ enidam veraivilour yeluthukol kodu’yena

Saigayil kattinaar thanthanal Elizabeth” (18-20) (Kannadhasan, pg 15)

When Zacharias was elderly and unable to speak or hear, his elderly wife Elizabeth miraculously gave birth to a son via God's grace. During the argument about the child's name, Elizabeth, aware of her condition, felt despondent and requested a pen from Zacharias. The song delves into Sugar Yasin's circumstance and is deemed to capture the essence of the reality of Ilivara.

3.4. MARUTKAI

Marutkai signifies amazement. Tolkappiyar states in Verityazhagan, page 352, that it arises due to Pudumai, Perumai, and Serumai, according to Akkam. The meipadu named Marutkai is documented to manifest in 44 locations in the Yesu Kaviyam. Jesus Christ, the Son of God, selected the Virgin Mary of Judea as the vessel through which to enter the world. Before the wedding, the angel Gabriel visited the Virgin Mary and informed her that she would become pregnant and have a son. The Jewish women's preference for the Virgin Mary was explained by the poet in the following manner.

Mangala Thoothu (3rd song)

Luke: 1:26-38

“ Yuthargal idayae nallum

Ulavidum thanga katti

Mathargal palpe rundu

Mariyammai thannai nadi

Thuthuvan sonanan yendral

Sudarvilak kanaya kanni

Matharul maniye Andro!

Mariyammai punitha penne!” (49-56) (Kannadhasan, pg 11)

God promised that the Savior of the world will be born from a virgin in the Jewish lineage. Many Jewish women believed that the Messiah would be conceived in them, and Mary's nature can be understood from the angel's message. Tolkappiyar's Marutkai, noted for its truthfulness, is expressed in these lines that convey Mary's pride.

3.5. ATTCHAM

Attcham is synonymous with fear. Tolkappiyar identified the four causes of fear as Anage, Vilangu, Kalvar, and Tham arasar (Verityazhagan, pg 353). This worry is documented in 34 instances in the Yesu Kaviyam. Upon learning of the Son of God's resurrection, a group of wise men departed from their homeland and traveled to Judea to see him. The wise men, unaware of his location, approached King Herod to inquire about the birthplace of the individual. Herod, unaware of the birth of the Son

of God, instructed them to find the child and report back to him. Subsequently, he became fearful upon hearing the news. The author sings this as follows.

Kzhilthisai Yanigal (Song 10)

Matthew: 2:1-12

“Immozhi kettanan yerothu mannan

Thinilai maranthu thavithanan udane

Veda sathira verpanr thammai

Oothum sabayil orupada kootinan!

Yerusalem makkalum yanigal seppiya

Mozhienai kettu mugangaru thirunthanar!” (25-30) (Kannadhasan, pg 29)

King Herod was frightened upon learning that the Messiah had been born as revealed by the wise men. He convened the scholars of the Torah and the knowledgeable individuals of Jerusalem to inquire about the birthplace of the Messiah. When informed that the Messiah will be born in Judea, the author's countenance displayed a profound expression of anxiety. Research has shown that Deivam is revealed in the Attcham, as mentioned in the truth

3.6. PERUMITHAM

Perumitham is synonymous with courage. This meipadu is derived from the four elements of Kalivi, Tharukan, Puzhal, and Kodai as mentioned in Verityazhagan, page 354. The meipadu of Perumitham is reported to occur in 12 locations in the Yesu Kaviyam. The Virgin Mary, visited by an angel, discovers that her elderly relative Elizabeth is also pregnant. Even during her pregnancy, she hurried to the mountainous region to accompany Elizabeth, who was isolated there. The poet has described this event in the following manner.

Mariyal Virainthu selgiral (Song 4)

Luke: 1:39-56

“Navinilum meiyinilum nalame kanum

Nanmariyal thanvalkai nalathai vitu

Aavaludan elizabethin illam nadi

Arulvalthu sollida sendral aange!” (5-8) (Kannadhasan, pg 13)

The Virgin Mary visited Elizabeth's residence upon learning of her pregnancy to help. At that time, there were no transportation options available to travel to the hill country from her location. She likely traveled by foot or on a donkey. Her courage is evident in her decision to assist Elizabeth on her own despite being pregnant at a young age. The event has been studied and is recognized for elucidating the significance of perumiyham as mentioned in meipadugal.

3.7. VEGULI

Veguli is synonymous with rage. The statement originates from the principles of Urrupari, Kudikol, Alai, Kollai as mentioned in Verityazhagan, page 354. The meipadu of redemption is found in 56 locations throughout the Yesu Kaviyam. Joseph, who had agreed to marry Mary, discovered that she was pregnant before their wedding. He became upset, believing Mary to be impure. He preferred not to

express this openly and believed that she should be kept at a distance from him. The author then described Joseph's mood through song.

Kullapamum Thelivum (Song 6)

Matthew: 1:18-25

“Kanni mariyal karbamur truirupathi

Kalangam yendravr karuthinil ninaithu

Veliye sollavym virumba ragi

Udane avalai othukida ninainthar . (6-9) (Kannadhasan, pg 18)

Joseph, upon learning of Mary's pregnancy before their marriage, contemplated distancing himself from her in wrath. He refrained from speaking out about her to avoid disgracing her. Imitating Joseph's demeanor reveals the significance of Kudikol in the truth of Veguli, as mentioned in Tolkappiyam.

3.8. UVAGAI

Uvagai represents joy and satisfaction. The four aspects of Selvam, Pulan, Punarvu, and Villayattu are discussed in Verityazhagan on page 355. This particular meipadu is documented to occur in 40 locations within the Yesu Kaviyam. Jesus Christ, the Son of God, choose the Virgin Mary of Judea as his mother for his birth into the world. Before the wedding, the angel Gabriel visited the Virgin Mary and informed her that she would become pregnant and have a son. The poet explained why Jewish women selected the Virgin Mary in a multitude.

Mangala Thuthuu (3rd song)

Luke: 1:5-25

“ Nilavenum vathanam netri

Nedumalai anaya koonthal

Malarenum kangal kaigal

Mariyammai azhagin deivam” (1-4) (Kannadhasan, pg 9)

God selected the Virgin Mary to be a prominent figure among women in the Jewish community. This song delves into the nature of Virgin Mary, exploring her beauty and character. The concept of Pulan is conveyed through the meipadu known as Uvagai, as referenced in the Tolkappiyam.

4. CONCLUSION

The research in the field of Yesu Kaviyam Songs has shown that the meipadugal of Tolkappiyar are incorporated in Yesu Kaviyam songs. Research has shown that the truth of Veguli has been disclosed in 56 locations, whereas the meipadu Perumitham has been exposed in at least 12 locations. This review article will assist artists in composing Yesu Kaviyam songs for dance by providing a thorough understanding and guidance for their performance.

CONFLICT OF INTERESTS

None.

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