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An overview of Parani through Purananuru

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Abstract

This article examines the similarities and differences between Kalingathuparani, a medieval Tamil war poetry, and Purananuru, a classical Tamil anthology. It looks at how Kalingathuparani was impacted by Purananuru's depictions of war, human nature, and literary expression. The study examines how combat scenes and spirits are portrayed in both works, pointing out both parallels and discrepancies. Additionally, considering that Sayangondar, the author of Kalingathuparani, was raised in a Jain-influenced area, it explores the existence of moral reflections and feelings against war in both works, pointing to a potential Jain influence on him. According to the article's conclusion, Kalingathuparani represents Purananuru's growth stage, demonstrating how traditional themes and viewpoints have evolved in later Tamil literature while also quietly expressing opposition to war.

Keywords: Kalingathuparani, Parani literature,

Introduction

Literature is the expression of life and the expression of life. The literature industry is alive because the origin of literature and its life is running without interruption. Although there are many such literatures, the subject matter of them is about the four quests of human life - virtue, meaning, pleasure, and home. These things are always common. Although the subjects are four, the literature on them is growing. The reason for this is the creativity of the creator. This does not happen in practice. Forms refer not only to the forms of poem and speech, but also to their elements.

That is, the combination of vocabulary, meaning, strategy, imagination, decoration, ability to say, etc.

*“Composition,
With modes and techniques untroudden marked,
Are viruntu.” (Thol.Seyyuliyal -1487)*

Therefore, the literary form is the main reason for the proliferation of literature. As literature became more diverse due to differences in form, the theory of classification was developed. That is why the grammatical definition of literature that has similarity in forms was also formed. Thus, the purpose of this article is to look at the path-breaking songs of Purananuru in this seminary, whose central focus is the developmental stages of the Sangam literary and grammatical tradition.

An Analysis of War, Human Nature, and Literary Expression in Classical Traditions

The internal and external aspects of human life are inseparable. Both are intertwined with each other. Ignoring the inside and ignoring the outside is useless. K.V. Balasubramanian. It can be defined in a specific way. But I can't say anything specific. Sadness, compassion, pride, valor, pride, and many other passions can be contained within the outer world, but the foremost of these is the consciousness that has been with man since the beginning of his existence. War is the king of all. It is through struggle that all things come to life. says the 5th - century Greek scholar Empedocles.

“For a man to be defeated or slain by another man is the nature of this world.” (Puranānūru 76)

Poet Idaikundrūr Kizhār sang for Pandiyan Thalaiyālankānathu Cheruvendra Nedunchezhiyan. It is on this basis that the books of Tholkappiyam Peripheral science, from the Pathitru pathu, Purananuru and so on, show us the news of war. The analogies that arise between the meaning of the Parani literature and the Purananuru, which are the result of this, are plausible.

Parani & Kalingathu Parani

1. Literature in which a poet sings about the battlefield while standing in the Parani.
2. The victory of the elephant war.



3. The singing of ghosts on the battlefield
4. Singing to celebrate the victory festival on the day of the Parani.
5. The war god Kotravai, who is worshiped on the day of the Parani, celebrates the victory festival.

There are various opinions. Except for the Prabandha Deepam, all other Patiyal texts have given a grammar for the Parani literature. Another special feature of Parani literature is that Parani literature, which praises a hero, is named after the person who defeated that hero. The Kalingathu Parani is named after the Kalinga kingdom that was conquered by the Karunakara Thondaiman.

The Thakkaya Parani was composed after the name of Thakka, who was defeated by Veerabhadrar (Veerabhagu). In this way, other Parani texts are also named and presented based on the originator.

Book – Author – Period

1. Tamil Parani* Name unknown 11th century
2. Koppathup Parani*
3. Kudalasangamatthup Parani*
4. Kalingathup Parani - Sayangondar
5. Kalinga Parani* - Ottakuthar 12th century
6. Takkayakab Parani - Ottakuthar
7. Anjnaivadhhip - Paranihatthuvarayar 16th century
8. Iraniyan Vathai Parani - Name unknown
9. Pasavattha Parani - Vaidyanatha Desikar 17th century
10. Mohavattha Parani - Vaidyanatha Desikar
11. Kalaisaich Chithambareswarar Parani* - Thottikkalai Subramaniam Munivar 18th century
12. Thiruchendur Parani - Name unknown
13. Seenathuparani - M.P. Balasubramaniam 20th century
14. Porppharani - Vanidasan
15. Kanjavattha Parani - Name unknown
16. Purakshitalaivy Porppharani - Agniputhiran 20th century

*All items marked with this symbol are not available now as printed book.

Among the above Parani texts, only the Kalingathuparani is studied through Purananuru.

Parani literature through Purananuru

The subject matter of the classical literatures has evolved into literature in different forms till today. We've seen this before. Here, there are many striking

similarities when we look for the source of some parts of the Kalingathuparani in the Purananuru. First of all, let us discuss about the ghost matters.

Female ghouls and ghosts

The term ghost is used in many places in Sangam literature.

“Female ghouls and ghosts with spreading hair roam the land, their town squares empty and

quiet, filled with just dust, dung and thorn bushes.” (Pathitruvathu – 13-15)

“Responding owls with whirling eyes hoot at regular intervals, a black-eyed female ghoul dancing to their hoots.” (Pathitruvathu – 22-37)

“A formless female ghoul causes distress making those who see her tremble in fear.” (Pathitruvathu – 67-11)

“Hear them say that you are possessed by a spirit hurts me, O friend.” (Kurunthokai – 263)

“Your women are pure and fragrant. I am like a ghoul that bore a child.”

(Ainkurunuru – 70)

“Evil spirits wearing bright bangles, ghouls that whirl around and eat flesh, eagles that screech along with crows that caw in the sky...” (Ainkurunuru – 314)

These references show the demons as dirty, haughty, and with large eyes. The phrase Kazhudhu with ghosts is also found. The narrator says that the Kazhudhu mentioned in these verses is a criminal ghost, a type of ghost, a slave ghost, a vehicle for the ghosts of the leaders and carrying them (Ainguru: 437).

Thus, the word ghost and the word Kazhudhu are found widely throughout the Sangam literature. In the Purananuru; ghosts are mentioned in the songs of Vagaithinai's Mukhalala Vaara, and in the songs of Kanchithinai's Kadu Vattu and Perunganchi.

The section called Pei Kanchi is found in Purananuru. The most threatening ghost is the one who is wounded and falls on the battlefield. The way the Sangam literature and the Kalingathuparani refer to the ghost is different from the present-day ghost. It can be said that the ghost is seen as a species that is against the human race and is not useful to humans.

Battlefield scene

The image of Purananutra is also seen in the battlefield scenes of Kalingathuparani.

*“See those horses that are spread over the battlefield.
They have fallen into the fat and cannot get up.
The heavy saddles on their backs slip down and they
look like pieces of wood joined together to dam the river of blood.
See them, see them!” (Kalingathuparani 476)*

*“See the flocks of small birds and large vultures
that eat the flesh of the warriors whose happy faces
are like blooming lotuses, like those great ones who rejoice
when they can feed equally the rich and poor.
See those warriors, see those warriors!”*

(Kalingathuparani 477)

as the Kalingathuparani also shows the cavalry.

*“Today, he is coming toward me, the
young warrior who kills enemies who
tease him, riding a swift horse pressing
into the earth, and running as though
it is leaving the land behind,”*

(purananuru – 303)

*“Widows of warriors do not eat keera or bathe in cold ponds.
They are there, embracing the chests of their fallen husbands.
Celestials who get food offerings, wear flowers that don't fade,
do not blink, guide the new arrivals in the other world that is so
hard to obtain. May the glory of both of you glow!”*

(purananuru – 62)

The song is about a horse, the soldiers and their wives died.

Cooking porridge

Demons are a special part of Kalingathuparani. The scene where the kitchen is set up, the dishes are cooked, the furnace is drained, the fire is lit and the pulp is cooked is told in detail.

*“Clean the floor with your hands.
Use the beautiful quivers of the Kalinga warriors
as measuring pots and measure the flour”*

(Kalingathuparani 548)

*“Since the gloves that the warriors wore are not
large enough to use as measuring pots,
use their quivers as measuring pots.
Scoop the rice from the mortar and
pour it in the cooking pots on the stoves.”*

(Kalingathuparani 549)

*“Stir and cook the porridge so it doesn't overflow
using warrior's hands and horses' legs
as spoons on Parani day on the battlefield”.*

(Kalingathuparani 550)

The prior information about the so-called cooking of porridge is found in the Purananuru.

“You who desire battle rituals! In your crowded

*war camp where glistening flawless swords flashed
like lightning and brought victory, where arrows
rained down, precious heads of enemies who opposed
you became stoves, koovilam wood was fuel, dishes
were cooked with intestines, skulls with handles
of vanni woods were ladles used to stir, cooked by
a barren Vēlir woman, food that even animals refuse
to eat, lifted by a cook as offering, like that offered to
guests in weddings, who utters, “May the fresh water
poured from the pointed mouth of a pot be fitting!”*
(purananuru – 372)

Evidence of this is also found in the Pathitturupathu inscriptions.

Going by the evidence so far, it appears that the Purananuru and the Kalingathuparani are manifestations of the valour of war and the splendour of victory. But the underlying hatred of war and the morality of the status quo seem to be expressed by the scholars. The Purananuru speaks in detail of the valour and valour of the kings, the events on the battlefield and the destruction of the war. But we have to look at the other side.

*“The cremation ground has seen the backs
of all the human beings who go away from this
world. But nobody has seen it go showing its back!”*
(purananuru – 356)

Thayangannanar has sung the reality of impermanence in the song.

*“Greatness! Listen to me! There are many
who don't understand this. The riches don't
last forever. This is the nature of wealth.
You should live in a righteous manner! Fill
the hands of those who come in need and protect
them!”*

*Their fame has not flourished, many who do
not share with others and eat, even after seeing
bodies carried on biers to the fearsome, ruined,
wasteland filled with kalli trees, placed on a
grass bed and fed a little bit of food along with
liquor at the command of the man who performs
funerary rites, and sent to burn in the pyre.”*

(purananuru – 360)

The lyrics are a mockery of the number of people who thrive after seeing death. The reason for valiantly denouncing the status quo and the glorification of war may have been the prevailing Jainism of the time. After that, it was during the period of great Jain influence that the books of justice appeared. It also had an impact on kappiyam. After this, when Saivism and Vaishnavism were flourishing, their purpose was different.

Dipangudi is the hometown of Sayangondar, the author of Kalingathuparani, which is said to have been written in the 12th century. Dipangudi is said to be a town of Jain religious influence. It is said that a Jaina place of worship still exists at Dipangudi in Tiruvarur district, Kudavasal Taluk.

A 6-foot-high inscription found in the Kailasanadar temple there says the connection between Jainism and Dipangudi. It is said about a Jain saint named Amaranandi. So even though the Kalingathuparani of Seiyangondar, which appeared in this background, explicitly mentions the Kalinga War, the reason for Jayangondar to present a background similar to the Purananudi could be the idea that the destruction of the war should reach the people rather than trying to show the glory of Karunakara Thondaiman's victory. It is worth thinking about this.

Conclusions from the report are as follows:

1. The subject matter of the book will not change. The forms will change. That's why literature is nurturing.
2. Man's remembrance grows with him from the day he was born.
3. The word Pei is different from the term ghost that we refer to today. The demon is shown as an anti-human, useless, hideous figure, seen on the battlefield and in the crematorium. The Kalingathuparani also shows that childless ghosts are born to Purananuru (Eena Venmal) and demons of many religions.
4. The battle scene and the melee are shown in the same style as the Purananuru in the Parani of Kalinga.
5. It is not only the shape that differs, but also the material that unites.
6. Though both the books contain messages of war, it is recorded here that their foundation is the spirit of the war-hating Bulava.
7. The Jain religious concept of hating the ravages of war may have been reflected in the songs of the weary Sayangondar of Dipangudi.
8. There is no doubt that the growth stage of Purananuru is found in Kalingathuparani.

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