APPENDICES
## LIST OF PALLU WORKS

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<td>Md. Abdulla</td>
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<td>Chambakaraman Pallu</td>
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LIST OF TAMIL HITAKAS WHICH ARE OF OPERATIC TYPE.

These are available in the Government Oriental Manuscripts Library, Madras in Manuscripts form.

1. Iraga Sambiran\textit{Hitakan}: It consists of Daru, verses and vachanam. The first page is missing. The author is not known. No \textit{t\text{h}la} has been mentioned for the Darus. The name drama is given the title as 'Prah\text{"}{\text{\text{"}}}l\text{"}\text{"}{\text{\text{"}}}da \text{"}Hitakan' in another Manuscript.

2. \textit{Hitakan}: This manuscript is also consisted of Uttarar\text{"}{\text{"}\text{"}{\text{\text{"}}}m\text{"}\text{"}{\text{\text{"}}}yan\text{"}\text{"}{\text{\text{"}}} Hitakan and Nairavana Hitakan. The drama is full of verses and Kserte\text{"}nas. There is no prose or passage.

3. Uttarar\text{"}{\text{"}\text{"}{\text{\text{"}}}m\text{"}\text{"}{\text{\text{"}}}yan\text{"}\text{"}{\text{\text{"}}} Hitakan: This consists of venba and viruttam and the names of the R\text{"}ga and \text{"}t\text{h}la are mentioned. This again does not contain vachanam part. Anantha Bharati composed this opera before 150 years.

4. \textit{Landar Hitakan}: This play has been composed by Balasubramanya Kavir\text{"}yar. This was composed 150 years ago. The conversational type of songs figure profusely.

5. Uttarar\text{"}{\text{"}\text{"}{\text{\text{"}}}m\text{"}\text{"}{\text{\text{"}}}yan\text{"}\text{"}{\text{\text{"}}} Hitakan: This play consists of Darus and vachanam. But the \text{"}r\text{"}ga and \text{"}t\text{h}la names are not given for the Darus.

6. Kasiyana Hitakan: The story is the same that of Uttarar\text{"}{\text{"}\text{"}{\text{\text{"}}}m\text{"}\text{"}{\text{\text{"}}}yan\text{"}\text{"}{\text{\text{"}}} Hitakan. There are two copies of this play in Manuscript form.
7. Jambadasa Kshetram: This deals with the story of Parashurama with songs, verses and prose passages.

8. Savarana Kshetram: The story is about a king called Savaruna.

9. Tatka Kshetram: This consists of Darus, Viruttams and Vashana parts. The rāga and śīla names are given for the darus. The story deals with the famous Daksha yajña.

10. Ten Duana Kshetram: This has been composed by Perumal Iyer. It consists of Darus, verses and prose passages.

11. Pingavar Sundara Kshetram: This consists of mainly songs without vashana.


13. Tulasidāsa Kshetram: This play deals with the story of Tulasidāsa through songs and verses.

14. Narasata Kshetram: This play is full of Darus and verses than prose passages. The other name for this play is Rati pulapahāl.

15. Nairavana Kshetram: This play is also of operatic type deals with the story of Nairavana.
16. **Purandara Dikshitar**: This play deals with the story of the Vaishnavite Saint Namadevara. This has been composed by Seshakavi. The thodayan in this play is in Sanskrit and Tamil. This consists more of songs and verses than prose passages.

17. **Singanamala Swamiyar Purandara Purakanam**: This play has been composed by Kumaramangalam. It consists of Darus, verses and Vachanas. In the vachana part we find the classification into Pedu vachanam and Sabha vachanam.

18. **Sivaguru Vijaya**: This is also a play of operatic type composed by Rajagopalan.

19. **Valliasami Purakanam**: This consists of songs and verses with prose passages. It has been composed by Kumara Pillai.

20. **Subbaraya Vilasam**: This play deals with the story of Lord Subrahmanya through songs verses and prose passages.

Apart from these nPurakan and Vilasam, the type known as Yakshagana which consists of Darus, Viruttams and Vachanam are in the manuscript form in this Government Oriental Manuscripts Library, Madras. They are:

1. Sivangadhara Yakshagana
2. Siruthangar Yakshagana
3. Neeli Yakshagana
4. Vellikaradjan Yakshagana
The "VellalarJan Yathagamam" has been edited by the present writer from the manuscript available in the Govt. Oriental Manuscripts Library and given in the following pages to cite an example for a Tamil Yathagamam.

Apart from these plays, Sri K.V. Jagannathan has edited and published three Tamil plays which are composed during the reign of King Siväjji, the Narõtha ruler and they are available in the Saraswathi Mahal Library, Tanjavur. The title of this book is "Three Tamil Operas". The term opera has been used loosely to denote the Tamil dramas which were of operatic character. The music is of folk type and these plays are enacted as Terukkūthu in Tamil Nadu.

The play "Madana Sundara Prasada Sathõsa Vilõsam" is composed by Arunachalakavi during the reign of King Siväjji. It consists of 16 shirdu songs, six viruttams, one agaval and one kechakam besides 2 prose passages in four places.

Kirasagi Kavi has composed the play "Kandiya Kali vilõsam Mû paidû, Neçakam" which deals with the Leelas of Kandiya king with his wife. This play consists of 14 shirdu songs, 3 viruttams, five kalitturai and 4 hamsas besides prose passages in 12 plays. The language is colloquial and the music is simple.
The other play is "Pururava Mitaka" whose author is not known. The whole work is not available and only a part of it is available. This drama also consists of songs, verses and prose passages.

It consists of 16 Darus, 1 kanni, 54 verses besides prose passages in 40 places. Dr. P. Sundarar Mudaliar speaks about these Tamil dramas in his book "Mitaka Tamil".
METHOD OF TRANSLITERATION - TAMIL

a : a
i : i
u : u
e : e
o : o

k, g : k
d : d
c, s, ṭ, ṭh : c, s
n : n
t, d, th : t, d
p : p
m : m
y : y
r, l, v, ḍ, ṭh, s, n, m : r, l, v, ḍ, ṭh, s, n, m
VALLĂLĂRĂJAN YAKSHAĞĂNĂM (Tamil)


Characters: Kattiyakkāran, Nāradar, Śivan, Kumārasaṅgamār, Vallălărăjan, Tūtvarkal (messenger) 2, Sallamādēvi, Saṅgamādēvi, Cittānti.

In this Yakshārāna, no rāga names are mentioned but the tāla names are given. The present writer has introduced rāgas for the songs and verses.

Scene I

Tālissai - Samkarābhāranam

Kattiyakkāran:

Аntamāyinta tetṭumīn valārtiyākīya cōtiyar
aruṇāiyamātē taḍilukantiṭu Arupācalēcēr mākilntu
tān toṭṭanēpa vallălărăcanitātōkaiyāi mulai mārilē
sundaram perumāittanukē toṇiyakkuyinḍīrum pandurai
porulāṇa centamil pādalai pulavarkal muṇ pannyaipera
Yakshakēnam tārkava pākara velitu koṭṭala minnēku,
minē minē yitum koḷkaippōla, ciriṭākīlu, konnai
mara muṭiyinḍāḷr kataiyai koḷvare tamil vallarē.

Sivai: Nārata! Mūvulakum caṅcarikkum muṇiyōr!
Verse 1 (Verse)
Yuddhe
Kombodi

Kuvalayattil ētu ceyal puturasai iyampuvir.
Nāratar: Pūtala tantanilaruḷpurī enrogu mātala
(Ekatali) mūlaṭai āṭum vallaḷan Kottavantaṁ
(Śaṅga) miku uttamāṇākiyā otticaiyum pukal cattiya
mānilattōr Tān vantatu kētpatu tāṇaḷippāṇē
Nāṇavamūṭanē virutaṭanē kōṭi parivuṭan
nāṭtiyē catiruṭanāḷittitum Natiyāṭiyatāṇāṇē.

Scene II

Lord Śiva wants to meet Vaḷḷāḷarāja and goes to Kubōra. Both disguised themselves as Kumārasāṅgamar
and Chittāṇḍipavala went to the place of Vaḷḷāḷarājan, Śiva and Kubōra sing the following song.

Rāgar: Anandakaḷippu metṭu (Sindu)

tanatantēṇa tantaṭāṇē tantaṭāṇē tana tantaṭāṇē
tantaivumillai, tāyumillai, tamaṭillai, uraillai,
tanivoruvaṇāṇēn
antaramēḻ tāyirundoṇeṇnum ambalattē alainē tirindēn
Indiraṇ saḷaiyan matṭolivarkaḷaiyum tān puruḷatē cēṭrīlanē
Kumārasāṅgamar!
Araṅkē anṭāṇē pēroruvαruntēt sallāṇanē kāṇa vanṭēn
Mammuṭaiya mātanāṭeivavaruṭanē collavē
Nīnantēpoṭi oruvar nām vanta cōṭi
Avaruṭan pukanraḷum atīvēti punyaṁuṇṭān

The messenger (tūtuvar) tells the news to Vaḷḷāḷa
and he meets Kumārasāṅgamar.
Vallāla: (Bilabai)
Innālum ummaippōl evarkajaiyum kāntatillai
Innālen tavan palittuyițōrum nālo
Attanē vantu en arīvāṇai ŋițiruntu
cittamūra vanta ceval ceppiyarulvīrō

Scene III

Vallāla: (Tirirudai) (Kedānągoulā)
Umnaikkōt’kum porul tanaivyin kēlumaiyā
ē vatreno nekk太后iniyintițuvēnil viratam
ē tavarāmal tantituven tān kēlumaiyā.

Kumārasańcāmar: (Tirirudai) (Kēpē)
Virakamum tira vinnakku rāttirik koru vēci sātarai nalkuvēpē.

Vallāla:
(Varēsē)
Innārāmēyēkē ponnaña mēniyalai minnēsai yān taruvēn
Tātuvēn: (Salēnē)
Thēnthuvēs:
Oṃṭīyā’-oru vēsīyāsaiyunkāntilamē

Vallāla becōm-es ver-much worried and goes to his wives.

Scene IV

Dēvis (Jambai) (Thēdi)
Mannañēl en pirāṇanāyakar mānantañakku ennumilēta
uyariṇru vantatētu?
1. Mārēnā pațiyetaț’QA vantārkalō
2. Omakku vārattuyar vantițuvatēnippōr Tirutturenakku
 soriya uraippērō,
Vallâla reveals the news to them. They at once console him.

Sallamâdevi: (Sântamâdevâ) (Annaâ nekkheann)
Elitamâkâvâ ini prâtattai meyvinil tyarkkontu
Vîtiîa vënchâm-ceyyâyî cintaiyai telîntu tan
kontu caâcalântanâi viîtu gaânâmârtanâi
in colâyâlaîtitâ âîkum.

SCENE V

Vallâla gives his wife Sallamâdevi to Kumârasângâmar

Sallamâdevi (Sîndu) (Kumâr)
Möttiyâyîrirrâppatânâyî gaânâmâdêva gottiyyâyîrirrâppatânâyî
tîciyâkavêpirântu nân âcâyîy manâtukantu
nèsamâi vantôl makiîntu moliyyâmalêyîrîruntâî

Kumârasângâmar becomes a child. Vallâla becomes very happy.

Vallâlâi (Jambai) (Madhyamâ valî)
Vîciyartanînâmsî ez vënî vanta saîngâmarun mâyamâgppôî kulantai vâtivânatëmân. Arunâcâlesar ennai âtkolkô
vënîyô karonâi purîntîyânpuîkàra vantarô

Maângalam - Chorus (Sûrâtî)

Arucâlan Vallâân anbutanakkâke ukantu pîriyamûtân
maîntanâyî pirantavarrukkum, curar pukajum arunâkâri
kêmâlarukkum arunâi unnâmûlai pû tâyamâi tanakkum
jâyamanâgalam.

(Subba maîngalam)
A few songs and verses from Gopalakrishna Bharatiyar’s
‘Tirunelakanta Nayanan Charithram’

Song No. 2

Rāga: Kalyāṇī
Taḷa: Ṛdi

In oral tradition, this song is rendered in
Devanāḍhāri. This song consists of Pallavi and three
charanas.

Pallavi:

Tirunilakantam caritram
stivicitram - mika pavitram - (Tiru)

Charana

1. Tāti viṭṭilē pukuntatum - avan
caranamēṇru vantataintatum - inta
 CETI manaiyāl agintatum - tannait-
tīntēye yenriāintatum - (Tiru)

2. Tillaināyakar toṭarntatum - oru
tīrē valakku naṭantatum palanālum
yauvananam atāintatum - intap
pavacākaratēik - kaṭantatum - (Tiru)

3. Paratōcikāluk - kāṭalīttalum - kō
palakrishnan tojum pāṭalilum - Śiva
tekkippaniyē kaḷīttalum - nalla
pākkikanē ika parattilum - (Tiru)

This song is composed in indirect speech and consists of
a short summary of the whole opera. This song will be
sung by the character, ‘Suśradhara’ who will first introduce the play to the audience.

Example No. 3

The following song is of descriptive type.

The scene setting must be arranged according to the description portrayed in the song. This song is sung by the Tirunelakantanayanan, who prays Lord Siva through this song.

Song No. 3: of the opera "Tirunelakantanayanar Charithram"

It consists of mere stanzas which should be sung without variation from the first stanza’s tune.

Rāga: Danaśri  Tāla: Rūpakam

1. Kārrum malaiyum kalantu vīcutē
   - ninai malaiקבוע katpatenru
   itiyum itikkutē

2. vērrooruvarum varukattōnumō
   - antakāram mikunta
   kaṅkul pātaī tōnumō

3. cennōr kan calacalenkave
   rōmakūpaas ciluttu
   saṭalam mulutum natūṅkave

4. tanṇir peruki vellamākave
   - tikku tisaikal
   ŋattumēri tadavi verukāvē

5. kāla kāla saṅkarē bāvā
   - kārntutaleik
   karukki nigra kāṃṣaṅē sīvē
Example 3: Song No. 18 of the Opera "Tirunelakanta Nayanar Charithram". This song is of conv rational type.

The Nayanar and the Sivayogiyar converse with each other. There is no palla, anuruttali, charanam for the song and it consists of six stanzas. The dialogue between the two must be sung which is the opera's main feature. No tala is prescribed by the author as the song is based on conv rational style.

Raga: Todi

Nayanar: Mana elaikkkalalan - Tillai
naaenai nampaana
maanakuparractaccchonnailiprutenai
manatu nekkasiya.

Sivayogiyar: Manauma leccheyum untanai - on
enonottuppoy
ina caiiyana paityalumakkku
inta puttiyoseu

Nayanar: Ina caii enratikkati connai
onna lampam kitaikkum
piranan ponallum pokattum - naninio-
pattirattirkoncheivin.
Sivayogiyar : keṭṭil periya vettarivālenru
keṭṭēlillai yōta
sattam sattamitu nallatu
deiva saṅkaikku ni vēṭā

Nāvanār : ottikkirattitt tarukirēnaiyē
onrum seyyavēntēm
koṭṭup pōccutu nānennā seikuvēn
kīrti paṃnumaiyē

Sivayōriyār : Aruntavam puriyum parivōruṭamaik
kēsaip paṭalāmē
terintavan rāmēnī ippati ceitāl
deivanu illeivaṭān

A few songs and verses from Gopalkrishna Bharatiyār’s
"Iyarpazai Nāvanār Charithram”.

Example No. 1. Song of conversational type. This
song is a dialogue between Iyarpaizaināyanār and Sivanadiyār
There will not be any s such as pallavi, anupallavi and
charanaś.

Song No. 8 of the Iyarpazaināyanār Charithram.


Iyarpazaiyār
picasaiyālittitta annattai vaṅgāmal
pirumai koṭṭavav pōmenan munē nir
pēticasunē nirūkam baktarē nir yēr
parivutan kūruviṟṟantapare nir (picasai)
Example No. 2: A song by two characters - Brother and mother to the girl who is the wife of Iyarpāgaiyar. This song has pallavi and charanas. The pallavi is sung by both the characters - Brother and Mother. The first charana is sung by the brother while the second charana is sung by the mother.

Rāgai: Varāli

Pallavi

peññē oru vārtai kēlaṭī (peññē)

Charanas

(tamaiyan kāṛru)

1. Annanēn remaiyālaittatum - nān
anputanunnai valartatum
pumnāi nānaṇu tālittatum - inī-
pōtumaṭi pōtum
(Tāli kūrru)

2.  Nalla vāḻvu sirantavaē - ni
    namatu kulattirì pirantavaē
    ellē nīti terintavaē - ni
    a ennarumai makkāti kannē - (penē)

3.  Tānivalī pōkattunivadu - nam
    cātikku cankaṭam nēruto
    inamarīyātavan ceitatu
    eṅgal maṇam urukutu.

Example 3: This song should be sung in Chorus. The relatives of the girl sin this song. It has all the three anēs, vāḷḷavī, anu-aḷḷavī and charanam.

Rāga : Nāyaki.  Tāla :  Rādi

Fallavī
Ivanṭan pōkaḷkumō
ippaṭi maṇamēkumō (Iva.)
Anupallavī
avaniyil āy tantai irukka
āṇṭiyai wiṭa vēṇṭi vēṇṭik koṇṭu (Iva)

Charanas

1.  kācīṇikkul vēṭartaritta
    kana nāyakāraṇaṭi
    mācīlīta un maṇaśai
    mayakkina tārādi

2.  pāśi vayiṟu vaḷarkkap para
    dēśi vāṭivankopaṭavani
    āśīṟṟu ceḷḷa niyāyamō
    ivōṭamā niyamō (Iva)

(Tāli kūrru)
Arunai makalė Atiyilmayi

aputųn varartetuttom

akattirukkon tuyarkalai ellam

appolotė unmil vituttom.

Perumai pruvā yennavanukkap-

pētami lāmar koštuttom

pētal ivitaṅ ceyłntuyarap-

perunakatalaipō yatuttom (iva.)