TAMIL LITERATURE OF PRE-INDEPENDENT PONDICHERRY

INTRODUCTION

Though the main intention of our study is to evaluate the literary creations of post-independent Pondicherry, it has become imperative to look into the works of pre-independence era also to have a comprehensive knowledge of the history of Tamil literature in this region. This chapter, therefore, intends to study the literatures, literary organisations and literary journals of Pondicherry during its pre-independence period.

POETS OF 15TH AND 16TH CENTURY AD

Veeraraghava Kavi

His period of living appears to be between the later part of 15th century and early part of 16th century. He wrote an epic called 'Villaippuraanam' in praise of a town Villiyanur. The work mentions about a festival conducted by Dharumapala Cholan on the full moon day of Tamil month Vaikasi every year. This festival even now is being celebrated in the same place on the same day. It is understood that the manuscript of the above mentioned epic was sent from Paris by Moulien Venzan in 1891 to U.V. Samynatha Iyer. The book further discloses the details about Academic Mutt, Ekambaraswamy Mutt and separate mutts established for different castes.

The Poets in the Court of Thirumalairayan

During 15th century, the Chola chieftain Thirumalairayan ruled this region. The famous poets like Adimadurakavi who headed a group of sixty-four scholars and Piravanerikattiyar adorned his court. Adimadurakavi seems to be the contemporary of another famous poet Kalamegam who applauded and at times vehemently criticized the Chola ruler. The following poem, in which Kalamegam curses Thirumalairayan’s rule and prays Lord Shiva to destroy him, is an example to indicate the poet’s animosity towards the Chola king.

\[\text{ceyyaata ceyta tirumalairaayam varaiyil} \]
\[\text{ayyaar aranee arai noTiyil – veyyatazaR}\]
THE POETS OF 18TH CENTURY

Anandarangam Pillai, who was a translator in the French government and lived in Pondicherry during 18th century, is well known both in India and abroad by his famous diary known as Anandarangam Pillai diary. It serves as a record of political, social, cultural and economic conditions of this region for about a century. Through this diary, we come to know a few poets like, Padikkasupulavar who wrote poems in praise of Anandarangam Pillai, Madurakavirayar, Savadupulavar and others. Another poet by name Thyagaraja Desikar, a native of neighbouring Tamilnadu is the author of 'aanantaranankan koovai'.

Vaidyalingam Pillai, who wrote the legend of Pondicherry (Puduvaittalapuraanam), also belongs to this period. Another poet by name Nainathai Mudaliar of the same period was famous for his quickness in composing poems; he had a title 'nimita kavi' (one who is capable of writing a poem in a minute) the meaning of which is self-explanatory. An epic 'Cuuriya puraaNam' in verse form was re-written in prose style by him, so as to enable the common man to comprehend it with no difficulty. Venkatachala Dasar also a contemporary, is the author of 'anumaar anupuuti' published in the year 1839 to expound the greatness of Hanumar.

THE POETS OF 19TH CENTURY

Puduvai Vilakshnakkavi A.V.Ramanuja Navalar

He was born in the year 1831 in a village Sappakkam near Tindivanam. Later he migrated to Puducherry and settled. He scribed nearly 26 Vaishnava religious works, the important among them are:

- *tiruccittirakuup puraaNam*
- *tirumuTTap puraaNam*
- *cutaricanakiri puraaNam*
- *sripaat mootirap puraaNam*
His prose works include ‘SrivaishNava tattuvam’ and ‘vairaakkiya cuuriyootayam’. The style of these works is of Manipravala style an admixture of Tamil and Sanskrit. The following stanza in his ‘paatmootira puraaNam’ acknowledges the support and sustenance of the philanthropist Ponnurangam Pillai.

\[
\begin{align*}
\text{vatuvaaimaa madurai yuLLanavaRRai} \\
\text{vaLanerintuNartuvoor mullaip} \\
\text{putuvaivaaZ vaLLal ponnaraiKantan} \\
\text{pukazaiyum pukalalaam anRee!}
\end{align*}
\]

(Those who is capable of praising the glory of Madurai only can do so about Ponnurangam Pillai of Puducherry also)

There are some more literary works written by him that have not seen the print. They include:

\[
\begin{align*}
\text{caanta puuNhaNa campuTamm} \\
\text{vilaimaatar viLakkam} \\
\text{srivaishNava kampiira jooti} \\
\text{tiNcariyaamruta taTaakam} \\
\text{tiNveenkaTaK koovai} \\
\text{tiNkkoovalur aayanaar piLLaittamiz} \\
\text{vikkiRakaaraatapai viLakkam}
\end{align*}
\]

**Varakavi Manikka Achary**

Sri Siddananta Swamigal who lived in Puducherry for a long time was famous by his sacredness and spirituality. He attained his samadhi at Karuvadikkupam near Puducherry. In praise of this sage, Varakavi Manikka Achary wrote a work known as ‘Sri cittaananta cuvaami pancarattinam’ in the year 1831. Besides this work, he also composed a poem on the savant. Another scholar Periyathambi authored a minor work on the same Siddananta Swamigal.
Muthukkumaran

His major work 'putuvai tiripuracuntari pIIaittamiz' written in 1858, is on the goddess of Sri Vedapuriswaran temple of Puducherry. It is a feminine 'pIIaittamiz' type Tamil literature. From Muthukkumaran’s works, we come to know the ancient names of Puducherry like Vedapuri, Vedavanam, Puduvaipuri, etc.

K.Swamynatha Pillai

He lived in Puducherry in the middle of 19th century. Some of his literary works are 'ceecunathan pIIaittamiz', 'nacaraikkalampakam' and 'fiaanaatikkaraayar kaapiyam'. The last one was written in 1864 in praise of Jesus Christ. It contains eighty chapters and 2222 stanzas. ‘nacaraikkalampakam’ was written in 1868. The invocation song of this work is as follows:

\[kaippup puLipput tuvarppuraippun titippaan
ceppufikolai naamancey kalavum – tarappuLLa
poy muraNumaacaip pukarakala namacarai
meymmutalvanaip paNikuvir.\]

[One who wants to get rid of different tastes like bitterness, sourness, sweetness and astringency and free from various sins like murder, burglary, greediness and untruthfulness will attain the same, if only they surrender to the God of Nannacarai]

Savarirayalu Nayakkar

Born in 1829 in a Hindu family, he later got converted to Christianity. He happened to be a Tamil teacher for several French governors and priests. More than 10 scholars from Puducherry and about 40 from Tamilnadu wrote poems commending his meritorious service and a compilation of those poems was also published later. Savarirayalu Nayakkar, an ardent student of Mahavidwan of Tirisirapuram, wrote several literary works from which we are able to understand the political situation and people’s condition at Puducherry during 19th century. He was the root cause to open the first educational institution exclusively for girls in his region in 1865. He popularized ‘teempaavaNi’ of Veeramamunivar through musical discourse among the people of Puducherry. He also constructed a church at Bahoor in a place where there was a ruined Perumal temple.
Anthony Nathar
He was a Christian by birth and authored a book by name ‘patimatteecu tuushaNamaRattalaakiya kummi’ to spread Christianity among the natives. To achieve his aim, he utilized the ‘kummi’ form of folk song. The above said book was written in 1865.

Nagalinga Swamigal
Though a native of Coimbatore, he lived in Puducherry for several years. He compiled a poetic work in 1868 named as ‘patiRRuppattantaati’ on Lord Murugan the gracious deity of Vedapuriswaran temple. The following poem explains the beauty of Murugan in an elegant style.

\[
\text{arulaarviziyum vaarceviyum amutakiraNa matimukamum} \\
\text{varaineer puyum niipamalar maarpum iTaiyum iNaiyaTiyum} \\
\text{marulaar aLiyeen kaNTutoza, maTavaar iruvaroTu mayilil} \\
\text{varuvaay putuvai vaLarumeñkaL vaazvee siañamutalee.}
\]

[The poet prays Lord Murugan to dawn before him for worshipping, with eyes full of compassion, ears with ornaments, ambrosian rayed moon like face, rocky shoulders, flower like chest, waist and a pair of feet along with His two wives in His peacock vehicle.]

The same scholar also wrote another work ‘muttaampikai antaati’.

Kulandaivelu kavirayar
He wrote an epic known as ‘maarkaNTeeya puraaNam’ in 1871 and it contains 677 verses.

S.Rathina Mudaliar
His compilation ‘mayila maalai’ with 100 verses is on Lord Murugan the presiding deity of famous Murugan temple at Mayilam. It was published only in 1946 by the author’s grandson N.Muthandava Mudaliar.
P. Narayanasamy Naidu
He was a village accountant by profession at Manappattu in Bahuur union of Puducherry. His work ‘manu cakkaravartti vaacakappaa’ was written in 1884. There were many works written in dramatic conversation style of ‘vaacakappaa’. Another drama by name ‘caarankataaran naaTakam’ also belongs to the same author.

Samy Ponnuppillai
He was a Tamil teacher at Kalavai Subbraya Chettiar High School in Puducherry. His poetic work ‘Sri tiripuracuntari veNpaamaalai’ authored in the year 1884 and written in the style of ‘veNpaa’ metre is about the goddess of Vedapurisar temple. He was an expert in writing poems of this style and he wrote many works like ‘viTukatai veNpaa’.

Somasundar Chettiyar
Born in a Vaisya family of Puducherry, he had his education in Tiruvarur Swamikal Mutt. Based on Vedantic and Siddantic doctrines, he wrote a book in 1868 containing musical compositions known as ‘cila naamaattvitak kiirtaanai’. It includes 138 musical poems and several poems on ‘viruttam’ style. His brother Chokkalingam Chettiyar set musical notes and Thiyagaiyyar, the musical beats (taalam) for those compositions. Govinda Chettiyar gave a highly appreciative preface to this work in which he compared those poems with ambrosia. The same is mentioned below:

\[
\text{caantamuRum putuvai capaapativeeL enRa} \\
\text{tanaiyeenum amirtakavi coomacuntaran.}
\]

P.A. Ponnusamy Pillai
He was a native of Puduppalayam near Puducherry. His works include several poetic compilations mostly on Lord Murugan of Mayilam. Some of them are:

- murukan piLLaittamiz
- murukan antaati
- murukan ulaa
- murukan calantalam
His another work ‘iraTTaimaNi maalai’ is on the God Murukan in Vedapurisar Temple of Puducherry. P.A.Periyasamy Pillai and he were great scholars and contemporaries and as such both of them used to write prologues to each other’s work.

**Manikkap Pillai**

His famous work ‘manu niiticakkaravarti vaacakappaa’ is full of musical compositions. The author’s musical knowledge is well exposed in this work. The introduction part of ‘manuniiiti’ emperor contains several significant verses, one among them which, supposed to be sung by dancing girls, is given below as an example.

```
ayalaar paTaikkaN muRintamark kaLattileeyooTac
ceyamee paTaittu varuficenkiravan kulanime
nayameevi yuNRanai naaTyihku vanta yenRan
mayal tiiraveyanaivaay manu niiti manname.
```

[O! manuniiti king! You are known for your valour and might; your enemies from battlefield will run away to save their lives; you belong to the race of Sun. I have come searching you. May you possess me and remove my stupor.]

**P.A.Periyasamy Pillai**

He was the teacher for the famous poets Bharatidasan and Duraisamy Mudaliar of Puducherry. His works include ‘appuutiyaTikal vaacakappaa’, ‘puduvaik kalampakam’, the excellence of Puducherry and the glory of the God Sri Varadaraja Perumal are given maximum importance. The poem mentioned below illustrates the splendour of Puducherry.

```
tirunaaTaam paaRkaTaalam cicaarayoottip
perunaaTaam maamaturaip piitaaroru naaTaam
anpuRRaar nencam arumaraiceer tenputuva
inpuRRu vaazmaaRKiTam.
```

[Puducherry is a fertile land; its sea is full of milk; it is as renowned as Ayothi and Madurai; its people are kind and affectionate; hence Puducherry is the most suitable place for leading a happy and delighted life]
Periyasamy Pillai wrote another work ‘Srimat iraamaayaNac cankirakam’ in 310 lines rendering the story of Rama in brief. Kamban in his outstanding work of Kamba Ramayanan mentions his philanthropist guardian Sadayappa Vallal in course of his epic. Similarly, Periyasamy Pillai too, in his work, cites his benevolent friend ‘Nellai Sadayappa Mudaliar’s generous help by comparing it with Rama’s archery skill.

Srimat Gnanasidda Swamikal
His works include ‘putuvattiripuracuntari maalai’ on Goddess ‘tiripuracuntari’ and ‘putuvai veetapuriicar patikaNaikal’ on the God ‘veetapuriicar’. These volumes are also adorned by the prefaces given by K.Bangaru Pattar and P.A.periyasamy Pillai. Puducherry is praised in this work as ‘undeclined Puduvai’.

His poems resemble the famous ‘teevaaram’ in its rhythmic and musical flow and in between contain several Sanskrit utterances.

S.Appavu Udaiyar
He was serving as a teacher in Puducherry. His works include ‘putuvai veetapuriicar patikam’, ‘veedapuriicar antaati’, ‘aazattu vinaayakar patikam’, etc. He also wrote a special prologue to ‘Sripat mootra puraaNam’ of A.V.Ramanuja Navalar.

Kunimedu Ramasamy Mudaliar
He was a native of the village Kunimedu near Puducherry and the author of ‘mayilaacanak kiirttanai’, an adulation of the God in Mayilam and of another work ‘vaacakappaa’.

Subbu Ramasamy Mudaliar
He published the works ‘kookilaampikai maalai’ and ‘vilva vanattantaati’ in the year 1888 on the Goddess of Villiyanur near Puducherry. He was also the author of a work ‘muttukkumaarak kaTavul pañcarattina maalai’. ‘patam’, ‘patikam’, and ‘teevaaram’ were also composed by him on ‘ellaiyamman kovil’.

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K. Ramanuja Chettiar
His period of living is at the end of 19th century. The following works are his creations:

- teekaLiiicai patikam
- teekaLiiicai maalai
- teekaLiiicai ulaa
- tirukkoovaluurk kalampakam
- putuvai varataraaajaperumaaL iraTTaimaNimaalai
- varataraaajaperumaaL mummaNikkoovai
- maNakkuLa vinaayakar patikam
- cuppiramaNiya maalai

VeNpaapuli Govindaraja Pillai
He was well versed in writing poems in the style of `veNpaa` metre. His works
`pirakalaataazvaar veNpaa` and `rukmaaññkata carittira veNpaa` belong to this type. In
addition to them, his works include the following:

- varataraaajaperumaaL toottiram
- perunteevi taayaar navamaNimaalai
- rikmaanta makaateecikan toottiram
- teevanaatapperumaaL kiirrttaññai

Sivananda Murthy
He was otherwise known as Ponnaiya Mudaliar and the student of Puducherry Subbaraya
Mudaliar. His works are about 15 in number and they are:

- vinaayakar tiruppukaz
- poorrik kaliveNpaa
- vinaayakar anupuuti
- vinaayakar alaññaaram
- teevimaatai puucai
- civaaññantalakari
- ciRcakti aTTakam
- murukar mummaNikkoovai
kuru toottirap pirapañcam
aatma coruupa viLakkam
ñaanavaciTTa raamaayaNam
aruNaacaleecar
coruupalataNaa virutti
coruupaanucantaanam
vallam talapuraaNam

**Cinnathambi Nattar**

His major work ‘paruvataraaca puraaNam’ in 167 stanzas gives a detailed story of ‘paruvataraacañ’, a famous leader of fisherman community. This work, therefore, concentrates more on the glory and eminence of his community.

**P.Somasundara Mudaliar**

His native place was Saaram near Puducherry. His ‘iraNya naaTakam’ elucidates the famous Hindu mythological character Hiranyan. This play is an admixture of musical compositions and prose dialogue. It also has in its initial part ten ‘viruttam’ type poems under the heading of ‘tirumaal pooRRippattu’.

**Deivasigamani Pillai**

His contributions include ‘kookilaampaaL piLLaittamiz’ on the Goddess of Villiyanur temple and ‘tirukkaamiicar patikam’ on Lord Shiva of the same temple. His another work is ‘taNTumaariyamman patikam’.

**Elikkottu Duraisamy Nayakkar**

He was a student of A.V.Ramanuja Navalar and lived in the later part of 19th century. His works are ‘sri varatarajaperumaaL ulaa’, ‘perunteevitaayaar patikam’ and maNavaaLa maamuni tootirappatikam’ all of them on various deities of varadaraja perumal temple and another one ‘putuvai sri veedapuriicar ulaa’ on the presiding deity of Vedapurisar temple.
Achutha Upadyayar
Though a native of Puducherry, after completing his education, he migrated to Purasawakkam at Chennai. The famous Purasai Attavatanam Sabapathy Mudaliar was his student. Achuta upadyayar wrote a poetic work ‘varukkappaamaalai’ on the God Gangadeswarar of Purasawakkam.

Agranganathak Kavirayar
He wrote the story of Pragalathar in the form of drama and the famous Nallapillai Bharatham was re-written by him in prose style.

T.Kumaravel Mudaliar
Born to Deivasigamani Mudaliar of Puducherry, he happened to teach grammar to many Tamil students.

He authored ‘cokkalinkapperumaaL maalai’ on the God Chokkalingapperumal of Madurai. Further he wrote several religious works, which include the following:

miinaatciyammal pāñcarattinam
paTTinattuppiLaiyaar toottiram
tillai vēnPaamalai
cennai cokkalinkeecar patikam
tiruvoRRiyuur tiripuracuntari maalai
veetaantat tattuvakkaTTaLai

N.P.Khader Mohideen
His major works are ‘hapipullaa kaaranakkummi’ and ‘niitineRiyaanantak kaLippum cila cukirta patankaLum’, whose main gist is to avoid the worldly pleasures which are just temporary and hence to surrender the Almighty to get His eternal grace. This Islamic poet successfully utilized the form of Tamil folk literature to the growth of his religion. A sample is given below which is in ‘aanantakaLippu’ style of folk song.

\[\text{cantaikkaTaiyuL kaaTTam ~ pozutu} \]
\[\text{caayntapootu ahhkonRiraatu paRkuuTTam}\]
Some more Tamil scholars and their literary works are enlisted hereunder:

<table>
<thead>
<tr>
<th>Name of the author</th>
<th>Name of his work</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valar</td>
<td>valar kaNitam</td>
<td>1883</td>
</tr>
<tr>
<td>Kumaravelu Mudaliar</td>
<td>tillai veNpaal</td>
<td>1860</td>
</tr>
<tr>
<td>Sivaprakasa Pillai</td>
<td>naLaccakkaravartti vaacakappaa</td>
<td>1877</td>
</tr>
<tr>
<td>Rajagopal Mudaliar</td>
<td>tiruveenkaTamaalai urai</td>
<td>1897</td>
</tr>
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<td>Kumara Bharathiari</td>
<td>tiruttonNTar maalai</td>
<td>--</td>
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<tr>
<td>Narayanaswamy Ayyar</td>
<td>caaraänkaaran carittiram</td>
<td>1899</td>
</tr>
<tr>
<td>Arunachala Gurukkal</td>
<td>cooTaca kaNapati maalai</td>
<td>--</td>
</tr>
<tr>
<td>Ponnuswamy Nayakar</td>
<td>nicaliña cikkaiyar carittiram</td>
<td>--</td>
</tr>
<tr>
<td>Maickel samy chettiar</td>
<td>iraaca tuutan</td>
<td>--</td>
</tr>
</tbody>
</table>

THE SCHOLARS OF 19TH CENTURY AT KARAIKKAL REGION

E.Raghava Mudaliar

He is the author of a musical composition known as ‘kaaraikkaal ammaiyaar tivviya carittirak kiirttanaI’. This work, in between, consists of prose dialogue to enact it as a drama. It serves as a testimony to know the 19th century drama dialogue in Tamil language.

M.Kadiru Kavi

His works comprise ‘niyaayap piramaaNam’, ‘pañca varalaRRu viLakkam’, ‘cuviceesham’, etc. His another prose work ‘kaarai mastaan kaaraNac carittiram’ is about the miracles of Mastan who migrated from Turkey and settled at Karaikkal. Based
on this work, another poet Amudakavi Sahib Maraikkayar rendered a musical work by name ‘kaarai mastaan kaaraNak kiirttanappaa’.

Mohammed Meera Lebbai Maraikkayar
His work ‘talaalaa muktaalavinn aaccariyak kataikaL is simialr to the famous novel ‘kamalaampaaL carittiram, in describing the story of a woman by name Muktala. This is a translation work from Hindi and an example of 19th century novel literature in Tamil. The contents of each chapter in this story can be understood from its title itself. The following two are the suitable examples to illustrate it.

“The story starting from the marriage between Abjakubar and Talamuktala’s father till the marriage of Talamuktala”.
“The story starting from Talamuktala giving birth to seven female children in three deliveries till her effort to get them married”.

M.Ramasamy Pillai
He wrote a prose work entitled ‘kaaraikkaal stala puraaNam’. The power and glory of karaikkal is mentioned in ‘puurva paakam’ of ‘pirummaNTa puraaNam’ epic one among the eighteen written by Veda Vyasa. He, taking the help of Subbaraya Sastry, translated it from Sanskrit to Tamil.

Amudakavi Sayabu Maraikkayar
He wrote nearly 12 Islamic Tamil works, the important among them are:

- kaarai mastaan kaaraNak kiirttanappaa
- balulu assaabi maalai
- mehpuupu paratanak kiirttanam
- jiiviyaarita kaaraNappaa
- manoomaNikkunmi
- kiirttanappukazp paakkal

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His works are written with the admixture of Urdu and Tamil. The core meaning of his works is “the days that have been spent without worshipping the God are useless”. His concept seems to be that of Saivite apostles of Tamilnadu.

Some more Muslim scholars and their works are furnished herewith:

<table>
<thead>
<tr>
<th>Name of the author</th>
<th>Name of the works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sultan Abdul Khadir</td>
<td>kaarai antaati</td>
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<tr>
<td>Md. Ibrahim Khan</td>
<td>tauhiitu kuravaffci</td>
</tr>
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<td>Abdul Hajeez Maraiikkayar</td>
<td>koonmanaccintu</td>
</tr>
<tr>
<td>Md. Abdul Khadir</td>
<td>kaaraikkaal vazinaTaip paaTal</td>
</tr>
<tr>
<td>Md. Mohinuddin</td>
<td>maaNpaNi maalai</td>
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<td>pukazppaa</td>
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Scholars and their views

The important aspects of Tamil literary works are its religious catholicity and the participation of scholars from all major religions of the world to get its literature enriched. The contributions made by Christian and Muslim scholars are unique and remarkable. Though they used the language for the growth and development of their respective religions, their contributions certainly increased the dimension and fullness of Tamil literature.

Islamic scholars, for instance, revived in their works some of the obsolete Tamil prosody forms like 'kaTTaLai veNpaa', 'kalampaka veNpaa', 'camanaTai veNpaa', 'camaviyal veNpaa', 'mayuuraviyal veNpaa', etc. that are mentioned in 'yaaparuiikalavirutti'.

St. Manickavasagar, to spread the devotional way of life among the people, used the form of folk songs in his works. Christian and Islamic poets too followed his way to spread their religions by using 'ammaanai', 'kuRavañci', 'cintu', 'kummi', and other such types
of folk songs. However, they gave importance to the general literary features that were used by the traditional poets.

‘vaacakappaa’ is another peculiar contribution of Puducherry poets. This is a form of poetic drama, which has attracted even French scholars and enabled them to write works such as ‘estaakkiyar vaacakappaa’.

TWENTIETH CENTURY SCHOLARS
The literary creations of nineteenth century and of early part of 20th century had the strong impact of the ancient epics, the reason being the scholars who lived in pre-independent era of Pondicherry like P.A. Periyasamy Pillai, C. Bangaru Pattar, Palani Upadhyayar and their students V. Duraisamy Mudaliar, Kuha Raja manikkam Pillai, Kumarawamy Chettiar, etc. were highly influenced by the traditional and established usage in their literary activities.

Two types of poets
The poets of 20th century may be broadly divided into two groups:
1. Those who strictly adhere to the traditional style
2. Those who follow the modern style while giving due weightage to the traditional one.

The first group includes Narayanasamy Naidu, Purushottama Pillai, Thiruvenkadham Pillai, Nataraja Aciriyar and others while the important poets of the second group are Bharathiar, his disciple Bharathidasan and their followers Vanidasan, Puduvai Sivam, Sivaprakasam and so on.

The elegance and simplicity of the poems of Bharathiar attracted Bharathidasan and the same qualities of the later’s work were the captivating factors for his followers.

Modernism in poetic work includes simplicity and intelligible in form, novelty and freshness in content, fascination and allurement while reading and above all the
involvement with people’s progress. Most of these qualities were available with the creations of modern poets and hence they could overshadow the traditional poets slowly. The poets who lived in pre-independent Pondicherry during 20th century and their contributions are furnished herewith:

**P.Narayanasamy Naidu**
In the year 1904 he published his work ‘civaalayac centamizppaa’. It was written to praise the glory of Lord Shiva of various pilgrim center. A verse in this work celebrates the God of Vadugur, which has the distinction of being sung in ‘teevaaram’. The present day Tiruvandaarkoil at Puducherry too was known as Vadugur.

**Purushottama Pillai**
He was familiar with three languages, namely, Tamil, English, and French. He collected all the relevant informations about karaikkal ammaiyaar from different sources like sekkizar’s ‘PeriyapuraaNam’, ‘cintaamaNi’, ‘cilappatikaaram’, etc., compiled and published the same in the name of ‘kaaraikkaal ammaiyaar puraaNa muulamum arumporuL uvamaic ceyyuLtiraTTum’ in the year 1906.

**Thiruvenkata Pillai**
He is a descendant of the famous Anandarangam Pillai. He published a work by name, ‘paarttacaaratip perumaaL uucal tirunaamam’ in the year 1908. This work belongs to the type of ‘piLLaittamiz’ and at the end of which it concludes with ‘aaTiir uucal’ (play the swing)

**Thiruvenkatachala Mudaliar**
He was well versed in the famous Tamil classic ‘Tirukkural’ and hence he was entitled ‘kuraL upatyaayar’ (kural teacher). He wrote several religious works, each contains ten poems and published the same in 1908. Some of them are:

1. tirumantirap pattu
2. iraamaanucap pattu
3. vaacuteevap pattu
4. attakiri arulalar pattu
5. paramatoottirap pattu

Nataraja Achariyar
He was entitled with 'matura kavi' (harmonious poet) and the author of the following 20 works which were written in praise of God. Most of these deities are in the temples in and around Puducherry. The names of those 20 works are:

- kommiyamman toottirap patikam
- uyir varukkamaalai
- caracuvati toottira viruttam
- makaalaTCumi toottira veNpaa
- miigaatciyammaal patikam
- kaalikaayammaal patikam
- caantanaayakiyammaal canta viruttam
- kaRpagavalliyanman toottirak kiirttanam
- valliyamman toottirak kiirttanam
- tulukkaanattamman patikam
- kankaiyanman paficarattinak kiirttanam
- ellaiyanman toottirap patikam
- puntiyamman toottirap patikam
- celliyamman toottirap patikam
- aatimTTaiyanman toottirap patikam
- ireeNukaateevi toottira kiirttanam
- paccaiyanman patikam
- tarmacamvarttini amman tiyaana kiirttanam
- kommiyamman toottirak kiirttanam

C.Bangaru Pattar
He was a student of P.A.Periyasamy Pillai and equally good at Tamil and Telugu languages. He established two organisations 'kalaimakal kazakam' in 1912 and
‘viswakarma capai’ in 1922 at Puducherry. On Mayilam Murugan, he rendered a musical composition known as ‘civacuppiramaNiyak kiirttanai’.

**Rathinasabapathy Mudaliar**
He is the author of ‘kaṇacakaratpa tiipamaNi’ consisting of several parts such as ‘upateerca uNmai’, ‘mativiti veNpaa’, ‘naanakkummi’, ‘navarattinamaalai’, etc.

**S. Rathina Mudaliar**
A native of Muthialpet near Puducherry, he wrote, ‘mayilamaalai’ in praise of Lord Murugan.

**Veerappa Mudaliar**
He was a student of V.Kulandaivel and the author of ‘cuppuraaya cuvaamikaL patikam’ written on the God Murugan of Mayilamedu village situated in Tirukkoilur.

**Ponnusamy Chettiar**
In those days many devotees from Puducherry used to go by walk to Tirupporur to worship the Lord Murugan.
To be free from tiredness and exhaustion, they used to sing songs while travelling on foot; such songs are known as ‘vazinaTaip paacuram’ (songs being sung while travelling on foot). Ponnusamy Chettiar compiled a collection of such songs and published the same.

**K.R.Subbaraya Pattar**
He is the author of ‘pazani muttukumaara cuvaami maalai’ in which the glory of the God Murugan at Puduppalayam near Puducherry is described. His another work by name ‘sri taNTumuttumaariyamman paificarattinam’ is about the Goddess ‘muttumaariyamman’ situated in Subbaraya Pillai street at the western border of Puducherry. During French regime the army (taNTu) was positioned in this temple and hence the name ‘taNTumuttumaariyamman temple’.
V.Duraisamy Mudaliar
He was one among the several students of P.A.Periyasamy Pillai. He was the editor of a few Tamil journals like ‘ponmaalai’, ‘tamiz makavu’, etc., and a foundermember of ‘tamiz taLir kazakam’, a literary forum. His prose works are ‘putuvaiyum tamizum’, ‘mañitañ matippu’, and ‘maRainta vaazvu’ and poetic works are ‘kaNNappañ kalampakam’ and ‘kaNNappañ patikam’.

Kuha Rajamanikkam Pillai
He is a descendent of P.A.Periyasamy Pillai and the originator of ‘caiva cutta canmaarka cañkam’. His service to Tamil in Puducherry region is noteworthy. The following works by him deserve to be mentioned:

- mayilaacalap patikam
- murukan tiruppatikam
- pancarattiña veNpaamaalai
- mayilattantaati
- perunteevittaayaar tiruppatikam
- paaTaaN paaTTu
- ńaayiRu vaazttu
- murukan pukaz maalai
- tuti pancaankam
- mayilaacala maalai

MODERN POETS
These poets were the followers of Bharati, Bharatidasan and Vanidasan. They were responsible to liberate Tamil literary activities in Puducherry from epics and mythological stories. Most of these poets, however, followed strictly the footsteps of Bharatidasan both in form and content and as such their works lack originality. Due to this limitation, the works of many poets went unnoticed. Still there are some exceptions like Puduvai Sivam, Sivaparakasam, Chidambaram, Arimati Tennagan and others whose contributions are rare and unique.
Sivaprakasam
His poetic works include 'kaimmai veRutta kaarikai', 'periyaar peruntoNTu', 'marumalarccik kavitaikaL', etc. The first one is about the story of 'perunkooppeNTu' the queen of Pandya king Puudappandiyan. On the demise of the king, the queen wanted to self-immolate herself and others prevented her. But she politely refused to heed their advice and entered into the fire. Based on this incidence the story was written by the author. The second one is about the revolutionary ideas of Periyar E.V.Ramasamy.

Puduvai Sivam
He wrote Tamil musical composition and songs against the imposition of Hindi. In additions, he used to write poems in 'viTutalai' and 'kuTiyarasu' the famous newspapers of those days. Musical compositions of yesteryears normally lack reformative ideas and he tried to remove the flaw through his Tamil musical compositions. About 30 years back, Hindi was thrust on non-Hindi speaking people and it was opposed tooth and nail by people from all walks of life in Tamilnadu and Pondicherry. The opposition demonstrated by Tamil poets and scholars was second to none. Puduvai Sivam on the footsteps of Bharatidasan opposed Hindi imposition vehemently through his emotional songs.

So.Chidambaram
The basic theme of his songs is the concept of communism. His songs were compiled and published in the name of 'putumaippaTalkaL'. They, indeed, contain modern views and fascinating doctrines to attract the readers. These songs can also be sung in different musical notes. He happens to be the first poet to raise the voice against French rule in Pondicherry.

Puduvai Subramanian
On the basis of ancient Tamil literary concept 'love', he wrote his poems and published the compilation known as 'kaatal neñcam'. Both Bharati and Bharatidasan seem to be his pioneers. As Bharatidasan combines love and socialism in a number of his poetic creations, he also synthesizes the love affair between a couple whose profession is
agricultural farming and their laborious toiling in a paddy field. Finally the poet establishes his strong support to the communist ideology.

**M.L. Thangappa**

His poetic works include 'ivaraippaaTukinReen', 'eñkaL vïTTuc ceeykaL', 'aantaippaTTu', 'malai naaTTu malarkaL', etc. The impact of communism can be felt in his creations also. He was affectionately entitled as 'Lenin'. His 'malai naaTTu malarkaL' is a translation of the Russian poems by Soviet poet Rasul Karmsudov. When the writers of those days digging literary graveyards for their livelihood, he composed poems to ventilate the basic needs of the society.
Tamil Literature of Pre-Independent Pondicherry

Literary Organisations in Pre-Independent Pondicherry

In the beginning of 20th century, French ruled Pondicherry and hence the local language Tamil was given little importance. Most Tamil scholars were ignored; learning Tamil was considered to be derogatory, even Tamil students learnt all subject except Tamil in French medium; Tamil was living only in pial schools. During this period, a few scholars joined together and established Tamil literary fora to protect Tamil and encourage its development. The following associations struggled hard for the growth of Tamil language:

- kalaimakal kazakam
- putuvaic centamiz piracaara capai
- kaviñar kazakam
- ilakkiya mañRam
- kavitaa maNTalam
- tamizt taLirk kazakam

The following were the organisations whose main function was to expand and develop Tamil literary activities.

- bharati mañRam
- shelly mañRam
- ramakrishna vaacakacaalai
- baŋgaru pattar vaacakacaalai

Kalaimakal kazakam

This association was established by Bangaru Pattar in the beginning of 18th century. On behalf of this Organisation, a journal by name 'kalaimakal', with the poems, essays and
novels of many writers, was published. With the collection of many valuable books donated by the public, this association also ran a library.

**Bangaru Pattar Library**
An illustrious son of Puducherry, Bangaru Pattar at the age of 54 died in the year 1825. His disciples, in order to express their gratitude and regards to their mentor, founded a library in the house of Puduvai Ramasamy.

**Centamiz pirakaaca Sabhai**
The person who planted this association was neither a rich man nor an influential one. He was just a labour working in a cigar factory, by name Periyasamy. But he was a great Tamil scholar known for his eminence in writing traditional poetry. He was a teacher for the well-known poet Bharatidasan. Periyasamy’s contributions in the field of Tamil development are, indeed, a remarkable one. Many of his students later became reputed scholars in Tamil.

**Putuvai Tamil Sangam**
There were three Tamil associations at Madurai, Puducherry and Chennai, all of them functioned unitedly. This joint organisation published a magazine ‘tamiz makavu’ (1918) in which many articles on grammar, literature, astrology, medicine, etc. were included. The main purpose of this association was to spread literacy among the people.

**Kalvikkazakam**
As already pointed out, in Puducherry, during French rule, Tamil education received little attention. In 1912, about 10 volunteers came forward to establish an institution known as ‘kalvip piLLaikaL kazakam’ to improve child education. The institute was later developed with a library, night school, reading room, etc., under the guidance of distinguished personalities like Bharatiyar, V.V.S.Ayyar, Bangaru Pattar and so on. In 1926, it was renamed as ‘kalvikkazakam’. It also conducted a conference on the famous Tamil anthology known as ‘patineN kiizkaNakkumaaTaTu’ in which reputed Tamil
scholars like Thiru.Vi.Ka., Sethupillai, Chidambaranatha Chettiyar, M.V.Venugopala Pillai, M.Rajamanickam and others took part.

**Ilakkiya ManRam**

In 1943, the renowned Tamil poet Bharatidasan with the help of Thirumudi Seduraman founded this organisation. Though it became defunct after the demise of Bharatidasan, Sethuraman again made a revival of the same in the year 1978.

V.Gopalayyar, principal of Thiruvaiyaru music college by his discourse in this organisation spread the vividness of ancient Tamil music and P.Sundaresan through his series of lectures on Silappatikaram unfolded the richness of Tamil literature among the masses.

**Bharati ManRam**

On the memory of the national poet Bharati, Thirumudi Sethuraman founded this association.

**Shelly ManRam**

The content and form of the poems written by Shelly heavily influenced Bharati. Both of them are known for their heroic poems. It was but natural for Bharati to get attracted by Shelly and hence the former founded an association on the name of the later. Bharati went to the extent of even renaming his street 'Perumal koil street' as 'Shelly street'.

**Sakthy Nilayam**

This association was started on the basis of intense love for mother tongue Tamil, devotion to God and freedom movement.

**Saraswathi Sangam**

It is a contemporary organisation of Sakthy Nilayam. A couple of books 'nuurucolvatezututal' and 'anpuviTu tuutu' were published through them.
Tiruvalluvar ManRam

With aims of physical growth, mental development and public service, this organisation was founded on 12.6.1930. Two dramas 'uTainta uLLam' and 'ñaana cauntari' were enacted by the effort of the poet Ponnambalam. Makimaidasan published two works 'uTaluRuti' and 'oLiviLakku' through this organisation. It is also happy to note this association still functions with an elementary school and a library under its auspices.

Tamiz TaLir Kazakam

It was a brain child of the trios Ramanuja Chettiyar, Duraisamy Mudaliar and Bangaru Pattar all of them being the famous students of Periyasamy Pillai.

Kaviñar Kazakam

This organisation was started by Bharatidasan to teach Tamil prosody, music and handicrafts. It levied Rs.70/- as a fee and those who could not afford to pay the same were given free coaching.

Subramania Bharatiar Kavita Mandalam

As the very name declares, none other than the poet Subramania Bharati himself established this association. On the same name, he published a magazine also in which many budding poets made their contributions. Bharati wanted one and all to enjoy and appreciate reading poems. Further through these organisations, Bharati kindled the fire of freedom struggle among the Tamil masses.

JOURNALS OF PRE-INDEPENDENT PONDICHERRY

Those who edited and published journals in pre-independent Pondicherry include Bharati, Bharatidasan, Paramananda Mariados, Bangaru Pattar, A.Sundaravelan, V.V.S.Ayyar, V.Duraisamy Mudaliar and so on (1).

Though most of those journals were published in Tamil, some of them were bilingual in both French and Tamil. The magazines that were edited by Bharati include intiya^.
cuuryootayam, vitya, karmayooki, ñaanaratam, etc., and by Bharatidasan comprise kuyil, putuvai muracu, mullai, aatmacakti, etc. Let us look into some of them.

**putuvai muracu**
The content of this journal was inclusive of politics, literature, and education for depressed and downtrodden people, improvement of society and teachers, etc., and it was started in the year 1931. An article ‘uTan muzukku’ was written in support of providing education to untouchables. Another article by name ‘kollan teruvil uuci viRpataakave muTiyum’ was against the cruel treatment on untouchables and the religious bigotry.

Bharatidasan in support of Self-Respect Movement later edited the same journal. During his editorship several articles and poems were written against child marriage, untouchability, Castism, etc.

**cuppiramaNiya paaratiyaar kavitaa maNTalam**
With the help of Puducherry merchant Thambusamy Mudaliar and sincere effort of S.A.Subramaniam, this magazine came into existence in the year 1925. About 225 poetic works, out of which 144 written by Bharatidasan were published in it.

**kuyil**
It was coming out from 1948 to 1963 with the exception of a few years in the middle and its editor was Bharatidasan. This journal dealt with several aspects of life like freedom, socialism, religion, castism, literature, language and so on. The editor’s patriotism and love towards native place were well exhibited in it.

**tarmam**
It was started by R.Krishnasamy Ayyar in the year 1909 to propagate independence movement, brotherhood, equality among the people, etc. This journal was distributed free of cost and printed at Jaganatham Press at Puducherry.
Chinnaiya Pillai started this journal in the year 1922. Bharatidasan was a regular contributor in it under the topic 'national poems'. Several articles on the prohibition of alcoholic drinks were published.

After Chinnaya Pillai's demise in 1925, this journal ceased to exist.

Bangaru Pattar commenced this magazine in 1913. It included the materials on literature, history, medicine, etc. It also published research articles on Tamil literatures like 'aintiNai ezupatu', 'kurificippaaTTu', 'tirukkuraL vyaacam', 'tiruvaacaka aaraaycci', 'teevaara aaraaycci', etc.

It was an offshoot of Puducherry Tamil Association and it published articles on the History of Tamil Literature.

Sundaravelan edited these two literary monthly journals during 1945. Somasundara Bharatiar wrote a research serial on Tamil grammar tolkaappiyam in it.

Footnote:

Journals published in pre-independent Pondicherry are given below:

- naakarika varttamaani: 1882
- vikaTa prataapan: 1888
- putuvaai niitiyapimaani: 1884
- intu neecan: 1887
- cuveeta patmaajani: 1893
- sri cujana rañcañai: 1895
- v ityaa vinootan: 1895
- cuteeca varttamaani: 1904
<table>
<thead>
<tr>
<th>Work</th>
<th>Year</th>
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<tr>
<td>intiyaa</td>
<td>1908</td>
</tr>
<tr>
<td>cuuryootayam</td>
<td>1909</td>
</tr>
<tr>
<td>ūaāparatam</td>
<td>1909</td>
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<tr>
<td>tarumam</td>
<td>1909</td>
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<tr>
<td>kaRpakam</td>
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<td>kalaimakaL</td>
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<td>tamiz makavu</td>
<td>1918</td>
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<td>teeca ceevakan</td>
<td>1923</td>
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<tr>
<td>peN malar</td>
<td>1932</td>
</tr>
<tr>
<td>putuvai muracu</td>
<td>1936</td>
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<td>kuyil</td>
<td>1948</td>
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<td>1947</td>
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<tr>
<td>tamiz celvi</td>
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