



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## Select Poems From Kuriñci Tinai Of Kalitokai Of Cankam Literature– Analysis Of Meypāṭus

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### Abstract

Meypāṭu is the physical manifestation of emotions. The feelings and emotions of the experiencer are portrayed through bodily expressions. Uvakai or Love is the most important and indispensable Meypāṭu of akam genre poetry, binding the other seven meypāṭu-s to create a holistic homogenous platter of emotions. These different shades of emotions converge, diverge and intersperse with Uvakai meypāṭu, namely Nakai, Aḷukai, Iḷivaral, Maruṭkai, Accam, Perumitam and Vekuḷi. To sum up, a combination of these different meypāṭu-s in relation to the most important Uvakai meypāṭu, offers ample scope to be presented on stage as part of the Bharatanatyam repertoire.

### Aim

To analyze select poems of Kalithokai of Kuriñci Tinai and identify different meypāṭu-s portrayed by the primary characters, namely, Thalaivan, Thalaivi and Thozhi, in relation to different situations.

To identify the scope for successful representation on stage as part of Bharatanatyam margam.

### Keywords

Aintinai, Kuriñci, Mudal, Karu and Uri Poruḷ, Puṇardal, Meypāṭu, Kooṭru, Kēṭpōr and Munnam, Nakai, Aḷukai, Iḷivaral, Maruṭkai, Accam, Perumitam, Vekuḷi and Uvakai.

## Introduction –

Kalithokai is an anthology of poems set to Kali meter and is categorized under Akam genre. The anthology presents 150 poems branched into five groups based on Tinai or landscape namely – Pālai Kali, Kuriñci Kali, Marutam Kali, Mullai Kali and Neital Kali. Every poem is an individual song (tanippāḍal) and yet share similarities within the tinai group. While Tinai elucidates the appropriate settings and phases of love, poruḷ is the structured content of the poem. According to Agattinaiyal of Poruḷadikāram, the content of poem is categorized under Mudal of first element pertaining to space (Nilam) and time (Pozhudu), Karu or native element and Uri or human element. As far as Kuriñci Tinai is concerned, Mudal poruḷ comprises of Cold and early dewy as season and midnight as Time Zone. Puṇardal relating to Union is the Uri Poruḷ.

Kuriñci Kali comprises of 29 poems (37-65) written by Kapilar. Analysis of select poems is based on Translation and Critical Notes by Prof. Annamalai in his book, Kalithogai – Sanga Ilakkiyam. The first five poems of Kuriñci Tinai namely 37<sup>th</sup>, 38<sup>th</sup>, 39<sup>th</sup>, 40<sup>th</sup> and 41<sup>st</sup> are analyzed in the following pages based on the parameters of Meypāṭu defined and illustrated in Meypāṭṭiyal chapter under Porulathikāram of Tolkāppiyam. Mode of communication is from Kooṭru or Narrator to Kēṭpōr or Receiver and the Topic of Communication is termed as Munnam.

## Kuriñci Kali – 37 – Thozhi Kooṭru

### Munnam

Thozhi realizes that Thalaivi is in love after observing new fragrance emanating from her, her way of walk, eating habits, hiding some things from thozhi, going towards the same path on a regular basis, expecting Thalaivan's embrace and love, thinking deeply, she understands through her facial expressions (mukabhāvangal). Wishing that she hears the same from Thalaivi herself, she weaves an imaginative story, seemingly real, in a convincing way, according to traditions.

### Main Poem

O Kayamalar like eyes! Listen! One person, as if coming to detect pug marks of a wild animal (Oruvan vayamāṇ aḍithērvān pōla), wearing a specially crafted garland (thoḍai māṇḍa kanniyan), holding bow arrow (villan). He looked at me (varum ennai nōkupa) expressed his liking through face and not through words (munmathin kāṭudal alladu). He did not say about his love disease (nōyurai kallān) for many days (peyarum pannāḷum) (**kāmanōy, pini iḷivaral**). I did not sleep (pāyal perē) due to sorrow, thinking of him (paḍān koorndu avan vayin) (**varuttam and piṇi iḷivaral, kaṇ tuyil maṇuttal**). Since he didn't reveal even through his eyes (kaṇṇinḍru koorudal āṭṭrān avanāṭṭrān avanāyin). Being a woman, it is difficult for me to openly say (pen aṇḍru uraitthal namakkāyin). Thinking that he will never analyse these things, and he may even leave it that way till end (kāṇān kazhidalum uṇḍu eṇḍru), and due to my shoulders getting tired due to sorrow (en thōḷ negizhbu uṭṭra thuyarāl). Hence, my fragrant fore headed friend (naṇunudāl) I committed one shameless act (thunithandu nāninmai seydeṅ)

Near the millet field (ēnal ... ōmbum punatthu ayal) that I was guarding from parrots (inakkilī yāmkāḍindu), as I was playing swing (ūñjal ūrṇdu āḍa), one day he came (our nyāṇḍru vandānai)

O Sir! (Aiya) please push me a bit (ennai siridu ookka), I pretended as if my hand slipped (kai negizhba) and fell on his chest (poiyyāga vizhunden avan mārbin). Thinking to be true (vāyā sethu oyyena) he caught hold of me (āṅgē eḍuthanan koṇḍānmēl). As if I was unaware of my body, I was still lying on him (mey ariyāden pōl kiḍandēnman) (**pulan and puṇarcci uvakai**). Realizing that other people will see, he said “Lady, please go (onguzghāy selga)” (**alar**). He is such a compassionate person.

**To conclude, 37<sup>th</sup> poem under Kuriñci Tinai narrated by Thozhi begins with her observation of new charm in Thalaivi. She wishes to confirm her doubt about Thalaivi’s affair and cooks an imaginative story. In her story, herself and her Thalaivan experience piṇi and varuttam iḷivaral, pirivārṛāmai, kaṇ tuyil maṟuttal due to their unexpressed love for each other. Her initiative to express her liking for him leads to their union, i.e pulan and puṇarcci uvakai. However, Thalaivan also fears blame of others, alar, and requests her to leave at once, highlighting his tarukaṇ perumitam. The poem is concluded showcasing the positive character of Thozhi’s hero, with a hope that Thalaivi reveals her affair.**

### **Kuriñci Kali 38 – Thozhi Kooṟu**

#### **Munnam**

Owing to the routine visit of Thalaivan during nightfall and leave at dawn, Thozhi explains to him the state of Thalaivi and requests him to marry Thalaivi. She narrates the same joyfully to Thalaivi.

#### **Tharavu (Thozhi narrates her conversation with Thalaivan to Thalaivi)**

Having received bow from Wet haired God Shiva (imai vil vāṅgiya īransaḍai andanan), who is seated along with Goddess Parvati in the high mountain abode (umai amarṇdu uyarmalai irundan nāga)

Ten-headed demon, Ravanan (ai iru thalaiyin arakkar kōmān), wearing shoulder bangles (thoḍippoli), and got his big hands under the mountain (thaḍa kaiyin kīzhpugutthu),

Working hard to lift the mountain, but couldn’t (ammamalai eḍukkal sellādu uzhaḍḍavan pōla), like that,

The blossomed yellow Vengai flowers ripened resembling tiger (uṟupuli uruēyppa pūṭṭha vengaiyai), furiously piercing the roots of Vengai tree (kaṟuvukonḍu adanmudal kutthiya) mad elephant (madayānai), not able to remove for a long time (nīḍu iru viḍaragam silamba) and listen to its loud cry echoing in the mountain caves (kooythan kōḍupuy kallādu uzhaḍḍakum nāḍa kēl).

The persistent determined efforts of haughty Ravana and elephant portrays Tharukaṇ perumidam, alai veguli and kaiyaṛavu.

Thāzhisai - Thozhi describes the withered state and then, the sudden charm gained by Thalaivi due to union with Thalavan, in succession. On the one hand, Thalaivi's pangs of separation is expressed through asaivu azhugai, pirivāṭṭrāmai, kaiyaṛavu, pasalai pāyudal. On the other hand, her blossoming in presence of Thalaivan is exhibited through varied emotions as stated below:

1. Not fearing snakes (aravanjāy), when you came through the rare path (āriḍai enāi nī ...vandakkāl) (**no vilangu accham, but tharukaṇ perumidam**), she appears like sprout without water (nīraṭṭra pulamēpōl) she remains without charm (pullendrāl). However, during dawn (vaikarai), like sprouts nourished by rain (kār peṭṭra pulamēpōl) she gains beauty (kavin perum) (**pulan and puṇarcchi uvagai, pudumai maruṭkai, kaḷavōḍu mayangal**)...

If there is a way to protect that beauty forever (akkavin kāppadōr thiran unḍēl) without fading (thīrāmal), tell me (uraitthaikkān)

2. In spite of the darkness (iruḷiḍai) if you came in the night without fear (iravu anjāy vandakkāl) (**no anangu and vilangu accham, but tharukaṇ perumidam**)

She who appears like a poor child (poruḷillān iḷamai pōl), thinned in sorrow (pullendrāl), but during dawn (vaikarai) (**invoking varumai azhugai**)

She gains beauty (aṇiperum), as if graciously blessed with sudden wealth by generous person (aruḷvallān ākkampōl) (**pulan and puṇarcchi uvagai, ākkam maruṭkai**)

If there is a way to protect that beauty, then let me know (avv aṇi theruḷamal kāppadōr thiran unḍēl uraitthaikkān). Theruḷamal means in a way others don't blame. (pazhikūrāmal)

3. Not afraid (ennāy nī) of thieves (**no kaḷvar accham, bnt Tharukaṇ perumidam**) who use courage the wrong way due to lack of discipline (maṛam thirundār) when you come across mountains (malai iḍai vandakkāl), She appears without charm (azhidakkāl) like an old man uncontrollable by discipline (aṛam sārān mūppēpōl) (**mūppu iḷivaral**)

In dawn (vaikarai), just like a talented person gains sudden wealth (thiramsērndān ākkam pōl), she becomes beautiful (thiruthagum) (**ākkam maruṭkai, pulan and puṇarcchi uvagai, pudumai maruṭkai**).

If there is a way to protect that beauty, let me know (aththiru purankooṭru thīrpadhōr poruḷ unḍēl uraitthaikkān).

## Suridagam (Thozhi to Thalaivi directly)

O friend (Thozhi)! After listening to your sorrow (nin uru vizhamum kūra kēttu), one who hails from good mountains will come (varumē nan malai nāḍan) (**kuḍi piṟappu**), awaiting the blossoming season of Vengai flowers (vengai viriviḍam nōkki – Iḷavenir – feb to march), for marrying you (varaindanan koḷarkē).

**Prof Annamalai brings up a few important points – firstly, inhabitants of Kurinji Thinai usually get married during Vengai blossoming season. Secondly, when Thozhi initiates the marriage proposal of the couple to Thalaivan, he is unhappy, and couldn't accept immediately as his routine to meet Thalaivi would get disturbed. This is symbolically portrayed by the elephant shouting helplessly. After piercing its tusks under vengai tree roots. On the other hand, tigers are fierce but vengai blossoms' resemblance of tiger represents sweet love life of marriage.**

**To conclude, 38<sup>th</sup> poem under Kurinji Thinai displays the decline and incline of Thalaivi's status owing to Thalaivan's exit and advent. Therefore, asaivu azhugai, varuttham iḷivaral, pirivāṭṭrāmai, āngu nenjajhidal, kaiyaṟavu and pasalai pāyudal meypāḍu-s to support and enhance their separation, while, pulan and puṇarcchi uvagai, pudumai and ākkam maruṭkai and kaḷavōḍu mayangal portray their union.**

## Kuriñci Kali – 39 – Thozhi Kootru

### Munnam

When Thalaivan's relatives approach Thalaivi's parents proposing marriage of him, they refuse. Then, Thozhi reveals Thalaivi's secret union with Thalaivan to Sevili Thāi. She in turn, conveys the same to Natṭrāi, who in turn explains to all brothers. They initially refuse but then understand. Praying that their proposal should be accepted, Thalaivi and Thozhi dance for Kuravai songs for Mountain God. Thozhi narrates how Thalaivan came seeking the hand of Thalaivi:

### Main Content

While she was playing with me (kalandu emmōḍu āḍuvāl) in the waterfalls (kāmar kaḍumpunal), her leg got pulled by the current (thaḷarndu adanōḍuozhugalān), so she covered her lotus eyes in fear (thāmaraikkaṇṇ pudaitthu anji)

He suddenly came, Punnai garland swaying on his chest (nīḷnāka naṟundandār thayangappāyndu) he glanced with compassion (aruḷināl) holding her who wears pun āgam (pun āgam uṟathazhī bōdhanthān)

(These first few lines of Taravu depict **accam of Thalaivi** as she gets stuck in water current. This fear is short lived as she is saved by Thalaivan. Their union is seen by Thozhi, and she conveys the same to all family members of Thalaivi, one by one)

Due to their embrace (agam agalam varumulai punarndhana) my friend has become chaste bestowed with powers to summon rain as per her will (en thozhi arumazhai tharalvēṇḍil tharugirkkum perumaiyaḷē) (**tarukan perumitam and puṇarcci uvakai**).

He appeared covered behind the smoke (avanumdhān ēnal idhanatthuṇḍu iyangum) that raised in Thinaï field, like Moon appears flawed and dull behind the mountain (vānūr madhiyam varia sērin)

Mistaking the moon for honey hive (thēnin iṛālea), people climb up the ladder trying to take it (ēni izhaithirukkum) ...he hails from such a mountain (nāḍan magan) with many forests (kān agal) (**tarukan perumitam**)

Thozhi is very sure of the flawless conduct and background of Thalaivan and strongly believes that they both should get married to be happy. She predicts the consequences of rejecting Thalaivan 's proposal in a sequential manner:

O people who reside in small hamlet (sirukudiyīrē)!!

If they commit unjust act consciously (malaivāzhnar alla purindu ozhuga vān), sweet potatoes will not grow (vallikīzh vīzhā), honeycomb will not form in mountain (varaimisai then thoḍā), Thinaï grains will not sprout (kollai kuralvāngi īnā)

Kānthal fragrance filled attractive (kānthal kaḍikamazhum kaṇṇvāngu) huge mountain (irunsilambin), there reside Kuravai women (kuravar maḍamagalīr) with bamboo like shoulders (vāngu amai menthoḍai) their conviction to bow to their husbands devotedly (thozhudu ezhalāl tham aiyarum) every single day (thām pizhaiyārkeḷvar). therefore, every arrow they release (thām thoḍutha kōl) will not miss aim (thāmpizhayār).

Seeing the truth and justice in my words (aṛathoḍu niṇḍrenai kaṇḍu thiṛapaḍa), she conveyed everything to Naṭṭrāi (ennaiyāngu uyththuraithāḷ yāy)

She also conveyed the same to brothers (avarum...kaṇṇsēndu) in a way they do not get angry (theriganai nōkki), in a way they understand (silainōkki)

They rose in fury which continued for a full day (our pagal ellām urutthu ezhundu) then pacified (āri)

Realizing that they both are not at fault (iruvarkann kuṭṭramum illaiyāl), and shook their heads in acceptance and understanding of the emotions (therumandu sāythār thalai)

O well embellished one (theriyizhāi) may you and your lover unite (neeyuḷnin punara). May the God residing in Mountain get pleased (varaiurai deivam uvappa), and may we be happy (uvandu)

Let us dance for the kuravai song (kuravai thazhī iyām āḍa kuravaiyuḷ koṇḍu nilaipāḍi kān)

To get married is a blessing for young woman (nalnāḷ thalaivarum ellai...eṇḍrōṭṭranarkol), amidst the relatives' gossip (namarmalai thamnānthām thānguvār)

The rock place (pon arai mundril) where marriage is going to take place is naturally decorated with scattered Vēngai flower yellow powder (pun vēngai thādu uṛaikkum).

Will union take place in reality? (nanavil puṇarcchi naḍakkumām anḍrō)

Will unions in dreams cease (kanavil puṇarcchi kaḍidumām anḍrō)?

The Lord hailing from sky touching mountain (viṇṇōykal nāḍanum), and you in marriage (neeyum vaduvaiyul) you will behave as if you do not know me (paṇḍu ariyāḍīr pōl paḍarkirpīr), is it not (maṛkolō)?

Embellishments and decorations of Thalaivan (verpan maṇ aṇi) hailing from mountains above which clouds always move (maithavazh), you cover your eyes (kaṅgalum kaṅgalō) without seeing due to shyness (kāṇāmal kaiyāl pudhai perū um)?

Let my eyes be equal (nin kaṇṇ āga enkaṇṇ mana) to you Neithal petal like eyes (neithal idazh un kaṇṇ)

As people gather around (serīkuṛi), a person who knows proper rules (neṛi aṛi), so that obstacles do not come (purithiripu), and one who can calculate everything (ariyā aṛivanai mundurī).

One who is fit (thagaimigu) and knows (ariyum sāṇḍravar) the common goal (thogaivagai) can come along (inamāga)

May the unions that happen in dreams go away (māya puṇarcchiyum ellām uḍan nīnga)

O friend! With bamboo like shoulders (vēypurai menthōḍ pasalaiyum), time for grand marriage has come (sēy uyar verpanum vandhana)

May your beautiful flower eyes (pū ezhil un kaṇṇ) become more charming (poligamā iniya)

**At the outset, 39<sup>th</sup> poem under Kuriñci Tinai portrays accam of Thalaivi and Tarukan perumitam of Thalaivan, followed by their union, puṇarcci uvakai. As Thozhi conveys the couple's union to Thalaivi's parents and brothers, they rise in fury, i.e vekuḷi. Thozhi affirms that many calamities may befall the town if the couple is not united, portraying accam. As the elders slowly mellow down and consent for marriage, Thozhi happily conveys the same to Thalaivi. Here, Thozhi's tarukann perumitam is highlighted as she proves to be a faithful and trustworthy friend of Thalaivi. Hopes and preparations for a happy marriage take place in full swing, promising of the couple's puṇarcci uvakai or union.**

**Kuriñci Kali 40 – Thozhi kooṭru**

## Munnam

40<sup>th</sup> poem falling under Kurinji Kali is a peppy musical conversation between Thalaivi and Thozhi where the former rebukes sarcastically the indifference of Thalaivan while the latter praises him. In other words, in the Vallai pāṭṭu sung by Thozhi and Thalaivi in praise of the mountain of Thalaivan, Thozhi sings praises (iyarpaḍa), while Thalaivi accuses and blames (iyarpazhitthamai). Meanwhile, Thalaivan listens to the whole conversation and comes to her at the end, thus informs Thozhi

## Tharavu

O friend with befitting eyes (Thozhi amarkaṇṇ) let us sing (agavinam pāḍuvām), **the way she talks pleasantly (Nakaimozhi nallavar)** with head bent due to shyness (nāṇum nilaipōl), resembles heavy Thinaï plant (thagaikonda ēnalul), bent low due to time for harvest (thāzhkural urī i). **(here, the women of the town are introduced as ones with innocent smile, i.e pēdamai Nakai)**

Let us pound with pestle (mugaivaḷar sāndu ural) made of pearls (mutthār) and elephant tusks (maruppin). While pounding little by little (vagaisāl ulakkai vayin vayin ōcchi), let us sing in praise of his beneficial mountain (payamalai ētthi) from where hails the man who gave me this incurable love disease (pagai il nōy seidhān) **(asaivu azhugai, pini and varuttham iḷivaral are the dominant meypadu-s while pirivāṭṭrāmai, kāmanōy are thunai meypādu-s).**

## Thozhi 's counter phrases in praise of Thalaivan

O friend with beautiful forehead (āynudal), good hair (aṇikūndal), ad bamboo likesoulders (ambanai thaḍamenthōl) and honey-soaked cheeks (thēnūru kadhuppināi).

Let me praise next (yānum onḍru yēthugu)

In the place that echoes with wind through bamboo (vēynaral viḍaragam), you sing (nī onḍru pāḍithai)

That man's hails from mountain where the bunches of Kānthal flowers overflowing with honey (eḍuttha naṇavin kulaiyal am kānthal...thoḍuttha thēn sōra thayangum) resemble mountain women praying to God Muruga (koḍicchiyar kūppi varia...) with both hands in bowing position (kūppi varia thozhu kai pōl). He is the one who removes sorrow (iḍukkaṇṇ thavirppān) of his kith and kin (tham uṭṭrār) **(tharukann and koḍai perumidam of Thalaivan are highlighted).**

Just like undisciplined male monkey (kallāga kaḍuvan) approaches the relatives in groups (kaṇamalli suṭṭratthu) of female monkey (melviral mandi) and talk openly (kuṇai koorum semmaṭṭrē); he is like that.

He is the one who feels worse (paḍuvān malai) for the one who lost her ancient beauty (thol ezhil thōyndār), than herself (tholaiyin avarinum allar).



## Thalaivi's Blame-song

Just like newly blossomed bunch of flowers get closed (puriviri pudaihudai pūthadhainda thāzhchinai), my tender beautiful form has been withered (thalir anna ezhilmēni thagaivāḍa) – he caused the disease (nōyseidān)

In the sky touching mountain (vin thōy varai), where women play in cool waterfalls (thaṅthāzh aruvi aramagaḷir āḍubavē) to remove tiredness (eṇinda ayāviḍa)

In mountains (than sārāl), just like honeybee (vaṇḍin) sucks honey (thādu uṇṇum) from flowers and fly away (thuṇṇappān), he absorbs pleasure from women and leave them (peṇḍir nalam vuvvi).

## Thozhi Supportive argument

just like a uncontrollable handsome elephant (oḍungā ezhilvēzham) cuts sugarcane (vīzhpaḍikku uṭṭra...kaḍunsūl vayāviṛkku...neḍunsinai thīngan) and offers to pregnant female elephant, desiring to have it (karumbin kazhaivāngum). He says firmly that he will never leave those who are with him (uṭṭrārin nīngalam enbān malai) thus, as we sing (ena nām thanmalai pāḍa).

Pleased to listen (nayaṇdu kēṭṭaruḷi), the one who hails from the praise-worthy mountain abode (semmalai āgiya malaikizhavōnē), embraced her so as her beauty increases (menmulai āgam kavinpera) and they remain in blissful love union (meymmali Uvakaiyan pugudhandhān puṇarndu ārā) (**pulan and puṇarcchi Uvakai**).

**To conclude, pēdamai Nakai is employed only as a describing feature of the women of the town. Thalaivi reveals Thalaivan's indifference resulting in her suffering pangs of separation. Asaivu azhugai, Pini and Varutham Iḷivaral are the dominant meypadus while Pirivāṭṭrāmai and Kāmanōy are the thunai meypadus. Thozhi emphasizes Tharukann and Koḍai Perumidam of Thalaivan. As they both engage in such a contrastingly striking conversation, Thalaivan arrives and they both unite, portraying Pulan and Puṇarcchi Uvakai.**

## Kuriñci Kali 41 – Thozhi Kooṭru

### Munnam

When both Thozhi and Thalaivi sing Vallai Paatu, Thalaivan approaches her parents in lieu of their marriage. Her parents give acceptance for their wedding and Thozhi narrates the same to Thalaivi:

### Conversation between Thozhi and Thalaivi

#### Thalaivi

O friend (vāvāzhi thozhi) Let us sing songs (iruvām pāḍukam) as we place the bamboo grains (āḍukazhai nellai) into rock grinding stone (aṇai uraluḷ peidu), and pound with pestle made of elephant tusk (kōḍu ulakka yāganal sēmbin ilaisuḷakā).

During midnight (naḍunāl), characterized by fire-pouring lightning (iḍi umizhbu irangiya) and abundance of rain (viravu peyal), lightning being the only source of light (minnucchei viḷakkaththu), the forest man hears the soft footsteps (aḍi odungu iyakkam kēṭṭa kānavan) of male elephant along with female (piḍiyōḍu mēyum seypun yānai). He then climbs up the jackfruit tree (neḍuvarai āsini paṇavai ēri) and releases a stone from catapult (kaḍuvisai kavaṇaiyin kalkai viḍudalin).

The stone travels so fast piercing through the flowers of a bamboo tree that grows from hole of mountain (iṇuvarai vēngaiyin oḷvī sidari), scattering them, striking the ripe jackfruits, causing them to fall (āsini menpazham aḷindavai udirā), piercing through honeycomb so that the honey pours (thēnsei iṇā al thūaipada pōgi), and shaking the flowers of mango tree with small raw mangoes (naṇuvaḍi māvin paindunar uzhaḱki). Finally, the fast-travelling stone hits and tears the bunch of leaves of a banana tree (kulai uḍai vāzhai kozhumaḍal kizhiyā) and falls into a jackfruit (palavin pazhatthuḷ thangum). Thalaivan hails from such a mountain (malai kezhu verpanai).

Though this is the mountain of Thalaivan who cannot keep up his promise (thān utṭra sūlpēnān poitthān malai), waterfalls flow here (iḷangum aruvitthē). Such is the amount of rainfall (vānin iḷangum aruvitthē).

### Thozhi

Is Thalaivan a person to sway from his promise (poitharkku uriyanō)? No. to the lady whom he says “Do not fear” (anjāl ōmbu), is he a person to leave her (eṇḍrārai poitharkku uriyanō)? No. If the words of the man from broad mountain are mixed with falsehood (kunḍru agal nanāḍan vāymaiyil poi thōṇḍrin), then it is like there is fire on moon (thingaḷuḷ thee thōṇḍriyaṭṭru). Do not think that way (**tarukan perumitam of Thalaivan**).

### Thalaivi

Though this is the mountain of the man who did not come here, to me, and caused my bangle to slip (vaḷai negizha vārādhōn kunḍru), young clouds dance there (iḷamazhai āḍum). Not rarely, but always (vaikalum āḍum en munkai) (**ūḷani taivarai**).

### Thozhi

Can he remain without coming here to you (vārādhū amaivānō)? If such an indifferent attitude is shown (vārādhū amaiguvān allan malaināḍan) by the very compassionate man from mountain (īratthuḷ innavai thōṇḍrin), then it is equal to kuvaḷai flower withered in spite of lying-in water pond (nizharkayatthuḷ nīruḷ kuvaḷai vendatṭru).

### Thalaivi

Though this is the mountain of the man who left me after enjoying (en mēniyai thunnān thuraṇḍān malai), it is shining like blue gem (maṇipōla thōṇḍrum).

## Thozhi

He will never leave you at any cost (thurakkuvan allan). If the man hailing from lofty mountain abode (thoḍarvarai verpan) commit this sinful act (thoḍarpul inaiyavai thōṇḍrin), it is equal to darkness engulfed in sun (visumbil suḍaruḷ iruḷ thōṇḍriyaṭṭru). Do not think that way.

Hence, Thozhi (naṇḍru āgindrāl thozhi)! As we sang the Vaḷḷai Pāṭṭu (nam vaḷḷaiyuḷ oṇḍri nām pāḍa), Thalaivan listened to it completely in hiding and delighted (maṛai ninḍru kēṭṭaruḷi), he came along with relatives to talk about marriage (menḍrōt kizhavanum vandanan). Your father also consented to the marriage proposal under the Vengai tree (nundaiyum maṇḍral vēngai kīzh irundu) (maṇam nayan thanan). Hence, all good things will happen, do not worry (**pulan and puṇarcci uvakai**).

To summarize, the 41st poem under Kuriñci Tinai is a conversation between Thalaivi and Thozhi. On the one hand, Thalaivi blames Thalaivan for abandoning her and causing distress to her (acaivu aḷukai, varuttam iḷivaral, pirivāṛṛāmai, kaiyaṛavu and ūḷani taivaral). On the other hand, Thozhi insists that Thalaivan will always remain firm on his promise, highlighting his tarukan perumitam. Thozhi's true bond of friendship with Thalaivi, portrays her tarukan perumitam. Her faithful relationship with Thalaivi is proven by the arrival of Thalaivan and the conveyance of the sweet news of the marriage between Thalaivan and Thalaivi. The poem ends with a promise of pulan and puṇarcci uvakai of Thalaivan and Thalaivi.

## Conclusion

Every poem of Kalithokai under Akam genre is a kaliedoscope of varied Meypāṭu-s in varied intensities of expression. This heterogeneity under a homogenous whole is a major characteristic feature of drama and can be positively represented on stage as part of traditional Bharatanatyam repertoire.

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