



Tamil malayalam classical aspects

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Abstract

Tamil and Malayalam are two prominent Dravidian languages spoken predominantly in the Indian states of Tamil Nadu and Kerala, respectively. Despite their distinct cultural and linguistic identities, these languages share a deep-rooted connection that dates back centuries. Understanding the relationship between Tamil and Malayalam not only offers insight into their development and evolution but also enriches the experience of learning these languages. This article delves into the historical, linguistic, and cultural ties between Tamil and Malayalam, providing a comprehensive overview for language enthusiasts.

Keywords: Tamil, Malayalam, Classical Aspects, Tolkappiyam, Leelathilakam

Introduction

Before the separation of Tamil and Malayalam, Old Tamil had the classical elements in common. Language and literary characteristics were similar in a common domain. Later, during the period of separation, some properties remained in one and some in the other. Thus, the history of the plant should be studied. On this basis, differences in unity can be explored even when separated.

When Pazhantamizh developed into Medieval Tamil and later Tamil, it was Tamil that maintained the antiquity of the Sangam literature and education about it. But Malayalam also brought many elements to the language itself. Particularly its phonology relies on archaisms, such as phonetics, some syntactic elements and vocabulary. On the literary path, it adopted the style of Manipravala literature, which is close to the tradition of northern language literature, but maintained the old Tamil tradition of singing and formulated its literary style as a combination of singing and Manipravala. There is no influence of Manipravala type in Tamil.

After Tholkappiyam, many elements from the literary criticism of the northern languages came to be incorporated into Tamil and other Dravidian languages. Among them it is necessary to mention such elements as the grammar, the Yappil Vrittam, etc., about the neem theory of Perungappiyam, which came through the Kavyadarsam of Dandi. It should be remembered that Dandi was the model for later Dravidian literary theory.

As a literary genre, Kovai is seen only as a continuation of the Tamil tradition, such as Thoothu (Sandesha literature) and Mala (Thirunizhalmalai) in Malayalam, which developed in Tamil.

We must see the elements of Dravidian literature only in folk literature after the Sangam literary tradition. Among them, folk songs known as Veeragaviyams are found in other Dravidian languages as well as in both languages. This needs to be looked at in a comparative perspective.

Just as Tholkappiyam established the uniqueness of Tamil at the linguistic and literary level, Leelathilagam, the first grammatical work in Malayalam, while singling out elements of the Malayalam language, did not leave out the Tamil-derived song, even though in literature it showed the northern dialect Manipravala as its main characteristic.

It is noteworthy that Leelathilakam, who propounded the tradition and tradition that a Tolkappiyam mouse gets a name, differed from this by setting the names of the story-tellers in separate songs and setting the female version in an exaggerated manner. Leelathilakam does not have the folk sensibility found in Tholkappiyam. The Andhans are their romantic ancestors, the Parathayars, and thus its dependence is on the higher classes. It is also worth noting that in language, such nobles attribute Manipravala as a high literary quality.

Let's take a look at some of the Tamil elements.

Tolkappiyam and Malayalam

The phonetic and phonetic elements of the Tolkappiyam are present in present-day Malayalam. There are a few rare junctures in present-day Malayalam where Tholkappiyam is spoken (Athuchchariyai, Vaduchchariyigal of Kulankara). Vocabulary elements (forms such as aa), words (idolatry), meaning (kadunjool), and traditional words (ee tha kodu) are still present in Malayalam.

When we look at the words of A.R. Rajarajavarma, the doyen of the Malayalam language in the twentieth century, our hypothesis does not seem to be wrong. A.R. Rajarajavarma writes.

"In short, it would be the best Malayalam grammar if it could change the rules of Tamil grammar and offer only a few of these parts as substitutes. This alliance has always been there."

Saptashodhinifashasvarupa: Munnurai

Gundert also refers to Malayalam as a sub-language of Tamil and says that its grammar should be written after looking at Sanskrit grammar and Nannul and other grammars in Tamil (Malayalam Language Grammar, Preface. However, a critique of the way in which the grammarians set up the Tamil grammatical elements, the way in which the Tamil-Malayalam distinction is handled, etc., will also be featured in Malayalam grammatical texts. (Kerala Panini's view on fractional variance)

Leelathilaka theory of grammar

Leelathilakam and Panchilakanam are similar to the

tradition of Panchilakanam in Tamil. Although the leelathilakam and the other grammars are in keeping with the Tamil tradition, the course of the book may be in keeping with the northern language. Books like Kavirajamargam in Kannada also seem to be of this type. Leelathilakam was a grammar of the Manipravalam literary language, which was a mixture of North, Tamil and Malayalam. Manipravalam was a literary form of singing prevalent in Malayalam at that time. Its language, meaning, and style are all Desi - that is, Keralite. He is well versed in Tamil literature and literature. The language of this tradition is Kerala Bhasha or Kerala Thamizh. The writing is in Tamil. This is Tamil Nadu. They are called Ramacharitam, Kannasairamayanam and Ramagadapattu. Leelathilaka teacher Manipravala's grammar is comparable to Sangam literature.

“Citaṛiṇa purikūntal citta ramyam
vitaṛiṇa cāru viyarppu vihvalāṅkē
ratī caritameṭō maṛappēṇāvaṅāṇ
atī sūcumāram ōr āya tēkṣaṇāyā”: 119

Shall I forget the beauty of her beautiful long-sleeved bunches, which appear to me to be orgasm-strewn, blissful, and powdered drops of semolina?

The similarities and differences between the Sangam literary tradition can be identified if we compare it with similar songs in the Sangam literature by setting up a department for the songs quoted in the Leeladilaka.

Now, let us see whether there is a semblance of Sangam literature in about 15 Kshetras found in Leelathilagam. The songs of the king's charity, valor and fame are many. Departures similar to Sangam literature in Leelathilagam While two of the three songs on Pandyan are in praise of his valour, the songs on the kings of Venadu are mostly in praise of their generosity. There is only a general mention of Moovendar in the exegetical Vengamala composed by Cheraman Ayyanarithan in the 9th century CE. But in one place (General Sutra 10 - Department 240 - 242) he has composed a song without mentioning the name of only one king of the Pandyan clan. (Section 234) A king can also be a king. He must have preferred the Pandyas because they had marital and political relations with the Pandya clan. Looking at this, it seems that Leeladilaka teacher must also have been a Venetian king.

From the point of view of the material discrimination of these songs, it does not seem appropriate to set the first song in the context of Magadbal Ikal (1230). It seems appropriate to set it in the section titled Padan Thamayil Manamangalam (Igaladathol Erivel Manna and his wife Maranda Manglang Kollendu (210). The second and third hymns seem to be set in the Thumayil Nuzhil (141 kazhal vendhar padayilakki azhal vel thirithu attamarandhi) section.

Kerala Paniniyam Tamil Grammar Rules

Tamil and Malayalam are very close to each other. There is closeness in nature. So, the rules are similar.

“Nanṇūlil.
Ekara viṇā muccuṭṭiṇ munṇar
uyirum yakaramum eytiṇ vavvum
piṛavarīṇ avaiyun tūkkir cuṭṭu
nīliṇ yakaramun tōṇrutal neṛiyē” nan.163

A similar interpretation of the concept of Tūkkir cuṭṭu nīliṇ yakaramun tōṇrutal neṛiyē appearing before the length of the shot in the formula is also found in the Kerala style.

In Tamil, the alphabets ikaram and ikaram are used as adjectives, while the alphabetic alphabets ikaram and av, ev are used as adjectives in Malayalam. In today's Tamil, those (enta) forms will come

Eluttuttamiḷ	iṇraiya Tamil	malaiyālam
avvilai	anta ilai	ā ila
akkutirai	antak kutirai	ā kutira
am'malai	anta malai	ā mala
ivvilai	inta ilai	ī ila
ikkutirai	intak kutirai	ī kutira
im'malai	inta malai	ī mala

The Malayalam grammar Kerala paniniyyam (20Amnu) says:

If you're after the shot
“Cuṭṭiṭaluttuṇu piṇ vannāl
meyyētum tvitvam ārnniṭum
param citila māṇēṇṇil
ite tūkkikkilum mati” 17

After the sentence is the truth. However, there is a gap. It is said in the second part that if Melina comes to life, she will die.

“Param citila māṇēṇṇil
itē tūkkikkilum mati” I mean.

If the first letter of the word is a low-power consonant, it is enough to extend such letters.

A + māṭiri=māṭiri, āmāṭiri
a + vitam= avvitam, āvitam
i + vaṇṇam= ivvaṇṇam, īvaṇṇam
i + āḷ = i + yāḷ= iyyāḷ, iyāḷ, iyāḷ (vērūpattatu)

The first rule is similar to the first rule and the second rule is similar to the second rule.

Thus, Tamil and Malayalam are found to contain many classical elements. These need to be addressed more.

Conclusion

The formation of Malayalam as an independent language is closely linked to the socio-political and cultural developments in Kerala. During the early medieval period, Kerala saw the rise of several powerful kingdoms, such as the Chera dynasty. These kingdoms fostered a unique culture that was distinct from Tamil Nadu. The influence of Sanskrit, the liturgical language of Hinduism, also played a significant role in shaping Malayalam. The earliest known literary work in Malayalam is “Ramacharitam,” a 12th-century epic poem written by Cheraman. This work, along with other early Malayalam texts, exhibits a heavy influence of Tamil. Over time, Malayalam began to incorporate more

Sanskrit vocabulary and grammatical structures, further distinguishing it from Tamil.

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