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## Musical Aspects In Civaka Cintamani

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### Abstract

This paper explains that in ancient times, music, musical instruments, and dance were important cultural elements. Literary works like “ **Civaka Cintamani** ” contain many references to music and instruments, similar to “Silappathikaram.” This article focuses on examining the references to musical instruments found in these literary works. It explains their types, uses, and cultural significance. Through this, we gain a clearer understanding of the important role that music and musical instruments played in ancient Tamil culture.

### Key Words

Yaazh , veena , pan, kuzhal , Kappiyam , Vrithappaa , ilambagam, Mananool. patthar, aani , maruppu , narambu and maadagam.

### Musical aspects in Civaka Cintamani

Kappiyam is the Epic, which talks about virtue, charity, material and redemption (Moksha). There are two types of epics in Tamil Literature, they are major and minor epics. The five major epics are Silappadhikaram. Manimegalai, Civaka Cintamani , Kundalakesi and Valayapathi. The five minor epics are Udhaynakumara kappiyam, Nagakumara Kappiyam, Yasodhara Kaviyam, Soolamani and Neelakesi. Includes stories about rivers and dances which were prevalent during the time of Civaka Cintamani , silappathikaram where many musical instruments were found.

### Synopsis of the story

Civaka Cintamani one of the five epics was adapted from (Chatra sudaamani) a northern language book. It was written entirely by Vrithappaa in Tamil. This epic is composed of the four elements of virtue, It is divided into 13 ilambagam. Since it contains marriage events, it is also called Mananool.

## The Author

The ancient Tamil poem is attributed to Tiruṭṭakkatevar (Who is addressed as Samana munivar). He lived in the 9th century AD.

## Musical Features of Civaka cintamani

In the epic Civaka Cintamani music plays an important role in expressing the story's emotions through various elements such as kuralisai, pann, yaazh ,veena , murasu ,Thannumai , kuzhal , sangu , Dance and vedham. These are used in plenty.

Thadanganaal paniyinaar  
 Raanav veenai yondrinai  
 Nedunganaale zhiniyai  
 Neeki yuithu neetinaal  
 Madanga lanna moimbinaan  
 Varuga vendru kondu than  
 Kidantha gnanath thellaiyaik  
 Kilakka lutru nokkinaan  
 (ka.tha.e.paa.716)

In this song we understood one should examine so many veenas and find the best veena.

Vaakanang kaarmaniv veenaival laarkava  
 Nokkanang kaaimana noiseya nonthavan  
 Veekanang kaarmulai veinedunth tholiyor  
 Thaakanang komaga lovenath thaazhnthaan  
 (ke.e.paa.1473)

Through these phase we can understand the importance given to the divine instrument yaazh which in mentioned to be flawless

Palvinai pavala vaani  
 Manikadai maruppin vaalaar  
 Maadaka vayirath theenthey  
 Nanipera vozhugi yanna  
 Vamizh thurazh narambi nalyaazh  
 Kanipugazh kaalai kondu  
 Kadalagam valaikka lutraan

(Ghandharuva - song-722)

While mentioning about the musical talent of Seevagan, the author has pointed about the elements of Yaazh such as patthar, aani , maruppu , nambu and maadagam.

Kural kuralaaga pannik  
 Kodhaithaazh kunji yaandra  
 Viral kavarnth thedutha geetha  
 Midarenath theritha retraar  
 Surarodu makkal veezhnthaar  
 Chornthan pullu maavu  
 Murugina maramung kallu  
 Morethezhee ippaadu gindraan (Song -723)

The poem praises the beauty of the lotus and the surrounding natural elements, connecting it with music that evokes deep emotions. The poet also expresses the experience of musicians and listeners who are absorbed in the harmony and rhythm.

Pannondru paadalathu vondrupal valaikka  
 Mannondru mel vilaralum vaalnarambin mel nadavar  
 Vinnindriyangi midaru nadu nadungi  
 Ennindri maadhar isaithotri runthanale  
 (Ghandharuva - song-735)

The song sung by seevakan and the corresponding lyre music, the delicate fingers of the woman adorned with many bangles, unable to play on the bright strings, and the song that ceased from the instrument, all resonated in the sky at that time. this song brings out the musical talent of yaazh playing.

Annalyaazh narambai yaainthu

Manivira ravazhntha vaarum  
 Panniya vilayam patrip  
 Paadiya vanappu nokki  
 Vinnavar veenai veezhnthaar  
 Vinjaiyar kaninthu sornthaar  
 Mannavar marulin maainthaar  
 Siththaru manaththul vaiththaar

(Ghandharuva - song-727)

sivakan examined and played the strings of the beautiful yaazh with his fingers, and those who joined him were lost in ecstasy. As he sang and explored the melody while playing, even the kinnara birds that listened along were enchanted.

Vinnavar viyappa vinjai  
 Veerargal virumbi yetha  
 Mannavar magizha vaankat  
 Paralai meimaranthu sora  
 Vannaraa nananga nanaap  
 Paadinaan arasarellaam  
 Pannamaith thezhuthap patta  
 Paavai polaayi naare

(Ghandharuva - song-729)

Sivakan sang, 'May Kaman triumph' so that the celestial beings were filled with wonder, the Vidyadhara warriors praised with delight, the people rejoiced, and the birds that moved through the sky forgot themselves and gathered together.

Parundhum nizhalum porpaattu mezhaalum  
 Thirunthu thararach civagarkey sernthana vend renni  
 Viruththaga yaazh panni veenaithaan thorpaal  
 Irunthaa nimaiyiplo lenthilaiver kannaal  
 (Ghandharuva - song-730)

In Sivaka when referring to the music of the yaazh, it is described with a beautiful simile

Just as the shadow of a hawk flying in the sky travels along with it without ever parting, in the same way the yaazh music is said to move inseparably with the song.

In other words, the instrumental music must remain perfectly united with the vocal music. It should accompany the song closely and never stand apart from it.

### Special stages of Nachinaarkkiniyar

Among the commentators, Nachinaarkkiniyar stands out as a unique and distinguished scholar. He wrote the full commentary on Tolkappiyam, composed by Tolkappiyar. He also authored commentaries on Sangam literary works such as Pathuppaattu and Kaliththogai, as well as on one of the five great epics, Civaka cintamani.

For some songs, he provided explanations in civaka Cintamani, and these explanations are considered complete. They are beautifully composed, clear, and concise covering even a vast epic in a way that is easy for everyone to understand. His commentary demonstrates his exceptional scholarly ability.

Nachinaarkkiniyar was born in Madurai. He lived during the 14th century. The name “ Nachinaarkkiniyar ” is a name associated with Lord Shiva.

He was a follower of Shaivism. Among Tamil commentators, he received the special praise “ Uchchi Mel Pulavar Kol Nachinaarkkiniyar ”, highlighting his exceptional scholarship and mastery.

### The special stages of Nachinarkiniyar in Civaka cintamani

Aanga vellai yiganthadu theralum  
Poongat porkuda munnirai theendiya  
Yengu kambalath thinnisai soozhvayar  
Raangu seerthakka naattani kaandiye

(Gandharuva - song-1197)

When he civakan traveled to many countries with Sudhanjanan, he began to sing with a sweet voice that would enchant even the most ardent of the country. When Nachinarkiniyar saw the beauty of the bottle, he said in the line "**Engu Kambalath thinnisai Suzhvayar**", "Engiyya Midaru" (The voice of the singer). In this, Midaru refers to the vocal melody.

Varivalai yaravamum manimuzha varavamu  
Marivalar kanniya ranikala varavamum  
Purivalar kuzhalodu polimali kaviniya  
Thiruvizhai kadimanai thiravithin mozhivaam  
(Gandharuva - song-124)

Just as women look beautiful when adorned, the confluence of the conch's sound, the murali (flute), the yaazh, and the kuzhal when they play together creates music that is extremely pleasing to the ear, as mentioned in the Civaka cintamani. In the line “ purivalar kuzhalodu polimali ”, the poet notes “kuzhal vazhiyaazh ezhi ”, highlighting that the kuzhal (pipe instrument) serves as the fundamental base of the music. Furthermore, in the Silappathikaram and Arangetrakkathai, during Madhavi's dance, the phrase “ kuzhal vazhi yaazhe ” also indicates that the kuzhal acts as the foundational accompaniment.

**Conclusion:**

In the Sangam era work Civaka cintamani, give references to musical instruments such as the Yaazh and the Veena are found in abundance. These mentions highlight the role and prominence of music in the text. Based on this, an exploration has been conducted under the title.

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