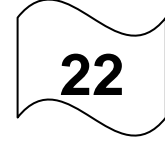


Contributions of Buddhist poets in the development of Tamil Language

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ABSTRACT:

Buddhism is a form of Enlightenment but Tamil Buddhism is a concept of territory and a concept of Time; We all knew that Buddhism is a rich and diverse tradition that has been evolving for over 2,500 years. As we anticipate it is evolving in the modern world but it was also built in the olden period of ages. This article is to find the major contributions of Buddhist poets and their well said concepts about Buddha and his theory about Buddhism.

KEY WORDS: Buddhist poets contributions, Verasoliyam, Manimegalai , Kundalakesi,

INTRODUCTION:

Buddhism, religion and philosophy evolved from the teachings of the Buddha (Sanskrit: "The Awakened One"), a teacher who lived in northern India between the mid-6th and mid-4th centuries BC (BC). Stretching from India to Central and Southeast Asia, including China, Korea and Japan, Buddhism has played a central role in the spiritual, cultural and social life of Asia and since the 20th century spread to the West. The Buddha's teachings were transmitted orally by his disciples, before the phrase "Evam me Sutam" ("so I have heard"); it is therefore difficult to say whether his speeches have been preserved as they were or to what extent. They often refer to the place and time they are preaching as well as the audience to which they are being approached. Buddhist councils in the first centuries after the Buddha's death attempted to clarify which teachings attributed to the Buddha could be considered authentic. Belief in reincarnation, or reincarnation, as a chain of earthly existence of infinite possibilities into which all living things are drawn, has been associated with the doctrine of karma (Sanskrit: karma; literally "action" or "action") in pre-Buddhist India, and it is accepted by virtually all Buddhist traditions. According to the teachings, good behaviour leads to joyful and happy results and creates a tendency to do similar good actions, while bad behaviour leads to bad results and creates a tendency to do similar bad actions. on one's own. Some karmic actions result in the very life they committed, others in the life immediately following, and still others in more distant future lives. This provides the basic context for the moral life. Awareness of these basic realities led the Buddha to formulate the Four Noble Truths: the truth about suffering (dukkha; literally "suffering" but meaning "discomfort" or "displeasure"), the fact that suffering arises from the desire for pleasure and exists or does not exist (samudaya), the fact that this craving is subject to elimination (nirodhu), and the fact that this renunciation is the result of following a methodical path or path (magga).



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KUNDALAKESI:

This epic was written by a Buddhist poet named Natakuptanar (skt:Nathagupta), probably born into a merchant class. There is no information about his life or the century he lived. A commentary on the Vinaya in Pali titled Vimativinodani states that the author of Kundalakesi was an ancient Buddhist named Nagasena. People say: "Earlier, in the country of Tamil, an elder named Nagasena compiled a work in Tamil containing the story of Kundalakesi, in order to refute heretical doctrines and present arguments aimed at subverting his views. non-Buddhists."

THE ART OF KUNDALAKESI:

The story of Kuṇḍalakesī in the Tamil work is the identical biography with a few differences. The commentary to the work Nīlakesī also touches on the story of Kuṇḍalakesī. The story was taken from the Kuṇḍalakesī in order to present the Jain reply to Buddhist criticism. Kuṇḍalakesī was originally a Jain nun who went about India expounding Jainism and challenging anybody to refute her views. Venerable Sāriputta, a disciple of the Buddha, took

up the challenge one day and in the ensuing debate Kuṇḍalakesī was defeated. She renounced Jainism and became a Buddhist nun. The author of the poem depicts the Buddhist nun, Kuṇḍalakesī, championing the Buddhist doctrines and refuting Jainism. This drew the Jain reply Nīlakesī which alone is now available. Kuṇḍalakesī was written prior to the 5th century. It is said the author was a Buddhist named Nāgaguttanār. The Vinaya subcommentary named Vimativinodanī refers to the

Kuṇḍalakesī as a work by a Tamil Buddhist teacher written to refute heretical views. The Pali text is as follows:

*"Pubbe kira imasmiṃ damiḷa-rajṭṭhe koci bhinnaladdhiko
Nāgaseno nāma Thero Kuṇḍalakesīvatthuṃ paravādamathanañāya
dassanattaṃ damiḷa-kabbarūpena karonto ..."*

"Formerly, in this Tamil country an elder named Nāgasena compiled a work in Tamil containing the story of Kuṇḍalakesī, for refuting heretical doctrines, adducing arguments for demolishing the views advanced by non-Buddhists."

The Pali name Nāgasena may have been Tamilised to Nāgaguttanār. The destruction of *Kuṇḍalakesī* was a severe blow to Buddhism. A splendid source of Buddhist history, the record of the culture and other details of the times was lost with that work.



VEERASOLIYAM:

Bhuddha Mithra, apart from his name, his Tamil last verses Vīrasoliyam's grammar reveals his deep faith in Buddhism. He was the local ruler of a province in southern India. His book named after Vīracola aka Vīrarajendra,

King Cola, who invited him to write his work. This king reigned from 1063 to 1070. Inscriptions of that time praised him greatly. The same goes for Buddhmitra, who calls him "the ruler". subjugate the whole earth. Buddhmitra and her royal family 11th century patron Buddhmitra was a The bhikkhus follow the Mahayana school. It should not be confused with another Theravada bhikkhu of the same name, who Acariya Buddhaghosa was in residence when he wrote the book Papancasudani. Buddhmitra's Interpretation Virasoliyam was written by his student Perumdevanar. So is he is a devoted Buddhist.

BUDDHISM AND GRAMMAR:

Although a full assessment of the many ways in which the Viracoliyam works Sanskrit vocabulary and modes of analysis into its presentation of Tamil grammar and poetic theory lies beyond the scope of this project, a brief look at the contents of the text provides a general sense of its integrative endeavor. Whereas the Tolkappiyam's treatment of phonemes ranges at length from the nature of individual vowels and consonants to the bodily processes involved in their production and the changes undergone in the combination of letters, for example, the Viracoliyam greatly condenses that discussion and employs the

Sanskrit terms "substitution" (Tamil atecam from Sanskrit adesa), "augmentation" (Tamil akamam from Sanskrit agama), and "elision" (Tamil lopam from Sanskrit lopa) for the Tolkappiyam's meypiritatal, mikutal, and kunral, respectively. In the process of integrating Sanskrit rules of euphonic combination (sandhi) with the Tamil, the Viracoliyam also applies Sanskrit concepts of vowel incrementation (Tamil virutti from Sanskrit vrddhi, Tamil kunam from Sanskrit guna) for the first time. Within such a framework, the Viracoliyam offers several new possibilities for the combination of letters or phonemes in Tamil. To cite but a few such examples, the Tolkappiyam allows c- as an initial consonant except when followed by the vowels -a, -ai, or -au; the Viracoliyam allows c- (along with k-, t-, n-, P-, and m-) as an initial consonant when followed by any of the vowels,¹⁸ allowing for the straightforward transliteration into Tamil of a significant number of Sanskrit words that begin with sa-, sai-, and sa-. In similar fashion, the Tolkappiyam allows initial n- only when followed by a, e, and o, whereas the Viracoliyam enables the transliteration into

Tamil of a number of important Sanskrit words (e.g., nattuvam, "the faculty of knowledge," from Sanskrit jnatva) by allowing initial n- followed by a.²⁰ Indeed, whereas the Tolkappiyam provides only the broadest of rubrics for transliteration from Sanskrit into Tamil (see the following discussion), the "Viracoliyam describes for the first time the method

of Tamilizing foreign words as summarily as possible,"²¹ a technical discussion that occurs at the end of the chapter on verbal roots. The Viracoliyam's discussion of morphemes (col) similarly differs from that found in the Tolkappiyam by virtue of its focus on Sanskrit terms and grammatical models, beginning with the very definition of word itself. Whereas the Tolkappiyam defines a word as that which conveys sense or meaning—"all words indicate meaning" (elide collum pond kurittanave)—for example, the Viracoliyam follows Panini's definition of word as "that which ends in [the functional marker] sup [for nouns] or tin [for verbs]" (suptinantam padam) in stating that the particle -cu is added to nouns in the nominative singular and then dropped.²⁵ Elsewhere in the discussion of morphemes, the Viracoliyam takes up the Tolkappiyam's treatment of compounds (tokai)²⁶ exclusively in terms of Sanskrit categories.²⁷ The Viracoliyam also describes the formation of the passive by the addition of -patu to the infinitive, followed by the appropriate marker of person, gender, and number;²⁸ whereas the passive voice is rarely used in the classical Cankam poetic corpus and the Tolkappiyam never directly discusses its formation, Sanskrit routinely makes use of passive constructions. In its discussion of poetics, however, the Viracoliyam borrows most directly from the northern textual tradition, particularly in the last chapter dealing with poetic ornamentation (alankaram). Whereas the Tolkappiyam treats poetic content (porul) as a single topic, analyzing the various poetic landscapes of love (akattinai, kalavu, and karpu), heroic narrative (purattinai), aesthetic experience (meyppatu), simile (uvamai), metrics (ceyyul), and usage (marapu), the Viracoliyam treats separately, in three distinct chapters, the topics of poetic theme (porul), metrics (yappu), and ornamentation (alankaram). The chapters on thematic content and prosody both offer, in essence, condensed

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versions of earlier discussions of Tamil poetic content and meter.²⁹ In turning to the principles of ornamentation, however, the author of the Viracoliyam states explicitly that he "explains [poetic embellishment] according to the statements of Tanti [Sanskrit Dandin]" (tanti connakarai mali nulin patiye uraiypan).³⁰ Following closely Dandin's Kavyadarsa,³¹ the text then enumerates the ten aspects of style that constitute the "breath" (Tamil piranan, Sanskrit prana) of sweet and noble poetry.³² Next, the means of poetic embellishment, from describing the object as it is (Tamil tanmai, Sanskrit svabhavokti) and simile (Tamiluvamai, Sanskrit upama) to the expression of extreme self-assurance or arrogance (Tamil ukkam, Sanskrit urjasvi) and coherence of the entire poetic work (Tamil pavikam, Sanskrit bhavika), are listed and discussed for the remainder of the text, in close accord with the Kavyadarsa.



MANIMEGALAI:

He is the author of the Tamil epic Maṇimekhalai. As a Buddhist poet of the Sangam period, he was a master of Teaching teachings. Ba Sangam is the convocations were held under the royal patronage of the Tamil kings of Coḷa, Cera and Pāṇḍya. These invitations were organized according to the model of the Buddhist Council. Sattanar is called Sangam poet because he participated in one of these competitions summon. Full name of the author Maṇimekhalai is Madhurai Kūlavāṇikan Sīthalai Sāttanār. Madhurai refers to his hometown, Madhurā. Kūlavāṇikan pointed out occupations such as grain traders. Sīthalai means "of from which pus (from the front) of the head drains." It is said that when he find flaws in the works of contemporary poets scrutinized by him, he hit his forehead with his hand iron style and it causes frequent injuries fester. Sāttanār is usually his own name

Abbreviated as Satan. He was not only a first-rate poet and an eminent literary critic but also an authoritative representative of the Buddhist teachings.

Very well versed in religion, logic and philosophy, he demonstrated the superiority of Buddhism, evaluate it compared to contemporary religious thought. That is honored by Ilango Aḍigal, eminent author from the Tamil Silappadhikāram scriptures. Classical sound Maṇimekhalai is an enduring monument to his scholarship, the encyclopedia knowledge and excellence of a Tamil poet. From Chapter 27 of Maṇimekhalai, one can see that he was well versed in the six system of Hindu philosophy. There are some other people his poems, lines we find in poems like such as Nattriṇai, Kurunthokai Puranāṇūru and Ahanāṇūru. The purpose of writing Maṇimekhalai is to spread Buddhism. We see that Maṇimekhalai was written after the composition of Tirukkural, because there are two Verses from Tirukkural are quoted in Maṇimekhalai. It can therefore be assumed that Sāttanār lived in the latter second half century.

THE FOUR NOBLE THRUTH :

The one occurrence of the term etu with the verb "to blossom" or "to come to pass in the [near] future" (etirtal)⁹⁵ hints at the significance of the maturation and manifestation of those conditions that lead to

enlightenment. In fact, the text introduces its central character at iii.1 -10 through this theme of the impending "blossoming" of karmically wholesome conditions (etunikalci). It is because of the manifestation of proper conditions to come that Manimekalai sheds the defiling tears that propel her to the Buddha's flower park and the sight of the prince, thus setting in motion the principal sequence of narrative events:

Because (atalin) there would blossom (etirtulatu) for Manimekalai
a manifestation of conditions (etunikakci), like the fragrance [emanating from]
a flower,

[she experienced] tremendous sorrow [on hearing]
that which Matavi narrated to Vayantamalai.

The scorchingly painful news of the great suffering that had befallen
[her] parents blistered [Manimekalai's] inner ears.

She became greatly distressed,
due to the love [she felt for them] in her heart.

Tears of grief rolled down [her face],
erasing the beauty of the lady's bright, streaked eyes,
and bathed the garland of bright, sweet-smelling petals
[that she had been weaving].

Manimekalai fully experiences the sorrow of her parents' tragedy because the conditions conducive to liberation will soon become manifest. "Condition" in this sense thus seems to be tied to one's ability to know and understand the nature of suffering, the primary characteristic of human existence according to the first of the Buddha's Four Noble Truths. The sequential chain of events signaled by this passage is also significant; because a manifestation of beneficial circumstances will occur for Manimekalai, she is heartbroken at the story of her parents, weeps, ruins the purity of the garland she is making, and is sent out to the Uvavanam to gather more flowers. There, she will meet and be pursued by Utayakumaran, be spirited off by Manimekala to the island of Manipallavam, and thus begin to learn of her own past births and the teachings of the Buddha. The very first quality highlighted in the main character is the impending manifestation of the good or beneficial qualities leading to enlightenment. Like the blossoming of a fragrant flower, the flowering of the etu lies beyond immediate human control, a natural process that will unfold fully in due time. Such a manifestation literally sets in motion the entire narrative that follows. Etu is also used in conjunction with the verb "to occur" or "to manifest" (nikaltal), and the tense of the verb switches significantly to the future. Although the proper conditions conducive to liberation have matured or ripened throughout the narrative, they are not yet fully discernible, not yet fully made manifest. This full manifestation, the text suggests, will occur at some point in the proximate future—the statement is repeat Reading *Manimekalai* as Buddhist Literature 27edly made that it will take place in the city of Kanci—presumably in the final moment of the text when Manimekalai makes a renunciatory vow to free herself from the endless round of rebirths.

CONCLUSION:

“Tamil Buddhism” is indeed a complex concept. We must distinguish between Tamilakam and lam, between the different languages, times and regions, ultimately among different interests, religion and politics. “Tamil Buddhism” encompasses several concepts.

The most important is Tamil Buddhism. A minimal definition of

Tamil Buddhism is: Buddhism spread in Tamil and localization in Tamil culture. Tamil religious culture was and still is dominated by Caivam/Vaiṇavam, even in the diaspora. Therefore, Tamil Buddhism will always be associated with Caivam/Vaiṇavam,

more or less, at different times. In Ilam, Tamil Buddhism is barely visible; it is extinguished between three opposing interests.²⁰⁹ First, there is political Simhala Buddhism used by the government to assimilate the island's culture into a single culture as a means of consolidating the culture.

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