

PROJECT ON

NAYIKA AND NAYAKA BHEDAS IN SEEVAGA CINTHAMANI

SUBMITTED BY

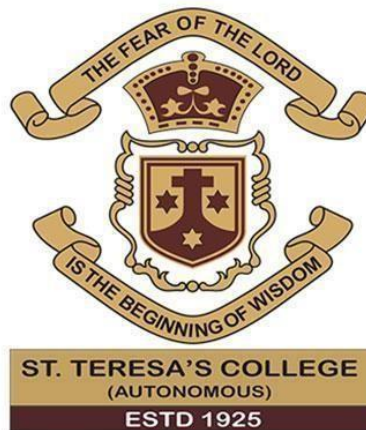
GAYATHRI V M

SB19BHA006

FINAL YEAR B.A.BHARATANATYAM

ST.TERESA'S COLLEGE

DEPARTMENT OF BHARATANATYAM



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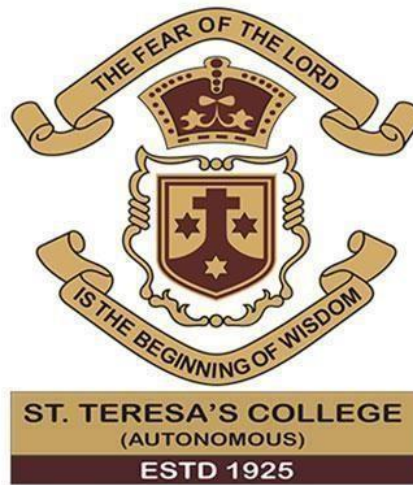
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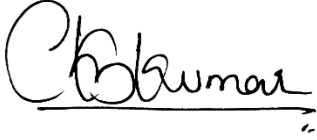


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CERTIFICATE

Certificate that this is a confide record of final year project on “ NAYAKA BHEDAS IN SEEVAGA CINTHAMANI “ submitted by Gayathri V M (SB19BHA006) and submitted in the partial fulfillment of the requirement of the award of B.A. Bharatanatyam in this college .



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**NAYIKA AND
NAYAKA BHEDAS
IN
SEEVAGA CINTHAMANI**

INTRODUCTION

The project of this course this semester is the ‘ Nayika and Nayaka bhedas in the ancient Tamil literature Seevaga cinthamani ’. Whether it is a story or a drama there will be so many characters that passes through the plot. In dance forms we have the stories or themes that revolve around the love and separation of nayaka and nayika or the brave acts of nayaka or nayika or the other scenes . Distinctly the male lead is called as the nayaka (hero) who can have various qualities and shades of the characterization and the nayika (female lead) can also have various qualities on the basis of mood , birth etc .,

The aim of this project is to explore the nayika and nayaka bhedas in the ancient tamil literature Seevaga cinthamani .

This topic had sparked in my mind when I thought about various nayika and nayaka bhedas in our ancient texts and the interesting story of the protagonist Seevagan and his wives. It is said that , there is more attention given to the female character than male character but it is not right in the sense when we read through the literatures . Many of us are familiar with basic classification of nayakas and nayikas . There is lot of classification of nayakas and nayikas in texts like Natyasastra , Rasamanjari ,Agni puranam , Sringara prakasham so on.

In this project we would explore the nayaka , nayika bhedas , brief outline of the ancient text Seevaga Cinthamani , looking into the various shades of the protoganist Seevagan , trying to classify seevagan under various bhedas and also the classification of the various women charachters .

OUTLINE

1. Nayaka and Nayaka bhedas .
2. Nayika and Nayika bhedas .
3. Introduction to Seevaga cinthamani .
 - Outline of the story
 - Author
4. Identifying various shades of protagonist
5. Classification of other male characters.
6. Analyzing the female characters

7. Findings
8. Conclusion

1.NAYAKA

Nayaka refers to the hero in a dramatic representation, as used within the classical tradition of Indian dance and performance in the depiction of any mood or sentiment representation takes the medium of the hero and the heroine .

NAYAKA BHEDAS

According to natyasastra , Bharata has categorized male and female based on the their nature . He talks about nayaka in his chapter on 35 - Prakrthi there are three categories

1. Uttama Nayaka – Pati (Uttama or Pathi)

He is the one who is faithful to his Nayika, or his married wife .

2 .Madhyam Nayaka – Upapathi (Madhyam or Upapathi)

He is the one who has a wavering mind, and is capable of attracting other women to him .

3 .Adhama Nayaka – Vaishikan (Adhama or Vaishikan)

He is the one who is unfaithful to his Nayika, and takes pride in throwing his money and buying a woman for his pleasure.

Bharata on 25th chapter of Natyasastra “Dealing with Courtezans “ highlights about the concept of guna which he divides into sahaja and ahara . Sahaja refers to the guna that is already within from the birth , ahara refers to the guna that is acquired .

One who is well-versed in the Śāstras, skilled in arts, crafts, well-formed, pleasant-looking, powerful, possessing self-command, desirable age, dress and pedigree, is friendly (*surabhi*), sweet-tempered munificent, patient, free from bragging, fearless, accustomed to use sweet words, clever, elegant, clean [in his habits], expert in the practice of love, honest, able to act suitably to time and place, speaker of no pity ful words, accustomed to speak smilingly eloquent careful, sweet-

tongued, greedless as a partner, full of faith , firm in resolve , not rash , making confidence to accessible women and has a sense of self – respect ,is called an expert gallant .

Uttama	Madhyama	Adhama
Has control over sense		
Intellectual	Wise	
Nanasiplavichakshana	silpasastravishaarada	
Dexterous		
Philantrophist		
Disposed to enjoy legitimately		
Well versed in various sastra		
Having depth of character		
Magnanimous		
Patient		
Munificent	Good in communication skills	
	Sweetness of manners	

Agni puranam that classified sringara nayakas , according to their behavior .

1 .Anukoolan:

One who never thinks of any woman other than his married wife, such as Lord Rama.

2 .Dakshinan:

One who enjoys the company of all the women around him with equal affection. He is the Upapathi or Madhyama Nayaka.

3. Dristan:

One who commits a mistake, and inspite of being scorned by the Nayika, tries to pacify her and stays by her side.

4.Sadan:

One who deceives and cheats his Nayika. There are two types of shata nayaka . they can be either maani (arrogant) or chatura (wily , indulging in sweet talk) .

Bharata mentions the measures to win back a women's heart . He says by displaying wealth , showing good will , proposal of giving money , pretending to give her up , and making gestures of attachment from near.

Nayakas mentioned in Rasa manjari by Banudhatta , according to their relationship with the nayika .

1. Pati - husband
2. Upapati - paramour of a kanya , young girl or parodha , a married woman .
3. Vaishika - a man who visits a courtesan .

Bharata talks about the ways to win women's heart according to the class of women .

A covetous woman should be won over by [making her] a gift of money, a learned woman by knowledge of arts, a clever woman by sportfulness, a sensitive woman by acting according her desire, and making her accept ornaments will induce her to an intercourse; a woman who hates man is to be propitiated by stories to her liking, a girl below sixteen (bālā) by a present of play-things, a terrified woman by cheering her up, a proud woman by servile attendance and a noble lady by the practice of arts.

Bharata mentions the four types of nayaka . all the four have been identified amongst the uttama and madhyama variety , following are

- Dhirodhata – brave and haughty
- Dhiralalitha - brave and sportive
- Dhirodata – brave and magnanimous
- Dhiraprasantha – brave and calm

Bharata has laid down the four positions in the order of social rankings . bharata puts down that the gods are dhirodhata , kings are dhiralalitha , ministers are dhirodata , Brahmins and men of the business class are dhiraprasantha .

Like the Nayika, the Nayaka also has close friends. They are:

1. Peedamardhanan: One who has affection and respect for his friend's Nayika. He also cools down the Nayika's temper, when she is angry with the Nayak.
2. Vidan: One who is very well versed in the Kama Sastra.
3. Sedan: One who is capable of bringing together the estranged Nayika and Nayak.
4. Vidooshakam: One who is capable of making everybody laugh, a jester.

NAYIKA

Nayika refers to the heroine in a dramatic representation . The heroines play a vital role . Most of the songs are composed as if the heroine is expressing her feeling towards the hero . So there is a wide scope for dancers to exhibit his /her talent by bringing to mind the different classification of the nayika .

Woman with the following qualities should be given the role of a Heroine: she should be endowed with a good physical form, good qualities, character and young age should possess gold necklace and garlands and should be shining, affectionate, sweet, and should possess charming words with a lovely voice and should be steady , and conversant with Laya and Tāla and Sentiments, and should have all kinds of ornaments and be dressed with garlands and scents.

Differentiation of nayika is done on basis of many view such as : religion , age , caste , nature , situation etc. On the view of natyasastra ,

- The nayika is always depicted from the point of view of the nayika
- Bharata has not given her an independent status
- To define nayika , we always need a reference . And the reference is always nayaka.

Natyasastra had a basic classification for all characters

- Uttama - superior or the noble character
- Madyama - middling character

- Adama - inferior character

Classification on four classes ,

- Dhira - Self controlled
- Lalitha – light hearted
- Udatta - exalted
- Nibhrta - modest

Again these female characters were classified on the basis of their birth

- Divya - celestial one
- Manushi - human being
- Misra – a mixture of being celestial and human
- Nirpathni - queen
- Kulastree – of respectful characters
- Ganika – courtesean

There are a few classifications of the Nayikas. The first classification in Shringara is as given below:

- Mugda:

The innocent and inexperienced one , she is shy , balance state of mind , silent quietly weeps , unable to express fully .

- Madhya:

One with medium intelligence and partially experienced . the one who is in early twenties . youthful , encourages nayaka , has amorous feelings , desire in equal measure and intoxicated by lover .

- Prakalpa:

The experienced one . Skilled in amorous sports and full beauty .

Classification is according to the relationship with nayaka .

- Swiya:

One who always thinks only about her own nayaka (husband). She even enjoys the very thought of him.

- Jyesta - the more loved
- Kanishta - the less loved

- Parakiya:

One who enjoys the company of other men, despite being married and without her husband's knowledge.

- Kanyakaa:

Here, the young girl, though beautiful and clever, is obedient to her parents and always obedient to her husband.

- Parodaa:

In spite of being a married woman and running a family with her husband, the nayika very stealthily enjoys the company of other men.

- Samanya

One who trains herself in music, dance and love play, to entertain men. She gives herself to other men, merely for materialistic gain.

These nayikas may be classified according to her behavior

- dheera - self controlled
- adheera - who lacks self controlled
- dheeradheera - one who is partially self controlled

The Abhinaya Sara Samputam gives the Nayika classification as follows

1. Uttama nayika:

In spite of knowing that her nayaka has done her wrong, she excuses him and stays with him

2. Madhyama nayika:

She behaves exactly like the nayak. If he shows his love, she too expresses it. If he gets angry, so does she.

3. Adhama Nayika:

She is interested only to have his company, to suit her own likes and convenience. She is not bothered whether he is clever or foolish, young or old, kind hearted or rude. She only cares for his company. Even when he is soft, she is rude to him. Quite unnecessarily, she gets angry with him. Even when he pleads with her, she refuses to calm down.

4. Anya Sambhoga dukkita nayika:

When the nayika sends her sakhi to pacify the nayak and bring him to her, the sakhi instead enjoys his company and returns with lame excuses. The nayika, seeing through her friend, scorns and abuses her. This is the lakshana of anya sambhoga dukkita nayika.

The final classification is of the Ashta Nayikas:

1. **Vasakasajjita:** one who waits for her nayaka's arrival, ready with all arrangements.

2. **Virahotkanthita:** One who is disappointed because her nayaka has not come.

3. **Swadinapatika or Swadinabhartruta:** One who is lucky to have a nayaka, who is always by her side and always listens to her.

4. **Vipralabdha:** One who has been deceived by her nayaka.

5. **Kandita:** One who is angry with her nayaka for having gone to the other woman. There are 3 kinds of kandita nayika:

- **Dhirai:** One who coolly punishes her nayaka.
- **Atidhirai:** One who cries and pleads with her nayaka.
- **Dhiradhirai:** One who fights with her nayaka.

6. **Kalahantarita:** One who repents for having fought with her nayaka.

7. **Prositapatika:** One who is feeling lonely because her nayaka has gone out on an errand.

8. **Abhisarika:** One who stealthily goes out to meet her nayaka.

There are 2 types of Abhisarika Nayika:

1. **Abhisarati:** She is called jyotsni or sukta. She always dresses in white and goes out in bright sunlight to meet her nayaka.

2. **Tamasi:** She is called Nila. She always covers herself in a black veil and slips off into the darkness of the night.

As this literature deals with a kingdom and revolves around those people , I would like to mention the inmates of the harem given in Natyasatra .They are the chief queen (mahādevī), other queens (devī), other highborn wives (svāminī), ordinary wives (sthāyinī), concubines (bhoginī), crafts-women (śilpakāriṇī), actresses (nāṭakīyā), dancers (nartakī), maids in constant attendance (anucārikā), maids of special work (paricārikā), maids in constant movement (sañcārikā), maids for running errands (preṣaṇa-cārikā), Mahattarīs (matrons), Pratihārīs (ushers) and maidens (kumārī) and Sthavirās (old dames) and Āyuktikās (female overseers)

INTRODUCTION TO SEEVAGA CINTHAMANI

➤ Outline of the story.

Silapathikaram , Manimegalai, Seevaga cinthamani ,Valayapathi and Kundalakesi are the five greatest epics in tamil . Seevagacinthamani was written by Thiruthakkadevar . this epic tells us about the story of seevagan , the king of Yemangada naadu who married eight women , how he fought against the minister

who took the rule from his father and reclaimed his kingdom . Enjoying the young life , marrying eight women , bearing children and kingly life he chooses the path of salvation after all these things . This book was written in tamil following the stories in the northern language . This book is also known as mana nool (book of marriages) . The prior name of the book was ‘ kshetriya sodamani ‘ . The hero of the story is seevagan . the name cinthamani refers to precious gem . This book consists of 13 cantos and 3145 quatrains (virutham) .

➤ Author

Thiruthakkadevar was a jain monk who lived during 9th and 10 century . He belonged to the chola dynasty . He is believed to be a learned acquainted with akkatiyam and tholkappaiyam . During his period as a ruler, witnessing the mass deaths which he himself waged out of desire for conquest , had led him interested in Jainism which could have been a prime factor in renouncing his status as a ruler . There were many commentaries on the book , the best is believed to be by Naccinarkinayar was a tamil classic writer .

This epic is probably a compilation of many older fantasy- filled story . the poet capably couples the military undertaking of the gifted superman with realistic erotic portrayals of affairs alongside melodious intervals of his excellencies . the incredible affectionate scenes are erotic and stacked with risqué statement and metaphors . The idyllic style of the epic is found in tamil poetic literatures that followed among hindu and jain scholars attesting its literary significance .

Now let us look deeply into the each ilambagam and will try to identify the nayaka bhedas .

1.NAMAGAL ILAMBAGAM .

This canto explains the birth of Seevagan.

Seevagan was born to king Saccahandan and Visayai . King Saccahandan was the king of the Rasaamapuram . he was ample and righteous ruler . As the king wished to spend time with his wife he asked his trustworthy minister Kattiyangaran to look after the kingdom for a while . King relieved of his hectic works enjoyed moments with his beautiful queen simultaneously the minister got greed and started to plot against the king. Queen was confused by a dream and asked king about that. But

king did not tell anything to her queen and she was bearing a child in her womb. Deeply he understood the meaning of the dream . The king made a flying machine to safeguard his wife and baby if there is any problem . At last kattiyankaran declared war on the king , the queen fled away and the king died. Hearing the death news of the king , queen was unable to withstand the pain so she landed the vehicle at a graveyard. There she gave birth to a beautiful baby boy and put the royal ring for identification that he is the heir. A merchant name KAZHULUVEGAN who lost his new born baby came there to bury him. God's grace there he was able to find this new boy and took with him . he showed his wife and said her that the baby didn't die. Such that seevagan was brought by kazzhaluvegan and sunandai. Acchanandhi was his teacher who revealed his purpose of birth .

In this canton we come across some characters

1.1 Sacchandam

Quatrain no : 27

‘ naccha nagathin thamarai sengan ‘

Here the king is portrayed as a perfect man who loves his one and only wife and rules his kingdom perfectly who was well versed in martial arts.

“ thin ther arasar thiral singangal villumvalum ‘

this line explains about this physical power .

1.2 Kanthukadan

Quatrain no : 80

“ naalodu nadappadu vandhu thondrinan ‘

Seevagan's foster father as wealthier man who is attracted only to her wife sunandhai and giving perfect advices to his son whenever he needs is seen as an ideal man .

King Sacchandana and Kazhaluvegan can be the example of pathi while considering their relationship with their wives . as saachandana is a king and have various qualities that prescribes as uttama . kazhaluvegan goes under madhyama character .

1.3 Kattiyangaran

Quatrain no : 54

“ manna vanpagai koorumin ennaive “

Kattiyangaran even though he is a minister but his character throughout the story shows him as a negative role (antagonist) . he can be considered as adhama nayaka because of he was not righteous , trustworthy and he betrayed his king .

2.GOVINDHAIYAR ILAMBAGAM

Seevagan and his friends were living a joyous life and how they spent their life . once there a tribal looted the cattle of the local people who lived in Pasukavalam .. No one had the courage bring back the cattle. Worried by this incident head of the local group announce whoever bring back the cattle will given her daughter , Kovindhaiyar in hand for marriage. Seevagan s friend shared this news and said that local head have a beautiful girl . thus they went to fight with the tribe and brought the cattle . Over whelmed by this act, head was ready to give her daughter. Seevagan interrupted and said that his friend Padumugan had a affair with his daughter . He helped his friend to get his love of desire .

In this canto

2.1 Quatrain no : 117

Talks about the courageous act Seevagan against the tribal group and his carefree attitude .

“ kaay meen kalanduthayiriyo nunuyir “

Hence we can see Seevagan as a DHIRALALITHA .

2.2 Quatrain no : 136

“ kottilang kaliru kulrippach sonnunan ‘

This quatrain explains the act of Seevagan to help his friend to marry his love . He is seen as a great friend in this canto .

2.GANDHARUVADHATHAI ILAMBAGAM

Kanthukadan was a prosperous merchant and had a lovely wife but they doesn't have a children . Once he with a group of men went across the sea in search of material wealth. While travelling the ship was hit by a big wave and collapsed . when Kanthukadan woke up he found himself in a different place . he realized he was at Vidhyadara ulagam . He was warmly welcomed by the king and explained why they took him to the palace. The king had a beautiful girl named gandharuvadhathai who was a mastero in playing yaazh (an old musical instrument) . She said that whoever wins her in the battle of playing yaazh can marry her. The king asked Kanthukadan to take her to the earth to find the apt groom.

Then with the help of the king kattiyankaran kanthukadam arranged a great music battle . Lots of young people had came to participate but unfortunately no one can win .This scene is one of the epic scene in Seevaga sinthamani . At last there arrived Seevagan , he came upon the stage. Initially he rejected the yaazh that were given to him by listing out flaws . He took a one that he had found perfect and started to play . Everyone was mesmerized by skills and girl Gandharuvadhathai fell in love with him . Thus Seevagan married Gandhuruvathathai .

3.1 Quatrain no : 172

In this canto there lines that explains the skills of seevagan in laying the musical instrument .

“ isaithiran thangenapadaintha enpave “ here Seevagan had acquired qualities of skilled in arts and crafts and can seen as a utama nayaka .

3.2 Quatrain no: 151

“ vellive thandang Vendhar vendhan “

Gandhuvathathai is a divya nayika according to her birth as she was born to celestial beings who lives in vidhyadara ulagam .

3.3 Quatrain no 165

“ paimpon imirkodi Thiruvodapal “

This quatrain explains the arrival of Gandhuvathathai to the stage , how she seated , her singing skills . It also says that she sat straight in the stage with her beautiful attire and with her marvelous hands and beautiful voice not making unwanted gestures her song and her ardent skill in playing that instrument made everyone to stuck in wonder .

3.4 From the quatrain 195 to 198

Quatrain no 195

“ kalandhu perumbadai thezhitha sangame “

As seevagan who thathai in the music competition , kattiyangaran grew jealous asked him to showcase his war skills . this quatrain explained that he is not only well versed in music skills but also in war skills .

4 GUNAMALAIYAR ILAMBAGAM

Gunamalaiyar and Suramanjari were two best friends and belonged to prosperous merchant family . They were experts in making scented powders . Once they has a competition regarding whose powder is the best . It was examined by Seevagan and said that Gunamalaiyar's powder is the best scented . Thus there started a spark of love . Later Gunamalaiyar was rescued by Seevagan when she was in the captive of a royal elephant . as he touched her , she fall in love with him so as he . knowing the reason her family arranged for their marriage. On the other side Suramanjari was triggered by the love of Gunamalaiyar and Seevagan she isolated herself in a place where no men can enter . Sudarshana jakshadeva who got transformed to a dog due to sin is restored to his former form by Seevagan .

Here his skill his revealed by the examination of scented powders on the basis of bees flying around the powder and his courageous act as he fought against the royal elephant .

4.1 Quatrain no : 215

“ nalla sunnamseetham sei kaalathinayaiwave “

This quatrain narrates parameters put forward by Seevagan in order to find the best scent .

4.2 Quatrain no : 233

“ Pennuyir avalam nokkivaiya aarthumel odina “

These lines explain about seevagan s thought at the sight of Gunamalai with elephant and ready to rescue her.

Here Seevagan is knowledged about the finding the best scent and his scene with elephant again makes him utama and dhirodata .

4.3 Quatrain no : 207 and 208

“ kaavir kanda thaargale “

Kunamalai and suramanjari belong to the manushi nayikas due to her birth .

4.4 Quatrain no ; 223

‘ thannam them ettri vanaginul “

This quatrain explains the pain of Gunamalai after the meeting of Seevagan and her thirst of love .

4.5 Quatrain no : 238

“ kaiyinuhsolak Uyyalavador Vayinundangalo ‘

It is evident that she is a mugdha nayika from the lines that her instant love the moment Seevagan touched her in order to rescue her . She sends parrot to inform her love for Seevagan .

4.6 Quatrain no: 286

“ponnnani manise madharai soozhnthavandre “

Gandhuvathahai being a celestial woman bravely helps her husband to go in an exile when the knights came to arrest him . But when we see Gunamalai being a normal wife , who always wants to spend time with her husband becomes worried and laments here . Being a sweviya nayika she becomes a prositabatraka nayika as her husband leaves her for a while .

5 PATHUMEIYAR ILAMBAGAM .

Hearing the bravery of Seevagan , Kattiyankaran plots to arrest Seevagan . Soldiers came to arrest Seevagan accusing he had touched the royal elephant . With the help of Gandhuvathahai he was able to vanish and started to live an exile life. On his travel , he reached Chandhirapam . his first sight was a girl dancing on the stage surrounded by lots of musicians to play and audience to watch .there he met Ulogapalan , the prince of the region and soon they become friends .suddenly a servant came to inform that his sister was bitten by a snake . Then Seevagan came there , with the help of magical spell that he got from his wife Gandharuvathahai's family. Obviously women fell in love whoever rescues her from a tragic scene .Here also Pathumeiyar earned his love and became Seevagan's wife .

5.1 Quatrain no : 324

“ kundrirandanaiya nermugan nokkinune “

On this particular canto , he becomes a doctor too .. Using a mantra that given by celestial man . Once again he becomes a uttama nayaka who is well versed in various sastra .

5.2 Quatrain no : 314

“ padalo diyaintha layama aadukindrana “

On reaching the Chandirapam , seevagan initially meets the Desikapavai , a dancer. Even though she is dancing her eyes fall upon this handsome man , literally she lost herself . She belongs to ganika on the basis of her birth and samnya in accordance with her relationship .

5.3 Quatrain no 325

“ nedunthagai nindru nokka kumaranmel nokkinale “

Padumaiyar instantly falls in love with Seevagan when she opened her eyes .

As seevagan was about to stay there , Seevagan and Padumai started to love each other , they meet often at the gardens .

5.4 Quatrain no 342

“ thayanginar kodhaiirulidayeginai “

After marriage , living happily with her for two months , he left her .She started to cry .she started ask questions to the parrot , swan , peacock , lamenting , explaining her pain to the devas , her anxiety about her loved one . These situation added the perfect ingredients to make her as a virahotkandita nayika .

6 KEMASARI ILAMABAGAM

Sudden of all he leaves the country and went to another place called Thakkanadu . then he reached capital of the region Kemamapuram .there was a merchant named Subadhiran and he had a beautiful girl named Kemasari .it was said that she only becomes shy when she meets her love . Subadhiran invited Seevagan to his house for lunch . Kemasari became shy on the instant she met Seevagan. This was noted by Subadhiran and arranged for the marriage. He lived with her for a period of few months and let her without telling a word.

6.1 Quatrain no : 373

‘ thazhtharu paimpon orupidi nugappinule ‘

She is a mugdha nayika according to her age mentioned in this quatrain . This is the time when she met beautifully grown , and her parents were waiting to find a suitable bride then and there she meets seevagan at her home .

6.2 quatrain no ; 394 and 395

“ muyanginen sonna Mamani moolaiyinule “

These quatrains explain how she gets tired because of her love , she says that her hips got slimmed and that she want to go and meet him but she refrained herself from going out .she sends bees as a messenger .

7 KANAGAMALAIYAR ILAMBAGAM

Then he reached Madhyamadesam , he was sitting on the banks of river and seen two swans making love . This scene deeply triggered his mind , he mind overflown with the thoughts of the women whom he had married especially he thought about gunamalaiyar who was as tender as the breeze . But as his teacher adviced him to wait for a year , he got up and started his walk .

The king of that region was a in search of teacher for teaching archer for his kids . Seevagan took the role of teacher there and asked to train them . Then the time had arrived to showcase the proficiency of the kids in the archery . Overwhelmed by their performance , the king appreciated Seevagan and gave his daughter as a gift .

7.1 Quatrain no 413

“ muruvalmun siriyakanaiyu meidhaal

On his travel he was about to meet Aganangamaveenai , she was a ganika and samanya , paroda and prakalpa . she came to approach him by telling her history that she was about to make love with a king but their union was interrupted by his wife and he left her in the middle of the forest .

7.2 Quatrain no 423 , 424

“ vansiraipala Venda adukkanoondirrandre “

While sitting on the banks of a river , he saw the union of swans , this scene made him to think about Gandhurvathathai and he saw the bees and the flowers , that made him to think about Gunamalai . Deeply worried by the pangs of separation , the author says that he had become slim .

Seeing nayaka who is in viraha as he cannot sit by his beloved wives .

7.3 Quatrain no 434

“ ondreyeyitrealiyen aavi adangol “

Kanagamalai being the daughter of king she becomes a nayika. She is attracted by Seevagan nature and he also attracted towards her by her

features .Both of them starts to love each other and she is longing for their union . Thus she sends cuckoo to explain her pain to the Seevagan . She can be referred to as a mugdha nayika as she herself laments and worried over her state.

7.4 Quatrain no 435 and 436

“ varundhieenrulsilambavarudha koovuthiyal “

She explains her pain to the cuckoo. She says that that moon as a ghost with the red sky as its mouth will come and swallow her who is indulged in deep pain . she deplores herself saying that her soul will leave the body if Seevagan doesn't marry her .

7.5 Quatrain no 443

“ irumarungulthozhi kazhivene

Again Gandhuvathathai sings a song in order to express her pain telling that when will he return , she can no more bear the burden of this pain , I know that she is somewhere else and went for a reason .Where are you now , please return as soon as possible .

His friend Padumagan came with a letter from Gandhuvathathai , in that letter she explained about the dejected state of Gunamalai and herself who were waiting for his arrival .

7.6 Quatrain no; 480

“ alladhun enkaithunai Enpadhari kollal “

She says that Gunamalai doesn't know when is day and when is dark , she confuses herself with the full moon and day moon crying all over the day . and herself she asks the parrot about his arrival and the parrot says that he will come and she wears flowers, waiting for him . She never eat hot foods telling that her husband is living in inside her heart and hot foods will hurt him .

Visai being the queen, she was leading a monk life , she curses herself by telling that she was the reason for the end of her husband's life . She wailing herself over not being able to become a good queen good wife or a good mother .

8 VIMALAIYAR ILAMBAGAM

Seevagan met his mother at Tandakaranyam and she gave him a lot of ideas to regain his kingdom . There he married Vimalai , daughter of a wealthier merchant .

8.1 Quatrain no ;508

“ neerthaginkanmanimalarpiri thaayinule “

The meeting of Vimalai with Seevagan takes place when she was playing with ball along with her friends. It is mentioned that she is a girl aged 12. As usual the first meet itself became situation to fall in love they got married and led a beautiful life.

8.2 Quatrain no : 516

“ endravan uraithalumkuzhaiya veginul ‘

Again the time arrived to leave , he left her . this quatrain tells that she cried like child . The quatrain says that the girl who wear kajal on her eyes became a creeper that is about to die due to the pain .

9 SURAMANJARI ILAMBAGAM

After returning to his home, he married Suramanjari , as she vowed that she won't marry any other person other than Seevagan. As she was in place where women only allowed he approached her in a disguise of a old man who was in need of food and place to rest . Having food and taking rest , the old man started to play the yaazh that remained Suramanjari about Seevagan . The old man asked her to the Kaman temple and said that she will meet her love there . After that Suramanjari was married by Seevagan .

Suramanjari becomes an awesome example of pure love that she waited until she marries the man she loved . When the old man who comes to her place sang a song , that one took her to memories of Seevagan , no other else. Though she did not marry him , she was a utama nayika who lived in the thought of her only beloved one .

9.1 Quatrain No :535

“ kalla moopin.....kuzhalthin odi eythanar “

The quatrain says that Seevagan who came in disguise a old man captured women’s mind like the hunter who captures the birds . It praises the music skill of Seevagan .

10 MANMAGAL ILAMABAGAM

This canto portrays the triumph of Seevaga and his marriage with his maternal uncle s daughter .Seevagan wins the opposition and his fame spread across. The assassin who killed Seevagans father intends to hold onto him and put him to no end however Seevagan wins and rises to the lofty position of his ancestors .

This elaborately explains the war scene .

10.1 Quatrain no ;

“ arasar tham mudiyumkumaranvir kunithathandre “

His allies with his maternal uncle and plot against the Kattiyankaran . It explains the armies of the both sides and the fall of Kattiyankaran .

11 POOMAGAL ILAMBAGAM

It narrates the conquest of Seevagan of the dominions of his father’s assassin .The story Seevagan’s victory reaches Rasamapuram . He pays respect to people who where let down by Kattiyangaran .

12 ILAKKANEIYAR ILAMBAGAM

This canto describes the Seevagan’s life as king with his eight wives , his contribution to his country and his maternal uncle’s daughter Ilakkanai .

In this canto , the following quatrains depicts how the women of different age and class look Seevagan.

12.1 Quatrain no 648

The innocent girls who doesn't know about the love age group between 5 – 7

“ vellamai kalandhapirandhor thottra mothar “

Innocent girls who fill with love went like deer in the woods went to meet him.

12.2 Quatrain no 649

The girls of middle age who have desire for seevagan .

‘ aninila veesu maalai Kodimani malarndha thohtar “

These girls worn garlands with beautiful scent and their forehead looks like half moon then they with their glow stood there like a creeper looking at him.

12.3 Quatrain no 651

‘ penpetra polisaivelinanmel poomazhai thoovinare ‘

The women who had married showered flowers on him to welcome .like the wives of lord Vishnu those women who lived with chastity praised Seevagan to live long .

13 MUKTHI ILAMBAGAM

This is the last canto of the epic . as like the name suggest , it narrates how Seevagan had renounced , become a Jain ascetic , and partitions his dominions to his sons .in this canto quatrain no 734 to 743 tell us about Seevagan choosing the ascetic life and the people lamenting calling each wife of him .

13.1 Quatrainno 736

“ vinnor madamagalkol iniyenpil veera ‘

The people says that the women whose is charming with her bright eyes who married seevagan because of his skill in playing the yaazh . Look , he is leaving you !

13.2 Quatrain no 749

“ ponagarveedhivinnu viduginavo “

The girl who walked like lightening through streets of Rasamauram was about to meet Seevagan . Now he is leaving her , look at her eyes , no more happiness is there .

At last , all wives of seevagan prayed not to be born as women in their next birth and his friends and brothers also choose the ascetic path .

IDENTIFYING THE VARIOUS SHADES OF PROTAGANIST

After reading the whole epic we would be able to identify Seevagan as a character who possesses sahaja guna (from birth) and aahara guna (acquired). Then he possesses various qualities that come under uttama as well as madhyama .

For example ; he is well versed in playing music , war skills , his communication skills , his knowledge in various fields and so on .the manmagal ilambagam and the pomagal ilambagam describe his combat skills , wit in depth . He can also be dhiralalitha nayaka as he is brave and sportive at the same time .

As he married eight women , it is evident that he is a master in making love and he was given the name ' kama tilakan' by his friends . His relationship with the eight women was cool and it is said that he loved them equally . He only married them when he had that pure love for them and as well as the eight women's love for him is also evident in each canto . It was the period of polygamy which was prevalent and openly practiced by the kings and also by high society people. On that basis we can obviously call him as pati .We can call him anukoola nayaka on the basis of his first marriage with Gandharuvathathai but when we come across the whole story finally he is identified as a dakshina nayaka.

Everyone knows heroines depict her mood fully . To the surprise the poet describes seevagan's mood openly . Initially his feelings whenever he sees a nayika , and his pangs of separation when he leaves Gandharuvathathai and Kunamalai for his exile life . On the basis of ashtanayika , I would like to classify Seevagan as virahotkandita nayaka and abhisar nayaka in Suramanjari ilambagam .

He is referred to as a man who follows the righteous love . Because it can be evident from few examples like ,

1. In Govindhaiyar ilambagam , he said that his friend Padumugan will marry nandhuttan's daughter .
2. Anangamaveenai asked him to make love and he refused .

At last when he hears a monk's lecture , he realizes everything in this temporary world is a distraction to the permanent life (salvation).That is where he desist his designation and chooses the path of salvation .

OTHER MALE CHARACTERS :

Under the classification of Bharata under the order of social rankings

King sacchandam comes under dhiralalitha , kazhuluvegan (merchant) as diraprashanta and kattiyangaran (minister) dhirodata .

As I said(1.3) we cannot mention the minister as a dhirodata character because he seldom possessed the qualities that attributed to the dhirodata nayka .

Seevagan's brother and friends ;

Nandattan

He lived as Lakshmanan for his brother Seevagan . His attitude towards his sister in laws and the respect towards them is quoted . Eventhough he is the brother of Seevagan , he came to Seevagan when he was living in exile to explain the pangs of his wives Gunamalai and Gandharuvadhathai . He can be called as cheta (pure mediator).

Seevagan's friends Padumugan and Budhisenan helps him throughout his love life and also in the war . They both were seen as vita on the basis of classification of sakha .

ANALYZING THE FEMALE CHARACTERS

Though the epic is hero centered ,it is vivid that the author had given equal importance to the female characters coming throughout the story . The name of the cantos bear the names of women he married expect for few . Seevagan married these particular eight women that they have a particular purpose in their life . Seevaga sinthmani portrays each women under the perfect class of hierarchy and the qualities attributed to them are also perfectly showcased . Now let us look into

wives of seevagan . These women who differentiated on the basis of their birth , that Gandhuvathathai is born as a celestial being , some of them are belongs to kings family and some of them belongs to a woman of high family . They are differentiated by their age too some of them belong to mugdha character (vimalai , kemasari) and some of them belong to Madhya character . eventhough these women are differentiated by their birth , they are seen as equal on the basis of their love to sevagan and their chastity .. They all come under the classification utama and sweeya . Yet I feel that Gandhuvathathai and Kunamalai comes under jyeshta sweeya . that the author mention the pangs of these two women in Kanagamalaiyar ilambagam as well as Vimalaiyar ilambagam . These women possess the qualities that are attributed to their classification . When seevagan leaves them all these women experience the unendurable pain . Some times they are seen as prositabatraka nayika and virahotkandita nayika . And the two courtesan Desikapavai and Anangaamaveenai comes under samanya .

FINDINGS

The epic gives the information about the art forms like dance and music , how much these art form were given importance .

1. Gandharuthathai used music skill to find a suitable groom . In that scenario many princes participate in the competition indicates that most of the people had practiced the art form or had knowledge in similar fields .
2. The dance of Desigapavai , her beauty and the dance skills were explained in Padumaiyar ilambagam . And her skills to retain her conscious mind after falling for Seevagan while she dancing on the stage .
3. Social hierarchy were more prevalent in that time as the conductor of the program giving order to his workers regarding the seating arrangement in a stage according to the social hierarchy .
4. Quatrains no 418 & 419 in the Kanamalai ilambagam mentions the qualities of married women .
Even though a women is married , her mind affected by kamadevan will wavers like deer that jumps in the woods . women mind will also

changes when he meet another man . these seems to explanation for parakkiiya nayika.

‘ anbu noolaga insol Kadiya thanre ‘

Then seevagan talks about the attributes a sweeviya nayika . Whether the husband is not with her , or with him , despite of the good or bad decision , she will always think about her husband , longing for him , she never seeks other man for pleasure .

“ samanil sadal Serndhavan sella theerpal “

5. When the nayikas fall for seevagan , they sent birds like cuckoo , parrot and bee as a messenger . This is a type of sittrilakkiyam knows as thoodhu . Whenever there is a separation between nayika and nayaka, the nayika sends something as a messenger to explain her pain . not only the birds , poet uses even cloud , rain as a messenger .
6. This epic is perfect mixture of agam and puram poetry . As one can see the war and kingdom rule as well as love and separation of nayika and nayaka in marvelous way .
7. As most of our dance pieces are women centric , we barely see the emotions of nayaka like viraha . The author indistinctly explains the love of seevagan , and his viraha when he leaves his wives , the quest to make love when he meets a new girl who caught his heart .
8. The harmonious relationship between gandhurvathathai and kunamalai despite being the wives of single man , where gandhurvathathai explains the pain of gunamalai to seevagan . gandhuravathathai can be considered as chief queen (mahadevi) that she almost possess the qualities that attributed to chief queen according to Natyasastra . He says that his mother and her wife gandharuvathathai were the great examples for the quote behind the success of man there is a woman .
9. As it is a belong to the ancient time where the women were always bound to the house ,the author had mentioned several restrictions as well as qualities that a woman possess . And the author justifies the relationship the hero with the women whoever he meets but disapproves when a women seeks another relationship and she was advised by Seevagan .
10. Art influence the society. But if we look into these epics from the contemporary view , we can say most of our epics are gender biased.

Though at some instinct these epics portray women as brave characters mostly women are always treated and discussed as submissive. Even from the nature of the body to their behaviors is categorized for women but men do not have these much classification.

CONCLUSION

Taking everything into account , I had tried my best to figure out the main characters under various nayika and nayaka bhedas . I get to say the characters that I had classified are merely on the basis of the text I read and understand . The author had portrayed the protagonist as a mixture of man who undergoes all the feelings and visualized him as a son , a lover , a husband , a warrior , a king , a friend and finally as a monk who learned everything from his life . Not only the hero , also the female characters come across the epic are expressed beautifully in a way , the author had cautiously structured the characters according to their hierarchy and he had mentioned their qualities . The epic is an exemplary illustration of agam and puram poetry. I am sure that this epic can be taken for further studies when we look under the deep layers of the poetry as the author had beautifully explained the rasas and also for understanding the elements , factors , situations that account for the moods . This epic has a great scope to be taken as a dance production in future.

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