

# TAMIL TRADITIONS OF MAPPILA SONGS: SYNTHETIC ELEMENTS IN SOUTH INDIAN LITERATURE

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Tamil has been the common name of the language of the earliest Dravidians. According to the traditions, South India was separated from the north by an ocean and the inhabitation of the south belonged to the Negritto origin following the Dravidian culture. The word Tamil according to Caldwell, is derived from the word *dravida* through its phonetical variations in Prakrit.<sup>1</sup> The Tamil language had developed as a literary language around third century BC followed by Chentamil. But the oral literature that had come down to us was an admixture of Tamil and Sanskrit with a syncretic dialect, and regional variation and this is known as Kodum Tamil which has no written styles. The folk traditions existed mostly in Kodum Tamil.

The origin of Mappila literature is often traced back to Tamil traditions. Since the land of Malabar was a part of Tamil speaking region the literature and culture of the community was moulded in the Tamil traditions. In Tamil the written tradition is often termed as Chentamil and the oral traditions as Kodum Tamil. The written tradition in Tamil is always ascribed to Sangam literature existed in the first century BC. Malabar, being a part of Tamil territory the people here used Tamil language with regional variation and this style was followed by the local people. When these people converted to Islam they followed the same tradition in their dialect. Thus the Mappila literature is more indebted to Tamil than to Malayalam which came only later. The Mappila literature, particularly the poetry follows certain rules and styles which always is pertinent to the Tamil ones and it basically follows the Kodum Tamil tradition in many aspects following the folk traditions found in Tamil Nadu and Malabar regions.

The medieval period of South India was the period of the Imperial Cholas when the entire south India was under a single administration. The period between the 11th and the 13th centuries, during which the Chola power was at its peak, there were relatively few foreign incursions and the life for the Tamil people was one of peace and prosperity.<sup>2</sup> It also provided the opportunity for the people to interact with cultures beyond their own, as the Cholas ruled over most of the South India, Sri Lanka and traded with the kingdoms in Southeast Asia, Arabia and China. The Cholas built numerous temples, mainly for their favourite God, Siva, and the gods were celebrated in numerous hymns. Nambi Andar Nambi, who was a contemporary of Rajaraja Chola I, collected and arranged the books on Saivism into eleven books called *Tirumurais*. The hagiology of Saivism was standardised in Periya Puranam by Sekkilar, who lived during the reign of Kulothunga Chola II (1133–1150 CE). One of the best known Tamil works of this period is the *Ramavatharam* by Kampan who flourished during the reign of Kulottunga III. Buddhists and Jains also wrote books in Tamil. The period from 1300 AD to 1650 was a period of constant change in the political situation of Tamil Nadu. The Tamil country was invaded by the armies of the Delhi Sultanate who defeated the Pandya Kingdom.<sup>3</sup> The collapse of the Delhi

**Sultanate** triggered the rise of the **Bhamani** Sultans in the Deccan. The empire Vijaya Nagara rose from the ashes of the kingdoms of Hoysalas and Chalukyas and eventually conquered the entire South India. The Vijayanagar kings appointed regional governors to rule various territories of their kingdom and Tamil Nadu was ruled by Madurai Naiks, Thanjavur Naiks, and Gingee Naiks. This period saw a large output of philosophical works, commentaries, epics and devotional poems. Although the kings and the governors of the Vijayanagar empire spoke Kannada and Telugu they encouraged the growth of Tamil literature as we find no slowing down in the literary output during this period.

Many of the Sanskrit works were translated to Tamil during this period. The Sangam literature was reprinted and commentaries were published. One Adiyarkunallar wrote an annotation on *Chilappathikaaram*. SenaVaraiyar wrote a commentary on the *Tolkappiam*. Then came the famous Parimelalagar whose commentary on the *Thirukkural* is still considered one of the best available. The first Tamil dictionary was attempted by Mandalapurusha who compiled the lexicon *Nigandu Chudamani*. Thayumanavar, who lived in the early 18th century, is famous for a number of short Tamil poems of philosophical nature.

The connection of Tamil coast with various foreigners, particularly with Arabs and Persian caused many Arabic and Persian words adapting to Tamil. The Tamil Muslims participated themselves in Tamil literary activities and used Tamil as their medium of expression. "Muslim men and women have been among the most eminent scholars in interpreting the ninth century Tamil Ramayana composed by Kamban, known as *Iramavatharam* or *Kamba Ramayanam*."<sup>4</sup> M.M. Ismail, the former Chief Justice Madras High Court and an author, remarked with pride that in every generation there is at least one Muslim who is an authority on the Tamil Ramayana.<sup>5</sup> The Tamil Hindus on the other hand encountered Islamic traditions incorporating Muslim saints and teachers into their pantheon, making pilgrimage to their tombs or weaving the stories of Muslim devotees into the legends of Hindu Gods. Often the Vishnavites made close links with Muslim saints and their miracles. Many Hindus may have even managed to domesticate the Muslim Allah by calling Him as Allah Swamy.<sup>6</sup> Susan Baily finds in the *Tazkira* literature of the sufis identifiable with Savite imagery. The Savite themes are explicit in accounts of the miraculous exploits which the *pir* (Sufi teacher) performs in the course of his travels through wilderness.<sup>7</sup> At the same time the Vaishnavite conception of divinity has also helped the motifs and institutions of the *pir* cult system. The performers of classical South Indian Carnatic music also incorporated what were perceived to be Muslim melodies into the traditional raga structure of classical South Indian music, which shows significant Persian influence.<sup>8</sup>

Over centuries, Muslims in Tamil Nadu have studied both secular works and Hindu religious poetry in Tamil and skillfully utilized traditional Tamil literary conventions in their religious writings. Works on Islamic themes written by Tamil authors include several kappiams or poems of which *Seerappuranam* is the most famous. Other works include songs on Prophet's wives and children, Muslim sufis and their dargahs etc. There are marriage songs, war songs, love songs also. All of them have in one way or the other crept into the heartland of Malabar.

The 17th century also saw for the first time literary works by Muslim and Christian authors. The population of Muslims and Christians were growing in Tamil Nadu with the influences of the Delhi Sultanate and the growing European missionaries respectively. Syed Khader known in Tamil as Sithaakkathi, lived in the 17th century and was a great patron of all Tamil poets. He commissioned the creation of a biography on the [Prophet Muhammad](#) to Umar known in Tamil as [Umaru Pulavar](#) (d.1703), a Marakkayar Muslim, who wrote *Seerappuranam* on the life of Muhammad.<sup>9</sup> The *Seerappuranam* incorporates Tamil Literary conventions and customs and Tamil landscapes into its account of the life of the prophet and his family.<sup>10</sup> It is seemed that Umar Pulavar was well acquainted with the Hindu epic *Kamba Ramayana* written in Tamil. *Seerappuranam* was influenced by the styles of Kampa Narayana of ninth century and that of Jivaka Chinthamani of tenth century.<sup>11</sup>

The *Seerappuranam* illustrated, how the generic conventions of Tamil literary production have defined a frame work for Muslim participation in the Tamil religious world and its rooted devotion to the prophet in a Tamil conceptual world- a world shared by both Hindus and Muslims. It was the same frame work that was borrowed by Mappilas when they paved the way for the Mappila literature and performing arts.

The most renowned regional pilgrimage centre for Muslims in Tamilnadu and Sri Lanka, the dargah (tomb shrine) of the Sufi mystic Abdul Qadir Shahul Hamid at Nagoor, is a Marakkayar foundation.<sup>12</sup> The first one in this line however, is that of Shaikh Muhiyadeen Abdul Qadir Jilani (d. A.D. 1166), popularly known in Tamil as Mohideen Āndavar ( Lord Mohideen), Persian-born founder of the Qadiriyya Order whose popularity extends throughout the South Asian Muslim world. Shrines in his name are the most widespread in Tamilnadu. He is believed to have visited the popular cave-mosque of Daftar Jilani at Kuragala near Balangoda, Sri Lanka, while on a pilgrimage to Adam's Peak.

The dialect of Mappila Muslims, often called Arabi Malayalam or Mappila Malayam is derived directly from ArabiTamil known as *Araputamil* or Arwi language in Tamil Nadu.<sup>13</sup> Though certain modern scholars deny any separate existence to this dialect, dialect keeps its identity through its alphabets and styles. In writing, it comes close to Arabic in its Semitic style from left to right and from its pronunciation it is very close to the oral language of the land. The basis of the characters used by Arabi Malayalam is, naturally, the Arabic alphabet, consisting of 28 letters; but in Tamilnadu, Kerala and Sri Lanka, a 29th letter is inserted before the final letter *ya* , called, *hamza* .In addition, the positions of the letters *ha* and *wa* (26 and 27) have been interchanged. These changes are apparently also in use among Muslims in more eastern countries like Malaysia, Thailand, the Philippines and southern China.<sup>14</sup>

The oral traditions prevailed among the Muslims in Tamil region had, certainly, an impetus on the origin of Mappila literature, particularly in the songs. The Arabic Malayalam works of the early period, were simply imitation of the same kind prevailed in Kayal Patanam and other Marakkar centres of Tamil Nadu. One of the earliest poetical compendium in Arabic Tamil is *Ayiram Masalapplattu* written by Vannapparimalappulawar in 1572.<sup>15</sup> The work deals with the questions connected with religious jurisprudence. The same poem became popular in Malabar through the Marakkars and other disciples of Makhdums. The *Veda Puranam* written by Nuh Waliullah al Qahiri and *Fath al Dayyan* and *Ghanimat al Salikin* of Imam al Arus Kunamkudi

Mastan Sahib were popular Arabic Tamil works taught in Malabar. Among the Arabi Tamil poems called *Malai* (garland) - the *Ulama Malai*, *Khutba Malai* and *Ikhtilaf Malai*-were popular among the early *ulama* of Malabar. Later all the Islamic teachings were made in the form *Malai* which included *Niskara Malai*, *Zakat Malai*, *Nombu Malai*, *Mid'at Malai* etc. They were mostly written by Shaikh Abdul Qadir of Kilakkarai in 18<sup>th</sup> century.

Early Sufi orders entered Malabar mainly through Kayalpatanam. Along with this, Sufi devotional songs written in the form of *Malai* also spread in Malabar. Different versions of *Malai* songs on the sufi saint Shaikh Abdul Qadir Jilani, the founder of Qadiri order were chief among them. Pir Muhammad and Sam Shihabuddin were famous sufi composers of Tamil *Malai* songs. Besides *Muhyaddin Mala*, there were other Tamil *Malai* songs like *Ma'rifa Malai*, *Shuhud Malai*, *Wujud Malai* etc., mostly dealt with Sufism. Most of them were written by Shaikh Abdul Qadir of Kilakkarai in early part of the eighteenth century. He was popularly known as Kilakkarai Takkia Sahib. Sam Shihabuddin wrote a number of *Malai* songs in Arabic Tamil like *Sira Malai*, *Nabiullah Malai* and *Rasul Malai*. He has written a *Muhyaddin Malai* which was different from earlier ones in composition. There were also *Malai* songs on every aspect of History of Islam including Caliphs and Imams. The Mappila poets created Arabi Malayalam replica for each and every Arabic Tamil songs. A synthesis of Tamil -Muslim cultures was evident in the life of Tamil Muslims who particularly the Marakkars carried it wherever they went. They were mainly responsible for transplanting the Tamil Muslim culture in Malabar, mainly on the coast through their own mosques and hospices. For this purpose they took learned men with them to Malabar. It was through the influence of Marakkars and their trade prosperity, many Tamil sufis and scholars settled in Malabar. The Makhdums, the scholars from Kayal Patinam settled at Kochi and Ponnani at the instance of Marakkars. Sufi saint Umar al Qahiri of Kayal Patanam started a hospice at Calicut. The Tamil Muslims retained their folk beliefs, *zikh* (chanting of certain verses from the *Qur-an*), syncretic rituals and different type of amulets which were tied to their neck and arm.<sup>16</sup>

The Pulavar songs of Tamil nadu has a deep effect on the Mappila songs. Mappila composer Chettuvayi Pareekkutty confirms this fact by saying that, there are no songs without those of the Pulavars.<sup>17</sup> The Pulavars, at the same time followed the Chentamil styles of Tamil poetry. They used traditional Tamil conventions in their writings. The *Seera Puranam*, composed by Umar Pulavar(d.1703) was a Muslim replica of Tamil *Kappiyams* (*kavyam*). This doesn't mean that *Seerappuranam* was the first of its kind in Tamil, but it was the perfect one in the *Kappiam* series. Even before it Arab Tamil songs existed in the region in *Kodum* Tamil (local Tamil). The *Muhyaddin Mala*<sup>18</sup>, the first known Mappila song written years before that of *Seerappuranam* itself was a replica of *Malai* songs of the same name existed in local Tamil.

The whole concept of the Chentamil lyrics is attached also with Mappila songs. Moyin kuty vaidyar points out the conditions of Mappila song as *chitteluth* and *kambi*<sup>19</sup> which fully resembles those of the Tamil songs. The basic conditions of the Mappila song described in the *Cherur Padappattu* (written in November 1844) clearly resembles those of the Pulavar songs.<sup>20</sup> In the song the conditions prescribed are *Kanakku*, *Kambi*, *Kazhuth*, *Nippu*, *Eduppu*, *Veppu* and *bilang*. Here the former three are connected with the composition and the latter connected with the

recitation.<sup>21</sup> In one of his poems Pulikkottil Hydru criticize his opponent for not following the conditions of the song in his composition:

*Ennum Ennunkul Vach*  
*Eda moyyilum Pizhach*  
*Enjatho Vari Manjatho*  
*Marannatho Pich Kanakuna*  
*Ennamoli Randinum 'Nadukkundoru Koch*

*Onnum Randum Kanakk*  
*Othu Pora Kavikk*  
*Uthamam Moliyuthilum Varum*  
*Kuthavum Pokkum Puna*  
*Athinullilombathu Kalliyil*  
*Thala Kollanam Kavikk*<sup>22</sup>

Here the poet refers to nine segments of the song; they are 1. *Chitteluth* (Beauty of the language), 2. *Moyy* (*Mozhi*/word), 3. *Ida Moyy* (the rhythms like *Thundam*, *Chaatam*, *Murukkam* etc.), 4. *Koch* (Gap between the sounds/ *bilang*), 5. *Vepp* ( the style of ending a word), 6. *Eduppu and Nippu* (The beginning style of a word and the uniformity of recitation from the beginning to the end), 7. *Kunippu* ( the variations in the recitation at different places), 8. *Kutham* (stressing of the words), 9. *Pokku* (tendering of the words)<sup>23</sup> The Tamil metre is of different divisions called *pavus* (spreading)-*venpavu*, *kalippavu*, *vanchippavu* and *ashariyappavu*. Some times *pavu* is also called as *virutham* (metre). Every *pavu* is again sub divided into *thura*, *tazhisha* and *virutham*. *Virutham* is the basic metre of Mappila songs. The pulavars not only borrowed the dravida *viruthams* but also brought their own ones like *matthu virutham*, *vazhi virutham*, *kappu virutham*, *talar virutham*, *chayal virutham*, *thudar virutham*, *cheru virutham* etc.<sup>24</sup> The *Saqum Padaippur* of Muhyaddin pulavar and its Arabi Malayalam version *Saqum padappattu* of Umar Alim Labba (composed in 1848) are the first of its kind of *virutham* songs.<sup>25</sup> Kunhayan Musliyar also follows the same tradition in his composition of *Kappappattu* (the song of the ship/ safeena song) and *Nul Madhu*. *Nul*, the book, or the name for poetical composition in Tamil <sup>26</sup> has been directly borrowed by the Musliyar to his poem *Nul Madh* (the book of praise).<sup>27</sup> His knowledge of Dravida styles is evident from the Tamil rhymes of his poem, like *Virutham*, *Viraasha*, *Cheru thongal*, *Vira virutham*, *Vira vira*, *Ashayul*, *Thongal*, *Nesha nesha* etc.<sup>28</sup> There are 666 lines and 16 modes or *ishals* in his *Kappappattu*. All the *ishals* are directly linked with Tamil modes (*izhals*) used by Tamil Muslim poets.<sup>29</sup> Though separate rules and regulations are not laid down for Mappila songs it closely follows the Tamil style of *ethuka* and *mona* as described in the *Leelathilakam*.<sup>30</sup> *Ethuka* is to bring same alphabet in the second line of each of the four lines of a song. This style is called *padanupasam*. *Mona* is the using of the same alphabet for the first letter of the first two lines of a song.<sup>31</sup> The song is made rhetoric and stylish by introducing rhythms namely *thundu*, *mutukkam*, *churuttu*, *chatt*, *chambil*, *kunipp* etc., most of which have been borrowed from Tamil.<sup>32</sup> The Mappila metres are known as *ishals* which itself is originated from the tamil word *Izhal*. Songs are filled with rhymes called *Kampi* which literally means beauty as described in *Unnuneeli Sandesham*.<sup>33</sup> However Mr. Balakrishnan thinks that the word *kambi* is

derived from an Arabic meteoric term called *kafia* which denotes the different rhymes to beautify the poems.<sup>34</sup>

Mr. Iqbal Koppilan, the author of *Vattappattu*, asserts that, the unity or diversity of a language is to be determined by comparing the facts derived from grammar laws of those languages. In the Tamil poems (*Cheyul*) there are four groups of words: *Iyal Chol*, *Thiri chol*, *Thijai chol*, and *Vada chol*. *Vadachol* is taken from Sanskrit and it is Tamilized with slight changes. The same style is followed in the Mappila songs where Sanskrit names and words are often spelled with slight variations as in Tamil. Likewise in Mappila dialecte the Arabic words are also used with some variation (Eg: *Qissa- Kissa*; *Amanath- Anamath*; *Swalat- Salat*).<sup>35</sup> But it has to be realized that the Mappila words are coined not following the Malayalam fashion, but following the Tamil fashion. Malayalam originated only in a later period.

The Mappila poets used Malayalam, Sanskrit, Arabic and Tamil words to compose their songs, but every word is tamilized to suit the needs of Dravida metres by stretching (*Valithal/neettal*), shortening (*Kurukkal*), flattening (*parathal*), opening (*muthal kurai*) and silencing (*inde kurai*) of certain alphabets. Thus as in Chentamil literature, the Sanskrit words *nidra* (sleep) becomes *nithira*, shastram to *chatira*, suryan to *churiyam*, *chandran* to *chandiran*, *gothram* to *gothiram* etc.<sup>36</sup> Most of the Mappila poets were well versed in Tamil, particularly in Arabi Tamil. Qazi Muhammad, who is said to be the first Mappila composer had well acquainted with Tamil when he had studied in Tamil Nadu. Ponnani, where he had his higher education was also a centre of Tamil literature. Other early Mappila poets Chettuvai Pareekkutty, Moyin Kutty Vaidyar and others also had studied Tamil through Arabic script. The Mappila poems like *Saqum Padappattu*, *Futuhussham*, *Mi'raj Mala* etc., were the Mappila version of the same those existed in ArabTamil. *The Saqum Padaipor*, composed by Varisai Muhayaddin Pulavar, in 1686, the *Futuhussham padai* of Shaikhuna Pulavar (Abdul Qadir Nainar Labbai) in 1738 and *Mi'raj Malai* of Ali Pulavar are early Tamil songs of which the Malayalam version came only very late.

In the early Mappila poems, particularly in *Mala* songs about 30% of words are taken from the Tamil language. Also many of the styles are of Tamil origin. Most of the metres and modes are also borrowed from Tamil. Mappila poets created new modes by adding lines (*Charanam*) or sub lines to the tamil styles and these metres were known with the first word or the name of the song like, *Kappappattu*, *Komb*, *Kess*, *Adi Antham*, *Pukainar* etc. The metres in the Mappila songs called *Tharippu* and *Chinth* are of the same as in Tamil. The Mappila songs as the Tamil Muslim songs had divided into different branches like devotional songs (*Mala*), ethical songs (*Urdu*), eulogies (*Madh* songs), historical songs (*Qissa*), *Kathu pattu* (Letter songs), *Kessu pattukal* (Love songs) etc. There were at least twenty eight poetic styles for different branches in the early period.<sup>37</sup>

The *iravu* in *Mala* songs are directly taken from the Sufi songs of Pulavars. It is a prayer of mediation through the saints about whom the *mala* is recited. Kunamgudi Masthan (d.1840), who introduced sufi songs to Tamil literature, had influenced the Mappila songs in many ways. Many Tamil metres entered in Mappila songs through this great sufi poet. The *ishals* like *parapara kanni*, *niramaya kanni*, *manon mani malai* have been taken by Mappila poets without mentioning their name but taking the first word of the song.<sup>38</sup> Tamil names for God such as

*andavar*, *periyor*, *tiruvai* are lavishly used by Umar pulavar in his *Sirappuranam* and subsequently the same way was followed by other Tamil poets.<sup>39</sup> Generally the Tamil Muslim poets followed the Arabian style in the beginning of a poem: praising God, and Prophet Muhammad, followed by eulogizing the pious caliphs and Sufi saint Shaikh Abdul Qadir of Baghdad and others. The same style is borrowed by the Mappila poets by adding the names of native Sufi saints along with others. In the description of landscapes of Arabia, the Tamil Muslim poets followed Kampan who in his Tamil *Ramayana* transported the Tamil landscapes to Ayodhya, while the Muslim poets transported Tamil landscapes to Arabia. The same is the case of flora and fauna where the indigenous styles are transported to Arabia or *vice versa*.

The Tamil Islamic literature also played a prominent role in incorporating the Muslim saints to the Hindu life. It provided an opportunity for Hindu and Muslim participation in the festivals of both the communities and the visitation of the holy places despite their religious differences. It was more common for Hindus, in spite of their general lack of interest in Islamic literature, to incorporate Muslim holy men into their devotional exercises. Muslim shrines came to be important sites in the Tamil sacred landscape frequented by Hindus and Muslims alike.<sup>40</sup> The same practice erupted to Mappila literature that the saints and sayyids were given Malayalam names such as *Thangal* or *Guru* or prefix such as *Atta*, *Muthu*, *Mulla*, or *Pookoya* as in the names like Atta Koya, Muthu Koya, Mulla Koya and Pookoya. Sometimes as in Tamil the Arabic terms were indigenized to make them suit to the Malayalam words.<sup>41</sup> The real Arabic names of these saints were often unknown to the general Mappila community, instead, the saints became popular with the Malayalam names.

From the above analysis we come to the point that the Mappila language and literature is highly indebted to Tamil Muslim counterparts in many respects. In other words it was the Arabic Tamil which paved the way to the genesis and growth of the Mappila literature. As thought by many the Arabic Malayalam is derived not from the oral literature (*Kodum Tamil*) alone, but it is largely connected with the Chentamil literature prevalent in the region.

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#### Notes:

- 1 Kavalam Narayanan Pnikkar, *Folk Lore of Kerala*, op.cit., p. 100
- 2 For details see, K.S.Neelakanda Shastri, *A History of South India*, Madras, 1977.
- 3 O.N.Chopra, T.K Raveendran and N. Subramanyam, *History of South India, Medieval*, S, Chand, New Delhi, 2003
- 4 Vasudha Narayanan, *Religious Vocabulary and Regional Identity, A Study of the Tamil Cerappuranam (Life of the Prophet)*, in Richard M. Eaton Ed., *India's Islamic Traditions. 711-1750*, Oxford University Press, New Delhi, 2003, p. 393
- 5 Ibid, p.394
- 6 Susan Bayly, *Saints Goddesses and Kings, Muslims and Christians in South Indian Society*, Cambridge University Press, Cambridge, 1989,1992, p.94
- 7 Ibid., p.120
- 8 Ibid, P.394
- 9 For Details see Vasudha Narayanan, op.cit., pp.395-408

- 10 The name *Seerappurana* itself indicate the blending of two great languages; *seera* from Arabic and *purana* from Sanskrit. See Casie Chitty, An Analysis of the Great Historical Poem of the Moors, entitled 'Seerah', *Journal of the Royal Asiatic Society*, Ceylon Branch, 2: 90-102.
- 11 Vasudha Narayanan, op.cit., p.397
- 12 Susan Bayly, 1986. Islam in southern India: 'Purist' or 'synergetic'?, in C.A. Bayly and D.H.A. Kolff, ed., *Two Colonial Empires: Comparative Essays on the History of India and Indonesia in the Nineteenth century*, pp. 35-73.
- 13 Torsten Tschacher, *Islam in Tamilnadu*, Varia, Halle (Saale),2001, p.4
- 14 Ibid,p.6
- 15 Ajmal Khan , *Tamilakattil Muslimkal Porchugeciyar Varukaikku Munpum Pinpum*. Millat Printers , Chennai, 1985. Later the Mappila version of the same song was produced by one Moidu bin Abdu rahman.
- 16 Ibn Battuta , *Travels in Asia and Africa, 1325-1354*, Trans. Prof. HAR Gibb., London, 1929, p 97.
- 17 "Pulavar virodhichal Nadakkam pattu" See Balakrishnan Vallikkunnu, *Mappila Sahitya Patanangal*, Kerala Bhasha Insitute, Thiruvananthapuram, 2011, p.41
- 18 *Muhyaddin Mala* is a devotional vernacular song composed by Qazi Muhammed in 1607 and it is the first of its kind in Mappila dialect. See also, Musthafa Faizi, *Muhyaddin Mala Vykyanam*, Puthanathani, 2006
- 19 "Vakakal Muthanul Chitteluthum Kambi; Valum thalei chantham kunippum kambi" Moyin Kutty Vaidyar, Saleeqat, *Mahakavi Moyinkutty Vaidyar Sampoorana Krithikal*, Mahakavi Moyin Kutty Vaidyar Smaraka Committee, Kondotty, India, Vol. II, 2005,p. 1520
- 20 *Vodukkam Kavikkulle Kanakkumilla*  
*Uraivaan Oru Thittam Athum Onnilla*  
*Chinathil Vaka Kambi Kashuthumilla*  
*Padathil Bilangathum Fasaathilla*  
*Paraivaan Fahmukal Ilmumilla*
- 21 Balakrishnan Vallikkunnu, , p.66
- 22 Balakrishnan Vallikkunnu, *Mappilappattu Vazhakkangal*, Charithra Saamoohika Pakshathalathil, Kondotti, 2014, pp. 75-76
- 23 Balakrishnan, *Mappilappattu Vazhakkangal*, p.76
- 24 The *Saqum Padappattu* is the Mappila version of *Saqum Padaippor* of Tamil. It distinguishes the *Virutham* as *Cheru Virutham*, *Chayal Virutham*, *Thalar Virutham* and, *Vanchi virutham*, Iqbal, Koppilan, *Vattappattu*, Moyin Kutty Vaidyar Samrakam, Kondotty, 2008,p.22
- 25 Balakrishnan Vallikkunnu, *Mappila Sahitya Patanangal*, opp.cit, pp.42-43
- 26 In Malayalam *nul* only means thread. In Tamil poetry there are three kinds of *Nul- muthu nul*, *vali nul* and *charp nul*
- 27 See K.K.Muhammad Abdul Karim, (Ed.)*Kappappatum Nul Madhum*, Kozhikode, 1982
- 28 Ibid.
- 29 Ibrahim Bevinja, *Mappilappattukalile Bhasha*, Pakkar Pannur ed., op.cit, p.54
- 30 "Dravida samgathakshara nibadham 'ethuka', 'mona'vritha visheshayuktam pattu" *Leelathilakam*, a work on grammar and rhetoric, written in the last quarter of the 14th century in Kerala, Ilam Kulam Kunhan Pillai, *Leela thilakam*, Kottayam, 1969, p.62.
- 31 Two lines of a poem is usually considered a poetic line (*pada*) in Tamil and Malayalam.
- 32 *Rama Charitham pattu* is an epic poem written in early thirteenth century, See. V.M.Kutty, *Mappilappatinte Lokam*, Pappiyon, Calicut, 2000, p. 84.
- 33 "Kandam vandin Niramudayone, Kampi Pampakkiyone" Balakrishnan Vallikkunnu, *Mappilappattu, Oramukha Patanam*, Poomkavanam Books , Calicut, 1999. p.38
- 34 Ibid.
- 35 Iqbal Koppilan, *Vattappattu*, Scarf, Vaidyar Smarakam, Kondotti, 2008, p.20
- 36 See above, C.K Abdul Khader , *Chetwai Pareekkutty*, Thrissur, pp. 31-32



- 37 Koppilan, op.cit., p. 42- The styles are 1. *Munajat*, 2. *Birutham*, 3. *Iratta Ashreeya Birutham*, 4. *Salam Kavi*, 5. *Mangalakkavi*, 6. *Chatta kavi*, 7. *Chatta Charana Kavi*, 8. *Padam (Pallavi +Anu pallavi)*, 9. *Mummuda Kavikk padam* ( Here the Pallavi is tripled), 10. *Aymadakku* (Pallavi repeated five times), 11. *Thura madakku Padam*, 12. *Vanpadam*, 13. *Oradi vannam*, 14. *Eeradi Vannam*, 15. *Ashta Vihitha Vannam*, 16. *Chinth*, 17. *Kalaka Chinth*, 18. *Kurathi Chinth*, 19 *Thiruppukal*, 20.*Vannathiruppukal*, 21. *Kannikal*, 22.*Polinthukal*, 23. *Keerthanam*, 24.*Keerthana Manjari*, 25.*Vinodha Vijithra Ganam*, 26. *Kathupatt*, 27.*Kessu patu*, 28. *Malappattu*, Ibid., p. 42
- 38 The *ishals* like *Kappappattu*, *Akasham bhumi*, *Haqana*, *Ketti Imam Ali*, *Akanthar*, *Pukainar*, *Athi than* etc. These are the first word of the song and widely used as a meter.
- 39 The *kalima* ( *la ilaha illallah*) is called as *mula manthra*
- 40 See Susan Bayly, *Saints Goddesses and Kings*, op.cit, Chapters 3 and 4.
- 41 For, *Nabi*, the prophet, the Mappila literature used the name *Nabi Thirumeni*; *Thirumeni* being a honorific title. When the North Indian Muslims called *dargah* for a shrine, the Mappila called it as *Maqam* meaning position or place as in Ma'bar region of Tamil Nadu.