

From The Literary to The Performative :(Re) Visiting Adigal's Silappadikaram

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Abstract

An adaptation of a work or tale occurs when that work or story is transferred into a feature film, whether in the same tongue as the original or in a different language. Academic researchers like Robert Stam have conceived of the process of adapting a book to film as a dialogic one. Ilango Adigal was the one who adapted and wrote the narrative of Silappadikaram, which had previously only been told orally. The tale of Silappadikaram was first told as an oral tale. There has been a great deal of research carried out on the significance of movie version in contemporary literature, and a number of authors have contributed to the discussion of this topic; however, there has been no research carried out on the movie adaptation of a novel Silappadikaram written by Ilango Adigal. It is possible to accomplish this by designing and creating each of the following six technical elements: accessories, sound effects/music, setting, costumes, makeup, & lighting. The focus of this study is on the film adaptation of an epic Silappadikaram, including its similarities, consequences, differences, as well as visual elements such as lighting, framing, composition, camera motion, camera angles, movie selection, and lens choices, depth-of-field, zoom, focus, color, exposure, and filtration. The patriotic drive in Tamil that is found in The Silappadikaram is based on a selective reading and an appropriation of an ancient epic. It selects rhetorical and ideological topics from the epic at random and brackets some of them, but it ignores the majority of the epic's characteristics, which are what make it such a complete masterpiece.

Keywords: scenario, legend, cinematography, elements, shots, effects, etc.

Introduction

The popular saying "Hell hath fury like such a woman scorned" originates from a play written in the 17th century in England called The Mourning Bride. A common literary theme across history and across genres is women's justified rage. Sita and Draupadi, two prominent female characters from the old Indian epic poems Ramayana and Mahabharata, are perfect examples. Kannagi, the main character of an ancient Tamil epic Silappadikaram, is one of the most iconic examples of this cliché. As a literary and cultural landmark, the Silappadikaram ranks among Tamil's highest achievements.

There are 5370 akavalmetre lines in the Silappadikaram. According to popular belief, Ilango Adigal, a Jaina as well as the elder brother of a Chera ruler Senguttuvan, wrote the text.

However, there are academics that disagree this. Some academics believe that the title Ilango Adigal was added to the epic at a later date, and this is the only place it appears: in the padikam, or prologue. The epic may have originated as a part of the an oral and bardic tradition, with the author later committing it to writing. The fact that the Narrinai (1st-5th century CE), another literature from the Sangam period, mentions the Kannagi narrative also lends credence to this theory.

The Silappadikaram has been commented on twice: the ancient Arumpaduvari by an anonymous author and the mediaeval Adiyarkunallar. In the second half of the nineteenth century, a manuscript of a epic were discovered by UV Swaminatha Aiyar, and the first complete edition was published in 1892. The book was translated to numerous languages in the 20th century, with English being the most common. The first translation is done in 1939 by VRR Dikshitar, and the second was done in 1965 by Alain Denielou. Since its publication in 1993, the English translation by R Parthasarathy has won numerous awards. Dikshitar's translation, available here, serves as the primary source for the current investigation. The English version of the text that Dikshitar translated is often regarded as an accurate representation of the original. Despite the fact that original text is written in both poetry and prose, Dikshitar chooses to translate it into prose so as not to water down the poetry. He delves deeply into the historical and cultural milieu, as befits a serious historian, and he provides solid historical evidence to support his claims.

The purpose of this thesis is to demonstrate how a movie version may breathe new life into a work that has been all but forgotten. It also aids in re-imagining the epic's narrative. It's also utilized to keep the young interested in learning about our history and culture through retellings of classic tales and myths. At this time in history, film entertainment has surpassed that of antiquated literature. Since films can serve as a powerful medium for education, adaptation is crucial. In it, we see the fundamental characteristics shared by all human societies, such as the priority placed on preserving cultural traditions while still looking to the future. It has been translated and published in many different spoken languages around the world, including English, Prakrit, Pali, Bengali, Bihari, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Oriya, Punjabi, Rajasthani, Tamil, Telugu, Urdu, Sindhi, and many more. The Tamil story Silappadikaram is a well-known example of the mythical literature that may be found in the vernacular literature of India. The phrase "Indian literature" is used to describe writings created inside the Indian subcontinent before to Independence in 1947. A recent article in an American journal described an off-Broadway open-air theatrical festival where Goethe's Faust was presented as a "three-dimensional drama," combining elements of literary, musical, and dance theatre. Because of this, I started thinking about Silappadikaram, one of the five non-Vedic poets' epics of Tamil literature known as Panja Kaviyangal. Regarding the theory and practise of musical or theatrical forms, I am not sure if there is any work written in the early years of the Middle Ages in a different regional Indian tongue that shares so much in common with Sanskrit. Ilango Adigal, an Jain monk, penned Silappadikaram. However, both classical dance & theatrical forms it employs have strong affiliation with the rules given in the Sanskrit theatre textbook, Natya Shastra, attributed to Bharata Muni, despite the fact that the story itself is stunningly original and not lifted from Sanskrit.

Silappadikaram

In the second decade of the nineteenth century, UV Swaminatha Aiyar discovered the manuscript of a epic Silappadikaram. In 1892, the first published edition contained the entire work. It wasn't until the 20th century that the book was translated into the other languages, with English being the most common. V.R.R. Dikshitar translated it into English initially in 1939;

Alain Denielou followed in 1965; and R. Parthasarathy's acclaimed English version appeared in 1993.

Originally penned the Prince Ilanko Adikal in the 5th or 6th century AD, Silappathikaram (Tamil, "The Jeweled Anklet"), often spelled Silappatikaram, is the oldest epic poem in Tamil (Ilango Adigal). The story's basic premise is based on a classic tale.

The youthful merchant Kovalan is depicted in the Silappathikaram as he marries the good Kannaki (Kannagi), falls in love with the prostitute Matavi, and ultimately meets an untimely end in Maturai after being falsely accused of stealing the queen's anklet and trying to sell hers to a shady jeweller. In order to prove Kovalan's innocence, the widow Kannaki travels to Maturai, whereupon she rips off each breast and tosses it onto the burning Maturai kingdom. A devoted wife has such influence. In the third volume, we learn of a royal voyage to the Himalayas to retrieve a block of stone for a statue of Kannaki, the goddess of purity in modern times.

The Kalittokai dialogues (love poems about a mismatch), chorus folk song, city and village descriptions, lovingly technical accts of music and dance and strikingly intense moments of love as well as tragic death are all present in the Silappathikaram, making it a fine synthesis of emotion poetry inside an antiquity Tamil agam tradition as well as the hyperbole of Sanskrit poetry. The Silappathikaram, one of the greatest works of Tamil brilliance, is a detailed poetic testament to Tamil culture, including its many religions, its many town layouts and city kinds, the mixing of Greek, Arab, & Tamil peoples, and their many forms of artistic expression. Manimekalai, the unfinished sequel to the Silappathikaram, tells the tale of Kovalan and Matavi's daughter from a Buddhist point of view, rather than a Hindu one.

i. Translation

Dikshitar's translation is relied upon heavily because it is a faithful adaptation of the original language into English. Despite the fact that the original text was written in both verse and prose, Dikshitar chooses to translate it into prose in order to preserve the poetry's lyricism. He delves deeply into the historical and cultural milieu, as befits a serious historian, and he provides solid historical evidence to support his claims.

ii. Disputes

Dikshitar's translation is relied upon heavily because it is a faithful adaptation of the original language into English. Despite the fact that the original text was written in both verse and prose, Dikshitar chooses to translate it into prose in order to preserve the poetry's lyricism. He delves deeply into the historical and cultural milieu, as befits a serious historian, and he provides solid historical evidence to support his claims.

iii. Interpretations

At least two commentaries just on Silappdikaram have survived to the present day; the anonymous Arumpaduvvari and the mediaeval Adiyarkunallar. The ancient Tamil literature Arumpaduvvari was composed by a pen nameless scribe. Adiyarkunallar, who created an interpretation of Silappadikaram set in mediaeval Tamil Land and beginning in the city that Puhar inside the Chola kingdom, also adds a feeling of creativity to a narrative of the verse novel.

iv. Jeweled anklet

One of the first epic poems, The Jeweled Anklet was written in the fifth or sixth century. The story was based off of a famous tale from Silappadikaram. In the Silappadikaram, we meet

young merchant Kovalan, who has an extramarital romance with courtesan Matavi after marrying the pious Kannaki. He was financially destroyed as a result of the affair and afterwards relocated to Madurai with his new wife, Kannaki. The evil jeweller who stole the queen's anklet falsely accused Kovalan of stealing it when he tried to sell his wife's anklet to him in Madurai. When Kannaki, Kovalan's widow, arrives in Madurai to prove his innocence, her tears set fire to the entire kingdom, destroying Madurai. A devoted wife's strength is revealed.

Part 3 of Silappadikaram focuses on the king's mission to retrieve stones from the Himalayas to carve an image for Kannaki, the goddess of purity. It's instructive to remember that throughout history and across genres, women's righteous fury has been a decorative trope. Comparisons have been made between the depictions of Sita with Draupadi inside the medieval Indian epic poems Ramayana and Mahabharata. Kannagi, the hero of an ancient Tamil poem the Silappadikaram, is a prime example of a classic example of this type of character.

Master of arts

There are many legends, but few facts, about our early authors. It's an intriguing possibility that Ilango and Bharata are the same guy; after all, he created a guidebook and a fictional work called Silappadikaram to demonstrate its lessons. To paraphrase Heinrich Zimmer (1890-1943), a large number of metaphysical and theoretical writings in Sanskrit could have South Indian authorship because Sanskrit was the general communication language among intellectuals in India in those days. Because we view history in terms of cycles rather than linear progressions, it is challenging to place our authors and their works inside Western chronologies.

It's unclear whether Silappadikaram is a play or perhaps an epic. It combines aspects of both. This sets it apart from other Indian literary works, especially those written in Sanskrit. Initiating a new cultural form Muththamizh viraviya pattudai ceyyul, Ilango, the great dramatist & innovative literary master he is, combines poetry, music, and theatre. He, like Shakespeare, understands the dramatic and literary potential of every phrase. Only in a genius's hands do words take on their literary or dramatic personae depending on the situation, whether you're reading it as a poetry or imagining it as a play. When translated into the visual medium of a stage play, the 'literary work' becomes the 'dramatic word,' giving rise to an entirely new form of expression.

Anklet as metaphor

Shakespeare was fortunate in that he had both a large variety of literary critics and talented directors and players to cement his reputation as an unrivalled playwright and poet. A lack of in-depth, critical analysis of Ilango's work as a pioneering epic drama is unfortunate for him. None of the purported adaptations into the dance drama genre have come close to matching the work's vitality and multifaceted brilliance. The title, Silappadikaram, translates to "The Story of the Anklet," referring to the silambu (or "anklet") worn by unmarried young Tamil women until their wedding day. Thus, silambu represents chastity and purity and became the symbol of a pathni cult (the worship of chastity).

Like Greek tragedy

Kannagi wears the title anklet throughout the story. For her, the hero Kovalan (Kannagi's spouse), and the Pandya king that unjustly has Kovalan executed for a crime she

has not done, the snake turns out to be the agent for destiny, and the king ultimately meets his end. Pandyas' capital city is destroyed by Kannagi's anger. To punish the North Indian rulers who had installed an icon and erected a temple to Kannagi, the Chera king would later invade their territory and shower them with rocks after they had been defeated in battle. Since the anklet plays such a crucial role, it is recommended that any stage adaptation of Silappadikaram feature a gargantuan representation of one. As such, it is a symbol of Fate.

Silappadikaram features a major role for Destiny, which is analogous to the function of Fate in Greek tragedies. Ilango claims that it makes itself known in Kovalan's yaazh (harp), which ultimately leads to his death at Madurai, the Pandyan capital, and his subsequent separation with Madhavi the courtesan. Once again, fate puts words in the Pandya king's mouth, and instead of saying "Bring the culprit, enquire, and if it is he who stole the queen's anklet, then murder him," he blurts out, "Kill him if he the anklet then bring it to me."

Brahmin companion of Kovalan Matalan acts similar to the chorus in classical Greek tragedy. He is the connecting thread between the onstage and offstage action and appears in both the Madurai Kantam as well as the Vanchi Kantam. Thanks to Matalan, we learn of Kovalan's many admirable traits in Adaikalakathai (the shelter chapter). To heighten the impact of the hero's unjust death in the next scene, this scene serves to increase the audience's admiration for the hero.

To heighten the terrible impact, Ilango has Kovalan and Kannagi share a meal together shortly before Kovalan's death. After such a long time apart, they now seem to be settling into a happy married life. However, Destiny always gets the last laugh. Kovalan's final meal turns out to be the lunch. Similarly to Shakespeare's plays, the comedy that follows an intense scene serves as a welcome release from the seriousness of the preceding moments. After the funeral, the cowgirls perform a pastoral dance (Aychiyar Kuravai) meant to fend off evil spirits. This three-dimensional epic, that has yet to be staged by a professional theatrical director, masterfully documents the various classical and folk traditions of music and theatre practised in three region of Southern India (Chola, Pandya, and Chera).

Silappadikaram - Characters

- **Kannagi** is the protagonist and protagonist's wife in the epic; she is a quiet, sweet, patient, and loving woman who loves her cheating husband with all her heart. the story's protagonist and driving force, Kannaki begins as a sweet, mild, patient, and devoted housewife to helen unfaithful husband throughout Book 1. By Book 2, she has evolved into a fiery, heroic, rage-driven vengeance seeker of injustice. Finally, she becomes a goddess who inspires the Chera people to construct her temple, invade the Himalayas, fight battles to obtain a stone to carve a statue of Kannaki, and begin worshipping goddess Pattini. The epic's first few lines about her describe her as "Lakshmi herself, goddess with peerless beauty who rose from the lotus, as chaste as the spotless Arundhati," a reference to the goddess Samudra Manthan from Vedic mythology.
- **Kovalan** - Kovalan is the child of a wealthy, benevolent, and compassionate merchant at Poompuhar, the marine capital city of a early Chola kingdom; he is married to Kannaki. Kovalan, Kannaki's husband, is the attractive heir to the fortune of a generous merchant in the port city of the early Chola dynasty, Poomphuhar. The women of a city covet him because of his wealth and his good looks. After being "seasoned by song," with "faces bright as the moon," the women of the epic say, "He [Kovalan] is indeed the love god himself, the matchless Murukan" (lines 1.38-41). In Canto 1 of the epic, his

parents his Kannaki's parents meet & arrange the marriage, and a priest performs the holy wedding ceremonies around the ceremonial fire. For a while, he and Kannaki enjoy the simple pleasures of domestic life. Like snakes coupled inside the heat of passion, and Kama as well as Rati smothered in the other's arms, Kovalan as well as Kannakai lived throughout happiness beyond speaking, spent oneself in each and every pleasure, pondering we exist on this planet but a few days, as R Parthasarathy translates a passage from the epic that alludes to this time in their lives (lines 2.112-117).

- **Madhavi** - Canto 3 introduces the young and beautiful courtesan dancer, who is said to be derived from of the line of Urvashi, the celestial dancer at Indra's court. Young and lovely, this courtesan dancer makes her debut in Canto 3 of the epic, where she is revealed to be a direct descendant of Urvashi, a celestial dancer in Indra's court. She spends seven years learning from the greatest masters of a Chola kingdom, perfecting her dance postures and rhythm to the accompaniment of all cherished instruments and songs. She captivates the audience with her graceful dancing, earning the greatest honour possible: a garland of 1,008 gold flowers and leaves. Vasavadaththai, a female friend of Madhavi's, sent a messenger to Kovalan.
- **Madalan** - A Brahmin visitor to Madurai from Poompuhar
- **Kavunthi Adigal** - A Jain nun
- **Neduncheliyan** - Pandya king
- **Kopperundevi** - Pandya Queen

Silappadikaram - Structure

- Each of the three kantams in the Silappatikaram is further separated into katais.
- The names of the three kantams come from the names of the capitals of the three major early Tamil kingdoms.
- Pugaar, the Chola capital, is where Puharkkandam calls home (Kaveripoompattinam, where river Kaveri meets the Bay of Bengal).
- It is in this book that Kovalan first abandons Kannagi for the prostitute Madhavi, marking the beginning of the end of his marriage to Kannagi.
- There are nine cantos in this piece. As far as genres go, "The First Novel" belongs primarily to the akam (erotic love) genre.
- Maturaikkandam, with headquarters in Madurai, the Pandya capital.
- This novel follows the pair as they attempt to restart their lives after escaping Puhar.
- Kovalan was falsely accused of stealing the queen's anklet and executed here.
- The tale culminates with Kannaki's apotheosis, wherein she meets several deities and is ultimately revealed to be a goddess.
- Vanchikkandam is headquartered in Vanci, the capital of the Chera nation. Following Kannaki's ascent to heaven in Indra's chariot, the third volume picks up where the second left off.
- The Chera king, queen, and army decide to build a temple to her as the goddess Pattini, and their story serves as the epic's central focus.
- Chera's journey to the Himalayas, including the conflicts he faced and the triumphant completion of the Kannaki Temple, are all shown in this piece.
- There are five sections, or cantos, in this book. The novel belongs to the puram genre (heroic).
- ***Silappadikaram - Significance***
- ***It draws*** on the theological and mythological tenets of the Jain, Buddhist, or Hindu

faiths.

- It's a tale of love and loss, joy and sorrow, good and evil, as with many traditional epics, but told from a Tamil perspective.
- However, the Silappathikaram is indeed an epic about an average couple swept up in universal dilemmas and internal, emotional suffering, as opposed to prior epics about kings or armies caught up in such difficulties and conflicts.
- The story of Silappathikaram has been told for generations in Tamil culture.
- Dhandayudham claims the epic was written between both the third and the fifth century CE.
- The legend of Ilango Adigal being King Senguttuvan's brother has been used by certain Tamil scholars to place this work in the modern era.
- Traditionalists date the book to 100–250 CE, during the reign the Chera king Senguttuvan.
- Inspiring Tamil nationalism through a selective reading & appropriation of the Silappadikaram, the author claims.
- It isolates and emphasises a few key rhetorical and ideological ideas from the epic while neglecting the rest of what makes it a complete masterpiece.

Lianke Atikal

- Prince Ilango Atikal of the Chera dynasty was indeed a poet, a Jainism monk, as well as a scholar. It is generally agreed that he penned Silappatikaram, one of the Five Great Epics of Tamil literature.
- To this day, he is still regarded as one of Cheranadu's most talented poets. He introduces himself as that of the brother of the renowned Chera king Senguttuvan in the epic's patikam (prologue).
- Ilango is thought to be the youngest child of Nedum Cheralatan, king of the Chera people, and Sonai/Nalchonai, a member of the Chola dynasty.
- The legendary King Senguttuvan is claimed to be his older brother.
- Young Ilango gave up the life of a prince since a priest had promised the royal court and said he would succeed his father.
- However, the Sangam era source Patiuppattu provides biographies of monarchs Nedum Cheralatan but Senguttuvan, and neither of them mention Ilango Adigal, casting doubt on these long-held views.
- Manimekalai, also an epic in Tamil poetry, was influenced by Silappatikaram, which is attributed to Ilango Adikal. This lyrical epic comes after Silappatikaram.
- Manimekalai is the protagonist, and she is the daughter of Kovalan (the main character in Silappatikaram) & Madhavi (who had an affair with Kovalan in Silappatikaram).
- Even though her mother was Madhavi, Manimekalai revered her goddess Pattini (Kannaki, Kovalan's wife).

Tamil nationalism

The Silappadikaram was used as a rallying cry by some Tamil nationalists in colonial-era Madras Presidency and Sri Lanka in the early 20th century. The epic is regarded as the first articulation of a sense of Tamil traditional ways of life and Tamil domination, and as evidence that "Tamils had that period [mid 1st-millennium CE] established nationhood." Some modern Tamil playwrights, filmmakers, and politicians have this idea. According to Norman Cutler, this idea is present in works like Paratitacan's *Kannakip Puratcikkappiyam* (1962), a retelling of the Silappadikaram, and M. Karunanidhi's *Cilappatikaram: Natakak Kappiyam* (1967), a play about the founding of the Dravida Munnetra Kazhagam as well as the Dravidian

movement. Some professed atheists have retold this Silappadikaram epic in order to "promote their views of [Tamil] cultural identity," as well as enmity toward "the North, the genetically different Aryans, the Brahmins," and the so-called "foreign culture," as argued by Prabha Rani & Vaidyanathan Shivkumar (2011).

According to Cutler, the Tamil nationalist ideology that finds inspiration in the Silappadikaram is based on a selective reading & appropriation of a great epic. It isolates and emphasises a few of the epic's rhetorical and ideological features while ignoring the rest of what makes it a masterpiece. In the epic's third book, Cenkuttuvan, a Tamil monarch, conquers both Deccan and north Indian kingdoms after defeating his fellow Tamil rulers. Cutler argues that the same text gives northern symbols like the Himalayan rock, the Ganges River, and others "undeniable status" in the service of Kannaki. In other katas of the Silappadikaram, the Pandyan and the Chera king, as well as the three main characters of the epic (Kannaki, Kovalan, and Madhavi), all visit Hindu temples dedicated to deities such as Shiva, Murugan, Vishnu, Krishna, Balarama, Indra, Korravai (Parvati), Saraswati, Lakshmi, and others. In the epic, the kings of Tamil lands are seen engaging in Vedic rituals and sacrifices, invoking deities like Agni and Varuna and reciting passages from the Vedas. These and many other aspects of the epic have nothing to do with Dravidian culture or iconography, but rather express an appreciation and awe for the pan-Indian rituals, symbols, and values that the Himalayas and the Ganges represent. The epic "emphatically is not entirely Tamil," as Cutler puts it, despite its rhetorical presentation of a picture of a Tamil imperium.

V R Ramachandra Dikshitar argues that there is no indication of religious struggle within the epic. The protagonists of Silappadikaram frequent both Shaiva & Vaishnava temples and festivals, where they pray and take part in rituals. They also help the Jains as well as the Ajivikas and are helped by them. Although the Silappadikaram, similar to the other Tamil classic Manimekalai, contains some references to Buddhism, such as discussions of Mahabodhi, these references are far more limited. Yet these allusions are embedded inside a friendly society where people believe and think alike about karma and related concepts. Many of the important celebrations mentioned in the epic can also be found in earlier Sanskrit texts, proving their widespread popularity.

Converting epics into movies

All of the classic works of literature studied in high schools across Europe and the United States have been adapted into motion pictures. The novels' introspective qualities, however, are seen as the field's final product in India. Fictional characters reflect the author's worldview and thought processes as exposed through the writing style. Colors in movies also signify the protagonist's perspective.

One of the most famous works of Tamil literature is the epic Silappadikaram, and there are many different types of literature that are recognised as texts with significant cultural significance. When viewed through the lens of cinema, an epic offers the first comprehensive theoretical analysis of the transformation that occurs in both the greatest and the worst works of literature. However, the unique cinematic medium is always exposed in the film's artistic form when viewed on the screen.

Just like in western novels, numerous works provide a detailed investigation of the idea and practise of metamorphosis, drawing on the most recent and relevant literary or film theories. Works like *The Scarlet Letter*, *Odd Harvest*, *Great Expectations*, *Daisy Miller*, and *Cape Fear*.

Differences

The ability to immediately perceive and be stimulated by a moving visual image is the main distinguishing feature of films over texts. By delving into the film's central idea, we learn that the role of the narrator is ultimately rendered irrelevant. Even when the director has complete control, the voice-over can take over the movie. The filmmakers and their actors and crew usually rely on the film's other elements to accurately portray the tone, ideas, and subject matter of the source material.

Film and/Is Art, Harrington's book, elucidates the literary forms, including such plays or short tales, which have been adopted again for cinema. He estimates that this number could be as high as 65% of the classic literature that high school students learn.

Silappadikaram in film

There are 5,370 lines total in the Silappadikaram, all written in the akaval metre. The book is often attributed to Service platform Adigal, who was the elder brother of a Chera king Senguttuvan and, according to legend, a devout Jain. Some academics believe that Ilango Adigal's name was added to the epic later, and hence it only appears inside the padikam, the prologue. P. Neelakantan helmed the Indian Tamil language film "Poompuhar," which premiered that year. The first film based on Silappadikaram, one of five great epics in Tamil literature, was made in 1942 under the direction of S.S.Rajendran and was titled Kannagi. This rediscovery inside the second half of the century and the subsequent publication exposed Cilappatikaram to readers & scholars outside the temples, as noted by S. Ramanathan in the essay Cilapadikaram. To some extent, this is what first sparked an interest in Tamil literature from the ancient period. The first issue of Aiyar appeared in 1872, however it was only partially complete. There have been numerous translations of the epic poem since then. To wit: (S. Ramanathan, 1917:9)

Dr. Karunanidhi adapted Silappadikaram into the film Pompokar. Kannagi, who boldly confronts the Pandiyan monarch in the palace, was performed by Vijaya Kumari. Her goal was to defend her husband, Kovalan, from the unjust verdict rendered by the Pandiya ruler, which led to his untimely demise. The script for the sequence suggests that women are willing to risk everything to stand up to injustice. The picture demonstrates that the voice of a voiceless can be heard in its calmness and its storm.

A scene in which Kannagi's husband Kovalan is falsely accused of stealing a anklet of the Madurai queen has a profound effect on her. Kannagi's interrogation of the Pandiyan king is vividly portrayed with sound systematised in the 1950s. Each new telling of the tale reflects the values and concerns of the culture that hearkens back to the original. This means that an epic can be described as both static and dynamic.

1. Visual effects

The sequence that looks just at cinematography, with order given by the Madras King to also be killed without any probe, is mesmerising because of the visual image established in the film inside the specific core shoot. The legendary perfect justification has resulted in the king's role of rolling down the stairs from his chamber. The film's fundamental premise revolves around the tragic epic love tale of an everyday couple living in a Tamil milieu, and Kannaki's fight to protect the rights of his husband Kovalan's assault.

Having its origins inside the Tamil bardic traditions, as both Kannaki as well as other characters in the story make allusions to the Sangam literature in both the Naiai and subsequent texts like the Kovalam Katai. It is estimated that the work attributed to a prince-turned-monk was written some time during the fifth and sixth centuries CE. The city of Silappadikaram, in the ancient Chola Empire, is a thriving harbour. With the backdrop of the regal setting, the audience is moved to a top standard as they watch Kovalan meet Matavi, fall in love with her, and leave Kannagi.

Because of how much money he wastes on Matavi, chaste Kannaki is devastated. Waiting for her cheating husband, she waits patiently. Festival for Indra, a rain deity, a cultural celebration in Tamil, fertilises your audience with such a singing competition and, on rare occasions, a ceremonious jubilation accompanied by musical tone and instruments. Artificial environments are blended into a natural whole in films. As in film with an outstanding love theme, Kovalan (who sings a poem about such a lady who injured his love) and Matavi (who also sings a poem about just a woman who wounded his love) both sing their own version of the song. as a signal to the other.

When Kovalan unexpectedly returns home to reunite with his wife, he experiences a dramatic transformation accompanied by a heavy burden of guilt. Kovalan's feelings for the unfaithful Matavi are a mirror of his contemplation of his genuine love, which is cancelled out by his thankfulness. The show concludes when the majesty of Kannaki is presented on screen in suitably magnificent fashion.

Effects of the film

The film's composition of an epic Silappadikaram has the effect of showcasing Kovalan's heroism, both in the first portion of the novel as just an extravagant enchanter of music and dance and in second part with penniless as well as destitute, which would be recognized in the film with group functioning of a various artists. Poetry and passionate oratory from the actress reveal Kovalan's admission of guilt for actions taken against Kannagi's wishes. Beautifully, the videos depict the moment that Kannagi forgives him & explains to him how much his infidelity hurt her. Reunion happiness is a vibrant medley of a woman's most basic emotions. Without giving an inch, William Costanzo's comments in *In Studying the Movies* pose the question, "How loyal to the original textual work must a film version try to be?" as a question to the film *Poombukar*. The passion of the filmmaker and producer to express what was imprinted in Ilango's works is palpable, and it provides a flashback to the early days of married life. With exercises like "As you read a literary work that is more over 50 years old, develop a list of the issues a filmmaker would have in bring that to life for the a modern audience," students are trained to view films with a critical eye and an understanding of their historical context. In what ways could they be resolved? The next step is to view the film adaptation and take notes about how the director dealt with the difficulties you raised. How satisfying is the end result? (WGBH 2017, 3) If the scene in the film in which Kannagi tries to encourage Hannah husband to reconstruct their life together through giving him one among her jewelled ankle bracelets to selland to start raising starting capital for such new life they had planned as well as desired were presented without spooning this same original scenario, the audience would experience the full joy of watching the film. In the next chapter of "Poompukar," Kovalan sells his anklet to a trader who fraudulently frames him for stealing the anklet first from queen, prompting the monarch to immediately arrest Kovalan and execute him, skipping all the necessary legal procedures. The movie "Kannagi" does an excellent job of depicting this idea through the use of close-ups and other close-up shots of the actors' faces.

As in the Tamil film "Karnan," this is accompanied by musical instruments during the soliloquy.

After a considerable amount of time passes with no sign of Kovalan's return, Kannagi sets out to find him. Because of her search, she now knew the truth. Proving Kovalan's innocence and making a statement against injustice, she tosses the other anklet she had been keeping hidden for future costs into the courtroom. In both Tamil adaptations of the chosen epic, the story is dramatised with pitch-perfect dialogue, bringing the story and its characters right up close to the audience. Shakespeare's dramatic effect is gathered through the audience's acceptance of the monarch, whose mistakes cost him his life and led to the removal of his crown. Kannagi counsels the king psychologically, curing and condemning him for the failing of resurrecting the life of his husband and destroying the city of the monarch with a sensationalist tone of emotion. When comparing the author's and the film's respective influences, it's clear that both have a desire to share the world's rich cultural legacy with the world and to do it in a way that promotes and protects human rights. With the passing of King Pandiyan, the film stirs viewers' emotions, pumping their blood at the rate of the lone reaper's reflection on life's worth, which is backed up by an academic approach. Everyone knew it wouldn't work, but Kannagi tore off her nipple and threw a cord at the assembled crowd in an effort to get society to return her spouse to her. In the end, she achieves her goal by destroying the city with her sobs. Having contracted the disease of vengeance after her city of Madurai were destroyed by fire as a result of her curse, she exacts her revenge on the civilization that was responsible for her misfortune.

In the third and last section of the epic, the goddesses finally meet Kannagi in Cheranadu, and she unexpectedly ascends to heaven with god Indra. The movie presents a very different version of events, with the tragic finale including the city being burned to the ground. The royal family of a Chera kingdom, led by King Cheran Chenkuttuvan, decides to construct a shrine dedicated to Kannagi after learning about her from the king. A goddess named Pattini (Chaste) came to be worshipped after the Himalayan stone depicting her was brought to the area and carved by hand. Daily prayers and a royal sacrifice have been a longstanding tradition. In the second act, titled "Poompukar," films based on Silappadikaram gracefully present the vale-based literary impacts of the flicks. Silappadikaram, an ancient literary masterwork written in Tamil, reflects the culture of ancient Tamils much like the Iliad reflects that of ancient Greece. It is linked with the Jains, the Buddhists, and the Hindus, but it combines themes such as myths and theological ideals present in all of the main religions. Like the traditional epics of the globe that have been presented in film, this one is a tale of love & rejection, happiness and agony, good and evil told in Tamil.

In contrast to other epics on Earth, which focus on rulers and armies caught up in existential wars and universal concerns, Silappadikaram is adapted here as a unique dramatic work. The epic follows a regular couple as they grapple with deep philosophical concerns. According to the myth, Silappadikaram has always been told as part of Tamil culture. Without the effect of artificial intelligence from the twenty-first century, it is clear that palm leaf writings of a original epic poetry have already been relocated with the symbol of a film technology in the twentieth century.

Comparison with film

In the eighteenth century, monasteries were the primary centres of artistic expression in India, but today, the modern world is rediscovering the literature of the Sangam. Some

movies have been made to aid in the search for the lost literature. The surviving versions can be found in the form as palm-leaf manuscripts in various religious institutions. The cinematic adaptation of Avvaiyar's life served as a platform for the dissemination of other works of novelistic lifestyle fiction. There is an illustration of this in the film *Silappadikaram*. When the film gets off to a good start, it follows the happy couple on their journey, which includes their brief moment of wedded bliss. The films skip quickly from one era to the next, following the shifting mental process of Kovalan, who inevitably falls into Matavi's trap. The films are accompanied by music that emits a pleasant hum, slowing the action and ensuring that everything is clear and in order, despite the wealthy protagonists' penchant for lavish spending. Infused with jubilant drumming and singing, it was a time to celebrate. An acclaimed courtesan by the name of Madhavi mysteriously left the company of Kannagi on her single bliss. Kovalan's forgetfulness about his wife stems from his preoccupation with sensual and cultural activities, which creates a gloomy atmosphere of longing and drives her to actively seek him out. During the Lord Indra festival, Kovalan begins to accuse Madhavi of infidelity as he overhears her reciting a song about just a woman who has been deceived in love. The film's vivid flashback fits seamlessly with the scenes as well as the plot without breaking continuity, showing how the hero, after being injured by the song, loses all feeling of pride and decides to leave her & return to his true and committed wife, Kannagi. The classically theatrical conversation reflects the pride felt at having Kovalan returned without blame. Kannagi's rage is at its height because she misses the happiness she had with him, happiness that society has now taken away. Successive scenes and effective theatrical effects were used to convey this feeling of movement accounting to the viewer. More study is needed to fully realise the novel outcomes with the films and the treatment of texts.

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