The Department of Indian Studies was established within the Faculty of Arts and Social Sciences of University of Malaya in 1956. Currently, the department offers two streams of courses. The first one related to language and literature, and the other is on socio-cultural aspects of Indians. The language and literature stream offers courses related to Tamil language and literature of the ancient, medieval and modern periods. These courses are taught in Tamil language. The socio-cultural stream, offers courses on historical and socio-cultural aspects of the Indian as well as the Malaysian Indian society of the ancient, medieval and modern periods. These courses are taught in Bahasa Malaysia (Malay) and English language. The courses mentioned above are for the B.A.(Hons) degree program, which is to be completed between three to four years. The department also provides post graduate research programs for M.A., and Ph. D., degrees.
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Preface

The Department of Indian Studies, University of Malaya, releases the third Volume of Tamil Peraivu which hovers around the works of Pavender Bharathidasan by researchers.

Poets are not made but born. The Poetical instinct ought to be the fundamental element of a poet according to Bharathidasan. When Bharathi said, “Create Poetry”, Pavender started saying, “Shakthi is the ever permeating energy and the seven seas are her hue” and praised by Mahakavi Bharathi.

Pavender toed the line of the great Poet Kambar insisting Discipline, Money and Ecstasy in his Poetry. His poems manifest deep insight of knowledge to the readers.

The present volume consists of Eleven Articles from multifaceted personalities with suitable connections.

The literary world of Pavender imbibi into it Poetry, Prose, Novel, Short Stories, Cine Songs, etc. The relentless works of Pavender have been analysed by various scholars in their Articles. This volume is the first of its kind in culling out the literary merits of Pavender Bharathidasan.

Dr. Mohanadass Ramasamy is of the view that the imperative style of Pavender in Tamil language makes the readers accept his ideas. In fact, he smuggles what he want to say into the minds of the readers without the pain of receiving it.

Dr. K Sillalee deals with the leadership qualities of Pavender saying that he practised what he preached. Dr. K Sornam discusses how Pavender influences Tamil in Mauritius. Dr. V. Sababathu hails Pavender for his Tamil Nationalism. Dr. Kingston Paul Thamburaj lists down Bharathidasan’s reflections on Social Ethics, Law, Morality. Rajendram Perumal analyses Pavender’s concern for Socialism. Dr. Illayaraja appreciates the great poet’s role in the field of Cinema. Prof Dr. M. Rajantheran lauds the lofty life of Pavender. All these researchers view Bharathidasan as a Poet, Humane, Reformer and Philosopher.

No doubt, this third volume is a treasure house on Bharathidasan. We record our earnest thanks for all those who rendered their help in the sucessfull release of this journal.

Chief Editors

Prof Dr. M. Rajantheran
Kizhambur S. Sankarasubramanian
பாட்டியலரை கேட்டும் அதிகம் அல்லது அந்தியர் மாற்றங்கள் எடுக்கின்றனர். இரண்டு பாத்திரங்கள் பெரும்பானையாக நடந்தது முதலாம் பாத்திரம் பற்றிய புகையும் போன்று இரண்டு பாத்திரங்கள் பற்றிய தலைப்புகள் இருந்தன.
Abstract

The centenary poet Bharathidasan is well-known among the Tamil beloveds as a poet who has heightened the status of Tamil among its users. Through his substantive words and sternum orders in various forms, he has placed a number of callings among the targeted youngsters to fight for own rights as well as for their maternal language, Tamil. Along this, he also has sent sternum plights to respect the rights of the feminine. As far as sternness is concerned, these plights and orders have been placed in more than one way. Some of them were direct, while others were indirect in nature. The nature of this reality is yet to be undisclosed. Most of the available studies related to Bharathidasan somehow in more than one way were very useful to understand his noble aims, themes and help to interpret them easily, but it is yet known anyone of them as shown initiative in analyzing the pattern of the plights according to their height of the sternness. This Paper has formulated a proto-type form of conceptual framework to analyze and understand the poet’s stress in issuing sternum plights.

Key words: Stylistics, Bharathidasan Poems, Degree of Stress in Poems