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1. **ABSTRACT - MINOR RESEARCH PROJECT submitted by Dr. Abubakkar K.K, Deptt. Of English ,Govt.Victoria College ,Palakkad** as per UGC approval Letter No. and Date.UGC letter **No.1547-MRP/14-15/KLCA009/UGC-SWRO dated 04-Feb15**_____

Title of the Research Project **_Mediation of Love and Music in Badarul Munir – Husnul Jamal: A Stylistic Study.**

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Abstract :

This is a study on the renown poet of *Mappilappattu* , Moyin Kutty Vaidyar(1852-1892), lived for a short span of time in Malabar and stylistic study of his master piece , *Badarul Munir Husnul Jamal* . *Mapplappattu* as a genre was emerged out of the blend of native Kerala art tradition and Arab cultural artifacts in the beginning of the seventeenth century. Probably the first discovered work in this is *Muhyudheen Mala*(1607) , written by Qazi Muhammed, the chief priest of Islamic society of Calicut to glorify the spiritual cult of Qadiriyyah , Sheikh *Muhyudheen Jeelani* of Baghdad. His eulogy has relevance in the cultural practices of Muslims of Kerala as they have been mentored in the Islamic jurisprudence in the later part of the prophet Muhammed and the early phase of the Caliphate. Later, lots of Arab merchants and mercenaries came from the Yeman and other Arabian countries to spread the message of Islam in the west coast. The presence of European colonialism in its negating of indigenous discursive practices might have also prompted the bilingual or multilingual literati of Malabar in their search for an alternative artistic discourse. Moreover, the prevalent aesthetic

practices were limited to the elite Brahmin in their Sankrisitic tradition could have influenced formation of this cultural representation of Islamic identity and later formation of Mappila consciousness. In the words of Balkrishanan Vallikkunnu, the learned scholar of this genre and its cultural impact in Kerala:

There were two choices in the given discourses then .one which was possible to strong resistance was Tamil . Then the second one, was that of influence of Chentamil and Sanskrit in the form of Manipravala. But this genre does not figure both in these traditions.¹

The fascinating factor of the growth of Mappillappattu is its representation of the evolution of the community in its different phases such search for spirituality, ideological reinforcement , romance , interference of socio-cultural poetics , reaction to social evils, political upheavals, regional issues , local incidents and even to natural disasters. The periphery of this cultural form transcends from one domain to the domain depending upon the author, era or social cultural changing from time to time. The co-author of the above cited work , Dr.Umer Tharamel is of the view :

While examining the Mppiallppattu, one distinguishing dimension is multiplicity of handling the women issues. Most of such compositions are not that much old and they are the byproducts of the feudal system – conservative system created out of the Malabar rebellion and its after math.

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This study of Mappilappattu through light on the formation of Mappilaconsciousness, involvement of the cultural icons in the day to day issues of the society, anti-colonial struggle occurred in the subcontinent then and above all ,

as a search for finding out a form to have a self-expression of the self-determination the community had shown against the cultural imperialism theorized and practiced by the west in the wake of its domination on the colonies with enlightenment paradigm and universalism. A few examples of the songs written by people from the other faith or sung by a lot of playback singers illustrate its large scale appeal and acceptance beyond the communal colorings . However, the obscurity of Arabic diction and mingling with Tamil orientation, it could not much inroads into the mainstream Kerala cultural history. Nevertheless, the recent proliferating trends in the T.V shows, programs and reality shows have really made a large impact in taking this genre much more well accepted in the people from all walks of life.

Mappilappattu has popularized in the region informs variably the aesthetic cultural framework that was different from the native Sanskritized or elite artistic pursuits and also anglicized mode of entertainment. There is no compromise on ethical values and sense of truth in most of the songs written in this mode. The sanctity of man-woman relationship, glorification of pure mystics, preservation of human values, co-existence of different faith, protection of all human and non-human entities, ecological balance of all living organisms including the flora and fauna, ecstasy of nostalgia , and description of enchanting beauty of Kerala in general and Malabar in particular are some major issues dealt by the poets wrote *Mappilappattu*. The impact of Bhakti literature, eulogies of prophets and saints, exhorting visiting the holy shrines and Sufi centres also come as the thematic concerns of these songs... A few instances in this regard illustrate the vast realms of this offshoot of popular cultural legacy of Malabar. *Maryakutteede Kath*(Letter of Maryakutty0 written by Pulikkotil Hyder *Padappupadappode* of PT.Abdurahman (human beings towards human beings) , *Mi'rajRavileKattee* sung

by Eranholi Moosa—description of the prophet Muhammed’s celestial journey to the heavens etc are a few instances.

This legacy of *Mappila* songs also reinforce the flourishing indigenous forms of resistance against the cultural imperialism also coincided with self-representation of the community called *Mappilas* in Malabar. It was the testimony of the colonized. Later it also came into terms with the self-expression of the marginalized. Nallalam Beeran was brutally killed for writing poems and songs admiring Gandhi and this symbolizes the brutal force of the West when it was confronted with creative talents rooted in indigenous aesthetic constructs. While Bengali Bhadrloka took up Bengali as a medium to resist the dilution of the indigenous culture, the *Mappilas* of Malabar used Arabi-Malayalam language to preserve the imagined community of Malabar in general and *Mappilas* in particular. The bilingual literati of *Mappilas* was a product of the contact with Arab and Islamic culture along with the conventional educational practices existed here and they were engaged in creating artistic creations with their regular routine or fully engaged in this kind of narrative skills of self-expression. Most of such writings were foregrounded in historical and cultural life of Kerala. Further, these works depicted glorification of beauty, articulation of spirituality, resistance to colonial aggression and preservation of harmony and co-existence. This era also demanded the recuperation of the oral and written tradition existed among the colonized to make an authentic representation of songs and tales testifying to indigenous cultural resistance or even as metaphysical longing predicting the colonizers that had eluded their interpretative grasp.

This indigenous writing form have gradually converted into Malayam in the first part of the twentieth century when Mappilas gradually became active in getting modern education especially in Malayam and English than their predecessors.

There emerged ambivalence in the positions of the educated elite in annihilating the classical Arabi-Malayalam script and adopting pure Malayalam. Most of the modern songs were written in pure Malayalam inserted by a few Arabic words and but script changed into mainstream Malayalam because of which a large number of people from different strata of society began to use this. Writers from other community also dexterously used for writing Mappila songs. P. Bhaskaran's famous song in box-buster movie *Neelakuyil* (Blue Cuckoo) created a history with the famous song-*kaayalarikath*.-on the shore of the backwaters-sung by Raghavan famous composer and singer then. This indicates that the language has undergone for a change but thematic preoccupations remained number of stage-shows, ganamela, kathaparsangam troupes played a vital role in popularizing this genre of songs thorough out the state and wherever Malayali people live as diasporic community in Pune, Mumbai, Kolkotta, Chennai and Delhi and foreign countries as well. The reason behind this was the nostalgia about home, native land, longings, aspirations and angst they articulated through their favorite singers from the home land. Gradually this shifted towards T.V. Shows, singing competitions, mega stage events, award ceremonies and festivals related shows etc. Popularization of *Mapplappattu* in T.V shows started from *Patturmal* of *Kairali*, *Jihind TV of congress party*, *Amrtua TV Jeevan*, *Media One*, *Darshana*, *Asianet* etc also started reality shows and talent search for different age-groups. This once again played a solid force in preserving this cultural traditions initiated by the early practitioners of this genre. The major breakthrough occurred was treatment of the language and gradually subject matter. The present form available through CDs and Album songs have really deteriorated this cultural offshoot from its original form as simple adoration of female body, man-woman relationship, nostalgia of the lost or broken family tie ups, innocence of childhood. Another changed took place is the multiplication of musical instruments and extravaganza

in the state with light and colours which the popular art in modern demands. This needs to be studied further whether this art form has a future as it has drastically converted into a cinematic form or filmy item no. This entered into the celluloid or TV sops due to the popularity in public especially those Gulf immigrants who are deprived of the cultural roots of Kerala. Since most of such are working as labourers and their partners here in native land are deprived family life ask for certain specific songs and dedicate to their husband, wife, children or vice versa, request for specific songs as that popular filmy song. An era of reality shows started in the end of the first decade of the this centuryAs a matter of fact such programs , apart from popularizing such songs also did some damage to this legacy of *Mappila* culture by interpolating cinematic dance and all those erotic numbers associated with Hollywood, Bollywood, Kollywood etc. This cultural degeneration needs to be addressed as it reflects distaste and cultural perversions affecting the indigenous people who preserved a vast body of literary discourses with sanctity, care and integrity.

The bilingual literati as a common feature of colonial era emerged as special cult of people from the colonial people as an intellectual force to give stiff response to the colonial masters by articulating the indigenous forms of self-expression ; , simultaneously, they did also make strong felt by voicing for interrogating the age-old sluggish attitude of the people towards native cultural and religious practices. They reminded the fellow people their cultural heritage in the wake of cultural imperialism posed by the west. There is also an underlying message of self-proclamation of the cultural vestige inherited from the past and equally there is an immediacy of reform within in their wiring, whether poetic or prosaic forms.

Notes :

1. Balakrshanan Vallikkunnu : *Mappilappattu : Padhanavum Paadhavum* (Malayalam, 2006.) D.C.Books , p, 16)¹
2. .Umer Tharamel , ibid, p. 21.

Findings : The indigenous writing practices done by the poets of Mappialappattu needs to be studied in detail as they bring out lots of unwritten segments of history of Mappilas of Malabar , the anti-colonial struggle they had engaged with, , preservation of native narrative discourses and above all as the cultural engagement of a prominent community in Kerala . This genre has created a vital role in representing the formation of the Mappila community in Kerala. It also made a crucial in reflecting the cultural give and take shown by the community in the advent of European cultural dominance and also to resist the heavy sounded Sankritization of literature which was merely a domain of the high caste people in Kerala. Moreover , this has made an effort to put forward an alternative aesthetic space to the western derivative Anglicanism and indigenous discursive practices which were obscure to the bilingual literati among the backward subaltern class in Malabar.

Though written in Arabi-Malayalm , later it switched over into Malayalam in the first part of the twentieth century when Mappilas gradually became active in getting modern education especially in Malayalam and English than their predecessors. Writers from other community also dexterously used for writing Mappila songs .P.Bhaskaran's famous song in box-buster movie *Neelakuyil*(Blue Cuckoo) created a history with the famous song-*kaayalarikath*.-on the shore of the backwaters-sung by Raghavan famous composer and singer then.

Vadakara Krishna Das's *Othupalliyilannu nammal* sung by V.T .Murali reminds the secular image of this genre in contemporary cultural realm of Kerala. Being one of the most popular cultural artifacts, it is growing well not only in school and university art festivals but in all cultural events of Kerala or wherever Keralaites living in the world . This indicates that the language has undergone for a change but thematic preoccupations remained number of stage-shows, ganamela,

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Being an offshoot of Arabi-Malayalam literature , this cultural product popularized by Vaidyar possess two distinctive qualities- Arab nationality and the local ethnicity as ‘ the Muslims came from the local lower castes there is nothing wrong in saying that they represent a social majority.’(Umer Tharamel, in Shanvaza and Ubaid(2014:7)³ . The local ethnicity is not limited to Malabar region only but a pan South Indian influence of Malayalam, Tamil and other local dialects. For getting education in the multi dimensions of literature and cultural artifacts, special efforts were made by his father to get him well versed in Tamil, Sanskrit and Arabic , apart from religious studies and Persian from his patron Sheikh Naizamudheen of Kondoty *Thaqiya*. Though his father was practicing physician – Vaidya- in Ayurveda ; he wanted his son to be an expert in aesthetic forms of indigenous nature and along with his patronage from surroundings he excelled in his field of poetic endeavours. The logic behind the selection of Arabi-Malayalam was the background of his people around as they were not well versed in Malayalam as he himself, but they were able to read in Arabic script . This helped them to understand his poetry much better.It was also their medium of instruction of theological studies and spoken language in households .This situation has helped to popularize Mappilapattu. On the one hand challenge from English foreign language ;, on the other side , Sanskrit , the language of of the Brahmin elite who were not coming to terms with the local indigenous dialects spoken among the majority lower strata of society , whether the Hindus or others. As Abdul Jaleel(1995:152) puts :

Large chunk of scholars had deep knowledge in Arabic language and literature at the beginning of the propagation of Islam in Kerala. The people with Arabic as mother tongue and the native people who acquired Arabic fluently for the purpose of business and trade were included among them⁴.

They are so rhythmic with unique meters and sonorous sound arrangements. Confluence of different languages, indigenous use of idioms, self-expressive mode of the exploration of the marginalized people and ethnic elements of *Mappila* culture distinguish them from other art forms of Kerala. Besides, a few cultural forms such as choric dances like *Oppana*, *Kolkkali*, *Araban Muttu* and *Duffmuttu*¹⁰ are some of the exciting items in the school, college and the university festivals, cultural competitions, festivals, celebrations, stage program, reality shows and even drama and films, etc. The supplementary pictures in the annexure illustrate this depiction of popular imagination woven through these art forms through the accompanying musical and oral extravaganza of *Mappila* songs. These dance forms of both male and female (see the pictures) inform the collective elements or carnivalesque involved in the polarity of the art forms as well as the very genre of *Mappilappattu*- one of the finest indigenous counter narratives of *Mappilas* of Malabar.

In the olden days and even today, despite its deteriorating conditions, musicality is central. *Mappilappattu* becomes a unique composition, tuning is horizontal but keeps its rootedness in the ethnic space of Kerala by creating a parallel intonation language. It is possible through its dexterous mixture of distinctive musical sound system with well-balanced rhythmic chords O. Abu. Has given a brief outline of the genre of *Mappilappattu* :

The foundation laid by like the great and reverent Qazi Mohammed, Kunhayan Musliyar, the blessed poets like Moyin Kutty Viaydar, Chakeeri Ahmed Kutty built on the foundation, Ubaid and Punnayur Kulam Bappu etc. have fine-tuned and ornamented the form of *Mappilappattu*.⁴

NOTES:

1. Indian Antiquary . 1899. 1900 editions.
2. Edward Said .
- 3..Abdul Jaleel, Arabi-Mal;ayam : the Linguistic Study of
4. . O. Abu, the legendary critic and writer of Mappilappattu ,*Chandrika Republic Special issue*, p. 1966)

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