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GE3152-Heritage of Tamil

GE3152

HERITAGE OF TAMIL

Unit 1-Language and Literature

INDIAN LANGUAGE FAMILIES

What is India's language family?

The set of Indian Languages broadly comes under the following two families:

- Indo-Aryan
- Dravidian

The two above are grouped together as Indic languages.

Besides, the other Indian languages- albeit spoken by a very minor percentage of the populace- owe their origin to the following families:

- Austroasiatic
Two major extant branches of the Austroasiatic language tree are **Munda in eastern, northeastern, and central India and Khasi-Aslian**, which stretches from the Meghalaya in the northeast of the subcontinent to the Nicobars, Malay Peninsula, and Mekong delta in southeast Asia
- Tibeto-Burman
- The Tibeto-Burman speaking groups categorised as tribes constitute 12.5% of the total population of [Assam](#), 68.79% in [Arunachal Pradesh](#), 35.14% in [Manipur](#), 94.44% in [Mizoram](#), 86.46% in [Nagaland](#) and 31.76% in [Tripura](#).
- Tai-Kadai
- *ai-Kadai* is a family of diverse languages found in southern China, northeast *India* and much of Southeast Asia, with a diaspora in North America and Europe
- Andamanese
- The Andamanese languages are a pair of language families spoken by the Andamanese peoples of the Andaman Islands in the Indian Ocean.

Sanskrit is the base of the Indo-Aryan clan. Written in Devanagari script, is the parent to most of the languages spoken in the North, West, Central, East of India.

Dravidian Languages

Tamil is the oldest of the Dravidian languages. The other three Dravidian languages are Kannada, Telugu and Malayalam. The Dravidian family has around 80 dialects. Surprisingly, a language that is a descendent of the Dravidian tree, namely Brahui, is even spoken in Pakistan and Afghanistan by a minor chunk of the population.

TAMIL AS A SEMMOZHI(CLASSICAL LANGUAGE)

Tamil is recognized as one of the Classical languages of the world along with the likes of Greek, Latin, Arabic and Chinese. To qualify as a classical language the following attributes must be fulfilled. Calling Tamil language as Semmozhi have big reason, India's first language is tamil language. There is no language have grammar compared with Tamil .Ancient Tamil Literature covers all facets like Technology, Medicine, Life Values, Arithmetic, Astrology .

SANGA TAMIL SEVVILAKKIYANGAL (ANCIENT TAMIL LITERATURE)

Ancient Tamil literature refers to the literature in the Tamil language that was produced in the region of Tamil Nadu and parts of Sri Lanka during the ancient and medieval periods. Tamil literature has a rich tradition that dates back to the 3rd century BCE, with the earliest known work being the Tolkappiyam, a grammar and literary work.

The ancient Tamil literature is classified into two broad categories - Sangam literature and Non-Sangam literature.

Sangam literature refers to the collection of poems and songs that were composed by Tamil poets between the 3rd century BC and the 3rd century AD. These works were compiled into anthologies known as the Sangam literature. These works are classified into two categories - the Ettuthogai (Eight Anthologies) and the Pathupattu (Ten Idylls).

The Ettuthogai includes works such as Tolkappiyam, which is a grammar and literary treatise, and the Eight Anthologies of poetry, which includes works such as Kuruntokai, Natrinai, and Ainkurunuru.

The Pathupattu includes ten long narrative poems, such as Silappatikaram, Manimekalai, and Kundalakesi. These works are considered to be some of the finest examples of Tamil literature, and they provide a valuable insight into the social, cultural, and political life of the Tamil people during the ancient period.

Non-Sangam literature refers to works that were produced after the Sangam period, from the 3rd century AD onwards. These works include the Tirukkural, a philosophical work on ethics and morality, and the Naladiyar, a collection of moralistic poems. Other notable works include the Kamba Ramayanam, a Tamil version of the Hindu epic Ramayana, and the Periya Puranam, a work on the Saiva saints.

Overall, ancient Tamil literature is an important part of the Tamil cultural heritage and provides a valuable insight into the rich history and traditions of the Tamil people.

ABSENCE OF RELIGIOUS BIAS IN ANCIENT TAMIL LITERATURE

Ancient Tamil literature is known for its rich literary tradition that dates back to several centuries. The literature of this period was largely influenced by the religion and culture of the people who

lived during that time. While religion played an important role in the lives of the people, there is evidence to suggest that there was no religious bias in ancient Tamil literature.

The ancient Tamil literature comprises several works, including Sangam literature, which is the oldest surviving literature in Tamil. These works were written by a diverse group of people, including poets, scholars, and philosophers, who belonged to different religious and cultural backgrounds. Despite this diversity, the literature of this period exhibits a remarkable absence of religious bias.

One of the reasons for this absence of bias can be attributed to the fact that the ancient Tamils were known for their tolerance towards different religions and beliefs. They believed that every individual had the right to practice their religion without any interference from others. This attitude is reflected in their literature, which portrays a deep respect for all religions and beliefs.

Another reason for the absence of religious bias in ancient Tamil literature is the influence of the Tamil language itself. Tamil is a language that is known for its rich vocabulary and expressive power. It is also a language that has been used to express a wide range of emotions and ideas. This versatility of the language enabled the writers to express their thoughts and ideas without resorting to any form of bias.

In conclusion, the absence of religious bias in ancient Tamil literature can be attributed to a combination of factors, including the tolerance of the ancient Tamils towards different religions, the influence of the Tamil language, and the diversity of the writers who contributed to this literature. This absence of bias is a testament to the rich cultural heritage of the Tamils and their ability to create literature that is both inclusive and timeless.

SANGAM LITERATURE STANCE ON THE VIRTUE OF SHARING

Sangam literature places a great emphasis on the virtue of sharing. In fact, sharing is seen as one of the key virtues of a person in Sangam literature.

The Sangam period was marked by a society that valued community living and communal sharing. This value system is reflected in the Sangam literature. Poets and authors of the time frequently extolled the virtues of sharing, both as a means of building strong community ties and as a way of ensuring social justice.

One of the most famous poems from the Sangam period, the Purananuru, contains a number of verses that extol the virtue of sharing. For example, one verse says:

"Even if you have but a little, give that little with an open heart; for that little, given freely, will be remembered for all time."

This verse emphasizes the importance of giving freely, even if one has little to give. The act of sharing is seen as an act of generosity and kindness, and one that will be remembered and appreciated by others.

Another poem from the Sangam period, the Tirukkural, also emphasizes the importance of sharing. This poem contains a chapter called "The Virtue of Charity," which emphasizes the importance of giving to others. For example, one verse says:

"Those who are generous in giving will live a life of abundance; those who are stingy with their gifts will live a life of scarcity."

This verse emphasizes the importance of generosity and giving, and suggests that those who are generous will be rewarded with abundance in life.

Overall, the Sangam literature places a great emphasis on the virtue of sharing, and sees it as an essential part of building strong community ties and promoting social justice.

MANAGEMENT PRINCIPLES DISCUSSED IN THIRUKKURAL

Thirukkural, a classic Tamil text written by Thiruvalluvar, contains 1330 couplets or Kurals, which are divided into three major sections: Aram (virtue), Porul (wealth), and Inbam (love). While the text is primarily concerned with ethical and moral values, it also includes several management principles that are relevant even today.

Here are some management principles discussed in Thirukkural:

1. **Leadership:** Thirukkural emphasizes the importance of good leadership. It suggests that a leader should have a clear vision, be competent, and lead by example. A leader should also be able to delegate tasks effectively and be aware of the strengths and weaknesses of their team members.
2. **Planning:** Thirukkural highlights the importance of planning before executing any task. It suggests that one should carefully analyze the situation, gather information, and consider all possible options before making a decision.
3. **Communication:** Thirukkural stresses the importance of effective communication. It suggests that one should be clear, concise, and articulate when communicating with others. It also highlights the importance of listening and being open to feedback.
4. **Teamwork:** Thirukkural emphasizes the importance of working together as a team. It suggests that a team should be cohesive, supportive, and work towards a common goal. It also highlights the importance of recognizing and rewarding individual contributions.
5. **Time management:** Thirukkural emphasizes the importance of time management. It suggests that one should be punctual, prioritize tasks, and use time wisely. It also highlights the importance of being disciplined and avoiding procrastination.
6. **Ethics:** Thirukkural emphasizes the importance of ethical behavior. It suggests that one should act with integrity, honesty, and fairness in all their dealings. It also highlights the importance of treating others with respect and dignity.

EPICS WRITTEN IN TAMIL

There are several famous epics that have been written in Tamil. Here are a few of them:

1. **Silappatikaram:** Written by Ilango Adigal in the 2nd century CE, this epic tells the story of Kannagi, a woman who seeks justice for her husband's wrongful execution.

2. Manimekalai: Written by Sattanar in the 3rd century CE, this epic is a sequel to Silappatikaram and tells the story of Manimekalai, a Buddhist nun who overcomes various challenges on her path to enlightenment.
3. Kundalakesi: Written by Nacchinarkkiniyar in the 10th century CE, this epic tells the story of Kundalakesi, a courtesan who is transformed by her encounter with the Jain saint Shantinatha.
4. Valayapathi: Written by Jatarvarman Sundara Pandyan in the 13th century CE, this epic tells the story of the love between the prince Amaravathi and the courtesan Valli.
5. Seevaka Sinthamani is another famous Tamil epic written by the poet Thiruthakka Thevar in the 10th century CE. The epic tells the story of Seevaka, a noble and virtuous king who faces many challenges on his path to enlightenment. Along the way, he encounters various sages and learns about the true nature of reality and the path to liberation. The epic is known for its spiritual and philosophical themes and is considered a classic of Tamil literature. It is also notable for its use of the Sangam poetic form, which is characterized by its concise and evocative language.

INFLUENCE OF BUDDHISM AND JAINISM IN TAMILNADU

Buddhism and Jainism were two important religions that flourished in ancient Tamil Nadu, along with Hinduism. Both these religions had a significant impact on the culture, literature, and art of Tamil Nadu.

Buddhism arrived in Tamil Nadu during the reign of Emperor Ashoka in the 3rd century BC. The famous Buddhist monk and scholar, Bodhidharma, is said to have hailed from Kanchipuram in Tamil Nadu. The region also had several important Buddhist centers, such as Kanchipuram, Madurai, and Nagarjunakonda.

The great Tamil epic "Silappathikaram" gives a vivid description of Buddhist monks and monasteries in ancient Tamil Nadu. The famous Buddhist stupa at Amaravathi in Andhra Pradesh is believed to have been built by Tamil monks.

Jainism, on the other hand, had a strong presence in Tamil Nadu from the 3rd century BC to the 7th century AD. The region had several Jain centers, including Tirumalai, Tirupparuttikunram, and Kanchipuram. The famous Jain saint, Tirumalaiyar, is said to have lived in Tamil Nadu during this period.

Jainism had a strong presence in Tamil Nadu, especially during the Sangam period. The famous Tamil Jain epic "Jivaka Chintamani" was composed during this period. Many Jain temples and statues have been found in different parts of Tamil Nadu, such as Tirumalai and Kanchipuram.

Both Buddhism and Jainism declined in Tamil Nadu during the 7th century AD, with the rise of Hinduism and the decline of the Mauryan Empire. However, their impact on Tamil culture and literature remained significant, and many Tamil scholars were influenced by these religions.

DEVOTION IN TAMILNADU

Devotion played a significant role in ancient Tamil Nadu, which was characterized by a rich and diverse religious landscape. The Tamils were a deeply religious people, and their religious beliefs and practices were an integral part of their social and cultural life.

One of the most significant forms of devotion in ancient Tamil Nadu was Bhakti, which refers to the devotion and worship of a personal god or goddess. Bhakti was popularized by the Alvars, a group of poet-saints who lived between the 5th and 9th centuries CE. They composed devotional hymns in Tamil that celebrated the divine qualities and exploits of their chosen deities.

Another form of devotion that was popular in ancient Tamil Nadu was Shaivism, the worship of the god Shiva. Shaivism was closely linked to Tamil literature and culture, and many of the most famous Tamil saints were Shaivites. The Shaivite saints believed in the oneness of all creation and sought to attain union with Shiva through meditation, asceticism, and devotion.

Vaishnavism, the worship of the god Vishnu and his avatars, was also popular in ancient Tamil Nadu. The Vaishnavite saints, known as the Azhvars, composed devotional hymns in praise of Vishnu and his avatars. They believed that devotion to Vishnu would lead to salvation and release from the cycle of birth and death.

In addition to these major religious traditions, there were also many other forms of devotion in ancient Tamil Nadu. For example, the worship of Murugan, the god of war and victory, was popular among the Tamil people, especially in the southern regions of the state. Similarly, the worship of the goddess Amman was also widespread, with many Amman temples being found throughout Tamil Nadu.

The Sangam literature includes the Patthupattu, Ettuthogai, and the Pattinapalai, which are considered the earliest works of Tamil literature. The Patthupattu is a collection of ten long poems, known as the Ten Idylls, which contains many references to the Tamil deities such as Murugan, Vishnu, and Shiva.

The Ettuthogai, which means Eight Anthologies, contains eight collections of poetry that are dedicated to various themes such as love, war, and nature. These anthologies also contain many hymns and poems dedicated to the gods and goddesses of Tamil Nadu.

The Pattinapalai is another work of devotional literature that praises the goddess Pattini, who was worshipped in Tamil Nadu during the Sangam period. This poem describes the goddess's beauty and virtues and the importance of worshipping her.

One of the earliest works of devotional literature in Tamil is the Tirumurukāṛuppaṭai, a collection of 1,001 hymns in praise of Lord Murugan, also known as Subramanya or Kartikeya. The Tirumurukāṛuppaṭai is believed to have been composed in the 6th century CE and is considered one of the foundational works of Tamil devotional literature.

Another important devotional work from the Sangam period is the Tiruvāsagam, a collection of 51 hymns composed by the poet-saint Manikkavacakar in the 9th century CE. The Tiruvāsagam is considered one of the greatest works of Tamil literature and is a devotional expression of the poet's love and devotion to Lord Shiva.

The Nālāyira Divya Prabandham is another significant work of devotional literature in Tamil. It is a collection of 4,000 hymns composed by the Alvars, a group of Tamil poet-saints who lived between the 5th and 10th centuries AD. The hymns are dedicated to Lord Vishnu and his various forms, and the collection is considered one of the most important texts in the Sri Vaishnava tradition of Hinduism.

NAYYANMAARS AND ALWARS

Naayanmars and Alvars are important figures in the history of Tamil literature and the Hindu religion in South India.

Naayanmars were a group of 63 devotees of Lord Shiva who lived between the 6th and 8th centuries CE. They were known for their devotion to Lord Shiva and their poetry that praised him. Their poetry is collectively called Thevaram and is considered one of the important works in Tamil literature. The Naayanmars were also instrumental in the spread of the Bhakti movement in South India.

Alvars were a group of 12 devotees of Lord Vishnu who lived between the 6th and 9th centuries AD. They were known for their devotion to Lord Vishnu and their poetry that praised him. Their poetry is collectively called Divya Prabandham and is considered one of the important works in Tamil literature. The Alvars were also instrumental in the spread of the Bhakti movement in South India.

Both Naayanmars and Alvars were considered to be saints in the Hindu religion and their works continue to be highly revered by devotees. Their poetry had a profound influence on the Tamil language and culture, and they are still celebrated today in various festivals and rituals.

The works of the Naayanmars and Alvars are considered some of the most important texts in South Indian literature and Hinduism. Here are some examples of their major works:

Alvars:

1. Naalayira Divya Prabandham - A collection of 4,000 hymns composed by the 12 Alvars. This work is considered a key text in the Sri Vaishnava tradition of Hinduism.
2. Thiruppavai - A collection of 30 hymns composed by Andal, the only female Alvar. This work is recited during the Tamil month of Margazhi and is considered a devotional classic.
3. Thiruvaimozhi - A collection of 1,100 hymns composed by Nammalwar, one of the most revered Alvars.

Naayanmars:

1. Tevaram - A collection of 4,200 hymns composed by the 63 Naayanmars. This work is considered a key text in the Shaivite tradition of Hinduism.
2. Tiruvacakam - A collection of hymns composed by Manikkavacakar, one of the most prominent Naayanmars. This work is considered a devotional classic in Shaivism.
3. Periya Puranam - A work composed by Sekkizhar that describes the lives and works of the 63 Naayanmars. This work is considered a major source of information about the Naayanmars.

SITRILAKKIYAM IN TAMIL

Sitrilakkiyam is a form of Tamil literature that consists of three categories or types, which are:

1. Ahaval: Ahaval is a type of Sitrilakkiyam that expresses the emotions and feelings of the poet. This type of Sitrilakkiyam often includes personal experiences and reflections on life.
2. Puraval: Puraval is a type of Sitrilakkiyam that describes the beauty of nature and the world around us. It often includes descriptions of landscapes, animals, and plants.
3. Amaichchil: Amaichchil is a type of Sitrilakkiyam that depicts the social life of people, including their customs, traditions, and daily routines. This type of Sitrilakkiyam often includes descriptions of festivals, rituals, and ceremonies

Pallu(பள்ளு), Thoothu(தூது), Ula(உலா), Pillai tamil(பிள்ளைத்தமிழ்), Kalambakam(கலம்பகம்), Kuravanji(குறவஞ்சி) are types of Sitrilakkiyam

GROWTH OF MODERN TAMIL LITERATURE

The growth of modern Tamil literature can be traced back to the late 19th century and early 20th century. During this time, there was a movement called the Tamil Renaissance, which sought to revive and reform Tamil language and literature. This movement was led by scholars such as U. V. Swaminatha Iyer and P. Sundaram Pillai.

In the early 20th century, a group of writers known as the Manikodi Group emerged. They sought to create a new form of Tamil literature that was modern and relevant to contemporary society. This group included writers such as Pudhumaipithan, Ku. Pa. Rajagopalan, and Mu. Varadarajan. Colonial period (18th and 19th centuries): The introduction of print technology and the spread of Western education led to the emergence of modern Tamil literature during the colonial period. The first Tamil newspaper, "The Madras Courier," was established in 1785. Many literary magazines, such as "Pandithan" and "Sudhandhiram," were also published during this period.

Tamil Renaissance (late 19th and early 20th centuries): The Tamil Renaissance was a period of cultural and intellectual revival that emerged in the late 19th and early 20th centuries. This period saw the emergence of new literary forms, such as the novel, short story, and drama. Some of the prominent writers of this period include Pudhumaipithan, Kalki Krishnamurthy, and Subramania Bharati.

Post-Independence period (1947 onwards): The post-independence period saw the emergence of a new generation of writers who were influenced by the social and political changes that followed India's independence. Many of these writers, such as Jayakanthan and Ashokamitran, explored themes of social inequality, political oppression, and the human condition in their works.

In the mid-20th century, there was a significant shift in Tamil literature towards social realism and the depiction of social issues. This movement was led by writers such as Jayakanthan, P. Kesavadev, and Thi. Janakiraman.

In the latter half of the 20th century, Tamil literature continued to diversify and evolve. There was an increased focus on feminist and Dalit literature, as well as experimental and avant-garde forms of writing. Prominent writers from this period include Bama, Salma, and Ashokamitran.

Contemporary period (1980s onwards): The contemporary period of Tamil literature is characterized by the emergence of new literary forms and styles. This period has seen the rise of feminist literature, Dalit literature, and postmodern literature in Tamil. Some of the prominent writers of this period include Salma, Bama, and Charu Nivedita.

Today, Tamil literature continues to be a vibrant and dynamic field, with a wide range of voices and styles. The internet and social media have also provided new platforms for writers to share their work and engage with readers.

ROLE OF BHARATHIAR AND BHARATHIDASAN IN GROWTH OF TAMIL LITERATURE

Subramania Bharati, popularly known as Bharathiar, and Kanakasabai Subburathinam, also known as Bharathidasan, were two prominent figures in the growth and development of modern Tamil literature.

Bharathiar: Bharathiar was a poet, writer, and journalist who lived during the late 19th and early 20th centuries. He played a significant role in the Tamil Renaissance, a period of cultural and intellectual revival that emerged in Tamil Nadu during this time. Bharathiar's poetry was influential in awakening a sense of nationalism and social consciousness among the Tamil people. He also used his poetry to critique social inequality, religious bigotry, and the British colonial rule. Bharathiar's works inspired many writers and poets who followed him, and he remains an important figure in Tamil literary history. Bharathiar's poems covered a wide range of topics, including love, patriotism, social justice, and spiritualism. He was also a strong advocate for women's rights and social equality.

Bharathidasan: Bharathidasan was a poet, playwright, and novelist who lived during the mid-20th century. He was a prominent figure in the Dravidian movement, which sought to promote Tamil language and culture and assert Tamil identity in the face of linguistic and cultural domination by the North Indian Brahmin elite. Bharathidasan's works focused on social and political themes, such as caste discrimination, gender inequality, and the struggle for Indian independence. His plays, such as "Pariyerum Perumal" and "Kudiyarasu," were popular among the Tamil people and helped to establish him as one of the leading writers of his time. Bharathidasan's plays and poems were known for their simplicity and directness, and he was a strong advocate for the use of Tamil as a medium of expression.

Unit II

HERITAGE - ROCK ART PAINTINGS TO MODERN ART – SCULPTURE

1. Define Herostone.

A hero stone (Vīragallu in Kannada, Naṭukal in Tamil) is a memorial commemorating the honorable death of a hero in battle.

2. Why were hero stones installed?

The stones metamorphosed into hero-stones, which were installed to commemorate a heroic act – his dying in a battle or while trying to defend his village from intruders and so on.

3. Where are hero stones found in Tamil Nadu?

MADURAI: Five hero stones including a Sati stone were discovered by an expert and team of history enthusiasts at Ammapatti village near Thirumogur in the district. The hero stones could be of Nayak era and more than 400 years old.

4. Write short notes on herostones.

Hero stones, also known as veeragallu or naalikalu, are a type of memorial stone that were traditionally erected to commemorate the bravery and sacrifice of warriors who died in battle. These stones were a prominent feature of Tamil heritage and were found throughout the region, particularly in the medieval period.

Hero stones typically consist of large, sculpted slabs of stone that bear inscriptions and images relating to the warrior's life and death. The inscriptions are usually written in Tamil or Sanskrit and provide details about the warrior's family, occupation, and heroic deeds.

The images on hero stones often depict the warrior in various poses, such as in battle, riding a horse or elephant, or fighting with various weapons. These images often convey a sense of the warrior's bravery, strength, and warrior ethos.

In addition to commemorating individual warriors, hero stones were also used to honor groups of warriors who died together in battle. These stones were often placed in public spaces, such as temples or village squares, where they served as a reminder of the community's collective sacrifice and commitment to defending their land and people.

Today, hero stones continue to be an important part of Tamil heritage, and efforts are underway to preserve and protect these unique cultural artifacts. In addition to their historical and cultural significance, hero stones also offer valuable insights into the social, political, and military history of medieval Tamil society

5. Write short notes on Bronze icons

Bronze icons refer to images or symbols made out of bronze, a copper alloy. Bronze icons have a distinctive appearance as the color and texture of the metal gives them a unique tactile quality. They are also known for their durability and can withstand the test of time. Bronze icons are considered to be a form of sacred art and are often used in religious ceremonies and celebrations.

They are also popular among collectors and art enthusiasts. Bronze icons have played an important role in Tamil heritage for centuries. Tamil Nadu is known for its rich culture and history, and bronze icons are a significant aspect of this culture. These icons are not just beautiful works of art but are also considered sacred objects that hold great religious significance.

The Chola period in Tamil Nadu saw a great boom in bronze icon production. The Chola kings commissioned the creation of numerous bronze icons for use in temples and other religious institutions. These icons were created by skilled artisans who used the lost wax method, which involved casting the icons in bronze using molds made from wax models.

Bronze icons from Tamil Nadu are known for their exquisite craftsmanship and intricate details. These icons depict various gods and goddesses from Hindu mythology, and each detail is carefully crafted to represent the characteristics and attributes of the deity.

One of the most famous bronze icons from Tamil Nadu is the Nataraja statue. This statue depicts Lord Shiva performing the cosmic dance, and it is considered one of the finest examples of Chola bronze iconography.

In addition to their religious significance, bronze icons also played an important role in the economic and social life of Tamil Nadu. The production of bronze icons provided employment opportunities for many skilled artisans, and the icons were often used as currency in trade.

Overall, bronze icons have played an important role in Tamil heritage for centuries. They are not just beautiful works of art but also sacred objects that hold great religious and cultural significance.

6. Give a brief description on Tribes and their handicrafts

Tamil Nadu is known for its rich cultural heritage and traditional handicrafts. The state is home to several indigenous communities and tribes who have their own unique cultural practices, including handicrafts. Here are some of the tribes and their handicrafts in Tamil heritage:

Irula tribe - The Irula tribe is known for their basket weaving skills. They use natural materials like palm leaves, bamboo, and reeds to create baskets of different sizes and designs. The baskets are not only useful for storage but also used as props during religious ceremonies.

Kurumba tribe - The Kurumba tribe is famous for their wood carving skills. They use locally available wood to create intricate designs on different objects like spoons, bowls, and toys. The Kurumba wooden toys are an important part of Tamil Nadu's traditional toy-making heritage.

Paniya tribe - The Paniya tribe is known for their metal craft skills. They use bell metal and brass to create utensils, lamps, and decorative objects. The Paniya tribal jewelry is also popular among the locals.

Toda tribe - The Toda tribe is known for their hand embroidery skills. They use bright colored threads to create intricate designs on clothes, shawls, and bags. The Toda embroidery is considered as one of the finest form of embroidery in Tamil Nadu.

Kota tribe - The Kota tribe is known for their beadwork skills. They use glass beads to create intricate designs on clothes, bags, and ornaments. The Kota beadwork is famous for its unique patterns and blend of colors.

These tribes and their handicrafts have played an important role in Tamil Nadu's cultural heritage and continue to be an integral part of the state's traditional art and craft practices.

7. Discuss- Art of temple car making

The temple car, also known as the ratha or there, is a large wooden chariot that is used to transport important deities during religious processions in Hindu temples. The art of temple car making has a long and rich history in Tamil Nadu, a state in southern India that is renowned for its exquisite craftsmanship. The tradition of building temple cars dates back centuries, with some of the oldest surviving examples dating back to the 16th century. The process of building a temple car is highly intricate and involves a team of skilled artisans, including master carpenters, sculptors, metal workers, and painters. The first step in building a temple car is to select the appropriate wood for the frame. Traditionally, the wood used for temple cars is the highly prized teak, which is known for its durability and resistance to insects and decay. The frame is then sculpted to the desired shape, with intricate carvings and embellishments added to create a beautiful and ornate design. Once the frame is complete, metal workers create intricate pieces of hardware and decorations, including wheels, axles, and ornamental fixtures. These pieces are carefully crafted by hand and are often made from brass or copper, which are then polished to a high shine. Finally, painters add the finishing touches to the temple car, with intricate designs and symbolic images adorning the entire structure. These paintings often depict scenes from Hindu mythology or represent important religious concepts and symbols. The end result is a stunning work of art that not only serves a practical purpose but also embodies the rich cultural and religious heritage of Tamil Nadu. Temple cars are used in elaborate processions and festivals throughout the year, drawing crowds of devotees who come to witness the beauty and splendour of these magnificent creations

7. Discuss the Massive Terracotta sculptures

The Tamil Nadu state of India has a rich cultural heritage, and one of its most unique features are the massive terracotta sculptures. These sculptures, which can range from simple pots to large intricate figures, are made from clay and fired at high temperatures to create a durable material. The tradition of terracotta sculptures in Tamil Nadu dates back thousands of years. They were used for various purposes, including religious rituals, as well as for decorative and functional purposes. Some of the most famous terracotta sculptures from Tamil Nadu are found in the ancient city of Mamallapuram (also known as Mahabalipuram). These sculptures date back to the 7th and 8th centuries, and are considered some of the finest examples of early Indian art. One of the most striking features of these sculptures is their size – some of them reach over 30 feet in height. They are also incredibly detailed, with intricate patterns and designs carved into the clay. Many of the sculptures depict religious or mythological figures, such as Shiva, Vishnu, or Ganesh. Others are more abstract, featuring patterns or animal motifs. Today, the tradition of terracotta sculpture making in Tamil Nadu is still alive and well. Many artisans continue to create stunning works of art using the same techniques and materials as their ancestors did centuries ago. In addition to their cultural significance, these sculptures also play an important role in the local economy. They are sold to tourists and collectors, and are prized for their beauty and craftsmanship.

8. Write a note on Village dieties

Village deities are the local gods and goddesses worshipped by the people in the rural areas of India. These deities are believed to protect the village from evil forces and bless the community with prosperity and happiness. Metal sculptures of these deities have been an important part of the rural craft traditions of India for centuries.

The metal sculptures are usually made of brass or bronze and are crafted through a meticulous process of metal casting. The artist first creates a mold of the deity by sculpting it in wax, clay or wood. Once the mold is ready, molten metal is poured into it to cast the deity.

The finished sculpture is then polished and decorated with intricate details and traditional motifs like lotus flowers, peacock feathers, and sacred animals. These sculptures are often kept in local temples or shrines, where they are worshipped by the villagers.

9. What are the five metals of Panchaloha?

It is an alloy of 5 various metals namely Gold, silver, lead, copper & iron.

10. How is an image of a statue made? Explain.

It was made using a technique called the lost-wax technique. An image of the sculpture is made using wax and covered with a cast or a mould. The mould is heated, draining the wax out. Then, molten bronze is poured into the mould and cooled down. After a while, the cast is carefully broken to reveal the metal sculpture.

11. What is petroglyph?

A petroglyph is an image created by removing part of a [rock](#) surface by incising, picking, carving, or [abrading](#), as a form of [rock art](#).

12. What are the three different colours used in rock art?

There are three different types of colors: primary, secondary, and tertiary colors. The primary colors are red, yellow, and blue. The secondary colors are green, orange, and purple. And the tertiary colors are yellow-orange, red-orange, red-purple, blue-purple, blue-green, and yellow-green.

13. Discuss the Paleolithic Age, Mesolithic Age, and Chalcolithic Age of rock paintings. Or Discuss the prehistoric period of rock art.

(1) Paleolithic Age Art

- The prehistoric period in the early development of human beings is commonly known as the 'Old Stone Age' or 'Palaeolithic Age'.
 - Paintings found here can be divided into three categories: Man, Animal, and Geometric symbols.
 - There are two major sites of excellent prehistoric paintings in India:
(1) Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh.
(2) Jogimara caves, Amarnath, Madhya Pradesh.

(2) Mesolithic period Art:

- The largest number of paintings belongs to this period.
- Themes multiply but the paintings are small in size.
- Hunting scenes predominate

(3) Chalcolithic period Art:

- Copper age art.
- The paintings of this period reveal the association, contact and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa Plateau.
- Pottery and metal tools can be seen in paintings.

14. Describe about Thiruvalluvar Statue at Kanyakumari.

He is globally renowned for his work Thirukkural, which is a collection of 1330 Tamil couplets. The Thiruvalluvar Statue was built in the memory of this great man and stands atop a small island rock, about 400 metres away from the coastline of Kanyakumari. The creator of this marvellous statue was Dr. V. Ganapati Sthapati, who also made the Iraivan Temple. This spot was opened to public on 1st January 2000, and since then, it has been attracting people from near and far. The overall height of this structure is 133 feet (symbolic of 133 chapters in his book), including 38 feet high pedestal and 95 feet tall sculpture. Interestingly, the statue of Thiruvalluvar represents wealth and pleasure while the pedestal on which it stands depicts 38 chapters from the Thirukkural based on 'Virtue'. Another interesting fact about this statue is that its 19 feet high face (including nose, ear, forehead, eyes and mouth) is made using single stone, carved by hand. Surrounding the three-tier pedestal (also called Atharapeedam) is an artistically constructed mandapa, known as Alankara Mandapam. Inside the mandapa, 140 steps lead visitors to the feet of Thiruvalluvar.

15. Describe the making of Mridhangam, Parai, Veenai, Yazh and Nadhaswaram.

Mirudhangam

The mridangam is a double-sided drum whose body is usually made using a hollowed piece of jackfruit wood about an inch thick. The two mouths or apertures of the drum are covered with a goatskin and laced to each other with leather straps along the length of the drum.. mridangam, also spelled mrdangam, mridanga, or mrdanga, two-headed drum played in Karnatak music of southern India. It is made of wood in an angular barrel shape, having an outline like an elongated hexagon.

1. **Carve the wood:** The wood is carved into two pieces, called the upper and lower portions. The lower portion is smaller than the upper portion.
2. **Hollow the wood:** The wood is hollowed in the middle to create space for the air to vibrate.
3. **Prepare the skin:** The skin of the drum is soaked in water for a long time to make it pliable. Then it is stretched over the top of the drum body and tied securely.
4. **Attach the ropes:** The ropes are tied around the drum in a specific way to tighten the skin as it dries.
5. **Apply the paste:** A paste made of rice flour and water is then applied to the skin to make it more rigid and improve the sound quality.
6. **Dry and tune:** The drum is left to dry for several days before it can be played. Once it is dry, the drum can be tuned by adjusting the ropes to achieve the desired pitch.
7. **Finish:** Finally, the drum is polished and decorated with traditional designs to make it look attractive.

The mridangam, tabla, and other instruments are manufactured from the skin of healthy cows, buffaloes, and goats. The hides of three animals go into the making of a mridangam: goat, buffalo

and cow. Buffalo skin is used to make the ropes (vaar) that run along the hollow jack-wood frame and also for the thoppi (cap) on the left head that provides the bass effect.

The mridangam is played primarily by using the index, middle, ring and small fingers of both hands while the thumb finger is used as a support element. The palm of the right hand is also used mainly while playing the stroke "plam or jham". Traditional mridangam is made out of the wood of jackfruit tree and the weight varies between 15 kg to 30 kg.

Parai:

1. The first step in making a Parai is to select a suitable piece of wood. The wood used is usually from the jackfruit tree, which is known for its resilience and durability.
2. The selected piece of wood is then carved into the desired shape and size. The shape of the drum is usually cylindrical or conical, with one end being smaller than the other.
3. A hollow cavity is then created in the middle of the drum by using chisels and other tools. This cavity is what produces the unique sound of the Parai.
4. The drumhead, made from animal skin or synthetic materials, is then stretched over the smaller end of the drum and secured in place with metal rings.
5. The final step involves tuning the drum by adjusting the tension of the drumhead. This is done by using a rod or stick to tighten or loosen the rings that hold the drumhead in place.

Veenai:

1. The first step in making a Veenai is to select a suitable piece of wood. The wood used is usually from the jackfruit tree or the Indian ebony tree, which is known for its strength and durability.
2. The selected piece of wood is then carved into the desired shape and size. The shape of the Veenai is usually elongated and curved, with one end being smaller than the other.
3. The next step involves creating a hollow chamber inside the body of the Veenai. This is done by using chisels and other tools to create a sound box.
4. The strings are then attached to the body of the Veenai. These strings are made from steel or nylon and are attached to small pegs at the bottom of the instrument.
5. The final step involves tuning the Veenai by adjusting the tension of the strings. This is done by turning the pegs, which increases or decreases the tension of the strings and affects the pitch of the instrument.

Yazh:

1. The first step in making a Yazh is to select a suitable piece of wood. The wood used is usually from the teak tree or the Indian rosewood tree, which is known for its strength and durability.
2. The selected piece of wood is then carved into the desired shape and size. The shape of the Yazh is usually elongated and curved, with one end being smaller than the other.
3. A hollow cavity is then created in the middle of the instrument by using chisels and other tools. This cavity is what produces the unique sound of the Yazh.
4. The strings are then attached to the body of the Yazh. These strings are made from gut or silk and are attached to small pegs at the bottom of the instrument.

5. The final step involves tuning the Yazh by adjusting the tension of the strings. This is done by turning the pegs, which increases or decreases the tension of the strings and affects the pitch of the instrument.

Nadaswaram:

1. The first step in making a Nadaswaram is to select a suitable piece of wood. The wood used is usually from the Indian sandalwood tree, which is known for its fragrance and durability.
2. The selected piece of wood is then carved into the desired shape and size. The shape of the Nadaswaram is usually long and cylindrical, with a flared bell at one end.
3. A hollow cavity is then created in the middle of the instrument by using chisels and other tools. This cavity is what produces the unique sound of the Nadaswaram.
4. The reeds, made from bamboo or cane, are then attached to the mouthpiece of the Nadaswaram. There are usually two reeds, one for producing the melody and the other for producing the drone.
5. The final step involves tuning the Nadaswaram by adjusting the length of the reeds. This is done by cutting or trimming the reeds to achieve the desired pitch and tone.

16. Discuss the art of temple car making.

The art of temple car making is a traditional craft of building huge and ornate wooden chariots that are used in religious processions in India. This artform has been practiced for centuries and has its roots in ancient Hindu architecture.

The process of making temple cars involves intricate wood carving, painting, and sculpting. These chariots are built to be up to 20 meters high and can weigh up to 100 tons. The construction of a temple car involves several steps, beginning with the selection of the right wood and the preparation of wooden frames.

After the frames are ready, the artisans use chisels and other carving tools to create intricate designs on the wooden panels. These designs are inspired by Hindu mythology and are meant to depict various gods and goddesses.

Once the carving is complete, the temple car is painted with bright colors, and gold leaf is used to highlight the designs. The chariot is then decorated with flags, flowers, and other ornaments.

Temple cars are usually built by a team of skilled artisans who have learned the craft from their ancestors. They work tirelessly for months on end to ensure that the car is completed in time for the religious festival.

Today, temple cars continue to be an important part of religious processions and festivals in India. They are not only a celebration of Hindu mythology and culture but also a testament to the artistry and craftsmanship of the artisans who create them.

17. Write short note on the Role of Temples in Social and Economic Life of Tamils

Temples play a significant role in the social life of Tamils. They are not just places of religious worship but also serve as centers of social and cultural activities. The following are some of the roles of temples in the social life of Tamils:

Community Building: Temples are places where people from different walks of life come together and worship their deities. It promotes a sense of unity, mutual respect, and understanding among people belonging to different social classes, castes, and religions.

Cultural Preservation: Temples are also centers of cultural preservation. They preserve the traditional practices and rituals of Tamils. From organizing religious festivals to conducting cultural programs and carnivals, temples provide a platform for people to celebrate their traditions and culture.

Social Welfare: Temples also play a crucial role in social welfare. Many temples provide free meals to the poor, organize blood donation camps, and offer medical services to the needy. They are also involved in organizing education and vocational training programs.

Education: Temples have always been associated with education. Many temples have their own libraries, provide scholarships to students, and even run schools and colleges. Apart from academic education, temples also impart spiritual and moral education to the people.

Economic Development: Temples also contribute to economic development by creating employment opportunities. Many people make a living by working in temples as priests, cooks, cleaners, or as staff. The donations made by the devotees also help in maintaining the temple and its services.

In conclusion, temples play a multifaceted role in the social life of Tamils. They are not merely a place of religious worship but also a center of social, cultural, and economic activities, contributing to the overall development of the community.

During the Chola dynasty which ruled Tamil Nadu between the 9th and 13th centuries, temples served as centers of learning, cultural exchange, and trade. In fact, the Cholas built several temples and endowed them with lands and other resources to facilitate trade and commerce.

In the subsequent centuries, temples played a significant role in the economic life of Tamils, serving as centers for agriculture, trade, and moneylending. Many temples in Tamil Nadu controlled large tracts of land and became rich through agriculture, trade, and tax collection. Temple economies were based on the production of rice, cotton, and silk, which were transported to other parts of India and traded for other goods.

Moneylending was also common in temple economies, with wealthy temples lending money to farmers and traders at high-interest rates. The loans were usually secured by land or gold, and the interest rates were often steep, causing considerable economic distress to the borrowers.

In modern times, the economic role of temples in Tamil Nadu has declined significantly due to various factors, including the government's control over temple lands and resources, changing economic conditions, and the decline of traditional industries. However, temples still play an important role in the social and cultural life of Tamils, with millions of devotees visiting them every year for spiritual and religious reasons.

UNIT 3 - FOLKS AND MARTIAL ARTS

INTRODUCTION:

- ❖ Folk arts and crafts are an integral part of the Tamil culture.
- ❖ Tamil folk art is characterized by its local, participatory, and open source character
- ❖ Tamil folk arts include music i.e. Naattupurapaattu, dance styles, songs, games, crafts, herbal medicine, food, sculpture, costumes, stories, proverbs, and mythology.
- ❖ Tamil folk culture often expresses village sensibilities, where most Tamils historically lived



- ❖ Theru koothu is said to be one of the traditional and prominent art forms of Tamil Nadu. This art form comprises three branches of Tamil namely, Eyal, Isai, and Drama.
- ❖ Traditional folk dances include several individual and group forms, some of which are now being practiced not only for their heritage but also for their entertainment quotient
- ❖ Therukoothu is a form of traditional street theatre that originated in the state of Tamil Nadu in southern India. The term "theru" means street and "koothu" means play, so Therukoothu literally means street play.
- ❖ This art form typically involves a troupe of performers who travel from village to village, performing in public spaces such as temple courtyards or marketplaces. The performers wear vibrant costumes and makeup and use music, dance, and dialogue to tell stories from Hindu mythology or local folk tales.
- ❖ Therukoothu is often performed during festivals and celebrations, and is an important part of the cultural heritage of Tamil Nadu. In recent years, efforts have been made to preserve and promote this traditional art form, which is facing challenges from modern forms of entertainment.
- ❖ The performers use music, dance, and drama to convey their message to the audience. The dialogue is usually in the form of a conversation between the characters in the play, and the music is played using traditional instruments such as the mridangam, thavil, and nadaswaram.

- ❖ Therukoothu is an important part of the cultural heritage of Tamil Nadu and is still performed in many parts of the state. It is considered a powerful tool for social change and has been used to raise awareness about issues such as gender equality, caste discrimination, and environmental protection.

KARAKATTAM

Karakattam is a folk dance form that originated in the state of Tamil Nadu, India. It is performed by a group of women who balance a pot on their heads while dancing to the rhythm of music. The pot is filled with water, flowers, and sometimes even live birds. The dancers perform various acrobatic movements and spins while balancing the pot on their head.

Karakattam is usually performed during temple festivals and other cultural celebrations. The dance form has its roots in ancient Tamil culture and is believed to have been performed for over 2000 years. The traditional music for Karakattam is played using instruments such as the thavil, mridangam, and flute.

The dance form has evolved over time and now incorporates modern elements such as contemporary music and costumes. However, the core elements of the dance, including the pot balancing and acrobatic movements, remain the same.

Karakattam is not just a form of entertainment, but also holds cultural and religious significance. It is believed to bring prosperity and good luck to the community and is often performed during weddings and other auspicious occasions.



Rain goddess Mariamman is praised through this ancient folk dance of Tamil Nadu. The offering of this dance is to the goddess to bless rain.

The Aatta Karakam form of this dance has decorated pots on the dancers heads and Sakthi Karakam is performed as a religious offering.

Here's a general overview of the Karakattam procedure:

1. Preparation: The performers dress up in colorful traditional attire and adorn themselves with flowers and jewelry. They also apply makeup and wear traditional headgear.
2. Setting up: A decorated pot filled with water is placed on a wooden plank. The pot is covered with a cloth and surrounded by flowers and other decorations.
3. Dance: The performers dance around the pot to the beat of drums and other musical instruments. They balance the pot on their heads while dancing and perform various acrobatic movements.
4. Climax: The climax of the performance involves the dancers breaking a coconut or spilling the water from the pot without letting it touch the ground. This is considered a symbol of good luck and prosperity.
5. Conclusion: The performance ends with the performers bowing down to the audience and receiving their appreciation.

Overall, Karakattam is a vibrant and energetic dance form that showcases the rich cultural heritage of Tamil Nadu.

VILLUPATTU

Villupattu is a form of storytelling through music and poetry that originated in the Tamil Nadu region of India. It is also known as Villadichampattu or Koothu Pattu. In this art form, the performer narrates stories using music, songs, and dialogues, and the audience is typically seated in a circle around the performer.

The Villupattu performance usually begins with an invocation to the gods and goddesses, after which the performer introduces the story. The story can be based on mythology, history, social issues, or contemporary events. The performer uses different vocal techniques and instruments like the 'yazh' (a stringed instrument) or 'thavil' (a percussion instrument) to bring the story to life.

Villupattu is known for its improvisational and interactive nature. The performer often engages the audience by asking questions, seeking their opinion, or encouraging them to sing along. The performance can last for several hours, and it is not uncommon for the performer to switch between multiple languages, including Tamil, Telugu, and Malayalam.

The main storyteller narrates the story striking the bow. The bow rests on a mud pot kept facing downwards. A co-performer beats the pot while singing. There is usually another co-singer who acts as active listener to the narration, uttering appropriate oral responses. The local government sometimes utilises this as a vehicle for social messages and propaganda.

In modern times, Villupattu has evolved to include themes like women's empowerment, environmental conservation, and social justice. It continues to be a popular form of entertainment and education in rural areas of Tamil Nadu, and it is also performed on stages and in cultural events.



KANIYAN KOOTHU

Kaniyan Koothu is a traditional folk dance and theatre form that originated in the Tamil Nadu region of India. It is also known as Desi Koothu or Koothu Pattu. In this art form, a group of performers presents a story using music, dance, and dialogue.

The Kaniyan Koothu performance typically begins with an invocation to the gods and goddesses, after which the performers introduce the story. The story can be based on mythology, history, social issues, or contemporary events.

This art is also known as Makudattam as it is performed on a musical instrument called Makudam. This art is performed in the festivals of Sudalai Madan, Amman and Shasta temples. This art is completely male-dominated. It is performed throughout the night without any break and is performed only in opposition to the deity.

Kanyan Kooth aims to prioritize the stories of minor deities in idolatry. Events such as 'Beyattam' and 'Amman Koothu' performed by Kanyan Koothu artists have a lot of theatrical elements. Performing the rituals as a story show during the ceremony can also be considered as the purpose of Kanyan Kooth.



OYILATTAM

Oyilattam is a traditional folk dance form that originated in the state of Tamil Nadu, India. It is also known as "Oyilattam Pattukkottu" and is usually performed by a group of dancers during festive occasions such as weddings, village festivals, and religious celebrations.

Dancers perform this dance to narrate the mythological stories of Murugan and Valli or Lord during temple festivals. The only musical instrument involved is a set of bells worn around the anklets of dancers. With time women have also started taking part in this dance. The dancer tries handkerchiefs on their fingers and bells on their ankles while performing the steps.

Oyilattam is a high-energy dance form that involves fast-paced footwork and intricate hand movements. The dancers move around the circle in a synchronized manner, often performing complex formations and patterns.



LEATHER PUPPETRY

Leather puppetry, also known as leather shadow puppetry or leather theater, is a traditional form of puppetry that involves creating puppets made of leather and performing plays with them. In leather puppetry, the puppets are made by cutting intricate designs out of leather and then painting them with colors and details. The puppets are then mounted on sticks or rods and manipulated by puppeteers behind a backlit screen. The light shining through the screen creates the illusion of the puppets moving and acting out the play.

The stories told in leather puppetry are often based on traditional folktales or legends, and the performances may include music, singing, and narration. The puppeteers must be highly skilled in their craft, as they must not only manipulate the puppets but also perform the various roles and control the lighting and sound effects.

The leather puppetry is a medium of entertainment, of sharing and transmitting folklore, and of communicating information and knowledge. These puppets are handmade crafts. Most leather puppets were, and continue to be, influenced by the social context around the artists.

The puppeteers accompany all the character's speeches with animated movement of the arms and hands, which they can flip over to create a three-dimensional effect. Except for certain commonly used expletives, their language is not obscene.

Leather puppetry is considered a highly refined art form and is often performed at festivals and special events. It is also an important cultural heritage and is passed down from generation to generation.



MARTIAL ARTS

Various martial arts including Adimurai, Kuttu Varisai, Varma Kalai, Silambam, Adithada, Malyutham and Kalarippayattu, are practised in Tamil Nadu and Kerala. The warm-up phase includes yoga, meditation and breathing exercises.

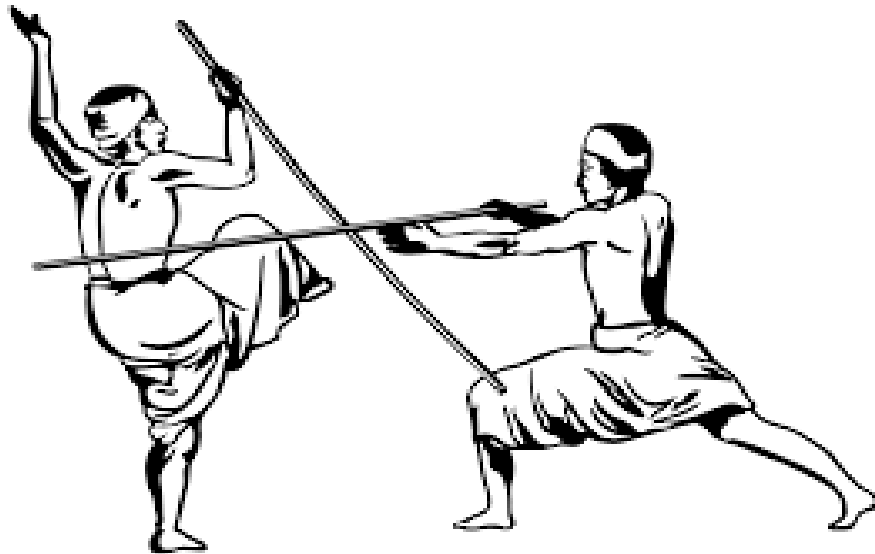
SILAMBATTAM

Silambam is an Indian martial art originating in Tamilnadu, South India in the Indian subcontinent. This style is mentioned in Tamil Sangam literature. Silambam is an ancient art of staff fencing. This was patronized by the Chola, Chera and Pandiya Kings, who ruled the country of Tamilnadu and other parts of the sub-continent.

According to research this form of martial arts has been in existence for over 5000 years, even before the arrival of the Indo-Aryans. Silambam is said to be the oldest in the world since the use of the stick was the first weapon used in pre-historic times. The soldiers of the King Veerapandia Kattabomman relied mainly on their prowess in Silambam in their warfare with the British Army.

The Silappadikkaram of Tamil literature, dating back to 2nd century A.D., refers to the sale of Silambam staves, swords, pearls and armor to foreign traders. The ancient trading centre at Madurai city, renowned globally, was said to be thronged by Romans, Greeks, and Egyptians among others who had regular sea trade with the ancient Dravidian kings. The silambam staff was one of the martial art weapons, which was in great demand with the visitors.

Some records trace the origin of this art to the Tamil deity Murugan. Silambam is believed to have traveled from Tamil Nadu to Malaysia, where it is now a popular recreational sport and also a mode of self - defense. Four different types of staves are used. One produces a swishing sound, another involves lighted balls of cloth at one end of the staves, called 'torch silambam', a third is quite short in length but powerful, and finally a non - elastic staff that produces a clattering sound. The primary focus of the fighters is to use the bamboo stick as a weapon to defeat the opponents. The length of the weapon stick depends on the height of the fighters. In the battle, the fighter holds the weapon by stretching the arms around 3-quarters full.



VALARI

A valari is a thrown, iron, Returning & non-returning weapon used primarily by the Tamil people of the Indian subcontinent. The valari resembles, and is used like, a boomerang. It has been used by the Tamil people in ancient battles, for protecting cattle from predators, and for hunting. The valari has a long history, dating back to pre-historic times. Valaris are described in the Tamil Sangam Purananuru, the Purananuru 233rd Poem, mentions the thigri or valari.

Freedom fighters Periya Marudhu and Chinna Marudhu, both brothers, won battles against Nawab of Arcot and British. Experts in guerrilla warfare. Invented valari, a weapon consisting of 2 limbs set at an angle. The thrower holds the valari by one of its limbs and throws it. There are several ways of throwing and aiming. It is usually given a spin while throwing. While flying, it can manoeuvre and execute several types of movements according to the throwers purpose. It may spin in the vertical axis, horizontal axis, or just fly without spinning. The spin may also vary in

speed. A lethal throw is given a spin and aimed at the neck. A non-lethal throw is given a spin and aimed at the ankles or knees. This is to capture a fleeing victim. A simple hurting blow does not have any spin. It is sharp enough to cut through a person's neck during war.

The English destroyed most of the valaris when they came for conquest as they thought it would be a potential weapon of war. Only a handful of valaris are left in Tamil Nadu now. Valari received international exposure from 2018 onwards, demonstrated and played in various states of India. In 2018, the International Valari Federation (IVF) came into existence and compiled standard rules. After formation of the International Valari Federation (IVF), the 1st National Valari Championship were held in Vellore on 16th Dec-2018, 2nd National Valari Championship were held in Lucknow, UP on 27th Oct 2019 and 3rd National Valari Championship were held in Chennai on 14th March 2021.



GAMES OF TAMILNADU:

List of few Tamil Games:

1. Five Stones: Five stones is known as Kallangal or Anchangal in the villages of Tamil Nadu. The game is played by 2 or more players, using 5 small stones. It comprises a set of eight steps. The player who completes all the sets first is the winner. This game helps sharpen your eyesight and memory. It also builds concentration.

2. Lakhoti: Lakhoti is a popular traditional game played across the country. It is also known as Kancha, Golli, Goti and Marbles (English). Marbles, which originated in the Harappan Civilization, are used to play the game. The game helps improve concentration.

3. Nondi: Nondi is a hopping game popular in the rural villages of Tamil Nadu. A grid is drawn on the ground and the player hops across to complete his lap without stepping on the border. The game improves muscle tone and balance.

4. Gilli Danda: Gilli Danda is the old-fashioned version of modern day cricket. Two unevenly sized pegs are all it takes to play this fun game. The game improves concentration and aim.

5. Lattu: Lattu is a traditional game that used to be extremely popular among children in India. Lattu, or the spinning top, has been around for thousands of years. A string is wound around the top, which is then flung on the ground to spin. The game improves dexterity.

6. Kabaddi: Kabaddi is a popular sport in South Asia. A team game, it is still played in many parts of the country. In Hindi, 'kabaddi' means 'holding your breath', which is the underlying principle of this game.

7. Pallanguzhi: Pallanguzhi is a board game that used to be patronised by women in Tamil Nadu in the days gone by. Tamarind seeds or shells are used to play this game, which has fascinated researchers for its anthropological and social aspects. The game improves mathematical and motor skills.

8. Uriyadi: Uriyadi involves smashing a small earthen pot with a long stick usually with a cloth wrapped around the eyes to prevent the participants from seeing the pot.



UNIT-IV THINAI CONCEPT OF TAMILS

FLORA AND FAUNA OF TAMILS & AHAM AND PURAM CONCEPT FROM THOLKAPPIYAM

THINAI CONCEPT

The ancient Tamils had divided the Tamil country into five distinct ecological zones, with each zone having its own characteristics. Each zone with its distinct characteristics is called Tinai. The concept of *thinai* can be compared to the modern ecosystem approach adopted in the study of cultures. The five *thinai* are,

Kurinci – mountainous zone.

Mullai – pastoral zone;

Marutam – riverine zone;

Neytal – coastal zone; and

Palai- arid zone.

These zonal classifications were adopted for the composition of poems. Besides, they also more or less reflected the actual ecological systems of Tamil country. However, it should not be considered that the five fold divisions were found as distinct units in reality. They were idealised landscapes. Though such distinct units existed in some areas, quite a few regions had overlapping of various *thinai*. *Tolkappiyam* refers to such a situation as *thinai mayakkam*.

Each zone or *tinai* includes the conduct code ascribed to love situations (*akam*) and war situations (*puram*). The *thinai* have distinct characteristic features, namely, time, season, fauna, flora, avifauna and occupation. In the composition of poems the poets followed these conventions. While composing a poem on Marutam *tinai*, the plants, animals and the way of life seen in that zone are incorporated in the poems. While creating these conventions the poets have visualised the way of life they saw in each *tinai* and created the conventions. In actual life, the subsistence and various aspects of the life in these zones are varied depending upon the landscape patterns. The *Akam* and *puram thinai* also reflect the predominant behavioural patterns among the people of each landscape. It can be concluded that these poems more or less reflect the ground reality, though it is quite possible that certain generalisations and exaggerations found their place.

KURINJI

The Kurinji landscape was the mountainous zone. The people who lived in this zone are called *kuravan*. Hunting and gathering was the main occupation here. Muruga was the God of Kurinji.

Characteristics

Tinai or Landscape: Kurinji, mountainous zone (named after a flower of the hilly region (*Phelophylum Kunthianum nees*)).

Time	: Midnight.
Season	: Early winter and early dew season.
Flora	: Jackfruit and bamboo.
Fauna	: Elephant, monkey, tiger. Avifauna: Peacock, parrot.
Settlement	: Small settlement (<i>cirukuti</i>).
Subsistence Pattern	: Hunting of wild animals and gathering of honey and plant produce, slash-burn cultivation.
Food/Crops	: Rice, pepper, <i>tinai</i> , tuber, honey.
People	: People of mountains (Kuravar, Kanavar & Vetar).
Deity	: Muruga, the God of warfare.
Conduct Code (<i>Akam</i>)	: Clandestine meeting of the hero and the heroine (<i>punartal</i>).
Conduct Code (<i>Puram</i>)	: cattle lifting (<i>vetci</i>).

MULLAI

Mullai was the pastoral zone. Pastoralists lived in this region and animal husbandry was the main occupation. Vishnu was the God of this region.

Characteristics

Tinai or Landscape: Mullai, the pastoral or forest zone (named after white jasmine flower (*Jasminum auriculatum*)).

Time	: Evening.
Season	: Winter and early rainy season.
Flora	: Indian laburnum, iron wood tree.
Fauna	: Cow, bull, sheep, goat and deer.
Avifauna	: Sparrow and wild fowl.
Settlement	: Pastoral villages and hamlets.
Subsistence Pattern	: Animal husbandry and small-scale cultivation.
People	: Pastoralists, cowherds & shepherds (<i>Ayar</i> and <i>Itaiyar</i>).
Deity	: Vishnu.
Conduct Code (<i>Akam</i>)	: patient waiting on the part of wife for the return of her husband from a journey (<i>iruttal</i>).
Conduct Code (<i>Puram</i>)	: Invasion (<i>Vanji</i>).

MARUTAM

Marutam was the riverine zone. Farmers lived in this zone. Indra was the God of this region.

Characteristics

Tinai or Landscape: Marutam, riverine or agricultural zone (named after a flower of the myrtle tree (*Terminalia arjuna*)).

Time	: Last hours of night and dawn.
Season	: All the six seasons, winter, autumn, early dew, late dew, early spring and late spring.
Flora	: Mango trees.
Fauna	: Buffalo, fresh water fish.
Avifauna	: Heron.
Settlement	: Village (<i>ur</i>).
Subsistence Pattern	: Agriculture and allied activities.
People	: Ploughmen, agriculturalists, villager (<i>Ulavar</i> and <i>Urar</i>).
Deity	: Indra, God of rains.
Conduct Code (<i>akam</i>)	: Lover's quarrel due to hero's infidelity (<i>Utal</i>).
Conduct Code (<i>puram</i>)	: Besieging the enemy's fort (<i>Ulinai</i>).

NEYTAL

The Neytal was the coastal zone. The people who lived here were known as Paratavars. Varuana was the God of this region. Fishing and salt mining were the main occupations.

Characteristics

Tinai or Landscape: Neytal, coastal zone (named after the flower which grows in the back waters (*Nymphaea violacea*)).

Time	: Afternoon.
Season	: All the six seasons.
Flora	: <i>Punnai</i> .
Fauna	: Crocodile, shark.
Avifauna	: Seagull.
Settlement	: Coastal towns (<i>pattinam</i>). Subsistence Pattern: Fishing and salt collection. People
	: Fisher folk (Valaiyar, paratavar & minavar). Deity: Varuna, the God of Sea.
Conduct Code (<i>Akam</i>)	: Bemoaning the lover's absence (<i>Irnakal</i>).
Conduct Code (<i>Puram</i>)	: Battle (<i>tumpai</i>).

PALAI

Palai was the dry, semi-arid zone. As such there is no desert land in ancient Tamil country, the landscapes of Kurinji and Mullai, during the dry climate or in the time of **rain** failure, became parched and resulted in the formation of Palai land. Korravai was the goddess of this region.

Characteristics

Tinai or Landscape: Palai, arid zone (named after the flower of the desert region (*Wrightia tinctoria*)).

Time	: Mid day.
Season	: Late spring or summer.
Flora	: Cactus and other thorny shrubs. Fauna: Elephant, tiger, wolf.
Avifauna	: Eagle.
Settlement	: Small settlements on the highway.
Subsistence Pattern	: Highway robbery, plundering and cattle lifting.
People	: Warriors, robbers, and hunters (Maravar, Eyinar, Vetar, Kalvar).
Deity	: Korravai, the Goddess of victory.
Conduct Code (<i>Akam</i>)	: Separation of lovers (<i>Pirital</i>).
Conduct Code (<i>Puram</i>)	: Victory (<i>Vakai</i>).

AKAM AND PURAM EMBEDDED IN THE CONCEPT OF THE REGIONS:

A unique feature of Sangam literature is the special place accorded to common men and women. Most of the works deal with day-to-day activities of common people, who were immortalized in these poems. The literature covers all the aspects of human life under two categories - *akam* and *puram*.

Akam indicates the inner life of the people, which encompasses the love feelings of men and women. *Puram*, on the other hand, deals with the outer life of the people, with the emphasis on war, victory, and human values.

There are three main components in the *akam* concept, namely, the *mutalporul*, *karuporul* and *uriporul*. The *mutalporul* or the primary element denotes space and time of action. The *karuporul* or the principal element indicates the natural elements belonging to a particular landscape (deity, food, flora, fauna and economic activities). The *uriporul* or the human elements, denotes human emotions and feelings that are appropriate to the aspects of *mudal* and *karu*. There are five corresponding *thinai* for *akam* situations.

Akam Conduct Code for the Five *Thinai*

<i>Tinai</i>	Code of Conduct
Kurinji	Clandestine meeting of the hero and the heroine (punar).
Mullai	Patient waiting on the part of wife for the return of husband from a journey (iruttal).
Marutam	Lover's quarrel due to hero's infidelity (utal).
Neytal	Separation of lovers (pirital).
Palai	Bemoaning the lover's absence (irankal).

There are also two additional situations in *akam* poetry, namely the *Porunta tinai* or mismatched love and *kaikillai* or unrequited love.

PURAM CODES FOR THE FIVE THINAI

<i>Tinai</i>	Code of Conduct
Kurinji	Cattle lifting (vetci)
Mullai	Invasion (vanji)
Marutam	Besieging the enemy's fort (ulinai)
Neytal	Battle (tumpai)
Palai	Victory (vakai)

The two additional *thinai* of *puram* concept, namely, the *Kanchi* and *Padantinai* deal with human values and ethics in life.

ARAM CONCEPT IN TAMIL

The word "Aram" is depicted as nobler than the noblest of values in Tamil literature. Tamil literature is a vast ocean. Once can dive deep into this ocean and come out with several pearls of wisdom and one such pearl is Aram, others are porul, inbam, veedu.

Unlike other creations man is endowed with mind and rationality. Tamil divides creation into 'living beings' and life less beings. Material things are created for living beings. Of living beings, man alone has discriminating rationality and mind. He is able to distinguish between good and bad, moral and non moral, true and false. According to Tamil thinkers, happiness, wealth, righteousness are noble values leading to good life.

EDUCATION AND LITERACY DURING SANGAM AGE

Education was also given importance during sangam age. Besides the temples and mathas as educational centres, several educational institutions also flourished. The inscription at Ennayiram, Thirumukkudal and Thirubhuvanai provide details of the colleges existed in these places. Apart from the Vedas and Epics, subjects like mathematics and medicine were taught in these institutions. Endowment of lands was made to run these institutions. The development of Tamil literature reached its peak during the Chola period. Sivakasintamani written by Thiruthakkadevar and Kundalakesi belonged to 10th century. The Ramayana composed by Kamban and the Periyapuramam or Tiruttondarpuranam by Sekkilar are the two master-pieces of this age. Jayankondar's Kalingattupparani describes the Kalinga war fought by Kulotunga I. The

Moovarula written by Ottakuthar depicts the life of three Chola kings. The Nalavenba was written by Pugalendi. The works on Tamil grammar like Kalladam by Kalladanar, Yapperungalam by Amirthasagarar, a Jain, Nannul by Pavanandhi and Virasoliyam by Buddhamitra were the products of the Chola age.

ANCIENT CITIES AND PORTS OF SANGAM AGE

The area lying to the south of river Krishna and Tungabhadra is called South India. During the Sangam Age, it was ruled by three dynasties-the Cheras, Cholas and Pandyas. The main source of information about these kingdoms is traced from the literary references of Sangam Period.

Cheras:

The Cheras had their rule over major parts of modern Kerala/ malabar areas. The capital of Cheras was Vanji and their important seaports were Tondi and Musiri. They had the palmyra flowers as their garland. The insignia of Cheras is the "bow and arrow". The Pugalur inscription of the 1st century AD has reference to three generations of Chera rulers. The important ruler of Cheras was Senguttuvan who belonged to 2nd century A.D. His military achievements have been chronicled in epic Silapathikaram, with details about his expedition to the Himalayas where he defeated many north Indian rulers. Senguttuvan introduced the Pattini cult or the worship of Kannagi as the ideal wife in Tamil Nadu. He was the first to send embassy to China from South India.

Cholas:

The Chola kingdom in the Sangam period extended from Northern Tamil Nadu to southern Andhra Pradesh. Their capital was firstly at Uraiyur and later shifted to Puhar(Tanjore). King Karikala was a famous king of the Sangam Cholas. The insignia of Cholas was "tiger". Pattinappalai portrays his life and military conquests. Many Sangam Poems mention the Battle of Venni where he defeated the confederacy of Cheras, Pandyas and eleven minor chieftains. He also fought at Vahaipparandalai in which nine enemy chieftains submitted before him. Hence, Karikala's military achievements made him the overlord of the whole Tamil country. Therefore, Trade and commerce flourished during his reign. He also built irrigation tanks near river Kaveri to provide water for reclaimed land from forest for cultivation.

Pandyas:

The Pandyas ruled over the present day southern Tamil Nadu. Their capital was Madurai. Their insignia was the "carp". King Neduncheliyans also known as Aryappadai Kadantha Neduncheliyan. He ordered the execution of Kovalan. The curse of Kovalan's wife-Kannagi burnt and destroyed Madurai. Maduraikkanji was written by Mangudi Maruthanar which describes the socio-economic condition of the flourishing seaport of Korkai.

EXPORT AND IMPORT DURING SANGAM AGE.

Agriculture was the chief occupation. Rice was the common crop. Ragi, Sugarcane, Cotton, Pepper, Ginger, Turmeric, Cinnamon, and a variety of fruits were the other crops. Jack fruit and pepper were famous in the Chera country. Paddy was the chief crop in the Chola and Pandya country. The handicrafts of the Sangam period were popular. They include weaving, metal works and carpentry, ship building and making of ornaments using beads, stones, and ivory. There was a great demand for these products, as the internal and external trade was at its peak during the Sangam period. Spinning and weaving of cotton and silk clothes attained a high quality.

The poems mention the cotton clothes as thin as a cloud of steam or a slough of a snake. There was a great demand in the western world for the cotton clothes woven at Uraiyur. Both internal and foreign trade was well organized and briskly carried on in the Sangam Age. The Sangam literature, Greek and Roman accounts and the archaeological evidence provide detailed information on this subject. Merchants carried the goods on the carts and on animal-back from place to place. Internal trade was mostly based on the barter system. External trade was carried between South India and the Greek kingdoms. After the ascendancy of the Roman Empire, the Roman trade assumed importance. The port city of Puhar became an emporium of foreign trade, as big ships entered this port with precious goods. Other ports of commercial activity include Tondi, Musiri, Korkai, Arikamedu and Marakkanam. The author of Periplus provides the most valuable information on foreign trade. Plenty of gold and silver coins issued by the Roman Emperors like Augustus, Tiberius and Nero were found in all parts of Tamil Nadu. They reveal the extent of the trade and the presence of Roman traders in the Tamil country.

The main exports of the Sangam age were Cotton, Fabrics, Spices like Pepper, Ginger, Cardamom, Cinnamon and Turmeric, Ivory products, Pearls and precious stones. Gold, horses and sweet wine were the chief imports.

OVERSEAS CONQUEST OF CHOLAS

During the reign of Rajaraja Chola I and his successors Rajendra Chola I, Virarajendra Chola and Kulothunga Chola I the Chola armies invaded Sri Lanka, the Maldives and parts of Southeast Asia like Malaysia, Indonesia and Southern Thailand of the Srivijaya Empire in the 11th century. Rajaraja Chola I launched several naval campaigns that resulted in the capture of Sri Lanka, Maldives and the Malabar Coast. In 1025, Rajendra Chola launched naval raids on ports of Srivijaya and against the Burmese kingdom of Pegu. A Chola inscription states that he captured or plundered 14 places, which have been identified with Palembang, Tambralinga and Kedah among others.

A second invasion was led by Virarajendra Chola, who conquered Kedah in Malaysia of Srivijaya in the late 11th century. Chola invasion ultimately failed to install direct administration over Srivijaya, since the invasion was short and only meant to plunder the wealth of Srivijaya. However, this invasion gravely weakened the Srivijayan hegemony and enabled the formation of regional kingdoms. Although the invasion was not followed by direct Cholan occupation and the region

was unchanged geographically, there were huge consequences in trade. Tamil traders encroached on the Srivijayan realm traditionally controlled by Malay traders and the Tamil guilds' influence increased on the Malay Peninsula and north coast of Sumatra.



UNIT 5 - CONTRIBUTION OF TAMILS TO INDIAN NATIONAL MOVEMENT AND INDIAN CULTURE

CONTRIBUTION OF TAMILS TO INDIAN FREEDOM STRUGGLE

Tamil Nadu has a rich history of contributions to India's freedom struggle. Here are some notable contributions made by Tamilians to India's freedom struggle:

Subramania Bharati: a prominent Tamil poet, Bharati played a significant role in India's freedom movement through his writings and speeches. He was a strong advocate of freedom and equality and used his poetry to inspire and motivate people to fight for their rights.

V.O. Chidambaram Pillai: was a lawyer, politician, and freedom fighter who played a crucial role in the Swadeshi Movement. He founded the Swadeshi Steam Navigation Company, which aimed to boycott British-owned shipping companies and promote indigenous industry.

C. Rajagopalachari: known as Rajaji, was a prominent Indian nationalist leader, lawyer, writer, and statesman. He was the first Indian Governor-General of India and played a crucial role in the Indian independence movement, working closely with Mahatma Gandhi.

K. Kamaraj: was a prominent freedom fighter and politician who played a crucial role in the Indian National Congress. He was instrumental in organizing the Quit India Movement in Tamil Nadu and was also known for his contributions to education and social reforms.

Tiruppur Kumaran: was a prominent Tamil nationalist who died while leading a protest against the British Raj's Simon Commission. His death inspired many young people to join the freedom struggle.

R. Venkataraman: was a prominent Indian politician and lawyer who played a crucial role in the Indian independence movement. He was the eighth President of India and was known for his contributions to the development of the country.

S. Satyamurti: was a lawyer and politician who played a prominent role in Indian independence movement. He was a close associate of Mahatma Gandhi and played a vital role in the Salt Satyagraha movement.

Vanchinathan (1886-1911) was a Tamil freedom fighter who is known for his assassination of Ashe, the District Collector of Tirunelveli, in British-ruled India on 17 June 1911. He was a member of the Bharatiya Vidya Bhavan and was influenced by the nationalist ideas of Bal Gangadhar Tilak and Aurobindo Ghosh. Vanchinathan believed that violent action was necessary to achieve independence from British colonial rule and was willing to sacrifice his life for the cause. After the assassination, he committed suicide by shooting himself with his last bullet. Vanchinathan's actions inspired other Indian freedom fighters and he is remembered as a hero in Tamil Nadu.

Anjalai Ammal, also known as Rani Velu Nachiyar, was a Tamil queen and warrior who fought against the British East India Company in the late 18th century. She was born in 1730 in the

kingdom of Sivaganga, which is now part of Tamil Nadu, India. Anjalai Ammal was married to King Muthuvaduganatha Periya Udaiyathevar. After her husband's death, Anjalai Ammal took on the mantle of leadership and fought against the British. In 1780, Anjalai Ammal formed an army and led them into battle against the British. She employed guerrilla warfare tactics and was known for her bravery and strategic thinking. Anjalai Ammal's most significant victory came in 1780 when she defeated the British General, Sir Hector Munro, in a battle near the town of Virupakshi.

Veerapandiya Kattabomman: In 1790, the British East India Company took control of the nearby territories, and Kattabomman refused to acknowledge their sovereignty. He led a rebellion against the British forces and managed to hold them off for several years. He even issued his own currency and declared himself the king of Panchalankurichi. However, in 1799, he was betrayed by one of his own allies and captured by the British. He was hanged to death in a public execution.

Theeran Chinnamalai: was a Polygar and he initially supported the British but later turned against them when he saw the injustice and oppression inflicted on the local population. He united with other Polygars in the region and launched a revolt against the British in 1799. Chinnamalai was known for his military strategies and tactics, and his army gave a tough fight to the British forces. However, his army was eventually defeated, and Chinnamalai was captured and executed by the British in 1805.

Thandai Periyar: is not generally considered a freedom fighter as he did not participate in the Indian independence movement against British colonial rule. However, he was a prominent social activist and reformer who fought against various forms of social oppression and discrimination, and his contributions to the freedom struggle in India cannot be ignored.

The movement challenged the dominance of Brahminical ideology and sought to promote rationalism, self-respect, and social justice. Periyar was a vocal critic of the caste system and worked towards the emancipation of Dalits and other oppressed communities.

These are just a few of the many contributions made by Tamilians to India's freedom struggle. Tamil Nadu continues to be an important center of Indian politics and culture, with a rich legacy of activism and social reform

THE CULTURAL INFLUENCE OF THE TAMILS OVER THE OTHER PARTS OF INDIA

Tamil culture is the culture of the Tamil people. Tamil culture is rooted in the arts and ways of life of Tamils in India, Sri Lanka, Malaysia, Singapore, and across the globe. It has a long history of diversified heritage and cultural distinctions.

Literature: Tamil literature is one of the oldest and richest in India. The famous Tamil works such as Thirukkural and Silappathikaram have been translated into several Indian languages, and their impact can be seen in the literature of those languages.

Cuisine: Tamil cuisine is known for its diversity and use of spices. Dishes like dosa, idli, and sambar have become popular all over India. In fact, many South Indian restaurants in other parts of India serve Tamil-style cuisine.

Music: The classical music of Tamil Nadu, known as Carnatic music, has had a great influence on classical music in other parts of India. Many prominent Carnatic musicians have become popular all over India, and their music is appreciated by people of all ages.

Dance: Bharatanatyam, a classical dance form that originated in Tamil Nadu, has become a popular dance form all over India. It has been embraced by dancers of all ages and is performed on various occasions.

Language: The Tamil language is one of the oldest and most richly developed Dravidian languages in the world. It has influenced the development of other languages such as Malayalam and Telugu, and has been a source of literary and cultural inspiration for generations of writers and artists.

Religion: Tamil culture has given birth to several religions and spiritual movements, including Hinduism, Jainism, and Buddhism. Many of these religions have had a profound impact on the Indian subcontinent and beyond, shaping the beliefs and practices of millions of people.

Arts and literature: Tamil culture has a rich tradition of art, literature, music, and dance. Tamil literature includes classical works such as the Sangam literature, which is considered one of the oldest surviving works of Tamil literature.

Social norms and customs: Tamil culture has a set of unique social norms and customs, such as the practice of arranged marriage, the importance of family and community, and the emphasis on hospitality and generosity. These norms have shaped the social fabric of Tamil society and continue to be an important part of Tamil identity and culture.

Love: culture reflects the romantic and emotional nature of ancient Tamils. Love was considered a central theme of human experience and was celebrated in poetry, music, and dance. Sangam poetry portrays love in various forms, including platonic, parental, and romantic.

The Sangam poets wrote about the different stages of love, from the initial attraction and infatuation to the depth of affection and devotion. The poems described the beauty and qualities of the beloved, their virtues, and their actions. The poets also wrote about the pain of separation and the longing for reunion.

Love was not limited to the physical aspect of love but also encompassed the emotional and spiritual connection between two individuals. The poems expressed the importance of mutual respect, trust, and understanding in a relationship. It provides an insight into the social and cultural norms of ancient Tamil society and their perception of love and relationships.

In Sangam literature, love was viewed as a noble and virtuous emotion. Poets celebrated the devotion and selflessness of lovers and portrayed them as role models for society. Love was not just seen as a personal emotion but also as a means of social harmony and unity. One of the most popular Sangam works, the "Kuruntokai," is a collection of 400 love poems that celebrate the beauty and complexity of love. These poems describe the different stages of romantic love, such as attraction, courtship, and marriage, and they provide insights into the roles and expectations of men and women in love relationships.

The valor of Tamilians: are known for their rich history and culture, and have a reputation for being a proud and resilient people. Throughout history, Tamilians have demonstrated their bravery and courage in various ways, including fighting for their rights and freedom, standing up against

injustice, and protecting their homeland. "Purananuru" - This poem talks about the valor of the Tamil warriors and their willingness to sacrifice their lives for their land.

The Sangam literature includes various themes, including love, war, ethics, and politics. The portrayal of bravery and heroism is one of the prominent themes in Sangam literature, and many of the poems celebrate the valor of ancient Tamil warriors. "Purananuru" contains several verses that praise the bravery and heroism of ancient Tamil warriors and depict the warriors' courage, determination, and willingness to sacrifice their lives for their people and their country.

Friendship: Kapilar and Paari were close friends who shared a deep bond of loyalty and affection. One of the most famous stories about their friendship is the tale of Kapilar's sacrifice. Kapilar promised Paari that he would compose a poem in praise of the king's valor and bravery. When Kapilar began writing the poem, he found himself unable to do so. He realized that he had inadvertently offended a goddess who was a patron of Paari's kingdom, and that he would need to appease her before he could complete the poem.

In order to appease the goddess, Kapilar decided to offer a sacrifice of his own flesh. He cut off his own thigh and offered it to the goddess, who was pleased with his devotion and granted him a boon. With the goddess's blessing, Kapilar was able to complete the poem in praise of Paari, which became known as the "Porunararruppatai".

Other examples of friendship are Avaiyaar and Adhiyamaan; Kapilar and Pisarandaiyaar

Hospitality: is an important cultural value in Tamilian society. Tamilians are known for their warm and welcoming nature and they take pride in their hospitality towards guests and visitors.

When guests visit a Tamilian household, they are often welcomed with a traditional greeting such as "Vanakkam" or "Namaste" and are invited to sit and relax. They are then offered food and refreshments. Tamilians place a great emphasis on treating their guests with respect and making them feel comfortable.

In Tamil culture, the concept of "Atithi Devo Bhava" or "Guest is God" is deeply ingrained. This means that guests are treated with the utmost respect and are considered to be like deities who have come to visit. Overall, hospitality is an important part of Tamilian culture and is seen as a way of building relationships, strengthening community ties, and demonstrating generosity and kindness towards others.

The term "Eegai" refers to a type of gift-giving or exchange that was used to build and strengthen social relationships. Eegai was also about demonstrating one's generosity, wealth, and social status. It was prevalent among the ruling class and wealthy landowners, who would often exchange expensive gifts such as jewellery, fine fabrics, and even elephants and horses. These gifts were often given in the context of marriages, political alliances, or as a form of tribute to powerful rulers. Eegai was highly respected and admired.

The term "Kodai" refers to giving away all their possessions to others without even having second thought of why to give and giving away by knowing the other's needs. Example of "Paari Vallal" who gave away his chariot for the mullai flower climber, which didn't have any support to climb.

“Karnan” giving away all his meritorious deeds to Lord Krishna who came in the form of a poor Brahmin.

Virginity in Tamil Literature was a great discipline for any one in married life. Husband and wife lived their life without thinking of any other men or women in their married life and virginity was considered sacred. Poet Bharathiar said that ‘virginity’ to be kept in common for both men and women and it is not only for women.

THE SELF-RESPECT MOVEMENT

It was a social and political movement that emerged in the early 20th century among the Tamil people of South India, particularly in the state of Tamil Nadu. The movement was led by E.V. Ramasamy, who is also known as Periyar, and aimed to promote social justice, equality, and self-respect among the Tamil people.

The Self-Respect Movement was a response to the caste-based discrimination and social inequality that were prevalent in Tamil society at the time. The movement sought to challenge traditional Hindu practices and beliefs that perpetuated caste-based discrimination and oppression, and to promote rationalism and social reform.

One of the key goals of the movement was to promote the idea of self-respect among the Tamil people, particularly those who belonged to the lower castes. The movement aimed to instil a sense of pride and self-worth among these communities and to encourage them to assert their rights and demand social equality.

The movement also sought to promote education and literacy among the Tamil people, particularly women, who were often denied access to education and other opportunities.

ROLE OF SIDDHA MEDICINE IN INDIGENOUS SYSTEMS OF INDIA

Siddha medicine is a traditional system of medicine that originated in Tamil Nadu, India. It is one of the oldest systems of medicine in the world, and is believed to have been developed by the Siddhars, ancient Tamil mystics and alchemists. The Siddha system is based on the concept of the five elements of nature - earth, water, fire, air, and ether - and the three humors or doshas - vata, pitta, and kapha.

Siddha medicine uses a combination of herbs, minerals, and animal products to treat various diseases and disorders. It is one of the oldest medical systems in the world and has been practiced for over 5,000 years.

Some of the common treatments used in Siddha medicine include massage, herbal steam baths, and oil treatments. Siddha practitioners also emphasize the importance of diet and lifestyle changes in maintaining good health. It is always important to consult with a qualified healthcare professional. It uses a combination of herbal medicines, diet, meditation, and yoga to treat various health conditions. Siddha medicine is recognized as one of the official systems of medicine in

India and is regulated by the Ministry of Ayurveda, Yoga and Naturopathy, Unani, Siddha and Homoeopathy (AYUSH).

INSCRIPTIONS AND MANUSCRIPTS

Tamil inscriptions and manuscripts are important sources of historical and cultural information about the Tamil-speaking regions of South India and Sri Lanka. Tamil inscriptions are engraved on stone, copper plates, and other materials, while manuscripts are written on palm leaves, paper, and other materials.

The earliest Tamil inscriptions date back to the 3rd century BCE and were found in the caves of Tamil Nadu. These inscriptions provide information about the early Tamil kingdoms, their rulers, and their achievements. Later inscriptions, such as those from the Chola dynasty (9th-13th centuries CE), provide detailed information about their administration, economy, social life, and religious practices.

Tamil manuscripts are equally important sources of information about the history and culture of the Tamil-speaking regions. These manuscripts cover a wide range of topics, including literature, music, medicine, astrology, and religion. The oldest surviving Tamil manuscript is the Tolkappiyam, a treatise on Tamil grammar and poetics, which dates back to the 3rd century BCE. Some of the most famous Tamil manuscripts include the works of the Sangam poets, such as Thirukkural and Silappathikaram, as well as the works of the Tamil saints, such as the Tirumurai.

Tamil literature has a rich history that dates back over 2,000 years, and there are numerous manuscripts that have been preserved over time. Tamil manuscripts cover a wide range of subjects, including poetry, philosophy, history, and medicine. The Sangam literature consists of 2,381 poems composed by various authors, and is divided into two categories: the Ettuthokai (Eight Anthologies) and the Pattupattu (Ten Idylls). These works cover a range of topics including love, war, ethics, and religion.

Bhakti literature (6th to 18th century CE) - This period saw the rise of devotional literature in Tamil, which focused on the worship of Hindu deities. The major works of this period include the Tirumurai (a collection of 12 volumes of hymns), the Nalayira Divya Prabandham (a collection of 4,000 verses by the Alvars), and the Tiruppavai and Tiruvembavai (devotional songs by Andal).

Medieval literature (13th to 18th century CE) - This period saw the emergence of secular literature in Tamil, including works on grammar, poetics, and rhetoric. The major works of this period include the Kamba Ramayanam (an adaptation of the Ramayana by Kamban), the Periya Puranam (a hagiography of the 63 Nayanars by Sekkizhar), and the Tirukkural (a treatise on ethics by Thiruvalluvar). Modern literature (19th to 21st century CE) - This period saw the emergence of Tamil literature in the modern era, with a focus on social and political issues.

Kalvettukal are the words in the Tamil language that are spelled out in letters. They are also known as "Vattu Tamil," which means "round Tamil." In contrast, Kaiyethuthu Padigal refers to the Tamil alphabet's handwritten characters, which are also known as "Tamil script." The Tamil script has

12 vowels and 18 consonants, making it a total of 30 letters. These letters are arranged in a specific order, similar to other Indian scripts like Devanagari and Telugu.

Types of Palm leaf manuscripts: Neetolai – has news about marriage and death, Moola olai – taking copies of the originals, Surul olai – women role these and safeguard it by wearing it in their ears, Kutramatra olai – the leaf will be without damage, Seithi olai – brings news, Naaloali – brings news about the festivals and pooja in temples, thiru mandira olai – has commands from King, manavinai olai – information about marriage.

PRINT HISTORY OF TAMIL BOOKS

Madras was the foremost seat of printing among the “colonial metropolises”. The Society for Promoting Christian Knowledge (SPCK) was set up at Vepery in 1726 by Benjamin Schultz. Henrique Henriques (1520-1600) is one of the first known scholars to have initiated a scientific study of Tamil Language. He had even proposed erection of a Tamil University as early as 1560 at Mannar or Punnkayil (Tuticorin). The first book in Tamil was printed in Kollam, Kerala, on October 20, 1578 by Portuguese missionary Henrique Henriques. Titled 'Thambiran Vanakkam' it was translation of 'Doctrina Christam'. The second book was 'Christiani Vanakkam'.

The introduction and early development of printing in South India is attributed to missionary propaganda and the endeavours of the British East India Company. The first Tamil booklet was printed in 1554 (11 February) Romanized Tamil script by Vincente de Nazareth, Jorge Carvalho and Thoma da Cruz, all from the Paravar community of Tuticorin. It is also the first non-European language to find space in the modern printing culture in the world.

These developments took place at a time when other locations such as Madurai were still confined to the use of copper plates and stone inscriptions.

Between 1800 and 1835 most printed books in Tamil were collections of oral tales – Vikramadittan katai, Tirukkural and Nalatiyar, Catamuka Ravanam Katai, Mariyatai Raman Katai and Tamilariyum Mantai Katai in 1812; the Pururava Cakravarti Katai in 1819; the Katamantacari, a collection of oral tales in 1820; the Tamil – English bilingual publication of Paramartta Kuruvu Katai Pancatantra in 1826; the Katakintamani.