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Transoceanic Trade Activities on the Tamils: A Peek into the Investigation of Ancient Tamil Literary Evidences

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Abstract

The investigation on maritime trade activities is imperative to comprehend the commercial contact, commercial commodities, trade guilds, interrelation, interconnection between far off Nations social and cultural changes in transoceanic trade with Tamils particularly Coromandel Coast. The maritime trade activities and the role of trade guilds played a vital role for the commercial relations as well as for political, social interactions economic development of the States. In spite of the fact that the ancient maritime trade couldn't make major political limits however it could shape social, economic and cultural contacts. The connection between the ancient Tamils with Roman, Greek, Egypt and later on Mediterranean, Southwest and Southeast Asian Nations show its verifiable relevance over the Coromandel Coast examines, the current study centres about the Maritime activities of ancient Tamils and its associations with the nautical nations Rome, Greek, Egypt and later on Mediterranean, Southwest and Southeast Asian Nations and so on.

Keywords: Ports, Coromandel Coast, Commodities, Literatures, Sonnet.

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Introduction

To understand the commercial contact, commercial commodities, trade guilds, interrelation, and connectivity between distant nations, as well as the social and cultural developments in transoceanic commerce with Tamils, especially the Coromandel Coast, it is essential to do research on maritime trade activities. Both commercial relations and the political, social, and economic growth of the states were significantly impacted by maritime trade operations and the function of trade guilds. The ancient maritime commerce shaped social, economic, and cultural ties even if it was unable to establish significant governmental boundaries. The connection between the ancient Tamils with Roman, Greek, Egypt and later on Mediterranean, Southwest and Southeast Asian Nations show its verifiable relevance over the Coromandel Coast examines, the current study centres about the Maritime activities of ancient Tamils and its associations with the nautical nations Rome, Greek, Egypt and later on Mediterranean, Southwest and Southeast Asian Nations and so on.

The investigation of ancient Tamils and their transoceanic trade conveyed an assortment of sources. These sources are very useful to comprehend the commercial contact, the commercial commodities exchange, political contact, social contact, prudent cultural exchange, economic growth and strict milieu of the antiquated the maritime trade activity of Tamil society. The hotspots for this investigation incorporate the Sangam Classical literature, the archaeological excavations, inscriptions, accounts of foreign travelogues. The ongoing maritime activities demonstrated the commercial activities, commercial commodities, ancient trade guilds of the early Tamils in the assortment of fields more particularly in Coromandel Coast.

Sangam Classical Literature

The Sangam Classical works portrays maritime trade activities of ancient Tamils. The post Sangam epics *Silappathikaram* and *Manimekalai*, highlighted the Coromandel Coastal trade ports, maritime trade activities, trade guilds of the Tamils in an elaborate manner.^[1]

Sangam Age

Sangam time is the brilliant age time frame carved in the undying history of South India, spreading over from 300 B.C. to 300 A.D. Here it is useful to know the Sangam Age between 500 B.C. to 250 A.D. which often is called as the Sangam Age of the Tamils.^[2] The Sangam Classical works give numerous subtleties and chronicled synchronises on maritime trade. The time frame is isolated into three stages specifically First, Second and Third, and each has a place with a specific time range credited with changing artistic creation. History students and other researchers believe that, under the guidance of the Pandyan kings, Sangam Writing developed on many grounds during more than three phases, but finally emerged in the final third^[3]. The names of lesser kings and their forces, together with the main powers of the "Three Vendars," make Narrinai, Ainkurunuru, and Kuruntogai clearly recognizable. The term "Sangam" in Tamil refers to three artistic gatherings that were founded by the Pandyan Lords around 2200 years ago and attracted the attention of artists and scholars from all over the world resulted from the third meeting held in Madurai, which provided a variety of 2000 sonnets for users to use; this collection in its entirety. It was the result of third gathering held in Madurai that delivered a user assortment of 2000 sonnets; this whole corpus was then altogether called Sangam Writing. The different Sangam sonnets open door for picking up information and archiving about what life and society resembled in the old Tamil nation. The works provide us with a wealth of information on major mechanical and trade activities in South India; they suggest the development of cities and trade practices that had led to significant urbanization. The Tamil area had rapid economic development throughout the Sangam era. Numerous explorers and traders scouted their territory in an attempt to find the extravagant and magnificent materials that their local markets and artisans should display. Business leaders moved in a methodical manner when the state took the urgent step of promoting training, such as providing streets for traders, explorers, and pioneers, and ports for explorers to carry out fruitful ocean trade, an activity that peaked during that time.

There are three Tamil lines in Sangam writing. During the Sangam Period, the Pandyas, Cholas, and Cholas were the main kingdoms in south India^[4]. This territory, which was once known as Tamil Country, includes present-day Tamil Nadu, Kerala, parts of Karnataka, parts of Andhra Pradesh, and northern Sri

Lanka. For all of Sangam's residents, trade and commerce were essential. Tamil kingdoms have established commercial agreements with distant countries like Egypt, Indonesia, and Rome ^[5]. The kingdoms promoted international trade with the hope that the Silk Road, which connected India and Rome, would establish itself during this time and have an effective economic influence via the expansion of riches. Tamil Individuals were dynamic brokers in various material things, both in-land and abroad. This thing discovers notice in the Periplus, a Greco-Roman original copy about maritime issues and sea exercises from Roman Egyptian ports, which records numerous items utilized for exchanging.^[6] The content has a place with the old Hellenic world depicts about unfamiliar exchange relations of Rome with Malabar:

Due to the extraordinary quantity and primary component of pepper and malabatthrum [cinnamon], they dispatch enormous boats to the market cities. Here, in any event, a remarkable quantity of coins are imported; topaz, scant clothing, very little; figured materials, antimony, coral, rough glass, copper, tin, lead, and wine, not much, but as much as a Barygaza; wheat, realgar, and orpiment are sufficient for the mariners, as they are not handled by the shippers there. Pepper is shipped out and supplied in large quantities only at Cottonora [North Malabar], a location near major commercial areas^[7]

Its beautiful poem, which provides readers with historical socio-political and social experiences in South India, particularly ancient Tamil culture and traditions, is one of the many relics left behind from the Sangam era. During Tamil traditional times, a wide variety of Sangam sonnets are either centered on or provide insights about material culture, port cities, commercial hubs, mainstream occupations, and exchanging activities.

Literature

Sangam Classical works namely *Tholkappiyam*, *Ettuthogai*, *Pattupattu*, *Pathinenkilkanakku* and the Post Sangam works *Thirukural* the two epics namely *Silapathikaram*, *Manimekalai* and so on were helpful to know the maritime trade during the Sangam age and Post Sangam age.

Tholkappiyam

Tholkappiyam composed by Tholkappiyar is deal with Tamil grammar yet in addition gives information on Socio, Political and Economy including maritime trade of Sangam Tamils. Tholkappiyar in his work arranges portrays light on an individual's inward and external life. The work offers significance to a people insight based on nature. In this he discusses the five *thinai*s and Human feelings identified with nature. Of the early Tamil classics, the *Tholkappiyam* stands foremost. *Tholkappiyam* means ancient work. The work found its full bloom in the Sangam age. The author of this work is Tholkappiyar. It is the oldest work on Tamil grammar that is currently in existence. The period is believed to have occurred between the fifth century B.C. and the second century A.D. The *Tholkappiyam* delves deeply into Tamil literature and tradition, as well as the cultural and historical traditions of the ancient Tamils. Tholkappiyar is regarded as one of the historical documents that sheds light on the maritime trade and economics of the Sangam period^[8]. However, in the oldest and most enduring Tamil text, *Tholkappiyam*, an ancient Tamil punctuation style developed at the second or third scientific meeting of the Sangam era, the desert is shown as an imaginary element^[9].

Ettuthogai and Pattupattu

The Sangam classics have been divided into two groups by Se: the *Pattupattu*, which is equal to the ten Idylls, and the *Ettuthogai*, which is equivalent to the eight Anthologies. The publication date of Sangam's works is a contentious issue, and there has been considerable discussion over the Sangam's existence as a poets' academic organization as well as how to determine its age. According to conservative estimation, this occurred within the first two centuries of the first Christian era, which is when the remaining Tamil classics were written. *Pattupattu* and *Ettuthogai* also discussed the relationship between humans and nature.

To recreate the history of *Pattupattu* or Ten Idylls^[10]. The following significant division of Sangam works of art is *Pattupattu* involves *Thirumurukatruppada*i, *Porunararrupada*i, and so on. *Porunararrupatai* is one of the ten Idylls which means a poem giving advice to *Porunan*, a minister by Mudattamakanniar. The *Pattupattu* are by writers Nakkirar, Kadiyalur Uruttiran Kannanar, Mangudi Marudanar, Mudattamakanniyar, Nappudanar, Kapilar and Perunkousikanar.

There are references about the lords like Karikalan Nedunchezhan and others. Yet, this assortment discusses much about the customs and habits of individuals identifying with marriage, strict love and finery rehearses. The focus of the actual investigation is on examining stories from aspects related to the exchange that are evoked in the two ancient Tamil sonnets, such as Pattinapalai and Maduraikanchi. These two beautiful works are essential to the compilation of Pattupattu, a book that contains 10 lengthy sonnets in Sangam poetry, also known as the 10 Idylls or Ten Lays^[11]. The 300-line poem Pattinappalai by Uruthirankannanar is dedicated to Karikala, the Chola ruler. According to Tamil historian Kamil Zvelebil, Katiyalur Uruttirankannanar wrote the Sangam sonnet Pattinapalai somewhere around the year 200 A.D.^[12] consists includes 301 lines in total, with a significant portion devoted to illustrating Kaveripoompattinam, the capital city of the first Chola period, which was ruled by Señor Karikal Chola^[13] South Indian nature was divided into five different categories, or thinais. The five Sangam sceneries were mostly based on location, disposition, and state. These eco-tipos include deserts (palai), mountains (kurinci), coastal areas (neytal), cultivable areas (marutam), and timberlands (mullai). The above-mentioned geological areas were distinguished by their irreplaceable vegetation as well as by a variety of economic and social conditions. Utilized as a symbol in Sangam love poetry, the topography served as a basic idilic device, with the ultimate goal of connecting each scene to some emotionally or characteristically significant element^[14]. In essence, the word "Pattinapalai" is created by combining the words "Pattinam" (city) and "Palai" (desert). The separation of darlings is symbolically represented by the last section, Palai^[15]

Pattinapalai begins with the representation of the rich and prosperous characteristics that encompass the Chola region. The city's entrances had sculptures of tigers, which served as an imperial symbol of the Chola nobility. The lines about the thriving business sector of the port city of Kaveripoompattinam capture the main market wherein nuances about the thriving liquor and fishing sectors are offered. Drink is by all accounts a well known beverage among local people. The accompanying lines recommend its popularity and give great look at its business:

“The doors of drink shops have banners

As indication of offer, where consumers come
 In numbers, and the uproarious yard
 Where fish and meat are singed whenever stored
 With sand, and with roses blessings is throne.”^[16]

It is by all accounts an accustomed thing to drink at that point, at more than one spots reference of drink drinking can be found in this sonnet. A great deal of items was important for exchange at the city ocean ports where parcel of boats were agreed with food material and different merchandise. The lines represent subtleties of the material culture at city's ports where the greater part of the purchasing, selling and trade between products occurred:

“Here are brought
 Quick, Skipping horses via ocean in ships,
 What's more, bundles of pepper dark, via trucks.
 Himalayas sends pearls and gold,
 While Kudda slopes, sweet shoe wood and akhil; pearls from the south ocean
 come,
 Red coral from the eastern ocean.
 The Ganges and the Kaveri bring Their yield; Ceylon gives its food,
 Also, Burma, fabricates rare.”^[17]

All the merchandise were deliberately gathered, accumulated together and afterward positioned efficiently in some side of the market's roomy paths. Illustrated in the lines beneath, business sectors were all around organized and structure a central piece of financial as well as society's socio-social festival:

“Wide is where individuals exchange,
 Here celebrations are constantly held
 Agreeable with the moves wild
 Of excited house keepers by the Red-god mixed,
 The flute do pipe, the lyres do twang,
 The drums roll boisterous, and the tabors sound”.^[18]

Furthermore, the Chola tradition's kind-hearted king and his standards are documented in the sonnet. Some people had applauded the Chola ruler's leadership, his struggles for power, and his liberal outlook. From a socio-social

standpoint, the sonnet explores urban life via its music, dance, and rigid traditions, as well as the captivating public spectacle of terrifying and violent conflicts.

Generally speaking, in *Pattinapalai* a serene and battled climate penetrates the city way of life. The sonnet makes this idyllic vision of serenity in individuals' mien and method of living through the accompanying lines:

Very free and glad are their lives In the midst of their increasing family
They know no adversaries; the fishes play Close to the fishers' quarters
unafraid,

“Also, cows duplicate immaculate
In butchers frequents. The vendors hence
Denounce the taking of these lives,
They endure not stealing abominable,
They carry out their responsibilities by the divine beings,
Oblations offer, tend with care
Fine bulls and dairy animals, magnify the clerics
That show the Vedas four, they give
Their visitors food prepared and uncooked too
Unstintingly they apportion offerings
And carry on with an existence of benevolent love.”^[19]

Aside from that, the story of a husband who wishes to go across the city's bounds and his better half who laments this proposal of detachment explored the topic of affectional division in hardly any lines. A work of remarkable historical noteworthiness, *Pattinapalai* documents the trading efforts of ancient Tamils overseas. Scholars referred to it as early artistic evidence, which sheds light on Tamils' unusual trading behavior by connecting Southeast Asian countries like Indonesia, Malaysia, and Thailand with ancient south India. These events had a social impact on networks in addition to connecting them in terms of commercial transaction.^[20] This proceeds to show how unfamiliar exchange can impact culture and cause a sound multifaceted trade between spatially removed networks.

Concerning the Sangam economy According to Dr. Prema Kasturi, the Sangam economy was simple, but freedom was the goal. People saw the need for wealth and were motivated to get it. The needs of everyone were met, even if there were wealthy, transitional, and defenseless classes. The typical people were either producers, brokers, or farmers (or cowherds, trackers, and fishers). The territory that it ruled over was owned by the ruler himself.^[21]

Because people were positioned in the public view according to their line of employment, occupation served as a personality identifier. While farming was considered the most prestigious profession overall, other contemporary vocations that held optional positions included art and trade. Money had not yet entered the market and was not necessary for the people to use for commerce in those days. Inland commerce was facilitated by the use of food products. The deal framework, which is the cornerstone of the economy of both cities and towns, was the main component of the commerce and exchange.

Since it may act as a focal point for cultural food and advancement, exchange is always important to the general population. Exchange most likely played an unquestionable role in the life of the ancient Tamils. It served as a tool that brought about a lot of wealth and success, but it also served as a very useful tool for survival and internal harmony among its users. For any kind of financial transaction to take place, there must be peace and mutual respect between the two parties involved. At the core of such a communication are two distinct elements: trust and honesty. Nevertheless, different people have different ways of cooperating. There is a colossal contrast in the way of exchange contemporary occasions and that of old days. For the dealers who did their business in an insightful and honest way, a portion of the lines in this sonnet state:

“They talk reality and esteem it disgrace

To lie.

For other people's, acceptable they have

A similar view with respect to their own

In exchange.

Nor do they attempt to get a lot in selling their own products

Nor give too little when they purchase

They set a reasonable cost on all things.”^[22]

The previously mentioned lines propose about the trustworthiness of vendors while doing exchange. Reasonable arrangement was generally liked and energized and not trickery or burglary. There is by all accounts no weight of uneasiness squashing the vendor because of weight of procuring more benefits. Duplicity was not a typical aspect of the business morals.

Maduraikanchi

A poem written to a King Nedunchezhan of Madurai is referred to as Maduraikanchi. This 782-line poem honors Nedunchezhan's forebears, his abilities, the splendor of his city, and the five divisions of his realm. The poem's main focus is on the traits and accomplishments of the Pandya ruler Nedunchezhan, his nation, and his capital city of Madurai. With more than 800 lines, Maduraikanchi is the sixth and longest sonnet in Ten Idylls. From the perspective of presenting a nostalgic cityscape and strange trading customs common in the ancient Madurai, it is an important Sangam sonnet. Mankuti Marutanan, who was acknowledged as a prominent court artist of Lord Nedunjeliyan II of the Pandyan empire, created it.²³ Like the importance of sonnet's title propose, it's inserted with acclaims for the ruler and his standard of the realm. Lord is praised for his bravery, goals of sovereignty and for instructing ethics to his subjects in the sonnet:

“Thou didst fly like the breeze, spread fire around,
Pulverize the nation of thy enemies, settle
At Alanganam startling them, chopped down
Their bosses and hold onto their drums. Triumphant hence,
Thou didst play out the rituals of triumph great”.^[24]

Furthermore, Madurai was shown as having a highly structured organizational structure, with the lord employing a number of judges, authorities, and pastors. The town's soldiers and gatekeepers were always on duty to ensure its safety and security. It is stated that watchmen patrol market roadways to maintain order in that busy area, collect money, and prevent merchants from engaging in any dishonest behavior. About the warrior's way of life and feisty nature the sonnet state:

“The fighters colossal
That seems as though appalling elephants reel alcoholic
With drink, and are feeling battling.

Here are seen merchants selling different wares”.^[25]

The sonnet contains information on a number of Tamil locales, mostly the areas around the capital Chennai. Locations such as the seaport in Neithal coastal region, the green Mathuram pastures, the Kurinci bumpy point, and the unproductive area of Palai. The sonnet, which is divided into five sections—morning, evening, nightfall, night, and sunrise—depicts Madurai's social and economic life in a unique way by examining the many adaptabilities and mindsets that are shown in its streets, temples, and marketplaces. The city's exterior has been defined by its expansive highways, congested streets, bustling marketplaces, massive entrances, zoo, sanctuaries, and manor-style homes. In comparison, the spacious highways are as big as streams. Streets used to be disordered because of traffic caused with huge number of trucks moving quickly. The city's extended plan included depictions of the goddess Laksmi, who represents wealth and prosperity. The busiest places were probably the markets, where people gathered in large numbers, especially in the morning. The angadi, or market region, was often set up in the city. Shippers' stores ranged in size from little to massive. They stocked the selling items, cleaned their stores, smeared the floor with cow dung, and arranged every item in front of the customer. To sell it in the market, they bought the materials from both overseas and different parts of Tamil country. The products ranged from commonplace to rare items like pearls, gold, and jewelry. The shipper legit viewpoint towards their exchange practice has been applauded in this sonnet too. About the life and exchange by vendors the sonnet state:

Great traders who well keep goodness principles have astonishing manors that seem like gatherings of numerous slopes on whose high tops rest kites before they higher fly. In them they store their products and staples uncommon are of different sorts.

“They purchase the produce of slopes, the fields,
What's more, the ocean, and different things of rich grounds:
Diamonds, pearls, and gold, and exchange them”.^[26]

Swarmed market roads can be discovered crowded with purchasers to make buys from shops. There is given practically pleasant depiction of various business works of numerous rich and alluring things going one next to the other in the market zone. Insights regarding numerous little and huge shops, business people and dealers like goldsmith, coppersmith tailor, weavers and so on are referenced:

“Those who well fashion bangles fine from chanks,
 The goldsmiths that make jewels bright from gold
 Well purified in fire, those who sell gold
 That's well assayed, those who do trade in clothes,
 Those who buy copper by the weight, those who
 Stich garments fine, those who sell well-culled blooms
 And Sandal-wood, those who could pictures paint
 Of various things in motion, those who draw
 With accuracy things that catch the eye,
 And others gather. Weavers small and great
 Display bright, folded garments, short and long,
 That look like shining sands that edge the sea.
 All these are found in four well-crowded streets.”^[27]

The poem depicts the basic religious life of Madurai's residents via the representation of temples. A bathing festival is described, which includes a rite of plunging in the water to release any negative vibrations. Brahmans recited from the Vedas at temples. Families visited temples for reza, bringing the goods they had purchased from the street vendors and vendors in the city market. When women visit temples and marketplaces, they always look lovely. They adorned their cabelo with flowers and joyas. Women participate in commercial and agricultural activities in their daily lives. In conclusion, the lengthy poem describes several displacements in various lively areas of the city.

Maduraikanchi and Pattinapalai depict a poetic canvas embellished with realistic illustrations of urban life during the Sangam period. They discuss various procedures and systems and explain how the market technology works in large cities. Information on markets, businesses, farmers, and commercial activities that take place there. It has been shown that commerce is a means of achieving

prosperity, community harmony, and cross-cultural exchange. Furthermore, these two poems serve as a powerful testament to the health, prosperity, and plenty of the ancient Tamil world. The city's residential, social, cultural, religious, and administrative importance are depicted realistically in the poetry.

One of the most important factors in promoting women's economic empowerment is commerce. The modern entrepreneur wants to create a more inclusive business system that enables more women to participate in the economy and take advantage of the financial benefits of globalization. In the modern age, women participated indirectly in globalization by selling goods or services to other businesses in the domestic market that they then exported to a supply chain support or to an external customer. It has been shown that the main commercial trend has a different effect on women. The rise of global value chains has changed the nature of business patrons and increased opportunities for women to participate in the economy. Women have concentrated on areas of production that need more labor, such as the clothing and textile industries. "Silent trade" is the term used to describe their business, which developed in an impersonal fashion throughout ancient times with no verbal or live interaction. For example, little female vendors are selling fish, flowers, rice, and toddy.

Narrinai

Natrinai is an anthology of four hundred lyrics. It deals with the five thinais (behaviour pattern of physiographical divisions) namely *kurinji*, *mullai*, *marudam*, *neital* and *palai*. To summarize, the Eight Collections is a treasury containing the spot names. In *Narrinai* the spot like Tondi, Korkai, Manthai, Kanda Vayil, Koodal Marungil, Saikadu, Poraiyaru, Golden, Arkkadu, Maruhurppattinam, Punal vayil, Iruppaiyur Kunrur, Kudanthai and Venni are referenced. *Natrinai* adds a vivid touch by describing the ladies selling the flowers in a very detailed manner. Cheraman Palai Thinai, Palai Padiya Perunkadunko When there were plenty of flowers, he left us. That he forgot about me saddens me.^[28]

As she shouts out and sells fresh, white-petaled pathiri flowers on every street, surrounded by bees, with their red fuzzy tips like the vibrant, paint-streaked brushes of expert painters, I am also struck with sadness.^[34]

These women carried a bamboo basket filled with various flowers, such as pitthikai and kurukaththi, and they moved about the city and the coast to sell them. The flowers are incredibly fresh, displaying their fragrance and hermosura everywhere, drawing people's attention. Honey bees are buzzing about the bamboo basket, fascinated by the blossoms. Additionally, the same setting has been delineated by the Palai land. Women that sell flowers in the Palai region sell kurukaththi and senbagam flowers in addition to having other items in their other hands to sell and make money.^[29]

Hiptage madablota, mezclada con jasmine blossoms, junto con fresh kurukkathi, the typical bosque deleite, the female who is most severe, eloquent, and disabled—can you drink it? Así is la joven carrying a basket full of bees, dando vueltas en grove, the agricultor's exceptional naïve and delicada hijas. They are hawking and spreading rumors about the names and prices of the flowers, and the beauty and fragrance of these flowers draw in and divert the attention of women who are not with their partners. Furthermore, some female vendors provide fish for sale.

Akananuru

Akananuru also known as *Akappattu* is an anthology of importance and value to a student of ancient Tamil culture. There are several tests from Maruthanila Naaganaar's poem "Akanaru" that show where there are ladrones who steal the goods of the vendors. Some troops lost their lives in battle against the drones, and there is a kind of memorial for these heroes called Erypattinam.^[30] The same notion about the merchants is also mentioned by Kadiyalur Uruththiran Kannanaar.

Mathurai Koolavanikan, Seethalai Sathanar, and Neythal Thinai's poetry "Akananuru" tells the story of certain women who are dispatched to the coast to capture fish species to sell on the market.

Oh lord of the large ocean shore,
where fishermen ride their boats on tall waves in the wide ocean and pull their
nets with fierce strong fish,
which their rich younger sisters with leaf garments on their loins sell,
calling out prices, on the streets with festivals.^[31]

In another poem with the same title, the subject of women bartering fish for rice is discussed. "Pattupattu" tells the story of a woman from the Mullai region who sells ghee to Kurinji residents who offer her gold, but she rejects them and leaves in exchange for a goat, buffalo, or vaca.

This cow herder is attractive and black, with little earrings that swing over their ears. Her cabello is briefly divided, and her brazos are like to bamboo. She uses the resources from the buttermilk to support her family. She does not purchase gold using the proceeds from the sale of ghee. She acquires lactantes cows, buffaloes, and fines.

Purananuru

One of the eight anthologies, Purananuru, discusses all facets of life in general, with a focus on governmental issues and bélico conflicts. Perumsattanan compares the social activities of the Tamils, which are specifically portrayed in Purananuru, in one instance that is referenced in Purananuru. Kuruntogai, Paripadal, and other places include certain creative forms, such as Koothu Cadenced music and comparable stories.

Aingurunuru

The poet Kudalurkizhar compiled a collection of fifty short poems called Aingurunuru. There are ten poems that provide a very interesting description of women's vendors; they seem so beautiful that the housewives decide to lock their husbands in their homes and then walk out to buy their goods. The fish was originally brought to the pueblos and bartered for grains by the esposas de tales Panars. The poet and orator Poggiyar in Aingurunuru mentions this success.

Pathirrupattu

In Pathirrupattu the ports like Naravu, Thondi, Kodumanam, Panthar and Manthi are strikingly depicted.^[32]

Perumbanarrupadai

Perumbanarruppadai means a long poem. Tradition attributes this poem to Uruthiran Kannanar. In this work, a realistic picture of all the five physiographical division of the country is given and it is mirror of the then state of the land and its society. There is a reference to a chieftain, who has strong shoulders and a broad chest scarred by war wounds.

Paripadal / Kalittogai

The Divine beings Vishnu, and Murukan are applauded in *Paripadal* and the Kannan and Krishnan are referenced in *Kalittogai*. In this manner, the impact of Sanskrit and Aryan Divine beings are found in these works. The men of Varanasi are being referenced as 'mercifulmen' in *Kalittogai*.

Kuruntogai

Kuruntokai is a collection of short poems dealing with love. It is one of the eight anthologies contributed by two hundred and five poets. The verses are short, sweet and highly imaginative. The social and social existence of the Tamils are portrayed in *Kuruntogai*. Love topic is depicted as the age and end of the Tamils in these works. The way of thinking of life or conviction of the Tamils in other word is followed in *Kuruntogai*.

Narrinai, Ainkurunuru, and Kuruntogai

The *Thiriar*s of Thondaimandalam and the Ganga rulers and the nearby Regulatory framework are scarcely referenced in *Ahananuru*. In *Pathirrupattu* the excellences and brave endeavours of eight Chen rulers are depicted. *Pathirrupattu* is a mirror that mirrors the financial and political state of the Sangam Age.

In the organization of the Ten Idylls *Thirumukuruppada*i is the dwelling place of God Murukan whose six homesteads are depicted 174-1/2. *Sirupanarruppadai* means a short poem. Its author is Naththanan. *Sirupanarruppadai* and *Perunpanarruppadai* portray the social state of the *Panar*, *Antanar*, *Eyinars* and others. *Porunararruppadai* is one of the ten Idylls which means a poem giving advice to Porunan, a minister by Mudattamakanniar. The metropolitan or town

life is envisioned in *Maduraikkanchi* and *Pattinappalai*.^[33] The social state of the residents of Madurai affected by the Aryan culture is a significant picture in *Maduraikkanchi*.^[34] The Roman settlement in the port town of Kaveripoompattinam is an historical occasion it found in *Pattinappalai*.^[35]

Yazh, the instrument is a counter of the life of *Panar* and the different sorts of *Yazh* are found in 'Arrupadai'. *Nedunalvadai* gives the insights regarding the developments of stars and *Kurinjippattu* portrays upwards of 99 sorts of blossoms *Malaipadukadam* is an exceptional work that containing no reference to Aryan culture.

Post-Sangam Works a Padinenkilkanakku

The Post-Sangam works manage *aram*, *porul*, *inbam* and *veedu*. *Tirukkural* and *Naladiyar* are the best example of this sort. The hints of Buddhism and Jainism that found in them are unmistakably imagined in the Twin-Stories. In short the social and strict state of Tamilakam from third century to the seventh century A.D. could be followed from the *Padinenkilkanakku*. The Eighteen Minor Works *Naladiyar*, *Nanmanikkadigai*, *Inna Narpadu* and so on are called *Padinenkilkanakku*. All the works are talking about profound quality and paradise. *Tirukkural* which is most significant work in this synthesis is viewed as the 'world Book of scriptures; Researchers believe that these works are the points of reference of the Bhakti writing of the Bhakti development Age of seventh century A.D.

The Twin Epics:— *Silappadikaram* and *Manimekalai*

Silappadikaram portrays the 'Pattini religion' of Tamilakam. It likewise gives us the contemporaneity of Chera Senguttuvan and Gajabahu of Ceylon (192 A. D.). This is certified by Mahavamsa the Ceylonese account. It likewise gives the regional pictures in and around Tamilakam. In short these two legends contain the subject of life and the brilliance of paradise. The eternality of people and the interminability of glorious houses are clearly portrayed in these legends. The job Jainism and Buddhism in old Tamilakam and later is perfectly portrayed by the creators. *Silappadikaram* illuminates galactic information, the stars called

'Minkal' and the planets as 'Kol or 'Velli. The gatherings of stars are called as *Kuttam* the month as 'Tingal' and the year as *Yandu*. The day of 24 hours was isolated into 60 *Naligais* and the instrument (clock) that tally the time was called 'Naligai Vattil' and the space expert that determined the time was called 'Naligai Kanakkar'. The heavenly and shallow exercises like ariel flight change of one's physical appearance the inadequacy of bursting fire against modest ladies, the Divine beings talking face to face, development of Kovalan after his demise and so on are not recorded.

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