

Vol 3 Issue 3 April 2013

Impact Factor : 0.2105

ISSN No : 2230-7850

---

Monthly Multidisciplinary  
Research Journal

*Indian Streams  
Research Journal*

Executive Editor

Ashok Yakkaldevi

Editor-in-chief

H.N.Jagtap

---

**IMPACT FACTOR : 0.2105**

**Welcome to ISRJ**

**RNI MAHMUL/2011/38595**

**ISSN No.2230-7850**

Indian Streams Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

### ***International Advisory Board***

|  |   |   |
|--|---|---|
| Flávio de São Pedro Filho<br>Federal University of Rondonia, Brazil  | Mohammad Hailat<br>Dept. of Mathematical Sciences,<br>University of South Carolina Aiken, Aiken SC<br>29801 | Hasan Baktir<br>English Language and Literature<br>Department, Kayseri                                  |
| Kamani Perera<br>Regional Centre For Strategic Studies, Sri<br>Lanka | Abdullah Sabbagh<br>Engineering Studies, Sydney   | Ghayoor Abbas Chotana<br>Department of Chemistry, Lahore<br>University of Management Sciences [ PK<br>] |
| Janaki Sinnasamy<br>Librarian, University of Malaya [<br>Malaysia ]  | Catalina Neculai<br>University of Coventry, UK  | Anna Maria Constantinovici<br>AL. I. Cuza University, Romania   |
| Romona Mihaila<br>Spiru Haret University, Romania                    | Ecaterina Patrascu<br>Spiru Haret University, Bucharest   | Horia Patrascu<br>Spiru Haret University, Bucharest,<br>Romania   |
| Delia Serbescu<br>Spiru Haret University, Bucharest,<br>Romania      | Loredana Bosca<br>Spiru Haret University, Romania   | Ilie Pinteau,<br>Spiru Haret University, Romania  |
| Anurag Misra<br>DBS College, Kanpur                                  | Fabricio Moraes de Almeida<br>Federal University of Rondonia, Brazil  | Xiaohua Yang<br>PhD, USA  |
| Titus Pop  | George - Calin SERITAN<br>Postdoctoral Researcher   | Nawab Ali Khan<br>College of Business Administration  |

### ***Editorial Board***

|  |   |   |
|--|---|---|
| Pratap Vyamktrao Naikwade<br>ASP College Devrukh,Ratnagiri,MS India                        | Iresh Swami<br>Ex - VC. Solapur University, Solapur           | Rajendra Shendge<br>Director, B.C.U.D. Solapur University,<br>Solapur |
| R. R. Patil<br>Head Geology Department Solapur<br>University, Solapur                      | N.S. Dhaygude<br>Ex. Prin. Dayanand College, Solapur          | R. R. Yaliker<br>Director Management Institute, Solapur               |
| Rama Bhosale<br>Prin. and Jt. Director Higher Education,<br>Panvel                         | Narendra Kadu<br>Jt. Director Higher Education, Pune          | Umesh Rajderkar<br>Head Humanities & Social Science<br>YCMOU, Nashik  |
| Salve R. N.<br>Department of Sociology, Shivaji<br>University, Kolhapur                    | K. M. Bhandarkar<br>Praful Patel College of Education, Gondia | S. R. Pandya<br>Head Education Dept. Mumbai University,<br>Mumbai     |
| Govind P. Shinde<br>Bharati Vidyapeeth School of Distance<br>Education Center, Navi Mumbai | Sonal Singh<br>Vikram University, Ujjain                      | Alka Darshan Shrivastava<br>Shaskiya Snatkottar Mahavidyalaya, Dhar   |
| Chakane Sanjay Dnyaneshwar<br>Arts, Science & Commerce College,<br>Indapur, Pune           | G. P. Patankar<br>S. D. M. Degree College, Honavar, Karnataka | Rahul Shriram Sudke<br>Devi Ahilya Vishwavidyalaya, Indore            |
| Awadhesh Kumar Shirotriya<br>Secretary, Play India Play (Trust),Meerut                     | Maj. S. Bakhtiar Choudhary<br>Director,Hyderabad AP India.    | S.KANNAN<br>Ph.D , Annamalai University,TN                            |
|  | S.Parvathi Devi<br>Ph.D.-University of Allahabad              | Satish Kumar Kalhotra   |
|  | Sonal Singh   |   |

**Address:-Ashok Yakkaldevi 258/34, Raviwar Peth, Solapur - 413 005 Maharashtra, India  
Cell : 9595 359 435, Ph No: 02172372010 Email: ayisrj@yahoo.in Website: www.isrj.net**



## GREATNESS AND CLASSIFICATIONS OF DANCE IN SANGAM LITERATURES

SHIYAMALA BALASINGHAM AND A.K. PALANIVEL

Department of Music, Faculty of Fine Arts, Annamalai University,  
Annamalainagar, Tamil Nadu, India.

### Abstract:

*Sangam Literatures are Ettu Thokai and Pathupattu. Ancient Tamils made themselves useful to the entire society by sublimating their ego through their art creations. Sangam works convey the true sense of Art, reflects the culture and civilization of the people. In Sangam literatures, different kinds of musical instruments were indispensable accompaniments in the recital of music and dance. The dancers are called Kootar, Vayiriyar, Viraliyar and Kannular. In this research work, Kuravaikkuttu and its classifications, Vallikkuttu, Thunankaikkuttu, Amalaikkuttu, Aariyakkuttu and Veriyattu have been classified and performed in marriage, victory in battle-fields, and festivals or rituals mentioned in detail.*

### KEY WORDS:

Sangam Literature; Dance; Veriyattu; Thunankaikkuttu; Kuravaikkuttu.

### INTRODUCTION:

#### 1. Dance

The conception and greatness of fine arts in the Tamil country, next to Music, Dance as it is so inseparably connected with Music. Dance in Tamil land is as old as her culture preserved in her earliest literature. In the ancient Tamil country dancing was considered not only a social entertainment or past time but also an indispensable form of all the aspects of the people. Among the heaps, many occasions like marriage<sup>1</sup> victory in battle –fields<sup>2</sup> and festivals<sup>3</sup> offered opportunity for dancing in which either men or women or supernatural elements took part.

Dance is the rhythmic expression of moods and sentiments, human and supernatural in and through the perfectly harmonized bodily movements and gestures or facial expressions. In the field of dancing, gestures are regarded as the universal language free the limitations of the spoken language since they can be enjoyed both by the literate and the illiterate and even by the deaf and dumb.

It is natural that man when he had eaten and drunk to his heart's content he did consciously and unconsciously gives external expression to his inner joy by dancing<sup>4</sup>. In due course when men formed into social groups they danced keeping time with the inner music of group mind. This gave expression to the social solidarity and in turn still further promoted and developed it because of the innate joy of such a dance. Whether the dance is motivated by the individual sensuous enjoyment or by the social urge or by the religious consciousness, it has from very earliest time been regarded in the Tamil country as the supreme manifestation of the highest and the purest sentiments of the human heart. Further it has always been

conceived and practised as an art for elevating and sublimating the soul. So, the dance is the divine aesthetic gift and great enlivening delightful force of human life. Dancers<sup>5</sup> were called Kuttar, Kodiyar, Vajiriyar and Kannular in the ancient Tamil literatures.

## 2. Dance and Music

In the ancient Tamil country, music was an inevitable feature of dance performances. Though there were different kinds of musical instruments employed for dance, the percussion instruments held a significant place over all other instruments because of the 'tala' or time measure which was the soul of dance. The cymbals solely intended for 'tala' might have been used as one among the musical accompaniments for dance. There are references available to show that the dancers who are described as wanderers carried all kinds of musical instruments including symbals<sup>6</sup>. But, as regards the dance performances cymbals (Paantil) were however, not given that place of importance which percussion instruments such as thannumai<sup>7</sup> or mulavu and parai<sup>8</sup> were given.

In Sangam literature works, dancers are described as being proficient in dance as well as in music<sup>9</sup>. In ancient days, 'mathima sruti' of mulavu was believed to be best suited for 'manthagathi' dance<sup>10</sup>. Tiruvetkala Thevaram<sup>11</sup> (of later period) also speaks of mantha mulavam having low pitch sruti for the dance of Lord Shiva.

## 3. The Dancers

The knowledge in painting is an inevitable feature of dancers<sup>12</sup>. The physical features of a dancer<sup>13</sup> are given stress for making the performance attractive. The body should be flexible both for men and women who take part in dancing. In Kalithokai<sup>32</sup>, the nimbleness of dance use is suggested by the smile of a creeper<sup>14</sup>. In Sangam literature, her slender waist is often compared to a creeper<sup>15</sup>.

Since the art of dancing appeals very much to the eyes it is natural that the dancers should be young and be adorning themselves attractively in such a way that the spectators appreciate and derive as much pleasure as possible. The exquisite beauty of the dancing girls is well illustrated in the Sangam works<sup>16</sup>.

The head, among all the parts of the body of a dancer plays an important part in the performance of dance; so, the eyes<sup>17</sup>, the mouth<sup>18</sup>, the smiling face<sup>19</sup>, the forehead<sup>20</sup>, the tress of hair<sup>21</sup> are described aptly by the Sangam poets. The Sangam poets pay enough attention even to the wearing of bangles by dancers. The female dancers wore only a few bangles<sup>22</sup> suited so the occasion unlike others who naturally wore more bangles<sup>23</sup>. In Akanaanuru 368, there comes a reference to the dancers who wore the belt of bells and danced during the Ulli festival<sup>24</sup>. The jingling music of the bells kept time to the rhythmic dance and made the hearts of the audience beat in unison with the dance.

In the same anthology, a poet says that the enhancement of dance rendered by the valiant Atti was so powerful that even the river Kaveri could not escape the temptation of taking him away with her to the great disappointment of Atimanti or Atimaruti, the wife of the dancer<sup>25</sup>. Here, the Nature's passion for dancer is but an outward projection of the inner felling of the audience of those days. In Paripaadal 7, the under strained and unexpected course or stream of the River Vaiyai is compared to the behaviour of a maiden who had not learnt dance or the pleasure of love quarrel<sup>26</sup>. Here, it should be noted that the very gaits and behaviour of a dancing woman become a perfect expression of harmony because of the experience and consciousness of the art of dancing.

The art of dance was sublimated when it was attached to religious significance. In paripaadal 21, the dancing girls are described that they danced well to the music of tudi at Tiru-p-parankunram<sup>27</sup>.

It is interesting to note that the dynamic life of the world is compared with the action of dancers (Kodiyar) during the festival times<sup>28</sup>. There are many festivals held in Tamilnad and these provided a splendid opportunity for the exhibition of artistic talents. In Sangam works<sup>29</sup> there are evidences to show that the dances were an important feature of festivals.

During the festival times, the sportive tournaments of the gallant soliders and the 'Tunankai' dance by the young girls were held simultaneously<sup>30</sup>. Dances were held not only theatres<sup>31</sup> but also in streets<sup>32</sup>, in sandy places<sup>33</sup>, in mountains<sup>34</sup> and in front of the houses<sup>35</sup>.

In Puranaanuru 28, the falling down of sugarcanes thrown out by cultivators is compared with that of dancers in the dance theatre<sup>36</sup>. There is no literary evidence available in the Sangam literature to prove conclusively that the dance theatre during the Sangam period was similar to the theatre mentioned in Arankettrukkathai of Silappathikaram<sup>37</sup> as commented by Adiyarkkunallar.

#### 4. Classifications of Dance

Though there were many kinds of dancers performed by the ancient Tamils, there are no clear literary evidences available at present regarding the technique and classifications of various dancers. It is a pity to note that there were many ancient treatises on dance, viz, Kuttanul, Cayantham which were not available even during the period of Adiyarkkunallar<sup>38</sup>. In the absence of those treatises, the commentary of Adiyarkkunallar alone throws a flood of light on the dances of the ancient Tamil land. The dances may generally be classified into two categories – Vethiyal and Pothuviyal. Vethiyal refers to the dances performed before kings, where, Pothuviyal deals with the dances intended for all the other people.

Of course, Silappathikaram commentary of Adiyarkkunallar speaks of Vacaikkuttu, Pukazhkkuttu, Vethiyal, Podhuviyal, Varikkuttu, Varichchandhikkuttu, Chandhikkuttu, Vinodhakkuttu, Ariyam, Tamil, Iyalpukuttu and Thesikkuttu<sup>39</sup>. But, all these kinds could not be dealt with satisfactorily in the Sangam works.

##### 4.1. Kuravaikkuttu

In ancient days, the Kuravaikkuttu was an important kind of cultural dance performed delightfully by the people belonging to different regions of Tamilnadu whenever they thought and felt it necessary. Generally this dance was performed after taking intoxicating drinks<sup>40</sup>. This Kuravai dance is also called in Tamil literature as 'Thazhoovu' since it was performed by joining hands. From the commentary of Adiyarkkunallar, the theme of Kuravai was based on love and victory<sup>41</sup> and this dance was considered a part of Varikkuttu<sup>42</sup> and one among the six Vinohakkuttu. If this is compared with his commentary on 25th line of Arangettrucaadhai it is self contradictory. Further 'Varikkuttu Uruppu' <sup>42</sup> is compared with the commentary of Arumpadhuraiaasiriyar of Silappathikaaram regarding this aspect one may not find it not contradictory<sup>43</sup>.

This Kuravaikkuttu was performed either by a group of Seven or Eight or Nine persons having their hands joined like Kadakam (Crab)<sup>44</sup>. Here Kadakam is refer to a gesture with one hand in which the tips of the thumb and of the forefinger are joined together and the other three fingers are held upright<sup>45</sup>.

##### 4.1.1. Muntherkkuravai

In the battle field the victorious Kings are said to have performed this Muntherkkuravai which is described in Tholkappiyam as the dance performed by a victorious King on the dais of his chariot joining hands with his victorious warriors<sup>46</sup>. The 56th stanza of Pathitruppattu may be taken as an illustration for Muntherkkuravai<sup>47</sup>.

##### 4.1.2. Pintherkkuravai

This dance refers to Kottravai and her retinue of devils or evil spirit dancing in joy behind the chariot of a victorious king. In Purananoru<sup>48</sup> there comes a terrific scene in which a female devil in a battle field ate sumptuously the required flesh and fat and danced in joy greeting the victorious king. This incident is cited by the Tholkappiyam commentator, Ilampooranaar as an illustration to Pintherkkuravai<sup>49</sup>.

##### 4.2. Kuravai in the Mullai region

In Mullaikkali 102, the people of Mullai region are said to have dance the Kuravai to the accompaniment of musical instrument viz, Thannumai for time measure<sup>50</sup>. The people performed this dance in joy as a preliminary to the happy marriage of lovers. In another kali ode, there is a reference that the kuravai dance was performed for orderly invocation to the ever-growing famous deity<sup>51</sup>. There is no concrete evidence available to say that this Kuravaikkuttu performed by the Sangam people and the Aaichiyar Kuravai of Silappathikaaram belonging to the post Sangam age are one and the same one regarding the observance of rules laid down by Illanko adigal<sup>52</sup>.

Obviously the Aaichiyar Kuravai might be the later artistic development on the Kuravaikkuttu of Mullai region during the Sangam period. For that, it is not necessary that one should not think of it on the line of Adiyarkkunallar's commentary.

##### 4.3. Kuravai in the Kurinchi tract

People of the mountains region took great delight in performing the Kuravai dance. This dance

might be identified with the Kuntrakkuravai mentioned by Illankovadikal<sup>53</sup>. After having drunk toddy the kuravar danced with the females the kuravai dance on the high hills accompanying the music of small drum covered by the deer skin<sup>54</sup>.

Both in Natrinai<sup>55</sup> and Purananooru<sup>56</sup> the Kuravars are mentioned as dancing the kuravai near the Venkai (*Pterocarpus marsupium*) tree after having taken toddy prepared in specially intended bamboo pipe. In Kurinchi kali, the lady companion requests the lady - love for the kuravai dance in order to get the blessing of mountains deity for the ensuing marriage<sup>57</sup>. In Thirumurukaatruppadai<sup>58</sup> there are comes a reference to the kuravai dance performed by the hilly people to the music of Thondakapparai, a small of kurinchi tract.

#### 4.4. Kuravai of Marutham region

The people of agricultural tract took delight in the kuravai dance. In Pathitrupattu, the young girls are vividly described as dancing day and night the kuravai in the prosperous Marudham tract<sup>59</sup>.

In Akananuru 336, there are comes a reference in which the disloyalty of a hero of the agricultural tract to his wife was the theme for singing and dancing the kuravai under the shade of a Kanchi (River Portia) tree<sup>60</sup>.

#### 4.5. Kuravai in the Neithal Tract

The people of Neithal or littoral tract also entertained themselves in dancing this Kuravai. It is mentioned in Puranooru<sup>61</sup> that the people of littoral tract engaged themselves in the charming kuravai dance after taking intoxicating toddy. In Mathurai kanchi<sup>62</sup>, the sound of kuravai dance by the fisher women living near the sea on heaps of sand is ringing in the ears.

In Neithal pattu of Ainkurunooru<sup>63</sup>, there comes a scene in which the sportive young girls of uprightness having eyes like 'Neythal' flower danced kuravai on the heaps of white sand. As the desert tract was not considered suitable for dances of merry making and entertainment, the Kuravai dance had no place in that region. However, this kind of dance was treated their as an instrument of homage to god so that people might live happily averting unhappy incidents<sup>64</sup>.

In Paripaadal, Thirumal is apostrophized as 'Itavala'<sup>65</sup>. This denotes that Thirumal, the god of maintenance goes left and right taking part in the dance of girls of Mullai (forest) tract in the Aaichiyar Kuravai. From this it is clear that the Kuravaikkuttu is an art of divine significance. Here may be seen the future development of Krishna's Rasaleela. This has created the impression that this kuravai belonged to the Mullai region. Whatever might have been the later developments, the references in the Sangam literature given above clearly prove that this Kuravai belonged to all territories and all people.

#### 5. Vallikkuttu

According to the Tamil lexicon, Vallikkuttu<sup>66</sup> is a masquerade dance among people of the hilly tracts. This dance was performed expecting the prosperity for the land. In Perumpanatruppadai there is an evidence to show that the lands were so much prosperous that these could not seek prosperity through the means of performing Vallikkuttu<sup>67</sup>.

#### 6. Thunankaikkuttu

Thunankai is a dance rendered mostly by girls or female devils by joining hands; sometimes males also take part in the dance. According to the Nachinarkkinyar's commentary on Thirumurukatruppadai, Thunankai is a kind of dance in which the arms bent at the elbows are made to strike against the sides<sup>68</sup>. Further, Thunankai is otherwise called 'Sinki'<sup>69</sup>.

Adiyarkkunallar writes that the Thunankai and the Kuravai were resorted to by the fair sex of the place who used to dance after sprinkling boiled rice etc. in the bazaar streets, with prayers for the rains and for the relief of the people from hunger and diseases<sup>70</sup>. Dr. U.V. Swaminatha Iyer, in his commentary on 31st poem of Kurunthokai<sup>71</sup>, mentions that Thunankai is a group dance undertaken by several women. The Thunankai dance and 'thalaikkai tharuthal' (showing one's great love to a woman by clasping in the arms) were prevalent in the Tamil country. This dance was a special feature of the rural festivals and was often connected with the numerous mock fights that were undertaken by sturdy warriors during the festive occasions<sup>72</sup>.

In Pathitrupattu<sup>73</sup>, it is mentioned that the Thunankai dance was undertaken to the accompaniment of the mulavu that the king clasped the mistress in his arms and that this act of his, later on

served as a pretext for the lady love to pick up a love quarrel with him.

In Natrinai 50, there comes a humorous scene in which the hero disguised himself as a woman participated in the dance of Thunankai with women on a festive occasion because of his fear of his lady love<sup>74</sup>. The hero's participation in this Thunankai dance was considered blame worthy deed both by the lady love and her lady companion<sup>75</sup>. Thunankai dance was undertaken not only during village festivals but also during wartime, immediately after a triumph over the enemies.

### 7. Battlefield and Thunankai

Like the kuravai dance, the Thunankai dance gets an important place immediately after the victory in the battle field. The dynamic art of dancing is an outcome or manifestation of excitement or emotion and therefore it is but natural to expect this dancing during the time of victory, a proper opportunity for the excitement or emotion.

In Pathitruppattu<sup>76</sup> the Thunankai dances were undertaken in war immediately after victory in the midst of dead bodies. In the 77th stanza of the same book there is a reference that the dance was performed by soldiers raising up their shoulders<sup>77</sup>. In Mathuraik kanchi<sup>78</sup> the battlefield is vividly described by Mankudi Maruthanar. The Thunankaikuttu is performed by the female devils to the 'thala' in the battlefield. Here it should be noted that the features of fine arts are dexterously brought out by the poet even in the case of devils.

### 8. Amalaikkuttu

Amalai is usually performed on the battlefield. This is a dance of soldiers who have gathered around a fallen enemy king; it is one of the aspects of Thumpaitthinai<sup>79</sup>.

In Akananooru<sup>142</sup>, there comes a reference to ever truthful 'Mignili' dancing 'Amalai' with sharp swords after killing Atikan of great military strength on the battlefield<sup>80</sup>. This victorious dance can be compared with Thunankai and Muntherkkuravai performed by kings and warriors.

### 9. Aariyakkuttu

According to Tamil lexicon<sup>81</sup> 'Aariyakkuttu' is the dancing with poles on ropes, aerobic feats of a nomadic people called Aariyar. It is otherwise called 'Kalaikkuttu' is referred to as Kalinatam<sup>84</sup> in the commentary of Silappathikaram by Adiyarkkunallar. Aariyakkuttu is described as 'Setham' kind<sup>85</sup>.

In Natrinai 95, there is a dancing girl climbing up and dancing over a rope skilfully to the accompaniment of flute music and other musical instruments. When she leaves the place, the young one of the redfaced female monkey having soft hair like cotton, climbs over it and moves the plays balancing itself. On seeing this scene, young boys kuravar caste join together on a mountain and clap their hands keeping time measure or 'thala'<sup>86</sup> to its dance. In kurinchipattu<sup>87</sup>, there comes a reference to the staggering of the peacock on the hill was just like the tiresome act of a professional dancing girl after performing a tight rope dance to the accompaniment of musical instruments during the festival times.

It seems there would be inevitable the music of drum during the rope dance. In Malaipadukadam, the dancers of Kalikkuttu are called 'Kadumparakodiyar'<sup>88</sup>. In Kurunthokai 7, there comes a reference to the sound of white dried seed of Vaakai tree blown by wind being just like the sound of drum during the rope dance<sup>89</sup>.

### 10. Veriyaadal or veriyattu

In veriyattu, Veri<sup>90</sup> refers to the deity. Generally this dance was performed by the people of hilly tract. This is otherwise called 'Kanthal' in Tholkappiyam<sup>91</sup>. From the commentary it is understood that the Veriyattu includes both 'the Veri of fair sex' and the Veri performed by the people of mountainous tract expecting victory<sup>92</sup>.

Velan Veriyattu is a frantic type of ritual dance usually performed by a priest in order to propitiate the hilly deity viz. Murugan. The priest who performed this dance with 'Vel' in his hand was called 'Velan' and thus it was called 'Velan Veriyattu'. The intention of performing this dance is to cure an infatuated woman under a mistaken impression that there is ill<sup>93</sup>. In ancient days, it was piously believed that the God Murugan would appear on the priest. The priest worshipping this deity used to wear the garland of Kurinchi flowers, hold a dart in his hand as to be called Velan and invoke Murugan fervently and emotionally to shower his grace. Here, the dance of that priest would be performed to the accompaniment of various musical instruments<sup>94</sup>. The villager's faith in God provided opportunity for such dance in the ancient Tamil

country. As there was no strict observance of rules laid down for the performance of this dance, people could easily participate in it. This can be well classified under the category of folk dance. This dance under 'Vinothakkuttu' according to the Silappathikaram commentary of Adiyarkkunallar<sup>95</sup>.

There are some vivid details regarding the nature of 'Veriyattu' available in the 'Verippattu'<sup>96</sup> of Ainkurunooru. In Ainkurunooru, the priest Velan engages himself in sooth saying with the help of Moluccas-beans holds a small image (to be presented to a temple for effecting a cure) and says that the illness of lady love is due to Murugan<sup>97</sup>. It is believed that the trouble will be relieved only through performing Veriyattu.

Before performing this dance the protective string was tied around the wrist to ward off evils<sup>98</sup>. Velan used to garland the 'Kadambhu tree leaves' taking it as Murugan<sup>99</sup>. The flower garlands are worn by the dancers during the performances of this dance. The musical instruments such as Flute, Yarl, Mulavu and Murasu are played<sup>100</sup> harmoniously to the songs of Veriyattu women. This songs specially intended for this dance<sup>101</sup> are sung to intensify the delight of the performance. The place where the Veriyattu was usually performed would be spacious enough<sup>102</sup> for Velan to jump and dance freely with quick movements.

In Aganaanooru 138, there comes a scene in which the female sooth-sayer and the priest danced throughout the night accompanying to the musical instruments of time-measure; they succeeded in bringing the Lord Murugan there in the house and sang in praise of his Kadambhu and male elephant by holding in their hands the tender leaves of palmyrah and the garland made of Kadambhu<sup>103</sup>.

From Aganaanooru 22; it is clear that the people used to engage in cleansing the place of Veriyattu putting the flower garland on a 'Vel' (Murugan having a weapon in his hand) as a form of worship, singing loudly so to echo in the temple, giving the offerings to the deity and strewing the thinai grains with blood in such a way as Lord Murugan would be pleased to come there at the frightful dead of night<sup>104</sup>.

The custom of sprinkling or scattering of white fried rice during Veriyattu has been referred to in Thirumurukaatruppadi and Kurunthokai<sup>105</sup>. In Kurinchipattu<sup>106</sup> the blood that is usually split on the 'Veriyattu Kalam' where the sheep or goat used to be sacrificed is a simile to the blood that flowed down from the wounds caused by the hero's dart which pierced through, thereby marring the beauty of the spotted forehead of an elephant. Here, it is to be understood that the blood sacrificed of the animal was usually done during the Veriyattu<sup>107</sup> in order to appease Murugan who was supposed to have been the sole cause for the heroine's mental agony and bodily weakness.

In Pathitruppattu<sup>108</sup>, the dancing postures of bowing down, standing erect and moving about in Veriyattu are somewhat brought out by the comparison with the movements of Cobra. The well adorned grandeur and features of the appearance of a female dancer in 'Veriyattu' cannot be found to continue after the performance of that dance because of its frantic nature. This aspect can be found in Aganaanooru<sup>109</sup>.

There are references in Sangam works<sup>110</sup> to the scattering the flowers all over the place of dance performance being found after the 'Veriyattu' was over. Further it should be noted that that the priest who performed the Veriyattu would naturally scatter or strew flowers as a mark of worship to Murugan<sup>111</sup> and that in his frantic dance the basket loads of flowers with which he was adorned, will also scatter around on the ground.

### 11. Pavaikkuttu

Pavaikkuttu refers to the dance of 'Lakshmi' when she assumed the form of 'Kollippavai' fascinated the 'Asuras' and made them fall down insensible<sup>112</sup>. It is one of eleven Aadals mentioned in Silappathikaram<sup>113</sup>. Though this kind of dance is not mentioned in the Sangam works, the reference to puppet dance viz, 'Thotpavaikkuttu' is found in the Sangam literatures.

In Aganaanooru 98, there comes a reference to the dance of puppet played or directed by an able artist<sup>114</sup>. The dance of 'Allippavai' (a kind of puppet dance) is referred to in Puranaanooru. But, it is identified with 'Alliyam' (one of the eleven dances) in the old commentary edited by Dr. U. V. Saminatha Iyer<sup>115</sup>.

### 12. Conclusion

Tamil culture of those days gave an important place to dance and music. Sangam literature mentioned the Tamils culture, civilization especially their art forms. Therefore, the festivals of various places in Tamil land (Kurinchi, Mullai, Marutham, Neithal) had different kinds of habitats. The ethnic group of Sangam people showed that the art is related to their life style. The above denoted art were combined in their ritual and day today life of Tamils. From this, different kinds of dance and instruments were used by the Tamil people. "Thunankaikuttu" was performed in the battle field by the warriors won in



the battle. Most of the dances were performed by women.

#### Declaration

I hereby declare that the authors have not been published, submitted or accepted for publication elsewhere.

#### NOTES AND REFERENCES

- [1] Nachinarkkiniyar (1955). Kaliththokai. Saiva Sithantha Publishing Centre, Chennai. 102:34-39.
- [2] Saminathaiyar, U.V. (1949). Pathittruppattu. U.V.Saminathaiyar Publishing Centre. 77:3-4.
- [3] Naattar, N.M.V., (1961). Aganaanooru, Thirunelveli Saiva Sithantha Publishing Centre. 176:14-15.
- [4] Saminathaiyar, U.V., (1949). Pathittruppattu. U.V.Saminathaiyar Publishing Centre. 36:12.
- [5] Saminathaiyar, U.V., (1949). Pathittruppattu. U.V.Saminathaiyar Publishing Centre. 20:17.
- [6] Nachinarkkiniyar. Malaipadukadaam. U.V.Saminathaiyar Publishing Centre, Chennai. 3-13.
- [7] Nachinarkkiniyar (1955). Kaliththokai. Saiva Sithantha Publishing Centre, Chennai. 102: 34-35.
- [8] Saminathaiyar, U.V. (1935). Kurunthokai. U.V.Saminathaiyar Publishing Centre, Chennai. 7:3-4; Aganaanooru. 151:8-10.
- [9] Saminathaiyar, U.V., (1950). Puranaanooru. Saminathaiyar, U.V., Publishing Centre, Chennai. Fourth Edition 152: 13-14; 172: 3.
- [10] Saminathaiyar, U.V., (1949). Pathittruppattu. U.V.Saminathaiyar Publishing Centre.
- [11] Thirugnanasambhanthar (1953). Thevaram - Thiruvetkalap pathikam 1. Mayilai Ilam Murugan Publications, Chennai.
- [12] Saminathaiyar, U.V., (1949). Manimekalai. U.V. Saminathaiyar Publishing Centre, Chennai. Fourth Edition 2: 30-32.
- [13] Saminathaiyar, U.V., (1949). Pathittruppattu. U.V. Saminathaiyar Publishing Centre. 51:19-21.
- [14] Nachinarkkiniyar (1955). Kaliththokai. Saiva Sithantha Publishing Centre, Chennai. 32:9-10.
- [15] Saminathaiyar, U.V., (1950). Puranaanooru. Saminathaiyar, U.V., Publishing Centre, Chennai. Fourth Edition 139:3-4.
- [16] Saminathaiyar, U.V., (1935). Paripadal. U.V.Saminathaiyar Publishing Centre, Chennai. 21:18-21.
- [17] Nachinarkkiniyar. Sirupanatruppadai. U.V. Saminathaiyar Publishing Centre. 31.
- [18] Saminathaiyar, U.V., (1949). Pathittruppattu. U.V.Saminathaiyar Publishing Centre. 51:20-21.
- [19] Saminathaiyar, U.V., (1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition 70: 14-15.
- [20] Saminathaiyar, U.V., (1950). Puranaanooru. U.V. Saminathaiyar Publishing Centre, Chennai. 105:1.
- [21] Saminathaiyar, U.V., (1950). Puranaanooru. U.V. Saminathaiyar Publishing Centre, Chennai. Fourth Edition 109:17-18; Pathittruppattu. 54:5-9.
- [22] Saminathaiyar, U.V., (1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition 105: 4; Saminathaiyar, U.V. (1949). Pathittruppattu. U.V. Saminathaiyar Publishing Centre. 78:3.
- [23] Saminathaiyar, U.V., (1935). Kurunthokai. U.V.Saminathaiyar Publishing Centre, Chennai. 15.
- [24] Naattar, N.M.V., (1962). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 368:17-19.
- [25] Naattar, N.M.V., (1962). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 396:13-14.
- [26] Saminathaiyar, U.V. (1935). Paripadal, U.V. Saminathaiyar Publishing Centre, Chennai. 7:17-18.
- [27] Saminathaiyar, U.V. (1935). Paripadal. U.V. Saminathaiyar Publishing Centre, Chennai. 21:19-20.
- [28] Saminathaiyar, U.V. (1950). Puranaanooru. U.V. Saminathaiyar Publishing Centre, Chennai. Fourth Edition 29: 22-24.
- [29] Saminathaiyar, U.V. Mathuraikkanchi. U.V. Saminathaiyar Publishing Centre, Chennai. 328-329; Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 176:14-15.
- [30] Saminathaiyar, U.V. (1935). Kurunthokai. U.V. Saminathaiyar Publishing Centre, Chennai. 31:1-2.
- [31] Nachinarkkiniyar (1955). Kaliththokai. Saiva Sithantha Publishing Centre, Chennai. 79: 4; Natrinai. 360:1-2; Nachinarkkiniyar. Perumpanatruppadai. 55.
- [32] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 118:3-4.
- [33] Saminathaiyar, U.V. (1920). Ainkurunooru. U.V. Saminathaiyar Publishing Centre, Second Edition 181:3.
- [34] Nachinarkkiniyar. Malaipadukadaam. U.V.Saminathaiyar Publishing Centre, Chennai. 321-322.
- [35] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 232:7-10.
- [36] Saminathaiyar, U.V. (1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition 28: 12-14.

- [37] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 95-128.
- [38] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 95-123.
- [39] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 12.
- [40] Saminathaiyar, U.V.(1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition 24: 5-6.
- [41] Adiyarkkunallar. Silappathikaram Pathikam. 77.
- [42] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 12.
- [43] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 24.
- [44] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai.
- [45] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 3:18.
- [46] Nachinarkkiyar (1948), Tholkappiyam-Porulathikaram. Ganesh Iyar Publications. Chunnakam. 75:4-5.
- [47] Saminathaiyar, U.V. (1949). Pathitruppattu. U.V.Saminathaiyar Publishing Centre. 56:1-8.
- [48] Saminathaiyar, U.V.(1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition 371:21-28.
- [49] Nachinarkkiyar (1948). Tholkappiyam-Porulathikaram. Ganesh Iyar Publications. Chunnakam. 75: 6.
- [50] Nachinarkkiyar (1955). Kaliththokai. Saiva Siththantha Publishing Centre, Chennai. 102:34-35.
- [51] Nachinarkkiyar (1955). Kaliththokai. Saiva Siththantha Publishing Centre, Chennai. 102:34-35; 103: 75-76.
- [52] Adiyarkkunallar Urai. Silappathikaram-Aaichchiyarkuravai. 17th Kathai.
- [53] Adiyarkkunallar Urai. Silappathikaram-Vanchikkandam- Kuntrakkuravai. 24th Kathai.
- [54] Nachinarkkiyar. Malaipadukadaam, U.V. Saminathaiyar Publishing Centre, Chennai. 320-322.
- [55] Narayanasami Iyar. (1956). Natrinai. Thirunelveli Saiva Sithantha Publishing Centre. Chennai. 276:8-10.
- [56] Saminathaiyar, U.V. (1950). Puranaanooru. U.V. Saminathaiyar Publishing Centre, Chennai. Fourth Edition 129:1-3.
- [57] Nachinarkkiyar (1955). Kaliththokai. Saiva Siththantha Publishing Centre, Chennai. 39: 28-29.
- [58] Nakeerar. Thirumurugatrappadai. 194-197.
- [59] Saminathaiyar, U.V. Mathuraikkanchi. U.V. Saminathaiyar Publishing Centre, Chennai. 96-97.
- [60] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 336:8-10.
- [61] Saminathaiyar, U.V. (1950). Puranaanooru. U.V. Saminathaiyar Publishing Centre, Chennai. Fourth Edition 24: 3-6.
- [62] Saminathaiyar, U.V. Mathuraikkanchi. U.V. Saminathaiyar Publishing Centre, Chennai. 95-97.
- [63] Saminathaiyar, U.V. (1920). Ainkurunooru. U.V. Saminathaiyar Publishing Centre. Second Edition 181:1-3.
- [64] Saminathaiyar, U.V. Mathuraikkanchi. U.V. Saminathaiyar Publishing Centre, Chennai. 613-615.
- [65] Saminathaiyar, U.V. (1935). Paripadal. U.V. Saminathaiyar Publishing Centre, Chennai. 3:83.
- [66] Tamil Lexicon Vol. 6: P-3551.
- [67] Nachinarkkiyar. Perumpaanaatrappadai. 370-371.
- [68] Nachinarkkiyar. Thirumurukaatrappadai. 2:56.
- [69] Adiyarkkunallar Urai. Silappathikaram - Inthiravizhavooredutha Kathai. 70.
- [70] Adiyarkkunallar Urai. Silappathikaram. 5th kathai. 69-75.
- [71] Saminathaiyar, U.V. Kurunthokai. U.V. Saminathaiyar Publishing Centre, Chennai. Third Edition, 31.
- [72] Saminathaiyar, U.V.(1935). Kurunthokai. U.V. Saminathaiyar Publishing Centre, Chennai. 364:5-6; Natrinai. 50: 3; Mathurakkanchi. 591-596.
- [73] Saminathaiyar, U.V.(1949). Pathitruppattu. U.V. Saminathaiyar Publishing Centre. 52:14-16.
- [74] Narayanasami Iyar. A. (1956). Natrinai. Thirunelveli Saiva Sithantha Publishing Centre, Chennai. 50:1-3.
- [75] Nachinarkkiyar (1955). Kaliththokai. Saiva Siththantha Publishing Centre, Chennai. 66:17-18; 73:16-17.
- [76] Saminathaiyar, U.V. (1949). Pathitruppattu. U.V. Saminathaiyar Publishing Centre. 45:12.
- [77] Saminathaiyar, U.V. (1949). Pathitruppattu. U.V. Saminathaiyar Publishing Centre. 77:4.
- [78] Saminathaiyar, U.V. Mathurakkanchi. U.V. Saminathaiyar Publishing Centre, Chennai. 24-26.
- [79] Nachinarkkiyar (1948). Tholkappiyam-Porulathikaram. Ganesh Iyar Publications, Chunnakam. 72:11.
- [80] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 142:11-14.
- [81] Tamil Lexicon Vol.1: p-244.
- [82] Tamil Lexicon Vol.2: p-806.
- [83] Tamil Lexicon Vol.2: p-799.
- [84] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam- Arangettrukkathai. 12.

- [85] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam-Arangettrukkathai. 3:12.
- [86] Narayanasami Iyar. A. (1956). Natrinai. Thirunelveli Saiva Sithantha Publishing Centre, Chennai. 95:1-6.
- [87] Kurinchipattu. 192-194.
- [88] Nachinarkkiniyar. Malaipadukadaam. U.V.Saminathaiyar Publishing Centre, Chennai. 236.
- [89] Saminathaiyar, U.V.(1935). Kurunthokai. U.V.Saminathaiyar Publishing Centre, Chennai. 7: 3-5.
- [90] Nachinarkiyar (1948). Tholkappiyam-Porulathikaram. Ganesh Iyar Publications, Chunnakam.63:1; Tamil Lexicon Vol.4 p-3814.
- [91] Nachinarkiyar (1948). Tholkappiyam-Porulathikaram. Ganesh Iyar Publications, Chunnakam. 61:1-2.
- [92] Ilampooranar. Tholkappiyam- Porulathikaram. 63.
- [93] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 388: 15-21.
- [94] Saminathaiyar, U.V. Mathuraikkanchi. U.V.Saminathaiyar Publishing Centre, Chennai. 611-614.
- [95] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam-Arangettrukkathai. 12.
- [96] Saminathaiyar, U.V. (1920). Ainkurunooru. U.V.Saminathaiyar Publishing Centre. Second Edition 25: 241-250 (Veryppattu Songs).
- [97] Saminathaiyar, U.V. (1920). Ainkurunooru. U.V.Saminathaiyar Publishing Centre. Second Edition 245: 1-4.
- [98] Thirumukaattruppadai. 231.
- [99] Saminathaiyar, U.V. Mathuraikkanchi. U.V.Saminathaiyar Publishing Centre, Chennai. 613-614; Narayanasami Iyar. A. (1956) Natrinai. Thirunelveli Saiva Sithantha Publishing Centre, Chennai.34: 8-9.
- [100] Saminathaiyar, U.V. Pattinappalai. U.V.Saminathaiyar Publishing Centre, Chennai. 155-158.
- [101] Saminathaiyar, U.V. (1935). Paripadal. U.V.Saminathaiyar Publishing Centre, Chennai. 5:15; Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 138:11-13.
- [102] Naattar, N.M.V.(1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 182:17.
- [103] Naattar, N.M.V. (1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 138:4-13.
- [104] Naattar, N.M.V.(1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 22: 8-11.
- [105] Thirumukaattruppadai, 231; Kurunthokai, 53.
- [106] Kurinchipattu, 170-175.
- [107] Saminathaiyar, U.V. Kurunthokai. U.V.Saminathaiyar Publishing Centre, Chennai. Third Edition 263:1; Thirumukaattruppadai, 218.
- [108] Saminathaiyar, U.V.(1949). Pathittrupattu. U.V.Saminathaiyar Publishing Centre. 51:10-13.
- [109] Naattar, N.M.V.(1961). Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 370:14-15.
- [110] Nachchinarkkiniyar. Malaipadukadaam. U.V.Saminathaiyar Publishing Centre, Chennai. 145-150; Aganaanooru. Thirunelveli Saiva Sithantha Publishing Centre. 182:16-17; 114:1-3.
- [111] Narayanasami Iyar. A. (1956). Natrinai. Thirunelveli Saiva Sithantha Publishing Centre, Chennai. 322:10-12; Mathuraikkanchi. 282-284.
- [112] Tamil Lexicon Vol.5 p-2636.
- [113] Adiyarkkunallar Urai. Silappathikaram- Pukarkandam-Arangettrukkathai. 3:12.
- [114] Naattar, N.M.V. (1961). Aganaanooru, Thirunelveli Saiva Sithantha Publishing Centre. 98:19-21.
- [115] Saminathaiyar, U.V. (1950). Puranaanooru. U.V.Saminathaiyar Publishing Centre, Chennai. Fourth Edition. 33: 16-17.

# Publish Research Article International Level Multidisciplinary Research Journal For All Subjects

Dear Sir/Mam,

We invite unpublished research paper.Summary of Research Project,Theses,Books and Books Review of publication,you will be pleased to know that our journals are

## Associated and Indexed,India

- \* International Scientific Journal Consortium Scientific
- \* OPEN J-GATE

## Associated and Indexed,USA

- Google Scholar
- EBSCO
- DOAJ
- Index Copernicus
- Publication Index
- Academic Journal Database
- Contemporary Research Index
- Academic Paper Databse
- Digital Journals Database
- Current Index to Scholarly Journals
- Elite Scientific Journal Archive
- Directory Of Academic Resources
- Scholar Journal Index
- Recent Science Index
- Scientific Resources Database

Indian Streams Research Journal  
258/34 Raviwar Peth Solapur-413005,Maharashtra  
Contact-9595359435  
E-Mail-ayisrj@yahoo.in/ayisrj2011@gmail.com  
Website : www.isrj.net