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JOURNAL OF LANGUAGE AND LINGUISTIC STUDIES

ISSN: 1305-578X

Journal of Language and Linguistic Studies, 16(2), 1162-1166; 2020

Among the departures for the study is middle-class worship and the place of women

ஆய்வு நோக்கில் புறப்பாடல்களில் நடுகல் வழிபாடும் பெண்களின் இடமும்

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APA Citation:

Dr. Sumathi. (2020). Among the departures for the study is middle-class worship and the place of women. *Journal of Language and Linguistic Studies*, 16(2), 1162-1166.

Submission Date: 15/03/2020

Acceptance Date: 27/05/2020

Abstract

It is possible to know about the internal and external life of the people of that time through Sangha literary songs which are a symbol of the life of the Palandamis. Excerpts speak of the valor, resourcefulness and gift of the Tamils. A life of 'war' seems to have been inevitable in those times. A man who entered the battlefield and reached the heroic heaven was considered admirable. Noting the weapons, methods of war and the scenes of war unfolding in the mind's screen through songs, scholars celebrate the Sangam period as the 'Veera Yuga' period and the Sangam songs as Veera Yuga symbols. Kailasapati says that 'Palantamira's heroism was at the third level after Sumerian and Greek heroism'. Sanga literary texts explain that men and women worshiped men and women by planting a middle stone as a memorial to those who died in war and inscribed with the name of the hero. Dasaratha battles Sambhasura from a chariot in Sambhasura Yuddha in Bharat, which is revered as a work of mythological literature. Kambaramayana mentions that Dasaratha's chariot wheel falls off, and Kaikeyi immediately rushes to stop the chariot wheel by putting his own finger on it.

Keywords: Middle class worship, Palandamis, Valor, Kailasapati.

1. Introduction

The heroic women of the Sangam period were called by the special names of Moothin's women, Moothin's daughter, Moothin's pendir, Bomudi women' in Purananhund in no less than 10 songs in the field of 'Moothin Mullai' (278, 279, 288,306,308, 312, 326, 327, 328, 329,330-3 35) There are news about heroic women. The purpose of this article is to examine the role of women on the battlefield and why the epitaphs they worship do not account for the role of women.

2. Muthin Mullai

Not only men born in Pokudi, but also the daughter of a Madappatti born in Akkudi is said to have a lot of laughter. For this special purpose Venba garland,

*'Adalvel Audark Kanari also in this
A memorable day for Madavaran women'*³

*indicates that Besides that,
'She came with a nipple from her mouth
Venthiral Ekam Theokolee – earlier
The chief minister will put her face on her face
She sent her son to war'⁴*

'அடல்வேல் ஆடர்க் கன்றியும் அவ்வில்
மடவரன் மகளிர்க்கு மறமிகுத்தன்று'³
எனக் குறிப்பிடுகிறது. அதோடு மட்டுமல்லாமல்,
'வந்த படைநோனாள் வாயின் முலைபறித்து
வெந்திறல் எஃகம் இறைக்கொளி – முந்தை
முதல்வர்கல் தான்காட்டி மூதில் மடவாள்
புதல்வனைச் செல்கென்றாள் போர்க்கு'⁴

The woman who was born in Bormuduti, who did not care for the enemy army, took her breast from the mouth of the child who was drinking her breast milk, then gave the fence to the child's hand, showed him the middle stone of her ancestors and went to war! It indicates that he said it bravely. Valor is common to both men and women in mythology.

*'The state of oblivion is the best
The level of slander. . . 5*

'மறங்கடைக் கட்டிய குடிநிலை சிறந்த
கொற்றவை நிலை . . . '⁵

Through this book, it has been mentioned that valor is generalism for both men and women. (Tolkappiyar used the general term to refer to both men and women.

3. Warrior women

Kavalpendu was the foster mother of Cholanporava, a womanizer. Once a woman came to him and asked him where his son was.

*'Like a stone with a tiger
This is what is happening
He appears like a battlefield'⁶*

'புலிசேர்ந்து போகிய கல்அளைபோல
ஈன்றவயிறோ இதுவே
தோன்றுவன் மாதோ போர்க்களத்தானே'⁶

That is my son who emerged from my womb like a tiger from which the tiger stayed. He will appear on the battlefield. When she replies that if you want to see him, you should go there and see him, it is revealed through the field of 'Eranmullai' that the heroism of the son is revealed as well as the heroism that is buried within him. Similarly, the reason why she was happy to send her son to the battlefield to protect her country when she had no one to protect her was because she thought protecting the country through valor was greater than the pleasures of worldly life and her own life. Also, a heroic mother has depicted the hawks pecking at a hero lying on the battlefield with a severe wound on his chest through the song 'Muyakidai Eyadu Parundinam Moithana'. Kazhathalaiyar has sung that his wife was not afraid of the scene and embraced her husband with great pleasure.

4. Duties

According to one of the daughters of Bomudi, a woman named Ponmudiar, as the duties of mother, father, blacksmith, Vendan etc.

*‘‘I owe you a debt to leave
Attestation is a debt to the Father
Hard work is a loan to the blacksmith
A credit to good behavior
Arunjamam melts with light
Throwing the green is a debt to the bull’’*⁷

‘ஈன்று புறந்தருதல் எந்தலைக் கடனே
சான்றோனாக்குதல் தந்தைக்குக் கடனே
வேல்வடித்துக் கொடுத்தல் கொல்லற்குக் கடனே
நன்நடை நல்கல் வேந்தற்குக் கடனே
ஒளிறுவாள் அருஞ்சமம் உருக்கிக்
களிறு எறிந்து பெயர்தல் காளைக்குக் கடனே’’⁷

This song explains Veeratha's state of mind and Ponmudiar calls herself a mother because she owes me something. Likewise,

*The bottle in the old book 'Tagadur Yatrai',
'Dharum and ediyam danam are idaham
Dark and dark Edam - for Serumuna
Golwan Maravar Tahitumippa is my son’’*⁸

‘தருமமும், ஈதேயாம் தானமும் ஈதாம்
கருமமும் காணுங்கால ஈதாம் – செருமுனையிற்
கோள்வான் மறவர் தலைதுமிப்ப என் மகன்
வாள்வாய் முயங்கப் பெறின்’’⁸

That, if his son dies in the battlefield, that is charity, charity and blackness. Thus, by saying that dying during the war was not for the benefit of the country, but for selfishness, it explains that women of earlier times had high and proud thoughts.

5. Interstitial worship

When a poet named Nanmullaiyar went to the house of a woman who appeared in Pokmudi, he saw her worshipping the Nadukalla of her ancestors. Then she prayed to that middle stone to come to her every day for a feast, for her husband to be victorious in battle, and for her husband to have a warlike adversary,

*'Mid-day hand prayer does not spread
Yane N'i also in receiving hospitality
oh Don't forget 9*

‘நடுகல் கைதொழுது பரவும் ஓடியாது
விருந்தெதிர் பெறுகதில் யானே என் ஐயும்
ஓ வேந்தனொடு
நாடுதரு விழுப்பகை எய்துக எனவே’’⁹

He exalts through this song. Like him, the scholar who was known as Madurai Sarg Vanikan Ilavetana because of his business in Madurai, when he went to the residence of the warrior who appeared in

Pokmudi, he learned that the women of that town used to bathe the Nadugallin at dawn and worship it every day by lighting a candle. It is a town where a leader lives who has the character to give without saying no to those who are hungry without worrying about the suffering of kings.

Chilkudich Chittoor of Illadu Kallin
Nadbaliuti of pudainadu stone
Fresh water shakes and kills the protein
The host does not turn a blind eye to the night
Close-up flying squirrel¹⁰

‘இல்லடு கள்ளின் சில்குடிச் சிற்றூர்
புடைநடு கல்லின் நாட்பலியுட்டி
நன்னீர் ஆட்டி நெய்ந்நறைக் கொளிய
புரவலர் புண்கண் நோக்காது இரவலர்க்கு
அருகாது ஈயும் வண்மை
உரைசால் நெடுந்தகை ஒம்பும் ஊரே’¹⁰

Featured by this song. Similarly, the nature of the woman living in Mullai Nilakchitur,

‘..... **As if he had thrown himself and fallen**
Kalle parafin or
God who spreads paddy is also free’¹¹

‘..... களிறு எறிந்து வீழ்ந்தெனக்
கல்லே பரவின் அல்லது
நெல் உகுத்துப் பரவும் கடவுளும் இலவே’¹¹

This song says that there is no other god to be worshiped by sprinkling paddy than to worship the middle stone, which he killed the elephants that stood in front of the enemy who fought against him, and wrote the name and praise of the dead hero as a god. In this way, no less than 10 songs under a separate category called Moothinmullai for women in Purananhunudil, which are praised as heroic literature, proclaim the superiority of the heroism buried in women. Everything about Veeratha's duties and her generosity has been highlighted. When we try to analyze the place of the forgotten Tamilachis who are the breeding ground of heroism in the lives of Sangam Tamils, which are considered as an indelible proof of the heroic age, the middle stones praised in these verses, the above evidence shows that the Sangam women were heroic women. But instead of directly participating in the war, she is shown as comforting the men of her household in the war. She is also shown to be strong-willed while comforting her. She is shown as pushing away a backstabbing person, hugging a dead person with her chest, and sending her son to war after her husband.

Feminists have sung some hymns about Veerakallin, which can be planted and worshiped as a symbol of those who died in battle, to proclaim their bravery. She has been glorified by literature as a composer of songs and as one who gives courage to a warrior going into battle. It is noteworthy that there is no mention in the Exodus of such warriors taking direct part in the war.

The valor of brave women, who encourage their husbands to fight, and who take revenge when their husbands die on the battlefield, who send their sons to war after their husbands, is not admired as much as men.

A question arises in the mind that why are the stones of women's bravery not planted and made known to the world like the stones that proclaim the valor of men. It makes us think about the place of women in outer life especially during war.

6. Conclusion

Nowadays, in Chettinad areas, it is customary to worship a female or pregnant woman in her family as a deity if she dies. This is called idolatry. It was learned that when a pregnant woman dies, the practice of placing a load-bearing stone in her memory is being followed. But, this is not the end. Based on the data collected for this study, it can be seen that there is no separate middle stone for women. But this is the final conclusion and it is clear from the data collected for this study that there is no separate middle stone for women as they do not participate directly in the war. It has to be concluded that the women who are found in internal literature as having feminine character are only catalysts to encourage men to win in external life, so they do not have their own unique middle ground.

Description of the certificate:

1. Comparative Literature, K. Kailapathi, p. 67-69
2. Pattinapalai 78-79 Malaipadu 391-396 / Aing. 352:1-2/Ex 35:6-8/ Ex 232:3, 264: 3-4.
3. External material Venpamalai – Iyanarithanar - Vagai. No. 21
4. More, No. 175
5. Archeology, Meaning – Etymology, Aungpuranam Text, No. 62
6. Purananuru – Puliyurgasic text, PA 86
7. Further, B.A. 312.
8. Puranatutu Studies, N.C. Karigalan, p.13