



# MODES OF ARRIVAL AND MEANING OF THE NAMES KURINJI, MULLAI, MARUTHAM, NEYTHAL, AND PAALAI IN SANGAM LITERATURE

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*Abstract:* The Sangam literature is divided into two parts, the ettduththogai and the Patthuppattu. All these eighteen literatures are created in the concept of akam and Puram. Tolkappiyar mentions Agathinai and discriminates it into seven types namely Kurinchi, Mullai, Marutham, Neiythal, Paalai, Kaikilai and Perundinai. Among these, Kurinji, Mullai, Marutham, Neiythal and Paalai are known as the quintet of love. This article aims to identify and highlight the meaning of the five forms of love in Sangam literature: Kurinji, Mullai, Marutham, Neiythal and Paalai.

*Index Terms* - Sangam literature, Kurinji, Mullai, Marutham, Neithal, Paalai, Music, Flower, Place, Discipline

## INTRODUCTION

Tolkappiyar, who divided the departments into agam and puram, divides the agam into seven sections. They are

1. Kurinji
2. Mullai
3. Marutham
4. Neythal
5. Paalai
6. Kaikilai
7. Perunthinai

Tolkappiyar has the following to say about Agathinai.

### **Kaikkiḷai mutalāp peruntiṇai iruvāy**

#### **murpaṭak kiḷanta eḷutiṇai eṇpa (tolkāppiyam. Akattiṇai – 1)**

Dhinai means discipline. Agam is a man and a woman finding within themselves and uniting in love; Separation due to some reason; isolation; Compassion for self; Sometimes the five types of love have the connotation of conflict. These are called filling, being, passing away, mourning, and separation. They are also known as Kurinji, Mullai, Marutham, Neithal and Paalai. This research paper examines the methods of arrival and their meanings in the Sangam literature of these five types of Kurinji, Mullai, Marutham, Neithal and Paalai.

## **KURINCHI**

In Sangam literature, the word Kurinji is used as place, music, flower. All these are used as names. The thirumurukatrappadai says that they gave good smoke and sang Kurinchipan. The following lines confirm this.

#### **Narum pukai eṭuttu kuṛiṇci pāṭi (tirumurukārruppaṭai – 239)**

#### **viṇ poru neṭu varai kuṛiṇci kiḷava (tirumurukārruppaṭai – 267)**

Also, the thirumurukatrappadai claims that they have the right to the Kurinchi land with the high mountains that touch the sky.

#### **Taṇ kaya kuvaḷai kuṛiṇci veṭci (kuṛiṇcippāṭṭu – 63)**

The Kurinjiṇai explains that red water lily, Kurinji and vetchi were blooming in the cold pool.

#### **Karum kōl kuṛiṇci pū koṇṭu**

#### **perum tēn ilaikkum nāṇaṇoṭu naṭpē (kuruntokai 3:3-4)**

The leader says that I am in love with a man from a country where bees make large quantities of honey from the flowers of the black-horned kurinji plant.

## **MULLAI**

In Sangam literature the word Mullai is used in the connotations of flower, place, discipline and music. The kurunthogai says that it was mixed with a wild cat's tooth-like mulberry flower.

#### **Verukku pal uruviṇ mullaiyoṭu kaṇali (kuruntokai – 240:3)**

Akananoru tells of the good-looking cheeks who feasted on the pastures of Arukampul, where the Kovals plucked the pale flowers from the sides of the small hills, scattered over the wide field of Mullai.

#### **Mullai viyaṇ pulam parappi kōvalar**

#### **kuṛum porai maruṅkiṇ narum pū ayara**

#### **patavu mēyal aruntu matavu naṭai nal āṇ (akanānūru - 14:7-9)**

Also, the small temple describes it as a beautiful forest covered with Mullaikodi, which is suitable for Mulla morals.

#### **Mullai cāṇra mullai am puraviṇ (cirupāṇārruppaṭai – 169)**

#### **pāṇar mullai pāṭa cuṭar ilai**

#### **vāḷ nutal arivai mullai malaiya (aiṅkurunūru - 408:1-2)**

Aynkurunooru say that the wife of the mulberry farm, whose forehead is illuminated with luminous ornaments, warms the mulberry flower to play the lyre.

**MARUTHAM**

The word Marutham is studied in the Sangam literature in various meanings like money, place, music, and flower. The Marutham explains that there is a cold field in the Marutham land, where morals are established.

**Marutam cāṇra maruta taṇ paṇai (cīrupāṇārruppaṭai – 186)**

Porunarattruppadai says that the Kurinchi farm Bharatavar sings, the Kuras heat the net made of woven foxgloves, the people of Mullai land sing Maruthapan and the farmers celebrate the wild land covered with blue mulberry flags.

**Kuriñci paratavar pāṭa neytal****naṛum pū kaṇṇi kuṛavar cūṭa****kāṇavar marutam pāṭa akavar****nīl nira mullai pal tiṇai nuvala (porurārruppaṭai - 218-221)**

Further,

**veṇṇel arinar taṇṇumai verī'i****paḷaṇa pal puḷ iriya kaḷaṇi****vāṅku ciṇai maruta tūṅku tuṇar utirum****tēr vaṇ virā'aṇ iruppai (narrīṇai – 350)**

The nattrinai explains that it is the abode of Viran, who is the best at giving gifts, where the many birds of the land are flying to the sound of the drum of the reapers of the vennel rise, and the flowers are falling from the marutham tree with bent branches in the field. These hibiscus trees are long-lived. Grows well along water bodies.

**Muṭam mutir marutattu perum tuṛai (aiṅkuṛunūru - 31/3)****tol nilai marutattu perum tuṛai (aiṅkuṛunūru - 75/3)****tuṛai naṇi marutattu irukkum ūroṭu (puṛanāṇūru - 344/3)**

Marutham flower have hair-like structures at the tip. Aynkurunooru say that the flowering juniper tree, which has fibrous hairs on top, has birds with its species.

**Uḷai pū marutattu kiḷai kuruku irukkum (aiṅkuṛunūru – 7:4)****NEITHAL**

The word weaving has been used in Sangam literature as flower, space, discipline, music and number. The word weaving is taken as a noun.

The word Neithal is used as flower in the literature of Aynkurunooru, Pattinappalai, Kurinchipattu, Maduraikkanchi, Perumpanatruppadai, Nattrinai, Akananooru. They are as follows,

**Pal itaḷ nīlamoṭu neytal nikarkkum (aiṅkuṛunūru – 2:4)****Maṇi nira neytal āmpaloṭu kalikkum (aiṅkuṛunūru – 96:2)****Mā itaḷ kuvalaiyoṭu neytalum mayaṅki (paṭṭiṇappālai – 241)****kuṛiñci paratavar pāṭa neytal naṛum pū kaṇṇi kuṛavar cūṭa (porunarārruppaṭai – 218-219)****aṭumpiṇ āy malar virai'i neytal neṭum toṭai vēynta nīr vār kūntal (kuṛuntokai - 401:1-2)****Vaikaṛai malarum neytal pōla (aiṅkuṛunūru - 188:3)****Kaḷaiṅar tanta kaṇai kāl neytal kaḷ kamal putu pū muṇaiyiṇ (perumpāṇārruppaṭai – 213-214)**

**koṭum kaḷi nivanta neṭum kāl neytal am pakai neṛi taḷai aṇi peṛa tai'i (narrīṇai - 96:7-8)**

Weaving flowers are said to be analogous to women's eyes.

**Kaṇ pōl neytal pōrvil pūkkum (narrīṇai - 8:8)**

**Irum kaḷi neytal pōla (kuruntokai - 336:5)**

**Vaṇṭu mūcu neytal nel iṭai malarum (narrīṇai - 190:5)**

**Karumpiṇ pātti pūṭta neytal (patirruppattu - 13:3)**

**Neytal uṇkaṇ ēr irai paṇai tōḷ (aiṅkurunūru - 181:1)**

**Pācaṭai kalitta kaṇai kāl neytal**

**viḷavu aṇi makalīr taḷai aṇi kūṭṭum (akanānūru - 70:11-12)**

**Neytal kūmpa niḷal kuṇakku oluka (narrīṇai - 187:1)**

**Vāḷai vaḷḷi nīḷ naṛu neytal (kuriṅcippāṭṭu – 79)**

**kāñci maṇi kulai kaḷ kamal neytal (kuriṅcippāṭṭu – 84)**

**kaḷ kamalūm naṛu neytal (maturaikkāñci – 250)**

**cīru pācaṭaiya neytal**

**kurumō ceṇru eṇa kūrātōḷē (narrīṇai - 27:11-12)**

**Perum kaḷiru uluvai aṭṭu eṇa irum piṭi**

**uyaṅku piṇi varuttamoṭu iyaṅkal cellātu**

**neytal pācaṭai puraiyum am cevi**

**paital am kuḷavi taḷi'i oyyeṇa**

**arum puṇ urunarīṇ varunti vaikum (narrīṇai - 47:1-6)**

Nattrinai says that the tiger killed the big male elephant, and its big female elephant's body was withered and unable to run because of the grief that upset her heart.

**Pāṭal cāṇra neytal neṭu vaḷi (cīrupāṇārruppaṭai – 151)**

Sirupanattruppadai gives an explanation as a long way of weaving on the ground for the singing of poets.

**Neytal cāṇra vaḷam pala payiṇru āṅku (maturaikkāñci - 325)**

Maduraikanchi explains that the wealth upon which the weaving discipline was based was also close.

**Ōr il neytal karaṅka ōr il**

**īrm taṇ muḷaviṇ pāṇi tatumpa (purānānūru – 194:1-2)**

Puranaanooru says that in a house, the sound of a very cold trumpet is more resounding than the music that announces the death in a house.

**Neytalum kuvaḷaiyum āmpalum caṅkamum**

**mai il kamalamum veḷlamum nutaliya**

**cey kuri iṭṭam kalippiya vaḷimurāi (paripāṭal – 2:13-15)**

Paripadal shows us that periods are denoted by the words Neithal, Kuvalai, Aambal, Sangam, Tamarai and Vellam.

## PAALAI

The word Balai is used in the Sangha literature for music, lyre, flower, vekkai.

**Pālai ninra pālai neṭu vaḷi (cīrupāṇārruppaṭai – 11)**

Sirupanattruppadai says that the drought which is the nature of the paalai has settled.

**Āralai kaḷvar paṭai viṭa aruḷiṅ****māru talaipeyarkkum maruvu iṅ pālai (porunarāruppaṭai - 21-22)**

Porunarattruppadaḷai says that the Paalai Yaal the cruel nature of the thieves who are grabbing the goods of the passers-by so that they slip the weapons in their hands.

**Naivaḷam paḷuniya nayam teri pālai****kaival pāṅ\_makan kaṭaṅ arintu iyakka (cirupāṅāruppaṭai - 36-37)**

It is said that Sirupanattruppadaḷai is the son of Panann who is skilled in managing the paalai pan called Nattapadaḷai.

**Tillai pālai kal ivar mullai (kuriṅcippāṭṭu – 77)****koṭṭiru pōḷ kāya vāḷ iṅar pālai (narriṅai – 107:3)**

The Natrinai says that it is a milkweed with white flowers with pods like a wrench.

**Nirai ēḷ aṭukkiya nīḷ ilai pālai (paripāṭal - 21:13)**

Paripadaḷai introduces the paalai as a paalai with long leaves arranged in seven folds.

**Conclusion**

According to the above references, the visitation patterns of the five forms of Kurinji, Mullai, Marutham, Neythal and Paalai can be seen in the Sangam literature, which is the ettuthogai and the Patthupattu literature. Through this study, it is also possible to know that all these words are used in the contexts of discipline, place, flower, Music and pan. Through this evidence, it can be felt that place, music, flowers, discipline and morals are essential in the life of Sangam Tamils. Kurinji, Mullai, Marutham, Neythal, Paalai are used in the Sangam literature as flower, dinai, discipline, Music and place according to the place.

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