

Akol in the Epic Poem Seevaka Chintamani

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ABSTRACT

There are many types of situations in the attraction of alms in Tamil life. The attraction of alms, which occurred during the Tolkappiyam and Sangam literary periods, can be seen through the epic poem Seevaka Chintamani. It can be seen that the arrival of alms continued until the ninth century AD. The situation of attraction of alms due to poverty and hunger changed and this attraction of dharma occurred to establish a king's bravery or victory. Moreover, beyond this, this attraction of dharma has been an excellent strategy to make a king come to the battlefield. Seevaka Chintamani shows the story of Padumugan attracting his friend Seevaka's anims to make him come. The purpose of this article is to understand the tradition of attraction of alms in such epics.

Keywords: poetry, Seevaka Chinthamani, Seevakan-Padumugan, Aakol, Thimil, hunters, Virichi, Kariparavai, Nimitthikan, war, military fervor, pastor, drum.

PREFACE

Seevaka Chintamani is a notable figure in the Tamil epic tradition. The epics are full of external records. The external material Venpamalai, which replaced the grammar book Tolkappiyam, absorbed the changes of time and introduced new forms to the Tamil world, is the external material. The aim of this article is to examine and understand the external characteristics shown by these two grammar books through the epic of Seevaka Chintamani.

Adaptation tradition

The epic poem Seevaka Chintamani. is an adaptation of the works Kathiya Chintamani, Chatra Chudamani and Sri Puranam, which were composed in the ancient language. This work was performed in the court of the Pandians. It is known from the text of Nachinarkiniyar that only 2700 songs in this book were sung by Thiruthakkathevar and the rest are interludes. Despite such an alternative opinion, Seevaka Chintamani is considered to be a complete epic poem based on the elements of epic grammar and elegance.

Aakol

The meaning of Aakol is "attracting a cow" (Kazhaga Pulavar Group, Kazhagam Tamil Tamizhagaraathi, 1964, p.84). The hunters, armed with bows, gathered together, and, having lured a herd of cows, adorned with tusks and ringing bells, they proceeded through the dense forest towards the top of the mountain where the waterfall fell like a new garment. This is conveyed in the lines of Seevaka Chintamani,

"The fierce rain, surrounded by the

Padumani Niraiyi Varip Paynduki Laruvi Netri" (Ovvai Su. Duraisami Pillai; Seevaka Chintamani, 2001, Pa.428)

Aakol means "the line of the line" (Ilampuranar, Thol, Poor, 1969, p.73) says Ilampuranar, "Aakondhu Thiruvatul" (Ilavazhaganar's essay, Pandait Tamilar , 1945, p.128) says Ilampuranar.

The victorious soldiers, having crossed the enemy's line, celebrate and take the cow along with the calf. This is explained by U.V.S. in the lines,

"The group that gathered together, the four-legged one, the four-legged one - the middle one"

(U.V.S.P.P. Venpamalai, 1924, p.10)

Bagatelle spread

The hunters, as strong as lions, gathered together. The time has come for the spring. The king's army will arrive. When they said that they would save the king, they asked Nimitthika to tell them the sound of the crow. Nimitthika said, "First, we will capture the cows. The king's army will come to rescue them and defeat us. Then, if someone in a chariot comes and catches fire on seeing him, we will scatter like bees in a honeycomb." This is mentioned in the lines of Seevaka Chintamani, "The king's wife will come and see us in the next day, and the line that we are talking about is like a mouthful of words." (Jna. Manickavasaka Seevaka Chintamani, 2018, Pa. 415)

"Virichi means good news, 'pakka' means town. It means going a short distance and standing in a village and listening to good news. (Ilavalaganar, Ancient Tamil Economic Life, 1945, p.10) Furthermore, in Mullaipattu, about this field of virichi,

"Perumudhu Pendir Virichi Nilpacha Chiruthambapu Todutta Pasalaik Kandarin" (Tamilpriyan, Mullaipattu, 2010, p.48)

The chieftain, who had gone to the village after the war and said that he would come back in the Karkalam season, did not come. Therefore, the women of the Aiyar clan stopped to listen to virichi. It can be seen that listening to virichi was a field.

Military warmth

The hunters, who had heard the sound of the army's enthusiasm, drank a lot of the wine made from the beetle and beat the drum and the drum. To achieve success in their task, they worshipped the kotravai and went to attract the herd of cows with great enthusiasm. This is indicated in the lines of the Seevaka Chintamani,

"Vandu moosara narava marntavar thonda kapparai thudiyo tarthezh"

(Authors' Committee, Seevaka Chintamani, 2017, p.418).

N.C. Kanthaya Pillai says that the army's enthusiasm means "desiring to go to the enemy's front" (N.C. Kanthaya Pillai, Explanation of the Material, p.58). The stage of Vetsi Aravam, where the Vetsi Maravar, who goes to attract the enemies' attention, plays various musical instruments and goes with great enthusiasm, is the field called Vetsi Aravam. This is explained in the song of B.B.E. Vetsi Malai,

"Nedipadu Kaanathu Neelvel Maravar

Adipadtu Aradhar Selvan - Thudipadtu

(S. Thirugnanasambandham, Purapporul Venpamalai, 2006, p.16)

Unna Nilai

The section called Unna Nilai is included in the Govindhaiyar Ilambagam. Nimitthakan informed Nandakoan of the danger that would come to the Anirai. The bird called Kāri made a sound and showed the destruction that would befall the Anirai. Therefore, Nimitthakan said that you should respect the Anirai guard well. This can be understood from the lines of Seevaka Chintamani,

"Pillai yulpukun thazhitta dadala

Lellan minnirai yinru nireena" (Manickavasakanan; Seevakachintamani;2018;420)

"The state of the tree called Unnam is described by the field called Unna Nilayam. Unnam is one of the types of trees. It is a tree that shows the purpose. If harm comes to the country, the tree sheds its leaves. At other times, it will flourish" (P.V. Somasundaranar, Parappaara Venpamalai, 2002, p. 240).

"The one who completes the action before the action is completed, opens the tree of Unnam to mark it as Unna Nilayam" (Pudthamitranaar, Veera Chozhiyam, 1970, p. 100) says Veera Chozhiyam. Like the good things that come with the state of Unnam, the god explains the danger that will come to the Anirais by using the cry of the sparrow..

Mutriya Urkolai

This section, which is mentioned in the grammar books Tolkappiyam and Pu P.V.Malai, is included in the Seevaka Chintamani. The bishops protected the Anirai at Govindhaiyar Ilampagam. At that time, the hunters shouted and shot arrows like raindrops. The bishops scattered like curd churned by a mortar. To save the bishops who ran away like that, the aichchiar threw away the pipe and axe they had with them and chased them out of the forest. Then, when they reached the Idacheri, the bishops cried out loudly that the hunters had left one side and taken the Anirai on the other side. Many Idachchiar gathered together. All the Idachchiar cried and cried like deer and peacocks caught in the hunter's net. They also hugged the calves in their house and started crying. This can be understood from the poem of Seevaka Chintamani,

"Kaya meena kanirai maiyya venthozhil veda rarthukk" (Seevaka Chintamani;2018; 421)

Ilampuranar says that the term "murtiya urkolai" means "destroying the surrounded village". Also, Somasundara Bharathiar says that "seeking a person to rescue the encircled line is a term "murtiya urkolai".

"They will reach the place of the anirai, surround them, become brave and insurgent, and kill all the guards of that enraged line with swords and spears. All this will be over in a short time" (Ilavalaganar, Pandait tamilar thaatiyaal siyasiya, 1945, p.16) says Ilavalaganar.

The message related to this field is, "When the Pallavas of Chinnaiyanpettai attacked the people of Pasatur, the warrior Karipperumal tried to stop it. The arrows fired by the people of Pasatur hit Karipperumal's head and he died" (S. Krishnamoorthy, Nadukalkal, 2004, p.90) and this inscription can be seen as an example of village killing.

In the second year of the reign of the Pallava king Narasimha II, a servant of the king of Pana and the ruler of Melvellar in the Melkonrai country, Malayamariyar, who was a servant of the king, was killed when he attacked the people (Ira Nagasamy, Chengam Nadukalkal, 1975, p.90) as can be seen from the nadukalkal in the Vedyappan temple in the Chengam district.

Pathumugan's Aagol

Pathumugan consulted with his friends and said that we will attract the king's herds of cows to reach Seevakan. Then Seevakan said that he would come to rescue the herds of cows. They attached arrows to their bows and went to attract the herds of cows. The shepherds could not stop Pathumugan's companions. The shepherds complained to the king. The king was furious and said, "As if the four seas were in our country, come with an army of infantry armed with spears, a fleet of cavalry, a chariot army with horses, and an army of elephants wearing headbands, as vast as the ocean of milk, to rescue the herds of cows." Seevakan came with an army to rescue the herds of cows.

Pathumugan, we, your companions, have come to bow down and pay homage." He shot an arrow with the inscription on the leaf. Seeing this, Seevakan, knowing that Padumuga was the one with such great power, stopped the battle and embraced his friends. This is explained in the lines,

"The flood of Ponkulai has flowed around, bent over, and has drawn the other river, which has been drawn everywhere" (Manickavasakan; Seevaka Chintamani;2018;1856)

The field of attracting a herd of cows is called Aakol. The attraction of a herd of cows has taken place for various reasons. But here, they have attracted a herd of cows with the intention of seeing their friend Seevaka.

CONCLUSION

Tamil traditions show that the fascination with the ancients has occurred for many reasons since the Tolkappiya Sangam literary period. It can be seen from the Seevaka Chintamani that the fascination with the ancients that occurred in the early times also occurred in the later context of the Kapiyan period.

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