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The ideas that have gone into the making of this work are primarily recovered from my memory as a dancer of Theyyam in various kaavus/shrines of north Malabar and particularly focused on the experience of Theyyam dance in a shrine called Mandamulathil Kaavu in my village. I used to perform Vishnumurthy Theyyam in this shrine, which is believed to be the incarnation of Vishnu in the form of half-man half-lion. These experiences and memories, have been worked upon the background of the theoretical understanding of political economy and anthropology. An autoethnographic narrative is exercised to unearth the specificities of this ritual. I am grateful to all those hosts/audiences/natives/devotees and dancers and members of my family—Amma and my brothers and sister—for sharing their life stories in relation to the Theyyam; and other similar forms of folk-traditional dances, which we all have done as a means of livelihood and later as more professionally as Theyyam performers inside and outside the shrines. Dissertation moves through the life stories of myself as danced Gods, my relatives and members of the Theyyam community in north Malabar.

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