CHAPTER II
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Lord Siva is a prominent God of Hindu pantheon and is worshipped by people all over India. Lord Siva is considered as the God of destruction or *Samhara Murthy* as per Hindu religion, and is often referred to as *Rudra*. Though Siva cult or *Saivism* is widely prevalent in both northern and southern regions of India, the people of Tamilnadu are more passionate about it. Their strong devotion towards Lord Siva came to be expressed as emotional outpourings in number of songs named *Tevaram*. There were three great *saivates* whose compositions in the name of lord Siva became so popular and thus commenced a practice of singing these songs in the temples of Lord Siva. The *Saivate* saints were *Appar, Manikkavasagar, Tirujnanasambandar, Tirunavukkarasar* and *Sundaramurthy Nayanar*. This practice is followed even today.

While coming over to Kerala we see a totally different picture of Siva worship here. An interesting fact to be noted here in Kerala is that here the *Saivite-Vaishnavite* differences are absent but in Tamilnadu it is prevailing. Siva and Vishnu temples may be seen located side by side. There are also temples where we see both the deities. A typical cult that has evolved in Kerala is the *Sankaranarayana cult*. *Sankaranarayana* is a deity conceived of as half Siva and Vishnu respectively. There are many temples where we find the *Sankaranarayana* Murthy like *Vadakkunnatha* temple, *Peruvanam, Tirupegappura, Venkitangu* and *Trippangode*. 
In Kerala Lord Siva is worshipped in the 108 Sivaalayas or temples propounded by Lord Parasurama. Siva in both Satvik and Roudrabhava are seen here. Lord Siva is always propitiated for attaining longer life span. A special Pooja called Dhara is done for this purpose in all the Siva temples. Dhara is performed with ksheera or milk, jala or water. The days like Tiruvathira and Pradosham are very important for lord Siva. Mahasivaratri in celebrated in a grand manner in Kerala temples like other states of India.

Some important Siva temples of Northern Kerala

Vadakkunatha temple of Thrissur.

This is one among the most prominent Siva temple in Thrissur district. This is a magnificent temple with Lord Siva as the presiding deity. Many other deities like Ganapathy, Parvathy, Srirama and Sankaranarayana resides along with him inside the temple. Outside the
temple we see a number of co-deities like Goshala Krishnan, vrishabhan, Parasurama, Simhodaran, Ayyappa, Vettekkorumakan and the Sankhu and Chakra of Lord Vishnu and also the idol of great guru Sankaracharya. Besides the Nithya-Nidana Pooja, special Poojas like Neyyattam and Tripuga are conducted in the temple. Vettekkorumakan Paattu is another ritual conducted in the temple. Vadakkunathan temple has a grand Koothambalam in classical arts like Koothu and Koodiyattam are performed occasionally.

Here there is a novelty in doing pradakshina. There are slokas which gives an idea about the order in which it is done. The sloka of conducting pradakshina of the outer deities of Vadakkunathan temple is given below

“Srimoolasthanavrishnisvaravrishabhrigujaan hantha simhodaranatham
Kaasisam sambhu kumbham kanakavara sabhanayakam sethunatham
Sribhadram sangamasham valayapurisivam kumbha pamkthim munindram
Bhuthesham sankha chakre phanivarasayanam nrithanadham cha vande”

The sloka says that a devotee should start the pradakshinam from srimoolasthanam and then proceeds to Goshala Krishnan (vrishnisvara) followed by Vrishabha, Simhodara, Kasi Visvanathan, Chidambaresha (kanakavara sabhanayakam), Ramesvaranathan (Sethunathan), Kodungalluramma (Sribhadra), Sanghamesham, Urakathamma (Valayapurisivam), three Tazhika kudams, vyasasila (munindram), Lord Ayyappa (bhuthesam), Sankhu, Chakra, a wall painting of Lord Padmanabha (Phanivarasayanam) and Nandikesvara (Nrittanadam).
The sloka which shows the order of pradakshinam done inside the Temple is thus;

“Sambhum Gourim Ganesam Puramura Madhanam Madhavam Madhyanatham Vighnesam Sailakanyam Hara Haratanayow Madhyanathaambujakshow Bhuyaham Parvathymadhavamapicha Harim Ravanananga sathrum Herambham tam bhavanim Vrishagirinilayam sankaram tam cha vande”

The sloka says that a devotee should do pradakshinam inside in this order. First Siva (Sambhu), then Parvathy (Gouri) followed by Ganesa, Sankara Narayana (Puramura Madhana), Sreerama (Madhava). Again Sankara Narayana (Madhyanadhan) followed by Ganapathy, Parvathy (Shylakanya), Siva (Hara) then Ganapathy (Harathanaya) followed by Sankara Narayana and Sreerama (Ambujaksha). Again one should proceed to Sankara Narayana (Parvathy Madahavam), Sreerama (Harim), Sankara Narayana (Ravananganga Sathru). Final round of pradakshinam is done again to Ganapathy (Herambam), Parvathy (Bhavani) and Lord Siva.

The famous Thrissur Pooram is conducted in this temple comprises of Madathil Varavu, Thekkottirakkam, Elanjitharamelam, Kudamattam and Vedikettu.
**Tali Mahadeva Kshetra** which is situated in Calicut district is of great antiquity. This temple is about 1500 years old and is owned by Zamorin of Calicut. Siva is the presiding deity along with *Srikrishna and Narasimha*. *Nithyanidana Pooja* of this temple is conducted in a strict manner. *Kombu pattu and Kuzhal pattu* are daily performed in this temple. Kodiyettam in Utsava is done separately for Siva and Vishnu. Another peculiarity that seen only in this temple is that *Ganapathy Homam* is done in standing position, not by sitting as done in other temples.

**Taliparambu Rajarajeswara Kshethram** is a Siva temple situated in Kannur district. The deity here is also called as *Perunthrikkovilappan* by the locals. Siva resides along with his consort *Parvathy* in this temple. The peculiarity of this temple is that no music is used to accompany the rituals performed here. Even *Sankhu* is not played for the daily chores of this temple.

**Vaidyanatha Kshetra of Kanjirangadu** is another prominent Siva temple in Kannur district. *Vaidyanatha* is Siva’s another name who cures all the physical and mental illness of devotees. Unlike *Taliparambu* temple music plays an important role in all the rituals of this temple. Here instruments like *Maram, Timila, Chenda, Chengila* and *Sankhu* is used for *Sribhutabali*. A peculiar ritual prevalent in the Temples of Northern Kerala called *Tidambunritham* is performed in this temple.

Apart from these major Siva temples, there are a few minor ones where different manifestations of him are installed and worshipped with great reverence. Some of the manifestations and the temples where they reside are given below.
Siva as Tripurandhakan, the one who demolished Tripurasura is the main deity of Pookkottur Kavu of Malappuram district.

Aarinambi is another Saiva concept who is the presiding deity of Aarinambi Kavu of Mannarkkadu of Palakkadu district.

Karumakan is another manifestation of Siva who resides in the Karumakan Kavu of Melaattur.

Eranjupuran is the other deity who reigns in the Tiruvegappura temple of Palakkadu district.

Anthimalayar, a concept of Siva resides at the Anthimalayar kavu of Vengadu.

Besides these there are many other Kavus where some other different forms of Lord Siva like Antimahakalan, Rudiramahakalan, Asuramahakalan and Parenan resides.

Another important deity who is worshipped exclusively by Keralites especially in northern Kerala is Vettekkorumakan, the hunter god who is believed to be the son of Lord Siva when he takes the form of a Kirathan or hunter. This deity is also called as Kiratasunu. He is the main deity of Balussery kota. He is also the family deity of many noble houses of Northern Kerala. A ritual called Vettekkaran Paattu is conducted in the temples as well as in these families. This is a sacred and colourful ritual where we see a blend of art forms like music, dance and drawing.
The Murthy of Vettekkorumakan was first installed in the Nilambur Kovilakam. The members of this royal family consider Vettekkaran as their guardian and the Vettekkaran Paattu ritual is conducted every year in a grand manner. Vettekkaran Paattu is also conducted in some Nambuthiri Manas like Andaladi Mana Pattambi, Moorthiyedathu Mana Srikrishnapuram in Palakkadu district, Pariyaarathu mana in Malappuram district, Erandupurathukaadu near Pattambi in Palakkad district, Orambrathu near Wandoor in Malappuram district.

In Kerala nearly 18 concepts belonging to Siva cult are worshipped like Bhadrakali, Ayyappan, Vettekkorumakan, Karumakan, Andimahakalan and Nagam. The main ritual associated with all these deities is the Kalamezhuthu paattu.

**Detailed description of Vettekkorumakan Paattu**

The story of Vettekkorumakan is associated with an episode called Kiratham from the great epic Mahabharatha. The story goes like this; Lord Siva and Parvathy in disguise as tribal hunters go to teach a lesson to Arjuna, who had become too proud of his abilities. They approach Arjuna while doing penance and subdue his pride and bless him. In course of their journey, a son will be born to them who become extremely naughty. He even terrifies saints and other people while hunting with his bow and arrow. Finally everybody decide to approach Lord Brahma for help. But Brahma turns away their request by sending them to Lord Siva. Siva listens to their complaints carefully but tells them that it is unfair to punish a small boy for his mischief.
Finally they decide to seek help from Lord Vishnu. He consoles them and makes a promise to humble the naughty boy. Vishnu approaches the hunter boy with an attractive dagger or Churika. The lad expresses his wish that he wants to own the dagger. Lord Vishnu agrees but put forth a condition that he will not place the dagger on ground surface and that he will always hold it in his hand. By saying this, the boy extends his right hand. Thus the Lord reveal his identity and tells him the fact that as he is holding the dagger in his right hand he will not be able to use bow and arrow. The boy understands his mistake and promises the Lord that he will not make any trouble to others. Lord Vishnu advises Vettekkaran to seek blessings from his parents and to proceed towards the Parasurama Kshethra ie Kerala and reside there happily. Thus Vettekkorumakan began to dwell in various places of Kerala.

This story of Vettekkorumakan is said through the Kalamezhuthu ritual conducted by a community called Kallatu Kurruppu. A kalam of Vettekkorumakan is drawn and his valorous deeds are narrated through the songs sung by Kurruppu to the accompaniment of a stringed instrument called Nanduni. Vettekkaran Paattu is performed in noble houses in order to get peace of mind. Velichappadu or the oracle is a main participant of this ritual. The dance performed by Velichappadu is a highlight of Paattu ritual.

The ritual is performed in the early part of night which commences with Mullakkal Paattu. This is for symbolically invoking the deity from its base position, outside the environment of house with appropriate rites and accompanied by drums and music. Velichappadu, then carries the idol to the temple riding an elephant and accompanied by drumming. The concept behind oracle is that he is the
representation of deity for whom the ritual is performed. He performs a special dance called *Eedum Koorum* with the accompaniment of *Chenda*. Usually he completes 2 *Eedu* and 3 *Kooru*.

One among the *Kurruppus* would have by then completed a large colourful picture of *Vettekkorumakan* with colour powders white, yellow, black, red and green. After completing the *kalam*, *Velichappadu* performs the Kala *Pradakshinam* by slowly stepping round the *Kalam*. He takes a minimum number of 7 *Pradakshinams* and leaves the *Kalam*. These 7 rounds represents seven *Kundalinee* cycles. *Kuruppu* sings some *Nirams* after the *Kalapradakshinam*. *Velichappadu* returns after this and cuts the cordon around the figure with a dagger. Then he enters the *kalam* and dances according to the rhythm of *Chenda* which called as *Kalam Kanuka*. Later he goes to pond, bathes and returns to the venue. Then he cuts the hanging decorative palm leaves which is symbolic of cutting the forest, removing the dirt in the mind with the dagger and slowly but rhythmically erases the figure.
The final item of the whole ritual is *Pantheeraayiram* in which 12,000 unhusked coconuts are broken by throwing them on a stone slab. From 3 to 12,000 coconuts may be broken continuously in a single sitting by the *Velichappadu*. This rite is done for the purpose of eliminating all troubles and problems of family.

**Thripuranthaka**

The *Kalam* of *Thriupuranthaka* is often drawn with right hand holding a sword and left hand, a dagger. In *Pookkottoor Kavu* of Malappuram, the Kalam of *Thripuranthaka* is drawn along with *Bhrantha Mahakalan* and *Yanthrayalayamma*. The colour given to *Bhrantha Mahakalan* is green. Green colour is provided for *Yanthrayalayamma*. She is portrayed with a gentle smile with marks of chicken pox. She holds a lotus in right hand and a mirror in left hand.

**Aarinambi**

*Aarinambi* is another Saiva concept who resides in the *Aarinambi Kavu* of Mannarkkadu of Palakkad district. Here also three *Kalams* are drawn for *Aarinambi, Aarinanga* and *Rudhirabhayankari*. *Aarinambi* is placed in the middle position adorned with yellow coloured powder. The *Kalam* is drawn with three eyes as of in Siva’s face, beard, moustache and further beautified with a gentle smile on face. He holds sword in right hand and *Churika* in left hand. To right side of the *Aarinambis Kalam* is drawn the portrait of *Aarinanga* using green colour powder. *Aarinanga* has a pleasant face with lotus in right hand and mirror or *Vaalkannadi* in left hand. *Kuruppu* draws *Rudhirabhayankari* to the left of *Aarinambi*. *Rudhirabhayankari* has three eyes and her right hand will be holding *Pallivalu* and left, *Vattakam*. The colour given to *Rudhirabhayankari* is yellow.
Karumakan

*Karumakan* is another concept of Siva who resides in the *Karumakan Kavu* of *Melattoor*. The expression portrayed is of anger with three eyes, beard and moustache as in the case of other concepts. Peculiarity of this *Kalam* is that he is adorned with a feather crown. He holds Arrow in the right hand and Bow in the left as weapons. The colour given to this *Kalam* is green.

Eranjupuran

*Eranjupuran* is another Saiva concept to which *Kalam* is drawn in *Thiruvegappura* Temple of *Palakkad* district. The picture of *Eranjupuran* is depicted with a gentle smile on his face and holds a divine spear or *Shoolam*. The left hand is having *Vattakam*. One side of *Kalam* is drawn with *Ashtadalapadmam*.²

Parenan

*Parenan* is another manifestation of Lord Siva He is drawn with an expression of anger. Like other forms, beard and moustache etc are also drawn in the *Kalam of Parenan*. He also holds arrow in the right hand and bow in the left hand.

Anthi Malayar

This manifestation of Lord Siva resides at the *Anthimalayarkavu* in *Vengadu*. Here three portraits are drawn. The middle part is adorned with the portrait of *Anthimalayar* who is depicted as a woman with three eyes. Here expression is anger with big canine tooth. She holds
Pallivaal in her right hand and Vattaka in left hand. To the left side of this, the Kuruppu draws the Kalam of Azhakimalayar which is also a female character holding lotus in her right hand and mirror or Vaalkannadi in left hand. In the right side the portrait of Unnipuranthaka is drawn. Green colour is provided for this. He is also expressing the Roudrabhava with canine tooth, beard, moustache and bow and arrow as weapons. Besides these three forms, they also draw the head of Unnippuzhuka. In this Kalam also Ashtadalapadmam is drawn.

Anthimahakalan

There is a temple called Anthimahakalan temple where another manifestation of Siva, Anthimahakalan resides. A Kalam of this male character is drawn using green colour. Three eyes, beard and moustache are the features drawn to the Kalam of Anthikahakalan. He holds bow and arrow in the left hand and Churika in the right hand.

Rudhiramahakalan

This is the same manifestation of Lord Siva. The female character is called Rudhiramahakali. So they are drawn together. Yellow colour is used to draw the Kalam of Rudhiramahakalan. The features of this form are some what same as that of others. The only difference is that he holds a Kataram° in the right hand and left hand is covered by the Kalam of Rudhiramahakali.
Asuramahakalan

The Kalam of Asuramahakalan is drawn with features such as three eyes, canine tooth, beard and moustache. He is holding a bow in the left hand and a Churika in the right hand. A Kalam of Nandikeswara is drawn to the right side of Asura Mahakalan. He holds Kaduthila in his right hand and left hand is covered by Asuramahakalan. To the left side of Asuramahakalan, Kalam of Rudhirabhayankari is drawn.

Apart from these Kalam Pattus different Tyani or Dhyana Slokams are also sung in praise of the deity in some of the Siva temples. The significance of Tyani is that the whole description of the presiding deity is revealed through out the song. Tyani can be in any raga and tala. Anyway most of the Tyani are composed in typical Kerala ragas like Samantamalahari, Puraniru etc. an example of a Tyani in praise of Lord Siva is given below:

“Kailasopari mamalamakalodu kudavilangina kamaripo jaya
Naalayidina vedaparayana nagavbooshana nadha vibhojaya
Melam takina chudalayil hithamodu mevina deva ganadhipathe jaya
Palayamam akhilesha puranthaka papanivarana bhuthapathe jaya”.

Aadivedan

There is also a visual folk art called ‘Aadivedan’ which is in vogue in Kannur district. This ritualistic art form is popular in the area lying between Valarpatanam and Chandragiri River. Aadivedan is usually performed during the month of Aadi or Karkidakam till the month of Chingam. The Aadi characters are generally assumed by those who belong to Peruvannan community and the Vedan will be
enacted by the Malaya community.

The specialty of this art form is that *Aadi* and *Vedan* are symbolic representations of Lord Siva and Parvathy. The theme of the songs sung for *Aadivedan* is the story when both of them were roaming around the forest in different guises. The songs are highly rhythmic and the actors also dance according to them holding a bell in the left hand. A *Chenda* preferably one with low octave is used as accompaniment.

At least two persons are necessary to perform this act. Now also the performers go from one house to another, in their costumes during the month of July-August and enact the whole play. This serves as a means of lively hood also for them.

**End notes:**
1. Siva who demolished Tripura Suras.
2. Padmam is a type of drawing done by Namboothiri’s which has Tantric importance. In Astadalapadmam Lotus with 8 petals is drawn.
3. A weapon resembling sword having a curve towards the end.
ANTHIMALAYAR
RUDHIRAMAHAKALAN

ASURAMAHAKALAN