CHAPTER V

CULTURAL PATTERN AND SOCIAL ORGANIZATION

Since a group of individuals form a society the social structure is formed of the life style thinking, imagination likes and dislikes of the individuals. Thus the society of Mavelikkara is formed under Odanadu, which bore the destiny of Kerala. During that period there was an upsurge in community’s growth and different castes and sub castes took shape. The main influential force behind this was the possession of land and agricultural production. The unlimited needs of the human beings led to progress.

This chapter refers to the development of social institutions, social relations and cultural practices in the background of Kerala’s social and cultural environment. Just like Kerala, Mavelikkara is a mosaic of races and cultures. Cultural factors are very valuable in social life which includes arts, physical entertainment, education, cultural activities etc. This chapter is an attempt at evaluating the cultural pattern of Mavelikkara in the context of its social structure.

Social and Cultural revolution of a particular area forms the basis of the history of that place. Generally, Kerala’s tribals are of Negroid and proto Astrolloid races. In ancient Tamil literature, Kerala’s physiography was divided into five parts. They were called ‘Iynthinakal’. These ancient regions were called Kurinji, Mullai Marutham,

266. K.V.KrishnaIyyer, A Short history of Kerala, Thiruvananthapuram, 1966, p11
267. K.N.Ganesh, Keralathinte Innaelakkal, 1993, p, 3
Naithal and Palai. Kurinji is the hilly region. Mullai is of high meadows, Marutam is cultivable plains, Naithal is coastal area and Palai is barren dry region

Social life of these regions was dependent upon the relation between nature and human beings. The inhabitants of Kurinji were hunters (aboriginal hill tribe). The Mullai region inhabited by shepherds, Marutham region was the habitation of farmers, Naithal was inhabited by fishermen. In Palai region aboriginals and robbers stayed. Mavelikkara was included in Marutham region. The next step in the growth of the dwelling centres of Kerala was the immigration from Sangham Era to 8th Century A.D. Many Buddhist centres were seen in middle Travancore (Madhya Thiruvithamkoor). Buddhist centres were seen in Mavelikkara at Pallikkal and Bharanikavu.

Another migration was of Brahmins. Brahmin villages were different from other villages like an agricultural corporation based on the ownership of land, standardization of cultivation and having accurate boundaries for their property. Introduction of Brahmin villages and installation of Buddhist and Jain centres led to the growth of new states. The society’s connection with cultivation was founded during the period of Cheras. The states of the earlier periods were Poozhinadu, Kudanadu, Kuttanadu and Velanadu. These initial states had connections with Cheras. During the period of the Cheras, the forests were cleared and made suitable for cultivation. The places

268. Dr.Rajan Gurukkal, Kannakkakeralam CharithraumVarthamanuam,(Keralathinte Prakke Charitram)
269. V.V.K.Vallieh Keralathille Sthala Charithrangal, Ernakulam District .p13-35
south of the most important dwelling place of Periyar in earlier Kuttanadu area were
Venpolinadu, Odanadu and Nanturinadu. Later these places were transformed into states
(Nadus). These states were ruled by Naduvazhis.

The great thrust of Aryans during 8th century extincted great influence on religion
and culture. With the leadership of Sankaracharya, Hinduism got relevance. The Aryans
started uprooting Buddhist centres and Buddha idols. They started installing Hindu
temples instead. Siddhas, the inventors of the movement of devotion to Gods gained
circulation in the worship of Hindu Gods and Goddesses like Vishnu, Shiva and Devis.
The Dravida Devatha known as Kottavai was accepted among Hindu Goddesses and
started being worshipped as Durga, Kali and Bagavathi. God Sastha who was worshipped
by common men was elevated to the Hindu God Hariharaputhra by Brahmins. This
was related to Buddhism. 271

In the concepts of Hinduism in Kerala there was a synthesis of the thoughts of
Aryans from the north and the ideas of Dravidians from the South. It was a systematic
process of social merging and cultural integration. Caste system existed as a part of
social formation. From Veda period onwards the four caste system in Hindu
Community (Chathurvarnyam) was built up. This constitutes four important castes,
the Brahmins, the Kshatriyas, the Vaisyas and the Sudras. Brahmins were the advisers
and 272 Kshatriyas were the rulers. Vaisyas progressed in trades. Sudras’ duty was to

271. Prof. A. Achutha warrier, Kerala Samskkaram, 2003, p. 41
272. Soman Elavammodu, Prachina Kerala Charitha Samgraham, 1990, p. 155
help the above sections of society. People of these sections form parts of the social fabric of Kerala also. Kerala also was not an exception to this transformation. However, Hindu Community in Kerala did not have the Vaisya segment within it. The traders were Christians, Muslims and the Jews.

The origin and the ancient history of Kerala are detailed in Keralolpathy. In Kerala Mahathmyam, the origin of Kerala is connected with the stories of Parasuraman and the same is explained in social and political histories. The caste system of Kerala was prevalent in Mavelikkara also. As in the case of other places in Kerala, in the ranks of castes of Mavelikkara, the Malayalai Brahmans that is Namboodiris were at the top. Next to them were the Kshatriyas. Next were other communities like Nairs, Ezhavas and Pulayas. Besides these others like Marars, Panans, Parayas, Kuravar, Kaniyan, Pathiyans, Achary, Kollans, Thattan, Chempotti, Vedan, Thachan, Moosaris, Pulluvan, Velan, Thandan, Pushpakar, Veluthedathu Nair, Vilakkathala Nair, Pandaran etc were there in Mavelikkara. Besides the above Christians, Muslims, Yoyomaya were also there.

In traditional history, sixty four Brahmin villages were there. From Mavelikkara’s traditional history it is learned that most of the Brahmin families having connection with Churavayu Swaroopam had shifted to this area and settled here. Chengannur is near Mavelikkara. It is from historical accounts that Chengannur had a pride of place.

among the Brahmin settlements gramas because it wielded political power in the early stages of state formation of Kerala. Thazhmon Madham Thantrikal is in Chengannur and their relatives are residing at Mavelikkara. Kerala Brahmins were known by different names, Namboodiris, Nabyathiri, Ilayathu, Moosathu. Other Brahmins are Bhat, Sharmas, Potties etc. These Brahmins had migrated from other places. Bhats, Sharmas and Potties had migrated from Kasi, Tamil Nadu and Andhra Pradesh. In Mavelikkara’s tradition, a lot of Brahmins are found here.\textsuperscript{274}

The Tamil Brahmins are very important in Mavelikkara. The Tamil Brahmins Samooha Madom at Kottakkakam in Mavelikkara was known from a long time ago as Puthiyakavu Brahmana Samooham. Centuries ago from Tamil Nadu, especially from Tanjavur and Tirunelveli areas, a lot of Brahmin having great dexterity in trade, music, dance, drama, spiritual worship and ruling skills had reached the old Thiruvithamcore areas in Kerala and displayed their abilities and earned royal favours. They had constructed agraharas on the model of those in Tamil nadu in the land assigned to them by the King and settled permanently here. Samooha Madam in Mavelikkara which was built on the land given by the Maharaja free of tax to the Brahmins, who had migrated from Tamil Nadu centuries ago, is situated to the north of Sreekrishna Swami Temple in Mavelikkara.\textsuperscript{275}

\textsuperscript{274} Krishnamoorthy, Mavelikkara Kottakkakam Puthiyakavu Tamil Brahmana Samooha Madham, Mudra 2002, p-91

\textsuperscript{275} Interview with various Tamil Brahmin members of Brahmana Samooha Madham, Mavelikkara
The genealogy of the Kshatriyas of Mavelikkara is very important. The Kings of Mavelikkara palace had come from the royal dynasty of Chirakkal Kovilakam, Kannur. During the period of military assault by Tippu Sultan he had captured Chirakkal Kovilakam. Foreseeing the danger, members of the royal family escaped from there and travelled to the south and reached Travancore. The king of this place had happily provided all kinds of help to the members of Chirakkal Kovilakam. There is Vallyamadom palace, Ulsavamadom, Mannoor Madam, Prayikkara palace and Ennakkadu Palace Ulsavamadom, Valiyamadom, and Mannoor Madam. The branches of Prayikkara Palace are seen at Chennithala and Cherukol. The Kshathriyas known by name as Kolathiri, Samoothiri, Thampuran, Karthas, Kaimal, and Varma were adopted earlier to Travancore. This paved the way for special affection. These Kshatriyas were settled in Mavelikkara.276

In the feudal system, after Naduvazhis, the next position was of Nairs, their partners. They played a major role in the protection of the state. The word ‘Nayaka’ denotes Nairs. The position of Nairs in the ownership of land was just below that of Brahmins and Naduvazhis.277 First the temples, then Brahmins and Naduvazhis had total rights on the land (yield from land). At the height of their growth Nairs had the position as kanakudiyan (mortgager). Kanakudiyan had the right to get a share of the yield from the land. Thus without any physical effort, Brahmins, naduvazhis and Nairs sharing the yield from the land.278

276. Interview with Anil Varma, Secretary, Press club, Mavelikkara. Thekke Madom Kottaram
277. Dr Krishnan Nadar , Socio Economic background of the military history of Travancore , 1993, p, 24
Many observations are there about the origin of Nairs. When the Nairs were engaged in Sambandham they started moving very close to Brahmins. Only among Kerala Brahmins the eldest son of a family used to marry into his own caste and the youngsters used to have marital relationship with Nair or Kshatriya women. Their custom was known Sambandham. Because of this, thinking historically, it can be assessed that the Nair community had originated from Dravidian Culture and along with this from European area they had spread up to the eastern part of Asia. The important Nair sections of Kerala are Kurup, Menon, Kaimal, Karthas, Panikkar and Pillai.279

In Nair tharavadu there was a ritual called *thalikettu kalyanam*. The women who had undergone thalikettu kalyanam owned a position equal to married women. These women could have marital relationship with different people. Because of this polygamy and polyandry existed among Nairs. The houses of Nairs were called as ‘nalukettu’ (a quadrangular building with inner courtyard) and ettukettu (two nalukettus). These houses were called tharavadu. In the beginning Nairs did not follow matriarchy.

The Serpent is worshipped by Nair families as a guardian of the clan. In no part of the world is snake worship more common than in Kerala. The tradition was patriarchal succession.280 When the relations with Brahmins became strong matriarchal system was introduced. Most of the tharavadus were of joint family and the most

279. S.Somanathan Nair, Mannathu Patmanabhan Oru Yugaprabhavan, Service Magazine, Nair Service Society, Perunna Changanassary, 2010, May 1, p. 8
important person of the tharavadu was Karanavar (the eldest male member of the family).

Ezhavas formed another major caste in Mavelikkara. The word ‘Ezhavas’ was used in the third century B.C. This word was used for the first time in Arittapatti writings. There is a reference about Ezhavas in the Tharissappally rules during the period of Kulasekhara King Sthanu Ravi Varma (AD 848 to 849). Later on it was argued that since these people had accepted Buddhism, the religion of the people who came from Ezhathu, was equated with the caste name Ezhavas. In many documents it was mentioned that Ezhavas were agriculturalists (farmers). The influence of Buddhism and the education this religion had provided, made Ezhavas conscious of their freedom. These people were very good warriors also. Later the influence of Buddhism was lost and instead of this Hinduism and Shaivism came into existence. Most of the Ezhavas are worshippers of Lord Shiva and Devi. From ancient period onwards the name ‘Sinhala’ was being used for Sreelanka in Sanskrit. It became Ezhaalam in Dravidian Language. Therefore, the people who came from Ezhaalam to Kerala are called Ezhavas.

From Kollam to the southern areas this community is known as ‘Ezhavas’. From Kollam to the north, up to Kochi they are known as ‘Chovar’, in southern Malabar they are known as ‘Theeyar’ and in north Malabar they are called as ‘Billavas’. It is

considered that the name ‘Chovar’ is originated from ‘Sevakar’ and the word ‘Theeyar’ is from ‘Dweeper’.

Ezhavas are a powerful community having a cultural tradition from ancient time onwards. Many Sanskrit scholars and physicians (Vaidyas) were there in the Ezhava community. Itti Achuthan, the writer of Keralaramam and also a follower of Buddhism belonged to this community. Many Ayurvedic scholars were also there in this community. Famous physicians of Mavelikara were Ezhavas.

The inhabitants of ancient Kerala were generally divided into four categories namely Aayars, Uzhavas, Pulayas and Parayas. Pulayas were characterized as Cherumars also. In the meaning of ‘Cheranattumakkal’ (children of Cheranadu), Pulayas, Parayas, Kurvas and Vedar are the sub-sections of Cherumars. In the original Dravidian System (Aadi Dravida System) Pulayas were having equal status with Aayars and Uzhavas. They were socially very powerful and also the owners of the state. During the period of Cheraman Perumal, the condition of these people was much better.

In the Pulaya community so many important chieftains were there during this period. The word ‘Pulam’ means earth or land. Pulayas can be identified as the owners of the land or the people who are handling the land. There is reference to Pulayas in Parthivapuram rule. People of this community are part of the population of

282. K. Damodaran, Kerala Charithram, 1962, p.152
283. K.Siva Sankaran Nair, Keralamoru Lanthakarante Drishtiyil, State Institute of Languages, 2005, p.143
Mavelikkara. People belonging to this Community have made their own contribution in the field of arts, sports and cultural activities. Most of the folk songs including songs sung by the peasants while working in the field (krishippattu) were contributed by the people who belonged to this community. Parayas were the third largest community in the Dravidian zone including Kerala during Tamil Sangha Period. These people stayed in Porai or in hilly regions. They were very excellent archers and hunters in olden days. Parayas have migrated to the Madhya Tiruvithamcore area including Mavelikkara.  

Kurvas are another sub-caste of Kerala. These people are called as ‘Koragar’ in Karnataka State. Since they were staying in a place called ‘Kurinji’, a place formed by the division of land into various regions, these people got the name ‘Kuravar’. Kuravas were present in plenty in the hilly areas and plains of Madhya Tiruvithamcore. In southern Thiruvithamcore and Odanadu also they were present. Various sub-sections like Malankuravan, Thenkuravan, Kunthakuravan, Poonkuravan, Kakkakuravan, Pandi Kuravan and Nanjikuravans are there in this community. Malankuravans are called ‘Vedans’ or ‘Keeravaans’. These people are the main sub-section. In certain places Kuravas are being known as ‘Ooralikal’. The palanquins were borne by Moolikuravas. Since they used to produce the sound ‘Hm’ while carrying the palanquins, they got the name as Moolikuravas. The Kuravas, who have accepted cultivation as their main

285. ibid p.126
vocation, were experts in making umbrellas, baskets etc. using palm fibre and palm leaves. Palmistry and ornithology were practised by them.²⁸⁶

Tamil Brahmin Samooha Madom (A group of houses of Tamil Brahmin Community) has been known as Puthiyakavu Brahman Samooham for a long time. This Samooha Madom has Mahaganapathy, Dharmasastha and Navagraha Temples. If compared with other Samooha madams of Kerala, this community can claim a lot regarding rituals and rites and progressive outlook. Centuries ago from Tamil Nadu, especially from Tanjavore and Tirunelveli areas, a lot of Brahmins having great dexterity in trade, music, dance, drama, spiritual worship and in ruling skills came to the old Thiruvithamcore Kochi-Malabar areas in Kerala and displayed their abilities and earned royal fondness. They have constructed Agraharas on the model of those in Tamilnadu on the land assigned to them by the king and settled permanently here. Once in a year they used to conduct the ritual ‘Sastha Preethi’ for getting the blessings of Sree Dharmasathatha, the Provider of their wishes. Samooha Madom of Mavelikkara which was built on the land given by the Maharaja free of Tax to the Brahmins who had migrated from Tamil Nadu centuries ago is situated to the north of Sree Krishna Swamy Temple. Sastha Preethi is being conducted in the Malayalam month Vrichikam.²⁸⁷

²⁸⁶. opcit 97
²⁸⁷. interview with Anantha Siva Iyer, President, Brahmana Samooha Madom, Mavelikkara
The important festivals after Sastha Preethi are Makara Rohini, Akshaya Thirtheeya, Sreeramanavami, Chithra Pournami, and Sree Sankara Jayanthi etc. Like in Tamil Nadu, Sree Rama Navami is celebrated as ‘Garbholsavam’ and ‘Ganganolsavam’. On the 9th day the birth of Sree Rama and on the 10th day Aanjaneya Ulsavam are celebrated.

In connection with the ceremonial bathing on the final day of the temple festival of Sreekrishna Swamy on Thiruonam nakshatra in the month of Meenam, the Lord will be taken out in a big procession and the receipt of first ‘Para’ (a ritual of filling Para with Paddy) called as ‘Kaineetta Para’ is from Tamil Brahmin community even now. The Brahmin Samooham came into existence at Mavelikkara around 200 years ago. The sanctum-sanctorum of Sree Dharmasastha, the façade, Nalukettu and the underground cell (Nilavara) indicate the ancient splendour of this community.

Social organizations

It can be said that the social organizations play a major role in the life of any community. These organizations contribute a lot to mould a very good society which will help in the welfare of the society. Each caste organization moves forward aiming at the social and economic upliftment of its own people. The objectives of these organizations are to elevate each caste section of the society. In the cultural history of Kerala during 20th century the Renaissance Movement started and as a result social
organizations were formed. The important social organizations of Mavelikkara are the Nair Service Society (NSS) and the Sree Narayana Dharma Paripalana Yogam (SNDP), Dalit organizations etc.

**Nair Service Society (N.S.S)**

Nair Service Society was formed for the upliftment of the Nair community. The head quarters of NSS is situated at Perunnai in Changannassery. Mannathu Padmanabhan was one among the remarkable personalities of the 20th century in Kerala. His aim was to form organizations of Nair community in each place and Karas for its progress in education, loyalty, zeal in virtue, faith in god, business, financial soundness (economic condition), solidarity etc. Padmanabha Pillai was born on 2nd January 1878 as the son of Parvathiamma, Mannathu house, Perunna, Changannassery and Iswaran Nampoothiri of Neelamanayillam, Vakathanam. This gentleman had worked hard for the progress of the Nair community.288

Thirteen people from Changannassery Taluk and Kelappan Nair from Malabar joined together and used to conduct prayers. They took a pledge to work for the welfare of the community throughout their lives. Based on this the organization which was started at Mannathu house in the name of Nair Samudaya Bhrithya Sangam on Thulam 15th of Malayalam year 1090 (AD 1914, Oct 31) at dusk, was later transformed into Nair Service Society. Kelappan Nair was elected the President.

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288. R.Harisankar, Vazhappally, Aachariya Anusmaranam, Service Magazine, Nair Service society Perunna Changannassery
Mannathu Padmanabhan as Secretary and Keshava Panicker as Khajanji (Treasurer). The aim of this organization was to forge unity among Nairs and also to increase cooperation with other communities.

The activities of the NSS are multi-faceted. Nair Service Society is an enormous communal organization having approximately 4800 Karayogams and 65 Taluk Unions. The administrative arrangement is in different levels like Karayogams, Taluk Union, Assembly of Representatives (Prathinidhi sabha), Director Board, General Secretary, and President. The late Mannathu Padmanabhan had described his union as follows. “I will work for the Nairs, later for the Hindus, then for the nation and other communities”. He had struggled hard to free the Nairs from Nalukettu, to bring change in the joint family system, transform Marumakkathayam into Makkathayam (from Matriarchy to patriarchal line of succession). He has participated in social revolution, procession of high caste people (Savarna Jatha), Guruvayur agitation and agitation for temple entry.

Demanding permission to enter temples by Avarna Hindus (low caste people) a Savarna walking procession from Vaikom to Thiruvananthapuram was organized by him. Besides this a memorandum signed by 20000 high caste people was submitted to the Maharani under the leadership of Mannathu Padmanabhan. The Nair Service Society runs so many educational institutions like schools, colleges, a homeo and

289. Information obtained from N S S Head Office, Perunna, Changanacherry
290. S.Somanathan Nair, Mannathu Patmanabhan Oru Yugaprabhavan (Leghu jeeva charitram), Service Magazine, Nair Servicer Society, Perunna Changanassary, 2010, May 1, p.8
Medical college, Engineering colleges. The services rendered by Nair Service Society in the sphere of private education and Health Care Services are praiseworthy. Under Mavelikkara Taluk Union so many Karayogams and Vanitha Swayam Sahayi Institutions are flourishing.\(^{291}\)

Chattambi Swamikal was another important social reformer. He had worked for the upliftment of the Nair community. From childhood onwards he hated bad customs. He strongly criticized the religious ceremonies, rites and rituals, the domination by Brahmins and the caste system. The support extended by Swamiji for the agitation to introduce legal marriage system, introduction of patriarchal line of succession in place of matriarchal system paved the way for the beginning of modernization of the Nair Community. Swamiji has liberated the people from contemplative slavery.\(^{292}\)

The important persons who were instrumental in the formation of the Nair Service Society of Mavelikkara are Krishna Pillai of Chengazhasseril who had started an N.S.S. Karayogam at Cherukol, A.S.Damodaram Assan of Mavelikkara who held the position as the N.S.S. President, Sankara Pillai of Pandavathu, a very efficient and intelligent person. Other flag bearers of the N.S.S in Mavelikkara were Pappu Pillai of Venniyil, Bala Krishnan Thambi of Kochikkal, and G.Krishna Pillai of Kokkattu. The present active leaders of N.S.S. Mavelikkara are Advocate Rajagopala Pillai and G.Mohan Kumar etc.

\(^{291}\) Ibid
\(^{292}\) P K Narayana Panicker, Nervazhi Kattiya Sukrutha Janmam, Malayala Manorama August 31, 2010, p.8
Sree Narayana Dharma Paripalana Yogam (S.N.D.P)

Sree Narayana Guru was the Yugaprabhavan (majestic person of an era) who had blown the revolutionary trumpet against caste differences for the first time. When it was realized that the worldly and the divine prosperity is necessary to start an organization, with the encouragement of Dr. Palpu, he expanded the temple committee of Aruvipuram and registered Sree Narayana Dharma Paripalana Yogam (SNDP) on 15th May 1903. Sree Narayana Guru became the President and Kumaranasan became the Secretary. The main aim of this social organisation was to end bad customs and superstitions and the unnecessary expenditure they bring in and financial ruins due to luxurious life. He preached many important things aiming at the progress of the community. His doctrines were “A attain freedom by Education, Be powerful with Organization, One Caste, One Religion, One God for man, whatever be the religion, man should improve, alcohol is poison, it should not be made, sold, or drunk. His doctrines uplifted the lower caste people who were suppressed for centuries together and made them progressive. Before the establishment of S. N.D.P in May 15, 1903, there existed a communal organization in the name of ‘Ezhava Samajam’. In the year 1905 this Ezhava Samajam merged with SNDP Yogam.293

In Onattukara’s history, it is seen that Sree Narayana devotees have faced a lot of difficulties on account of discrimination meted out to them by the higher castes.

C.Keshavan was the first ‘Avarnan’ (lower caste person) who walked in front of Mavelikkara Sree Krishna Swami Temple. During the period 1921-22 C.Keshavan, the English teacher of Mavelikkara School walked in front of the temple very boldly. Though other member of upper castes objected to this, it had no impact. After this incident, other people started walking in front of the entrance of the temple. T.K.Madhavan, who was born as the son of Umminiamma of Komalezhatu, Chettikulangara and Kesavan Channar of Muttathu Aalummoottil Channar family, in the year 1885, was a brave warrior who fought against the custom of untouchability since his school days. He had actively participated in the programme of prohibition of liquor, spreading the awareness on usage of Khadi cloths, popularization of SNDP Yogam, library activities and journalism.  

So many eminent persons belonging to Mavelikkara contributed to the progress of the S.N.D.P there. The most prominent among them are Komelthu Kunju Panicker, Kambisseril Kochukkaa Channar, and Menatheril Keshava Panicker. Certain Ezhavas tharavadus can be seen here who stood tall holding their heads high with their wealth, education, and dignity during the stage when Kerala was turned into a mental assylum with the practice of untouchability and barring people to go near the high-caste people. Varanappally Komalezham, Aalummoottil, Thurayil, Aanasthanam, Kollur, Thiruvikkal, Menatheril etc were the important Ezhava Tharavadus. Now under SNDP

so many schools and colleges are functioning in various areas of Kerala. Sri V.Subhash is the President and Sri Suresh Babu is the Secretary of Mavelikkara’s SNDP Union.295

**Kerala Pulayar Mahajana Sabha (K.P.M.S)**

Ayyankali was the unquestioned leader of the Harijans in Kerala. He had decided to bring a change in the life of the Harijans who were experiencing agony as a low caste community keeping the aim of community elevation as the main purpose by integrating the activities of Sadhujana Paripalana Sangham. The influence of K.P.M.S was there in Mavelikkara’s soil also. Mavelikkara unit of KPMS was formed on 28th April 1975. Various welfare units were organized for the uplift of Harijans.296

**Yogakshema Sabha**

Yogakshema Sabha was organized with the aim of the welfare of the Brahmin Community. Yogakshema Sabha was formed in a meeting under the presidentship of Desamangalathu Sankaran Namboodiripadu at the Illam of Cherumukku priest in Aluva on Shivaratri Day on March 1908. The activities of Yogakshema Sabha kindled hopes of progress in the Namboothiri community. Realizing that the activities of the Yogakshema Sabha were not in the proper direction and understanding the limitations and short-comings, a few people who longed to find a solution for this, came forward. As a result Yuvajana Sangham Movement was formed in 1920. A unit of Yogakshema Sabha is there in Mavelikkara Taluk. About 85 Madoms are registered as members of the Sabha.297

295. Interview with V Subhash, President, S N D P Yogam taluk union, Mavelikkara.
296. Report obtained from KPMS Mavelikkara office.
297. President, Yogakshema Sabha Mavelikkara Taluk union.
Islamic Organization

The ideas of Islam deserve much importance. Various organizations are there. The important ones among them are Sunni Yuvajana Sangham, Dikra Halka, Muslim Youth Movement and Nuzarathul Masakhin. All Muslim communities work following Prophet Muhammed Nabi. Many programmes are organized by them. The important among them are Dilku, Salth, Mass Prayer, Annadanam etc. 298

Other Organizations

Various other caste organizations are there in different parts of Mavelikkara. The important ones are Kerala Thandar Maha Sabha, Sambava Maha Sabha, Akhila Kerala Viswa Karma Maha Sabha and Vilakkithala Nair Samajam.

Cultural Mavelikkara

Sports and arts are the entertainments allowed by society for men as a relief after their daily choices. It can be seen in these entertainments the influence of surroundings where the social group lives, its geography, climate, profession, customary rights and beliefs are factors that influence the forms of entertainment. It is known that the field of fine arts and physical activities (sports and games) are the criteria (reference point) of the cultural growth of a society, the ardent desire of the people to participate in games and sports and watch the same is always significant.

298. Hashim, President, Juma- Ahe Samithi Mavelikkara.
Generally games can be divided into two categories, i.e. indoor games and outdoor games. During rainy season and at night, without differentiation of age or gender, everybody used to participate in indoor games. Outdoor games are relevant in all other seasons and for people of every age group. Each art form which acquired wide currency in Mavelikkara was able to attract everybody in Mavelikkara. Besides, so many musical instruments are used in connection with the rituals and customs of Mavelikkara.299

We can see that so many art forms existed or are still existing in Mavelikkara region. They are visual arts and ritualistic arts. The art which can be seen is called drisyakala and the arts which can be seen and heard are called ritualistic arts (arts performed in connection with rituals). The art presented by acting which is visual is called histrionics like acting in dramas. The fine arts have great social significance. It can be said that Mavelikkara is a treasure house of fine arts. We can say that modesty, neatness and tidiness, humility, grace, brightness, genuineness are the peculiarities of fine arts. We have harmonious musical instruments which can claim prominence.

Ritualistic art and visual art

Paravechothu is a ritual performed by the Velan community of Mavelikkara. This was conducted on the first day of every month in the temples and some houses. The

belief is that if this ritual is performed, harm by enmity and witchcraft could be warded off. Its preparation is Ganapathy orukku (offring to god Ganapathy), Deepam (traditional lamp) and Para or Changazhi (vessels for measuring volume) filled with paddy only. Musical instrument para is also used for this purpose. This was made out of jack tree’s stump and covered with goat’s skin. The initial rite is eulogy referring to Dasapushpas, (ten flowers and plants used for poojas etc.) worshipping Sree Parameswara. On the first day of every month this ritual used to be performed in the temples of Mavelikkara.\textsuperscript{300}

**Balikkada**

*Balikkada* ritual used to be performed in Thekkekara of Mavelikkara by Velan community only. This is being conducted once in 12 years in certain temples and houses as per *Devaprashnam* (divination by Astrologers to find out the will of god). This ritual is performed to remove the harm of enmity and witchcraft.\textsuperscript{301}

**Anpoli**

*Anpoli* is a religious rite which is being conducted in the Devi temples of Mavelikkara even now. This is also known as Jeevatha thullal. In most of the Devi temples Anpoli is performed in connection with Parayeduppu. Keeping the Thidambu (Jeevatha/Idol) which is considered to be the idol of Devi, the poojaris dance in the anpolikalam. In the pandal decorated with tender coconut leaves and white cloth,

\textsuperscript{300} Interview with C. Kannan, Thekkedathu Veedu, Umbernadu Velan Group of community Mavelikkara. \textsuperscript{301} C. Prasad, The Editor Hindu Encyclopaedia, p.412.
the Jeevatha is brought solemnly and seated. In the pandal, lighted traditional lamps, clusters of flowers (coconut flowers) and Nirapara (filled paras) are kept ready. Five polis, i.e. paddy, rice, malar, Avil, Chrysanthemum flowers of Kadali banana are kept ready. Malar (fried paddy or rice) avil-flattened rice made from fried paddy are offered to the temple and some families perform this ritual.302 (Fig.21)

Kalamezhuthu

Kalamezhuthu is a ritual performed in most of the Bhadrakali temples of Mavelikkara. This is the ritual of drawing the figures of gods and goddesses on the floor using five types of powder. The kolam is drawn in figures. Five types of powder, black-umikari (black powder made by burning husk), white rice powder, yellow-turmeric powder, green- the powder made out of the leaves of Acacia sirisa, red- the mixture of turmeric, lime and rice powder. Most of the time, the kolam is drawn with the figures of gods and goddesses. This ritual which is observed in most parts of Kerala still exists in Mavelikkara.303

Kuthiyotom

Kuthiyotom at Chettikulangara temple of Mavelikara is very famous. This is presented in connection with Kumbha Bharani festival. This is an offering to please the favourite deity. The entire co-operation of one Kara (the part of a village) and one society is needed for the completion of this offering conducted by a person for

the fulfillment of his wishes. The arrangements and performance of kuthiyottom last for seven days, starting from Shivaratri to Kumbha Barani, having very vast customary rites. This ritual involves devotees, belief, observance of religious rites, art and self-torment the re-manifestation of ‘Narabali’ offered to Bagavathi in the past.

The beginning of this ritual is adoption of the child performers at the pandal made and decorated in the house premises. In front of the place kept separately for the goddess in the pandal, the Asans will train the children kuthiyota chuvadu (foot movements) in the night. After the practice for some days, the experienced dancers perform the chuvadu. The dance is performed according to the songs of the music group. The Asans sing Devi sthuthi (praise of the goddess) to the accompaniment of various musical instruments. The dancers put chuvadu with systematic movements at that time. In this way kuthiyottam became a beautiful ritualistic art form.

In the morning of Kumbha Bharani day ‘Chooral muriyal’ is conducted by the adopted children. On the left and right side of the performing boys stomach (belly), thread made out of gold or silver is inserted and pulled- this ritual is called “chooral muriyal”. Walking very fast to the august presence (temple) after inserting the thread in the belly and pulled, this ritual becomes ‘Kuthiyottam’. After inserting the thread, the next stage is decoration. After applying collyrium to the eyes and eye brows, moustache and side-3 whiskers are drawn, put golden crown on the head, garlanded
with red flowers, children’s decoration is over. Wearing cloth in between the thighs (thattu) plantain leaf with tapering end to the bottom put over the silk cloth. After this inserts one areca nut on the point of a single handed knife, the knife is held with both hands, reaching Kuthiyottakalam they dance (put chuvadu) and proceed to the temple in a big procession. On reaching the holy place of the temple, the children put four steps and after removing the metal thread inserted on the body, along with dakshina it is offered to the goddess. With this the kuthiyottam ritual ends. Those who visited the house to see Kuthiyottam practice will be invited one by one without any difference of caste or religion and would be given sumptuous food. Kuthiyottam has a lot of literary culture.  

**Kettukazhchakal**

*Kettukazhcha* is the most fantastic display related to Chettikulangara Kumbha Bharani in Mavelikkara. The Kumbha Bharani festival of Chettikulangara is considered as the national festival of this place. This festival is conducted by the people of 13 Karas, Mattom south, Mattom north, Kannamangalam south, Kannamangalam north, Kadavoor, Aanjilipara, Menamballi, Nadakkavu, Irezha south, Irezha North, Kaitha south, and Kaitha North.  

Six Kuthiras (horses), five chariots, the Bheema who is carrying food to Bekan, Hanuman and Panchali are the Kettukazhchakal. Kuthira is a wooden frame made

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305. Pazhakulam Subhash, Samskritiyile Budha Mudra, Mudra Maholsav-2007, p.55
by fixing the longs of banayan tree horizontally to the top one by one. The
horses(Kuthira) made of a platform fixed by four wheels and installing poles and built
by wood, splint and bamboos & fixed with red and white cloths front let (nettipattam)
are render a rare splenour to the handicraft. It is seen that Bheema, Hanuman and
Panchali wearing sari are the figures carved out of wood and painted with colours. In
the afternoon , from 13 Karas the Kettu Kazhchas start to move towards the temple
along village paths and reach the temple by dusk and worship the goddess and later
line up in the “kazhchakandam” (field) as per the order. People considered these
arts as the reminent of Buddhist art tradition. As part of kettukazhcha, ganjini feast
(gruel) is served to the devotees and public. This is known as ‘Kuthira mootil kanji’.

Parichamuttukali

Parichamuttukali is an art of warfare, this is also an entertaining and ritualistic
art. This art was widely spread in Mavelikkara also. This is usually conducted at the
time of temple festivals. In Pallarimangalam and Umbernadu Kalaris existed to train
the martial art of Parichamuttukali. Parichamuttukali used to be performed in
Mullikulangara temple and Vathikulangara Devi Temple.

Histrionics (Art of acting )

The tradition of Kathakali has influenced the soil of Mavelikkara a lot. It is
considered that Kathakali originated from Ramakatha written by Kottarakkara

Thampuran, based on Ramayana. The fact that the first authoritative book on Kathakali was written in Mavelikkara taluk is a matter of pride. The writer of the very old Attakatha ‘Sundari Swayam Varam’, Cherukol Kunnathu Subramanyan potti of Mavelikkara, Kandiyoor Pappu Pillai who himself worked as an Ashan in Kathakali yogam, Kochupilla Panicker of Chennithala, Chellappan Pillai of Chennithala, Varanasi Madhavan Nampoothiri of Mavelikara, Unnikrishnan of Chettikulangara were all eminent Kathakali artists of Mavelikkara. Kathakali stage entry is with the presentation of the veshams-paccha, kathi, Kari and minukkus. It can be seen that in the art forms we can see four tactics, aangikam, vachikam, aaharyam and sathwikam having equal importance.

The songs are to be sung with much concentration in Kathakali having verse clarity, word’s purity (correctness), control of tune and rhythm and display of expression. The two singers, Munnani & Sinkidi should be equally efficient. The reason is music in all its meaning becomes complete only in Kathakali. The musical instruments’used in the background in Kathakali are chenda, (drum or tom-tom), maddalam (musical drum), chengila (bell) and Ilathalam (cymbal) which can be specialized as leather-metal musical instruments. Besides, when the main singer Munnani sings playing chengila, the second singer sinkidi should sing beating Ilathalam.307

Ottan thullal has contributed to the fame of a lot the temple culture of Mavelikkara. Chunakkara Raman Nair, Chunakkara Rama Paniker and Neelakanta Panicker are the thullal artists of this area. It is considered that the thullal which was manifested with very difficult ideas, moral advice and with small doses of humour is more than tenth centuries old. Ottan thullal is a visual art with stress on humorous, interesting and jocular presentation with the combination of dance, music and musical instruments. Three types of thullal are there, i.e., Ottan, Seethankan and Parayan thullal. The first thullal created is 'Kalyana sougandhikam' Seethankan thullal. On the whole three persons are involved in thullal, for playing the drum and music two persons and one dancer. As background music only one small maddalam (musical drum) and kuzhikalam (a kind of cymbal) are used. The lines sung by the dancer are repeated by the singer playing kuzhithalam. The drummer used to play as it is on the maddalam. The main duty of the drummer is to make symphony in the dance (thullal)\(^{308}\).

Kakkarassi Nadakam (Drama) is an art form which is widely popular in the southern areas of Mavelikkara in Madhya Thiruvithamcore. This was used to be presented till recently in the temples of Mavelikkara. This art was enacted by Panans and Kammala communities in Madhya Thiruvithamcore. Cherukunnam M.T. Raghavan in Mavelikkara continues to act Kakkarassi Nadakam.

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\(^{308}\) Cinchu Lekshmi, Mudra 2002, p.18.
SONGS

The songs of this place have blessed the soil of Mavelikkara. Songs connected with ritualistic arts and the songs characterized by peoples’ songs which are mixed with the liveliness of village culture are also there. The folk-songs used here are connected with farming activities. In krishippattu itself the popular songs sung in connection with paddy cultivation are Kilappattu (sung during digging the hills), thekkupattu (while drawing out water from the paddy field with the help of water-wheel), njattupattu (while planting paddy seedlings-Njaru), koithupattu (during harvest), kattapattu (while threshing out sheaves of corn)

*Chilambu pattu* ritual used to be performed in Mavelikkara taluk by the Asans and children of Nilatethezhuthu school (writing in sand with finger). During ayudha pooja days (pooja vaippu, placing of books and tools before the goddess), children are linked up by Aasan; they would go round in the nearby houses signing hymns. Some houses give food and offerings. When the Asan sings single slokas, at the end of each sloka, the children shout chilambu’. The days when chilambu pattu ends, ‘Pooja eduppu’- the last day of Navaratri on which books and tools placed before the goddess for blessings are taken back. Chilambu pattu used to be performed in the Nilatethezhthusala of Vathikulangara Narayanaashan, at Mavelikkara.309

309. Information obtained from Narayanan Ashan and family, Nilatethezhthusala of Vathikulangara.
*Pulluvan pattu* is an art form existing in Mavelikkara, performed in connection with the worship of serpent gods (nagas). The Pulluvan plays the string instruments Veenakunju and sings while Pulluvathi plays the musical instrument Pulluvakkudam. They sing these songs in front of the courtyard of the houses. This was performed to remove the Pullubadha, a disease supposed to be caused by birds to children and women. Also Pulluvanpattu is performed for pleasing the serpent gods.\(^{310}\)

During earlier periods, *Villadichan pattu* was very entertaining and ritualistic. It used to be performed in Mavelikkara. There were Vilppattu groups in Pallarimangalam and Umbernadu. Vilppattu was taught by the Aashan Vettiyar Padmanabhan for the group that worked at Pallarimangalam as a centre. Vilpattu was presented in many temples in connection with temple festivals and also during the period of Sabarimala pilgrimage. Most of the times, they present stories of Lord Ayyappa.\(^{311}\)

*Kuthiyottapattu* is performed in connection with Chettikulangara Bharani Festival. The Asans teach the boys dance steps (chuvadu). As per the songs of the group, children should dance.

"**Thnnanna-Thannanna-thannanay-Thana**

**Thananna-Thanenne Thannana,**"

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\(^{310}\) Aswathi Thirunal Gouri Lekshmi Bhai, Glimpses of Kerala Culture 2010, p32.
\(^{311}\) Vettiyar Padmanabha Villadichan Pattu Samithi, Vettiyar.
In this manner as per the thanevattoms, starting with hymns in praise of goddess’s Mattalar Vyree suthe! Jagadeeswari-such songs are being sung by the Aashans to the accompaniment of musical instruments. Along with this children put the steps rhythmically.

*Thottampattu* is a part of ritualistic songs used to sing in Mavelikkara about Kali and Kannaki. The origin of Devathas, its nobility, travel, peculiarity in appearance etc. are narrated. This ritualistic art is performed even now at Daivappurakkal Devi Temple of Vallikkunnam in Mavelikkara Taluk.

*Bhajana pattu* used to be performed at Mavelikara on the occasion of Mandalakalam. Even now in many temples Bhajana pattu is being conducted during Mandalakalam. (a period of 41 days during Sabarimala Mandela pooja season). The songs are being sung by a few people praising the glorious deeds of gods and goddesses. The musical instruments are only ganjira and harmonium. One person sings and the others repeat.

*Onattukara’s pattu* is sung during sowing of seeds in the fields of Mavelikkara including Onattukara of Madhya Thiruvithamcore. The seeds are ready to germinate together and start growing showing their small shoots outside. This type of split seeds is sown in the sowing field. The song being sung by the farmers at that time is as follows:-

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“Theyythinuntha Thinuntham tharo
Thara Thirnuntha thirnuthinam tharo
Kocheekippuram-Kollathinippuram
Kochukodungaloo Porikalellarum Kochalinippuram.
Vannekkinedi Pennalellarum”

In Mavelikkara Njattupattu is the song being sung during Nadichil pattu. As per the farming methods one week after sowing the seeds, they will grow up as green seedlings ready for transplantation. After 45 days these seedlings will be pulled off and tied together in bundles, clearing the clay they can be replanted in the original paddy field. This is known as ‘Nadichil’.

“Marimazhakal chorinje-cheru
Vayalukal okke Nananje
Poottiorukkiparanje-cheru
Njarukal kettiyerinjo”

Vela kali (Ritualistic art)

Vela kali, the worship-cum-martial art which used to be performed in the temples of Madhya Thiruvithamcore has acquired extensive publicity in Mavelikkara also. Vela kali is being performed in Mavelikkara Sreekrishna Swamy temple even now, on the
seventh day of the temple festival. The idol is taken out mainly for Vela kali only. The ritualistic art Vela kali is the recollection of the ancient battle system. Wearing sword and shield performing the steps its reminds of battle procedure. The actor who participates in vela kali wear the attire of a warrior who is about to go to battle. On the head a red cloth is tied, tapering on the top to a corner; it is made beautiful by fixing the border with fine the reads of silver. Wearing bracelets on the upper arms, bangles, chains, red waist belt on the dhoti, drawing eyes with kajal, and ornamental mark on the forehead. (thilakam), applying sandal wood paste on the hands and chest, holding beautifully painted shield in the left hand, a wooden sword in the right hand this is the attire and decorations of a Vela kali player. To the accompaniment of musical instruments, Kettle-drum (thakil), real drum (maddalam), Ilathalam (cymbal), Kombu (bugle), Kuzhal (trumpet) etc., making the steps, leaping forward waving the sword, the performance of the Vela kali player is very attractive. Different opinions exist about the origin of Vela kali. One version is that it is the commemoration of the fight between Devas & Asuras and the other version is that this is an adaptation of the story of the war between Pandavaas and Kauravas. In connection with temple festivels, Thirumumbil Vela and Kalathil Vela are being performed.

**Mudippechu (ritualistic)**

The ritualistic art Mudippechu is performed in the Devi temples of Daivappurakkal, Poovanisseril, Aayikkomattu and Idasseril at Vallikkunnam in Mavelikkara Taluk.
Mudippechu is the picturisation of the victory of the goddess Durga over Dharuka. This art form is performed by Kuruppanmar. This art is performed by wearing a crown made of wood or metal. The important main actors are Bhadrakali, Dharuka, Narada, Siva and Kali. The musical instruments used are chenda (drum), ilathalam (cymbal) and chengila (bell). The presentation of mudiyettu is arranged in such a way that it should be presented from sunset to sunrise.

**Padayani (ritualistic art)**

Padayani or folk group dance is performed in the temples of Mavelikkara taluk in the months of Kumbha and Bharani festival. The belief is that Padayani should be conducted after 12 days Kachakettu (getting ready), the training is given by Asans who teach chuvadu veyppu (foot movement). Carrying figures of Gods and Goddesses drawn on the path of a single arecanut leaf, five dancers should participate in this. For this, separate ‘vaythari’ should be there. The musical instruments drum, theppu (a small drum) and cymbal (Ilathalam) give a harmonious presentation in Padayani. Earlier the people belongto Kaniyan community used to draw kolam (figures). Ancient songs were there to be sung for this purpose. Even now in Vallikkunnam and Bharani kavu of Mavelikkara Taluk, Padayani is being performed.
**Kavadiyattom (visual art)**

Kavadiyattom is a beautiful visual feast being performed on Thaipooyam day in the Subramanyan temples of Mavelikkara. Kavadi an ornamented arched pole to carry offerings to Lord Subramanyan which is beautifully decorated with the feathers of peacocks should be carried after fasting. The main custom is with the accompaniment of the playing of the drums, reach the temple and the temple premises to pay obeisance to Subramanyan swamy. Various Kavadies like Bhasmakavadi, Kalabhakavadi, Ennakavadi, Agnikkavadi etc. are there. The Agnikkavadi is performed only at night.

**Kalakettu**

Kalakettu is an artistic ceremony. Kalakettu vazhipadu (offering) is offered in Devi temples. The figures of beautiful bulls fixed on platforms and decorated are brought to the temple as offerings from houses in connection with temple festival, with boisterous shouting. It is a ritual of going around the temple and paying obeisance to the Devatha. This offering is being performed to prevent any disease to the cattles. The frame of the bull covered with hay will be fixed on a platform with wheels. The frame of the bull will be covered with white and red silk cloths. After this the head of the bull (nandikesa) is fixed on the body. Necklace with small beaded chains is put around the neck of the bull. With competitive spirit the people of that Kara will bring the Kettukalas to the temple premises. The procession is conducted taken out in the afternoon. Maruthachi nada of Mavelikkara, Thiruvyroor Mahadeva Temple, Padanilam
Parabrahma temple of Nooranadu, are the temples in which Kalakettu ceremony is performed as an offering to the deity. 312 (Fig.24)

**Physical Entertainment (games & sports)**

If we think about Mavelikkara’s physical entertainment activities (sports and games) so many are there which attained very wide publicity in this area. It can be seen that so many games which were in vogue in earlier periods and were not under practice are also there.

**Onathallu**

Onathallu is an entertainment sport performed by the youngsters during Onam festival as a left over practice of the battle demonstration conducted by the warriors of the rulers in olden days. After the practice of martial art in the month of Karkadaka, there was an opportunity to show the viable skill in Onappada in the month of Chingam. The Padappattu written by Cheppukadu Neelakandan between 16th & 17th century, narrate the onappada of the Nairs of Kandiyoor and Mattom and the bravery and valour shown in the royal palace of Kayamkulam Maharaja during Onam festival. He has also detailed the origin of Onappada and the people who came to see this and of

the participants, about battle field, about the warriors killed in the battle and the pathetic condition of their widows. Even now without the usage of weapon, the above sport is performed as a mock fight.

**Kallukali**

It is seen that this game which was widely in use in south Kerala has existed till recently in Mavelikkara. Five types of Kallukali were there. One is Otta which is played with five small stones. Keeping one stone in the hand, the remaining four are thrown upwards and when they fall down, each should be picked up one by one without touching other stones. Second is Iratta-keeping one stone in the hand, the remaining stones are thrown down and two stones each should be picked up. Another type is Mutchu-keeping one stone in the hand, and throwing the other stones down, 3 together and one separately should be picked up. For Vettippidutham, the fourth type, more than one member should sit down in a circle and as per the number of members keeping small round stones inside the palm, throw them up, keeping the right palm upside-down. The stones which one is able to hold on the palm could be owned by the member.

After this, one among these stones is thrown a little higher-up, and the stones from the floor should be picked. Along with this, the stone which was thrown up should be caught in the palm without falling. Stones which touched should be collected, that member could continue the game. If any of the above conditions is violated, he has to accept defeat. Even now small children used do engage in this game.
in Mavelikara. When the stones are thrown up and they fall down scattered, two stones as a pair should be cut and owned. After running the fingers in between two stones, without touching the other stones, with one stone knock the other stone and then the two stones can be appropriated.

**Kilithattukali.**

This game is even now practised in Mavelikkara Taluk. Children and young men used to participate in this game, during the period of Onam festival. Kilithattukali was widely played. The participants play in two groups. Twelve columns of 6x4 rectangles form the play ground. In this kalam a person runs around enacting as the ‘kili’ (bird), and the other people run around avoiding his touch. Those who go out of the columns to avoid being touched are considered as defeated. Those who go out like this will be called ‘Uppu’. Later the other group starts to play in this way.

**Kabadikali**

This entertainment sport was earlier known as ‘Kudukudukali’ in Tekkekara and nearby places of Mavelikara. This sport is being played all over India and in some foreign countries also. A team that participated in kabadi play in the state level was there in Mavelikara.
Kalaripayattu

This martial art has existed from ancient time onwards. Training for the soldiers of naduvazhi’s army was conducted in these kalaris. Certain families had the authority to run these training centres. The idol of kalaris Bharadevada is still there at Kurathikadu in Mavelikkara.

Kuttiyum Kolum

This is an entertainment game played by children in country-sides. A stick of about 70-75cms length used to scoop and throw or beat and cast off another stick of 15cms is used for playing kuttiyum kolum. Two types of games, attakutti (single stick) and mukkutti (three sticks) were played in Mavelikkara Taluk. Kuthipokku, kayyel pandu, sanchi, kaippuram, karakkan, chena are the orders in which game is played. A pit having 6" length is made and across, it the kutti is placed and with another stick it is lifted and thrown. This is called as kuthipokku. Keeping two fingers stretched and placing the kutti on the paw throw upwards and with the stick beat the stick and cast off is called kayyel pandu. Folding the fingers and keeping the kutti in between the fingers and the palm and throw the kutti upwards and beating it upwards is called karakkan. At the end removing the kutti from the nearby area of the pit by beating is called ‘chena’. If the player who is standing opposite catches the kutti, the player who beats the kutti goes. To win the game, the kutti which was beaten away in chena should be picked up.
and without leaving breath, telling ‘pachila’ ‘pazhuthila’ should reach the opposite side of the pit. If the player reaches the opposite side like this, the opposite party is defeated. Like this how many times he wants, he can continue the game. In each win, counting ‘chena’, the winner would be decided.

Golikali

Golikali is the entertainment game widely seen among children in the villages of Mavelikkara. This game was called as ‘Vattukali’ in Thekkekara. In earlier days Punnakka (fruit of Indian laurel) was used for this purpose. Later golis of stone, metal and glass were used. Besides the above entertaining sports and games, a few more sports like Thalappanthukali, Kuttemm Kurinjeem, Kuzhipara, Vadamvali, akkukali, Kannakuttikali, Kallanum Policum Kali, Rjavum Manthiyum Kali, Thayamkali, Akkuthikkuthi were there in Mavelikkara.313

The Education and its progress in Mavelikkara

The Ay kings were generous patrons of education and learning. The educational institution called salai played an important part in the cultural life of the people. With the spread of Aryan ideology, education became the monopoly of a privileged few. Women as well as the low castes gradually lost their high status in society and right to

313. Ibid p88-98
education. After the 8th century temples became the centres of all cultural activities. Naturally educational institutions formed a part of temple establishments. All these institutions were commonly called chalas or salais. The famous salais that flourished during the Kulasekhara age were the Muzhikkulam salai, and the Kanthalur salai.

The admission to salais in Kerala was restricted to Namboodiri students. Nambudiri students of salai are referred to as chatter or chattirar in inscriptions. Strict discipline was expected from the Chatters. The scrupulous enforcement of such rules and disciplines made salais of Ay kingdoms ideal educational institutions.

The invasions of the cholas compelled the chera kings to strengthen their defenses in the south. Thus salais became military centres. A kind of spartan education was imparted to the students. The main purpose of education imparted in the Salai was turned from formal to military. The protracted fight led to the total destruction of the Salai.

Mavelikkara is famous for an arts and science college, a teacher’s training college, a fine arts college, 7 high schools and several parallel colleges. Industrial training institutes, commercial institutes and computer training centres are there in the town. Most of the educational institutions are under the control of CMS missionaries of England.\footnote{314}{Varios Records from Mavelikkaca C M S Institution.}
Role of Christianity in Education

Mavelikkara has a very long tradition of Christianity. The Christians got the patronage of Madathinkoor rulers are the Christians of Mattom Kandiyoor Padanilam between Odanadu and Madathinkoor. Odanadu took revenge by setting ablaze the Christian Church at Kandiyoor. The place where the Church stood is still known as Pallickal. Madathinkoor rulers compensated for the loss by helping the Christians to build a Church at Puthiyakavu.

Mavelikkara witnessed an epoch making event (Mavelikkara Padiyola) in the history of Kerala. During the period of Mar Dionesius (1825-1885) Rev Joseph Peet put forward the theory that evangelisation in association with the Malankkara Syrian church was not fruitful. It marked the end of the association between the Malakara church and CMS missionaries and the establishment of an independent Anglican congregation.

Rev Joseph Peet was an Anglican missionary and principal of Kottayam College from 1933 to 1939. His contribution to the cultural, spiritual, social and educational life of Mavelikkara was immense. He worked along with Rev Benjamin Bailey for the abolition of slavery in Munroe Thuruth. Maharaja Swathy thirunal granted 1000 rupees as scholarship to Rev. Peet to prepare a book on Malayalam grammar which he completed in 1841. He also translated the Karuna. Rev Peet started a school and
established the first Anglican Church at Mavelikkara in 1839. The contributions of Rev Peet to the cultural development of Mavelikkara are immense.

Education is a big investment by the society for the future generations. The ruler of Thiruvithamcore Rani Lakshmy Bhai issued a proclamation declaring that education as the responsibility of the government. After this, in Mavelikkara schools were started under the leadership of the government as well through the efforts of the missionaries. On October 3, 1800 on Vijaya desami day Government H.S. for Boys, Mavelikkara commenced. This was one among the three English schools established for the first time in Thiruvithamcore.

Ex-minister of Thiru-Kochi C.Keshavan, Konniyoor Govinda Pillai, K.M. George, Kochikkal Balkrishnan Thambi, the great poet Varikkolil Keshavan Unnithan, A.G. John, Mahakavi Krishna Pillai, M.C. Thomas, R. Shivrama Krishna Iyer etc, were the students of this school. Government H.S. for Girls Mavelikkara was established in A.D. 1948.315

According to the special interest of the Maharaja of Thiruvithamcore, a middle school was started exclusively for girls only in 1948. Bishop Hodge’s Higher Secondary School, Mavelikkara was started by C.M.S. Missionaries in 1839 in the name of Bishop

315. Various Records from Peet Memorial Training College and Bishop Hodge H S Mavelikkara.
Noyal Edward Hodges. This School was elevated to High School in 1904 and in 1998 this School was elevated to a Higher Secondary School. So many important personalities of Mavelikkara were the students of this School.

**St. John’s H.S.S. Mattam**

In A.D. 1925 St.Johns Orthodox Church was established. With the effort of Fr. Puthenmadathal Skaria, English Middle school was started in 1925. The Malankara Syrian Seminary High School, Thazhakara was established by Fr.Vadakke Thalakkal V.I. Skaria in 1920. Now it is working under Catholicate Anti M.D. School of Kottayam. Another school of Mavelikara is Bishop Moore Vidyapeedam, Mavelikkara. Bishops Moore English Medium High School, Aakkanathttukara, Infant Jesus English Medium School, Mavelikkara, Govt.L.P.G.S Mavelikkara, Kandiyoor U.P.S. etc are the important schools.316

**U.P. School, Kandiyoor**

The U.P. School, Kandiyoor established in 1962 by freedom fighter M.V. Chandrasekhar was earlier started as a primary school in 1951. It became an upper primary school in 1987. Famous Music scholar Veeramani Iyer of Kattuvallil was a well known teacher at this Institution. Govt. U.P.S. Kandiyoor, Vidhyadhiraja

316. Interview with Mr. Biju, Retd. Principal St.Johns H S S Mattam.
Vidyapeedam, West Fort, Mavelikkara, Govt.TTI Mavelikkara were established in A.D.1909. This is one among the Teachers’ Training School established in Thiruvithamcore for the first time. Syrian Seminary Teacher Training Institute was established by Rev. Father V.I.Skaria (Priest) in 1963.

Special school is another educational Institution started by Aayilliam Thirunal Maharaja on 1/07/1872. This educational Institution was started for providing English education to the members of the royal family. Initially from 1st standard to 7th standard and later up to matriculation classes were offered in this school. With the end of royal rule, running of this school was also stopped. Peet Memorial Training College is another Educational Institution of Mavelikkara. This was established by Bishop Right Rev. M.M.John of Madhya Kerala C.S.I great Diocese in 1960. Teachers Training courses are conducted in the national level as well as state level. Another educational institution is the college of applied services, Mavelikkara. This was established in 1994 November by the I.H.R.D.E department of the state Government.

The most famous institution of Mavelikkara is the Ravivarma painting School founded by the famous artist, Rama Varma Raja in 1915. In 1958 this institute was taken over by the government Diploma courses as per the syllabis of Santhi Nikethan of Calcutta, Bombay J.J. School of Arts etc. were offered here. The life size idol of
Raja Ravi Varma installed in front of this painting school was unveiled by the then governor V.V. Giri in 1960. Many eminent persons were moulded by this institution.317

Udaya Varma Hindi School is another institution of Mavelikkara, established by Artist Rama Varma Raja in 1936. Another institution of this place is Bishop Moore College. The virtuous and the liberal Edward Alfred Livingston Moor was the 4th Anglican Bishop of Thiruvithamcore Kochi Diocese. His name was given to this educational Institution. The motto of this college is “the truth shall always make you free”.

The Persons of Mavelikkara who have put their personal stamp in various fields

Mavelikkara has contributed a lot for the cultural heritage of Malayalam. This place was known as the cultural capital of Madhya Thiruvithamcore. Mavelikkara is shining as the ornamental mark on the forehead of the vast division of land, Onattukara. Many talented persons who have affixed their personal stamp in the field of Language, Literature arts, Scientists, political leaders and so many other geniuses came from this place from time to time. The attractive outlook on life, goodness and cultural purity existing in the family life of the people here have made the generation powerful to climb the ladders of progress. This type of cultural decency is connected with the historical fact of Mavelikkara. This can be learned by examining Mavelikkara’s cultural history, life of writers and literary creations.318

317. Various Records from Kandiyoor School.
318. Madasserry, Ormayil Mavelikkara - Njan Kanda Mavelikkara, Keli Onappathippu 2006, p.139
Mavelikkara is the place which has contributed so many great people to the field of art, language, literature, culture, and politics and of high officials. The personality and heritage of its own peculiarity can be seen in most of their expressions in their life. Mavelikkara is the holy land of writers which has created a new chapter in the literary path of Malayalam language *Harykshemassamorolsavam* has paved the way for music movement of the main composition of Manipravala literature. Unniyadicharitham, Thiruvathira Songs, Kathakali songs of earlier days, Thullal songs, Vanchippattu etc and the first authoritative book on Kathakali were written at Mavelikkara. The available details of a few fellow members of Mavelikkara are presented here.

**Damodara Chakkyar**

Damodara Chakkyar was a dependent of the king who ruled Odanadu with Kandiyoor Mattom as its capital in the 14th century Ad, Unniyadi Charitham is a famous book written by him. He was a poet and scholar. The main story of Unniyadi Charitham is like this. Hearing the song of Unniyadi, the daughter of Kerala Varma Raja and Cherukara Kuttathi, the lustful Lord Chandra sent two young Gandharvas to find the origin of the song. They reached Kerala and visited Unniyadi. They conveyed this information to Lord Chandra. Sivavilasam Kavyam is another famous book written by Chakkyar praising the greatness of Kerala Varma Raja and Kandiyoor Siva Temple. There is narration about Damodara Chakkyar in Ulloor’s Kerala Charitham.
Thiru Neelakandan

Thiru Neelakandan is the writer of the book Harykshamasa Samarolsavam or Kandiyoor Mattom Padappattu. This song was presented as the birds talking on the request of a beetle. Through these songs the valour of the Nairs of Kerala in battles is brought out. Thiru Neelakandan was born in veera Saiva community of Cheppukadu at Mavelikkara, known as Puthiya kavu and so he was known as Cheppukadu Neelakandan. The main topic of this composition is the trade before Onam festival, celebration of Onam festival, Onathallu etc. The Kandiyoor Mattom Padappattu is an excellent work. It was well known in the Malayalam literary movement of earlier periods and also provides historical information.

Kandiyoor Kunju Varrier

Kunju Varrier is the poet who lived worshipping Lord Shiva of Kandiyoor and worked as a teacher. His real name was Ikkandan. Kandiyoor Mahadeva Sastry He was the main disciple of Kunju Varrier who was a scholar in Astrology. His major works include Naishadham, Kuchela Gopalam, Gajendra Moksham (Thiruvathira songs), and Vishnu stothram, He has completed brilliantly the unfinished Thullal composition Santana Gopalam of Kilimanoor vidwan Thampuran. 319

319. Mavelikkarayude Samskarika Padanam, Unpublished work 2006, p112
Brahmasree Kandiyoor Mahadeva Sastrikal

Brahma Sree Kandiyoor Mahadeva Sastrikal was a noble scholar and a staunch Devotees of Durga Goddess. He was born in the year 1041 as the son of Brahma Sree Ramayyar of Kandiyoor Vadake madom of Mavelikkara and Seethambal of Sundara Pandayapuram. He has acquired knowledge in hymns from Ramayya Sastrikal, learned grammar and debates. He was an Advocate in the civil court. His literary works are Sree Devi Bhagavatham, Sree Lalitha Thrigathi, Sree Parivasya Rahasyam, and Bhavanapanshath. Besides, he has drawn yantras for Sree Soundaryelahari.\(^{320}\)

Kerala Panini A.R. Raja Raja Varma

Kerala Panini is an unforgettable manly person who laid the foundation for Malayalam grammar and was an excellent scholar, writer, organizer and a teacher. He was born in Lakshmypuram palace of Chaganassery. His childhood was at Ananthapuram Palace in Haripad. Education and occupation were at Thiruvananthapuram. After retirement he settled permanently at Sarada Mandiram, Mavelikkara and he died there.

Now Sarada Mandiram has been taken over by the Government and is protected as a memorial for A.R Raja Raja Varma. His main Guru was Kerala Varma Valiya Koyi Thampuran. Other important preceptors were Chunakkara Achutha Varier and Sankara Varier. Kerala Panini has written a total of 40 books in Sanskrit and Malayalam. He

\(^{320}\) S Sudarsana Aiyyer, Vadakkemadom Kandiyoor, Brahamasree Kandiyoor Mahadeva Sastrikal, Article, Keli Patrika 2006, p.13
has written Kerala Panineeyam, Vruthamanhari, Bhasha Bhooshanam Sahithyas Sahyam, which are milestones in the development of Malayalam language. He has also written grammar Books like Prathama Vyakaranam, Madhyama Vyakaranam, Sabdha shodhini, Mani Deepika etc. He has got the name as ‘Kerala Panini’ as the author of the Bhasha Vyakaranam book Kerala Panineeyam which is of great importance even today. Malayavilas is a poem. It marked the beginning of the Romantic Movement. Romantic poems like ‘Veenapoovu’ were inspired by him. The book Sahithya Sahyam is an authoritative work stating how to write good Malayalam verses.

A.R.Raja Raja Varma has encouraged translation of, English words directly and incorporated them in to Malayalam. Kumarasambhavam, Meghasandesam, Shakuntalam, Malavika, Charudathan, Swapna which were Sanskrit classics translated into Malayalam by him. He wrote many other books like Ragamudra Meghopalambam, Hindu padhavilpathi, Chithra slokas, Sree Padmanabhan Panwakam, Devi Dandakam, and Udhala Charitham Bhanga Vilapam.321

He was a philanthropist who without any caste difference or religious enmity encouraged many geniuses like Kumaranasan, K.C.Kesavan Pillai etc. He died in the year 1918 at Sarada Mandiram in Mavelikkara. In the all Kerala Poet’s meet held at Kottayam and the poets association ‘Bhasha Poshini Sabha’ formed in continuation to this, A.R.Raja Raja Varma, the Kerala Panini is an unforgettable mainly person who

laid the foundation for Malayalam language and was an excellent scholar, writer, organizer and a teacher.322 (Fig.25)

M. Raja Raja Varma

Mannur Madom Palace of Mavelikkara was the ancestral house (Tharavadu) of M.Raja Raja Varma. He was the first post graduate degree holder from Mavelikkara. After learning Sanskrit under guru kula system (education acquired by staying with the preceptor as a member of his house hold and serving him), he studied in the special English school that belonged to the Palace. (Fig.26)

Due to the co-operation and association of Kerala Varma Valiya Koyi Thampuran, he acquired literary inclination. After passing B.A he became an Assistant to Kerala Varma Valiya Koyi Thampuran in the text book committee constituted by the Maharaja Vishakham Thirunal. He has written the book of Thampuran, ‘Akbar’ except the first part and completed the book. He held important positions such as School Inspector; Government under secretary, diwan peshkar, dewaswam peshkar. Raja Raja Varma laid the foundation for scientific literature in Malayalam. Lokalokam, Mathavum Sastravum (Religion and Science), Naveena Sastra Peedika (Modern Scientific Introduction), Vihaya Saviharam, Artha Niroopanam, Artha Sastra Pravesika, Samoohya Sastrham, Social Science), Prapncha Vijayam, (Victory on the Universe/World), Bhoo Vinjaneegam (knowledge of the earth), Jeeva Jalam (Multitude of living

beings), Upanyasa Saram (gist of the essay), *Upanyasa Panchakam* (five parts of essays) Japan, China, *Englandile Rajya Bharana Sambradayem* (the system of rule in England), *Suodhana, Sreemoola Vijayam Kavyam, Garida Sandesam, Pancha Thanthram* (translation), *Prathama Nadakam* (Trans), *Indiayile Mahanmar* (*The great people of India*), *Vilapam* are the important works (writings) of Raja Raja Varma.

**Chithramezhuthu K.M. Varghese**

Chithramezhuthu K.M. Varghese was a person who proved his excellence in the field of socio-cultural and literary fields through his accomplishment, achievement, intelligence and ability. K.M. Varghese (Kochukunju) was born as the eldest son of Powathikunnel Kunju Nainan Mathan of Thazhakkara, Mavelikkara and Thazhakkara Angadi vettil Aachiyamma. His real name was Mathan Varghese.323

His education was at Kudippallikkudam of Chacko Aasan Kottakkakam and later Govt. English School. He could study up to III form only. Parents were earning their livelihood through some business. Because of his strong interest in the art of painting, Varghese joined the art school of Mukundan Thampi, the disciple of the famous artist Raja Ravi Varma of Kottakkakam.

Because of his intelligence, interest and humility gradually he became the beloved disciple of Mukundan Thambi. Being the disciple of Mukundan Thampi, he became unique in Kerala Arts, Music, literature and Sanskrit. He participated in the Kathakali Sadass of Puthiyacavu temple and achieved the acceptance of the scholars of the Palace. Varghese had the opportunity to draw the picture of Mar Joseph Deevannasios and he had encouraged Varghese by giving a small gift to him. This incident was a turning point in his life. He got acquainted with the nephew Youseph Semmasan of the ‘Thirumeni’ and this made him co-operate in the publication “Aathma Poshini from Kunnamkulam and through this he could get acquainted with the eminent persons in the literary world.

Varghese was able to draw the pictures of Kerala Varma Valiya Koyil Thampuran, Maharaja of Cochin, Vattasseril Thirumeni, Sree Narayana Guru, K.C. Mammen mappila etc. The picture of Sree Narayanan Guru drawn and given to the Anandasramam of Changannassery drew the attention of Gandhiji during his Kerala visit. He commented like this. “This picture has attracted me very much.” The Artist who drew this definitely deserves admiration. I am respecting that Artist. He has received an award for the non-metrical poetry ‘Prasthanan Sudhalahan in the Paris hath conducted at Kottakkal in 1920.
Polachirakkal Koccheepan Tharakan

Mavelikkara Polachirakkal Koccheepan Tharakan was a lover of language who has affixed his own personal seal in the position as a humanist, researcher on History, Journalist, dramatist, and novelist. He was born in Polachirakkal family of Mavelikkara in 1861. He is the nephew of Kandathil Varghese Mappila. Koccheepan Tharakan became a clerk in Registration Department at the age of fifteen.

He served as the superintendent of Manorama and succeeded in bringing forward literacy development and newspaper business equally. He remained an important office-bearer of Bhasha Poshini for 15 yrs up to 1929. He took the initiative to publish articles Ayurveda, Atomic knowledge, the science of logic, Geography, Physiology, Botany, Astrology, Palmistry and mesmerism.324

The history of the growth of Koccheepan Tharakan is the history of the growth of Manorama and the help and co-operation extended by Varghese Mappila. Along with Maneeshis (wise persons) like Kerala Varma Valiya Koyi Thamburan, Kottarathil Shankunni, K.C.Keshavan Pillai, Kodungalloor Kunjukuttan Thampuran, Kattakkayam Cheriyan Mappila, Mooloor S Padmanabha Panicker and A.R.Raja Raja Varma, Koccheepan Tharakan was also there in literary discussions.

324. George Thazhakkara, Mavelikkarayum Maneeshikalum, Malayala Sahityakulam, Mavelikkara, August 2003, p.17
When Kerala Varma’s ‘Akbar’ and CV’s ‘Marthanda Varma’ were in circulation, Koccheeppan Tharakan wrote the drama ‘Mariamma’ in an entirely different style and method. The first edition of his dramas was published in July 1903. Koccheeppan Tharakan has insisted that the stories and dramas should be realistic. He had an aim behind creation of this Drama to picture the ignorance, bad customs and traditions that existed in the Christian families of Madhya Thiruvithamcore and cleanse (purity) the society. Parishkara Bhranthyum Lubdente Veedu and Opithru Bhakthi are the dramas Koccheeppan Tharakan has written. Balikasadhanam, Madhu Varghanam Choothaprabodhanam and Kuthoohalb Kathamala are his other literary works.

‘Aattem Kotttangal’ is the essay ((literary composition) he presented in the meeting conducted during ‘Ochira Agricultures Production’ exhibition. This was published in the Bhasha Poshini in 1085 (Malayalam year).

This is the first article he published in Bhasha Poshini. ‘Nammude Krishikar’ is a speech he made in the fourth Annual Meeting of the Society conducted at Meenachil Taluk. This was also published in Bhasha Poshini in the year 1085 (Mal). Through this speech we can see a person of progressive ideas who loved agriculture and viewed business as the sense of direction for progress. Joining with Kerala Varma Valiya Koyi Thamburan, he was able to materialize a chess Committee and to work as a member of Kottayam Municipality and Sreemoolam Praja Sabha.
Koccheppan Tharakan of Mavelikkara was a hard working Agriculturist and a Businessman with legitimate ideas. Mar Mathews Athanasyosinte “Panchakalyam” is a controversial historical story written by Varghese. It is said that the essays he had published in Manorama were behind Mannathu Padmanabhan’s becoming to counter Varghesi’s arguments as a writer. He started writing in the periodical of Christian denominations.

He became a permanent contributor in Kerala Chintamani, Nasrani Deepika, Malayala Manorama, Aathma Poshini, Bhasha Poshini etc. Thatchil Mathew Tharakan Thanka Comban, Chitti Thalayal, Keraleeya nasranikalude Rashtra Sevanam, Mar Devanios and Tharanalloor Namboodirippad, Gadhya Kavithakal, Chenkolum Maravuriyum etc are the important writings of Chithramezhuthu. He was the first poet to publish non-metric poems. (Gadhya Kavithas). Later he collected his Gadhya Kavithas and published them as a book by name ‘Chenkolum Maravuriyum’. He was referred to as the Walt Whitman of Malayalam in the history of literature. He wrote the preface and commentary for ‘Magdalena Mariyam’ of Mahakavi Vallathol.325

Sree Subhananda Gurudevan

Brahmasree Gurudevan was an incomparable source of spiritual knowledge to the people of Mavelikkara. He was born in Kulaykal House, Budhanoor Pakuthi in Tiruvalla Taluk. (Now Budhanoor is under Mavelikara Taluk) His real name was Pappan

325. Ibid p 39
kutty. At the age of 15, he left his house and native place and set out on travels as a Pilgrim. In the year 1910 he has returned to the native place and reached upper Kuttanadu, Chennithala. In 1919, (1094) the work of Aathmabodh dhaya Sangham started. Staying in Cherukol Aasram, on May 6th 1932 (1107) the Sangham was registered. The belief of this association is based on the principle, one caste, one religion and one god.

On 19th January 1934 Mahatma ji reached Mavelikkara as a part of his Kerala visit. The reception was at Sree Chthrothsavam Mandiram at Thattarambalam. The office bearers invited Subhananda Guru also. Guru who came from Kallumel Aasramam to Thattarambalam could not reach the dais in time due to the large crowd. Artist Rama Varma Thamburan and Thattarambalam Raman Pillai together brought the Guru who stood away from the rush, to the rostrum. The presence of a deserving person in advance to receive Mahatma ji made the office bearers very happy.

In 1935, Malayalam month Vruchikam Subhannanda Guru along with, more than 400 disciples set out for Thiruvananthapuram in a procession. The aim of this Journey was to meet the Maharaja face to face to request him to eradicate the insult of lack of freedom faced by the downtrodden. The invitation to meet Maharaja personally on the 5th day was received on the 4th day of the procession. The permission was obtained
since it was found out by contacting Mavelikkara royal palace at government, level before hand and getting to know about Guru and his activities. The government was convinced that the Guru was not an undeserving person. This visit enabled Guru to convince the Maharaja about the reality of the sufferings faced by the depressed community. The part of the temples in retaining inequality was specially referred to at this meeting. The Maharaja had disclosed on this occasion that a solution for this would be found very soon and temples would be opened to everybody. Though Subhananda Guru did not have much education, he had the divine power to understand the doubts of the learned people and find a solution for the same. Aathmabodhdhaya Sangham is the association Subhananda Guru has established. He has shown enthusiasm in the activities of the Sangham and engaged in establishing new Aasrams in other places. In the year 1950 at the age of 69 (13th Karkadaka 12124 (or 1126) he passed away.

Archbishop Mar Evaniyose

P.T.Geevarghese, the Mar Evaniyose Methrappoleetha was a great man who dedicated himself to the service of humanity. He was very famous in the state as a propagandist of Malankara Catholic Society. The fame as the Propagandist position of the movement of Monkhop was also in the right of Evaniyose. For the first time
forming a group of nuns in Syrian Christian Sabha in the Indian background he made the re-union ((Punar Aaikatha) movement successful.\textsuperscript{326}

Mar Evaniyose became a remarkable leader in his argument that for the progress of the society and the security of the family, education for women is very necessary and made the education sector rich with his efforts. P.T.Geevarghese was born as the son of Thoma Panicker and Annamma of Panikkeru Veedu Mavelikkara on September 21; 1882. Gee Varghese was ordained as Semmasan on 18\textsuperscript{th} January 1899. On 15\textsuperscript{th} August 1908 he was anointed as Priest by the Holy Priest Vallasser Deevaniyose. On Sep 15\textsuperscript{th}, 1912 Catholics throne was installed in Malankara. Methrappoleetha of Kandanau (Mar Evaniyose) was anointed as Catholic. Gradually authority was obtained for anointing Catholica. Gee Varghese accepted Priesthood (or monkhood) at the Aasram of Mundanmala in 1920. Making a hutment and Carrying ‘Amsavadi’ and cross, the modern Christian Priesthood Movement he has enforced, became guidance light to others.

On May 1\textsuperscript{st} 1925, father Gee Varghese became Methrappoleetha assuming the name Mar Evaniyose at Niranam Church. His asram came to be known as ‘Bathani’ and it turned into a hermitage for relief and an ‘Athani’ (relief of burden) for the destitute. The mass presented by Evaniyose under obligation to Catholic Sabha at the Bhadrasana Chappal of Kollam in 1930 in Malayalam language surprised Kollam.

\textsuperscript{326} Ibid p51
Archbishop Bansigar Thirumeni of Switzerland. On 26th April 1932 Evaniyose visited the 260th Pope Peeyus XII. Marpappa praised Evaniyose for his efforts for Re-union.

Evaniyose was very friendly in the beginning with C.P.Ramaswamy who was the Dewan of Thiruvithamcore in 1934. But after the demand for freedom for Thiruvithamcore, this friendship was cut off and they moved apart unable to agree with each other. Realizing that this is not good, as a remedy (solution) Evaniyose decided to start a high school as memorial for the sixteenth birth anniversary (Shasti poorthi) of the Diwan. During his foreign visit, Evaniyose was invited to various European Universities and in these places he gave series of lectures. He presented subjects like Indian Literature, culture, excellent non duality, fine arts and handicraft authoritatively Sanfrancisco University honoured Evaniyose by giving him L.L.I. Degree. The approval of Peeyus Marpappa was afeather on the cap of Bathani Movement. In the year 1953 Evaniyose passed away.

Pandinjarethelackal Jacob Kurien

Jacob Kurien was born in the ancient and famous Pandinjarethalackal family on March 12th, 1884. His Father was Kochuchacko Tharakan; mother Sosamma of Polachirakkal, Mavelikkara. Pandinjarethalackal Jacob Kurien is well known as an eminent editor, a famous orator, an admired member of Praja Sabha, an instructive
‘Poura Seveakan’ (doing service to the citizens) and an upholder of equality of citizens. He was elected to Sreemoolam Praja Sabha at the age of 17. Since he had not attained majority he was not given membership. Thus, he interested election again and became the youngest member of the Praja Sabha.

Mahakavi Puthencavu Mathen Tharakan has recollected that if the length of the sentence of C.V Raman Pillai, the simplicity of the sentence of Chanthu Menon and the power and speed of the galloping water flowing out of Himalayan Peaks are put together, it will become the speech of Jacob Kurien. Ezhava community and Nair community organized themselves and raised their voice through these organizations to achieve their needs on the basis of understanding the practicability. Kerala Christian Samithi was formed in the year 1929. The Samithi’s office at Chengannur was inaugurated by O.M.Cherian on 15th February 1930. On April 29th of 1930 the first meeting of the Samithi took place at Mavelikkara.

The meeting was conducted under the main leadership of Jacob Kurien, O.M.Cehrian, E.Ittiyavira, K.I.Kocheeppan Mappila; Chithra Mezhuthu K.M.Varghese etc have also given guidance and leadership. The Samithi’s official flag was in green colour and in the middle a white cross and above the cross, written Kerala Chrystava Sevaka Samithi and in the bottom Sevakartham Ekeekrutham (united to serve) was
written. Under the leadership of the Samithi, Literary Assemblies were constituted, competitions were conducted and the best articles were published.

A Newspaper ‘Kerala Sevakan with this aim was published from Thiruvananthapuram. Jacob Kurien was its chief editor. While arguing with vigour for his own community, Jacob Kurien was respected by other communities too. The proof of this is an incident that took place at Mavelikkara after the Nair-Christian riot that took place at Puthencavu. Jacob Kurien was the man behind the argument on equality for citizens. Devaswom and revenue were under the same department in Thiruvithamcore at that time. Since Christians and backward caste were not the servants of ‘Padmanabhan’, they were not eligible to get appointments in the Revenue department. Jacob Kurien, for the first time, argued that this inequality should be stopped. The Nivarthana Prakshobham (Abstention stir) was started with the alliance of Christian-Ezhava-Muslim Communities under the leadership of Jacob Kurien and other like-minded people. When the demand of the agitators was rejected, it was decided to agitate against the same; Samastha Thiruvithamcore Rashtreeya Sammelan (Political meeting of the entire Thiruvithamcore) was organized. With the advice of the advocate C.P. Ramaswamy of Madras provience, revenue and devaswom departments were separated in 1922. As a result, for the first time, C.K. Mathan a Christian took charge as the chief of the revenue department.
History proves that though the agitation took place under the leadership of the Christian Community, this was more beneficial to the low caste Hindu Community and Muslim Section. Jacob Kurien wrote socio-musical drama in 1911. The publishing of the news paper Keralabhimani was started in 1914. Keralabhimani was noted for its scathing criticism, against opponents.

The activities of Malankara Syrian Sabha which was formed in 1902 was changed into Malankara Christian Congress in 1949 at Paremala and Jacob Kurien became the president of this Congress. The case filed against Catholicose in the Special Bench at the Kottayam District Court, Jacob Kurien was one among the witnesses of the defendant. ‘Vedavayana Sangham at Puthiyacavu Church was formed under the supervision of Jacob Kurien. In the election conducted for council constituency, K.C.Joseph was the congress candidate and K.G.Narayanan Panicker was the C.P. Candidate and Jacob Kurien contested as an Independent Candidate. On 26th June 1950, Jacob Kurien expired.

T.K. Madhavan T.K. Madhavan was a person who occupied various positions like Sreemolam Praja Sabha Member, Municipal Councillor Director of S.N.D.P.Yogam, Organization Secretary, Editor, Orator, and Political Activist. He was born as the third child at his mother’s house, Thanniyamkunnu, Kannamangalam, Mavelikara on 19th Chingam 1061 (1886). His father was Alummoottil Keshavan Channar. Mother was Unniniyamma of Komalezathu family member. T.K. Madhavan was a role model for ever, being a dexterous propagandist of Sree Naryana Guru Movement, the first leader
from the Community who stepped into the Gandhian Era sure footed and a political
claimant who worked along with people of different castes with equality to eradicate
caste rivalry and impure thought.

Since there was no newspaper medium to communicate the rights and worries
of the community to the public, T.K. Madhavan decided to take over the
'Deshabhimani' newspaper which was stopped for some period and run it. It was started
publication as a Weekly newspaper on 14th Makaram 1092 (AD 1917).

T.K. Madhavan who became a member of the Sreemoolam Praja Sabha in 1919
demanded that without caste difference all should be allowed to enter temples and the
custom of untouchability should be abolished through Royal Proclamation. As a part
of this, in 1921 Sree Narayana Dharma Paripalana Yogam started the practice of
avoiding high-caste temples.

With the demand for the right to enter the temples, T.K. Madhavan got a space in
the social sphere of Thiruvithamcore. With the participation in the Congress Meeting
conducted in 1924 at Koknadha under the Presidency of Moulana Muhammedali,
he could form a National Outlook on temple entry. Sardar K.M. Panicker and
K.P. Keshava Menon supported the movement of T.K. Madhavan. The fact that it was
able to earn the permission of C.R. Das, Raja Gopalachari, and Acharya P.C. Roy etc.
made the sense of purpose more releveant. He participated in Vaikom
Sathyagraha. Understanding that devaswom and revenue department were working
together and Christian and backward castes were not getting jobs in the Revenue
department, the demand for separating devaswam and revenue department was put up through citizen equality Litigation. E.J. John and Jacob Kurien took over the leadership.

In the meeting conducted at Kottayam, T.K. Madhavan gave a speech and wrote in the editorial of Deshabhimani convincing the people the necessity for equality of all citizens. T.K. Madhavan’s work later was the effort to inculcate the Guru’s message among the people discouraging liquor consumption completely. The aim of T.K. Madhavan’s Madhav Varjansa Movement (teetotalism) was to discourage drinking of liquor completely and improve observance of morality. He translated a story into Malayalam, Haridasi encouraging non-consumption of liquor. This story was modified into a drama by Sathya Vrutha Swamikal Swamy enacted the main character. Along with Kottukoyikkal Velayudhan, V.K. Kochukunju, Bahuleyan it was presented in various places. This created an awareness against drinking in the mind of the public.

The effort of T.K. Madhavan to bring Jesus Christ’s divine mercy in the field of his activities is respectable and an example also. During Chingam and Kanni months in 1915 for the collection of money for installation of Adwaitha, Sram’s Sanskrit School, he travelled along with Guruji to places like Tiruvalla, and Chengannur. In the meeting of all religions at Aluva in 1924, with the instruction of Guruji, T.K. Madhavan has worked in an important position. Haridasi; Kshethrapravesanam Dr Palpu etc are his literary works. On 15th Medam, 1105 (1930) T.K. Madhavan expired. Mahatmaji was his political Guru. The encouragement of that power only obliged him for transformation of his life.
T.K. Madhavan’s memorial was built at Chettikulangara of Mavelikkara. In the year 1964 with the joint efforts of SNDP Unions of Mavelikkara, TK Memorial College was started in the name of T.K. Madhavan at Karthikappally and Karunagappally. T.K Madhavan’s is a glowing face of Kerala who believed that equality is the essence of morality and there is no satisfaction greater than freedom and for achieving this, became ready to for go everything of his own.327

Amma Maharani Sethuparvathibhai

The Uthsavamadom Palace of Mavelikkara is a repository of the cultural history of Mavelikkara in its meaning and form. Many great men enriched the tradition of Mavelikkara. Mavelikkara was the Pandakasala (godown) of Thiruvithamcore. Sethulashmibhai Thampuratti and Sethuparvathibhai Thampuratti who were adopted from Uthsavamadom were able to become witnesses to the explosive changes in the political and social field of Kerala and to become Chraioters of actions.

Sethuparvathibhai Thampuratti was born in 1896 as the daughter of Thiruvathira Bhageeratha Thamburan who was the second daughter of Raja Ravi Varma and Mahaprabha Thampuratti. Her father was Thiruvanumnal Kerala Varma Bhagava Thamburan of Paliyakkara Kizhekke Kottaram at Tiruvalla. There was an inviolable law that in the absence of the next heir for ruling the country, girls from Kolathunadu

327. P K Madhavan, T K Madhavan Jeevacharitram
family only should be accepted to Thripappoor family for ruling the state. In Marthanda Varma’s Pathivu Sasanam (routine order) this is clearly mentioned. As per rule the eldest Thampuratti is known as Attingal Mootha Thamburan according to age the next Thampuratti is Attingal Ilayathambura the next positions are known as Moonam Thaburan Nalam Thamburan.

Sethu Lakshmibhai and Sethuparvathibhai, the family members of Kolathunadu were adopted on 31st August 1900 to Thiruvithamcore Royal family as per the precedent and established customs and with the permission of the British Government. The ‘Pallikkettu’ (royal marriage) of Sethuparvathibhai took place at the age of 10. Her husband was Ravi Varma Koyi Thamburan of Kilimanoor Palace. The royal marriage on 25th April 1907 was a grand festival that lasted seven days. On September 1st 1924 Sree Chithra Thirunal’s (son of Sethuparvathibhai) coronation as Maharaja and the Attingal eldest Thampuratti Sethulashmibhai coronation as Regent took place. The temple entry declaration on the 24th birthday (Nov 12, 1936) changed the course of Kerala History. During the period of Rani Gowri Parvathibhai who ruled as Regent for 14 years from 1815 to 1829 for Swathi Thirunal, inception of modern education started. In the year 1816 facilities were given to London Mission to start an English School at Nagarkoil. Amma Maharani persuaded Guru Gopinath to start a dance school at Poojappura. That School is the Chithradhayam dance school still running. Travel was always a weakness for the Maharani. She has seen most of the countries and cities. Maharani learned with awe the resurrection of Japan which was destroyed by war and volcanoes like Phoenix.
C. Keshavan who opposed the Royal family and Royal rule visited the Royal Palace for the first time and met Amma Maharani and left as a transformed C. Keshavan. The meeting that lasted half an hour changed the mode of thinking of C. Keshavan. Most of the Universities have honored the Maharani and conferred Degrees on her. On November 11, 1980 Amma Maharani’s Centenary Celebration was held. (Sathabdi) Amma Maharani, mother of the last Royal Ruler expired on Feb 2ns 1983 (Naduneengi - honorable word used as respect).

**Raja Ravi Varma**

Raja Ravi Varma’s art marks a historic turn in the development of Indian modern art. Ravi Varma’s works, which incorporated the use of oil as a medium and a distinctly European style of realism, influenced other artists and shaped a new perception of “Indian art”. Raja Ravi Varma (1848-1906) was born in Kilimanoor palace as the son of Unaba Thampuratti and Neelakandan Bhattachirippadu. At the age of 14, Aayilliam Thirunal Maharaja took him to Travancore palace and he was taught water painting by the palace painter Rama Swamy Naidu.

Most of Ravi Varma’s paintings are based on Hindi epic stories and characters. The History of paintings in Mavelikkara starts from 1866. The painter Raja Ravi Varma got married to Pooruruttathi Thirunal Bhagirathi Thampuratti of Mavelikkara Ulsavamadom palace. The subjects for whom Ravi Varma is best known were Hindu gods and goddesses and scenes from India’s great epics were natural themes for a profoundly religious man who was also a master of portraiture.
In a radical break with Indian tradition, Ravi Varma used human models to give shape to his vision of the Gods, and lay portraying duties such as Krishna, Lakshmy and Saraswati as sublimely beautiful human beings in everyday attire, He made the Gods seem divine yet approachable. Ravi Varma’s paintings of the epics, too, became part of the Indian imagination. Indeed, some of our mental images of their tales have been shaped by chance happenings in Ravi Varma’s studio. In this painting, Ravi Varma idolized women, often making his subjects more stately and graceful than they actually were; at one time telling an Indian woman that she looked like a Ravi Varma painting was the ultimate compliment to her beauty.328

Though he painted women of many communities and classes, Ravi Varma had a special fondness for depicting the sari-clad woman of Bombay where he lived for many years. In 1982, Ravi Varma began his own press in Bombay, where he made colour reproductions of his own work and extended his reach. Raja Ravi Varma had many significant exhibitions, both in India and internationally. However, his first was in Madras, where he submitted. “Nair woman with jasmine flower in her hair” and won the Governor’s gold medal. Raja Ravi Varma owed his success to a systematic training first in the traditional art of Tanjavore and then in European art. His paintings can be broadly classified into:

328. R S Ram Mangharan, Raja Ravi Varma The Most Celebrated Painter of India 1848-1906 ,2007 ,p.28
1. Portraits
2. Portrait-based composition
3. Theatrical composition based on myths and legends.

Ravi Varma is considered as modern among traditionalists and a rationalist among moderns. He provided a vital link between the traditional Indian art and the contemporary, between the Thanjavoor School and western academic realism. He brought Indian painting to the attention of at large world. Ravi Varma’s Son Ravi Varma Raja after completing his course in painting from Bombay started the Ravi Varma School of Painting in Mavelikkara in 1915 in memory of his father. The school was later taken over by the government and is now run by the technical education department as Ravi Varma Institute of Fine Arts. Mani Kath madhavan Menon, Mukundan Thampi, T.V.Balachrishnan Nair, Chithrmezhuthu K.M. Varghese, N.Nambiar, Cartoonist Sankara Pillai, Kerala Varma Raja, C.K. Rai, and Sreedharan Nair etc were students and teachers of the institute. A full size statue of Raja Ravi Varma who died in the year 1905 adorns the premises of the institute.  

Varikkolil Keshavan Unnithan

The name of his father is Govindan Unnithan of Mandhyathu Varikkolil, Mavelikara. Keshavan Unithan wrote poems and articles (essays) in current publications like Aathmaposhini, Kavana Koumudhi, and Kalanidhi etc. Varikkolil Keshavan Unnithan

329. Kilimanoor Chandran, Raja Ravi Varmayum Chitrakalayum, Dept. of Cultural Publications, Govt.of Kerala, 1995, p.6
is known as one among the most learned poets in the history of literature. After passing 7th STD from Mavelikaras govt Boys High School, he studied Sanskrit under the tutelage of Kotteril Aasan and showed exceptional talent.

He passed vidwan examination from Sarasuawathis dhyothini Sanskrit Mahapadasala (The Pattambi Govt Sanskrit College of today) run by Punnasserri at Pattambi. For a short period he became an inmate of Punnassery and learned science and literature. He was a poet and an author who was considered as equal to Mahakavi G Shankara Kurup by Ulloor.

In the literary history of R. Naryana Panicker, it is recorded that he is a person who had all the qualities of a poet like poetic talent, skillful use of words, imaginative capability, wide knowledge of human nature. He was a close friend of the Mahakavi Vallthol. He participated in freedom struggle and wrote patriotic songs. Damayanthi, Sapasathakam, Swathanthrya Sandesam Sahithya Mukuram, Keranamkuram, Chintha Tharangam, Bhavanodhy Veerapooja are his important works.

N. P Chellappan Nair

N. P. Chellappan Nair was the son of Nedungattu Parameswaran Pillai of Mannar, Mavelikara and Kalyaniamma of Valethu, Muthukulam. He was a man of many parts; humorist, researcher and an able administrator.

He has written more than two dozen dramas and more than four hundred stories. Dramas like Ibileesukalude Nattil which got Sahithya Accademy Award, Idyium
Minnalum, Minnal Pranayam, Lady Doctor, Pranaya Jambavan, Prema Vaichithryam, Vikadayogi, Dhoomakethu, Bhavana, Ksheerabala Sahacharadhi Kashayathil and Nurse, more than fifteen story collections like Mulpadarppum Poonkulayum, Minnal Pinarukal, Kakkakalum Kakkathampurattium and the collections of selected writings are his important works. N.P. Chellappan Pillai has also written knowledgeable articles on History, his investigative articles are assets to the history of Kerala. The notes he has prepared for the world Encyclopaedia express exhibit the depth of his knowledge.330

Parappurathu

He was born in Kizhakke Pynumootttil house in Kunnam Village at Mavelikkara on November 14, 1924. Kunju Nainan Eeso and Sosamma were his parents. His real name is K.E. Mathu. He has a brother by name Nainan. His first story is Bed Number 40 (1948). He married Ammini in 1952. He has published 20 Novels, 14 story collections and two dramas. Later ‘Marikkatha Ormakal’ his memoirs were implied and published by his daughter Sangeetha.331

Fifties were the blooming period of Novel in Malayalam. The period when Basheer, Thakazhi, Uroob, have published novels of enduring greatness, inspired Parappuram also to keep up with them, with his maiden novel ‘Ninamanija Kalppadukal’

330. N P Chellappan Nair, Ormayil Thilangi Nilkkunna Mavelikkara Mudra 2006 p.8
(1955), His philosophical novel ‘Aranazhika Neram’ is considered as his master piece. He got Kerala Sahithya Academy Award, M.P Paul Award and Sahithya Pravartaka Award for his novel, Nalal. There is a number of distinguished personalities who belong to the social political, and cultural field of Mavelikkara. Their valuable contributions had given maximum potentials to the cultural growth of Mavelikkara. Peoples like Ramesh Chennithala, M. Murali, C. S. Sujatha show their excellence in the political field. Now the contributions and excellence of these people show more significance in the whole cultural awakening of Mavelikkara.

It can be seen from the details given above that the contributions of eminent persons born in Mavelikkara in all works of life are commendable.