CONCLUSION

In the beginning of ‘Śiva Purāṇa’ the Sages ask Sūta, “The Kaliyuga has arrived and the cruelty of Kali is spreading everywhere. All virtues are disappearing from the world. Is there any way by which goodness can be brought back to the world and save the people from the terrible hold of Kali?” The wise Sūta answered: The recital of Vedas and listening to veda recitals are the only means by which the cruelty of Kali can be mitigated. The sages of the olden times firmly believed in the efficacy of the vedic recitals and we can see its influence in all our old art forms.

There is now a new love for all over fading ancient art forms. There are attempts to rejuvenate the old arts. The results
can be seen in the festivals of old art forms, seminars and discussions. Many of our modern arts also borrow themes and images from folk arts. Folklorism—generally deals with this attempt of the revival of ancient folk art and literature.

Teyyam is one of the most outstanding ancient dance form of Kerala. It has its origin in the northern parts of the state. It is a very fascinating ritual practiced for centuries by the tribal people and the villagers of Northern Kerala. This folk art form is also called Tirayattam, because every Tira or village performed this ritualistic art at the village temple. The Teyyam or Kolam (a form or shape), represents a mythological, divine or heroic character. There are over 350 Teyyams in northern Kerala.

It is a dance form glorifying the Teyyam, the deity, who is believed to bless and arbitrate between the farmers and their landlords. This primitive ritualistic art demands long hours of
preparation before the performance. The bizarre head dresses, costumes and body painting and trance like performances are very extraordinary. Each one has a distinguishing headgear and costume made out of natural materials like leave and bark. Musical accompaniments are Cenda and Vekan Cenda (drums), Elatālam and Kuzhal (horn). Teyyam is always performed by men. Female roles are also enacted by men wearing suitable makeup and colourful costumes.

During the festival season between January and April, Teyyam performances can be seen in the villages in the erstwhile Malabar region, especially in the Kaṇṇūr District. There are regular Teyyam performances at Sri. Mutappan Temple in P arasšinikaḍavu which is some 20 km north-east of Kaṇṇūr town.
Teyyam, an old art form of Northern Kerala, is closely related to the local folklores. Still, there are many Teyyam which are directly related to our puranās. Visi nu Mūrty Teyyam and Narasimha Mūrty Teyyam are puranic in their origin. There are many Teyyam which have 'Lord Śiva' as the main figure. Kāli and Cāmunḍi Teyyam forms are from Dharikavatam of Agnipurāṇa. Veṭṭom Manis’ purānic Encyclopedia (Chapter 4) gives a detailed account of purāṇa related Teyyams. In the same book it is stated that ‘Gulikan’ is from Nāradiya Purāṇa and Yekṣi and Rākṣasās are from Agnipurāṇa. (Pages 348, 1013, 1015 and 1038). In Chapter II and IV of purānic Encyclopedia we see that there are many purānic character separated from their old lores. Karkadoti Bhagavati, Ṭḷyppara Bhagavati are depictions of Pārvathi. Koṭayāṭṭu Cāmunḍi and Ālavatnu
Cāmunḍi are Kāli images. Pulikandan, Vettakkorumakan, Vayanaṭṭu Kulavan, Kālicān, Pulapoṭṭan etc are Śiva figures.

The themes of Paḍayāṇi, Mudyettu, Dharikavatam etc. are based on Agni Purāṇa, Mārkandeya Purāṇa etc. In chapter 59 of Agni Purāṇa we see descriptions of Kalīṭeyāṭṭu and Ghantākārṇa. The myth of Ghantākārṇa associated with Bhadrakāli and Dārukavadha is retold in the Malayālam book Aitihyamāla (Garland of legend) by Koṭṭārattil Śaṅkuṇī under the title The Aitihya of Koḍun-gallūr Vasūrimāla. The legend is summarized in Purāṇic Encyclopedia by Veṭṭom Māṇi as follows.

The Asura Dāruka (also called Dārika) received boons from Brahma and starts to oppress the universe. When it becomes unbearable, Śiva creates Bhadrakāli from his third eye. Bhadrakāli killed Dāruka. Maṇḍodari, wife of Dāruka was the daughter of Asura Maya. Saddened by husband’s death,
Māṇḍodarī worshipped Śiva. Śiva appeared and gave her some drops of sweat that he swept off from his body. Śiva proclaimed that against whomsoever she throws the drops, will catch smallpox. They will have to worship Māṇḍodarī and make her food offerings to dispel smallpox. From that day on Māṇḍodarī became the goddess of smallpox. On her way to earth, Māṇḍodarī met Bhadrakāli. Māṇḍodarī threw the drops at Kāli who is returning after killing Dāruka. Smallpox sores appeared on Kāli’s body. Śiva created a bhuta from his ear and sent him to Kāli. Ghaṅtākārṇan is this bhūta. Ghaṅtākārṇan started to lick the smallpox sore off Kāli’s body. Since Ghaṅtākārṇan is Kāli’s brother and a brother should not touch his sister’s face with his own face, Kāli didn’t allow Ghaṅtākārṇan to lick the sores of her face. Hence even today, there are smallpox marks on Bhadrakāli’s face.
Kuncan Naambil was a great poet who pioneered a new style of poetry in Malayālam. He wrote in a simple language and form and acted out these forms in the stage most of his themes are from the purāṇas and epics of our land. Among the classical performing arts of Kerala, Tullal is distinct with its simplicity of presentation and its frank, outspoken wit and humour.

Tullal is the solo-dance, which tells a story, normally drawn from purānic legends, through verbal acting and miming. Compared to Kūdiyāṭṭam and Katakali the mode of dancing and miming are simple and the language used in the performance can communicate with the ordinary people simple and the language used in the performance can communicate with the ordinary people directly.

The origins of tullal should be seen from the back ground of seventeenth and eighteenth century Kerala, when this art form
took shape. The Brahmanic temple centered cultural forms including Kūttu and Kūdiyāṭṭam were showing signs of stagnation, unable to break new grounds in their own stipulated paths. New linguistic and visual forms were emerging, as shown by the growth of vernacular poetry initiated by Ceruššeri, Pūntanam Ezhutāssān. Efforts were on to combine folk traditions prevalent in various parts of Kerala, with purānic themes and traditional form of performance, as shown by the growth of Krīśṇanāṭṭom and Rāmanāṭṭom and finally Katakali. Moreover, patronage was accorded to a large number of temple festivals and rituals like Pūram, Teyyam and Tira and Patayani all of them having roots in the popular traditions. This together with the bhakti forms resulted in the temples having a different identity as popular socio-religious centers.
Changes were taking place in the social structure. The traditional ruling class consisting of naduvazhi chiefs and brahmanas, found themselves confronted by powerful non-Brahmana mādaṁpis and land-owners. New ruling families emerged and local chiefs held absolute jurisdiction in their respective areas. These groups patronized the growth of new linguistic and cultural forms. The crisis in the medieval social system was manifested in the emergence of the Tiruvitāmkūr state by uprooting the powers of the mādaṁpis and attempting to build a new political and administrative structure.

Kuncan Naṁbiar, the major exponent of the art of tullal lived in these times. He was witness to the changing social structure and cultural forms. He sought to develop a new style in performing arts which could directly communicate with the people, unlike Küdiyāṭtom and even Katakali which would be
appreciated only by the elite who were conversant with the idiom. The result was that he composed a number of poems, based on purānic themes which could be enacted in the form of tullal.

Anthropologists were the first to make an attempt to study folklores. Many of the principles and analysis of folklore studies of later times are based on anthropology. Edward B Tailor, Andrew Lang and George Frazer were the early researchers of folklores.

Raghavan Payyanad in his book on folklore stress the importance of anthropology in folklore studies. In short anthropology and folklore are complementary to each other.

The traditional folklores has a function which has been evident through out its history. The question may be asked, whether Teyyam and Kaññyārkali are so essential to humanity.
Humanity may exist without these arts. But this deliberant avoidance may disrupt the social structure and weaken the power source that sustains the society. There is a function for the simple songs of labourers of the field. These folklores are creation of truth. If the society loses its function in the fast developments of modernity, folklores may lose their relevance. But the truth and function of folklores are eternal. The parts may perish, but the wholeness of truth will prevail. The folklore is an attempt at escaping from the troublesome existence of the downtrodden people of our land.

In the development of the folk dances we find three distinct stages (1) Primitive Dances (2) Folk Dances and (3) Sophisticated Dances; moving along with the cultural development of humanity. Raghavan Payyanad in this book 'Folklore' (Page 303) says that primitive dances are savage, folk
dances barbaric and sophisticated dances civilized. The aborigines dance to celebrate birth, death, puberty, wedding etc. they find emotional expression and derive pleasure in their dances. For the primitive man dances were a form of worship and there were no distinction between dancers and onlookers. All were part of the rituals for the worship of natural gods. The ritualistic folk plays are staged in the form of classical plays. ‘Daivatār’ a ritualistic play at Andalūr Kāvu near Talaśsery depicts the incarnation of Sree Rāma. The spectators at one stage of the play turn into monkey soldiers and follow ‘Daivatār’. The actor in a folk play is more free than their counterparts in modern plays. They chant dialogues and acting according to the situation.

The art forms have undergone changes according to the changes in society. If the folkdances have any religious
significant, it is due to the influence of local kāvu and temples. ‘Kūttu’, Kūdityāṭṭam and Katakali have religious overtones because they are usually staged in temple precincts. The stories of our “epics are not mere imaginary fabrications. They are the realities of our ancient communities. The themes of Katakali are renewed representation of the old epic themes. They cannot be compared to our modern stage arts. The folk plays do not usually have a well defined stage. They make a stage of convenience to suit the situation.

The themes of folk arts are changing with time. The lifestyle and culture of pocket urban societies are also becoming themes of folk arts. This variety of folk arts is becoming very popular in many western countries. Probably the death of real and original aboriginal folk lovers is the reason for such a development. The language if folklore also is gradually changing
and thus it lives on taking the challenges of the rapidly changing language of urban life. The area of folklore is over widening and so the scope of researches also are expanding.

The Upanishats and the Purāṇas are the insights of our ancestors. They are the creation of the ancient sages to depict the thoughts and insights based on their experiences. The images in them has came down to modern times as symbols of our culture and civilization. Therefore any study of our culture and traditions have take references from ancient folklore. Since the roots of social development and art forms are to be found in the folklore of the land.