PREFACE

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P.P. REMESH
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CHAPTER I

INTRODUCTION

In our ancient tradition there had been separate authorities for different branches of learning. The Brahmins along could learn and recite the Vedas. Among the Brahmins themselves women were not permitted to learn the Vedas. The ‘Śūdras’ were not even allowed to listen to veda recitals. The purāṇas and epics were created by the sages for the sake of women and the lower castes, which form more than half of the population. They depicts ‘Satyam vada’ and ‘Dharmaṃ cara’ through entertaining and enlightening moral stories.
The literature of a region is rooted in the purāṇas and myths of that region. The traditional life styles and culture of the region are represented in the rituals and practices of old art forms. Even where the knowledge of purāṇas is meager we find its representation in our aboriginal art form. Malayālam literature has its foundation in the old folk songs and folk stories. We can see the images of our old art forms in all of our modern literature. This thesis is also an attempt to find out the influence of our ancient art forms in our modern art forms and literature.

Art forms of country reflect the life of its people. They embody their emotions and experiences and are therefore the best expressions of their mind and culture. The performing arts of Kerala illustrate this truth in a remarkable manner. The cultural ethos of the people of Kerala find its finest expressions in their performing arts. Kūṭt, Koṭṭu (Drum beating), Āṭṭam, Tullal, Kali,
Vilaku etc. are described as the beautiful performing arts of Kerala. Dance, Action, Art, Šilpam, Bhāṣaṇam, Vadyam, Songs, Sāhitya etc are intermingled in our several folk arts. In temples and in utsava campuses these art forms are exhibited for pleasure prayer and for performance. The modern classic arts lost their simplicity and kept surrendered only on the four walls of temples. These temple arts are specially privileged with modern techniques and sectarian thoughts and they separated from the local people.

Majority of folk arts which are prevailing now in Kerala are directly and indirectly related to purāṇas. Even ordinary people can find out these influence of purāṇas in folk arts. Relationship between purāṇas and folk arts has great scope for research studies. But it is doubtful whether suitable studies have been conducted on this basis. Government and universities have
started attempts to discover and protect the arts form which are undergoing ruin or destruction. Though their studies are very difficult all attempts have been taken to include the maximum sources.
NEED AND SIGNIFICANCE OF THE STUDY

The scarcity of authentic documents is a major hindrance in the study of our Folk Arts and Folk Literature. So much of them have already been lost and what remains is also fast fading away. Therefore any attempt at recording them cannot be further delayed. Prof. Hadens' remarks about the loss and destruction of the instruments of history due to our painful negligence in according human history is very much pertinent to the case of folk art also.

However, there is now a pronounced enthusiasm regarding the studies on the aborigines of our land, their traditional life habits and culture. Among these studies folklore is comparatively new. In order to get an overall picture of the life
of the aborigines, a comprehensive study of their different communities and tribes, their rites and rituals and their traditional folk arts and folklore should go together. Fortunately, a new interest is now being generated about this in our scholars and anthropologists and our common people also have a welcome curiosity regarding these studies.

The folk arts are shining illustrations of the rich cultural heritage of our land. With their innate simplicity and artless communication they have won the hearts of art lovers. These ancient arts have come through the ages from the imagination of the illiterate folk artists and rooted in the aboriginal life styles they stand apart from the sophisticated urban art forms of modern times. The life sources of these primeval arts are the imagination and life experiences of the aborigines and they deal with every
aspect of human life. A study of these arts are therefore a study of the very spirit of a primordial communities.

There are different kinds of classification for the folk arts based upon the objects of the scholars and administrative authorities. According to “Folk Tales from Koria”, those are the purāṇās, Legends, Fairy Tales and Primitive lore”.

In “Folk Lore and Folk Life” they are classified into Tales of Witchcraft, Religious Stories, Animal Stories, Memory of individual adventures and Comic Stories. The legends themselves are divided into Local and Historical. These are division based religious practices and themes also.

Generally Folk Tales are classified into supernatural tales adventures stories, legends, purāṇās, Historical and semi historical and semi historical tales and simple stories of imagination. Super natural tales include tales of fairies, witches.
Gods and devils. They usually do not care for the unities of time and age and they are far removed from reality. Another set of tales have heroes and their exploits as their subjects matter. Tales of hunting and heroic encounter etc. also come under this head. Historical figures, their adventures, campaigns and battles form yet another class. We have a number of tales related to our purāṇas and epics. Teyyam a popular folk art form shows strong influences of our purāṇas and agricultural ways of life. The folk arts have developed a strong bond with the purāṇas and epics and they generally have a moralistic approach meant for the guidance of the people.

The Vedas and the epics are beyond the comprehension of the simple village folk. Their themes and ideas have to be retold in folk language and related to the day-to-day life of the people in order to make them acceptable to the rural population. Arts
related to agriculture and songs of the workers in the fields bring out their aspirations, sorrows, cheese, strength and glorification of nature. We have a number of old dance forms related to agriculture and religious rites. Our priestly class reads Vedas and epics as part of religious practices. The common people read them in their simplified rural forms or listen to them as a religious practice. Reciting and listening to the Vedas and epics are considered to be essential for security and protection in ‘Kālipūja’. The folk tales and arts have unguarded and nourished a co-operative way of life among the village folk which had been the essence of our old community life. This emphasis on a co-operation in community life is their great contribution to the social life of our land and gives a message of co-operative participation in community life for sustainable progress and development.
STATEMENT OF THE PROBLEM

The problem for the present study is to find out the influence of purāṇas in the folk arts of Kerala. The study is entitled “PURĀNIC EPISODES IN THE FOLK ARTS OF KERALA-WITH SPECIAL REFERENCE TO TULLAL”.

DEFINITION OF TERMS USED IN THE STUDY

PURĀNA

General information: The Amarakosa describes a purāṇa thus:

Sargaka-pratisargaśca
Vamsa manvantarāṇica I
Vāṁśānucaritāna caiva
Purāṇam panchalakṣaṇam II

According to this definition, purāṇa is one which describes Sarga, Pratisarga, Vāṁśa, Manvantara and Vāṁśānucarita.
Among these Sarga and Pratisarga are natural creation and renovation (cosmogony). Varhśa means history of sages and patriarchs. By Manvantara is meant the period of different manus. Varhśānucarita means genealogy of kings. In the purāṇas which are current now some of these divisions are wanting. Statements about purāṇas are found even in the Brahmanas. Therefore it is to be surmised that Purāṇas existed even before historic times. Mahābhārata has used the term purāṇa to mean stories about devas and siddhas. The upanisads say that purāṇa are itihasas and as such constitute the fifth veda.

FOLK ARTS

In the early consideration of Folklore there was no distinction between folklore and social anthropology. Both were thought to be factors of the cultural development and humanity.
E.S. Hartland defines Folklore as the illustration of the cultural manifestation of the civilized man. Andrew Lang calls it the science of survival. It is the early display of the developmental movements of human community from its ancient forms. E.B. Taiter in his book "Primitive Culture" says that folklore is the primitive expression of the communities' desire for survival.

Max Muller views folklore as record of the original myth of man's relation to nature. He traits the ancient 'purans' as examples of the ancient village literature. Muller's idea got wide acceptance. Andrew Lang in his modern mythology (1897) contradicts Muller's concept of the relation between purāṇas of nature and folklore.

A real scientific approach to the study of folklore started only in the 19th century. The 'German scholars Grimm Brothers made a collection of analysis of the ancient tales, even though
they did not exactly use the term 'folklore' in their studies. It was the English archaeologist William John Thomas who first used the term 'folklore'. In a letter to the magazine "Adineeyam" in August 1846, he used the term 'folklore' for folk knowledge. It was from this point that the term "folklore" became a popular expression for their studies of ancient arts and literature of our land.

**TULLAL**

The Tullal emerged in the eighteenth century. Tullal literally means dance. This art form is the cumulative product of all traditional theatrical arts of Kerala, both folk and classical. Kuncan Nambiār was the creator of Tullal, was vigorously earthy. He wanted to make the earth a cleaner place and its
inhabitants more decent people. He believed that a rational sanity with healthy roots in earth could achieve a great reordering of life. No social stratum was the need for correctives in his attitudes and behaviour. He wanted to include in his audience the whole society. He realized that the highly Sanskritized literary diction would fail to get his message across to large sections of the people. So he used the simplest diction, including slang. His verse had a vital rhythm and clung to the memory even without conscious effort. The internal rhymes keep up a lively beat and he can deliver hammer-blows with his thymes with a smashing impact. He rejected Kathakali and turned to the tradition of people, the dance forms of the lowest strata even of the Parihas.

The art of Tullal was evolved as a system out of the various signing and dancing art forms of the people incorporating apt features of the classical styles so that by the harmonious blend of
the folk and classical forms of art it represented the accumulated aesthetic experience of all sections of the people high and low, the themes were drawn from the never failing myths and epics of India.

The Tullal has a full fledged libretto, a tale narrated in verse. The Tullal has only one actor. The Tullal is like the Sanskrit Bhāṇa. He uses the gesture language, but vestigially and transparently so that his mimetic narration gains in speed and benefits by rapid communication. The full painting of the face is retained for the expressive advantage. The costume is picturesque. The actor is supported by a singer who repeat his lines, a drummer and a cymbalist. The narration is accompanied by dancing.

The roles of raconteur and actor are perpetually interchanged in the same man with the aesthetic effect, which
characterizes the continuity of films that have had the benefit of subtle and imaginative direction. The narrative thus emerges with a continuously shifting focus penetrating the interior world of men’s fantasies and daydreams, seeing the things with same objectivity, correcting vanity with raillery and deeper fixations with a cathartic, caricaturist distortion.

Nambiar spared nobody and hit everybody hard. But he also laughed loudly when he hits and his victims could not resist the wholesome, infectious quality of that laughter even while reeling under the chastening blows. The rapacity of the pretty rulers, who looted the people, but were gullible enough to be looted in turn by the astrologer, the vendor of the magical tailsmans and the courtesans, the officials who feathered their own nests by betraying both their masters and the people, the rich Nambūtiris who spent their lives in slumber, scandal mongering
and flirtations, and the Nairs who clung with absurd pride to the memories of their martial traditions, when the feudal order that supported it was fast decaying, all got boisterous handling. Insisting in an irreducible minimum of social elegance, he even lampooned people with messy hygienic and eating habits.
OBJECTIVE OF THE STUDY

1. To make the new generation of art lovers familiar with the old folk arts that are facing extinction at the inslaught of modernism.

2. To find out the influence of purāṇās and epics in the folk arts.

3. To find out the influence of purāṇās in ‘Teyyams’.

4. To examine the ancient people’s awareness of the purāṇās and epics.

5. To find out the level of awareness of modern man about the ancient purāṇās.

6. To examine the folk arts that exclusively deal with local stories, leaving out purāṇās.
7. To know the folklores in relation to anthropology and other social sciences.

8. To ascertain the functions of folklores.

9. To study the art form of folklore and folk theatre.

10. To study the classifications of ancient folks.

11. To find out the distinction between folk arts and classical art.

12. To find out the influence of purāṇas in ‘Tullal’ in particular.

13. To study about folk phonology.

14. To learn about the ways in which folklores are being dealt with in modern times.

15. To examine the prospects of folk arts in the modern times.
METHODOLOGY IN BRIEF

Research is popularly known as sodha, gayeṣaṇa and samśodhanam etc. in Sanskrit. The literal meaning of these terms are ‘refinement’ ‘quest’ and ‘rectification’ respectively. The whole idea of research thus represents a frame in which there is a systematic structure of investigation which points to the advancement of knowledge in different epistemic process that results in some sort of representation.

Methodology occupies a very important place in any type of research, as the validity and reliability of the findings depend upon the method adopted. In order to attack any problem, suitable method or methods should be adopted in relation to the
objectives of the study. The decision about the method, or methods to be employed, however always depend upon the nature of problem selected and the kind of data necessary for its solution.

The present investigation is intended to study the influence of purāṇas in the folk arts of Kerala. The historical method was used for the present study. Historical research attempts to establish facts so as to arrive at conclusions concerning past events. This is usually accompanied by an interpretation of these events and their relevance to present circumstances and what might happen in the future. The main purpose of historical research is to arrive at an accurate account of the past so as to gain a clearer perspective of the present. The knowledge enables us at least partially to predict and control our future existence. The job of the historian becomes more complicated when he
derives truth from the historical evidence the major difficulty lies in the fact that the data on which historical research is based are invariably relatively inadequate and at times the study is conducted with all of the independability that the data may entail. According to best the historian must depend upon the reported observations of others. Often witnesses of doubtful competence and sometimes of doubtful objectivity.
ORGANISATION OF THE REPORT

The report of the study is dealt within six chapters.

Chapter – I Describes an overall view of the topic concerned and a brief discussion about the influence of purāṇa on folk arts, need and significance of the study, statement of the problem, definitions of key words objectives, methodology in brief and organisation of the report.

Chapter – II To give awareness about the purāṇās.

Chapter – III Devoted to give awareness about purāṇa based folk arts.

Chapter – IV Describes the purāṇa based Teyyams.

Chapter – V Special reference to Tullal.

Chapter – VI Describes the Tullal Kalakal and conclusion.
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CHAPTER II

The word ‘Purāṇa’ means ‘old’. There are eighteen great purāṇas. They are broadly divided into three viz. Satvika, Tāṃsasa and Rājasa. The main object of the compilation of the Purāṇas is to preserve old traditions, which come down from remote antiquity. They are derived from the same religious system as the Rāmāyaṇa and the Mahābhārata and present peculiarities, which point to their belonging to a later period, and to an important modification in the progress of opinion. They are popular sectarian compilations of different periods, of mythology, philosophy, history, geography, and the sacred law and intended, as they are now used, for the purpose of religious instruction. The definition of a Purāṇa is that a Purāṇa should treat of five subjects, namely primary creation, secondary creation, genealogies of gods and
patriarchs, reigns of various Manus and the history of ancient
dynasties. This definition, however, is totally inapplicable to
some of the Purāṇas, while it applies only partially to others.

Smṛti says that Purāṇas are commentaries on Vedas. From all these statements it can be gathered that purāṇas have
a hoary past. Thre great Sanskrit scholar Raṅgacārya has
defined purāṇas as pura nava. (Pura = old; nava = new)
meaning things which are as good as new through existing
from olden times. Though there are large partitions of wide
imagination dealing with the human side in the purāṇas many
truth about the universe can be grasped from them. All the
purāṇas contain praises of Brahma, Viṣṇu and Mahesvara. In
most of the purāṇas of old and new traditions and
interpolations are seen. The purāṇas in original were in
existence before Christ.
From the above it can be gathered that it was Vyāsa who composed all the purāṇas. Bāna who lived in the seventh century AD, speaks about Vāyu purāṇa. Kumārila Bhaṭṭa who lived in the eighth century and Sankaračārya who lived in the
ninth century speak about the purāṇas. Purāṇas must have therefore taken their present forms before the sixth or seventh century AD. There are eighteen major purāṇas and another eighteen minor ones. The major purāṇas contain over four lakhs of slokas. All the purāṇas are in verses like Mahābhārata. But none of them is as good as Mahābhārata as a piece of literature. Still the purāṇas splendidly reflect the culture of Bhārata. The purāṇas are the bases of the bulk of Indian thinking on matters social, cultural, religious and political. Even the Indian art has taken form from the purāṇas. The purāṇas are classified into three, those pertaining to Brahma, those pertaining to Viṣṇu and those to Śiva.

Accomplished in the purport of the Purāṇas, Vyāsa compiled a purāṇika saṁhitā, consisting of historical and legendary traditions, prayers and hymns and sacred chronology. He had a distinguished disciple, called Sīta
Romaharsana and to him the great Muni communicated the Purāṇas. Sūta had six scholars: Sumati, Agnivacas, Mitrayu, Akrtavarna, (called Kāśyapa) and Sāvarṇi. The last three composed three fundamental Saṃhitas, and Romaharsana himself compiled a fourth called Romaharsanika. The substance of these four saṃhitās is embodied in the (Viṣṇu) Purāṇa.

The geographical material of the Purāṇas is mostly contained in their first two books or ‘lakṣaṇās’, which deal with cosmogony and cosmography. They include, among other related matters, the origin of the universe and the earth, the oceans and the continents, mountain systems of the world, regions and their people and astronomical geography. Incidental references to the geography of different lands, particularly those of Bhārata, occur throughout the Purāṇas in the historical accounts contained in them. One has to put all
the isolated facts together to get a picture of the lands and their people to which they refer or which they intended to describe.

1. Brahma Purāṇa

The main object of this Purāṇa is the promotion of the worship of Kṛṣṇa and Jagannātha. The early chapters of this work give a description of the creation, a short account of the Manvantarās and the history of dynasties down to the time of Kṛṣṇa. This is followed by a brief description of the universe. About one third of the entire Purāṇa relates to the holiness of the Puruṣottama Kṣetra (Orissa) with its temples and sacred groves dedicated to the Sun to Śiva and to Jagannātha.
2. Padma Purāṇa

Padma Purāṇa is a voluminous work divided into the five books or khandas. The first two books, the Śrṣṭi Khanda and the Bhūmi Khāṇḍa deal with the creation and the description of the earth respectively. The early chapters of Śrṣṭi Khāṇḍa deal with cosmogony in the same style and often in the same words as the Viṣṇu Purāṇa. However, dealing with the virtues of the puṣkara lake (near Ajmer) as a place of pilgrimage is an additional characteristic of this purāṇa.

The Bhūmi Khāṇḍa defers any description of the earth until its close, filling up 127 chapters with legends of a very mixed character, some ancient and common to other Purāṇas, but the greater part, peculiar to itself, illustrative of the tīrthās or essential places of pilgrimage.

The Padma specifies the Jains, both by name and their practices; and talks of the Mlecehas (bārbarians, most probably
Muslims) flourishing in India. Wilson places its composition between the 12th and the 15th or the 16th century A.D.

3. Visṇu Purāṇa

Viṣṇu Purāṇa is perhaps the only one purāṇa which conforms to the definition of a Purāṇa almost exactly. Its five books present in proper sequence the material essential to a Purāṇa. The first two books as usual, deal with the creation and the description of the earth and the astronomical details. The geographical matter in this Purāṇa is rather succinct and condensed and omits the details found in the other purāṇas.

4. Vāyu Purāṇa

It is divided into four padas, viz. Prakṛiya, Upodghata, Anuṣaṅga and Upasamhāra a classification peculiar to this Purāṇa. Its another peculiarity is the presence of an index or
heads of chapters as found in the Mahābhārata and the Rāmāyaṇa.

The prakriya portion contains a few chapters only and treats chiefly of elemental creation. The Upodghata continues the subject of creation and describes the various kalpās or periods during which the world has existed.

The geographical section of this Purāṇa is more complete and detailed than that found in any other Purāṇas.

5. Bhāgavata Purāṇa.

Usually it is placed fifth in all the lists, but the Padma Purāṇa ranks it as the eighteenth, and calls it the essence of all the rest. It is the most popular Purāṇa and is held in the highest esteem by the Vaiṣṇavās. The Padma Purāṇa devotes a chapter to the māhātmya of this Purāṇa.
6. Nārada or Naradiya Purāṇa

The Nāradiya Purāṇa is said to have been communicated by Nārada to the Ṛsis at Naimiśāraṇya on the banks of the Gomāti river. The concluding passage “let not this Purāṇa be recited in the presence of the ‘killers of cows’ and “contemners of the gods” shows that it was written after the advent of Muslims in India. Wilson and Pargiter consider it a compilation of the 16th or 17th century. There is very little material on cosmogony and cosmography in this Purāṇa and the geographical content too is insignificant.

7. Mārkanda or Mārkanḍeya Purāṇa

It is that Purāṇa in which ‘commencing with the story of the birds that were acquainted with right and wrong, everything is narrated by Mārkanḍeya’. The birds were of celestial origin. They were born on the field of kurukṣetra
and lived in the Vindhya mountain. The Purāṇa provides a sort of supplement to the Mahābhārata filling in the blanks left in some of its narrations. Wilson assigns it to the 9th or 10th century A.D.

The account of the creation and description of the earth is much the same as in other Purāṇas, although it has some characteristic features. The first such feature is the Nava khāṇḍa (Ch.57) of the Purāṇa which in fact contains the strictly geographical information given in some other major Purāṇas. But the Mārkāṇḍeya has also another section (Ch. 58) called Kūrmavibhāga or the Kūrma-nivasa, containing a list of the countries and peoples of Bhārata arranged according to the position of the country conceived as a tortoise (Kūrma) resting on water and looking eastward. This arrangement is based on earlier astronomical works like those of Parasara and
Varāhamihira. Most of these countries and people have been mentioned in the Nava khāṇḍa section but the kūrnavibhāga contains valuable topographical information not given in the other Purāṇas. On the whole, the pattern of this Purāṇa is similar to those of the Matsya, Vāyu, Brahmāṇḍa and Vāmana Purāṇas.

8. Agnipurāṇa

The early chapters of this Purāṇa describe the Avatāras, while in the chapters dealing with the narratives of Rāma and Kṛṣṇa, it follows the Rāmāyaṇa and Mahābhārata. The chapters describing the earth and the universe are the same as in the Viṣṇu Purāṇa while the Mahātmyās or the legends of holy places particularly of Gaya are added to them. There are also chapters on mysticism, medicines, rhetoric, Prosody,
Grammar, etc. The geographical account is exactly the same as in the Viṣṇu Purāṇa.

9. Bhavisya Purāṇa

This is the first Purāṇa which gives an account of the dynastics of the Kali age. The Matsya, vayu and Brahmāṇḍa Purāṇas, which preceded this Purāṇa, appear subsequently to have incorporated into their accounts of the above dynastic material obtained from it.

The first portion of the Purāṇa deals with the creation followed by the traditional account of the earth and its contents. The geographical section follows the same pattern as that of the earlier Purāṇas. There is some curious matter in the last chapters relating to the Magas, the silent worshipers of the Sun from Śakaduṇa, which supports the conclusion that the
compiler had adopted the Persian Magha and connected the fire worshipers of Iran with those of India.

The work is supposed to have been communicated by Kṛṣṇa to Yudhisṭhira, at a great assemblage of holy persons at the coronation of the latter after the conclusion of the great Mahābhārata war.

10. Brahma Vaivarta Purāṇa

This is divided into four Khaṇḍas or books, viz. the Brahma, the Prakṛti, the Gaṇeśa and the Kṛṣṇa Janma Khaṇḍas, the latter throughout enhancing the interest and importance of the work, the great mass of which is taken up by the detailed and lengthy descriptions of Vṛndāvana and Gokula.
The geographical section is identical with the corresponding account obtained in the Viṣṇu Purāṇa and the Agni Purāṇa.

11. Linga Purāṇa

This work, like the other Purāṇas gives description of the universe and of the royal dynasties up to the time of Kṛṣṇa, but it mainly concentrates on the narration of legends, enjoining of rites and recitation of prayers designed to do honor of Śiva in his various forms.

12. Varāha Purāṇa

A considerable portion of this Purāṇa is devoted to descriptions of various tirthas or places of Vaiṣṇava pilgrimage. The description of Madhura is replete with various particulars concerning the shrines of that city, constituting the Madhura Māhātmya.
13. Skanda Purāṇa

All scholars agree that the Skanda Purāṇa does not exist as a complete work, and that only fragments in the form of Śāṁhitās, Khaṇḍas and Māhāmyas found in various parts of the country constitutes portions of this Purāṇa. The most celebrated of these is the Kāśi Khaṇḍa (in 15,000 stanzas), which gives a detailed description of the temples of Śiva in or adjacent to Vāraṇāsi. The story of Agastya probably presents in the form of a legend, an account of the propagation of Hinduism in South India. The Utkala Khaṇḍa similarly highlights the holiness of Orissa and Puruṣottamakṣetra or Jagannātha, and Bhuvaneśwara. Other khandas, e.g., Brahmottara Khaṇḍa, Reva Khaṇḍa, Himavat Khaṇḍa, etc. emphasize the sanctity of local temples or group of temples in certain regions.
This Purāṇa contains, like Mārkaṇḍeya, Brahma, Matsya and Vāyu; the longest lists of countries and people of India.

14. Vāmana Purāṇa

Besides giving the usual description of the creation of the universe, this Purāṇa explains the sanctity of certain regions particularly the Kedāreswara and Badarikāśrama in the Himalayas and the Holiness of Sthāṇulīrtha, i.e., pools at Tāneśwara and Kurukṣetra between the Yamuna and the Sutlej.

The geographical section of the Purāṇa follows the same pattern and contains lists of Janapadas and other features similar to those given in the Matsya, Vayū, Mārkaṇḍeya and Brahmānda Purāṇas. The Vāmana Purāṇa however shows a tendency to present the descriptions of features and people independently. It also furnishes further information, for
instance about the Turuṣkas and Andhras, which is not found in any other Purāṇas except the Garuda.

15. Kūrma Purāṇa

The list of Janapadas follows the shorter version of the Viṣṇu Purāṇa but contains a fuller list of rivers after vāyu. This Purāṇa does not probably date back to a time earlier than that of Alberuni (c.1030 A.D.).

16. Matsya Purāṇa

After the usual dialogue between Sūta and the Rṣis, this Purāṇa opens with an account of the Matsya or the ‘fish avatāra’ of Viṣṇu in which he preserves a king named Satyavrata. Manu as well as the seeds of all things in a boat from the waters of that inundation which in the season of a pralaya over spreads the world. The contents of this Purāṇa
much material found also in works like the Mahābhārata, the Viṣṇu Purāṇa and the Padma Purāṇa.

17. Garuda Purāṇa

It contains a brief account of the creation, but a greater part of it is occupied with the descriptions of vrata or religious observances, holy days, of sacred places dedicated to the Sun, etc. It also contains treatises on Astrology, Palmistry and precious stones and medicine (Preta Kalpa). The Purāṇa exhibits considerable freedom in its geographical section and, along with the Vāmana Purāṇa, adds further details to those contained in the Mārkandeya, the Vāyu and the Matsya. This appears to be one of the latest Purāṇas in point of time.
18. Brahmāṇḍa Purāṇa

This Purāṇa, like the Skanda, is not available as such but is in the form of Khandas and Māhātmyas derived from it. The facility with which any tract may be attributed to the non-existent original, and the advantage that has been taken of its absence to compile a variety of unauthorized fragments, have given to the Brahmāṇḍa, Skanda and Padma Purāṇas a doubtful character. The geographical section of this Purāṇa appears to be a late copy (about 1030 A.D.) of Vayu with slight alterations and modifications introduced by the copyists.
## CHAPTER II

### References

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Kerala, the land of charity, is rich in folk culture, visual arts and festivals. Different religions, groups and communities in their historical evolution have subscribed to the growth of a dreamlike panorama of dance and visual art forms in this region. Some of them are religious and highly ritualistic, but incorporate dance and music and colors and light. Even the geographical isolation of Kerala had not denied her the chance of inheritance of a common cultural heritage of India. As such the major developments in the cultural history of India had significant impact on the formation and organization of Kerala society. Although it is a compact cultural linguistic area, it was exposed to external influence both from land and the sea. The indigenous tribal culture and language, defined and
categorized by the scholars as Dravidian, were nourished by the Aryan culture and the Sanskrit language. The Buddhists, the Jains and the Brahmins had liberally contributed to the religious and social life of the country. Therefore the so-called Hinduism, the religion of the land, was characterized by much synthesis. This particular aspect could be traced in the traditional culture of Kerala.

From the very olden days, arts very popular in Kerala, are seen in the Vedas and Itihasas. For the narration of Vedas, and for praying god, people used Music, Dance and Arts and Sculpture. In र्गवेद 14 arts, in यजुर वेद 30 arts and in कृमासूत्र 64 arts are seen described.
FOLK ARTS OF KERALA – CLASSIFICATIONS

What were the folk arts that existed in earlier times in different parts of Kerala; of them how many are extant now, and what are they; where did they originate from; which communities handled them; what are the peculiarities of each of the folk arts; to what extent do they influence people – such and related issues have not so far been subjected to a systematic and comprehensive study.

Taking into considerations the geographical and cultural peculiarities of the existing folk arts, it is possible to classify them under five separate zones: North Malabar (excluding the district of Wayanad). South Malabar, Kochi, Travancore and Wayanad. Other kinds of classification could either put folk arts under three categories: coast, high ranges and hinterland or under three heads: North Malabar, South Malabar and
Trāvancore-Kochi or into another set of three: rural, tribal and urban.

The difficulties that confront a researcher in this field are formidable. Most of the folk arts of Kerala are closely associated with rituals. In some, like Kotāmūriyāttom, Pūrakkali, etc. the theatre element predominates. Others which are performed as part of rituals, like Payyannūr Kolkali, Tiruvātirakali, etc., can boast of independent status as art forms. Still others, like Teyyam and Mutiyettu, have the ritual and art elements beautifully intertwined. Some magical rituals, like Kolamuttal and Sarpamuttal, do not have performers that are comparable with the rest. A few others are performed to propitiate Gandharvās or Nāgās, or for obtaining children. In some folk arts, the elements of drama and dance are so intermixed that it is difficult to classify them. Teyyam, Mutiyettu, Pūrakkali, etc., are at once ritualistic performances,
folk drama as well as dance. There are others like Tivvattu, Kolarintullal, Sarpanthullal, etc., which combine music, painting, drama and dance. If examined objectively however, these ritualistic folk arts come through as excellent pieces of performing art.

The folk arts of Kerala can be broadly classified under two heads: ritualistic and non-ritualistic. Ritualistic folk arts can be further divided into two: devotional and magical. Devotional folk arts are performed to propitiate a particular God or Goddess. Teyyam, Tira, Pūtamātra, Kanyākkali, Kummātti, etc., are some of them. Forms like Pānalpattu and Tottampattu are composed in the form of songs. In Kolkali, Mārkaṇkal, Dappumuttukali, etc., the ritualistic element is not very strong.

Magical folk arts seek to win general prosperity for a community or exercise evil spirits or to beget children.
Gandharvās and Nāgās are worshipped in order to win these favors. The magical folk arts include Pāmbintullal, Puppādatullal, Kolaintullal, Malayankettu, etc.

Non-ritualistic folk arts can be divided into theatre arts, painting, architecture, sculpture, handicraft, folk music, etc. and theatre arts can be further classified under folk drama and folk dance.

Folk art can be described as the simple art form of the common man. He is its creator and at the same time he is its sole consumer. As an artistic version of folk culture, folk art pulsates with human life. Christopher Caudwell sees it as the "switch board" of the instinctual forces of ancient human community. Folk art has its origins in society and therefore does not give importance to personal emotions. Simplicity and directness are its special features and it eschews technical complexity as well as rigid structure. Folk art aims at instant
communication and as it speaks of social themes, the common man finds it easy to identify himself with it. Besides, folk art is imbibed almost unconsciously; it does not demand a disciplined, systematic approach or constant practice.

SOCIAL ASPECTS

Folk arts have always had an organic link with the community life of the prevalent age. Most of them originated from rituals that are part of magical and religious rites undertaken by man to overcome crises, gather courage and confidence and ward off despair. The 'potato dance' of the Maoris, is an excellent instance of this. At one time, the inhabitants of the Polynesian island were under threat of losing their potato crops due to stormy winds. In order to stall it, a group of women wearing loose garments danced in the fields. The artificial wind generated by their quick steps, they
believed was, the storm wind and this ritual of imitative magic would prevent natural catastrophes. Similarly, villagers in Kerala danced with the taikkolarths of Bhagavati and Vasúrimāla in a bid to dispel small pox and reach succour to the patients and give courage to their relatives as well.

In Kerala, folk arts flourished under the shadow of feudalism. It attempted to raise voice against the social and economic inequalities of the time. As it was satirical in tone, the ritualistic element was relatively less. Theatre forms like kākkāraśśinātakam, porāṭṭunātakam, kurattiyāṭtam, etc. echo the feelings of discontentment in life and register protest of the oppressed classes against the rules.

People in ancient times believed that enactment of various rituals before village temples and other public places would solve all their problems. The 'low' caste people even took advantage of the special status that the rituals temporarily
accorded them. With elaborate designs on the face, attractive ornaments and heavy headgear the performers tried to make everyone—including the higher caste Brahmans—accept their divinity. Such an atmosphere even permitted them, to question their superiors, helped trace stolen goods, give fitting punishments to the wrong doers, and settle domestic quarrels. The bhairavi kolam of padayaṇi and Kali of mutiyettam, teyyāṭṭam, etc. performed these functions. The contribution of such art forms to the maintenance of the social fabric was considerable.

RITUAL ARTS-ORIGIN AND DEVELOPMENT

Primitive man's knowledge of nature was limited. He had to find a way to defend himself against ferocious animals, thunderbolt, rain and other undefined calamities of nature. In course of time, he found that he could interfere with natural
phenomena with the help of sympathetic magic. He began to depend on rituals for success in hunting, cultivation of crops and acquiring the basic needs of day-to-day life. These rituals, involving certain dances and utterance of vague sounds, became diffused during the Neolithic period when agriculture began to make progress. A number of fertility rites were performed to reap rich harvests and to get rid of floods, droughts and famine. Spring festivals as well as harvest festivals were celebrated. All this was closely associated with his social life.

Experience, however convinced him that he could not subdue the forces of nature by magic alone. This gave way to rituals of nature worship. The worship of Gods thus came to existence due to the helplessness experienced by primitive man. Elliot Smith observes: "the gods as creators of mankind are regarded as the source of man's life, and their chief
purpose in primitive religion is to preserve and safeguard the life they created”. The most primitive form of religious belief is totemism. Malinowski considers totemism as an instrument to tame and subdue nature. Even though the term ‘ritual’ or ‘rite’ does not yield itself to easy definitions, it does not connote man’s collective and social effort to escape the calamities of life. Durkheim defines ‘rites’ as follows: Rites are ways of behaving which only came into being at the heart of assembled groups and whose function is to create, maintain and to re-establish certain mental states within these groups.

Prof. Radcliffe-Brown argues that rites are symbolic representations of certain sentiments and every rite has its own inner meaning. However, it is difficult to believe that rituals had any relation with religion in olden times. Nor did they originate as art. These were only later developments.
As an art form, rituals have three components: myth, ritual and theatre. Whereas the basic structure of each of these does not change, alterations and improvisations have always been accommodated. For instance, the singers of the myth have the freedom to delete certain sections, sometimes create new myths or connect the existing ones with contemporary social life.

Similarly it is possible to reduce the duration of the ritual. The repetitive parts can be removed to avoid monotony and make it look more attractive, the ritual object can be replaced, etc. For instance, tēyyāṭṭam in Kerala requires toddy as one of its ritual objects. At one time when prohibition came into force, toddy was replaced with tender coconut water.

Over the years, the theatre component has also undergone many changes. Earlier, it had the form of a procession (keṭṭukāzhca) where people carried objects like
coconut, banana, jackfruit, tender coconut leaves, red flowers, etc., to temple and shrines. Of late, devotees have included decorated chariots, tableaux and illumination to increase its visual appeal. The ritual arts like teyyam, mutiyettu and patayani now accommodate elaborate make-up, colorful costumes, detailed angikabhinaya, acrobatic displays, etc.

The evolution of ritual arts into performing arts was gradual. Earlier, the ritual art was never performed before an audience. The performers were not treated as artists either. Rather they were looked upon as deities. The performer too tried to identify himself with the God or mythical character he represented. Thus, in teyyam, the cutting of a live chicken's head was symbolic of the killing of the demon Darika; walking on live embers was symbolic of Viṣṇumūrti's attempt to destroy the fire God-Agni's ego, etc. For these very reasons, the skill of individual performers was never compared with
one another. Nor was there any element of disbelief. In modern times, however, the devotees who assemble before a temple or a shrine do not participate in the ritual but remain spectators. Further, sponsored dramas and ballets have come to accompany the ritual.

**FOLK THEATRE**

It is generally believed that folk theatre evolved out of religious ceremonies. However, there are indications to know that theatre is older than religion. Very ancient magical rituals could not have been connected with religion. Man must have performed 'rain dance' and imitation of 'animal hunt' as part of his daily ritual. Elliot Smith has established that the origins of drama and dance can be traced back to primitive man's rituals that were aimed at maintaining a secure social life. Even today dramatic performances exist among primitive
tribes that live by hunting. The main plot of these performances revolves around animal’s fights and hunting. Adya Raṅgācārya’s view that Indian drama, in its ritual stages had no connection with religion, rather it was only part of man’s social, cultural and economic life, is therefore acceptable.

When these rituals became more and more polished with repeated performances, they evolved into art. Mulk Raj Anand is of opinion that it was by adopting the organized movements; sounds and gestures of rituals and adding symbols as well as beautiful images to them that drama came into being.

A similar development—though not evolving from the imitation of ‘animal hunt’—can detected in Kerala also. The folk drama, kotāmūriyāṭṭam, might have come from fertility rites like gopūja. M.D. Rāghavan has pointed out that
that has a heavy Tamil cultural accent. The kurattiyāṭṭam of Kaniṇur has resemblances with the lives of the nomadic Kuravās and Kurattis of Tamil Nādu. Paṅkāli, a version of porāṭṭunāṭakam, exists only in Pālakkād. So also aryamala with its Tamil influence. What is not worthy is that all these theatre forms are only of recent origin.

The folk theatre of Kerala that is of special significance is the ritualistic drama. It is in them that we find the special features of the artistic traditions of Kerala. A compact plot with a definite beginning, middle and end, antithetical characters, logical and orderly development of the plot, four styles of acting, audience participation, environmental acting, improvisation in acting, creation of specific moods, etc., are some of the unique features of the ritualistic theatre of Kerala. The acting is most often realistic.
kōlāniliyāṭṭam is one among the few fertility plays that are still prevalent in north Malabār. The folk drama of Kerala is closely bound to religious rituals. Pure theatre forms are very rare. Although kaikottikkali, kolkali, dappumuṭṭukali, etc., are art forms that seek to entertain, they are still performed as part of some ritual. Kaikottikkali is related to tiruvāṭira, kolkali is part of the religious festivities at veṭṭakkōrumakan temple and dappumuṭṭukali is performed as a ritual in mosques.

There are some folk dramas like kurattiyāṭṭam, poraṭṭunāṭakam, kākkāraśśināṭakam, etc., that are not associated with the rituals or even the artistic traditions of Kerala. Their plot structures, manner of presentation, linguistic expressions and characters show the influence of Tamil culture and are popular in those districts that lie close to Tamil Nādu. The poraṭṭunāṭakam of Triṣṣūr shows features that are strikingly similar of the poraṭṭunāṭakam of Pālakkād
There are some folk dramas that require only one style of acting: vaññāṅkūṭṭu, malayikūṭṭu, etc., of Kannur adopt the narrative mode of acting. The plot of malayikūṭṭu—which provides an entertainment interlude in teyyāṭṭam with women narrating and enacting stories behind the wall of the snake shrine—is taken from the Mahābhārata. The vaññāṅkūṭṭu adopts a different style. In it, two characters Āṅkūṭṭu and Peṅkūṭṭu, appear on the stage and recite slokas as well stylized prose in chaste Malayālam.

Porāṭṭu is an important component of the folk drama of Kerala. It is performed as part of the ritualistic dramas like patayāṇi, kendronpāṭṭu, pūrakkāli, etc., but has an independent existence because it is totally free of ritualistic elements.

Although Kerala boasts of several types of folk theatre, very few of them can be technically called drama. At the same time, there are other forms that have several qualities of the
A study of the folk theatre of Kerala will therefore be incomplete if they are not taken into consideration.

FOLK DANCES

Most folk dances of Kerala involve only men. Women perform only in such folk dances like kuravaikōṭtu that trace their lineage to the devadāsi tradition. Tribal dances, however, are performed by both sexes. This could be because of the relatively greater freedom that tribal women generally enjoy.

Men and women dance together in urālinṛttam, pāṇiyamṛttam, irulanṛttam, etc., whereas mutiyāṭṭom involves only women.

Of the other types of folk dances, tiruvāṭirakali, kummi, kolāṭtam, oppana, etc., have women performers. The more active forms like kolkali, pūraṅkali, dappumuttukali, kaṁbadikkali, etc., are performed by men. Only rarely as in caviṭṭukali do women and men dance together.
Ritualistic dance forms also have only men performers. Most of them fall under folk dance category. Mariyāṭṭam, kolarintullal, tidambunṛttam, pulikkali, teyyam, tira, etc., are at once dance and drama.

PATAYANJI

When the sunshine spreads over nature after the monsoon, the festival season arrives in Kerala. It is the time for celebration of fertility and happiness. After the harvest, the people give a share of it to the gracious deities who protect them. Thus, a number of ritual art forms and celebrations are born. Patayanji is such a ritual art form that has been performed year after year during the time of festivals in Kerala. The ritual art forms all over the world are related to the land and the climate. Hence Patayanji is also no exception to this universal fact. Patayanji is performed in two districts
viz. Pattanamitta and Alappuzha of central and Southern Kerala. Alappuzha is coastal and Pattanamitta is mountainous regions. Patayani is natured by the mountains and the ocean. It is the festival of a people who believe that their lives are the gift of the great mountains.

To have some kind of control over the unknown forces of nature man began to worship the divinity of nature itself and the seasonal changes brought about by it. These enquiries were resulted in certain rewards. Its endless repetitions would become part of protected assets and ultimately all over ritualistic actions would emerge from them. Stories that explain the mysteries of nature were generated. They were the first myths that provided energy for later day's creative work. As a mark of respect to nature, man personified the natural forces in characters that danced and sang according to the primal rhythms. These became expressions of the basic
emotions in man. The primitive man had the power to express these basic emotions through his expressions in the raw form. Most of these expressions became theatrical.

Patayani is a ritual art form related to the Devi temples (temples of Mother Goddess) in Central Travancore, Kerala. It has tremendous theatrical value and very evocative language. It represents nature in its varied form of North Kerala like teyvam and tora super human characters. This ritual art possesses the sense of rhythm, vision, aesthetics and power of infinitive quality of people, who are directly involved with nature. It elaborated man's relationship to nature. For the ordinary people, it is the epitome of life. The text of this is derived from our tribal ethos and culminated in the Śiva cult. In short, the hidden text of Patayani is rooted in the Śiva and Śakti cult, which have all tartaric rituals. It is ritual sacrifice performed by the village before the primal Goddess.
Patayani is the simple and at the same time complicated compilations of assumptions. It surpasses time. It is attached to the archetypal tendentiousness. Patayani has the interdependence of absolute glamour of adornment, costume, dance and theatrical languages.

Patayani is usually performed ceremoniously in the ritual areas of central Travancore. One can perceive a collectivist in it rarely seen in the modern Aryan culture. There exists a mixture of the life style of the people whom are in various strata of society, their dialects and their special hereditary culture. It is an embodiment of Malayali's nature that is highly deep rooted in their religion, art aesthetics, etiquettes and body culture, because Patayani is not merely an art form but it is mode of factual culture.

Any myth worth the name is the essence of a multi racial society. Patayani is the theatrical representation of this myth.
Religious rituals or ceremonies are media for communication. The cardinal element is favoritism to the life. The activity of training the unnatural powers can be visualized through the extra body fitting for decorative attire and masks to reveal super-human appearance (Kolains). We experience the dreadfulness and magnanimity, which play a great role in our village life. In its intricate and escalatory footsteps with its varied reverberations provide an eternal and emotional impression to the spectator a sense of bio-physical force which all inspires them to be with the Performer. Here the lyrics eulogize the transparent love, courage, heroic deeds and all the other human emotions in its rustic purity. The chorographical elements beating of drums and the modulated recitation of poetic verses all reveal a robust purity of the fertile soil and the village.
Rural areas are considered as endless resources of potential energy. Patayaṇi is performed with all its riot of colors, extravagant expressions of visual relations which all confluences in their painting techniques, artistic posters, architectural poses, haunting music, rich literature, scintillating dances and rhythmic movements. It is also a fusion of sixty-four different art forms. The participants are with earnest devotional flow of nectar, apart from the differences of cast and thus proclaim the equality of an era also.

The Kolaṁs who dance in frenzy on the stage of Patayaṇi are its main characters. During the performance a number of realistic characters also appear and disappear on the arena. Kolaṁs dance according to the tune of songs, but songs do not accompany the realistic characters. They provide improvised dialogues. Their primary aim is to add amusement. The characters that perform comedy provide a
highly theatrical story. This is illustrated in the presentation of ‘partadeśis’ (exiles) to the Kolam. They appear in different opportunities, and their actions vary from place to place. These characters are on a par with the ‘Pāla Kolaris’ in significance.

Patayapi performances last for twenty-eight days in the courtyard of Kali temple. Its make-up materials are taken from the nature, like Spathe of Areca palm (pala in Malayālam, Terra-cota powder, and charcoal and turmeric powder. There are different varieties of effigies to represent like Yakṣi palkṣi, kālan, kutira mādanā maruta. Pisac, Gaṇapati, Bhairavi and kajiramāla. There are effigies with masks and crowns. Patayapi is replete with human creativity and nature’s bounty, which will leads to excellent aesthetic extravaganza.
In good old days there were eighteen types of musical instruments used in the Patyāṇi performances. Today the most important instruments are “Tappu” (A percussion instrument with a wooden ring covered with leather on one side). Another speciality in Patyāṇi is different rhythmic ensemble. They are the rarest of the rare “Talās” prevalent only in south Kerala. Some of the major Talās are ‘Marma’, ‘Valiya Laksmi’, ‘Ceriya Laksmi’, ‘Campa’, ‘Karika’, ‘Kumba’, and ‘Adanta’, for all these rhythms there are corresponding stylized body movements. They are not only important in rhythm but represent the characters with moments of acting which all basically based on rare rhythms. All these rhythms start mainly from a wider canvas and recede towards a conical structure.

The symphony and rhythm of Patyāṇi reflect the rhythms of rural life. The footsteps of the Patyāṇi artist
imitate a farmer carrying bundles of paddy on his head and movements of a lonely boat in the backwaters. It reaches ecstatic heights slowly but gradually. The classical rhythms are in arithmetical progression, but in Padayāṇi it is like the structure and form of a mountain. The audience who participate in Patayani moves towards the submits where the spiritual force of the divine mother is showered on them.

Humor is widely used in Patayani. Comic interludes that sketch the village life are performed in the skits. These comic strips point to a time before the advent of castesim. The character titled paradeśi (Other-Lander) though a villager, is supposed to be coming from outside. Paradeśi appears with dual function, i.e. he is Parama Śiva (almighty) as well as Paradeśi (outsider). When he comes on the stage, we witness the conflict of a person entering into an alien tribal culture.
Patayani portrays stories with historical background also. For e.g. Horse Kolams. The story goes like this: the King of Madura in Tamil Nādu is about to attack Travancore of Kerala. The King of Travancore enquires his minister about the preparation for the war. The Minister informed that everything was ready except horses. The envoys of the King go to Arabia to buy horses. Their dealings with the horse trader are narrated here dramatically.

Patayani has a therapeutic side as it is said that it can be used to treat epilepsy. The ancient people have carved out a treatment method out of these rituals based on the core life experiences. The Kolam of the demon is used for this purpose. All village Gods and Goddesses are considered to have healing powers. The Maruta Kolam is considered to be a goddess of Small Pox. The Goddesses are thought to be living on mountaintops. They are invoked to the planes of human
existence and they take part in the ceremonial feast the children offer to them. The Maruta Kolam re-enacts these ancient lore’s, in theatrical manner.

A scent with beginning, middle and end in unison is enacted in the spectacle of Kalan Kolam (Effigy representing eternity) relates duration or time in its specific purpose. The mask used by Śiva denotes past, present and future. The actor performs many characters at the same time. There are elements of the physical theatre in it. The same actor performs the roles of Citraguptan, Bhūtas, Kāli and Consorts. It is almost like a total theatre. These elements spring from the tribal culture, as is evident from the Patayaṇī performances.

The lore of Patayaṇī believes that the primal Godhead was a bird. The Ṛg veda imagines the Sun as a God with wings. The mask of the bird is enacted in Patayaṇī in relation to a myth on children. Mādan is Śiva himself in relation to the
ancient culture. He is the protecting deity of all quadrupeds. The skies are imagined as Yakṣi in the Antara Yakṣi (a sort of Demy-goddess). In all its elements there is a philosophical dimension of nature, which may appear in the form of Antara Yakṣi and Sundara Yakṣi (charming Goddess). The Yakṣi in Patayaṇi emphasize the intimate relationship between man and nature, which is defining that movement, is self-realization. Then they come as Yakṣis of beauty, enacted in Patayaṇi.

The mother Goddess like Bhairavi, Kānjiramāla and Sundara Yakṣi are very important in Patayaṇi. They represent the ‘panca bhūtās’ (five facets of nature). Kānjiramāla is the embodiment of ‘Sitala Devi’ who represents winter. Kānjiramāla represents heat also.

Purification of the individual leads to the purification of the whole world. To attain this aim sacrifice on a large scale is
need. The Puppada (flower offering) represent the self-sacrifice of people performed through the theatrical spectacles of Patayáí. 'Kara Vanci' is the theatrical performance showing the solidarity of the whole village. They recreate the semblance of paddling in water.

Patayáí fulfill the aspiration of the people, their value systems and sense of beauty. Despite the drastic changes that occur in the world, Patayáí holds on to the eternal aspects. The popular subterranean forces of Patayáí gradually ascend to great realm of the spirit and enables the actors and spectators to participate in the dance of the eternal elements. It links the earth and the sky.

One can measure the relevance of Patayáí from different angles. It represents the social ethos and solidarity. It is performed out of a classless and casteless society that is essentially tribal in nature. The class feeling is supreme to
every individual. They worked and prayed in solidarity. Patayani also resembles a streak of light that illuminates the primal darkness. It is a grand spectacle of theatre that uplifts the human hearts to the eternal realms of the spirit that exist in the collective self of man. When we analyze Patayani in a theatrical manner, we understand the following aspects: The methods of actor transforming himself into characters. The performer maintains strict spiritual discipline (vratam) for days prior to the actual performance. By this, the presenter of the character changes his ‘Self’ into the self of the character and analyses the character very deeply before the actual day of the performance.

The made up performer who carries heavy masks and decorative body fitting forgets him and reaches to an unconscious state of affairs—a trance—in its full sense. Here the conscious actor slips into the mental state of subconscious to
unconscious state, which is nothing but a non-performance. One should study properly all these aspects from a modern psychic level so that the transformation of 'Self' to the character is a psychological process which is full and final when it reaches the trance. Another important factor in the Patayan presence is that the performer himself becomes a character in certain sequences and then changes to his 'Self' and then from the 'Self' to back stage worker to looker and vice versa.

**MUTIYETTU**

It is believed that various forms of arts worshipping goddess Bhadrakāli prevailed much before the origin of temples. Once the worship of Gods and Goddesses started at the temples, various types of arts used to be performed to please goddess Bhadrakāli at Bhadrakāli temples. By and
large, many of them were ruined while others continued to be performed systematically and in a more dramatic manner.

'Mutiyettu' is one among them, a mixture of entertainment and devotion. The period of origin of Mutiyettu is un-traceable. This art is more of ritual than dramatic. 'Tīyyāṭṭu' is another ritual performed in Bhadrakāli temples, which is very much interconnected to Mutiyettu. Mutiyettu is the story of the war of Bhadrakāli with the two notorious Asurās Dāriken and Dānavendran, eventually killing them, while in Tīyyāṭṭu, Bhadrakāli reports to Lord Paramāśiva after the assassination and briefs the whole incident. Mutiyettu, compared to other forms of temple arts, is presented without much of 'mudras', facemasks and facial expressions, but with facial make-ups and 'cutti' (art work done on face with rice paste), which make the characters simple and more acceptable to the viewers. Originally these characters used to perform
with speech and dance. But later on rhythmic steps were introduced which give more life to the characters and make the performance more interesting.

Mutiyettu is a ritual art where viewers also participate in the performance. Once the artists get separated, i.e., since they 'come to the light', the scene becomes more dramatic. It can be inferred that the character 'kuli' in Mutiyettu is the first of its kind to amuse the viewers by comic speech and action.

ABOUT THE STORY

Unable to resist the tyranny of Dārika, the Devas send Nārada as their messenger to Lord Paramaśiva requesting his help. Hearing this, Lord Śiva, flares up with anger and opens the third eye, from which Bhadrakāli emerges; Lord Śiva tells her that her mission is to kill Dārika. So she sets out in search of him. Seeing her roaming in the forest, a Vetal appears in
front of her and enquires about her objective. The Vetal, tells her that Dārika is very powerful and that a new Dārika (or Asura) can emerge from each drop of blood that falls from his body.

The Vetal offers to carry her on his back. The Devi creates ‘kuli’ from her body and the three of them challenge Dārika for a fight. War starts between the Devi and Dārika accompanied by Dānavendra. Blood falling down from the body of Dārika is sucked up by the Vetal, so the emergence of Asuras from it was evaded. In the end Bhadrakāli chases out Dārika and slays him.

**KALIKETTU**

This is a ritual drama vogue in the Bhadrakāli temples of Trissur district. Kāliyāttam is another name for Kālikettu.
This is a fertility ritual performed just after the harvest. Parayar are the performers of this drama.

The myth of Kālikēṭṭu is the same as Mutiyettu, i.e., the slaying of Dārika. Mahākāli (mohini), Karimkāli, Kuṭṭiddārika, Mukkān and Cattan are the characters appearing in Kālikēṭṭu. The 'oracle dance' of Veliccappad is an interesting scene in the drama.

Drawing of the Kalam, in the temple premises and sacrificial rituals like Kuruti, Tarpana etc. are the rituals before the performance. As an offering to Kāli children are disguised as Dārika and join the performance.

Centa maram and kuzhal are the musical instruments used in Kālikēttu. This dramatic form is still performed in the surrounding places of Kattakambal, in Trissur.
KALIYUTTU

This is a ritual event in Tiruvanantapuram district. The performers are Nairs. The myth of the folk drama is based upon the fight between the Kāli and Dārika and the victory of Kāli. This could be said as the parallel of Mutiyettu, as the myth and important characters are the same in both forms.

PULAYAR KALI

The Pulayās were considered as belonging to the class of untouchables and were mainly agricultural labourers. Pulayar Kāli is their gay group dance and it is noted for its rhythm, vigor and beauty. Women also participate in this dance which is usually performed after the harvest season. The songs are all based on themes relating to incidents in mythologies like Mahābhārata and Rāmāyaṇa. Instruments like para, večkan cenda, kāvu, etc. are used.
BHUTAM TULLAL

This is a ritual performed in connection with Vela, Pūram, Talappoli, etc., which are special festivals in Kerala Temples. Māṇḍānmaaras are usually allowed to perform this dance, and very rarely Pāṇar and Pulayar. The concept is that the devil-aid (Bhūtam) of Lord Śiva are coming to see and enjoy the temples festival. The make-up of the Bhūtams consists of peculiar customer, equally colorful and captivating. Large headgears, projecting rounded eyeballs, high rigid noses, protruding tongue, flowing back hair behind the pleated skirts and overcoats all conspire to make the dancers appear completely supernatural. Each dancer has a girdle of bell. Anklets are also attached to the legs and each dancer holds a shield and club in his hands. A variety of dancers are executed to the rhythm set by an instrument called ‘tuti’.
PARAYANTIRA

This is a ritual dance performed before Bhagavati temple in connection with festivals. The concept is that the devil-aid of goddess Bhadrakāli performs this dance after the death of Dārika. The costumes of the ‘tira’ are colorful and captivating. The large headgears, projecting eyes, high-ridged noses, protruding tongues, flowing back hair behind the pleated skirts and overcoats all make the dancers completely supernatural. For each dancer there is a girdle of bells. Anklets are also tied to the legs. A variety of dances are executed to the rhythm set by different folk dramas. The dance is usually performed by Parayas.
TIRAYĀṬṬAM, TEYYAM

This is a form of unrefined drama current in Kerala. This ancient art originally came into being to propitiate some gods. There are others of this kind like ‘Mutiyettu’, ‘Ṭiyāṭṭu’ and ‘ayyappan pāṭṭu’ which all belong to a class of ritualistic plays. This folk drama is a colorful pageant devoted to gods. Its artistic value is worth noticing. This is known by different names like ‘Tira’, ‘Teyya’ and ‘Kāliyāṭṭam’. ‘Tira’ in ancient language means ‘devadāśana’ (sight of gods). ‘Teyya’ is the corrupt form of ‘daiva’. ‘Tirayāṭṭam’ is a visible amusement where actors appear dressed as gods. As the actors dance in the dresses of gods, this is called ‘devāṭṭam’ also. ‘Teyyāṭṭam’ is the distorted form of ‘devāṭṭam’. As this is both a kāli (play) and an āṭṭam (dance) this is called ‘Kāliyāṭṭam’ also.

This is held in different parts of Malabar during the period of January to April. It is a programme of three days.
The first programme is to exhibit an Alakolam. This is done on the night of the first day. The second programme is to exhibit the vellāṭṭukolam which will be done on the second day evening. An indication of this is given on the first night itself. The programme of the second day begins with a dance called velakkali. On that day there will be worshipping of gods at intervals. The vellāṭṭukolam begins by five in the evening. The chief actor will present himself before the public in the colorful robes of a god and will begin to dance to the accompaniment of drums and music. As the dance and music continues even those without dresses would start dancing. Gradually sounds of pop-gums and instrumental music will rend air. The chief dancer after dancing for sometime would place a stool before the temple and spread a white cloth on it.

Then the dancer would sit in meditation and do the ceremony called 'calling the gods'. He would then pray to the
gods to bless the function and appear at the zodiacal sign of
virgin. Then the dance and music start again. Then the people
assembled would throw rice and flower into the cloth on the
stool. The dancer-god holds a weapon in his hand and changes
it often making huge uproars. Then after finishing the
ceremonies like ‘Kāvūṭṭu’ and ‘Araḷappātu’ the veḷḷaṭṭakkāran
retires. The another actor in the dress of another god appears
as veḷḷaṭṭakkāran and repeats the programme of his
predecessor. Because the dance (āṭṭam) is done before a white
(vella) cloth the dance is called veḷḷaṭṭam.

After the veḷḷaṭṭam before midnight tirayāṭṭam begins.
The dresses of the teyyas differ slightly from each other.
Some tiras wear jackets and skirts while some wear flower
garlands made of tulasi leaves (basil plant) and cetti (jungle
geranium). All the tiras rush to the temple in great spirit and
they are followed by lamp-holders and torch-bearers to the
accompaniment of loud sounds of musical instruments and uproars from the spectators. When the first round of dances is over, the ‘teyya’ stands dancing, pouring blessings to the people and deciding ways of atonement for the sins done. The food is offered to the gods and the function ends with a ‘vela’ circling the temple.

**KUMMĀTTI**

Kummatikkali is a mask dance popular in south Malabar. Dancers wear brightly painted wooden masks. During onam season groups of dancers donning masks and adorning themselves with leaves and grass go from house to house. The songs are melodious and deal with devotional themes. The rhythm is provided by vibrating the string of a bow-like instrument called ‘ṉavillu’.
Trissur district is famous for Kummāti kali. The parts played in this art are supposed to be Hindu Lords such as Śiva, Kirātamūrtti, Nārada, Hanumān, Dārika, Lord Kṛṣṇa, Kattāla (forest people). The artificial faces are tied up to their faces and with the base of background music relating purāṇa the dance is performed.

**TOLPĀVAKKŪTTU**

This is known also as Pāvakkūttu and Nizhalkkūttu. Prevalent in Pālakkādu and Ponmani Taluks. This is handled traditionally by Puluvalimāra. The Pavakal or puppets are made of deerskin to represent characters in the Rāmāyaṇa. The puppets are arranged behind a long curtain. Behind the puppets brightly burning oil wick lamps are kept. The singer recites songs from the Kamba Rāmāyaṇa. To the trend of the song, the puppets are made to move and dance. When the song ends, an entertaining description of the puppets
characters takes place. A Cenda in the shape of Para (measure) Idora is used to give percussion effects.

**TĪYĀṬṬAM (KĀLITĪYĀṬṬU)**

In most villages in central Travancore particularly in Alleppy, this ancient art is prevalent. Nainbūtirīṣ and Tiyāṭṭunirīṣ perform this ritualistic art. It is said that this is more than one thousand five hundred years old.

**THE THEME OF THE TĪYĀṬṬU**

The burden of the theme is the story of Kāli, after the slaying of Dārika demon Dārikas wife, learning the tragic fate of her husband prays to Lord Śiva in order to wreak vengeance on the killer. Śiva gives her his perspiration drops and enjoins her to fulfill her aim with the help of this. Manodari meets Kāli on her way and pours the sweet, obtained as a boon on
Kāli. Kāli's body gets severe burns (this is supposed to be the origin of small pox). Śiva was struck with sorrow at the affliction of his daughter. He created a messenger named Khantākarṇaṇ. He with the help of his tongue licked up all the burns except those on the face. Kāli thinking that it is not correct to make her own brother lick her face did not allow him to do so. That is why the scars are seen always on Kāli's face alone. After cursing Manodari, Kāli sets off for Mount Kailās. In order to cool her anger, Śiva dances in the nude. Kāli circumnutates Kailās and her anger cool down.
DĀRIKAVADHAM

This is in vogue in the western regions of Pālakkad district, in central Kerala. This dance is performed by members of the Pariah community, and is ritualistic in nature. This is traced back to one century. Separate Kalams are delineated for Bhadrakāli and Dārikan.

The pūja is offered. The dance of Kāli and Dārikan, their fight and the beheading of Dārikan form the theme. In between Śiva appears and tries to protect Dārikan. But he does not succeed.

Bhadra kāli has a costume and make-up of terrifying effect. Make-up on the face, and reddened lips with tongue out-thurst. This is her make-up. Dārikan has a pleated cloth at the waist and carries a mace in his hand. There would be vaji round the waist and the face is made up to project...
contemptuous expressions. Śiva's costume is on the basis of descriptions in the Purāṇa.

**GARUDAN TUKKAM**

Vai̇kam, Udayanāpuram, Vadayār, Elankāvu, Muttedatt kāvu, Mankompu, Ālleppy, Vāranataribalam, Vatakkan Paravūr, Brahmannāgalam, Kīzhkkāvu, Trippūnittura and in some other temples where the installed deity is Bhadrakāli, this dance form is presented.

Exclusively any particular community does not perform this ritualistic art. The exact age of its origin could not be traced. While Goddess Kāli was fighting with the Demon Dārika, Garuda the vehicle of Lord Viṣṇu, flew round and round and viewed the scene. Even after slaying Dārika, the flaming anger of the Goddess was not assuaged. She turned against Garuda. Though he pleaded a thousand times for
pardon, the terrible Goddess calmed down only after drinking three drops of Garuda’s blood. This art form, a votive offering revives this theme.

PĀNA

This is seen in Central Kerala, particularly in Trissur District. This is a ritualistic art. This is performed as an offering to propitiate Bhadrakāli. This is staged by individuals and by the community too. An Aṣṭakam Kalam is depicted employing five different colored powders. The characteristic eye like design seen on peacock’s tail feathers is depicted all over the Kalam. The performance takes places around this Kalam.

PŪTANUM TARAYUM

This is performed, as a ritual in Devi temples, during festivals there. Though this is meant for exhibitions at the temples during the festivals, yet, a few days prior to the
festivals, the performers don the garb of pūtak and do a token dance in houses near temples. This is to commemorate the Bhūtānīs who accompanied Bhadrakāli when she sallied forth to slay Dārika aristocratically, since pūtak and tara go through only some ancient dance steps, this is common place art. But the costume is unusual.

**KURUNTINI PĀṬTU**

This is widely prevalent in Kaṇṇūr District. Those belonging to the Peruvanāṇ community perform this ritualistic art. This art form is dated back to 800 years. The exact period of origin has not been determined yet.

A Pandal (a roof of palm leaves supported on bamboo or areca nut poles) is built up in the courtyard of the house. This Pandal is decorated with bright yellow coconut fronds etc. In the center of the Nāgakalam (an intricate device
wrought with powdered rice, turmeric charcoal, etc. according to traditional pattern) depicted on the Pandal floor, the woman without issues, is made to sit.

Songs dealing with the birth of Garuda, the poisoning of King Parikṣit etc. are sung. At the end of the song, dancers representing Kuruntini Goddess, Kāmadeva, dance around.

VELAKALI

This is a group dance performed during the festivals at certain temples in central Trāvancore area. This is not connected to any particular community. Many sects of Hindus perform this.

This ritualistic art, Elder’s believe that it has reference to the war between Devās and Asurās (representing the good and bad among celestial beings) from the Hindūs epics.

Dancers dressed in the garb of traditional soldiers go through war like steps. Two or three emerge out of the line of
dancers and coming forward display-fighting techniques with
the variety of its choreography. Including stances steps and
warlike gestures this is an appealing form of art.

AYYAPPANPĀTTU (SASTAMPĀTTU)

Devotees of Lord Ayyappa, all over Kerala, stage this in
general and in Kottayam District particularly.

In these pāṭṭu (song) the story of Pandalam Raja and his
family, before the birth of Śasta, is incorporated. In addition,
the fight between Devas and Asuras, the churning of the
celestial ocean Pālāzhī are detailed in these songs that also
acclaim the character of ‘vāvār’ as a tough man with immense
physical skills.

ARJUNANRITTAM (MAYILPILITŪKKAM)

This is peculiar to Kottayam and Alleppy districts. This
could be seen in Arputkara, Kunakari, Kidanūr, Matakara.
Putiyakāvu, etc. in Kottayam, Alleppy and Cheṅganāṣṣery talukas. At one time this was used to be performed in most Devi temples in central Trāvancore. This is the ritualistic art of Hindu devotees. This is as old as the Bhadrakāli (Devi) temple of Kerala, i.e., merely two hundred years. Either single or in pair this dance is performed with songs based on the epics. The songs are known as “Kavi: tangal”.

**TIRUVĀTIRAKALI (KAIKOTIkkALI)**

This is popular all over Kerala. The main ritual of this is performed on Tiruvātira day, in the month of Dhanu. This is also, performed during the time Ānam and during marriage celebrations with out distinction of caste or creed. All sections perform this.

Tiruvātira day in the month of Dhanu is supposed as the birthday of Paramāśiva. Legend has it that this was the dance form presented by Pārvati, in honor of the birthday.
VETANTULLAL

This is an art from prevalent in Kannur district, performed by those belonging to Vannan and Malayan communities. This is ritualistic in nature.

It is difficult to fix the period of origin. Anyway, this is a very ancient art form.

The theme of the song relates how Lord Siva came in the guise of a Vetan (hunter) and confronts Arjuna, who was doing penance.

KURATTIYATTAM

An ancient dance form performed in some temples in Kerala, during festivals. In the Southern style the number of participants is three and in that of the Northern style the number is eight or more. Two actors, dressed to represent the wives of Vishnu and Siva respectively, appear first. Songs to
the accompaniment of rhythm are sung. To this background the two in female garb dance. The dance is highlighted by expressions and gestures. This is presumed to bring into Kerala from Tamilnadu, by Kuravas who migrated from they're to this stage.

KALAMPĀṬTU

This art form is seen in Kannur Talipparamba, Hosdurg and it is known in these regions as Kalampattu while in central Kerala, in Ponnani Taluk, Cavakkadu Taluk and Perintalmanna this is known as Kalamezhattupattu.

This had its origin around the first half of the thirteenth century. It could be deemed to be around six centuries old. Five to Fifteen people participate in this.

In central Kerala, apart from the delineation of Bhadrakali such characters as Veṭṭakkorumakan, Ayyappan, Antimabakalan are also depicted, for the Kalampattu.
The songs are in praise of specific deities. Uccapāṭṭu, Kalamezhuttupāṭṭu, Sandhya Vela (drumming) puja songs and oracle's dances form the sequence of the entire ritual. This is known as Kalamezhuttupāṭṭu. The dance of the oracle is a highlight of the performance.

KYĀTAMKALI

This is a ritualistic art. This is said to be more than four hundred and fifty years old. A group consists of four
performers and two singers. A woman dressed in the garb of goddess Pārvati comes and dances to the rhythm of the Udukkku. When the singers, through their songs announce Lord Śiva, a performer in the garb of Śiva comes on stage and dances. After the dance, Śiva tries to woo Pārvati. At the behest of Pārvati, two women appear on the stage and begin Mātiḻāṭṭam pleased, Śiva blesses the two dancers and leaves the stage along with Pārvati. This is performed to get rid of various evils from the families. From the day of Āttam in the Malayālam month of Dhanu, the Vedars perform this from house to house.

**KAṀBAḌIKALI**

This is in vogue in Tiruvanantapuram district. This is a community entertainment of so called upper class.

Eight participants stand in a circle surrounding a lighted lamp and after reciting dedicatory lines, they move clockwise
round the lamp performing movements known as ‘Vilakai’ and ‘Titaka’ recite songs in praise of Gaṇapati and Saraswati and to the rhythm of these songs go through movements and steps specified in such traditional forms known as ‘Pativota’, ‘Randota’, ‘Mūnota’, ‘Putukarāṇba’ and ‘Etalu’, all traditional folk art forms. The songs are episodes from Rāmāyaṇa and Mahābhārata. There are no evidences available to fix the origin of this art. No musical instruments or lighting are needed. Only one Nilavilakku would suffice. This could be performed on any level space. Dhoti, a sash round the waist and around the head and sandal paste on the forehead, form the make-up costume effects. Legend has it, that this art is in memory of the Paṇḍavas, who during their exile in the forest, stood round a lamp and using such staves as ‘Etupūta’ and ‘Kaṭkāra’ performed a similar dance and enjoyed themselves.
PALLUKALI

This is a ritualistic art. The exponents say that this is 250 years old. But experts believe that this is at least 350 years old.

The Male characters have costumes similar to those of Kathakali. The female characters worn Dhotis and upper cloth. Facial make-up is used. The male characters wear crown as in Kathakali. The female characters tie up their hair. In addition there is also a belief that this art form is based on the mythology that narrates the story of Paramaśiva and Subrahmanya.

According to experts, this art form is found only in Pālakkād district. The originators of this belong to the Kañakka community residing in Tenkurūssi in Pālakkād district. It is said that this is being performed on the basis of the palm leaf manuscripts written by them.
This has many musical songs and occasions, which give ample scope for acting some exponents of this.

**Pūrakkāli**

This is a dance drama, popular in Kannur district, North Kerala. This is presented as a ritual in Devi temples, and as an entertainment. This is claimed to be around 1000 years old, considering the language of the prose and verse in this. This estimate is warranted. The literary portion relating to Lord Śiva is called Saivańātakam and those portions dealing with Pārvati is known as Śaktinātakam. The show ends by dawn.

While Lord Śiva was immersed in penance (tapas) in the Himalaya he opened his third eye and burnt to ashes Kāmadeva for disturbing his mind. In order to win her husband back, the grief-stricken Kātidevi, approached Śiva. Softened by her entreaties, siva suggested to way out. If during the month of Caitra, from Kārtika Nakṣatram to Pūram
Nakṣatram (star), spanning nine days, maidens, observing strict abstinence, offer pūjas to the figure of Kāmadeva, he would come back to life. Rati performed this and got her husband back. At these functions 18 maidens (virgins) donning costumes of 18 different colors sang and danced and expressed their joy. The Pūrakkali is supposed to commemorate this event.

MALAYANKETTU

This art form is in vogue all over Kaṇṇūr district. This is full ritualistic in scope. This is presumed to be about 700 years old. This is usually performed for the sake of those women who have miscarriages. For performing this ritual, under a decorated ‘Pantal’ Kalaṁs are drawn with the help of rice flour, charcoal powder and turmeric powder. The pregnant woman sits in front of this Kalam. Actors in the garbs of deities like Rakteswari, Gulikan, Yakṣan, Yakṣi, etc.