

MERGING OF TEXTS, A STUDY BASED ON THE PADAYANI PERFORMANCE OF KERALA

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PADAYANI

Padayani is a popular ritual performance related to kali worship, prevailed in South Kerala. It is believed that 64 arts are there in an Padayani, like as music, fine arts, gestures, dance, instrumental etc. It is made possible to have such large ritual performance in a village because of the harmony of the people of the religion, irrespective of cast. Each and every member of the folk has his own responsibility and right to make the festival as a reality. They participate in all activities like holding the *choottu*¹, collecting the fronds, drawing the kalam, *thappukottu*², with reciting songs and performing ritualistic dance. Nobody could abstain from it and no one could be expelled from it. It is a chance for the folk in to pray for the prosperity of the village. The villagers have the knowledge and honesty to beg and confess for the help to kali through padayani. They feel that, their life will become secure through padayani.

The villagers invoke their goddess to come out of the shrine by playing *pachathappu*³ and *kolamthullal*⁴, divine performance will also perform before her. The leader of the village will lead all the performances. The villagers beliefs that padayani gives the massage of goodness defeating the evil (Kali defeats Daruka). Thus, kali brings back the virtue among the villagers and give happiness to the folk. They banish the veil spirit from their mind and make an internal cleaning through padayani. Thus, it has a cathartic effect. It is the union of simple and complex imagination expresses through beautiful costumes, dance, instruments, ritualistic elements and many other aspects. Even though it is performing to calm kali, it is believed as to perform for the virtue. Daruka is the symbol of darkness and kali is the symbol of light (The meaning of kali is burning one). So, kali is the symbol of light destroying the darkness and gives light for society through padayani.

MYTH RELATED TO PADAYANI

William. R. Bascom explained myth as: "where myths are defined as tales believed as true, usually sacred, set in the distant past or other worlds or parts of the world and with extra-human, inhuman or heroic characters" (Ref: Article written by William. R. Bascom). Always

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ritual rests up on either myths or belief. It may be single or plural in number and this will be changed on account of the difference.

It is believed in primeval times the Devas and Asuras fought each other and Asuras were defeated . Majority of them were killed and the others eloped from their land .So the women from Asura land escaped from there and find their shelter in other lands. But two woman named Darumathi and Dhanavathi sustained there and decided to take revenge on Devas. They did deep penance for the fulfilment of their decision. Lord Brahma blessed them and assured two sons to full fill their decision. Darumathi gave birth to Daruka and Danavathi to Danavan. Once they grew up Darumathi explained the tragedy and advice them to take revenge for it and advised to worship lord Brahma for that. To please Brahma, Daruka started penance. When he came to know that Brahma is not willing to appear before him , he decided cut his neck in desperation. By realising this attempt, Brahma appeared before him and gave him away with a boon that man or devas, iron or weapons cannot kill him in the night or day and from every drop of blood spilled from his body, a thousand mighty Darukas. Would rise. Lord Brahma also gave his *brahmadhandu*⁵and some secret mantras to him.

Armed with these boons Daruka accompanies by Danava began to conquer the gods and ruled the whole universe and built a beautiful palace at the bank of Paschimambodhi Riverby using the deva architect Maya. Knowing about this changes occurred in the world absconding asuras came back and Daruka formed a powerful force of asuras . After forming the force he attacked devas and made a dreadful fight against Devendra. Daruka used *brahmadhandu* given by brahma, in this battle. So devas couldn't protect themselves and they became panic. After the battle Daruka married the daughter of Indra and seized all of his wealth. Yet, he continued the attacks and disturbed the Devas continuously so the devas approached Brahma .But he was helpless and asked them to inform this to lord Vishnu. Vishnu was also helpless and the desperate gods sought the help of lord Siva. From Siva they realized the fact that only a woman could kill Daruka. So, each god created different mother goddesses with their magical power. Brahma gave birth to Brahmi, Siva to maheswari, Vishnu to Vaishnavi, Indra to Indrani and Subrahmanya to Kumari and yama to Varahi. They gave weapons and sent them to Darukas kingdom. They attacked Daruka individually and collectively. But they could not defeat him and had to recede to *devaloka*⁶in shame. Daruka continued his misbehaviours and perpetuated troubles to devas.

After a long time Narada was travelling through the kingdom of daruka , daruka insulted and frightened him .So Narada complained to Siva. On hearing this, Siva became furious and

his eyes started emitting fire in rage. From the fire emitted from his third eye, the goddess kali was created and it jumped to the earth with a terrific roar. She realised her mission from lord siva and *Vetala*, an attendant, joined her with an insatiable thirst for blood. Kali aided by Vetala and another attendant named *Kooli*, challenged Daruka. The six Devathas, born from of various Gods are also joined with them. At the beginning itself she destroyed the entire force of daruka . Daruka became furious on hearing the news and he passed all the secret mantras that he got from Brahma, to his wife and advised her not to share it to others. Then he attacked kali and after a furious fight he used the brahmadhandu . Kali realised the fact at that time and she decided to earn the mantras to defeat him. So, she induced goddess karthyayani to earn the mantras from his wife and the goddess karmayani disguised as a poor Brahmin maid and realised the mantras from his wife Manodhari. After gaining the mantras Kali attacked Daruka again and they fought each other for 28 days. Finally, kali captured the brahmadhandu from Daruka and beat him by using it. The frightened Daruka ran away from there and sheltered in a cave. By knowing the fact that the darkness is the safe time for the booned Daruka, kali hid the cave with her hair to convince daruka it as dark. The misunderstood daruka came out of the cave, kali picked him up with her long tongue and threw him up and killed him by using trishoola⁷. Not a drop of blood fell to the ground as the thirsty *Vetala* drank every drop as it spurted out. Thus, was the world made safe again.

The furious Kali with *Kooli* and *Vetala* came back to Kailasa. On seeing this other goddess became panic and they informed this to lord siva. Siva tried to appease kali with the help of other goddess by dancing and performing comedies. The *bhoothaganas* also disguised as bird, madan and marutha to appease her but nothing appeased the anger of kali and finally Siva seek the help of his son Subrahmanya to find an idea to console her. So, disguised him as ganaka and drew picture of the furious figure of kali in fronds by using five colors and danced by using the pictures known as kolams. After seeing his dance and kolams kali was appeased and became comfortable. This activity of lord subrahmanya is still following through the form of Padayani.

Another myth says that kali was not appeased through this kolams and Subrahmanya performed *kalamezhuthu*⁸, a symbolic drawing of the figure of Kali on ground, purified by cow dung plaster. The figure is drawn with five colors derived from indigenous materials - rice, turmeric, burnt rice husk, green leaves from the *vata tree* and a mixture of turmeric and lime.

Some artists draw her figure holding Daruka's head on the floor. The goddess on seeing the picture directed her anger to it.

Another myth is like this: Daruka's wife Manodhari realized the fact that Kali will kill Daruka. So she went to see the lord Siva for help. When she reached Kailasa, Siva was taking rest. So she disclosed everything to Parvathy. On hearing her problems, Parvathy felt so sad and she collected some sweat of Siva and gave it to Manodhari. But Kali already killed Daruka before her arrival. So Manodhari became angry, cursed Kali and sprinkled the sweat of Siva on Kali's body. Kali's body got infected with smallpox and fell ill due to the sweat sprinkled by Manodhari. Siva came to know all about these and gave birth to Gandakarna to help her. Gandakarna licked the body of Kali and cured her from smallpox. But Siva stopped him from licking the face of Kali. Being the creations of lord Siva both Gandakarna and Kali will be siblings. So, she got cured of smallpox leaving scars only on her face. After this Kali cursed Manodhari so, she becomes the goddess of smallpox. It is believed that Marutha in Padayani is the form of Manodhari, on account of this myth.

Chelanattu Achutha Menon gives another version. After the battle between Devas and Asuras four women in Ausrakula remained and they were Banaka, Danapathi, Dinapathi, and Mahishaka. Dinapathi and Danapathi worshipped Lord Brahma for a son; Brahma appeared before them and blessed them with a boon. They married Manikabhadra and Darika and gave birth to two sons, Daruka and Karuka. Karuka was killed when he tried to touch the sun. Daruka became alone after the death of Karuka. So he started to worship Brahma to become an immortal man. Brahma appeared before him and blessed him that men, stone and iron cannot harm or kill him. While coming back the goddess Karthyayani met him and she gave blessing. Because of the boon got from the lord Brahma, Daruka became proud and neglected the blessing of Goddess Karthyayani. So she became furious and challenged him that, she would kill him within few days. So Karthyayani the incarnation of Kali who killed Daruka and fulfilled her challenge. Even though she killed Daruka she couldn't control herself and was shivering with anger. So, Devas tried to appease Kali by making many activities. Later these activities culminated in to Padayani.

Another myth says that, to cool down Kali people gave their blood and they promised her that they would give their blood every year. So, they started Padayani to fulfill their promise. They believe that Kali would be appeased through Padayani.

Text for the myth of kali are so many, all over Kerala. Special differences are very important. Among these which is the myth that Padayani is based. The characters in padayani show their relation with these myths and it is clearly reflected in Padayani song also.

TEMPLES RELATED TO PADAYANI

Even now Padayani is performed in many kali-kavus in pathanamthitta Alappuzha and Kottayam district. Viz: Panamattathukavu Devi temple (Ezhumattoor), PuthanKavil Devi Temple (Kurambala), Valliyilkavubhagavathy temple (Thengeli), AzakiyaKavu Devi Thalavadi temple (Kallisseri), Mundankavu Devi temple (Vadasserri) etc. From very early periods onwards padayani was performed in many temples like Kurambala, Thonnallur, Karakyadu, Kallisseri, Othara, Kadalimangalam, Edathwa, Thakzhi, Mankombu, Kavalam, Nedumudi Cherthala, Thelliyoar, Pulladu, Nedumbrayar, Poozhikkunnu, Ayiroor, Aala, Naranganam, Vettoor, Valamchuzhi, Thazhoor, Thottamkavu, Ezhumattoor, Kottangal, Kulathoor, Kalluppara, Kunnamthanam, Poorattookavu, Kurichi, Panamattam, Bagavathikunnu, Kidangannoor, Kanchiraveli, Vazhamuttam, Arakkal, Pulinkunnu, Karimbanakkal, Pandinadu etc.

ALAPRA PADAYANI

Alapra is village near by Erumeli in Kottayam District. Thacharickalbhagavathi Temple is situated in this village. AlapraThacharickalBhagavathy is the only one place in Kottayam district, which has padayani in related to the festival. six-day padayani is performed here along with choottuveppu followed by thappu on first the first day, Ganapathikkolam on the third day, Panjakolam on the fifth day and valiyakolam – bid frame on the sixth day. Ganapathikkolam is the first kolam in the alaprapadayani. Pakalpadayani, pallippana and adavai are also there in related to the six-day padayani.

ELANTHOOR PADAYANI

Elanthoor is a village located between Pathanamthitta and Kozencher in Pathanamthitta District. Sreebhagavathikkunnu Devi Temple is situated in this village and elanthoor padayani is performing here. Elanthoor padayani is having 8 days of ritual, performing in related with makyiryamnal. Mainkolams performed here are Sivakolam, Ganapathi, Pishaachu, Marutha, Rudra Marutha, Koottamarutha, Pakshi, Sundara Yekshi, Erinaaga Yekshi, Maya Yekshi, Anthara Yekshi, Arakki Yekshi, Maadan, Kaalankolam, Karinkkaali, Kuthira, Bhairavi, Kaanjiramaala Nina Bhairavi, Mangala Bhairavi and Naayattu, Beside this

Pulavrittham, Velakali, Pooppada, Thaavadi, and various types of Vinodhams such as Paradeshi, Ammumma, Sharkarakudam, Ooraali, Pulayan, Naadukaani, PattarumPennum, Kaakkarashi Drama, etc. are also performing along with.

KADALIMANGALAM PADAYANI

Venpla is a nearby village of thiruvalla in Pathanamthitta district and Kadalimandalamdevi temple is situating in this village. Kadalimangalampadyani is performing in Kadalimangalam Devi Temple. Kadalimangalampadayani is having a peculiarity from other temples. Kalayakshi, a rare kolam in padayani is performing here. Two karaas (villages) known as eruvallippara and venpala are conducting padayani during the months of March and April. 10 days of performance is conducting here.

KADAMMANITTA PADAYANI

Kadammanitta is a village in Pathanamthitta District. Kadammanitta is known for padayani and the rituals related to padayani. 10 days of padayani is performing here on pathamudhayam in the month of medam. The tenth day of the medam month is called as pathamudhayam. The padayani starts along with thappumelam here. Kolams like Ganapathi, Kalan, Marutha⁹, Pakshi¹⁰, Sundara Yakshi¹¹, Bhairavi¹², Kanjiramala¹³ etc are performing here. Adavi is a ritual performed here. Valiyapadayani performing on the 8th day, is the main attraction of kadammanittappadayani. Along with it 15 variety of kolams such as Maya yakshi¹⁴, Arakki yakshi¹⁵, Kurathikolam, Antharayakshi, Kanjhiramala, Shiva kolam, and Mangala Bhairavi are also performing here. 9th day will be entirely off and the concluding 10th day will start from morning onwards. Padayani songs, pulavrittham¹⁶ and thavadi are performed on that day

KALLOOPPARAPADAYANI

Kallooppara is a village in Pathanamthitta district and Kallooppara Sree Bhagavathi Temple is situating in this village. Kallooppara Padayani is performing in Kallooppara Sree Bhagavathi temple. Panjakolam is performed in kallooppara Padayani. The Kolams of Yakshi, Pakshi, Marutha, Bhairavi, Kalan are performing here. Kolams for recreations, called as vindhakkolam is also performing here. It is performed in the Malayalam month of kumbham in related with the kumbhabharani.

KOTTANGAL PADAYANI

Kottangal is a village in mallappali thaluk in Pathanamthitta District and KottangalSreeMahabhadrakali Temple is situating in this village. Kottangalpadayani is performing in the theKottangalSreeBhadrakaliTemple.Kottangalpadayaniis celebrating as ettupadayani with 28 days of ritual during the month of January. Kottangal temple is situating in the boundary area of Kottayam and Pathanamthitta districts. So two parts called as karas are conducting the 8 days of padayani by equally deviding the days as in a competitive mannar. Last two days are important and the main performances are Adavi, VellamKudi, Pallippana, vela Kali, vinodam kali and kolamThullal. The kolams included in padayani are Ganapathi Kolam, Marutha, Pakshi, Kalan Kolam Kuthira, Araki Yakshi, SundaraYakshi, Kalamadan and Bhairavi,

KUNNAMTHANAM PADAYANI

Kunnathanam is a village in Mallappally of Pathanamthitta district. Madathilkavudevi temple is performing in this temple. Kunnathanampadayani is performing in madathilkavu devi temple in kunnathanam, a village near to thiruvalla in pathanamthitta district. The padayani performance in kerala ends with the performance of kunnathanam. This is one of the oldest padyani performance in kerala .8 days of the padyani occurs in the month of medam. Ganapathikkolam, ambarayakshi, chattathelyakshi, devathakolam, are the main kolams performing here.

KURAMPALA PADAYANI

Kurampala is a village in Pathanamthitta District and puthankavilBhagavathi Temple is situating in this village. Kurampalapadayani is performing in PuthankavilaBhagavathi Temple. Kurampala padayani is performed once in a five years and Adavi is a main highlighted ritual performance of Kurampala. It is called as adavimaholsavam

THAZOOR PADAYANI

Vazhamuttam is a village in Pathanamthittadistrict andThazhoorBhagavathu Temple is situating in this village. Panjakolams in padayani are performing here.

THENGELI PADAYANI

Thengeli is a village in Pathanamthitta district and Valliyilkavubhagavathy temple is situating in this village. Thengelipadayani is performing in Valliyilkavubhagavathy temple. Panjakolams in padayani are performing here.

RITUALS OF PADAYANI

Padayani is a compantium of many performances. It consists of UraliPadayani, *Thappukottu*, kolams for entertainments like *Paradesi*¹⁷, *Namboodiriyumvalyakkaranum*, *Pattarumpennum*, *Polayan*, *Sarkkarakudakkaran*, *Anthoni*, *Kakkalan*, *Konginippattar*, *amommayuimAppooppanum*, *Nayarumnamboodirium* and other kolams like *Ganapathy*, *Marutha*, *madan*, *Kalan*, *Pakshi*, *Yakshi*, *Bhairavi*, and its *kolamthullai*, *adavi*, *pooppada*, *kettukazhcha*, *velakali* and so on. All these are performed either as part of padayani or along with it. And more over all these performances are knitted within the continuous ritual procedure.

PARAYEDUPPU

The ritual procedure of Padayani begins with *Parayeduppu*¹⁸. It is believed that for want of knowing the position of the village people the village goddess pays a visit to all houses in the village after the harvest. So, she comes with *Maladaivam* through *jeevitha*¹⁹ with the accompaniment of *chenda*²⁰. Then they invoke the goddess into it. They put all these in to *jeevitha* and also fix a flag in to it. *Kumila*²¹ and *chandrakkala*²² are sewing into that flag. The *Urali* accompanies them, represents *maladaiva*. In this way Devi visits all houses of the village. All members of the family welcome Devi with due respect and accordingly elaborate arrangements are made in their courtyard. They make two platforms and besmear it with cow dung and *nilavilakku*²³, oil, wick of lamp, flower, camphor, ghee, *nazhi*²⁴, *edangazhi*²⁵ *para*²⁶, *nakkila*²⁷, *pookkula*²⁸ which are essential for *parayeduppu* are kept on the platform. They welcome *kavilamma* with *nilavilakku* and seat her in the first platform. Then the owner of the house fills the *Para* with paddy. The *urali* takes some paddy and flower in a small *nakkila*. Then by shaking the bow and arrow in his left hand *Urali* collects some paddy in his right hand and sprinkles of that paddy and flower in to the house and throws some out of the house. Then *urali* raps the rest in that *nakkila* and gives it to the house owner. The house owner keeps it in front of the house till the next year. It is believed that this would protect them from all evils.

Parayeduppu has no fixed date. But it is performed only after the harvest and before the padayani. It occurs only on Thursday or Fridays. For example, the *parayeduppu* in *Kadammanitakkavu* occurs on Friday or Thursday in the month of kumbam. *Parayeduppu* ritual is done with the accompaniment of the instruments *veekkuchenda*, *urttuchenda* and cymbals. On all days of *parayeduppu* they invoke Devi to out of the temple in the morning and send back her to the temple in the evening. When they call the Devi out of the temple and sent back to the temple. The musical instruments used are *veekkuchenda* and cymbals and the rhythmic music is called 'pani'. The number of days of *parayeduppu* can be extended or reduced in accordance

with the number of houses in that particular village. On the last day of *parayeduppu* they send back Devi in to the temple with the accompaniment of a ritual, *vanchippattu* song.

NOOTTONNUKALAM

This is a ritual that performs only morning of the day of *uralipadayani*, before *kavu*. The villagers collect the harvested paddy in to a new earthen pot, and submit it to Devi, who protects them throughout the year and it is carried to the temple by *urali*. After submitting *noottonnu kalam* in temple *poojari*²⁹ gives *kadumapayasamin* return as blessing in devotees' pot.

URALIPADAYANI

Uralipadayani is an optional ritual in *padayanikavus*. It is performed on an of Tuesday or Friday that falls in between *parayeduppu* and *padayani*. This is an initial offering for the *malavillan*, The day before *uralipadayani*. *Uralipadayani* has two parts: first part before the *tharavadu* and second half before the *Padayanikavu*. In the dusk of that day all village people gather at *kavu* and beat the burnt *thappu* before *malavillan* shrine. People believe *uralipadayani* as *arulappadu* of Devi. From a particular *tharavadu* known as the actual place of *malavillan*, *vechorukku* is offered to *maladaiva*. *Urali* has then right to do so. And make predication about the evils that affected the *tharavadu*. This is performed on the first half of *uralipadayani*.

The second half of the *uralipadayani* is performed before the *kavu*. Then *urali* makes *arulappadu*³⁰ about the good and evil that is happening in the village and even predicts the forthcoming events.

Before *uralipadayani* they collect all articles that are necessary for *uralikkalam*. These are oil, wicks of lamp, *pantham*³¹, sandal, camphor, cluster of araccanut flower, *kindi*, tender coconut that offered by the people, *para*, *edangazhi*, *nazhi* and the paddy to fill these, a granite piece to break the tender coconut, betel leaf, tobacco, conch, *sambrani*, *urali*'s arrow and bow, a black dothy, *karimbattato* wear, turban, rice powder, bell, *thulasi*, *thechi*. Children who are always accompanying *urali* and acts, as attendants of him is known as *thoolakkuttikal*.

Urali does 'pooja' at *malanada* after ritual bath and moves towards *padadyanikkalam*. Worships of Devi by chanting in coherently. *Poojari* gives flowers sandal and red sandal with charcoal to *urali*. *Urali* wears the *karimbattain* his waist and puts turban on his head. Then he decorates his body, arm and elbow with rice powder paste using his own fingers.

Urali starts to fill the *Para* by worshipping *kavilamma*. He puts a handful of paddies into *para* and continues it for three times and *thoolakkuttikal* fill the rest of *para*, *nazhi* and *edangazhi* with paddy. Tender coconuts are placed on plantain leaves before *nilavilakku* and each one on

the filled para also. These are offerings for different gods and goddesses and the tender coconut before the nilavilakku for maladaivam. Thoolakkuttikal collects other tender coconuts beside the granite that fixed on the kalam and fixes a pantham on it. Then *urali* performs *pooja* and at the end of it he turns the conch to predict the effect of rashi. Urali takes a tender coconut that offered for *kanjirappara*, in the right hand and seeks permission from the landlords and villagers that to call the *malavillan*. After a while the whole body from nail to tail get shivering and it stops within a few minutes. Again, he gets shivering after ringing the holly bell for three times, he breaks tender coconut in a trance throws the bell away and encircles kalam carrying bow and arrow. People believe that it is because urali is possessed with the power.

KAMUKUPIZHIAL

Parellel to uralipadayani, is some of the kavus the ritual *kamukupizhiyalis* in practice. It is performed in the first day of padayani or in the day of *choottuveppu*. On that day performer does ritual as *piniyal* with the accompaniments of *para*. The *piniyal* receives the bell and *chootu* from the temple by paying money and runs away to the darkness and stops beside an araccanut tree. People uproot that araccanut tree without touching its leaves in the ground. Then they bring it to the temple by singing *vanjippattu* and by making other joyful sounds. They move around the temple three times with the araccanut tree and learn it on the *elanji* beside the temple. Nowadays this ceremony is performed only in Othara, Thelliyoor and Mundankavu.

CHOOTTUVEPPU

People invite *kavilammato* the *Padayani kalam* to see Padayanithrough a ritual called choottuveppu. Beating of *pachathappu* will go on through and the ritual. Dry coconut leaves in a roll serves as choottu. It is the right of a particular family to bring and to hold choottu. *Asan* receives *choottu* on the particular stone that is fixed in the *padayanikkalam*. Then beats *pachathappu* and cymbal in *ganapathiyumpadivattavum* rhythm and it is followed by a call to *bhagavathi* through a howling.

After *choottuveppu* the house owner who has the right for choottuveppu, breaks upper part of the coconut and put rice and flower in the water of that coconut to know the *rashi*³². He is able to predict the result, good and bad, of the ritual by considering the direction of the flower in the water and announces loudly. The ceremonies of the day are concluded with this.

Adavi

Now adavi performance available only Kadammanitta, Ezhumattoor, Vadasseri, Naranganam and Thelliyoor kavu. Adavi is performed on the 6th day in Kadammanitta, 3rd day in Ezhumattoor, first Tuesday of Friday in Kurambala. The adavi performer wears a single

dothi, ties an *uthareeyam*³³ on his waist, smear sandal paste on forehead, takes *panal* leaves and flower bunch in both hands. *Thappumelam* continued till that time. At the climax of the *melam* the performer starts to shiver and moves to pull out the *adavi* tree. Few people also accompany him. After some time, they come back with uprooted plants and trees in to the *padayanikkalam* and fix them there. Then they burn dry grass under the *adavi* tree and climb on the *adavi* tree and climb on the *adavi* tree to break the branches of it and keep it on western direction. This is the sum total of *adavi*. *Nayattuvili*, the enactment of hunting, few of the performers as hunter and others as hunted animals such as tiger, dogs and pig etc. is special to *Kadammanitaakavu*. For this they use drawn fronds as mask. The fixed trees on *padayanikkalam* give the feelings and appearance of forest. Performers run through this forest and sing *sasthavu'snayativili* songs.

CHOORALADAVI

The summary of the ritual is as follows: those who take part in *chooraladavi* break a tender coconut before the shrine and receive *prasadam* from the shrine. Then they run to the *kavu* or to the nearby forest to collect *chooral*. Bring the uprooted *chooral* to the temple and keeps it in a shed, particularly erected for *adavi*. Then each of them ties and rolls himself in *chooral*. The thorns pierce in to their body and it will remain until someone cut it and removes. Performers one by one do it as a ritual. People believe that the blood that spurts out from the body of performer is an offering to *kali* and in a way, it is the fulfilling of the promise given to *kali*. This is followed by another ritual *aazhi*. *Adavi* performer invokes *adavi* three times by ringing bell and blowing conch. All trees brought by the people such as *aracanut* tree, mango tree, plantain, and bamboo tree are put in *padayanikkalam*. Repeatedly three times they take it around the *aazhi*. In the fourth round they go around the *aazhi* with the trees and move to the *adavikkalam* and fix it in *Padayani kalam*. They are big trees. then the *padayanikkalam* becomes as a forest and people climb on the top of the trees and break the branches with their legs. They burn dry coconut leaves and grass under these trees. Once it is over, they pull down the trees and move it out of the *kalam*. Here *adavi* comes to its culmination.

Adavi is a night long ritual that enriched with other performances such as *kuthirathullal*, *mudiyattam* and *seethanganthullal*.

PANA

Pana is a ritual that takes place in the same evening of adavi. Pieces of coconut flower bunch are pat on each of the twenty-eight coconuts placed on '*nakkilas*'. Then place arecanut flower bunch in the east direction and put a log and *ural* behind it. Behind the ural four or five persons stand with leaves in their hands. The performer rounds the *nakkila*, coconut and the persons standing behind the ural for three times. Then he moves towards the temple, crying aloud and with shivering steps encircles the temple and the *nakkila* and cry aloud for three times. Then he takes the *panakkutty*³⁴ on his hand. Meanwhile another person comes forward by crying aloud and moves around the person who takes the *panakkutty*. He picks up all coconut and leaves them beside the *panakkutty*. The person who holds the *panakkutty* breaks all coconut with *panakkutty*. It is believed that coconuts should break at the first blow itself. Otherwise, the *panakkutty* breaks in that blow, he will die before the next pana in the coming year.

POOPPADA

Pooppada is performed in different dates in different temples: Kadammanitta on the 9th day morning; ezhumattoor before adavi; and in othara and other places after the performance of bhairavikkolam.

After bhairavikkolam the oracle comes to the *padayanikkalam* and suggest performing pooppada. Pooppada is performed to gain the complete happiness and blessing of Devi and drive away evil spirits. In that way make their goddess a powerful and ever victorious one.

In this a performer will be seated in the *padayanikkalam* as a representation of the village. He will cover his head with a white dothy, a heap of *kuruthola*³⁵ will keep before him, carries coconut flower bunch or flowers and holds leaves of other trees in hand. The singers will sing maranpattu along with the rhythms of *udukku*³⁶ and cymbal. It continues till the *piniyal* get possessed. The mob gathered there will make different musical sounds with their mouth. The *piniyal*³⁷ gets stacked him immediately after this and the mob try their level best to shiver again. After the failure attempts, they bring an astrologer to find out the reason, as directed by the head of the village. the chief asks the astrologer to take his country to know the reason and he takes the coconut flower bunch from the *piniyal* and writes something in it and gives back it to the *piniyal*. The rhythm of the song starts once again and after a while *piniyal* begins to shiver again and throws the astrologer away. Astrologer takes his cowry again and snatches the flower bunch from *piniyal* and chanting mantras in to it before giving back.

At that time rhythm of the songs will reach at its peak. After a while *piniyal* again starts shivering. He rounds the heap of the flower, spits on the heap and throws it away. The rituals

of pooppada end with this. There is another version of pooppada existing in Patahanamthitta district and it ends with *gurusi*³⁸.

THANKARA SWEEKARANAM

It is the ceremony to welcome the general gathering, which belongs to that village to the *padayanikkalam*. It, takes place immediately before *kolamthullal*. they welcome the whole people with accompaniments of drums, cymbals and *muthukkuda*. They sing Devi stuthi in *vanjippattu* style. The ladies present there make *kurava* when the *thankarasweekaranam* reach the kalam. Then they circambulate the temple and terminate at the *padayanikkalam*. This repeat on all days of Padayani.

BANDUKKARA SWEEKARANAM

In the day of grand Padayani, the villagers welcome their related villagers to see padayani. Just a sin the *thankarasweekaranam* they welcome *bandukkara* with drums, cymbals and *muthukkunda*. Each village has their own place in kavu and the villagers related with padayani welcomes them from their place to the *padayanikkalam* one by one.

VETTAPOLAPADDUVEKKAL

This ritual meant for kalankolam. Eventhough it has minor role to play in Padayani it is an integral part of the performances in some places such as othara. For that they put bottle leaf, tobacco, arecanut and a one-rupee coin in to a nakkila before nilavilakku that fixed in front of the temple.

Sl. No	Padayani	Days	Kolams
1	Alapra Padayani	Six	PakalPadayani ,Pallippana, Adavi
2	Elanthoor Padayani	Eight	Sivakolam, Ganapathi, Pishaachu, Marutha, Rudra Marutha, Koottamarutha, Pakshi, SundaraYekshi, ErinaagaYekshi, Maya Yekshi, AntharaYekshi, ArakkiYekshi, Maadan, Kaalankolam, Karinkkaali, Kuthira, Bhairavi, Kaanjiramaala Nina Bhairavi, Mangala Bhairavi and Naayattu, Beside this Pulavrittham, Velakali, Pooppada, Thaavadi, and various types of Vinodhams such as Paradeshi, Ammumma, Sharkarakudam,

			Ooraali, Pulayan, Naadukaani, PattarumPennum, Kaakkarashi Drama,
3	Kadalimangalam Padayani	Ten	Panjakolam(Koottakkolam), Kalyayakshi(Rare Kolam)
4	Kadammanitta Padayani	Ten	Ganapathi, Kalan, Marutha, Sundaranyakshi, Pakshi, Bhairavi ,Kanjiramala, Antharanyakshi,Maya yakshi, Siva Kolam, Kurathikkolam, Manngalabhairavi and Kanjiramala
5	Kallooppara Padayani	Eight	Yakshi, Pakshi,Marutha, Bhairavi , Kalan
6	Kottangal Padayani	Twenty-Eight	Ganapathi Kolam, Pakshi,Kuthira, Araki Yakshi, SundaraYakshi, Kalan Kolam Kalamadan Marutha, and Bhairavi,
7	Kunnamthanam Padayani	Eight	Ganapathikkolam, ambaranyakshi, chattathelyakshi, devathakolam
8	Kurampala Padayani	Ten	Panjakolam(Koottakkolam) and Adavi
9	Othara Padayani	Twenty-Eight	Ganapathi Kolam, Pakshi,Kuthira, Araki Yakshi, SundaraYakshi, Marutha, Kalamadan Kalan Kolam, Bhairavi, and ChattathelKolam (Big Padayani)
10	Thazoor	Eight	Panjakolam(Koottakkolam)
11	Thengeli	Ten	Panjakolam(Koottakkolam)

When analysing the available data of padayaniperformance, there are many temples havindpadayani in related with their annual festival and each of the performances are different in the variety of the Kolams performed in that. But now a days many of the kavus stopped the performance of the tradition of padayani because Mannathu Padmanabhan then president of NSS pat ban on Padayani performance. In some places padayani reduced to one day, seven-day, eight day or ten-day performance and in many other places it became a koottakolamvaravu. Now twenty-eight days performance is very rare.

In the above selected elevenkavus, one kavu having six days, four kavus having ten days, twokavus having 28 days and four Kavus having eight days of padayani. Many of the kavus are there except these kavus which are having padayani. The padayani in Kadammanitta is having days and kolams like Ganapathi, Pakshi, Kalan, Marutha, Sundarayakshi, Bhairavi, Kanjiramala, Maya yakshi, Antharanyakshi, Kurathikkolam, Siva Kolam, Kanjiramala and Manngalabhairavi is highlighted everywhere. Eventhough the padayani in othara is having a different kolam named chattathelkolam that is bigger as same to a coconut tree, Kadalimangala is having Kalayakshi, the rare kolam in padayani and other temples more than the performance of kadammanitta, the performance of kadammanittabecame the highlighted text of padayani. The wide publicity and the work of the performing group behind the performance made these tremendous changes and most of the other versions merged in to the highlighted performance. Even the Texts of the padayanies which are having more days then kadammanittapadayani has lost its lights and merged in the light of Kadammanittapadayani and kadammanittapadayani is now known as the world-famous ritual performance in Kerala.

NOTES

1. Achyutha Menon, Chelanattu ;1959:Keralathile Choottu- Traditional Torch
2. Thappukottu- Instrumental music playing by using the Traditional drum used for Padayani
3. Pachathappu- Traditional drum used for Padayani
4. Kolamthullal- Performance of Kolam
5. Brahmadaandu- Magical stick of lord Brahma
6. Devaloka – The Kindom Lord Devenda
7. Thrisoola- Trident
8. Kalamezhuthu- Drawing of Kalam
9. Marutha- A kolam in Padayani and it is considered as mother Goddess
10. Pakshi-A kolam in Padayani in the form of Bird
11. SundaraYakshi- Most beautiful Kolam among Yakkshikolams in Padayani
12. Bhairavi-Big Kolam in Padayani
13. Kanjiramala- A kolam performs along with Bhairavi
14. Mayayakshi-A kolam that symbolizes the illusory power.
15. Arakkanyakshi- Goddess of punishment
16. Pulavritam- A performance related to Padayani and it performed daily before kolamthullal
17. Paradeshi- Forigner
18. Parayeduppu-A ritual procedure to collect rice and other materials to the temple in relation to the festival
19. Jeevitha – A kind of chariot that is used to bear the idol of the goddess out of temple, especially south kerala.
20. Chenda- An instrument like drum.

21. Kumila-Bubbles
22. Chandrakkala-One sixth part of the moon s Face.
23. Nilavilakku- Oil lamp on a stand, especially used on ceremonial occasions.
24. Nazhi-A small measure of volume
25. Edangazhi- A measure of volume equal to four Nazhi
26. Para- Ameasure of volume equal to 10 edangazhi
27. Nakkila- end portion of palm leaf
28. Pookkula- Flower bunch
29. Poojari-Priest
30. Arulappadu- Order of oracle
31. Pantham- Traditional Torch
32. Rashi- Any one of the Twelve signs of the zodiac
33. Uthareeyam- A small shall
34. Panakkutti- A stump made by a log of aracanut
35. Kuruthola- Tender palm leaf or coconut leaf
36. Udukku- A small drum
37. Piniyal – One who acts in the place of the processed god.
38. Gurusi- Blood Sacrifice

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