

**IMPACT OF FOLK SCIENCE AND ACCEPTED SCIENCE ON
THE SUPER HUMANNESS OF RITUAL PERFORMANCES-
A STUDY BASED ON THE PERFORMANCE OF
POTTEN THEYYAM**

*Thesis Submitted to
the University of Calicut for the Award of the Degree of*

DOCTOR OF PHILOSOPHY IN FOLKLORE STUDIES

By

VIJISHA P.

Under the Supervision of

Dr. E.K. GOVINDA VARMA RAJA

**SCHOOL OF FOLKLORE STUDIES
UNIVERSITY OF CALICUT
2016**

Dr. E K GOVINDA VARMA RAJA

Supervising Teacher,
School of Folklore Studies,
University of Calicut

CERTIFICATE

This is to certify that the necessary corrections has been done in the library copy of the thesis "IMPACT OF FOLK SCIENCE AND ACCEPTED SCIENCE ON THE SUPER HUMANNES OF RITUAL PERFORMANCES – A STUDY BASED ON THE PERFORMANCE OF POTTEN THEYYAM". The scholar has been directed to prepare the answers for the open defence.

University of Calicut
12.05.2017



12.05.2017

Dr. E K Govinda Varma Raja

Dr. E.K. GOVINDA VARMA RAJA

Assistant Professor (Retired) and Supervising Teacher

School of Folklore Studies

University of Calicut

CERTIFICATE

This is to certify that this thesis entitled "**IMPACT OF FOLK SCIENCE AND ACCEPTED SCIENCE ON THE SUPER HUMANNESS OF RITUAL PERFORMANCES – A STUDY BASED ON THE PERFORMANCE OF POTTEN THEYYAM**" is a bonafide work carried out by **Vijisha. P.**, Research Scholar, under my guidance and supervision and that no part of this work has been submitted for any other degree before.

She is allowed to submit the thesis for the award of the degree of Doctor of Philosophy in folklore studies, University of Calicut.

University of Calicut

31.08.2016

Dr. E.K.Govinda Varma Raja

DECLARATION

I Vijisha P., do hereby declare that this thesis entitled "**IMPACT OF FOLK SCIENCE AND ACCEPTED SCIENCE ON THE SUPER HUMANNES OF RITUAL PERFORMANCES – A STUDY BASED ON THE PERFORMANCE OF POTTEN THEYYAM**" is a bonafide reward of research work done by me under the guidance of Dr. E.K.Govinda Varma Raja, Assistant Professor (Retired) and Supervising Teacher , School of Folklore Studies, University of Calicut.

I do to declare that this thesis has not been submitted by me fully or partially for the award of any degree, diploma, title or recognition before.

University of Calicut,
31.08.2016

VIJISHA. P

ACKNOWLEDGEMENT

I wish to express my deep sense of gratitude to the physical, spiritual and mental supports to this venture, the thesis "Impact of Folk science and Accepted science on the Super humanness of ritual performances - A study based on of Performance of "Potten Theyyam."

*I am indebted to my supervising teacher **Dr .E. K. Govinda Varma Raja**, Assistant Professor (Retired) and Supervising Teacher, School of Folklore Studies, University of Calicut for his valuable guidance and supervision, timely corrections and suggestions, advices and encouragements and for enlightening my path of the study to make this attempt a grand success. I express my sincere gratitude to Dr. K.M.Anil Assistant Professor in Malayalam and Head of the Department(in charge), School of Folklore Studies, University of Calicut for his valuable service.*

I sincerely express my thanks to the informants of the Kannur and Kasargod District. Teachers of University of Calicut helped me in data collection with different suggestions and permitted to laboratories by showing the experiments. They are Dr. K. M. Jayaram, then Professor and Head, Department of Botany, Dr. Yusuf Akkara, Department of Botany, Dr. K.K. Aravindakshan, Then Professor, Department of Chemistry, Dr .M. Muhammad Mustfa, Associate Professor and Head of the Department of Physics,Dr.Jisha.C.K. Assistant Professor, School of Folklore Studies. I remember my Teacher, Professor Raghavan Payyanad whose inspiration really lead me to learn further.

I thank to the staff of the School of folklore studies, my co-research fellows and friends their help in one way or another.

Vijisha. P.

CONTENTS

	Page No.
CHAPTER - ONE INTRODUCTION	1-12
1.1 Introduction	1
1.2 Scope and significance of the study	3
1.3 Objectives of the study	5
1.4 Respondents from whom schedules are collected	6
1.5 Hypotheses	8
1.6 Select variables for analysis of data	9
1.7 Research methodology	9
1.8 Data (Primary and secondary)	10
1.9 Tools for data collection	10
1.10 Period of study	10
1.11 Methodology for analysis of data	10
1.12 Limitations of the study	11
1.13 Organization of the report.	12
CHAPTER -TWO LITERATURE REVIEW	13-69
2.1 Introduction	13
2.2 Select references of journals	23
2.3 Select references of books	57
2.4 Importance of rituals in folkloristics	60
2.5 Methods of Super humanness in Indian literature	61
2.6 Methods of Super humanness in Abroad literature	64
2.7 Superhumanness in puranas and epics	67
2.8. Chapter Summary	69
CHAPTER -THREE ANALYSIS AND INTERPRETATION OF DATA	70-174
Part-One (ANALYSIS OF DATA)	
3.1. Introduction	70
3.2 Select folk performances as rituals in Kerala	70
3.3 A brief introduction of Theyyams in Kerala	77
3.4 Different Theyyams of Kerala	79

3.5	Theyyams on the basis of materials – An effective classification	81
3.6	Koombumudi	82
3.7	Ember fire- main attraction of Fire Theyyams	83
3.8	The Theyyam related to ember	84
3.9	Melery	89
3.10.	Guruthi	89
3.11.	Theyyam performers of Kerala	90
3.12.	Scope and future of Theyyam	91
3.13.	Thumbakkol Ramachandran Panicker- An example of dedicated Theyyam Artist	92
3.14 .	Potten Theyyam- Research case study	94
3.15.	Super human Theyyam rather than Fire Theyyam	96
3.16	Theyyam victims	96
3.17.	Potten Theyyam in natural and induced contexts (Special reference in research)	98
3.18.	Folk science application in Theyyan- (An inquiry to the super humanness)	101
3.19.	Folk Psychology application in Theyyam	103
3.20.	Respondents view and opinion about the super humanness of Potten Theyyam-Analysis	105
	Part-Two (INTERPRETATION OF DATA)	
3.21	Chapter summary	174
	CHAPTER - FOUR TESTING OF HYPOTHESES	182-198
4.1	Introduction	182
4.2	Hypotheses and variables to be tested.	182
4.3	Testing of Hypotheses	185
4.4	Chapter summary	197
	CHAPTER-FIVE CONCLUSIONS - SUMMARY, FINDINGS AND SUGGESTIONS	199-220
5.1	Introduction	199
5.2	Summary of Research	199
5.3	Findings from the Research	215
5.4	Suggestion of the Researcher	219

APPENDIX

1. Select bibliography
 2. Schedules used for data collection- for
 - A. Scientists(Physicists)
 - B. Performers and helpers of Potten Theyyam
 - C. Natives and devotees
 - D. Outside Kerala Include Abroad
 - E. Academicians
 - F. Psychologists
 - G. Sociologists
 - H. Doctors
 - I. Victims (Burned) of Theyyam
 - J. Trustees/ owners of Temples
 3. Select lists (Names & addresses) of Respondents
 - A. Scientists(Physicists)
 - B. Performers and helpers of Potten Theyyam
 - C. Natives and devotees
 - D. Outside Kerala Include Abroad
 - E. Academicians
 - F. Psychologists
 - G. Sociologists
 - H. Doctors
 - I. Victims (Burned) of Theyyam
 - J. Trustees/ owners of Temples
 4. Libraries visited for references
 5. Map of Kerala
 6. Paper cuttings
 7. Select photos of Potten Theyyam
 8. Visual CD
-

LIST OF TABLES

Table No.	Title	Page No.
3.1	Physicists' year of birth	106
3.2	Physicists (Male/Female)	106
3.3	Qualifications of physicists	106
3.4	Physicists' previous knowledge about Potten Theyyam	107
3.5	Super humanness in Potten Theyyam(Physicists' opinion)	108
3.6	Factors responsible for Super humanness	109
3.7	Factors(Variables) for the measurement of Super humanness	109
3.8	Age group of performers	116
3.9	Performers' community	116
3.10	Qualifications of performers	116
3.11	Employment of performers	117
3.12	Age at which performers have started to perform Theyyam	118
3.13	Experience of performers (Number of years performing Potten Theyyam)	118
3.14	Name of Theyyam and performers' satisfaction	120
3.15	Costumes and their usages	123
3.16	Experience of burning to performers	123
3.17	God belief level of natives	125
3.18	Native's Theyyam belief level as God	126
3.19	Theyyam performing community or not	126
3.20	Peculiarities of Potten Theyyam compared with other Theyyams-natives' opinion	126
3.21	Natives' opinion of Potten as God	127
3.22	Natives' opinion as secret behind the adventure	128
3.23	Do you have any performance in your place like Potten Theyyam(Opinion of outside Kerala people)	129
3.24	Super humanness in Potten Theyyam (Outside Kerala people's opinion)	129
3.25	Applications of science	130
3.26	Total opinion about Potten Theyyam	130

3.27	Peculiarities of Potten Theyyam	131
3.28	Factors leading to adventure in Potten Theyyam	133
3.29	Academic aura for Potten Theyyam	133
3.30	Super humanness in Potten Theyyam	134
3.31	Factors for the ability to show off Super humanness	135
3.32	Academics' opinion about Super humanness	135
3.33	If Potten Theyyam makes an association among the folk?	138
3.34	If there Super humanness in Potten Theyyam	138
3.35	Chances of continuation of Potten Theyyam in urban society	139
3.36	Scope of keeping hero cult of Potten Theyyam in the period of globalisation	140
3.37	Is Theyyam helpful to social harmony/alienation?	142
3.38	Role of costumes in showing of Super humanness	143
3.39	Recognition of Potten Theyyam	144
3.40	If there any methodology in forming 'God'	145
3.41	Conducting of Potten Theyyam	149
3.42	Intention of conducting Potten Theyyam	149
3.43	Results of Potten Theyyam offering	150
3.44	Potten Theyyam as a boring experience	150
3.45	New entrance of performers for Potten Theyyam	151

CHAPTER ONE

INTRODUCTION

1.1 Introduction

Folk science is the knowledge attained by the primitive folk through the repeated attempts for the fulfillment of their basic necessities by trial and error method. They originated this idea from the observation of physical objects and try to operate by the compulsion of the physical conditions. The concept and practice were shared by each other among the folk and handed over the collective knowledge from generation to generation. This lore is channelized through the media of day to day activities of the folk, and the mode of exercise of the rituals, customs and life cycle ceremonies. In the initial stage all these actions had its own ideology and practice. The first part is the doctrine of evolution of idea and the second part is its implementation. It developed according to the nature of the folk, their life styles, the time of usages or occasions and the environment of the origin. The belief was molded by way of folk communications. Then it gradually become the part and parcel of the daily life whether it may be food practices, dress making, hut making, water irrigation system, agricultural technology, application of folk medicines, home management, community sharing of resources and all other activities in the folk life.

In folk science, there was no written theory. It was a chain of practice and oral instructions. But later, for different activities based on the primary knowledge, different alternations have been made by way of explorations. It introduced much modification in tools and methodology. Later practices have dominated by the passage of time. The 'vidhi' (The manner of proceedings) means the concept behind the practice has been disconnected. When the social order established different discipline, the subject science gets individuality and it handled with intellectuals with complex laboratories and experiments. The folk science was spreading with common folk. Many branches of science were established. We ignored the traditional practices. But the common folk have continued the old practice. It is folk science.

Science is an institution. In the book 'Science and History', J. D. Bernal defines "science is what scientists do?" But in the case of folk science, no such names of scientists can be claimed. Our ancestors had kept and handed over the common men's wisdom through active bearers of the folk knowledge. It is not written and not proved in the laboratory. Nature is their laboratory. Practice is their experiment.

The science has definite methods, regulations, hypothesis and theories and it is proved with the help of scientific tools. Science has its own language and strategy. The leadership of scientific thoughts is depending up on the intelligence of individuals. But in the case of folk science that is net work of

folk and their real sharing experience. Hence, the scientists are not known with their name. The traditional folk was viewed that the nature as their laboratory. Modern scientists built up the laboratory with specific tools and technology. The root of the modern scientific theories and practices is in the folk science.

1. 2 Scope and Significance of the Study

There are no studies about the folk science and its application in performances. Hence, this study is helping to link the subject scientifically. Science is the organized craftsmanship by the folk, time immemorial. It disseminates through oral tradition and imitation. All kind of technology has been handed over from generation to generation with a chain of working process. At the time of the establishment of Theyyam performance the modern science was not established and flourished popularly. They are using the technology of traditional knowledge. This traditional knowledge was fully ignored by modern people. The impact of renaissance and the dissemination of modern knowledge, there is a revolutionary thoughts flourishing among the new generation under the leadership of V. T. Bhattathiripadu and Dr. Madangarly Krishnan Nambootiripadu who had visited North Malabar and demanded the trustees at the time of Theyyam performance to avoid animal sacrifice. They considered it as the product of amorality and superstitions. Nobody considered the science behind the rituals. There is no serious

study about the relation between folk science and ritual performance and nobody found out the scientific application in the process of ritual performances. Folk science is vanishing from the society due to the popularity of modern science. Through ritual performances, we can teach the theory and practice of accepted science to the new generation easily.

This study tries to understand the Fire Theyyams especially *Potten Theyyam* and the application of folklore to prevent and cure the burning. The computational and geometrical application in the costume-making is helping to teach children with demonstration. The technology of tender coconut leaf was applied in the of folk theater regarding *Potten Theyyam* is also helpful to teach mathematics and science to the children easily. At the time of Peruman incident (Kollam district of Kerala), the modern technology failed to shift the bogie of train from water to land. The traditional load lifters known as Ghalasi from Beypore were brought by the authority. They are usually shifting ship from land to water applied their folk technology with simple tools. Likewise they shifted the bogie to the bank of river from river. Folk artists are always applying traditional scientific knowledge to their performance for their success. When the modern science is flourishing all over the world, the importance of folk science is getting diminished. Folk science is not expensive. The tools and methods are locally framed according to the physical feature of the land. How can this knowledge is applied in the performance to create Super humanness in

the folk performance has been studied. This study helps to eradicate blind belief towards Super humanness of performances. The study can be applicable to other fields of knowledge also. A traditional knowledge education is practicing by the performers. The study will help to expand the epistemology and to develop the vanishing folk science which can be applied to different disciplines.

1. 3. Objectives of the Study

1. To study the people behind the performance and their precautions before and treatments after.
2. To study the difference if any in showing of in Super humanness both in the natural and induced context.
3. To study in brief about the Fire Theyyams of Kerala and the rituals related to Fire Theyyams.
4. To study about the Super humanness in Fire Theyyams with special reference to *Potten Theyyam*.
5. To study the peculiarities of *Potten Theyyam* compared with other Fire Theyyams.
6. Reasons for the non- acceptance of folk science by the pure scientists.
7. To study the sociological and psychological impact upon Super humanism.
8. To study the exceptional incidents against Super humanism.

1. 4 Respondents from whom schedules are collected

- A. Scientists (Physicists)
- B. Performers and helpers
- C. Natives and devotees
- D. Foreigners
- E. Academicians
- F. Psychologists
- G. Sociologists
- H. Doctors
- I. Victims (Burned) of Theyyam
- J. Trustees

1. 5 Hypothesis

1. Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness. If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer. If the thermal conductivity of materials is below 0. 5, rate of speed of laying over the fire is below 0. 5, and

positive opinions in favour of mental stamina of the performer , the hypothesis is accepted.

2. There are incidents of burning which are against the Super humanness of the performer. If one case is found out, the hypothesis is accepted.
3. Future prediction of devotees by performers is made only by practice without any formal study of face reading and psychology. If 51% of the performers have no formal training in future prediction, the hypothesis is accepted.
4. There are precautions while make up and at performance against burning by the performers. If precautions are directly related to reduction of temperature, the hypothesis is accepted.
5. Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment. If the responses of allopathy doctors are against folk science, the hypothesis is accepted.
6. Natives of Kannur and Kasargod believe in *Potten Theyyam* as Super human god. If 51% of natives belief level is positive to Super humanness, the hypothesis is accepted.
7. Ladies are not the performers of Theyyam. If one case is found out, the hypothesis is rejected.

8. *Potten Theyyam* performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam. If one case of person from forward community is found out, the hypothesis is rejected.
9. Trustees prefer to Theyyam performer from traditional community only. If 51% opinions of the trustees are favourable to traditional performers, the hypothesis is accepted.

1. 6 Select Variables for Analysis of Data

1. Thermal conductivity of the materials used as costume by the performer. They are –
 - a) Tender coconut leaf
 - b) Rice paste
2. Speed of the performance.
3. Mental stamina of the performers.
4. Incidents of burning to the performers while Theyyam performance.
5. Number of trained performers in future prediction.
6. Direct relationship of precautions taken by performers before and at performance with reduction of heat.

7. Precautions before performance- Smearing rice paste upon the body mainly front and back of neck to waist.
8. Precautions at performance–Heating up of the body by Kalasam (That is, finale of quick dance and movements of the body) up to sweating .
9. Responses of allopathy doctors against folk science. That is smearing of rice paste as a treatment for burning.
10. Natives' belief level of *Potten Theyyam*.
11. Number of lady Theyyam performers.
12. Number of Theyyam performers not belonging to scheduled caste/tribe.
13. Trustees' opinions for Theyyam performers.

1. 7 Research Methodology

The paraphernalia of the Theyyam have to be showed and the performance both in natural and induced context had to be recoded first. Based up on the documentation, participant observation and interviews are used for the study. Experimentation in laboratory was needed for materials to know the thermal conductivity of them. Mass/social psychology and individual artist psychology was to be measured through interviewing.

1. 8 Data (Primary and Secondary)

Primary data collection is done by field interview, videos, schedules and experimentation report from science laboratories. Existing photographs and video clippings of documentation and mobile recordings are used as data. Secondary data is from books and journals.

1. 9 Tools for data collection

Main tool used for the data collection is schedule for interviewing and the diary for recording other information. Recorder for sound recording and camera for photographs and videos are also used.

1. 10 Period of study

The study is under taken within three years.

1. 11 Methodology for analysis of data

Statistical tools are used for analysis of data, interpretation and proving of hypothesis.

1. 12 Limitations of the study

This kind of study to connect folklore and science is the first attempt. So there is no previous books and references. This is 100% field study that itself to be studied in natural and induced context. The performance is seasonal in nature; hence most of the artists are to be interviewed of their time

and place. For comparison, performances at induced contexts were to be created in many districts of Kerala and a performance, out of state at Ootty, Tamilnadu other than Kannur and Kasargode. Most of the artists were compelled to divulge many things. Book relates to folk science are very rare. Many a time financial crisis were experienced to conduct performance by ourselves. Assistants were needed for videographs and for multi dimensional observation at a time. Many academicians have to be depended at their time for interviewing. The Theyyam is always performed at night and in odd times up to dawn, so I had to be depended my friends and parents to move around the places. Financial assistance derived from UGC is very limited and not enough for this kind of field research.

1. 13 Organization of the Report

The research thesis is divided into five chapter as –1. Introduction 2. Literature Review 3. Analysis and Interpretation of Data 4. Testing of hypothesis, and 5. Conclusion – Summary, Findings and Suggestions.

The Introductory chapter starts with a general introduction and continues with scope and significance of the study, objectives of the study, respondents from whom schedules are collected, hypothesis, select variables for analysis of data, research methodology, data (Primary and secondary), tools for data collection, period of study, methods of analysis of data, limitations of the study, and organisation of the report.

The second chapter is a literature review regarding the research problem. Both books and journals themes in brief with the name of author and publishers are mentioned in it.

The third chapter has two parts. Part-A is the analysis of data and the B part is the interpretation of the researcher from the analysis of data.

Fourth chapter is for testing the hypothesis. A total of nine hypothesis are tested here.

The last and final chapter is a conclusion which includes a total summary, findings and suggestions of the researcher.

CHAPTER-TWO

LITERATURE REVIEW

2. 1 Introduction

This chapter is a review of literature which includes the references of books and journals, importance of rituals in folklore studies, Super human skills depicted in Eastern and Abroad literature. It is very essential to note that no direct literature was received in connection with the research problem, that is, ‘Impact of science upon Super humanness in Theyyams’. However, with the objective of studying the ‘folk science application in *Potten Theyyam*’, the following books’ review is made.

2. 2 Select References of Journals

The myth of *Potten Theyyam* is describing against untouchability. In the fiction *Potten Theyyam* is written by Narikutti Mohan presenting an inter caste love-story of higher caste women and lower caste man (Pulaya community). Here the author beautifully present the irony of the affair of a Theyyam performer who belongs to lower caste and a female devotee who belongs to a forward community. The plot of the story arranged with *Potten Theyyam* atmosphere and also it expressed the philosophy of *Potten Theyyam* (Dheshabhimani vaarika; book number 19; volume 21; November 15-21;

1987; Editor I. V. Das; page number. 14 to 18; *Story-Potten Theyyam*; Narikutti Mohan).

The article is revealing different drinking liquids and its connection with ritual art and folk life. In Theyyam performance it is a usual practice of drinking arrack and toddy. In the folk rituals alcohol is inevitable. Milk, tender coconut, and butter milk are also used. In *Potten Theyyam* ritual arrack and toddy is used (Poli; Kerala Folklore Academy; book number. 3 ; 2005 October - 2006 January; Editor A. K. Nambair; Naatupaaneeyangal anushtaanathilum jeevithathilum; Dr. M. V. Vishunu Namboothiri; Page number 42 to 52). He classified the myth as higher caste myth, folk myth and tribal myth. He also told that these three myths have differences basically. The higher myth is not directly related to folk life. At the same time the folk myth and tribal myth are linked with the folk life absolutely.

The author argued that Theyyam is an art form of ethnic nature and is also limited as folklore discipline. Theyyams are against Brahmanism is breaking the limits of religion. He tries to explain the origin of Theyyam, the themes of Theyyam, the caste, the religion and rituals of Theyyams were analyzed. The exact origin of Theyyam is not explained. There is an amalgamation of folk belief, regional sign, the Indian thoughts, expression of epics are seen in Theyyam. In Theyyam the addressing system is different than our daily life. Brahmins are addressing with the term Perinjallur grama

(It is the name of a Brahmanic settlement around Thaliparamba). The Theyyam addressing the Thiyya community with the term Eattillamkarimana, the Maniyani community is addressed as a term Kudapathy, the royal family is addressed with the term Naaduvazhumnaatu swami. When the Theyyam is addressing a member of Muslim religion with a particular term is Madayi nagare (City of madayi). It is purely indicate that the secular nature of the Theyyam. He luminously explained *Potten Theyyam* promoted a movement, against untouchability (Mathrubhumi weekly; 2014 October 24-November 1; page number 22 to 29; book 92; volume 32; Mathathinteathiru thakartha malayali theyyagal; Somashekaran).

The article is dealing with the impact of blind belief and customs which is against humanism. There is an irony regarding the work of great leaders of renaissance who were born and brought up at Bengal like Vivekananda, Rajaram Mohan Roy and Rabeendranath Tagore. The condition of Bengal is to walk backward to the history. All distractive and orthodox elements in the society was establishing and return back very powerfully. Our sacrifice for worship was made by killing a human being. Now it is done with goat or cock. The Kali temple of Calcutta is doing animal sacrifice brutally. In *Potten Theyyam* also cock sacrifice is necessary. The magical ritual and black magical ritual is taken place in Bengal. *Potten Theyyam* itself as a magical ritual. The using of red colour cloths is very usual in Bengal and Kerala

(Pachakuthira; 2014 September; book number 11; volume 2; Managing Editor Ravi. D. C; Editor Jayadevan. K. V; page number 20 to 27; Bengalinte Mythum Sahithyavum; Sreekanth Kottakkal; Photo K. R. Vinayan).

He described the colour combination of facial make-up and body make up of the Theyyam performer. He has given examples for the colour concept regarding paddy field and other natural phenomena. He is only commending about the tender coconut leaf, which is used for Theyyam costumes as the colour of kody (New unbleached cloths) (Vijnana kairali; 2014 June; volume 45; book number 5; Varnagalude pratheekathmakatha keraleeya folkloril; Dr. Raghavan Payyanad; page number 25 to 37).

She quoted even thottam songs for the argument of social life reflected in ritual songs (Vijnanakairali; 2014 February 5; volume 45; book number 2; Naadanpaatukalile samuhikajeevitha prathifalanagal; Sumitha Babu. V. S).

Karbis are worshiped the god and goddess in the open area. They believe that the mountain hills, snake, caves, rivers have some super natural powers. This tribe believe that dead one has come back to live again with the family. There is some similarities with Theyyam beliefs and performance with the gods and goddess of the Karbis. *Potten Theyyam* also is performed in the open area (Folklore; volume 29; number 10; Whole number 340 October 1988; ISSN. 0015-5896; Editor

Sanker sen gupta; English monthly; The god and Goddess of the Karbis-A short about religion of Assamese tribe; Bhabeshdas; page number 234 to 235).

To the Europeans, myth is generally a narrative just opposite to reality and truth. And in the same sense they applied this term to Indian narratives. Even those from the Puranas, Shasthras, Mahabharata or Ramayana without studying cultural complexity of the Indian Psyche which is essentially different from its Western counter-part, and without understanding that the feeling of myth and reality and its externalization has its specific pattern in Indian society. The term myth is treated differently the Eastern and Western people. *Potten Theyyam* also based on two kinds of myth. One is lower myth and other is higher myth. So this article is help to understand the term myth very effectively (Folklore; volume 29; number 4; whole number 334; April 1988; ISSN 0015-5896; Editor Sanker Sen Gupta; Myth and reality-problem of preserving our heritage of antiquity; Avadesh. K. Singh; page number 77 to 85).

In this article he explained about Thottam songs. In *Potten Theyyam's* Thottam songs also denoted oral history of the villages (Cheruthazhaperuma souvenir; cheruthazham fest 2008; Editorial board-C. M. Venugopalan,

Cheruthazham panjayath president and others, Charithrathil cheruthazham adayaalapeduthumbol; Krishnan Naduvalath; page number 39 to 42).

It is a special issue for folklore by vijnana kairali. The whole monthly is dedicated to folklore article but an article Naatarangum Naatarivum is briefly explained Theyyam, Thira, Padayani, Kothamuriaatam, Kanniyarkali, Kakkarassinatakam, Mudi yettu, Kaliyoot, Vellattam, Porattunatakam, Ivarkali, Kavadiaatam, Malavazhiyattam, Aryanmalanatakam, Karineeliyattam, Saliyaporatt, Mudi yattam, Kuravarkali, Tholpaavakkooth, Velavaravu, Deshapaana, Poorakali, Adavi, Thottam paattu and Folk songs (Vijnana kairali; September 2000; General Editor Dr. M. R. Thambaan; Editor N. Jayakrishnan).

This article is helping to understand the nature and feature of a ritual performance. Dr. Jawaharlal Handoo is interviewed by Dr. T. N. Sankara Narayana is included in the issue. Jawaharlal Handoo shared his ideas and aspirations regarding folklore. He opined that folklore is the pulse of the people (Prasanga; news bulletin of the Regional Resource Centre for Folk Performing arts; Udupi-576102; January 1991; Editor Dr. N. T Bhat).

The article Indian folk culture conflicts and compromises is dealing with kingship societies, caste society and Brahmanical society. In its conclusion he quoted the opinion of Peter J. Claus and Korum. Folk culture is inherently a comprehensive concept and not an asset of any particular group

of people. It embraces all humanity into its fold (Fossils News; News letter of Folklore Society of South Indian Languages; number 23; December 2002).

An interview is done by Reghunath Kadavanoor with folk dramatist Kuttan Madani about the possibilities of satiric drama. The Potten Theyyam also keeping certain features of satiric drama. (Polika; folklore quarterly October-December 2004; Book. 1; volume. 1; Chief Editor Radhakrishnan Kakkasery; Editor K. Chandra Mohan).

The article Kaalam Samuham Theyyaatam by Dr. Vinod Kumar Kalolikkal is explaining the relationship between society and Theyyam along with the contemporary age. There is a process in certain communities the expired man become Theyyam. He quoted a proverb Theyyan moothal Theyyam (A male member in Thiyya community become matured turns as Theyyam). The rituals and the life style of folk are inter-dependent with the current trends of the society (Manimuram-Kokkaat Sree Muchilot souvenir; 2009 December; page number 11 to 14; Kaalam Samuham Theyyattam; Dr. Vinod kumar).

Dr. Ezhumatoor Raja Raja Varma, argued that the philosophy of folk culture is identified by the study of folk art form. He explained nearly 55 traditional folk musical dance dramas with a brief explanation (Vijnana kairali; June 2000; State Institute of Languages Kerala; Editor K.

Ramachandran; Dhakshina Keralathile paarambarya kalakal; Dr. Ezhumatoor Raja Raja Varma).

The article development of the Indian theatre, attempted to study Indian Theatrical History (Ganitha jyothisha chakravarthi jyothirbhushanan pandit V. P. K. Pothuvaal Shathabhisheka Smaranika ; 1995; Editor Dr. K. H. Subramaniam; Development of Indian theatre; Dr. C. Rajendran).

The Malaya community has the right to do magical rituals in North Kerala. The origin of the myth of the Malaya community is itself explaining their professional skill in magical ritual. The same community is performing *Potten Theyyam* and also singing the Thottam Songs. In *Potten Theyyam* the vigorousness dance and lying over fire is become very attractive on account of the attractive music of Thottam songs (Poli; Book number 6; volume 2,3; 2008 June-2009 January; Vamsheeya sangeetham; Dr. A. K. Nambair; page number 7 to 23).

Mr. Vijayakumar Menon in his article, Folklore, Science and blind belief, explained the relationship between black magic and blind belief. And it was recognized by the generation without a scientific view. The myth of the present was a story of the past. Gradually it become the thought and belief and custom of the society. He opined that the folkloristics not become a promoter of blind belief and other orthodox dealings (Polika; November

2006-March 2007; book number 2; volume. 1, Editor K. Chandramohan; Naatarivum shasthreeyathayum; Vijayakumar Menon)

He described myth is a modified folk tale. Generic change is a common feature of folklore (Kavanakoumudhi; The mouth piece of N. V. Krishna Warriar; book. 15, volume . 4; Chief Editor Dr. M. R. Raghava Warriar; Maapila Theyyathile Pura sangalpam; Dr. Ramesh. V. K).

The magical songs was written by Dr. M. V. Vishnu Nambootiri, described there are two branches in magical songs. One is higher caste people's magical songs and other is lower caste people's magical songs. The communities like Malayan, Vannan, Pulluvan, Paanan, Velan, Kuravan, Ganikan, Kanisan, Pulayan and Parayan are doing magical rituals rather than Brahmins. In page number 31, third paragraph Dr. M. V. Vishnu Nambootiri explained which performances are included in the magical rituals. Pulluvanpaatu, Kurudinipaatu, Kalampaatu, Sarppampaatu, Malayankettu, Kolamthullal are considered as in the category of magical performance. There is a close relation between magical performance with Theyyam and Thira. The Theyyams like Potten, Gulikan, Kurathi, Bhairavan, Kuttichathan, Uchitta, Raktheswari, Raksthachamudi, Madayil Chamundi are the deities of magical category especially black magical ritual performance (Bhasha Sahithi; quarterly of Malayalam Department; University of Kerala ; April-

June; 1977; Book number. 1; volume . 2; Editor Dr. K. Ramachandran Nair; Mandravaadhapaatukal; M. V. Vishnu Nambootiri; page number 30 to 47).

D. D. Kosambi offers his original definition of science as follows "Science is the cognition of necessity, freedom is the recognition of necessity" What is essential is absorbed into the general body of human knowledge. According to him, "Science is direct investigation of properties of matter, hence materialistic". All these data clearly emphasis the role of science in history and other social sciences (Resonance; journal of science education; June 2011; November 6,volume 16; published by Indian Academy of science ; Editor -N. Mukunda; Kosambis Vision of science - A critical appreciation; M. G. Narasimha ; page number 529 to 539).

Greeks, they did show remarkable ingenuity in his field in times of need. One such invention was the chemical mixture called 'Greek fire', attributed to the 7th century Alchemist Callinicus of Greek Origin. He is supposed to have fled Syria to Constantinople ahead of conquering Arabian Armies and here he invented the Greek fire to fight the Arabs. The mixture (Probably) consisted of some inflammable petroleum compound, Potassium Nitrate to supply Oxygen and quick time to supply further heat on reaction with water. If burned vigorously on water and hence could be used to destroy ship made mainly of woods. The fire is using in different context. Here the Greek fire using to defeat the

enemies in the war. All these things utilizing the folk science of the age (Resonance , journal of Science Education; volume 15; November 11,2010; published by Indian Academy of Science; Chief Editor S. Mahadevan page number 1015).

The author recollecting his childhood memories regarding folktales, folk rituals and Theyyam performance. This story is depicting the unreadable mind of a man and his anxieties towards ritual performances (Malayalam vaarika; Editor - Saji James; Book 18, volume 17; 2014 September; Yakshikalum njanum (story); Ambika Suthan Mangadu).

2.3 Select References of Books

The following books really contributed to get an idea of scientific and mathematical concepts- Bernal. J. D; Science and History; Watts & Co. Johnson's Court Fleet Street London; 1954. Berkley. C. Edmund; A Guide to Mathematics for the Intelligent Mathematician ; Souvenir press London; 1968,Horabin. J. F; Science for the Citizen; George Allen Unwin Limited London; 1938.

Some of the valuable books for the researchers in folklore are - Nice Jill; Herbal Remedies & Home comforts; Orient Paperbacks- A Division of Vision books Pvt. Ltd; 1998, Muttath Chandren; Anushtaana jeevithathinte kaanapuragal; Olive publication; 2005, Raja Govinda Varma E. K; Lore and life of Kerala folk; E. D. Club; The Zamoorins Guruvayurappan

college; Kozhikode; 2008 , Kurup. K. K. N; The Cult of Theyyam and Hero worship in Kerala; Centre for Folklore Studies; University of Calicut, Fontaine La J. S; The Interpretation Ritual; Tavistock Publications; 1983, Harre Rom; Great Scientific experiments; Oxford University press; 1983, Propp Vladimir; Theory and History of United Kingdom Folklore; Manchester University press; 1984, Tax Sol; World Anthropology; Mouton Publications; Paris; 1977, Juggi. O. P; Folk medicine; Atma Ram Sons; 1982, Sabeb Hameed Abdul. H. Hakeem; The complete book of home remedies; Orient Paperbacks; A Division of vision Books Pvt. Ltd; 1982, Harre Rom ; Great Scientific Experiments Oxford University press; 1983, Dorson. M. Richard; Folklore and Folklife; The University of Chicago Press; Chicago and London; 1972, Vishnu Nambootiri. M.V; Puravrtthapadanam; Mathrubhumi Books; 2010, Sreedharan. M. Kuttamath; Pallisree peedam; BSM Books; Kannur; 2010, Kothari. C. R; Research Methodology - Methods and Techniques New age; International publishers; New Delhi, Bartis Peter; Folk life and Field work - An Introduction to Field techniques; Library of Congress Washington; 2002, Sharma. R. N; Research Methods in Social Science; MPP Media promoters & Publishers Pvt. Ltd; Mumbai; 1983, Oliver Poul; Writing in Your Thesis; Vistaar Publications; New Delhi; 2004.

The book Thattum – Dalam is a study about the face decorating art of Theyyam. But this study is not described the origin of Theyyam

in detail. It is only focused on face decorating art of Theyyam. The form and colours of Theyyam are explained in detail. Likewise, the combination of colours which used in the face decoration as the ratio of colours and its combination of colours mixed were mentioned. The application of colour on the face of performer is applied according to the structure of his face. The application of the warm colour which made out of rice paste applied on the body of performer to bring out the psychological engagement of the viewer. The book explains the changing concept of Theyyam and the face decoration art. In the chapter II 'Theevanagal' (Fire colours) depicts the performance of the Theyyam jumping over the fire, decoration of flam beau on headgear and on waist. The light arranged with folk fire torch (Made out of dried coconut leaf) . The use of tender coconut leaf in the process of the decoration of this type of Theyyams on waist and headgear brings a feeling of warmness of fire. It also helps the performer to protect from fire. The remaining portion of this chapter describe the detailed changes of colours and expressions of facial make up of the different Theyyam and it is also explained how slightly these lines and expression, motives are differentiated from each other. The book is primarily focused on the colour of Fire Theyyams. The photos of different kind of facial art is included in the book. Since this book provide a detailed information on the facial make up art and it help the

practitioners of facial art of Theyyam together more knowledge on this specific area (Chandran Muttath; Thattum Dhalam - Theyyathinte mukhathezhuthukale kurichulla padanam; State Institute of languages; Thiruvananthapuram; 2008).

The ancient knowledge of yoga and siddhi are referred in the books- Stiphen. M. Philips; 'Anima: Evidence of a yogic siddhi'; Theosophical Publishing house; Canada; 2003, Yogani; 'Samyama - cultivating stillness in action, Siddhis & Miracles; The AYP enlightenment Series, 2006; and John Mac Afee; 'Beyond the siddhis: Super natural powers and the Sutras of Patanjali; woodland Publications; 2001.

The book Nerintemozhi is written by Raghavan Payyanad may be included in the cultural studies category. There are 16 chapters with different traditional cultural studies. The first three chapters explain the democratization of knowledge. And it also explains how the knowledge and power influences to change the rural life. The controversial Ayodhya issue also has been explained in the chapter. An analytical study of obscene songs called Bharanipaatu and the different version of Ramayana story also explained in the particular chapter. The chapters Anushtanonmukhamaya Keralam(The ritualistic Kerala), Anushtanthinte Arthathalam (The meaning of Ritual) are helpful to the study of *Potten Theyyam*. The colours of Theyyam explained in detail in a chapter. The myth of *Potten Theyyam*

also has been discussed in this book (Dr. Raghavan Payyanad; Nerinte mozhi; F. F. M. Publications; 2003).

The book *Theyyakadhakal* is written by Shooranad Ravi explain the story behind the popular Theyyams of North Malabar such as Kathirvannurveeran, Kandanaarkelan, Wayanatukulavan, Neeliyamma thottam, Njattapuram kunji kelu. But there is no commend on *Potten Theyyam*. The book is not considering the historical background of Theyyams (Sooranadu Ravi; Theyyakadhakal).

Acharangal Aghoshagal (Customs and festivals) is dealing with our traditional customs and rituals and traditional art forms. It trace the root of arts dealing with the comparison of folk art performance Theyyam and classical art performance Kathakali in general. The peculiarity of style and form of Thottam paattu (Ritual Song) of Theyyam is explained well. The book is not giving any special attention or a general comment on *Potten Theyyam* (Prof. V. Aravindhakshan; Aajaragal agoshagal; Chinda Publications; 2007).

The book *Theyyam Thirakalude Thottam paatukal* is explaining the Thottam songs of Theyyam and Thira in detail. In the page number. 9, in the title *Theyyavum Thirayum* is describing the words Theyyam and Thira using with equal meanings. The social importance of Thottam paattu and the language of presentation also has been discussed in this book. There is no

comment about the Thottam paatu of *Potten Theyyam* (Dr. M. V. Vishnu Nambootiri; Theyyam Thirakalude Thottam paatukal; DC Books; Kottayam; 2005).

The book *Nadodivarnalokam* is dealing with colours in folklore. The book give an idea of colour concept of Malayalees in different way. The symbolism behind the Onapookalam, the structure of facial art are explained in a good manner. In the page number 54 the colour concept of Theyyam and Thira were explained with an analytical mind. There are five colours used in the process of Theyyam make up and red colours has been considered as predominant among them. The facial art of Theyyam and the costumes of Theyyam are depicted in this book and the display of colours are also examined here. In the page number 61 the essay titled 'face art' the ingredients of the colour for face art recorded briefly. There are no special remarks on Potten Theyyams costumes or colour combination (C. R. Rajagopal; *Nadodi Varnalokam*; DC Books; Kottayam; 2008).

The book *Keralathile naadan kalakal* has given a detailed description of folk art form of Kerala. In page number 47 he narrates about Theyyam and the worship place of Theyyam. In his opinion Theyyam is dominated mother cult. The customs of Theyyam, facial art of Theyyam, the material culture used for Theyyam, and ornaments used in the Theyyam are explained in general. The dance of Theyyam with sword is common. The instruments

which are used for Theyyam are also mentioned. *Potten Theyyam* is an important Fire Theyyam. But there is no mention about this in the book (Dr. Sasidharan Clary; Keralathile naadan kalakal; Chinda publication; Thiruvananthapuram; 2002).

The book *Perumkaliyaatam* is explaining the myth of Theyyams in North Malabar. Folk music, the origin of Theyyam is also described. In page number 89 there is a chapter in the name of *Potten Theyyam*. The myth and legend of *Potten Theyyam* is described meaningfully. Though the concept of *Potten Theyyam* is a kind of protest against caste system, the book is not going through any kind of scientific enquiries related to the same (Payyanur Kunjiraman; *Perumkaliyaatam*; Green Books; Kannur; 2011).

Folklorinu Oru Padana Padhyadhi is not explaining the folkloristics view on Theyyam but it reveals the all other aspects of Theyyam in general. In the Index he has given the myth of several Theyyams including *Potten Theyyam*. Page number 260, Number 44 explain the *Potten Theyyam*'s myth very briefly (Dr. Raghavan payyanad; *Folklorinu oru padana padhyadhi*; Kerala sahithya academy; Thrissur; 1998).

Anushtaana Jeevithathinte Kaanapurangal (The unseen dimensions of ritual life) is describing about different Theyyams like Maramerunna Theyyangal, Chembilot Bhutham, Kooli Theyyam, Uchitta, Malakkara Potten. In page number 50 with the title of Malakkara Potten is explaining the

myth of *Potten Theyyam* . It is the traditional *Potten Theyyam* of Thiyya community of Pilocode Mallakkara and it is celebrated in the Malayalam month of Thulaavam 26, 27 (October, November). A brief description about the myth of *Potten Theyyam* is described in the chapter (Chandran Muttath; Anushtaana jeevithathinte kaanapuragal; Olive Publications; Kozhikode; 2000).

Folklore Sameepanagalum Sadhyadhakalum is written by Dr. A. M. Sreedharan. It is a replica of 'Folklore Padanam Sidhandha thalam'. He is not given any new concept or idea in this book. But in page number 72 he wrote about Theyyam and classified male Theyyangal and imaginary Gods etc. There are no remarks on *Potten Theyyam* (Dr. A. M. Sreedharan; Folklore sameepanagalum sadhyadhakalum; Malayala padana gaveshana kendram; Thrissur; 2009).

Nammude kalakal describes about a certain folk performance of Kerala. There are some comment about classical lore and folklore in this book. Folk art and classical art is not classified properly in this book. In the page number 69 there is a description about Theyyam performance which includes the description of the places of Theyyam performance and the dress of Theyyam performance, the facial art of Theyyam, the peculiarity of dance, the instruments which are used for Theyyam and the community of Theyyam

performance (K. V. Prabhakaran; Nammudekalakal; Butterfly books; Calicut; 2010).

Theyyathile jathivazhakkam is a very valuable book in the field of Theyyam studies. The title itself is justifying the content of the book. The whole book is maintaining the spirit of folk life and Theyyam cult. The sub-heading of each chapter is also apt. The author is used Dravidian words and styles. The particular book discuss the influence of Sangam literature on Theyyam as the two portions of the book titled as Akakaru and Purakaru. The division of the chapter named Onaam Padalam, Randaam Padalam like that, instead of prefaces he used Varavili kott (The introductory address of Theyyam). The introductory action of Theyyam is to get the plantain leaf with rice and lid from the Devasthanam to denote this incidence for an introductory note by Kavalam Narayana Paniker is naming as the title Kodiya. There is a note by Dr. Kilikollur M. Sivadasan revealing the history and caste system of North Malabar with the title of Sreepeedam (It is an auspicious stool). From the beginning to end of this book share the concept of Theyyam culture. This book is a complete book on the caste system of Theyyam ritual. It gives an indirect awareness about Theyyam. So it is very helpful to the research work (Dr. Sanjeevan Azhikode; Theyyathile jathivazhakkam; current books; Kottayam; 2007).

"Keralathinte Swantham Kalakal'" is dealing with the Kerala art form with five portions. The first portion has included the temple performance like Sopanasangeetham, Ashtapathiattam, Koodiyattam, Chakyarkooth, Paadakam, Thullal, Kathakali, Krishnanaatam, Tholpavakooth and Vanaankooth. Here Tholpavakooth and Vannankooth is not matching with other description in this chapter. In the second portion of the book is dealt with Onam plays like Onathallu, Manikyachembazhuka, Thumbithullal and Thiruvathirakali. In the third portion it dealt with Thirayattam, Theyyattam and Kaliyattam. There is a brief description about Thira and Theyyam and it is helpful to the beginners. It is not much helpful for the research work. Portion four explained with a certain songs like Kalampaatu, Kurunthiripaatu. The portion five dealt with Kalaripayattu, Padayani and Mudiyyettu (Sreeramagam M. K. Sreedharan; Keralathinte swandham kalakal; Current books; Thrissur; 2012).

The collection of essays by Prof. Balan's Kolapolima is included Nellukaykkunnamaram, Kolathunattile Malayalam, Lakshwadeepile Malayalam, Panasapuram, Manavatti thavalayum ghrathurathvum, Kodungalloor Sreekurumbayum Cheerimbayum and Perum porulum. It give a brief account of Kavay and Kottam (Worship places of the folk) (K. V. Balan; kolapolima; Lipi publications; Kozhikode; 2002).

In the research work of Dr. K. Vidhyasagar about Padayani, the introductory part he explained the rituals of Kerala in detail. It is helpful to

understand folk rituals of Kerala. It is somewhat helpful to the research (Dr. K. Vidhya Sagar; Anushtanam puravritam porul; FFM Publications; Payyanur; 1998).

“Theeyattu oru padanam” is focused on the folk performance of Thiyyadi community. In the first chapter he explained the feature of ritual performance of Kerala. It is somewhat helpful to the research work (P. V. Narayanan Unni and V. Subrahmania Sarma; Theeyattu oru padanam; current books; Kottayam - 2001).

Description of the ritual performance of Kerala explained with the following titles like Rangakalavazhakangalude vidhiyum porulum, Kali naadaka puravritathilathishtithamaya rangavathanagal, Mudiyyettu, Kali nadakkam, Kalidharika puravritam nadodi vazhakagalil, Kali naadaka puravritam malayala sahithyathil. Mostly the content of the book is Kali concept of Kerala (Ravi Kumar. B; Anushtaanakala rangavadharanagalum folklorum; State Institute of Languages; Thiruvananthapuram).

The book Theyyam was written by Dr. M. V. Vishnu Namboothiri is a very descriptive book about the ritual Theyyam. There is an ascending pattern followed one by one in this book relating to Theyyam lore. First of all he introduced the worship places of Theyyam then later he gives a detailed description of Theyyam, Thira and Kaliyattam. The customs and rituals of

Theyyam is described well. Magical ritual of Theyyam and its multi facet of forms and the style of ritual dance and the concept of Theyyam are also explained well in this book. In the annexure part he gives 21 Thottam songs of Theyyam. In the page number 266-267 described Thottam song of Potten Theyyam. It is helpful to study the versions of *Potten Theyyam* Thottam. In the page number 108 there is a description about *Potten Theyyam*. Here discussed the higher myth of *Potten Theyyam*. This book seriously discuss all aspects of Theyyam. It is very helpful to the research work (Dr. M. V. Vishnu Nambootiri; Theyyam; The State Institute of Languages; Thiruvananthapuram; 1998).

Theyyagalum anushtaanagalum oru padanam is mainly focused on Vanaan community's Theyyams and rituals. There are some comments about the changing kavu and Theyyam and changes in Theyyam. It help the research for getting an awareness about Theyyam (Dr. Y. V. Kannan; Theyyagalum anushtaanagalum oru padanam; State Institute of Languages; Thiruvananthapuram; 2011).

The book Malabarile Thirayattangal by C. Gopalan Nair is a well informed book about Thirayattam genre in folkore. There are some common features in Theyyam and Thira. He explained the identity of Thira comparing to Theyyam. It is the first book in this kind (C. Gopalan Nair; Malabarile Thirayaatagal; Mathrubhumi books; Kozhikode; 2010).

The Cult of Theyyam and Hero worship in Kerala; The revised edition of Dr. K. K. N. Kurup which was first published in 1973. The story deification of the heroes were included with *Potten Theyyam* in page number 108. The area of the performance, the plot of the rituals are explained. It is a pre-study of Theyyam in general and *Potten Theyyam* (Dr. K. K. N. Kurup; The Cult of Theyyam and Hero worship in Kerala; Centre for Folklore Studies; University of Calicut; 2000).

Everything related to Theyyam especially its myth and ritual and its context, the laughing of Potten is explained with its higher myth. The satiric action of Potten Theyyam is against the blindness of the world. The whole higher myth of *Potten Theyyam* is explained. The symbolic representation of agriculture is described in the *Potten Theyyam* myth. The origin of earth and the position of sun also explained (M. V. Vishnu Nambootiri; Puravritthapadanam; Mathrubhumi books; Kozhikode; 2010).

This book Kanyaarkali gives an account of folk performance of Kanniyarkali in Palakkad district (P. U. Unni; Kanyaarkali; Published by the author; 2013).

A well designed book for folk art of Thanjaavur districts explains folk songs, folk tales, riddles, proverbs, folk costumes, folk deities and festivals, folk arts and crafts were explained and classified it for analytical study. In the chapter seven folk deities and festival (Page number 346 to 417)

explained about the worship stage and all details of deities. The classification of folk art as little tradition and elite tradition is described. It gives an awareness of little tradition and elite tradition. The religious aspects, the social aspects, literary aspects and linguistic aspects are examined in the book (Dr. G. Santhi; Folklore survey of Thanjavoor district; Tamil University Publications; Tamilnadu).

This is the dictionary of Kaavukal (Shrines) and Theyyungal of Payyannur block Panchayath area. It helps to a tourist and a researcher to visit and watch Theyyam performances each and every shrines of Payyannur block Panchayath. In the index the shrine of Theyyams and the list of Theyyams are mentioned. In Payyannur block Panchayath have 43 places where *Potten Theyyams* are performed every year. In the index the page number of performance of *Potten Theyyam* is mentioned. So this book is helpful to field work (Ramandali Ravi; Kaavukal Theyyagal; Payyanur block panchayath; Payyanur; 2000-2001).

A collection of songs of folk songs, Thottam songs, snakes songs and the *Potten Theyyam* Thottam with the foot note of difficult and technical words. This collection is very oldest one. So this is helpful to get a literary text of Potten Thottam songs (M. V. Vishnu Nambootiri; Uthara Keralathile Thootam paatukal; Kerala Sahithya Academy; Thrissur; 1981).

He wrote four Aatakadha's namely, Nizhalkoothu, Badrakali vijayam, Pathukapattabhishekam and Sreesankara vijayam. Out of four Aatakadhas two of them are based on folk themes namely Nizhalkoothu and Badrakali vijayam. Nizhalkoothu was taken from oral epic Vela Mahabharatham. 'Badrakali vijayam' also based up on an oral text. In both cases there is an amalgamation of higher myth and lower myth. The same thing is applicable in *Potten Theyyams* Thottam songs (Pannisseri Nanu Pilla; Sree Panniserriyude Aatakadhakal part-1 Sara chandrika vyakyaanam; Published by Pannisery Srinivasa Kurup; Kollam; 1966).

It has two parts one is for classical art another is for traditional art. In classical art he included Chakyarkoothu, Krishnanatam, Kathakali, Thullal and Instrumental music. In the second part he included Theyyam, Poorakali, Thidabhuthritham and Magical rituals. In Theyattam he explained the combination of colour of facial make up. He pointed out certain problems facing by the Theyyam performance and Theyyam artist (Valsan Peelicode; Kalayude Varthamanam; Insight books; Kozhikode; 2010).

It reveals the history, the myth, legends of temple which flourished under the trusteeship of Zamorin Raja of Calicut. He explains higher mythology and lower mythology of each temple in Kozhikode, Malappuram

and Palakkad districts (Chemboli Srenivasan; Samuthiri Rajavinte Bhakthi Sambrajyam; Poorna publications; Kozhikode; 2012).

It is a complete information of Pazhagode region. The all environmental, historical, occupational, cultural, political aspects are explained well in the book. The vocabulary of folk dialects are depicted. The details of folk worship place is included. The list of Theyyams of the village is also listed according to each shrine and temple. But there is no mention about *Potten Theyyam*. But this book will help to understand the folk life of a village (Balakrishnan; Payagode oru cheru dhesham swayam adayaalapeduthunnu; A. K. G. Smaraka vayanasa; Payangode; 2014).

This book is explaining folk theatre of Kerala. There are five chapters in this book. Chapter one explain about Chathan kalam drawings and its song. The second chapter discussing about Sangakali, the third chapter reveals the features of Paavakathakali, forth chapter explaining Aryanmala drama. Fifth chapter described the Meenakshi drama. This book is give an idea about folk theatre in general (Dr. Chumar choondal; Nadodi Virutham; Samskrithi publications; 1993).

It is revealed the folk song of Dalith communities in general. The songs of Pulaya community also described. The suppression of the oppressed is portrayed in this book with the help of communist ideology. The preface of

Dr. N. V. P. Unnithiri is also pointing out the communist ideology and the relationship between folk songs (Dr. Kumaran Vayalery; Dalithante noovum ninavum naadan paatukalil; Pappiyon publications; Kozhikode; 2003).

This is a handbook of folk art forms of Kerala. It give the details about 103 folk art form of Kerala. The photos of each performances are included in the book. He presented rare folk performances like Adimakambalam, Alamakali. It is helpful for a first hand reference of the folk arts of Kerala (Balakrishnan koyal; Nammude kalakal; Kerala Folklore Academy; Kannur; 2012).

It is explaining the inter folk communication with the study of Kondotty nercha and Kaliyattakkavu festival without breaking the identity of a folk how the positive relationship may be woven between the folk is established. It is support the reader to understand the audience. (Dr. K. M. Aravindhakshan; Inter folk communication; insight publication; Kozhikode; 2012).

The case study as sample survey of four villages of South India namely Kerala, Tamil Nadu, Karnataka, Andra Pradesh. The village selected from Kerala is Kalliassery. It is the birth place of former Chief Minister of Kerala late E. K. Nayanar. Kallyassery is a typical village on account of its highly political consciousness and the involvement of freedom struggle. In this study in page number 42 to 58 dealt with customs, rituals and festivals of

Kallyassery. In page number 47 the traditional caste occupation of the community like Malayan and Vannan as Theyyam performance is mentioned by the author. The life of Pulaya is mentioned in page number 61. This book is very helpful to understand the socio-political economic conditions of the traditional life of Kerala (General Editor N. B. Bhakthavalsala Reddy; Editor and Chief investigator-K. K. N. Kurup; Fossils; Thiruvananthapuram; 2004).

It is a handbook of traditional folk medicine. In page number 126 there is a description of the remedy of burn. When a body burned abruptly take a portion of plantain stem and squeeze and take juice of it and pouring over the body. In minor burning honey may applied over the burn . A leaf of churakkali (Herbal plant) ground and make paste and smeared over the body(Vaidhyar Hamsa Madikai; Parambarya naatu vaidhyam lalitham saram; Poorna publications; Kozhikode; 2012).

There are three part in this book, one is epic other is myth, third one philosophy. Epics are dealing with Yaga's and Yajnas. The second part myth is explaining the legend and story of Pattambi Kaithali Mahadeva temple, Karimbuzha Sreerama Swami Temple and Krishnatam. The third one is dealing with the war philosophy of both intellectual and manual of Revathi Pattathanam and Maamangam. This book is helping an awareness about

myth legend and philosophy (P. K. S. Raja; Puranam puravritam porul; E. D. Club Zamoorins Guruvayurappan college; Kozhikode; 2000).

It is given everything about Lokanarkavu temples. The legends, myth, history, customs, rituals and related events are depicted. The temple arts and Malaya community's special performance were described. The relationship between the hero Thacholi Othenan and the Lokanarkavu temple were described (Dr. Vijayaraghavan. K. C. Dr. Jayasree. K. M; Sree Lokanarkavu; Lokanarkavu devaswam board of trustees & executive officer; Vatakara; 1994).

This book is given an account of old Kolathu region's pomp and power. It is given a picture of Mooshika vasham. The temples of Mooshika vamsham is depicting in this book. The place name also discussed (M. P. Kumaran; Kolathuperuma; Kerala sahithya academy; Thrissur; 1988).

It is a complete book about theatrical production. In the chapter 'Chamayam' there is an annexure in page number 477 as Anushtanakalalum chamayavum. In page number 478 there is description about Theyyam decoration. In page number 480 there is a sub-title as Pottenkolathintemudi (The headgear of *Potten Theyyam*). The techniques of the preparation of *Potten Theyyam* headgear is explained here (S. Narayanan Pilla; Rangaavatharanam; State Institute of Languages; Thiruvananthapuram; 1979).

In the introduction of the book the publishers describe the colourful ritual performance of North Kerala which is Theyyam and Yakshagana. Yakshagana is a unique performance. The origin of Yakshagana is at Kumbala Kasargode district by Parthasubban. There are some similarities between Kathakali and Yakshagana but the Yakshagana mainly performed in Karnataka. There are Marati Yakshagana, Kannada Yakshagana, Tulu Yakshagana, Telugu Yakshagana and Malayalam Yakshagana are practiced other state with their mother tongue and regional dialects in different linguistic states. The influence of Bootha worship and Theyyam performance is vital. The density of the performance Yakshagana have been seen in Konkan area. This book is a authentic book about Yakshagana (S. Krishna Kumar; Yakshagana; State Institute of languages; Thiruvananthapuram; 2013).

First edition of this book was published in 1986. The reference is from the revised edition. This is the maiden book in Malayalam about folklore. The versatile late P. Govindhapilla was opined that this is the book as best out of ten in 1986 in Malayalam. . This book is divided into three portion. The first portion is the introduction to folklore, folklore and related subject and why folkloristics. In the second part dealt with the history of folkloristics, folklore studies in India and folklore studies in Kerala. In the third part oral narratives, folk arts, folk drama, folk life, material culture etc. This book is a replica of Richard M. Dorson's 'Folklore and Folk life'. In

the third portion is included Theyyam also. His contribution is given regional examples for foreign theories (Dr. Raghavan Payyanad; Folklore; State Institute of languages; Thiruvananthapuram; 1986).

It is a compiled work edited by Dr. Raghavan Payyanad, The book itself introducing as a book of familiarising folklore genres. It sticks on the cover page itself. The book is written in the model of folklore and folk life by Richard M. Dorson. There is an article from each genre of folklore included. In the chapter 2 there is an article by C. G. N. to introduce Kuttichathan Thira, another article by Ramandhali Ravi in the same part about Puthiya Bagavathi Theyyam. In another chapter by M. A. Rahiman presented an article about the myth of Wayanattu Kulavan. All these articles are helped to study Theyyam genre (Dr. Raghavan Payyanad; Kerala folklore; FFM Trust; Payyanur; 1996).

It is a complete book about magic and black magic. In the chapter 5, page number 75 there is a sub title 'Theyyam and Magic. In the first paragraph itself he explained there are five Theyyams are considered Mandramoorthikal (Magical gods). The Theyyam like Kuttichathan, Bhairavan, Potten, Gulikan, Uchitta are also included in the list of Mandramoorthikal (Five magical Theyyams). The kalam of Mandravaada (Drawing of Mandravada) and tools of Mandravada are depicted. The songs of Mandravada is also included in this book. It is a worthy work of Dr. M. V.

Vishnu Namboothiri (Dr. M. V. Vishnunambootiri; Mandrikavijnanam; Mathrubhumi publications; Kozhikode; 2007).

This book is an integral part of folklore study of Kerala. There are five parts in this book. In the first part introduction of folklore with the origin of its word and the attitude towards the subjects also explained . In the portion 2 with the title social culture is included an all round analysis of social culture, folk belief, folk custom and tradition, festivals and celebrations, worship ritual and cultural activities ,magic, folk dance and folk dramas, folk games are also included. In the portion three under the title of oral culture he evaluates the general asset about folk oral culture, folk songs, ballads, folk music, myth, legend, proverbs, riddles and folk sayings are discussed. In part four he explained folk material culture related to agriculture, folk craft, architecture, folk costumes, folk art, folk medicine and folk cookery. In the fifth portion he evaluates the problem of collection and the preservation of data in general. He put forward a programme for preservation of folk knowledge (Dr. M. V. Vishnu Nambootiri; Nadodi vijnaneeyam; DC Books; Kottayam; 1996).

This book is discussing the downtrodden technical abilities of medieval India. If you want to understand the involvement of folk science, this book gives a concrete answer. It is focussed not for folk technology but to create the people's history. Any how this book useful to understand folk

technology of India (Irfan Habib; The technology in medieval India c-650-1750; Tulika books; 2008).

This book is an outcome of the scientist writer C. Radhakrishnan's commentary about sacred Gita on the basis of scientific thoughts in common. Certain peoples are keep the opinion that there is no relationship between Gita and science but some others opined that in Gita have everything about science. The main advice of Gita is to reach in a successful life you should choose science. But this science is not a modern science. It is a spiritual way. The science and technology is not alone helping the man for mental peace. The combining of spirituality and science help the human being to reach mental peace (C. Radhakrishnan; Gitadharshanam; High tech books; Kochi; 2011).

This is the third edition of a research thesis in Malayalam with same content without modification either in theme or in structure about Theyyam by Raghavan Payyanad. The second edition is materialized by Kerala Sahithya Academy as the title 'Folklorinu Oru Padanapadhadhi' in Malayalam. It is the third phase of the original thesis as methodology for folkloristics by the same author, translated to English by Dr. T.V. Prakash. There is no matching with title and content of the book. In the preface page number 9 to 35 Dr. Raghavan Payyanad has gave a brief introduction about science and technology, technology and industry, product and commodity,

modernism, production of knowledge, the method of production of knowledge, science and social science, research methodology in social science and humanities, research and Industry, research a social perspective from universal truth to globalization, what should have happened are the sub title of the preface. This informations are not a new one in English book. All these brief notes are written in a nature of text book guide. All the remaining pages is the description of Theyyam and rituals. This book is not help to learn methodology but, it is help to understand Theyyam genre in folklore (Dr. Raghavan Payyanad, transalated by Dr. T. V. Prakash; Methodology for Folkloristics; Department of English, Faroke college; Faroke, 2013).

This book is intended to fulfill the imaginative and innovative urge of children. This book is make interest to understand science and its application (R. G. Lugu; Experiments are fun; Oxford university press; New Delhi; 1978).

It is a book to promote scientific interest in children. In the introduction itself revealed that to help the students grasp scientific principles more firmly with experiments are discussed at appropriate places. The whole experiments which are depicted in this book very simple and digestive (Pala K. M. Mathew; How to write Non-Fiction for children; State Institute Children's literature; Thiruvananthapuram; 2004).

This book is helping the children to make toys and involved science activities with innovative involvement. This will help to understand the application of science in daily life (Sudarshana Khanna; Joy of making Indian toys; National book Trust; India; 1992).

Its title itself expressing that *Potten Theyyam* is a ritual of Survivalism. The text of *Potten Theyyam* is resisting the downtrodden as serfs. Potten is propagating Advaita Vedhantham. In the annexure she analyzed Shankaracharyan's 'Maneesha Panjakam'. One of the versions of the *Potten Theyyam* Thottam songs is also presented and analyzed it. The praising rhyme of *Potten Theyyam* is also included. A list of Theyyam which practiced in North Malabar are included in the annexure. It give an account of Potten Theyyam literature text and description of performance included (Dr. Lissy Mathew; *Potten Theyyam Athijeevithathinte anushtaanam*; State Institute of Languages; Thiruvananthapuram; 2013).

The content of the book is taken from ballads of North Malabar. It is a version of Thacholi Othenana's story. The study by Dr. Priyadharshanlal give a detailed explanation about folk songs and the expression of language which is used in this text. It is revealing how the folk is making a hero (Dr. Priyadharshanlal; *Othenanum Onapudavayum*; Lipi publications; Kozhikode; 1996).

It is a venture of students and staff of Thenhipalam AUP School. This book is begin with agricultural lore, food lore, folk arts and temple description. There is a brief explanation about Theyyam and Thira (Thenjipalam A. U.P. School; Naatakam; Thenhipalam; 2014).

Ancient India possessed many knowledge regarding fire. For example, in the book 'Fire Arms of Ancient India', it is stated that Kautalya describes agni homa in three types as 1. Agni dharma 2. Ksepya agni yoga, and 3. Visvasagni. From the nature of ingredients of the different compositions, it would appear that they were highly inflammable and could not easily extinguish. In the book 'Political movements of the Ancient Hindus' (Yogha Chandra Ray I. H. Q Viii p-586-88). It is said that ancient India was the original home of gun powder and fire arms. In Sundarakanda of Ramayana there is a quote regarding fire and fire arms that "Fiery and fire arms are different". The book 'Samarangana Sutradhara' clearly reveals the frequent use of fire arms in the battle field (India Through the Ages-History Art Culture and Religion; G. Kuppavan 512-13). The Advaita Veda shows the employment of fire arms. The book Aitareya Bramhahoma describes an arrow with fire at its trip. In Mahabharatha and Ramayana, the employment of agneyastra is frequently mentioned.

Dan Ben Amos gives a new concept about folklore with the analysis of folklore genre. It is an anthology of essays of eminent scholars in folklore

field. Dan Ben Amos in his essay analytical category and ethnic genre is pointing out the concept of folklore of scholars and the folk of active bearers. Roger. D. Abraham is explaining the complex relation of simple forms (Dan Ben Amos; Folklore Genres; Published by American Folklore Society; America; 1976; page number 291).

Richard. M. Dorson is revealing the gradual development of folklore discipline in America. Colonial folklore, native folk humour, regional folk cultures, immigrant folklore, modern folklore are all included in this book (Richard .M. Dorson; American Folklore; The University of Chicago Press; Chicago and Landon; 1973; page number 329).

The book the mask and the message by K. Chinnappa Gowda gets data from mainly Tulu region. The Bootha worship of Tulunadu is the ancient form of Theyyam, the customs and rituals have some similarities both in Theyyam and Boota worship. The all aspects of Bhootha is discussing in the book. So it is helpful to the research work (Chinnappa Gowda; The Mask and the Message; Madipu Prakashana Managalagangothiri; Karnataka; 2005; page number 272) .

N. Usha Rani's book purely based up on media regarding traditional performance of Karnataka. In the first chapter she pointed out the historical background of traditional media and the characteristics of indigenous media. Second chapter dealt with the potentiality of folk songs for meaningful

communication. Third chapter mainly discussed the characteristic feature of folk dances. Fourth chapter revealed the communication potentiality of folk theatre. The fifth chapter is investigating the role of field publicity in the utilization of folk media by government agencies and traditional media. The final chapter discussed the integrated one of folk media and mass media (N. Usha Rani's; Folk Media for Development-A Study of Karnataka Traditional Media; Karnataka Book Publishers; Karnataka; 1996; page number 171).

Jill Nice is dealing with home medicine for common people. This book is advising remedy for serious disease. In page number 49 there is a chapter for burns, scalds and sunburn. He explained that burns can be divided into two categories one is minimal and other is burn in deep. The folk have their own technology to overcome burn. He advised to treat burns some herbal medicine. (Jill Nice; Herbal Remedies and Home comforts; Orient Paperbacks ; New Delhi; 1994; page number 208).

It is the translation of the social function of science by J. D. Bernal in 1939. The book has two portions what is done by the science and what will do by science. The book is given an all-round information about science and its role in development (J. D. Bernal; Translated by M. C . Nambootiri; Sasthrathinte Samuhikadharmam; Kerala Sasthra Sahithya Parishath; 2011; page number 448).

The content of the book is the criticism and folklore. The major part of the book is discussing the Western concept of folklore, the Indian folk culture studies, dialects and literature, the technical merits of oracy. The remaining part is describing folklore and Manipravala (The mixing of Sanskrit and Malayalam), the thullal performance and forest lore. (Dr. N. Ajith Kumar; Folklorum Sahithya niroopanavum; The State Institute of Languages; Thiruvananthapuram; 2005; page number 138).

Editor Suresh Babu Elayavoor compiled a collection about folklore. There are five parts in this book, part one is only an introduction the part two dealings with folk arts of Kerala. Third part is related to folk lyrics, part four is dealing with myth, weaving, ornament decoration and oil making machine, part five is discussing the identity of the folk and the methodology of folkloristics, globalization and folklore, folklore and literary criticism. (Dr. M. V. Vishnu Nambootiri; Folklore Prabandhagal; Kerala Folklore Academy; Kannur; 2002; page number 288).

It is a collection of essays about folklore by the scholars all over India. There are three sections in this book, the first part is discussed the general issues of folklore in the new millennium, section two is dealing with genres and themes of folklore, section three is explaining folklore, history and tourism. The address of the contributors marked in the front page of the book and index is included with alphabetic order in

the end of the book(P. Chenna Reddy and M. Sarat Babu; Folklore in the New Millennium; Research India Press; Delhi; 2004; page number 256).

The book Folk Groups and Folklore Genres A Reader Edited by Elliot Oring is a complete work for folk groups and its genre. In this book the concept of folklore, ethnic group and ethnic folklore, religion folklore, occupational folklore, children folklore, folk narratives, ballads and folk songs, riddles and proverbs, folk objects and documenting folklore is clearly depicted (Elliot Oring; Folk groups and Genres A Reader; Utah State University Press ; Logan Utah; 1989; page number 384).

The book Masters of Traditional Arts is a biographical dictionary, which is a brief life history of artist from various field is introduced very briefly (Alan Governor; Masters of Traditional Arts, Volume. 1 – Biographical Dictionary; ABC CLIO Santa Barbara; California Denver Colorada, Oxford, England, 2001; page number 316).

Stephen Stern and John Allan Cicala are discussing symbols of ethnicity and the creative work of the folk. It is mainly discussed food ways, inter ethnic relations and regionalism. Another subject discussed about symbolic responses to ethnic tensions. (Stephen Stern and John Allan Cicala; Creative Ethnicity-Symbols and Strategies of Contemporary Ethnic life; Utah State University press Logan,Utah; 1991; page number 242).

Sujith Choudhari is mainly dealing with Hindu mythology like Savithri-Sathyavan, Kapilasramam, Karthikeyan etc. The name denoting history but not sufficient historical study has not been seen. (Sujit Choudhari; Folklore and History-A study of the Hindu Folk cults of the Barak Valley of North India; K. K. Publishers; New Delhi; Year of publication is not mentioned).

The first edition of the book was in 1935. Before that in 1925 he wrote on a book statistical methods for research workers. The present book is the follow up of the work of the earlier. It is a very brief research methodology work. Those who are interesting to doing research they should definitely read this book. It arranged very systematically and scientifically (R. A. Fisher; The Design of Experiments; Sc. D, F. R. S. Oliver and Boyd Ltd. Edinuburgh. Tweeddale court London-98; Great Russell Street, 1942; page number 234).

Richard. M. Dorson very systematically develops from antiquaries to the Celtic folklorist, the classified literary folklorist, mythological folklorist, savage folklorist, society folklorist, country collectors, overseas folklorist (Richard. M. Dorson; History of British- Folklore volume one. The British Folkloristics A History; Routledge; London and Newyork; 1968; page number 518).

It is an informative book to children. Page number 31 there is a description about fire. Fire is the product of the chemical reaction of fuel and

oxygen. In this type of reaction, more materials could be originated. When a wood burned by fire it produce carbon and hydrogen. This description is very much related to *Potten Theyyams* melery (Heap of ember). The article point out two kind of combustion. That is slowly and speedy. In *Potten Theyyam* melery the woods are burning slowly but dried coconut leaf burning very quickly. The book is giving an awareness to the Malayali folk about the social function of science. The role of science in education in war, in the application level are concerned. The science what to be done is discussing in this book. Science as a communicative one, the reorganization of research, the tactics of science progress, science for human service, science and social change, the social function of science are discussed in details in this book (J. D. Bernaal, Transalted by M. S. Nambootiripaadu; Sasthrathinte Samuhikadharmam; Kerala Sasthra Sahithya Parishad; Kerala; 2011; page number 448).

The book *Research Methodology* is helping to learn science with curiosity. There are 13 chapters in the book. The second chapter *Boudhika Sasthra* is denoting (Page number 30 to 61) how this smoke is coming out at the time of burning. How we feel hot on fire. This portion is helping to understand the phenomenon of fire (Dr. Kumar , *Research Methodology*; Lakshmi Nurain Auarain Agarwal; 1993).

The book is prepared by Dr. Kumar for the research scholars of social sciences like psychology, sociology, education, economics and political science. This book is briefly introducing the various steps of research methodology. It is maintaining a skeleton like structure as selection of research problem, preparation of research proposals, problems and areas of research, hypothesis, data collection, tools of research, research design, social survey technique, action research, case study method are explained briefly and neatly. Qualitative research and quantitative research techniques also explained.(Sugata Dasgupta; Methodology of Social Science Research in India; Impex India; 1967; page number 172).

The book by Saravannavel is a product of the seminar on methodology of social science research - viewed from the perspectives of social action was held at the Gandhian Institute of Studies, Varanasi, from 20 to 23 November 1964. The part one is included conclusions and recommendations of the seminar. It gives a determination of social research. Human welfare is the goal of the two fold purpose of research. One is to expand the frontiers of knowledge by either innovation or discovery of new ideas or by new interpretations of old ideas and another is to find out the validity or rationality of sum of the existing theories, policies or programmes; to judge their suitability and suggest modifications. Research for knowledge may be said to have two purposes. One is the moral emancipation or satisfaction of intellectual curiosity. Other is the utilization of knowledge for control

of the natural and social situations. Areas of action research is also mentioned (P. Saravannavel; Research Methodology; Kitab Mahal, Ashok Rajpath; Patna; 1999; page number 288).

The book research methodology of Devendra Thakur is dealing with methods and technique of research. The research design is explaining depended and independent variables. Experimental and non experimental testing is also explained. A detailed data sources is explain with a diagram. Mainly it divided into primary sources and secondary sources. The classification of documents is also mentioned. Different kind of research methodology like sampling and sampling design and census also mentioned. Pilot study and pre-testing is explained with suitable examples. Observation like participant and non-participant observation, structured and unstructured observation, controlled and non-controlled observation, field observation and its hope and limitation is described (Devendra Thakur; Research Methodology in Social Science; Deep and deep Publications; New Delhi; 1993; page number 490).

The book very helpful to research of social sciences. The fourth chapter statistical methods is explaining classification, tabulation and approximation. The application of mathematical theories on data is given a clear picture of the research topics. (Suchithra Deshprabhu; Sociological

Research Approaches, Techniques and Applications ; Kanishka publications; New Delhi; 2000; page number 285).

The book is explaining modern social science research. The society is the laboratory of the sociologist. Their parameters of the academic research is mentioned in the book. The world view of the researcher is very important structure and form explained with a research road map. The application of socio-psychology is explained well (K. N. Chintnis; Research Methodology in History ; Atlantic Publishers ; 2006; page number 108.)

2. 4. Importance of Rituals in Folkloristics

A ritual is a prescribed order of performing religious or other devotional service. A series of actions compulsorily performed under certain circumstances, the non-performance of which results tension and anxiety. Honour or adore as divine or sacred, especially with religious rites or ceremonies, offer prayer or players to god. According to the life circumstances the human beings are doing certain actions with penance and also following rules and regulations which was accepted by the folk . This type of actions is done by folk with careful and concentrations. It is known as rituals. In the history of mankind, the ritual is inevitable. One-way or other way the people were participated in the ritual. So we can say the origin of ritual was related to the origin of mankind. The life cycle ceremony of Kerala folk is proving the establishment of certain rituals. The birth ritual of a Hindu

community start with Kalasamkulipaatu by the mid wife of Malaya community at the moment of birth. The Brahmins did the ritual Jathakarma of children after the birth; the Jathakarma of male baby will be conducted immediately of the birth. At the same time the Jathakarma of female baby will be conducted on the 11th day of her birth. This ritual is very religious and also is related to belief system. On the 28th day the cow milk feeding to the baby is celebrated with certain rituals. The third month there is another ritual of boring the ears. In the 6th month of the maiden feeding of rice is to be taken place. At the age of two and half years start learning process with 'Ariyil ezhuth' (To learn letters by writing on rice by finger). The puberty ceremony, marriage ceremony and death ritual ceremony is followed.

The Baptism of Christian community and Circumcision of Muslim community is also included in this category. The rituals are practiced on the basis of traditional belief. In certain extend the scientific philosophy also is worked out behind the ritual. It is a meaningful factor in the social structure. The ritual is helping to unite different type of individuals and make an order and harmony in the society. So it is also helping to identify the similar minded people together. Ritual is more primitive than religion. The religious actions joined together in the later period. It make confusion to the people. Certain rituals are not agreed by religious beliefs. The magical rituals are not

recognized by the religion. The Islam religion is dead against magical rituals. More or less other religion is also not supporting magical rituals.

The rituals can be divided into two kinds according to the function and the nature . Muttering prayers, chanting mandras ,muttering the prasing of gods' name, prayers are included in the rituals. In all religions this type of worship with rituals can be seen. This type of ritual is known as 'Mandranushtanam' [Ritual by muttering divine words]. Some other ritual is dominated by mudra [Sign expressed by hand actions]. The 'Pranayama' [The control of breath] ritual is known as 'Thandranushtaanam'. The control of words and deeds is very important in 'Vrathanushtaana' [Ritual of penance].

Pooja [Worship of god], bali [Sacrifice to god], homa [To burn offerings in the fire], dhaana [Giving kinds to the needy]. This is known as 'Karmanushtaana' [To do good things for the benefit of the universe]. The ritual performance is closely associate with magical rituals. The magical lore is far older than religious rituals. In Kerala magical ritual tradition is very forceful. The community like Paniyar, Kurumar, Kaatunaykkar, Kaanikaar, Malaarayar, Cherumar, Adiyar, Vettuvar are those belongs to tribes are doing magical rituals. Likewise Pulluva, Paanan, Malayan, Vanaan, Velan, Kanishan, Pulayan, Parayan, Koppalan, Cheruman, Paravar are also belongs to traditional magical ritual performers. Most of these communities are also performing Theyyam rituals. The folk born with ritual, grows with ritual and

passes away with ritual. Those who are not interesting in rituals specially the progressive folk are establishing new rituals like the celebration of martyr day, the celebration of death anniversary and celebrating the marriage with wearing red ribbons. The give birth of Kerala itself is based up on a myth of Keralolpathy. Kerala is known as Gods own country. All these things doubtlessly establish the importance of ritual among the Kerala folk.

We have different kind of ritual performances all over Kerala, examples are Paranettu, Padayani, Mudiyetu, Poothanum Thirayum, Thira and Theyyam. Among these some are fearful when seeing and felt as Super human.

2. 5 Methods of Super humanness in Indian Literature

India is familiar among other countries for its ancient technology and knowledge in different fields especially for the abilities to Super human levels and to bend the reality. Hindu and Buddha scripts quote four types of Super humanness in the name of 'siddhi' which can be attained by a human being due to continuous practice and training. Siddhi means power. Indians believe that a Siddhi is not a magical trick; they are real actions by yogis who raise their 'kundalini' power from the base of the spine to the head. They believe that anything can be done by anyone, but they should have hundred percent confidence and faith.

There are 4 types of Siddhis –

1. Uttama (Higher or best)
2. Madhyama (Ordinary)
3. Adhama (Low)
4. Adhamadhama (Lowest)

In the sacred epic Sreemad Bhagavatha by saint Vyasa explained in Dasamaskanda Chapter 13 in detail about 24 principle and Ashta Sidhikal(The eight skills) like Anima, Mahima, Garima, Laghima, Eesithvam, Vasithva and Prakasyani in stanza 52(Sreemad Bhagavatham by Veda Vyasa Edited by Swami Chidanandasaraswathi, published by Theerabhumi books, Guruvayur 2015)

2. 6 Methods of Super humanness in Abroad Literature

Abroad literature classifies ‘Super humanness’ as methods of generating ‘effect’ which itself are mostly imaginary.

The select journals referred from abroad are (1) Jimenze. Phil (2004). The DC Comics Encyclopedia; DK Pub, P. 150; ISBN0-7566-0592-X . (2) Quote Details: Any sufficiently advanced technology; Arthur C. Clarke . (3) Kishimoto, Masashi; 2008; Naruto Character Official data Book Hiden Sha no Sho. Shueisha p. 133; ISBN978-4-08-874247-2. (4) 469 A Faint Hope,

farewell; Pride- filled Warrior; Dragon ball, Japan39; shueisha, 7th December, 1994 (ISBN 4-08-851498-X). (5) Arakawa, Hiromu (2005) Chapter 29; Fullmetal Alchemist; volume 7, Viz media, p. 166 (ISBN 978-1-4215-0458-2). (6) Lacuna, Kohta Hirano; translation, Duane Johnson; lettering, Wilbert (2004), Hellsin Milwaukie, or Dark Horse comics (ISBN978-1-59307-259-9), (7) Kakalios, James (2005-10-04), ‘The Physics of Super heroes’; Newyork, Gotham Books/ Penguin group, Inc, (ISBN978-1-59240-146-8) . (8) Takeuchi, Naoko (September 22, 2003), “Act 5”, Bishoujo Senshi Sailor Moon Shinsouban volume 1, Kodansha (ISBN4-06-334776-1). (9) Watsuki, Nobuhiro (2005); Chapter133; Rurouni Kenshin; volume 16; viz Media (ISBN 1-59116-854-6).

According to abroad literature Super humanness is the ability to generate an ‘effect’ as inhuman nature, object based powers or mutation. Inhuman nature belongs to partially non- human beings for whom Super human capabilities are typical or natural. Characters of aliens, demons, Gods like. Object based powers are derived from objects such as armour, jewelry, weapons like. Mutations are powers which are direct result of some form of either induced evolution or natural selection usually manifested during adolescent puberty when other mental or bodily adapters take place.

According to Western literature, the methods in which a character generates an ‘effect’ as follows:

Methods of generating 'effect'

1. Energy sourcing
2. Magical powers
3. Telekinesis

Energy sourcing is the ability to draw power from large or small but abundant sources of energy such as turning kinetic energy into physical blasts or converting solar energy into other forms. Some times based on proximity to source or some times stored for future use. Many characters who train in martial arts gain Super human capabilities by learning to harness some form of life energy. This type of method generally provides extra ordinary strength, speed, durability and reflexes, Super human awareness, energy blasts, elemental powers and in vulnerability.

Telekinesis is the ability to manipulate and control objects with the mind, often in ways not visible to the naked eye.

Magical powers are abilities to use magical forces to varying degrees, often used to stimulate other powers such as mind control and elemental attacks. Not all magical super powers are super natural but are based on alternative or futuristic science. Among the three methods, magical powers are further referred since this is more relevant to the research. Magical powers showing Super humanness are classified into the following-

- a. Super power interaction
- b. Personal physical powers
- c. Mentally based abilities
- d. Extra sensory perception
- e. Physical/mental domination
- f. Physic/ reality manipulation
- g. Elemental and environmental powers
- h. Energy manipulation
- i. Transportation and travel
- j. Miscellaneous

2. 7 Super humanness in Puranas and Epics

'Ramayana' the maiden epic of India by Valmiki depicted the entrance of fire by Sita. Sita undergoes a fire ordeal in order to prove her conjugal fidelity. The God of fire safeguard Sita from the burning pyre.

Hiranyakashipu ordered to kill Prahalada by burning. His sister has a boon that she is not burn in the fire. So she keep Prahlada on her lap and sat on the fire. The outcome of the event is she burned in the fire and Prahlada escaped from the fire without any damage.

In Sreemath Bagavatam the emperor Pareekshith was cursed by the saint to die within a week by the biting of a serpent. So he constructed a huge platform in the air with tight security. Then he arranged a seven day reading of Bagavata at the newly constructed building. There is no entry for even Brahmins. The serpent Thakshaka is going to Pareekshith's platform to bite him disguised as a Brahmin. On the way he met saint Kashyapa and he asked Kashyapa where are you going? He replied, I am going to Pareekshith's palace for safeguard his life. Again Thakshaka asked what benefit of it. If I am safeguard his life I will get money and fame. Kashyapa asked a question to Thakshaka where are you going? I am the serpent Thakshaka to bite him. Then Kashyapa told him that, you could not kill him. I will safeguard his life by my power of penance. They are arguing each other for a while at last they compromised. Each of us proved our ability. Then Thakshaka bite on a banyan tree and make it ash. Kashyapa chanting divine words and poured water over the ash abruptly the tree become as it is earlier. Then Thakshaka told, you are only needing money and fame. But I make sure the death of Pareekshath. So you withdraw from the venture I will pay you money. Saint Kashyapa thinks it more. His calculation predicts that the life span of Pareekshith is over. If I am make him alive it may be lasting only for a while. So he withdraw from the attempt. Thakshaka and other snakes reached in front of the entrance of the platform but the security guard not allowed to enter. So the snake told the security if you are not allowed to enter us please

give these fruits to the king. They agreed. At that time Thakshaka again disguised a small larva and lay on the fruit. The time of Pareekshith is far reaching. Then he take a fruit from the basket which is submitted by the disguised snakes. At the time of the cutting the fruits he has seen a minute larva on the fruit and he takes larva in his hand and keep it on his neck and told the audience. By the biting of this larva my fate may be matured. On that time the minute larva become a very big serpent Thakshaka and bite the king and he died at that moment.

In Ramayana the character of Hanumaan is proving Super humanness through his action. He jumped from India to Sreelanka and he is flying to Himalaya and brought the medicine mridhasnjeevani to Lankha. The 9th incarnation of God Vishnu, Sreekrishna is a real human being and his all actions are Super human. As a small baby he killed Poothana by sucking milk. When the friends were suffering heavy rain he took the mountain Govardhana on his finger and safeguard his friends.

The hero of ballads of North Malabar were showing Super humanness in their actions. Thacholi Othenan, Payyamvelli Chandhu, Unniyaarcha, Aromal Chekavar are included in this category.

The origin of Kerala which depicted in the legend is a Super human activity of Parasurama. He throw his Axe in the sea and make a land.

2. 8 Chapter summary

The chapter review of literature includes the references of both books and journals including literature from abroad. The importance of rituals in folkloristics, and Super human skills depicted in Eastern and Western literature. It is very essential to note that no direct literature was received in connection with the research problem, that is, impact of science upon Super humanness in Theyyams.

An introduction to the references is as follows - Performances may be either folk or classic. Classic performances are very systematic and to be studied under a well trained teacher with discipline. Folk performances are attained by tradition and passed from generation to generation and it is treated as the part and parcel of life like daily routines. In certain classical arts we can see the application of folk epics. For example the root of Kadhakali 'Nizhalkoothu' is in 'Velamahabharatham' which is a folk epic of Vela community. Folk performances of Kerala claim the history from the Sangam period according to Sangam literature. Folk theatre includes folk arts and folk drama.

The folklore is the pulse of people having many rituals. It is having a nature of generic change. The black magic and the blind belief is related each other. Folklorists are not the promoters of blind beliefs. Myth is a modified folk tale. Ritual is a remedy to avoid tension and anxiety. Sacred, religious

ceremony are offering prayer to god. It is a careful action with belief. The origin of ritual is related to the origin of mankind. The life cycle of an human being is full of rituals from birth to death. In India among all people irrespective of religion and castes, rituals are conducted. In the present research, concentration is given to Hindu rituals which are felt as Super human in the state of Kerala. From among different such rituals, *Potten Theyyam*, an important Fire Theyyam of Kerala is taken as a case study to the nature of Super humanness from the scientific angle. Science is the cognition and recognition of necessity.

The terms ‘Theyyam’ and ‘Thira’ are used synonymously. According to Dr. Lissy Mathew *Potten Theyyam* is a ritual of survival and one among ‘Panchamoorthikal’ (Five magical Theyyams). The knowledge and power spread by the *Potten Theyyam*’s myth and performance is helped to change the rural life. The ascending pattern of social strata and the comparison of little and elite traditions are explained in detail in the *Potten Theyyam* ritual. *Potten Theyyam* has been studied from differently as its myth, its concept as ‘Advaita’ philosophy, craft, decoration and costumes, method of making its headgear and everything regarding the culture and art of performance. Till the date, no attempt has been made by anybody to study about the *Potten Theyyam* from the view point of science. Hence, this study is original and risky that society including performers and their helpers, trustees or owners of temples, devotees and the natives are strictly against this study . *Potten Theyyam* has a very notable short story by Narikkutty Mohan dealing with love story of higher caste woman and lower caste man. *Potten Theyyam* is

promoted as a movement against untouchability. The Thottam (Song) of *Potten Theyyam* is explaining the oral history of the village Cherupuzha which is keeping the feature of satiric drama. The make up of the Theyyam starts with face decoration which is depending up on the structure and diversity of the Theyyams. The face make up is not applicable in the case of *Potten Theyyam* since it wears mask. The body make-up is with rice paste, tender coconut leaf is used as skirt and as long hair with the headgear. It brings out the warm colour which is matched with fire flames and the shining ember.

Indian literature including Vedas, Epics and Puranas states mainly four types of 'Siddhis', namely, Uttama, Madhyama, Adhama and Adhamadhama as Super humanness claiming its happenings as examples through different stories. But abroad literature defines 'Super humanness' as something imaginary. They are as the methods of generating an 'effect' up on humans in energy sourcing, magical powers, and telekinesis as - Super power interaction, personal physical powers, mentally based abilities, extra sensory perception, physical/mental domination, physics/ reality manipulation, elemental and environmental powers, energy manipulation, transportation and travel and miscellaneous. Many imaginary Super humanness examples of abroad, are found out as happened in our Indian epics Ramayanam & Mahabharatham and Puranas mainly Agni Puranam and Srimath Bhagavatham.

CHAPTER THREE

ANALYSIS AND INTERPRETATION OF DATA

3. 1 Introduction

The chapter analysis and interpretation of data is divided into two parts A and B. A part is the analysis of data and B part is the interpretation of the researcher.

PART A

ANALYSIS OF DATA

3. 2 Select folk Performances as rituals in Kerala

Parnettu or kaliyuttu

Parnettu or Kaliyuttu is a performance very popular in Thiruvananthapuram district. The stage is constructed with the 20 feet length pillar of the stem of coconut and areca nut with separate stage for dancing Dharika and Kali. The fight seen should be performed in the land.

The movement of fight is very risk.

Elavoorthukkam

Elavoorthukkam is performed at Elavoor near Aluva. It is a traditional ritual performance in the premises of Elavoor Bagavati Temple. It consist of 20 feet length teak wood and the top of the teak wood 3 metal hook are fixed.

To hang the performer on the hook which is stitched on the back of the body. Then the crowd to take the whole teak wood stem and with performer and rounded the temple thrice. This is performed by limited families near by the temple. Those who are offer this performance the devotee can pay money to that particular person, belongs to traditional community. At the time of the performance the performer should practice penance and diet control

Kuthiyootam

It is a ritual performance practiced in the Bagavathi temples of Southern Kerala. Mainly this performance is practiced by children. The children those who practicing this ritual kept gold or silver bar or rattan stick on their body through making a hole on the body. Than they jumped and play with this bar.

It is a ritual performance practiced by Nair male members in the Bhagavathi temples of Kottayam District. Kanhirappally kavu of Meenachil, Puthiyabhagavathi kavu Ponkunnam, Cheruvally Bhagavathi temple Panamattam are the main temples of this performance. The performer take knife and an areca nut keep on the edge of the knife. The knife keep in the left arm and it touch on the chin. A fired folk torch take on the right arm and it keep beneath under the knife. The flame spread over the both cheeks. The performer rounded the temple with this process. He takes the carbon from his cheek and decorates on the forehead of the devotee.

Kuthiratheeb

It is a very risky performance is done by the performers of Muslim community. The performer stab their own body with sharp pointed knife like weapon. It is a brutal performance.

Paathalahomam/Velanpravrithi

It is a magical ritual performance by Malaya community. This performance is known as Velan pravrithi at Southen part of Kerala, Paathala homa at Northern part of Kerala.

It is a magical performance to avoid devils from the body of a sick woman. The magician should be gone under a pit of six feet length two feet breadth and three feet height. Then it covered with mango tree stem and put mud over that with air proof. On above that the assistant magician did homa (A fire ritual). At the time of this performance the magician spend 8 hours in the North Kerala and 20 hours in the South Kerala.

Chandaatam

'Chandu' (Compound ointment of gum of teak wood). Usually chandu is gum used by women for facial decorations with very diluted solutions. In Marakattery kavu with thira performer is applying teak wood gum all over his body as make up. This particular gum when it fallen in the body of a man that part should be burn. It is very powerful solution. It is a ritual practice in

Marakattery shrine, Malappuram district. The childhood of the deity of the Marakkattery kavu as part of the Thira the performer smearing the teak wood solution all over his body but his body is not burn. It is considered as a Super human performance.

Choral Padayani

It is a version of folk performance Padayani. This Padayani is performed at Edanaatu kavu, Cheganoor and Thilliyoorkavu at Pathanamthitta. The performers brought rattan plant from nearby forest and it spiralled over the body and performed. It is risky performance so it considered a Super human performance.

Muchilot Pothikal (A kind of Oracles)

Muchilot kavu is a temple of Vaniya community of North Kerala. Their traditional job is oil making. In muchilot kavu there are Theyyam and oracles. The oracle wound their body themselves on forehead. They are also lighting oil lamp keep their chest both action is very risky. The oracles of other shrine also make wound on their own body.

Ayyappanvilakku

Ayyappanvilakku is a ritual performance on the mandala season. The performers take embers on their hands. The performer also burnt camphor on their palm. All these things are performing a risky one.

Martial Art-Kalary Payattu

In Kalary payattu the fighting between two persons with weapon like urumi(Damascene blade) and shield is very risky one. The folk adore them. In Theyyams the urumi practice is used in Kathirvanoor Veeran Theyyam and Thacholi Othenan Thira. This risky factor make the Theyyam performer as Super human.

Kaalapootu/Kalaporu (The fight between bulls)

It is an agricultural performance involved with bull and human being. It is also known as bull fight. This performance is very dangerous.

Mutelneenthi nercha (Swim on knee on the floor)

It is a ritual performance of Christian community. The devotee offering this rituals for to fulfil their wishes. The devotee visited in the church and offer this ritual. It is practiced in mainly two churchs namely Thangipally of Alappy district and Cherppungal church at Pala, Kottayam district. The Christian devotee sit in the church on knee like that this performance started with sitting on the knee and walked with knee. There is a particular place for doing this ritual in the courtyard of church. They walk nearly 100 meter in the premises of church. The skin scratched by rubbing of the land. It makes heavy pain on the knee.

Madanukoda (Offering to folk God Siva)

It is a very rare performance of the temples of Nair community of Kollam, Thiruvananthapuram (Kerala) and Kanyakumari district (Tamilnadu). The priest of the temple trans as Madan and behave like an oracle. He drunk boiled turmeric water with both hand and swallowing unbroken egg as much as the devotees offered to Madan and he beat himself with a whipcord. At last he blessed the devotee and predict something as Madan. At the time of the trans of the performer as Madan a women also dancing as Isakki (Goddess Parvathi). Then the Madan became unconscious. It is the end of the ritual performance.

Parakumkaavadi

It is like Elavoorthookam. Metal hook is connected the body of the man with stem which arranged in the body of the lorry or goods auto. The hook stitched on the shoulder and leg. The vehicle rounding all over the village boarder. This performance is taken place at Subramanya temple of Thiruvananthapuram district.

Kanalaatam (The dance on the ember)

The folk performance Ayyapantheeyat is conducting Ayyapan temples and shrines. The second phase of Ayyappantheeyat is the dance of oracle. This oracle is dancing over the ember. This is not done by an ordinary man. The same thing is doing by the oracle in the shrine. The priest

is performed with fire in a dangerous atmosphere. Like wise *Potten Theyyam* also sometimes run over the ember. There are different kind of Theyyams related to Fire. Potten Theyyam is lying over ember. The Theyyem Uchitta is sitting over the ember. The Theyyam Kadanaarkelan running over the fire with full costumes. The Theechamundi Theyyam jump over the ember. There are Theyyams with wearing flambeau at waist and headgear. They are Puthiya Bagavathi Theyyan, Ghandaakarnan Theyyam and Dhumabhagavati Theyyam. Certain Theyyam is climbing over *Erythrina indica* (Murikku). This tree have full of throne. The ordinary man does not do this performance. In folk performance Pulluvanpaatu there is a particular item has done by the performer that is nothing but Thiriuzhichill. It is a flamebeau specially prepared by the performer and it is rubbing all over the body. It is also make feel a Super human action.

Fire Theyyams

The ancient and difficult ritual Theyyam art is surviving even in the 21st century in the hearts of the devotees, even though if it is assumed as 2000 years of old by the historians. Some of them are dancing with headgear of 50 feet, some are jumping to the fire embers, while some are dancing with lightened sticky to the waist.

Fire walking

For thousands of year people of many different cultures and regions from all the parts of the world were practised fire walking. Many people attribute the ability to remain burn free due to paranormal phenomena. In contrast ,physicists suggest that the presumed danger is an illusion claiming the ember are not great conductors of heat and the artists feet have limited contact with fire. Those who expect the fire to burn them get burned and vice versa. The belief of the artist is the most important determinant. Those who successfully complete the fire experience claim the principles of quantum physics. The observer creates the reality.

3. 3 A brief introductions of Theyyams of Kerala

The Theyyam performance is flourished in Kannur and Kasargod district. To certain extent the Northern side of Calicut district is also performing Theyyam. Theyyam performance is very much influenced in Northern Kerala. This was promoted by Kolathiri dynasty. Most of the Hindu community of Malabar have their own folk deities.

The ritual performance Theyyam is performed in the light of folk torch and ritual lamps. In this sense all Theyyams are existing in the presence of fire. Each and every Theyyams are performed through a definite process. In the part of ritual, certain Theyyams are doing some Super human activities according to the myth of particular Theyyam. The fire Theyyam can be

divided according to the nature of materials which is used for fire. That is in three kind ; ember, ember and dried coconut leaf, flambeau.

3. 4 Different Theyyams of Kerala

The Theyyams are classified as mother goddess, animal, martyr, hero, ancestor, demi god, ghost, magical gods and gods of Purana. It can be again classified according to the material culture, caste of the performer, main devotee of the deity and the ownership caste of the deity, and the origin of the caste of deity.

Mother Goddess

Mother goddess Kali is a primitive god of Indian folk. Kottavai, Cheerumba, Korathi, Uchitta are all belong to this category. The majority of the Theyyam are included mother Theyyams. Mother Theyyams is known as in different names, each and every tharavadu(Joint family) of North Malabar have atleast one Mother goddess.

Animal Theyyam

This type of Theyyam is related to animal gods. The colourful Theyyam in this category is Bali Theyyam. Pulikandan, Pulimarinjathondachan, Nagakali are all included in this category

Martyr Theyyam

This kind of Theyyam is originated from the martyr fighting for the social justice. Kuttichathan was a Theyyam fight for justice to the agricultural labour of Kaalakkattu illam and he was burned in the fire by the landlord. In the case of Vishnumoorthi Theyyam the lower myth depicting as follows; Paaladayi Kannan belongs to a backward community loved the nice of Kuruvate kurup, landlord of Neeleswaram. He was killed by the assistance of Kuruvate kurup. So he become the martyr of love affairs.

Hero Theyyams

Thacholi Othenan of Meppayil tharavdu was a great warrior of his age. He won several battle all over Kadathanadu . He was a hero of vadakkan paatukal [Ballads of North Malabar].

Kathirvanoor veeran Theyyam

Mangaat Mandhappan was a brave soldier. He was born as the son of Meethale illathu Kumarachan and Parakka illathu Chakki amma. He was learned all kind of martial arts. As a youth he went Kodagu for trading. His friends gave him alcohol and he was slept. His friends were left the place but he followed the the print of the wheel and he reached Kudagu. Then he married his maternal cousin Chemarathi and stayed there. When he went for trading oil as usual but one day he could not return back to home. The very

next day he returned in the home but Chemmrathi was not given proper consideration, abruptly he went to fight Kudagu market and he won over the fight but the enemies killed him by cheating. He become a hero god.

Ancestor Theyyam

Vellur Gurikkal Theyyam is a Kaaranavar Theyyam of Pulaya community. He was a great magician in his life time. He cured the problem of the king Allada sworooopam. The 7th day of the death of Gurikkal certain symptoms are outburst . So the family members of the Gurikkal approached an astrologer. The astrologer predicted to celebrate Theyyam of Vellur Gurikkal.

Demi Gods

The deity between man and god is considered as Demi god. Yaksha, Gadharva, Kinnara are all included in this category. At the time of Gadharvanpaatu and Paathalahoma this type of god will be performed.

Magical God

There are five gods included in this category Uchitta, Bairavan, Potten, Gulikan and Korathi. The worshipers of magical gods are arguing that they get the power of magical gods through praising the god. The god itself takes possession of the magician or the performer.

3.5 Theyyams on the basis of Materials – An effective classification

The form and structure of a Theyyam is a differentiate with other but let us categorize them with the application of material for their costume and other decorations. Certain communities are using natural materials. The communities like Pulaya, Copaala, Velan and Malayan are using tender coconut leaf for costumes. All others are using rice paste, charcoal, turmeric and lime for face decoration. The communities like Malaya, Vanaan, Anjutaan and Munutaan were using costly material for facial make up like cinnabar and cobalt. The headgear also very different. There are 13 kind of headgear are using by Theyyam performers. The lengthy headgear is made up of bamboo or areca nut lath and cover it with, silk cloth and its bottom will decorate with metal flower or wooden decorations. Kadamberi Bagavati, Thiruvangaat Bagavathi, Thaya paradevatha, Parakutti Bagavathi are all using this type of headgear. Another type of headgear is round headgear . Its size may be differentiate Theyyam to Theyyams. This type of headgear is made up of canes and make the round shape. Then it is decorated with small pieces of wood and flowers. The Theyyams are wearing this short headgear are Kakkara Bagavathi, Narambil Bagavathi, Kanaankat Bagavathi. The outer layer of the headgear may be decorated with tender coconut leaf in the case of flambeau Theyyam. Other Theyyams are using peacock feather. Other type of headgear is peacock feather headgear. It is semi-rounded headgear and top of the headgear a bud shaped projection is necessary,

Vettaykorumakhan Theyyam is using this kind of headgear. Pookatti headgear is made up of the wood either *erythrina indica scholaris* [It is a soft wood taken from thorny tree with red flower]. It is for hero Theyyams like Kathirvanoorveeran, Padaveeran, Kudiveeran, Thuluveeran, Khandanaarkelan and Pulimarinjathodachan.

3. 6 Koombumudi

Koombumudi is made up of woods either *erythrina indica* (Thorny tree with red flower). The middle piece directly fixed on the head. It is cylinder shape. A symmetrical wooden sheet is joining both side. Chettamudi is made up of lath of areca nut and bamboo, it is joint with twin and metal flowers and cloth. The Theyyam can be classified according to the peculiarity of the facial painting. There are 14 type of facial painting is practiced. There are nearly 400 Theyyams performing in Kerala. All other facial painting is slightly changed according to the character of Theyyam. Certain Theyyams are using mask. Mask may be made of leather, film of areca and wood. Theyyam on the basis of worship place are differentiate from place to place. Temples, kavu, houses of Brahmins, houses of common people and the stanas like mundya, kottam, muchilot and palliyara are the worship centre according to the socio economic condition of the trustees.

3. 7 Ember Fire- Main attraction of Fire Theyyams

Ember fire is making by woods like jack fruit tree, tamarind tree, and oleander. Usually the Fire Theyyam performance will start in the evening and end with the next day noon. The pieces of above said woods are keeping near of the temporary shrine. The helpers of the Theyyam performance gathering the wood pieces in the particular place. Before arranging ritual the performer take lighted lid from the shrine. This lid is made up of rice and cloth. Take a small quantity of row rice and covered in a piece of cotton. This cloth is distributed by the traditional washer man community of the region. The cloth will keep in the pre arranged place and lighten it. The helpers keep the small pieces of wood at first then big pieces of wood will be arranged. There is a folk technology is applied for the arrangements. Make it sure that the easy flow of the air in the wood bunch. The flame will come out gradually. The helpers make a small accumulation wood in the premises of shrine. From the twilight the wood becomes flame. It is very attractive in the night. Around 4 am at the next morning the whole wood become ember. The temperature of the ember is very high. After cleaning the unfinished wood ember become red and hot. This time nobody could not move towards it due to heavy heat. But the performer easily jumped over it, lay over it or sit over it.

The second type of fire is the mixture of ember and dried coconut leaf. As in the first case make the ember. Then put dried coconut leaf. Its flame become very high.

The third one flam beau is made up of coconut oil and cotton cloth and fibre of coconut outer cover. A bunch of cleaned fibre of coconut cover on the end of a stick with cotton cloth and it immersed in coconut oil for four hours. Then it fixed on the waist of the performer for performance. It is used for the decoration of the headgear. The small flam beau is not covered with coconut fibre. The number of the flambeau will be fluctuated from Theyyam to Theyyam according its context and the performers community.

3. 8 The Theyyam related to ember

The Theyyam Ottakolam or Theechamundi is using the bulk quantity of ember for the performance. The ember heaps is known as meleri in Malayalam. The biggest meleri is usually used for the Theyyam Theechamundi/Ottakolam. Usually six to ten load wood is used for the meleri. The myth of Theechamundi is related to the higher myth of Prahlada son of Hiranyakasupa . When Hiranyakasupa has thrown his son Prahlada into fire, fire has laughed. This affectation of fire is not digested to Mahavishnu. So he decided to jump over the fire uncountable time. Mahavishnu gave a blow to fire for his proud. The action of Theechamundi Theyyam is the remembrance of the deeds of God Mahavishnu. When a devotee is decided to conduct

Theechamundi Theyyam. The devotee of the region are ready to offer wood for meleri become big. The performer is jumping over the fire early morning with the costume of tender coconut leaf and plantain stem. The row rice paste will be smeared over the body of the performer. He is jumped over the heap of ember towards front side, when the performer jumped over the ember the trained helpers pulled from the ember. Usually 101 times the performer jumped over the fire. After the completion of the course he removed the outer layer of the make up which is made up of tender coconut leaf. Then again the performer jumped over the ember at least 51 times. This scene is the climax of the performance. The crowded gathering shouted the slogan govinda govinda. . . from the beginning to the end of the jumping of the performer towards ember.

The Theyyam Uchitta will sit over the ember. The devotees believed that Uchitta is the goddess Sathi, the daughter of Dhaksha. Sathi was suicide in the yaga fire of Dhaksha due to the intolerable insult made by his father to his husband Lord Siva. The remembrance of the action of Sathi is displaying in the midst of Theyyam ritual by the performer.

Certain Theyyams like Bali Theyyam, Thodachan Theyyam [Vayanaatukulavan], Kannangattu Bhagavathi Theyyam were climbed up and down over the meleri with oracles sometimes.

The second category the mixing of the ember and the dried coconut leaf is performed by the performer of the Theyyam Kadanaarkelan. The Kadanaarkelan Theyyam is running over the fire. In the myth itself it is clearly depicted that Kadanaarkelan Theyyam was the martyr of the transformation of the labour from hunting to agriculture. The heap of the meleri divided into equally four portions and jumped from the traditional stool to the fire. When the performer is rounding around the fire, the helpers put dried coconut leaf over the ember, when its flame become very high the performer run over the flame with all his costumes. The helpers are belong to Thiyya community and the performer belongs to Vannan community. Two persons to hold the arm of the Theyyam on both side. Then three of them are run over the flame. They are trying to make burn each other. The third category of the fire is the flam beau. It is also in the three kind according to the nature of flam beau. There are three kind of flam beau; namely Kuthupantham [The four of flam beau fixed on the waist by screwing the stick], Kettupantham [Four big flam beau tied on the waist], Arayadiyadium panthavum [The biggest flam beau keep on the waist].

The goddess Dhooma Bhagavathi Performed by Vela community wearing kuthupantham on the waist. At the same time this Theyyam was performed by Malaya community use kettupantham.

The Kadaamkottu Maakam Theyyam is performed by Vanaan community. This Theyyam is wearing kuthupandham on the waist with six in number. The Muchilot Baghavathi Theyyam, Puthiya Baghavathi Theyyam, Perkulagara Baghavathi Theyyam, Thottumkulangara Baghavathi Theyyam were wearing 4 kettupandams.

The Agni khangakharnan Theyyam is wearing sixteen big of flam beau on the waist and 101 small flambeau on the headgear.

In the ritual performance of Kerala there is a usual practice to bless the devotee by the main performer of the ritual performance. The Kali of Parnettu, Kaaliyuttu and Mudiyyettu are all blessing the devotee. Likewise in the performance Ayyappantheeyattu, Vettaykorumakan paatu and Bhadrakaali paatu , the oracle [Komaram]were blessing the devotee. Even in classical art form Kathakali and Krishnanaatam were practicing the blessing by the Sreekrishna performer. When Sree Krishna Character is presenting Viswaroopa on the stage in Kathakali performance the audience rushed to the stage and bow their head in front of the performer. In Krishnanaatam performance also the audience get blessing from the Sreekrishna performer. All these things are proving that the interaction of the devotees and god is the impact of Theyyam rituals of Kerala. According to Dr. K. K. N. Kurup the origin of the Theyyam is in the worship of Velan virayaat of Sangam period. The Sangam literature also depicting Kerala is

part and parcel of Tamilakam, so certain elements of the ritual Velan virayaat were spreading here and there in Kerala. But it is dominant in North Kerala. The ritual Theyyam are performed in North part of Kerala especially Kannur and Kasargod district. But the impact of Theyyam ritual is extended up to Thiruvananthapuram. The main sponsor of Theyyam ritual was Kolathiri kingdom. The Travancore royal family was adopting princess from Kolathiri royal family frequently. Mavelikkara, Prayikkara Nedumbram, Ennakaat, Karthikapally, Mariyapally, Aaranmula royal families are also adopted princess from Kolathiri royal family. At the time of adoption some other caste families are also migrated to Travancore for skilled work. Those days the Malaya community was alone doing the labour work of mid wife. The root of Malaya community begins from Tamilnadu, they are custodian of magical ritual. They are singing the song of Thiruvaaranmula songs for the magical rituals to remove the evil eye. The Velan pravriti of Kottayam district and Pathala homa of Kannur district is very similar. In both cases they are singing the song from Velamahabharatha. Another ritual Nizhalkoothu is also singing the songs of Velamahabharatha. Nizhalkoothu is a ritual practiced by Velan community of Middle Kerala. This community was the traditional magical ritual activist. Usually those who are interested to revenge their enemies they approach the magician belongs to Velan community. They uttering hymns continuously. After completing the course uttering mantras the magician hits on the sketches with a stick. The folk believed that at the time of this hit the

enemy become dead. This ritual is related to Mahabharatha story about incident of Dhuryodhana appointing a magician to destroy Sreekrishna and Paandava . But the wife of the magician was a devotee of Sreekrishna and she applied another manthras to nullify the actions of her husband. The Velamahabharatha is an text of folk epic. The Theyyam cult is spreading technicaly Kassargod and Kannur district. But the impact of Theyyam ritual is effected all over Kerala due to the migration of Brahmins from Northern part of Kerala to Thiruvananthapuram.

3.9 Melery

The melery [The heap of ember]is made up of in a particular way. The priest of the shrine is find out a place for melery then they make a small mud heap. The lightened lid is kept on the mud heap and put very small pieces of wood over that. Gradually that melery is arranging from small pieces to large pieces. It is very particular that each and every piece is keeping which the assurance of air circulation. The proper arrangements of melery make it sure that the complete burning of the wood with proper flame and getting maximum ember. It is happened due to the application of folk science.

3.10 Guruthi [The symbolic sacrifice with the solution of lime, turmeric, and red colour flowers mixed with water].

The primitive people was practiced animal sacrifice even human sacrifice for the well being of the folk. Gradually the impact of Sanskritisation

or Bramanisation the ritual of sacrifices slightly changed as the symbolic sacrifices. In the Brahmin house of North Malabar this symbolic sacrifice is an annual celebration at the time Kaliyaatam [The cluster of Theyyam performances in a joint family]. At the time of Kaliyaatam in the presence of main Theyyams of tharavadu the Brahminis doing the ritual guruthi. It is given a unique experience to the participant. Whenever the Brahmins migrated from one place to another their core interest were keeping for ever . Mostly the Tulu Brahmins and North Kerala Brahmins are the priest of temples of Travancore. Their gusters and way of presentation of different kind of offerings is similar in here and there.

3. 11 Theyyam Performers in Kerala

The ritual Theyyam is the product of feudal system. The land ownership of Kerala goes to Brahmins and temples. It is known in Malayalam Brahmswam [Brahmin] and Devaswam [Temple]. The have not have the right to perform traditional occupations and rituals. It is traditionally known as Cherujanmaavakaasham. The right to perform Theyyam is getting to a family through cherujanmaavakaasham traditionally. Most of the Theyyam performers are belongs to either scheduled caste or scheduled tribe. Their main livelihood is not the Theyyam ritual only. It is a seasonal profession. Some of them are finally engaged with agricultural work. Some others are involved technical job like bed making, mat weaving,basket

making and umbrella making. Some others practiced folk medicine, magical ritual and fishing. They are practicing Theyyam performance traditionally. There is no proper teaching or coaching. They born, grown and death with Theyyam. They are practicing Thottam songs, playing of musical instruments, making of costumes and other Theyyam related activities from the early childhood. Traditionally they have no land for their own. They are tenants of landlords. Usually Theyyam performers are economically very poor. So they know the problem of the society. It help them to understand the difficulties of common people as he become the deity at the time of performance.

3. 12 Scope and Future of Theyyam

The density of belief is increasing day by day. At the time of renaissance movement and the establishment of communist party were fighting against orthodox thoughts and belief system. The Vaagbhadanandha movement and the Sahodharan Ayyapan movement was creating an awareness against blind belief and worship of god. Now day by day the Bhakthi movement is become strong the installation of new shrine and renovation of old is progressing. In the globalized social order the possibilities of getting jobs are increased. It produced new haves. They facing an identity crisis they were left from the group of have-nots and not at reached in the group of haves. So they are involving in the construction of the new folk through the construction of new temples and the renovation of the old. The

activities of belief oriented programmes is given opportunities to develop the personality of the involved. So the chance of the artist of the ritual performance is more and more in the future. In another product of globalization is the scope of tourism. The urban tourist is wishing to watch folk performances as a nostalgic feeling. Most of the tourist destination were supporting to perform Theyyam arts.

3. 13 Thumbakool Ramachanran Paniker - An example of dedicated Theyyam Artist

Thumbakool Ramchandra Paniker, traditional Theyyam artist born in 1962 May 30th at Cheruthazham village of Kannur district. His father is Raman Paniker and mother Mrs. T. Paaru. Traditionally his family is belongs to Malaya community. Their birthright as Cherujanmaavakasham to perform Theyyam and magical rituals. He started his carrier at the age of 7 to perform Aivedan under the guidance of his father Raman Paniker. At the age of 10 he performed Vishnumoorthi Theyyam and got recognition pattum valayum (A silk shawl and gold bangle is given as a token of recognition by the chieftain of the village). At the age of 10 he performed *Potten Theyyam*. He was performed Rakthchamundi, Uchitta, Ghandakarnan, Thekkan Guligan, Vadakkan Guligan, Karimkuttichathan, Muvalankuzhi Chamundi, Panchuruli, Rakthesweri, Madayil Chamudi, Kizhakeara Chamundi, Dhumaabagavati, Yakshan, Kuttichathan and Bairavan. He also performed Paathala homa,

Malayankettu, Kanerupaatu, Kothamuriyaatam and magical rituals. He is a specialist in folk medicine of child. He did all kind of costume work of Theyyam. He performed more than 400 Rakthchamundi Theyyam and 603 *Potten Theyyam*. He also performed two Theechamudi Theyyam. He is an all rounder of Theyyam rituals. His education is a pre-degree with science subject now he is working ED. Postman at Mandoor post office. He went abroad several time to perform Rakthachamundi Theyyam and Karimkuttichathan. In 2010 he visited Tecxas in America for presenting Theyyam. This year itself he visited Singapore, he spend 5 years at Mascut as an employee. In 2012 he visited London, and performed Theyyam Karimkuttichathan and Rakthachamundi. He performed Theyyams in every state of India except Kashmir and Rajastan. His wife is Mrs. Nisha, she is a house wife. He have two children eldest one is the daughter Drishya is plus two student, his sun is Deepak studied at 9th standard. He lead a carmfal life with satisfaction. He told he got sufficient recognition and moderate income from this profession. I am a strong believer of god, the god gives me every thing. Nowadays the public is promoting Theyyam and Theyyam artists. So anybody can survive with Theyyam performance. He could not continue his job at Muscut due to the compulsion of his family for performing traditional Theyyam. He maintain his health through penance and diet control. Traditionally they are good folk psychologist so they can identified the disease and its impact. It give them a confidence to control health problems.

3. 14 Potten Theyyam - Research Case Study

Potten Theyyam is very peculiar among Theyyam rituals. The costumes of *Potten Theyyam* is very simple and the language is very rustic. As it is Manthramoorthi [Magical god] it is very powerful. The common folk whenever they faced complex problems they prayed *Potten Theyyam*. There is a phrase among the folk the god reached in front of the devotee when he addressed the god of his difficulties. *Potten Theyyam* have limited shrines but it popularly performed Kannur and Kasargod district. It is an offering Theyyam. Anybody can conduct *Potten Theyyam* any where else as a part of their offerings. The only thing is they should keep all ritual proceedings such as permission to the performance *Potten Theyyam*, the proper arrangements in the plot, the conception of the temporary shrine with dried coconut leaf and melery. It should be make it sure that the purity of the place. If anybody decided to conduct *Potten Theyyam* as offering it may be announced in the region and invite the relatives and nears. Sometimes other devotees also offer some of the materials for *Potten Theyyam* like fire wood. The duration of the *Potten Theyyam* is noon to noon. All the pre-arrangements should be completed with in a stipulated time . In the after noon after some rituals is completed in the temporary shrine. The priest of the performance lightened the melery. After lightening the near by folk is helping to arrange the melery. The wood for the melery the near by folk helping to arrange it. The raw materials for the melery is have limited choice. Usually jack fruit tree,

turmeric tree, oleander and banyan tree woods are may be selected. One mini load wood is necessary, it make big pieces and systematically keep it in the prescribed venue, at the twilight the wood which burning well and make flames, it is attractive. Meanwhile other rituals is to be continued these shrine. Thottam songs is to be performed by the performer with simple make up the women members of the performers' family is also participated in Thottam songs in front of the shrine. Around early morning 3 AM the melery become cleaned by the helpers. The remaining pieces of the burned wood removed from the melery and keep it little distance away to the melery. In *Potten Theyyam* ritual three characters are performed by a single performer. The first character of *Potten Theyyam* is Polamaaruthan. It represents the character of Nandhikesa according to the higher myth. Polamaaruthan played with flam beau of dried coconut leaf. The Theyyams those who which are performed in the night usually use flam beau for light. In the case of Polamaaruthan at the time of the vigorous dance three or four persons showing flam beau with full flame. On that time Polamaaruthan hit all the flam beau with his hand. It is an attractive scene in the dark of night; spark of fire showing around the Theyyam and also the costume both waist and headgear become glint. It is a rare combination of the colour of tender coconut leaf and the spark. The second character of *Potten Theyyam* is Pola Potten. According to higher myth Pola Potten is representing god Siva. Pola Potten will be laid over the ember with very happy and he uttered it is very cool. This action is repeated several

times. Meanwhile Pola Potten will lay over the flames of dried coconut leaf which is fired near by the melery with the remaining parts of woods burned adjacent to the ember heap. This scene is create the speedy heart beat of the audience. The Pola Potten withdraw from the fire only the request of the devotee. After completing the course Pola Potten blessed the devotee and solve the problems of the devotees. The last character of the *Potten Theyyam* is Pula Chamundi changed with the re-placement of the mask. *Potten Theyyam* is the ritual of common folk.

3. 15 Super Human Theyyam rather than Fire Theyyam

Kaaran Gulikan of Cheruvathoor Pallikkara Neleswaram side lay down on thistle and erythrina indica.

Thekkan Guligan-Playing with lengthy artificial leg it can't do by an ordinary man.

Thaaya Paradevatha - The Theyyam with lengthy headgear Thaaya Paradevathha dancing and running at the time of performance. It reflects Super humanness.

3. 16 Theyyam Victims

The performance of Fire Theyyam is a risky one. Here the performer always afraid of unexpected accident in the midst of ritual. The possibility of accident is very high. There are many victims who are alive now. One Mr.

Rajeevan, when he performed the Theyyam Ghandaarkarnan at Thalassery was burned, Kunjaaran aged 65 from Karivaloor belongs to Peruvanaan community performed Theechamundi Theyyam and burned one of his leg severly and cut the leg and removed, later he can cut the leg up to knee. Theechamundi is the Theyyam of Malaya community. Thumbakool Ramachandra Paniker is a well known Theyyam performer from Cheruthazham village. When he was performing *Potten Theyyam* at Vaarankoot illam, Payyanur, ember entered into the mask and burned the face. At the time of performance there is no scope for applying any medicine. After the performance he went to the home his mother all ready prepared a medicine oil with herbal ingredient. With in a week his burns cured. T. Chandu Paniker a specialist in Fire Theyyam was burned his leg at the time of performance at Cheruthazham, Kannur district. During the performance he patiently tolerate the pain then after reaching home he smeared herbal medicine over the burn, with in a week he becomes all right. Preman Paniker a specialist in *Potten Theyyam* performance burned several time during the course of performance. In his opinions it burns due to the less quantity of tender coconut leaf for costumes for waist and head. Another reason is the much quantity ember. He argued that the performer may be burned on account of temple impurity , if the ember is made up of impure woods also for the reason of burning. He counter argued that you can test with your own

body for the reasons of burning you keep tender coconut leaf in your own hand and applying heat by ember you can easily understand the reason.

3.17 *Potten Theyyam* in Natural and Induced Context (Special reference in research)

It is believed that in order to form a Theyyam even a god will also come to the earth as an ordinary human being. Hero worship gives rise to Theyyam. Each Theyyam has a definite myth. Sometimes the myths are borrowed from higher mythology directly. *Potten Theyyam* is very important Theyyam in the North Malabar region of Kerala. Theyyam is a ritualistic dance. Like other Theyyam *Potten, Theyyam* have its own myths. *Potten Theyyam* has higher mythology and lower mythology. The higher mythology has the support from the classical Hindu literature. But the lower mythology is localised among the folk and it spread mainly through oral folklore.

Higher Myth

In order to test Sankaracharya who is on the way to Kashi Vishwanadan temple who attained Sarvanjapeeda, Lord Siva disguised as in the form of Chandaala on his way. Sankaracharya was a scholarly Brahmin asked the Chandaala to move away from his path on account of untouchability, on hearing words of wisdom from Chandaala. Sankaracharya identified Chandaala was not an ordinary man, he was actually Lord Siva.

There is also a variety of lower myth which was rendered in the North Kerala. In Pulingom near Payyanur of Kanuur district in Kerala, there lived a Delit [Pulaya] youth named Alangaran. A saint as the successor of Sankaracharya wandering with his followers through Pullingom and accidentally met Alangaran. Both of them discussed about untouchability and Alangaran become won over the discussion. The followers of Sankaracharya was infuriated and demanded the death of the Delit. They pulled him fire and burned alive. So the folk believed that Alangaran become *Potten Theyyam*. The place were this incident had occurred Kokkotupathi in Pulingom. In the memory of martyr Alangaran the folk celebrate the festival of *Potten Theyyam*. This Theyyam have a magical aspects. The Theyyam performer is lying on the red hot embers for a while. This cannot be performed by a common man. The costumes and body decoration were using in the performer to, protect his body from fire.

The text of a performance is decided by context and texture. There are three kind of context is there one is natural context, second is induced context and third one is quasi natural context. The first case was performed at Cheruthazham village in Kannur district of Kerala. The second case was the performance was conducted at Ootty in Tamilnadu as induced context. The third case was performed at Eravatoor in the Kozhikode district as quasi natural context.

In the first case the performance commence on the evening and end on the next day noon. Here in the natural context the performer followed all the traditonal rituals. Each community have keeping caste hierarchy. The audience of the performance were devoted to the god. Here everybody were very serious. At the same in the induced context the rituals were not follows strictly. The customes and other material elements were not strictly maintained. The audience was not a trained audience. It was gathering of people without tradition. The performing place is not maintained properly. The performer himself was tempted with visual media of the press. In the natural context if anybody trying to make a photograph or video,the photographer/videographer were following the performer without maiking any disturbance to the performer. In the third case that is quasi-natural context the audience is very much co-operative with the performance why because, they are also a practice of ritual performance of Thira which is very much closely similar to Theyyam performance.

Case study

The *Potten Theyyam* performance performed at famous tourist centre of Kerala at Malabuzha garden. It is known as the garden of Kerala. Comparing to all other three cases it was witnessed by a cross section of Indian community why because this was conducted as part of national intergration camp by Nehru Yuva Kenra Sangethan of Palakat district. The

gathering was youths and also is a floating community. Here it was not a solo performance in the function, there are different kind of folk forms from Madhya pradhesh, Karnataka, Andra, Maharakshtra, Goa and so on. The audience was not concentrating the rituals of *Potten Theyyam* because at that time other performance was presenting on adjacent stage. But at the time of the climax scene of performance all other item was dropped. These performance was appreciated by the whole audience with enthusiastic. We felt an active participation of the multilingual audience in the performance. Here there is no divinity was seen in the performance but everybody astonished on account of Super humanness of the performance. Somebody give gift to the performer not as a devotee but as an art lover. All the settings and other arrangements is very valgour compairing to the natural context and quasi natural context.

3. 18 Folk Science application in Theyyams - An enquiry to the Super humanness

Folk science and technology are applied by the folk performers and folk life of Kerala by the different folk in the different region. The beginning of Theyyam ritual start from the temples when the performers receiving kodiya [Tender plantain leaf contented with oil lid and row rice. It is the first step of the performance]. The performer after receiving it and run to traditional green room. The lid is not dim due to the folk technology which

applied folk science. At the time of running there is chance to dimmed the lid due to powerful wind. The plantain leaf is controlling the flow of air circulation and protect the burning lid. The convection of gas is applying here. At the time of make up the traditional performer is using herbal material like cinnabar , cobalt, turmeric powder, rice paste, sandal paste and ash of cow dug. It is not harming the skin. The fixing of costume over the body of the performer with folk technology. The *Potten Theyyam* performer wearing first ornament is anklet with bells on the leg, its shape and the hollowness and fill it with a small ball of metal and it tied with his foot finger is helping make a rhythmic sound. The twine is connected with the edge of the bangle and the foot finger. So the sound frequency is feel well according to the rhythmic of dance

The costume of using on the waist also fixing by the twine and stick. It may covered with other particles some times wooden piece or bamboo piece or cloth. The fixing of these things with keeping of equilibrium position. The gravitational force also applied on it. Like the headgear fixing on the head start with simple to complex. First of all the performer tie a towel like simple cloth fixed on the head then keep thalapali [It is a metal ornament with 21 phalic symbol of serpent]. The position of headgear is tie over the head one by one. Some times certain Theyyam's headgear have a length of 21 feet. This type of headgear is made up of bamboo frame. The front position of the headgear is a shape of triangle. The base of the triangle is towards backward.

It is helping to overcome the obstacles of air. Even the cloth is stitching or pinning not by coir but by paandam [The fibre of coconut leaf's middle stem]. The frame of vadakenbaagam [Vadakenbaagam is a ritual related to Theyyam performance]. It will be prepared on the northern side of temporary shrine. The structure is in a rectangle type take four ribbons of plantain stem and keep it in a rectangle form and fix it with four small sticks on four sides. Now it has seen like tables with four legs. There are four or eight layers of plantain ribbon is interconnected with it. The top of the stem is fixing small flame. All these things keeping well with the application of folk science.

3. 19 Folk Psychology Application in Theyyam

Folk psychology has no authentic book, it is a practice of folk. The Theyyam artist is predicting the problem of the devotees through face reading and the verbal expression of the devotee [Patient]. In the book 'Abnormal psychology' very clearly pointed out the abnormal psychology starts from mesmerism and develops through hypnotism. It denotes that the role of magics and magical rituals in the mental treatment. There are two kinds of magic applicable in folk psychology, one is imitation and the other is touching. The whole magical ritual depends upon this principle. The issue less couples offering Ayyappankoothu of Palazhimadhana in the temple and some couples offering Krishnanaatam avatharam for getting a child. So here the principle like produces likes is applicable. Those who are interesting to

destroy the enemy they are offering to perform Ninabali (A ritual drama of Kannur district). When Kali killed Darika, the devotee think that his enemy will be expired or make accidental death with the impact of Ninabali. To destroy somebody collect the body portion of the enemy like nail or hair and it burned in the fire. When the body portion of the enemy become ash at the same time the enemy will be ruined. In the case of Theyyam is practicing counselling to the mental patient. For example when a number of royal family become jobless due to some technical reasons. When *Potten Theyyam* hearing the problem of the devotees , Potten watched the expression of the devotee and told to him ‘In a long time the King Nala suffered much with the ill treatment of Kali but at last Nala attained every thing. The devotee achieved the goal like Nala and offered Pottan Theyyam. Another incident as follows; when a Brahmin priest requesting *Potten Theyyam* a male baby for the continuation of his family. Why because his four children are girls. *Potten Theyyam* told that you don’t worry i will give you a he baby with in one year,you worshiped me properly and did some penance and take some medicine. With in one year he got a male baby. The Theyyam give inspiration and positive energy to solve their problem .

3. 20 Respondent's views and opinions about the Super humanness of *Potten Theyyam*- Analysis

A. Scientists (Physicists)

To explore the underlying physicists, the Super Humanness behind the *Potten Theyyam*, a study was conducted by interviewing 36 physicists from different parts of India. All of them were allowed to observe the real performance of the Theyyam.

(a) Physicists

Physicists were in the age group from 25 to 45 years (89%). Among them 36% were women and 64% were men. Their qualifications vary from degree to doctorate level. That is, post graduates in physics (80%), among post graduates, 30% are doctorates. (Table-3-1,2, and 3). Only 6% of the physicists are having previous experience about the performance of the Potten Theyyam, among them 9% were males. No female scientists have previous experience of seeing a Theyyam. (Table-3-4) (One lady has seen the Theyyam in TV , that is not treated as valid response.)

Table 3.1**Physicists' year of birth**

	1950-59	1960-69	1970-79	1980-89	1990-99	Not mentioned	Total
No.	2	2	9	10	9	4	36
%	5.56	2.56	25	27.77	25	11.11	100

Source - Primary data

Table 3.2**Physicists (Male/Female)**

	Male	Female	Total
No	23	13	36
%	64	36	100

Source - Primary data

Table 3.3**Qualifications of Physicists**

Qualifications of Physicists	Number	%
1. B. Sc	2	5.5
2. B. Tech	1	2.8
3. M. Sc	10	27.8
4. M. Tech	1	2.8
5. M. Sc; M. Phil	4	11.1
6. M. Sc; P. hd	11	30.6
7. M. E	2	5.5
8. M. Tech; P. hD	1	2.8
Not mentioned	4	11.1
Total	36	100

Source - Primary data

Table 3.4

Physicist's previous knowledge about *Potten Theyyam*

Yes			No		Total	
	Number	%	Number	%	Number	%
Male	2	9	21	91	23	64
Female	0	0	13	100	13	36
Total	2	9	34	91	36	100

Source - Primary data

Physicists expressed their opinion about the performance of *Potten Theyyam*. They admitted the great effort and bearing power of the performers.

Their general opinions are as follows:-

1. It is better if the purpose behind the performance is propagated more as equality of mankind, removal of untouchability and difference of low & high income groups.
2. The culture is good and attractive. It need to be preserved and exposed to the rest of the world.
3. It is very courageous performance and interesting.
4. New experience, captivating, unforgettable, awesome and enjoyable,
5. The performance is really adorable, worshipping deities in their form is different and incredible.

(b) Super humanness in the *Potten Theyyam*- Physicist's view

In *Potten Theyyam* performance, Super humanness means the performer lays over the ember and gets up with out any burning. (See videos and Photos) (Appendix 7 & 8). This activity can not be performed by others. Researcher's problem starts from this point that whether this activity is Super natural or science. As part of the inquiry, different groups have been interviewed and collected data from scientists (Physicists), performers and helpers, natives and devotees, academicians, sociologists, psychologists, doctors, victims of the performance and trustees, also people from outside of Kerala, including peoples foreign countries.

56% of the physicists do not feel that the *Potten Theyyam* is Super human. If the opinion is taking gender wise, 69% of the females and 47. 83% of the males are sure that there is no Super humanness.

Table 3.5

Super humanness in *Potten Theyyam* (Physicist's opinion)

Opinions of Physicists	Male		Female		Total	
	Number	%	Number	%	Number	%
Super human	9	39. 13	4	31	13	36
Not Super human	11	47. 83	9	69	20	56
No opinion	3	13. 04	0	0	3	8
Total	23	100	13	100	36	100

Source - Primary data

Table 3.6**Factors responsible for Super humanness
(Physicists' opinion before ranking variables)**

Factors (variables) for Super humanness		Men		Women	Total	%
1.	Low thermal conductivity	Yes	18	11	29	81
		No	7	0	7	19
2.	Leidenfrost effect	Yes	8	5	13	36
		No	20	3	23	64
3.	Speed of the movement	Yes	13	7	20	56
		No	6	0	16	44
4.	Special mental state of the performer	Yes	11	5	16	44
		No	20	0	20	56
5.	Super natural power of the performer	Yes	0	0	0	0
		No	23	13	36	100
6.	Any other science	Yes	1	0	1	31
		No	22	13	35	97

Source - Primary data

Table 3.7**Factors (variables) for the
measurement of Super humanness (Physicist's opinion after ranking)**

		Yes (%)	No (%)
1	Thermal conductivity of the materials used	81	19
2	Speed of the movements	56	44
3	Special mental stage	44	56
4	Leidenfrost effect	36	64
5	Super human abilities	0	100
6	Any other science	3	97

Source - Primary data

According to the physicists, the reasons for the showing of Super humanness are the following. Most of them tried to explain it in terms of thermal conductivity and speed of the movements. The special mental stage of the performer and leidenfrost effect have no connections with it. 3% of the physicists are doubtful about some other science than thermal conductivity but they cannot mention what it is (Table 3-6 & 7). Factors of Super humanness as variables selected are explained below :

Thermal conductivity of materials used as costume

Thermal conductivity of a materials refers to its ability to conduct heat. Heat transfer is less if the thermal conductivity is low. According to the second law of thermal dynamics, heat always flows in the direction of the lower temperature. Thermal conductivity is defined as “ the relationship between transport of heat per unit of time and the temperature gradient through area A, i.e., the area through which the heat is flowing perpendicularly at a steady rate. There are three modes of heat transfer: conduction, convection and radiation.

There are two common methods to determine the thermal conductivity of a material: steady state method and transient heat transfer method. Steady state is used when the temperature of a material does not change with time. The transient techniques measure during the process of heating up.

The terms connected with thermal conductivity are:

Thermal conductance

The quantity of heat that passes in unit of time.

Thermal Insulance

The heat transfer co-efficient or thermal admittance.

Thermal Resistivity

The reciprocal of thermal conductivity.

Thermal conductivity of the Insulating material

The effectiveness of a material as a thermal insulator can be expressed in terms of its thermal conductivity (TC). The energy transfer rate through a body is proportional to the temperature gradient across the body and its cross sectional area. A substance with a large thermal conductivity value is a good conductor of heat and vice versa (i. e. , a good insulator). Hence the knowledge of thermal conductivity allows quantitative comparisons between the thermal insulation efficiencies of different materials.

Low thermal conductors are good insulations.

Many insulating materials function simply by having gas filled pockets which prevent large scale convection. Natural and biological insulators such as fibre or feather achieve similar effects by dramatically

insulating contradictions of air or water near a skin. The letters and the meaning in quantum physics are as-

H = Heat conduction

K = The rate of heat flow (Thermal conductivity)

A = Total cross sectional area of conductivity surface.

T = Temperature difference, and

X = Thickness of conducting surface separating the two temperatures.

The materials used by the *Potten Theyyam* as costumes are :

1. Tender coconut leaves.
2. Plantain fibre.
3. Flower Chrysanthus
4. Rice paste.
5. Film of areca.
6. Cinnabar
7. Cobalt
8. Eye oinment
9. Sandal paste.

Tender coconut leaves and rice paste are in bulk share and all other materials used are only for the name sake. The used materials are all good insulators also.

Speed of the movement of the Performer

Performance is made according to the 'thala' of drums. Usually it is in speed. Around the ember, the Theyyam dances and at the end of the dance lay over the ember again and again.

Generally when human body touches the ember, body will be burned. But speedy touch and body insulated by tender coconut leaves of the Theyyam do not cause any burn to the performer. That is, according to scientists' opinion, the rate of speed of the movements of the performer is to be taken for the study.

Rate of speed of the movements = Number of movements per minute. As per the supporting video Appendix 8, rate of the movement is approximately 3 movements/minute. The Theyyam lays on the ember for about 16 seconds and on the flame for about 4-9 seconds.

The ember of *Potten Theyyam* is made up of the woods of tarmirand, jack fruit tree, Olenader and ficus indica.

The problems for the researcher which are not analysed are-

- whether the above trees' ember possess more heat than other trees.

- whether they will get ashes speedily.
- whether the ember keep up heat for a long time.
- whether the ember makes more stamina to the human body .

Special mental Stage

At the time of performance, the performer is in a ‘special’ mental stage with the sound of drums, by respecting devotees and the total environment. Moreover, he may be in a semi alcoholic stage.

Leidenfrost effect

The leidenfrost effect is named for Johann Gottlob Leidenfrost, who described the phenomenon in “A Tract about Some Qualities of Common Water” in 1796. In the leidenfrost effect, a liquid in proximity to a surface much hotter than the liquid’s boiling point will produce a layer of vapour that insulates the liquid and physically separates it from the surface. It is very difficult to know the temperature at which the leidenfrost effect occurs. That is, the Lidenfrost point. It means that if a drop of liquid on to a surface that is cooler than the drop will flatten out and heat up and become vapour, and cushion the rest of liquid from contact.

The factors affecting the Leidenfroast effect are-

- Atmospheric pressure
- Volume of the droplet, and
- Surface properties.

The tender coconut leaves take the lion share of the costumes of the *Potten Theyyam* which contains water content than dry coconut leaves.

Super human abilities

Super human abilities are explained in chapter-2 literature review.

Other Sciences

Other sciences means all sciences which are relating to fire. 3% of the scientists have an opinion of the presence of some other sciences but they don't know what they are.

To conclude, according to scientists, two variables- Thermal conductivity and speed of the performer during performance are favourable where as other three variables – special mental stage, leidenfrost effect and Super human abilities are unfavourable towards Super humanness.

Performers and Helpers

In order to get the data from the performers and their helpers, a total of 34 persons were interviewed. Performers and helpers are included in one strata for data collection purpose since they are working inter changeably. That is, performers may be helpers and vice versa. For data analysis purpose, they are named as 'performers' only.

(a) Performers

Table 3.8

Age group of Performers

	16-30	31-45	46-60	61-75	Above 75	Total
Number	2	14	14	4	0	34
%	6	41	41	12	0	100

Source – Primary data

Table 3.9

Performers' Community

	ST	SC	OEC	OBC	Other forward Castes	Total
Number	Nil	34(Malaya-31 and Pulaya-3)	Nil	Nil	Nil	34
%	0	100	0	0	0	100

Source – Primary data

Table 3.10

Qualifications of Performers

	Below SSLC	SSLC	Pre Degree	Degree	PG	Diploma	Professional Degree	Total
Number	2	16	9	4	1	Nil	2	34
%	6	47	26	12	3	0	6	100

Source – Primary data

Table 3.11
Employment of Performers

	Studying (No employ- ment)	Un- employed	Teacher	Coolie	Govt. Service	De- signer	Contra- ctor	Private firm	Total
No.	2	5	2	11	6	1	1	6	34
%	6	14	6	32	18	3	3	18	100

Source – Primary data

Interviewed performers are in the age group 16-75. There are no performers below 15 and above 75 years. That is, 16-30(6%), 31-45(41%), 46-60(41%), and 61-75(12%). That is 82% performers are below the age group of 31-60.

All performers are included in the community of scheduled caste. (91% are Malayas and 9% are Pulayas). That is, Malaya community performs mostly the *Potten Theyyam*. Pulaya community's role in the performance of *Potten Theyyam* is negligible. It is very important to note that no other communities including STs, OECs, OBCs, and other members of the forward communities are performing this Theyyam.

Most of the performers are SSLC holders (47%). Others are below SSLC (6%), PDC (26%), Degree (12%), PG (3%), Diploma (Nil) and Professionals (6%). That is, more than half of the performers are SSLC and below. PGs are only 3%.

Regarding employment, more than half of the performers (52%) are either unemployed or coolies. 18% performers are in Govt. service. Complete performers are theists or god believers.

Table 3.12

Age at which performers have started to perform Theyyam

	Below 5	6-10	11-15	16-20	21-25	26-30	Above 30	Total
Number	14	5	8	6	Nil	1	Nil	34
%	41	14	24	18	0	3	0	100

Source – Primary data

Table 3.13

**Experience of Performers
(Number of years performing *Potten Theyyam*)**

Not performed	Below 5	6-10	11-15	16-20	21-25	26-30	30-35	Above 35	Total
No.	6	5	2	6	5	3	2	Nil	34
%	17.65	14.71	5.88	17.65	14.70	8.83	5.88	0	100

Source – Primary data

The age at which performers have started to perform Theyyam are as follows- below 5 years (41%), between 6-10 (14%), 11-15 (24%), 16-20 (18%), 21-25 (Nil), 26-30 (3%) and Above 30 years (Nil). That is, generally below 10 years of age 55% performers are starting to perform. At 21-25 performers are not trying to start the performance. There are no performers at all who are starting to perform the Theyyam at above 30 years.

(b) Experience of *Potten Theyyam* Performers

17. 65% of performers have no experience with *Potten Theyyam*. No performers have more than 35 years of experience. More than half of the performers (61. 76%) interviewed have the experience of *Potten Theyyam* above 10 years.

Performers interviewed are usually performing the following Theyyams other than *Potten Theyyam* are:

1. Vishnumoorthy.
2. Madayilchamundi.
3. Rakthachamundi.
4. Thekkan Gulikan.
5. Moovalamkuzhichamundi.
6. Uchitta.
7. Karimkuttychathan.
8. Karivalambhagavathi.
9. Bhairavan.
10. Pookkuttychathan.
11. Ottakkolam.
12. Gulikan.
13. Aivedan.
14. Muthappan.
15. Vasurimala.
16. Vedan.
17. Dhumabhagavathy.

18. Ghandakarnan. and
 19. Panjuruli.
- They are also performing the ritual magics as follows-
1. Malayanketu.
 2. Erichudala.
 3. Pathalahomam.
 4. Kannerupattu.
 5. Kothamooriaattam. and
 6. Paravachamundi. (Source – Primary data)

(c) Performers’ Satisfaction level by the performance

Table 3.14

Name of Theyyam and Performers’ Satisfaction

Name of Theyyam	Number of Performers	%
1. Gulikan	1	3
2. Potten	21	61
3. Vishnumoorthy	2	6
4. Theechamundi	8	24
5. Bhairavan	1	3
6. Karimkutchathan	1	3
Total	34	100

Source – Primary data

61% of the performers prefer to *Potten Theyyam* to perform since it gives maximum satisfaction to them compared to Gulikan (3%), Vishnumoorthy (6%), Theechamundi (24%), Bhairavan (3%) and Karimkutchathan (3%).

(d) Precautions against burning by performers

Performers are claiming that they are taking no precautions against burning. But penance, diet control, intake of food from outside the house and total worship of the god must be undertaken. They would keep defilement by death or birth in the family. If burns, the performer communicates to helpers in their “ritual language” and the helpers would apply the rice paste with out knowing by anybody. The rest, helper would do the needful. It is to be noted that regarding precautions, performers are not ready to divulge the methodology.

(e) Super humanness - performers’ feeling

Performers claim that they are feeling a sense of Super humanness while the performance. That is, they are getting a super human power and confidence to lay over the fire. They feel no difference for the natural and induced contexts of performances. The terms ‘natural’ and ‘induced’ are told by the outsiders and for performers all are natural contexts. Every where devotees are offering for the Theyyam. If differences are feeling, it will be in the time setting only according to situations. It varies from 3-26 hours including the time to make meleri or ember. It is compulsory for the performers that the place selected for the Theyyam should be clean and pure with out any pollution.

According to performers, comparing with other Theyyms, the *Potten Theyyam* is:

1. 'Mandramoorthy' which means that the diety can become favour to the devotee very easily and immediately.
2. The ember is less compared to Ottakkolam and Theechamundi Theyyams.
3. Less expensive.
4. Common and popular.
5. Ember is more compared to Kandanarkelan Theyyam. and
6. Uttering satire .

(f) Role of costumes against burning

According to performers, there is no role for costumes against fire and burning. They are not burned only because of the blessing of their god. *Potten Theyyam* has a simple dress of 'Chandala', the lowest caste person. Other Theyyams are also using the same costumes materials mainly. The items included in the costumes are in Table 3-15.

Table 3.15
Costumes and their usages

Name of costume	Usage
1. Tender coconut leaves	As skirt, hair and headgear
2. Plantain fibre	For stitching
3. Flower chrysanthus	For decorating bangles and Anklets
4. Rice paste	To paste on the whole body
5. Film of areca	As face mask
6. Cinnabar	To paste on hands and legs
7. Cobalt, eye oinment and sandal paste	To paste on the face, hands and legs.

Source – Primary data

(g) Experience of burning

Table 3.16
Experience of burning to performers

Experience of burning	Number of performers	%
Not burned	Nil	0
Burned, not seriously	29	85
Burned severely	5	15
Total	34	100

Source – Primary data

All performers have the experience of burning. But 15% of the performers burned very severely, injured and under took two weeks' treatment. There is a malayalam proverb among performers that "Potten

kettiyal olikkuthu venam”which means that there should be a slight burning while performing the *Potten Theyyam* and that is the sign of god’s blessing.

(h) Among performers, there are different opinions regarding the speed of the movements in Theyyam. They are:

- Nobody moves speedily to escape from fire. The speed of the movement is the part of the performance and according to the rhythms of drums and ultimately according to the will and wish of the god.
- Speed of the movement is necessary for ritual dance.
- According to the peculiarity of the ritual, movements will be fast.
- Either the speed of the movement or quantity of the ember will not help to overcome the fire or burning.

Performers claim that they all are not at all afraid of laying over the fire in *Potten Theyyam* or standing, sitting, walking or running in other Theyyams of fire. They thorough believed that everything is the wish of the god. Experience, thorough belief in god, confidence and mental power are the helping factors for not afraid of fire.

They further claim that they never lost their mental confidence while performance due to the blessing of god, strength of tradition, and belief in their helpers. Usually helpers are their brother- in- laws. It is to be noted that helpers will be either the family members or close relatives of the performers.

(i)Theyyam and future prediction

Performers strongly claim that there is no conscious technology in the prediction of the future of devotees. It is learned from the tradition and experience. They are not ready to say that the prediction of the future of devotees are made by face reading, applied psychology, intuition, accidental or by guessing. There are no pre-planned techniques for the success of the Theyyam.

(j) Female Theyyam performers

There are no female Theyyam performers in any Theyyams whether it is risky or not.

B. Natives and Devotees

To get the views of the natives and devotees (Taken as one strata) towards *Potten Theyyam*, 35 persons were interviewed at random.

(a) Belief of God Versus Belief of Theyyam

Table 3.17

God belief level of Natives

	Theist	Atheist	Total
Number	17	18	35
%	48. 5	51. 5	100

Source – Primary data

Table 3.18

Native's Theyyam belief level as God

	Believing	Not believing	Total
Number	16	19	35
%	45. 7	54. 3	100

Source – Primary data

More than half (51. 5%) of the natives are ethicists, that is, not god believers. More than half of the natives (54. 3%) are not Theyyam believers as god also.

Table 3.19

Theyyam performing community or not

	Yes	No	Total
Number	20	15	35
%	57	43	100

Source – Primary data

(b) Peculiarities of *Potten Theyyam* compared to other Theyyams

Table 3.20

**Peculiarities of *Potten Theyyam*
compared with other Theyyams-natives' opinion**

Peculiarities of <i>Potten Theyyam</i>	Number of Natives	%
1. Fire Theyyam with satire	9	25. 8
2. Magical Theyyam	4	11. 4
3. Theyyam against untouchability	6	17. 1
4. Immediate blessing	5	14. 2
5. Highly philosophical	1	2. 9
6. Popular	1	2. 9
7. Wearing mask and laying over fire	1	2. 9
8. Simple make-up	4	11. 4
9. offering	4	11. 4
Total	35	100

Source – Primary data

Agreement rate of *Potten Theyyam* is different with other Theyyams as- Fire Theyyam with satire (27%), Theyyam against untouchability (7%), immediate blessing (14%), simple make-up (11%), offering (11%), highly philosophical (3%), popular (3%) and wearing mask and laying over the fire (3%).

(c) Potten as God

Table 3.21
Natives' opinion of Potten as God

Natives' opinions	Number	%
1. Adventurous performance with satire	19	54.3
2. Both God and Theyyam	5	14.3
3. Vettakkorumakan	5	14.3
4. Pacca daivam	5	14.3
5. Dharmadaivam	1	2.8
Total	35	100

Source – Primary data

More than half of the natives (54.3%) treat Potten as an adventurous performance with satire. Other opinions are both god and daivam, Vettakkorumakan and pacca daivam (14.3% each), and Dharmadhaivam (2.8%).

(d)

**Secret behind the adventurous performance and laying in the fire
without burning**

Table 3.22

Natives' opinion as secret behind the adventure

Natives' opinion	Number	%
1. Blessing of god	10	28. 6
2. Costumes	22	62. 9
3. Speed of the movements	3	8. 5
Total	35	100

Source – Primary data

More than half of the natives (62. 5%) the secret behind the adventurous performance as their costumes, blessing of god (28%), and speed of the movements by the performer (8. 5%).

Natives'opinion goes like this- after the make-up and 'Urachil Thottam', the man becomes god. Then the performer gets an energy to over come the fire and burning. The dress wears on the waist is made up of tender coconut leaves is very thick. Hence the heat does not reach to the body of the performer. At the time of laying over the fire, the helpers will keep flam beau as level and the ribbon of tender coconut leaves on the heating surface. Helpers will make sure the distribution of equal heat on the surface of the ember. The Thalapali (Base of the headgear) have 21'mattal' pices like the figure of an expanded hood of a serpent which gives an invisible energy to the performer. There is a belief that it is a representation of their Gurus.

C. Outside Kerala People

In order to get the views of outside Kerala People 24 persons were interviewed including 4 foreigners who saw the *Potten Theyyam*.

(a) *Potten Theyyam*

Table 3.23

**Do you have any performance
in your place like *Potten Theyyam* (Opinion of outside Kerala people)**

	Yes	No	Total
Number	0	24	24
%	0	100	100

Source – Primary data

100% Outside Kerala people including foreigners are sure that there is no performance like *Potten Theyyam* in their places. They cannot compare this with any other performance.

(b) Super humanness in *Potten Theyyam*

Table 3.24

Super humanness in *Potten Theyyam* (Outside Kerala Peoples' opinion)

Opinions	Number	%
Super human	2	8
Adventurous	22	97
Total	24	100

Source- Primary data

97% of the respondents from outside Kerala have the opinion that it is not at all Super human, but it is adventurous.

(c) Application of Science in *Potten Theyyam*

Table 3.25
Applications of Science

	Number	%	
Costumes	8	33	
Speed of the movements	10	42	67%
Mental power	6	25	
Total	24	100	

Source- Primary data

33% of the people outside Kerala admit that the adventurous performance of *Potten Theyyam* is backed up by the application of science with the costumes used by the performer whereas 42% think that it is undertaken by the speed of the movements by the performer and 25% admit that it is due to the mental power of the performer.

(d) Outside Kerala Peoples' general opinion about *Potten Theyyam*

Table 3.26
Total opinion about *Potten Theyyam*

Opinions	Number	%	
1. Excellent	8	33	
2. Good	6	25	
3. Super	4	16	
4. Unique	3	13	
5. Non-comparable	3	13	
Total	24	100	

Source – Primary data

Outside Kerala Peoples' general opinion about *Potten Theyyam* is - Excellent (33%), Good (25%), Super (16%), Unique (13%) and Non-comparable (13%).

D. Academicians

To know the academicians' view towards *Potten Theyyam*, 26 academicians from different areas who are well qualified and experts in folklore were interviewed. Their views are analysed as follows:

(a) Peculiarities of *Potten Theyyam*

Table 3.27

Peculiarities of PottenTheyyam

Academician's Opinions	Number	%
1. Ritual performance	16	61.8
2. Downtrodden art	2	7.7
3. Against social injustice	1	3.8
4. Colourful worship	2	7.7
5. Protest against rejection	1	3.8
6. Production of feudalism	1	3.8
7. Advaita philosophy	1	3.8
8. Expansion of Bootha worship	1	3.8
9. Powerful worship	1	3.8
Total	26	100

Source – Primary data

Above 61% of the academicians view the *Potten Theyyam* as only a ritual performance. 81% opine it as a downtrodden art, 8% view it as a colourful worship and slight opinions as a worship against rejection,

production of feudalism. Also viewed as ‘Advaitha philosophy’ and as Bootha worship.

(b) Classifications of Theyyam

Theyyams are classified based on the following factors:

1. Caste.
2. Myth.
3. Gender.
4. Mother/ancestor Gods.
5. Costumes and make-up.
6. Shyva/Vaishnava.
7. Fire/hunting. and
8. Higher/native mythology.

Academicians unanimously opined that the *Potten Theyyam* is included in Fire Theyyams.

(c) Adventure in *Potten Theyyam*

According to academicians, the adventure the performer is making by the factors- practice, will power, belief, costumes, speed, diet control and mental strength.

Table 3.28

Factors leading to adventure in *Potten Theyyam*

Factors leading adventure	Number	%
1. Practice	13	50
2. Will power	5	19.5
3. Practice and belief	2	7.7
4. Practice, belief & make-up	1	3.8
5. Speed and costume	1	3.8
6. Practice & diet control	1	3.8
7. Practice, diet control & mental dynamism	1	3.8
8. Speed, costume & mental Power	1	3.8
9. Practice, penance & mental strength	1	3.8
Total	26	100

Source: Primary data

(d) *Potten Theyyam* and academic aura

Table 29

Academic aura for *Potten Theyyam*

	Yes	No	Total
Number	25	1	26
%	96	4	100

Source - Primary data

Among the academicians interviewed, only one has the opinion that the *Potten Theyyam* has no academic aura. All others have the differences of opinion. It is very important to note that an academician (Scientist) also has the same opinion that these kinds of rituals are not for research purposes especially its scientific aspects. It will degrade the value and validity of rituals

which may negatively affect the social life of the relevant communities. This point is to be discussed further.

(e) Marginilisation of Theyyams

All academicians unanimously opined that the art of Theyyams are marginilised compared to other art forms especially classical arts because of the socio- economic backwardness of the performers. Even today folk arts are considered secondary to classical arts. This point also is to be discussed further.

(f) Super humanness in *Potten Theyyam*

Table 3.30

Super humanness in *Potten Theyyam*

	Yes	No	Total
Number	0	26	26
%	0	100	100

Source- Primary data

Academicians unanimously state that there is no Super humanness in *Potten Theyyam*. The performer is able to show off the Super humanness due to his belief (27%), and determination and power of mind (73%). 76. 9% of the academicians opined that it is not Super humanness but only an illusion.

Table 3.31

Factors for the ability to show off Super humanness

	Belief	Determination/power of mind	Total
Number	7	19	26
%	27	73	100

Source- Primary data

Table 3.32

Academicians' opinion about Super humanness

	Illusion	Reality	Depending on the individual	No logic	Total
Number	20	4	1	1	26
%	76.9	15.5	3.8	3.8	100

Source- Primary data

(g) Paradox of *Potten Theyyam*

Theyyams are performed by marginalised people. But at the time of performance, everybody including landlords are respecting them. This is also a point to be discussed further.

E. Psychologists

To get the views of psychologists, 5 psychologists were interviewed. Their collective views are recorded.

(a) Symbol fire, ember and flam beau- Meaning

According to psychologists, fire symbol means aggression, purity, goodness, danger or unfulfilled desire. Ember symbol points out the perfectness or liberation and flambeau symbol means the enlightening life.

(b) Ritual, Game and Myth

Ritual, game and myth are confirmed as same nature by comparative studies. It is an expression of suppressed feeling or marginalised feeling which is revealing or exhibiting dual personality of the folk. A myth may be an unfulfilled wish which is from real life.

(c) Mask of the Theyyam

‘Persona’ is the concept by Jung in psychology who was the follower of Sigmund Freud. The researcher’s question is – can the mask of the Theyyam be treated as persona. Symbolically they are same according to psychologists. An ordinary man is not revealing all truths before the society. But in *Potten Theyyam*, mask is to overcome for revealing several truths as god itself.

(d) Mass influence by the adventurous performance

Every human being may keep in their mind a brave man or an adventurous hero. When they are watching the performance and finding adventurous performer, their mind may be saturated with success feeling.

Costumes and make-up are given an extra power and confidence to the performer. The term adventure depends upon the attitude of the viewer. If he is a science man, he may think the technology behind it where as if the viewer is an old man with god belief, he will see the performer as god himself.

(e) Fearless mind state

The risky performance can be done only by a man with fearless mindset. It may be due to mood and emotion, costumes and materials used, experience from the early childhood with in the family, beliefs, assurance of helpers and elders and success stories of magics and archetypes.

Children may be afraid of Theyyams due to influence of bad experiences in childhood, behaviour and belief patterns, way the mind moulded, and fearful folk tales. Matured mind overcomes the fear. A performer is doing the adventurous Theyyams with fearless mindset.

F. Sociologists

To get a collective view of *Potten Theyyam* by sociologists, 7 persons were interviewed. Their views are as follows:

(a) *Potten Theyyam* and association of folk

Table 3.33

Is *Potten Theyyam* makes an association among the folk?

	Yes	No	Total
Number	3	4	7
%	43	57	100

Source- Primary data

Table 3.34

Is there Super humanness in *Potten Theyyam*?

	Yes	No	Total
Number	0	7	7
%	0	100	100

Source - Primary data

According to 57% of sociologists, *Potten Theyyam* do not make any association among the folk and 100% sociologists claim that there is no Super humanness in the *Potten Theyyam* (Tables 3-33 and 34) . A fan or hero to the performer is forming not because of the Super humanness but due to the adventurous , vibrant and risky performance.

(b) Urban Society and the Scope of *Potten Theyyam* and its Hero cult

Table 3.35

Chances of continuation of *Potten Theyyam* in urban society

	Yes	No	Total
Number	6	1	7
%	86	14	100

Source- primary data

86% sociologists opined that *Potten Theyyam* will be continued in urban society too in future because people see this performance in urban society as entertainment or as part of tourism. Rural areas are changing to urban in Kerala day by day. This performance is religious, communal and regional festival. Urbanisation is not affecting this performance. Since folk religion is more powerful than urbanisation. It is amusing and appreciating. Urban folk is not patient enough to see the whole lengthy rituals of performance since new generation has no attachment with traditional folk performances which will be in odd times in midnight and in crowd. They are not ready to be sleepless at night for the folk performances compared to old people since the later is more believing in these myths.

Table 3.36

**Scope of keeping hero cult of
Potten Theyyam in the period of Globalisation**

	Yes	No	Total
Number	2	5	7
%	29	71	100

Source - Primary data

71% of the sociologists see no scope of hero cult of *Potten Theyyam* in the period of globalisation. They opine:

- Compare to old people, new generation is more interested in films and sports as entertainment than folk arts due to speed of life and unavailability of time.
- The hero cult to *Potten Theyyam* is more spreading by the media. Medias can either generate or spoil heroes. Medias make even criminals as heroes and vice versa.
- Rural people keep the hero cult as such to *Potten Theyyam*.
- Jung's archetype is working out in *Potten Theyyam*.
- Hero cult in *Potten Theyyam* is spreading with slight changes from generation to generation.
- The globalised world is not considering much about the heroism of Theyyams.

(c) Women and *Potten Theyyam*

The answers for the question of why women are not performing this Theyyam are:

- Tradition and trustees do not allow.
- This is not a job to claim for them for equal opportunity.
- Women can initiate but it will be a sensitive social issue.
- There is the problem of impurity for women or physical limitations.
- There are claims of process and proceedings as penance which will be difficult for women.
- Absence of awareness.

(d) *Potten Theyyam* and Social discrimination

While *Potten Theyyam* performance, the performer salutes as respect each and every chieftains of different communities in separate and different styles. It may create a feeling of social discrimination to the younger generation. Sociologists' answers to this problem are-

- Discrimination are basic in nature.
- Theyyam recognises the famous people too with the same importance as chieftains of different communities.
- New generation will not respect or recognise anybody. They won't mind the traditional things.

- Traditional community spirit has no relevance today. When the Theyyam salutes, they may aware of at least their traditional community.
- Since Theyyam acts as the god, nobody can blame him in the name of creating social discrimination.
- Theyyam recognises the new power sources and is identified before the society.
- Performer is always trying to please the audience either for money or kind.
- In olden times, each community head had its own role in the society with certain rights and duties. In *Potten Theyyam*, the communities of Pulaya and Malaya initiate to serve the society with Theyyams and other black magics in which they are proud of it also.

(e) *Potten Theyyam* and Social harmony

57% of the sociologists claim that the *Potten Theyyam* is not helpful to either social harmony or alienation. 47% of the sociologists believe the place of Theyyam is the place of meeting of all communities only.

Table 3.37

Is Theyyam helpful to social harmony/alienation?

	Yes	No	Total
Number	3	4	7
%	43	57	100

Source - Primary data

(f) Costumes and *Potten Theyyam*

Table3.38

Role of costumes in showing of Super humanness

	Yes	No	Total
Number	7	0	7
%	100	0	100

Source - primary data

Sociologists unanimously state that costumes have an important role in showing of Super humanness in *Potten Theyyam*.

(g) Elements of Super humanness in *Potten Theyyam*

- Laying over the fire repeatedly gets recognition by the audience.
- Act differently and get unique recognition.
- Myth and tradition is working out to glorify the Super humanness of the Theyyam.
- The power of past and heritage.
- Light effect, rhythm, movements, shining ember and mass mind of the audience are creating an aura to the Super humanness.
- Skill and divine atmosphere. and
- Actions of helpers, respect of trustees and the belief of audience.

(h) Recognition of *Potten Theyyam*

Table 3.39

Recognition of *Potten Theyyam*

	Yes	No	Total
Number	2	5	7
%	29	71	100

Source - Primary data

71% of the sociologists claim that there is no generation gap in recognising the *Potten Theyyam*. They further opine that -

Old people and new generation are living in two different ideological worlds and there is no conflict. Of course, old people think differently. If old people see this Theyyam as god itself, the new generation see the Theyyam either as entertainment or as part of risk or adventure. One thing is sure that the new generation more likes to sit alone and do not like to be in crowd places of folk performances sacrificing food and sleep. There are no fans to folk artists compared to other artists whatever they are doing risky and adventurous performances. They are still continue as neglected by government authorities.

(i) Theyyams and Human Gods

Table 3.40

Is there any methodology in forming 'God'

	Yes	No	Total
Number	6	1	7
%	83	17	100

Source - Primary data

83% of the sociologists claim that there is correct methodology for forming a human being as god.

Theyyams are acted as gods in the performance with the back up of myths, stories and tradition. Performers are poor. The performance has rituals, rules and helped by several people. No marketing is needed for the acceptance since tradition and belief exists. Theyyam is a natural choice and a part of folk religion. Theyyams are everlasting and will be existing in future also. No Theyyams are prosecuted in the name of god in courts. The state of god exists for a short while during performance.

Human god is a program by a team of people and is rich. He/she ends with his/her death. Marketing in different forms are making for the acceptance by the people. Human gods are artificially chalked out by a syndicate. There is no guarantee for the existence of human gods. They may be revealed by media and police before the society and there are a number of cases of prosecution in the courts. The state of god exists up to the death. No human

gods are converted into common men yet this time. But so many heroes and martyrs among common men of the past had converted into Theyyams. A performer is converted into ordinary man after performance but a human god can not be converted into old position even though he/she desires.

G. Doctors

To get a collective view of doctors towards treatments of burning in connection with *Potten Theyyam*, 8 doctors (Two each in allopathy, ayurveda, naturopathy and kalari) were interviewed and their views are analysed as follows:

(a) Allopathy treatment for burning

According to allopathy, the treatment of burning is as follows:

Wash burned portion with water for nearly 15 minutes. It will help to know the depth of burning. There are three grades of burning :

1. Not severe
2. Severe, and
3. Severe and serious.

Second and third grades of burning may need surgery and internal and external medicine. Sterilised tools and ointments are used to avoid water from that body part, to prevent pus and to avoid spreading of burns.

(b) Ayurveda treatment for burning

The treatment in ayurveda is as follows:

Pour water with human body temperature. The treatment is based on the rate of burning. If it is on outer layer of the body (Skin only), 'sathadouthagritham' is enough to apply on the skin. If the burn is at the medium level, that is both skin and flesh, the pulp of Alovera (Kattar vaazha in Malayalam) is applied over the burned portion. Also quath (Kashayam in Malayalam) and other medicines are given. Honey and butter milk can be showered over the burn. The burn is never tied up. However, no treatment for severe burns.

(c) Naturopathy treatment for burning

There is no treatment severe burning in naturopathy. Other wise, the burned portion is immersed in water for a long time. The water should be with body temperature and should be changed frequently.

(d) Kalari treatment for burning

There is no special treatment for burning in kalari. Pour water over the burn and apply honey.

In olden times, the floor had cleaned with cow dung and the leaves of *Mussoenda fromdosa*. It was the practice of local people to pour water in such

floor and smear the same on the burned part for silly cases (The medicinal value of cowdung and *Mussoenda fromdosa* is to be discussed further).

It is noted that except naturopathy, all other treatments use both internal and external medicines for burning. Water therapy is common in all treatments. For burning, surgery is in allopathy only. Except allopathy all other treatments instruct diet control for burning treatment.

Before and after the Theyyam, performers smear rice paste as a precaution against burning. They claim that the rice paste will reduce the wrinkle or smoulder. However, allopathy and naturopathy are dead against this. But ayurveda and kalari people are ready to promote this.

H. Victims of Theyyams

In order to get the views of victims of Theyyams, that is burned persons while the performances, 5 persons were interviewed.

Compared to other Theyyams, Fire Theyyams are risky and adventurous where the performer is always afraid of unexpected accidents. The possibility is very high. Among five only one person (20%) was only severely burned and injured at Mambram, Koothuparamb, Kannur. This aspects are also to be discussed further since other performers blame as it was due to lack of penance and purity where as some others gave the reasons as lack of tender coconut leaves and ember more than enough.

I. Trustees

To get the views of trustees or owners of temples who are conducting the *Potten Theyyam*, 23 persons were interviewed. Their views are analysed as follows :

(a) Conducting of *Potten Theyyam*

Table 3.41
Conducting of *Potten Theyyam*

	Number	%
1. As offering	9	37.5
2. Occassionally	9	37.5
3. Annually	3	12.5
4. On special occasions	3	12.5
Total	24	100

Source – Primary data

Only 12.5% of the respondents are conducting Theyyam permanently as annual ritual. 12.5% on special occasions, 37.5% each as offering and occasionally conducting.

Table 3.42
Intention of conducting *Potten Theyyam*

	Number	%
1. For goodwill	15	62.5
2. For destroying enemies	3	12.5
3. On auspicious occasions	3	12.5
4. For social recognition	3	12.5
Total		100

Source – Primary data

Most of the people (62. 5%) are conducting the *Potten Theyyam* for goodwill. 12. 5% each of the respondents are conducting this Theyyam for destroying enemies, on auspicious occasions or for social recognition.

(b) *Potten Theyyam* offering and receipt of positive results

Table 3.43

Results of *Potten Theyyam* offering

	Positive results	Negative results	Total
Number	19	5	24
%	79	21	100

Source - Primary data

Table 3. 44

***Potten Theyyam* as a boring experience**

	Yes	No	Total
Number	6	18	24
%	25	75	100

Source- Primary data

More than three-fourth of the trustees are experienced by positive results by the offering of *Potten Theyyam*. 75% of the trustees do not feel as a boring experience with the *Potten Theyyam*, even though it is frequently conducting.

(c) New entrance of performers for *Potten Theyyam*

Table 3.45

New entrance of performers for *Potten Theyyam*

	Number	%
1. Only traditional performers	17	70. 8
2. With the permission of traditional performers	3	12. 5
3. With permission of astrologers	4	16. 7
Total	24	100

Source – Primary data

Trustees are not ready to invite a new performer for the ritual. Most of the trustees (70. 8%) prefer to traditional performers and some of them (16. 7%) are ready only with the permission of the astrologer and 12. 5% of the trustees are ready with the permission of the traditional performers. There is a scope for further research regarding the factors connected with the new entrance to the Theyyam.

(d) Source of funding for conducting the *Potten Theyyam*

The performance *Potten Theyyam* may be conducted either in families as offering or in public places as part of rituals. If the performance is at family ground, the fund for the same is shared by family members and if is at public place it will be sponsored by committees responsible for the same by accepting public donation either in cash or kind as wood or food.

(e) Super humanness in *Potten Theyyam*

60% of the trustees view the Theyyam as either an annual ritual or an offering. 40% of among them feel the presence of God and Super humanness while laying over the fire repeatedly combining their opinion with the importance of tender coconut leaves.

(f) Public invitation for the performance

100% of the trustees invite the public to participate in the Theyyam performance. In families during the time of *Potten Theyyam* is conducting, the public is received with food and shelter. If it is conducted by the public authorities or temples, there will be committees to look after everything regarding the Theyyam.

(g) Role of Astrologers in the *Potten Theyyam* performance

Astrologers have a role in the performance of *Potten Theyyam*. The Theyyam itself is conducted as the advice of the astrologer to solve family problems according to some respondents. Astroleger advises the best day and date for the performance. Again after the performance, the astrologer comments upon the satisfactory level of conducting the performance. In certain cases, he will advise to start a permanent place or 'sthanam' for Theyyam in their families and to conduct the ritual annually (This aspect of the relationship between the astrologer and the performer is also to be discussed further).

Part-Two

Interpretation of the Data Analysis

Folk performances (Select) as rituals in Kerala are :

1. Parnettu or Kaliyuttu.
2. Elavoorthukkam.
3. Kuthiyottam.
4. Kuthiratheeb.
5. Paathalahomam or Velanpravrithi.
6. Chandattam.
7. Chooralpadayani.
8. Muchilotpothikal.
9. Ayyappanvilakku.
10. Kalaripayattu
11. Kaalapputtu or Kalapporu.
12. Mutelneendi nercha.
13. Madanu koda.
14. Parakkumkavadi.
15. Kanalattam/ Fire walking. and
16. Fire Theyyams.

Fire Theyyams is the area of the study. Theyyam is the unique performance of Kannur and Kasargod districts of Kerala State. The ritual is performed in the light of folk torches and ritual lamps. Most Theyyams are existing in the presence of fire. Among them certain Theyyams are doing Super human activities according to myth of each Theyyam. *Potten Theyyam* is such a Theyyam. Fire Theyyams are based on ember, ember and dried coconut leaves and flam beau.

Different Theyyams of Kerala are mother goddess, Animal Theyyam, Martyr Theyyam, Hero Theyyam, Ancestor Theyyam, Demi gods and Magical gods. Categorisation of Theyyams is possible with the application of material, costume and other decorations.

Ember is the main attraction of Fire Theyyams for which the woods used are jack fruit tree, tamarind tree and oleander tree generally. Among Fire Theyyams, Ottakkolam/Theechamundi is using more ember compared to *Potten Theyyam*. The Theyyam Uchitta will sit over the ember. Some Theyyams like Bali, Thodachan/Vayanattukulavan and Kannamghattu Bhagavathi will climb up and down over the ember or meleri with oracles. Kandanarkelan Theyyam will run through the fire. The folk torches (Pantham in Malayalam) are classified as :

1. Kuthu pantham.
2. Kettu pantham and

3. Arayadiyadi pantham.

The Theyyam Dhumabhagavathi is wearing kuthupantham, Kadamgot maakkam is wearing six Kuthupantham on the waist. Theyyams wearing kettupanthams are Muchilotbhagavathi, Puthiyabhagavathi, Perkulangara bhagavathi and Thottumgarabhagavathi. The Theyyam Agni Khandakarnan is wearing 16 big flam beaus on the waist and 101 small flam beaus on the headgear.

Since the density of belief is increasing and increasing motivation to tourism, the performance of Theyyam finds more scope in future. Thumbakkol Ramachandran panicker is the best example of North Malabar among dedicated artists. He performed the Fire Theyyam especially '*Potten Theyyam*' more than 500 times in Kerala and outside Kerala.

The *Potten Theyyam* and its Super humanness is the research problem for which data collected from different cross sections of the society connected to *Potten Theyyam* as in ten strata :

- A. Scientists (Physicists)
- B. Performers and helpers of Potten Theyyam
- C. Natives and devotees
- D. Foreigners
- E. Academicians

- F. Psychologists
- G. Sociologists
- H. Doctors
- I. Victims (Burned) of Theyyam
- J. Trustees/ owners of temples

There are two kinds of myths rendering about *Potten Theyyam*. One is from classical lore and the other is from folklore. The context is also different due to the traditional elements. They are natural context, induced context and quasi natural context. In this research, the application of folk psychology and folk science in showing off the Super humanness in Fire Theyyams with special reference to *Potten Theyyam* is examined. Here Super humanness is laying over the ember repeatedly and the performer is not get burned which a common man cannot do. Towards the Super humanness of the *Potten Theyyam* different respondents' views are as follows:-

1. Physicists as scientists

Scientists including 64% men and 36% women for data collection who are from different parts of India including 30% doctorates. 80% of the physicists as scientists are post graduates. They are in the age group of 25-45 mostly. Only 6% of them are having previous experience of seeing a Theyyam. Their valuation of Theyyam as - requiring great effort and bearing power, purpose oriented (Equality of mankind and against untouchability)

which is to be presented for the world and performance in the form of deities directly answering to the problems of devotees.

Super humanness in *Potten Theyyam* is the art of not burning by laying in the fire. All scientists are sure that there is no Super humanness to the performer. They ranked the reasons for the Super humanness as thermal conductivity of the materials used as costume and the speed of the movements of the performer. They firmly claim that special mental stage of the performer or leidenfrost effect is not applicable in the Super humanness of the *Potten Theyyam*.

In quantum physics, thermal conductivity is the relationship between transport of heat per unit of time and the temperature gradient through area A. Two types of measurement of thermal conductivity are steady state, and transient techniques. Other terms in quantum physics besides thermal conductance are thermal insulance, thermal resistivity and thermal transmittance. A substance with low thermal conductivity will be good insulator. Insulation means not passing heat from the material to the body. Natural and biological insulations are generally fibre or feather.

Among the materials used by the *Potten Theyyam* costumes, tender coconut leaves and rice paste are used in bulk. All other costume materials like plantain fibre, chrysanthus, and film of areca, cinnabar, cobalt, eye

ointment and sandal paste are only for the name sake. Hence it is decided to test the thermal conductivity of tender coconut leaves and rice paste.

Another reason quoted by the scientists is the speed of the movements of the performer which is also decided to be tested. Rate of speed of the movements is equal to the number of movements per minute.

2. Performers

Performers and helpers for Theyyam are changed each other. Helpers are generally family members or close relatives of the performer. There are no performers below 15 years of age and above 75. 82% of the performers are in the age group of 31-60. All performers are scheduled castes/tribes. Among themselves, more than 90% are Malaya or Pulaya community. Pulayas are negligible in number.

Potten Theyyam is the Theyyam of Malaya's. It is very important to note that no other communities including forward castes are not initiated to perform this Theyyam. It is to be noted that in all other performances like Chakkiyarkoothu, Drum playing, it is started to be performed by others who are the traditional performers like the community of Chakiyar or Marar. It is because of Kerala Kala Mandalam, the University for Arts and performances. But in that institution also unto this times never to think in this regard to teach at least 'Thottam' of Theyyams. It is very pity to note that successful artists of Chakkiyarkoothu from Kalamandalam who are not permitted to perform

inside the temple by most of the trustees. It is the proofs that still people believe in tradition. If this is the case of tradition and if males are nil in the selected performers' family of Theyyam, there is the chance of extinct of the performance like the Ninabali. It was the performance owned by Munnoottan community which that traditional family was not interesting to continue to perform Ninabali and the performance was extinct, the Peruvannan community has studied and performed trained by the Folklore Fellows of Malabar Trust. The artist initiated to perform was Mr. K. V. Kannaperuvannan, Vayalapa, Payangadi, Kannur. Each community in olden times owned by the name of birth right named 'cherujanmavakasam' is given by the landlord of that place. Moreover the landlord was giving a special name 'Panicker' to the performer as recognition by giving 'Pattum valayum'. There was a case in Ezhome where a performer was performed Muthappan Vellattam in a Pulayas house. Due to unauthorised performance some family trustee boycott the artist. This is the utmost example that among this Theyyam community, still the concept of fundamentalism exists even though untouchability is eradicated in Kerala.

More than half of the performers are either S. S. L. C or below in terms of education level. Just like, more than half of the performers are either unemployed or coolies. The complete performers are atheist or thorough believers of god. Below 10 years, they are starting to perform from small to risky Theyyams which are – Madayilchamundi, Rakthachamundi,

Thekkangulikan, Moovaalamkuzhichamundi, Uchitta, Karimkuttychathan, Karivaalam Bhagavathi, Bhairavan, Pookkuttychathan, Ottakkolam, Gulikan, Aivedan, Muthappan, Vasurimala, Vedan, Dhumabhagavathi, Ghandakarnan and Panjuruli. They are also performing the magical rituals like Malayankettu, Erichudala, Paathalahomam, Kannerupaattu, Kothamoori aattam and Paravachamundi Theyyam. There are no performers who have more than 35 years of experience in this field.

More than half of the performers have more than 10 years of experience in the performance of *Potten Theyyam*. 61% of the performers prefer to *Potten Theyyam* to perform since it gives maximum satisfaction compared to others. *Potten Theyyam* is ‘mandramoorthy’ which means easily blessing. Besides, it is less expensive, having less quantity of ember, uttering satire, common and popular. *Potten Theyyam* wears the simple dress of Chandala (The lowest caste person).

Performers claim that they are not taking any precautions against fire or burning. But, penance, diet control, avoiding food from outside the family, defilement by birth/death, and belief of god is compulsory. They agree that experience and mental powers are the main factors for the success. If burns, the performer communicates it to the helpers in their ritual language which no others can understand and the helpers will do the needful suddenly with their

tricks and strategies. Mostly, the rice paste is applied. In fact, most of the performers are not ready to divulge these areas.

Regarding the Super humanness of Theyyams, performers claim that they are feeling the energy of super humanness. At that time they are getting an extra power and confidence till the end of the performance. They are not at all afraid of fire whether to stand, sit, run or lay in the fire. They believe that it is by god's grace. If there is any small burning, they treat it as the blessing given by god as reward. Performers are counselled by the elders by the proverb- "potten kettiyaal olikkuthu venam" which means that small burnings are necessary to be a good performer in future. With this proverb, most performers never mind these small burnings. All performers have the experience of burning but 15% of them severely burned and injured.

Performers feel no difference either in the performance or satisfaction in the natural or induced contexts of performance. For them all are alike. If difference, it will be only in the time taken for the total performance including the time taken to prepare meleri, that is ember which varies from 3-12 hours. Performers are very particular in selecting the place for performance if it is outside families or temples. The place of meleri should be neat and tidy and clean and pure with out any pollution.

Costumes are found no role against fire and burning by the performers. The costumes for Theyyam include generally tender coconut

leaves, plantain fibre, chrysanthus, rice paste, film of areca, cinnabar, cobalt, eye ointment and sandal paste.

Performers have different opinions regarding the speed of the movement in the Theyyam. That is, among them, nobody moves speedily to escape from the fire and burning. Speed of the movement is based on ‘thalam’ of drums. Some Theyyams are speedy and some are slow according to the type of the Theyyam. Either the speed of the movement or the quantity of the ember will not help to overcome the fire and burning. They firmly believe that everything will be happened according to the will and wish of the god.

Performers never lost their mental strength and confidence while performance and agree that the success of the Theyyam is due to their experience in fire, thorough belief of god, helpers and family members, and their mental confidence. It is to be noted that the helpers are either the family members of the performer’s close relatives like brother-in- laws.

Future predictions of the devotees are learned from experience and from tradition. These predictions are unquestionable by devotees and to a certain extent the Theyyam can counsel, motivate and find solutions for their problems which the devotee will say directly to the Theyyam at the time of offering. There is no special technology consciously. But performers are not ready to admit that it is because of facial reading, applied psychology, intuition, accidental or by guessing.

It is noted that there are no female performers even though there are female helpers usually the mother or wife of the performer. Lady friends or lady neighbours of the performer are not entertained as helpers. Now a days, in almost all activities whatever it is risky, female's presence is there. In the field of Theyyam performance, the female participation is nil due to the trustees' non-permission, unfit body structure of female for performance and the problem of bodily purity which is connected with beliefs. But regarding the small children up to 10 years even females are not promoted to be performers when the female Theyyams are acted by men. The progressive movements or feminist activists did not take the matter or listened that there are so many non risky Theyyams.

3. Natives

More than half of the natives of the performers are atheist, that is non-believing in god. According to them, *Potten Theyyam* is different from other Theyyams in the following respects as-Magical Fire Theyyam with satire, adventurous, against untouchability, immediate blessing, highly philosophical, popular, simple, offering and wearing mask. The secret they believe behind the adventure is costumes, speed of the movements and ultimately the luck.

After the make-up and urachil Thottam, the performer becomes god. Then he gets extra energy to overcome the fire and burning. The dress on the

waist which is made up of tender coconut leaves is very thick. Hence, the heat does not reach to the body of the performer. At the time of laying over the fire, the helpers will keep alert at the flame and keep the ribbon of tender coconut leaves on the heating surface. Helpers will make sure the distribution of equal heat on the surface of the ember. The thalappali or the base of the headgear has 21 metal pieces like the figure of an expanded hood of a serpent which gives an invisible energy to the performer. There is a belief that it is a representation of the Gurus.

4. Outside Kerala People

100% outside Kerala people including foreigners are sure that there is no performance outside Kerala like *Potten Theyyam* and they are unable to compare this performance with any other performances in their places. The *Potten Theyyam* is very adventurous but not at all super human. According to them, it is possible with the speed of the movements, and mental power of the performer. That is, below half of the respondent's only claim that Super humanness is with the application of science with costumes.

5. Academicians

Potten Theyyam is a ritual performance. It is a colourful and powerful worship. It is the expansion of Bootha worship. It claims the Advaita philosophy. It is the art performed by the downtrodden people as against social injustice, feudalism and total rejection.

Theyyams are classified based upon caste, myth, gender, mother/ancestor gods, costumes and make-up, Shaiva/Vaishnava, fire/hunting and higher/ native mythology. *Potten Theyyam* is included in Fire Theyyams. The performer makes the adventure in *Potten Theyyam* performance with the practice, will power or mental strength, belief, make-up and speed of the movements. Diet control is advised for the confidence and practice. However, practice is the most important factor. That is, lack of practice may lead to danger or burnings.

Except one respondent, everybody among the academicians claim that *Potten Theyyam* has enough scope and academic aura for further research from different dimensions.

Theyyams are generally marginalised compared to classical art performances. In depth research is needed in these aspects. This may be due to the socio-economic backwardness of performers.

Regarding the Super humanness of *Potten Theyyam*, academicians unanimously have a negative opinion that it is only an illusion with the ability of the performer with his belief, mental strength and determination.

Theyyams are performed by marginalised and downtrodden people. But, while performance everybody including the landlords respect them. That is a paradox.

6. Psychologists

According to psychologists the symbols of fire, ember and flam beau have meanings. But in *Potten Theyyam* it is not relevant since all these are practical or material, not imaginary. Before the fire and ember, the performer act as god and without fear lay over the ember. Ritual, game and myth are confirmed as same by comparative studies. A myth is an unfulfilled wish which is far from the real life. In *Potten Theyyam*, unfulfilled wish of to be equal to a higher caste man of centuries back is depicted in the form of performance. From this the psychologists analyse the social set up of that time and the state of a low caste man at the period of feudalism. Some intellectuals later gave to *Potten Theyyam* the colour of ‘Advaitha’ alert of Shankaracharya.

Psychologists further analyse and points out a great paradox in connection with the *Potten Theyyam* that in ordinary cases, a man wears ‘persona’ (A mask which is in character only) to hide several things from others but in *Potten Theyyam* , the Theyyam wears material mask to divulge several things which can not say in open before the public including the bad and cruel activities of rich and landlords of present day to poor which are having impact if it told open, in the form of satire. Thus through *Potten Theyyam* several truths in the society is revealed as well as the good and bad things done by the people is divulged before the common folk.

The mass is influenced by the adventurous performance of *Potten Theyyam* and the performer creates a hero cult. According to psychologists, the elements responsible for the Super humanness of the Theyyam are – experience from the childhood as helper and performer, worship attitude of the viewer, fearless mindset and confidence, behaviour patterns, costumes and materials used, atmosphere, and mood, sound and lighting including folk torches, emotional approaches of devotees from the childhood thorough belief in the deity, assurance from helpers and elders, success stories and respect gained by elders, stories of tricks, magics and archetypes, expectation of solutions in the mind for the unsolved problems and the relief by opening up the sorrows and problems to god. This session of direct approach to god is just like in the counselling session. Where the counsellor expects answers for their unsolved problems from the counsellor. The solutions to the problems will be according to the perceptions of the counsellor. Here, in the *Potten Theyyam*, in the mood of illusion, the performer gives solutions through face reading of the devotees and they accept the same with full belief. The psychology plays a very prominent role in several aspects of the ritual.

Viewers may be either theists or atheists. Theists view the Theyyam with belief of god and the atheists view it with anxiety to know the science behind the adventure and Super humanness.

7. Sociologists

According to sociologists, *Potten Theyyam* is a religious, communal and regional festival. It is amusing and appreciating. *Potten Theyyam* does not make any association among the folk and there is no Super humanness for *Potten Theyyam*. Costumes have the main role to show of Super humanness. According to them, the elements of Super humanness are – laying over the fire, different acting, myth and tradition, power of past heritage, light effect, rhythm, movements, shining ember, mass concentrated mind to the performance, skill, tricks, strategies and presence of mind of the performer, divine atmosphere, immediate actions of the helpers, respect shown by the trustees and the belief of the audience to the performer as deity. A fan or hero cult to the performer is forming not because of the Super humanness but due to the adventurous, vibrant and risky performance. Old people are still believers in the myth and stories behind the *Potten Theyyam*.

Potten Theyyam will be continued in urban societies in future also since people see this as a source of entertainment or a part of tourism. In Kerala, rural areas are changing to urban areas. Urbanisation is not affecting this performance since folk religion is more powerful than urbanisation. Urban folk is not patient enough to see the whole lengthy ritual since most of the new generation has no attachment with the traditional performances. It may be because of the timing, that is in the odd times. That is meleri from 3

p. m. to 7 p. m. , Thottam and Kalasam 7 p. m. to 3 a. m and performance from 3 p. m. to dawn and the rest ritual up to 1 p. m of the next day. New generation is not patient and not ready to avoid food or sleep. There is no generation gap or conflict among old and new generation in recognising the *Potten Theyyam* as an art.

Sociologists see a very wide scope for this performance in the globalised period as tourist attraction. The globalised world is not considering much about the heroism of Theyyams. The hero cult is propagated mostly by medias. If the medias and government authorities take initiative, the performers will be saved by getting more programmes. There is a very important role for medias in propagating this performance in India and abroad. They can either generate or spoil a person or an event. They can make a person as either hero or criminal.

According to sociologists, Jung's Archie type is working in *Potten Theyyam*. The hero cult is spreading from generation to generation with slight changes.

Women are absent as performers in *Potten Theyyam* even though they are working as helpers. The reasons are - non-permission by trustees and tradition, fear of a sensitive issue, their problem of impurity as physical limitation, difficulty to follow penance and ritual due to family

responsibilities and ultimately their unawareness of equal opportunity in the society.

Sociologists opined that even though the Theyyam salutes different community chieftains in different styles, the society is not felt it as social discrimination and more over they are able to remember their tradition and community. Besides community heads, Theyyam respects 'social powers' and VIPs to please them before audience.

Today the Malaya and Pulaya communities are proud of to say that they are Theyyam performers compared to olden times. This paradox is due to increasing social recognition to this art and performance and the abolition of caste system in the present society. *Potten Theyyam* is not helpful either for social harmony or alienation.

Compared to other art forms, whatever the risky and adventurous the performance, there are no fans for the Theyyam artists. Society still sees them as downtrodden and performing for either to maintain the rituals or for bread winning. Even today they are neglected group by the government authorities.

Sociologists see the differences between Theyyam gods and Human gods. Theyyam god is acting as god which is followed by myth, rituals, beliefs and tradition for which no marketing is needed. It is the part of folk religion which will be everlasting and existing in future also with more scope with the impact of globalisation. The Theyyam god is poor who is either

unemployed or working as coolie after the performance since the state of god is only for a short while during performance which is propagated according to the will of media people.

Human gods are programmed by a team by creating stories of experiences to make beliefs and their acceptance among public and society for which marketing are made in different forms through media and huge donations as food, cloth, shelter, health (Both for body and mind) may be made with unknown funds ,claimed as received from devotees. Such gods are living as gods till death until they are prosecuted in courts. Such gods are generally rich with enormous properties. They are not the part of folk religion but create a new religion for them. Their existence is not sure in future. It lasts with the death of the god but due high properties, establishments and institutions, the fame will be existed in future also. Several human gods are prosecuted in courts. They are getting big media coverage. It is a paradox that Theyyam god is respected by everybody, not insulted even by an atheist. But human god is respected by a small group of people made as believers and insulted by many others.

No Human Gods have turned as Theyyam

8. Victims of *Potten Theyyam*

Compared to other Theyyams, Fire Theyyams are more risky and adventurous where the performer is always expects unexpected accidents. The

possibility is very high for burning. Examples of such burned persons are Rajeev, Kunjaran, Thumbakkol Ramachandran Panicker, Thumbakol Chandu Panicker and Preman Panicker.

9. Doctors

Four important ways of treatment for burning are- allopathy, ayurveda, naturopathy and kalari treatments. Each treatment has its own way of method. However, in all these, the primary thing is washing with water of body temperature. Doctors generally grade the severity burning as silly, average and severe. In allopathy several cases are treated by surgery of the burned place with internal and external medicines. Ayurveda treatment is made by internal and external medicines only. In naturopathy water therapy is the only treatment for burning. In kalari, there is no clear treatment for burning. Folk performers use rice paste and some homely prepared oil for burning treatment which ayurveda and kalari are supporting and allopathy and naturopathy are not supporting to experiment for others.

10. Trustees

Trustees /owners of the temples or kavus are either landlord of the past or elected committees. It is to be noted that new richers who are giving huge donations to temples/kavus become member of the committee but not with the same respect to traditional and past landlords. It shows that tradition is treated as very important for Theyyam performers. It may be due to past heritage and

belief of the society. In the same way all most all trustees prefer to traditional performers than new entrants for Theyyam performance. The trustees are ready to invite a new performer only after getting the permission from traditional performers and astrologers. The astrologer has a role in fixing the day and date of the Theyyam and to know the satisfaction level of the deity by conducting it since the performances are mostly conducted as offering by devotees to solve their problems. In some cases, astrologers have advised to start a new permanent place for the Theyyam which is known by different names like kavu, kottam or sthanam.

In some places the Theyyam is conducted annually or on special occasions. Only around 10% of the trustees are conducting *Potten Theyyam* regularly and permanently. Most of them are for goodwill and other objectives as destroying enemies, social recognition and to bless on auspicious occasions.

Trustees claim that they are experiencing positive results by conducting *Potten Theyyam* and are not all bored with the frequent and repeated conducting the same Theyyam.

The source of funding for the performance will be depending up on the ownership. If it is conducted by a family, family members may collect from their kith and kin where as if the performance is at kavu or kottam , or in other Induced (Artificial) contexts, there will be committees and their funds.

Both in natural or in induced contexts, both families and committees are making public invitation for participating in the performance with food and shelter and make it as a festival of the locality.

3. 21 Chapter Summary

The performances Parnettu, Elavoor Thukkam, Kuthiyottam, Kuthiratheeb, Paathalahomam/Velanpravrithi, Chooralpadayani, Chandattam, Kalaripayattu, Kalapporu, Muttelneendi nercha, maadanukoda, Parakkumkavadi, Kanalattam/ fire walking and Fire Theyyams are showing Super human elements. Fire Theyyam is a unique performance of North Malabar. According to materials used for fire, it may be classified into three- that is Fire Theyyams based on -

- Ember
- Ember and dried coconut leaf, and
- Flambeau.

Other classification of Fire Theyyams are based on-

- Mother goddess
- Martyr
- Animal
- Hero, and
- Ancestor.

Among Fire Theyyams Theechamundi is using much ember comparing to *Potten Theyyam* and Uchitta. Kandanarkelan Theyyam is using less ember but more dried coconut leaves. Dhuma Bhagavathy, Kadamgottu maakkam are wearing flam-beau on waist and headgear. There are three kinds of flam beau (Pantham in Malayalam) - kettupantham, kuthupantham and arayadipanthams.

A. The Theyyam has a bright scope in future due to increasing rate of theists and the promotion of tourism by the government. Thumbakol Ramachandran Panicker, a well known Theyyam performer is the best example of dedicated artists who performed more than 500 *Potten Theyyam* in India and abroad. There are three contexts for Theyyam performance – natural, induced and quasi natural. The application of science by folk (Folk Science) in ritual performances with special reference to *Potten Theyyam* is examined in the present research. The application level of folk psychology is also examined. The term folk science indicates the science studied only based on practical knowledge and training and using without studying any theory on it. The data is collected from 10 groups or strata of people of the society directly connected with *Potten Theyyam*. They are :

- A. Scientists (Physicists)
- B. Performers and helpers of Potten Theyyam

- C. Natives and devotees
- D. Foreigners
- E. Academicians
- F. Psychologists
- G. Sociologists
- H. Doctors
- I. Victims (Burned) of Theyyam
- J. Trustees/ owners of Temples

Scientists view of *Potten Theyyam* as a great and risky effort and there is no Super humanness (Laying over the ember repeatedly but no burning which is impossible for a common man) to the performers. It is due to the science behind the materials they are using as costumes. That is the materials such as tender coconut leaves and rice paste are possessing low thermal conductivity or they are good insulators. Performers' speed of the movements also causes for Super humanness in fire. Leidenfrost effect is not applicable. Fearless mental state of the performer helps to lay over the ember. Other costume materials like plantain fibre, chrysanthus, film of areca, cinnabar, sandal paste and cobalt which are used for the name sake, so it is immaterial to experiment the thermal conductivity. Regarding the speed of the

movement, the Theyyam lays over the fire 2-6 seconds, gets up, rounds up and again lays over the ember 7-16 seconds. It means that the rate of the speed that is the number of movements per minute is- $16/60 \text{ seconds} = 0.27$ minutes. The speed decreases with the heat decrease.

Performers and helpers of Theyyam are changing each other. Mostly the helpers are the family members or close relatives. The majority of the performers are from Malaya community. Besides a small percentage of Pulaya community, no other communities including forward communities are performing this art form. Performers claim that they are getting more mental satisfaction from the *Potten Theyyam* for which they are not taking any precaution against burning. According to performers the success factors are penance, diet control, belief in god and mental strength. If burned, the performer communicates the fact to helpers in their ritual language and the helpers who are alert and vigilant always about fire and burning will do needful immediately, mostly smearing the rice paste. Performers themselves are getting a feeling of Super humanness at the time of performance. They don't feel any differences in natural or induced contexts of performance. Performers never think about the role of costumes against burning. Just like the speed of their movements also. They never purposively speed up the movements, but it is according to the rhythm of drums. The art of future prediction of devotees are studied from ancestors and tradition, also from through experience and practice.

Most of the natives are atheists that is non believers of god. According to them the *Potten Theyyam* is different from other Theyyams in the following respects as- magical, Fire Theyyam with satire, adventurous, against untouchability, immediate blessing, highly philosophical, popular, simple, offering and wearing mask. According to them, the secret of the adventure is on costumes and the speed of their movements and luck. There are many cases of burnings. After the make up, the performer thinks that he becomes god. The thick costumes of tender coconut leaves and helpers who will help to make sure that the distribution of equal heat on the surface of the ember.

Outside Kerala people including foreigners who are interviewed did not see such a type of performance earlier. They admit about the adventure behind the performance but never believe about the Super humanness of the performer. According to them, the speed of the movements and performers' mental power are the factors behind the showing of Super humanness.

The majority of the academicians pointed that the *Potten Theyyam* has an academic aura. Super humanness is an illusion that created by the performer.

According to psychologists, myth is an unfulfilled wish. *Potten Theyyam* gives the message of an unfulfilled wish of lower caste and downtrodden people of the past time for getting equal status with higher castes people in that society. Psychologists points out the paradox in wearing

the mask to cover the face. In psychology 'persona' is termed as the cover or hide many things by a human being against his/her personality. But mask is wore by the Theyyam to open up several things of people of the society.

According to sociologists, Theyyam is a religious, communal and regional festival in which the performer has no Super humanness. Costumes plays a main role. Apart from that acting, myth, tradition, light effect, rhythm, movements, shining ember, concentrated mind, mask, skill of the performer, timely help from helpers create Super humanness feeling to the audience. Urban people are also accepting *Potten Theyyam* but as a source of entertainment and also as part of tourism. The new generation is not patient enough to watch the entire and lengthy performance of 24 hours with out food and sleep. They want instant performance for a short while.

Even though ladies are working as helpers to the performance of *Potten Theyyam*, they are not permitted yet to perform due to the non-permission from trustees and their physical impurity. More over ladies are unable to take penance due to household responsibilities.

There are no fans for Theyyam performers whatever risky performances they are conducting just like human gods since they are gods only at the time of performance and the performers are belonging to lower caste and poor communities. Human gods are programmed by rich group of people not backed by any myth, religion or tradition. They are making their

own religion. Unlike human gods, the Theyyam god is never prosecuted before law. Regarding media, compared to human gods, for Theyyam they are giving less marketing or publicity in India and abroad. Theyyam gods after the performance again turned as an ordinary man but a human god lives and dies as god itself.

Fire Theyyams are risky. There are examples of victims, that is, who have burned while performance. It was due to carelessness in handling the fire torch and negligence on the part of helpers and bad luck.

Doctors of allopathy, ayurveda, naturopathy and kalari treatments have studied for burning. Except in kalari, all other three branches of treatment have their own way of treatment. But for burning, surgery is only in allopathy. All prefer to water as first aid for burning. That is, first they wash the burned portions with water of body temperature. There are three degrees for burning- silly, average and severe. Allopathy is only treating severe cases of burning.

Most of the trustees are prefer to traditional performers than new entrants. New performers may be invited only with consultation with traditional performers and astrologers. Trustees claim that they are experiencing positive results by *Potten Theyyam* and they are not bored with the repeated conducting of any Theyyams. The astrologer fixes the good day and date for the conducting Theyyam. After the performance also, the

astrologer evaluates the satisfaction level. The fund for conducting a Theyyam is not at all a matter. If it is in families, family members themselves offer to the head of the family their contribution as offering. If it is outside families or public places, there will be committees to sponsor the performance. In any case whether it is natural or induced context every body is invited by the trustees to participate and watch the performance with food and facilities.

CHAPTER FOUR

TESTING OF HYPOTHESIS

4.1 Introduction

This chapter concentrates upon testing of hypothesis. There are nine hypothesis to be tested. Based on the variables and analysis of data, the acceptance/rejection of hypothesis are decided.

4.2 Hypothesis and Variables to be Tested

1. Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness . If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer. If the thermal conductivity of materials is below 0. 5, rate of speed of laying over the fire is below 0. 5, and positive opinions in favour of mental stamina of the performer, the hypothesis is accepted.
2. There are incidents of burning which are against the Super humanness of the performer. If one case is found out, the hypothesis is accepted.
3. Future prediction of devotees by performers is made only by practice without any formal study of face reading and psychology. If 51% of

the performers have no formal training in future prediction, the hypothesis is accepted.

4. There are precautions while make up and at performance against burning by the performers. If precautions are directly related to reduction of temperature, the hypothesis is accepted.
5. Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment. If the responses of allopathy doctors are against folk science, the hypothesis is accepted.
6. Natives of Kannur and Kasargod believe in *Potten Theyyam* as Super human god. If 51% of natives' belief level is positive to Super humanness, the hypothesis is accepted.
7. Ladies are not the performers of Theyyam. If one case is found out, the hypothesis is rejected.
8. *Potten Theyyam* performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam. If one case of person from forward community is found out, the hypothesis is rejected.
9. Trustees prefer to Theyyam performer from traditional community only. If 51% opinions of the trustees are favourable to traditional performers, the hypothesis is accepted.

Variables to be tested for accepting/ rejecting hypothesis

Thermal conductivity of the materials used as costume by the performer. They are –

1. Tender coconut leaves
2. Rice paste
3. Speed of the performance
4. Mental stamina of the performers
5. Incidents of burning to the performers while Theyyam performance
6. Number of trained performers in future prediction.
7. Direct relationship of precautions taken by performers before and at performance with reduction of heat

Precautions before performance -

- (a) Smearing rice paste upon the body mainly front and back of neck to waist

Precautions at performance –

- (b) Heating up of the body by ‘kalasam’ (That is, finale of quick dance and movements of the body) up to sweating

8. Responses of allopathy doctors against folk science. That is smearing of rice paste as a treatment for burning
9. Natives' belief level of *Potten Theyyam*
10. Number of lady Theyyam performers
11. Number of Theyyam performers not belonging to scheduled caste/tribe
12. Trustees' opinions for Theyyam performers

4.3 Testing of Hypothesis

Hypothesis - one

Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness. If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer.

Acceptance/rejection criteria

If the thermal conductivity of materials is below 0.5, rate of speed of laying over the fire /ember as the number of movements per minute is more than 5 times per minute and 51% of positive opinions in favour of variable thermal conductivity & speed of the movements by scientists and 51%

opinion for mental stamina of the performer by psychologists and sociologists, the hypothesis is accepted.

Variables

- a) Thermal conductivity of tender coconut leaves, and rice paste (The materials used as costume by the performer).
- b) Speed of the performance.
- c) Mental stamina of the performers.
- d) Thermal conductivity of tender coconut leaf

Assumption

Leaves of same species have the same thermal conductivity. Changing factors are the thickness, surface of heat and the way of heating (Frequent/continuous).

In two research papers by (1. M. AN, AL – Neseerawi, Department of Physics, college of Education Ibn AL-Haithem, University of Bagdad; **Palm Leaf as a thermal insulation material**; IBN AL-HAITHAM J. for PURE7APPL. SCI vol. 21(2) 2008 and 2. Robert L. Hays, **The thermal conductivity of leaves**; Department of Biology, San Diego state University, California 92182, USA, 1974) it is clearly stated that using Lee's disc method thermal conductivity of palm leaf is found out to be equal to $k=0$.

03W/mK indicating that palm leaf is a good thermal insulator compared to the other insulators. It was also found that increasing thickness of good insulator leads to increasing both thermal resistance and insulation while decreasing both heat transfer coefficient and thermal conductance until specific point which after it they are not affected by thickness.

Since the tender coconut palm leaf includes in the same species it is assumed as the same thermal conductivity and it is proved by the researcher in laboratories.

That is thermal conductivity of tender coconut leaf **$K=0.03\text{W/mK}$**

That is **thermal insulation = .97 or 97%**

a) 2 Thermal conductivity of rice paste

Rice paste means rice flour with water content. Based on the research paper, '**Thermal conductivity and diffusivity of rice bran**' (V. V. Sreenarayanan and P. K. Chathopadhyay; Journal of Agricultural research, vol-34, issue-2, June 1986 pp-115-121), the experiment was made, and it is observed that the thermal conductivity and diffusivity of rice bran increased from when there is moisture content.

Water has the thermal conductivity. However, it behaves in a convective manner the moment there are temperature differences in a volume. Thermal conductivity is defined as how quickly heat is transferred to the

liquid, adjacent to the heat source, but convection will dominate what happens to the heat next.

Using a KD2 thermal properties analyzer, it is observed that the thermal conductivity of rice flour increased with increase in temperature, moisture content and in bulk density and thermal diffusivity decreased with increase in moisture content, temperature and bulk density. The thermal conductivity value of rice flour is 0.045 and thermal diffusivity value is 0.094W/mK.

It is to be noted that during the whole time of performance, the Theyyam maintains the water content in his body by way of sweat with the help of speedy movements.

See Table 3.38.

a) Speed of the performance

Speed of the performance is calculated by the number of movements per minute (See in video Appendix 8, time the performer laying over the ember/ fire).

Fire

Time, the performer laying over the fire = 2 seconds to 6 seconds, that is, number of movements in fire per minute = $60/2 = 30$

10-30 Movements per minute

It is to be noted that the helpers are compulsory pulling up the performer, but the performer pretends to be cold and ready to lay over the fire for any time, which also creates Super humanness to the audience.

Ember

Time, the performer is laying over the ember =6 seconds to 16 seconds.

That is, number of movements in ember per minute = $60/16$ to $60/6$

= 4 to 10

It is to be noted that at this time of ember, the heating is getting down which may cause more time to lay over the ember.

See Table 3.7.

Among performers, there are different opinions regarding the speed of the movements in Theyyam. They are :

- Nobody moves speedily to escape from fire. The speed of the movement is the part of the performance and according to the rhythms of drums and ultimately according to the will and wish of the god.
- Speed of the movement is necessary for ritual dance.
- According to the peculiarity of the ritual, movements will be fast.

- Either the speed of the movement or quantity of the ember will not help to overcome the fire or burning.

See Table 3.22

See Table 3.25

See Table 3.28

See Table 32 A

Result

The result of variables after analysis and experiment are as follows :-

Thermal conductivity of tender coconut leaf = 0. 03

Thermal conductivity of rice paste (Rice flour+moisture content) = 0. 05

Number of movements as speed = **10-30 movements per minute (Fire)**

4 to 10 movements per minute (Ember)

Table 3.7, 22, 25 and 28 show the thermal conductivity of major items in costumes, that is , tender coconut leaf has the thermal conductivity of 0. 03 and rice paste 0. 05 is below 0. 5 fixed as criterion of acceptance and 81% of scientists' and 100% sociologists' (table 3-38) opinions regarding the the role of costumes.

The rate of speed is to 10 and 30 (Ember and fire) which above the pre fixed criterion of 5 and 56% scientists' view of the role of speed of the movements in showing of the Super humanness (Table 3-7).

The psychologists' positive opinion regarding the mental stamina of the performer for the Super humanness.

Hypothesis One

Physicists as scientists of heat and temperature view Potten Theyyam as only a risky and adventurous performance with fire and not as a performance of Super humanness. If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer - is accepted.

Hypothesis Two

There are incidents of burning which are against the Super humanness of the performer.

Acceptance/rejection criteria

If one case of burning for the performer while Theyyam performance is found out, the hypothesis is accepted

Variable

Cases of burning

Result

See Table 3.16

Among five victims, that is burned cases, only one person (20%) was only severely burned and injured at Mambram, Koothuparamb. (Table 3-16). Since the criterion of acceptance is one case, *the hypothesis there is incidents of burning which are against the Super humanness of the performer is accepted.*

Hypothesis Three

Future prediction of devotees by the performer is made only by practice without any formal study of face reading and psychology.

Acceptance/rejection criteria

If 51% of the performers have no formal training in future prediction, the hypothesis is accepted. There are no planned or in anticipatory techniques for the success of the Theyyam.

Result

Performers strongly claim that there is no conscious technology in the prediction of the future of devotees. It is learned from the tradition and experience. Since 100% performers have no formal training in future prediction, the hypothesis is - *Future prediction of devotees by the performer*

is made only by practice without any formal study of face reading and psychology - is accepted.

Hypothesis Four

There are precautions while make up and at performance against burning by the performers.

Acceptance/rejection criteria

If precautions are directly related to reduction of temperature, the hypothesis is accepted.

Result

Before performance

- Smearing of rice paste at make-up (See video - Appendix 8) at performance
- Warming up of body by 'Kalasam' or quick movements to generate sweat.
- Continuous movements by changing the body positions.
- Adjusting tender coconut leaves to the empty spaces.

All the above precautions are directly related with the reduction of temperature and heat, the hypothesis- *There are precautions while make up and at performance against burning by the performers- is accepted.*

Hypothesis Five

Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment.

Acceptance/rejection criteria

If the responses of allopathy doctors are against folk science, the hypothesis is accepted.

Result

Before and after the Theyyam, performers smear rice paste as a precaution against burning. They claim that the rice paste will reduce the wrinkle or smoulder. However, allopathy and naturopathy are dead against this. But ayurveda and kalari people are ready to promote this.

Since 100% allopathy doctors are against the smearing of rice paste as precaution to burning, it is clear that they are against folk science which not backed by any authentic theories. Hence the hypothesis- *Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment* – is accepted.

Hypothesis Six

Natives of Kannur and Kasargod believe in Potten Theyyam as Super human god.

Acceptance/rejection criteria

If 51% of natives' belief level is positive to Super humanness, the hypothesis is accepted.

Result

See Table 3.17

See Table 3.18

See Table 3.21

More than half of the natives (51. 5%) are atheists. They (54. 3%) are not believing *PottenTheyyam* as god, but they treat it as an adventurous performance with satire. (Table 3-17,18 and 21).

Hence the hypothesis- *Natives of Kannur and Kasargod believe in Potten Theyyam as Super human god* – is rejected.

Hypothesis Seven

Ladies are not the performers of Theyyam.

Acceptance/rejection criteria

If one case is found out, the hypothesis is rejected

Result

There are no female Theyyam performers in any Theyyams whether it is risky or not. That is, 100% Theyyam performers are men. Hence, the hypothesis - *Ladies are not the performers of Theyyam-* is accepted.

Hypothesis Eight

Potten Theyyam performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam.

Acceptance/rejection criteria

If one case of person from forward community is found out, the hypothesis is rejected.

Result

See Table 3.9

Table 3.9 shows that the 100% performers are scheduled castes. That is, 91% Malaya and 7% Pulaya communities. No other communities like OEC, OBC or forward are performing this *Potten Theyyam*. Hence the hypothesis - *Potten Theyyam performance is the monopoly of Scheduled caste/tribe people. No forward community people are the performers of Theyyam-* is accepted.

Hypothesis Nine

Trustees prefer to Theyyam performer from Traditional community only.

Acceptance/rejection criteria

If 51% opinions of the trustees are favourable to traditional performers, the hypothesis is accepted.

Result

See Table 3.45

70. 8% of trustees prefer to only traditional performers for conducting the *Potten Theyyam*. (Table 3-45). Since 51% is accepting level, this hypothesis *-Trustees prefer to Theyyam performer from traditional community only-* is accepted.

4. 4 Chapter Summary

Among nine hypothesis fitted prior to the research, only one hypothesis is rejected that is - **Natives of Kannur and Kasargod believe in *Potten Theyyam* as Super human god.** Other eight accepted hypothesis are-

- Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness . If it is felt, it is with the help of

materials used as costume, speed of the performance and mental stamina of the performer.

- There are incidents of burning which are against the Super humanness of the performer.
- Future prediction of devotees by the performer is made only by practice without any formal study of face reading and psychology.
- There are precautions while make up and at performance against burning by the performers.
- Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment.
- Ladies are not the performers of Theyyam.
- *Potten Theyyam* performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam.
- Trustees prefer to Theyyam performer from traditional community only.

CHAPTER FIVE

CONCLUSION - SUMMARY, FINDINGS AND SUGGESTIONS

5.1 Introduction

The last and final chapter is the conclusion which includes the total summary of the research, findings and suggestions of the researcher.

5.2 Summary of Research

Folk science is the knowledge attained by the primitive folk through the repeated attempts for the fulfillment of their basic necessities by trial and error method. They originated this idea from the observation of physical objects and try to operate by the compulsion of the physical conditions. The concept and practice were shared by each other among the folk and handed over the collective knowledge from generation to generation. This lore is channelized through the media of day to day activities of the folk, and the mode of exercise of the rituals, customs and life cycle ceremonies.

In the initial stage all these actions had its own ideology and practice. The first part is the doctrine of evolution of idea and the second part is its implementation.

It developed according to the nature of the folk, their life styles, the time of usages or occasions and the environment of the origin. The belief was

moulded by way of folk communications. Then it gradually become the part and parcel of the daily life whether it may be food practices, dress making, hut making, water irrigation system, agricultural technology, application of folk medicines, home management, community sharing of resources and all other activities in the folk life. In folk science, there was no written theory. It was a chain of practice and oral instructions. But later, for different activities based on the primary knowledge, different alternations have been made by way of explorations. It introduced much modification in tools and methodology. Later practices have dominated by the passage of time. The 'vidhi' (The manner of proceedings) means the concept behind the practice has been disconnected. When the social order established different discipline, the subject science get an individuality and it handled with intellectuals with complex laboratories and experiments. The folk science is spreading with common folk. Many branches of science were established. We ignored the traditional practices. But the common folk has continued the old practice. It is folk science.

Science is an institution. In the book 'Science and History', J. D. Bernal defines "science is what scientists do?" But in the case of folk science, no such names of scientists can be claimed. Our ancestors who have kept and handed over to the common men's wisdom through active bearers of the folk knowledge. It is not written and not proved in the laboratory. Nature is their laboratory. Practice is their experiment.

The science has definite methods, regulations, hypothesis and theories and it is proved with the help of scientific tools. Science has its own language and strategy. The leadership of scientific thoughts is depending up on the intelligence of individuals. But in the case of folk science that is net work of folk and their real sharing experience. Hence, the scientists are not known with their name. The traditional folk was viewed that the nature as their laboratory. Modern scientists built up the laboratory with specific tools and technology. The root of the modern scientific theories and practices is in the folk science

Objectives of the study are as follows:

1. To study the people behind the performance and their precautions before and treatments after.
2. To study the difference if any in showing of in Super humanness both in the natural and induced context.
3. To study in brief about the Fire Theyyams of Kerala and the rituals related to Fire Theyyams.
4. To study about the Super humanness in Fire Theyyams with special reference to *Potten Theyyam*.
5. To study the peculiarities of *Potten Theyyam* compared with other Fire Theyyams.

6. Reasons for the non- acceptance of folk science by the pure scientists.
7. To study the sociological and psychological impact upon Super humanism.
8. To study the exceptional incidents against Super humanism.

Respondents from whom schedules collected are :

- A. Scientists (Physicists)
- B. Performers and helpers
- C. Natives and devotees
- D. Foreigners
- E. Academicians
- F. Psychologists
- G. Sociologists
- H. Doctors
- I. Victims (Burned) of Theyyam
- J. Trustees

The research thesis is divided into five chapter as –

1. Introduction 2. Literature review 3. Analysis and interpretation of data
4. Testing of hypothesis, and 5. Conclusion – Summary, findings and
suggestion.

The introductory chapter starts with a general introduction and continues with scope and significance of the study, objectives of the study, respondents from whom schedules are collected, hypothesis, select variables for analysis of data, research methodology, data (Primary and Secondary), tools for data collection, period of study, methods of analysis of data, limitations of the study, and organisation of the report.

The second chapter is a literature review regarding the research problem. Both books and journals' themes in brief with the name of author and publishers are mentioned in it.

The third chapter has two parts. Part-A is the analysis of data and the B part is the interpretation of the researcher from the analysis of data.

Fourth chapter is for testing the hypothesis. A total of nine hypothesis are tested here.

The last and final chapter is a conclusion which includes a total summary, findings and suggestions of the researcher.

The chapter review of literature includes the references of both books and journals including literature from abroad. The importance of rituals in

folklore studies, and Super human skills depicted in Eastern and Western literature. It is very essential to note that no direct literature was received in connection with the research problem, that is, impact of science upon Super humanness in Theyyams.

An introduction to the references is as follows - performances may be either folk or classic. Classic performances are very systematic and to be studied under a well trained teacher with discipline. Folk performances are attained by tradition and passed from generation to generation and it is treated as the part and parcel of life like daily routines. In certain classical arts, we can see the application of folk epics. For example, The root of 'Nizhalkoothu' (Kathakali) has in 'Velamahabharatham' which is a folk epic of Vela community. Folk performances of Kerala claims the history from the Sangam period according to Sangam literature. Folk theater includes folk arts and folk drama.

The folklore is the pulse of people having many rituals. It is having a nature of generic change. The black magic and the blind belief is related each other. Folklorists are not the promoters of blind beliefs. Myth is a modified folktale. Ritual is the remedy to avoid tension and anxiety. Sacred, religious ceremony are offering prayer to god. It is a careful action with belief. The origin of ritual is related to the origin of mankind. The life cycle of an human being is full of rituals from birth to death. In India among all people

irrespective of religion and castes, rituals are conducted. In the present research, concentration is given to Hindu rituals which are felt as Super human in the state of Kerala. From among different such rituals, *Potten Theyyam*, an important Fire Theyyam of Kerala is taken as a case to study the nature of Super humanness from the scientific angle. Science is the cognition and recognition of necessity .

The terms ‘Theyyam’ and ‘Thira’ are used synonymously. According to Dr. Lissy Mathew *Potten Theyyam* is a ritual of survivalism and one among ‘Panchamoorthikal’ (Five Magical Theyyams). The knowledge and power spread by the *Potten Theyyam*’s myth and performance is helped to change the rural life. The ascending pattern of social strata and the comparison of little and elite traditions are explained in detail in the Potten Theyyam ritual. *Potten Theyyam* has been studied from differently as its myth, its concept as ‘Advaita’ philosophy, craft, decoration and costumes, method of making its headgear and everything regarding the culture and art of performance. **Till the date, no attempt has been made by anybody to study about the *Potten Theyyam* from the view point of science.** Hence, this study is original and risky that society including performers and their helpers, trustees or owners of temples, devotees and the natives are strictly against this study . *Potten Theyyam* has a very notable short story by Narikkutty Mohan dealing with love story of higher caste woman and lower caste man. *Potten Theyyam* is promoted as a movement

against untouchability. The Thottam Song of *Potten Theyyam* is explaining the oral history of the village Cherupuzha which is keeping the feature of satiric drama. The make up of the Theyyam starts with face decoration which is depending upon the structure and diversity of the Theyyams. The face make up is not applicable in the case of *Potten Theyyam* since it wears mask. The body make up is with rice paste, tender coconut leaf is used as skirt and as long hair with the headgear. It brings out the warm colour which is matched with fire flames and the shining ember.

Indian literature including Vedas, Epics and Puranas states mainly four types of 'Siddhis', namely, Uttama, Madhyama, Adhama and Adhamadhama as Super humanness claiming its happenings as examples through different stories. But abroad literature defines Super humanness as something imaginary. They are as the methods of generating an 'effect' upon humans in energy sourcing, magical powers, and tele kinesis as - super power interaction, personal physical powers, mentally based abilities, extra sensory perception, physical/mental domination, physics/reality manipulation, elemental and environmental powers, energy manipulation, transportation and travel and miscellaneous. Many imaginary 'Super humanness' examples of abroad, are found out as happened in our Indian epics Ramayana and Mahabharatham and Puranas mainly Agni Puranam and Sri Mad Bhagavatham.

The chapter analysis and interpretation of data is divided into two parts A and B. A part is the analysis of data and B part is the interpretation of the researcher.

The performances Parnettu, Elavoorthukkam, Kuthiyottam, Kuthiratheeb, Paathalahomam/Velanpravrithi, Chooralpadayani, Chandattam, Kalarippayattu, Kalapporu, Muttelneendi nercha, Maadanukoda, Parakkumkavadi, Kanalattam/fire walking and Fire Theyyams are showing Super human elements. Fire Theyyam is a unique performance of North Malabar. According to materials used for fire, it may be classified into three- that is Fire Theyyams based on -

- Ember
- Ember and dried coconut leaf, and
- Flam beau.
- Other classification of Fire Theyyams are based on-
- Mother goddess
- Martyr
- Animal
- Hero, and
- Ancestor.

Among Fire Theyyams Theechamundi is using much ember comparing to *Potten Theyyam* and Uchitta. Kandanarkelan Theyyam is using

less ember but more dried coconut leaves. Dhuma Bhagavathy, Kadamgottu Maakkam are wearing flam beau on waist and headgear. There are three kinds of flam beau (Pantham in Malayalam) - Kettupantham, Kuthupantham and Arayadi panthams.

The Theyyam has a bright scope in future due to increasing rate of theists and the promotion of tourism by the government. Thumbakol Ramachandran Panicker, a well known Theyyam performer is the best example of dedicated artists who performed more than 500 *Potten Theyyam* in India and abroad. There are three contexts for Theyyam performance – natural, induced and quasi natural. The application of science by folk (Folk Science) in ritual performances with special reference to *Potten Theyyam* is examined in the present research. The application level of folk psychology is also examined. The term 'folk science' indicates the science studied only based on practical knowledge and training and using without studying any theory on it. The data is collected from 10 groups or strata of people of the society directly connected with *Potten Theyyam*. They are-

- A. Scientists(Physicists)
- B. Performers and helpers of Potten Theyyam
- C. Natives and devotees
- D. Foreigners

- E. Academicians
- F. Psychologists
- G. Sociologists
- H. Doctors
- I. Victims (Burned) of Theyyam
- J. Trustees/ owners of Temples

Scientists view about *Potten Theyyam* as a great and risky effort and there is no Super humanness (Laying over the ember repeatedly but no burning which is impossible for a common man) to the performers. It is due to the science behind the materials they are using as costumes. That is the materials such as tender coconut leaves and rice paste are possessing low thermal conductivity or they are good insulators. Performers' speed of the movements also causes for Super humanness in fire. Leidenfrost effect is not applicable. Fearless mental state of the performer helps to lay over the ember. Other costume materials like plantain fibre chrysanthus, film of areca, cinnabar, sandal paste and cobalt which are used for the name sake, so it is immaterial to experiment the thermal conductivity. Regarding the speed of the movement, the Theyyam lays over the fire 2-6 seconds, gets up, rounds up and again lays over the ember 7-16 seconds. It means that the rate of the

speed that is the number of movements per minute is - $16/60$ seconds= 0.27 minutes. The speed decreases with the heat decrease.

Performers and helpers of Theyyam are changing each other. Mostly the helpers are the family members or close relatives. The majority of the performers are from Malaya community. Besides a small percentage of Pulaya community, no other communities including forward communities are performing this art form. Performers claim that they are getting more mental satisfaction from the *Potten Theyyam* for which they are not taking any precaution against burning. According to performers the success factors are penance, diet control, belief in god and mental strength. If burned, the performer communicates the fact to helpers in their ritual language and the helpers who are alert and vigilant always about fire and burning will do needful immediately, mostly smearing the rice paste. Performers themselves are getting a feeling of Super humanness at the time of performance. They don't feel any differences in natural or Induced contexts of performance. Performers never think about the role of costumes against burning. Just like the speed of their movements also. They never purposively speed up the movements, but it is according to the rhythm of drums. The art of future prediction of devotees are studied from ancestors and tradition, also from through experience and practice.

Most of the natives are atheists, that is non- believers of god. According to them the *Potten Theyyam* is different from other Theyyams in the following respects as-magical, Fire Theyyam with satire, adventurous, against untouchability, immediate blessing, highly philosophical, popular, simple, offering and wearing mask. According to them, the secret of the adventure is on costumes and the speed of their movements and luck. There are many cases of burnings. After the make up, the performer thinks that he becomes god. The thick costumes of tender coconut leaves and helpers who will help to make sure that the distribution of equal heat on the surface of the ember.

Outside Kerala people including foreigners who are interviewed did not see such a type of performance earlier. They admit about the adventure behind the performance but never believe about the Super humanness of the performer. According to them, the speed of the movements and performers' mental power are the factors behind the showing of Super humanness.

The majority of the academicians opined that the *Potten Theyyam* has an academic aura. Super humanness is an illusion that created by the performer.

According to psychologists, myth is an unfulfilled wish. *Potten Theyyam* gives the message of an unfulfilled wish of lower caste and downtrodden people of the past time for getting equal status with higher

castes people in that society. Psychologists points out the paradox in wearing the mask to cover the face. In Psychology 'persona' is termed as the cover or hide many things by a human being against his/her personality. But mask is wore by the Theyyam to open up several things of people of the society.

According to sociologists, Theyyam is a religious, communal and regional festival in which the performer has no Super humanness. Costumes play a main role. Apart from that acting, myth, tradition, light effect, rhythm, movements, shining ember, concentrated mind, mask, skill of the performer, timely help from helpers create Super humanness feeling to the audience. Urban people are also accepting *Potten Theyyam* but as a source of entertainment and also as part of tourism. The new generation is not patient enough to watch the entire and lengthy performance of 24 hours with out food and sleep. They want instant performance for a short while.

Even though ladies are working as helpers to the performance of *Potten Theyyam*, they are not permitted yet to perform due to the non-permission from trustees and their physical impurity. More over ladies are unable to take penance due to household responsibilities.

There are no fans for Theyyam performers whatever risky performances they are conducting, just like human gods since they are gods only at the time of performance and the performers are belonging to lower caste and poor communities. Human gods are programmed by rich group of

people not backed by any myth, religion or tradition. They are making their own religion. Unlike human gods, the Theyyam god is never prosecuted before law. Regarding media, compared to human gods, for Theyyam they are giving less marketing or publicity in India and abroad. Theyyam gods after the performance again turned as an ordinary man but a human god lives and dies as god itself.

Fire Theyyams are risky. There are examples of victims, that is, who have burned while performance. It was due to carelessness in handling the fire torch and negligence on the part of helpers and bad luck.

Doctors of allopathy, ayurveda, naturopathy and kalari treatments have studied for burning. Except in kalari, all other three branches of treatment have their own way of treatment. But for burning, surgery is only in allopathy. All prefer to water as first aid for burning. That is, first they wash the burned portions with water of body temperature. There are three degrees for burning- silly, average and severe. Allopathy is only treating severe cases of burning.

Most of the trustees are prefer to traditional performers than new entrants. New performers may be invited only with consultation with traditional performers and astrologers. Trustees claim that they are experiencing positive results by *Potten Theyyam* and they are not bored with the repeated conducting of any Theyyams. The astrologer fixes the good day

and date for the conducting Theyyam. After the performance also, the astrologer evaluates the satisfaction level. The fund for conducting a Theyyam is not at all a matter. If it is in families, family members themselves offer to the head of the family their contribution as offering. if it is outside families or public places, there will be committees to sponsor the performance. In any case whether it is natural or induced context every body is invited by the trustees to participate and watch the performance with food and facilities.

Among eight hypothesis fitted prior to the research, only one hypothesis is rejected that is - Natives of Kannur and Kasargod believe in *Potten Theyyam* as Super human god. Other eight accepted hypothesis are -

- Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness . If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer.
- There are incidents of burning which are against the Super humanness of the performer.
- Future prediction of devotees by the performer is made only by practice without any formal study of face reading and psychology.

- There are precautions while make up and at performance against burning by the performers.
- Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment.
- Ladies are not the performers of Theyyam.
- *Potten Theyyam* performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam.
- Trustees prefer to Theyyam performer from traditional community only.

5.3 Findings from the Research

The following are the major findings of the researcher from the research-

Folk science is the knowledge attained by the primitive folk through the repeated attempts for the fulfillment of their basic necessities by trial and error method. They originated this idea from the observation of physical objects and try to operate by the compulsion of the physical conditions. The concept and practice were shared by each other among the folk and handed over the collective knowledge from generation to generation. This lore is channelized through the media of day to day activities of the folk, and the mode of exercise of the rituals, customs and life cycle ceremonies.

It developed according to the nature of the folk, their life styles, the time of usages or occasions and the environment of the origin. The belief was moulded by way of folk communications. Then it gradually become the part and parcel of the daily life whether it may be food practices, dress making, hut making, water irrigation system, agricultural technology, application of folk medicines, home management, community sharing of resources and all other activities in the folk life. In folk science, there was no written theory. It was a chain of practice and oral instructions. But later, for different activities based on the primary knowledge, different alternations have been made by way of explorations. It introduced much modification in tools and methodology. Later practices have dominated by the passage of time. The 'vidhi' (The manner of proceedings) means the concept behind the practice has been disconnected. When the social order established different discipline, the subject science get an individuality and it handled with intellectuals with complex laboratories and experiments. The folk science spreading with common folk. Many branches of science were established. We ignored the traditional practices. But the common folk has continued the old practice. It is folk science.

The science has definite methods, regulations, hypothesis and theories and it is proved with the help of scientific tools. Science has its own language and strategy. The leadership of scientific thoughts is depending up on the intelligence of individuals. But in the case of folk science that is net work of

folk and their real sharing experience. Hence, the scientists are not known with their name. The traditional folk was viewed that the nature as their laboratory. Modern scientists built up the laboratory with specific tools and technology. The root of the modern scientific theories and practices is in the folk science

The performances Parnettu, Elavoorthukkam, Kuthiyottam, Kuthiratheeb, Paathalahomam/Velanpravrithi, Chooralpadayani, Chandattam, Kalaripayattu, Kalapporu, Muttelneendi nercha, Maadanukoda, Parakkumkavadi, Kanalattam/ Fire walking and Fire Theyyams are showing Super human elements. Fire Theyyam is a unique performance of North Malabar. Among Fire Theyyams Theechamundi is using much ember comparing to *Potten Theyyam* and Uchitta. Kandanarkelan Theyyam is using less ember but more dried coconut leaves. Dhuma bhagavathy, Kadamgottu maakkam are wearing flambeau on waist and headgear. There are three kinds of flam beau (Pantham in Malayalam) - kettupantham, kuthupantham and arayadi panthams.

The Theyyam has a bright scope in future due to increasing rate of theists and the promotion of tourism by the government. Thumbakol Ramachandran Panicker, a well known Theyyam performer is the best example of dedicated artists who performed more than 500 *Potten Theyyam* in India and abroad. There are three contexts for Theyyam performance –

natural, induced and quasi natural. The application of science by folk (Folk Science) in ritual performances with special reference to *Potten Theyyam* is examined in the present research. The application level of folk psychology is also examined. The term 'folk science' indicates the science studied only based on practical knowledge and training and using without studying any theory on it.

- Natives of Kannur and Kasargod believe in *Potten Theyyam* as Super human god.
- Physicists as scientists of heat and temperature view *Potten Theyyam* as only a risky and adventurous performance with fire and not as a performance of Super humanness. If it is felt, it is with the help of materials used as costume, speed of the performance and mental stamina of the performer.
- There are incidents of burning which are against the Super humanness of the performer.
- Future prediction of devotees by the performer is made only by practice without any formal study of face reading and psychology.
- There are precautions while make up and at performance against burning by the performers.
- Compared to ayurveda, allopathy doctors will never accept the application of folk science in their treatment.

- *Potten Theyyam* performance is the monopoly of scheduled caste/tribe people. No forward community people are the performers of Theyyam.
- Trustees prefer to Theyyam performer from traditional community only.

5. 4 Suggestions of the Researcher

1. Different areas of folk science and folk technology have to be documented as nation wide.
2. More researchers are needed to connect the folk science with accepted science.
3. Various theories are to be explored for folk technology.
4. More encouragements are needed to explore folk science which consume more time and money compared to other researches.
5. Science clubs of schools, Colleges and Universities have to invite such knowledgeable old persons and to understand what they have to say. All risky Indian traditional performances have to be documented and such performers are either to be motivated or they should give training to other communities also. A detailed research is needed how the caste system acts as a force in the traditional per romances.

6. A detailed research is needed regarding why the women and other castes are not allowed to perform the Theyyam like folk performances.
7. A university is to be started by the government for traditional arts and performances that similar to 'Kerala Kalamandalam'.
8. Science and Research Institutions like IISC, BARK, TIFR and IIT are to come forward to do further research in Indian folk science and Folk technology by granting more fellowship to attract bright scholars.
9. Since poor folk artist especially Theyyam artists are doing very risky and dangerous performances, Government has to come forward to grant them a free group insurance.
10. Finally, folk management systems of each and every traditional art and performance is to be studied in detail and the institutions like Indian Institute of Management have to come forward to include them in the syllabus for new generation managers.

BIBLIOGRAPHY

A. Books

Amos Dan Ben, *Folklore Geners*, Published by American Folklore Society, America, 1976.

Aravindhakshan K.M. *Inter Folk Communication*, Insight Publication, Kozhikode, 2012.

Aravindhakshan V. *Aacharagal Aghoshangal* (Mal.), Chintha Publications, 2007.

Azhikode Sanjeevan. *Theyyathile Jathivazhakkam* (Mal.), Current Books, Kottayam, 2007.

Babu M. Sarath and Reddy Chenna P. *Folklore in the New Millennium*, Research India Press, Delhi, 2004.

Balan K.V. *Kolappolima* (Mal.), Lipi Publications, Kozhikode, 2002.

Bartis Peter. *Folklife and Field work - An Introduction to Field Techniques*, Library of Congress Washington, 2002.

Bernaal J.D. *Sasthrathinte Samuhikadharmam* (Mal.), (Transalated by Nambootiri, M.C.) Kerala Sasthra Sahithya Parishath, 2011.

Bernal J.D. *Science and History*, Watts & Co. Johnson's Court Fleet Street
London, 1954.

Chandran Muttath. *Thattum Dhalam - Theyyathinte Mukhathezhuthukale
Kurichulla Padanan* (Mal.), State Institute of Languages,
Thiruvananthapuram; 2008.

Chandren Muttath. *Anushtaana Jeevithathinte Kaanapuragal* (Mal.), Olive
publication, 2005.

Chintnis K.N. *Research Methodology in History*, Atlantic Publishers, 2006.

Choondal Chumar. *Nadodi Virutham* (Mal.), Samskrithi Publications, 1993.

Choudhari Sujit. *Folklore and History - A study of the Hindu Folk cults of the
Barak Valley of North India*, K. K. Publishers, New Delhi, (Year of
publications not mentioned).

Clary Sasidharan. *Keralathile Naadan Kalakal* (Mal.), Chindha Publication,
Thiruvananthapuram, 2002.

Deshprabhu Suchithra, *Sociological Research Approaches, Techniques and
Applications*, Kanishka Publications, New Delhi, 2000.

Devendra Thakur, *Research Methodology in Social Science*, Deep and Deep
Publications, New Delhi, 1993.

- Dorson M. Richard. *History of British - Folklore volume one The British Folkloristics A History*, Routledge; London and New York, 1968.
- Dorson M. Richard. *American Folklore*, The University of Chicago Press, Chicaco and Landon, 1973.
- Dorson. M. Richard. *Folklore and Folklife*, The University of Chicago Press; Chicago and London, 1972.
- Edumund C. Berkley. *A Guide to Mathematics for the Intelligent Mathematician*; Souvenir Press London,1968.
- Fisher, R. A. *The Design of Experiments*, Sc. D, F.R.S. Oliver and Boyd Ltd. Edinuburgh. Tweedale court London-98; Great Russell Street, 1942.
- Fontaine La J.S. *The Interpretation Ritual*, Tavistock Publications, 1983.
- Govenar Alan, *Masters of Traditional Arts*, Volume.1 – Biographical Dictionary; ABC CLIO Santa Barbara; California Denver Colorada, Oxford, England, 2001.
- Gowda Chinnappa. *The Mask and the Message*, Madipu Prakashana Managalagangothiri, Karnataka, 2005.
- Habib Irfan. *The Technology in Medieval India c-650-1750*, Tulika Books, 2008.

- Hameed Sabeel and Hakeem H. Abdul. *The complete book of home Remedies*,
Orient Paperbacks, A Division of vision Books Pvt.Ltd.1982.
- Harre Rom. *Great Scientific Experiments*, Oxford University Press, London,
1983.
- Horrabin J.F. *Science for the Citizen*; George Allen & Unwin Ltd, London,
1938.
- Jill Nice. *Herbal Remedies & Home Comforts*, Orient Paperbacks A
Division of Vision books Pvt. Ltd. 1998.
- John Mac Afee. *Beyond the Siddhis*. Super natural Powers and the Sutras of
Patanjali, Woodland Publications, 2001.
- Juggi O.P. *Folk Medicine*, Atma Ram Sons,1982.
- Kannan Y.V. *Theyyagalum Anushtaanagalum Oru Padanam* (Mal.), State
Institute of Languages, Thiruvananthapuram, 2011.
- Kothari C.R. *Research Methodology - Methods and Techniques New Age*;
International Publishers; New Delhi.
- Kumar Ajith N. *Folklorum Sahithya Niroopanavum*, The state Institute of
Languages, Thiruvananthapuram, 2005.
- Kumar. *Research Methodology*. Lakshmi Nurain Auarain Auarwal, 1993.
- Kunjiraman Payyanur. *Perumkaliyaatam* (Mal.), Green Books, Kannur, 2011.

- Kurupp K.K.N. *The Cult of Theyyam and Hero Worship in Kerala*, Centre for Folklore Studies, University of Calicut, 2000.
- Lal Priyadarshan. *Othenanum Onapudavayum* (Mal.), Lipi publications, Kozhikode, 1996.
- Mannarakkal Dasan. *Theyyam* (Mal.), Kannur University, 2012.
- Mathew Lissy. *Potten Theyyam Adhijeevithathinte Anushtaanam* (Mal.), State Institute of Languages, Thiruvananthapuram, 2013.
- Muttath Chandran. *Anushtaana Jeevithathinte Kaanapuragal* (Mal.), Olive Publications, Kozhikode, 2000.
- Nair Gopalan C. *Malabarile Thirayaatagal* (Mal.), Mathrubhumi Books, Kozhikode, 2010.
- Nice Jill. *Herbal Remedies and Homecomforts*, Orient Paperbacks, New Delhi, 1994.
- Oliver Poul. *Writing in Your Thesis*, Vistaar Publications, New Delhi, 2004.
- Oring Elliot. *Folk Groups and Geners A Reader*; Utah State University Press, Logan Utah, 1989.
- Payyanad Raghavan, *Methodology for Folkloristics*, Department of English, Faroke College, Faroke.

- Payyanad Raghavan. *Folklorinu Oru Padana Padhyadhi* (Mal.), Kerala Sahithya Academy, Thrissur, 1998.
- Payyanad Raghavan. *Folklore* (Mal.), State Institute of Languages, Thiruvananthapuram. 1986.
- Payyanad Raghavan. *Kerala Folklore* (Mal.); FFM Trust, Payyanur, 1996.
- Payyanad Raghavan. *Nerinte Mozhi* (Mal.), F.F.M. Publications, 2003.
- Pilla S. Narayanan. *Rangaavadharanam* (Mal.), State Institute of Languages, Thiruvananthapuram, 1979.
- Prabhakaran K.V. *Nammude Kalakal* (Mal.), Butterfly Books, Calicut, 2010.
- Propp Valdimir. *Theory and History of United Kingdom Folklore*, Manchester University Press, 1984.
- Raja Govinda Varma E.K, *Lore and Life of Kerala Folk*, E.D. Club, The Zamoorins Guruvayurappan College, Kozhikode, 2008.
- Rajagopal C.R. *Nadodivarnalokam* (Mal.), DC Books, Kottayam, 2008.
- Ramakumar V. *Mahabharatham*, SISO Publishers, TVM - 4, 2001.
- Rani Usha N. *Folk Media for Development - A study of Karnataka Traditional Media*, Karnataka Book Publishers, Karnataka, 1996.

- Ravi Ramandali. *Kaavukal Theyyagal* (Mal.). Payyanur Block Panjayath, Payyanur, 2000-2001.
- Saravannavel P. *Research Methodology*, Kitab Mahal, Ashok Rajpath, Patna, 1999.
- Sarma Subrahmania V. and Unni Narayanan P.V. *Theeyattu Oru Padanam* (Mal.), Current Books, Kottayam, 2001.
- Sharma R. N. *Research Methods in Social Science*, MPP Media Promoters & Publishers Pvt. Ltd, Mumbai, 1983.
- Sredharan. M. Kuttamath. *Pallisree Peedam* (Mal.), BSM Books, Kannur, 2010.
- Sreedharan A.M. *Folklore Sameepanagalum Sadhyadhakalum* (Mal.), Malayala Padana Gaveshana Kendram, Thrissur, 2009.
- Sreedharan M. K. Sreeramagam. *Keralathinte Swantham Kalakal* (Mal.), Current Books, Thrissur, 2012.
- Srimad Bhagavatham*. (Translated by Thirumumb T. Subramhanian), Vagbhava Publications, Calicut, 1996.
- Srimad Devi Bhagavatham*.(Translated by Thirumumb T. Subramhanian), Mathrubhumi Printing & Publishing Company Ltd., 2001.

Stern Stephen and Cicala John Allan. *Creative Ethnicity - Symbols and Strategies of Contemporary Ethnic life*; Utah State University Press Logan, Utah, 1991.

Stiphen M. Philips. *Anima : Evidence of a Yogic Siddhi* Theosophical Publishing House, Canada, 2003.

Tax Sol. *World Anthropology*, Mouton Publications Paris, 1977.

Thenjipalam A.U.P. School, *Naatakam* (Mal.), Thenjipaalam, 2014.

Unni P.U. *Kanyaarkali* (Mal.), Published by the Author, 2013.

Valmiki. *Sri math Ramayanam*, Geetha Press, Gorakhpur, 1998.

Vayalery Kumaran. *Dalithante Noovum Ninavum Naadan Paatukalil* (Mal.), Pappiyon Publications, Kozhikode, 2003.

Vidhya Sagar K. *Anushtanam Puravrittham Porul* (Mal.), FFM Publications, Payyanur, 1998.

Vishnu Nambootiri M.V. *Puravrtthapadanam* (Mal.), Mathrubhumi Books, 2010.

Vishnu Nambootiri M.V. *Folklore Prabandhagal* (Mal.), Kerala Folklore Academy, Kannur, 2002.

Vishnu Nambootiri M.V. *Theyyam* (Mal.), The State Institute of Languages, Thiruvananthapuram, 1998.

Vishnu Nambootiri M.V. *Theyyam Thirakalude Thottam Paatukal* (Mal.),
DC Books, Kottayam, 2005.

Vishnu Nambootiri M.V. *Mandrika Vikjanam* (Mal.), Mathrubhumi
Publications, Kozhikode, 2007.

Vishnu Nambootiri M.V. *Nadodi Vikjaneeyam* (Mal.), DC Books, Kottayam,
1996.

Yogani. *Samyama - cultivating stillness in action*, Siddhis & Miracles The
AYP enlightenment Series, 2006.

B. Journals

469 A Faint Hope, farewell, Pride- filled Warrior, Dragon ball, Japan39,
shueisha, 7th December, (ISBN 4-08-851498-X), 1994.

Arakawa, Hiromu Chapter 29, Full metal Alchemist, volume 7, Viz media, p.
166 (ISBN 978-1-4215-0458-2), 2005.

Babu V.S. Sumitha. *Naadanpatukalile Samuhika Jeevitha Prathifalanagal*,
Vikjana Kairali, volume 45, book 2, 2014 February 5.

Chandren K. Nadan Kalkalude Vanijya Valkaranam, Polika, book.1, volume
3, p. 19 to 22, 2005 April - June.

Choondal Chumaar. *Chathanseva-Kalamezhutupaatum*; Bhasha Sahithi, published by department of Malayalam, Kerala University; Book Number 1, Volume 3, p. 117 - 141, 1977 June to September.

Chundel Chumar. *Meenakshikalyanam*, Bhasha Sahithi, the Quarterly of department of Malayalam University of Kerala, book 6, volume 1, 1982, p. 55 to 69, January-March, 1982.

Das Bhabesh. *The God and Goddesses of the Karbs-A short about Religion of Assamese Tribe*; Folklore; volume 29, No.10, Whole no. 340, ISSN.0015 -5896, 234 to 235, October 1988.

Dash Jagannath. *Folk dances of Western Orissa-an Anthropological discussion*, Folklore; volume 29, whole no.338, ISSN 0015-58961, p. 192, August, 1988.

Divakaran Sheeba. *Nadanpaatile Sthri*, Sahithyalokam; Published by Kerala Sahithya Accademy, Editor Perumbadavu Sreedharan, book 41, volume 5, 2013, September to October.

Elayidath Radhakrishnan. *Poothaprbhatham*, Pachakuthira, book no.11, volume 4, p. 50-59, 2014 November.

Fossils News, News letter of Folklore Society of South Indian languages, No.23, December 2002.

- Jhony Blayis. *Folklore Padanam Egane Mathiyo*. Pachakuthira, book number 11, volume 3; p.46 to 49, 2014 October.
- Jimenze. Phil. The DC Comics Encyclopedia. DK Pub, P.150, ISBN 0-7566-0592-X. 2004.
- Kakalios, James *The Physics of Super heroes*, Newyork, Gotham Books/Penguin Group, Inc,(ISBN978-1-59240-146-8) . 2005-10-04.
- Kishimoto, Masashi, *Naruto Character Official data Book Hiden Sha no Sho*. Shueisha p.133, ISBN 978-4-08-874247-2. 2008.
- Kottakkal Sreekanth. *Bengalinte Mythum Sahithyavvum*, Pachakuthira, book number 11, volume 2, p.20-27, 2014, September.
- Kumar Vinod. *Kaalam Samuham Thirayaatam*; Manimuram, Konkaat Sree Muchilot Sovaneer; p. 11 to 14, 2009 December,
- Lacuna, Kohta Hirano, translation, Duane Johnson, lettering, Wilbert Hellsing, Milwaukie, OR: Dark Horse comics (ISBN978-1-59307-259-9) 2004.
- M.A. N.AL-Nesearaj, *Palm Leaf as a Thermal Insulation Material*, IBN AL-HAITHAM J.for PURE7-APPL-SCT(Vol.(2) 2008.
- Mangad Suthan Ambika. *Yakshikalum Njanum (Story)* Malayalam Vaarika, book 18, volume 17, 2014 September.

Menon Vijayakumar, Naatarivum Sasthreyathayum, Polika; book no.2,
volume.1, November 2006-March 2007.

Mini P.V. *Bakshnavum jathiyum Kerala charithrathil*, Polika, Book 2,
volume 4, November to January, p.53- 63. 2002-2003.

Mohanan Narikutti. *Potten Theyyam*; Dheshabhimani Vaarika; book
number.19, volume 21, November 15-21, p. 14-18. 1987.

Murukesh S. *Kalamezhuthupaatum Deshaperumakalilude*; Viknjaana Kairali,
volume 45, books 5, 2014 May 5.

Naduvalath Krishnan. *Charithrathil Cheruthazham Adayaalapeduthumbol*,
Cheruthazha Peruma, Sovaneer; page number 39 to 42, 2008.

Nair Krishnan P.V. *Kuthirakettinte Samskarika Parisaram*, Keli, p. 74 to 77,
2013 October to 2014 January.

Nair P.V. Krishnan. *Nadan Kalaklude Swabhava Parinaamam Ochira Kali*
Mun Nirthi Oru Vishakalanam, Keli, p. 35 - 42, 2013 October 2014
January.

Nambair A.K. Vamsheeya Sageetham, Poli, book no.6, volume 2,3, p. 7-23.
2008 June - 2009.

Nambair Hareesh. *Kalayude Marunna Mukam*; Naadham Suvaneer, 2015.

- Nambootiri M.V. Vishnu. *Natupaneeyagal anushtanathilum jeevithathilum*, Poli, Kerala Folklore Academy, book number 3, p. 42-52. 2005
October - 2006 January
- Nambootiri Vishnu M.V. *Mandravaatapaatukal*, Bhasha Sahithi, quarterly of Malayalam department; University of Kerala, Book No.1, volume 2; p.30 to 47, April - June, 1977.
- Narasimha M.G. *Kosambis Vision of Science - A critical appreciation*; Resonance, Journal of Science Education; volume 16, November 6; published by Indian Academy of Science; p. 529 to 539, June 2011.
- Padmanabhan T.P. *Dawn of Science - The Indo - Arab Numerals*, M Resonance, Journal of Science Education, volume.15, Published by Indian Academy of Science, p. 1062 to 1065, December 2010.
- Panicker C.R. *Paalazhi Madhanam - Ayappanpaatu* Bhasha Sahithi; quarterly of Malayalam department, University of Kerala, Book No.5, Volume.2, p. 45 to 70. April - June, 1981.
- Pathmini P.G. *Thottampaatile Kalary Paramarshagal*, Keli, p.35-39. 2013
April to 2014 July.
- Payyanad Raghavan. *Varnagalude Prathikathmakatha Keraleeya Folkloril*, Vikjana Kairali, volume 45, book number 5, p. 25-37. 2014 June.

Pilla Bargavan. *Balikalapattu*, Bhasha Sahithi, Published by Department of Malayalam, University of Kerala, April-June,1979, book number 3, volume 2, p.46-54.

Prasanga, *News Bulletin of the Yakshagana Kendra*, Udupi-576102, Nov.15, 1982.

Radhakrishnan, Maari Theyyagal (Poem); Kesari, book 63, volume 47, p. 34, 28 November 2014.

Rajendren C. *Development of Indian Theatre*. Ganitha Jyothisha Chakravarthi Jyothir Bhushanan Pandit V.P.K.Pothuvaal Shadhabhisheka Smaranika, 1995.

Raman P. *Eravikutti Pilla Poru*; Bhasha Sahithi; the quarterly of the department of Malayalam; University of Kerala; book number 5, volume .5, p.57-132, January -March,1981.

Ramanunni, S. *Erularude Nirthavum Erula Ramayanavum Earku Swandham*; Kesari, Book 63, volume 48, 2014, December 5.

Ramesh V.K. *Mapila Theyyathile Pura Sangalpm*, Kavana Koumudhi, the mouth piece of N.V.Krishna Warriar; book.15, volume 4.

Reddy Bhakthavalsala N. Fossils News; News letter of folklore Society of South Indian Languages number.9, March to April , 1996.

Robert L.Hays *The Thermal Conductivity of Leaves*; (Department of Biology, San Diego state University, California-92182(USA), Springer,Verlag, 1975.

Saren A. M. & Pal D.C. *Folklore. Some Magico religious belief among Adibasis of Bankura district, West Bengal*; Folklore; volume 3; number 4; hole Number 346, ISSN 0015-5896, p. 95, April 1989.

Singh K. Avadesh. *Myth and Reality-Problem of Preserving our Heritage of Antiauty*; Folklore; volume 29, no.4, whole no. 334, ISSN 0015-5896; p. 77-85, April 1988;

Somashekar. *Mathathinte Athiru Thakartha Malayali Theyyagal*, Mathrubhumi Weekly, p, 22-29, book 92, volume 32, 2014 October 24-November

Sreenarayanan, V.V. & P. K. Chathopadhyay, *Thermal Conductivity and Diffusivity of Rice Bran*; Journal of Agricultural Engineering research,vol-34, issue-2; pp.115-121, June 1986.

Takeuchi, Naoko Act 5, Bishoujo Senshi Sailor Moon Shinsouban volume 1, Kodansha (ISBN4-06-334776-1), September 22, 2003.

Varma Raja Raja Ezhumatoor. *Dhakshina Keralathile Parambarya Kalkal*, Vikjana Kairali, Publication of State Institute of Languages Thiruvananthapuram, June 2000.

Vimal Kumar and Hariharan, Shaniyaat, Polika, book number 1, volume 2,
2005 January - March.

Watsuki, Nobuhiro. Chapter133, Rurouni Kenshin, volume 16, viz
Media(ISBN 1-59116-854-6), 2005.

APPENDIX-2(A)
SCHEDULE FOR PHYSICISTS AS
SCIENTISTS

1. Have you seen Potten Theyyam earlier?
2. Does the Potten Theyyam seem to be Super human?
3. Do you think that it is the effect of –
 - a. Low heat conductivity :
 - b. Leidenfrost effect:
 - c. Special mental/physical state of the performer:
 - d. Speed of the movements of the performer: and
 - e. Other super natural explanations.
4. What is happening? Are there applications of science? What are the principles of science do you think behind the Super humanness of Potten Theyyam?
5. Have you seen any performance like Potten Theyyam in your place? If so, please mention the name?
6. What is your opinion about the performance of Potten Theyyam?

APPENDIX-2(B)
SCHEDULE FOR PERFORMERS AND
HELPERS OF POTTEN THEYYAM

Name
Age
Community
Qualifications
Employment

1. Do you believe in god?
2. At what age, you did start the career as Theyyam Performer?
3. How many Potten Theyyam did you perform?
4. Which Theyyam gives you maximum mental satisfaction?
5. What kind of precautions you are taking to avoid burning during the performance? If burns, what would you do?
6. Do you feel 'Super humanness' while performance? If, Is there any difference of feeling in rate in natural and induced contexts?
7. How the Potten Theyyam is different from other Theyyams?
8. Is there any role for costumes from protecting you from burning?
9. Did you burn while performance?
10. Does you speed of movements protect you from burning?
11. Did you feel afraid of laying over the ember as part of the ritual? If no, why?
12. Did you miss your mental confidence to lay over the ember?
13. How do you predict the future of a devotee? Is it through- face reading, applied psychology, intuition, accidental or guessing?
14. What are the technologies you are applying for the success of the performance?
15. Who are the female Theyyam performers?
16. Who are the female 'Potten theyyam' performers?
17. Do you make juggling for the success of performance?

APPENDIX-2(C)
SCHEDULE FOR NATIVE PEOPLE

1. Are you a theist or atheist?
2. Do you believe in the Theyyam?
3. Are you belong to Theyyam performing community?
4. Have you seen Potten Theyyam ?
5. How do the Potten Theyyam different from other Theyyams ?
6. Do you call 'Potten at the time of crisis in your life' ?
7. What is the secret of the performer to lay over the fire?

APPENDIX– 2(D)
SCHEDULE FOR RESPONDENTS OUTSIDE
KERALA INCLUDING ABROAD

1. Do you have any performance in your place like Potten Theyyam?
If, How would you compare it?
2. Did you feel any Super humanness in the Potten Theyyam ?
3. Did you watch any applications of science in reaction with burning?
Are they as precautions or cure ?
4. What is your opinion about the Potten Theyyam performance in total ?

APPENDIX-2(E)
SCHEDULE FOR ACADEMICIANS

1. What are the peculiarities Theyyam genre among other genres of folklore?
2. How are the Theyyams classified? In which group the Potten Theyyam is included?
3. How do the artists compete with the adventurous performance of Theyyam?
4. Do the Theyyam have any academic aura especially Potten Theyyam?
5. Is the Potten Theyyan attained the position of Super humanness?
6. Are the Theyyam considered the art of marginalised?
7. Why do the people consider the folk arts and folk artists as below standard compared to classics ?
8. “Theyyams are performed by the downtrodden, but at performances, every body including landlords are respecting them.” Why?
9. As a folklorist, what is your view about the Super humanness in Theyyam performance? Is it real or illusion?

APPENDIX-2(F)
SCHEDULE FOR PSYCHOLOGISTS

1. What is the meaning of the symbol fire in psychology?
2. What is the meaning of the symbol ember in psychology?
3. What is the meaning of the symbol flam beau in psychology?
4. Ritual, game and myth are confirmed as same nature by comparative studies. Is it correct?
5. Have any comparisons with the mask of the Theyyam and the term 'Persona' established by Jung?
6. How the mass is influenced by the the adventurous performance of Potten Theyyam ?
7. How does a man become in a state of fearfulness?
8. "In the early childhood we are afraid of Theyyam but when we've grown up we have no fear of Theyyam performance"-a respondent said. Why?
9. How does a performer do adventurous activities?

APPENDIX- 2(G)
SCHEDULE FOR SOCIOLOGISTS

1. Is the Potten Theyyam make an association among the folk? Is there Super humanness in the Potten Theyyam to form a fan to the performer among the audience?
2. Are there chances to continue this Theyyam in urban society?
3. Are there any scope of keeping hero cult of Potten Theyyam in the period of globalisation?
4. Why the Theyyams are not performed by women?
5. While Theyyam performance, the performer gives respects in different styles to the chieftains of different communities. What is its impact of social discrimination?
6. Is Theyyam helpful to social harmony or social alienation?
7. Do the costumes have any role in showing of Super humanness in Potten Theyyam?
8. What are the elements of Super humanness in Theyyams?
9. Is there any generation gap in recognising the performance of Potten Theyyam ?
10. Is there any methodology in forming god ? What is the difference between a human - god and Theyyam?

APPENDIX-2(H)
SCHEDULE FOR DOCTORS

- 1 . What are the first aid for burning ?
2. Do you apply any internal/external medicine for burning?
3. Are there any diet control at the time of treatment for burning?
4. Performers of Potten Theyyam are using herbal medicine for burning. Is it promotable as a treatment for burning generally?

ANNEXURE - 2(I)
SCHEDULE FOR VICTIMS OF POTTEN
THEYYAM

1. Did you have any experience of burning at the time of Theyyam performance? If so, which is the Theyyam?
2. What was the rate of your burning? a) Outer layer only. Simple treatment b) Both inner and outer layer, severe but curable. c) Both inner and outer layer and severe not curable)
3. What would be the reason for burning?
4. What kind of medicine you were applying for curing at the time of burning and after the performance?

ANNEXURE - 2(J)
SCHEDULE FOR TRUSTEES (OWNERS OF
TEMPLES)

1. Are you conducting Potten Theyyam permanently?
2. Why are you conducting Potten Theyyam?
3. Did you get any positive result by conducting the Potten Theyyam?
4. Do you feel bore by conducting the Theyyam frequently?
5. Do you invite a new person to perform the Potten Theyyam?
6. What is the source of funding to conduct the Potten Theyyam? Is it collected as donation or your own funds?
7. Do you invite the public for the performance?

APPENDIX-3(A)
LIST OF SCIENTISTS- PHYSICISTS
(RESPONDENTS)

1. Radha E, Scientist, (IGCAR) Indira Gandhi Centre for Atomic Research, Kalpakkam, Chennai.
2. Sava Khan, V.E.S. Institute of Technology, Cembur, Mumbai- 400074.
3. Shailaja Tiwari, Scientist, Institute for Plasma Research, Gandhi Nagar, Gujarat.
4. Mayyur Melta, Scientist, Institute for Plasma Research, Gandhi Nagar, Gujarat.
5. Rahul Kaiwart, NIT, Calicut.
6. Dr. Sarbjith Singh, Ex. Scientific Officer (BARK), RH1/E-8, Sector-8, Vashi, Navi Mumbai-400703.
7. Dr. Damewan Suchiang, Assistant Professor, Tura Govt. College, Meghalaya.
8. Dr. Jayalaxmi M. Nair, Principal, V.E.S. Institute of Technology, Chembur, Mumbai-400074.
9. Neeraj Kumar Raj, Research Scholar, Department of Physics, Banaras Hindu University, Varanasi.
10. Pawan Kumar, Research Scholar, Department of Applied physics, Guru Jambheshwar University of Science and Technology, Hissar-125001
11. Dr. K. M. Eswarappa, Assistant Professor, Department of Physics, Govt. Science College, Hassan, Karnataka- 573201.
12. Kiran K.U, Research Scholar, University Science Instrumentation Centre, Mangalore University.
13. Harshavardhan G.Kadvekar, Scholar, V.E.S. Institute of Technology, Chembur, Mumbai-400074.

14. Dr. Bhawna Pandey, Scientist, Fusion Neuronics Laboratory, Institute for Plasma Research, Gandhi nagar, Gujarath.
15. Ranjitha Mandal, Scientist, IIT, Karaghpur.
16. Dr. M. Hemalatha, Assistant Professor, UM DAE Centre for Basic Science, Health Centre, University of Mumbai, Mumbai.
17. C. Karthi Raj, Research Scholar, Department of Physics, Bharatiyar University, Coimbatore.
18. H.B. Sachhidananda, Research Scholar, Department of Physics, Siddhaganga Institute of Technology, Tumkur.
19. Jagadeesan K.C, Scientist, Nuclear Physics Division, BARC, Mumbai.
20. Prabhat Kumar Saran, Research Scholar, Department of Applied Physics, Guru Jambheshwar University of Science and technology, Hissar- 125001.
21. Gunjan Indauliya, Project Scientist, ITER India, Institute for Plasma Research, Gandhu nagar, Gujarat.
22. Banapriya B, M.Sc Student, Department of Physics, Bharatiyar University, Coimbatore.
23. Manisha R, M. Phil Student, Department of Physics, Bharatiyar University, Coimbatore.
24. S. Subramhanian, Assistant Professor, Department of Physics, V.O. Chidhambaram College, Thoothukudi.
25. Dr. B. Satheesh, Assistant Professor, NIT, Calicut.
26. Dr. Alok Saxena, Convener, NDPCL, BARC, Mumbai.
27. Sujatha Saha Das, Scientist E, RC BRIT, VECC Kolkatha, Radio Chemistry.
28. Priyanka Debnath, Research Scholar, Jadavpur University.
29. Luna Barwa, Scientist Officer –E, BRIT, VECC, Kolkata.

30. Dr. Paresh M. Prajapati, Post Doctoral Fellow, Fusion Neutronics Laboratory, Institute of Plasma Research, Bhat, Gandhi Nagar, Gujarat.
31. Basil George, M.Sc Student in Radiation Physics, University of Calicut.
32. Dr. M.M. Musthafa, Associate Professor and Head, Department of Physics, University of Calicut.
33. Vipin M. , M.Sc Student , Radiation Physics, University of Calicut.
34. Aslam P.A , M.Sc Student, Radiation Physics, University of Calicut.
35. Dr. P.P. Pradyumnan, Associate Professor, Department of Physics, University of Calicut.
36. Senthil Kannan M.T, M.Phil Student, Department of Physics, Bharatiyar University, Coimbatore.

APPENDIX-3(B)

LIST OF PERFORMERS AND HELPERS OF POTTEN THEYYAM (RESPONDENTS)

1. Rajan Panicker, Chandhera, Thrikkaripur, Kasargod.
2. Balan M.T, Malayan Tharammal, Matool North, Kannur.
3. Praveen, Athilaatu Purayil, Kademberi, Kannur.
4. Nidhin, Athilattu Purayil, Kademberi, Kannur.
5. Rajan Panicker, Kakkad house, Madikai, Neeleswaram, Kasargode.
6. Nishad Panicker, Kunnathu cherammal, Yechoor, kannur.
7. Priyesh Panicker, Vaishnavam, Velloor, Payyannur.
8. Kannan Panicker, Thekke Veettil, Pulingom, Cherupuzha.
9. Kannan Panicker, Ponnarathil Veedu, Malappattam, Kannur.
10. Manoharan Panicker, Ramasadhanam, Mattanur, Kannur.
11. Sreedharan Panicker, Muliyedukka Housing Colony, Kodyiamma P.O., Kasargod.
12. Balakrishnan Panicker, Chalilkandy, Erurali, Kannur.
13. Dhinesh P.V., Nidhisha Nivas, Ponniam West.
14. Kannur.Krishnakumar, Aduthila, Pazhayangadi, Kannur.
15. P.M. Krishna Prabha, Kottila, Ezhom, Kannur.
16. Chandra Babu K.T, Potten Thodiyil, Mattanur P.O, Kannur.
17. Rameshan Panicker, Malayan Tharammal House, Cherukunnu, Choonda, Kannapuram, Kannur.
18. Chandhera Murali Panicker, Mangaat House, Thrikkaripur, Kasargod.
19. Preman Panicker, Chalil House, Mattanur P.O., Edayanur, Kannur.
20. Haridas Panicker, Kunji Parambil House, Aroli, Kannur.
21. Chandroth Dhinesan, Eruveri, Kannur.
22. Thumbakol Ramachandran Panicker, Thumbakol House, Cheruthazham, Mandor P.O., Kannur.

23. Unnikrishnan V.C, Athiyadam, Veeranchira, Sreestha P.O., Kannur.
24. K.P. Babu, Kunnathu Parambil House, Kadannappalli P.O., Kannur.
25. Jayachandran K.P, Kattoor Parambil, Aduthila North, Pazhayangadi P.O., Kannur.
26. Ganesan P, Parambil, Kuppam P.O., Thaliparamba, Kannur.
27. Shajumon M, Mundavalappil House, Chittari, Pallikkara, Bekkal Kota, Kasargod.
28. Pradeep P.K., Kannom, K.P. Road, Thaikadappuram, Neeleswaram, Kasargod.
29. M.P. Krishna Panicker, Malayan Parambil Veedu, Kottila, Kannur.
30. Thumbakkol Chandhu Panicker, Cheruthazham P.O, Mandur, Kannur.
31. Manoj Thumbakol , Cheruthazham P.O., Mandur, Kannur.
32. Prajin M.T, M.T. House, Matool North, Kannur.
33. Saravanan M.T, Kaavila Parambu, Matool North, Kannur.
34. Kannan M.T, Malayan Tharammal, Matool North, Kannur.

APPENDIX 3(C)
LIST OF NATIVES AND DEVOTEES
(RESPONDENTS)

1. A.V. Raveendran, Co-op. Bank Manager, Pilathara, Kannur.
2. T.V. Unnikrishnan, Former Secretary, Cheruthazham Service co-op. Bank, Pilathara, Kannur.
3. R Unnikrishnan, School Teacher, Cheruthzham Govt. High school, Mandur, Kannur.
4. C.V. Balakrishnan Master, Rtd. Teacher, Mandur, Kannur.
5. Krishnan Naduvalath, Rtd. Teacher, Mandur, Kannur.
6. P.V. Gopalakrishnan, Rtd. Secretary, Kasargod Municipality, Kasargod.
7. T. Kunhiraman, Rtd. Panchayat Secretary, Pilikode, Kasargod.
8. Sasimohanan P. Rtd. Teacher, Thankayam, Trikkarippur.
9. Kalpaka Govindan, Sportsman, P.O. Edat, Payyannur.
10. Sethumadhavan, Rtd. Principal, Higher Secondary School, Payyannur.
11. T.V. Balakrishnan, Kunnubram, Mandur, Kannur.
12. A.V. Bhasura, Keecheri, Pappinisseri.
13. Suvarnalatha, Rtd. Principal, Pappinisseri Panchayat Higher Secondary School.
14. P.K. Mohana Varma, Padma Nivas, P.O. Mandur, Kannur.
15. P.V. Krishnan, Government Contractor, Onakkunnu, Karivallur.
16. Thankamani, Kacheritharammal House, Thavam P.O., Cherukunnu, Kannur.
17. Preetha, Cherichery House, Thavam P.O., Cherukunnu, Kannur.
18. Sankarankutty, Theertha Nivas, Thavam P.O., Cherukunnu.
19. Ramachandran P.K, Sarath Nivas, Pappinisseri P.O., Kannur.

20. Radha, Theertha Nivas, Thavam,Cherukunnu, Kannur.
21. Anjali, Theertha Nivas, Thavam P.O, Cherukunnu, Kannur.
22. M.K. Rajagopalan, Radha Mandiram, Cherukunnu P.O., Kannur.
23. T.P. Sankaran Namboothiri, Rtd. Executive Officer, Ezhome Panchayath, Ezhome.
24. Ragini, Pondhan Kadamkode, Morazha P.O., Kannur.
25. Aravind P.K, Aravindam, Thavam P.O., Cherukunnu, Kannur.
26. Vinay T, Chandrapuram House, College Road, Mattannur P.O., Kannur.
27. Savitha K, Korambath House, Pappinisseri West P.O, Kannur.
28. Balagopalan, Edakkepuram House, Cherukunnu, Kannur.
29. Sathayabhama, P.K. House, Thavam P.O., Cherukunnu P.O., Kannur.
30. Nishad P.K, P.K. House, Thavam P.O., Cherukunnu, Kannur.
31. N. V. Ajayakumar, Secretary, Ezhom Service Co- Op. Bank, Ezhome.
32. Kamalakshi Amma, Thavam P.O., Cherukunnu, Kannur.
33. K.M. Balakrishnan, P.O., Mandur, Kannur.
34. Koodachery Narayanan, Pilathara, Kannur.
35. C.K. Kunjikannan, Near Payyannur Police Station, Payyannur.

APPENIX-3(D)
LIST OF RESPONDENTS OUTSIDE
KERALA INCLUDING FOREIGNERS

1. Hamlet, B .A. Student, Department of South Asian Studies, Hebrew University, Jerusalem, Israel.
2. Orlik, B.A. Student, Department of South Asian Studies, Hebrew University, Jerusalem, Israel.
3. Sherly, B.A.Student, Department of South Asian Studies, Hebrew University, Jerusalem, Israel.
4. Harish.S.M,M.Shettahilli village, Makadu (PO), Ravandoor (H), Periyapaptria, Mysore, 571108[PIN], Karnataka,
5. Mahadeva,M.Shettaahalli village, Makadu (PO), Ravandoor (H), Periyapaptria, Mysore (DIST), Karnataka.
6. Manukumar. S,M. Shettahalli Village, Makadu (PO), Ravandoor (H), Periyapaptria, Mysore[DIST], 571108, Karnataka.
7. Madhu. J.D, M.Shettahalli Village, Makadu (PO), Ravandoor (H), Periyapaptria, Mysore (DIST) 571108, Karnatka.
8. Dr.Sanjaynayaka. T.J, Shivamoga (DIST), Karnataka, 572218.
9. Hanumajayappa. K, Shivamoga (DIST) Karnataka, 572218.
10. Nagesh. B.E, Shivamoga (DIST), Karnataka, 572218.
11. Beeresh. N, Shivamoga (DIST), Karnataka, 572218.
12. Manojkumar Das, VIII, Bilortari Hati, Barpetta (PO),781301, Assam,
13. Suresh Kumar, Pandia, VPO Amloda, The Salumbar, Udaipura, Rajasthan, 313038.
14. Ravi Joshi, VPO-Amloda, The –Salumbar,Udaipura,Rajasthan,313038.
15. Hitesh Malawi, Th-Sarada (DIST) Udaipur, Rajasthan, 313038.
16. S. Kartarsingh, Goniana Khurs, Bathinda-15220, Punjab.
17. Inderjeet Singh, Due Karan, Sri Muttsarsalib Sahib,Punjab,152026.

18. Thanvi Arora, Badal, Sri Muttsarsalib Sahib Punjab,152026.
19. Bangesh. B.Gaonkar, Yeda Cotigao, Canacona, South Goa, 403702.
20. Sarvesh. R. Velip, Yeda Cotigao, Canacona, South Goa, 403702.
21. Rohida Velip, Shisheval, Pagan/Khotigua, South Goa, 403702.
22. Rajkumar. P, 68/45B, Ariyagoutham, Pattiline, Old Suramangalam, Salem,636003.
23. Kannan. S, 40/1, Bharathiyar Street, Ammapett, Salem, 636005.
24. Nivetha R, Ambekar Colony, 15 ward, Harur.TK, Dharmapuri 636906.

APPENDIX-3(E)

LIST F ACADEMICIANS (RESPONDENTS)

1. Prof. K.P. Narendran, Rtd. Professor of Malayalam, Govt. Brennen College, Thalassery, Kannur.
2. Dr. K.M. Jayaram, Professor of Botany, University of Calicut.
3. Dr. V.V. Radhakrishnan , Associate Professor of Botany, University of Calicut.
4. Dr. K.K. Aravindhakshan, Professor of Chemistry, University of Calicut.
5. Prof. Muhamed Ahamed, Chairman, Kerala Folklore Academy, Kannur.
6. Dr. Lissy Mathew, Associate Professor of Malayalam, Sree Sankara Sanskrit University Regional Centre, P.O. Edat, Payyannur.
7. Balakrishnan Koyyal, Station Director, All India Radio, Cochin.
8. Mansoor Ali T, Assistant Professor of Malayalam, Farook College, Feroke, Calicut.
9. Dr. T. Vasumathy, Lecturer in Education, Department of Education, University of Calicut.
10. Prof. Asokan Mundon, Associate Professor of History, University of Calicut.
11. Sreenivas Krayapaath, Rtd. Teacher, Azheekode High School, Kannur.
12. C.P. Laksmikkutty, Rtd. School Teacher, Kuttoor P.O., via Mathamangalam Bazar.
13. Dr. A.K. Appukkuttan, A.E.O, Changanassery, Kottayam.
14. O.M. Soorya, Assistant Professor, National Institute of Fashion Technology, Kannur.
15. Dr. A.K. Nambiar, Rtd. Professor, School of Drama, University of Calicut.

16. Dr. A. B. Moideenkutty, Associate Professor and Head, Department of Teaching & Research Arabic, University of Calicut.
17. A.V. Ajayakumar, Research Scholar, Dravidian University, Kuppam, Andhra Pradesh.
18. Prof. M.A. Rahman, Rtd. Professor, Govt. College, Kasargod.
19. Dr. K.M. Priyadarsan Lal, Rtd. Professor, Govt. Arts and Science College, Calicut.
20. Dr. K.V. Mohanan, Professor, Department of Botany, University of Calicut.
21. Dr. Yusaf Akkara, Assistant Professor in Botany, University of Calicut.
22. Dr. E. Purushothaman, Rtd. Professor of Chemistry, university of Calicut.
23. Dr. P.K. Pokker, Rtd. Professor of Philosophy, University of Calicut.
24. Dr. V.V. Haridas, Assistant Professor of History, University of Calicut.
25. Dr. R.V.M. Divakaran, Department of Malayalam, University of Calicut.
26. Dr.P. Somanathan, Associate Professor of Malayalam, University of Calicut.

APPENDIX 3(F)
LIST OF PSYCHOLOGISTS
(RESPONDENTS)

1. Sumith Sreedhar, Research Scholar, Department of Psychology, University of Calicut.
2. Ameen Abdhulla, Assistant Professor, Lissa College, Adivaram, Kozhikode.
3. Arya Nair, Research Scholar, Department of Psychology, University of Calicut.
4. Soumya Sreedhar, Psychologist, Thrissur.
5. Manju Sherin John, Research Scholar, Department of Psychology, University of Calicut.

APPENDIX- 3(G)

LIST OF SOCIOLOGISTS (RESPONDENTS)

1. Dr. P. Ambika Devi, Rtd Professor of Sociology, Zamoorin's Guruvayurappan College, Calicut-14.
2. Dr.K.C.Jayasree, Rtd. Professor of Sociology, Zamoorin's Guruvayurappan College, Calicut-14.
3. N. Rakhi, HOD, Department of Sociology, Zamoorin's Guruvayurappan college, Calicut-14.
4. R. Sailendra Varma, Assistant Professor, Department of Sociology, Zamoorin's Guruvayurappan College, Calicut-14.
5. Silujas, Programme Assistant, Kerala Institute for Local Administration, Thrissur.
6. Wafa Riyalu, Research Scholar, Department of Sociology, University of Bangalore.
7. P.C. Radhika Thampatty, Sri. Lecturer in Sociology, Zamoorin's Higher Secondary School, Kozhikode.

APPENDIX-3(H)
LIST OF DOCTORS (RESPONDENTS)

1. Dr. Lakshmanan, Government Medical College, Calicut. (Allopathy)
2. Dr. Jogitha, MD Student, Pariyaram Medical College, Kannur. (Allopathy)
3. Dr. Krishnadas Menon, Rtd. Professor, Government Medical College, Calicut. (Allopathy)
4. Dr. S.K. Madhavan, Mahathma Prakrthi Chikilsa Kendram, Thalipparamba, Kannur. (Naturopathy)
5. Dr. Sona, Mahathma Prakrthi Chikilsa Kendram, Thalipparamba, Kannur.(Naturopathy)
6. Dr. Aryadevi, Sukrutham Ayurvedic Hospital, Mankave, Calicut. (Ayurveda)
7. Dr. Baiju Krishna, Chithira, Chengottukavu P.O., Koyilandy. (Ayurveda)
8. Dr. Balaraman, Jeevajyothi Ayurvedic Centre, Panniyoorukulam, Thrissur. (Ayurveda)
9. Valappil Karunan Gurukkal, Vattoli, Kakkattil, Calicut. (Kalari Treatment)
10. Vijayan Gurukkal, C.V.N. Kalari, Bilathikkulam, Calicut. (Kalari Treatment)

APPENDIX-3(I)
VICTIMS (BURNT) OF THEYYAM
(RESPONDENTS)

1. Thumbakkol Chandhu Panicker, Cheruthazham P.O, Mandur, Kannur.
2. Preman Panicker, Chalil House, Pattanur P.O., Edayanur, Kannur.
3. Thumbakol Ramachandran Panicker, Thumbakol House, Cheruthazham, Manor P.O., Kannur.
4. Kunjaaran Peruvanaan, Karivallur, Kasargode.
5. Rajeevan, Mamburam, Kannur.

APPENDIX - 3(J)
LIST OF TRUSTEES (OWNERS OF
TEMPLES)

1. Aroliveetil Lakshmi Kutty, Lakshmi Nivas, Keecheri, Pappinisseri (P.O.) Kannur.
2. Aroli Veetil Prabhakaran, Madhavi Nivas, Aroli (P.O.), Kannur.
3. A.V. Haridasan Komaram, Thazhathidathveedu, Thavam, Pazhayagady.
4. Nabradath Kamalakshi, Nambaarithveedu, Vengara (P.O.), Payyanur.
5. Balakrishnan.P, Pariyaaramveedu, Anchampeedika (P.O.), Kannur.
6. Nirichan Kannan, Chengunavalappil, (Near Pappinisery Panchayath), Pappinisery (PO), Kannur.
7. O.Mohanam, Kayattill Veedu, Keezhara (P.O.), Kannur.
8. A.V.Ramdas, Perumbatten House, Mangalassery, Ariyil (P.O.), Patturam, Kannur.
9. Arigalayam Kunhiramn, Thuruthi Kovil, Pappinisseri (P.O.), Kannur.
10. Sunil. K, (Near boat Jetty), Pappinisseri West (P.O.), Kannur.
11. Hari Paniker, Pulakkaru Vayal, Aroli (P.O.), Kannur.
12. A.V.Krishnan Master, Aroliveedu, Aroli (P.O.), Kannur.
13. Pallipparath Mohanam, Thaliyil Vayal, Mangad, Kalliasseri, Kannur.
14. Narayanan Nair, Mandyanveedu, Kulappuram (P.O.), Pilathara, Kannur.
15. P.M.Krishna Prabha, Pariyaarammeethal veedu, Kottila (P.O.), Kannur.
16. Damodaran Nair, Periyaarammeethal veedu, Kottila (P.O.), Kannur.
17. P. P. Eswaravadhyam Namboodiri, Padinjareperkandi illam, Mandoor (P.O.), 670501.

18. P. P. Madhavan Nambootiri, Kunnumbram, Cheruthazham, Mandoor-670501
19. V. Krishnan Nambootiri, Varanacode Illam, Mandoor (P.O.), Kannur.
20. Eswaran Nambootiri, Kallamballi Illam, Kulappuram, Villayaamcode (P.O.), Kannur.
21. Smt. Leela Amma, Cheruthazham Centre, Mandoor (P.O.), Kannur,
22. P. P. Sankaran Nambootiri, P.P. Illam, Mandoor (P.O.), Kannur-670501.
23. Mani, Varranasi, Kulappuram (P.O.), Mandoor (P.O), Kannur.

APPENDIX-4

LIBRARIES VISITED FOR REFERENCES

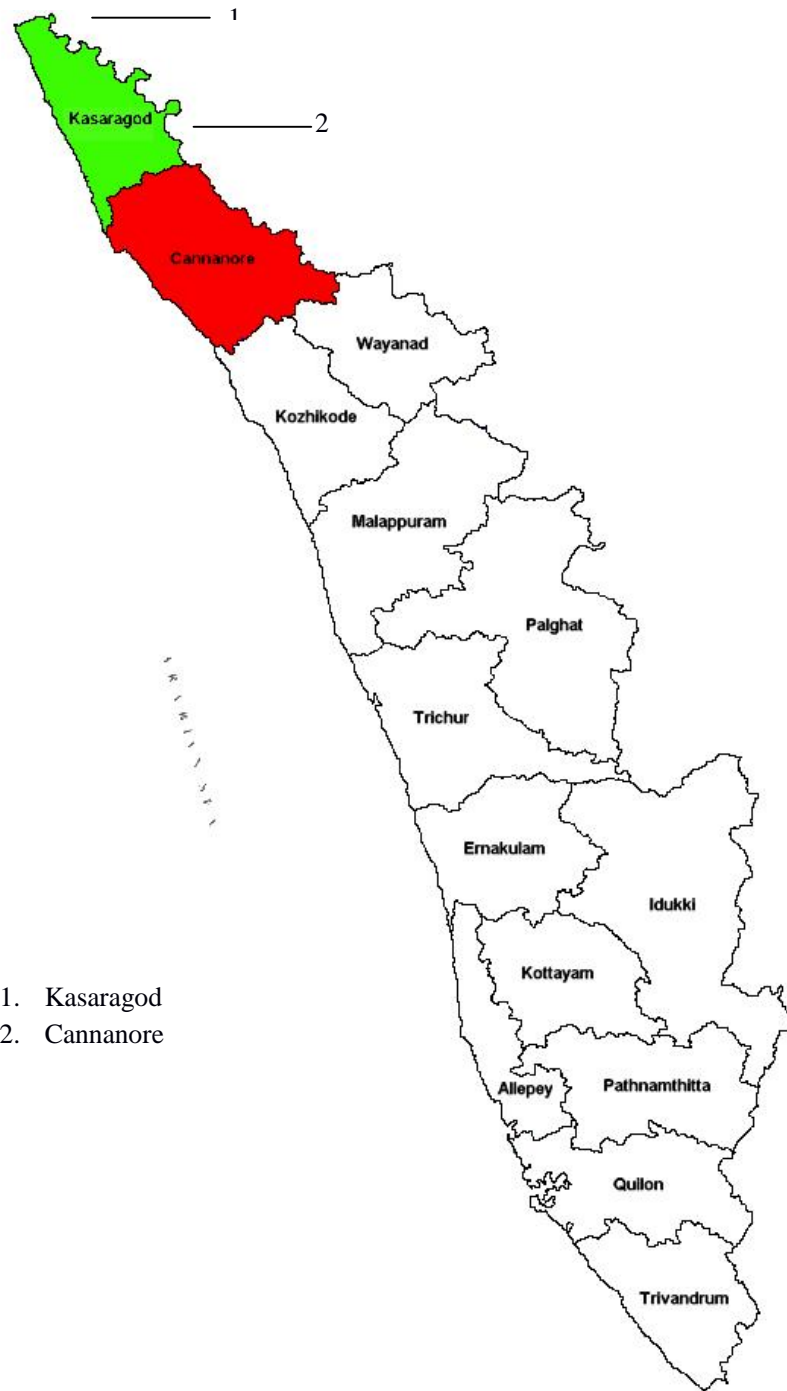
1. Jawaharlal Nehru Library, University Academy Library, University of Mumbai, B Road, Church gate, Mumbai-400020
2. Lokakala Academy Library, University of Mumbai, B Road, Church gate, Mumbai
3. Department of Civics and Political Science Library, Kaleena Campus, University of Mumbai.
4. Kerala Folklore Academy, Chirakkal, Kannur.
5. Government Brenen College Library, Thalassery, Kannur.
6. The Zamoorins Guruvayurappan College Library, Kozhikode.
7. Farook College Library, Farook, Kozhikode.
8. School of Drama Library, University of Calicut, Thrissur.
9. Maharajas College Library, Ernakulam.
10. St. Theresass College Library, Ernakulam.

11. Kerala University Library, Thiruvananthapuram.
12. University of Mysore Library, Mysore.
13. C.H. Muhammed Koya Memorial Library, University of Calicut.
13. Department of Philosophy Library, University of Calicut.
14. Department of History Library, University of Calicut.
15. Karnataka Folklore University, Gotagodi, Haveri, Karnataka
16. Rayalaseema university, karnool, Andhra Pradesh
17. Savithribai Phule Pune University, Pune, 411007, Maharashtra
18. Banglore University, Banglore
19. Central University of Karnataka,, Kadaganchi, Alan Road, Kalaburagi-585367

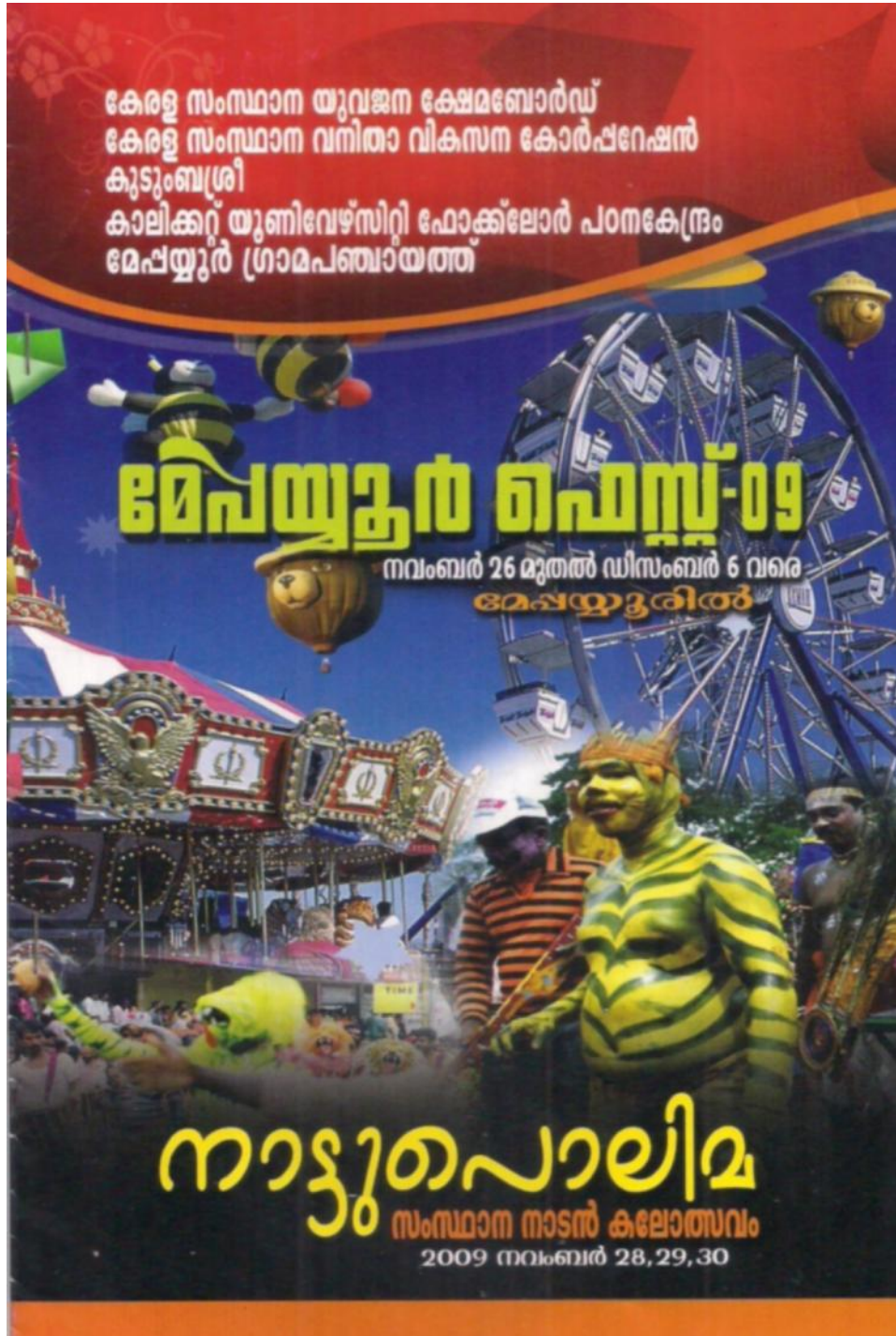
20. Department library, Centre for Folk Culture Studies School of Social Sciences, Central University of Hyderabad
21. Department Library, Department of Folklore and Tribal Studies, Dravidian University, Kuppam, Andhra Pradesh,

APPENDIX 5

MAP OF KERALA



APPENDIX 6
PAPER CUTTINGS



Meppayur Fest

30 - 11 - 09 തിങ്കൾ

സമാപന സമ്മേളനം വൈകു: 4 മണി

- സ്വാഗതം : **ശ്രീ. കെ. കുഞ്ഞിരാമൻ**
(വൈസ് പ്രസിഡണ്ട് മേഴ്ചൂർ ഗ്രാമപഞ്ചായത്ത്)
- അദ്ധ്യക്ഷൻ : **ശ്രീ. കെ. കെ. രാഘവൻ**
(പ്രസിഡണ്ട് മേലടി ബ്ലോക്ക് പഞ്ചായത്ത്)
- ഉദ്ഘാടനം : **ശ്രീ. കെ. പി. കുഞ്ഞമ്മദ് കുട്ടി മാസ്റ്റർ**
(ജില്ലാ പഞ്ചായത്ത് പ്രസിഡണ്ട്)
- മെഗാ സമ്മാന നറുകെടുപ്പ് : **ശ്രീമതി. എ. എ. സുപ്രഭ**
(പ്രസിഡണ്ട്, മേഴ്ചൂർ ഗ്രാമപഞ്ചായത്ത്)
- ആശംസകൾ
- സർവ്വശ്രീ : **കെ. കുഞ്ഞമ്മദ് (എം.എൽ.എ)**
എം.കെ. പ്രേമനാഥ് (എം.എൽ.എ)
പി.വിശ്വൻ (എം.എൽ.എ)
ആവള നാരായണൻ
(വൈസ് പ്രസിഡണ്ട് ജില്ലാ പഞ്ചായത്ത്)
ടി.പി. ദാസൻ (സ്പോർട്സ് കൗൺസിൽ പ്രസിഡണ്ട്)
കെ. ദാസൻ (ചെയർമാൻ കൊയിലാണ്ടി മുൻസിപ്പാലിറ്റി)
മുഹമ്മദ് സുന്നീഷ് (എം.ഡി. W D C)
ഡോ: മുഹമ്മദ് അഷ്റഫ്
(മെമ്പർ സെക്രട്ടറി സംസ്ഥാന യുജനക്ഷേമ ബോർഡ്)
പി.സി. ഷീലാസ് (ജില്ലാ യൂത്ത് പ്രോഗ്രാം ഓഫീസർ)
- നന്ദി : **ബി.പി. ബാലകൃഷ്ണൻ**
(ചെയർമാൻ പ്രോഗ്രാം കമ്മിറ്റി)

30 - 11 - 09

നാടൻ കലാമേള

- | | | |
|---------|---|-----------------|
| 6.00 pm | : | തായമ്പക |
| 7.00 pm | : | കളരിപയറ്റ് |
| 7.30 pm | : | വേടൻപാട്ട് |
| 7.50 pm | : | അറബനമുട്ട് |
| 8.20 pm | : | കാലൻപാട്ട് |
| 8.40 pm | : | മാപ്പിളകോൽക്കളി |
| 9.10 pm | : | പൊട്ടൻ തെയ്യം |

Meppayur Fest



FIERY ENCOUNTER: *Ramachandran Panikker as Pottan Theyyam lies on embers during the Theyyam ritual.* PHOTO: S. RAMESH KURUP

Hindu Daily

സെന്റ് ആന്റണീസ് സെമിനർ ഹൈസ്കൂൾ ഗ്രാമീസ്	
കുടിത്തവ്വ	കിഴക്കമ്പാമ്പോട്ട് (ബദേശ്വർ, കൊല്ല)
07-09-06 വൈകു 6 മണി - ട്രാൻസ്മിഷൻ	
നങ്ങളാൻ കുറുത്തൻ	<ul style="list-style-type: none"> കുറുത്തൻ നല്ലാർ കുറുത്തൻ നല്ലാർ കുറുത്തൻ നല്ലാർ
ഗണന	കുറുത്തൻ നല്ലാർ
കുറുത്തൻ നല്ലാർ	കുറുത്തൻ നല്ലാർ
സ്വാതന്ത്ര്യദിനം അനുസ്മരണ പരിപാടി	
പുരസ്കാരം	കുറുത്തൻ നല്ലാർ
ഗാനങ്ങളു	
പ്രാർത്ഥനാ പാട്ടുകൾ	
ബിജുനാരായണനും സംഘവും	
സെന്റ് ആന്റണീസ് സെമിനർ ഹൈസ്കൂൾ ഗ്രാമീസ്	
പടയണി	കുറുത്തൻ നല്ലാർ
ബി.എസ്. സെമിനർ	
5, 6, 7, തിരുതികളിൽ	
കാർഷികോത്സവങ്ങളുടെ	
പ്രദർശനം	
ഗ്രാമീണ പഠനകേന്ദ്രം, കീഴൽ	



വിനോദസഞ്ചാരവകുപ്പ്

ഒണമപ്പോരപ്പി

2006 സെപ്റ്റംബർ 4 മുതൽ 7 വരെ

വടകര



കേരള സർക്കാർ

**Onam Festival of Tourism department Government of Kerala
on 04-07 September 2006 at Vatakara**



മാങ്കാവ് ഫെസ്റ്റ് 2011

സംഘടിപ്പിക്കുന്നത് ലുന ആർട്സ് & സ്പോർട്സ് ക്ലബ്ബ്

18-05-2011 ബാധനാഴ്ച വൈകുന്നേരം 7 മണിക്ക് മാങ്കാവ് മൈതാനിയിൽ
പൊട്ടൻ തെയ്യം

ജലിക്കുന്ന അഗ്നികുണ്ഡത്തിൽ കിടന്നുകൊണ്ട് അവതരിപ്പിക്കുന്ന ഈ അനുഷ്ഠാനകല 8-ാം തരത്തിലെ പാഠ്യവിഷയം കൂടിയാണ്. പ്രസ്തുതവിദ്യാർത്ഥികൾക്ക് ഇത് നേരിൽ കാണുവാനുള്ള ഒരു അവസരം കൂടിയാണ് ഇത്.

ശങ്കരാചാര്യ പരമ്പരയിൽപ്പെട്ട ഒരു ആചാര്യൻ അനുയായിവൃന്ദവുമായി പയ്യന്നൂരിന് കിഴക്ക് ഭാഗത്തുള്ള പുളിങ്ങോം എന്ന സ്ഥലത്ത് വെച്ച് 'അലങ്കാരൻ' എന്ന പുലയ യുവാവുമായി തത്വശാസ്ത്രപരമായ തർക്കം നടന്നു. തർക്കത്തിൽ സാമികൾക്ക് ഉത്തരം മുട്ടി. അനുയായികൾക്ക് ഇതൊരു അപമാനമായിത്തോന്നി. അവർ അലങ്കാരനെ തീയ്യട്ടു ചൂട്ടുകൊന്നു. ഇത് സംഭവകഥ. അടയാളരുടെ സഹനസമരങ്ങൾ തെയ്യങ്ങളായി പുനരവതരിച്ചു. അതിന് ദൈവിക പരിവേഷം ചാർത്തി മിത്തുകൾ സൃഷ്ടിക്കപ്പെട്ടു. അടയാളനായ അലങ്കാരൻ ഇന്നും ജനങ്ങളുടെ ഇടയിൽ ജീവിക്കുന്നു ഒരു മിത്തായി പൊട്ടൻതെയ്യമായി.

കാലം പിന്നിട്ടപ്പോൾ കഥ ഐതിഹ്യവും പുരാവൃത്തവുമായി മാറി. സർവ്വജ്ഞപീഠം കയറാൻ പോകുന്ന ശങ്കരാചാര്യരെ പരീക്ഷിക്കാൻ ചണ്ഡാളവേഷധാരിയായ ശിവൻ കുറുകെ ചെന്നുവെന്നും തീണ്ടുന്നിന്നതിനാൽ വഴി മാറണമെന്ന് ആചാര്യൻ പറഞ്ഞുവെന്നും അപ്പോൾ നില നിന്നിരുന്ന അയിത്ത വ്യവസ്ഥകെതിരെ വാദിച്ച് ചണ്ഡാളൻ ശങ്കരാചാര്യരെ മുട്ടുകുത്തിച്ചുവെന്നും അജ്ഞതയുടെ അംശം ബാക്കിയുണ്ടായിരുന്ന ശങ്കരാചാര്യരെ അറിവുള്ളവനാക്കി അനുഗ്രഹിച്ച് സർവ്വജ്ഞപീഠം കയറാൻ പ്രാപ്തനാക്കിയെന്നും ആണ് പുരാവൃത്തം.

പുളിങ്ങോം പള്ളിയിൽ നിസ്ക്കരിക്കുന്ന മുസ്ലിം സഹോദരൻമാരെ പാരയുരുട്ടി അപായപ്പെടുത്തുവാൻ ദുർമന്ത്രവാദി ശ്രമിച്ചപ്പോൾ തന്റെ കൈയിലുള്ള കോലുകൊണ്ട് പൊട്ടൻ തെയ്യം പാറ തടഞ്ഞു നിർത്തി പ്രത്യുപകാരമായി പുളിങ്ങോം പള്ളിയുടെ തൊട്ടു കിടക്കുന്ന പൊട്ടൻതെയ്യം ആസ്ഥാനത്ത് തെയ്യം നടത്തുന്നതിനുള്ള മുഴുവൻ ചിലവും പള്ളി കമ്മിറ്റിയാണ് നടത്തുന്നത്. ജാതി മതവിവേചനത്തിനെതിരായ ഒരു അനുഷ്ഠാന കലാരൂപമാണ് പൊട്ടൻതെയ്യം.

വടക്കെ മലബാറിന്റെ വീരേതിഹാസത്തിലെ ഒരേടായ പൊട്ടൻ തെയ്യത്തെ നേരിൽ കാണുവാനും പഠിക്കുവാനുമുള്ള അവസരം മാങ്കാവ് മൈതാനിയിൽ 2011 മെയ് 18 ന് വൈകുന്നേരം 7 മണിക്ക്. വിദേശരാജ്യങ്ങളിലടക്കം നിരവധി സ്ഥലത്ത് പൊട്ടൻതെയ്യം അവതരിപ്പിച്ച തുമ്പക്കോൽ രാമചന്ദ്രപ്പണിക്കരാണ് അവതരിപ്പിക്കുന്നത്

ജനറൽ കൺവീനർ

മാങ്കാവ് ഫെസ്റ്റ് 2011

Mankavu fest on 18th May 2011
Notice Potten Theyyam

**Inaugural session
17th February, 2011
Students' trap at 5.30 p.m.**

- Welcome : **Dr. E.K.Govinda Varma Raja**
(Head of the Department)
- Presidential Address : **Dr. A.K.Nambiar**
(Secretary, Kerala Folklore Academy)
- Inauguration : **Prof. Anvar Jahan Zuberi**
(Vice-chancellor Calicut University)
- Felicitation : **Prof. K. Sekharan**
(Member, Syndicate)
University of Calicut
- : **Dr. Anil Chelembra**
(Director in Charge, ITSIR)
- : **Dr. K.M. Sherrif,**
Reader, Department of English
- Vote of Thanks : **Sri. Madhu. M.K.**
(Asst. Professor,
School of Folklore Studies)

6.30 p.m.

Pottan Theyyam
(Ritual Performance)

Thumbakkol Ramachandran Panikkar & Party
Cheruthazham
(Financial Assitance: Kerala Folklore Acadmy)

Potten Theyyam on 17th February 2011 at University of Calicut

തീയിൽ ചിമ്പമുഖം തീർത്ത് പൊട്ടൻതെയ്യം



തിരുക്കണ്ണിനെ പ്രതിപേക്ഷയാണിയാർത്ത് സർവ്വകലാശാലാ കാമ്പസിൽ പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചുവെന്ന്

കാവൽ, ആളിക്കത്തുന്ന തീയിലും പൊക്കിപ്പുറയ തീക്ക നൽകുന്നയിലും ഏറെനേരം കിടന്നുകൊണ്ട് പൊട്ടൻ തെയ്യം നടത്തിയ പ്രകടനം സർവ്വകലാശാലയ്ക്ക് നന്മുണ്ടാ വരുന്നതിനും കാമ്പസിലെ കോർപ്പറേഷൻ വിഭാഗം സംഘ തിരിച്ചു പിടിക്കുന്നതിനും സഹായകരമാകുമെന്ന് പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

ഇവിടെ പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത് 30 വർഷത്തിലധികം കാലമായിട്ടുണ്ട്. പൊട്ടൻ തെയ്യം അവതരിപ്പിക്കുന്നതിനും സഹായകരമാകുമെന്ന് പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

തിരുക്കണ്ണിനെ പ്രതിപേക്ഷയാണിയാർത്ത് സർവ്വകലാശാലാ കാമ്പസിൽ പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

കാൽ ഭൂമിക്കുറേ ഒരു കയൊണിത്. പൊട്ടൻ തെയ്യത്തിന് പിന്നിലെ ഐതിഹ്യം നന്നു വിശദീകരിക്കാമോ? സർവ്വജ്ഞാനം കയൊൻ കോവുന്ന ഭൂമിക്കോടൊപ്പമുണ്ടാണിത്. വൃദ്ധനായിത്തീർന്നപ്പോൾ തന്റെ പ്രാർത്ഥനകളെത്തേടി കൈമാറ്റം ചെയ്തുകൊടുത്തു. പൊട്ടൻ തെയ്യം അവതരിപ്പിക്കുന്നതിനും സഹായകരമാകുമെന്ന് പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

പൊട്ടൻ തെയ്യം അവതരിപ്പിക്കുന്നതിനും സഹായകരമാകുമെന്ന് പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

പൊട്ടൻ തെയ്യം അവതരിപ്പിക്കുന്നതിനും സഹായകരമാകുമെന്ന് പൊട്ടൻ തെയ്യം അവതരിപ്പിച്ചത്.

Report of Potten Theyyam at University of Calicut



ഡിസംബർ 30 തൊഴൽ

കായത്ത് 9 മണി ഉത്തര മെഗാമെഡിക്കൽ ക്യാമ്പ്
 കണ്ണി, തന്ത, ശൈശ്വകാലത്ത്, ഉഷ്മാ, തന്തൻ തന്തൻ (ആയുർവ്വേദം, ഹോമിയോ, അജോട്) (അടിയന്തര കേസുകൾ, പേശ്യ രോഗങ്ങൾ, ഡി.പി. കേസുകൾ, വേദന കേസുകൾ കൗൺസൽ) **അവയവദാന സമ്മതപത്ര സമർപ്പണം**

ജലമ്മൻ കാർത്തർ തെറ്റർ, അടങ്ങി കാർത്തർ ഭരണസമിതിയുടെ ക്യാമ്പ്
 സ്ഥലം : ശ്രീ. വി.പി. അമ്മിളം അമ്പിത്ത് (കണ്യാർ, മണ്ണിപ്പൽ ക്യാമ്പ്)
 അദ്ധ്യക്ഷൻ : ശ്രീ. കെ.കെ.മാനൻ (അമ്പിത്ത് കോളേജ്, എറവട്ടൂർ പോസ്റ്റ്)
 ഉദ്-ഘോഷം : ശ്രീ. പി.പി.എസ്.എസ്. അമ്മിളം (സ്റ്റാഫ്, അടിയന്തര കേസുകൾ, കൗൺസൽ)
 സാന്നിധ്യം : ശ്രീ. ബി. സി.എസ്. (പ്രിൻസിപ്പൽ, മെഡിക്കൽ കോളേജ്)
 തന്തി : ശ്രീ. പി.പി.എസ്.എസ്

വൈകു: 5 മണി
കോളേജ് കാലിക്കറ്റ് വാണിയമ്പലം
 സ്ഥലം : ശ്രീ. പി.പി. മേഖല
 അദ്ധ്യക്ഷൻ : ശ്രീ. സി.എ.പി.മാനൻ
 ഉദ്-ഘോഷം : ശ്രീ. പി.പി.എസ്.എസ്. അമ്മിളം
 തന്തി : ശ്രീ. കെ.കെ.മാനൻ
 പങ്കെടുക്കുന്നവർ : ശ്രീ. പി.ബി.എസ്.എസ്. ശ്രീ. പ്രിൻസിപ്പൽ ശ്രീ. എ.പി.എസ്. ക്യാമ്പ്

വൈകു: 6 മണി
തീർത്ഥാടനം (ഫെട്ടൻ തെയ്യം)
 അവതരണം: മെറ്റുതാഴം രാമചന്ദ്ര പണിക്കർ പയ്യന്നൂർ

വൈകു: 9 മണി
നാടകം

പ്രയോജകർ
 സ്വർണ്ണശിശി ബില്ലി, പേരാമ്പ്ര
 ആപ്പിൾ ബേസ്സ്, ഗിഫ്റ്റ് & ടോയ്സ്, പേരാമ്പ്ര
 ശ്രീശൈലം ടൂർസ് & ട്രാവൽസ്, പേരാമ്പ്ര
 ഇൻഫോമാറ്റ് സിസ്റ്റംസ്, മാർക്കറ്റിംഗ് മൂൻവരം പേരാമ്പ്ര
 എസ് ക്യൂബ് കൺസ്ട്രക്ഷൻസ്, പേരാമ്പ്ര

Eravattor Fest on 25. 31 December 2013 Potten Theyyam Notice

നാടൻകലകൾ ഈ ലമ്പതിമാർക്ക് തപസ്വ

ഉള്ളി: ഉള്ളിയിൽ കഴിഞ്ഞപ്പി
വസം പൊട്ടൻതെയ്യം കെട്ടി
യാടിയതിന്റെ പിന്നിൽ
നാടൻകലകളെ സ്നേഹി
ക്കുന്ന ഭക്തപുരോഹിതർ. കോ
ളിമുക്ക് സർവകലാശാല
ഫോക്ലോർ മേധാവിയായ
ശോവിന്ദവർമ്മരെയും സ
ഹധർമ്മിണി കോഴിക്കോട്
ഗവൗഡയ്യപ്പൻ കോളേജി
ലെ കൊമേഴ്സ് പ്രൊഫസ
റായ രതി തമ്പാട്ടിയും.

പയ്യന്നൂർ പീലാത്തറ
സ്വദേശിയായ ശോവിന്ദവർ
മ്മരാജ ചെറുപ്പംമുതലേ നാ
ടൻകലകളിൽ ആകൃഷ്ടനാ
യിരുന്നു. മലയാളത്തിൽ
ബിരുദാനന്തരബിരുദം കര
സ്ഥമാക്കി. തലശ്ശേരി ബ്ര
ണ്ണൻ കോളേജിൽ മലയാ
ളം അധ്യാപകനായി ജോലി
നോക്കി ഇതിനിടെയാണ്
സാമൂതിരി കുടുംബാംഗ
മായ രതി തമ്പാട്ടിയെ വി
വാഹം ചെയ്തത്. നാടൻകളി
-ലടന, ധർമ്മം, സന്ദേശം



ഡോ. ശോവിന്ദവർമ്മരെയും രതി തമ്പാട്ടിയും
ഗവേഷണവിദ്യാർത്ഥികൾക്കൊപ്പം.

എന്ന വിഷയത്തിൽ ഡോ
ക്ടർ നേടി ഫോക്ലോർ
മേധാവിയായി.

നാടൻകലകളെയും കലാ
രൂപങ്ങളെയും കുറിച്ചുള്ള
ഗവേഷണവും അവയെ കു
ടെക്കൂട്ടിയുള്ള ജീവിതവൃതാ
യിരുന്നു പിന്നീട്. ഇത്തര
മുടനീളം മഞ്ചേരപുരം നാ

ടൻകലാരൂപങ്ങളെക്കുറിച്ച്
പഠിച്ചും പഠിപ്പിച്ചും ആ
നന്ദം കണ്ടെത്തി. ബന്ധോ
പരിസീക്സിൽ ടി.പി.എ.എഫ്.
ആറിൽ ഗവേഷണം നട
ത്തുന്ന ശ്രീകൃഷ്ണവർമ്മരാജ
യും കോഴിക്കോട് പത്താം
തരം പഠിക്കുന്ന ശ്രീരാമവർ
മ്മരായുമാണ് മക്കൾ.

Report on Potten Theyyam at Ootty



ഉഴട്ടിയിൽ നാടൻകലാരൂപങ്ങളുടെ ആവിഷ്കാരത്തിന്റെ ഭാഗമായി പൊട്ടൻതെയ്യം കെട്ടിയടിയപ്പോൾ

ഉഴട്ടിയിൽ തെയ്യം കെട്ടിയാടി

ഉഴട്ടി: ഉഴട്ടിയിൽ നടക്കുന്ന സെൻട്രൽ ഇൻസ്റ്റിറ്റ്യൂട്ട് ഓഫ് ക്ലാസിക്കൽ തിയേറ്ററിന്റെ ത്രിദിന സെമിനാറിന്റെ ഭാഗമായി വടക്കേമലബാറിലെ നാടൻ കലാരൂപമായ 'തെയ്യം' കെട്ടിയാടി. ഉഴട്ടി ശാന്തി വിജയം കൈതാനത്താണ് 'പൊട്ടൻതെയ്യം' കെട്ടിയടിയത്. കാലിക്കറ്റ് സർവകലാശാലയിലെ ഫോക്ലോർ വിഭാഗമാണ് നാടൻകലാരൂപങ്ങളുടെ അവതരണത്തിന് നേതൃത്വം നൽകിയത്. പയ്യന്നൂരിലെ ചെറുതാഴം രാമചന്ദ്രൻ പണിക്കരാണ് തെയ്യം അവതരിപ്പിച്ചത്. കാലിക്കറ്റ് സർവകലാശാല ഫോക്ലോർ വിഭാഗം മേധാവി ഡോക്ടർ ഗോവിന്ദവർമ്മയാണ് നേതൃത്വം നൽകിയത്.

ഉഴട്ടിയിൽ ആദ്യമായാണ് പൊട്ടൻതെയ്യം കെട്ടിയാടുന്നത്.

ഇതോടൊപ്പം പുള്ളുവൻപാട്ടും തിരിച്ചെഴുതിയും നടന്നു. സൂനീർ മുല്ലപ്പുക്കരയാണ് അവതരിപ്പിച്ചത്.

Report on Potten Theyyam at Ootty

APPENDIX 7

SELECT PHOTOS OF POTTEN THEYYAM



**Green room of Potten Theyyam preparing tender coconut leaves ribben
at Palakkad NYK Programme**



Green Room



Costume making of Potten Theyyam



Headgear of Potten Theyyam



Costume making of Potten Theyyam



Folk turch for Potten theyyam ritual



Preperation of Meleri (Embri)



Arrangement of Vadakkembagam ritual



The ingredient of offering to Potten Theyyam



Makeup process of Potten Theyyam



**Smearing the rice paste on the back of the performer of
Pola Maruthan Theyyam**



Body makeup with rice paste



Pola Pottan Theyyam Sitting in front of cinemaposter at Malambuzha Palakkad in induced context



Pola potten Theyyam watching the devotes



Commence of Potten Theyyam



Polapottan laying over the embre



Polapottan laying over the flame



Polapottan laying over the embre



Cock scarifies by Pola Potten



Pulachamundi Theyyam