

A Study of Motifs of Patayani, a Folk Art Form

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Abstract

Patayani is an ancient ritual art form which blends music, dance, theatre, sataire, masks, costume, paintings, etc. Patayani highlights the domination of light over darkness. Patayani orginated from the myth dharikavadham. It is also a harvesting festival. Patayani is a combination of myraids of ancient belief system and diverse of worship. Motif is the basic unit of folklore; it relates a character, story and incident, just like a phoneme in language that is an arbitary sign. The artist imposes a specific meaning to motif. This research paper analyzes the motifs of Patayani.

Keywords: Patayani, kōlam, motifs, folklore.

Introduction

This study mainly examines the significance of Patayani as a folklore art form. Patayani, as a ritual art form, has a decisive influence in shaping the social life and culture of the people. It has been able to sustain itself by undergoing periodic renovations. This art form has also been able to represent the language and artistic development of the people in the places where it spread. This study tries to identify the prominent motifs involved in patayani, their classification, identify different types of motifs and understand their importance in folkloristics. The study also analyzes the relationships and differences between the motifs, themes and symbols.



Paṭayaṇi, also known as Paṭēni, is a traditional folk dance of Kerala. It is an ancient ritual performance enacted in the temples of Goddesses in Kerala. This art form blends music, dance, theatre, satire, masks, costumes, paintings, etc. Paṭayaṇi can be said to be a ritual art form which maintains the domination of light over darkness. Advancing hesitantly through bits and pieces of dreams of social life through an

extended period, surviving the wear and tear it caused, this folk art form is still alive, shining brilliantly as the lofty bloom of light bearing all the brunt and bruises thrust on it. The apodictic position of Paṭayaṇi among the diverse art forms of Kerala asserts true tradition in antiquity based on belief and ritual, ensuring active participation of the local population is genuinely unique. Paṭayaṇi, which absorbs the very life force itself of the life of the people and presents it in front of them through themselves utilizing seen and unseen techniques, is, in reality, simple and complex simultaneously. All the factors involved in Paṭayaṇi are straightforward as well as crooked and indirect. Paṭayaṇi has acquired an attire of ever-fresh feeling, at the same time antiquity beyond the consideration of time since the names and forms appeared much after the concepts evolved. All the different factors of Paṭayaṇi are seen to be interdependent.

Folklore

"The science of folklore is that branch of human knowledge that collects, classifies and studies the materials of folklore scientifically to interpret the life and culture of people across the ages. It is among the social sciences that explore and interprets civilization's history. "Folklore perpetuates the pattern of culture, and through its study, we can often explain the motifs and the meaning of culture. Therefore, the science of folklore contributes significantly to the history and interpretation of human life (Aurelio M Espinosa, *Dictionary of folklore, mythology and legend*. p398). "Folklore is that art form comprising various types of stories, proverbs, sayings, spells, song indications and other formulas which employ spoken language as its medium" (Waterman R. *A dictionary of folklore, mythology and legend*. P. 398)

Motif

"In folklore, the form motif designates any parts of a folklore item that can be analyzed. In folk art, a design motif is repeated or combined with other forms in a distinctive fashion. Similar recurring patterns may be identified in folk music and folk song. However, the area in which motifs have been most studied and carefully analyzed is that of folk narratives such as folktales, legends, ballads and myths". (Stith Thompson)

"Motif is the basic unit of a folklore, and it relates a character, story, incident just like a phoneme in language that is an arbitrary sign the artist imposes specific meaning to the motif" (Dorison Richard M. 1962).

The *motif* is a term handled mainly by folklore enthusiasts known as folklorists who dwell deep into it, analyzing, interpreting, and describing the essential elements found in it, which are traditional. They go further, and the traditional elements found in a specific folk group's lore are compared with folklore from various parts of the world and cultures worldwide, keeping these motif patterns as the base. Folklorists work difficult to identify motifs in folklore to clarify where they are used, how they are used, and why they are used for a specific purpose. These studies seek to comprehend the values associated with them, the various customs of the groups, and, more importantly, to comprehend the traditions of rare cultures for the interests of the entire world.

As per cultural anthropology and folkloristic studies, the motif is a term used to cover much larger fields of activities directed to understanding the meanings of motifs utilized in music, literary criticism, visual arts, textile arts, etc. That is why folklorists devote their minds to the study of motifs, which are, in fact, the recurring elements in all of these fields. In folklore and folk-art traditions, these motifs generate recognizable patterns.

Professional folklorists refer to story elements that are repeated consistently and efficiently recognizable with the motif. Characters seen or read commonly, objects, actions, events, etc., may be cited as examples. These are used commonly in the traditional plot structures, tale types of many stories, folk tales, etc. These motifs, which Dr. Margaret Read Macdonald calls "each small part of a tale" [1], were indexed in 1932 by Stith Thompson and published as the *Motif-Index of Folk-Literature*. [1].

Motifs can be said to be the blood running through the narrative of a book or art form if their themes are regarded as heartbeats. Motifs are engaged in adding depth to the contents of the expressions or writing a performer of visual art or writer of a text which takes up the function of directing the readers or viewers to the cardinal message intended to be imparted. It will be amply supported by other literary devices considered salient.

An essential recurring ingredient of a narrative with symbolic implications is known as the motif. A symbol, concept, or plot structure which keeps appearing in a consistently repeated manner in a book or any other visual art form could mean that a motif is being dealt with; these motifs are to be closely connected to the cardinal idea of the book or art forms. They should also reinforce the overall message of the author or the performer. The motifs are highly traceable, repeating consistently throughout the length and breadth of a book. They usually leave a trail of totally purposeful clues. These trails are purposefully put in place by the author of a book for the readers to figure out the author's views which prompted the author to venture into its creation.

Thompson expanded on Antti Aarne's research, the tale type index he created by compiling, categorizing, and numbering the traditional motifs of the primarily European folktale types in Aarne's index and then cross-referencing those motifs with Aarne's tale types.

Stith Thompson's "six-volume Motif-Index of Folk-Literature and the Aarne-Thompson tale type index constitute two of the most valuable analytical tools in the professional folklorist's arsenal, "according to folklorist Alan Dundes.

Definition of Motif

A motif may be defined as an object, concept or idea that repeats itself consistently throughout a literary work and art forms (*Encyclopedia Britannica*)

Meaning of Motif

The term 'motif' is a literary term that is an idea, object, or concept that repeats itself consistently throughout a work. The motif hints at the theme or reinforces ideas that the author or artist wishes to emphasize. The use of motifs reinforces the work's theme. To be considered a motif, it must repeatedly appear throughout a work. It should also be noted that the motif can manifest itself in various ways.

Function of Motif

A 'motif' is to provide readers with subtle or overt clues to the central message that the author wishes to express in his or her literary work. The author may repeat the motif several times throughout his/her literary work to strengthen the theme according to his/her preference. There are no hard and fast rules for incorporating motifs into literary works. It is totally up to an author to decide whether a motif or motifs should be incorporated into his/her literary work. It is usually used to generate an intended mood in the minds of the readers and to help the readers to realize the intended meanings lying concealed, which the author wishes to communicate to the readers in the form of clues which will force them to glue themselves to the theme until the very end of the work.

Examples of Motif

'Death' may be taken as a motif in a literary work. It is not essential for the author to strictly use the word 'death' to bring in the concept of the motif. The author may use terms like 'funeral,' 'grave,' 'dead,' etc. The author has the liberty to illustrate death-like images reinforcing the motif. The author could also use symbols like that of a coffin to express his concept of 'death.' Language, symbols, imagery, etc., are utilized to reinforce the motif, and they all contribute to it significantly. As regards motif, this is the thing which contributes to the theme the author tries to express in the work.

Motif and Theme

A motif in a literary work can be defined as an image, sound, action, or other figures that have symbolic meaning and contribute to the development of the theme. In a literary work, motif and theme are linked but distinct. A literary work's motif, as opposed to its theme, is a recurrent image, concept, or symbol that advances or clarifies the theme.

It may be realized that motifs are closely related to the theme of a work. The readers or viewers must properly discern motifs, themes, and symbols. The ultimate meaning which backs up a story may be said to be the theme of a book. Theme can be stated to be the soul of a book. Themes, as it is, may be said to be everywhere in the world all the time. It is noticed that themes highlight aspects of society in general, the nature of human beings or the world as a whole. Motifs function as objects which reinforce the theme. This function is carried out by consistently repeating a particular cardinal message of the narrative.

In paṭayaṇi, in kālankōlam, mārkaṇḍheya hugs Śivaliṅga when kāla throws his rope around his neck; mārkaṇḍheya puts his faith in Lord Śiva. Faith in the Lord is highlighted here. This motif repeatedly continues throughout the performance. The motif may be said to be its prime, 'sight.' The consistent recurring imagery of eyes drives this point home. The motif and the theme of the work are closely related, as may be seen in this example. It may be noticed that one supports and provides strength to the other.

Difference between Motif and Theme

A motif is that which consistently repeats itself all through a literary work. It also acts as a base for developing the 'theme' the author has in mind. Conversely, the theme's function is to be a message the author wishes to express through the renderings in the author's literary work. The various clues provided by the author through the length and breadth of his literary work will prove helpful to the readers resulting in them grasping the message the author tries to express. One such clue may be termed 'motif.'

Motif and Symbol

Occasionally, instances of the motif are misidentified as symbols. Symbols are images, ideas, sounds, or words representing something else and aiding in comprehending an idea or a thing. On the other hand, Claus and colleagues' Motifs are images, ideas, sounds, or words that help explain a literary work's theme. It is also a recurring idea or concept repeatedly appearing throughout a text. Only a few more symbols will appear in the work.

A symbol may be defined as something recognizable that represents something abstract. It can be compared to a traffic signboard on the street. For example, in India, the tri-colour flag is the national flag of India. Bhima, in Mahabharata, is the symbol of bravery. Symbols may be realized when consistently repeated, signifying or reinforcing a motif. It may also be realized that a symbol typically is a material which symbolizes a thing which may be entirely different from it. An example that can be cited that is used universally is the heart symbol of love. To cite another example, a coffin, when displayed in a particular situation in work, relays the idea of death. This way, this coffin symbol is meant to signify the death motif. As mentioned above, symbols are objects that contribute to a motif. The motif itself simply reinforces the theme of the work. As per cultural anthropology and folkloristic studies, the motif is a term meant to cover the meanings of the motif used in the various fields of music, literary criticism, visual arts, textile arts, etc. Because folklorists apply their minds to acquire and enlarge their

knowledge base regarding motifs, which are, in reality, the recurring elements in every one of these fields, these motifs are found to generate recognizable patterns in folklore and folk-art traditions.

Professional folklorists refer to story elements that are repeated consistently and efficiently recognizable with the term motif. Characters seen or read commonly, objects, actions, events, etc., may be cited as examples. These are used commonly in the traditional plot structures, tale types of many stories, folk tales, etc.

The motifs are highly traceable, repeating consistently throughout the length and breadth of a book. They usually leave a trail of totally purposeful clues. These trails are purposefully put in place by the author of a book for the readers to figure out the author's views which prompted the author to venture into its creation.

In Padayaṇi, 'bhadrakāḷi' is depicted as having taken birth from the third eye of Lord Śiva. She is visualized as wielding a sword and 'vaṭṭaka'(round vessel) in her hands, wearing 'cilambu '(an ornament goddess wears as her anklet) and 'maramaṇi'(a bell made on wood) on her ankles, snakes around her head, silk dresses, ornaments, sandal paste on her forehead, large breasts termed 'pormulakal' resembling a hillock, which are all motifs related to this deity. She is depicted as having walked on her knees to avoid her head hitting the sky. She is approaching to kill 'dārikan,' an asura, who got the boon from Lord Śiva that no man could kill him. It was also said that a woman would kill him. It was also known that a thousand dārikans would come to life from every drop of his blood that landed on the ground. The sight of 'kāḷi' approaching for battle with this 'dārikan' is compared to the blue mountain approaching. 'kāḷi' assumes a ferocious expression due to the harshness of the battle. The form of 'kāḷi,' as described above, is also a motif of Padayaṇi. The brutal nature of 'kāḷi' is another motif. Being ferocious, in itself, reminds one of 'kāḷi. The terrible form of 'kāḷi' is praised in songs to the accompaniment of 'tappu.' The sound produced by the drumming of 'tappu' reminds one of padayaṇi, which makes it another motif.

"The same deity is described in many songs of Padayaṇi in various forms.' yakṣis' are depicted as beautiful maidens.' yakṣis' are described to be having hair dancing about in the wind, 'tilakakkuri' on the forehead, 'kuṇḍhalam' on ears, 'ponmaṇimāla' around the neck, 'tarivaḷa' on hands, 'purinūliḷa' on the chest, breasts resembling hills, 'pūntukil' around the waist and 'cilambu' at the ankles." (Katammanitta Vasudevan Pillai, Paṭeni, 1992, Page 62.) There is mention of different types of 'yakṣis.' (Ibid, Page 13.) 'marutā,' considered the mother-deity, is described in many songs. (Ibid, Page 14.) The form of 'mātankōlam' fits' ekirə' and teeth in its mouth, puts on eyebrows, wears 'kuṇḍhalam,' brandishes beard and moustache and has a staff in hand. He approaches like a hill coming apart. (Ibid, Page 295.)

Many deities of different forms and expressions are described in the songs of paṭayaṇi. Mentioning these frightening features will undoubtedly bring the listener the form of the

particular deity and the art form of paṭayaṇi, which act as strong motifs. The poets who composed songs of paṭayaṇi make words their medium; the people who depicted 'kōlams' make colours their medium; the singers make tunes their medium; and the artists who perform the ritual dance ('tuḷḷal') make their dance steps their medium in a bid to bring about a fusion of literature, music, painting and dance in the mental state of the listeners or viewers.

Types of Motifs

The motifs are identified in patayani; they are mythological, magical, entertaining, and decorative. Patayani kolams (painted mask made on areccaplam sheet) and rituals are included in mythological and magic motifs. Drama-type performances in patayani are entertainment motifs, and various writing styles and colours are in decorative motifs.

Motifs in patayani



Paṭayaṇi is a Dravidian ritualistic art form. There are five kōlams which are essential in Paṭayaṇi. These are generally known as pañcakōlams (five kōlams). They are:

1. piśācu kōlam (demon kōlam)
2. māṭan kōlam (kōlam of village diety)
3. maṛutā kōlam (kōlam of mother goddess)
4. pakṣi kōlam (bird kōlam)
5. yakṣi kōlam (fairy kōlam)

Other than these five kōlams, two kōlams which attract attention are kālan kōlam and bhairavi kōlam. These two kōlams are essential indications of the Aryan occupation of South India.

While scrutinizing the mythology of these kōlams, the impact of Aryan traditions and the resultant superimposition of their culture becomes evident in Kerala, where people of ancient tribes inhabited. Consequent to the Aryan impact, the centers of worship of the tribal people were adopted by all. Tribes followed the Dravidian system of worship; their belief systems were impacted by the Aryan concepts of God and their systems of worship were thrust upon the people over a while. kālan kōlam and bhairavi kōlam found their place in paṭayaṇi as marks of this impact on worship. 'kāvus,' which were the centers of worship of the local population, were taken over and converted into bhagavati temples. The deities of the Dravidian population like piśācu, maṛutā, māṭan, yakṣi, etc. were shifted out of the temples in a gradual process.

piśācu kōlam (demon kōlam)



Though there are various types of 'piśācu' in 'paṭayaṇippāṭṭu' like 'erippiśācu (anger demon)' parappiśācu (cruel demon)' 'aḷḷupiśācu, (demon with long nail)' 'muḷḷupiśācu,' (demon with a throne) 'ampiśācu,' (male demon) 'pempiśācu' (female demon) etc., only one 'kōlam' appears at the arena. Another deity worshipped in paṭayaṇi is 'maṛutā.' 'taḷḷamaṛutā' and 'piḷḷamaṛuthā' perform 'tuḷḷal' in paṭayaṇi. 'tuḷḷal' is performed in the costume of 'pakṣikkōlam' for the protection of children from troubles caused by birds. It remains a part of snake worship that was prevalent in Kerala healthily. Different traditions of worship are in prevalence from time immemorial, including 'nāgārādhanā,' (snake worship), 'maladevatārādhanā,' (hill deity worship), 'vṛkṣārādhanā,' (tree worship) 'ūrvarathārādhanā,' (cult) 'māṭṛdevatārādhanā,' (mother goddess worship), worship of 'yakṣi' and 'piśācu,' etc. remain intertwined in paṭayaṇi.

piśācu kōlam is the first kōlam which appears in paṭayaṇi. This kōlam is also known by the name gaṇapati kōlam. This kōlam attracted the name gaṇapati (Hindu deity) kōlam since this is the first kōlam which takes on the arena. This kōlam is drawn in a single sheath of the areca palm. Red, black and white are the colours used in this kōlam. These form the motifs of this kōlam.

The concept behind enacting this kōlam is closely connected with the treatment of diseases. 'pē' or 'piśācu'(demon) was meant to indicate in ancient times as a means of evicting a person or the entire society of their fear and anxiety. It forms a basic concept of the Dravidian culture.

Paṭayaṇi is presented as a festival of the agricultural society also. After the harvesting season, before the start of the new agricultural activities, a kōlam of this type conducts 'tullal' as part of the rituals to protect the crop and the agriculturists from the excesses and vagaries of natural and other similar forces. piśācu kōlam is a part of the various ritualistic methods by which the ancient tribal society effectively warded off the challenging problems faced by the tribal people in the past and to ensure better crops and life in future. This kōlam tullal aims to ward off mental problems and provide society with a healthy and positive mind.



marutakkolam marutakkolam represents the concept of a mother deity among the people of the Dravidian cult. 'maruthai' is a term which means another mother. The ancient tribal society were worshippers of the mother deity. marutā is also the concept of the deity of the hills. The marutā kōlam of paṭayaṇi may be considered as the concept of the mother deity known as 'korraive' in the sangham period. There are two kinds of marutakkolams in paṭayaṇi. One is taḷḷamarutā (karimarutā) and the other piḷḷamarutā (kūṭṭamarutā).

taḷḷamarutā

marutakkolam is drawn in two styles - southern and northern. karimarutā kōlam, which is drawn using white and black colours, will have 'mukhavaṭṭam' (face cover) cut out of a single sheath of the areca palm. 'ekirə' (in a way that the teeth protrude upwards) form of eyes cut out of the sheath of the areca palm, necklace or 'neñcumāla' consisting of 'kalaśams' (breasts), 'aravañci' (an ornament ware in waist) made of the leaves of ilaṅṅi tree, etc. will be there for this marutā. Round eyes on the face and 'tāmarakkātə'(decorative drawing on the ear) will also be there. Moreover, round eyes, 'cokkə' (black dots on the yellow surface), etc., will also be there for decorative purposes. marutakkolam is one having 'nerrićcuṭṭi,' (a decorative sign), 'tāṭi' (beard)', 'kaviḷ' (cheek), etc. also. marutakkolam enters the arena wielding 'muṛam' and cūlu.

piḷḷamarutā

piḷḷamarutā is a concept of deity in the form of children. piḷḷamarutā or kūṭṭamarutā enters the paṭayaṇi arena in response to the call of marutakkolam in the style of its children.

Red, black and white colours are used in this kōlam. The face is cut out of a single sheath of areca palm on which round eyes, 'ekirə,' tongue, etc., are drawn. On the forehead, there will be red 'poṭṭə (a sign on the forehead),' and also 'maṣikkōḷ,' (a decorative sign), 'cokkə,' (a decorative form), etc. for decorative purposes. On the 'neñchumāla' created in a single sheath of the areca palm, there will be 'iṇavara,' 'maṣikkōḷ,' 'kamattə,' (a decorative form), etc.

This piḷḷamarutā or kūṭṭamarutā enters the arena walking with the help of a walking stick. Teeth protruding upwards and a tongue extending outside will be there in this marutā.

'marutā' appears after 'piśācukōlam.' There are times when more than one 'marutās' perform 'tuḷḷal' in the arena together. 'marutakkolam' arrives at the arena making shrill noise and performing 'tuḷḷal' from the midst of people standing outside the arena. 'tuḷḷal' is performed together first, then in circles, and later, one group comes forward and the other moves backwards alternatively and performs 'tuḷḷal.' 'marutās' of paṭayaṇi roars aloud at the end of 'tuḷḷal' and fall unconscious in the arena or among the spectators.

A 'marutā,' imitating an old mother, is displayed to be cleaning the courtyard with a broom, brushing hair, preparing a feast starting from paddy, cleaning it, making rice out of it

and all the procedures until the feast is made ready. The articles required for this would be with the artiste, including broom and others. When the feast is ready, the mother 'maṛutā' invites some child 'maṛutās.' They are showered with love and affection by the mother, 'maṛutā.' Some of the child 'maṛutās' imitate the mother 'maṛutā' comically.

māṭan kōlam



māṭan kōlam is the kōlam which performs tullal for the protection of the livestock. This kōlam has adorned a face made of a single sheath of the areca palm, a necklace, and a stick. In an agricultural society, livestock forms an integral component used in agriculture and other essentials. Because of this reason, ensuring their protection was essential for their survival. māṭan kōlam was part of the rituals conducted by the ancient tribal people to protect their livestock from illnesses, from the attacks of other animals, from the attacks and theft of other societies, etc. Depending on the various regions' peculiarities, there are five variations of māṭan kōlam.

vaṭi māṭan

The peculiarity of vaṭi māṭan is that it has a face made of a single sheath of the areca palm, a necklace and a stick. Red, black and white colours are used in this kōlam. 'vaṭṭakkaṇṇə,' 'maṣikkōl,' 'kamattə'(a decorative sign) are used in the drawing of the face mask.

toppimāṭan

The face of a single sheath of the areca palm, necklace, aravañci(an ornament ware on the waist) and toppi(cap) is seen in this version. Each of the above is made from a different sheath of the areca palm.

pullimāṭan

The face of a single sheath of areca palm, necklace and aravañci are provided. Red, White and black colours are used.

cerramāṭan

Necklace, hands and legs are provided. The form is created by braiding tender coconut leaves.

kālamāṭan

This kōlam is created in a triangular shape. Colours other than green are used in it. This kōlam displays itself in the attire of covering itself with a blanket. 'māṭan' is a minor God worshipped in small temples of South Kerala. 'māṭan kōlams' are usually connected with the worship of Lord Śiva. "The circular part at the top end of 'kōlam' indicates the matted hair of Lord Śiva. "Paśupati,' the deity of cowherds of the Indus Valley Civilization period, was Lord Śiva." (Kaṭammaniṭṭa Vasudevan Pillai, 1992, 55.) 'māṭans,' hit looking at the shadow, it is

said. It is assumed that 'cuṭala māṭan' is the lord of the crematorium and 'kāla māṭan' is the lord of time.

'māṭan' hits the ground and performs 'tuḷḷal,' (a dance form), looking at the shades of people in the concept that the souls of people who meet with premature death due to diseases or accidents trouble society with malicious intentions. 'vaṭimāṭan' performs 'tuḷḷal' looking at the sky holding the staff, which is kept on towards the back in between both the hands, quite firmly. Keeping a 'maṛam' on his head, he performs 'tuḷḷal' to the rhythm of 'tappu.' Sometimes, it is also seen that 'māṭan' performs 'tuḷḷal' along with "marutā.'

'kālamāṭan' performs 'tuḷḷal' standing inside a pedestal about five and a half feet tall and covered with a blanket. In this 'kōlam,' which generates terror at sight, the artiste performing 'tuḷḷal' is not visible to people standing outside. The face of 'māṭan' is drawn on a sheath of the areca palm and fixed firmly on the top portion of the pedestal.

pakṣikkōlam

This single wings from green, kōlam. of the 'iṇavara' chin



kōlam includes the face created with a sheath of the areca palm, necklace, and made of tender leaves of coconut tree which the midribs are removed. Red, white and yellow colours are used in this. The face created with the single sheath areca palm will have round eyes and 'tuṇavara.' Ears, black dots on the (cokkə), and 'maṣikkōl' above the eyes

will also be there. An aura will be created around the face made of tender leaves of the coconut tree. Chin made of a single sheath of areca palm will be stitched onto the face with the midrib of coconut leaves. There will be a 'poṭṭə' in red colour in a circle of white; the lips will be in red. The necklace will have 'iṇavara' and 'cokkə.'

pakṣikkōlam is performed in paṭayaṇi as a cure for diseases seen in children. The ancient people believed that certain birds might become the cause of fear and disease in children. pakṣikkōlam is included in paṭayaṇi as a ritual to ward off such diseases which arise from the fear of birds. In 'pakṣikkōlam,' the artiste imitates birds like their way of walking, playful activities, flight, etc. in the process of performing 'tuḷḷal.' It is remarked by Kapila Vatsyayana (1960, Page, 28) that 'saṅketanṛttam' and 'pakṣinṛttam' are those that imitate the dances of the 'somanāga' tribe of Assam, imitating the various actions of animals. (Velliyan, 1980, Page 49)

The birds perform 'tuḷḷal' in the rhythms of 'aṭanta,' 'muriyaṭanta,' 'otta,' 'aṭantapatiṇṇathu,' and 'marmatālam.' (aa are rhythms) 'yaksikkōlam' uses 'chirṛati' occasionally. The steps normally used for 'tuḷḷal' includes 'otta,' 'iratti,' 'mukkanni,'

'valyamukkaṇṇi,' 'vetṭiyerram,' 'chavittiyirakkam,' 'nilaccuvaṭu,' 'vaṭṭaccuvaṭu,' 'niraccuvaṭu,' 'valamnīkkam,' and 'iṭamnīkam.' (dance step) As the rhythm reaches a crescendo, the artists perform the rustic frenzy dance and fall unconscious at the end.

yakṣi kōlam

yakṣi is tribal culture, protector of like 'sundara yakṣi, (fairy in in the sky), ('māya yakṣi,' (fairy of time) Sasibhushan



the deity concept of the ancient which was regarded as the kāvus. Various types of 'yakṣis' yakṣi,' (fairy of the forest), 'antara side humen)' 'ambara yakṣi,' fairy arakki yakṣi, (terrible fairy) (fairy of illusion) 'kālayakṣi' are there in Paṭayaṇi. remarks that it is the mixed form

of the various concepts of 'yakṣi' prevalent in Kerala. "The initial 'yakṣi' concept took shape from the worship of trees. Later on, the concept of 'yakṣi' also evolved in Jainism. The Śaiva concept of depicting Goddess pārvati as 'kirāta' evolved later. At last, evolved 'nāga yakṣi.' The Kerala concept of yakṣi is a mixed form of these four concepts." (Sasibhushan, 2002, 06.)

The concept of 'yakṣi' was the symbol of awareness of the beauty of Indian artists. 'yakṣis' are depicted all over India in wall paintings and sculptures. In the wall paintings of Ajanta caves and sculptures on the columns at the entrance of temples at Hoysāla, Sānchi, etc. 'yakṣis' are portrayed as beautiful maidens. 'yakṣi' is a minor deity at paṇayannār 'kāvu.' 'nāgayakṣi' (fairy in snake form) (is the main deity at maṇṇāraśśāla.

antara yakṣi (fairy inside the human)

The costume of this yakṣi includes a crown made of sheaths of the areca palm, cut into the desired shape and stitched together using the midribs of the blades of coconut leaves. 'ekiṛe,' eyes, and 'kuṛi' decorate the face painted in green. Ears, kaittāmara, nails made of tender coconut leaves, 'kalaśams' attached to the chest garland and wearing 'aravañchi' complete the description of the costume of antara yakṣi. 'iṇavara,' 'tuṇavara,' 'cokkə,' 'maṣikkōl,' 'vaṭṭakkaṇṇə,' 'tāmarakkātə,' (decorative forms), etc. They are drawn onto the crown. Red, black and white are the colours used in this kōlam.

'amabarayakṣi' (fairy in the sky)

'amabarayakṣi' stands on a frame and performs 'gaṇapati' and 'paṭivaṭṭam.' There will be a screen of cloth in front. When the frame moves forward, it creates the feeling that it is a deity arriving airborne. As they finish performing 'gaṇapati' and 'paṭivaṭṭam,' removing the cloth screen, the 'kōlams' jump onto the arena and start 'tullal.' The steps and the movements of hands and body generate the feeling of traversing through the air.

'arakkīyakṣi' (fairy in terrible form)

'arakkīyakṣi' performs 'tuḷḷal' inside a cloth screen with 'prukāl' attached. 'māyayakṣi' stands apart in the steps and movements of hands and body, though there is not much of a difference in the rhythm. 'kālayakṣi' generates terror at sight through its form and movements. Women and children are seated very far from the 'kolams.' To make sure the 'kōlams do not go 'north' while in frenzy dancing, many people stand guard hand in hand. While performing the rustic frenzy dance, this 'kolam' picks up the blazing fire.

sundara yakṣi (fairy of the forest)

sundara yakṣi form has a face of a single sheath of the areca palm, 'neñcumāla'(an ornament covering the chest) with 'kalaśams,' (breast)'alli,(a decorative form)' etc. Colours used include black, red and white.

Conclusion

The motifs of Paṭayaṇi are dealt with at length. Paṭayaṇi is a ritual art form in which communication techniques are acquired from the experiences of day-to-day life in the songs and performances, songs which contain mythological stories of the deity, and performances as per the traditional ways - all mingle together to provide a mystical experience. The ferocious form of 'Bhadra Kālī' with all the decorations is one of the motifs of Paṭayaṇi. The sound produced by the drumming of 'Thappu' reminds one of Paṭayaṇi, which makes it another motif. Motifs are engaged in adding depth to the contents of the expressions of visual art, which direct the viewers to the salient message intended to be imparted. The function of 'motif' is to provide the readers with subtle or overt clues to the salient message the artist wishes to convey in art form. 'Kolams,' the masks worn by dancers of Paṭayaṇi, the typical materials used for making them, how the 'kolams are painted, light emitted by the lighted 'Olacchūṭṭu' in the dim light of the villages, the majestic aspect of fire provided to Goddess Kālī, lighted 'Panthams' on the 'Kolams' - all these form motifs of Paṭayaṇi. Myths, legends.

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2. Unnikanattu Dravidians Photography
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