

PAANA-A RITUAL FOLK ART IN KERALA

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Abstract

'Pana' is the ritual art of great historical importance in Kerala. It is a traditional art form found only in Kerala. It seeks primarily for the good and prosperity of the community and its people. It is quite different from all other rituals and customs. Folk literature connected with the ritual folk arts is to be considered as the traditional literature of the unlettered man living in one integrated social group. Mother goddess worship is connected to the most of the rituals.

INTRODUCTION

Palakkad is known to be an important district in Kerala. Palakkad town is located close to the Palakkad pass, the gateway to the Western Ghats, which connects Kerala and Tamilnadu. There are references to Palakkad from the Sangam Period. Descriptions of Palakkad pass can be found in group works such as Akananooru, Purananooru, Chilapathikaram and Manimekhala. The Buddhist - Jain -Hindu influence of dravidian period can be traced through these works.

'Paana' is an important ritual art of Palakkad. Apart from Palakkad, Paana is also served in Ponnani, Eranadu, Kochi and Thrissur, but it is mainly conducted in Palakkad. Paana is mainly for the sake of Goddess. Paana is a local art of Kerala. It has been argued that the word Paana is derived from 'Paanam'. Paana also has the meaning of a Poltery, so paana comes to mean Pooja with a material filled in an earthen vessel. Paana Puja is also used to mean 'Kuruti Tarpanam'. It is said to have been started by Mezhatthur Agnihotri. In addition to imagining and worshiping various deities, festivals, rituals and ceremonies are still performed to some extent in the traditional way. Paana is an important local art in Kerala. It is performed in temples for the sake of Goddess. The Nair men of the area like administrators, owners and custodians of the 'Paana'. Paana is performed at the Bhadrakali temples every year or at certain times for the sake of the Goddess and good of the country, when Bhadrakali started the massacre with angry eyes after the slaying of 'Dharika'. It was said that the "Thottam" of the paana was due to the thanks given by the goddesses to please the goddess. It is said that when goddess kills dharika and goes out to protect the devotees, the praise is the Thottam of paana. This is known to be Bhadrakali's favourite offering. The plot revolves around the murder of dharika. Lord Shiva gives birth to Bhadrakali to save him from the attack of the demon king darikan.

FEATURES OF PAANA

Bhadrakali engages in a fierce battle with dharika to save his donor. It is also known as Deshapana as it is a festival that is celebrated by all the people of the country. Paana has many names such as dancing. The paana should be placed in a decorated shed. The paana shed is required to have 64 legs. The shed should be made of bridge wood. The shed should be decorated with palm leaves and bananas. Paana shed has four faces and four platforms. Bhadrakali platform is within sixteen feet of centre. To the east is the Vettaikkorumakan plateau, to the north Sastha Plateau, to the south the musicians plateau and to the west Spectators Plateau. After cleaning the shed the bridge wood will rise with a musical accompaniment the branches are brought closer to Bhadrakali platform in paana shed. "Theriyuzhichil" is a major function of the paana. This ritual is performed by dancing with burning hacks and torches in the hands. It is customary to clap for the Paana. There are two types of paana Pallippana and kalippana. The day ends with Paana is called kalippana and the day and night withies called Pallipaana. Training begins a month before the paana festival. It is said that the training of musicians, dancers and the Thottam Singers is called idappaana.

Paana is an ancient ritual performed in valluvanades and is a favourite offering of Goddess Bhadrakali. The theme of paana is darika vadham. Paana is now run by the Nair clans of valluvanad. The Kalippaana can only be caught by four people. Goddess is seated in the morning and after the ceremonies of paana Goddess is taken back to the temple in the afternoon. Paana is a yajna Performed at the Bhadrakali temples every year or at certain times for the good of the country. There is also evidence that our ancestors have been conducting this festival in the kali temples. As per vedic rules, from the origin of Kerala. Palmgras texts documenting the rituals, ceremonies and mantras of paana can still be seen beside the ceiling of the old Nair clans. These texts are known as the "Maethiri". Paana is still performed according to this scriptural ruling. To please the Goddess devas gave the thottam or Thottam is the praise given by the devas to please the Goddess.

There are those who claim that this is the praise given when the goddess goes out to protect the devotees after killing darikan. Both opinions seem to be irrefutable when it comes to Paana rituals such as guruti tarpanam, Pantham uzhichil, kulamchattam, kanal chattam. Most people in Kerala worship mother Gods. People worship the gods and seek their blessings for when their desires to be fulfilled. In North Kerala Kalaripayattu are bore practiced by many as an important art. They practiced imagining Lokankavilamma as an upasana deity. Leading figures are Nairs ,Nambiar's, chekavar , Gurus and womens like Thumpolarcha , unniyarcha, Kanjikunkian and Northern songs proclaim that they are proficient. Guruthi is the favourite food of demons and ghosts. It is believed that they will be satisfied with the Guruthi Tharppanam. In the Paana it is done with special care. Paana's dance steps are a reminder of the well-organized weapons training. Each step is presented in a separate legal way.

Kerala was once ruled by local kings. It stretched from Kanyakumari to Kasargod Beautifully decorated with hills, trees, lakes and springs Kerala is quite fertile. Poets have writes that the beauty of Kerala is indescribable. The majority of the population is Hindu. From namboothiri to Nayadi many castes have different occupations. Kerala at that time became many lands for administrative convenience. south of Bharrthapuzha as south Kerala and North Kerala . Each kovilakam was created in each area. The most important of them is the Kozhikode based zamorin kovilakam. Paanakolu is said to have been used by the bodyguards of the rulers to oppose the aggressors with knives as spears. The body guards found some special rituals to be performed in the ritual for the blessing of the Goddess and made it a ritual named it Paana. It was copied on palm leaves for the use of future generations by glorifying the goals and goddesses and making thottam's and praising them. Thottam is the main form of worship is the art of Paana. Exciting dances such ottapantham & Irrallapantham are also performed on the Paana. These evoke many memories.

During the reign of the feudal lords, thieves would come with all their belongings to steal the treasures kept in their palaces and the treasures and Ornaments of the palaces. The ball dance is said to be a sign that the king's troops were opposing them with a torch and another is a reminder of the people lighting torches to commemorate the public statements. There are various theories that the ball dance is are-enactment of another goddess appearing in the form of a fiery Bhadrakali who kills dharika and holds a torch in her hand until anger subsides. Anyway ball dancing is a decorations for the paana itself. Milk weed is an important ingredient in paana. Some families to the respective Plateau have been entitled to Paana at each temple. Like Gatha paana is the old system of the keralites

THE PLOT OF PAANA

The story of paana is kali-dharika war itself. In it the inevitable victory of good over evil is proclaimed. If we Search for the roots of kali drama, we will come to Sanga krithikal and silappathikaram in Tamil.

Significance of the concept of mother God is hidden to these myths. All though all were killed is the battle between the gods and demons is the dwaparayuga. Only four dom women , darumathyi, dananamathi and vanika, vamsika escaped. Darumathi and Danamathi had two sons to Penance Brahma & keep the asuras alive. Danavendran is the son of Danamathi and Dharikan is the son of Danamathi. when they were born the ocean shook and the fourteen shook. The gods were afraid Mothers told their children the story of home Vishnu lord destroyed the demon race. Then the darika danavendras performed severe penance for Brahma and received gifts. If darika's blood falls to the ground, ten thousand darika's will be born who are stronger than the darika. Dharika with the strength of ten. thousand elephants had like gift of not being killed by men or women in day or night. And then there are the tortures of Dharika. Women were the main victims of darika. Therefore the darika received the curse that 'your death will be caused by a women. The atrocities of the darika are increasing. The gods seek refuge in Shiva Bhadrakali is born from the hair of Shiva. Bhadrakali made vethala as her vehicle & went to kill dharika

Vethala and Kali were scared of each other when they saw the vethala. Kali is going to face the darika with the help of Nandikeswar. The first to sing of the thotams are the birth of the Darika and atrocities of darika. The second thotams was the birth of kaali. In the vernacular such as 'Edi , Podi and Eda, Poda kaali and darika face each other verbally and physically. daarika's death is very dramatic and pathetic. The Daarika has every right to be killed , but his lament will touch anyone's heart. Daarika who is not allowed to be killed day and night is killed in the evening on kali's lap. Daarika cries as the nails lighten around his neck. It is believed that performing paanais full of auspiciousness. The concept is that Goddess is happy and pours blessings while paana.

TYPES OF PAANA

This ancient ritual is celebrated as pallippana and kalippana. Paana which ends within a day is called Kalippana. Pallippana is celebrated day and night. It is also called desappana or koottappana to be performed in the community of countries. Paana is now run by the Nair clans of valluvanad. Kalippana is only played by four people paana is served in the houses during the festivals in the temples. Goddess is taken back to the temple in the afternoon after the paana ceremony in the morning is called 'veliyirakkam.

NORMAL PAANA OR PALLIPPANA

The first one is offered by Individuals. The second is that the natives work together as a community. Expenses and other rituals and intensity will increase in desappana. In the past pregnant women did not watch paana. Paana is performed continuously day and night for fear of its intensity. Paana starts on Sunday, Tuesday and Friday. It is called "koorayidal". The day after the end of paana koorayidal ceremony is held as flag down. kooravalikkal should not occur on the above shown days.

Both ceremonies of 'koorayidal' and 'kooravalikka' are done with the Presence and permission of the locals and the temple people. It is necessary to hold a desappana after three days of pallippana. After the Koottappana next day should have apallippana. The next-day there should have second koottappana and at last a Pallipana. kooravalikkal is on next day. Paana can be done for six days or eight days. Firstly the committee meets with the resident's and selects the office bearers. The revelation of bhagawati's mission is revealed by velicheppadu. 'Kudipparkkal' is a very important ceremony.

There are three types of Paana performed depending on the size. That is Pallippana, Pakalppana and Kalippana. Pallipana is the Paana held by thirty two people is day and night. In the morning, Ganapati, Saraswati, Vattaka and Bhadrakali are worshiped and Bagawati is raised and placed on the pedestal. After that is 'Paanakollal.

Accompanied by rhythmic Maidens and leands, the milkweeds is raised and planted wither four feet. Then there are preparations in the paana shed. After completing all the preparations, the Pooja begins with the rhythm of the instruments. 'Guruthi tharppanam' is the most important of these. After the tharppanam there will Pantham uzichil, Paana dance, Thottam, and dance of velichappadu. During the pooja, 32 men hold the tray and walk around the Paanashed. There will also be coals falls at night Pakalppana is the paana held by 16 people. It's ceremonies are held only during the day. Kalippana is held by four people only. It is held at home on festive occasions to a minimum, Bagawati is seated in the morning and after paana Bhagwati is taken back to the temple in the afternoon. This ceremony is called velayirkkam. During this time there will be poothanum thirayum, musical accompaniment accompanied by Bhagwati. The ceremony of bringing Bhagawati to the temple in this way is very important. Devotees offer paana to the Goddess for her blessings. rare rituals that cannot be obscured by time.

Paana ceremonies generally begin with the rising of milk weed. For milk weed upliftment velichappaadu just stand in wearing silk. Dancing is unusual. In the morning the carpenter of the land were finished the kura of the steps is just before the milkweed uprising. There is also a ceremony where the elders of the country ask for their consent. The music should be there until the milkweed rises and spread of the paane. After uprising of milkweed announcement of Paana Kalam pooja, paana caught and guruthi tharppanam with all these Pakal Paana is ending with a Ganapathi hymns. The badhrakaali thottam is starting with a very orderly evening for thousand four hundred and forty four words should be sung is a special melody and the Instruments including **kottupa** at each and should be beaten is a brass circle. This is an opportunity for newcomers and kids alike. This is followed by temple ceremonies such as thaayambaka, keli, komb and Kuzhal pattu. This is followed by a repetition of the day's rituals. The most important part of the paana dance is the special rhythmic Performance of chembonnum Puravadi. This is done just before plucking the Milkweed.

Paanachilta has a combination of jobs from different communities are collaborating to make the shed. Carpenter for the placement of the paana and the making of the paana pegs, clothing for Paana men and velichappadu's clothing are also the property of the veluthedans. For this a certain amount of coconut, rice, and oil is used. The yellow trays of the girls accompanies velichappadu in the morning. preparations for the paana also had rights. The Nairs of the kind have the right to hit the mortar and guruthi tharppanam. There are paana operations for paana ceremonies. These are done in Paana fields. Paana is not performed inside the house. There is a ceremony called "Paanakurikkal" when the temple people gather and decide to perform paana. A good day and time should be decided and the Paanaset and temple people and the local chiefs, orally should come to the temple after bathing and purifying themselves after performing the darshan of the Goddess, one should come to shrine of the Goddess and light the lamp with lanterns and chandeliers and after that paanakurikkal. should be done. Temple uralan will announce three times the information that he is scheduled to perform paana to Goddess in a certain day.

The paana recipient will then prepare a prescription for the paana and hand it over to the temple uralan. Uralan will give the dakshina along with Thamboola and accept the prescription. This is called as

Paanakurikkal. Paana starts on Sunday, Tuesday and Friday. This is known as 'koorayidal'. The day after the end of the paana, the flag immersing ceremony is held. Kooravalikkal ceremony should not be on the above days. koorayidal and Kooravalikkal ceremonies are conducted with the presence and permission of the locals and the temple Priests. After three days of pallippaana, a desappana is also required. The next day after koottappaana one pallippaana is needed. The second koottappaana should be performed the next day. And at last a Pallippaana also. It is the next day kooravalikkal. Paana can be done for six days of eight days. The paana should have rice, coconuts, flowers, betel leaf, Areca, shed, decorations and food preparations. After the koorayidal there will be a Paana announcement with shouts milkweed rising, paalkindi rises. Preparation for koottappaana will be a lot of decorations and pageants. Double guruthi then usual, large torch firecrackers and majestic instruments should be there. Fasting rituals should be specifically defined by the Priest and the musicians.

The paana dance is beautiful as it is held in the hand by a beautiful carved paana stalk about an inch long with milkweed. In some place dancing is done with enlightener and paana participants. After this paana thottam songs will be sing. The paana ends with a charcoal fire in the morning. The Instrument used by paana shows some changes from time to time 'chenda' is the main instrument in some places. In some places also used in some places 'llathalam' are commonly used. Since Darkan is a demon and goddess kali, both parties are likely to have their opinions about the instruments. The first step is to place the shed position on the milkweed itself.

Paana is considered as a ritual pride in Nair community. Paana and thiriuzhichil and slight variations are inscriptional thullal worship, After the thiriuzhichil a tray will rise. Sixteen people ready to perform paana along with the rising of tray. The people ready to hold paana stick in hand to performs. In the past, it was customary to change the clothes to performs the paana. For this a special right was also given to veluthedans. Special of paaana and thiriuzhichil is uncommon. But the are definite instrumental rules. A special type of Paanathottam will be the day's paana. After that the little guruthi of the day began When the paana people come from bath and start Paanathottam and when reach the place where badhrakali is born temple ceremonies like thanyambaka, keli and pattu are performed. It is followed by a special kind of thottam with a special step. At night to decorative thottam begins in incision is a special tune and after the thottam. This is more special. After the paane is over everyone has coconut breaking ceremony. These coconuts are the rights of veluthedans along with lantern oil. Thiriuzhichil after paana this was followed by the joyous step of the paana thottam called 'Chemponnan puraadi'. This will be led by the enlightener. At the end of the dance the branch of the milkweed is swept away by the concept of demons and the chariot is set up.

Paana is an art form performed for the pleasure of Bhadrakali. It is mainly known in Malappuram, Thrissur and Palakkad. The theme of paana is mainly the murder of Dharika by Bhadrakali. It is believed that performing Paana is auspicious. The concept is that Goddess is happy and Pours blessings while paana ceremony. Therefore, for the prosperity of the country, the natives run the Desappana in temples and the comfortable Nair houses. In cultural Kerala, Hindu rituals are very unique. In addition to the imaginary worship and maintenance of various deities, festivals, rituals and ceremonies are still performed to some extent in the traditional way. This is something are can enjoy and relax. We must strive to nurture and pass on this fabric a tradition to the new generation. It is known that there One hundred and eight Bhadrakali temples in Kerala. It can be seen in the temples that reign in the main shrine and sub shrine. Theyyam Mudi yettu and Bhagwati pattu are the main rituals performed in these temples. Of these, paana is the important one. However with the passage of time these temples are declining to a handful. This is a sad truth. At present this ritual is confined to Palakkad district. Whatever each of these arts performed by our ancestral masters had its own greatness and mythology as its background. We worship idols in temples the practice of worshiping under the shade of a tree has been around since ancient times. As far as Kerala is concerned the most ancient worship was to the mother Goddess. The people of the village were protected by the Goddess who was exposed to the sun, rain as moon. All the temples and shrines to were built later. Most of the places of worship around us are 'kevas'.

CONCLUSION

"Paana" is an art of great historical significance. These are performed in the areas of Palakkad district with the help of various communities. Paana plays for the good of the whole people of the land. Although

different cultures exist in Kerala, Paana has a special place in them, Because paana is not a cultural art form found in all parts of Kerala. A ritual folk art Paana practiced and controlled by the Nair community in Kerala reveals their power over the Bhagavati temples. Women participation is not allowed in paana performance and only male members of the Nair community performed which shows that the social climate of a society.

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