

# FOLKLORE SURVEY OF THANJAVUR DISTRICT

113

By

Dr. G. SANTHI

Department of Folklore

*EIGHTH WORLD TAMIL CONFERENCE  
REVOLVING FUND PUBLICATION*



TAMIL UNIVERSITY  
THANJAVUR-613 005

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**THANJAVUR**

## PREFACE

The Tamil University is a child of the Fifth World Tamil Conference conducted at Madurai in the year 1981. It was established on the 15th of September in the same year at Thanjavur. During the past thirteen years, it has established itself as a Centre for Tamil Research the world over. Native speakers of Tamil are spread over more than seventy countries. One of the aims of the Tamil University is to fulfil the dreams and the nostalgic longings of the 130 million Tamils living in different parts of the world.

The Eighth International Conference seminar of Tamil Studies is scheduled to be conducted in the Tamil University Thanjavur, during January 1-5, 1995. The Government of Tamil Nadu has generously made financial allocations for various useful academic activities in the University, as well as for substantial civic improvements for the town as a whole, of permanent value and utility. One such is the creation of revolving fund in the Tamil University to the

tune of Rupees 10 lakhs. This is to be utilised for bringing out a number of publications needed by the Tamil people all over the world.

A number of manuscripts, all of them products of research by scholars and academics, have been waiting for the propitious time to see the light of the day in the form of a printed book. The book in your hand is one such publication intended for the delectation of the general Tamil reader, and for use and reference by the Tamil cognoscenti.

I hope readers may find this book useful in the related field.

Thanjavur  
12-12-94 }

Dr. Avvai Natarajan

## Foreword

The book "Folklore Survey of Thanjavur District" covers almost, all the folklore aspects of Tamil Folklore in general and Thanjavur district in particular. This book would also provide different approaches to the folklore aspects, collected during field collection. This book will help the budding folklore scholars to understand the different aspects and approaches of folklore.

This book is evolved from the materials collected in the field in Thanjavur district. Folklore survey of Thanjavur District begins with Introduction which briefly explains the concept of folklore, different aspects of folklore and also a brief note about Thanjavur district.

Next chapter explains the different variety of Folksongs, the peculiar features of Thanjavur district Folksongs. Then the Folk-tales, Folk-beliefs, Riddles, Proverbs, Folk-customs, Folk-deities and Festivals, Folk Medicine, Folk arts and crafts and Folk-games of Thanjavur District are described.

Conclusion chapter sums up each chapter in a brief manner. This book is a reshape of the author's project work "Folklore survey of Thanjavur District submitted to Tamil University during 87-89.

At this juncture the author wishes to express her gratitude to Dr. Avvai Natarajan, Vice-Chancellor, Tamil University for his help to publish this work in the book form.

The author wishes to express her thanks and gratitude to Dr. S. Agethialingom, the then Vice-Chancellor, Tamil University, for giving her the opportunity to undertake this

project and for his constant co-operation to the department in all possible ways.

Next the author wishes to record her thanks to Dr. S. Sakthivel, Head of the Dept. of. Folklore, Tamil University for his valuable suggestions and help during this project work.

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The author wishes to convey her heartfelt thanks to the selection committee members of Tamil University for selecting this project work to publish under Tamil University publications list.

Also the author's heartfelt thanks to Tamil University authorities for providing necessary help whenever needed.

The author's heartfelt thanks to her husband Mr. K. Somasundaram. M.A., for his constant help while collecting data in all the places of Thanjavur district, and also to the informants for providing proper informations while collecting the data. Heartful thanks are due to the author's sister Miss. G. Usha M.Sc., M.Ed., and daughter S. Kirthika for their co-operation while preparing this work.

Also the author thanks Mr. K. Arumugam, Mrs. J. Premavathi, Assistants, Tamil University for typing this work. Author's heartfelt thanks to M/s Sri Velan Press, Chidambaram, for printing this work neatly and promptly.

Again the author thanks each and everybody who have co-operated to get this work in the present form.

G. SANTHI

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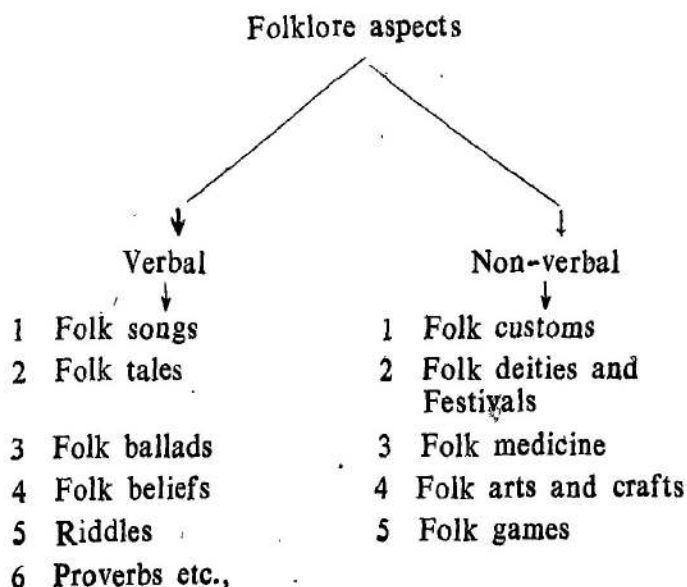
# Folklore Survey of Tanjore District

## INTRODUCTION

The study of folklore consists of the collection, classification, interpretation and analysis of the traditional folklore aspects. Folklore aspects are of two types viz.

1. Verbal
2. Non-verbal.

Again these two can be sub-divided as follows.



Characteristics of folklore are

- 1 It is oral
- 2 It is handed down from generation to generation
- 3 It is traditional



- 4 It exists in different versions
- 5 It reflects the culture
- 6 It is usually anonymous and
- 7 It tends to become formalized

## **Survey**

Survey is the general method of filling data materials keeping in consideration the scientific exactitude within the permissible limits. Survey method is one of those techniques with specific procedures of discovering answers to questions through research.

Four important stages are involved in Survey methods viz 1. Selecting the universe in the field of study 2. Choosing the sample from the universe which we have selected for the study 3. Tools and methods that are used for collecting data, and 4. analysis of the data that is collected from the sample to make generalisations.

Collection of data through survey methods rests on basically two types of Surveys. i) Interview survey and ii) questionnaire survey. Both the procedures have their own advantages. Survey research often is the sole way of retrieving information about a respondent's past history. Moreover materials are collected with the help of questionnaire, schedule observation and interview method.

Folklore is field oriented subject; Kenneth Goldstein explained that without field collection it is impossible to do research, because almost all the aspects of folklore is in the form of oral tradition. Due to lack of money and time it was not able to cover all aspects of folklore in detailed manner.

## **History of Tanjore district**

In 5th Century, Pallavas ruled Tanjore. At that time Chola kings were under the control of Pallavas. Vijayraja

Cholan captured Tanjore in 850 A.D. and ruled it. Tanjore was the head quarters and so they are called as "Cholas of Tanjore". Then Vijayaraja Cholan's son Aditta Cholan and his son Paraantaka Cholan ruled the country. Rajaraja Cholan won Pandiyas and Cheras and the Chola Kingdom was extended in wide manner. He built up Bragadeeswarar temple in the year 1005 A.D. *Kuṭavoolai* election method was followed.

His son conquered upto ganga, brought water from the River Ganges, built up a new palace, "Gangai Konda Cholaparam" and made it as headquarters. He built up a temple like Tanjore big temple. Eastern sea-shore had the name *Cholamandalakkarai* in his period.

There were number of harbours through which foreign trade transactions were held. Arts, crafts flourished. Today we find number of temples throughout Tanjore District. Different kinds of sculptures are found in these temples. Music, dance, religion became famous. People held a happy, peaceful and prosperous life. The period from Rajaraja Chola to Kulottunkan was known as "*Golden period of Cholas*". After Cholas, Vijayanagara king Krishna-devarayar ruled Tanjore, while Nayaks rule in Madurai. Tanjore was separated from Madurai Nayakas and it became a separate Kingdom. Seevappa Nayakkar was the first King, his son Ragunata Nayakkar built up Ramaswamy temple at Kumbakonam.

After Tanjore Nayakkas ruling Maratta's ruling began in Tanjore. At that time Karnataha Navab with British people fought against the Marattas. The Maratta King died and his son Dulasaji ruled the place. Famous Sarafooji was his adopted son. He built up "Saraswati Mahal". He was a good friend of British people. Sarafooji handed over

the district to British people according to their wish in 1799 A.D. In 1947 India got freedom.

### **Geographical distribution of Tanjore District:**

Tanjore district has an area of 3,738 square miles and lies between  $9.50^{\circ}$  and  $11.50^{\circ}$  of the eastern longitude. Tanjore district border began from Coleroon which is the Northern border. The Palk strait and Ramanathapuram district form the Southern border. Bay of Bengal is the Eastern border and Trichirappalli district is the Western border.

Tanjore is one of the coastal districts and its coastline extends over 140 miles, turning south west at Point Calimere. The sea board can be divided into two sections, one extending almost 72 miles from the mouth of the river Coleroon to Point Calimere in the south and the other bordering the Palk strait for about 68 miles from Point calimere. The coastline has a number of harbours also like Nagore, Point calimere, Nagappattinam and Tharangampadi.

The most important river of the district is Cauvery. The main branches of Cauvery are Vennar, Kutamurutiyar and Arasalar. The population of this district is more than forty lakhs. The predominant communities are Brahmins, Agamudayar, Udayar, Vanniyar, Adi Dravidar, Maruthuvar, Vannan, Chettiyar, Nayakkar (canar), Nayakkar (tatar), Senguntar, Mooppanar, Isai Velalar, Pillai, Naidu, Thevar (Kallar), Kulalar, Sowrashtaras and Yadhavas. Among all Kallar community is the largest one.

At present the district consists of twenty taluks viz;  
i) Sirkazi ii) Mayiladuturai (Mayavaram), iii) Kumbakonam iv) Nannilam v) Tharangampadi vi) Thiruvarur

vii) Nagappattinam viii) Vedaranyam ix) Thirutturai-poondi x) Kodavasal xi) Mannargudi xii) Papanasam xiii) Tanjore xiv) Orathanadu xv) Pattukkottai xvi) Peravurani xvii) Valankaiman xviii) Thiruvaiyaru xix) Needamangalam and xx) Thiruvitaimarutur.

Tanjore delta is considered as the granary of South India. Tanjore is a place, rich in folklore aspects like songs, tales, arts, crafts, drama, deities and festivals, customs, beliefs, games, medicine etc.

This report consists of ten chapters (excluding introduction and conclusion). First chapter deals about the folksongs of Tanjore district. Different varieties of folksongs are found in this district. Among folksongs two important peculiar classes are 1) in 'lullaby' - '*naattumuti taalaattu*' - song sung by the peasant women while transplanting the paddy; the plants are treated as children and the peasant women working in transplantation sing lullaby songs while doing their work. Second one is "*Korikkaal eerappaatalkal*" - song sung at the time of baling water for irrigation from wells. Particularly in Tanjore district ladies are not used to draw water for irrigation, but they used to sing beautiful shaft (*eeram*) songs.

In this district river Cauveri and its subrivers are very famous. In these places betal leaf gardens are found in abundance. Hindus, Muslims and Christians used to sing this shaft songs in Tanjore district. This aspect of unity in singing shaft songs are not found in other districts. This is a peculiar aspect of folk songs of Tanjore district.

Regarding folktales many kinds of tales are found. Some are found in printed books about folk-tales of Tamil. During field collection only a limited number of tales were collected due to time limit. So, for the analysis of Tales,

some tales from the printed books are also used. (These tales are in vogue all over Tamilnadu.) Folk-tales are analysed under the second chapter. Under this few tales are explained according to the classification of tales. An attempt is made for structural approach of folk-tales. Peculiarities of Tanjore district tales are also mentioned in this chapter. This district is separated from other districts and the people are speaking different languages. So in this district, in people's life, habits, customs, culture, language pattern naturally a peculiarity is found. To understand the tales it is necessary to understand their spoken language. In these tales spoken as well as written forms are found.

Third chapter is on Folk-beliefs of Tanjore district. Under this chapter beliefs and superstitions are treated as one. Beliefs and superstitions are intimate aspects, it is difficult to separate them as two different aspects among folk-people. For uneducated rural folk superstitions as well as beliefs are beliefs. So this can be termed as superstitious beliefs. Under this chapter two different types of classifications are explained. One, on the basis of the relationship of the relevant topic and on the basis of the relationship between the conditions and results. Then structural approach to folk-beliefs are explained. Data are collected from Tanjore district and are given as examples. Many number of beliefs are given under the chapter itself. Also countless number of beliefs are found and so are not given separately in appendix.

Fourth chapter is on Riddles. These riddles are collected in various parts of Tanjore district, are explained and analysed in this chapter. Riddles are classified into two different classification. One on the basis of meaning and content of the riddles. Secondly on the basis of its

structure. Riddles are approached structurally under this chapter. Three types of structures viz 1) Simple structured riddles 2) Compound riddles and 3) String riddles are explained. Examples are given from the collected data. At the end of this chapter list of simple, compound and string riddles are given.

Fifth chapter is on Proverbs. Under this chapter the collected proverbs in Tanjore district are explained. Different essential characters of proverbs can be traced, but it is not "must" to be applicable to all proverbs. These characters and examples for this are explained at the end of this chapter. Before that as usual proverbs are classified into two as 1) literary and 2) colloquial proverbs. Among folk-people (of Tanjore district) mostly colloquial proverbs are found. Thus colloquial proverbs explained by means of classifying into five categories on the basis of form. Secondly it is divided into fifteen sub-divisions on the basis of content or meaning. Different versions of same proverbs are also explained. Abraham's common four types of proverbs on the basis of the most salient features of this genera revolve around its concise binary construction are applied to Tamil (Tanjore district) proverbs. The proverb is generally a sentence that is perceptibly broken in the middle. Like double break, triple and quadruple break also can be seen in Tamil proverbs. Examples are given from the collected data in Tanjore District. Riddles and proverbs are compared in this chapter.

Sixth chapter is folk-customs; in this chapter on folk-customs different kinds of customs of human life-cycle is explained. From birth to death number of customs are followed by the folk-people. Folk-customs reflect the culture of each and every society people. Different folk-

customs viz 1) customs connected with child birth and childhood days 2) customs regarding sacred thread ceremony 3) customs of puberty rituals 4) Marriage customs 5) customs during first pregnancy 6) Sastiyapthapoorthi and Sadaabhishegam and 7) Death customs. These customs are collected from eighteen different caste people of Tanjore district. More than eighteen different caste people live in Tanjore, but due to time limit, only from eighteen caste people different customs are collected. All the customs are only described and not analysed. But these customs can be analysed 1) from anthropological point of view 2) from sociological point of view 3) rural verses urban area differences 4) caste and place differences and 5) caste and place similarities. Since to limit the page, analysis is not included under this chapter.

Seventh chapter deals with folk deities and festivals of Tanjore district. This chapter is broadly divided into four categories viz i) Religion ii) folk-deities iii) folk-festivals and iv) themes containing both folk-deities and folk-festivals. Each category is divided into three to four sub-categories. Everything is explained in detail under this chapter. Main female folk-deity of Tanjore district is Mariyamman and main male folk-deity of Tanjore district is Ayyanar. Apart from these deities there are number of folk-deities found in Tanjore district. List of deities (collected during field collection) is given at the end of this chapter. In the third category folk-festivals, as a sub-division, structure of folk-festivals is explained. This structural approach is just an attempt made to study the folk-festivals structurally.

Eighth chapter is on Folk-Medicine. Under this chapter the causes for diseases are broadly divided into two main categories They are



1) Physical (or) natural causes.

2) Supernatural causes.

These two are again divided into different sub-categories. After explaining the causes, different kinds of treatment is explained for both categories. Again the folk-medicine is divided into natural folk-medicine and magico-religious folk-medicine. Natural folk-medicine is again divided into five sub-classes as

- 1) Human beings
- 2) Plant remedy
- 3) For insect biting
- 4) Animal and
- 5) Miscellaneous.

Before conclusion general medicines for different physical diseases for human beings are listed. These medicines are used by the folk-people of Tanjore district particularly.

Ninth chapter deals about folk-arts and crafts of Tanjore district. Folk-arts and crafts are treated under Material art, one of the concept of folklore among four divisions. This is again divided into folk-arts and folk-crafts; Again folk-arts is divided into Material arts and performing folk-arts. Folk drawings, paintings, floor drawings, doing ornamental work to chariots, making marks on the body with a needle and green colouring powder are treated as Material arts. *Karakam*, *Kavati*, *Cilampaatam*, *Poykkaal kutiraiyaattam*, *Kummi*, *Koolattam*, *Pinnal Koolattam*, *Terukkuuttuu*, *Paavaikkuuttu*, *Kataakaala-tceepam*, etc are explained under performing folk-arts.

More than twenty folk-crafts are explained under this chapter. Mention about folk-drama is made in this chapter. It is not separated under a chapter. As far as Tanjore district is concerned folk-dramas, dance are famous

in the organisation of Baakavata meela, in Melattur and Saliyamangalam villages. This is performed by Bhagvatas every year during summer.

Last and tenth chapter is on folk-Games. In this chapter folkgames are classified into two as *Vīra viḷayattukkaḷ* and *Poḷutu pookku viḷayattukkaḷ*. First class of games are played by male members. Then the second class of games are divided into three as 1) children's play 2) Games by male members and 3) Games pertaining to ladies. Under this three divisions more than twenty five games are explained with the collected data in Tanjore district. At the end of this chapter an attempt is made to approach the games structurally. Two kinds of structural approach is attempted to folk-games.

As a last point of introduction, mention has to be made about a custom "*moyviruntu*" celebrated in Tanjore district only. "*Moy elututal*" is usually attached with the customs of "ear boring ceremony", "*vaḷaikaappu*", Marriage ceremony etc in other districts. But in Tanjore district this particular aspect is celebrated separately near the villages of Peeravurani side. Those who are not able to do the functions in their house used to do this "*moy viruntu*". This is not found in any other district which is a peculiarity of Tanjore district.

Another peculiar habit of this people is that placing betel leaf, nut etc in a plate for those who come for enquiring the death news. This habit is not seen in any other district.

Regarding folk-ballads, ballads are not in vogue in Tanjore district. *Kattavarayan kathai* is sung as ballad during the festival time at Mariyamman temple. Apart from this no aspect is found separately as ballads in this district.

## CHAPTER - I

# FOLKSONGS

Folksongs reflect the real inner feelings and ideas of the folk people. It is said that "There is no better way of discovering the real feelings and ideas of people than that afforded by the songs that pass from lip to lip in the streets and markets".<sup>1</sup>

Nobody knows from where and when they came. Folksongs have no author. It is sung from generation to generation from past time onwards. Eventhough folksongs have no grammar, it spreads among folk people in a speedy manner. Folksongs are the reflecting mirror of the society of human beings. "Verses are added to or subtracted from them as new ideas come in or old ones pass away".<sup>2</sup>

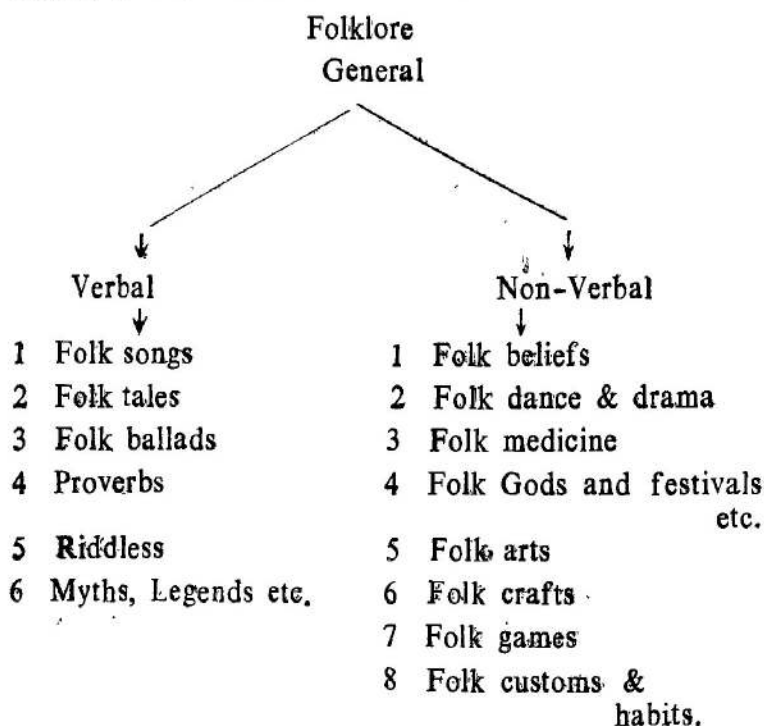
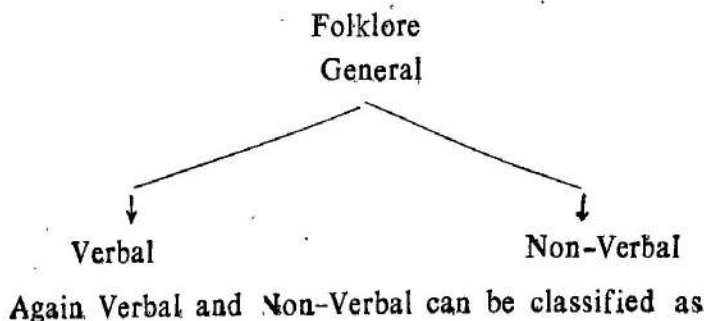
"Verses are added to or subtracted from them"-due to 1) new inventions in the scientific world (2) forgetfulness - when the song is sung by different people, they create new words or lines instead of forgotten words or lines (3) When the song is sung by different social group people, new words are inserted according to the society (different caste people). Due to this, different versions of the same song can be seen. Folksongs cannot be counted, they are countless in number.

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1 Charless E. Gover. The folksongs of Southern India, 1981, page-1, Line No. 1 to 4.

2 Charless E. Gover. The folksongs of Southern India. 1981, page-1, Line No. 5 to 7.

Folklore can be divided into two types viz., Verbal and Non-Verbal forms.



Under Verbal folklore, folksongs is an important and interesting category.

Folksong comprises the music of a group of people, whose literature is perpetuated not by writing and print but by through oral transmission. Folksongs are the best defined songs which are current among the repertory of

folk people. Folksongs are as old as human beings. Folksongs are those, having a peculiar character and habitually sung by the people. Folksongs may be defined as the expression of collective folk soul possessing creative imagination. These songs rest on a combination of ethical and social principles. The folk songs describe the rural and rustic social life of the folk people. Main theme of these songs consists of the life, aims, joys, sorrows etc of the folk people. Folksongs narrate the natural landscape of the village and its economic life in a natural way. Thus the concepts of folksongs reflect the socio-economic, traditional, political and cultural aspects of the people.

They have their own independent way of description and original styles. Folksongs never die out as long as the human beings with their creative imagination power exist on this earth. Folksongs are very ancient. The oldest Tamil book "*Tholkappium*" mentioned about '*Pannatti*' a kind of folksong. Next Ilankovatikal's '*Cilappathikaram*' mentioned about '*Varippataikal*' which may be compared to folksongs. Through ancient literature one is able to know about the ancient character of folksongs. Folksongs have more spoken forms than the standard forms. So it is easily understandable by all. In folksongs one is able to note the broken form of sentences and words; likewise some words and lines are repeated again and again; these aspects give beauty to folksongs.

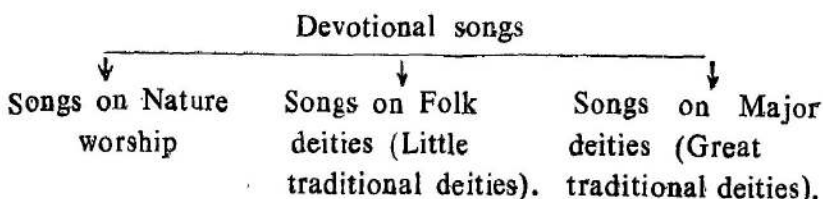
General characters are common to all folksongs (folklore genera) of different places and districts. Universality is found in its character and style even though they are having their own peculiarities due to place and district difference. Folksongs of Tanjore district can be classified into ten categories;

- 1 Devotional songs
- 2 Lullaby
- 3 Children's song
- 4 Play songs
- 5 Love songs
- 6 Songs on Society
- 7 Labour songs
- 8 Function songs
- 9 Death songs
- 10 Miscellaneous songs

This classification is according to context and content basis. i.e. while singing songs, due to contextual and content situation, it is classified as devotional songs, lullaby, children's song, play songs etc. Each major category is divided into minor categories according to its functional aspect. In the following pages each major category is classified into different minor categories and examples from the collected data are given.

### Devotional songs:

Devotional songs can be classified into three viz.,



Religion and worship are as old as mankind. Primitive persons were afraid of thunder and lightning. They believed that spirits were responsible for diseases. They wanted to get the mercyness of nature and so began to

worship nature. Also they thought that whatever happened to them, whether it is good or bad, is due to God's power. So first they began to worship nature. Natave worship is the ancient type of worship in the world.

Nature worship itself can be divided into Sub-categories viz.,

- 1 Sun, Moon worship (celestial objects)
- 2 Tree worship
- 3 Animal worship
- 4 Serpent worship etc.

Songs are available for celestial object worship and snake worship is prevalent from the ancient days, not only serpent worship only, in Tamilnadu, but also in India, not only in India but also in other countries.

#### **Song on celestial objects:**

*"Cantirane: Su:riyane:*

*Sa:mi pakava:ne:*

*Intirane: Varnate:va:*

*ippa malai peyya ve:num*

*mantayle: ma:riya:yi*

*malame:le: ma:yavare:*

*Intirane: Cu:riyane:*

*ippa malai peyya ve:num"*.

#### **Song about Serpent worship:**

*"aṇju tale na:kam*

*koṇji velaya:tutamma:*

*pattu tale na:kam*

*paṭuttu velaya:tutamma:*



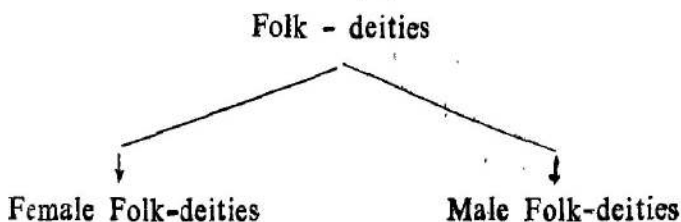
*sentale na:kam*  
*se:ntu ve:laya:tutamma:*  
*ma:rume:la oru na:kam*  
*ma:ime:la oru na:kam*  
*to:lu me:la oru na:kam*  
*to:te me:la oru na:kam*  
*koñji velaya:tutamma:*  
*ko:pamu:l:la na:kamamma:*

Few songs are available for tree worship also, but they actually doesn't show the proper worshipping system. Actually it gives the picture of usefulness of the tree. People believe that the trees morgosa, peepul, tamarind etc have extraordinary qualities some what equal to Gods and Goddess.

"... .."  
*arasa:m pa:titturaiya:m -en kaññe:*  
*a:yirakka:l maññapama:m*  
*nilaiyarasu veñnumiññu -en kaññe:*  
*niñrutavam ceyye:ye.... ..".*

Likewise people used to offer offerings to margosa tree, tamarind tree, since they are considered as auspicious trees having divine power.

Under Second classification songs on Folk-deities it can be again divided into:



Again these two divisions are divided into 1) Soft & 2) Cruel natured. Here Soft natured deities are listed under those who never expect animal sacrifice compulsorily. Likewise Cruel natured deities expect blood, flesh, liquor etc as offerings. (These are explained under the Chapter No. VII). Songs regarding Female folk deities are more in number than Male folk deities. Reason for this is that Female folk deities are more in number. For example Mariyamman, Kaliyamman, Pecciyamman, Paccaiyamman, Ankala Parameswari, Bakavatiyamman, Gankaiyamman, etc are very famous female folk-deities. Ayyanar, Karup pannasamy, Muniswaran, Viran etc are very famous male folk-deities. A song on deity Mariyamman,

*"atisakthi nalla a:ya:-uṇ  
makimaiyai yaaraṇiva:  
aṭi makamaayi, para:sakthi -eṇ pa:rvatiye:  
uṇ makimaiyai yaaraṇiva:  
e: i:swari ta:ye: - saṅkariye:  
aṭi ammaṇi ta:ye:, aṭi Sakthiya:le:  
aṭi ambikaiye:  
eṇ a:ya:, eṇ amma: Sankariye:"*

Another song on deity *Purraṭi Mariyamman* (in this place incarnation of deity Kali).

*"eṇṇiṭam unakkeṇṇa ko:pam  
purraṭi ma:ritta:ye:  
palana:ḷa:ka mukam pa:ra:ma  
eṇṇiṭam unakkeṇṇa ko:pam  
purraṭi ma:ritta:ye  
uṇ sannati muṇ niṇṇu ta:ye:*

sakthi:, unnai alaitte:n ta:ye:  
 ammaiye:, annaiye: ta:ye  
 apayamalitiruvay, ta:ye  
 un arulal ve:nti urukure:ne:  
 tinamum ta:ye:  
 enkurai keti:nke: ta:ye  
 e:lai enakkarula ta:ye:  
 ennitam unakkenna ko:pam  
 purrai ma:ritta:ye:  
 o:ti varuvay en ta:ye:  
 ennitam unakkenna ko:pam  
 purrai ma:ritta:ye:

A song on the male deity Muniswaran, Ayyanar etc are mentioned as follows:

"Muttu muniya sa:mi  
 mu:rkkammulla te:vataiye:  
 u:rukku ne:r kelakke:  
 otta puliya maram  
 otta puliyamarattukki:lirukkum  
 urutiyulla ayyana:re:  
 vayittu vali ti:ttiya:na:  
 vantiruve:n sannatikke:  
 pu:pu:kkum puliyamaram  
 ponnilankum Ayyana:re:

### Songs on Major Deities:

In contrast to Minor deities, among Major deities male deities are more in number. Priority is given to Pillayar Murugan, Sivan, Thirumal etc.

**Pillayaar:**

*Puḷḷaya:ru namma puḷḷaya:ru  
 pa:nai vaittu puḷḷaya:ru  
 perutta tonti puḷḷaya:ru  
 araca marattu niḷalile:  
 amaruṇṭirukkum puḷḷaya:ru  
 ve:lankku aṇṇana:y  
 amaruṇṭirukkum puḷḷaya:ru*

**Murugan:**

*Ve:ppamaram aro:kara:  
 to:ppaṭile: aro:kara:  
 simma:Sanam aro:kara:  
 cittutukku aro:kara:  
 ciṛu pirampu aro:kara:  
 maṇi pirampu aro:kara:  
 tuṭipirampu aro:kara:  
 se:ti solla kanta:  
 va:rateppo: arokara:*

**Sivan:**

*Poluteppa viṭiyum  
 pu: eppa malarum  
 sivan eppa varuva:ru  
 varam eppa taruva:ru*

**Vishnu:**

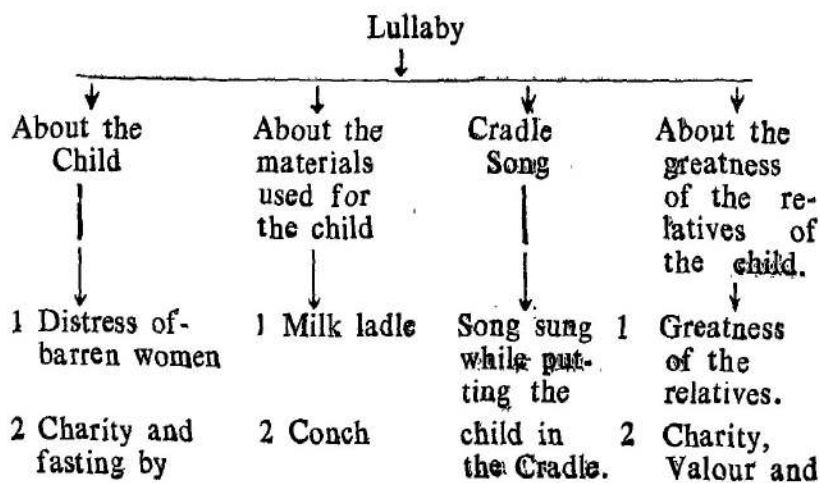
*Ariyinnu pa:yiviricci  
 accuta:ṇṇu pe:racolli  
 ko:vinta:ṇṇu paṭuttavarkku  
 koraville: oruna:ḷum*

Many number of songs are found about the nature worship. Minor deities and Major deities are found in Folk songs.

Second Major classification is Lullaby. Lullabies are sung to the children by the mother or by the relatives of the mother. Lullabies and children's song can be dealt under the same heading but due to content difference it is dealt under different heading (ie) Lullabies are sung to the children those which describes the greatness of the child's relatives, the beauty of the child, the beauty of the child's things, important events remembered by the mother for the birth of the child etc.

In children's song, songs are sung by the children about their play toys, about the play etc. In content point of view these two type of songs are differentiated under two headings.

Lullabies and Lamentation (Dirge songs) songs are most emotional songs among different classes of folksongs. Lullaby deals with the beginning of life while lamentation deals with the end of life. Lullaby can be classified into four as follows.



- |                                      |                         |   |
|--------------------------------------|-------------------------|---|
| the mother<br>for having<br>a child. | 3 Cradle<br><br>4 Dolls | diminutive -<br>ness of re-<br>latives. |
|--------------------------------------|-------------------------|---|
- 3 About the  
excellence  
and beauty  
of the child.
- 4 About the cere-  
monies and fun-  
ctions celebrated  
to the child.

Among the four classification there are four divisions in the first, five divisions in the second. one division in the third and two divisions in the fourth category, Examples and explanations are given when and where available in the collected data

### First classification:

#### About the Child

##### 1 Distress of the barren woman:

Sufferings of barren woman in a society is too much, which can't be described in a simple song. Barren women has no place in the auspicious events (like widowed lady). A barren women describes her sufferings and inner feelings in the following song:

*a:ra:ro: ariraro: - en Kanne:*

*a:ra:ro: a:riraro:*

*Kinpiyile: porita co:ra*

*Ki:ritinna pulla ille*

*u:rukku po:vayile:*

uṭan vara pulla illa  
 pu:kkuṛa ka:laitile;  
 pu:ma:ri po:ne:ne  
 ka:ykkirā ka:laitile;  
 ka:yma:ri po:ne:ne

## 2 Charity and fasting by the mother for having the child.

.... ..  
 .... ..  
 pa:laṭayñca Ko:yilukku, ko:yilukku  
 eṇṇa koṭam anuppi vacce:n, anuppi vacce:n  
 appaṭiyum pulḷayille: pulḷayille:  
 ayya:yiram pa:ṇṭiyarku pe:ra colla  
 pa:laṭayñca ko:yilukku, ko:yilukku  
 pa:lu koṭam anuppi vacce:n: anuppi vacce:n  
 appaṭiyum pulḷayille: pulḷayille:

.... ..  
 .... ..  
 Pulla ille:ṇṇu peruntavaṅka ceñce:ne:  
 maintan ille:ṇṇu ma:tavaṅka ceñce:ne:  
 pa:val malareṭuttu pakava:nat toḷutu  
 tumpa malareṭuttu cu:riyanat toḷutu  
 ventama: tiṇṇa: viratam aḷiyumiṇṇu  
 paceama: tiṇṇu pakava:nat toḷutu  
 veḷḷikkilama viratam irunta makimaiyina:le  
 pulḷakkali ti:rkkap piṛanta kaṇṇe:kaṇmaṇiye:



Among the two songs mentioned above, first one describes the charity done by the mother for getting the child. Second song describes about the fasting taken by the mother for having a child. These songs reflect the true and inner feelings of the mother, for getting the child.

### 3 About the excellence and beauty of the Child:

Following song describes the excellence and beauty of the child.

*a:ra:ro a:riraro: enkaṇṇe:  
te:no: tenama:vo: enkaṇṇe:ni:  
teviṭṭa:ta ma:ṅkaniyo:  
ma:cipperayo: ni: vaykaaci ma:ṅkaniyo:  
te: capperayo: ni: teviṭṭa: ta ma:ṅkaniyo:  
eṅka kolam maṅka:ma etir kolatta:r e:ca:ma  
taṅkamala pokkiṣatta ta:ṇa:la vanta kaṇṇo:*

### 4 About the functions and ceremonies celebrated to the child:

#### About Kaatukuttu Kaliyanam (Ear boring ceremony):

Following song describes the Ear boring ceremony to the children. Mother describes about the ear boring ceremony, the ornaments worn to the ear etc, in the following song:

*a:ra:ro: a:riraro: a:riraro: a:ra:ro  
a:rallo: ka:ve:ri -en ayyavukku  
mu:rallo: nalla vayacu  
kaṇṇa:na kaṇṇukku ka:tu kutta povutiṇṇu  
ma:man maṭṭiyile: ma:le po:ṭṭu kunta vaccu*

*ko:ti uṭutti ka:tu kuttumenpa:r*  
*poṭṭi teṭantu puṭicca puṭi ponnetuttu*  
*attikka: va:ḷi ceṇḷu malarnta cimikkuceṇḷu*  
*taṭṭile: arici varum ta:y ma:man ci:ru varum*  
*moṭattile: arici varum mota ma:man ci:ru varum*  
*aḷḷi vaḷaṅkuna:r aruma ma:man ka:pparici*  
*piṭiccu vaḷaṅkuna:r periya makan ka:pparici*

## Second Classification

The second classification, songs about the materials like conch, ornaments etc, used for the child; under this classification different materials like conch, leg ornaments, milk ladle, dolls etc are described.

In the following song child's mother describes the conch. She says if ordinary conch is used, child's mouth become spoiled and it's father goes to the shop to buy a golden conch. Moreover she says that child's maternal uncle goes from shop to shop, selects the conch set with precious stones. The imagination of the mother flies like a free bird in the sky.

".... ....

*pa:l caṅku po:ṭṭi pavaḷa va:y no:uvtuṇṇu*

*pon caṅku va:ṅka po:ṇaka uṅkaḷappa;*

*kaṭaikkuk kaṭai pa:rttu kal patitta caṅku pa:rttu*

*eṭaikkuk eṭai pa:rttu etir eṭaikkuk ponva:rttu*

*va:ṅki vanta:r ta:y ma:man — ...*

... ..

Following song describes about the ornaments worn by the children.



*paccai iluppai veti*  
*pa:lvaṭiya tottiḷ katti*  
*tottilum ponna:le:*  
*toṭu kayirum mutta:le:*  
*ma:ṇikka ka:l na:ṭti*  
*vacciratta:l vaṭam pu:ṭti*  
*a:ṇiappaṇ tottilile:*  
*arumarunte kaṇṇaḷara:y.*  
*valatu purattottilukku*  
*ma:ṇikkak kalliḷaittu*  
*ilatu purat tottilukku*  
*irattinatta:l kalliḷaittu*  
*muṇṇapakat tottilukku*  
*muttuccāram vaṭṭiḷaittu*

The above three songs describe about the cradle and the child who slept in the cradle.

#### Fourth classification

Fourth classification of Lullaby speaks about the greatness of the relatives of the child. This type of songs speak about the greatness of the uncle, aunt, grandfather grandmother, sister, child's father etc.

*attimaram kuttakaiya:m*  
*aṇju laṭcam campalaṃa:m*  
*ca:mattile: muḷukka:m - oṇkappa:vukku*  
*carka:ru uttiyo:kama:m.*

This song speaks about the greatness of the child's father.

"*tañka koṭa puṭiccu*

*ta:cima:ra munnaviṭṭu - om ma:man*

*ta:cikke: viṭṭa paṇam - rentu*

*tanka maṭam kaṭṭala:me"*.

This song speaks about the uncle of the Child.

"... .."

*ceñkal aruttu na:n peṭṭa:nukku*

*cittiram po:l vi:tu kaṭṭi*

*aṇṇa:ntu pa:rayya: - namma*

*tatta: annak kaḷañṇiyattai....."*

The above song describes about the greatness of the grandfather of the child. This type of songs are large in number Lullaby moves, spread; and flies from one place to another. So "Lullaby" can be termed as a "Singing bird" which flies from one place to another without living in the same place.

Third Major classification is children's song. Child is a great property to every family. Nothing equalize the child in this world. Most of the songs are rhythmic, composed mainly to attract the child. These songs are composed of simple words. Children's songs are easily understood by them due to its simple nature. Children's songs are broadly divided into two types as;

#### Children's song

↓  
Songs sung during the growth of the children by the parents.

↓  
Songs sung at the stage when the child become a boy / girl.

When the children are in the infant stage parents used to sing songs for them. This type of songs belong to first sub-class. These songs are sung by the mother with the intention of improving the intelligence, knowledge of her child about small things like birds, vehicles, natural objects etc., and also to improve the activities of the body of the child. The content of the songs are based on the above mentioned things. For example when a child attains the stage of sitting, it's mother (or) the person near by sings a song of the following type:

“Ca:ñja:amma: ca:ñja:tu  
 ca:yakkiliye: ca:ñja:tu  
 ponne: mañiye: ca:ñja:tu  
 punak kiliye: ca:ñja:tu  
 kuttuvi:akke: ca:ñja:tu  
 ko:yil puṛa:ve: ca:ñja:tu  
 kaṇṇe: mañiye ca:ñja:tu”.

While singing this type of songs the mother or the person who sings move their body front and back; on seeing this the child also does the same thing. Like that for the following song also, they show the movement and the child also imitates the same.

“kai vi:amma: kaivi:cu  
 kaṭaikkup po:la:m kaivi:cu  
 miṭṭa:y va:ñkala:m kaivi:cu  
 metuva:y tinnala:m kaivi:cu”

To improve the pronunciation they sing the following type of songs and the children repeats the same in it's baby language.

*ka:kka: ka:kka*  
*kaṇṇukku maikoṇṭu va:*  
*kuruvi kuruvi*  
*koṇṭaikkū pu: koṇṭu va:*  
*kīḷiye: kīḷiye:*  
*kiṇṇattile pa:l koṇṭu va:.....*

To improve the knowledge in number the following type of song is sung.

*oṇṇeṇṇa:r oṇṇeṇṇa:r*  
*ulakam ela:m oṇṇeṇṇa:r*  
*reṇṇeṇṇa:r reṇṇeṇṇa:r*  
*cantira cu:riyar reṇṇeṇṇa:r.....*

The natural objects like moon, etc., are described while feeding to the child.

*nila: nila: o:ṭi va:*  
*nilla:mal o:ṭi va:*  
*mali me:le: e:ri va:*  
*malḷikaip pu: koṇṭu va:.....*

Second sub-classification is sung by the children itself. When the child attains the stage of boy (or) a girl, they learn language.

While learning language pronunciation is one of the important aspect. To pronounce certain words properly and clearly, they used to sing the following type of songs. These songs themselves can be classified into sub-classes as

- 1 Play songs
- 2 Songs to improve their knowledge

3 Songs telling story &

4 Songs about animal, birds etc.

## 1 Play Songs:

While playing it is a habit for the children to sing songs. These songs are mostly meaningless but they induce happiness to the children. For example;

*kaṇṇa:m kaṇṇa:m pu:cca:re:*

*ka:tu ka:tu pu:cca:re:*

*ettanai muṭṭai iṭṭa:y?*

*mu:ṇu muṭṭai*

*mu:ṇu muṭṭaiyum tiṇṇupuṭṭu*

*oru campa: muṭṭai koṇṭu va:.....*

Eventhough there is no proper meaning in this song, these are sung happily by the children while playing.

## 2 Songs improving the knowledge:

These songs can be again divided into two as:

1. Songs about morality

2. songs about mental development of the child.

### Songs telling morality:

Following song teaches the moral conduct to the child. This song is sung both by the mother and the children. In Children's song also one can find such moral theme which helps the child to follow the right path in every moment of it's life. Moral conduct is very important to all persons even from the childhood days.

*tenna marattila e:ra:ta*

*te:ṇka:yap parikka:ta*



*pana marattila e:ra:ta*

*panan ka:ya parikka:ta....."*

### **Songs about the mental growth of the child:**

Following type of songs improve the recollection of mind, remembrance, imagination. This type of songs help for mental growth.

*"ita:ru kompu*

*annan kompu*

*annan enke:*

*pu:parikka po:yi:tan...."*

This type of songs have no specific meaning to recall, remember etc., children sung this type of song.

### **3 Songs telling story:**

In this type of songs a story is described. This can be sing either by the mother of the child or by the children themselves.

*"si:taikkum ra:marukkum kaliya:nāma:m*

*ci:ra:na me:lam varum citambarattu canku varum*

*ka:ciyile: ma:lai varum kan kuḷirṇṇa ra:marukku.*

### **4 Songs about birds, animals etc:**

*"pacea pacea kilyakka:*

*paḷam ke:kkum kilyakka*

*pe:cum va:yum eivaṇṇavale:*

*pacea pacea nirattavale:...."*

*"paccakkiḷiye: va: va:*

*pa:lum co:rum tinna va ..."*

Above songs describes about the bird (parrot).  
Following songs describe about the animals:

*pu:naiya:re: pu:naiya:re:*

*enna ceykiri:r*

*pon:tukku:l:la po:na eliyap*

*pu:ikkap pa:kkire:ne....*

*a:nai a:nai a:lakar a:nai*

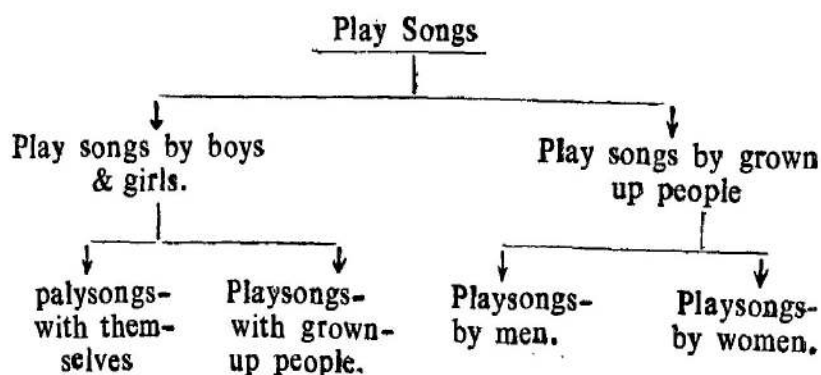
*a:nai a:nai ku:tti a:nai*

*ku:tti a:naikku kompu mo:accuta:m*

*pa:ttan:amella:m para:n:to:ti po:cca:m.*

These type of songs are very much interesting not only to the children but also to the grown up people.

Fourth Major classification is on play songs. These songs also can be divided into two;



as play songs by boys and playsongs by grown up people. Again this two classes are divided into two sub-classes as:

- 1) Playsongs with themselves
  - 2) Playsongs with grown up people
- & 1) Playsongs by men
- 2) Playsongs by women.

Generally plays played by the boys and girls have the intention of rendering physical exercises. There are number of games played by boys and girls. During the play it is a habit to sing songs. Following are few examples for the play songs.

**Play song on *kiccukiccu ta:mpa:lam*:**

In this type of song only two persons (either two boys or two girls) are involved. While playing they sing a song like;

*kiccu kicca:n ta:mpa:lam*

*kiya:n kiya:n ta:mpa:lam*

*naṭṭu vacct ta:mpa:lam*

*paṭṭu poccut ta:mpa:lam*

This type of song helps to improve the players' keen observation in their life.

**Play songs for finding thief,**

In this type of play song the boys and girls sit together and form a circle. Among them one goes round carrying a ball in his hand. This person says "*kola kolaya:m muntirikka:*" and the others sitting down in the form of circle shouts "*nariye: nariye: cuttiva:*". This is repeated, at one stage the running person place the ball behind anyone of the sitting member, without his knowledge. Then that member, who has the ball behind, should go round immediately. Otherwise the person who had already went round will beat this person. The song during this play is as follows:

*kola kolaya:m muntirikka:*

*nariye: nariye: cutti va;*

*kolayalavavan enkurukkam  
kustatitilurappam kappuppi...*

**Play song on "notti vilaya:pi"**

This play is also played by girls and boys. Number of players in this play can be more than eight and within fifteen. Among this group one boy (or) girl fold one of his/her legs and tries to catch the other boys/girls running, the person who fold his/her legs has to touch any one of the persons. Then the person who was touched continues the game by folding his/her leg and try to catch each other. During this play following song is sung.

*notti notti noticcukkō:*

*vellam ta:re:n kaṭiccukkō:*

*notti notti noticcukko:*

*vellam ta:re:n kaṭiccukko:....*

These are some examples for the first sub-class type of songs.

Next sub-class is play songs with elderly (or) grown up people. In this type hide and seek play song is very famous. During this play elder people also join with boys and girls and sing songs. In this play elder person closes the eyes of any one of the boy (or) girl and others hide somewhere near (or) inside the house. Following type of song is sung at the time of this play.

*kappa:mucēē re:re:*

*kaṭṭam:ēē re:re:*

*unakkoru palam enakkoru pālam*

*o:tiya:ntu piṭṭēē va:....*

Another play is *paruppu kaṭayyal* play. Grown up people hold the hand of the boy or girl and act as churning

the meals. While doing this play they sing the song as follows:

*pappu kaṭaṇṇju*  
*co:ru kaṭaṇṇju*  
*ney u:tti*  
*unakkoru va:y,*  
*amma:kkoru va:y,*  
*appa:kkoru va:y,*  
*ta:tta:kkoru va:y,*  
*pa:ṭṭikkoru va:y,*  
*ca:mikkoru va:y,*  
*ella:rukkuṁ koṭuttiṭṭu*  
*naṇṭu varutu, nari varutu*  
*naṇṭu varutu, nari varutu*  
*kiccu kiccu kiccu*

Another play song is *amma: kuttu, appa: kuttu*. In this play the boy or girl join their palms by keeping the upper portion opened. They keep their palms in concave position. Then an elderly person begin to beat by folding his/her hand. While playing this play following type of song is sung:

*"amma: kuttu; appa: kuttu;*  
*pa:ṭṭi kuttu; ta:tta: kuttu;*  
*pe:ran kuttu; pe:tti kuttu;*  
*piḷḷiya:r kuttu;*  
*puṭicckko: kuttu"....*

While uttering the last line if the boy/girl catches the folding hand, then he/she is considered to be the winner of the game.

In the second category, first sub-class is play songs by women. Many kinds of plays are played by women folk. Important among them are *Pallankuzhi*, *Kummi*, *Dhaayam* etc. While playing these games it is usual to sing songs according to the play. "Kummi" can be considered as a performing folk art as well as play. Songs of following types are sung while playing "kummi".

*kummiyaṭi poṇṇe: kummiyaṭi*  
*kuiukki kulukki kummiyaṭi*  
*kuniṇṇu nalla: kummiyaṭi*  
*koḷattankara o:rattile: poṇṇu*  
*kunṭiyirukka: nalla: kummiyaṭi...*

'kummi' song is used to sung in the following occasions by the ladies playing "kummi".

1. On *Karinal* day during pongal
2. While worshipping local deities
3. At the time of praying for rain
4. During "Full moon" day at the time of passing hours
5. At the time of puberty ceremony, *Valaikappu* etc.

Song is sung by the women with clapping their hands is termed as "kummi" songs. Following type of song is sung at the time of *Valaikappu* ceremony.

*tanta:ne: tanata:ne:*  
*tanta:ne: tanata:ne:*  
*akka:lukku valaika:ppu*  
*ma:man mukattile: puncirippu*

*tanta:ne: tanata:ne:*

*ta:nata:ne na:na:ne:*

*tanta:ne: tanata:ne:*

*ta:nana na:na:ne: tanta:ne:...*

The song of this kind by clapping their hands sung by men is termed as "oyil kummi" songs. While playing *pallankuzui* also women used to sing songs. For example the song goes on as:

.... ..

.... ..

*oru muttu irumuttu*

*mu:nu muttu*

Lines are sung and while putting the *Sozhi*, or coin in *pallankuzhi* they count the *muttu* (Four *Sozhi* etc are called as *muttu*) by means of song.

Next sub-class in the second classification is the play songs by men. "*Calukutu*" is the main play played by men and they used to sing songs at the time of this play. Two groups of people are involved during this play. In each group one leader is selected. A line is drawn to separate the two groups. While singing this song breath control is very important.

*"na:nta:nta: oñkappañ*

*nallamuttu pe:ran*

*velli perampetuttu*

*velaya:ta va:re:nta:*

*tañka perampetuttu*

*ta:li katta va:re:nta:*

ta:li kaṭṭa va:re:ṇṭa  
 va:re:ṇṭa: va:re:ṇṭa:  
 va:re:ṇṭa: va:re:ṇṭa:...

pali:n caṭukutu  
 pali:n caṭukutu  
 kallu reṇṭum aṭikkavo:  
 pallu reṇṭum oṭaikkavo:  
 oṇkappanukkum eṇkappanukkum  
 oṇu puḷḷa teṇṭam  
 teṇṭam teṇṭam.....

kapaṭikkappaṭikkappaṭikkappaṭi  
 kappā:la kapaṭi ka:cikku reṇṭaṭi  
 karuṇa keḷankaṭi  
 to:la uriyaṭi  
 kappāṭik kapaṭik kappāṭik kapaṭi.....

Fifth major classification is Love Songs. While comparing other songs Love songs are more in number. "Songs sung under the lady's wisdom at evening or dawn constitute the lover's best means of communicating with the girl he loves and her reception of the music indicates her feelings towards him".<sup>1</sup>

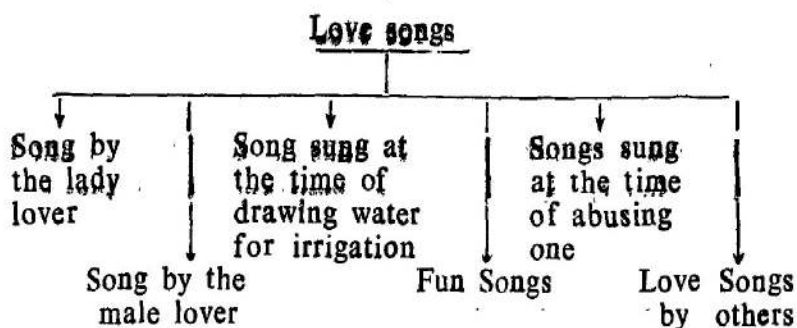
The content of the love songs are considered as a fundamental thing for the prosperous and healthy life of the people. Lovers express their inner feelings by means of songs. These are love songs. These are sung not only by lovers but also by the persons when they are occupied in

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1 Leach Maria(ed), Standard Dictionary of Folklore, Mythology and legend; Funk & Wagnalls, New-York, 1972.



certain work. Persons involved in cart driving, working in road repairs etc., also sing this type of songs. Love songs reflect both the happy and sorrow moods of the lovers. These songs help to understand the mind of the folk and also about their likings and dislikings. Love songs are classified into six major classes viz:



First sub-class among Love songs is sung by the lady lover:

*vaṭṭa vaṭṭaḷaka: + ma:ma:*

*vaṭṭamitta poṭṭaḷaka:*

*ca:ṇja naṭṭaḷaka: - ma:ma:*

*cantanap poṭṭaḷaka:....*

In this song the lady love describes the handsome of her lover.

In another song;

*attuva:nakka: ṭṭukkulle:*

*a:yarkuḷal u:tayile:*

*ca:ḷal colli u:tina:lum*

*ca:ṭaiyile: na:n varuve:n....*

she sings to her beloved that "while blowing the shepherd's horn in a desolate place, even if you blow it by giving a signal I will come there".

*Kallo:ta kalluraca*  
*Katahut taṇṇi mi:nuraca*  
*onno:ta na:n uraca -inta*  
*olakam porukkalaye:*

In the above song the lady love expresses her grievances. This song reflects the idea that the world (people) cannot bear the lovers meetings.

Second sub-class in Love songs is the song sung by the male lover. A male lover describes his beloved as follows:

....      ....      ....      ....      ....  
*maṇji maṇakkutaṭi - kuṭṭi*  
*makara:ci koṇṭaiyile:*  
*iṇji maṇakkutaṭi - kuṭṭi*  
*iḷaṅkumari un me:le:....*

“oh! my beloved smell of the flowers and ginger are odouring on you, dear young beloved”.

*puḷḷi po:ṭṭa ravikkakka:ri*  
*puḷiyam pu: ce:lakka:ri*  
*nellarukka po:kumpo: tu- na:ṇum*  
*unakku ka:valaṭi...*

In this song the male lover sings that he is the protector while his beloved going for paddy harvesting.

*ka:na karuṅkuyile:*  
*kaḷa eṭukkum pon kuyile;*  
*ciṭṭu karuṅkuyile: -en*  
*taṅka kuyila:le;*

*na: nirukkaṭṭuma: po:kaṭṭuma: -eṇ*

*poṇṇu kuyila:le:....*

Above song also sung by the male lover about his beloved.

Third sub-class in Love songs is the song at the time of drawing water for irrigation. Following type of song is sung both by the lady and male lover while drawing water from the well for irrigation.

Male lover:

*paṭṭu pa:yā:m velli kuṇjam*

*e:la:lan̄kiṭi e:lam*

*patina:ru vettilaiya:m*

*e:la:lan̄kiṭi e:lam*

*cinnap paian koṭutta paṭi*

*e:la:lan̄kiṭi e:lam*

*cirikkuto:ṭi iṭuppu me:le:*

*e:la:lan̄kiṭi e:lam*

Lady lover:

*malaiyo:ram keṇaru vetṭi*

*e:la:lan̄kiṭi e:lam*

*ma:nukkompū e:ttam vacca*

*e:la:lan̄kiṭi e:lam*

*ma:man makan iṭaikkum taṇṇi*

*e:la:lan̄kiṭi e:lam*

*ma:nto:ppula pa:yuto:ṭi*

*e:la:lan̄kiṭi e:lam*

Male lover sings about his love and his beloved's beauty etc., while the lady lover sings about the shaft and

the water drawn with the shaft flows through the Mango groove. This type of songs are too much interesting to hear and observe.

Fourth sub-class is Fun songs. These songs are sung both by the male as well as female lover.

For example a male lover sings about his love as follows:

*puṇkaṇkuḷattu maṭini*

*kañci kuṭippa:la:m*

*kaṇṇaṭi pa:p̄pa:la:m*

*a:ṭṭut tala po:la*

*koṇṭai muṭiva:la:m*

This is sung by the male lover about his love. Following song describes the male lovers handsome in a funny manner.

*karuppilum karuppallavo:*

*uṇ karuppu*

*na:kappaḷatilum ciṛanta karuppallavo:*

*un karuppu...*

In this song lady love describes about her lover's complexion.

Fifth sub-class is the song sung for abusing a person. Following type of song is sung at the time of abusing a person. This song abuses the bridegroom.

*ma:ppillai camattu*

*macca:n enakku*

*aṭṭaikkariṭ pa:naippo:la*

*toṭṭa:le: oṭṭum*

*ko:paṅkaḷ varum ca:mi*  
*va:naraṅkaḷ po:le:*  
*e:ṭṭile: eḷutta:ṇi*  
*na:ṭṭat teriya:tu*  
*eḷutik koṭutta:lum*  
*paṭikkat teriya:tu...*

Sixth sub-class in this category of songs is the songs sung by others like cart-drivers, working in road repairs etc.

*ma:tu reṇṭum matura vellā*  
*maṇika reṇṭum tiruneve:li*  
*kuppi reṇṭum kumpako:ṇam*  
*kulunkutaṭi ro:ṭṭu vaḷḷ...*  
  
*va:ra:ṇṭi va:ra:ṇṭi*  
*paṇṇa:ṭi va:ra:ṇṭi*  
*ka:nak karukkalile:*  
*kaḷaiyeṭukkum cinnapuḷḷa*  
*kaṇṇa:ṭi vaḷayal po:ṭṭu*  
*karutaṟukka po:ṟa puḷḷa*  
*un kaṇṇaṭi minnalule:*  
*karutaṟuppu piṇṭutati*  
*vara:ṇṭi va:ra:ṇṭi*  
*paṇṇa:ṭi va:ra:ṇṭi*

Songs of this kind in Love songs are most famous songs, sung by other persons. Sometimes these songs have proper meaning, while sometimes they have no proper meaning. This type of song is termed as "temmaṅku".

Since the theme of this kind of songs are mostly love, these songs are classified under love songs.

Thus through love songs one is able to realize the inner feelings of folk such as relation, separation, joy, sorrow enjoyment and wailing. Through love songs, the cultural and traditional way of life of the folk people can be known.

Sixth major classification is songs on Society. Songs of this type describes the traditional and cultural way of life of all society people. Different kinds of emotional themes are found in these songs. For example it is usual to treat daughter-in-law in a cruel manner. This is described in the following type of song.

pa:lum atuppile:ta:n  
 pa:lakanum kayyinile:  
 so:rum atuppile:ta:n  
 sunṭariyum kayyinile: -nā:n  
 so:tta irakkuvena:  
 sunṭariya tu:kkuvene:  
 pa:lum atuppileta:n  
 pa:rvatiyum kayyinile:  
 pa:la irakkuvena:  
 pa:lakana tu:kkuve:na:?

Parents opposition to young lovers for their marriage, lead the lovers to commit suicide. A lady love experiencing this sorrow sings as follows:

settu matinṭa:lum  
 selavaṭṭinṭu po:na:lum  
 setta iṭattinile:

*señkaluni: pu: pu: ppe:n*  
*ma:ntu maññja:lum*  
*vaykunlam po:na:lum*  
*ma:nta itattimile:*  
*mallikaip pu: pu: ppe:n.*

Following song describes husband's illegal contact and the sufferings of the wife.

*ku: tuname: ku: tuname:*  
*kuittu vantik ka:la po:la*  
*vittup pirin janayya:*  
*otta vanti ka: lapo:la.*

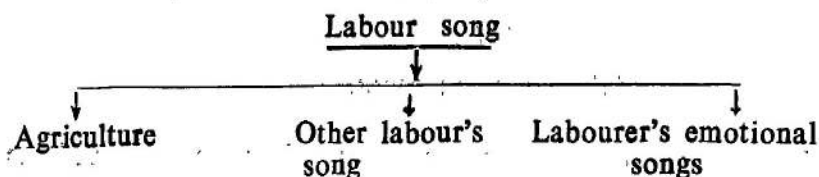
In olden societies it is usual by the rich old man to marry a young girl (due to poverty). After marriage the young girl felt too bad and sings following type of song.

*co: lac co: ru tinka ma:tte:n*  
*connapati ke:kka ma:tte:n*  
*naraicca kelavañki:ta*  
*na:niruntu va:la ma:tte:n*  
*na:nun va:lakka:ttapo:la*  
*naraicca kelavanukko:*  
*ko:va palam po:la -inta*  
*kumari vantu va:cce:nilla.*

These type of songs about the life of people in the society is found in songs on society. Songs on society portraits the life of the people of each and every society.

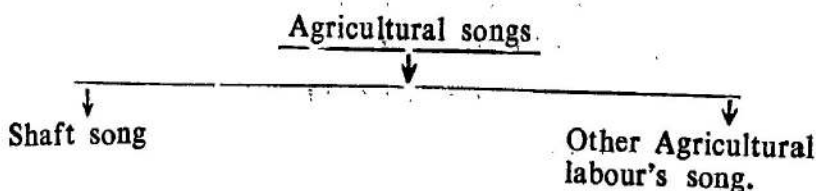
Seventh major classification is Labour songs. Labour songs are sung while labourers are engaged in their work.

These songs are sung for relaxation during working hours and to feel easy the work load. This type of song is classified into three major classification as:



Under Agricultural songs, songs sung while ploughing, transplantation of the seedlings, plucking weeds, reaping of the corns etc., are included. Under the second category the songs of cart driving persons, fisherman, persons engaging in other occupations like powdering sandal paste etc., are included. Last category of songs include the songs of the labourer mentioning about the theme of the emotional feelings of the labourer's due to the difference in rich verses poor, upper class verses lower class etc.

The first classification viz Agricultural song can be sub-classified into two different classes.



#### **Shaft song (e:rrappa:tal):**

This occupies a significant place in labour's song. This song consists of simple verses and simple style. In this type of song first they used to pray Gods. For example:

*pillaya:re: va:rum*

*peruma:le: va:rum*

*civana:re: va:rum*

*peruma:lum civana:rum*



*ce:ntu ma:ale:rum....*

*ariyum civana:rum*

*arinju matale:rum....*

Particularly in Tanjore district ladies are not used to draw water for irrigation (*e:ram iraittal*) but they sing beautiful *e:ram* songs.

*enna:nkala:lum cantai*

*cantai onnum illa*

*ka:lutainja cantai*

*nallava:ya pa:ru*

*enakkorutti ve:rum*

*ku:pitiunka porrai*

*koruppen kalanelu!*

*kattirikka: ki:ttu*

*katunjiruva ma:ttu*

*tanai iraikkap po:ren*

*ca:tam kanta: porne:*

*co:ttukkenna ma:ttu*

*collip po:nka ra:ca:...*

In Tanjore district river cauveri and its sub-rivers are very famous. In these places betel-leaf gardens are found in abundance. Speciality is found about Tanjore in the following song:

*anja:te:ti porne:*

*tanja:vu:r ci:mai...*

Moreover in the following song different place names and famous God's places at Tanjore district are described.

*Ma:yavaram po:yi*  
*ma:viḷakku po:ṭṭu*  
*tiruva:ruru po:yi*  
*tiruvilakkai e:tti*  
*kumbako:ṇam po:yi*  
*ma:ma:ṇka ma:ti*  
*ca:mimalai po:yi*  
*taricanam paṇṇi*  
*eṭṭukkuṭi po:yi na:n*  
*e:ttattukku vaṇṭe:n*

In Tanjore district Hindus, Muslims and Christians sing this shaft song. Mostly poor people used to do this work and while working they sing this type of songs. This is known by the following type of song:

*e:laiyella:m ku:ti*  
*iṛaikkiṛo:me: e:ttam*  
*e:ḷaimukam pa:rttu*  
*irakkaṭa: maḷaiyai.*

The great fertile nature of Tanjore district is expressed in this type of song. Following song describes about the richness of the paddy in Tanjore district:

*muttuc campā: nellu*  
*kutṭi camaipeṇṇe:*  
*i:kkic campā: nellu*  
*iṭiccu camai peṇṇe:*  
*ka:ṛac campā: nellu*  
*kalanṭi ucamai peṇṇe:*

Sencond sub-class is other labourer's songs. Following type of songs are sung.

### **Song sung while transplantation of the seedlings:**

Following type of song is sung during transplantation of the seedlings:

*cellam kollile*

*cevatta pulḷa naṭavanṭa:*

*mu:ṇu payirai eṭuttu*

*muttu kotta: ... naṭṭu vacca:*

*a:ṭṭa: ..... arumaruṭa:...*

*aṭicca: ..... kiccili campa:...*

This song describes about the transplantation of the seedlings.

### **Song sung while plucking weeds:**

This work is also done by ladies like transplantation of seedlings:

*va:ykka: varappu ca:mi*

*vayakka:ṭṭup ponnu ca:mi*

*kaḷaiyeṭukkum peṇkaḷukku*

*ka:valukku vaṇṭa ca:mi....*

She calls the owner of the field as the person come to protect the ladies engaged in plucking weeds.

### **Song sung at the time of reaping of the corns:**

Following type of song is sung at the time of reaping the paddy:

*ka:ru nellu aṭuttu*

*ka:raikkuṭi ceṇṇu vittu*

*ka:tirukkum namma kannikku*

*ka:lai oruttanai te:ṭala:me:*

*aṭiyer. penṭakala:*

*a:tuṅkaṭi.... pa:tuṅkaṭi...*

### **Song sung at the time of cart-driving:**

Following song is sung by the cart driving fellow:

*nellu puṭicca vaṇṭi*

*le:laṅkiṭi le:lo:*

*ni:lakiri po:ṟa vaṇṭi*

*le:laṅkiṭi le:lo*

*nellu vilaya:kkuṭṭumaṭi*

*le:laṅkiṭi le:lo:*

*nelliccaram paṇṇitta:re:n*

*le:laṅkiṭi le:lo:...*

### **Fisherman's song:**

Following type of song is sung by the fishermen while they go for fishing in the sea. It is very important for the fisherman to be pure both in mind and body, they always give respect and worship the sea God, with great fear. They term the fish by the name "*ka:-vala:ṭi*". For example:

*kaṭṭumaram kaṭṭi vaṇṭe:n ka:vala:ṭi*

*karaiṁukam ce:raṇṇuṁ ka:vala:ṭi*

*kaṭaṅka:ṭan vattalaya: ka:vala:ṭi*

*kaṇṇa:ṭi tiṟantu pa:ru ka:vala:ṭi*

### **Song sung by the persons engaged in preparing sandal paste:**

In this type of songs, the singer expresses the beauty of the Goddess. This paste is used for the Goddess and so this type of song is sung.

*mu:kkutti - tanna:na: - minuminuñka*  
*mukamella:m - tanna:na: - co:ti minna-*  
*ca:ntiñikka - tanna:na: - carukutira*  
*a:ma:ma: - po:tu cavva: cu..*

The above lines express the beauty and glittering of the nose ring of the Goddess. Likewise all the ornaments of the Goddess is described in this type of song.

### **Song sung by the persons engaged in road repair:**

While engaged in road repairing, persons sing songs of the following type:

*oru tañtu e:le:lo:*  
*maññeñuttu - ailasa:*  
*na:n po:ñta e:le:lo:*  
*rayilu roñtu - ailasa:*  
 ....  
 ....  
*namma turai e:le:lo:*  
*varuva:rippo: - ailasa:*  
*namma turai e:le:lo:*  
*vañtavuñan - ailasa:*  
*namakkup pañam e:le:lo:*  
*taruva: rippo: - ailasa:.....*

Like this the Labourers engaged in various occupations sing songs to forget their tiredness due to work and to give happiness to the co-workers. Songs of this type are very interesting and are found in abundance in folksongs of Tanjore District.

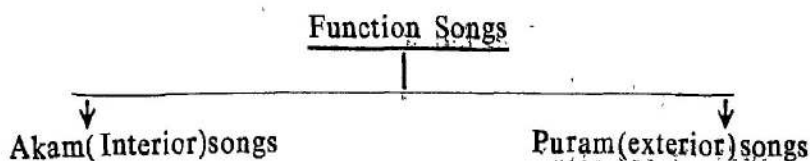
Last category of songs in Labourer's song speaks about the difference of rich and poor, upper and lower class people, the cruel mannerism of the land lord to the poor working people under them. Following type of songs express the inner feelings of the poor people, their distress due to the harshness of land owners etc. Following song expresses the distress caused few years ago by the land owners in the village *Veṇmaṇi* near Nagappattinam, Tanjore district for the Agriculturalists.

- O! *veṇmaṇikkira:mattula ve:tanappaṭṭa makka*  
*vivaca:yatto: larkaḷe: ku:ṭiku:ṭi*  
*avar velaikkenna ku:li ke:ṭṭa:r na:ṭi na:ṭi*
- O! *a:ṇum peṇṇum onṇa:y ku:ṭi a:ṇṭa u:ṭṭa te:ṭṭippo:yi*  
*arai liṭṭar ku:li ke:ṭṭu niṇṇa:r niṇṇa:r*
- O! *paṇṇaiya:ru ku:ṭṭaṇkaḷum, paṇakka:ra ku:ṭṭaṇkaḷum*  
*a:kiya payir vaḷarṭṭa ku:ṭṭam, ku:ṭṭam*  
*e:lai pa:ṭṭa:ṭiyai koṇṇu viṭṭan va:ṭṭam vaṭṭam*  
 ....  
 ....  
*na:kappaṭṭinam ta:lukka:vil naṇṇaṭa koṭṭamaiyo: -*  
*e:lai*  
*nallavarkaḷ ke:ṭṭu manam va:ṭṭu kiṇṇa:ro:!*  
 ....  
 ....  
*veṇmaṇi kira:mattile: ve:lamma:*  
*vivaca:yikaḷ veṇṭu viṭṭa koṭṭaikaḷum ke:lamma:*  
*ayyō! a:ṇum peṇṇum aḷuṭu niṇṇa:r ke:lamma:....*

This song describes the distress of the poor agriculturalists, caused by their landlord. These songs show

the difference of rich and poor, upper and lower class society, how much the poor and low class people (economically lower classes) are affected by the rich, upper class people.

Eighth major classification is Function songs. Function songs are broadly divided into two sub-classes viz.,



In this context *akam* means that the function (or) festival songs sung at the time of celebrations by the people in the house and *puram* means that the festivals and celebrations by the people in the village. Under the first classification songs sung at the time of marriage ceremonies, connected with marriage ceremony like *nalunku*, *valaikappu*, *si:man̄tam* etc. can be mentioned.

Under the second classification songs sung during festivals for the village Gods and Goddesses are included.

### **Song sung at the time of marriage:**

In marriage songs also we can notice the joking type of songs i.e., the bride's party make fun of bridegroom and the bridegroom's party make fun of bride etc. Following song is sung by the bride's sister in order to make fun of the bridegroom.

*ka:cā koṭuttamin̄nu*  
*ka:cā koṭuttamin̄nu*  
*katara:te: katara:te: - ni:koṭutta*  
*ka:cū ella:m eṅkappan po:ṭṭa*  
*ka:taṇikke: ka:ṇa:tu....*

This song talks about the money given by the bridegroom to the bride's party is very little which is not enough even for buying an ear ring. Like wise the following song.

*neykkinaru vet̃ti  
nelal pa:kkap po:kumpo:tu -en  
aṇṇan alakaik kaṇṭu  
peṇṇa:l caraṇamenṇa:l....*

is sung by the bridegroom's sister.

### **Nalunku Song:**

Following type of song is sung while playing *nalunku* at the time of marriage.

*va:rum va:rum nalan̄kiṭa  
va:mana avata:rare:  
ti:rum ti:rum en kavalai  
ti:rtta na:ma kuṇṭane:  
pa:l kaṭal na:tane:  
pa:la va:cu te:vane:  
veṇṇey tiruṭi ma:yane:  
ve:ṇuka:na lo:lane:....*

Following type of song is sung by the bridegroom.

*nalunkiṭa va:ṭi en naḷina:yata:ṭci  
ko:ccu vaṇṭi me:le:ri kiḷakku kaṭal po:vam na:mpaḷ  
koṇṭaikke:tta kota mallikai pu:vum va:n̄ki ṭaruve:n  
nalunkiṭa va:ṭi ni: naḷina:yata:ṭci...*

Bridegroom requests the bride to come to put *nalunku* for him.



Song sung at the time of Valaikappu, Siṁantam etc:

ma:n mākaḷ vaḷḷi tanaḷ

ve:lavarum malaiyiḷa

... ..  
... ..

putumaiya:y kaṅkaṇa vaḷaikaḷum kaṇtu

barma: kāl vaḷayaḷ, vil vaḷayaḷ

ba:mbe:, kalkatta:, balla:ri, american, jappa:n

ku:ra:na, ne:ppa:lam, ko:karja:n

... ..  
... ..

paṭtu vaḷai, mo:ṭṭa: vaḷai, hai ko:ri

kaṇuppu cannal koḷucukaḷ

catura:na vaṅki ca:ta:viḷai ka:ppu

araku, mutukku ṇu po:la kaṅkaṇam

eṅkum kiṭaiya: tu, e:rramuḷḷa

carakkitu eṇṇum uṭaiya:tu....

In the above song the varieties of bangles, the quality, the place from which the bangles are purchased etc; are also described. This type of song is sung during the first pregnancy of the lady.

Second sub-class under this category of songs is the songs sung during festivals in the village. Songs sung at the time of village festivals, ladies get-together, clap hands and sing songs of the following type.

a:tunkaṭi peṅkaḷe: pa:ṭunkaṭi

a:rumukanavan ko:yiḷḷe

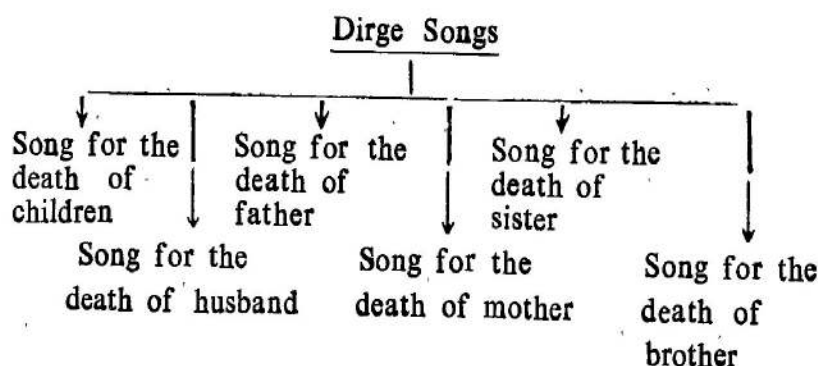
veḷḷicoḷam peṭṭa:tunkaṭi

ve:lavan veḷḷitte:ru o:taiyiḷe...

Ninth major classification is Dirge Songs. Generally the theme of the dirges is praise of the departed soul. The content of dirge songs speaks the past life of the dead person. In a person's life birth is the happiest event and death is the most sorrowful event. When Lullaby and Dirge songs are compared, Lullaby sings about the beginning of life, happy mood of the people etc., while dirge songs sing about the end of the life of a person, sorrowful mood of the people. This category of songs are classified into three major classes as:



Again Dirge songs can be classified into different sub classes as:



### Song for the death of Children

*na:n paṭṭiniya: iruṇṭu*

*pattum cumanṭu i:ṇṭa*

*pacca cicu unnai paṛikoṭutte: na:ṭa:*

*un punnakai kaṇṭu, ponnakai etukku*

... ..  
... ..

unnai pa:rittu va:arkku mun  
pattiyam irun:tu puttu - ippo:  
pa:ri ko:tuttu nikkire:n:ta:...

A mother cries for the death of her child

### Song for the death of Husband

Following type of song is sung while husband dies:

na:n u:ci po:la va:kke:tuttu, u:ci po:la va:kke:tuttu  
unnitama: po:ttu vacca:  
na:n po:ttu kalayavilla in:ta pa:vi  
maval:irun:tu va:lavilla....

... ..

The singer says that her husband dies and his death causes her many troubles.

### Song for the death of the father:

ca:laiyila re:n:tu maram, ca:laiyila re:n:tu maram  
enna petta en:kappa:va unakku carukka:ru  
vacca maram  
unakke:tta puliyamaram enna petta en:kappa:va  
unakku cariya:na tu:kku maram, a....nk....

... ..

The singer sings about the death of her father.

### Song for the death of the mother:

na:n ta:nka ko:tame:tuttu ta:nka ko:tame:tuttu-  
ta:nka ko:tame:tuttu  
ennap petta en:kamma:va na:n ta:nka-  
taran:kampa:ti ce:laiko:tti

na:n tañka vāra ka:ttiyum  
 a:ttañkara o:rattile: taña pa:ttu ve:vuri:ñka  
 e:n tañala niruttirunka tañala niruttirunka...

The singer describes that before she comes, her mother was burnt.

### Song for the death of the sister:

Following song is sung by the lady when she lost her sister.

ceṇṭup pu:ppo:la ce:ṇṭu pīraṇṭu viṭṭu  
 ceṇṭil oru pu:vu citaiṇṭu viṭṭa ppo:la:nom  
 ....  
 ...  
 eḷḷakkuḷ eṇṇey po:l iruṇto:m cila ka:lam  
 puṇṇa:kku eṇṇeyinnu pīruṇṭu viṭa na:la:cce:

### Song for the death of the brother:

kaṭṭip porappe:  
 kainaḷuva viṭṭavuka  
 va:tycca porappe:  
 vakaitappa viṭṭa vuka  
 ...  
 ku:ṭip pīrakka ko:ṭina:l cellume:  
 aṭṭuttup pīrakka ane:kana:l cellume:

The singer describes that her brother dies and says that it will take more time to take rebirth with him.

This kind of songs are found in abundance in folksongs.

Second major classification in this category of songs is customs known through dirge songs. In dirge songs we

can come across various death ceremonies. They express the ceremonies celebrated during the death of a person and also describes the greatness of the dead person and his/her relatives. In the dirge song

*van̄ta parayanukku*

*va:mu:ttu po:tutal*

the custom of *va:mu:ttu* is expressed. The news of the death is to be conveyed to all kith and kin. The person who carries death news to people are given grains by the people. This is termed as *va:mu:ttu*.

The custom of carrying water by the close relatives for the final bath of dead body is termed as *ni:rma:lai*, after giving bath, the corpse is covered with new cloths given by relatives termed as *ko:ti po:tutal*, the custom of putting rice in the dead person's mouth termed as *va:yk - karici po:tutal* are described in the following songs.

*ma:yavaram canatto:tu*

*makiḷṇtu varum ni:rma:la*

*koḷḷitam canatto:tu*

*kulunki varum ni:rma:la*

... ..

... ..

*koṭṭume:lam munna:le: varum*

*ko:ṭikal pinna:le: varum .....*

*ponnarici kayiletuttu*

*po:ṭṭa:rkaḷ vaykkarici*

Following song describes the funeral rites as.

*koḷḷi vaikka mayṇṇanille:*

*kuṭa muṭaikka mayṇṇanille*

ti:kkatanum ni:rkkatanum  
 ceytu vara pa:lanille:  
 ellu nalla taṇṇi:rum  
 iraccu vara pillaiyille:...

Among some social group people of Tanjore district it is a custom to remove hair of the person who perform the funeral rites. Following lines expresses

mu:ttamakan muṭiyirakka  
 mo:ṭca kati petti:ro:  
 ilayamavan muṭiyirakka  
 emalo:kam po:ni:ro:...

Third sub-class under this category is the beliefs through dirge songs. People believed that if a person committing sin dies, that person's soul goes to *hell* and if a person does good, that person's soul goes to *heaven*. This is expressed in the following song:

e:ṇime:l e:ṇi vaccu  
 na:n petta makan irukkum  
 emalo:kam po:yp pa:ppana:  
 e:ṇi cariyute: emalokam kittalaye:...  
 kaila:cap pa:tayile: -ennappetta amma;  
 karnan pillai kaṇṭicunna:  
 kaṭum pacikke: ka:pi innum...

Some people believe that the sinful deeds in a person's past life will not give children to them. This is expressed in the following song as:

na:n  
 pillaiyilla:p perumpa:vi  
 makanilla: ma:pavi....

Also it is a belief that if one disperses the nests of the bird, that sinful deed will affect their child. This is described in the following song as

*ma:tattaikkatti mallikaippu: na:tti vacce:n*  
*mallikaippu: va:canaikku - na:n va:lnta va:calile:*  
*mayil van:tu ku:tu kattum*  
*mayil ku:ttai picci:nkalō: -an:ta*  
*mayil aluta kan:ni:ru - namma petta*  
*makkame:l ca:tiyato:....*

Thus dirge songs are sung not only at the time of death of a person, but also when ever the people remember the dead person they sing dirge songs sitting in lonely places. Dirge songs are countless in number.

Last classification of folk-songs is miscellaneous songs. Under this category of songs, the songs not mentioned in the other classifications are included. Mostly this classification consists of the songs sung by himself/herself, about other persons etc. Sometimes songs make fun also treated under this classification. Different kinds of songs are found under this category. For example following song is a kind of fun song, which gives pleasure, happiness, relief from their sorrowful mood.

*ca:ntu pu:cina tin:aiyile:*

*ca:njirukkura atta:ne:*

*ku:ttunka, perukkunka,*

*ko:ttaiye ca:niyai al:unka...*

The theme of this song is that a lady asks her husband to get up, go and clean the cowshed. The same type of song, but is sung by a female and a male singer.

Male:

paṭṭu pa:va:ṭaiparakkutaṭi  
 un paruvam eḷil ciṇṭi koṭṭutaṭi  
 pu:ciya maṇjaḷ un mukattinile:  
 poṭṭu jo:ra:y irukkutaṭi  
 en itayattile:.....

Female:

macca:n mi:caikku kattarikko:lu  
 maṇja ce:rttu pu:ci viṭṭa:  
 mainaru va:lu  
 kaṭa te:ṇka:ya po:la  
 un kummiliya pa:ru aṇṭa  
 tena:lira:man po:la mukam acaṭṭai pa:ru....

Male singer describes the beauty of the skirt of the girl, her beauty etc., and he says that all are in his soul and mind. For this, the female singer sings in a funny manner describing his mustache, his hair tuft and his face.

Following song describes the happiness of the young age and distress in the old age: of a person.

cinnaṇṭiṟu vayatinile: olakattacutti: vaṇṭe:n  
 vayaca:ki po:natum na:num taṭuma:ri:kunṭunane:  
 na:nu, taṭi kaḷi u:ṇunane:  
 cinnaṇṭiṟu vayatinile: celvama:y vaḷaṇṭu vaṇṭe:n  
 ca:ti canam te:ṭi:p po:ne:n, enna po:ṭa:enṟu  
 maṇṇu mala coṇṭamilla, ma:ti vi:tum coṇṭamilla  
 eṭṭaṭita:n contmaṭa: namakku taniyitam otukkirukku

Following type of song describes the quarrel between a husband and wife.



Male:

tattumt̃tu celavumille camayalum ceyyavilla  
vattipaya movala katti u:rukkuḷḷa vacca ke:tu  
ta:liyaruttu na:n anuppa po:re:n vitayaiya po:la  
na:n nalla ponṇa: katta po:re:n enka na:t̃t̃ile:

Female (speech):

ayya: na:t̃tamakka:rare:-inta  
patu pa:vi manucan ippaṭicolṭa:ne:  
ayya: na:n enna tavaṛu ceṇṇe:n!  
na:n enna: paṇṇikkitturukke:n  
enna vaṇtu ippaṭi avan ceyya:ta  
ve:layaiyella:m ceṇṇupott̃u  
enna vaṇtu ippaṭi aciṇkama:na  
va:rttaiyella:m colli u:rla  
cirippa: cirikka vaikkara:ne:

(Song) pa:ya na:nu viriccu po:t̃tu  
na:n pa:t̃t̃tiruṇṭe:n tiṇṇaiyile:  
aṇṭa pa:vi manucan vacca:n pa:ru  
tati kaḷiyale:  
enakku paṭṭa iṭamellam uppi  
po:ccutu paṇya:ram po:la

... ..  
... ..

This song describes the quarrel between the husband and wife.

Songs describing folk-medicines are also found among the folk-songs. This can be included under this category. Following folksongs describes some medicinal values.

*vayittu olaccal minṭippo:y kaṇṇe: onakku*  
*vayittu vali vaṇṭiṭucca:*  
*vettilaiyum uppum vaccu - kaṇmaniye:*  
*verum vayitil tinnutamma:*

Following song describes the same type of the theme.

*cukkuṭan ni:rai mukka:l ve:lai*  
*cukama:yk ka:ycci aruṇṭiṭave:*  
*pakkavali va:ṇkum*  
*va:yvukaḷ po:kuminnu*  
*pakaṇṭu kummi aṭiyuṇkaṭi*

Due to the impact of modernisation in so many folksongs the things of new inventions are added. It reveals the behavioural aspects of human mind. So the folksongs have reflected the different feelings of folks.

Thus ten major classification of folksongs are found in almost all folksongs of Tamilnadu especially among the folksongs of Tanjore District. So many peculiar features are found in Tanjore district folksongs. They are discussed as follows:

### **Peculiar Features of Tanjore Folk songs:**

Peculiar feature found in Tanjore folksong is 1) in lullaby—the peculiar song is *na:ttumuṭi ta:la:ṭṭu*. This is sung by the peasant women while planting the paddy. That is why it is termed as *na:ttumuṭi ta:la:ṭṭu*. While singing this kind of song the peasant women assumed the plant as a child. One cannot trace out this kind of lullaby anywhere in Tamilnadu except in Tanjore District. Tanjore is the granary of South India, this type of song is found in abundance. This song is used to sung at the time of catching bundle of plant or transplanting around the spade

or around landlord. This is sung in unconscious stage. The landlord presents money to the singers at that time.

*a:ra:ro a:riraro: - en kaṇṇe:*

*a:riraro:a:ra:ro:*

*tavaḷaya:n kumiḷiyiṭa - en kaṇṇe:*

*ta:maraiṭṭu: moṭṭuviṭa*

*tavaḷa cattam ke:ṭṭoṭane:*

*tatti naṭa po:ṭṭu va:ppa:*

....

*taṅkatta:la e:le:le:lo: -en kaṇṇe:*

*taḷḷiya:ṭṭa ta:tikaḷo: -e:n kaṇṇe:*

*a:ṭṭuṅka ta:tikaḷa: -en kaṇṇe:*

*ku:li paṇam na:n ta:re:n...*

Above song shows the wealthy position of the parents. The wealthy nature of the family is reflected in this song.

The following song presents an idea that the singers expect the crops should provide more product as the child is bound to do for it's parents to foster them.

*muttu-uri kaṭṭi vaikka-en kaṇṇe:*

*ma:ri vara kiṭṭarukka*

*ma:ri kaṭanukka:ka - en kaṇṇe:*

*tala uḷḷa:le taṇṭu vappa:*

*taṅka uri kaṭṭiyirukku -en kaṇṇe:*

*tayiru pa:lu kiṭṭarukku*

*tayiru kaṭanukka:ka -en kaṇṇe:*

*tala uḷḷa:le taṇṭu vappa:...*

Following type of song describes the greatness of child's mother's house and presentation given to the child by its mother's brother etc., like other Lullaby songs.

Likewise in Labourer's song the shaft song has its own peculiarities. Only in Tanjore district all the religious people like Hindu, Muslim, Christians do the shaft work (*e:rram iraittal*). So all the three religious people sung this shaft song (*koṭikka:l e:rrappa: talkaḷ*). In other districts only, Hindus are doing this work and sung this type of song, Regarding Tanjore district mainly the *Koṭikka:l e:rrappa:ttu* among *e:rrappa:ttu* is sung abundantly by Muslims.

When compared to other districts *e:rrappa:talkaḷ*. Tanjore district's songs consists of Nature describing songs and love songs only. Ballads in *e:rrappa:tal* of Tanjore district are considerably low when compared to other districts where Hindus only sung this type of song. When they sung, they sung ballads describing myths and legends.

Before christianity and Islams spread in Tanjore district, only Hindus sung this type of songs. Latter when the religious change occurs, each different religious persons change the theme of the *e:rrappa:tal* slightly according to their religion.

The song sung when a person is a Hindu is as follows;

*paccai mayile:ṛi*

*paḷani a:ṇṭavar varamu:ṛu*

*to:kai mayile:ṛi*

*cuppiramaṇiyar varanu:ṛu..*

is changed into

*to:kai mayile:ṛi*

*tulaḷkunapi va:ra:r*

*vaṇṇamayil e:rinampa*  
*vaḷḷal iracu:la:m*  
*ma:lavi:ti cutti namma*  
*mukkammatunapi va:ra:r*

When the singer became a Muslim. Moreover at Thiruvarur of Tanjore District there is a place namely *koṭikka:l pa:layam* which made to remember the shaft work (*koṭikkaal tozhil*) and in Mannarkudi area of Tanjore District, the place name *eettakkuṭi* made to remember the shaft (*e:rṛam*).

Likewise Linguistically one is able to find out the salient features of Tanjore district folksongs. Tanjore district people have their own way of spoken style. According to this point of view following dialectal elements are treated as distinctive peculiar feature of Tanjore district.

In the phenemic level *l* is preserved which is lost mostly in other dialects for example.

*ke:lvi ~ ke:/vi* question

Likewise the addition of *l* in somewords is found. Many of the phonological changes are sporadic. In a song instead of *mu:nki* (1) it is sung as *muḷunki bamboo*. This is not constantly used, but used sporodically according to the singer. Some following peculiar spoken forms found in Tamil Folksongs is as follows;

<i>ṇkappa:</i>	your father
<i>malla:tṭa</i>	groundnut
<i>cinta:kku</i>	nose-ring
<i>pa:taravam</i>	anger

<i>a:ṇṭa</i>	}	landlord
<i>a:ṇṭai</i>		
<i>tiruna:lu</i>		festival
<i>kottai</i>		a kind of silk
<i>kolṇṇi</i>		a kind of orange
<i>avaca:ri</i>	}	prostitute
<i>avica:ri</i>		
<i>kotta:ṇṇi</i>	}	coconut shell
<i>kotta:cci</i>		
<i>o:rppaiya:</i>		brother-in-law's wife
<i>e:ka:li</i>		dhobi
<i>pariya:ri</i>		barber
<i>co:vanam</i>		puberty ceremony
<i>kaṇka:ṇi</i>		Head

## Structure of Folksong

Structure here is not the internal structure but the way in which the songs are sung. Folksongs have [particularly Tamil, (Tanjore district) songs] following characteristic structure as follows. They are:

- 1 Simplicity
- 2 Rhyming the second letters of the lines of the song
- 3 Alliteration
- 4 Rhyming in the last words of the lines of a stanza
- 5 Repitition of the same word for effect
- 6 Repitition of the same line for effect
- 7 Things repeated again and again
- 8 Expanding type of songs
- 9 Restriction of lines in a song

- 10 Different Versions of the same song
- 11 Description
- 12 Simile
- 13 Imagination
- 14 Fun
- 15 Barrowed items
- 16 Structure of the sentence in Folksongs

## Simplicity

Folklore has simplicity from it's birth itself. In folksongs some usages pertaining to a society are only, hard to understand. Apart from these usages all are easily understandable. Folksingers sung any event or feelings by means of their own which is easily understandable for others. The reason for this may be due to the use of spoken forms in these songs. Folksingers sing the songs as their thought arises in their mind and use words as they like.

Following song can be taken as an example:

*puṇkanu:ru matini*  
*kañji kuṭippa:la:m*  
*a:ttut talai po:la*  
*koṇṭai muṭiva:la:m*  
*a:varam pu:po:la*  
*mañjak kulippa:la:m*  
*macca:naik kaṇṭa:*  
*mayan̄ki naṭappa:la:m...*

## 2 Rhyming the second letters of the lines of the song:

This structure is frequently found in Tamil Folksongs. This characteristic feature is found not only in folksongs,

but also in ordinary spoken language; For example *añke inke po:ka:te aṭi tari naṭakkutu* etc. This type of agreement is found in the following song, which are deliberate but automatic.

*añkiñki:ñkum patta:ve:-ca:mi*  
*kiñkiñki:ñkum patta:ve:*  
*añkiñki:ñkum te:ṭippa:rtte:n-ca:mi*  
*eñkeñkeñkum ka:ṇo:me...*

### 3 Alliteration:

Alliteration is found in almost all songs. In spoken form, alliteration is found more than other type of rhymings. This structure is found in the following song.

*mañjaḷ maṇakkappu:ci*  
*maṛikkoḷuntu nerukka vaccu*  
*maṇṭaiyile: niṇṇa:lum - unna*  
*maṭai na:yum ti:ṇṭa:taṭi...*

### 4 Rhyming in the last words of the lines of the stanza:

We can find in many songs where the final feet of the lines of a stanza sounding alike. This kind of structure is found in the following example.

*pu:carā marattutto:ṭam*  
*ponnukili pa:rkkum to:ṭṭam*  
*anna: teriyutu pa:r*  
*annak kili ka:kkum to:ṭṭam:....*

### 5 Repetition of the same word for effect:

In folksongs same word comes next by next. This kind of repetition of the same word for effect gives the rhythmic pattern and beauty to the folksongs:



*kallume: kallume: kalluritti*

*kallukkum kallukkum enai ku:tti....*

## 6 Repetation of the same line for effect:

In some folksongs same line is repeated twice and this kind of repetition specially characterize the folksongs. Following type of song can be taken as an example for this type of structure:

*U:rukku ne:r kilakke: - vallikku*

*ottaip puliya maram - ve:lava:*

*ottaip puliya maram*

*aikam carukkiniccam - vallikku*

*neñju nerukkiniccam*

*neñju nerukkiniccam...*

## 7 Things repeated again and again:

In some songs same type of questions are repeated again and again. But the reply for that question alone is different from each other. For example following song is of this type:

*e:ñi kuñi enna:ti kuñi*

*enna:ti ceyta:y*

*ammikkañiyil kummiyañicce:n*

*cumma:va: irunñe:n*

*e:ñi kuñi enna:ti kuñi*

*enna:ti ceyta:y*

*a:ñtukkutta:n a:ratal ceñje:n*

*cumma:va irunñe:n...*

## 8 Expanding type of songs:

In some folksongs one event is described expandedly without brief description. This structure is taken as a characteristic feature of the folksong. In this type of songs the events that cannot be happened and the non-existing things are described repeatedly. Because of this type of expansion of the songs, sometimes the song had the quality of tales. This type of structure may be the reason for the folksongs to exist without disappearance.

*aṇṇa:ve: aṇṇa:ve;*  
*aṇṇa:tatta:n*  
*peruma:le;*  
*paṭiyaḷakkum aṇṇa:ta:*  
*na:yakkane:*  
*arici nalla: aṇṭaitta:n*  
*aṇṇi poti*  
*arttamūṭan aṇṭaitta:n*  
*koṇṭu vaṇṭe:n*  
*aṇṇa:ve: aṇṇa:tatta:n*  
*peruma:le:....*

## 9 Restriction of lines in a song:

Folksongs have no grammatical restrictions. We cannot definitely say that the words and lines of a song when it is born are exist without change. There is no specific restriction to the number of lines in a song, it will vary according to the meaning and circumstances. Number of lines in children's song will vary according to needs, the songs telling the stories expand as per the wish of the singer, songs using numerals will continue till the play ends.

*oru koḷam taṇṇi u:tti*  
*oru pu: pu:ttata:m*  
*reṇṭu koḷam taṇṇi u:tti*  
*reṇṭu pu: pu:ttata:m*  
*mu:ṇu koḷam taṇṇi u:tti*  
*mu:ṇu pu: pu:ttata:m*  
*na:lu koḷam taṇṇi u:tti*  
*na:lu pu: pu:ttatam....*

## 10 Different versions of the same song:

Different versions are seen for one and the same song. These songs are sung from ancient time itself and are not written or printed. These songs are transmitted by memory power and so will vary from generation to generation. Though words and lines are changed from one version to another, the meaning will usually remain the same. For example different versions of the same song is represented by the following two songs.

### I Version:

*muḷḷu munaiyile: mu:ṇukuḷam vetṭine:n*  
*reṇṭu kuḷam pa:ḷu - oṇṇu taṇṇiye: ille:*  
*taṇṇiyilla:k kuḷattukku maṇṇu vetṭa mu:ṇupe:ru*  
*reṇṭu pe:ru moṇṭi - ottan kaiye: illai....*

### II Version

*muḷḷu munaiyile: mu:ṇu kuḷam vetṭi vacce:n*  
*reṇṭu kuḷam pa:ḷu - oṇṇu taṇṇiye: illai*  
*taṇṇiyilla:k kuḷattukku vaṇṭa kucavar mu:ṇu pe:ru*  
*reṇṭu pe:ru moṇṭi - ottan kaiye: illai...*

Since nobody knows the basic origin of the song it is not possible for one to define which is the original version of the song.

Also in the structure of folksongs we can find the description, Simile, Imagination, fun, borrowed items etc,

## 11 Description:

Descriptions in folksong can be divided into:

- 1 Description of human beings
- 2 place
- 3 nature
- 4 Events etc.

### Description of human beings:

While describing the child the mother of the child describes the child as follows:

*a:ri raro:, a:ra:ro:, kaṇṇe:*

*a:riraro:, a:ra:ro:*

*kaṇṇe:, navamaṇiye:*

*karpakame:, mukkaniye:*

Likewise Lover's also describe each other.

### Description of place:

In the following song the singer describes;

*kumbo:ṇam eṇkavu:ru*

*ko:yil aḷaku eṇkavu:ru*

*paccai pace:leṇṇirukkum*

*pavaḷam po:la paḷapaḷakkum....*

### Description of nature:

*karai aṭarṇṇa vanam*

*ka:ṭṭi:nai tu:ṇkum vanam*

*ciṛuttai aṭarṇṭa vanam*

*ciṛu pulikaḷ tu:ṇkum vanam.... etc.*

A forest is described in this song.

### Description of an event:

Following song describes, the event that happened,

.... ... ..

*na:kappaṭṭinam ta:lukka:vil naṭanta*

*koṭumaiyo: - e:lai*

*nallavarkaḷ ke:ṭṭu manam va:ṭukiṇṇa:ro:*

.... ... ..

*O! veṇmani kira:mattile: ve:ḷamma:*

*vivaca:yikaḷ veṇṭu viṭṭa koṭumaikaḷum ke:ḷamma:*

*ayyo: a:ṇum peṇṇum alutu niṇṇa:r ke:ḷamma*

This song describes the true event happened to poor Agriculturalists by the landlord some years ago. (Song is not described fully.)

### 12 Simile:

Mostly similies are found in lullaby, dirge and love songs. The similies in folksongs are very interesting than the similies found in literature.

Hair tuft of a lady is compared with the goats head in the following example.

.... ... ..

*a:ṭṭut talaip po:la*

*koṇṭai muṭiva:ḷa:m*

*a:varaip pu:po:la*

*maṇjak kulippa:ḷa:m...*

While blessing the couple following type of song is sung.

*a:lpo:l taḷaittu*

*arukupo:l ve:ru:nri:*

*naḷamuṭane: enna:ḷum*

*ṇa:namuṭan va:ḷṇiṭuvi:r.....*

### 13 Imagination:

Imagination is common to all. There is no restriction for imagination and this is common to educated and uneducated people. So in folksongs also we can see the play of imagination. For example;

*paccai iluppai vetti*

*pavaḷakka:l totṭilittu*

*pavaḷakka:l totṭilile:*

*pa:lakane: ni:yuraṅku.....*

### 14 Fun

Fun songs are found in Folksongs which we cannot get often in literature. In folk literature this kind of songs has great place. There exists pleasantry and fun in songs on marriages, play songs, miscellaneous songs etc. Following are few songs of this type.

....      ....      ....      ...      ....

*i:ccam paḷattilum*

*iruṇṭa karuppaiya:*

*iṇṭa ma:piḷlai*

*na:kap paḷattilum-itu*

*nalla karuppaiya:.....*

### 15 Borrowed items:

In folksongs of Tamil many borrowed items can be found. This borrowing is common in all the districts. Many

borrowed items of English can be found in Tamil folksongs. These items may enter into our language because of the ruling of English people in the early periods of 20th century. People of lower society imitates the people of higher society in some aspects like speech etc and so these items from their language enter into our language. Following songs can be taken as examples;

*pappa:, pappa:-va:t maidiyar*

*mamma:, mamma:-mi:t mai diyar*

*hay mai diyar*

*dis ve: aṇṭ taṭ ve:*

*dis ve: aṇṭ taṭ ve:.....*

## 16 Structure of sentences in Folksongs:

While looking into the structure of Folksong in the sentence level, we can find mostly long type of sentences. Mostly two or more sentences are embedded in a single sentence. Sometimes a sentence may extend upto ten lines also. Following song represents the type in which the sentences are long.

*muppa:ṭṭan ellaiyile: -ennayya:*

*muttu vaṇṭu vikkittinmu*

*muttu vilai matikka - ennayya:*

*muppatu pe:r ta:tiyara:m*

*muppatu pe:r ta:tiyarkku - enkaṇṇe:*

*mutta:ka ni: oruttan*

*mutteṭuppa:r unkaḷ ayyaṇ - en ca:mi*

*muṭiccaviḷppa:n un ma:man.....*

Likewise in folksongs we can find variants for one and the same word. For example the word *sattam* 'sound' has

two alternate forms as *occam* and *saccam*. Like this we can find three, four etc., alternate forms for one and the same form.

Apart from these structure, folksongs have its own characteristic features like onomoto poetic words, meaning less words, words which have no specific meaning, sentences which have no specific meaning, expletive words etc which are not explained in this chapter.

### **Conclusion:**

By studying these type of folksongs of Tanjore district (Tamilnadu), it is felt that the folksongs are the creation of a particular man, particular generation, or particular section of a society. They are composed, changed, improved, modified according to the time pass, and which are passed on by one generation to the other. Folksongs reflect the scences of the village folks, busy with their day today's life. An important aspect of folksongs is that it consists different ideas current among the common, mostly uneducated people and reflects the social custom and manners which existed at that time. Thus folksongs are believed to preserve our cultural heritage.



## CHAPTER-II

# FOLK - TALES

### Introduction:

Tales are ageless. The impulse to tell a story and the need to listen to it have made narrative the natural companion of man throughout the history of civilization. Tales are able to adopt themselves to any local and social climate. While recognizing the folktales containing persistent and continuous reinterpreted ideas, student of folklore observes folktales mainly as an art creation shaped and carried by different groups of people.

Because of their oral existence, folktales float in an unlimited number of variants around a limited number of plots. Hence a perfect classification based on form, content and function would hardly be possible. All categories have then to remain abstractions from real life, for the convenience of scholarly study. The form, content and function of the stories belonging to different genera are always variable. Identical stories can be found within different genera.

They may be shaped into fictitious, credible, revered or ridiculed treatments. A tale for one culture may be an origin legend for another; a turist in a tragic story for one can render it extremely funny for another. The change of characters mortal, divine, supernatural or animal may more the same plot into a different genera category. The form changes as the meaning of the plot changes. A simple plot may become complex or it may be expanded

or reduced to a succinct relation or even a formless fragment. Folk tales are subject to such essential changes not only when they adjust to different cultures and epochs but also when they follow internal changes within the same culture. Rooted in their social environment, tales are extremely sensitive to group and individual attitudes; the greater their popularity, the greater their inconsistency. They have no final form; They stiffen and freeze when they are no longer told, as if they were written on paper.

As long as they are told, they vary merge and blend; a change in their social value often results in a switch into another genera. The folktale embodies the highly polished, artistic story genera that have a relatively consistent, finished form. Their origin, goals and themes on the other hand, are diverse. Like novels and short stories, their sophisticated counterparts, folk ales are told primarily for entertainment although they may have secondary purposes. They are believed to be fictitious and are cited as lies by story tellers and commentators, who mean that tales are the creation of human phantasy. The tale, whether composed of one or many episodes, is always a well - proportioned whole. It is fashioned from stable formulas commonly known to the tellers who adjust them to a basic outline kept together by a frame. This outline, - the skeleton of the tale as well as the formulas is shared by the bearers of a tale tradition. Putting the outline into words and embellishing it by the combination of the available formulas is the creative act of individual narrators. The stable formulas, known as the 'building blocks' of the tale, are quite diverse in their quality and narrative value. Yet, they all effect the composition and structure of the tale.

The framework of the tale comprises the introduction and the conclusion as well as the formulaic interjections

used by the narrator. These elements are directly related to the telling situation. They prepare the atmosphere for the acceptance and enjoyment of the tale action, and by providing a happy ending guide the audience back to everyday reality. Frame sequences vary in size and tone according to the tale they adorn. They range from the simple "once upon a time" and "they lived happily ever after". The formulaic initial situations that launch the story action fewer in number than the tale types and different tales into related groups.

Personal instructions by the teller form a third formulaic bridge between the reality of the performance scene and the fantasy of the told narrative. He interjects comments at turning points of the story, announces and highlight thrilling episodes and makes smart allusions to the rewards he deserves, all in the tradition to the medieval court entertainers.

Patterned figures of speech are commonly employed in the schematic description of heroes and anti-heroes, scenes of beauty and horror, climaxes and turning points of the narrative. The opposites of good (beautiful) and evil (ugly) are depicted in extreme colors; sparkling, metallic radiance represents fairyland, kingdoms and riches, whereas dark and bleak hues signify dangerous avenues of the unknown, the site of evil, poverty, or just dull, everyday village life.

Repetition of certain passages, sequences, or the whole narrative adventure is essential to the tale structure itself, and also provides a thread for the narrator in his composition techniques as he puts flesh on the tale skeleton.

There is a ruling order of triepisodic action-repetition throughout the story.

When we look into the characteristics of Tamil (Tanjore district) folktale, main thing is that generally they begin with "once upon a time.....", 'once there was.....', 'once....' etc. Nobody knows the origin of folktales. It appeared when human knowledge spreads. It is handed down from generation to generation through the word of mouth. The popularity of folk-tales depends to a great extent on the humour they contain. The humour in folktale is based chiefly on some defect, exaggeration, coarseness, slyness, ready wit, funny episodes and some peculiar jingles of language.

There has always been an easy mobility of folklore aspects through pilgrimages, fairs and festivals. The wandering minstrels, saints and sadhus have also disseminated them. People of North visiting the temples of South and vice versa carry their folktales with them and there is an inconspicuous integration. The dharmasalas, inns and the chattis (places of rest where the pilgrims rest and intermingle) worked as the clearing house for the folk-tales. That is why we find somewhat common pattern in folk literature of different regions. The same type of Tamil folk tale can be found in other states with slight regional variation. These stories were passed on from generation to generation by word of mouth before they came to be reduced to writing.

The same story is often repeated but does not lose its interest. The secret of the fascination of the folk-tales that the old, the young and children are kept enthralled by their recitals is the satisfaction that our basic curiosity finds in the folk tales. The folk-tales through phantasies,

make-belief and complacent understanding help primitive man to satisfy his curiosity about the mysteries of the world and particularly the very many inexplicable phenomena of nature around him. We have an element of primitiveness in our mind in spite of the advancement of science around us.

Through the folk-tales man exercised his once-limited vision and some-how or other we would like to retain that limited vision even when we have grown up. The advancement in science can never replace the folk-tales. On the other hand, folk tales have helped the scientific curiosity of men.

Weather and climate have their own stories and are often connected with particular stage of the crops. The wet season and the hottest month are intimately associated with the ripening of crops or the blossoming of trees or frequency of dust storms and stories are woven round them.

The "Why and wherefore" of the primitive mind tried to seek an answer in the surrounding animal and plant kingdom. Animals are grouped into different categories according to their intelligence and other habits. These ideas are commonly woven into stories and through them the primitive mind seeks to satisfy the eternal why and how of the mind. The stories of the witches and ogres come in this category. There is nothing to be surprised at that. They reflect the particular stage of the development of the human mind and also are a projection of the beliefs and fads of the mind. Scientific accuracy should never be looked for in folk-tales although folk-tales are a very good reflection of the social developments of a particular time.

The very idea that the folk-tales have woven man, nature, animal and plant creation together shows the great

flight of imagination and a singular development of mind. Introduction of moral lessons or any dogma was not done as an after-thought but came in as a very natural development.

The last source of the folk-tales is human society itself. The elemental moorings that are at the root of human society are sought to be illustrated in folk-tales. The day-to-day life of the common man finds its full depiction in the folk-tales. The common man finds yearns for riches and comforts he cannot usually look for. He dreams of riches, princes, kingdoms etc., and finds satisfaction in stories of fantasy. The folk-tales are woven round them and whether fantastic or with a moral undertone they only reflect the daily chores, tears and joys of the common man. As life is different in rural and urban areas or is chequered with goodness or badness in the world so is folk literature diversified, as it must be, being a replica of life.

It is a pity that these beautiful folk-tales in India were almost on the point of disappearance. To stop this, it is necessary to collect these tales and preserve them.

Folk-tales of Tamilnadu in general can be classified into different types on the basis of its relationship with the subject. Folktales of Tamilnadu may be divided broadly into:

- I. Myths
- II. Legends
- III. Fairy tales
- IV. Intelligence Tales
- V. Magic Tales

## VI. Wonder Tales.

## VII. Supernatural Tales.

Generally myths have a spiritual or religious background. Often the dividing line between myths and legends is so faint as to be almost imperceptible. The legends have historical figures, saints, local deities and gods as their chief characters. A temple a mountain, a holy river etc would have the halo of a legend. Animals also play a prominent role in myths. Moral lessons are often taught through the animals in fables or moral stories. Supernatural tales and wonder tales are full of witchcraft, magic, demons and devils. Fairy - tales or popular tales (Which are also called household tales) have kings, queens and ministers playing an important role in them.

Most of the folk tales have a happy ending indicating the triumph of the good over the evil or the triumph of virtue over vice.

### I Mythical tales:

Ramayana, Mahabharatha stories are mythical tales. Likewise *Thiruvilayatal* puranam also can be treated as Mythical tale. Stories connected with Lord Siva, Lord Vishnu, Lord Brahma, Goddess Lakshmi, Saraswati & Parvati, about Lord Murugan, Lord Vinayaka are treated as Mythical tales. Mythical tales expressed about the stories of great traditional (Hinduism) deities. These stories are most familiar and famous, and so are not explained under this chapter.

Nature of myths: Myths originate in polytheistic religious systems 2) When old religion dwindles and a new one takes it's place original myths degenerate into legends and fairy.

## II Legends:

Legends and Myths are not easily separable but legends express about the historical figures, saints, local deities etc. As an example following two stories can be explained;

- 1 Tale about Madurai Viiran (historical figure)
- 2 Tale about Deity Mariyamman,

### Tale about Madurai Viiran:

Once upon a time, the king Kasirajan ruling the country Kasimapuripattinam. Since he has no child, he did penance and worship Lord Siva. By Lord Siva's grace the king had a son. He is called as Madurai Viiran. The king as a custom wanted to see his horoscope; so the veediyar caste people are invited for this purpose, where they noted that they are affected by the child in future. So they tell a lie about the horoscope that Madurai Viiran's horoscope is not good. Also they told, since the child is born with naval cord around his neck and so it has to be killed since something bad will occur to the family. But the king is not willing to kill the child and so he asked the servants to put the child in a dark forest. They put him in the forest and returned. By God's grace milk is administered to this child. Five headed cobra protected the child from the sun and rain. When he became a boy he used to play with the animals.

Once a cobbler caste person's viz pettan's wife Singari came to this forest to pluck the avaram tree's skin. Avaram tree's skin is useful for repairing, making chappals and so cobblers' collect this from the forest. At that time the lady see this boy, she bring him with her and brought him up in her house.



There lived a king bommarajan and had a daughter viz bommiyammal. She attained puberty, but the time attaining puberty is inauspicious. So according to the advice of astrologers, the king built a bungalow and leave her in the bungalow for 29-days. After (29th-day) doing "puberty ritual", he planned to take her back. It is believed that only if this is done the inauspiciousness will be removed. The king asked Madurai Viiran's mother Singari to take care of the girl and watch her. Madurai Viiran asked his mother to remain in the house and he went for watching the girl. By deity's grace wind and rain came. Madurai Viiran become fully wet. At this stage he requested to give a small piece of the bommiyammal's saree. She scolded him and refused to give the saree piece.

Immediately Madurai Viiran told his story to her and she felt sorry for her mistake. So both of them ride on a white horse and reached Madurai. At Madurai, Madurai Viiran saw another girl Vellayamma and they get together, knowing this, people cut off his leg, hand etc and put him in the floor. Since Madurai Viiran is a devotee of Goddess Meenakshi and so flowers are poured from the sky, which helped him to reach the heavenly world without having next birth. This story is explained about Madurai Viiran.

Historical figure as well as a local / deity, Madurai Viiran's story is explained above. Following story about deity Mariyamman explains about the details of local deity, temple, saints etc. Story about deity Mariyamman involves about the saint's anger etc.

Once there is a saint and her chasty wife lived together in a Ashramam, since she is very chaste woman and due to her chastyness she is able to madeup a mud pot with the sand in the river bank and she used to take water in

that pot for her husband's pujas. One day while she is preparing the pot Lord Indra used to go through the sky. When he looked down and saw her, he fell on love with her. That lady also saw his shadow in the river water. Just only on seeing the other male's shadow that lady's character is gone, she is not able to prepare the mudpot and take the water to her husband's puja.

These events are known to the saint by means of his will power, he became angry. So in anger he invited all his seven sons and asked them to cut down their mother's head. All refused and the last son Parasuraman accepted to fulfill his father's wish. At the same time he asked for a boon to his father. According to that he asked that he is able to give life to the dead body by chanting a mantra and sprinkling water on the dead body. The saint accept for this and gave that boon

While returning to the house with sorrow from the river bank, saint's wife saw that her son is coming towards her to cut her head with knife. To save her life, she ran back towards the forest. Her son also followed her. At a point a cobbler caste lady came to rescue the life of saint's wife. At that time parasuraman cut both of their head. To give back the life to his mother parasuraman with tension took his mother's head and place it in the body of cobbler caste lady and place the cobbler caste lady's head with his mother's body. Then by chanting mantras and sprinkling water, he gave life again to them. Since the body and head are changed after getting life again they are called as 'Mari'. Not only that, but she is considered as an incarnation of Goddess Parvati and people worship, Her with much fear and faith. The Goddess with cobbler caste lady's body and brahmin caste

lady's head is termed as 'Karumari and she went to Thiruveerkadu and bless the people.

Goddess with Brahmin lady's body and cobbler caste lady's head becomes muttu mariyamman, capable of putting muttu (pox) on the body of the people. Folk believe that pox is an epidemic form of Goddess Mari and they termed pox as Muttu. People with care, faith and fear worship this Goddess while she is in the epidemic form as well as in normal stage. People worship this Deity Mariyamman as Muttu Mariyamman.

This story explains how the human character became the power of deity.

The myth and legend is in a fact yet tradition attaches much of the mythical attributes to the hero in order to enhance his greatness. Hence heroes like Rama, Krishna etc become heroes of mythical tale as well. The same tendencies are found in folk legends as well. So many heroes of castes are also deified. And hence it is not easy to demarcate between the myth and the legend. Most of the culture heroes are thus mythologised. Many actiological tales are also local legends.

### III. Fairy tales:

Many of the India fairy-tales have some kind of version in ancient literature. India's cultural and literary tradition is very old and rich. The age and richness of tradition are conducive to an equally varied and ample stock of fairy tales and legends. The fairy-tales is a complicated piece of prose, interspersed with typical rhymes. Its tone is serious. Its plot is well knitted and presupposes some perfection in style as well. Many ideas entered in a folk-tale reach the most advanced layers of culture and yet

there is something in it's spirit which is primitive. Many items in a fairy tale are devoid of the historical element. They suggest the primitive survivals, rather than historical facts. And yet the development of a fairy-tale demands an advancement of culture.

### The role of animals in the fairy-tale:

The wisdom of animals is unusually vindicated in the fairy-tale.

The animal husband or the wife, or the guardian, is a common feature.

Fairy-tales with reference to animals are collected during this collection of folktales of Tanjore district. Different moral values are found in this type of tales. For example:

1. *aay-ppu piṭuṅkiya kuraṅku* - Moral teaching
2. *ciṅkattai koṇṇa muyal* - Cleaverness
3. *kaṭalai veṇṇa ciṭṭukkuruvi* - Unity is important.
4. *kokku muṭṭai tiṇṇa pa:mpu* - Stealing is dangerous
5. *a:caiya:l ne:rṇṇa aḷivu* - Over greedy is  
dangerous
6. *tan va:yina:l keṭṭa kaḷutay* - Over talk will  
destroy one.
7. *mo:cam po:na muyalum,* - Enemies are too  
*mainavum* dangerous.
8. *anbaraṭṇa arakkam,* - Love makes enemy  
*kaḷḷam* to become a friend.
9. *uruvam ma:ṇiya eli* - Nobody can change  
their status unnaturally

10 *kuruvi ku:ttai kalaitta kuraiku* - If one said ideas to a fool then the result will be dangerous.

11 *mantiratta:l a:inta matike:tar* - Knowledge is better than education

From the above mentioned tales different moral values can be found. Each tale is explained in a brief manner.

1 *aayppu pi:un:kiya kuraiku*:

Once upon a time there is a temple in an old village. To renovate the temple, temple authorities cut out the trees and put them inside the temple. A carpenter cutting the tree and in the middle of cutting the tree, carpenter place a small wood (termed as 'aayppu') in between the broken trees and went away. Many number of monkeys are found in the groove next to the temple. Few monkeys by playing with themselves reached this place. A monkey came and sat down on the broken tree where a wood is placed. It pluck that wood so that the half brokened pieces of the wood joined together. The monkey fell between this wood died by crushing in between the trees.

This story reveals the moral value that those who have on connection with some work need not insert their nose in that matter.

2. *Cinkattaikkonra muyal*:

In this story the cleaverneass of the rabbit is seen.

Once there lived a lion in the forest. It used to kill the animal as per it's desire and eat them. This kind of action increased day by day. So all the animals joined together and meet the lion. They said that don't kill all the animals and if so there will be no more animals in future

in this forest. So they came to an agreement that daily one animal is sent to the lion as food. Lion accepted for this suggestion and daily one animal is killed by the lion. Once a rabbit's turn comes. Even though it thought that it is not possible to live, but try to overcome the lion. So it thought of a plan. It met the lion not in proper time, but somewhat little bit late.

Lion with anger scolded the rabbit. But rabbit request to leave the lion's anger and said that on the way it met another lion. So after hiding sometime it came to meet the lion lately. Also it said that other lion went inside a cave.

Immediately the lion asked that "is another lion in this forest"? and if so show it to me. Rabbit with the Lion went near a deep well and asked it to see inside the well. As soon as the lion saw inside, it sees its shadow itself and thought that it is another Lion. So in order to kill the Lion it fell down inside the well and died. The rabbit and the other animals became too happy. So from this story cleaveriness made one to win even the great power.

### 3. *Kaṭalai veṇṇa ciṭṭukkuruvi:*

A male and female sparrow lived near the sea-shore. When the time came female sparrow has to laid its eggs. So it asked for a place to the male sparrow. Male sparrow ordered to put the eggs in the sea-shore itself, but the female sparrow afraid to laid its egg in the shore. It afraid that the sea will destroy its eggs. It never know any other way. So it laid its eggs in the sea-shore, itself. But the waves took all its eggs. The male sparrow asked the sea to give back its eggs. But the sea never replied. So it gathered all the sparrows and inform this to their

chief eagle. It immediately met Lord Vishnu and inform the matter. Immediately he ordered to give back all the eggs of the sparrow.

Hearing the Lord Krishna's voice, seaking afraid of the Lord and gave back all the eggs of the sparrow.

So from this story it is known that **unity is strong.**

4. *Kokku muttai tinra pa:mpu katai:*

Once upon a time a crane lived and it used to lay eggs in a tree's hallow. Everyday a serpent used to eat the eggs of the crane. Then the crane reported this to it's friends crab. It suggested an idea of putting the fish from the place of Kiiri (a kind of jackal like creature) which is the opponent of the serpents, till the place of snake. The crane do the thing as suggested. Kiri by eating the fish from it's place came atlast to snake's place where it saw the snake. Both quarrelled and the snake died.

This story reveals that stealing is dangerous.

5. *a:caiy:l ne:rñja aļivū:*

Once a hunter went to the forest for hunting. For many days he is not able to get any animal for food. One day he saw a deer, and killed it. He took it to his place. On the way he saw a pig. He thought that if this pig is also killed then he has no food problem for two days. So he aimed the arrow, but with anger the pig fell on him and killed him. The pig also died.

At that time a fox came via that place. It saw the hunter, deer and pig and thought that there is no food problem for three days. First it went and bite the arrow which brokened and pierced on the stomach of the fox. Immediately the fox also died.

From the above story one has to understand that greedy is a dangerous thing. So one cannot have over greedy on any thing.

6. *tan va:yina:l keṭṭa kaḷutai:*

Once a washerman brought up a donkey. He used to place the dirty cloth bundles on it and take it to the river. After finishing the wash again he placed that bundle on it and returned home.

Eventhough the donkey is working hard, he never provide proper food for its stomuch. Instead he want to fill the stomuch of the donkey with some trick. At night time, he cover the body of the donkey with tiger's musk and sent it to the paddy field. It graze fully and it grown up strongly. Also it used to work to the washerman as usual.

The watchman of the field thought the donkey, as a tiger and with fear they ran away everyday. Among the people there is a brave man. He wanted to know the truth and so he took an arrow in his hand, covered his body with the big towel and hide in a place.

As usual the donkey came for grazing the field. At that time the man got up with the cloth cover on him. As soon as the donkey saw the man and thought that it is female donkey and began to shout. On hearing it's voice the man understood that it is nothing but a donkey and so he pierced the donkey. Immediately the donkey died.

From this story one is able to understand that if one never control his talk he has to receive bad events like the donkey.



7 *mo:cam po:na muyalum, maina:vum:*

Once a rabbit has no place to live and it happened to see a hollow of a tree one day. So it entered into it and thought that it is its house.

After sometime a maina came to that place, on seeing the rabbit in its place, maina scolded the rabbit. Both scolded each other and decided to prove the truth before an abled person.

Rabbit said that there is a cat doing penance in the Yamuna river bank and he can solve their problem, but maina afraid that the cat killed them. Then both decided to ask for the truth from such a distance from the cat.

After doing penance, cat opened its eyes and saw both of them. It enquired about them and asked them to come near by since he is aged and not able to hear them. So both went near the cat. Immediately the cat caught both the rabbit and the maina and killed them.

Thus from this story one is able to understand that one should not be friendly with the persons of cracked mind.

8 *anbara:na arakkanum, kallanum:*

Once in a brahmin's house there is a cow. To steal the cow a thief came in the dark. On the way a Rakshasan saw him. Both of them enquired about themselves. Rakshasan said that 'He is a rakshasan' and came there to eat the body of the brahmin. Thief said that 'He is a thief' and came there to steal the cow from the brahmin's house. Then they talk with each other and entered the courtyard of the house. Rakshasan said to the thief that 'I will go and eat the brahmin first' and the thief replied that 'I will

go and get the cow first'. So both of them quarrelled. Due to this sound the brahmin woke up and made his children's to wake up. Then he opened the door. Meanwhile, both the thief and the Rakshasan told about each other to the Brahmin. Having heard this the brahmin said that 'both the events were not happened. So happy! But you don't go back without having anything', So he gave some money and things to them.

Both are happy, they become friends and help the Brahmin for his good character. So from this tale one is able to understand that even if one shows love to the enemy, he will become a friend.

#### 9. *uruvam ma:riya eli:*

Once under a tree a saint is doing penance by means of closing his eyes. At that time an eagle carry a rat via that route. That rat fall down on saint's hand from the eagle. After opening his eyes saint saw the rat keenly and made it as a beautiful girl by means of his mantra sakthi. Then gave that girl to his wife and asked her to brought up the girl in fine manner. Same as, the saint's wife brought up the girl and the girl became matured.

A time came for her to marry. Saint selected Sun God as bridegroom to his daughter, but Sun God says cloud is better than me, then he asked the cloud, who said that wind is better than me, then he called the wind, who said mountain is better than me. Lastly mountain said that the rat is better than me, he is having very good personality. So he called the king of rat and asked him to marry his daughter. He accepted with one condition; ie the girl has to enter in his hole (house). Immediately the saint changed the shape of the girl and sent her with her husband.

The value that is known from this story is that no body can made themselves into a higher position in unnatural manner.

10 *Kuruvik ku:ttai kkalaitta Kuranku:*

A big banian tree is found in a forest. There two 'tuukkannam' birds built their nest and lived happily.

One day a severe rain poured. A monkey become fully wet, with shivering took shelter under that tree. On seeing that one of the bird with mercy asked the monkey "Why don't you built a nest with your legs and hands? Why are you shivering in this rain", But the monkey misunderstand this and thought that the bird teases it. So in anger it climb up in the tree and spoiled the bird's nest. Then the birds are also wet and shievered in the rain. From this story one can understood that saying ideas to a fool will give bad things only.

11 *manjiratta:l alinta mati ke:tar:*

Last tale under this category to be explained is that due to mantra's (bad) the events happened to the four persons.

In one village four persons were studying together. Among the four, three persons are very intelligent in mantira sakthi. Fourth person didnt study well. All the three, wanted to meet the king and express their great powers to the king. So they started and invited the fourth person also, to the king's palace. They promised to give one fourth of their income to him. On the way to the king's palace they saw a dead body of the lion. They wanted to give it life again, with their magical power. But the fourth person, simply educated afraid and requested them

not to give life to it. But the other three scolded him and asked him to get rid of that place.

Then with their magical power they give life to the lion. As soon as it opened its eyes first it blow the three persons and kill them.

So from this story one is able to understand the moral value that "Knowledge is better than education".

The above mentioned stories consists of moral values as well as, explained about the animals. So these type of tales can be termed as 'Animal - tales'.

IV. Fourth category intelligence tale also explained in the above eleventales. "*ciṅkattay kkoṇṇa muyal*", explains the intelligence as well as the cleverness of the rabbit in killing the lion, This kind of intelligence tales are found more in number in the same type. Instead of animals, man is also involved in this type of tales.

V. Fifth category is Magic tales: As an example: "*uruvam ma:ṛiya eli*" (mentioned above) tale can be explained. In this story with the magical power the saint changed the rat into a beautiful girl. In the last section with the same magical power he changed the beautiful girl into a rat. There may be many more stories like this sort of stories. (Only few tales are collected while collecting the folklore aspects of Tanjore district, So within the limited data (collected data) this chapter is handled).

#### **VI. Wonder Tales: Wonders and the little girl:**

wonder Tales are also found in the collection. Once upon a time there lived a family with many children. One day the mother of the children made sweet edibles and serve them to her children. She noticed that her last daughter is

not found in the house and so she kept the edible for her. After returning to the house mother told to her daughter that she kept some sweets for her and asked her to eat them.

When the girl opened the vessel she saw a frog inside the vessel and conveyed it to her mother. Her mother without noticing anything scolded her daughter and sent her out, for telling a lie. The little girl wander here and there and reached a place where she met an old lady. She is in need of the little girl's help and request to help her. The little girl helped her, as a return the old lady asked "What she wants"? The little girl replied that she don't want anything. But with kind heart the old lady gave her a new silk skirt and ornaments made up of gold. Then she started to another place where she met a river. The river requested her to cross it without disturbing it. The girl do it as requested by the river. The river thanked her and asked her what she needs?. The little girl replied 'nothing'. But the river gave pure pearls and pure white beads to her.

Then she met a serpent. It requested her not to kill it and protect it from it's enemy. Little girl protected the serpent and left it without killing it. Then the serpent with kind-heart asked her needs. She replied 'nothing'. But the serpent gave her 'coral' and other kind of highly valuable pearls to her.

With these things she returned home and all wonder to saw all kind of things presented to her. Then all lived happily.

In the above tale talking of river, serpent etc are wonders which are not possible naturally. Also the river, old lady (poor), serpent are not able to present the high-quality beads, pearls and golds. These are just 'wonders' of

the tale. Othertype of wonder tales are also find which are not mentioned here.

## VII Supernatural tales:

Once a king ruled over a country. His name is 'mallikai raja' since wherever he laughs naturally, smell of jasmine spreads to certain distance. But this is happened with the condition that only the king laughs naturally and if he is compelled the smell of Jasmine will not spread.

Due to this reason king's Mallikai raja's fame spreaded over the country. For smelling this jasmine smell (from the laugh of this king). people from various country used to come to this country. This Kingdom is a small one. So he used to give tax to the king of big Kingdom. That King is cruel minded and thought that nobody is there in this world equal to him. He ordered mallikai raja to meet him.

So Mallikai raja met the King. He tried to made the mallikai raja to laugh but there is no use. So with anger he jailed him. So mallikai raja is in the jail without doing any mistake. Opposite to the jail, one, bend backed person lived. Daily the queen used to meet him, give him food, enjoy with him, and then go back to the palace.

Most of the people know this kind of bad character of the queen. Jailor also know this convey this to mallikai raja, but he never mind. One day the queen, came very late to that person, in anger he blowed her and pushed her with his legs, She did not talk any opposite thing and again she went near him and give him food. The bend backed person felt sorry for that and requested her to pardon him.

She said that your blow gave me only Joy not sorrow. At that time a washerman who last his donkey few days before, cross this place. then he wanted to take rest; while.

taking rest he heard that the queen's words that I enjoyed the joy of going round the fourteen world by means of your blow'. So he considered her as a traveller and thought that she may be able to see his donkey.

So he fell down under her and with tears enquired about his donkey, on Looking these events, the king mallikai raja is not able to control him and laughed. The supernatural power of the king come out ie the smell of Jasmine spreaded over the country. The king also came to know this. Then he thought for the reason of mallikai raja's laugh. He ordered to bring him and asked for the reason of his laugh.

Mallikai raja told everything happened. Having heard about his wife's character the king ordered to kill both his wife and her friend bend-backed person. Then he gave presentations to mallikai raja and send him to his country with pump and show.

In the above tale eventhough super natural beings are not expressed, supernatural power to a man is explained So this tale can be treated as supernatural tale explaining the supernatural power of the man.

Folk-tales used to reflect:

- 1 the cultural and traditional way of life of the folk people.
- 2 the moral values of life of the people.
- 3 the different way of leading the life of different social group people.
- 4 Ancient time of ruling the country ie King's ruling
- 5 information about the nature of different animal etc.

Folk-tales also can be approached structurally, also different version of the same story can be found. Different customs, habits beliefs etc are also known by the folk-tales. Structural approach of folk-tales is explained as follows:

For structural approach following tale generally told in all places can be taken for analysis:

A generous minded brahmin is in the habit of feeding who so ever came near his house, but his wife was narrow minded. Once a worshipper of Lord Siva came as a guest to the brahmin. The brahmin invited him and asked him to sit in the verandah and went to take his bath in the pond. Using this opportunity the brahmin's wife thought of a plan to get rid of the guest. So she draw a big koolam (floor drawing) and kept a wooden hammer in the centre of the koolam. Then she went near the guest and said that her husband used to break the head of a person everyday with this hammer before he took his meal. Immediately the guest took his bag and ran away in fear. After retruning from his bath the brahmin found out that his guest was missing. He enquired about him and the wife replied that the guest wanted her hammer which is brought from her father's home after her marriage and on her refusal to give it to him, he ran away. The brahmin scolded his wife and intending to give the hammer to the guest, he took it in his hand and chased the guest. Seeing this the guest misunderstood him and thought the brahmin chasing him to break his head. He ran very fast. The brahmin got tired after chasing him for some distance and returned home.

For structural analysis different plots found in the story are first analysed. Mainly different plots of the above tale is;



- 1) Persons involved in the tale
- 2) Number of guests found in the tale
- 3) Circumstances at the time of inviting guests
- 4) Action when the guests are in the house.
- 5) Plan of the wife to get rid of the guest
- 6) Reason for the fear of the guests
- 7) Her report to her husband for disappearance of the guest
- 8 Husband's reaction
- 9). Extra item in the tale &
- 10) Result of the tale.

**1) Persons involved in the tale:**

Brahmin, his wife, guest.

**2) Number of Guests:**

Only one.

**3) Circumstances at the time of inviting guests:**

Brahmin invited the guest and asked him to sit, went to take his bath.

**4) Action when the guests are in the house:**

Wife of the brahmin made a big koolam (floor drawing) and kept a wooden hammer in the centre and went near the guest and asked him to remember all his relatives and friends, since within half an hour, he has to loose his life.

**5) Plan of the wife to get rid of the guest:**

Wife stated that the guest has to loose his life in the way that her husband used to break up the head of the guest by using the wooden hammer placed in the centre of the koolam.

**6) Reason for the fear of the guests:**

Brahmin's wife said that her husband used to break the head of a person every day before his meal. On hearing this the guest ran away.

**7) Her report to her husband for disappearance of Guest:**

Guest's desire for having the hammer which is brought from her Parent's home after her marriage and her refusal to give it to him.

**7) Husband's reaction:**

The brahmin scolded his wife and intending to give the hammer to the guest, he took it in his hand and chased the guest. (Seeing this the guest ran very fast).

**9) Extra item in the tale:**

The guest after seeing the brahmin with hammer in his hand coming towards him, thought that the brahmin is chasing him to kill him.

**10) Result of the tale:**

The guest ran away in horror and the brahmin returned home after feeling too tired.

Thus this type of explaining plot are essential for the structural approach. This way of approach is not unique one.

**Peculiarities of Tanjore district folk tales:**

Tanjore district is separated from other districts and the people are speaking different languages. So in this district people's life, habits and customs, culture, language pattern naturally a peculiarity is seen. To understand the tales it is necessary to understand their spoken language. Folk-tales are structurally in prose form than in song form.

In these tales both type of forms like written forms as well as spoken forms are found.

The language differs according to the story-teller. Folk tales are told both by the educated as well as uneducated people. While the educated person telling the story he never used taboo words. For example, When an educated person telling the story....” in the village a husband and wife, they are having parents. eventhough wife never bend herleg .....” etc. If an uneducated rural folk explains this story he used to use spoken words. For example.

Terms	Educated	Uneducated
1	<i>puruṣan</i> <i>husband</i>	<i>purusan</i> <i>husband</i>
2	<i>peṇca:ri</i> <i>wife</i>	<i>poṇṭa:ṭṭi</i> <i>wife</i>
3	<i>ta:y taṇṭay</i> <i>parents</i>	<i>a:yi, appan</i> <i>parents</i>
4	<i>irukkiṇṭa:ṛkaḷ</i> <i>they are</i>	<i>irukka:nka</i> <i>they are</i>

According to the situation the changes in the language occurs. If one telling a story, those who hear has to heard and respond to the story teller.

There are many remarks found in tales while describing To show the structure one can find conversational Marker.

In folk-tales also one can find few songs. Sometimes tales itself is shortened and look like riddle structure. Those songs have to get the explanation. For example;

*kaṇṭa puruṣaṇ kayttula*

*koṇṭa puruṣaṇ kotuṅkaila*

One has to explain a tale (or) story for the above sayings, are also found in folk-tales with simple manner ie only if necessity arises, proverbs are used: But 'proverbs' are used only in few places in folk-tales when compared to other folk-lore aspects.

Moreover in folk-tales literary words, meaningless words, cultural terms, addressing terms and kinship terms are found in Abundance.

Structural methodology can be applied for folk-tales, but cannot be universally accepted, mainly five plots can be selected for structural methodology.

- 1 Event
- 2 Negative event
- 3 Place before the Authorities
- 4 Enquiry
- 5 Result.

This type of structure mostly fit for the tales regarding *mariya:tai ra:man* or *tenaali ra:man*. Just an example is explained here.

A lady killed and cooked the hen of her next house. In the evening, the lady in the next house enquired about the hen. For that first lady replied that she never saw the hen but the owner lady of the hen doubted that lady. So owner of the hen take fit to the King for getting justice.

The lady replied that she don't know about the hen, but from the way of her activities, justice mariyaatai raaman decided that she is the thief. Eventhough his mind never

accepted to give the proper result. So he asked both the ladies to go back to their houses.

At the time of turning back, mariyaatairaman said in loud voice that 'the lady killed and cook the hen, but refused to accept the truth, but the feather of the hen on that lady's hair tuft showed the truth'.

Immediately the lady who stole the hen touches her hair tuft. This is noticed by Mariyaatai raaman. Next day both came to the court and the justice made that lady to accept the theft. Then she accepted the truth. So he asked her to give money to the court for telling lie".

In this tale

Event = killing and cooking the hen. Negative event = Telling lie - not killing and cooking the hen.

Place before the Authorities: Event is brought before the Justice.

Enquiry - 1) telling lie

2) thought of an idea to prove the real thief

3) asked to go back

4) said in Loud voice "that the feather of the hen is seen in the hair tuft",

5) The true thief place her hand in the hair tuft.

6) solving the problem, find out true thief.

Result - She is asked to give some money for telling lie and for theft.

This type of structure can be applied only for the above type of tales. This structure is not an universal one and is not applicable to all the tales.

**Conclusion:**

Thus the folk-tales of Tanjore district have it's own peculiar terms as well general ideas of folktales of Tamilnadu. Examples and Illustrations are given only within the collected data about folk-tales in Tanjore district. Since the time duration is limited only few folk-tales are collected and are analysed here. Just an attempt is made to approach structurally, but is not applicable to all folk-tales of Tanjore district particularly and folk-tales of Tamilnadu in general.

## CHAPER-III

# FOLK-BELIEFS

### Introduction:

Folk-beliefs (or) Superstitious beliefs is also a branch of folklore. Many definitions are found for the beliefs, majority of them depend upon the term belief-in addition to the postulated elements of fear and irrationality. Most of the definitions never deal with the material itself but rather with the opinions about the material.

According to Encyclopaedia Britanica (Vol.21) "Superstition is an irrational belief, half belief or practice". Superstitious beliefs are common among the rural uneducated rural folk. Some educated also have faith in them. At the low level (among uneducated) these are beliefs even it comes true or not but this can be said as superstition in the upper level (among educated). So the existence of superstitious beliefs are found in all strata of society and is encountered among people of all degrees of formal education.

One cannot separate beliefs and superstitions. Broadly speaking, superstitions will have no reasoned basis while beliefs might be based on some reason. Superstitions are usually differentiated from folk-beliefs by the fact that they are of such importance that they may not be viewed simply as bits of passing fancy, but on the contrary, must be expoused and followed.

"A belief is a traditionally accepted concept involving the supernatural credence which has been built up during

uncounted generations as a result of largely emotional associations of cause and effect on the part of the folk", (Belief: Fundamentals of folk literature by J. Russell reaver, George W. Boswell). Belief is defined as all the ideas or concepts in which the people have faith while superstition is defined as the concept in which the people lose their unquestioning faith in them".

Superstitions cannot be defined on the basis of the criterion of truth because there are true, as well as false superstitions. This aspect can be divided into two major categories. one 1) on the basis of the relation with specific items. & 2) on the basis of condition and result. Tamil (especially Tanjore district) folk-beliefs of the first category can be classified into eleven sub-classes.

- I Superstitional beliefs on Religion
- II Superstitional beliefs on Animal
- III Superstitional beliefs on Birds
- IV Superstitions based on Children
- V Superstitions on plants
- VI Superstitions on Celestial things
- VII Superstitions on Human body and Behaviour
- VIII Superstitions on the days of week and Direction.
- IX Superstitions on Death
- X Superstitions on Dream and
- XI Miscellaneous superstitions (Superstitions not referred in the above ten headings).

For this first category of Superstitional beliefs examples are given as follows:



## 1. Superstitious beliefs on Religion:

*kuḷikkumpo:tu iḷaikkum maṇjaḷ*

*piḷavupatta:l kaṇavanukku a:katu,*

“if a turmeric piece used during bath by a married lady splits into two, then it is an indication of bad luck to that lady’s husband”.

First waking up in the morning had a belief. If anything bad happened during day to a person, he usually blames the person whom he first saw after awakening in the morning. To avoid this everyone is advised to look, first his or her palms, secondly in the mirror, thirdly cow, fourthly musical instruments like Veena etc., at last on a book, after opening the eyes. Some believe it is a good omen if one sights mirror, ornament, cow with calf, young lady, the fig tree, own hand, married ladies, temple tower, light (in the lamp) etc.

2 *karpinippenkaḷ caṇṭirakirakaṇam ne:rattil taikkvo:, ka:ykari naṭukkavo: ku:ta:tu.*

During lunar eclipses pregnant ladies should not do stitching work and should not carve Vegetables. Doing so will bring ill-luck to them.

In daily practices following superstitions are followed. When one rises early in the morning one has to open the back door first and then only the front door. The belief in this is, is that while sleeping Goddess of ill-luck will come and stay with us during the night. It is believed that this will bring wealth to her inmates.

3 *vi:ttuvilakka:na penkaḷ talai muluki vittu vittil ce:rum mun cinnakkuḷaṇṭai kaḷai pa:rttal keṭṭatu. appaṭippa:rit:al atai nivartti ceyya uppum ariciyum ca:ppiṭtu vittu piṛaku kuḷantaiaip pa:rtta:l oru kuraiyum vara:tu.*

A women on fourth day of her period should not see a child less than one year old, when returning from bath. Doing so will affect the child. So to ward off the evil effect she has to eat something (like rice, salt etc and after that only she can see the child).

4 *vi:ttu va:calpaṭiyiliruṇṇu piccai*

*koṭukkak ku:ta:tu*

One should not give alms by remaining inside the house.

## II. Superstitions on Animals:

It is a common assumption that animals are able to foresee an approaching danger. Another assumption is that animals are able to see ghosts and spectres that remain invisible to man. Also the village folk believed that ghosts and spirits will take the shape of the domestic animals to forecast impending epidemic. Most of the domestic animals are connected with witches and the devils, to whom they are offered on certain occasion. Witches or evil spirits are able to take the shape of the domestic animals and they also use them to ride on to reach places of meeting where they perform their witchcraft. The apparitions are visible to most of the domestic animals. Most of the beliefs on animals are based on mainly four categories. viz;

- 1) good - omen
- 2) bad - omen
- 3) good - luck &
- 4) bad - luck

Apart from these, some beliefs mentioned about the sinful action, some about the remedies by means of animals

## 1) Beliefs of good omen

1. *pu:nai iṭatu puṛama:ka kurukkil  
ceṇṇa:l nalla cakunam.*

If a cat crosses a person on the left side it is a good omen

- 2 *kaḷutai kattina:l nalla cakunam*

The braying of a donkey is a good omen.

## 2 Beliefs of bad-omen:

- 1 *pu:nai kuṛukke: celvatu keṭṭa cakunam*  
Cat crossing one's path is a bad omen.
- 2 *muyalaip pa:rppatu keṭṭa cakunam*  
sighting of a hare is said to be bad-omen

## 3 Beliefs of good-luck

- 1 *veḷḷaikkutiraiyaip pa:rtta:l paṇam kiṭaikkum*  
Sight of a white horse will give money,
- 2 *ka:laiyil nari mukattil viḷitta:l nallatu*

If one saw a fox on waking up in the morning that person will meet with good luck on that day.

## 4 Belief of bad-luck

- 1 *a:mai pukuṇṭa vi:tu uruppaṭa:tu*

Tortoise entering into house, is bad-luck

- 2 *palli muṛkkin me:l viḷuṇṭa:l no:y varum*

It is suppose to bring diseases if the lizard falls on the nose.

### III. Superstitious beliefs on birds:

It is a belief that all birds are closest to heaven and so bird is intimately linked with various practices of augury. The crow family of bird's have their peculiar type of feeding on dead bodies and secondly their ability to imitate the human voice:

1 *a:ntai alarina:l ca:vu varum*

The hooting of an owl indicates the coming of death in the neighbourhood

2 *vi:ttil kuruxi kuru kanning:l  
celvam celikkum*

If a sparrow build up a nest in the house then the house will become prosperous

3 *vi:ttil pura: valartta:l, e:lmai varum*

Rearing up a dove in the house is a sin and they will become poor

### IV. Superstitious beliefs on children:

Children should not see their shadow. The idea in this is that children when seeing their shadow will be afraid and that fear affects the children. It is believed that children should not have the feeling of fear which affects the growth and normal activities. It is a belief that the planting by a child will affect the growth of the child though the plant grow well.

There are two contrastive beliefs one which is that getting money first time from a child when something is sold will lead the sellers to a good sale while others believe that getting money first time from a child will make the selling time lengthy.

1 *tu:ñkumpo:tu kuñantaikku muttam ko:ñukka ku:ñtu*

If one kisses a child when it sleeps it is believed to shorten its life time

2 *o:riñatti:kkku kiñlampukaiyil kuñañtaiyai*

*etiril pa:rppatu nallatu.*

It is a good omen if one saw young children when one starts to a Journey.

## V. Superstition on Plants:

Human life is almost everywhere connected with and dependent upon plant life. plants have the attributes of animistic qualities The tree stands for long time while man passes away generation following generation.

Usually it is believed that between a tree and the individual planted at the birth of a human being some particular connexion is thought to exist so that if the tree falls down or is damaged, the individual is sure to get hurt or die. So plantain tree, Horse raddish tree etc. falling down with their bottom up is believed to be a bad-omen.

There is a belief that certain souls enter into trees. People believed the ghosts live on the palmyra tree, coconut tree, peepul tree and banyan tree.

1 *oruvar veliyil kiñlampum po:tu pañcattennai maññai  
talaiyil iñtta:l atu keñña cakunama:kum*

When a person starts on a journey if the green coconut leaf hits the head of that person, then it is a bad-omen.

2 *uñaitta te:ñka:y mu:ñiyai tirumpa oñña:ka ce:rtta:l  
añña marattu ka:ykkañ paññuppo:y viñum*

If one brought together the two halves of a broken coconut again, then the coconut tree will not yield good fruit.

3 *elumiccampaḷattai kuṟukkil vetta kku:ta:tu*

One should not cut the lime fruit crosswise.

## VI. Superstitions on celestial being:

The good or bad luck of a person based on the star of birth is related to that person's sex to some extent. The effect of some stars hold good for both male and female, while some to male and others to female.

1 *Bharani tarāṇi aḷum*

This superstition holds good only to male members. Male with birth star "bharani" will rule the world, i.e. the star will live like a ruler.

2 *Makattu maṅkai jakattiḷ illai*

This superstition holds good only to females. There is no other lady in the world like the lady with birth star "makam" i.e. this star offer her all kind of good things and she will live like a queen.

3 *caṅtiranaiccuṟṟi kkaṭṭai*

*kattiyirunṭa:l malai varum*

If there is a ring round the moon then it is a sign of rain.

## VII. Superstitions on Human body and behaviour:

The superstitions of Human body and behaviour is mostly based on omens of good and bad-luck.

1 *a:ṅkaḷukku valatu kaṇnum: peṅkaḷukku itatu*

*kaṇnum tutipatu nalla cakunam*

Twiching of right eye-brow to the male and left eye-brow to the female is considered to be a good omen; (While the position is reversed it a bad omen).

2 *oraittummal ketta cakunam iraittummal  
nalla cakunam*

Sneezing once is a bad omen, while sneezing twice is a good omen.

3 *nakam valartta:l e:imai varum*

Poverty will result if one grows the nail very long

### VIII, Superstitions on the days of the week, Month & direction:

There are some superstitions based on the days of the week, month of the year and direction. Among the seven days of the week wednesday is considered to be a very good day. The direction of South is considered to be a bad direction; it is believed that southern direction indicates the land of God of Death. It is a custom to light the lamp for ten days facing south when anybody dies in a house, indicating that their soul has towards the southern direction.

1 *sanippinam tanippo:ka:tu*

The body of the dead person on Saturday won't go alone, but it requires two more bodies as a companion.

2 *i:ca:niya mu:laiyil pantal ka:l natatal nallatu.*

It is good to erect the pole for pandar etc, first in the northern east direction.

3 *Ma:rkali a:ti ma:tanqalil*

*kalya:nam ceyyakku:tatu*

One should not celebrate marriages *aāṭi* (July-August) and *Ma:rkāṭi* (December - January) months.

### IX. Superstitions on Dream and Death:

Many superstitions are found connecting dream and death. Some dreams foretell the approaching death of a person. This type of beliefs on dreams are explained under this heading. Apart from this type, there are some superstitions found on Death itself.

There is a widespread belief that some dreams indicate death of a person. Dreaming about taking oil bath or full bath is an indication of a death of a person, in that house. There is a belief that dying person can foretell the future. Also the sayings like blessings, cures etc, of a dying person are all more effective and it may come true. There is also a belief that some persons with serious disease can realize that their death is approaching, before their death.

- 1 *karpinip peṇkal irukkum vi:ṭṭil*  
*eṇṇey kuṭamo: allatu verum kuṭamo:*  
*viḷuṇṭu uṭaivatu po:la kanavu kaṇṭa:l*  
*keṭṭatu naṭakkum, karpinip peṇṇo:*  
*allatu kuḷaṇṭaiyo: iṭakkaku:ṭum*

If one dreams of breaking an empty pot or pot full of oil, it is believed that something bad will occur to the pregnant ladies in that house in the sense that, that lady or child may die.

- 2 *kanavil te:raikka:ṇpatu ca:vaik kuṇikkum*  
 Dreaming of a chariot indicates death.

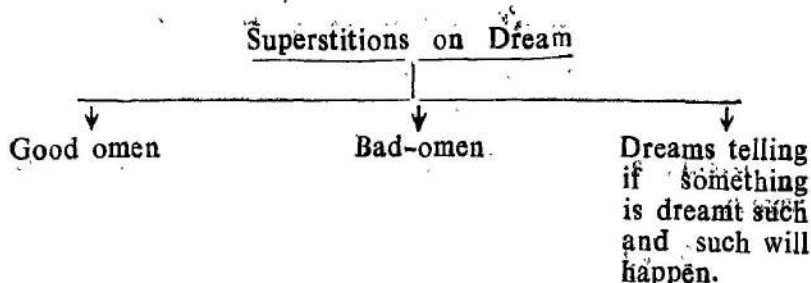
- 3 *iṭaṇṭavar vi:ṭṭiliruṇṭu tirumpumpo:tu*  
*onṛum collikkoḷḷa:mal tirumpa ve:ṇṭum*



One should not say anything while returning from the houses where death occurs.

## X. Superstitions on Dream:

Many superstitions are found about dream. These three can be dealt as



### 1. Superstitions of Good-omen:

1 *oruvar irappatu po:la kanavu kaṇṭa:l nallatu.*

Dreaming of death of a person is a good-omen.

2 *kanavil pu:vaippa:rppatum, va:n - kuvatum nalla cakunam.*

Seeing flowers and buying flowers in dreams is a good omen.

### 2 Superstitions of Bad-omen

1 *kanavil paraṅkippaḷam viḷuntu*

*uṭaiavatu po:lak kārppatu keṭṭa cakunam*

If a pumpkin falls down and is broken down in dream, it is a bad omen.

2 *kanavil muṭṭai ma:micaṁ*

*pa:rttal keṭṭa cakunam*

It is a bad omen to see egg, mutton etc; in the dream.

### 3. Type of dream superstitions in which if such and such dream is dreamt such and such event will happen:

- 1 *kanavil pa.mpu kaṭippatu po:lakka:ṇpatu  
cani viṭṭata:ka arttam*

If one dreams of snake biting one then it indicates the removal of saturn's influence from the dreamer.

- 2 *kanavil vellaiippa:mpai pa:rtta:l  
celvam perukum*

Seeing a white coloured snake in the dream brings wealth.

- 3 *kanavil taṇṇi:r, kaṭal ivarrai  
ka:ṇpatu celvam varuvatai kuṟikkum.*

If one dreams of water, sea etc, then it is believed to be a sign of getting wealth.

### XI. Miscellaneous superstitions:

Under this heading superstitions which are not mentioned in the above headings are explained:

- 1 *aḷukkumu:ṭṭaiyo:ṭu vaṇṇa:n  
etiril varutal nalla cakunam*

Sighting a bundle of dirty clothes carried by a washerman, is a good-omen.

- 2 *viṭaku, ra:ṭṭi, eṇṇeyk kuṭam, maṇveṭṭi  
ku:ṭai, e:r, katti ivarrai oruvar  
o:riṭattiṭku po:kaiyil etiril kaṇpatu  
keṭṭa cakunam*

Sighting firewood, cowdung cake, oil can, spade basket, ploughing instrument, sickle etc., when one undertook a journey is a bad-omen.

3 *paṭiyai talaiki:la:kavo: verumaiya:  
ka:vo: valtta:l vaṭumai varum*

Keeping measuring pots empty and upside down will bring poverty to that house.

4 *verum a:ṭṭukkallai araiṭṭakku:ṭatu*

One should not ground empty grinder.

Above type of superstitions are classified by Alexander H.Krappe in his book "The Science of Folklore". He classified the superstition on the basis of relation with specific items.

Another classification is done by Alan Dundes, following Puckett in part puckett in his "Folk beliefs of Southern Negro" of 1926, define superstitions as utilizing creteria of form rather than creteria of genesis or belief. Puckett distinguishes between two type of signs namely control signs and uncontrol signs termed as prophetic signs. He defined control signs as, "If you (or some one else) behave in such and such a manner so and so will happen. In control signs human activity is intentional rather than accidental which is also avoidable. For example one can avoid sleeping at the time of dusk which brings bad luck. In this type of superstitions human activity is intentional and also one can avoid the sleeping at the time of dusk which is the cause for bad-things.

Prophetic signs puckett defines as "those undomesticated causal relationships in which the human individual has no play". In prophetic signs 'man has no control and submits helplessly to decrees of nature'. Prophetic signs are uncontrollable and unavoidable. For example 'hooting of owls which is a sign of death' cannot be controlled and avoided.

Following Puckett in part, Alan Dundes, defined superstitions as traditional expressions of 'one or more results with some of the conditions, signs and other causes'. According to Alan Dundes Superstitious beliefs are classified into three classes viz;

I Sign superstition.

II. Magic superstition.

& III. Conversion superstition on the basis of condition and result.

Under sign superstitions he mentioned usually signs are made up of a sign condition and result and often they serve as the basis of prediction. Thus if one sees the flying of many dragon flies one can predict rain. It is to be noted that in all sign superstitions where human activity is involved is purely accidental or coincidental. Such activity includes the itching of hand, foot, dreaming etc. Sign superstitions where Non-human is involved consisting of celestial, animal and plant indicators. In some sign superstitions the signs are not avoidable while the consequent results may be avoided.

The second category 'Magic superstitions' correspond to 'Puckett's positive and Negative control signs. He said that in Magic superstitions human activity is intentional and also avoidable, magic superstitions are causal and it involves belief and practice. Man is passive with sign superstitions where as active with magic superstitions.

The third category of superstitions 'conversion superstition' according to Alan Dundes. This is a hybrid category in which sign and magic superstitions are involved. In most part sign superstitions are converted into magic superstitions. In this type man's activity is required. In

conversion superstitions we can find the counteractants for the removal of bad-luck results from sign or magic superstitions. For example one can remove the bad-luck resulting by the yield of plantain facing south by means of cutting that tree. This is treated under sign superstition.

Under magic superstition in which striking a cat will make one childless, as a compensation one has to prepare a model of cat in gold and deposite it in the Rameswaram temple. This two counteractants are both neutralize conversion superstition in that the proper action cancel the undesirable result.

So on the basis of definitions of puckett, Alan Dundes and others, one can define the superstitions mostly based on 1) omens namely good and bad 2) remedies for bad omen or bad-luck results. Apart from these classification one more category is found in Tamil (generally) superstitions where the condition mainly take part. For example 'one should not get chilly or salt from others. Why?', The reason may not be known, only the superstition is belived, because something bad will occur, but the actual result is not known. There may be a result but is not known (or) expressed explicitly by the informants. So apart from the three categories of Alan Dundes, one can add the fourth type; viz, specific resultless superstitions in which the actual result will not be known.

For the above four classifications examples are given from the first eleven classification; but in some class one may not found any of the four classes, which are left here. Examples are given only from the collected data in Tanjore district.

# 1. Sign Superstitions:

- 1 *Putavaiyil ti:parikkonai: l atu*  
*kanavanukku aka:tu*

If a lady's saree catches fire, then it is an indication of bad-luck to the lady's husband.

- 2 *na:y aluta: l ca:vu varum*

Howling of a dog indicates death.

- 3 *ka:kkai vi:til ulla ni:ril*  
*kulitta: l kastam varum*

If a crow bathes in the stored water in the house, it will bring ill-luck to the family,

- 4 *oruvar o:ritattikku celkaiyil*  
*kulantakal etire: varutal nalla cakunam*

It is a good omen if one saw a young children when one starts on a journey.

- 5 *tennampilai nattu atu valara:*  
*vitia: l kumpattalaiyarukku a:ka:tu*

When a tender cocount plant is planted and if it does not grow properly it will affect the head of the family.

- 6 *mu:lattu ma:miya:r mukkula*

If the lady with birth star *mulam* is married to one then her father-in-law may die.

- 7 *oraittummal kei:ta cakunam*

Sneezing once is a bad omen

- 8 *tanikum putan tanno:tu mu:nru*

If the dead body died on Wednesday is kept throughout that night then three more deaths will occur.

9 *erumai tūratuvatu pa:l kanavu*  
*ka:ṇpatu ca:vu varuvataik kuṇikkum*

If one dreams of a buffalo chasing one, then it is an indication of death.

10 *pacuvaik kanavil pa:rppatu nallatu*

Dreaming of a cow is a good omen.

11 *kāṇṇa:il viḷuntu noruṇkutal*  
*keṭṭa cakunam*

Breaking of the mirror is an indication of bad-omen.

## Class-II - Magic Superstitions:

1 *ra:ku ka:lattil oru ve:laiyai ceyya*  
*a:rampitta:l atu uruppataṭu*

If one starts to work on *rahukalam* then that work will not be fulfilled as desired.

2 *puli nakattai eṇṇu taṇkattil kaṭṭik*  
*koṇṭa:l to:ṣam ni:ṇkum*

The nail of a tiger covered with gold is supposed to be a talisman.

3 *vi:ṭṭil puṇa:valarṭṭa:l pa:vam varum*

Rearing up a dove in the house will bring poverty.

4 *kuḷantaikal tanniḷalaippa:rta:l atu*  
*avarkal vaḷarceiyai pa:tikkum*

If children saw their own shadow then it will affect their growth.

5 *viruṇṇinarukku kottavarai parima: rinal*  
*uṇṇavu muṇṇu viṇṇum*

Serving of the knife of bean (kottavarai) while guest taking food, then the relationship will be strained.

6 *te: ypiraiyil kalya: nam ceyta: l te: ypirai*  
*po: la va: lkkai te: yum*

If one celebrates marriage at the time of waning of the moon then it is believed that their life also wane like the moon.

7 *utaṇṇa valayalaippo: tṭukkoṇṇal ma: ma:*  
*viṇṇu a: ka: tu*

If one wears broken bangles on the hand, then it will bring bad luck to her uncle.

8 *veḷḷikiḷamaikaḷil uppu va: ṇkinal aycuvariyaṁ*  
*kiṭaikkum enpatu nampikkai*

If one purchases salt on fridays then it will give wealth.

9 *irraṇṇa ceyti ke: ṭṭa: lum. (uṇṇavinar), iṇṇantavarkaḷ*  
*(ya: ra: ka iruppinum) vi: tṭukku po: y vaṇṇa: lum*  
*talaikkuk kuḷikka ve: ṇṭum.*

If one heard the death news of a relative and if one returns from the house where death occurs, then they has to take full bath.

10 *te: yppiraiyil muṭi veḷḷina: l vaḷaraṇṇu,*

If one cuts hair at the time of waning of the moon, then it will stop the proper growth of the hair.



### III. Class-Conversion Superstitions:

1. *peṅkaḷ vi:ttu vilakku muintu kuḷittu vittu varukaiyil  
çiru kuḷaṇṭaikalai pa:rkkak ku:a:tu kuḷaṇṭaikalukku  
to:ṣam varum appaṭi pa:rkkā veṇṭumēṇṭa:  
ciritu arisiyum, uppum po:ttukkōṇṭu tīṇṭapinta:nl  
pa:rkkala:m.*

Ladies on the fourth day of their period while returning from the bath should not see a child. If they saw, the child will be affected. So to see them before, they has to eat some salt and rice and then only they can see the child.

2. *pallit talaiyil viḷuṇṭa:l kalakam varum, uṭaṇ  
talaikkuk kuḷitta:l nivarttiya:kum.*

If the lizard falls on one's head brings quarrel. To nullify the effect, one has to take full bath as soon as it falls.

3. *ka:kkai oruvar talaiyil taṇ ciṇaka:l aṭitta:l ca:vucceyti  
varum. ataṇ nivarti ceyya uṭaṇ talaiyil taṇṇi:r  
teḷittukkōḷḷa ve:ṇṭum, ilṭaiye:l talaikku kuḷikka  
ve:ṇṭum.*

If a crow's wing brushes one's head, then that person may receive death news. To ward of the evil effect one has to sprinkle water on the head or one has to take full bath immediately after the event.

- 4 *oru vitṭil niraia pu:caṇikka:y ka:yppatu aṇṭa  
vi:tiṇṇu a:ka:tu, atana:l aṇṭa ceṇṇai veṇṇi viṭa  
ve:ṇṭum.*

If too many white pumpkins yielded in a house then it indicates death. So as a remedy one has to cut off that type of plant.

- 5 *oruvarukku veliyil kiḷampumpo:tu ka:l taṭukkakku:ṭa:tu*  
*taṭukkina:l ciṟitu niṇṇu taṇṇi:r kuṭittu viṭṭut ta:n*  
*po:ka ve:ṇṭum.*

If the leg stumbles to one, then that person has to stop for a while and after drinking somewater they can continue their journey.

#### IV-Class - Specific resultless Superstition:

- 1 *iraṇiya ve:ḷaiyil tu:ṇkakku:ṭatu*

One should not sleep at dawn and dusk

- 2 *vi:ṭṭil vavvaal aṭaiyakku:ṭa:tu*

Bats should not live in a house

- 3 *kuḷantaikaḷai ta:ṇṭakku:ṭa:tu*

One should not cross over the children

- 4 *pu:caṇikka:yai kkuṟukkil veṭṭakku:ṭa:tu*

One should not cut a white pumpkin crosswise

- 5 *cukkiranai etiriṭṭuppo:kaku:ṭa:tu*

One should not undertake a journey in the direction of the morning star venus.

- 6 *orṭaik ka:lil niṟkakku:ṭatu*

One should not stand with one leg.

- 7 *cani na:yiru viruṇṭuṇṇakku:ṭa:tu*

One should not visit a house as a guest on saturday and sunday.

8 *iraṇṭavarkaḷai eṭuttuc cellumpo:tu piṇattin me:l.  
po:tum pu:, arici ivarrai mitikkak ku:ṭa:tu*

The things scattered while the dead body is carried for funeral to the graveyard, should not be stepped upon.

9 *eṇṇeyttalaiyo:tu oruvarukku valiyanuppak ku:ṭa:tu.*

One should not give send off to others with oil smered on one's head.

Apart from the classification, somemore aspects also can be found among folk beliefs(or) superstitions of Tanjore District (particularly) Tamilnadu (generally). The aspects are;

- I. different versions of superstitions
- II. parallel superstitions
- III. Superstitions and other major aspects of folklore, &
- IV. structural approach to superstitions.

These aspects are to be discussed briefly in this chapter and the structural approach will be discussed more eloborately.

### **I. Different version of superstition:**

Superstitions are common among almost all un-educated and educated. Different version appear due to

- 1) different society (caste)
- 2) different place (in the same district as well as in-other districts).

In some superstitions the condition is reversed, the result is same. For some superstitions three to four versions are also found.

- 1 (a) *pu:nai kurukke:po:na:l po:kum ka:riyam  
natakka:tu.*

If the cat crosses one's path the work will not be fulfilled.

- (b) *pu:nai kurukke: po:na:l ketta cakunam*

If the cat crosses one's path the work will not be stopped, but it will be fulfilled only after some obstruction.

In both these version there is only one condition and one result.

- 2 (a) *ya:ra:vatu vi:ttiliruntu u:rukku po:vata:na:l  
enneytte:yttuk kulikkakku:ta:tu*

One should not take oil bath when somebody starts on a journey from that house

- (b) *yeli u:rukku maravarkal po:kumpo:tum,  
varumpo:tum enney te:yttu kulikkaku:ta:tu.*

When one comes from a place or when one starts for a place, then no one should not take oil bath in that house.

Here in version(a) the condition is only one and in (b) the condition is two and the result is the same for both the superstitions.

- 3 (a) *palli talaiyil vilun:ta:l maranam*

If the lizard falls down on one's head then death will occur to that person.

- (b) *palli talaiyil vilun:ta:l kalakam*

If the lizard falls down on one's head then some quarrel will take place.

In this superstition the condition is same in both the version, in (a) version result is death and in (b) the result is quarrel.

4 (a) *ka:kkai valatu puṭattilirunṭu iṭatu puṭam celvatu nallatu*

If one observes the flying of a crow from right to left it is a good omen.

(b) *ka:kkai i amirunṭu valappuṭam celvatu nallatu*

If one observes the flying of a crow from left to right, it is a good omen.

In this superstition the condition is reversed in (b) version with respect to (a) version and the result is the same. Though the condition is reversed the result indicate the something i.e. the good-omen. In Tanjore district superstitious beliefs, different kind of versions i.e. two version, three version and four version types are also found; but they are not mentioned since to cover other concepts of superstitious beliefs.

## II. Parallel superstitions:

Superstitions are current among vast number of people in the world. Since superstitious beliefs occur among almost all strata of society and country, we often found variety of superstitious beliefs. There may be variations and parallels in superstitions, from country to country. Since one cannot count how many superstitions are there, one cannot add these variations and parallels. Some parallels which are found between the collected superstitions are explained as follows. (Mainly the collection of Brown - country superstitions are compared with that of collected superstitions). Examples are given for the parallels. In some

superstitions the condition and the result is the same, but the remedies are different in these two when compared.

1 *caṇṭiranaiccurrik koṭṭai kaṭṭiyirunṭa:l maḷai varum*

(If there is a circle around the moon, rain may come). (Tan. S)

If there is circle around the moon, it'll rain in three days. (B.C.Superstitions).

2 *na:y u:laiyiṭṭa:l ca:vu varum.* (If a dog howls then there will be death in that area) (Tan.S).

If a dog howls, it's a sign of death.  
(B.C. Superstition).

3 *pu:ṇai kurukke: po:na:l atu keṭṭa cakunam* (cat crossing one's path is a bad omen).

If a black cat runs across your path, it's bad luck;  
(B-C, superstitions).

We shrink when a black cat crosses our pathway; and we hasten to toss a pinch of salt over our left shoulder to ward off evil luck (Belief; Fundamentals of folk literature).

4 *ka:kkai vi:ṭṭil uṭka:rṇṭu kaṭṭina:l virunṭa:ṭikal*  
*varuva:rkal* If a crow crows sitting on a house, then it is a sign of coming of guests. (Tan. S).

If a rooster comes to the door and crows early in the morning, it's sure sign somebody's coming. (B.C-Superstitions).

Crowing of the cock by day presages the arrival of company (New orleans superstitions, American Folk literature).

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Tan.S - Tanjore District Superstitions

T.S Tamil Superstitions (General)

B.C.S - Brown -country Superstitions.

5 *uppai cinṭakku:ṭa;tu*

(one should not spill salt; it brings bad luck) (Tan.S)

It's bad luck if you spill salt unless you throw some of it over your left shoulder (B-C-Superstitions).

### III. Superstitions and other major aspects of Folklore:

Superstition as an aspect of folklore, can be compared with other aspects of folklore like folksong, folktale, proverb, customs and habits etc., Folksongs, folk-ballads etc reflect the superstitious beliefs of the section of the society in which these are current. Usually some tale is narrated in support of some superstitions. Some superstitions can be treated as sentential proverbs. Similarly few customs and habits can be compared with superstitions.

#### Superstition and folksong:

In a dirge song a lady sings about the bad omen she had, when she came to a place. She says at the time of entering the house she sights a vulture etc, and she described it as bad-omen. For example the line from the song is as follows:

....      ....      ....      ...      ....  
*mā:riyat vaṇṇaṅki vaṇṇe:n*  
*manaiyum etura:cci*  
*malankaḷuku cakunaṁā:cci.....*  
 ...      ...      ...      ...      ...

(I worshipped Goddess Mari and came

I reached the house

I met the Vulture as omen (bad-omen)

This type of belief i.e., Sighting a Vulture is a bad-omen is found in this song.

### Superstition and folktale:

For some superstitions people narrate some stories. For example for the superstitions

1) *ro:kiṇi ma:ma:vukku a:katu*

Male with birth star 'rohini' will affect his uncle,

2) *iraṇiya ve:laiyil tu:ṇakku:ṭa:tu*

One should not sleep at dawn and dusk,

3) *komattip paḷam tinpatu pa:vam*

Eating kumatti fruit is a sin.

4) *a:ṇkaḷ pu:ra:nai aṭikkak ku:ṭa:tu*

Males should not beat the centipede etc, people narrate the stories.

Stories are not explained in this chapter since to limit the chapter. Likewise superstitions are reflected in the folk-ballad also. Likewise superstitions and the proverb are also can be equated. For example the proverb.

*a:maj pukunṭa vi:ṭum ami:na: nuḷainṭa vi:ṭum uruppaṭa:tu* can be equated with the superstition *oru vi:ṭṭirkkul a:maj nuḷainṭa:l atu uruppaṭa:tu enpatu nampikkai*.

If tortoise enter into a house, it is believed that, that house will not flourish.

Some customs and habits based on some superstitions. For example *ka:tu kuttu kalya:ṇam* 'ear boring ceremony', 'kaṇṇe:ru kaḷippu' removal of evil eye' type of customs and habits based on the superstition, '*kuḷantaikaḷukku uṭampil e:te:num kuṛai irunta:l eman ataniṭattil varama:ṭa:n enpatu nampikkai*'. If a child has no blemish in the body, the God of death will take it away, but will not do so if it has defect like the hole in the ear etc".

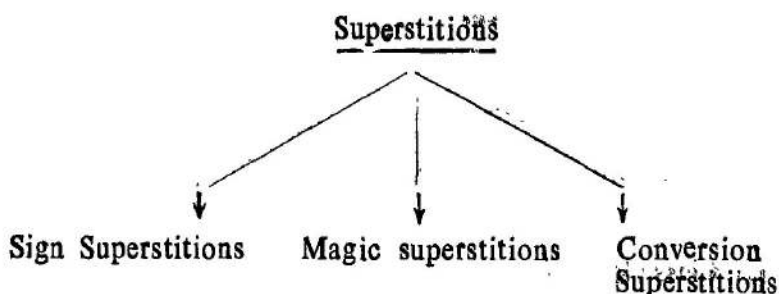


Superstitions also have some connection with the riddle but not that much like other aspects as above. From the riddle structure (structure here does not mean the deep structure, surface structure etc) like "i:re:lu patina:lu lo:kaṅkaḷ", ka:tte:ri paṭarṇtirukkum pakkameḷla:m caṭaiyiruk kum "etc., shows the belief of the people in the fourteen world seven above and seven below, belief in the ghost, devil etc.

IV. Last section of this chapter is the interesting topic viz structural approach to Tamil (Tanjore district in particular) Superstitions. In the structural approach itself two type of approaches can be done.

First one is on the basis of Ellikongas Maranda and Pierra Marandā. "Structure can be defined as the internal relationship through which constituent elements of a whole are organised. Structural analysis thus consists of the discovery of significant elements and their order".\*

To some extent the approaches of E. and P Marandā towards the structural study of folk-loré has been applied to Tamil (Tanjore district in particular) superstitions in this section. As mentioned in the proceeding part of this chapter. Alan Dundes classification is three fold as:

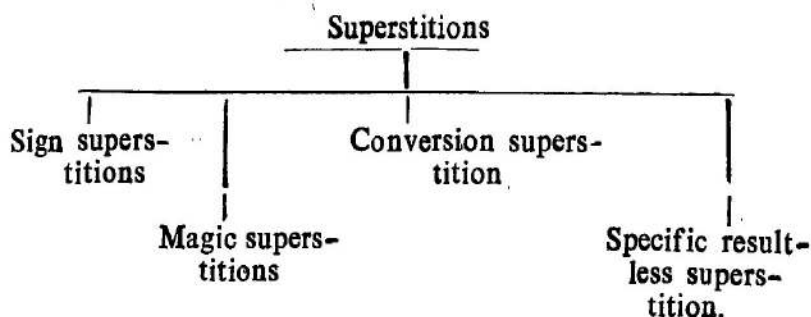



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\* Elli Kong as Maranda and Pierre Marandā, 1971, Structural Models in folklore and Transformational Essays.

On the basis of condition and the corresponding result.

Tamil Superstitions can be classified into four on the basis of condition and the corresponding result, based on Alan Dundas classification. The four fold classification is as follows:



E & P. Maranda expressed the three fold classification of Alan Dundes into one formula as.

If 'A' then 'B' unless 'C'. since Tamil Superstitions have fourfold classification, two formulae have been formulated.

I. If 'A' then 'B', unless 'C'

If 'A' then 'B', unless 'C'

1. A —  $\left[ \begin{array}{c} \text{Sign} \\ \text{Magic} \end{array} \right] - \text{action}$

B - result

C - counteractant.

If 'C' is zero we can get the I and II classification; if it has value,

III Classification is found.

2. A. Sign }  
       Magic } - action

B. its result but not mentioned specifically.

C. Counteractant.

Same as above 'C' is zero we can get the I, II and IV classification. If it has value the III category is found. Both the above formula can be grouped into one formula as

If 'A' then  $\left[ \frac{B}{B} \right]$  unless 'C'

Another formula viz; cause-effect formula for the above classification of superstition is as follows:

II. QC: Condition (sign, magic etc).  
(QC-Quasi condition).

QR: Quasi result

FC: Final condition

FR: Final result.

Thus this two formula can be applied to all category of superstition viz; 1) Sign, 2) Magic, 3) Conversion and 4) Specific resultless superstition. Some examples are given by applying the above two formula to each category of Superstition.

Examples:

### 1. Sign Superstitions:

1. Braying of a Donkey is a good omen,

Applying I formula

If 'A' then 'B' unless 'C'

A: Braying of a donkey.

B; Good omen

C: Zero

Applying II formula

QC: Braying of a donkey

QR: Good omen

FC:  $\emptyset$

FR: Final result remain valid.

2. Howling of a dog indicates death

Applying I Formula

A: Howling of a dog

B: Death

C: Zero

Applying II Formula

QC: Howling of a dog

QR: Death

FC:  $\emptyset$

FR: Final result remain valid.

3. If a sparrow builds a nest in a house then the house will become prosperous.

Applying the I Formula

A : Sparrow building a nest in a house

B : House will become prosperous

C :  $\emptyset$

Applying the II Formula

QC: Sparrow building a nest in a house

QR: House will become prosperous

FC:  $\emptyset$

FR: Final result remain valid.

Thus both the formulae are applicable to I-category (sign) superstitions.

In all the above examples man is passive with regard to signs as mentioned by Alan Dundes. In this signs are not manmade, signs are produced by accident, without intention. Above examples fall on Alan Dundes I-classification.

### **Magic Superstitions:**

Secondly the same formula can be applied to II classification viz; Magic superstitions, but actually 'Magic' here does not mean the real magic, but man is active in this type. Signs are produced by man with some intention. Under this category the signs are avoidable. Following are some examples for the II-Classification.

### **Examples:**

1. An elephant placing the tip of it's trunk on one's head is supposed to bring good luck.

Applying formula I.

If 'A' then 'B' unless 'C'

A : Elephant placing the tip of it's trunk on one's head.

B : Bring good luck

C :  $\emptyset$

Applying II formula:

QC : Elephant placing the tip of it's trunk on one's head.

QR : Bring good luck

FC :  $\emptyset$

FR : Quasi result is valid.

2. If two halves of a broken coconut is again brought together, then it is believed that the tree in which that coconut grew will not bear good fruit.

Applying formula I.

A : If two halves of a broken coconut is again brought together.

B : that tree will not bear good fruit.

C :  $\emptyset$

Applying formula II

QC: If two halves of a broken cocount is again brought together.

QR: that tree will not bear good fruit.

FC:  $\emptyset$

FR: Quasi result is valid.

3. Rearing up a dove in the house will bring poverty.

Applying formula I

A : Rearing up the dove in the house

B : Bring poverty

C :  $\emptyset$

Applying the formula II

QC: Rearing up the dove in the house

QR: Bring poverty

FC:  $\emptyset$

FR: Quasi result is valid.

In all the above examples the final result remain valid. Eventhough these kind of actions (mentioned in the examples) can be avoided, accidentally or unexpectedly these events occur. If these events (A) or (QC) occur unexpectedly

or accidentally then the result (B) or (QR) mentioned above will happen. If so there is no counteractant to change the situation i.e., (C) or (FC) then the final result (FR) is valid.

### Conversion Superstitions

Now the IIIrd classification viz; conversion superstition where the result (bad luck or bad omen) is cancelled or there is a counteractant to remove the bad luck, resulted from the action. Under this classification both sign and magic superstitions are involved. But "Alan Dundes" sign superstitions are converted into magic superstitions, under this category will not be applicable to Tamil (Tanjore district) Superstitions. Moreover in conversion superstitions the proper action cancels the undesirable result or converted into good result. Following are some examples in this category. For this category also the formulae can be applied.

1. Killing cats is a sin, if one kills, then they will have no children. To have the child one has to prepare a golden cat statue and place it at Rameswaram temple.

Applying formula I.

A : Killing cats

B : no children.

C : preparing golden cat statue and place it at Rameswaram temple.

Applying formula II

QC : Killing cats

QR : no children

FC : Preparing golden cat statue and place it at Rameswaram temple.

FR : Will have children.

In this example the proper action converted the undesirable result into good result. This type can be termed as 'neutralizing conversion superstition'. The other type of conversion superstition is as below.

2. If a crow brushes one's head with it's wings, then that person may receive death news. To ward off the evil effect one has to sprinkle water on the head or one has to take full bath immediately after the event.

Applying formula I

A : Crow brushes one's head by it's wing

B : sign of death

C : sprinkling water.

Applying formula II

QC : Crow brushes one's head by it's wing

QR : Sign of death

FC : sprinkling water on one's head, taking full bath.

FR : Quasi result is invalid.

In this superstition the proper action cancels the undesirable result.

3 If a plantain puts forth in the southern direction, then it indicates death. So to nullify the bad effect, that kind of trees have to be cut off.

Applying the formula I

A : Plantain yielding in the southern direction

B : indicating death

C : to cut off that kind of tree.



Applying the formula II:

QC : Plantain yielding the southern direction

QR : indicating death

FC : to cut off that kind of tree

FR : Quasi result remain invalid.

In all the above examples the bad result is cancelled due to counteractant. The formula if 'A' then 'B' unless 'C' is suitable for the above said three category of superstitions viz: 1) Sign, 2) Magic & 3) Conversion superstition.

Last category of Tamil (Tanjore district) superstitions is 'Specific resultless superstition'. In this type this name is given since the condition is given and the result is not specifically mentioned. For example;

- 1 Children should not pluck the white pumpkin!(Why?)
- 2 One should not sneeze by standing on the pial!  
(Why?)
- 3 One should not nibble the paddy! (Why?)

In all the above examples the condition is mentioned but the result is not mentioned specifically. Moreover all the conditions are given but the result is questionable as why? For this classification following formula viz;

If 'A' then 'B' unless 'C' is not suitable. For this category of superstitions, following formula can be applied.

If 'A' then  $\overline{B}$  (unless 'C')

For example

- 1 Children should not pluck the white pumpkin.

Applying the above formula

A : Children should not pluck the white pumpkin.

B : result is, some bad-thing but not specified

C :  $\emptyset$

Applying the cause-effect formula

QC : Children should not pluck the white pumpkin

QR : result is not properly mentioned

FC :  $\emptyset$

FR : result remain static.

2. One should not sneeze by standing on the pial

Applying the formula I

A : should not sneeze by standing on the pial

$\overline{B}$  : no specific result

C :  $\emptyset$

Applying the formula II

QC : should not sneeze by standing on the pial

QR : specific result is not proper

FC :  $\emptyset$

FR : Quasi result is static.

3. One should not nibble the paddy

Applying the formula I

A : should not nibble the paddy

$\overline{B}$  : no specific result

C :  $\emptyset$

Applying the formula II

QC : should not nibble the paddy

QR : specific result is not proper

FC :  $\emptyset$

FR : Quasi result is static.

In all this category of superstition, (there is no conversion, since the result is not specifically mentioned), there is no place for 'C'.

So the formula

If 'A' then 'B' unless 'C' can be combined with the formula.

If 'A' then ' $\bar{B}$ ' unless 'C' as follows

If 'A' then  $\left[ \frac{B}{B} \right]$  unless 'C'

Where 'C' has no value at all while 'B' is in the formula,

Thus this formula

If 'A' then  $\left[ \frac{B}{B} \right]$  unless 'C' is applicable for the

four classification of Tamil superstition viz;

- 1) Sign superstitions
- 2) Magic superstitions
- 3) Conversion superstitions &
- 4) Specific resultless superstitions.

Another type of formula consists of five elements viz; A, B, C, D, E.

A : Condition

B : Breaking the condition

C : Result

D : Counteractant (or) nullifier

E : Final result.

This formula can be applied for the following i.e all type of four category of superstitions. Examples are given for this type of formula as follows:

1 *karappa:n pu:cci vi:ttil nira:ya irunṭa:l*  
*celvam perukum*

If there are cockroaches in the house, then wealth increases.

A : Condition = Living of cockroaches

C : Result = Celvam perukum

B, D, E = has no value.

So in this superstition

A	B	C	D	E
+	-	+	-	-

the formula is as above.

2 *kanavil mu:kkutti murinṭu viḷuvatu po:l kaṇa:ku:ṭatu;*  
*appaṭi kaṇavu kaṇṭa:l kaṇavamukku a:ṭatu; atai kaṇṭu*  
*piṭippatu po:lkaṇṭa:l a:pattu onrum vara:tu.*

A : condition = *kanavil mu:kkutti murinṭu viḷutal*  
*po:l ka:ṇakku:ṭatu*

B ; breaking the conditton = *appaṭiikka:natal*

C : result = *kaṇavanukku a:ka:tu*

D : counteractant = *kanavil aṭai kaṇṭu piṭippaṭu po:la  
ka:ṇpaṭu*

E = final result = *kaṇavanukku varum a:paṭṭu  
ni:ṇkum*

3 *ulaiyil po:ṭṭa ariciyai ca:ppiṭakkku:ṭa:tu*

- one should not eat the rice put in the boiled water for cooking.

A : condition = *ulaiyil po:ṭṭa ariciyai ca:ppiṭak  
ku:ṭa:tu*

B, C, D & E: has zero value.

So just as an attempt for some superstitions following structure can be applied.

	Superstitions	Structure				
		A	B	C	D	E
1	<i>pu:naiyai kolvaṭu pa:vam</i>	+	+	+	-	-
2	<i>a:ṇṭai alaṇṭal ca:vaik- kuṇikkum</i>	+	-	+	-	-
3	<i>palli utampin me:l e:ṇina:l nalla cakunam</i>	+	-	+	-	-
4	<i>ka:kkai talaiyil aṭitta:l ca:vuc ceytivarum' nivaritti ceyya talaikku kuṭitt- alo: aḷaṭu (talaiyil ni:rai, telittalo: ceyta:l keṭṭaṭu ni:ṇkum</i>	+	+	+	+	+

5	nallappa:mpai vēttik kīlāṁkaiḷ āitta:l pa:vam	+	+	+	-	-
6	lālāiyāṁṁyin me:le:ṛi uḷka:rakku:ṛatu	+	-	+	-	-
7	totappattin pin puṛatta:l tu:citattak ku:tatu, (result is not specified)	+	-	+	-	-
8	oru ve:laiyai tu:ralil a:rampikkak ku:ta:tu (result is not specified).	+	-	+	-	-
9	aṛrikka:l ceṛuppo:tu natakkak ku:tatu.	+	-	+	-	-
10	kuruvi vi:ttil ku:tu kaṭṭina:l celvam kolikkum.	+	-	+	-	-

Like above almost all superstitions can be considered within the formula mentioned above.

So structurally in two ways formula can be applied. One is

1 If 'A' then  $\left[ \frac{B}{B} \right]$  unless 'C'

2) A : Condition

B ; Breaking the condition

C : result

D : Counteractant

& E : Final result

According to the structure A,B,C,D & E may be  
'+' ve or '-' ve.

### Conclusion:

So the use of folk-beliefs are endless especially to show psychological feelings of characters. The enumeration could go on through literally hundreds of thousands of popular beliefs and superstitions in the civilized world. No one can know how many such type of outmoded beliefs may exist in any given country even approximately, since variations are easily invented and new items readily formed in the old models by the processes of associate thinking and creativity of mind. This quality of creativity of mind, accounts for the wide ramification of simple ideas, and makes folk-belief and superstition easily the most prolific genre of folklore surviving from the earliest times.

Thus this chapter on Folk-beliefs (or) Superstitions of Tanjore District reveals about the use of beliefs (or) superstitions among every strata of society. There may be many more superstitions which cannot be recalled, all in mind, but they come up when suitable situations arise, Each and every human being practice this kind of superstitions in daily life. Some superstitions are not in practice in daily life. Those are the type of superstitions valid only at the time of birth, death etc. Thus this aspect of folklore reflects the cultural social and economical character of each and every social group people. Also the great role of superstitions in every life is reflected in this aspect of folklore. As a conclusion superstitions survive as long as

the people have faith in them. They are never separable from each other till the people loses their faith in them.

Eventhough the beliefs are believed, some lose their unquestioning faith in them at that level it is termed as superstitions. In this chapter structural approach is more insisted since it is very interesting and easily applicable to the structure of superstitions.



## CHAPTER - IV

### RIDDLES

Riddle is a branch of folklore and it has an important place in the discipline "Folklore", because of its structural pattern, easy understanding etc. on looking into the riddle structure, every riddle consists of a question and (in need of) an answer.

Riddles are questions that are framed with the purpose of confusing or testing the wits of those who do not know the answer. \*Abrahams in his paper "Riddles" demonstrates that opposition is only the most salient of four techniques by which the image (or Gestalt) presented in the riddle-question is impaired and therefore is, in most cases, undecipherable. These techniques are

- 1 opposition-Gestalt is impaired because the component parts of the presented image do not harmonize.
- 2 incomplete detail-not enough information is given for proper Gestalt to be made (i.e; for the parts to fit together)
- 3 too much detail-the important traits are buried in the midst of inconsequential detail, thus "scrambling" Gestalt.
- 4 false-Gestalt-details are provided that lead to an ability to discern a referent and thus call for an answer, but the answer is wrong. This answer is often

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\* "Riddles" -Folklore and Folklife-An Introduction ed. by Richard M.Dorson, page-130-131.

an embarrassing, obscene reference. This technique is most common in catch riddles.

Durga Bhagawat in his "The riddle in Indian life, lore and literature", classified the riddles into seven as

1. The riddle story
2. The riddles of death
3. The recreative riddle
4. Riddle poetry
5. The questionless riddles
6. The name riddle &
7. The marriage riddle.

The above classifications are mainly based on the content, situation in which the riddles are put. Author of this report in her paper "classification in Tamil Folklore" classified riddles into five classes viz;

- 1 Descriptive riddles
- 2 Question riddles
- 3 Rhyming riddles
- 4 Fun riddles &
- 5 Riddles in which similies, comparisons are used.

Before analysing these riddles, one has to describe the common elements found in (Tamil, especialiy in Tanjore district) riddles, Mostly spoken forms are found, it is an indoor game (without taking into account of the occasions of marriage, death ceremonies etc.), resembles folksongs in it's form, mostly having maximum four to five lines, and about the common thing used in daily life.

1. Descriptive riddles are those in which the riddler describes the thing in a common, peculiar manner, in which

clue can be found for the answer from the description itself. For example

- 1 *paṭṭu mēlē paṭṭututtip*  
*paṭika nīrap paṭṭututti*  
*ka:cikku po:kiṛa peṇṇe:*  
*un paṭṭu enna vilai*  
*ceṭṭiyaar conna vilai* (Venka:yam - onion)

- 2 *paccai paṅkaḷa:vile:*  
*veṇṇaṭṭu mettaiyile:*  
*karupputurai tuṅkukiṛa:r*  
 (Kotukkaapulli - a kind of vegetable)

2 Question riddle, In question riddles, the riddles form the question and mostly this type of riddles are within one or two lines. These riddles consists of the question words like enna? 'what', 'yaar' 'who' etc. for example

- 1 *aḷḷa muṭiyum kiḷḷa muṭiya:tu - atu enna?*

(one can gather, but cannot pinch, what is it?)

Answer: Water, Water can be gathered in hand or vessal, but cannot be pinched.

- 2 *artta raattiri neerattile:*  
*yaarumilaata veeḷaiyile*  
*maḷaipeyya:ta ne:rattile:*  
*ma:ppillaik kuṭaipittittuk koṇṭirukkiri:r avar ya:r?*

Answer: *Ka:ḷa:n* (In the midnight, when nobody is found and where there is no rain the bridegroom (*Ka:ḷa:n-mushrum*) holds the umberlla. Mushrum is in the shape of umberlla and so is described as an umberlla. (Almost all riddles are in question

type but they are not included under question riddles. Only those riddles contain the question word "which", "who" "what" etc are treated here as question riddle.).

### 3. Rhyming riddle:

Rhyming riddles consists of rhyming words. In this type of riddle the riddler uses rhyming words automatically without his knowledge.

For example

1 *Karuppu cattaikka:ran*

*ka:valukku kettikka:ran*

(Person wearing black shirt fit for protection)

Answer-Lock.

2 *Ka:ykka:ykkum*

*pu:pu:kkum*

*ka:cukku oru ilaiyillai*

(It will yield, will blossom, but there is no leaf)

Answer Prickly pear-Cappattikka||i.

### 4. Fun riddle:

In fun riddles, things are described in funny way.

For example.

*kaiyum illai ka:tum illai*

*kattayan pon:tti*

*kai kotutta:l elu:tiruppa:l*

*mo:ttaiyan pon:tti*

(Lady who did not have leg and hands, but got up if (one gives a hand).

Answer *Ku:am* waterpot.

*eṅkaḷappan ceṇṭalai ceṇṭalai*  
*eṅkaḷa:ṭṭa:ḷ muḷumottai muḷumottai*  
*muḷumottai vayirṛile: koḷukkattai*  
*koḷukkattai vayirṛile: ki:ccumu:ccu*

Answer-*ko:ḷi*

our father is red headed

our mother has no hair

In her stomach there is kozhukatta

In it's stomach kicmuc (a kind of sound).

Answer-Chicken.

In this riddle cock is mentioned in the first line (since cock has red crest in the head it is called red headed); hen is mentioned in the second line (since hen has no crest in the head it is described as having no hair) egg is mentioned in the third line (since it is in the shape of kozhukkatta (a sweet edible) it is compared with kozhukkatta and the last line mentioned the chicken (which produces sound iike 'kicmuc).

#### 4. Riddles using comparison, similies etc;

In some riddles comparison, similies etc are used to give a clue to the things described. For example

1 *cinna vi:ṭu neṭaiya cera:*

(The house is small but full of firewood)

Answer-Teeth

(Here the small house is given as comparison to the mouth and fire wood is given as comparison to the teeth in the mouth).

2 *paṭṭuppat niraiya pavunka:cu (milakaay).*

Gold coins are found fully in the silk bag)

Here silk bag is compared to the chilly skin and the coins are compared to its seeds. So the answer is chilly.

Apart from these it is a belief that the utterance of husband's or wife's name will reduce their (wife's or husband's) life time. (At present husband call their wife's by name however wife's retain the old habit).

For example

*mayil va:kanana:m*

*mutul e:uttuka*

*vi:na:ayakanukku maru pe:ru*

Brother of he who rides on a peacock first letter 'Ga'  
Another name of Lord Vinayaka.

Answer: Ganesan. This type of riddles can be termed as name riddles.

Riddles help to sharpen the thinking power of both the riddler and the solver of the riddle. Like other forms of folklore riddle also kept oral tradition as the main thing.

Till now the classification is done according to the content of the riddle. The riddling process, the riddling conventions and riddling occasions all contain a rich source of information from which various conceptions of a community and their cultural experiences can be called out.

In most of these cases leaving aside the cross cultural items a riddle solution can be valid only as it is offered by a native speaker of the language who shares the cultural experience of the community and has an adequate familiarity with traditional knowledge. In riddles communication is the act of transferring message from system to another. The message are transferred by means of communication

channels. Signals however are what are transferred in physical form; the signals are therefore the carriers of the message.

A riddle acts as a communication channel in the sense the words items, of culture; the signals of various images act as carriers of a message from the central nervous system of the questioner or encoder to the central nervous system of the decoder, where the decoder interprets the chosen items of the code.

According to Aristotle the riddle was an incongruous statement which could only be expressed through the substitution of metaphorical statements or terms for metaphor and riddle imply one another.

The established and coded interrelationship between the two parts of the riddle image and answers vary from region to region and help to discover the semantic dominants of different areas to a great extent.

The riddles are ideally suited to be studied by diverse methods and it is considered to be a good concept for interdisciplinary studies, if one knows how to use them. Because of its great importance in every primitive cultures, riddling "as mathematics in the schools of the learned so is in the human school of the folk".

Both exercise the mind to understand the unknown starting from known conditions. Riddles were used not only to test the intelligence and skills of each other, but also the identity of the members in cultures.

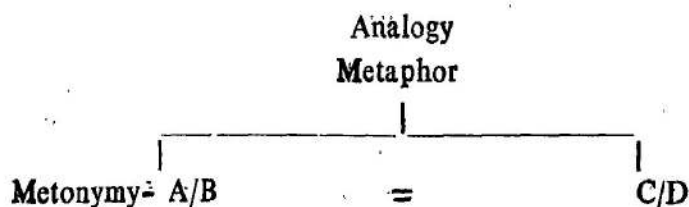
On looking into the riddle structure every riddle consists of a question and in need of an answer. Eli kongas Maranda in the paper, "The logic of Riddles" in the book. "Structural Analysis of oral tradition" edited by pierre Maranda &

Elli Kongas Maranda, discussed the structural analysis of finnish riddles.

She used three main central concepts viz, analogy, metaphor and metonymy. According to her analogy is a technique or reasoning. The utilization of this technique rests on two kind of connections between phenomena; similarity and contiguity, in other words metaphor and metan my. In the analogy formula.

$$A/B = C/D,$$

two members in the same structural position (A and C) constitute a sign, a metaphor in which one of them (A) is the signans, or the signifier, and the other (C) is the signatum or the 'signified'. Finally the members on one side of the equation are in a metonymic relation to each other (A and B). Thus in the analogy we have the inter-relation of metaphor and metonymy in the same picture.



In other words, metonymy is the relation of two terms, metaphor, the equation of two terms. Tamil riddles also can be approached structurally. This approach was to find out the inter-relations between two parts of the riddle, the image and the answers. A neat relation exists between the images and answers. This approach is based on the idea that a riddle is a structural unit, which necessarily consists of two parts, the riddle image and the riddle answer. In a riddling situation these two parts are uttered by two different parties.



The structural unit of the riddle is, a unit larger than a sentence. So its constituent elements do not agree with those of a sentence. So following possible syntactic variations are all equivalent in terms of riddle structure

- 1 *aṇṭa pu:kkaḷ cinna cinnata:ka irukkumpu:kkaḷ*  
*aṇṭa pu:kkaḷ cinkarama:ka irukkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ citariikkiṭakkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ iraviḷ pu:kkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ enna pu:kkaḷ.*

'irukkum' deletion transformation

- aṇṭa pu:kkaḷ cinna cinnata:ka pu:kkaḷ*  
*aṇṭa pu:kkaḷ cinka:rama:ka pu:kkaḷ*  
*aṇṭa pu:kkaḷ citariikkiṭakkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ iraviḷ pu:kkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ enna pu:kkaḷ*

'a:ka' deletion transformation.

- aṇṭa pu:kkaḷ cinna cinnap pu:kkaḷ*  
*aṇṭa pu:kkaḷ cinka:rap pu:kkaḷ*  
*aṇṭa pu:kkaḷ citariikkiṭakkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ iraviḷ pu:kkum pu:kkaḷ*  
*aṇṭa pu:kkaḷ enna pu:kkaḷ*

'aṇṭa' deletion transformation

- pu:kkaḷ cinna cinnap pu:kkaḷ*  
*pu:kkaḷ cinka:rap pu:kkaḷ*  
*pu:kkaḷ citariikkiṭakkum pu:kkaḷ*

*pu:kkaḷ iraviḷ pu:kkum pu:kkaḷ*

*pu:kkaḷ enna ppu:kkaḷ*

equi NP deletion transformation

*cinna cinnap pu:kkaḷ*

*cinka:rap pu:kkaḷ*

*citarikkittakkum pu:kkaḷ*

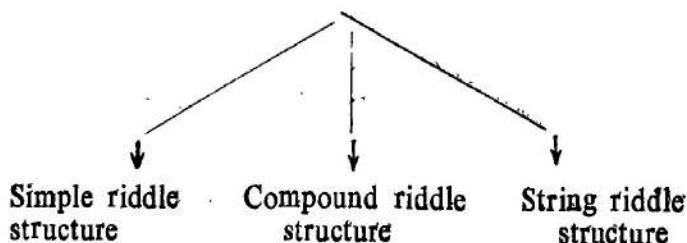
*iraviḷ pu:kkum pu:kkaḷ*

*ennap pu:kkaḷ*

- natcattiram (Star)

As for as \*Tamil Riddle is concerned structurally three type of riddles can be found. They are

### Structure of Tamil Riddles



#### I. Simple riddle structure:

Simple riddle structure like

*u:si nuḷaiya:ta kiṇattile: orupaṭi taṇṇi:r-te:ṇka:y*

(Needle cannot be enter into the well where one litre water is found-Coconut)

This riddle structure have only one clue with one answer. In this riddle whole sentence structure is the clue

\* Examples are used from the collected materials from riddles of Tanjore District.

(main clues are i. *kiṇaru* 'well', ii. *taṇṇi:r* 'water' & iii. *u:ci nuḷaiyamulīya:ta tanmai*). So the answer is coconut.

Another example for the same simple riddle structure is as

*piṇappum iṇappum oru ma:tattil aṇṅkum oruvanukku avan ya:r?* - *nilavu*.

birth and death occur within a month for one-who is that person? - Moon.

It Can have only one clue with one answer. In this riddle the clue *oru ma:tattil aṇṅkum* - "within a month time both occur" is the main point to get the answer, since every body knows that 'moon' is the thing which grows and wanes within a months time. So the answer is the "moon". Also the simple riddle structure.

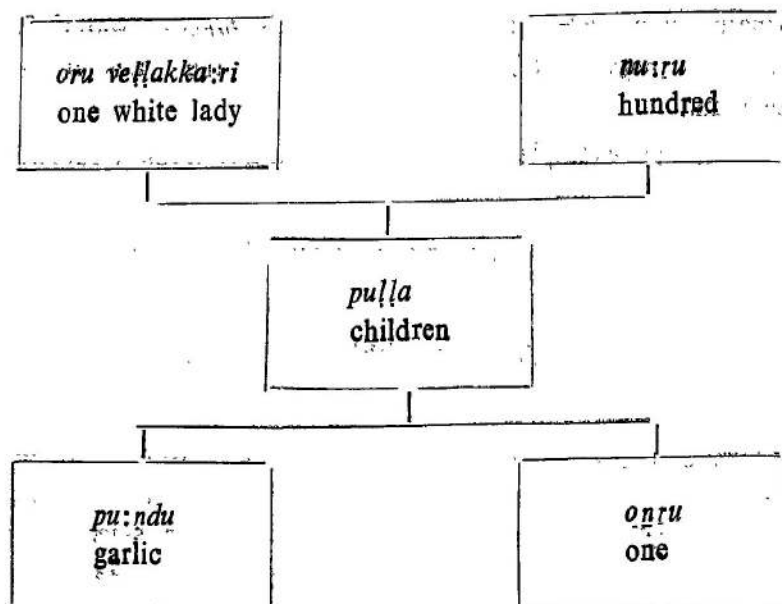
1 *oru vellakka:rikku pulḷa nu:ṛu* - *pu:ṇḍu*

(For one white lady, hundred children - garlic) can be derived.

This riddle structure is shown in the next page.

The figure shows the interaction of the interpretation about a thing and the true thing which forms a riddle. This structure also can be shown in the table form.

This table contains five elements mentioned in the simple riddle structure. These are I. comparable given terms i.e. *vellakka:ri* white lady here II. Constant i.e; *pulḷa irukkiṛatu* 'has children' for both the given and hidden



term. III. the hidden variable which has always zero value in the explicit structure of the riddle i.e. *onru* 'one' here.

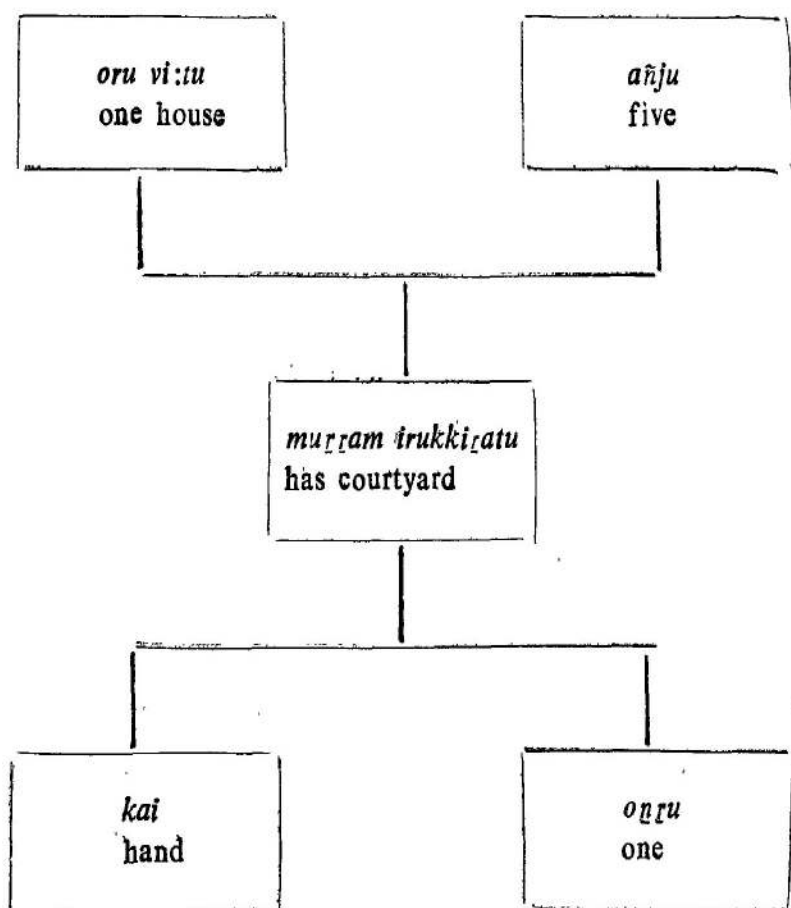
Terms	Premisses			
		constant	variable	
Given	<i>oru vellak- ka:ri</i> (one white lady) I	<i>pulla irukkiratu</i> (has children) II	<i>nu:ru</i> (hundred) IV	Image
Hidden	<i>pu:ndu</i> (garlic) V		<i>onru</i> (one) III	Answer

IV the given variable which serves as the clue to get the answer i.e., *mu:ru* 'hundred' here. V. the hidden term i.e. the answer i.e. *pu:ṇḍu* 'garlic' here.

2 *aṇḍu vi:ttukku oru muṇṇam*

- Kai

(Five houses have one courtyard-hand) This riddle structure can be shown as follows in the figure, which also shows the inter-section of the interpretation about a thing and the true thing which forms a riddle.



This structure is shown in the table as follows:

Terms	Premisses			
		constant	variable	
Given	<i>oru vi:tu</i> (one house) I	<i>murram irukkira:tu</i> (has court yard) II	<i>añju</i> (five) IV	Image
Hidden	<i>kai</i> (hand) V		<i>onru</i> (one) III	Answer

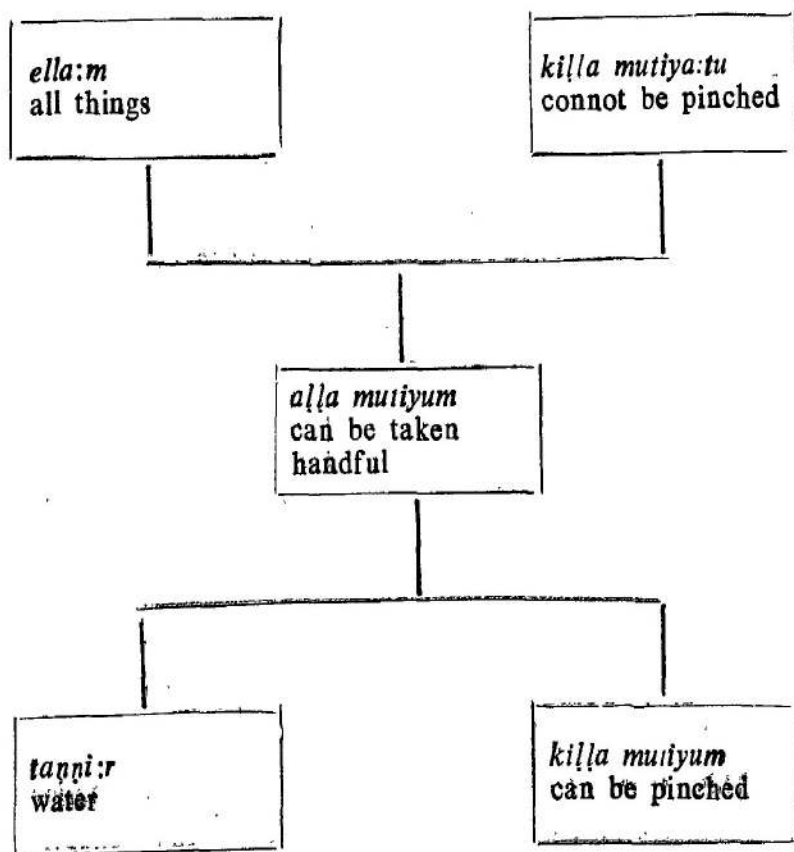
This table contains (I) the comparable given term *oru vi:tu* one house (II) the constant for both given and hidden term *murram irukkira:tu* 'has courtyard' (III) the hidden variable which has zero value in the explicit structure of the riddle *onru* one (IV) the given variable *añju* five which serves as the clue to get the answer (V) the hidden term i.e., the answer *kai* hand.

Item (I), (II), and (IV) are described by the riddle and (III) is remembered by the answerer as the answer (V).

3 *al|a muṭiyum ki|la muṭiya:tu* - *taṇṇi:r*

(one can take handful, but cannot be pinched-water).

This riddle structure can be shown as follows.



This figure shows the interaction of the interpretation about a thing and the true thing of the riddle. This riddle structure can be seen in the table in the next page

The table contains (I) the comparable given term *ella:m* all (II) the constant for both given and hidden term *alla mutiyum* can be taken handful (III) the hidden variable *killlamutiyum* can be pinched which has zero value is the explicit structure of the riddle (IV) the given variable *killa mutiya:tu* can not be pinched which serves as the clue to get the answer (V) the hidden term i.e., the answer *tanni:r* water

Terms	Premisses			
		constant	variable	
Given	<i>ella:m</i> 'all'  I	<i>alla mutiyum</i> 'can be taken handful" II	<i>killā</i> <i>mutiya:tu</i> 'can not be pinched' III	Image
Hidden	<i>tanni:r</i> water  V		<i>killā muti-</i> <i>yum</i> 'can be pinched' II	Answer

Items I, II, & IV are described by the riddler and II is remembered by the answerer to get the answer V.

This type of simple riddles (collected in Tanjore district) are listed in the final part of this chapter. Though this type of derivation is possible for simple riddle structure, in Tamil all simple riddles can not be taken into account under this derivation because more complications are found in the structure of Tamil riddles generally. Thus it can be said that though not all simple structured riddle come under this derivation most of them can be treated as above.

## II. Compound Riddle structure:

In compound riddle structure we can have more than one clue i.e., the elements (clue:answer) are in the ratio  $N:1$  where 'N' is greater than 1. i.e.,  $N > 1$ , 'N' may be 1, 2, 3, 4,..... In this collection of riddles, it is found that



maximum number of clue is '3'. There can be more clues for one answer. It will be mentioned if it is found in the collected data of Tanjore District Riddles.

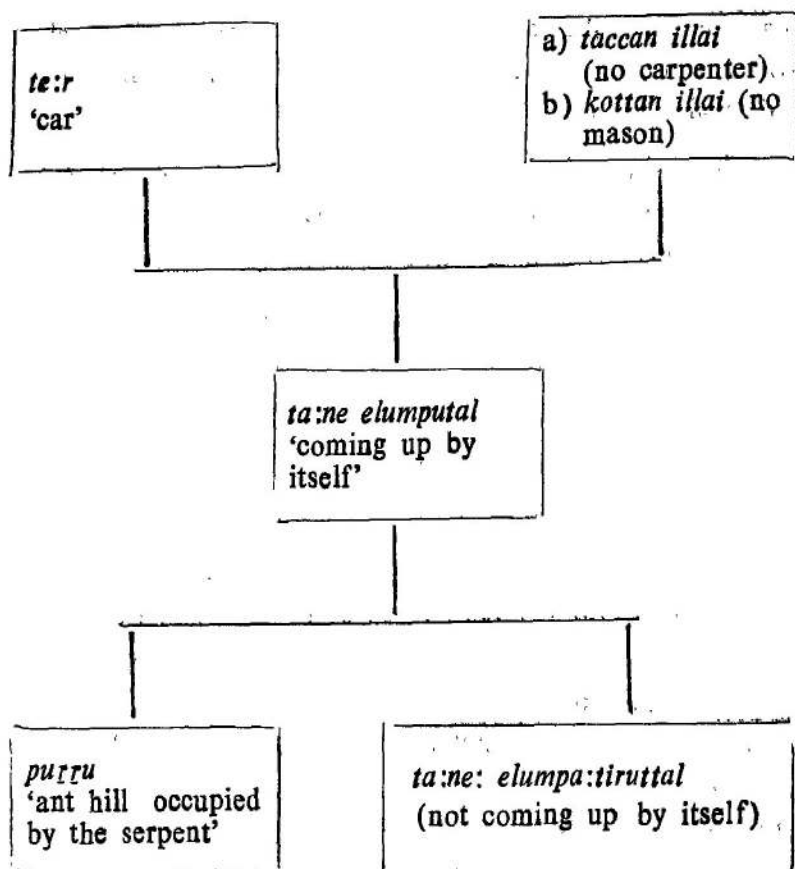
Following riddle consists of the clue and answer in the ratio N:1 where  $N=2$  i.e., the number of clues is two for one answer.

*taccanum illa:mal kottanumilla:mal ta:ne: elumpum  
cittirait te:r* - (purru)

('Cittirai car' built up with itself without the carpenter and the mason)

(Ant hill occupied by the serpents)

In this riddle (I) the comparable given term is *te:r* 'car' (II) the constant for both given and hidden term is *ta:ne* *elumpu*tal 'come up by itself' (III) hidden variable which has zero value in the explicit structure of the riddle is *ta:ne: elumpa:tiruttal* 'not coming up by itself' (IV) Given variables which those serve as the clue to get the answer are (a) *taccan illai* 'no carpenter, & (b) *kottan illai* - 'no mason' (V) the hidden term i.e., the answer *purru* ant hill occupied by the serpents'. This structure can be shown in the picturisque form as follows



This figure shows the intersection of the interpretation about a thing and the true thing. In this riddle two clues viz., *taccan illai* & *kottan illai* gives the idea to the answerer to get the answer. This structure can be arranged in the table from. I,II,IV in the table are described by the riddler and III is remembered by the answerer to get the answer V.

Terms	Premisses			
		constant	variable	
Given	<i>te:r</i> 'car' I	<i>ta:ne:</i> <i>elumpuṭal</i> 'the act of coming up by itself' II	a) <i>taccan illai</i> (no carpenter) b) <i>kottan illai</i> (no mason') IV	Image
Hidden	<i>purru-</i> ant hill V		<i>ta:ne:elumpa:</i> <i>tiruttal</i> 'the act of not coming up by itself' III	Answer

## Another example

*cinna kiṇṇattile:**kiṇṇan taṇṇi:r**kuṭikka taṇṇi:r uṇṇu**kuṭikak taṇṇi:r illai**aṇṇarattile: toṇkukiratu**compum taṇṇi:rum-atu enna**(iṇani:r)*

In the small well

a bowl of water

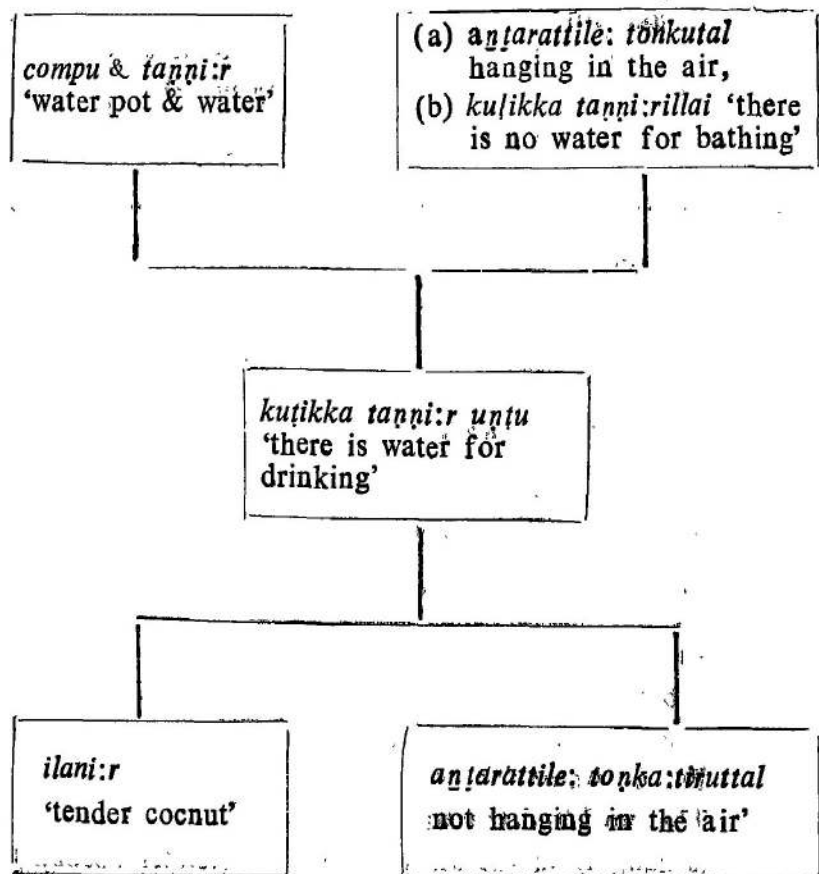
There is water for drinking

But no water for bathing

The bowl and the water

is hanging in the air-what is it? (tender coconut)

Though this riddle seems to be long this can be dealt under this type since this has only two clues. (I) the comparable given term found in this riddle *compu* (*taṇṇi:rum*) water pot (and water) (II) the constant for both hidden and given term is *kuṭikka taṇṇi:r unṭu* there is water for drinking (III) hidden variable which has zero value in the explicit structure is *aṇṭarattile: tonka:tātu* that which is not hanging in the air (IV) the two clues which help the answerer to get the correct point are (a) *kuṭikka taṇṇi:r illai* there is no water for bathing (b) *aṇṭarattile: tonkutaḷ* that which hangs in the air (V) the hidden term i.e., the answer is *ilani:r* tender coconut. This structure is shown in the following diagram.



This diagram shows the intersection of the interpretation about a thing and the true thing. This can be shown in the following table.

Terms		Premisses		
		constant	variable	
Given	<i>compu &amp; taṇṇi:r</i> water pot & water  I	<i>ku:ikkat taṇṇi:ruṇtu</i> there is water for drinking  II	a) <i>aṇṭarattil tonkutaḷ</i> hanging in the air b) <i>kuḷikka taṇṇi:rillai</i> no water for bathing IV	Image
Hidden	<i>iḷani:r</i> tender coconut  V		<i>aṇṭarattile: toṇka:tatu</i> not hanging in the air III (Value)	Answer

In this riddle I, II, & IV are mentioned by the riddler and III is remembered by the answerer to point out the answer V.

Compound riddles consisting of three clues i.e.,  $N = 3$  can also be treated in the same manner. For example

*en vayiṇṇilirukkum*

*eṇṇaṇṇa kulaṇṇaikaḷ*

*piraka:ca:ma:y piṇṇaṇṇu*

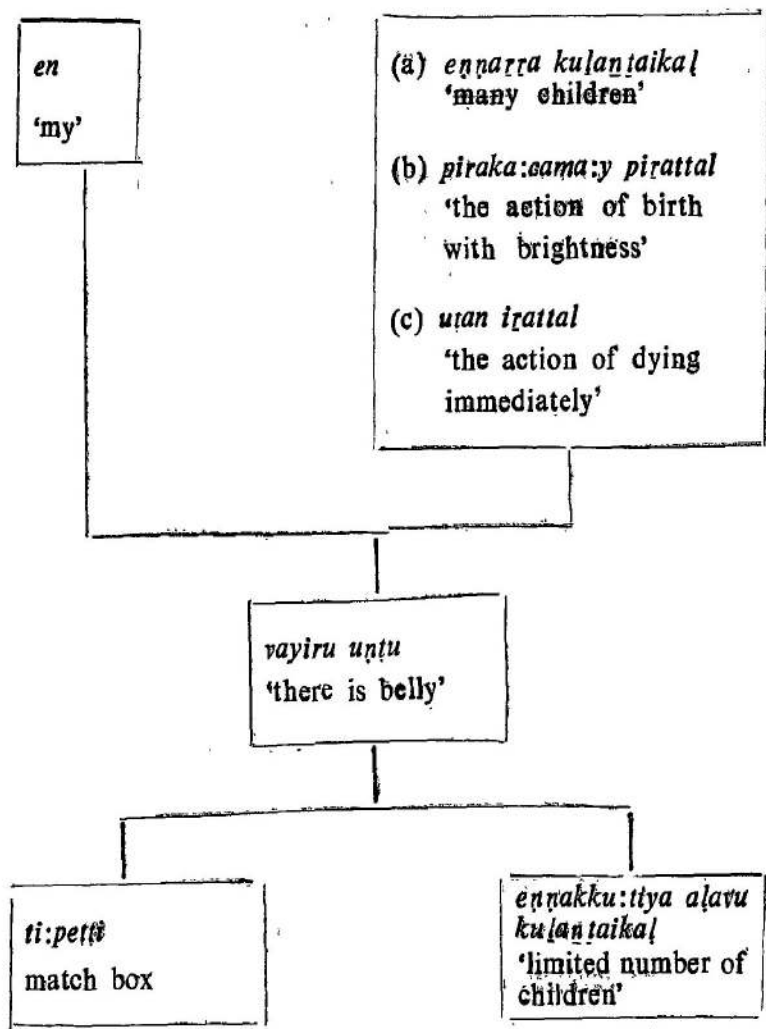
*piṇṇaṇṇavutaṇe;*

*iṇṇappa:rkaḷ*

- ti:peṇṇi

The number of children in my belly  
will born with brightness  
will die immediately following birth + match box

This structure can be seen in the following figure



This shows the intersection of the interpretation about a thing and the true thing. The structure can be arranged in the table as

Terms	Premisses	
	constant	variable
Given	<p><i>en</i> 'my'</p> <p><i>vayiru untu</i> 'there is belly'</p> <p>II</p>	<p>(a) <i>ennarra kulan̄taikal</i> 'many children'</p> <p>(b) <i>piraka:cama:y pirāttal</i> 'born with brightness,</p> <p>(c) <i>utan irattal</i> 'dying immediately'</p> <p>IV</p>
Hidden	<p><i>ti:petti</i> match box</p> <p>V</p>	<p><i>ennamutinta alavu kulan̄taikal</i> 'limited number of children.'</p> <p>III</p>
		Answer

In this riddle (I) comparable given term is *en-m*y (human being) (II) the constant for both given and hidden term *vayiru untu* there is belly (III) the hidden variable which has zero value in the explicit structure of the riddle is *enna muṭinta aḷavu kuḷaṇṭaikaḷ* 'limited number of children' (IV) the given variables which serve as the clue are (a) *ennaṛra kuḷaṇṭaikaḷ* 'many number of children' (b) *piraka: cama:y pirappa:rkaḷ* 'will born with brightness' (c) *uṭan iṛappa:rkaḷ* 'will die immediately' (V) the hidden term i.e., the answer is *ti:peṭṭi* 'match box'

I, II and IV are described by the riddler and III is remembered by the answerer to get the correct answer V.

One more compound riddle consisting of four clues for one answer is also found i.e.,  $N = 4$ , can also be treated in the same manner.

For example

*pattu virala:l paṇṇu uruṭṭi*

*aiṇṇu virala:l accaticcu*

*su:riyano:ṭa uṇava:ṭi*

*neruppo:ṭa va:ṭa:ṭuvatu*

— *ra:ṭṭi*

Having made the ball with ten fingers

press it with the five fingers

dried under the sun

catches with the fire

— cow dung cake

This structure can be seen in the figure on the next page.

This figure shows the intersection of the interpretation about a thing and the true thing. This structure can be arranged in the table as follows:



*oruvar*  
some body

- a) *pan tu uruttutal*  
made the ball
- b) *accattital*  
the act of pressing
- c) *su:riyano:ta*  
*urava:tutal*  
dried under the sun
- d) *neruppo:tu va:ta:tutal*  
catches with the fire

*ceytal*  
the act of  
doing

*ra:tti*  
cow dung  
cake

*neruppo:tu*  
*ya:ta:a:mal iruttal*  
never catches with  
the fire

Terms		Premisses		
		constant	variable	
Given	<i>oruvar</i> 'some one' I	<i>ceytal</i> 'the act of doing' II	a. <i>pattu virala:l pan̄tu uruttutal</i> 'made the ball with ten fingers' b. <i>aiṇtu virala:l accaṇittal</i> 'pressing with five fingers' c. <i>suriyaṇo:tu urava:ttutal</i> 'dried under the sun' d. <i>neruppo:tu va:ta:ttutal</i> 'catches with the fire' IV	I m a g e
Hidden	<i>ra:tti</i> 'cow dung cake' V		<i>neruppo:tu va:ta:ta:mal iruttal</i> never catches with fire III	A n s w e r

In the above riddle (I) the comparable given term is not explicitly given, but consider as *oruvar* someone (II) the constant for both the given and hidden term is *ceytal* the act of doing (III) the hidden variable which has zero value in the explicit structure of the riddle is *neruppo:tu va:ta:ta:mal iruttal* never catches with the fire (IV) the

given variables (a) *pāṇṭu uruṭṭuṭal* (b) *accaṭṭital* (c) *su:riyano:ṭu uṇava:ṭuṭal* & (d) *neruppo:ṭu vā:ta:ṭuṭal* (v) the hidden term i.e., the answer is *ra:ṭṭal* cow dung cake

Thus compound riddles consist of more than one clue for one answer.

### III. String riddles:

String riddles consists of the elements (clue:answer) in the ratio N:N where 'N' is any number. In string riddles each line contain clue and an answer. With these clue and answer, the actual answer for the riddle is pointed out for which also there is a clue.

For example

*a:nai acaiṇṭu vara*

*arumiḷaku ciṇṭi vara*

*kottaḷattu peṇḱal ella:m ku:ṭi kulavaiyṭa-avai enna*

(*me:kam, maḷaittuḷi, tavaḷai*)

"the elephant is moving

the small pepper is sprinkling down

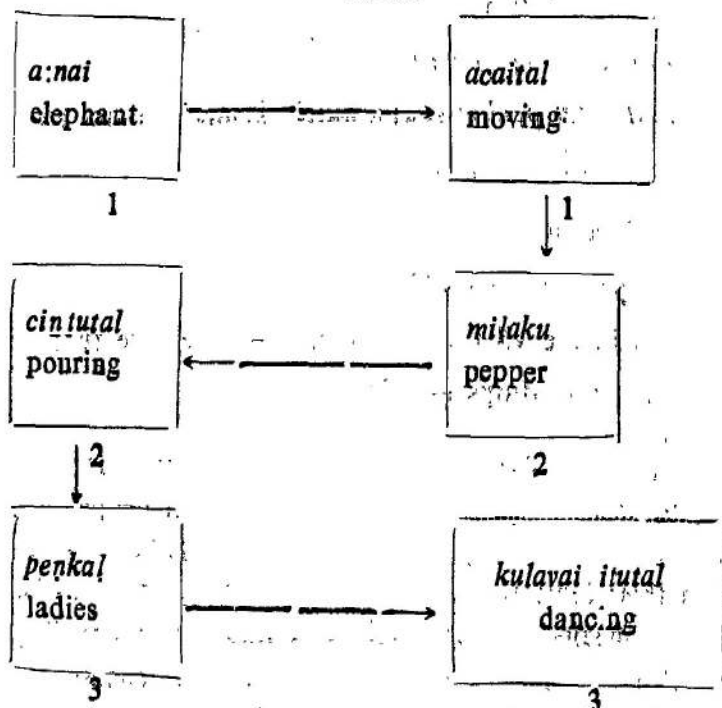
the ladies in the village are dancing - What are those'

(cloud, rain drops and frog).

has three answers for three clues. Cloud moves like an elephant, the rain drops come down like a small pepper, all the frogs dance in a happy mood like the ladies in the village. In this riddle the actual answer is viz., frog can be identified by means of the given clue and the preceeding answers. Also in this riddle each clue and the answer are stringed with one another. So this type of riddles are treated

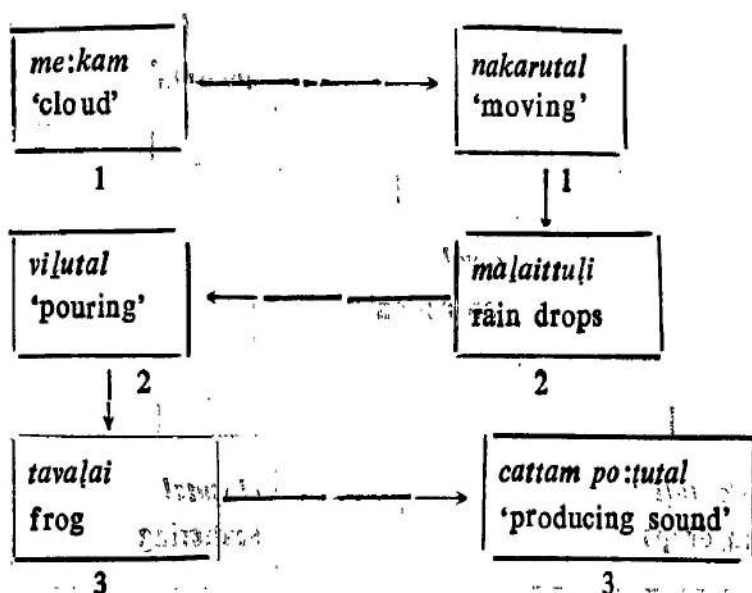
as string riddles. In this type of riddle the constant is only one though the clue, variables, answer etc. are more than one. This riddle consists of a constant viz., *pru ceyal* 'an action' (in every step we have an action). Given variable one (1) *acaital* - the act of moving (2) *cin tatal* the act of pouring (3) *kulavai itatal* 'the act of dancing (in a jolly mood). Like in other type of riddles, in string riddle also there is a hidden variable viz., *kulavai ita:ituttal* the act of not dancing. As every one know that only when there is rain the frogs make sound in jolly mood. So if there is no rain there will be no action of this kind. But the first two lines refers the cloud and the rain, automatically one can find out *penkal* refers to *tavalai*. This structure can be shown in the following figure.

### Riddle

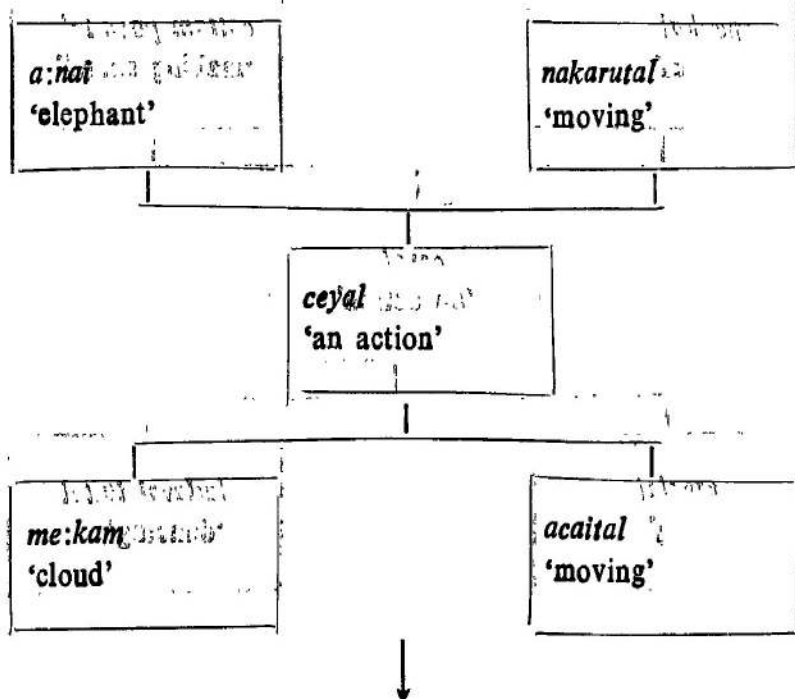


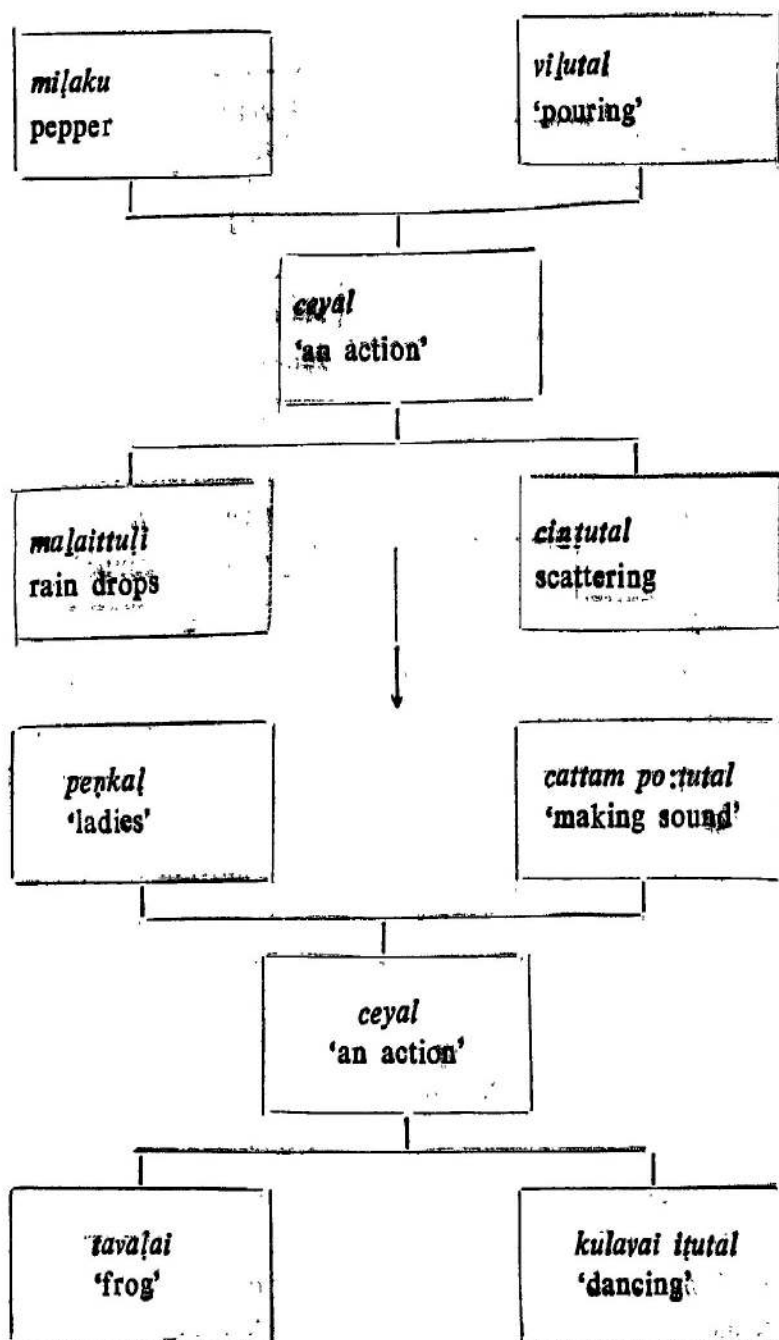
This riddle has the "Answer" in the diagrammatic form is represented as follows:

## Answer

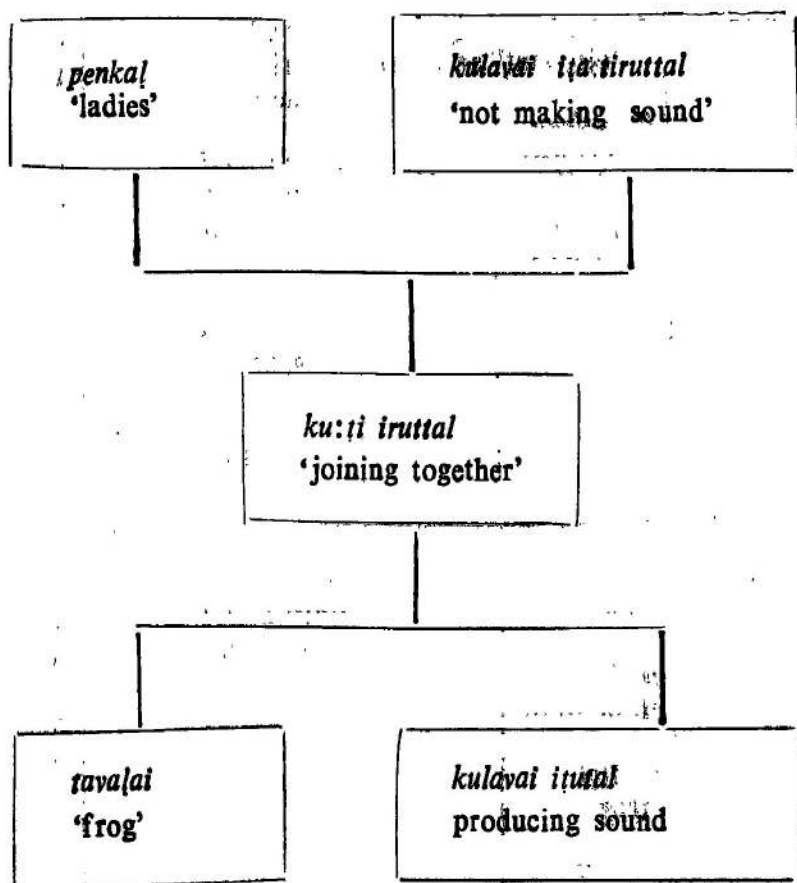


This riddle and the answer can be connected as follows shown in the figure.





This figure shows the intersection of the interpretation about a thing and the true thing in each step, which are connected as strings. Only in the last step we can find the hidden variable viz., *kulavai ita:iruttal* which is the main point to get the answer. Thus the structure of the last step can be shown in the following figure



The structure of this riddle can be tabulated. In string riddles like the constant, the hidden variable is also only one. Thus in string riddle first a thing is connected with the next etc., like this the string goes on and on the basis of these clue and answer, the answerer points out the correct

Table

Premisses				
Terms		constant	variable	
Given	1. <i>a:nai</i> 'elephant' 2. <i>miḷaku</i> 'pepper' 3. <i>peṅkal</i> 'ladies'	<i>ceyal</i> an action  H	1. <i>acaital</i> 'the act of moving' 2. <i>cinṭatal</i> 'the act of scattering' 3. <i>kulavai iṭṭal</i> 'producing sound'  IV	I m a g e
Hidden	<i>me:kam</i> 'cloud' <i>maḷaitṭuli</i> 'rain drops' <i>tavalai</i> 'frog'  V		<i>kulavai iṭṭa:tiru-ṭtal</i> 'not producing sound'  III	A n s w e r

answer. As in the simple and compound riddle structure, the answerer has to guess the hidden variable which is most important point to get the answer. In this manner, following riddle also can be dealt.



*attaikku a:yiram kaṇṇu*

*muttaikku mu:ṇu kaṇṇu*

*na:n petta cellattukku oru kaṇṇu*

(callatai, teṅkaṇṇu, u:ci)

Thousand eyes for the leach

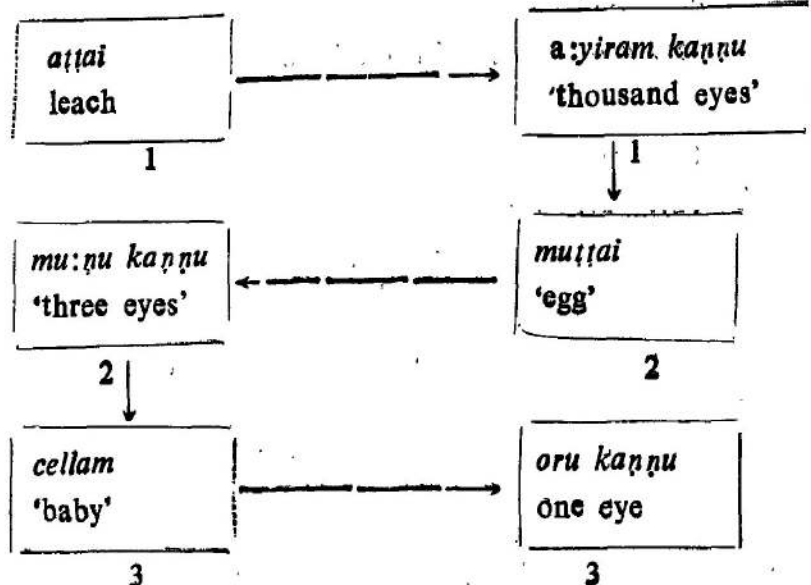
Three eyes for the egg

The child I gave birth to has only one eye

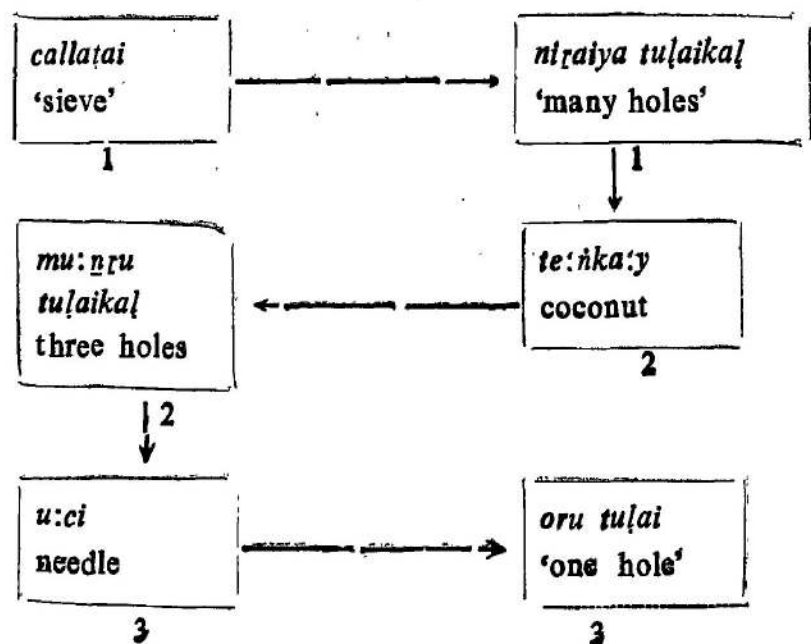
(sieve, coconut, needle)

In the riddle the holes are described as eyes. It is described that leach has thousand eyes, though it is not true. So one has to imagine which has holes as thousand and has to get the answer. Since every body knows a sieve has many holes and so the answer is a sieve. With this answer and clue in mind the second line *muttaikku mu:ṇu kaṇṇu* can be answered. Since egg has no eyes one has to find out what thing has three eyes and has to get the answer. Since everybody knows coconut has three holes the answer is coconut. In the next line it is mentioned as the baby which I gave birth to has only one eye. By keeping in mind the clue given, the clues and answers found out before, one can easily find out the thing which has only one hole, is needle. So the answer is needle. This can be shown in the diagram as follows:

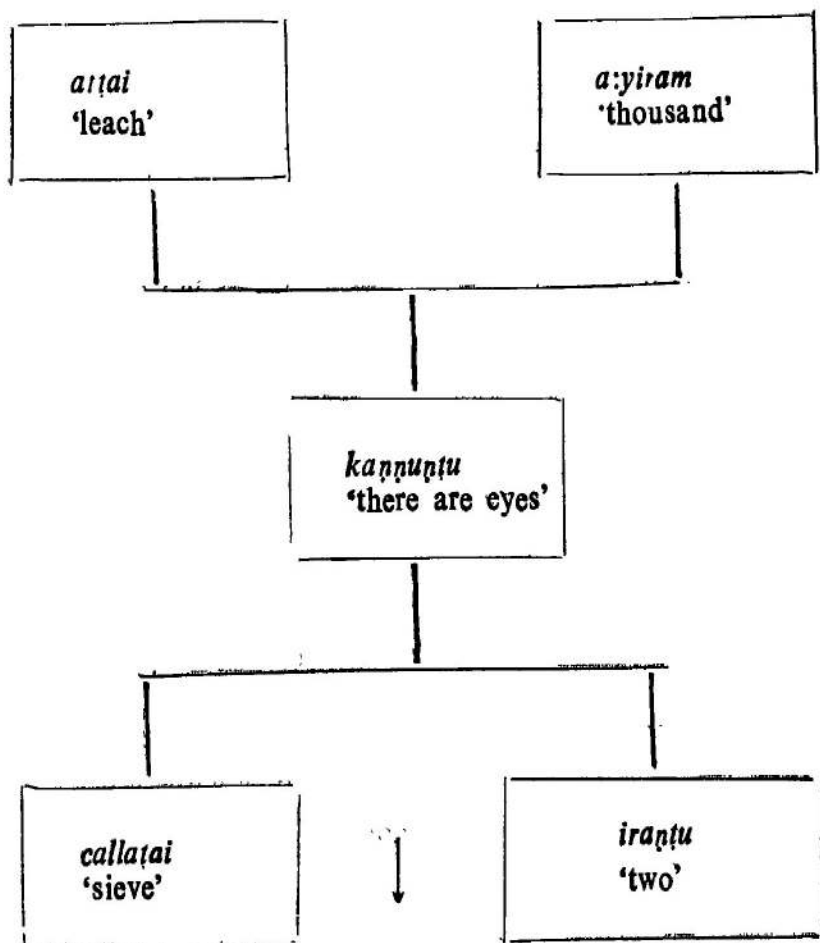
## Riddle

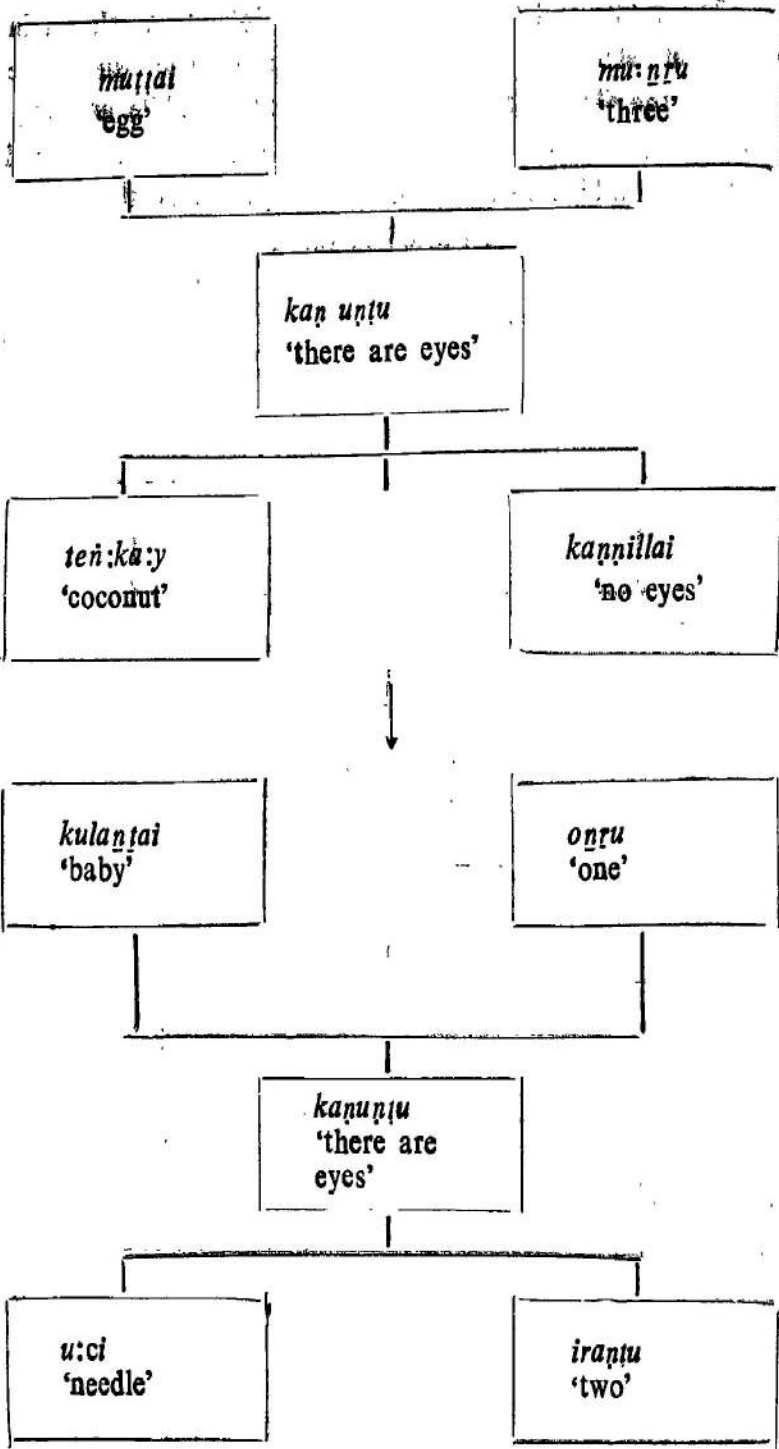


## Answer



The riddle and the answer can be joined as shown in the first string riddle discussed above. The difference between the first and this riddle is that first riddle has only one hidden variable for all the steps but in the second riddle one hidden variable for each step. Thus the riddle and the answer can be treated in the diagram as follows:





This figure shows the intersection of the interpretation about a thing and true thing in the each step which are connected as strings. This can be shown in the table form. In the table aspects I, II and IV are described by the riddler and the points in III are remembered by the answerer to get the answer V. In a similar manner this type of string riddles can be derived:

Table

Terms	Premisses		
	constant	variable	
Given	i. <i>attai</i> 'leach'  ii. <i>muttai</i> 'egg'  iii. <i>kulan tai</i> 'child'	i. <i>kanuntu</i> 'has eyes'  ii. <i>mu ntu</i> 'three'  iii. <i>onru</i> 'one'  IV	II m a g e
Hidden	1. <i>callatai</i> 'sieve'  2. <i>te:nka:y</i> 'coconut'  3. <i>u:ci</i> 'needle'  V	1. <i>iranu</i> 'two'  2. <i>kan illai</i> 'no eyes'  3. <i>onru</i> 'one'  III	A n s w e r

Following riddle also can be treated in the similar manner.

*appa: koṭutta paṇam eṇṇa mutiyalai*

*amma: koṭutta putavai maṭikka mutiyalai*

(*naṭcattiram & vaṇam*)

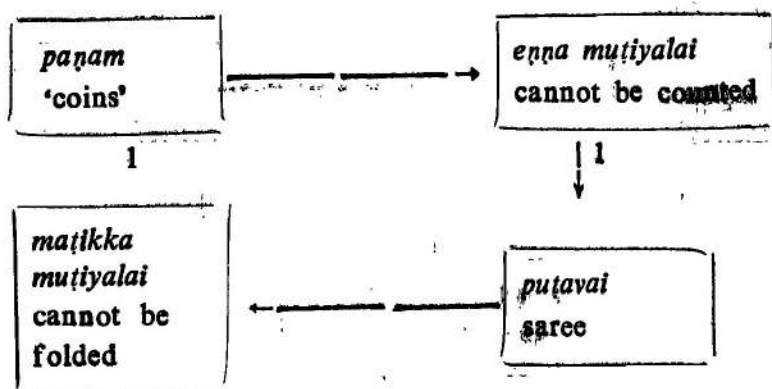
'The coins which are given by the father can not be counted

The saree which is given by the mother can not be folded'

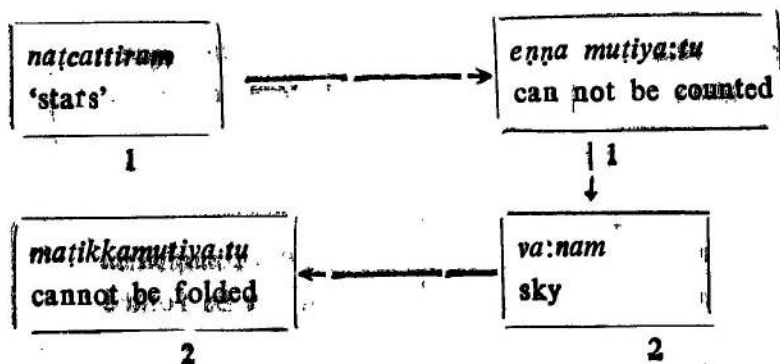
(Stars and sky)

In this riddle (I) *paṇam* 'coins' & *putavai* 'saree' are the given terms. (II) the given constant for both given and hidden variable is *mutiya:ta* (*ceyal*) the action which cannot be possible. (III) the hidden variable is *eṇṇa mutiyum* can be counted & *maṭikka mutiyum* can be folded i.e., *mutiyak kuṭṭiya ceyal* the action which can be possible. This main point has to be remembered by the answerer to get the answer. (IV) the given variable which serves as the clue are *eṇṇa mutiyalai* cannot be counted and *maṭikka mutiyalai* can not be folded (V) the hidden term i.e., the answer *naṭcattiram* stars and *vaṇam* the sky. This structure of the string riddles can be shown in the diagram as follows:

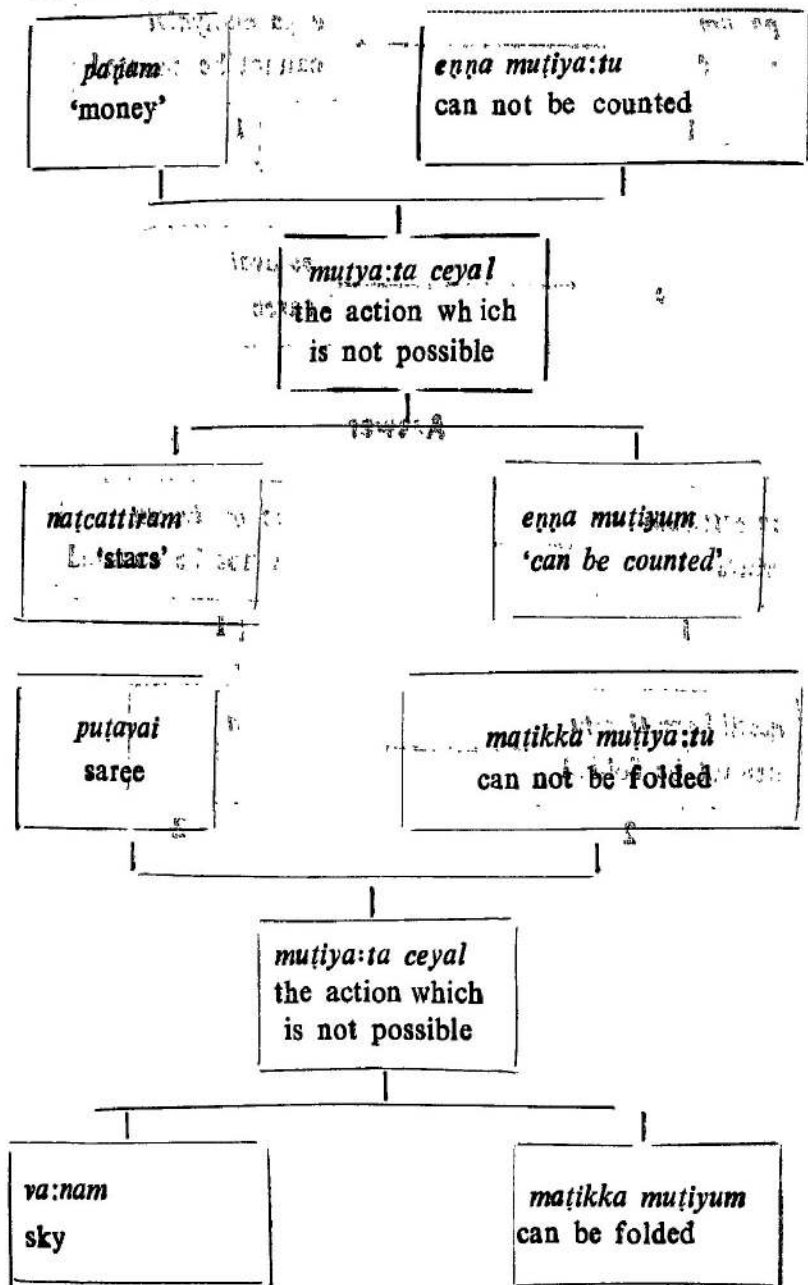
## Riddle



## Answer



This riddle and the answer can be connected as follows in the figure.





This figure shows the intersection of the interpretations about a thing and the true thing in each step which are connected as strings. This can be shown in the table as follows:

Table

Terms		Premisses		
		constant	variable	
Given	1 panam 'coin'	mutiyata ceyal the action which can not be possible  II	1 enna mutiyalai cannot be counted	I m a g e
	2 putavai saree I		2 matikka- muti yalai cannot be folded IV	
Hidden	1 natcarti ram star		1 enna mutiyum can be counted	A n s w e r
	2 va:nam sky V		2 matikka mutiyum can be folded III	

In this table the I, II & IV are described by the riddler and III is remembered by the answerer to get the answer V. This type of string riddles are also found in Tamil (Tanjore district) riddle structure.

Thus simple, compound and string riddle structure are explained in the above section.

For the same type of riddle structure following formula also can be applied. The formula accompanying the analysis is  $A = B$ ,  $F \times A = F \times B$ . A relation of equivalence is established between two terms, A and B through a common function given in the riddle.

*ka:tella:m currivarum kaṇṭa*

*taṇṇi:r kuṭikka:tu - ceruppu*

It wanders round the forest, but never drinks water  
- Slippers

### Singan

*atu*  
it

*Ka:tella:m currum*  
wanders round the  
forest

*ceyṭal*  
an action

### Signatum

*ceruppu*  
slippers

*taṇṇi:r kuṭikka:tu*  
never drink water

*ceyṭal*  
an action

Applying the formula  $F \times A = F \times B$ , where the function of not fearing for one thing but fearing for the other thing is similar to the function of fearing for one thing and not fearing for the other thing B.

$$F \times A = F \times B$$

$$atu \times ka:tella:m currivarum$$

$$= atu \times taṇṇi:r kuṭikka:tu$$

$$ka:tella:m currivarum = taṇṇi:r kuṭikka:tu$$

gives rise to a result (or) answer = slippers

The application of structuralistic models in riddles can improve our understanding of the riddles to see their deeper levels of significance in the different cultures.

The structural approach to Tamil riddles dealt with the structure of few riddles given as examples. Structurally Tamil riddles, can be classified as simple, compound and string riddles. Though this type of structures are not applicable to all riddles, most of the riddles can be treated under these three types. This type of structure is not universal because some riddle structures are very complicated and one can not easily find out the elements of the riddle like constant, hidden variable, etc.

### List of collected riddles (of Tanjore District)

#### 1. Simple structured riddle i.e., clue: Answer

- 1 *allā mutiyum kiḷḷa mutiya:tu* (taṇṇi:r water)
- 2 *po:ṭa mutiyum etukka mutiya:tu* (ko:lam floor drawing)
- 3 *karuppuṭ cattiakuraṇ karvalukku kettikka:raṇ*  
(pu:ṭṭu lock)
- 4 *a:yiram taccan ku:ṭi*  
*aḷaka:ṇa maṇṭapam katti*  
*oruvaṇ kaṇpaṭṭu*  
*utaiṇṭata:m maṇṭapam* (te:ṇku:tu - bee hive)
- 5 *cinna vi:ṭu neraya cera:* (paḷ - teeth)
- 6 *ka:tella:m curriṇarum, kaṇṭa taṇṇi:r kuṭikka:tu*  
(ceruppu - slipper)
- 7 *o:ṭṭai piḷḷaya:r ko:vilil*  
*viḷuṇṭu viḷuṇṭu kumpiṭa:ra:m* (aṭuppu oven)

- 8 ottuttiṇṇaiyil kuttīu ulkā: rṇṇirukka:  
(mu:kkutti nose ring)
- 9 kaiyilla:ma ka:lilla:ma kattaip piḷḷaiya:ru  
kai koṭutta:l eḷuṇṇiruppa:ru moṭṭaippiḷḷaiya:ru (taṇṇik-  
kuṭam water pot)
- 10 oru vi:ṭṭukku reṇṭu va:cal (mu:kku nose)
- 11 oru karaṇṭi ma:vetuttu u:rella:m kalya:ṇam (nila: moon)
- 12 aṇṇu vi:ṭṭukku oru muraṇṇam (kai hand)
- 13 ka:ykkum, pu:pu:kkum  
ka:ccukku oru ilai illai (cappa:tti ceṭi prickly pear)
- 14 velli ma:mpaḷam taṭṭi viṭṭa:l o:ṭṭame: (muṭṭai egg)
- 15 vaṭṭa vaṭṭa maram  
eṇṇey kuṭikkiṭa maram (atirasam - a sweet edible)
- 16 a:ḷeṇṇum kutiraikku aṇkamella:m kaṇṇu (kaṭṭil - a cot)
- 17 ra:ca:maka ro:sakka:ri aruttu keṭakkuṇa ketaiyaippa:ru  
kumbako:nam koṇṭu po:na:lum kuttu va:ṇki ca:vuratuta:n  
(neṭkatir - crop of the paddy)
- 18 e:ḷum e:ḷum patina:lu ce:lai, taccanunkku irupakka ve:lai  
viṭuviccu kuṭuttavaṇkaḷukku na:karattina ma:lai (palankuḷi  
- a folk game by ladies)
- 19 u:cipo:la ilai - uttirateam po:la ka:y - (cavukku-A plant)
- 20 coriyanai kaṇṇi camaikkae  
eo:rella:m kacappu-atu enṇa (pa:kalka:y - bitter gourd)
- 21 ka:tillai ke:ṭpataṇku  
kaṇkaḷillai pa:rpataṇku  
va:yumillai pe:ṇutaṇku  
vaṇṇavarkku ni:ṭiyuṇṭu enṇiṭaṭṭil - naṇ ya:ṇ (tara:cu -  
balance)

- 22 *mul̥la:na mul̥lukku mul̥lirukkum*  
*to:ppukkuḷ ta:lai maṭalukkuḷ taṅkappaḷam*  
*kaṇṭetutte:n - (p̥la:ppaḷam - Jack fruit)*
- 23 *ca:ttina kaṭavirukka*  
*e:ttina viḷakkirukka*  
*ira:ttiri vaṇṭatu ya:r*  
*aṇṭa taṅku tiṅkuka:ran ya:r? (kocu-mosquito)*
- 24 *cinnac cinnap pu:kkaḷ*  
*ciṅka:rap pu:kkaḷ*  
*cīṭarikkitaḱkum pu:kkaḷ*  
*iraviḷ pu:kḱum pu:kkaḷ - atu enna (naṭcattiram - star)*
- 25 *iraṇṭu mā:tu uṇṭu*  
*na:lu ka:ḷaṇṭa*  
*kaṇṇuṇṭu kaṇṇappaṭillai - atu enna (kaṇṇirukattiḷ - cot)*
- 26 *o:ṭaiyil o:ṭa:ta ni:r*  
*oruvarum kuṭikka:ta ni:r - atu enna? (kaṇṇi:r - tears)*
- 27 *ka:lum kaiyum illa:ṭavan*  
*a:ṭi a:ṭip pa:ṭukiṭa:n (icaiṭṭaṭṭu - record)*
- 28 *ve:liyile paḷuttirukkum*  
*veḷḷaiṭṭu: pu:ṭtirukkum*  
*kaniyum cevaṇṭiṭirnkḱ:um*  
*kaviṇṇarakkum viruṇṭa:ḱum - atu enna (kovaippaḷam - fruit of a climbing plant)*
- 29 *cittiraiyil cirupillai*  
*vaika:ciyil vaḷarum piḷḷai*  
*a:ṇiyil aḷukuppiḷḷai*  
*a:ṭiyil viḷum piḷḷai - atu enna (paṇam paḷam playmra fruit)*

- 30 *pirappum irappum oru ma:tattil.*  
*ataṅkum - avan ya:r* (nila: moon)
- 31 *ira:ca mati me:l irukkuna:m orukuruyi.*  
*(eḷumiccam paḷam lemon fruit)*
- 32 *calacalappa:n caṇṭaikkū nirpa:n*  
*avan kiṭakkira:n poṇṭiḷḷukkuḷle:* (pa:mpu snake)
- 33 *kaṇṇuṇṭu ceviyillai*  
*kaṇṭitum - atu enna (pa:mpu snake)*
- 34 *kaṇṇa:ṭi kuṇṭu ka:ṭṭile: paṭaḷḷukku.*  
*kaiya:le totta:l ka:ṇa:maḷ ma:rayutu - atu enna*  
*(co:ppu ni:rkkumiḷi - bubble)*
- 35 *katakata kuṭuṭu natuvile paḷḷam -atu enna?*  
*(a:ṭṭu ural - stone mortar)*
- 36 *na:ppattiraṇṭu vellai cippa:ykaḷukku natuvil oru civappu*  
*ra:ca:-atu enna (na:kku - tongue)*
- 37 *oṭṭaikka:lil cuṭṭituva:n*  
*o:yṇṭu po:na:l paṭuttituva:n-atu enna (pamparam-top)*
- 38 *e:lai paṭukkum paṇṇaṇai etuttu curutta.*  
*a:lillai - atu enna (pu:mi - earth)*
- 39 *o:to:ṭum caṇṭikili*  
*uṇṇiṭo:ṭum caṇṭikili*  
*pa:ḷa:p po:na taṇṭava:ḷattula*  
*paṇṇo:ṭum vaṇṭi* (vaṇṭi - train)
- 40 *tattuttatta:y malaruṇṭirukkum-oru.*  
*coṭṭu taṇṇi:r ku:ṭa oṭṭa:tu-atu enna*  
*(ta:maṇṇai - lotus)*

- 41 ore: itattilā ninru kontu  
 acaiyutu, ciṛikkutu o:tamuttiyavillai (maram - tree)
- 42 ya:nai cettu a:ru ma:cam a:cci ya:nai po:na aṭi  
 maṛayavillai - (vaṛukupayirai aruvatai ceytapin eṇjiyulla  
 aṭittatṭai) (the stream)
- 43 avanaitto:tuva:ne: kavalaippaṭuva:ne kacce:ri  
 va:calil kaikatti nirpa:ne - (te:l - scropan)
- 44 kuttium po:tum kuvalayattilum paṛakkum (vavval-bat)
- 45 ka:lillai kaiyillai kaṅkaluṇtu  
 va:luṇtu ciṛakuṇtu valimaiya:ka (mi:n - fish)
- 46 ka:laiyil u:tum caṅku  
 kaṛi camaikka utavum caṅku (ce:val - Cock)
- 47 ka:laikku kaḷuttumattum taṇṇiir (tavalai - frog)
- 48 kuṭṭaiyil piṛaṇtu  
 kuṭṭaiyil valaṇtu  
 caṇṭaiyil ninru  
 paṇṇiyil kiṭappa:n (pa:y - mat)
- 49 kuṭukkai niraia yayiramaṇi  
 (ma:ṭulami paḷam-pome granet)
- 50 kuṇtu mahitanukku iraṇtu muṇṭa:cu  
 (paṭṭa:ṇikkatṭalai - peas)
- 51 ku:ṭṭuk kuravikku muḷam va:l (akappai-big spoon)
- 52 kuṭikuṭṭa:l  
 paḷ ilṭṭa:l (co:ḷappori-pop corn)
- 53 ku:te: varum utavi ceyya:tu (niḷal-shadow)
- 54 caṭṭaiyaik kaḷaṭṭiyatum  
 caṭṭakkeṇru ulḷe: viḷum (Va:ḷaip palam-banana fruit)
- 55 ca:ṭi me:l kuraṅku: (muṇṭirikottai - cashew nut)
- 56 ca:vaṭikkulḷe: cappaṭṭaikkal (na:kku - tongue)

- 57 cirittal pallaip piṭuṅkuva:rkaḷ (mullai-jasmine)
- 58 cinna macca:n kunṭyā vacca:n (mullu - thorn)
- 59 civāppupaiṅkuḷ cillarai koṭṭikkitaṅku (milaka:y - chilly)
- 60 ta:ktār vāṇṭa:r u:ciṭpō:ttar  
ka:cū vā:ṅka:māl o:tiṭvitta:r (te:l - scorpion)
- 61 taṅca:vuru ta:cimakaḷ te:ṛṇṭa kettikka:ri  
pa:l illa:māl piṭṭai vaṭarppa:l  
pale: kettikka:ri (ko:li - hen)
- 62 tāṇṇi:ṛilla:māl vaṭarum  
taraiilla:māl paṭarum (ṭalaimuṭi = hair)
- 63 tāṇṇi:ṛil ni:ṇṭi varum  
taraiyil ta:ṇṭi varum (ṭavaṭai - frog)
- 64 ta:niṭṭuṇṭa:l piṭṭarai irukkaviṭama:ṭta:n  
(o:ṭṭai - hole)
- 65 tiri illa:ta viḷakku  
tirulo:kam ella:m teriyuta:m (su:ṛiyan - sun)
- 66 tiruva:ru:r te:vaṭiya:ḷukku  
tiruki eṭukkira koṇṭai (ku:ja:-a kind of vessel)
- 67 te:r acaiya acaiya, pu:utirā utirā  
(eṇṭiram-grinding stone)
- 68 toṭṭa:l curuṅkikku toṇṇu:ruka:l  
(maravaṭṭai-millipede)
- 69 niṭṭiraiyṇ tu:ṭuvan  
ninaiya:māl varuva:n (koṭṭa:vi-sleeping symbol)
- 70 ni:ṛile: koṇṭa:ṭṭam  
niḷaṭṭile: tiṇṭa:ṭṭam (mi:n-fish)
- 71 nu:l nu:ṛkum ra:ṭṭolalla  
a:ṭaiyūṇ nēyyūṇ taṭi alla (silanṭi spider)
- 72 nu:ru kiḷikaḷukku ore: va:y (va:ḷaiṭṭu-plantain flower)
- 73 neruppiḷ cuṭṭavan neṭuna:l va:ḷvaṇ (ceṅkaḷ-brick)



74 pakkattil iruppa:n patuttu: māraiva:n (ni lai-shadow)

## II. Compound riddle structure i.e. clue: Answer

N : 1

75 ma:nuttilē: ro:ttu po:ttu  
māka:līkam pe:ru po:ttu  
in̄kili:chukka:ran vaṇṇi  
enke:yo:parakkutappa:ru (a:kā:ya vīṇa:nām-aeroplane)

76 ā: lakku:ti vetti  
atīlē: oru muttaiyittu  
aṇṇa: n̄u pa:rtta:l  
tonnu:ru muttai (tennai marām - coconut tree)

77 enka vi:ttu tō:ttatīlē: māṇa:kkuruvi unjālā:ṭuṭu  
(elumiccampā lam - lime fruit)

78 enka vi:ttu kollāilē: paccap pa:mpu tōṅkutu  
(pūlalan̄ka:y - snake gourd)

79 kō:yilukkuṭ po:nā:nām en̄kattampi  
ti:rttam viṭṭa:nā:m tāṅkat tampi - avan ya:r  
(te:nkā:y - coconut)

80 eṭṭa:ta ra:ṇiyam  
iravil varuva:l  
pakalil māraiva:l - aval ya:r? (nila: - moon)

81 cinnak keṇattīlē  
kin̄ṇam taṇṇi:ru  
kuṭikkat taṇṇi:r up̄tu  
kuṭikkat taṇṇi:rillai  
aṇṇarattīlē: tōṅkukiratu  
compum taṇṇi:rum - atu enna (ilāni:r - lender coconut)

82 cekkaccivaṇṇirukkum māṇjālā:yumirukkum  
kaṇṇāṭik kāvarum, tīṇṇa:l ka:rum  
viṇṇā:l kōṭṭaiyillai, munne:  
varukīṭa:n atan kōṭṭai po:la enpa:r - atu enna pa lam?  
(muntiripā lam - cashew fruit)

- 83 ammikku lavip po:l pu:p pu:kkum  
 ariva:l pitipo:l ka:ya:yykkum-atu enna? (va lai-plantain)
- 84 iruvella:m pu:nka:tu  
 pakalla:m verunka:tu - atu enna? (va:nam-sky)
- 85 kural untu utal illai - atu enna? (ka:rru-wind)
- 86 kaṇka:pa uruvam untu  
 katippitikkiṛa utal illai - atu enna? (pukai-smoke)
- 87 tattum ta:lam niṇru viṭṭa:l  
 a:ṭtam etuvum naṭakkṛa:tu (itayam-heart)
- 88 avalap pa:ṭta: minukktu  
 ava ca:ṇtak kuṭicca: puḷikktu - atu enna?  
 (elumiccam pa lam-lemon fruit)
- 89 a:ya:l vi:ṭtuṭṭa:ṭṭaṭile:  
 maṇjaḷ kuruvi uṇjaḷ:ṭtu-atu enna?  
 (elumiccam pa lam-lemon fruit)
- 90 uruṇṭai muka oyya:ri ciṇka:ri  
 u:rukkella:m utavum na:ri  
 piṭiccukkacakki pilintu etuṭta  
 piṭamella:m ti:ṛtiṭuv:aḷ pe:rupaka:ri-avaḷ ya:ṛ  
 (elumiccam pa lam-lemon fruit)
- 91 toṭṭa:l maṇakkum  
 kuṭiṭta:l puḷikkum - atu enna?  
 (elumiccam pa lam - lemon fruit)
- 92 maṇjaḷ kuruvi uṇcaḷ:ṭum  
 maka:te:vanukku pu:ciṇka:kuṛi - atu enna?  
 (elumiccam pa lam - lemon fruit)
- 93 kuṭiṭiṭum po:ṭum kuvalayaṭṭilum parakkum - atu enna?  
 (vaṭṭa:l - bat)
- 94 ciṇaṇṭu ciṇaṇṭavan  
 ciṭaṇṭu po:va:ṇ - avan ya:ṛ (ti: - fire)

- 95 elumpilla:ta paiyan kilai illa:ta marattil  
e:rukira:n - atu enna? (pe:n-lice)
- 96 nataikka mutiya:tu, a:na:l nakara:mal  
irukka:tu - atu enna (katikara:m - clock)
- 97 atitta:l a luva:n pirittal cirippa:n (te:nka:y - coconut)
- 98 Karuppuccattai aṇṇavan  
kapaṭam atikam uḷḷavan  
ku:vi aḷaitta:l vaṇṇituva:n  
tan ku:ṭṭam anaittum ce:ṭṭuvan - avan ya:r?  
(ka:kam - crow)
- 99 kunta:ka vaḷaiṇṇirukkum kunṭalamumaṇṇu  
neṭumtu:ram ni:ṇṭirukkum nukattatiyumaṇṇu  
pettiyil vaṭṭirukkum pu:ṣaṇkaḷaṇṇu - atu enna?  
(nerkatir-crop)
- 100 oḷi koṭukkum viḷakku alla  
cu:tu koṭukkum ti:alla  
paḷa paḷakkum taṅkam alla - atu enna?  
(cu:riyan-sun)
- 101 vayiṇṇirukkum  
ennaṇṇa kulaṇṇaikaḷ  
piraka:caṁa:y piranṇu  
piranṇavutaṇe:  
irappa:rkaḷ (ṇi:petti-match box)
- 102 cannal pinnal kayaru  
ca:tiyilla: kayaru  
eṇṇai paṭa:ta kayaru  
enna kayaru (pa:mpu-snake)
- 103 pakal ella:m paṭṭini kiṭappa:l  
piḷḷaikkum pa:l koṭuppa:l  
iravella:m iṇṇam aṭaiva:l  
viṇṇavutaṇ vicanam aṭaiva:l - avaḷ ya:r  
(vayva:l - bat)

- 104 va:yil paṛṭṭaḷ unṭu, kaṭikka:tu  
 talaiyil e:riṭ pira:nṭum, no:ka:tu  
 perakkum aḷukketukkum; - pu:cciyaip piṭittu varum  
 atu enna? (ci:ppu - comb)
- 105 ce:lam ciṇappu  
 ceṇva:yp pe:ttai karuppu  
 uritta:l paruppu  
 tinṇa:l kaṣappu - atu enna  
 (kuṇṭimani - a kind of seed)
- 106 uruṇṭai vaṭṭivama:yirukkum ulakamalla  
 utampella:m uro:mam unṭu kuraṅkumalla  
 uccikutumiyumuṇṭu aṇṭaṇanumalla  
 mu:ṇṇu kaṇṇumuṇṇu ciṇaṇe: yaalla  
 utaittal veḷuttu irukkum  
 oru kuḷam jaḷam te:nkiyirukkum - atu enna?  
 (te:nka:y - coconut)

### III String riddle. i.e., clue: Answer N:N

- 107 paṇṇai maramum illai paṭṭa maramum illai  
 paṇṇai paṇṇai:ta  
 attai makanum illai amma:n makanum illai  
 kalya:ṇam kalya:ṇam ta:n  
 (va:nam 'sky', itṭi thunder)
- 108 paṭṭa maram irāṇṭu  
 paṭa:ta maram na:ṇku  
 vi:ccariva:l oṇṇu  
 viciri irāṇṭu  
 (ma:ṭṭin kompu-horn ka:l-legs va:l-tail & ka:tu-ear)
- 109 appa: koṭutta paṇam eṇṇa muṭṭiyalai  
 amma: koṭutta puṭavai matikka muṭṭiyalai  
 (naṭcattiram - star va:nam - sky)
- 110 aṭṭaikku a:yiram kaṇ  
 muṭṭaikku mu:ṇu kaṇ

na:n petta cellattukku  
oru kaṇ

(callatai - te:ṇka:y, u:ci) (sieve, coconut, needle)

- 111 a:nai acaintu vara  
arumiḷaku cinṭi vara  
kottalattup penkaḷella:m  
ku:ṭikkulavaiyita-avaṭ ya:vaṭ  
me:kam, maḷaittuḷ, tavaḷai: cloud, raindrops, frog.)

- 112 eṇkaḷappan cenṭalai cenṭalai  
eṇkaḷā:ṭṭa:ḷ muḷumottai mulumottai  
muḷumottai vayiṭṭile: koḷukkattai  
koḷukkattai vayiṭṭile: ki:ccumu:ccu-atu enna?  
(ce:valko:ḷi muṭṭai ko:ḷikunṭu hen, egg, chicken)

- 113 aṇṇan tampi mu:ṇupe:ru  
oruttan ka:ṭṭil iruppā:n  
oruttan vi:ṭṭila iruppā:n  
oruttan nirila iruppā:n  
(utumpu, palli mutalai a kind of crab, lizard crocodile)

- 114 iṭṭe:n eṭukka muṭiyale:  
pu:cine:n puṭa muṭiyale:  
(ko:lam-flour draing turmeric-maṇṇai)

- 115 oru marattile: aiṇṭu pu:kkaḷ  
(pa:l-milk tayir-curd mo:r-buttermilk venṇey-butter  
& ney 'ghee')

- 116 kaṇ eimiṭṭi maṇi aṭṭitu kaṇṇi:r vaṭippa:rkal  
(minnaḷ-lightning, iṭṭi-thunder, maḷai-rain)

- 117 kaṇṭatu iruvar  
eṭuttatu pattupe:r  
uṇṭatu oruvar  
(kaṇkaḷ-eyes, viralkaḷ-fingers, va:y-mouth)

- 118 *karuppu ma:tu paṭuttirukka*  
*veḷḷa ma:tu me:le: po:kiṛatu*  
 (kari-coal, ti:kko luntu-fire)
- 119 *ka:l illa:ta kaḷvan*  
*ka:l ullavanaip piṭitta:n*  
*talaiila:tavan ataip pa:rttu*  
*kalakalavenru ciritta:n*  
 (pa:mpu-tavaḷai-naṇṭu, snake, frog, crab)
- 120 *ka:l illa:ta ma:n*  
*ve:r illa:ta pullaittinnum*  
 (pul-green straw, pa:ci-mass)
- 121 *kiḷikaḷ mu:nru niṛam*  
*mu:nrum ku:ṭṭukkuḷ po:na:l ore:niṛam*  
 (verrilai-betal leaf pa:kku-nut cuṇṇa:mbu-chunnam)
- 122 *kuṇṭan va:yil kuḷḷan pukunṭa:l*  
*kupe:rap paṭṭipattirku vaḷi teriyum*  
 (pu:ṭṭu-lock, ca:vi-key)
- 123 *kutirai o:ṭa o:ṭa*  
*va:l kuṛaikirātu* (u:ciyum - needle, nu:lum-thread)
- 124 *ku:rattu cemmaippura:*  
*ku:ṭṭi vaikkum paccaippura:*  
*na:n vaḷarkkum veḷḷaippura:*  
*ella:m ore: ku:ṭṭupura:*  
 (pa:kku-nut, verrilai-betal leaf, cuṇṇa:mpu-chunnam)
- 125 *kumariya puṭicca: kattalla*  
*kiḷaviya puṭicca: kattara:*  
 (paccaimiḷaka:y - green chily,  
 varṇal miḷaka:y - red chilly)
- 126 *ca:ṭṭaiya:l aṭittatu*  
*cattamittu o:ṭiyatu*  
*aḷutapaṭi a:ṭiyatu*  
 (minnal-lighting, ṭṭi-thunder, malai-rain)

- 127 *ca:mpala:ntiyum caṇṭaikkū vaṇṭa:n*  
*uccikkutumiyum caṇṭaikkū vaṇṭa:n*  
*oru mutukelumpanum caṇṭaikkū vaṇṭa:n*  
 (pu:caṇṭikka:y-ash gourd te:nka:y-coconut,  
 va:lai - plantain leaf)
- 128 *cinnaṇṭjiru cittukkuṟuvi*  
*iḷuttu iḷuttu muḷḷ aṭaikkiratu*  
 (u:ci-needle, nu:l-thread)
- 129 *cinnaṇṭjiru vi:ttilē:*  
*cippa:ykaḷ pala pe:ru*  
 (ti:petti,-matchbox, ti:kucci-fire stick)
- 130 *tava ḷumpo:tu oru peyar*  
*viḷupo:tu oru peyar*  
*uruḷumpo:tu oru peyar*  
 (me:kam-cloud, maḷai-rain, ni:r-water)
- 131 *ta:y inippa:l*  
*makaḷ pulippa:l*  
*pe:tti maṇappa:l*  
 (pa:l-milk, tayir-curd, mo:r-buttermilk)
- 132 *ta:y Kuppaiyile: makaḷ caṇṭaiy:le:*  
 (vaikkool-straw, nel-paddy)
- 133 *ta:y cappa:ṇi, makaḷ ḷuppa:ṇi*  
 (ammi-grinding stone, kuḷavi-grinder)
- 134 *ta:y cappa:ṇi makaḷ kuntani*  
 (ammikkal-grindingstone, kuḷavi-grinder)
- 135 *ta:y tittippa:l maṇan pulippa:n peṇ maṇappa:l*  
 (pa l-milk, tayir-curd, ney-ghee)
- 136 *ta y teruvile: makaḷ koluvile:*  
 (vaikkool-straw nel-paddy)

- 137 *ta:y patuppa:l pillai vilaya:tum*  
(*ammi-stone mortar kuḷavi-grinding stone*)
- 138 *ta:y parattatcci makal uruttatcci*  
(*ammi-stone mortar kuḷavi-grinding stone*)
- 139 *ta:y vittirkkul makal po:va:l*  
*makal vittirkkul ta:y po:ka ma:ttā:l*  
(*n:li-big measuring pot uḷakku-small measuring pot*)
- 140 *naṭakka mu:ttā:tavan vittukku*  
*uṭka:ra ma:ttā:tavan po:ra:n*  
(*māram-tree, vavvāl-bat*)
- 141 *nintuvataṭkum toṅkuvataṭkum ore: na:lil tirumaṇam*  
(*mi:n-fish puḷi-tamarind*)
- 142 *nettai akka:l takkukira:l*  
*kuttai akka:l ta:ṅkukir:l*  
(*ural-ulakkaḷ wooden mortar-wooden grinder*)
- 143 *pāttāṇattile:yiruntu*  
*iraṇtu cira:y koṇtu vaṇṭe:n*  
*oṇru eriyutu oṇru pukaiyitu*  
(*karupu:ram-camphor, ca:mpira:ṇi-benzoïn gum*)
- 144 *pa:la:ṇril karuppuṇi:n me:yutu*  
(*kaṇ-eye, karuvizhi-eye balls*)
- 145 *pillai, pillaiyaippittu, pillaiyil vaittuttinṇatu*  
(*ki:rippillai, apipillai-squirrel,*  
*temampillai-coconut tree*)
- 146 *peṇ vayalīe: to:lil to:ttattile:*  
*mappillai to:ppile: naṇpan vi:ttile:*  
(*veṇṇilai-betal leaf, pukaiyilai-tobacco,*  
*pa:kku-nut-cuṇṇa:bu chunnam*)
- 147 *māurai camukka:ḷam maṭikka mutiyalai*  
*kaṭal puliyanṅottai kaṭikka mutiyalai*  
(*va:nam, ru:pa:y-sky, rupee*)



- 148 *marattlle: ko:ṇa*  
*cetiṇṇile: civappu*  
*taṇṇiyile: vellai*  
 (*puliyāṇka:y* - tamarind, *miḷaka:y* - chilly, *mi:n*-fish)
- 149 *maram e:ṇinal vaḷukkutu*  
*ka:y tinna:l tuvaḷkutu*  
*paḷam tinna:l inikkiratu*  
 (*va:ḷaimaram*-plantain tree.  
*ka:y, paḷam*, unripe fruit, fruit)
- 650 *malaiyil irunṇu irunṇu ma:ṭukaḷ o:ṭṭi vaṇṇe:n*  
*oṇṇu ve:likku iḷukkiratu,*  
*mi:rukku iḷukkiratu*  
 (*o:ṇa:n*-a kind of lizard, *tavaḷai*-frog)
- 15 *malaiyile: muṇṭam*  
*a:ṇṇile: ra:ca:*  
*cetiṇṇile: civappu*  
 (*maṇḷaḷ*-turmeric *mi:n*-fish *miḷakka:y*-chilly red)
- 152 *ma:ṇiulir marappicini*  
*veṭṭive:r kalleṇṇai*  
 (*verrilai*-betel leaf *pa:kku*-nut *pukaiyilai*-tobacco  
*cuṇṇa:mbu*-chunnam)
- 153 *muttum muttum kutittu viḷiya:ṭa*  
*maṇkala ra:ja makilunṇi viḷaya:ṭa*  
 (*co:ṇu*-food *nurai*-steam bubbles)
- 154 *mo:tiya pin minnum*  
*minniya pin veṭikkum*  
 (*minnal*-lightning *iṭi*-thunder)
- 155 *ya:nai ve:kutu*  
*ya:naic caṇṇu ve:kalai*  
 (*vi:ṭṭukku:ṇai*-hut *maṭil*-wall)

- 156 *varra:ta jalame: jalam*  
*pirikka:ta paṇṭale: paṇṭal*  
*o:ta:ta ratame: ratam*  
 (kaṭal-sea va:nam-sky ko:puram-temple)
- 157 *viṭiyaṭṭum enru pulambinavan oruvan*  
*viṭiya veṇṭum enru pulampinavan oruvan*  
*viṭiṇṭa:l enna viṭiya:viṭṭa:l enna*  
*enru pulampinavan oruvan*  
 (pa:y-mat tutaippaan-broomstick va:li-bucket)
- 158 *veḷḷaikutiraiyum karuppukutiraiyum*  
*ma:riṁa:ri o:ṭum piṭikka muṭiyavillai*  
 (iravum pakalum-night and day)
- 159 *veḷḷai vayalil karuppu vitai pa:vi irukkiratu*  
*kappa:l pa:rtte:n kaiya:l eṭukka muṭiyavillai*  
 (puttakam-books pattirikai-journals)

## CHAPTER - V

# PROVERBS

### Introduction:

"A proverb is a pithy sentence which tells an unpalatable truth in a condensed way. The statement of the truth however is incomplete, it is exaggerated and expressed metaphorically."<sup>1</sup>

"Proverbs are one of the most easily observed and collected genres of traditional expression, yet one of the least understood."<sup>2</sup>

Natural highness and fertility of a language can be expressed through different aspects of language. Proverb is one of the aspect. Tamil proverbs reflect the greatness of the Tamil society, their thinking and grouping power in one way and reflects the socio-cultural-traditional-political way of life of each social group people in another way.

In most of the proverbial expressions one is able to trace out the inner meaning. For example:

*katalila karaicca peruṅka:yam po:la*

(Like dissolving the asafodita in the sea).

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- 1 "Proverbs and idioms" - An outline of Indian folklore - by Durga Bhagwat, 1958, page 46.
  - 2 "Proverbs and Proverbial expressions" by Roger D. Abrahams Folklore and Folklife-An Introduction Ed. by Richard M. Dorson, 1972, page-117.

There is inner meaning i.e. sea is a vast thing and if one mix the perunkaayam in it, no use at all; it will all mix into the sea without any use. This type of proverb is expressed in the comparative sense.

Proverbs also reflect the deep knowledge of the folk-people. Proverbs had the quality of mingling in each and every aspect of the life of folk-people. Proverbs are as old as human beings, they are not only old, but soft and natural. With the help of proverbs one can easily understand the cultural and traditional aspect of folk people.

Tamil is a treasury of proverbs. Number of definitions are expressed by various English scholars but are more or less resemble the same. Following are some definitions of the proverb.

"A Proverb is a brief pointed saying" (R.C. Trench).

"The wisdom of many and the wit of one" (Lord John Russell).

"Concise sentence which is held to express some truths ascertained by experience of observation and familiar to all" - (The oxford English Dictionary).

Thus proverb can be generally defined as the literature of the people, by the people and for the people. Number of essential characters of proverbs can be traced, but it is not a 'must' to be applicable to all proverbs. Some characters are:

- 1 Should contain meaning
- 2 Short in size
- 3 Must be alliterative, have rhyme
- 4 Easy to remember

5. Must be pin pointedly sharp in wording
6. Must be founded on universal truth
7. Must be appealing and attractive in style
8. Very popular among the people
9. Effective in language
10. Have moral value
11. Must be metaphorical in nature
12. Reflect the culture of the people
13. Based on experience
14. Must be anonymous
15. Must have popular acceptance.

Among the above mentioned characters atleast one character must match with the proverb. Tamil proverbs throw ample light on various relevant aspects of social history, number of proverbs are in the form of similies. Proverbs are profusely used while giving advice. Proverb is the soul of folklore. Proverbs are the unwritten literature of the people. They reflect their rich culture in all possible ways.

Proverbs connected with casteism explain beyond reasonable doubt the negative psychology and behaviour of the people of one caste towards the people of other caste.

*ta:li ponnilum ma:ppon tirutuva:n taṭṭa:n*

Goldsmiths are always used to take little gold even from marriage badge

This proverb reveals that goldsmiths are used to take some amount of gold, while giving gold for preparing chain, bangles etc. Taking gold is their habit. This is revealed in the type of proverb by other caste people.

Many proverbs consists of vulgar and foul words. But their meanings are very relevant.

For example

- 1 *rentu poṇṭa:ṭikka:raṇ pa:tu tṇṇa:ṭam*
- 2 *varavara ma:miya:r kaḷutai poḷa a:ma:ḷ*
- 3 *a:caiyirukku ta:cil paṇṇa*  
*atiṟṟam irukku kaḷutai me:ṇka.....etc*

Agriculture is our ancient culture. Hundreds of Tamil sayings have their roots in arable land.

- 1 *a:ti paṭṭam te:ti vitai*

Sow the seeds in the month of *a:di*

- 2 *neḷḷukku iṟaiṇṇa ni:r pullukkum pa:ṇum*

Water irrigated to the paddy will flow to the grass also

- 3 *vilaiyṇṇu paṇṇi mūlaiyile:*

Crop in the budding stage itself shows its yield...

Like other forms of folklore "proverbs may serve as impersonal vehicle for personal communication".

Proverbs sum up a situation, pass judgement, recommend a course of action, or serve as secular past precedents for presentation; but to say this, does not tell us what the particular function of particular proverb used by a individual in a particular setting is.

Like other short forms of folklore such as riddles etc., proverbs could be made the subject of an ethnography of speaking folklore especially easily and profitably. Proverbs in general are simple because they are sententious, witty and used to embody wisdom. Each proverb is a full statement of an approach to a recurrent problem. For example:

- 1 *minnuvatella:m ponnalla*

All those glittering are not gold

- 2 *akattin alaku mukattil teriyum*

Beauty of the inner feeling is reflected in the face ...etc,

It presents point of view and a strategy that is self-sufficient, needing nothing more than an event of communication, to bring it into play (Folklore and Folklife Edited by Richard M. Dorson Roger. D. Abrahams "Proverbs and Proverbial expressions").

Proverbs take a personal circumstance and embody it in impersonal and witty form. Mostly proverbs are always stated in the form of a single sentence. (Exceptions are found). For example:

- 1 *a:tikka:ttille: ammiyum parakkum*

Even the grinder will fly in the wind of the month of *a:di*.

- 2 *a:pattukku pa:vam illai*

It is not a sin (helping) to help at the time of distress (danger).

- 3 *a:tiya:ta ma:tu pa:tiya:tu*

Cattle which is not beaten will not be in control

### Exceptions

- 1 *va:na:nukku va:na:til me:le: a:cai*

*va:na:stikku kafutai me:le a:cai*

Washerman likes washerwoman

Washerwoman likes the donkey.

In the above mentioned proverb two sentences are used. It is not a single sentence structured but double sentence structure is found. Proverbs serve as communicator of speech like other genera of folklore. Proverb is a general crystalized statement born out of long experience in a social strata. Due to lapse of memory proverbs are also subject to intentional modifications. Two essential features of proverbs are (i) their way of having content (ii) their expression of form in a brief manner. Proverbs with their form and content reflect the social and religious customs and beliefs. It is very important to know the situation in which a proverb is applied than knowing the actual proverb. According to the situation proverbs are used automatically without the knowledge of user.

Tamil proverbs can be mainly classified into 1) literary and 2) colloquial. Literary proverbs are mostly used in literary writings.

For example;

- 1 *poṟutta:r pu:mi a:lva:r*

Those who cultivate patience will win the earth

- 2 *vilaiyum payir muḷaiyile*

The growth of the plant will be known at the sprouting stage etc.,

Colloquial proverbs are those which are used in ordinary speech without hesitation. In Tamil (especially in Tanjore district) this type of proverbs are found many in number among the people of country side. These proverbs are very interesting aspect. Proverbs are first divided into two as follows:



# Proverbs

Literary

Colloquial

Then the colloquial proverbs are again divided into two  
1) Proverbs on the basis of form & 2) Proverbs on the basis of meaning (or) content.

## Colloquial Proverbs

On the basis of form

On the basis of  
meaning (or) content

I. Colloquial proverbs on the basis of form is again divided into five viz.,

- a) Sentential proverbs
- b) Quotation proverbs
- c) Rhyming proverbs
- d) Question proverbs &
- e) Proverbial saying-comparison and similes.

### a. Sentential Proverbs:

This type of proverbs are expressed in full sentences.  
For example;

1. *a:ttirakka:raaukka pättä mattä*

Angry person is not intelligent.

- 2 *araṇṭavan kaṇṇukku iruṇṭatella:m pe:y*

For a frightened person, everything dark will appear as a ghost.

- 3 *a:ṇtai ku:liyak kōraicca: a:l*

*ve:laiyaik kuṛaiṇṇan*

If the landlord reduces the wage, the worker will reduce the work.

- 4 *aintukku me:l aracanum a:ṇi*

Even the king will become poor if he had five daughters

- 5 *eriyira vi:ttula etuttatu la:pam*

When a house is burning things stolen are the only profit.

**b) Quotation proverbs:** are those which are used in quotations in novels, stories etc. The actual quotation proverbs used in literature is not explained here, but proverbs are used in quotation when situation arises in stories, novels etc. Following examples are given for quotation proverbs:

- 1 *ce:lai illai eṇru citti vi:ttukkup po:na:la:m aval i:ccam pa:yai cuttikonṭu etira vaṇṭu ninna:la:m.*

Because she has no sari to wear, she went to her step mother's house, her step mother met her by wearing a straw mat.

- 2 *kutika:ran pe:ccu poḷutu vitiṇṇa: po:ccu*

The speech of drunkard is changed when it is dawn

- 3 *cattile: iruṇṇa:tta:ne: akappaiyil varum*

Only if there is something in the vessel then only it comes in the spoon.

- 4 *iṭṭiyo:cai ke:ṭṭa na:kam po:la*

Like the serpent hearing the sound of the thunder.

- 5 *paṭṭa ka:lile:ye paṭum keṭṭakuṭiye:keṭum*

Wound will attack again in the same place, (like wise) the family in distress will be affected more and more.

### c) Rhyming Proverbs:

Rhyming words are found in Rhyming proverbs. For example:

- 1 *kaḷḷanai nampina:lum kuḷḷanai nampa:te:*

One can even believe a thief, but one should not believe a dwarf.

- 2 *erikiṭṭa koḷḷiyile:eṇṭa koḷḷi nalla koḷḷi*

Among the burning firewood, which burning firewood is good?

- 3 *kalleṇṭa:lum kaṇavan; pul eṇṭa:lum puruṣan*

Even if he is a stone he is the husband;  
even if he is a grass he is the husband.

- 4 *malai po:la vaṇṭatu paṇipo:la ni:ṇkiyatu*

Distress coming like mountain, vanishes like the snow.

- 5 *ta:yaippo:lap piḷḷai - nu:lappo:la ce:lai*

Daughter is like the mother, Saree is like the thread.

### d) Question Proverbs:

Question proverbs are phrased as questions.  
For example:

1 *erutin tumpam ka:kkaiykkut teriyuma?*

Does the crow know the pain of the ox.?

2 *mi:n kanjakku ni:nta kattu kotukkanuma?*

Is it necessary to train the young fish to swim.?

3 *uyara uyarap paranja:lum u:rkkuruvi parunja:kuma?*

Even if the sparrow flies in the height, will it become an eagle?.

4 *mula:kka nanai:nta pinne: mukka:ni etukku*

After becoming fully wet, is it necessary to have a cloth around the head?.

5 *matiyil pu:naiyai vaittukkonu cakunam  
pa:rkka:ma:?*

Keeping the cat in the lap, is it necessary to look the omen?.

e) In some proverbs comparisons, similes etc are used  
For example:

1 *pompa:lai ciricca: po:ccu .pukaiyilai viricca: ppo:ccu*

Loud laughing of the lady and the wide opening of the tobacco are equal.

2 *malaipo:la van:atu pani po:la ni:nikiccu*

Disaster coming down like a mountain disappeared like a dew drop.

3 *ta:yaippo:la pillai nu:laip po:la cce:lai*

Child's behaviour is influenced by the mother like the quality of a saree depends on the thread.

Apart from the above five sub-division of first category of proverb, second-category of proverb based on

the content or meaning, it is also divided into fifteen sub-divisions.

II Proverbs with content or meaning are as follows:

- 1) Proverbs about agriculture
- 2) Animal proverbs
- 3) Bird proverbs
- 4) Fun proverbs
- 5) Proverbs about fire
- 6) Proverbs about celestial things
- 7) Advice proverbs
- 8) Quality proverbs
- 9) Belief proverbs
- 10) Taboo proverbs
- 11) Proverbs with opposite statements
- 12) Proverbs with double meaning
- 13) Symbolic proverbs
- 14) Proverbs about marriage
- 15) Proverbs with same meaning.

Examples are explained in the following pages:

1. First sub-division is **Agricultural proverbs**:

Agricultural proverbs speaks about the irrigation, Agricultural things etc.,

<sup>1</sup>a) *a:ti pattam te:ti vitai*

Sow the seeds in the month of ati.

<sup>2</sup>b) *nellukku iraiCAA ni:r pullukkum pa:yum*

Water irrigated to the crop flow into the grass also.

- c) *ṭṭaikkṭṭa u:ṭṭe: curakkum, vṭṭaikkṭṭa vṭṭaṭa:n*  
*muṭṭaikkum*

Only if the water is irrigated, the tank will come up  
 with water, only the sown seed will sprout

- 1, 2 These examples are explained in this chapter itself in  
 another context.

## 2. Animal Proverbs:

- a) *kurankinkaila kiṭṭacca pu: mā:la po:la*  
 Like the garland in the hands of the monkey.

- b) *ya:naikkoru ka:lam vaṇṭṭa:*  
*pu:naikkoru ka:lam varum*  
 If a time comes to the elephant certainly a  
 time will come to the cat also.

- c) *erumai ma:ṭṭume:le: maṭṭai pe:ṇja:p po:la*  
 Like the rain poured on buffalo.

- d) *na:y va:lai nimirtta muṭṭiyuma?*  
 Is it possible to straighten the dog's tail.

- e) *narikku na:ṭṭa:ma koṭutta: keṭaikk*  
*reṇṭu a:ṭu ke:ṭkuma:m*  
 If power is given to the fox, then it will require  
 two goats as its food.

## 3. Bird Proverbs:

- a) *uyara uyarap paraṇṭa:lum u:rkkuruv*  
*paraṇṭa:kuma?*

Even if the sparrow flies in the height, will it  
 become Vulture.

- b) *ka:kka:ykkum tan kuñju pon kuñju*  
Even to the crow its small one is a golden one.
- c) *cittukkuruvi talai me:le pamaika:yai vacatu po:le*  
Like placing the palmyra fruit on the head of the sparrow.
- d) *kokkin talaiyila veggey vaittatu po:la*  
Like placing the butter on the head of the crane.

#### 4. Fun Proverbs:

- a) *alukkoru muttai avuika amma: talai mottai*  
One egg for each, their mother's head has no hair  
“(no proper meaning)”.
- b) *attaikku mi:cai mularitta:l cittappa*  
If mustache appears to the aunt, she will look like cittappa.
- c) *alutapulla ciricutam kalutappa:la kuticcutam*  
Crying children laughed and, drank the donkey's milk.
- d) *ar:caiyirukku tucet: panna atir:stam irukku*  
*kalutai me:ykka*  
Desire is there to become a village head, but there is luck to graze the donkey.

#### 5. Proverbs about fire:

- a) *neruppilla:mal pukaiya:tu*  
Without fire there will be no smoke.
- b) *neruppunnu gonna: va:ya ven:turnuma:?*  
Whether the mouth is spoiled if one uttered fire

c) *ni:ru pu:tta neruppu po:la*

Like the fire without hotness:

## 6 Proverbs about celestial things

a) *puyalukku munne: amaiti*

Silence before storm

b) *caṇṭiranai pa:rṭtu na:y kuraittatu po:la*

Like barking of the dog by looking at the moon.

c) *cu:riyanai pa:rṭtu na:y kuraittatu po:la*

Like barking of the dog by looking at the sun.

d) *paraṇiyil piṇṭavan taraṇi a:ḷvan*

Person who born on the star bharani will rule over the world

## 7 Advice Proverbs

a) *tuṣṭanaikkanta:l tu:ra vilaku*

If you meet dangerous person keep a distance from him

b) *uppittavarai ullalavum ninai*

Always think about the person who gave food.

c) *ka:rṭuḷlapo:te: tu:rrikkol*

Clean the crop when there is wind.

(Proper meaning: Use the time whenever there is chance)

d) *porutta:r pu:mi a:ḷva:r*

Those who cultivate patience will win the earth.

e) *a:ttula po:ttalum aḷantu po:tu*

Even if one puts (something) in the river, put it carefully.



## 8. Quality Proverbs:

- a) *uppiḷḷa:p paṇṭam kuppiyile*

Thing without salt has to be put in the garbage monger.

- b) *kaṭuku ciṟutta:lum ka:ram po:kuma?*

Even if the curry is small, whether its quality will go?

- c) *minnuvatella:m ponnalla*

All those glittering are not gold.

- d) *veluṭṭatella:m pa:lilla*

All those are white is not milk.

- e) *na:yai kulippa:tti natu viṭṭila vaieca:lum*

*atu va:lai kulaittuk kentu kuppeikkutta:n pa:kum*

Even the dog is given bath and kept in side the house, its nature made it to go to the garbage monger.

## 9. Relief Proverbs:

- a) *cevva:y veruva:y*

Tuesday is nothing i.e., not fit for doing good events.

- b) *a:mai pukunṭa vi:tum ami:na: pukunṭa*

*vi:tum uruppata:tu*

House where the tortoise enters and the house where ami:na: (person who gave money to the house owner) enters will not flourish

- c) *u:ra:n piḷḷaiyai u:tti vaḷarṭta: tan piḷḷai ta:ne vaḷarum*

If one brought up the neighbour's children, it is believed that their children will grow up by themselves

## 10 Taboo Proverbs

- a) *oṇṇum teriya:ta:m pa:ppa: ulle: po:ttuk*  
*kuva:la:m ta:ppa*

Lady who did not know anything will lock the door inside

- b) *reṇṇu poṇṇa:ttikka:ran pa:tu tiṇṇa:ttam*

Person who had two wives, then his life is in struggle

- c) *mottattalaikkum nuḷaṇka:lukkum muṭiccu po:ttā:po:la*

Like connecting the bald head with the knee.

## 11 Proverbs with opposite statement

- a) *na m oṇṇu ninaikka teyvam oṇṇu ninaikkum*

If we thought one, God will think another

- b) *u:rukkella:m cakunam colluma:m palli; ta:n viḷuma:m*  
*kaḷuni:r pa:naiyil*

Lizard used to say omens to the people, but its fate is in the water pot.

- c) *na:yaikkaṇṇa: kalaiikka:ṇo:m, kallai kaṇṇa:*

*na:yaikka:ṇo:m*

If the dog is there, there will be no stone, If the stone is there, will be no dog.

## 12 Proverbs with double meaning:

- a) *karunai uḷḷa maḷai kaḷalla peyyuma:m*

i) Merciful rain will pour in the sea "(This is with good sense during rainy season).

- ii) Merciful rain will pour in the sea. (In the opposite sense of Mercy, i.e., in summer season where there is no rain, the rain pour in the sea without any use to the people).

### 13. Symbolic Proverb

- a) *ya:nai varum pinne: maṇi o:cai varum munne*

The elephant comes in the back, while the sound of the bell comes first. (The sound of the bell symbolizes the presence of the elephant).

- b) *ku:rai me:l e:ri kokku pitikka:tavan va:nattil e:ri  
vaikuṇṭam po:ka ma:tta:n*

Person who is not able to catch the crane above the hut, will not be able to reach the heaven, by climbing up in the sky.

### 14. Proverbs about Marriage:

- a) *kalya:na caṇṭatiyile: ta:likkatta maraṇṭatu po:le*

Like forgetting to tie marriage badge in the celebrations of the marriage.

- b) *pa:ttiramaṇṭu piccāyitu  
ko:ttiramaṇṭu peṇṇaikkotu*

Put the alms by knowing the proper place, likewise give the daughter in marriage by knowing the proper place.

- c) *ka:ttirunṭavan peṇṭa:ttiṭyai neru vanṭavan  
koṇṭu po:na:na:m*

Person who is waiting for his would-be (wife) lost her since the other person took her away.

### 15. Proverbs with same meaning:

a) i) *malai po:la van:atu panipo:la ni:nkiyatu*

ii) *talaikku van:atu talaippa:kaiyo:tu po:natu*

Distress comes but is removed (or) reduced with little pain. (Distress like mountain, vanishes like the snow). i.e., the above two proverbs explain that the distress comes, but is removed with slight effect.

b) i) *uralukku oru pakkam iti, mattalattukku  
rentu pakkamum iti*

ii) *rentu pon:attikka:ran pa:tu tin:attam*

iii) *irutalai kolli erubu po:la*

These three proverbs reveals that the distress is from two sides rather than one side; i.e., 'mattalam' is beaten on two sides, person with two wives received distress from his two wives, the ant which bear the trouble from two sides.

c) *oru kannil venney maroru kannil cunna:mpa:*

*ma:miya:r utaittal man kutam marumaka!*

*utaitta:l pon kutama:*

Both these proverbs reveals that one person is treated with harshness, while the other person is treated with mercyness.

Some proverbs have different versions. This is due to caste and place difference, almost in all proverbs of this type the meaning is same but the wordings are changed. Following are examples:

1 a) *arukk ma:tta:tavan ituppula ampittiraṇṭu*

*karukkaruva:*

- b) *arukka ma:ttā:tavan ituppula a:yirattettu*  
*ariva:la:m*

Person who is not able to reap the crops

kept }      fifty two      } Sickles  
           }      Thousand and eight      }

only the difference in this proverb is in the number of sickle.

- 2 a) *po:na po:vutunnu paḷam putavai koṭutta*  
*katavukku pinnale:ruṇṭu muḷam po:ttu pa:rppaḷa:m*

- b) *punṇiyama: povutunnu putavai koṭutta:lam*  
*vi:ituppurattule: po:y muḷam po:ttu pa:rtta:la:m*

Since there is no saree, one gave a saree, but that person measure the length of the saree from

behind the } door  
                   } backyard }

In this proverb only the place where the saree is measured is different.

In connection with the same meaning following proverb:

*ta:nam koṭutta ma:ttai paḷḷaip puticcu pa:ttā:na:m*

Person check the teeth of the cow given as alms is of the same type as above

- c) *erikira punṇile: eṇṇeyai u:ṛrina:ṛ po:la*  
*veṇṭa punṇile: ve:lai pa:yccinar po:la*

Like giving more distress in the great distress prevailing. Both are used in the same sense. Only the wordings are changed, meaning is same. Similarly.

- 3 a) *a:tatteriya:ta:va! aratikattai kural conna:!*

She who did not know how to dance criticises the  
hall

- b) *a:tatteriya:ta te:va:iya:! paṇṭal ka:ṇal enṇa:la:m*

The prostitute lady who does not know how to  
dance asserts that the pandal is not straight

- 4 a) *na:ykku ve:laiyumille: nikka ne:ramum ille:*

A dog has no work to do but it does not stay in  
a place

- b) *na:ykku ve:laiyumille: atukku a:iyumille*

There is no work for the dog, but it has no rest.

Some proverbs used in the same sense, but in the form  
they differ. For example

- 1 a) *kaṇkayil muḷukina:lum ka:kkai annam a:kuma*

Even if the crow bath in the river Ganges, can it  
become a swan?

- b) *uyara uyaraṇ paraṇṭa:lum u:rkkuruvi*

*paraṇṭu a:kuma:?*

Even if the sparrow flies in the height, can it  
become an eagle?

- 2 a) *eṭatta koṭutta: maṭatta: puṇṇikura:n*

If a person is allowed to take refuge in a house,  
he tries to assert ownership

- b) *ṣṇṭa vaṇṭa piṭa:ri u:rppita:riya viratticca:m*

The ghost which took refuge in a house made the  
owner of that house to go out.

Abraham in "Proverb and proverbial expressions" explained four common types of proverbs on the basis of the most salient features of this genera revolve around its concisbinary construction. This principle also operates in the area of meaning. A proverb is a description made up of two or more elements and these elements often conform to the two parts of the balanced structure. These two or more elements are usually tied together either by a verb of equivalence or a verb of causation. And the relationship between the elements may be rendered positively or negatively. Thus there are common four types of proverbs.

1. Positive equivalence
2. Negative equivalence
3. Positive causational &
4. Negative causational.

These four types may be compounded by the addition of modifiers. Further not all proverbs fully state their descriptive proposition; one element may simply be implied.

#### Examples:

1. Positive equivalence:

*ya:naikkum aii e:arukkum*

Elephant also had slip.

- Negative equivalence:

*e:laiccol ampalam e:ra:tu*

The words of poor will not be accepted

3. Positive causational:

*erumpu urak kallum te:yum*

Even if the ants move then the stone will be reduced

## 4 Negative causational:

*pull pacicca:lum pullait tinna:tu*

Even if it is very hungry tiger won't eat the grass.

The binary construction of proverbs has been emphasized because the clear relationship of the two parts is one of the primary means by which the strategy of clarification is put into effect. Proverbs are descriptions that propose an attitude or a mode of action in relation to a recurrent social situation. The appearance of clarification is produced by casting the proverb in witty form, and the most apparent form of the wit is the effect of balance.

A feeling of relationship is commonly provided by the equational or causational verb between the two elements. This provides a sense of verbal stability that seems to be transferred to the social situation that is being named and commented upon by the proverb.

This does not mean that all proverbs attempt to produce an action immediately. Proverbs use all the devices we commonly associate with songs; meter, binary construction, and balanced phrasing, rhyme, resonance and alliteration, conciseness, metaphor and occasional inverted word order and unusual construction.

It is primarily the pronounced effect of balance that produces the witty effect of the proverb, and this balance arises most notably from a binary (two-part) composition. The proverb is generally a sentence that is perceptibly broken in the middle. Examples are given from the collected data in Tanjore district. Like double break, there are triple, quadruple break also can be seen in Tamil proverbs. (Tanjore district proverbs).



Four types viz.; Single, Double break, Triple break and Quadruple break are found in the collected data of proverbs in Tanjore district.

### Single (no break) structure proverbs:

- 1 / *paruppu illā:mal kalya:nam?* /  
marriage without dholl?  
/ ————— no break ————— /
- 2 / *paṇamilla:tavan pinṇam* /  
Person without money is like the deadbody.  
/ ————— no break ————— /
- 3 / *utumpu piti po:la* /  
Like the grip of utumpu (a large lizard).  
/ ————— no break ————— /
- 4 *karumputtinnak ku:liya*  
Is wage is necessary to eat sugarcane?  
/ ————— no break ————— /

### Double break:

- 1 *marattai vaccavan* / *taṇṇi u:ttuva:n*  
planted the tree/pour water  
/ ————— dipod ————— / / ————— dipod ————— /  
(Person who planted the tree will pour water)

In the above example double break is found. Main aspect to be considered while breaking the proverb is that the meaning and the structure of the proverb will not be affected. Next example in this type is:

- 2 *vi:ttaiḱ kattippa:r kalya:nam paṇṇippa:r*  
Build up the house / try to celebrate the marriage.  
/ ————— dipod ————— / / ————— dipod ————— /

In the above example in each break 'dipod' (double words) is found. After breaking the meaning and the structure is not altered.

3 *a:lamariya:mal / ka:lai vi:te:*

Without knowing the depth *k* don't place (your) leg

/ — dipod — / / — dipod — /

4 *ya:naikkoru ka:lam vaṇṭa: / pu:naikkoru ka:lam*  
*varum*

If a time comes to an elephant / Certainly a time  
will come to the cat.

/ — dipod / / — dipod — /

5 *na:ykku / te:ṇka: kiṭaicca: poila*

Like to the dog / getting the coconut.

/ — dipod — / — dipod — /

(Like a dog getting the coconut).

This type of dipod(double) break up is found many in number than other forms in Tanjore district proverbs.

### Tripod break-up structure:

In this type of proverbs three divisions can be found. Eventhough the proverb is divided into three, meaning is not changed. For example:

1 *nari iṭama:ka ppo:na:l enna*

*valama:kap po:na:l enna*

*kaṭikka:mal po:na:l cari.*

don't mind if the fox walks in the left

don't mind if the fox walks in the right

but it is enough if it does not bite (others).

### Tripod Structure:

| *nari itama:kappo:na:l enna* |

| ——— tripod ——— |

| (*nari*) *valama:kappo:na:l enna* |

| ——— tripod ——— |

| (*nari*) *kaṭikka:mappo:na:l cari* |

| ——— tripod ——— |

Eventhough this proverb is split into three the form and the meaning are not changed. This is a very important aspect while splitting the structure of a proverb.

### 2 *marṇṭum virṇṭum mu:ṇuna:l*

Medicine and feast are only for three days

### Tripod Structure:

| *Marṇṭum* | | *viruṇṭum* | *mu:ṇu na:l* |

| — tripod — | - | — tripod — | - | —  
tripod — | ———

Even though one split had one word in the proverb given as example, on the whole this proverb can be split into three according to the structure and meaning. So this may be treated as Tripod structured proverb.

### 3 *ve:ṇṭa:ta peṇṭa:tti kaipaṭṭa: kurram,*

*ka:l poṭṭa: kurram*

Wife disliked (by the husband) then it is a fault if her leg or hand touches.

(Faults are thick when love is thin).

### Tripod Structure:

*ve:ṇṭa:ta petta:tti*

/ ——— tripod ——— /

*kaipatta: kurrām*

/ ——— tripod ——— /

*ka:lpatta: kurrām*

/ ——— tripod ——— /

In the above proverb Tripod structure is found. In the split, every split had two words, but as a whole the proverb structure is splitted into three. Eventhough it is splitted into three the meaning and form of the proverb is not changed. It remains the same.

Last sub-division in this type is quadruplicate structure. i.e., four splittings can be found. In Tanjore District (folk) proverbs this type is also found. Following are some examples:

*kuraime:l e:ri: kokkupitikka:tavan*

*va:nattil e:ri vaikunṭam po:kama:ṭṭa:n:*

Person who is not able to catch the crane climbing up on the hut, will not be able to go to heaven by climbing up the sky.

(In this proverb a person's in-ability is expressed).

### Quadruplicate Structure:

/ *ku:raime:l e:ri* / - / *kokku pitikka:tavan* / -

/ — Quadruple — / — / — Quadruple — /

/ *va:nattil e:ri* / - / *vaikunṭam po:kama:ṭṭa:n:*

/ — Quadruple — / - / — Quadruple — /

In the above structure, the proverb is split into four. Each split contains only two words, but on the whole this proverb's structure is quadruplicate structure. After splitting the proverb into quadruplicate the meaning is not changed, the form is not changed as a whole, as well as in the split. In all types of this structural split main aspect is that the form and the meaning has not been changed.

Another example of this type of proverb is:

*na:yaik kaṇṭa: kallaikka:ṇo:m*

*kallai kaṇṭa: na:yaikka:ṇo:m*

If dog is found, stone is not found

If stone is found, dog is not found.

### Quadruplicate Structure:

*/ na:yaikkaṇṭa: / / kallaikka:ṇo:m/*

*/ — Quadruple — / - / — Quadruple — /-*

*/ kallaikka:ṇṭa: / - / na:yaikka:ṇo:m /.*

*/ — Quadruple — / - / — Quadruple — /.*

In this proverb each split has two words but on the whole this can be split into quadruple structure. The meaning and the form has not been changed. Among the collected proverbs of Tanjore district, following types of structure viz.,

- 1 Single structure
- 2 Dipod structure
- 3 Tripod structure &
- 4 Quadruple structure are found.

Only four types are found within the collected data, but there may be more types. Thus the proverbs of Tanjore district can be classified structurally as follows;

## Proverbs

Single

Dipod

Tripod

Quadruple

When we compare the proverb and riddle of Tanjore district, following aspects are found.

Proverbs	Riddles
1. Statement type.	Eventhough it is statement type, mostly questions are found.
2. Consists of minimum one line to a maximum of four lines.	Consists of minimum one line to maximum of four line and also more than four lines.
3. Four types of structure is found.	Structure is entirely different from proverbs.
4. Reason behind it	No reason behind it
5. Uttered casually in the talk.	Not casual.
6. Always it is used.	Only at the time of play, to overlook the time it is used.
7. Eventhough question type is found, it does not need an answer.	Question is found and it is in need of an answer compulsorily,
8. Apart from the structure various types of informations, advices etc are found in the proverbs.	For one answer different statements (or) different structured riddles are found.

As a last aspect of this chapter, that the character of proverbs mentioned in this chapter is going to be mentioned just with an example for easy reference.

### 1. Should contain meaning:

Almost all proverbs are expressed with meaning.

*ya:naippacikku co:lappori tfini*

For a hungry person little amount of food is given.

(When elephant is too hungry, its food is only popcorn).

### 2. Short in size:

*ni:ril kumili po:la*

Like the bubble in the water.

### 3. Must be alliterative, have rhyme,

*vi:ttaiikkattippa:r kalya:nam pannippa:r*

Try to built up the house, try to celebrate the marriage.

### 4. Easy to remember.

Most of the proverbs are easily rememberable but some proverbs are always in mind.

For example:

*akkaraikku ikkarai paccat*

*inta matam illa:tti: cantai matam*

etc are used often.

### 5. Must be pinpointedly sharp in wording

*nampina:r ketuvattillai*

*inji tinna kuranku po:la*

6. Must be founded in universal truth.  
*ca:n e:rīna: muḷam caṟukkum*  
*cuvār iruṇṭa:lṭa:n cīttiram eḷuta muṭiyum*
7. Must be appealing and attractive in style:  
*o:ṇa:nukku ve:li ca:ṭci*  
*ve:likku o:ṇa:n ca:ṭci*
8. Very popular among the people, except some deep meaningful proverbs, other proverbs are very popular among people.  
*kaḷuta keṭṭa kuṭṭiccuvar*  
*kuṭika:raṇ pe:ccu poḷutu viṭiṇja:po:ccu*
9. Effective in language.  
*etuppa:r kaipiḷḷai po:la*  
*o:ttaiikkappalukku onpatu ma:lumi*
10. Have moral value.  
*ve:liye:payirai me:yṇṭa:l viḷaivateppaṭi*  
*tanvinai tannaic cutum*
11. Must be metaphorical in nature.  
*nattai vayiṇṇilum muttu piṇakkum*
12. Reflect the culture of the people.  
*kaḷ a:na:lum kaṇavan, puḷ a:na:lum puruṣaṇ*
13. Based on experience.  
*paṭṭa ka:lile:ye: paṭum, keṭṭa kuṭṭiye: keṭum*
14. Must be anonymous.  
*paḷhuppo:na: colluppo:ccu*
15. Must have popular acceptance. except some proverbs most of the proverbs have popular acceptance



between the folk people. Without caste, creed and place all accept these type of proverbs.

*palana:l tirutan oruna:l akappatuva:n*

*palakap palakap pa:hum pulikkum*

*palam naluvi pa:lila: viluntatu po:la*

*viralukku takunta vi:kkam ve:num*

*petta manacu pittu, pilla manacu kallu etc.*

Thus the aspects of Tamil proverbs in general, proverbs of Tanjore district in particular are explained in this chapter. Proverbs are used generation after generation which reflects the socio-cultural and traditional life of the folk-people; moreover the language is expressed in different ways in proverbs.

## CHAPTER - VI

# FOLK-CUSTOMS

### Introduction:

Hindu customs and ceremonies are the pillars upon which the entire edifice of Hindu civilization is established. | "A custom may be either peculiar to a single family or it may be common to a group of families, the common bond of union being residence in a particular locality or unity of tribe or caste or unity of creed". (Herama Chattarjee Sastri, "The Social background of the Forms of Marriage in Ancient India"-Vol. II).

Alexander H.Krappe in "The Science of Folklore" divides the body of customs and rites into three classes viz., 1) rites connected with definite days and seasons of the solar solar year; 2) rites observed on definite occasions such as birth, marriage, death etc & 3) speical rites of aversion and avoidance.

First one is compared with the Hindu festivals, function, celebration within a year. Second one is compared with the customs, ceremonies, rituals etc of the Hindu caste people (referred in this chapter), third is compared to superstitions.

Social customs have a new dignity and value to those who regard them as the expressions of the communal will and the crystallization of the communal experience. Folk-cnstoms are the social customs. Customs and folk-customs

are one and the same, since in every folk's life their culture, tradition etc., are reflected through their customs, habits etc. Mostly custom includes celebrations, ceremonies and rituals connected with a human life cycle. In Hindu religion we can find customs for each and every moment of a life cycle.

P.V. Jagadisa Ayyar in his book "South Indian Customs" points out that "Not even a single one of the Hindu customs, however unimportant and simple, is without a religious basis or principle behind it. Therefore the Hindus hold that their customs and usages are inviolable though they appear to be meaningless and unintelligible at the present moment. Essentially religious, the customs and usages prevalent in the land are, in the opinion of the Hindus, as sacred as religion itself".

### **Caste system**

India is a country containing innumerable caste people. The basis of Hindu social institution is caste (B.N.Banerjee 'Hindu culture, custom & ceremony-Part - II viz., 'Hindu custom'). The division of labour in the socio-economic development came to be known as caste system. As a result, assigning tasks to different sections of the society necessitated the recording of rules and norms for functioning of the society as a harmonious group. These records also were codified and modified. The existing rituals and ceremonies prescribing new ones. This is the classical economic theory about the origin of Hindu caste system.

According to Hindu culture the "caste system" was not to divide the Hindu society but bring about its organizational unity and human solidarity. Moreover India was the

home of many societies with different cultural and social traditions. To preserve their separate entity, barriers were set up. Foreign tribes invaded India and settled down in the country adopting Hindu customs. These people formed a new separate caste. The number of sub-castes was produced by the inter-mixture of various castes.

Within the collected data in Tanjore district from eighteen different caste people, customs of human life cycle is collected. In this chapter different customs collected are explained under seven headings. They are:

- I Customs connected with child-birth and childhood days.
- II Customs regarding "sacred thread ceremony".
- III Customs of 'Puberty rituals'.
- IV Marriage customs
- V Customs during first pregnancy
- VI "Sashtiyapthapurthi" and "Sadhabhishegam" &
- VII Death customs.

These customs are collected from the following caste people

Brahmin (Iyer)  
 Brahmin (Iyengar)  
 Pillai (Karkarttar)  
 Isai velalar  
 Patayacci  
 Sengutta Mutaliyar  
 Naidu  
 Nayakkar (Canar)

Nayakkar (Tatar)

Vaniya chettiyar

Viswakarma - Asari - Carpenter

Viswakarma - Pattar - Goldsmith

Mooppanar

Devar

Udayar

Vannar

Navitar &

Harijan.

First heading is **Customs connected with child birth and childhood days**

### **1 Brahmin (Iyer)**

These people give bath to the newly born child. They administer donkey's milk to the newly born child to avoid skin diseases. Diet food is given to the mother from 5th to 30th day and it contains greens, food cooked in steam, brinjal, snakegourd, drumsticks, beans etc.

On 7th (or) 9th - day it is a custom to celebrate *Kappu* (putting arm rings to the child when it is 5 (or) 7 (or) 9-days old). On that day it is usual to prepare *Kaapparici* (rice mixed with jaggery, placing it on the oven and mixing it). On this day, first they clean the roller (*Kuzhavi*) in a pair of grinding stones and put sandal paste, turmeric powder, Kumkum, flower and a new cloth on it. Then a married lady puts the roller in the cradle thrice and takes it out. *People believed that this type of action will give a child to a childless married lady.*

A new dress is put on the child and first margosa fibre is tied around the wrist. After that they put arm-rings in silver, gold in the hands of the children. After this function they put the child in the cradle. Usually this is done by the sister-in-law of the newly born baby's mother and the expenditure is met by her.

On 10th day the child's father is invited. After shaving and taking bath he kindles the sacrificial holy fire (termed as '*Di:tchai valarttal*') and take food with *vata* and *payasam* (sweet dish). On 11th day they celebrate a ceremony to remove the ceremonial impurities due to the birth of a child (termed as '*punniyadanam*' etc. '*punniyadanam*' sacred gifts made to brahmins or others on special occasions as at birth of a child. On this day Brahmin priest *sa:strikal* comes and recites a section of the vedas including prayers and hymns and kindles the sacred fire). This function is done for the purpose of *sa:nthi kazhittal tittu kazhittal* (to remove ceremonial impurities from catamenis, child birth etc). They buy new clothes to the child and its parents for this occasion.

On the 3rd month after the child's birth it is a custom to buy new clothes, big type of brass pot (*tavalai*), another type of small size brass or silver pot (*kutam*) and all the other type of presents (*Si:rvarisai* - presentations) to the child's mother. Then her parents arrange a grand party to her, her husband and his family members and send her to her husband's house.

On the first date (star) of birth of the child, it is a custom to perform, "Aayishomam". This is done to prolong the life of the child. On the day, they bore the ear of the child and shave its hair. This has to be done compulsorily on the first date of birth of the child.

Only after this, they take the child out of the house, first to the temple. Only after this they send the child to other places.

When a child finishes it's fifth year, they admit the child to the school. At that time child's parents give presents to the teacher according to their economic status. When the child is admitted in a school it is a custom to prepare rice mixed with jaggery and take it to the school, along with the betal leaf, nut, plantain, campher etc. They offer worship to God in the school. They also bring paddy full of corn-measure (marakkal) to the school and give a turmeric root (manjal kompu) in the hands of the child. Then they hold the hands of the child and make it to write first in the paddy by means of turmeric root.

## 2. Brahmin (iyāṅgar)

This people give bath to the newly born baby immediately after it's birth and they administered donkey's milk to the child to avoid skin diseases. They give diet food from 2nd to 41 days and it contains brinjal, ladies finger etc, to the mother.

On 11th day after child's birth these people celebrate three functions on the same day viz: 1) Punniyaadanam, 2) naming ceremony. 3) kaāppitatal. 'Punniyaadanam' is done like the above caste people. On that evening they celebrate 'naming ceremony'. On that occasion they write few names on the paddy and put black (or) red thread across the paddy, place the child on the thread in the direction east to west, and tie the thread in its waist. After that, the child's mother whispers the child's father's name (i.e) her husband's name in the ears of the child and take the child from the paddy. At that time they place kumkum (or) collyrium on the forehead of the child.

On the same day child's aunt put the armrings to the child. First she puts margosa fibre around the wrist of the child, then silver armrings and *maravattai kaappu* (made of mixture of iron, copper and silver metals) and also the anklet around the leg (near the leg palm). On this day it is a 'must' to buy dhoti, some golden ornaments to the child's father.

On this day itself they celebrate '*virai danam*' (giving various kind of seeds etc. to some brahmins) - a ceremony celebrated, in the child's father's house people who are to meet the expenditure for this function. On this day they give paddy, betel leaf, nut, plantain, fruits, twenty five or fifty paise coin to some brahmins as alms. At the time of presenting these things the brahmins who get the alms have to spread the dhoti tied around their waist and child's father has to put in a corner after the brahmins went to their houses. When the mother of the child is sent to her house on 5th (or) 9th month with the child, it is usual to prepare a sweet, another tiffen which is saltish. They have to buy a silver, shell and a milk ladle, silver tumbler, a vessel for keeping the milk, saree for the child's mother etc. Then they give these things to the child's mother and then only they send her husband's house with her child. The customs like '*Aayishomam*', '*Ear boring*' ceremony etc; resemble the above caste people. Removing the hair of the child is not compulsory, but they do it, if there is any supplication to the God like giving the hair of the child to the God. As in brahmin (iyer) caste people the child has to sit in its uncle's lap and goldsmith bores the ear and puts a golden wire immediately in the ear. They invite relatives for this occasion and arrange a grand feast to them. Child's mother's parents have to spend money and buy dhoti etc; to the child's father, saree etc; to the mother, a



bowl for giving food to the child, betal leaf, nut a big plate full of sugar, the golden wire for the ear of the child etc; on that day in bridegroom's house they has to give a grand-dinner.

At the age of five the child is admitted in the school. At that time they take new dresses slate, books etc., for the child and they give money to the teacher according to their economic status.

### 3. Pillai

This caste people give bath to the newly born baby. After giving bath they put the child in a leaf viz, *murukam* leaf to avoid skin diseases. For the same reason they administer donkey's milk to the child. Diet food is given to the mother from 3rd to 7th day, once per day and from 7th to 15 days twice per day. This diet food includes dried food stuff (vattal) garlic (pundu), chilly etc., which are ground and a sambat is prepared and this is given to the mother of the newly born baby. They also give betal leaf's water with koorojan to the child.

As in Brahmin caste, this caste people also celebrate *kappu* to the child on 7th day after the child's birth. On that day first margosa fibre is tied around the child's wrist. These people insert margosa leaves in the front of the pial, and fix a margosa stick in front of the pial, where the child is born. (*belief - This custom is in Vogue because it is a belief that ghost won't enter and took the child from that place when there is margosa leaves, stick, etc.*). On that day, meals are cooked with seven green leaves and given to the child's mother. An old married lady mixes 9-varieties of grain in the cowdung and places it on the wall.

On 15th day after child's birth punniyaadanam is done. If the first baby is a male then it is in custom to give *Viraidanam* as in iyangar caste people. On that day new dresses are put on the child and the child is placed in a big plate, pen, note book etc are kept by the side of the child. Then they invited a brahmin and give him sugar, plantain, fruits, paddy, grains, coins etc., and similar gifts are given to four other persons. On that day itself these people put armrings and at that time they tie the fibre of the white coarse plant (*Vellerukku nar*) around the waist. They put the golden arm rings for the hand, silver rings for the leg, tie the gold (or) silver rope chain around the waist. *Belief: The white coarse plant is tied around the waist since it is a belief that the blemishes will not affect the body of the child).*

When celebrating the ceremony 'putting arm rings' there is an important function celebrated by this caste people. It is in custom to give offerings to Goddess Mariyamman on that day. They place kalasam' before Goddess Mariyamman, pour water inside it and place margosa leaves in the kalasam. They offer a mixture of rice and jaggery at that time. When offerings are given to deity Mariyamman, they tie a yellow string with a piece of turmeric root to the mother and the child. Also on that day, they prepare an edible viz., 'kaayappiti' - which is made by mixing and powdering the gingely seeds and jaggery and this powder is given a round shape by pressing it in the hands.

It is a custom to bore the ear and remove the hair of the child on the date of birth star in the first year. They made a golden ear ring, when boring the ear the child is to sit in its uncle's lap and the goldsmith bores the ear. For this ceremony, a new dress is to be bought for the uncle.

On that day rice with jaggery is mixed and a brahmin priest comes and kindles the holy fire. A new dress is worn to the children on that day, relatives attend the function and a grand feast is arranged for them. That day itself they celebrate 'naming ceremony' (If someone has a supplication to their family God, they will do the 'naming ceremony' accordingly). In the fifth year, the child is admitted to the school and according to their economic situation, presentations are given to the teacher in the school.

#### 4. Isai Velalar:

When a child is born, immediately they give bath to the child. As soon as the child is born they give European saffron, garlic and a medicine prepared in the house to the mother. They give diet food from 3rd to 7th day and this food contains garlic, brinjal and fish. 'Koorojanai' with betal leaf water is given to the child. They give oil bath to the child on 3rd, 5th and 7th day. On 16th day they celebrate 'Kappu'. On that day they tie (1) silver anklet, maravattai kappu (five metal mixed ring) etc; for the leg (2) odd number of small black beads stringed bangles, vasampu (a corus calamus) tied in a thread, golden arm-ring for the hands (3) small white beads stringed chain for the neck and 4) white coarse fibre for the waist.

They take new dresses to the child on that day. Child's uncle gives presentation according to their economic situation (presentation like money, vessal, ornaments etc). Only on that day the child's mother has to be given full bath and she is decorated and she wears marriage saree (or) new saree and the others place thilak on her forehead for the first time after the child's birth. On the date of first birth star of the child the ear boring, and removing hair have to be done compulsorily. During the ear boring ceremony,

the child has to sit in its uncle's lap. On this day the presentations are brought from uncle's and aunt's house. They, in return, give presentations, from the child's house.

When the child completes five years, it is admitted to the school and according to their economic situation, they give presentations to the teacher. These people also follow the customs of Patayacci caste people viz., they take betel leaf, nut, plantain, camphor, turmeric root, the rice and jaggery mixture and offered it to God.

### 5) Patayacci

These people give bath to the child one hour after the child birth. If the child is affected by a skin diseases viz., *karappan*, then they put the child on the 'cema' (*caladium nympha sifolium*) leaf. Otherwise they put the child in the floor itself. These people give donkey's milk to the child to avoid skin diseases. Immediately after birth these people give first cold water to the mother, then European Saffron (*kumkumappuu*) and betel leaf and then they ground and give garlic. These people give diet food to the mother only from 3rd-day to 15th-day on add numbered days. It consists of *Poriccakkuzhampu* and cooked rice. In this they put dried food stuff, garlic, the unripened fruit of horse-raddish tree. They give betel leaf and some kind of oil and European Saffron to the child.

On 9th-day they put '*kappu*' to the child. On that day they tie 1) balamani -a- stringed white (or) small black beads to the neck 2) fibre of the white coarse plant and a black thread to the waist 3) *Vasampu* (*A corus colamus*) and *pu:ndu* (garlic) to the hand, 4) Silver anklet to the leg. They also put golden arm rings to the child's hand. On 16th-day *puniyada:ham* is celebrated. On that day new ornaments and new dresses are put to the child. On that day

brahmin priests come and kindle the sacrificial holy fire and recite holy mantras. This is done on the belief that this ceremony will remove the ceremonial impurities due to child birth. Only after finishing this ceremony they allowed the girl to join inside the house. On that day they invite relatives and arrange a grand feast for them.

“Ear boring ceremony” and “removing hair” are celebrated on the first date of birth star. This can be done both in the house as well as in the temple. While boring the ear the child is to be seated on its uncle’s lap, goldsmith bores the ear and put the golden wire immediately. It is not compulsory to celebrate the function in the first date of birth. If there is some obstruction then they celebrate this in 3rd (or) 5th year etc. They invite guests and the guests give presents like money, gold, new cloth etc., to the child. They take the child outside first on 30th day (or) 3rd month, to the temple and offer offerings to God. Then they send the child outside without hesitation.

In the 5th year they admit the child, in the school by taking betal leaf, nut, plantain, camphor, turmeric root and the rice mixed with jaggery. They offer these things to God.

## **6 Sengutta Mutaliyar**

This caste people give bath to the child immediately after birth and if the child is affected by the disease ‘karappan’, then they put the child on the leaf of the ‘karappan plant’ (*Lepidagathis cristate*). They give donkey’s milk (or) ‘rasam’ from the shop to the child to avoid skin diseases. According to the body situation of the mother they give diet food to her from 3rd to 5th-day. After this they give their medicines twice daily upto 15th

day. They give 'koorajanai' with betel leaf water to the child.

On 15-day they celebrate 'kappu' to the child. First margosa fibre bangle is put, then they put twisted bangle (murukkam kappu), silver bangle, golden bangle etc. They put the child in the cradle on 16th day, buy new cloth, prepare rice mixed with jaggery and kozhukkattai. According to the star, 'paataa' of the star, sex of the child, they named the child. "Naming ceremony" is celebrated on 3rd (or) 4th month in the temple. They invite and give them a grand feast. It is not in custom to celebrate 'punniyadanam'. They worship their family God on 16th day and take the child to the temple on 22nd day (or) 3rd month.

On the first date of birth star, they bore the ear of the child and remove the hair. Usually they celebrate this in the temple. They buy new cloth to the child and the child is to be seated on its mother's lap while boring the ear and they put golden ear ring immediately.

Child is admitted to the school in the 5th-year. They give only sweets to the children in the school. They do not follow any other custom apart from the above mentioned one.

## 7. Naidu:

This caste people give bath to the child immediately after birth. They give donkey's milk (or) rasam from the shop and also the 'oil of karappan plant' to the child, to avoid skin diseases. They give diet food from 3rd-day onwards which contains, 'porieca kuzhampu' without tamarind. They celebrate 'kappu'. cradling ceremony. Naming ceremony, punniyaadanam on 11th day. 'kappu' is celebrated in the girl's house, first they put margosa fibre bangle,

'mukkaappu' (three metal mixture bangle), silver bangle etc. They buy new clothes to the child and new dresses for the mother, 'Naming ceremony', 'punnayadanam' etc, resemble the above caste people. They take the child to the temple in the 3rd-month. They celebrate "Ear boring ceremony" and removing the hair of the child in the first or 3rd birth day. Regarding the customs for this ceremony, these people resemble the other caste people. The expenditure for this ceremony is to be met by the uncle, they do this ceremony either in the house or in the temple. For all the above functions they invite relatives and arrange a grand feast for them. Admitting the child in the school etc. resemble the other caste people.

### 8 Nayakkar (canar)

This caste people used to climb up the trees. Eventhough this caste people are Nayakkar caste people, they termed themselves as canar caste people. So this caste is a sub-caste in Nayakkar caste people.

This people give bath to the child immediately after birth and if it is affected by the skin disease like *karappan* etc., they put the child on the leaf. They do not give donkey's milk to the child. Immediately after giving birth to a child the mother has to take only milk and bread. They give 'diet food' from 3rd to 11th day. They give tiffen in the morning, food with Sambar, in the afternoon, and no food in the night. They give *koorajanai* with betel leaf water to the child. They put *kaappu* on 15th-day, in mother's house. First they put margosa fibre's bangle, then silver, golden bangle, anklet for the leg etc. On the same day they put the child in the cradle, celebrate 'Naming ceremony' etc. On that day they cook rice with jaggery buy new clothes. Relatives attend the function and a



grand feast is arranged for them. On that day itself they celebrate *puniya:danam* (termed as *patinaaru kumpi. utal*.) brahmin priest comes, kindles holy fire to remove the ceremonial impurities due to child birth.

They take the child on 3rd-month to the temple and after that they allow the child to go out. They remove the hair, celebrate the ear boring ceremony on first birthday. They take new dresses to the child, and to its parents. While boring the ear the child is to be seated on its uncle's lap, the goldsmith bores the ear and puts the golden wire in its ear. The Child's uncle has to bear the expenditure for this ceremony, this is usually celebrated in the house and if there is any vow they do it in the temple. They admit the child to the school in the 5th-year, take plantain, sugar, sweets etc. and distribute to the school children.

## 9 Nayakkar (tatar)

Almost all customs resemble the other caste people except the following:

These people give donkey's milk to the child only if the skin disease 'karappan' is found on the child. They give 'diet food' from 3rd to 5th day and this mainly contains brinjal, drumstick, sambar (i.e. varral kuzhampu- the sambar which is dried to a semi-solid state). On 16th, day these people celebrate 'kappu', 'cradling ceremony', 'naming ceremony' etc. They use new cloth for the cradle. For the 'naming ceremony' relatives come, they arrange a grand feast to the relatives. Uncle has to bear the expenditure for this ceremony. After 16th-day the ceremonial impurities are removed. Ear boring ceremony is celebrated on the first birth day (or) 3rd (or) 5th birth day. They bore the ear only at the time of supplication at



the temple. For this also the child's uncle has to bear the expenditure. At the time of boring the ear, they buy new clothes, seat the child in its uncle's lap and the goldsmith bores the ear.

## 10 Vaniya chettiar

These people give bath to the newly born baby and they give donkey's milk to the child if it is affected by the skin disease *viv*, *karappan*, otherwise they give mixture from the shop. They give donkey's milk to prevent the skin diseases affecting the child. They give diet food from 3rd to 7th-day and it contains drumstick, brinjal etc. They give *koorojanai* with betel leaf water to the child. They put *kappu* on 15th-day. They tie white coarse fibre to the waist, margosa tree's fibre, gold, silver armrings for the hand. On that day all the presentations will be given from the child's mother's house. They prepare rice mixed with jaggery and they put the child in the swinging hammock. After that golden ornaments are put in the measuring pot and it is shaken and a name is given to the child. On that day new clothes are taken to the child and its parents. Only on that day close the *vennir kuzhi* the hole made for observing the water when the child is given bath immediately after its birth. It is a belief that the water which is used to give bath to the child was not stepped on, by any others and also it is a belief that if the water is on the earth without being in the hole, ghost will seize the child.

They bore the ear of the child on the first birthday, they seat the child on its uncle's lap and the goldsmith bores the ear of the child. For this ceremony the presentations are to be brought from the child's uncle's house. For this presentation from the child's house, they have to give presentation as a return.

When the child completes five years, its uncle comes and after fixing an auspicious date he admits child to school with proper presentation.

### 11. Viswakarma - Asari - Carpenter

Customs of these people resemble those of the Pattar (Goldsmith) caste people except in one or two aspects. They give diet food from 3rd to 15th-day to the mother which contains pepper, garlic, brinjal, dried food stuff (*vatakam*), coriander seed etc, fried in oil by grinding all together and prepared as *sambar*, the greens cooked and smashed.

They celebrate *kappu*, *naming ceremony* on 15th-day. On 16th-day they do *punniyadanam*. After 16th-day they take the child to the temple. Ear boring ceremony and removing hair is done on the first birthday. For this ceremony they buy new clothes for the father, mother and the child and celebrate this ceremony like a marriage. At the time of boring the ear the golden ear ring is put. The expenditure for this ceremony belong to the child's uncle and they celebrate this ceremony either in the house or in the temple.

### 12. Viswakarma (Asari-Pattar-Goldsmith)

These people give bath to the child immediately after its birth and gave donkey's milk to avoid skin diseases. They give diet food from 5th to 13th day to the mother which contains garlic, brinjal, avarica (kind of beans) etc. On 16th day they celebrate *kappu* to the child. First they tie the fibre of the mango tree to the hand, then golden arm ring to the hands, silver anklet to the leg, stringed small white (or) black beads to the neck. Relatives are invited for this function and they present gifts to the child. That day a grand-feast is arranged to all the

relatives who attend the function. On 13th (or) 15th (or) 16th-day these people celebrate 'punniyaadanam' to remove the ceremonial impurities due to the child birth. On 30th-day or 3rd-month, they take the child, out, first to the temple.

On the first date of birth star they celebrate 'ear boring ceremony' and remove the hair. They celebrate these functions either in the temple or in the house. For this function these people take new dresses to the child and it's mother. At that time of ear boring, the child is to sit in its uncle's lap. Anyone can bore the ear and put the golden ear ring. Child's grand father spent money for this celebration. If it is not possible to celebrate these functions on the first birthday, they celebrate these in 3rd (or) 5th (or) 7th-year.

In the 5th-year they admit the child to the school. At that time they give some money to the teacher, give sweets to the children in the school and take new dresses to the school going children.

### 13. Mooppanar

This caste people give bath to the child as soon as it is born. They give 'diet food' from 5th day to 16th day. It contains garlic, pepper, fish, salt and dried fish etc. They give 'korojanai' with betal leaf water to the child.

On the 16th day they put *kappu* to the child in mother's house, they put margosa fibre bangle first, then silver and golden bangles, they prepare the rice mixed with jaggery on that day and put new clothes to the child. 'Naming ceremony, cradling, punniyadanam are also celebrated on the same day. They invite relatives and arrange a grant

feast for them. At the time of punniyadanam, brahmin priest comes, kindles the holy fire, and so the ceremonial impurity due to childbirth is removed. These people take the child first to the temple on 30th-day or 3rd month. They remove the hair and celebrate ear boring ceremony on the first birthday of the child. For this occasion from the child's uncle's house, take clothes, ornaments etc. At the time of boring the ear, the child is to be seated on its uncle's lap and the goldsmith bores the ear of the child and puts the golden ear ring to the ear immediately. All the expenditure except meals is to be borne by the child's uncle and from mother's house they bear the expenditure for the meals. This function can be celebrated in the house as well as in the temple. They use new cloth for cradling the child.

They admit the child to the school in the 5th-year. At that time they give some money to the teacher and distribute sweets to the children. They buy new clothes for the child while admitting the child to school.

#### 14. Devar

The customs regarding the child birth resemble the custom in other castes. These people give 'diet food' from 3rd to 15th-day (if it is a first child) twice a day to the mother. They use dried food stuff material, garlic, tamarind, brinjal, dry fish(karuvadu), drumstick for diet food. These people also give donkey's milk to avoid the attack of skin diseases. If the child is the first child they pour water (give full bath) on 15th-day to the mother. For other children they give full bath on 11th-day. They celebrate 'punniyadanam' on 11th (or) 15th-day to remove the ceremonial impurities due to child birth. After twenty two days they put 'kaappu', celebrate 'cradling ceremony' and 'Naming ceremony'.

They celebrate ear boring ceremony and remove the hair on the first birth day of the child, which is celebrated either in temple (or) house. The expenditure is beared by the child's uncle. Other customs resemble the other caste people. Also they celebrate birthday of the child once a year.

### 15. Udayar (Pot-makers)

Customs of this people resemble the other caste people with slight variation. The variations are given. They give diet food for the mother on 3rd, 5th and 7th-day. They add 'oomakkuzham-pu' with the diet food. On 15th-day in the child's parent's house, they put 'kaappu' to the child. They put only 'anju panjalam kaappu' to the child, and put the child on the same day in the cradle. On that day they prepare the mixture of rice & jaggery, buy new clothes for the child etc. They celebrate 'Naming ceremony' on 15th-day do punniyadanam', invite the brahmin priest who kindles holy fire to remove the ceremonial impurities due to child birth. They take the child to the third month.

In the 5th month, remove the hair of the child, bore the ear of the child and while boring the ear they seat the child on its uncle's lap and the goldsmith bores the ear and puts the golden ear ring immediately to the child. They celebrate this function either in the temple or in the house.

### 16. Vannar

Some customs regarding child birth resembles the other caste people except in the following aspects; they administer donkey's milk immediately after child birth to avoid skin diseases. Diet food for the mother is given from 7th-day to 3rd month and it contains dried fish, brinjal, garlic,

*cennakkonni* (a kind of fish) etc. On 9th-day in the parent's house they put 'kappu' to the child. First they put margosa fibre 'kappu', then five metal kappu, silver kappu and golden kappu. On the same day they put the child in the cloth cradle, celebrate 'Naming ceremony' and relatives attend the function. On 11th-day they celebrate 'punniyaa' danam' and allow the mother to join inside the house.

On 16th-day, after giving birth to a child, coarse fibre *Acorus calamus* (*vasambu*) covered with gold tube are tied, in the arm of the child. In 3rd-month new dresses are purchased for the mother, child, its father, silver golden arm rings are tied around the waist. Then the child and the mother are sent to her husband's house. They invite relatives and they give presentations to the child and arrange a grand feast for all the guests. Regarding 'Ear boring ceremony' and removing the hair they resemble the patayacci caste people. They admit the child in the school in the 5th-year (without any special custom)

### 17 Navitar (Maruttuvar-Barbar)

Some customs of the child birth resembles the above caste people in some aspects but there are differences. They give 'diet food' from 3rd to 7th-day, which contains the greens, *cennakkonni* (a kind of fish), brinjal, garlic etc. They put *kappu* in the house where the child is born. On 7th-day they tie margosa fibre around the arm. On 9th day they do *punniyadanam* and 16th day they tie coarse fibre around the waist. On the same day they celebrate 'Naming ceremony'. They take the child outside in the 3rd-month to the temple (Goddess Mariamman temple). They remove the hair and the 'Ear boring ceremony' on the first birthday and they take new dresses to the parents and the child for this ceremony. The other ceremonies regarding the child

birth resemble the washerman people. They admit the child in the 5th-year to the school.

### **Harijan (Adi Dravidar)**

They give bath to the child immediately after birth. They give diet 'food' from 3rd to 11th day which includes anise seed (*perumsi:rakam*), brinjal, garlic, cumin etc. They give betal leaf, koorojanai and sugar to the child. They celebrate Kappu on 7th-day, first they tie margosa fibre and only after that they tie other kind of bangles to the child. On the same day they tie white coarse fibre to the waist. They prepare rice with jaggery, sugar, betal leaf, nut, plantain and offer them to the deity. On 16th-day itself they celebrate the 'Naming ceremony', *punniyaadanam* etc. In the 3rd-month they take the child outside first to its father's house. According to the economic situation they celebrate Ear boring ceremony, they take new dresses to the child and its parents. At the time of this ceremony the child is to be seated in its uncle's lap, priest ('Pandaram' for this caste people) bores the ear and puts the golden ear ring. Usually this is done in the temple and the child's mother's parents spend for this. When the child completes five years it is admitted to the school. At that time they give sugar to the school children.

## **II. CUSTOMS REGARDING SACRED THREAD CEREMONY**

### **Sacred Thread Ceremony:**

This custom is in vogue only among some caste people viz, 1) Brahmin (Iyer), 2) Brahmin (Iyengar), 3) Asari (Carpenter), 4) Asari (Pattar goldsmith).



## 1. Brahmin (Iyer):

These people celebrate this ceremony at the age of fifteen of a boy. This is celebrated like a marriage and so it is termed as '*pu:nul kalyanam*'. For this function they invite relatives and close friends. Brahmin priests come, place *kalasas*, kindle holy fire and recite holy mantras. Then they anoint the boy with the water in the '*kalasam*' and put the sacred thread, that boy has to wear the five fold dhoti (*panjakaccam*) and a towel around the waist. The various items to be bought on this day are silver sacred cord, gold sacred cord, vessel made of five metals or silver used by advanced religionists to holy water purification and a small silver spoon or laddle used by Brahmins to take water from a cup on ceremonial purifications (*panjap:tram*, *uttrani*), silk dhoti, eversilver (or) silver big plate etc. Relatives and friends attend the ceremony. They give presentations according to their economic status. That day a grand feast is held.

## 2. Brahmin (Iyengar)

At the age of fifteen it is in practice to do *pu:nul kalyanam*. Brahmin priests come, kindle holy fire and recite holy mantras. In a pot a thread is tied and water is kept in the pot. Paddy is spread on the floor, a plantain leaf is put on it and on the plantain leaf rice is spread. Then on that rice, the above said pot is kept, inside that pot mango leaf bunch is inserted and on that a coconut is kept. (It looks like a *kumpam* - a water pot adorned with mango leaves and coconut). Then after reciting the holy mantras and kindling holy fire, brahmin priest, anoints the boy who is going to have the sacred thread. After that he puts sacred thread to the boy and then put silver, gold cord. Before the day of this function these people celebrate *tatiyara:danam*.



For the sacred thread ceremony they invite relatives and close friends. They give presents to the boy, according to their economic status. For all the persons who attend the function a grand feast is arranged. The boy who wears the sacred thread has to recite mantras when he happened to meet aged persons. Also he has to do *Sandayavandanam*, *madya vandanam* etc. (worship at any of the three stated periods, reciting mantras three times daily) and has to pray God.

### 3. Viswakarma (Asari-Carpenter, Asari-Pattar Goldsmith)

Sacred thread ceremony in both the goldsmith and carpenter caste are more or less resemble each other. At the age of 15(or) 16 of the boy, they invite priest (called Iyer) in their caste itself. He comes, kindles the holy fire and then the sacred cord is tied to the boy. The boy who has to have this ceremony has to wear new dhoti, new towel and first sacred thread is tied, then silver and gold cord is tied. These people also celebrate this like 'big marriage' They invite relatives, friends and a grand feast is arranged. The relatives and guests who attend the function give presents to the boy. It is usual to buy new silk dhoti and towel for the boy who undertake this ceremony.

## III PUBERTY RITUALS:

### 1 Brahmin (Iyer)

When a girl attains her age, on the first day, she does not take bath. She is made to sit on a stool, they decorate the girl with garlands and flowers and give her milk and plantain. After that they give dholl rice on that day.

Second day they cook rice and give it to her and as on the first day, second day also they garland her with flowers. On the 3rd day they cook a meal cake cooked by steam *puttu*. On the 4th day they give full bath to the girl and she is allowed to stay with other members of the house.

On 5th-day they give oil bath to the girl and made her to wear new clothes. Then they give her meals with 'vadai' (a cake made of blackgram and rice flour fried in ghee) and payasam (rice boiled with milk). There is a belief that at the time of menstruation if the girl has to come out of the house she has to keep Margosa leaf, things made of iron with her, otherwise they believe that ghosts will seize her.

## 2 Brahmin (Iyengar)

When a girl attains her age, on the first day, they plait her hair beautifully and decorate her hair with flowers and garlands. They draw flour drawings on the floor made her to sit on it and they give her milk, plantain and sugar. First these are given to the girl, only after that they give dhol rice and gingely oil and then they give 'pongal' (cooked rice). Second day they give her some tiffin. Only on the 3rd-day they prepare *puttu*, appam (sweet ricecake) etc. They place mydha flour, rice flour and jaggery in a tender plantain leaf (*muni vaazhai ilai*) and they tie these things to the waist of the girl. At that time relatives sing *nalunku* songs. On that occasion they give betel leaf, nut etc., to married woman. There is a peculiar custom among this caste people. Before the day of marriage if the mensur comes to the girl they kept paddy in a measuring pot in which they place a lighted lamp on the right side, on the left side they place stone mortar, small silver pot and without spilling anything, the whole thing is taken around the head of the girl thrice.

## 3 Pillai:

In this caste, these people note the date of puberty, star of the day etc. Then they seat the girl in a wooden seat, a married woman holds a sieve above the head of the girl, put coconut, betel leaf, nut, coins etc, into the sieve and

five married women pour water on the girl through that sieve. After that the girl wears new dress and a lamp is lit before her.

Then they give first 1) plantain, sugar, milk, gingely oil to eat. This caste people give the dress worn by the girl when she attains her maturity to the washer women. The above edibles are given to the girl on the belief that it gives strength to the waist. Moreover ten (or) twelve children are made to sit with the girl and they give pongal (cooked rice), *appalam* (a kind of thin cake made of blackgram flour) *karuvadam* (a kind of cake made of rice and chilly mix), *vadai* (a kind of cake) and *payasam* (rice boiled with milk) etc. to eat.

On 2nd, 3rd and 4th-day they prepare some special tiffen like a sweet and a karam etc and offer them to God. Fifth day they prepare *puttu* (cake cooked in steam). If the 5th day is an auspicious day, then on that day itself they celebrate "the puberty rituals". otherwise on 7th, 9th (or) 11th-day they celebrate this function. For this ceremony they invite relatives and friends. Relatives would bring new sarees, blouse etc and decorate the girl. On this day relatives and friends give presentations to the girl and on that day there will be a grand feast in that girl's house for all those who attend the function.

#### 4 Isai Velalar:

When a girl attains her age the news is announced to others through the washerwoman. First the girl's uncle has to give her bath and then she is seated, a sieve is held above the girl's head in which the gold-coia, margosa leaves etc., are put and five (or) seven (or) nine married woman pour water on the girl's head through the sieve. After pouring

water the girl is invited inside the house and these people do *Nalunku* to the girl. At this time, they garland the girl, then they smear sandal paste, put kumkum on the forehead. First they give dholl rice to the girl and then egg and the same amount (egg amount) of gingely oil is given to the girl.

They give bath to the girl on 3rd, 5th, 7th and 9th-days. Relatives come and cook food and give it to the girl on odd numbered days like 3rd, 5th & 7th. Whenever the relatives come to cook and give food, they prepare *puttu* also every day. If the relatives do not want to cook and give food, to the girl they give vessels, ornaments etc, as presentations to the girl. In this caste, in the girl's house it is a must to cook *puttu* everyday till the girl is allowed to come inside the house.

They celebrate 'Puberty Rituals' on 7th, or 9th day (if not possible in the 3rd-month). They announce this date to the girl's uncle's house, then to aunt's house and only later to the other relatives house. For this 'rituals' first uncle's, then aunts presentations have to come. Then these presentations are taken to a temple and they are taken back to the house in a procession accompanied by beating of drums. These people celebrate this function like 'patayacci' caste people. The food expenditure on the puberty ceremony day belongs to the girl's house.

After this also *nalunku* is done to the girl. First the girl has to sit in her own dress and then her uncle has to give her a new dress which is brought by him. Then she has to wear the uncle's saree and has to sit. Then the uncle has to garland the girl. They smear sandal paste and kumkum to the girl and do the *nalunku*. After *nalunku*

celebration, the garland in the girl's neck, which is removed by her uncle only.

## 5 Patayacci:

When a girl attains her age, her uncle has to pour (give her full bath) water on her head. It is a must that he has to pour water first on her head. He has to bring new dress, betal leaf, nut, plantain, sandal paste, powder, soap, bomb, ribbon, bangles, kumkum, turmeric powder etc. It is a custom that 3,5 (or)7 married women pour water on the girl's head (i.e.) (odd number of married women). At the time of pouring water it is poured through a sieve. Married women hold a sieve above the girl's head in which the members in the house put some gold, coin, margosa leaves etc. After giving her full bath, it is a custom to perform a ceremony anointing the girl. The ceremony is named as *nalunku*. At the time of this ceremony they garland the girl, smear sandal paste, place kumkum on her forehead. After that they give dhol rice first to eat, then egg, black-gram flour. These people believe that these things give strength to the waist and so they give these things to the matured girl. After that, the girl wears new dress.

Relatives come in odd numbered days and cook food, prepare *puttu* (food cake cooked in steam), and serve them to the girl on 3rd, 5th, 7th-day etc. They celebrate puberty rituals on 15th-day which is termed as *manjatappi currutal*. This is celebrated by her uncle and it is a must for him. They celebrate this ceremony like a big function. According to economic status some people celebrate this ceremony in 3rd month or even before the marriage day itself.

At the time of this ceremony, they put new dresses, garland, ornaments etc., A coconut is given to the girl and she has to hold the coconut in her hand. On one side of

the girl they place a grinding stone and a roller. They clean it decorate it with kumkum, sandal paste, turmeric powder, flowers etc. They prepare *puttu* on this day, they show it around the girl. Then they give this to the girl to eat and *aalam* (the water in which turmeric and chunnam was mixed) in which the margosa leaf is put, is also shown around the girl.

After that, the decorated roller is given thrice to the girl and got back. Relatives and friends come on this day and they give presentations like vessel, ornaments, money etc., They arrange a grand feast for all the members (on that day) who attend the function. This ceremony is done only on an odd numbered days. Only after this ceremony the matured girl is allowed to come outside. (*The belief for doing this ceremony is: ghosts will not seize the girl if this ceremony is celebrated*). Also if the girl has a necessity to go outside the house at the time of mensus and also before doing this ceremony, it is a practice to give margosa leaves, iron etc., in her hands and allow her to go out.

When the 'puberty rituals' is not celebrated immediately it is a practice atleast to show *puttu* around the girl before allowing her to go out. This is done within the house without inviting friends and relatives. Only after this ceremony they allow the girl to go out. Otherwise even if there is a necessity this caste people never send the girl outside. These people also give the dress of the girl, worn while attaining the age, to the washerwoman.

## 6. Sengunta Mutaliyar

When a girl attains her age, this news has to be sent to her uncle. He comes and builds a hut and sends the girl inside the hut. (This hut is made up of two millet mast and it looks like a small hall). After that the girl is

given full bath (without sieve etc). They mix gingely oil, jaggery etc., and they give it to the girl to eat as a first, edible after attaining the age. After that dholl rice is given to her to eat. The dress which is worn by the girl when she attains her age is given away to the washerwomen. There is no other custom in practice on the first day. Second day *puttu* (food cake cooked in steam) is cooked. Among this caste people also it is in practice that relatives come and cook food, give it to the girl. On 11th or 16th-day they celebrate a ceremony *tirattu curutal* (puberty ceremony); on that day the girl is decorated and is made to sit in a seat. Then the *puttu* and the food cooked with all kinds of side dishes are shown around the girl and they give these cooked food and *puttu* etc., to the washerwoman. For all these sixteen days washerwoman supplies the dress for change to the girl.

## 7 Naidu

If a girl attains her age she is to inform the matter to her mother, through somebody else. Then they pour water on the head of the girl. They do not prepare *puttu* on the first day. They leave the girl in a separate room, decorate her hair with flowers, do *nalunku* to the girl by smearing sandal paste and kumkum. They prepare the horoscope of the girl at the time of attaining age. They give dholl rice first, after pouring water. They pour water on 3rd, 5th 7th & 9th-day and prepare *puttu* on 3rd, 5th, 7th & 9th day. They invite the girl inside the house on 13th-day and celebrate 'puberty rituals' on the same day. Her uncle does *Sir* for this function. The other customs regarding puberty rituals resemble the other caste people.



## 8 Nayakkar (canar)

These people pour water on the head of the matured girl and this is usually done by married women. These people leave the girl in a separate room and she is to be in that room for 11-days. On this day they decorate her with flowers and note the time of maturity. They give *thuvarai dholl rice* immediately after giving bath and on the 3rd-day they give egg, blackgram flour & sugar to eat. They give full bath to the girl on odd numbered days 3rd, 5th, 7th, 9th etc. They prepare *puttu* only on 11th day on the 3rd day they prepare blackgram flour *kali* and give it to the girl. On the 11th day they give her full bath and allow her to come inside.

They celebrate 'puberty rituals' on 16th or 22nd day, all the expenditure is to be borne by the girl's uncle. On this occasion the girl wears new saree. She is decorated with flowers, garlands. they keep plantain, coconut, betal leaf. nut etc. in her hand. After pouring water on the 1st day they celebrate *nalunku* and smear sandal paste, place kumkum etc. Giving blackgram flour is to give relief from the hippain. The relatives come and cook food, *puttu* etc. on odd numbered days and give it to the girl,

On the day of 'puberty rituals', these people place stone mortar and roller and decorate it with sandal paste and kumkum, then they give the decorated roller in the hands of the girl thrice. The relatives give presents to the girl and a grand feast is arranged for them. They never send the girl out, without doing this celebration. However if it is necessary to go out she is take margosa leaves, iron etc. Otherwise they believe that ghosts will seize her. They give the cloth to the washerwomen and she gives cloth to the girl till she is allowed to come inside the house.



### 9. Nayakkar (tatar):

This caste people pour water only on the 3rd-day and this has to be done by the uncle. Upto 16th-day the girl is to be in a separate room. They prepare 'puttu' on 5th, 7th & 9th day. After giving bath on the first day they first give egg, gingely oil to eat and then 'dholl rice'. They pour water on 3rd, 5th, 7th, 9th, 11th, 13th & 16th-day and allow the girl inside the house. On 16th-day itself they celebrate 'puberty rituals' and the uncle spend for this occasion. This people also invite relatives and they cook food, prepare 'puttu' and give it to the girl on odd numbered days. There is no restriction for pouring water, anybody can pour water on the girl's head.

They do *enney nalunku* on the 3rd day. For all these, uncle has to bear the expenditure. They give iron, sickle, margosa leaves, broomstick etc., in the hands of the girl and they believe that ghosts will not seize the girl.

### 10. Vaniya chettiar

When a girl attains her age, first a sieve is held above the head of the girl in which turmeric, coin, flowers etc., are put and odd numbered married women pour water on the girl's head through the sieve. After pouring water first blackgram flour and gingely oil are given to her and after that dholl rice is given to eat. These people give the dress of the girl, when the girl first attains her age to the washerwomen. On 3rd, 5th, & 7th-day they cook *puttu*. According to their economic condition, on 7th (or) 9th (or) 11th (or) 16th-day (or) before marriage 'puberty ceremony' is celebrated. For puberty rituals the presentations have to come from the girl's uncle's house. On the 'puberty ceremony' day it is a custom to put *nalunku* in the uncle's saree (presented for this ceremony by the uncle to the girl).

### 11. Viswakarma (11. Asari-carpenter, 12. Pattar-Goldsmith)

The girl who attains age is seated and five (or) seven married women pour water through the sieve which is held above the girl's head in which coin, turmeric paste, margosa leaves etc., are put. Then they give new dress to the girl and decorate her hair with flowers and seat the girl in a seat. Then they show '*a:lam*' (lime mortar mixed with turmeric powder dissolved in the water) around the girl and they give gingely oil, plantain, sugar etc. to eat as a first edible after attaining her age. Non-vegetarian people give egg also along with the above mentioned things. Only after this, dhol rice is given to the girl.

Second day blackgram flour and jaggery is mixed and cooked, in that, ghee and sugar are mixed and it is given to the girl. Third day they give three tiffens (like '*idli*', steam cake; *puttu bajji* etc) to the girl. From the 5th-day onwards it is in practice for relatives to come and cook food and do '*punniyadanam*'. At that time priest kindles the sacred fire and after finishing this ceremony 'puberty rituals' are celebrated. At the time of puberty ceremony the girl's uncle brings her new saree, ornaments etc. On that day relatives and friends come and give presents like vessels, money, ornaments etc., to the girl. A grand-feast is given to all the participants in the ceremony.

### 13 Mooppanar

Most of the customs resemble the other caste people. Those different from others are mentioned here. The girl is to be left in a separate hall for 16-days, these people prepare '*puttu*' on the first day itself and for other days the relatives who prepare meals also prepare '*puttu*'. They invite the girl inside the house on 16th-day after giving full

bath. These people celebrate 'puberty rituals' on 16th-day (or) in the 3rd-month and on that day they do *nalunku*. At the time of *nalunku* they put garland on the girl. There is no restriction for putting the garland to the girl, but only her uncle should remove it from her neck.

#### 14. Devar:

If a girl attains age she is to intimate it through other persons to her mother (if she says it directly to her mother they believe that the girl will be affected by diseases). On the first day they give her full bath and give her new clothes to wear. They give full bath on 3rd, 5th, 7th, 9th etc. days and on the 15th-day they give her full bath and allow the girl inside the house. 5th-day these people cook '*puttu*', on the first day after giving her full bath these people first give egg, oil to take inside, then they give her 'sweet rice' (*Sarkarai pongal*). On these days they never take mutton etc.

These people celebrate 'puberty rituals' on 15th (or) 22nd-day (or) in the 3rd-month (or) before marriage according to the economic-status. They note the time of attaining puberty and prepare horoscope according to this time. The expenditures are met by the girl's uncle. In this caste also relatives come, cook food and give it to the girl on odd numbered days. On all these days the relatives prepare *puttu* and give it to the girl. All the other customs resemble the other caste people.

#### 15 Udayar

If a girl attains age it can be informed directly to her mother by the girl herself. They seat the girl in a separate room, on the first day then pour water, relatives

hold a sieve above the head of the girl, put margosa leaves in the sieve, an old married women pours water through the sieve on the head of the girl. On that day they do *naluniku* by smearing sandal paste, kumkum etc., prepare *puttu*, leave her in a separate room, decorate her hair with flowers. After this first they give gingely oil to the girl. Then they pour water on the 3rd-day, prepare rice, *Ragi puttu* on this day. They prepare horoscope of the girl at the time of attaining age. On 5th-day they invite the girl inside the house. According to their convenience they celebrate 'puberty rituals' and the girl's uncle has to spend money for this. They take new saree on this day. The other customs regarding puberty rituals resemble the other caste people.

#### 16 Vannar

The girl who comes to age is seated and sieve is held above the girl's head in which betal leaf, nut, coconut, flowers, coins, turmeric etc, are put and five (or) seven married women pour water through the sieve on the girl's head. Then they give pepper cooked food first to eat to that girl. After this 9th (or) 11th-day (or) on 3rd-month according to their convenience, they celebrate the puberty rituals. Before this in odd numbered days relatives cook and give food to the girl. On the day of 'puberty rituals', the presentations have to come from the girl's uncle's house. On that day *puttu* is cooked and it is shown around the girl. Relatives and friends attend the function and a grand feast is arranged to them. The participants of this function give presents to the girl.

#### 17 Navitar (Barbar)

The girl who comes to age is seated and a sieve is held above the girl's head and coins are put into the sieve and her uncle pours water through the sieve on the girl's head.

After that 'pepper cooked rice' is given to the girl to eat first. On odd numbered days relatives would cook and give food to the matured girl. After that on 9th(or)11th-day 'puberty rituals' is celebrated. Then *puttu* is cooked and it is shown around the girl. Relatives and friends who came to attend the function give presents to that girl.

### 18 Harijan (Adi Dravidar)

The news of attaining age of a girl is sent to the uncle and he has to pour water on the girl first. After pouring water a new dress (*kayiru paavadai* & *davani*) they termed this *kayiru paavadai* as *koovandi paavadai*) has to be given for her to wear. Then plantain, sugar and some varieties of food are given to close neighbours. After this, they ask the girl to sit and a sieve is held above the girl's head and five pots (*kudam*) of water is poured on the girl's head through the sieve. Then 'oil' and *sikakkay* are smeared on the head of the girl and a new saree has to be given to the girl. Then they give feast to all the members. These people also give the dress of the girl, when she attain her age, to washerwoman. After pouring water, these people give a mixture of blackgram flour, plantain, sugar, gingely oil to the girl to eat as a first edible. Only on the 3rd-day *puttu* is prepared, 2nd-day they give *vadai*, *payasam* etc. Only on odd numbered days they give her full bath. On these days relatives come, cook food and give it to her. On 15th-day puberty rituals are celebrated. On that day plantain, sugar, flowers, betal leaf, nut, new dress etc, has to be bought. The expenditures for this function is met by the uncle. On that day they decorate the girl and *puttu* is taken around the girl. On that day relatives and friends will come and give presentations to the girl. A grand feast is arranged to the guests.

## V. Marriage customs

Fourth major category of customs of human life cycle is Marriage customs. This is explained with different caste people as above, for other customs.

### 1 Brahmin (Iyer)

Both bride's and bridegroom's horoscopes are compared. If it agrees, then the bridegroom and his party come and see the bride in her house. If every thing is alright, they fix the marriage. Engagement is celebrated in the bridegroom's house. At the time of engagement bride does not attend the function. On that day the dowry, ornaments etc., are to be given to the bridegroom's party. On that day close relatives will come and in front of all the relatives, they write the *Lakna Pattirikai* (the paper in which the auspicious day, time etc, for marriage are noted). On that day from the bridegroom's house they bring and give new saree, blouse, betal leaf, nut, plantain, flowers, turmeric, kumkum, sandal paste etc to the bride.

These people celebrate puberty rituals only at the time of marriage. Before the day of marriage the girl is decorated and seated, seven or nine things are shown around the girl, i.e., these things are placed on the parts of the body like head, shoulder, hand, leg and taken back. The expenditure for this function belonged to the girl's parent. These people believed that the ghost will not seize the girl and inauspicious things will not affect her, by doing this function.

Marriage is celebrated in the girls's house. Before marriage day bridegroom's procession (*ma:ppillai azhippu*) is arranged. Before the procession milk, sugar etc., are given to the bridegroom and he is seated and new dresses, mirror, powder, comb, chappal etc., are also given to the bride-

groom. This procession is accompanied by fire works (*Va:na ve:tikkai*) etc., in a grand manner. After this function, tiffin is given to the bridegroom and then the bride and bridegroom sit together. Brahmin priest recites mantras, the aged people bless the couple and then coconut, betal leaf, nut, plantain, flowers, kumkum, turmeric, sandal paste, saree, blouse piece, dhoti, towel etc., are given to the couple. This function is termed as *sabha tambhuulam*.

After this on the marriage day, there is a function known as *parade:sik kolam*. At that time, the bridegroom has to wear nine yards dhoti and a towel and hold a bundle of cloth. A friend (or) brother-in-law of the bridegroom hold the umbrella for the bridegroom at this time and then, the bridegroom under takes the *ya:dhraadanam*. (This function means that the bridegroom is angry with the father-in-law). Father-in-law stops the bridegroom and tells that he will give in marriage his daughter to the bridegroom and take back the bridegroom to the house. Then the bride and bridegroom are seated in a swing and aged women show the *paccaippiti* (the cooked rice mixed with turmeric powder and kumkum and made like a ball) around the bridegroom and bride thrice in clockwise direction. On the marriage platform except the presentation (*si:r*) given to the bride from her parent's house, nothing is placed like in other castes.

After this function, the girl has to change her dress, to wear nine yards saree. Then the girl and the boy are seated in front of the brahmin priests who recite holy mantras and kindle the holy fire. Then the girl is to be seated on her father's lap a small ploughing instrument is placed on the head of the girl (the belief in this is that 'the girl will lead her life in a fertile manner) and taken back. Then the bridegroom ties the marriage badge on the



bride's neck and the bride groom tied one knot and the other two knots are completed by the sister-in-law. On this occasion, a new saree is given to the sister-in-law. The saree to be worn at the time of marriage (i.e., at the time when the bridegroom ties the marriage badge) is in a deep red (or) purple colour. This saree has to be worn on all the festival and ceremonial days. (but now this system is changing). These people wear two marriage badges, one from bride's house, another from bridegroom's house.

After this ceremony, the marriage dress is changed by the bride and bridegroom. The couple are seated in front of the brahmin priest who kindles the holy fire, then doing *pa:likai puja* (the mixture of nine kind of grains are soaked in water and they will grow up like a small plant, this is called as *pa:likai*) and then the relatives bless the couple. The relatives and friends give presents and immediately the feast is given. This feast is called as *samabandi boojanam* because both the bride's and bridegroom's party take food at the same time.

On the evening of the marriage day the couple are seated and *nalunku* is done. At the time of *nalunku* the bride has to give betel leaf, nut etc, to the bridegroom by singing songs. Rolling of coconut, plucking of the coconut from the bride (or) bridegroom's hand by the other and flowers from each other's hand are part of *nalunku*. These games are called as *tiruvilaiya:dalkal*, then the rice cakes (*appalam*) fried in oil are powdered and put on one another's head (bride & bridegroom). In this game if the bride pluck the coconut from the bridegroom then it is a belief that the bride lead her husband. If the bridegroom won in the play he will lead the wife. After the *nalunku* is finished, camphor is lighted and around 6'o clock they



take the *pa:likai* and with trumpet they go to the tank(or) river and then they leave the *pa:li* in the tank (or) river, Then on that night the couple go to the bridegroom's house along with the presentations for marriage (*Si:r varisai*) and with variety rice (*kattu sa:dam*). The presentations like cot, vessels, ornaments etc., have to be sent. Then a reception is held in the bridegroom's house. For this, all the *si:r* are prepared again in the bride's house. The half of the expenditure for the reception is from the bride's house. They celebrate 'first night', usually on the same day. After marriage within one year it is a custom to celebrate some ceremonies and do *Si:r* to the bride and bridegroom from bride's house. These people give *Si:r* and celebrate the functions like 1) *ka:radaiya:n no:mpu* for this, a little earthen pot, the face of Goddess Lakshmi, in silver etc., with other kinds of *Siir sa:man* (presentations) has to be given to the bride. 2) *Aati mappillai Azhalppu* In the bride's house they has to give dhoti, ring, silve goblet to the bride and bridegroom, and has to give a grand-feast to them. 3) *Aavani avittam*: Bride's party has to put the sacred thread to the bridegroom by giving dhoti, towel, etc to him. A grand feast has to be arranged, 4) *Navaratiri*: Dolls made up of clay, cloths etc., has to be given to the bridegroom's house. 5) *Talai Deepavali*: Before 'Deepavali day night, the couple has to be invited to the bride's house tiffen and dinner has to given, on the next day early morning, white silk dhoti, saree, etc., has to be given and the bridegroom has to be seated in a wooden plank and the oil has to be smeared, like *oilnalunku*. Then 51-types of tiffen has to be prepared on that day. 6) *Ka:rthikai Deepam*: Fried rice seed, unhusked rice seed (*aval*), lamp etc., has to be bought and given to the bride along with the other presentations, 7) *Pongal*: the pot

made up of white metal, big size spoon etc, with other kinds of presentations has to be given to the bride.

## 2 Brahmin (Iyengar)

This caste people resemble the above caste people in many aspects, except the following: only if the marriage is fixed, the bridegroom's party will take food in the bride's house. On the day of engagement it is a custom to exchange written documents mentioning the news of the alliance between the bride and bridegroom. On that day, they give ornaments for the marriage to the bridegroom's party, if not possible then they give it before marriage.

Before the day of marriage in the early morning the bride and bridegroom have to take oil bath. Then on that day evening 'bridegroom's procession' (termed as *janavasam*) is arranged. The marriage is celebrated in the bride's house itself. The mixture of nine grains has to be soaked in water, two days before the marriage day in the bride's house.

After tying marriage badge (customs resemble the above caste people) the couple are seated facing each other and a coconut smeared with turmeric powder is given to them. They roll coconut and play. After this the couple go round the marriage platform thrice and the bridegroom's brother-in-law places the hand of the couple on each others and put fried rice-seed on their hand thrice. Then the bridegroom puts the ring in his brother-in-law's hand and then uncle and aunt put the 'metti' in bride's toe and then only the couple exchange their garlands.

After marriage, *nalunku* is arranged. In this the newly married couple play with nosegay of the flower, powdering the rice cake (*appalam*) putting on each other's head, play

*palla:rikuzhi* a tablet with fourteen holes for play etc, while others stand around the couple. After this the *pa:likai* is taken to a tank the peepul tree's bough is fixed on the bank of the tank or the river. After the *pa:likai* is left in the tank a ceremony viz., 'gragappraveesam' is celebrated. At this ceremony the bride is sent to the bridegroom's house along with saree, dhoti, betel leaf, nut, plantain, flowers, variety rice, rice cake, vadakam etc.

Then within one year these people give 'Si:r' to the bride from her parents. 1) *a:ti* In the milk from coconut, sugar has to be put, the bridegroom has to be invited to the house (bride's) and this milk (termed as *a:tippal* has to be given to the bridegroom. Then *paruppu tteenkaay* (a sweet made of ground pulse and jaggery) has to be prepared and given. 2) *Aavani avittam* This is done as per above caste people 3) *Navarattiri* This is also done as per above caste people. 4) *Talai Deepavali*, 5) *Karthikai* 6) *Pongal*, For these functions also these people do the 'Si:r' as per above caste people. 7) *Sri Jayanthi* shape of Lord Krishna in silver has to be bought and are given to the bride.

### 3. Pillai

These people first examine the agreement of the horoscopes. If the horoscopes agree marriage is fixed. Engagement (termed as *muhurttai olai ezhututal* is celebrated in the bride's house. For this bridegroom's party brings blouse, saree, engagement ring etc to the bride's house and in front of the relatives of both parties, marriage is fixed. On that day the date, time etc, of marriage is fixed and a grand feast is given to all the members who attend the function.

Marriage is celebrated in the bridegroom's house. The first pillar for *Pandar* is erected in front of the marriage

hall and is decorated with mango leaves, turmeric kumkum, a new cloth (termed as *kusumpu tuni*) and is erected by five married women and bridegroom. The nine grain is soaked only in the bridegroom's house five days before marriage. It is a belief that the growth of this nine grains soaked in water shows the future life of the newly married couple. According to the growth of the grains, the life of the newly married couple is believed to be decided by destiny.

Before the day of marriage it is usual to do *nalunku*. For the bride, her uncle and for the bridegroom his uncle do the *nalunku* celebration. At the time of *nalunku* for the couple their uncle dip the sacrificial grass in the oil and places it on their head, then *sikakkay* is placed and then the couple are given bath. Then they made *pillayar* (shape of Lord Ganesh) and then do puja for it (This type of *nalunku* is changing now-a-days). Then from the bridegroom's house they come and take the girl to their house. When the bride enters into the house of the bridegroom, her mother-in-law gives her a measuring pot full of paddy in which a lamp is lit and then invites her into the house.

They place *Sa:lunkaravam* (broad mouthed big brass vessel in which the milk, ladle, a stylus (*ezhuta:ni*) leaf etc. are put), granite grinding stone and roller, *'kunda vilakku* (a kind of lamp) peepul tree's bough, row of pots placed one on each other (termed as *pama muttikkaal pa:nai*) in which odinawoodier's bough is tied etc. in the marriage platform. Then in the marriage platform the bridegroom tie the marriage badge to the bride. At this time water is filled up in the pots on the marriage platform. These people tie only one marriage badge to the bride and also

the marriage badge is brought from the bridegroom's house.

Then the bride and bridegroom hold each other's hand and go round the marriage platform thrice and at the third time they have to take the things thrice in the broad mouthed brass vesal and put them back. Then the hands of the couple are joined and the brother-in-law of the bridegroom put the fried rice seed into their hands. Then they put a ring to the bridegroom and he gives a ring for his brother-in-law. After this the bride places her leg on the grinding stone and the bridegroom puts the *metti* in her leg. Then the rice is spread on the floor and a plantain leaf is placed on it and the bride has to stand on it. Then the mother-in-law, sister-in-law tie the plate of gold on the forehead of the bride and the mother, mother-in-law, sister-in-law of the bridegroom tie gold coins on his forehead. Then a grand feast is given to all the members who attend the function.

After this they celebrate - *na:la:m ni:r catanku* i.e., *nalunku* (on those days only next day after marriage, this ceremony is celebrated, now-a-days they celebrate it on the same day). Then the *pa:likai*, peepul tree's bough etc., are taken to the tank or river and submerged in the water and the peepul tree's bough is erected on the bank of the tank. There is a belief that the growth of this peepul tree's bough will show the future life of the newly married couple. Then the bridegroom is taken to the bride's house. Then the couple go and come to each other's house thrice and after that they celebrate the ceremony 'first night'.

Then within one year of the marriage they give *a:tic ci:r*. On the 18th of the month of *a:ti* (July-August)

they celebrate *a:ti perukku*, on that day the garland of the marriage is left in the river. Among this caste people, they do not have the custom of untying the marriage badge at the time of *a:ti perukku*. In the month of *Ayppasi*, they invite the couple to the bride's house and presentations are given for Deepavali. For 'Pongal' they go to the bridegroom's house and give presentations to the bride. They do not invite the couple to the bride's house for *pongali*.

#### 4 Isai Velalar: (Pillai)

They compare horoscopes and if they do not agree they put the flower before the God or Goddess in the temple. If they get the permission then they fix up the marriage. Engagement is celebrated in the bride's house. On that day all the presentations have to be brought from the bridegroom's house. Only the expenditure for feast belong to the bride's house. (After this all the customs resemble the customs of *washerman* caste people).

These people celebrate the marriage in the bridegroom's house. They celebrate three type of *nalunku* before marriage. First is on the morning of the day before the marriage, second while the bride is taken to the bridegroom's house and third on the marriage day, before the girl enters the marriage platform. They put *parisam* to the girl and she is taken to the bridegroom's house. The nine grains are soaked in the bridegroom's house, five days before the marriage ceremony.

At the time of marriage the bride and bridegroom take oil bath. Before tying the marriage badge both the bride and the bridegroom tie yellow string (*kankanam*) to each other's hand, and the bridegroom puts the *metti* on bride's toe. On the marriage platform the broad mouthed big

vessel is placed. Also *kuḍa viḷakku* seven pots (to keep the *paḷi*), the peepul tree's bough tied with the pot, adorned with thilak and a red cloth, are placed. After this the seven pots are placed.

The pot where the peepul tree's bough is tied is filled with water. These people wear silk saree at the time of marriage. (on those days they wear only cotton saree termed as *Sa:mip putavai*). Then the bride and bridegroom worship the feet of their parents. Then brahmin priest comes, recites holy mantras, and kindles holy fire. The sister-in-law holds the lamp, and the bridegroom tie the marriage badge to the bride. Then the couple exchange the garlands. Then his brother-in law joins the hands of the couple, put fried rice seed in their hands. Then he puts ring on his finger. After this bride's younger (or) elder sister puts the *metti* on bride's toe. The newly married couple's relatives tie the golden plate on the forehead of the couple. After this they celebrate *na:lam ni:r sataṅku*, *nalunṅku* (as in other castes) and only after this they go and leave the *pa:likai* in the river or tank. This people, celebrate *nalunṅku* like, other caste people. Then the couple untie the yellow string from each other's hand. At the time of leaving the 'pa:likai' the bride has to take the *salunṅkaravam* pot, leave the *pa:li* in the tank and carry water in that pot from the tank. The bridegroom again carries the peepul tree's bough, erect it in their garden and has to pour water. There is a belief that if bough grow well then the life of the newly married couple also will be like that of peepul tree's bough. According to the growth of the peepul tree's bough, the life of the couple will be settled. In this caste also the couple go and come to each other's house and mingle with each other's family.



In the month of *atti* the bride's parents give *sir* (presentations) and they worship the marriage garland, leave it in river on 18th of this month. For *Deepavali* and *Pongal* also the bride's party has to give presentations. It is in custom among this caste people to untie the marriage badge only in odd numbered months like 3rd (or) 5th and tie new one.

### 5. Patayacci:

Bridegroom's party first compare the bride's horoscope and if it agrees both the parties meet with each other in one another's house. If everything is O.K. then they fix the marriage and only if the marriage is fixed both parties will take food in each other's house.

Engagement is celebrated in the bride's house. At the time of engagement betel leaf, nut, plantain, fruit, ornaments, flowers, new dresses etc., are brought from the bridegroom's house. On that day brahmin priest comes and fix the auspicious time, date for marriage. The bride, wearing new saree has to pay respect to all the close relatives and aged persons. On that day a grand feast is given to all those who attend the function.

In this caste 5 (or) 7 (or) 9-days before marriage *nalunku* is celebrated for bride by her relatives and each relative brought new dress to the bride and gave her a grand feast. Only after *nalunku*, the bride took bath and wear new dresses. For this *nalunku* also, all kind of presentations will be brought by the relatives, *nalunku* is usually of two types. One is *enney nalunku* and the other is *santana nalunku*. First one is done with the oil and the second one is done with the sandal paste. Nine grains are soaked in water, 9 (or) 7-days before marriage both in bride's and bridegroom's house. When the bride is taken to the bride-



groom's house this *pa:likai* is also taken with the bride. After the bride has been invited to the house it is a custom to offer puja's for God or Goddess of the bridegroom's party. At that time they offer meals, sweet cooked rice, the saree that has to be worn at the time of tying marriage badge (the saree is only cotton saree), dhoti, the marriage badge etc.

Next day marriage is celebrated. In the marriage platform broad mouthed big brass vessel, new pots (rowed pots on one another) *pa:likai*, peepul tree's bough, stone grinder & roller etc., are placed. First the bride and bridegroom tied *kankanam* to each other's had. At time of marriage brahmin priest is invited, kindles holy fire and recites mantras. Before tying marriage badge, the bride and bridegroom worship their parent's feet (termed as *pa:dapujai*) by pouring water and clearing it, and worship by placing flowers etc. If the marriage is celebrated in the bridegroom's house, mother of the bride does not attend the function if it is celebrated in choultry, temple etc, both the mother and the father of the bride will attend the marriage, then the bride worships her father's feet only. At the time of tying marriage badge the bride's sister-in-law keep a lamp at the back of the bride. This is termed as *na:tti vi:akku pitittai*. For this, money has to be given to the sister-in-law from the bride's house.

After tying marriage badge bride's brother join the hands of the couple and put fried rice seed on their hand and they put it in the holy fire. Then bride's brother, bridegroom and bride go round the marriage platform thrice. Then the bridegroom places the bride's leg on the stone mortar and puts the *metti* on her toe. After this the couple take the milk ladle, a stylus, palmleaf from the broad

mouthed vessel thrice and puts them back again in the vessel. Then his brother-in-law puts ring to the bridegroom and vice versa. Uncle, aunt, sister-in-law tie the goldenplate on the forehead of the bride. Then only the yellow string tied before marriage has to be untied by someone else. The *pa:likai* and peepul tree's bough are taken to the bank of the river or tank. leave the *pa:likai* in the water, erect the peepul tree's bough on the bank of the river or tank. Afterwards the couple go to the bride's house.

Then it is a custom for the couple to go and come, thrice and mingle with each other's family. Third time bride's parents provide a feast, sweets, tiffens etc., and do a ceremony *sampantam kalattal* (mingle with each other's family). After this the bridegroom's party do the same. Then within a year in the month of *a:ti*, they do *a:ti si:r* and give presentations. On 18th of this month, they leave the marriage garland in the river, after worshipping it, untie the marriage badge and tie a new one. On the day before Deepavali, new dresses, presentations etc., are given to the couple and are invited to the bride's house and presentations are given to them. After celebrating the function they go back to their house. In the month of *tai pongal* presentations are given to the bride and taken to the bridegroom's house. On the new moon day of the month of *a:ti* the couple go round the peepul tree.

## 6. Sengunta Mutaliyar

Before the horoscopes are examined these people see the girl and then only check the agreement of the horoscopes and if they agree they will fix the marriage in the girl's house. If the horoscopes agree, they select an auspicious day and fix up the marriage. It is not in custom to celebrate engagement etc. On the day on which

the marriage is fixed, relatives attend the function and a grand feast is arranged.

Before marriage day *Pariyam potital* is celebrated. That day from the bridegroom's house they come with a silk saree and with other presents; accompanied by trumpets etc.; to the bride's house, put the *pariyam*, take food and then return back to their house. Only after putting *pariyam* (donation, fee, presents etc. by the bridegroom to the bride before proceeding to the house for marriage, as jewels, apparel, money, rice, fruits etc.; in some parts stipulated for) they will send the girl to the bridegroom's house. On that day itself it is usual to worship their family God by offering saree, blouse dhoti towel etc and three kinds of tiffin etc.

Marriage is celebrated in the bridegroom's house. Nine grains are soaked in water in bridegroom's house five or seven or nine days before the marriage day. While putting *pander* it is usual to erect a *Muhurttakka:l* (first pillar for pandar) and it is erected three days before the marriage day. This is usually erected in the north east direction (termed as *iicaaniya mu:lai* (or) *Sani mu:lai*). The first pillar is termed as *pandakkal* by this caste people. A bamboo stick to which a yellow cloth containing the nine kind of grains, coins etc, are kept tied and also mango leaves are tied. Then five members hold the bamboo stick and erect it.

On the plat form where marriage ceremony is going to take place, broad mouthed big brass vessals, two covers for it, row pots on one another, nine *kalasams* for keeping the *pa:likai* (these *kalasams* are brought from potter's house), peepul tree's bough, stone mortar, roller, a mortar

(*urāl* termed as *kunda-hi*) are kept. With all the above things these people tie a turmeric. First *atāi* (a kind of cake made of the mixture of rice, kinds of dholl etc) is made and given to the bridegroom. Then they put *oil naluṅku* to him. This is done by the bridegroom's sister, with nine elderly people of the bridegroom's house. A similar *naluṅku* is done in bride's house to her. Then they take bath. Saree to be worn at the time of marriage is brought by the bridegroom's party which is a cotton saree. Marriage badge also has to be brought from bridegroom's house. Then the bride & bridegroom are seated together, brahmin priest comes and recites mantras, kindles holy fire.

Then in a big plate two broken coconuts, a coconut, plantain, flowers, betal leaf, nut kukum etc., are placed and camphor is lit and the brahmin priest shows it to all the relatives and give it to the bridegroom. Then he gives *atichadai* (rice mixed with turmeric powder) to all the people and when the bridegroom ties the marriage badge to the bride, they put the yellow rice on the couple by blessing them to live a long and prosperous life. Then the couple change their garlands to each other and go round the marriage platform thrice. Bride's sister-in-law tie the golden plate on bride's forehead. Then the couple are invited from the marriage platform and given milk and plantain. After this they go to the bride's house. (It is in custom to wear *pottuttaali*, small round size marriage badge and they can marry again when a lady become a widow).

After marriage the couple go and come thrice to each other's house and mingle with each other's family. After this the relatives cook food and feed the newly married couple. Then within a year these people give *Si:r* for the month of *āṭi*, 21 coconuts, a new plate etc., are brought

and the couple are invited to the bride's house. On the day of *Deepawali*, in the month of *Aypasi*, new dresses, golden ornaments etc are given to the couple, by inviting them to the bride's house. On the day of *pongal* they buy new pot (big vessal in the type of pot etc.) send it to the bridegroom's house.

## 7 Naidu:

First bride's party compare the horoscope with that of bridegroom and then only they go and meet the bridegroom's party. When both the horoscopes donot agree, they put flowers in the temple and get the permission of God or Goddess. If everything agrees then bride and bridegroom meet each other. Then they fix the 'engagement' which resemble the other caste people. They put *nalunku* before marriage day and bride's uncle also puts *nalunku*. Nine grains are soaked in water in bride's house, three days before marriage, where the marriage is celebrated. Five days before marriage *pandar* is built, first pillar for *pandar* is erected in the North eastern side, by the brahmin priest, which is decorated with turmeric, mango leaves. red cloth and sandal paste.

Washerman ties white yellow cloth in the *pandar*. Yellow string is tied by the brahmin priest to the bridegroom and he ties yellow string to the bride. They put milk ladle, turmeric and lime fruit in the *salunkaravam* pot, place 6-*kādamuttikkal* rows, each contains five pots and these are brought newly from potter's house. They erect peepul tree's bow and place two standing lamps on the marriage platform. The other things placed in the marriage platform resembles the other caste people.

Before tying marriage badge the bridegroom perform the *paradesam po:tal* (going to the temple). The bride

wears silk saree while tying marriage badge. All the three knots are put by the bridegroom. Bridegroom's brother-in-law puts fried rice seed each time in the holy fire while he and the couple go round the marriage platform thrice. Before tying marriage badge brother-in-law puts ring in the toe of the bride and bridegroom. It is not in custom to tie yellow string with golden plate on the forehead of the couple. Immediately after marriage, the couple are seated, plantain and milk are given to them. The other customs regarding marriage resemble the other caste people. After this they take the nine grains, leave it in the river, bridegroom takes the peepul tree's bough, erects the bough in the house, bride takes a pot full of water. There is no custom of breaking coconut, or celebrate *nalunku* etc. They celebrate first night only after fixing an auspicious day and take new dresses to the couple. Only for the new moon day of *a:ti* month, the couple go round the peepul tree. Within one year bride's parents give *Si:r* to the bride in the month of 1) *a:ti* 2) for *Deepawali* 3) for *Pongal* and 4) *Krishna Jayanthi*. The other remaining customs regarding marriage resemble, the other caste people.

### 8. Nayakkar (canar)

Most of the customs of this caste people regarding marriage resemble Patayacoi caste people. These people celebrate *nalunku* 3 (or) 5 (or) 7 days before marriage to the bride and her sisters do this. Relatives also do this to the bride. They soak nine grains three days before marriage in bridegroom's house. *Pandar* is built five days before marriage. The first pillar for *pandar* is erected in the north eastern side by bridegroom, brahmin priest married women, which is decorated with mango leaves, flower, *dharbal* grass (holy grass), *roomputtuni* (red cloth), turmeric and kumkum. In

the *pandar* the washerman ties white cloth. The day before marriage the bridegroom's party come to the bride's house to invite the bride. At that time they bring 'Si:r to the bride and after returning to their house they worship their family deity. This day they put *parisam*. On the morning of marriage day bride and bridegroom tie the yellow string to each others hand.

They place *Salungaravam pot*, *kudāvitakka*, peepul tree's bough, two standing lamps etc on the marriage platform. These people keep water in the pot and put ring, conch, knife etc in it. Peepul tree's bough is erected separately in the marriage platform. At the time of tying the marriage badge these people wear silk saree. After this these people put silver, gold *pu:nul* to the bridegroom, which is put by the uncle, sister-in-law, sister. First the silver thread is put. Brahmin priest comes, kindles holy fire, recites holy mantras. He places the marriage badge in a plate along with cocount, plantain, flower, gets the blessings of the aged people. Also he gives *atchadai* (turmeric powder and rice mixed) to put them on the couple when the marriage badge is tied.

At the time of tying marriage badge all the three knots are tied by the bridegroom. his sister holds lamp in the back of the bride in which the bride's relatives put coins. After tying marriage badge, first *pu:nul* is put to the bridegroom, then the couple, bride's brother, bridegroom's sister go round the marriage platform thrice; after this the bridegroom's brother-in-law puts the ring in the finger of the bride-groom and in return, they give dhoti, other clothes to the brother-in-law.

Bridegroom's sister puts the *metti* by placing the leg of of the bride on the stone mortar. Bride's sister puts *metti* to bridegroom. After taking and putting back the



things in the *saluñ karavam* pot, they seat the couple give milk and fruit to them. Before this, the golden plate tied in a string is tied by the uncle, aunt and sister-in-law on the forehead of the bride.

After finishing all the ceremonies, they take and leave the *pa:likai* in the tank, the bride takes water in a pot, erect the peepul tree's bough in the garden of the bridegroom's house. After marriage the couple go round the peepul tree thrice. Then the couple go and come to each other's house and mingle with each other's family. After this they go to a temple and only after this they celebrate "first night" and they use marriage saree for this function. Within one year of the marriage these people do *Si:r* 1) in the month of *a:ti* 2) in the month of *Ayppasi* (for *Deepavali* which is celebrated in the bride's house) and 3) in the month of *tai* i.e. for *Pongal*. They take all kinds of presentations to the bridegroom's house and celebrate there and come back.

## 9 Nayakkar (tatar):

*Nalunku* is celebrated to the bride nine days before marriage. The nine grains are soaked in water three days before marriage where the marriage is celebrated; usually in the bridegroom's house. *Pandar* is built five days before marriage. First pillar for *pandar* is erected by the bridegroom and bride's party, decorated with *dharbai* (holy grass) mango leaves, turmeric, kumkum, flower etc. and is erected on the eastern side, usually the pillars in the *pandar* is to be in even number. The bridegroom's party invite the bride, the day before marriage. They bring a silk saree, blous, ornaments etc., and put the *pariṣam* for the bride. At the time a marriage badge in the round shape is tied in a black beed chain to the bride by her parents. They



worship their family deity. Before marriage the relatives of the bridegroom and bride cook food and feed them respectively.

Then the bride and bridegroom tie the yellow string to each other. In the marriage platform they place *pandamuttikka:l* pot *salurkaravam* pot with turmeric water, coral bead, *cangu mani* & conch, the peepul tree's bough (erected separately). At the time of tying marriage badge the bride is to wear yellow saree her sister-in-law holds the lamp in bride's back and bride's relatives put coins in that lamp. While tying marriage badge all the three knots are tied by the bridegroom. Then the bride, bridegroom, his brother-in-law, bride's friend all go round the marriage platform thrice. Then his brother-in-law puts the fried rice in their hands and all three put it in the fire. Only after this, his brother-in-law puts the ring in bridegroom's finger. Before all these things, immediately after tying marriage badge, golden plate tied in a string is tied by the bride's aunt, sister-in-law etc. Then they seat the couple and give milk and fruit to them. After this bride's sister-in-law puts the *metti* in her toe and bridegroom's brother-in-law puts the *metti* in his toe.

Before leaving the *pa:likai* these people celebrate *na:lam niir satanku*. At this time the bridegroom goes to the river bank, bride takes old cloth, meals etc., to the river bank and invite him back to the house. Before he enters into the house bride places the ploughing instrument, sow the nine kind of grains in that place. Then they take *a:lam*, and erect the peepul tree's bough in the garden of the bridegroom's house. Only after this these people leave the *pa:likai* in the tank.

Then the couple go and come thrice to each other's house and mingle with each other's family. After this they select a proper auspicious day and celebrate the 'first night', usually this is done in the first or third month and they never take saree (new) for this purpose. The newly married couple go round the peepul tree if there is any evil effect to them. Within one year of the marriage these people do *Si:r* 1) in the month of *a:ti* 2) for *Deepawali* and 3) for *pongal*.

A different custom among this people is that while tying marriage badge they hung a curtain between the bride and bridegroom and only in this situation bridegroom tie the marriage badge to the bride. All the remaining customs resemble the above caste people.

## 10. Vaniya Chettiar

After comparing the horoscope and if it agrees then they fix the marriage. Only if the marriage is fixed, they will eat in one another's house. Otherwise they won't eat. Engagement is celebrated in the bride's house and fix the date for marriage, on that day itself. (It is not in custom to send the girl to bridegroom's house immediately after engagement like *sozhiya chettiar* caste people).

Marriage is celebrated in the bridegroom's house. Nine grains are soaked in water five or seven days before marriage in bride's house and three days before marriage in bridegroom's house. This is termed as *mutakkuppali* in the bridegroom's house. According to the number of relatives *nalunku* is celebrated to the bride 5(or) 7(or) 9(or) 11 days before marriage. The first pillar for *pandar* is erected by five (or) seven married woman along with the bridegroom in the direction *Sani mu:lai* (i.e. north eastern direction). Before marriage, bridegroom's sister puts *pu:nul* to him. This

caste people also do the custom *paradeesikkoolam pootal*. At that time they visit Lord Ganesh temple and the bridegroom's brother-in-law cleans the feet and places thilak on his feet, and puts the *minji* in his toe.

On the marriage day they spread paddy, a bed-sheet is spread on it and the bride and bridegroom are seated on this. In the marriage hall these people place standing lamp, peepul tree's bough, *salunkaravam*, *kuda vilakku*, *pandamuttikka:l pa:nai*, *pa:likai* etc. Before tying the marriage badge they celebrate a *nalunku* to the bride and bridegroom. Brahmin priest comes, kindles holy fire, recites mantras and then the bridegroom ties the marriage badge on the bride's neck. After the marriage, aunt, sister-in-law, uncle etc., tie golden plate tied in a string on the forehead of the bride. Then like other caste people, these people also, celebrate *na:la:m ni:r sataiku* (*Ambbogam pannutal*) which resembles the *na:kavalli sataiku* of other castes. After this they take and leave the *pa:likai* in the river, erect the peepul tree's bough on the river bank and the bride brings water in the pot. After this a grand feast is arranged. Then the couple are invited to the bride's house.

Then within one year of the marriage these people give presentations 1) in the month of *a:ti* untie the marriage badge, tie a new one and leave the garlands in the river 2) in the month of *a:vani* for *a:vani avittam* 3) in the month of *ayppaci* for Deepavali 4) for *pongal*. At the time of untying the marriage badge they tie *gunu* (round shaped ball like thing) in which there is a hole which is also made up of gold) with the the new marriage badge.

#### 11. 12 Viswakarma (Asari-carpenter & Pattar-Goldsmith):

Bridegroom's party compares the horoscope of the bride and if they agrees, then they select an auspicious day

and fix up the marriage. Only if the marriage is fixed they take food in each other's house. Bridegroom's party come to the bride's house, and fix up the marriage. On that day bridegrooms party bring all the *varisai sa'mankal* like betal leaf, nut, flowers, kumkum, turmeric, sandal paste, plantain, sarees, blouse piece etc. to the bride's house. After the date has been fixed the bride wears new saree and the garland from the bridegroom's house and bow down to the aged people. On that day relatives come and a grand feast is arranged.

Before the marriage *nalunku* is done to the bride in the bride's house. First her parents do the *nalunku*. Five days before marriage, they soak nine grains in water in the bridegroom's house. These people celebrate a ceremony viz., *kappukattutal* before marriage. On that day a new pot is bought, it is decorated by turmeric powder, kumkum etc. and a yellow string is tied round it. Then five married woman put paddy in that pot and pour water on the paddy, light and show the camphor. Then with that fire of the camphor they kindle fire in the hearth and the paddy is boiled and it is ground to become rice. Then before the bride is taken to the bridegroom's house they worship and offer to their family God by cooking the above prepared rice.

On the day before the marriage day bridegroom's party invite the bride's party and at that time bride's party take white metal vessal, other vessals with them. While coming, bridegroom's party come with all kinds of presentations (*Si:varisai*) like saree, blouse piece, dhoti, towel etc., to invite the bride's party. In the marriage hall five new pots *sompu*, five coconuts, flowers, coins, betal leaf, nut, stone grinder and roller are kept. Before beginning the marriage both the bride and bridegroom tie the yellow string in

each other's hand and then do obeisance at the feet of their parents. These people, at the time of marriage, compulsorily wear nine yards saree (or) the upper portion of the saree is in the right side and then only they tie the marriage badge. First the bridegroom's house marriage badge is tied to the bride, at the time bride's sister-in-law hold the lighted lamp. Then the couple go round the marriage platform thrice.

Then the bridegroom puts *metti* in the toe of the girl and they take the *pa:likai* to the river or tank. They leave the *pa:likai* in the river or tank and erect the peepul tree's bough on the bank of the river or tank. After this the bride takes water in the water pot from the river (or) the tank and they return back to the house.

After the marriage, this caste people celebrate a ceremony (viz, *na-gavalli satangu*). For this the expenditure has to be borne by the bride's house. The bride and bridegroom have to be seated with new dresses etc., and the bridegroom tie the second marriage badge to the bride. Then the couple play *palla:nkuzhi* with the nose gay of the flower etc, They also crush the fried appalam and put it on one another's head, and they roll the coconut etc. After this bridegroom's brother-in-law puts the ring in his finger. After this bride's uncle, aunt, sister-in-law tie the golden plate on the forehead of the bride. Then the couple go and come to each other's house and mingle with each other's family. Second time bride's party take tiffens and they mingle with each other's family. Third time from the bridegroom's house they repeat the same.

Within one year of the marriage bride's party do *Sir* to the bride in the month of *a:ti* on the day of *a:ti perukku*, they untie the marriage badge, again tie a new one with badge and *gunṭu* (*gunṭu*-golden round shaped thing

fixed on both sides of the badge) and then they leave the garland in the river. For *avani avitram*, they buy a new *panja pastra uttrant*, new dresses and prepare a feast with *vara* and *pa yusam*. On the day of Deepavali the couple are invited to the bride's house; they prepare dainties, buy new clothes and give a grand feast. For Kaarthikai, they give rice for *mu: vitakku* i.e., rice flour mixed with jaggery etc. For pongal they give sugar, plantain etc., and take there to the couple in the bridegroom's house.

### 13 Moopparar

These people compare the horoscope of the bride and bridegroom and in other aspects they resemble the other caste people.

In the bridegroom's house they soak the nine grains in water three days before marriage, the first pillar for Pandar is erected in the north eastern side by five members including bride groom. This pillar is decorated by red cloth, yellow string, *Dharbai* (holy grass), mango leaves, kumkum and sandal paste. Washerman ties white cloth in the pandar. From the bridegroom's house they come to invite the bride, the day before marriage day. They bring saree, clothes, ornaments, plantain, sugar, mirror etc. Then after returning back to their house they worship their family deity. On the day of marriage they tie yellow string in each other's hand. They place on the platform *pandamuttikka:l*, *pa:likai*, *salunkaravam* pot, two standing lamps etc. They decorate the marriage platform separately. They put conch, knife, milk ladle etc. in the *Salungaravam* pot. The *pandamuttikka:l* is in one row and they keep eleven pots in the row. These pots are bought newly from the potter's house. They erect peepul tree's bough separately and fill up the *Salungaravam* pot with water at the time of marriage.



They put *pu:hul* to the bridegroom before tying marriage badge. His uncle puts silver, golden threads to the bridegroom. First he puts silver thread. Then the brahmin priest kindles holy fire, place the marriage badge in the plate along with coconut, betel leaf, plantain, flower etc, give *atchadai* (rice mixed with turmeric powder) to them to put it on the head of the couple when the marriage badge is tied. At this time, sister-in-law of the bride holds the lamp and the bride's party puts only one knot and the other two are put by her sister-in-law. Otherwise all the three knots are put by the bridegroom. After tying marriage badge they exchange garlands. Then the couple, bride's sister-in-law go round the marriage platform thrice, bridegroom's brother-in-law puts the fried rice in the hands of the couple and they put the fried rice in the fire. Then he puts the ring in the finger of the bride-groom. Then bride's mother-in-law puts the ring in her toe by placing her legs on the same mortar. Bridegroom's brother-in-law puts the ring in his toes. While going round the marriage platform thrice the couple take and put the things in the *saalungaravam* pot. Then bride's sister-in-law mother-in-law etc, tie the golden plate on her forehead. After this they give fruit and milk to the couple.

Then they take the *pa:likai* to the river or tank and leave it in the river or tank, the bride takes water in the water pot. Each time when the bride enters the house, her mother-in-law break a coconut into pieces. Then the couple erect the peepul tree's bough in their house and pour water brought from the river or tank. After this only they arrange a grand feast. If the day is an auspicious day they celebrate 'first night' and take new clothes for this. Other-wise they celebrate the function on 7th (or) 9th-day. It is in custom among this caste people. Then

the couple go and come to each other's house, and mingle with each other's family. Within one year after marriage they give *sir* to the bride and bridegroom (i.e. bride's party give) in the month of *a:ti* for Deepawali and for Pongal.

#### 14. Devar:

This caste people also compare the horoscope of the boy and the girl. First from bridegroom's party they get the girl's horoscope and if they agree with each other they go and meet the bride's party. These people compare the horoscope prepared at the time of attaining age of the bride with that of bridegroom. If there is no agreement, they put flower in front of the deity and if it is agreeable they proceed further in the matter. Then if everything is alright they celebrate engagement in the bride's house. The other customs regarding this ceremony resembles the other caste people. They celebrate the *nalunku* to the bride 3 (or) 5 (or) 7 (or) 9 days before marriage. The nine grains are soaked in water three days before marriage in the bridegroom's house where the marriage is celebrated. Pandar is built three days before marriage and the elderly people in the house erect the first pillar for *pandar* in the north eastern side. This pillai is decorated with red cloth, margosa leaves, *dharbai* (holy grass), mango leaves. Moreover the washerman ties the white cloth in the *pandar*. After this on the marriage day these people celebrate *sikakkaay kazhittal* like Patayacci caste people. The other customs more or less resemble the other caste people.

These people spread paddy in a place and then put a mat on it, on this mat the bride and bridegroom are seated and then only the marriage badge is tied. These people put knife, conch and ring in the *salungaravam* pot. Then *arasa:pikkaal* is also erected separately in the marriage



platform. The other customs after this resemble the Nakkayar (tatar) caste people.

These people celebrate the 'first night' on the marriage day itself. These people go and come thrice and mingle with each other's family. The newly married couple go round the peepul tree. Other customs resemble the Nayakkar (tatar) caste people.

### 15 Udayar

In this caste bridegroom's party go and meet the bride's party and then compare the horoscope of the bride and bridegroom. They use the horoscope of the bride at the time of birth. If the horoscopes don't agree then they put flower in the temple and get the permission of the deity. Then bride and bridegroom meet each other. Engagement is fixed and they exchanged the written documents of the engagement. The other customs regarding 'engagement' resemble the other caste people. Two days before marriage they celebrate *naluniku* to the bride. First bride's uncle does it and then the others do it. Nine grains are soaked five days before marriage in the bridegroom's house where the marriage is celebrated. Pandar is built five days before marriage, first pillar for the pandar is erected by the bridegroom and married ladies, in the north eastern side, which is decorated by turmeric, mango leaves, red cloth, sandal paste and kumkum. The pillar for the pandar is to be in even number and the washerman ties white cloth in the pandar.

On marriage day morning both bride and bridegroom ties yellow string on each other's hand. The other customs resemble the other caste people. Marriage platform is decorated separately, *salunkaravam*, *kuḍa yilakku* etc are placed on the platform. This people pour water in the

*salunkaravam* pot at the time of tying marriage badge. They put milk ladle, knife, stylus etc into this pot. *pandamuttikkaal* is also placed in three rows and each row contains five pots. Peepul tree's bough is tied with this *pandamuttikkaal* pot, two standing lamps are also placed in the marriage platform.

Before tying marriage badge 1) they worship the feet of their parents (bride and bridegroom), place the legs on the stone mortar and see the *arundati* (a star). 2) Bridegroom puts *metti* to the bride and brother-in-law puts *metti* to the bridegroom. At the time of tying marriage badge first knot is put by the bridegroom and the other two by the sister-in-law. At that time relatives put thread and silver sacred thread to the bridegroom. The other customs regarding marriage resembles the other caste people.

Immediately after marriage they take *pa:likai*, bridegroom carries the peepul tree's bough, erect it in the house. Bride takes pot full of water and every time when she enters the house they break the coconut. After this they celebrate *nalunku* and in that the newly married couple play *palla:nkuzhi* crushing fried appalam, play with flower nose-gay, rolling cocount, giving betal leaf, nut to each other etc. According to the convenience they celebrate 'first night' and take new dresses for this function. The other customs regarding marriage resemble the Naidu caste people. Then within one year of the marriage bride's parents do *Si:r* for 1) the month of *a:ti* 2) Deepawali and 3) Pongal.

## 16. Vannan (Washerman)

Regarding comparison of horoscope etc, these people resemble the other caste people. Engagement is celebrated only in the bride's house. On that day betal leaf, nut, plantain, flowers, new saree, ornaments, blouse, turmeric,

kumkum, sandal paste, etc are brought by the bridegroom's party. They select an auspicious day and the marriage is fixed. If the bride's and bridegroom's party have to provide any ornaments etc., to the bride and bridegroom, these have to be provided on the engagement day itself. On that day relatives attend the function, a grand feast is given to those who attend the function, from the bride's house. On the day of engagement bride and bridegroom are seated near each other and both wear a garland on their neck. Brahmin priest comes and selects the auspicious time, day etc., note them in two papers, place it in the two plates and give the plate in the hand's of bride and bridegroom's father. In that plate they also place betel leaf, nut, plantain, coconut, kumkum, turmeric, sandal paste, flowers etc. The priest writes in that paper along with the auspicious day, time etc., that the girl is to be given in marriage to that boy and vice versa. Then both parties exchange their plates. On that day the girl is dressed beautifully, after exchanging the plates, bridegroom's party give the presentations to the girl, she wears new saree, ornaments, garland etc., given by the bridegroom's party and get the blessings of the aged persons. After that they give betel leaf, nut, plantain, flower, sugar etc. to the friends who attend the function.

Marriage is celebrated in the bridegroom's house. Relatives and the bride's uncle cook food and give it to her till she left her house. Nine grains are soaked in water only in the bride's house five days before marriage. Bridegroom's party come to invite the bride and took food in bride's house. They put *parisam* to the girl and at that time the bride wears silk saree and the bride is taken to the bridegroom's house,

When the bride comes to the house of the bridegroom, these people used to do a ceremony viz., '*Mariyammanukk pataittal* (Worshipping Goddess Mariyamman). On that day these people tie the *kaappu* i.e. new pot tied with yellow string, new stone hearth is built and the paddy is boiled in that pot by using the new stone hearth. They termed this as *kaappu katti nel veeka vaittal* (by tying *kaappu* and boil the paddy). Then this paddy is grounded as rice and using this rice, mutton, vegetables etc., are cooked. This cooked food, the wedding saree, blouse (wedding saree-cotton saree), dhoti, towel, shirt etc., are placed before Goddess Mariyamman and offerings are given. Only after this is done these clothes are used at the time of marriage.

Then in the morning of marriage day *nalunku* is celebrated to the bride and bridegroom. This is termed as *mana nalu ku*. In the marriage platform paddy is spread, on that a bedsheet is spread and first the bride is seated on this and the *nalunku* is celebrated. After this, for the bridegroom also *nalunku* is done in the same way.

In the marriage hall *pa:likai*, *odina* bough, *peepul* tree's bough decorated with red cloth, mango leaves, *kaappu*, turmeric powder, *kumkum* etc are erected by placing the sand on the side of the *saalunkaravam pot*, *kuḍaviḷakku*, wooden mortar in a hallow mud lamp which is filled with castor oil (the oil has to be the 'castor oil', it is very important) and a wick is put in that lamp, stone grinder and roller etc., are placed. Then the bride and bridegroom worship their parent's feet with flowers etc, respectively. After this, these people celebrate a ceremony *manappongal*.

For this ceremony coconut is scraped than plantain, jaggery etc., are mixed with this and it is prepared like. 'Panjaamirtam' and is put in five (or) seven plantain leaf,

betal leaf, nut, plantain etc., are also placed in the leaf. Bride's and bridegroom's parents present themselves at that time, then the bride breaks a cocount, lights camphor, show it to the deity and kneel down. The bridegroom also does the same thing. Only after this ceremony, the marriage badge is tied to the bride. At the time of tying marriage badge, married women fill up the water in the two *Saluñkaravam pots* placed in the marriage hall, when the bridegroom ties the marriage badge the bride's sister-in-law holds the lamp on the back of the bride and the relatives of the bride put coins in that lamp. Then the bride and bridegroom exchange garlands. Then the couple go round the marriage platform thrice. Bride's brother joined the hands of the couple, put fried rice-seed, A ring is also put in the bridegroom's finger. In return he puts a ring and give a new set of dresses to his brother-in-law. Then the bride and bridegroom take the things in the *Saluñkaravam* pot, thrice and put them back in the same vessel. Mother-in-law puts the *metti* to the bride in her toe. Then the couple are seated, milk and plantain are given to them. Then the bride's aunt, sister-in-law and her uncle tied the golden plate tied in a string on her forehead. Then a feast is given. After the feast only they take the '*pa:likai*' to the tank.

After marriage the couple untie *ka:ppu*. After that they play different plays like *palla:nkuzhi* powdering the appalam and putting on one another's head, sister-in-law blow the bride on her cheek and the couple blow one another on one another's cheek etc. Then they untie the yellow string in their hand, at this time they keep betal leaf, nut, coconut, rice etc. Only after this they go to the tank for submerging the *pa:likai* the bridegroom carries the peepul tree's bough, erects it on the bank of the river or tank. The bride

carries water in the pot while returning from the tank. Then before going to the house, they go to the temple and break coconuts and light camphor. Then only they have to return to the house. When the girl enters the house before the marriage badge is tied to her and also when she brings water from the tank after marriage, they have to break a coconut. Then the couple starts to the bride's house. Then the couple go and come thrice to each other's house and mingle with each other's family. The other customs regarding marriage resemble the patayacci caste people.

### 17. Navitar (Barbar)

Most of the customs regarding comparison of horoscope, engagement, marriage etc., resemble the above caste people. These people place the palikai, wooden mortar on which a hallow lamp placed with castor oil and a wick and it is lit, two standing lamps for the two sides, rowed pots on one another, peepul tree's bough, stone mortar etc. In this caste first bridegroom's brother-in-law puts ring in the finger of the bridegroom. Then only fried rice seed is put in his hands and then in the holy fire. The bridegroom also does the same to his brother-in-law. All the other customs resemble the washerman caste people. In this caste it is a must to give new vessels for pongal to the couple.

### 18 Harijan (Adi Dravidar)

These people termed the comparison of horoscope as *gurupa:rttal*. They follow the same customs for comparison, engagement etc., of Patayacci caste people. Engagement is celebrated in the bride's house. On that day itself bride wears all the ornaments given by the bridegrooms' party. For not changing their word they get the signature of each other's party. Relatives attend the function and a grand feast arranged for them.

Marriage is celebrated in the bridegroom's house, 'Nalunku' is celebrated to the bride 5 (or) 7 (or) 9 days before marriage in her mother's house. First uncle is to do 'nalunku' to the bride. At that time oil, sikakkaay, sandal paste etc are given and then they do the 'nalunku'. At that time soap, comb, mirror etc are provided. When the girl is invited to the bridegroom's house they bring same presentation things for putting 'parisam', after that with the 'parisaputaval' bride is invited to the bridegroom's house.

Nine grains are soaked in water in both bride's and bridegroom's house five (or) seven days before marriage. They place broad mouthed big brass vessel, in that nut cutter, coin etc. are put, peepul tree's bough tied with the rowed pot on one another (the pots are five (or) seven in number), stone grinder, *kuḍa viḷakku*, two lamps etc, in the marriage platform.

Before marriage bride and bridegroom tie the yellow string i.e. 'kaṅkanam', to each other's hand. Then they celebrate 'kiṇṇi nalunku'. After that the bride and bridegroom worship their parents feet. Priest (*Panda:ram'*:priest) recite mantras, kindles holy fire and the marriage badge is tied. Then brother-in-law joined the hands of bridegroom and put the fried rice seed on it. Then the couple get the the blessings of elderly people. Then the washerman is called and he untied the 'kaṅkanam' from the hands of the couple. After that the bridegroom puts 'metṭi (minji)' on the bride's toe. (The other customs resemble the patayacci caste people). After that 'Pa:likai' is taken to the tank (or) river and left in the water, erect the peepul tree's bough on the tank (or) river bank. With all kinds of auspicious drums the bride carries water from the river (or) tank. After this the couple go and come to each other's house thrice and mingle with each other's family.



Within one year of the marriage bride's party give *Si:r* 1) in the month of *a:t*i they worship the marriage garland and untie the marriage badge and tie a new one on that occasion it is in practice to buy new clothes, 2) for Deepavali and 3) for Pongal. Both for Deepavali and for pongal they go and meet the couple with all kinds of presentations and invite them to their house.

## V. CUSTOMS DURING FIRST PREGNANCY:

Firth sub-category of customs of human life cycle is the customs during first pregnancy.

### 1. Brahmin (Iyer)

In the 5th month the pregnant lady has to be invited to her mother's house a new black saree is given and a feast is given to her. Flowers, garlands are put on her on this day. In 7th month they celebrate *valaikappu* (putting all types of bangles in the hand of the pregnant lady). Gold, glass bangles are put on that day and also they put flowers garlands. Five types of meals (*masakkai sadam*) has to be prepared and a feast has to be given to her. These are all done by the bride's house.

In the 8th month in the bridegroom's house they do *Si:mandam* (a ceremony performed among the brahmins for a woman on her first pregnancy). On that day new saree, dhoti, dholl mixed with jaggery and made like a pyramid, *murukku*, *lattu* (a sweet) and other kinds of tiffen etc., have to be prepared from the bride's house and taken to the bridegroom's house. On that day the couple are seated, a pot of water is poured on them. Then the brahmin priest kindles the holy fire, with the ear of the rice-corns and puts a tilak on the lady's forehead and they put it on her shoulder etc., For this celebration the saree, dhoti etc., have to come from the bridegroom's house to the bride's



house. In the 9th month from the bride's house they have to go and bring the girl to their house. After delivery they send the girl to her husband's house in the 3rd-month by doing *Si:r* to the child and the mother.

## 2 Brahmin (Iyengar)

In the 5th month, in the bridegroom's house they give oil bath to the pregnant lady, comb the hair and decorate her hair with flowers. Then they give betel leaf, nut etc, to ten married woman. In the 7th month in the bride's house they buy a new saree and adorn her hair with flowers. In this month in the bride's house they celebrate *Va:ai-kappu* on that day they prepare *Ka:pparisi* (rice mixed with jaggery) and put silver, five metal bangle (*anju panjaloka kappu*) golden bangle, glass bangles etc., They put bangles to all those ladies who attend the function.

In the 8th-month they celebrate *Si:mandam* in bridegroom's house. They buy new saree, kindle holy fire, invite relatives and give a feast to them. 9th month in the bride's house they make a 'sweet' (*appam*), parcel it in a plantain leaf and tied the plantain leaf to the pregnant lady's belly (in that saree portion). Then they bring the girl to their house. 3rd-month after delivery they send the girl to her husband's house by doing *si:r* to the child and its mother.

## 3. Pillai

In the 5th-month these people prepare and take some kind of tiffens in the bride's house, go and see the pregnant lady. In the 7th-month in both bride's and bridegroom's house they tie *Vasampu* (a sweet flag) in gold and tie it in the marriage badge chain. For this ceremony they take a new saree for the girl. There is no other custom like *va:ai-kappu*, *si:mandam* etc. In the 7th-month they bring the girl to their house. 3-months after delivery

they send the girl to her husband's house by doing *Si:r* to the child and its mother.

#### 4. Isai Velalar:

If a lady becomes pregnant these people take a new black saree in the 5th-month from the bride's house (black saree is termed as *masakkai karuppu*). If the black colour is not acceptable (for some families there is a belief that black will not be acceptable to their family God (or) Goddess), they take other colours. In 5th-month they prepare 5 (or) 7 variety of meals and tiffens, go and meet the pregnant lady in her house. On 7th (or) 9th month they celebrate *valaikappu*, for this also, bride's party has to give *Si:r* to the girl and celebrate the function. While putting *kappu* (bangles), first margosa fibre bangle is put and only after that golden bangles are put. The expenditure for feast belong to the bridegroom's party. After this function, they bring her to their house. If *ka:ppu* is celebrated on 7th-month, they again send her to her husband's house and in 9th-month they select an auspicious day after new moon day and bring her back to their house. If *ka:ppu* is celebrated on the 9th month this is not in practice. After delivery they send the girl back to her husband's house in the 3rd-month and do *si:r* etc., to the child and its mother.

#### 5. Patayacci

If a lady becomes pregnant bride's party prepare five kinds of meals (meals, tiffens etc) take them to the bridegroom's house and greets the lady. In 7th month they celebrate *Valayka:ppu* in the bride's house. First they tie margosa fibre bangle to the lady, then put five metal bangle (copper, gold, white metal, silver, lead) gold (or) silver bangle and glass bangles. They prepare jaggery mixed with

rice, jaggery mixed with groundnut gingely mixed with jaggery all made in the shape of pyramids. These are given as presentations with other kinds of presentations to the lady. At the time of *kappu* the pregnant lady is seated and they put all kinds of bangles. Immediately after this celebration they bring the girl to their house and send her back to the bridegroom's house. Then they bring the girl in the 9th-month to their house. After delivery they send the child and its mother to her house in the 3rd-month, by doing *si:r*.

#### 6. Sengunta Mutaliyar

If a lady is pregnant these people go and meet the pregnant lady in the 7th-month with different kinds of meals and bring her to their house. They again send her back to the bridegroom's house. In the 9th-month they bring her to their house for delivery and after delivery in the 3rd-month they send her back to her house by doing *si:r* to her and her child. There is no custom of doing *Valaika:ppu* etc. in this caste, like other caste people.

#### 7. Naidu:

When this caste people came to know that a lady is pregnant, they prepare five kinds of tiffin, go and meet the girl in her house. These people do not celebrate '*Valaika:ppu*' or '*si:mandam*'. They invite the bride in the 9th-month for delivery and three months after delivery do '*si:r*' and send her back with the child to her husband's house.

#### 8. Nayakkar (canar):

These people's custom regarding first pregnancy resemble the other caste people except in one or two aspects. They give betel leaf, nut, plantain, mirror, comb etc to

five (or) seven married women. They put bangles in their hands also.

#### 9. Naykkar (tatar):

In this caste, bridegroom's parents send word through somebody about this to the bride's house in the first or second month. In the 5th-month they take sugar, plantain etc., and go to the bridegroom's house. They celebrate 'Valaikappu' in 7th (or) 9th month. The other customs resemble those of other caste people. They send her back on 22nd-day(or) 3rd-month to her house.

#### 10. Vaniya Chettiar

Bride's parents prepare five kinds of meals, go and meet the pregnant lady in the 5th-month. In the 7th (or) 9th-month they celebrate *ka:ppu*. First margosa fibre bangles, then gold and silver bangles are put to the lady. They poke the rice with jaggery. Relatives attend the function and a grand-feast is given. If they celebrate *ka:ppu* in the 7th-month, they bring the girl to their house and send her back to her husband's house. Again they bring her to their house in the 9th-month and after delivery they send her back to her husband's house in the 3rd-month by doing *si:r* to her and her child.

#### 11. Viswakarama (Asari-Carpenter)

#### 12. Viswakarma (Pattar-Goldsmith)

In the 5th-month, they prepare five kinds of tiffen, five kinds of meals etc, inform about the pregnancy of their girl to their relatives. take plantain, sugar etc, go and meet the pregnant lady in the bridegroom's house. Then they tie *vasampu* (sweet flag) in gold, tied it to the pregnant lady's chain invites her to their house and send her back to the bridegroom's house again. In the 7th-month they celebrate

*kaappu*. First they put margosa fibre bangle, then silver bangles, golden bangles etc. At that time they take ground nut mixed with jaggery in pyramid shape (termed as *ellu pillayar*) and prepare rice mixed with jaggery (*kapparisi*). Also they take new saree to the girl, take all the other kind of presentations, go and celebrate the *kappu*. After this they bring the girl to their house and send her back in the 3rd-month after delivery to her husband's house by doing *Si:r*.

### 13 Mooppanar:

This people celebrate *valaika:ppu* in 7th (or) 9th-month in the bride's house. After delivery they take new clothes, ornaments to the child, and its mother etc, when she goes back to her husband's house. The other customs resemble regarding first pregnancy of the other caste people.

### 14 Devar:

These people celebrate *Valaika:ppu*, in the bride's house. All the other customs resemble the washerman caste people regarding first pregnancy.

### 15 Udayar

If a lady become pregnant, her parents go and meet her in her husband's house in 3rd-month. In 5th-month they take five kinds of meals, five kinds of tiffens etc., and meet her. In 7th-month they celebrate *Valaika:ppu* and *Si:mandam* in the bridegroom's house. On that day bridegroom is with the bride and these people put bangles to the married ladies attending the function. On this day they put margosa fibre bangle, then five metal bangle, silver and golden bangles. Then the girl is taken to their house and again send her back to her husband's house. Only in the 9th-month they invite her to her parent's house for

delivery and in the 3rd-month after delivery they send back the child and it's mother by doing *Si:r* to them.

#### 16. Vannan (Washerman)

If a lady is pregnant, in the 5th-month bride's parents prepare meals, tiffens, three kinds of pickles etc., take them, go and meet her in the bridegroom's house. After that they bring the girl to their house. Again they send her back to the bridegroom's house. In 7th (or) 9th-month they go and put *kappu* with 1) ground nut, gingely (both) mixed with jaggery (*katalai & ellu pillayar*), 2) rice (or) groundnut mixed with jaggery, 3) bangles, 4) Plantain 5) sugar, 6) betel leaf, nut 7) flowers and all other kinds of presentations. First they put margosa fibre bangle, glass bangles, five metal mixed bangles, golden bangles etc and bring her to their house. After delivery they send the girl and the child to her husband's house in the 3rd month by doing *Si:r*.

#### 17 Navitar (Barbar)

The customs are same a Washerman caste people.

#### 18 Harijan Adi Dravidar:

In the 3rd-month, bride's parents cook meals, mutton etc., take and give it to the pregnant lady. In the 5th-month, they prepare five kinds of meals, take presentations and give them to that lady and return. They put *kappu* in 7th (or) 9th-month. First they put margosa fibre bangle, silver bangle golden bangles, golden ornaments, nose ring, ear ring, finger ring etc. On that day they poke rice with jaggery. They buy plantain, sugar and prepare gingely mixed with jaggery (*ellu pillayar*), rice mixed with jaggery (*arisi pillayar*), ground nut mixed with jaggery (*katalaip pillayar*) etc. Relatives attend the function and a grand

feast is arranged for those who attend the function. If they celebrate the *kappu* in 7th-month, the girl has to return to her husband's house and she will come back again in the 9th-month. If the *kappu* is done in the 9th-month she will go to her mother's house in the same month and only three months after delivery she goes to her husband's house. At that time bride's parents do *Si:r* to the mother and the child.

## VI CUSTOMS OF SASHTYAPTHAPPUURTHI & SADHABISHEEGAM

### SASHTIYAPTHAPPUURTHI:

This function is celebrated on 60th (or) 61st, birthdate of a person. This differs from caste to caste, explained as follows:

#### 1 Brahmin (Iyer)

This caste people celebrate this ceremony like a marriage itself. These people place 60-*kalasams*, brahmin priests kindles holy fire, recites holy mantras, and anoint the couple with the water in the *kalasams*. Then they tie a marriage badge for this occasion also. New dresses are taken to the couple. This is usually celebrated by the sons and daughters of the couple. Relatives attend the function and a grand feast is arranged to them.

#### 2. Brahmin (Iyengar)

In this caste brahmin priests kindles the holy fire and recite holy mantras by placing *kumbam* i.e. *kalasam*. They seat the couple together and the water in the *kumbam* is poured on the couple. This is done by the sons and daughters of the couple. For this function marriage badge, saree, dhoti, etc., are taken and is celebrated like a marriage itself. Relatives are invited and a grand feast is arranged.

### 3. Pillai

These people also celebrate the 60th-birthday. This is done in the wife's house. The couple's daughters and sons celebrate this marriage. For this marriage also they take saree, marriage badge etc. These people invite relatives and friends, arrange a grand feast and celebrate this like a marriage itself.

### 4. Isai Velalar

60th birth is celebrated by this people. On that day brahmin priest comes, kindles holy fire, recites holy mantras places five kalasas, anoint the couple with water in these '5' kalasas. At this time also they tie marriage badge again, this is celebrated by the son, son-in-law, daughter-in-law and daughter. These people celebrate this in the house or in the temple according to the economic condition,

### 5. Patayacci

These people place 9 kalasams in the marriage platform and all the other customs resemble the other caste people. Some people of this caste celebrate this simply in the temple only.

### 6. Sengunta Mutaliyar

This people celebrate 60th-birthday and celebrate it like a marriage itself. They place five 'kalasas' tie marriage badge once again. All the other customs resemble the above caste people.

### 7. Naidu

Number of kalasas placed, are according to the number of grand-son or grand-daughter (one kalasa for each grand-son or grand-daughter) and celebrate this function like other caste people.



**8. Nayakkar (Canar)****9. Nayakkar (Tatar)**

These people do not celebrate this function.

**10. Chettiar (Vaniya)**

This caste people celebrate 60th-birthday, celebrate it like a marriage. It resembles the ceremonies of 60th-birthday of other caste people.

**11. Viswakarma (Asari-Carpenter)****12. Viswakarma (Pattar-Goldsmith)**

These caste people also celebrate this function. The couple's parents, brother-in-law have to take new sarees and dhoti. New marriage badge has to be prepared and the *saradu* (Yellow string) is tied as in the marriage. All the other customs regarding this function resemble brahmin caste people.

**13. Mooppanar**

This caste people do not celebrate this function.

**14. Deyar**

These people celebrate this function in the temple and they tie a marriage badge at the time of this marriage.

**15. Udayar**

It is in custom to celebrate this function. They place '2' *kalasas* and other customs resemble the other caste people. This is usually celebrated in the house.

**16. Vannan (Washerman)**

These people celebrate this only in the temple by doing *arccana* to the temple,

### 17. Navitar (Barbar)

These people place five *kalasas* in the marriage hall and other customs resemble the other caste people.

### 18. Harijan (Adi Dravidar):

It is not in custom to celebrate this function by this caste people.

### SADHABHISHEEGAM:

This is usually celebrated in the 71st or 80th-year of a couple. Only some caste people celebrate this marriage

#### 1. Brahmin (Iyer):

In the 80th-birthdate, these people celebrate this function. This is also celebrated like a marriage, the couple are anointed and a feast is given (People believe that seeing this marriage will give good luck and bright future). So people bow down the aged couple's feet and get their blessings.

#### 2. Brahmin (Iyengar):

In the 80th-year, sons of the couple keep a '*kumpam*' as follows: First rice is spread on the floor, on that a plantain leaf is placed, a pot with water is kept on that, they kindle holy fire and only after this they anoint the couple by the water in the *kumbam*. Then they get their blessings.

#### 3. Pillai:

These people celebrate this function in the 71st (or) 81st year (or) instead, they do it for God and Goddesses, (anoint God and Goddesses). This is celebrated like '*sashti-yapthapu:rthi*' in the house itself, by some people of this caste.

#### 4. Isavi Velalar, 6. Sengutta Mutaliyar

These people celebrate this function like '*sashtiyapthapu:rthi*' with slight difference i.e. they do not tie marriage badge at the time of this function.

5. Patayacci, 7 Naidu 8. Nayakkar. (Canar). 9. Nayakkar-  
(tatar), 10. Vaniya Chettiyar:

It is not in custom to celebrate this function.

11. 12. Viswarkarma (Taccar - carpenter), (pattar -  
Goldsmith)

In the 80th-year they celebrate this in the temple and anointing is done to God and Goddess. Some celebrate this like *sashtiyapthapuurthi*, but tying marriage badge is not in custom.

13. Mooppanar, 14. Devar 16. Vannar 17. Navitar &  
18. Harijan

These caste people do not celebrate this function.

### 15. Udayar

At the age of 71 (or) 80-these people worship and anoint God (or) Goddess in the temple.

## VII. DEATH CUSTOMS:

Death customs can be divided into 1) customs before death 2) customs after the death. But these customs are explained as one in the following lines.

### 1. Brahmin (Iyer):

At the moment of death of a person, dying person's wife, husband, son, daughter, grand children relatives administer the basil plant's water, milk etc., in the mouth of the dying person. Body of the dead person is cremated in this caste. Immediately after death, a brahmin priest comes, new pot is bought he recites holy mantras, then they give bath to dead body, place the holy ash (or) kumkum on the dead person's forehead, new dress is put and the

uncles, son-in-law (or) son, take the body to the graveyard. First son has to light the funeral pile and it is a custom to put ring on his finger. There is a saying as '*Kolli vaitta kaikku motiram poota veeptum*'. The new clothes (*ko:ti*) to the dead person has to come from the person's house connected by the marriage affinity (*Sambandi*). After placing the body in the graveyard, sons and sons-in-law go round the body and anoint the body. (This is termed as giving '*mo:ctha patavi*'). Then they kindle the fire. These people never keep the body for long time for any reason and they cremate the body on the same day of death. After cremating the body, they do *pa:itell* ceremony next day. On that day they take milk, plantain etc., to the graveyard, take the ash of that person, pick up the bones and leave it in cauvery (or) in a river. On 15th-day they give '*ma:siyom*' (a ceremony for a dead person). Like this they do this ceremony on 27th-day, 3rd and 6th-month.

After the completion of the first year of the death of a person it is in practice to do funeral rites every year in the same *titi* of the death of a person. On that day new dhoti, saree, vessels etc are bought and feast is given. After this every year they do the funeral rites in the same *titi* of the death of a person.

If a child within a year dies then these people bury the child and do *punnlya:danam* on 11th-day.

## 2. Brahmin (Iyengar)

At the moment when a person is dying that person's relatives or the person who is very much close to the dying person pour basil plant's water, milk etc. drop by drop in the dying person's mouth. These people also cremate the dead body. Usually the first son puts the funeral pile to the dead body and the grand son holds the ghee torch (*ney*

*pandam*). They give bath to the dead body before taking it to the graveyard, place *na:mam* or *kumkum* in that person's forehead, garland it, putting new cloth on it and take it to the graveyard.

Next day they celebrate a ceremony *pa:l teli*. On that day the meal is cooked without salt and put into the river. Then within 10-days of the death of the person they have to give a dhoti, pot made up of white metal, spoon, lamp, coins etc. as alm to a person. On 10th-day meals is given to the relatives with *vata*, *pa:yasam* etc. On that night they give fried rice, jaggery, unhusked rice etc., are poked; a sweet (*mysuur paaku*) is also prepared, some tiffens are made and given to those relatives. 11th-day dhoti, a metal pot, coins etc are given to a brahmin and he is fed, 12th-day they give dhoti, a metal pot, coins etc., to five persons. (For this ceremony they termed as *chavundi* (or) *Greekiyam*). On that day itself they give dhoti to another person (termed as *vastira da:nam*). Also a cow is given as alm to a person on that day itself (termed as *Ko:da:nam*). A bamboo stick is given to another person on that day itself (termed as *pirambu da:nam*). (It is believed that the dead person holds the stick to go to heaven and so it is given as an alm.) If one has land they give land to their relatives. (They give small portion of the land to their relatives *buumi da:nam*).

The 13th-day is termed as auspicious day. On that day sweet, tiffen, new dress are given to all in the house. Next day they take oil bath. If father-in-law or mother-in-law dies one has to take dhoti, ring etc., to the bridegroom and saree to the bride. Then they give monthly *titi* (*ma:ta tevasam* or *ma:siya soota kumbam*). They do funeral rites every year. These people do not perform any ceremonies if a child died within a year.

### 3 Pillai

At the moment of the death of a person, basil plant's water is poured by the relatives drop by drop. Immediately after death, they place a measuring pot full of paddy, two standing lamps, coconut, betal leaf, nut, plantain etc and light three torches (*Pandam*) and then they show the way to dead person. (*Vazhi ku:tti witala*). Only after this ceremony they send the death news to others and also only after this they weep. These people also cremate the dead body. The eldest son has to light the funeral pile.

After making the way clear to the dead person they give bath to the dead body, ladies put five paise coin and rice in the mouth (*Va:ykkarisi-a* ceremony of putting rice in the mouth of a corpse before burning). After that they place the body in the bier then with the betal leaf, nut, measuring pot full of paddy etc., the ladies go round the bier and bow down the dead body. Gents put the rice in the mouth; only in the graveyard. After funeral to the dead body in the graveyard and while returning to the house after taking bath, they give lamp, plate tumbler etc to a brahmin priest as alms. (*da:nam*). (There is a belief in connection with this occasion i.e., the dead person will be lighted to reach their place. That is why they give a lamp to a brahmin priest). After this they return to the house, wash their legs, hands etc., bow down to the lamp which is lit in the place where the dead body was put before and place holy ash on their forehead and only after this they used to take food.

Next day they celebrate *pa:l telu*. On that day these people take tender coconut, milk, a big pot etc., to the grave-yard, pick up the bones and anoint it with tender coconut, milk, put it in the big pot and leave it in the

river. On 8th-day they mourn (termed as- *8-m tukkam*) for the dead person. This is done on the 7th-day itself. They cook dhol, make a tiffen (*bajji*) a kind of grain (*pottukka-ta(ai)*) mixed with jaggery prepare *paniyaram* (Sweet rice flour mixed in the jaggery) the other edibles liked by the dead person, offer it to the dead person and give it to a washerman. The unoffered tiffens are taken by others. On 16th-day (*kalca:ttal*) they celebrate *karumati*. On that day they prepare the shape of a man using blackgram dhol flour, recite mantras and offer it, leave it in the water. After this ceremony, they give clothes from the parent's house. They have to give dhoti, ring for the person who do the funeral ceremonies and also saree for his wife. On 30th-day they cook food, offer it to Lord Genesh, go to a temple and only after this they come back and take food. These people do monthly *ma:ciyam* to the dead person. First son (who puts fire to the dead body) does the yearly funeral rites every year.

If a child within one year dies, then the barber bores the ear of the child with the thorn of *karuvai* (a thorn tree) and bury it. They celebrate *punniya:danam* on 10th-(or) 13th-day.

#### 4 Isai Velalar:

At the moment of dying, one has to give basil plant's water, milk etc., to the dying person. They clear the way to the dead person like the above caste people. They tie the thumb of the hand, leg and close the mouth. These people give bath to the dead body only when taking to the graveyard. It is in custom to cremate and bury the dead body in this caste. These people believe if one's body is burnt they will go to heaven, if one's body is buried they will go to hell. Placing the cowdung with nine grains on

the hands of the dead body, is done, only if the dead person is a lady (or) married lady. They place the cowdung on the leg of that lady, and place it on the wall. If male persons die then the new clot has to come from his brother-in law.

Next day (or) on the 3rd-day the *do pa:l teli*. (If the day is un auspicious they do it even next day also). 8th-day they mourn for the dead person. 11th (or) 16th-day they do *karumathi*. On 30th day (i.e.,) on 29th-day night they offer to the dead person (they do this on the belief that they invite the dead person again to the house. *katṭukku-pponavarkaḷai tirumpā vittukku vzhaittal*). The clothes worn at the time of death of a person are kept and it is worshipped during Deepawali, and also during Pongal (termed as *Pongal dukkam*) those people mourn for the dead person.

First year they do funeral rites and give offerings to their house hold God. Then they do yearly rites for every year. These people do not do any ceremonies if a child died within a year. The other customs regarding death resemble the Patayacci caste people.

## 5. Patayacci

At the moment of death of a person, the relatives give basil plant's water, milk, etc.. If the person does not die easily, but the person is lingering, the relatives think that, that dying person has some wish in his mind and so they dissolve the sand liked by that dying person in water and administer it in his mouth. Immediately after death, they give bath to the dead body (holy ash) or they give bath and place holy as(hor) kumkum on that person's forehead. After this they do *Vazhikuuttivitudal* ceremony. The male persons



in that house, go with betal leaf, nut etc., to the end of the street and break down the coconut, light camphor and prepare the way to the dying person. Then they bring camphor coconut, betal leaf, nut etc, and place them in a measuring pot full of paddy which is kept on the forehead of the dead body. Only after this ceremony they send the death news outside, and begin to mourn.

This caste people bury as well as cremate the body. They beat all kinds of drums to announce the death of a person. Relatives bring baddy, oil, sikakkay, new cloth, tender coconut etc, as *va:yykarisi* things for the dead person.

If the dead person is a lady then the new cloth comes from her parent's house. Before taking the dead body, bath is given to it and this new cloth is put on the body. Relatives put rice in the dead person's mouth (*va:yykkarici*) in the bathing place itself.

Then the eldest son and his wife go round the dead body thrice, take measuring pot full of paddy in which a lamp is burning. Relatives also go round the dead body thrice with the nine kinds of grains pressed in the cow-dung of a cow and it is placed at the foot of the dead person and later paste it on the wall. (*This is done on the belief that the dead person's good luck has to stay in the house itself*). Dead person's grand-son, grand-daughter hold the ghee torch *ney pandam*. All the close relatives for 16 days do not attend any auspicious, austericities. For these 16-days they won't comb the hair, never smear oil, take oil bath, do not place thilak on their forehead etc. To put *va:yykarisi* to the dead person they take the flour mixed with ghee and jaggery (*ma:vilakku ma:vu*) to the graveyard. Then the dead body is placed on the bier, all the relatives go

round the biér, bow down the body and they begin to weep.

When the dead body is in the house they never sprinkle cowdung water, or clean the house. Only after the dead body is carried away, that place is cleaned with water etc. The persons after taking bath while returning from the graveyard enter the house after washing their legs, hands etc., bow down to the lamp, (which is placed, where the dead body was placed) and place the holy ash on their forehead and then only take food.

Next day they celebrate *pa:l teli*. The paddy used for *va:ykkarisi* will not be kept in the house. It has to be cooked before *karumaati*. On the day of '*pa:l teli*' rice is made from this paddy and food cooked. On this day they took milk and do some ceremonies in the graveyard. Before taking the milk to the graveyard that milk is kept in a vessel and the relatives put coins without making any noise in that milk. On 8th-day they mourn for the dead person (8-m *dukkam*). On that day tiffens, plantain etc are placed, in the dead persons place (where the lamp is burning always), and offered to him. On 16th-day they do *karemati*. On 15th-day evening relatives prepare tiffens, place a stone on that day night and offer thrice to that stone. After offering thrice and the offering at the third time are given to those who attend that ceremony. That whole night they lament and weep. In the early morning gents go to the river bank to finish the funeral rites. After finishing funeral rites new dresses are given and ring is put in the finger. Till the funeral rites are finished they will not use oil on the hair. Only after finishing they will use oil on the head. Only after finishing the funeral rites they take oil bath next day and in the evening they comb and tie their hair. Next day again the relatives take oil bath and

give a feast. 30th-day, the things which are liked by the dead person are prepared and offered to him. Mourning is done on Deepawali and Pongal days.

Only yearly funeral rites are done every year and on that day it is in practice to give alms to a brahmin priest. If a child within a year dies then they bore the ear the of the child and then bury it.

## 6. Sengunta Mutaliyar:

At the moment of death of a person first the son gives water or milk to the dying person (If there is no son, then person's daughter or relative gives water etc., to that dying person). When the person is dead they break a cocount and worship in the house itself and clear the way to the dead person. (These people do not go to the street corner). This is also done by the son only. Then only they send the news to others and begin to weep. These people either cremate the body or bury the body. They keep the body in a chair and bury it and build a mode of interment. The corpse is taken in the bier then it is burnt. They give bath to the dead body only once i.e., while taking the body. That person's son has to take new cloth for the dead body and also two new clothes according to the dead person is lady or male. This new cloth is put one from the parent's house, another from the married house.

After giving bath, putting this new cloth on the corpse they go round the bier thrice (It is not in custom of *Nava-taniyam araital* in this caste). They scatter fried rice, gingely etc, throughout the way by which the corpse is taken. (If one died on saturday these people tie a chicken on the headside of the bier, and put it along with the corpse in the pit). Reason, it is believed that the person expired on saturday will search for two more souls as a companion. Then

after placing and doing the ceremonies in the graveyard, they take bath and return to the house and clean their legs, hands and bow down to the lamp which is lit where the dead body was placed. Only after this they take the food.

Next *Pay pa:l teli*. On the 3rd-day they do *karuma:ti*, on that day a new dhoti is given by uncle, brother-in-law etc; only in the night they offer things for '*karumaati*', on that day they worship by keeping the dead person's dhoti, or saree e.c. Next day they take oil bath. On that day all the expenditure belong to that persons's uncle or brother-in-law. On 8th-day, they do 8th-day mourning (8-m dukkam). That day they invite relatives and prepare three kinds of tiffens, the other edibles liked by the dead person and offer them to him. On 16th-day only the persons in that the person's (they do not invite anybody from outside) house offer by keeping meals in a plantain leaf. This is termed as *nallelai vaittu patayttal*. Only on that day the ceremonial impurity due to the death of a person is removed. They do funeral rites every year. This caste people do not perform any ceremonies if a child dies within a year.

## 7. Naidu:

These people seat the dead person (before this they give bath to the dead body) in a chair, put garland, show the camphor by breaking coconut and do '*vazhi kutti vitatal*' ceremony. These people give bath immediately after the death of the person and before taking to the graveyard. They either cremate or bury the body., both these are in vogue. These people blow the *tadar conch* only, when a person dies. After giving bath to the dead body, it is placed in the bier and all the relatives go round the bier thrice. Only sandal wood is placed on the headside of the dead person. Dead person's first son set fire to the dead person.

They place cowdung only in the wall, where a nail is driven into the wall. They seat the dead person in a chair, to his leg, hand, mouth etc, and tie that in a nail in the back of this chair.

When the mouth, leg, hand tyings are untied, they pluck the nail also and to fill up that hole they put the cowdung on that place.

*This is done on the belief that the persons who have no child at all will give birth to a child because of this action.* Relatives carry the bier to the graveyard. They put *kooti* from the parents house to the dead person. After burying (or) cremating the dead person the come back after taking bath. They do not put *vaykkarisi* etc, to the dead person. They do *pa:l teli*, only on 5th-day and prepare tiffens, buy *aval* (unhusked rice), *katalai* (ground nut), milk etc, and worship the dead person, by informing all the members close to that person and take all the things to the graveyard. They mourn for the dead peron on 7th-day, prepare tiffens etc., liked by the dead person, inform the news to the relatives only and worship the dead person.

They erect two stones on 10th-day night and do *karuma;ti* on 11th-day. They give three offerings to the dead person on this day, first offering is by the relatives, second offering is by preparing sweet cooked rice (*pongal*) and the 3rd offering is by placing *aval*, *pottukkatalai* (a kind of pulse) etc and they worship in the early morning. After all ceremonies are over they leave the stones in the river. Next day they do *talaikkattu* and the relatives do this ceremony. On that day according to the economic situation they take new clothes or they give only money.

Next day after *talaikkattu*, relatives take oil bath. *sammandi*, do the *talaikkattu*. They mourn on 30th-day, for

Deepawali and for Pongal. They give 'cow' as alm to the brahmin priest and they give white metal bowl, wood (*palagai*), clothes as alms to a brahmin priest. They give only yearly *titi* for dead persons (not monthly *titi* for one year). On the yearly *titi* day brahmin priest comes kindles holy fire, recites mantras, places various types of foods in three plantain leaf and offere it to the dead person. If a married woman dies they can put any colour of *kooti*. If a child within a year dies they bury the chid after boring the ear, and do *punniya: danam* on 11th-day. They cremate if the child dies. If the first child dies immediately after the birth they bury it inside their compound. They take it on 30th-day, 3rd-month and put it in *ganga:* or *cauveri*. These people do not perform any ceremony if an, unmarried person dies. The other customs resemble the other caste people. If the persons have *muttirai* in their hands (i.e. some persons went to a vishnu temple and draw the conch and chakkara in their hands), it is to be removed when they die and only after this they take the dead body to the graveyard. While removing *muttirai* only those people who have right to be with him will be present. *vashttumar* comes, kindles holy fire, ties dharbai grass, thread etc, and show the wooden mortar in the holy fire, and place that mortar on the *muttirai* and take it from the dead body. Only after this ceremony they take the body to the graveyard. This is done only by Naidu caste people and Iyengar caste people. The other customs regarding death resemble the other caste people.

### 8. Nayakkar (canar):

These people put *va:ykkarisi* to the dead person. Dead person's relatives, grand-son, grand daughter, son, daughter, put *Va:ykkarisi*. After this other customs resemble the 'Goldsmith' caste people. They go round the bier, the

dead person's son places a cloth around the head; dead person's daughter; relatives go round the bier thrice. The new cloth to the dead person is to be provided from the parent's house. They do *pa:l* tell on the 3rd-day. They mourn on 8th-day for the dead person and they prepare tiffens and offer them to the dead person on 15th-day night, do the ceremony *karuma:ti*, put three offerings, erect two stones in the house and anoint it. After performing all the ceremonies to the stone they leave the stone in the river. After *karuma:ti* day they do *talaikkattu* and is done by the *sammandi*. This *talai-kkattu* is done only after taking oil bath; on the same day relatives take oil bath. After *karuma:ti* day the ceremonial impurities due to death of a person are removed.

These people mourn on 30th-day; on Deepawali day and on Pongal day for the dead person. They give only yearly titi and give alms to the brahmin priest. If a married woman dies they put red saree for widow and for male put white cloth as *kooti*. If a child dies these people bury the child and do *Punniyadanam* on 9th or 11th day to remove the ceremonial impurities due to death. Other customs more or less resemble the other caste people.

## 9. Naykkar (tatar):

They put only the garland made up of basil plant and also put the rose flower garland to the dead person. Dead body can be seated or laid down and they bury the body. They do not put *va:ykkarisi*. Immediately after death they give bath to the dead body. Then breaking a coconut, place this coconut, plantain etc, in front of the dead body, show camphor and place all these on the head side of the dead body. They place a small (*kaivitakku*) lamp on the head side of the dead body. These people also use drums. Before



taking the body to the graveyard, again they give bath to the dead body and put new cloth. If the dead person is a female then her sister-in-law will put the *ko:ti*, if it is a male his brother-in-law will put the *ko:ti*. On 3rd day these people do *pa:l te:li* and they keep the milk in a vessel and the ladies used to put coins in the vessel.

On 8th day these people mourn for the dead person. On 15th day night these people celebrate *karumaati* and erect one stone and offer various tiffens. (Mainly if the dead person has no father and mother, these people erect the stone) on this day brahmin priest does *puppiya:danam*. Then washerman, barbar etc. perform the ceremony. These people give three offerings. First is tiffen, 2nd is varieties of fruits and 3rd is betal leaf nut etc. After this the gents take the stone to the river bank.

In a white metal pot brahmin priest places mango leaves, coconut, flowers etc., kindles holy fire, recite holy mantras and gave it to the gents who goes to the river bank. They take back this to the house. In the house the ladies show camphor, alam etc. to this pot, hang a cloth around the pot and get this pot in the front portion of the saree *munda:ni* and go inside. Next day *tataikkattu* On this day they give *sattu viruntu* (*sammandi ceytal*). On 16th-day the ceremonial impurities due to the death of a person are removed. These people mourn for the dead person on 30th day, for Deepawali and for pongal. They put red colour saree for married woman, red colour saree with flower (termed as *santirali*) for widow as *ko:ti*. Widowed ladies do not wear flowered saree. These people give yearly *titi* to the dead person. If a child within one year dies they bury the child in the graveyard and 8th (or) 9th day they keep mourning for the child. If the first child dies then they bury the child in their house itself and on 9th month they



take it out and put it in the graveyard. To remove ceremonial impurities they do *pūṇṇiya:danam*. These people also get the nine grains put in the cowdung from the hands of the dead person and place it in the wall. They exchange lamp and coconut with each other. Other customs regarding death resemble the other caste people.

### 10. Vaniya Chettiar

At the moment of death of a person it is a habit to pour basil plant's water, milk etc. drop by drop into the mouth of the dying person. Immediately after death, these people do not give bath to the dead body. They break coconut, light the lamp, thus they clear the way to the dead person. Then they send the news to others and weep. The dead person's thumbs of hands, toes etc are tied together. These people both cremate and bury. The new cloth comes from both the uncle's and parent's house. They bring rice for putting in the mouth of the corpse. They keep measuring pot full of paddy and light a lamp on the head side of the corpse. Then the corpse is given bath and placed in a bier and after that the son, daughter-in-law and relatives go round the bier. At that time, the son and his wife hold the measuring pot full of paddy. The dead person's grandsons hold the ghee torch. At the time of going round the bier they press the nine grains in the cowdung, place it on the hand of the dead person and then place it on the wall. Then after burrying (or) cremating the body in the graveyard, they return to the house after taking bath.

They celebrate *pa:l teli* on 3rd day. They take tiffens, unhusked rice, dholl, milk etc. to the graveyard and offer them there itself. On 8th day they keep 8th day mourning. They celebrate *Karumaazi* on 16th day. (This is done on 15th day night and 16th day early morning). after the funeral

rites they do *talaikkattu* (*talaikkattu*-This is a practice when a person is dead, new saree, dhoti etc. are given to the person's son from the son's father-in-law's house. Before giving these things a towel is tied round the head and after that the presentations are given to him. This is termed as *talaikkattu* in all castes).

11. Viswakarma (Asari- carpenter)

12. „ (Pattar - Goldsmith)

The custom like giving water etc. *vazhi ku:tti vitatal* in the corner of the street, sending the news to others, weeping etc., resemble other caste people. They give bath to the corpse before *vazhi ku:tti vitatal*. They seat the dead in a chair and bury it. They do not burn the corpse. These people do not put rice in the mouth of the dead body. They tie the legs, hands, mouth with a cloth and tie this cloth to a nail in the wall on the back of the dead body where it is placed. Then they press the nine grains in the cow-dung and place it in the hands of the dead body, remove the nail in the wall and place this cow-dung in the place of the nail.

Placing a *Kalasa* with water in which mango leaves, coconut etc. are kept, the corpse is given bath second time with this water. Then keeping this *kalasa* in the hand the eldest son and his wife go round the corpse. Following the two, others go round the corpse, only after this the nine grains (*navada:niyam*) is placed in the wall. After burying the corpse, taking bath, they return to the house. Before entering into the house they wash the hands, legs etc. and bow down to the lamp which is placed where the dead body was laid. They smear the holy ash on their forehead and then only they take food.

They do *pa:l tel*i next day. These people also do this like Patayacci caste people. They celebrate 8th day mourning

for the dead person. They prepare tiffens, plantain, sugar etc. and offer them to the dead person. On 16th day they celebrate *karum:ti*. The tiffens given by the relatives, tiffen prepared in the house are placed and offered to the dead person and they give a feast to the relatives. On 16th day the sons of the dead person go to the graveyard, take the sand from there, make a shape of Lord Siva (Linga shape), anoint it with milk, curd etc. and the priest (of this caste itself), come and do the *punṇiyaadanam* by sprinkling (cow's urine) *ko:miyam* throughout the house, sprinkle milk, curd etc. Till the *karuma:ti* is finished they do not smear oil, do not take oil bath, never comb the hair etc. only after that ceremony they take oil bath, comb and tie the hair etc. On this day the expenditure of meals belong to the son-in-law's house. These people do only funeral rites every year. If a child within a year dies they do not perform any ceremonies.

### 13. Mooppanar

When a person is in dying stage these people give only milk and water to that person. These people do the *Vazhikuutti vitutal* ceremony in the street corner. These people give bath to the dead body only before taking to the graveyard. These people place measuring pot full of paddy and light a lamp on the head side of the dead body. They bury the dead body. These people put *va:ykkarisi* to the dead person's mouth, after placing the dead person in the bier, first son (who is going to do funeral ceremonies) carry a cloth on his head goes around the bier thrice, others like sons, daughters, daughter-in-law, other relatives follow him. These people put nine grains in the cow-dung and

place it on the leg or hand of the dead person and then place it on the wall. This is done on the belief that *the family will be more fertile*. Anybody can help in carrying the bier. If a male dies his parent's house people put *ko:ti* to him and if a lady dies her borther-in-law is to put the *ko:ti* to her. The other customs resemble the patayacci caste people. On the 3rd day they do *pa:l teli*.

On 7th day these people mourn for the dead person. These people do *karuma:ti* on 16th day. They do this in the night. These people give only one offering and erect a stone and anoint it. Then they leave it in the river. These people do *talaikkattu* next day after *karuma:ti*, this is done after taking oil bath and done by the *sammandi*. The other customs resemble the other caste people. They mourn for the dead person on 3rd month, for Deepawli and pongal. On these days they prepare tiffens etc. and offer to the dead person. These people give monthly *titi* for one year, they give alms to the brahmin priest. They give cow as alms to the brahmin priest on *karumati* day. They also give yearly *titi* and give rice, plantain, coins etc. as alms to the brahmin priest. If a married woman dies they put red colour saree, if a widow dies they put white, if a male dies dhoti as *ko:ti*. Widows can wear any coloured saree, there is no restriction in this matter. If a child dies within one year they bury (or) cremate the child and do *punniya:danam* on 10th or 16th day. If a first child dies they bury the child inside the house and after some months they take the bones and burn them, put the ash in the river. This people's other customs are similar to the other caste people. These people do all the death customs even if the dead person is unmarried.

#### 14 Devar:

These people give bath to the dead body both times, They place *summa:du* to the head of the dead person, place

tender coconut, lamp, batti on the head side of the dead person. Ladies put *va:ykarisi* in the house and the gents put *va:ykkarisi* in the graveyard. 3rd day they do *pa:l tel*i celebrate 8th day *dukkam*, do *karuma:ti* on the 16th day. These people erect one stone and offerings are made three times. On 15th day night and 16th day early morning they celebrate *karuma:ti* ceremony. First son puts the fire to the dead person. They put nine grains in the cowdung, place that in the dead person's hand and then place it on the wall. Grand-son, and grand-daughter hold the ghee torch. They put parent's house *ko:ti* to the dead person. If husband dies that lady's brother-in-law put the *ko:ti*. These people mourn for the dead person on 30th day, Deepawali day and for Pongal. If a lady dies with the married status, they give saree, blouse, flower, turmeric, kumkum etc. as alm to a brahmin priest's wife. These people do *yearly titi* to the dead person. If a married lady dies they put flowered saree as *ko:ti* if a widow dies they put white and red colour *ko:ti*, if a male dies they put white cloth as *ko:ti*. If a child within a year dies, these people bury the child, if the child dies later they cremate the child, on 9th day they give offerings to the dead child. All the other customs regarding death resemble the barbar. caste people.

### 15. Udayar:

This caste people bury the dead person. The other customs regarding death resemble the patayacci caste people. It is not in custom to put *va:ykkarisi* to the dead person. They place only broken coconut, betal leaf, nut, plantain, lamp on the headside of the dead person. After placing the dead body in the bier, son, daughter, son-in-law go round the beir thrice (without carrying anything in the hand or head) and bow down to the dead person. Only first son does

the funeral ceremonies to the dead person. On the 3rd day they do *pa:l teli*, only on 8th day they mourn for the dead person and offer tiffens liked by the dead person. The other customs regarding death resemble the "Patayacci caste people."

On 10th day they celebrate *karuma:ti*, offer three times, relatives bring tiffens liked by the dead person. It is not in custom to erect stones in the house, only they do it in the river bank and leave it in the river. Next day only they do *talaikkattu*. On 30th day they mourn for the dead person and do only yearly *titi*. If lady dies with marriage status then they put "red" new cloth, put white new cloth to the widows and there is no compulsion for widows to wear a particular colour saree. If a child within a year dies then they bury the child after boring the ear, do *pun:iyaadanam* on 10th day. In this caste also these people do not carry the dead person with a decorated planquin. They do all the death customs without doing this.

#### 16. Vannan (Washerman):

At the moment of dying the relatives of that person give water, water mixed in the sand, rubbing the coin and mixed in water, basil plant's water, milk etc. to that person. These people do the *vazhiku:ttivitatal* ceremony like other caste people. This caste people both bury and cremate the corpse. Only after *Vazhiku:tti vitatal* ceremony, they send the news outside and then only they weep. They place a coin on the forehead of the corpse and put garland on the corpse. The dead body is kept on a bench under which sand is spread. Then they tie the leg, hand and mouth. The new cloth for the dead body comes from the parent's house. After this the custom resemble the "Patayacci" caste people. Moreover they press the nine grains in the cow-dung and

place it on the legs, hands of the dead person and then place it on the wall.

Putting rice in the mouth of the dead person is also in practice. Then they go round the bier thrice and bow down thrice in three places. If one dies then three types of drum viz. *tappattai* - a small kind of tabrat, *urampusettu* - a kind of drum, *kooyil me:lam* - drums of the temple are beaten in that house. Then the corpse is taken to the graveyard and the cremations are done. While returning to the house they take bath, before entering into the house they wash their hands, legs etc and place the holy ash, kumkum, on their forehead and then only they take food.

Next day *pa:l teli*, on that day after this ceremony and taking food, they do *talaikattu* to the dead person's son. Dead person's son is made to sit in the son-in-law's house and a towel is placed on his head, sandal paste is smeared and he is given betel leaf, nut. These people do the same thing to the person in son-in-law's house. On 3rd (or) 7th day they prepare tiffens and offer it to the dead person. After this they do *punniya:danam* and wear new dress. On 16th day they do *karuma:ti* on that day erecting a stone *kalpatuttal* is done on 15th day night and 16th day, very early morning this is done,

On 15th day evening, 15th day mid-night and on 16th day early morning they make offerings to dead person. When offerings are given third time, two bricks are placed in a laid position and both these are tied with red cloth and the daughter of the dead person, smear oil and smear ground stuff and wash them. Then she puts sandal paste, kumkum, flower etc. on it. Before doing these things all the things are to be taken to the *karuma:ti turai* (river bank). Then this brick is taken to the river bank and



*karuma:ti* is done there, new cloth is given to the persons who perform *karama:ti*. Only after finishing *karuma:ti* they take the *kalasam* and go to Lord Ganesh's temple and break a coconut and then only they return to the house. The wife of the person who holds the *kalasam* show camphor and *a:lam* and gets the *kalasam* from him and keeps it inside the house, *pa:nagam* (jaggery, cardamom etc. dissolved in water), buttermilk etc. are given to the relatives and meals are arranged for them. After the meals those who want to present things give presentations. These people do funeral rites every year to the dead person. If a child within a year dies then they do the *punṇiya:danam* on 11th day.

### 17 Navitar (Barbar):

The customs of this caste people more or less resemble the washerman caste people with slight differences. Immediately after the death they give bath to the dead body place the holy ash on its forehead, place a twenty-five paise coin on its forehead and place the dead body on the bench where sand is spread. *dharbai* (a kind of holy grass) is kept on the sand and on that the dead body is placed.

After cremating the corpse, they return after taking bath. Then the *pindam* (the boiled rice in lumps for the manes, rice cooked with plantain) is cooked by the relatives and it is placed in the shape of the number thirty two on the *dharbai* grass according to the sayings of the brahmin priest. Then they light the camphor and leave those *pindams* in the river. Then rice, jaggery, plantain, gingely, blackgram flour etc., are mixed and this *pindam* is placed. On this the person who is going to put fire on the corpse, put gingely, pour water and this *pindam* is again left into the water. The other customs resemble the washerman caste



people regarding death. More or less all the customs resemble the same as washerman caste people. These people do not do *talakkattu* immediately after *pa:l teti*. But they do this only after *karuma:ti*. On the 8th day they mourn for the dead person. These people do funeral rites for the dead person every year. If a child within a year dies, then they do *puṇṇiya:danam* on 11th day.

### 18. Harijan (Adi-Dravidar)

While a person is about to die, the relatives pour milk into his mouth. Only burying is in custom in this caste. They give bath two times to the dead body. One immediately after death and the other while taking the body to the graveyard. They put rice in the dead person's mouth. They clear the way to the dead person in the street corner. These people use drums when a person dies. Oil, Sikakkay, tender coconut etc., are brought by the relatives as *va:ykarisi vi:r*, by using these things, they give bath to the dead body and smear the holy ash or kumkum on the forehead. They place a measuring pot full of paddy, knife, stick, pestle etc., on the head side of the dead body. Grand-son holds the pot in which flour is kept, the son holds the measuring pot full of paddy and the others hold the other things and all go round the bier thrice. Then nine grains are pressed in cowdung placed in the hands of the dead person and then placed in the wall. These people press nine grains in cowdung, and margosa leaves and place it in the wall. Then the body is removed to the graveyard, after taking bath they return to the house and take food.

Next day *pa:l teti*. They do this ceremony like Patayacci caste people, on that day they cook meals, pulse, unhusked rice, a kind of pulse etc., take bath, offer these things to the dead person and take food only after this. On 16th day

they do funeral rites. For all the sixteen days a lamp is lit and water is kept in the brass pot. If the dead person is a male then they mourn on 8th day if it is a female then they mourn on 7th day. For males, they do the funeral rites on 16th day and for female on 15th day. These people mourn for the dead person on 30th day also.

These people give yearly funeral rites for every year. On that day they give rice as alms to a priest (*Pandaaram*) or to a cow. If a child dies within a year they do *puppiyaadanam* on the odd numbered days.

Thus, under the major seven category of folk-customs more or less each and every custom of human life cycle of the folk people is explained (within the collected data). This kind of customs are not found only in rural areas, but also in urban areas. In urban areas sophistication and modern aspects intervene and so some customs are changed (or reduced). There are also other reasons for the difference among different castes i.e.

1) People usually keep up their own cultural and traditional way of life from generation to generation.

2) Societal difference

3) Economic condition

4) time pass.

These customs can be analysed:

1) from Anthropological point of view (useful to budding Anthropology - folklore researchers).

2) From Sociological point of view (useful to sociological - folklore researchers).

3) caste variation - useful to different social group people.

4) Regional variation - useful to differentiate variation from one place to another within the district and from district to district.

5) Rural verses urban-area differences useful to differentiate modern and old customs, change from the old custom to modern custom etc.

Thus in this chapter from eighteen castes various customs of human life cycle is explained within the collected data (since within the short period of time the data are collected) in Tanjore district. There may be more castes and customs prevailing in Tanjore district, which are yet to be studied elaborately.

## CHAPTER VII

# FOLK - DEITIES AND FESTIVALS

### Introduction

The study of Folk-deities and festivals is an important aspect of folklore studies. This kind of study helps us to know about (i) the primitive religion, (ii) the worshipping system of the majority of village folks of Tamilnadu in general, of Tanjore district in particular. (iii) this study helps us to reconstruct the religion and worshipping system of Tamils.

The worship of the folk-deities is the most ancient form of Indian religion. Each village seems to have been under the protection of someone spirit, who was its guardian deity. Probably these folk-deities came into being at the period when the people began to settle down in agricultural communities.

The normal function of the folk-deity is the guardianship of the village, but many of them are believed to have other powers, in relation to disease and calamity. Folk-deities have no relation to universe. They symbolize the fact of the village life. They are related not to great world forces, but to such simple facts as cholera, small-pox and cattle diseases etc. The number of different male and female deities worshipped all over Tamilnadu (with special reference to Tanjore District) is enormous and the variety of local customs is almost infinite.

In addition to the folk-deities-there are a large number of spirits of all kinds-male and female which are

worshipped by the villagers. The worship of the village deities contains much that is physically repulsive. Moreover it is very difficult to say the origin of the village deities. Their worship combines many different ideas and customs and has probably resulted from the fusion of various forms of religion.

The village is the centre round which the system revolves and the protection of the villagers is the object for which it exists. At the same time, it is quite possible that the ultimate origin of many of the rites and ceremonies may be traced further back to a nomadic stage of society. Most of them have now entirely lost their meaning and when the people are asked what a particular ceremony means or what its object is, their usual reply is 'it is custom' and there are many details about the sacrifices, which seem strangely inconsistent with the general idea and theory of the worship which now prevails. The main object of all the worship and sacrifices now is to propitiate various spirits, good and evil. All over the world the spirit is regarded as female and the presiding deities of Agriculture are mainly female deities, because the idea of fertility and reproduction is connected with women. The ordinary villager of Tamilnadu does nothing without offering prayer to the village deity, while shrines and symbols that are scattered, all over the countryside, keep constantly before his mind, the existence of a spiritual world.

It is known that festivals generally seem to highlight both religious sense as well as the social solidarity of a particular people. The cults and worships of the folk-deities as they prevail in the part or rural India are characterized by certain noteworthy features. They are:

1 The festivals, ceremonies and rituals connected with the folk-deities do not require a Brahmin priest but are conducted by the village head and the priest, who enjoys the hereditary right to officiate as priest.

2. Not all the folk-deities are represented by carved images or idols; Nor all of them oppositely installed in properly erected structures (shrines).

3. The folk-deities which are animistic in character are invariably appeased with offerings of flesh, blood and liquor.

4. Eventhough the Brahmins, vaishyas, others who are vegetarians by tradition, reverse the folk-deities and occasionally propitiate them with sacrifices of goats and sheep who are slaughtered and partaken of by their non vegetarian servants or menials on their behalf.

5 It is generally believed that the folk-deities presiding over different phenomena of life and nature inflict misery and suffering on human beings when displeased by neglect of worship or unfulfilled vows.

6 The folk-deities are supposed to express their wishes and demands through the medium of a shaman or some other man or women who, as a rule, goes into trance and speaks out the words of the deity concerned in the first person.

7 While some deities are specific to a caste, some others are worshipped both as village deities and caste deities.

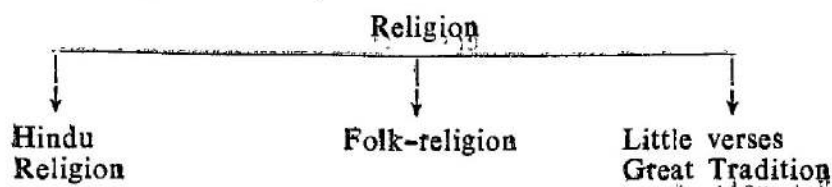
The collective nature of the festivals and their social significance is clearly reflected in the festivals celebrated in rural areas.

The central aspect of each and every festival is social discipline, social mirth and social religion, and from this point of view they are great cementing forces for integration. It seems clearly that every festival is a manifestation of the natural urge of the people for happiness and joy. Thus festivals are 'must' in the monotonous and routine life of these people, whose life is beset with many agonies, tribulations and dissatisfactions which embitter their life's struggle.

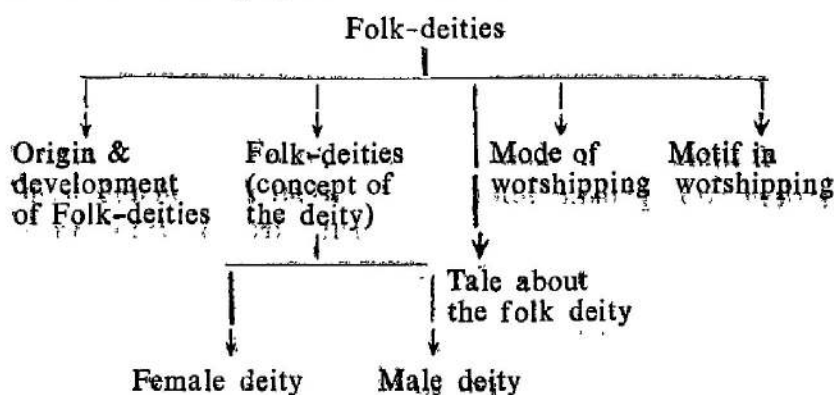
This chapter is broadly divided into four categories as

- I. Religion
- II. Folk deities
- III. Folk festivals &
- IV. Themes containing both folk-deities and folk-festivals.

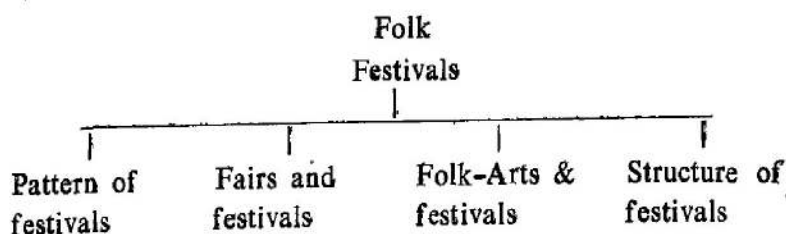
I. First category religion is divided as.



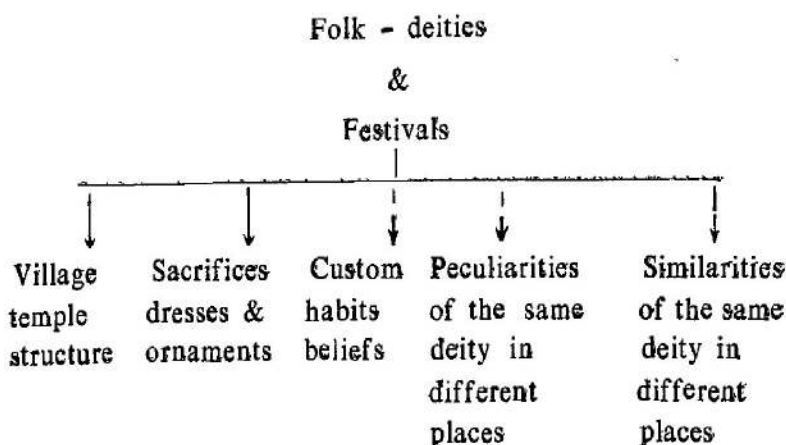
II. Second category is divided into



III. Third category 'Folk festivals' is divided into



IV. Fourth category 'Themes containing both folk-deities and festivals' are divided as



First category 'Religion' is classified into

1. Hindu religion
2. Folk religion
3. Little verses Great Tradition

\*Eschmann calls hinduization a process which occurs between two opposite poles, namely tribal religion and high religion. Eschmann points, aboriginal (tribal) cults were incorporated into Hinduism, however, it was particularly

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\* Eschmann A. "Hinduization of Tribal Deities in Orissa: the Sakta and Saiva Typology".



in medieveal times that the hinduization process was intensified. He also writes "Hinduization may be defined as a continuum operating in both ways between the two poles of tribal religion and codified Hinduism. The character of a continuum is as important as the fact, that the process of Hinduization acts in both ways: it does not only mean that tribal elements are incorporated into Hinduism, but also implies that features from Hinduism are integrated into tribal cults. Strictly speaking, only the ends or poles of that continuum can be defined. Tribal religion is found in the cults of entirely or almost entirely tribal communities. High Hinduism is represented in those great temples where worship is performed according to the rules codified in the scriptures and which are generally recognized by all Hindus. This polarity suggests an application of the complementary concepts of 'great' and 'little' tradition. But those two realms are usually not directly confronted to each other, they are combined through several intermediary stages within one special regional tradition."

Thus folk religion may fall anywhere between tribal and high religion (depending how close it is to either pole) it exhibits certain features which distinguish it from high religion. These features need not necessarily be tribal origin, however, they clearly are, or have evolved from a local tradition which has maintained its fundamental character despite hinduization.

When local (folk) and high religion meet, some interesting changes occur. Also we have to remember that folk religion has various layers which can not be separated easily on the surface a particular trait of a deity or a particular ritual may seem to belong to the high religion (Hindu religion) however after close investigation this

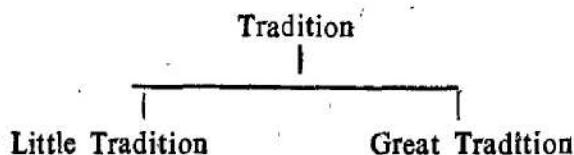
trait or ritual may reveal itself as an altered form and vice versa.

Since there is a mutual borrowing between high religion and folk religion, it should be clear that the study of folk religion requires knowledge of the high religion or of scriptural Hinduism in general.

Folk-religion have no relation to the universe. The religion symbolize only the facts of the village life. The number of different Gods and Goddesses worshipped all over Southern parts of India is enormous and the variety of local customs almost infinite.

A few specimens of the folklore connected with the village deities will serve to throw some light on the religious ideas of the people, the antiquity of the village deities themselves, the struggles that have taken place in former years between the worship of these primitive goddesses and the more modern cults of Siva and Vishnu and the efforts made in the later times to connect the ruder village deities with the more dignified gods and goddesses worshipped by the Brahmins.

Especially in the present time the folk religion is undergoing great changes. Some aspects of Hindu religion and folk-religion are explained in the above pages. Last sub-division of the first category is 'Little verses Great Tradition. Due to different aspects tradition is divided into two as



Following difference are found between these two Traditions.

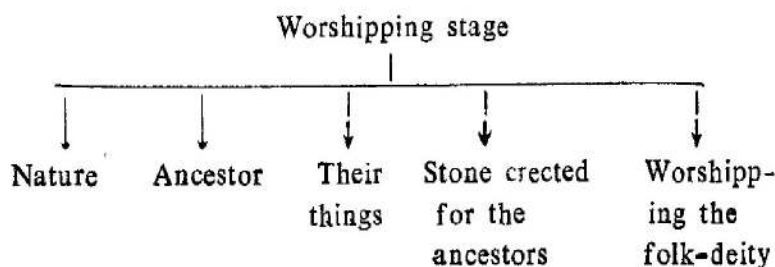
Little Tradition (Folk religion)	Great Tradition (Hindu religion)
1 Appeared in human sensitive	1 Appeared in knowledge of Tradition
2 The Deities of this tradition are having birth, death etc like human beings	2 No such thing is found
3 Considered to be limited strength	3 No limitations for the great traditional Gods and Goddesses in their strength.
4 Only having limited powers to certain extent.	4 Having all powers and able to rule over the whole world.
5 Deities accept animal sacrifices	5 Never accept animal sacrifices.
6 Worshipped by folk people	6 Worshipped by religious people.
7 Deities live in villages, forests and mountain sides.	7 Found in the towns and cities.
8 Destroys the enmity completely.	8 Shows mercyness
9 Not universal, it is separated like family deity, caste deity, village deity and street deity.	9 Universal

- |  |   |
|--|---|
| 10 Non-brahmin priests do the pujas  | 10 Mostly Brahmin priests do the pujas  |
| 11 Created and protected by the folk people  | 11 Protected by the kings, ministers and officers.                                  |
| 12 These deities create enmity between themselves.                                       | 12 Relationships between the Gods and Goddesses are said (to be smooth)             |
| 13 Stories and tales heard through the ears explain the greatness of this tradition.     | 13 Puranas explains the greatness of this tradition.                                |
| 14 These deities are many in number and not countable,                                   | 14 Separated as Siva and vishnu, i.e., within two class great tradition is counted. |
| 15 True life of village side people is explained under this tradition                    | 15 Natural objects explained the great tradition.                                   |
| 16 Most of the deities are females.  | 16 Mostly male-deities are found in great tradition                                 |
| 17 Daily worship is not found.   | 17 Daily worship is a 'must'  |
| 18 Daily offerings are not given.  | 18 Daily offerings are given.   |
| 19 Matams, hillocks, stenes, trees, Ant-hill etc-are considered to be the deities temple | 19 Mostly stone statues are found   |

- |    |  |    |  |
|----|--|----|--|
| 20 | Temple is built up not according to Agama rules.                     | 20 | Temple is built up according to Agama rules                                |
| 21 | Festivals are celebrated only by getting the permission of the deity | 21 | Festival is celebrated according to rules in a fixed time'                 |
| 22 | Female deities are unmarried   | 22 | Female deities are married.  |
| 23 | Deities are of cruel natured. The deities tend to be dangerous       | 23 | Deities of great tradition are soft natured.                               |
| 24 | Folk-deities are considered to live on the earth                     | 24 | Deities of great tradition are considered as living in the heavenly world. |

Second category deals with folk-deities, which are subdivided into five sub-classes. First sub-class is origin and development of the folk-deities.

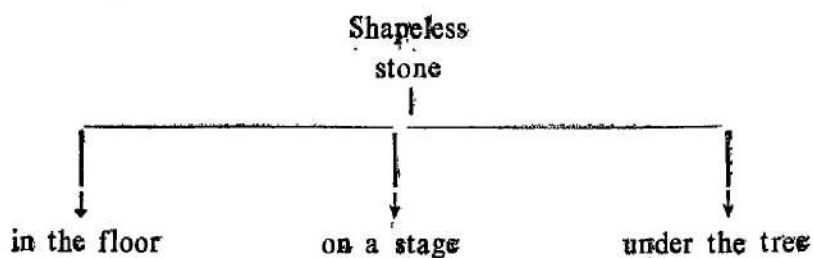
Originally man began to worship the nature since, it helps the man. Next stage he began to worship their ancestors since he believed that their spirit will do evil as well as good to them. Third stage he began to worship the things that are used by their ancestors and then the stones erected in memory of their ancestors. So the worshipping stage is developed step by step as



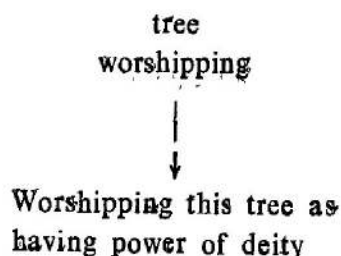
Worshipping of folk-deity is a great power that impress the folk-people's strong belief in Gods and Goddessess.

Among the folk-deities female deities are more in number. Worshipping female deity is found among the great power even in the world level. The structural development of the folk-deity from ancient period to present period can be classified into seven categories. Even-though the deity is folk deity they are also having shape, mercy and structure. Following diagrams show the stage by stage development of the folk-deity.

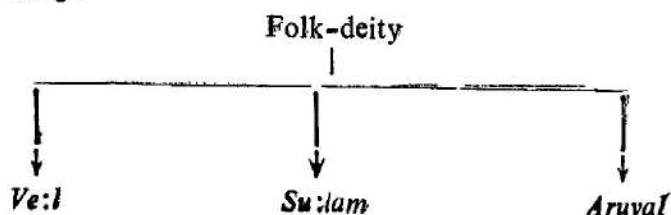
### 1st Stage



### 2nd Stage



### 3rd Stage



## IVth Stage

Lamp inside a  
*Ma:dam*



Worshipped as deity

## Vth Stage

*Ma:da* temple



inside the temple sharp  
stone is worshipped

## VIth Stage

Folk-deity  
in statue stage



red sand  
(*Suduman*  
statue)

hillock  
statue

stone  
statue

## VIIth Stage

Folk-deity



Copper, Metal  
statue

Now-a-days in most of the villages we are able to find  
out mud statue, metal or copper statue or stone statues for

folk-deities. In some places *Su:lam* only can be found. The worship of village deities contain much that is physically repulsive. The result of worshipping the folk-deities might at first, seem to be wholly degrading intellectually, morally and spiritually. It appears on the surface to be a religion of fear and superstition, finding its outward expression in mean, ugly symbols and in forms of worship that are to a very large extent disgusting and even immoral.

The worship of village deities (or) folk deities has, maintained salient protest on behalf of religious and social equality. Folk-deities had three great truths viz.,

1. The truth of existence of an omnipotent God of infinite love, the creator and the ruler of the universe and the father of all mankind, a truth which stands out in vivid and startling contrast to their belief in a multitude of evil or ill-tempered spirits always ready to do them grievous harm, with no superior power to control them.

2. The truth of the universal redemption from sin and the great gift of direct. personal access to an almighty all loving God. This truth stands in equally striking contrast to the poor and miserable communion with a petty local deity offered through the blood of their animal sacrifices. To compare great things with small it is as though a poor villager suffering from the prosecution of a petty local official were suddenly told that he had free right of access to the kind and powerful collector of the district. The good news of free access to God is a real Gospel of freedom.

- 3, There is the great truth of equality of all men in God's sight and the universal brotherhood of man. It is a truth very dimly foreshadowed in the rites of their primitive cult. It is also a truth that makes a powerful



appeal to the hearts of the downtrodden and depressed. While looking into the concept of the deity, we have to point out two main points viz., 1. Actual concept of the deity and 2 whether it is static or changed due to time pass.

For example, according to folk-people deity Mariyamman is believed to be the donar and curer of small pox. So they offered offerings to deity Mariyamman to prevent the attack of small pox etc. In this regard the concept of deity Mariyamman is said to be the causer and curer of the small pox. This concept has not been changed due to time pass and remained static among the folk-people. The second-sub-class in the second category folk-deities is again divided into two as

1. Female deities
2. Male deities

In Tanjore district different female and male deities are worshipped. List is given at the end of this chapter. Following are some famous folk-deities of Tanjore district.

Village Name	Female deity	Subordinate deity	
		Female	Male
1 Sirkazhi	Puttu Mariyamman	Pecciyammān	Vi:ran
2 Madanam	Mariyamman	Pecciyammān	Kattava-rayasamy
3 Ozhukai mangalam	Sri Sitala Parameswari (Mamariyamman)	Pecciyay	Karuppaswamy

4	Thiru- nanriyur	Mariyamman	Pecciyamman	Kattavaraya samy
5	Mayuram (Mayila- duthurai)	Pataivetti Mariyamman	Pecciyamman	Kattavaraya samy
6	„	Kaliyamman	—	—
7	Kuttalam	Mariyamman	Pecciyamman	Kattavaraya- samy
8	Katiram- angalam	Vanadurkai- yamman	—	—
9	Thirupp- anippettai	Ankalaparames- wari	—	—
10	Thiruvitai marutur	Kaliyamman	—	—
11	Narasinkan pettai	Muttumari- yamman	—	—
12	Kumbako- nam	Mariyamman	Pecciyamman	Kattavaraya samy
13	„	Kaliyamman	—	—
14	„	Sri Cakkarayi Amman	—	—
15	„	Ankalapara meswari	—	—
16	„	Paccakkali Pavalakkali	—	—
17	Valankai man	Kaliyamman	—	—

18 Papansam *Mariyamman Pecciyamman Kattavaraya  
samy*

19 Ayyampettai *Kaliyamman* — —

20 Tanjore *Mariyamman* — —

21 „ *Kaliyamman* — —

22 „ *Pavalakkali  
Paccakkali* — —

Full list is given at the end of this chapter.

Village Name	Male deity	Female deity
1 Vaitheeswarankoil	<i>Ayyanar</i>	<i>Purani, Pushkalai</i>
2 Mayiladuturai (outskirts)	<i>Vi:ran</i>	—
3 Kuttalam	<i>Ayyanar</i>	—
4 Darasuram	<i>Muniswarankoil</i>	—
5 „	<i>Karuppasami</i>	—
6 Rajagiri	<i>Karatmel Azhakar Ayyanar</i>	<i>purani, pushkalai</i>
7 Palli Agraharam (Sengamedu)	<i>Siraikatta Ayyanar</i>	<i>purani, pushkalai</i>
8 Tanjore	<i>Ayyanar</i>	<i>purani, pushkalai</i>
9 „	<i>Vi:ran</i>	—
10 Kurankuputtur	<i>Vi:ran</i>	—

Third sub-class under the second category is the Tale about the appearance of the folk-deity. Tale about the deity is classified into two as

Tale about the  
Deity

Common

Particular tale with respect  
to particular place

### 1. Mariyamman, Muttu Mariyamman

Mariyamman is believed to be the Goodness of small pox, chicken pox etc. Different versions are found behind the appearance of the deity Mariyamman. Following tale is a common mythical tale for the appearance of the deity Mariyamman.

#### Version-1

Renuka devi is the daughter of Rennuka and Renuka devi is the wife of Jamadakkini saint. This saint is killed by the sons of Karthaviiriyam. Immediately the saint's wife fell on the fire, kindled on her husband's dead body. Before the body gets fully burnt God Indra with the help of God Varuna, poured rain. So the fire was put off, but Renuka Devi had fire boils on her body. To conceal her body she wears margosa leaves as dress and reached the colony of Harijans.

Due to severe hunger she asked for food from the people, but on seeing her, people afraid to give their food, but they gave raw rice flour, sugar candy, tender coconut, panakam etc to her. Having removed her hunger, she reached a washerman's house, and wears a saree. After that she came to

her husband and felt sad. At that time Devas appeared before them and remove their distress.

At the same time Lord Siva appeared before her and bless her with the following words.

"Since you are one of the incarnation of Goddess Parvati (power) you will stay in the same village and protect the people from distress. The fire bubbles appeared in your body is the pox bubbles to the people of the world. The medicine to remove and to reduce the distress due to that pox is the margosa leaves which is worn by you as a dress. The edibles raw rice-flour, sugar-candy and the tender coconut are offerings to you while worshipping. You will remove the distress and bless the people those who worship you, give distress to the people those never believe you, and make them to worship you".

Having uttered these words Lord disappeared. Due to fire, the bubbles appeared on the body of the deity, due to the rain poured by the God Varuna the fire is put off and from that fire Renuka Devi appeared, she is worshipped as deity *Muttu Mariyamman* by the folk people.

She is a Roudri's incarnation among the nine sakthis viz., (i) *Vamai*, (ii) *Jestai*, (iii) *Rowdri*, (iv) *Kali*, (v) *Kalavikarani*, (vi) *pavikarani*, (vii) *Palappiramatan*, (viii) *Sarva puta tamani* & (ix) *Manonmani*. i.e., she appeared with fire rupam and accordingly to Her incarnation she had *akni kesam*. This is the common tale behind the appearance of deity *Muttu Mariyamman*. This tale is a common tale connected with mythical background.

Following tales are explained, the tale about the deity in a particular place.

## 1. At Madanām (Village)

Two statues of deity *Muttu mariyamman* is found in this temple. One statue is somewhat little bit brokened. This statue is said to be found out before two hundred years ago. The tale of this statue is said to be an astonishing one.

That is - A merchant to repair his *sekkumaram* bring a big tamarind tree bottom part. He put that tree part in a place. On that night deity *Mariyamman* appeared in his dream and said that since she is in need of that tree he will not take that tree. In the morning merchant went to that place and saw the tree which has no root but sprouted. So in astonishment he wanted to know whether there is any root in the bottom of the tree and he dug out the sand. While doing this he found out a statue of the deity *Mariyamman*. While digging out, few parts of the deity's statue is broken a little bit. This statue is placed outside they way to the second statue's sanctum sanctorium. Daily pujas are done to this deity.

The tale about the second statue is as follows:

In another period deity *Mariyamman* appeared in one of Her devotee's dream and mentioned that there is a statue of *Mariyamman* in the bamboo forest of that place. With fear, that person announced this to the people of the village. People destroyed that forest and found the statue of the deity *Mariyamman*. So this statue is also there, in the temple.

Eventhough there are two statues in the temple, people worship both as one shape and power of the deity *Mariyamman*.

## Verson - 2

Once there was a saint and her chasty wife lived together in an Ashramam. Wife's hasty nature made her

to made up a mud pot with the sand in the river bank and she used to take water in that pot for her husband's pujas. One day while preparing the pot, Lord Indra used to go through the river in the sky when he looked down and saw her, he fell in love with her. That lady also saw his shadow in the river water. Just on seeing the other male's shadow that lady's character is gone, she is not able to prepare the mud pot and take the water to her husband's puja.

These events are known to the saint by means of his will power, he became angry. So in anger he called all his seven sons and asked them to cut down their mother's head. All refused and the last son Parasuraman accepted to fulfil his father's wish. At the same time he asked for a boon from his father. According to that he asked that he should be able to give life to the dead person by chanting a mantra and sprinkling water on the dead body. The saint accepted and gave that boon.

While returning to the house with sorrow from the river bank, saint's wife saw that her son is coming towards her to cut her head with knife. To save her life she ran back towards the forest. Her son also followed her. At a point cobbler caste lady came to rescue the life of saint's wife. At that time Parasuraman cut both of their head. To give back like to his mother Parasuraman with tension took his mother's head and placed it in the body of cobbler caste lady and place the cobbler caste lady's head with his mother's body. Then by chanting mantras and sprinkling water, he gave life again to them. Since the body and head sre changed after getting life again, they are called as *Mari*. She is considered as an incarnation of Goddess Paravati and people worship Her with much fear and faith. The Goddess with cobbler caste lady's body and

brahmin caste lady's head is termed as Karumari and she went to Thiruveerkadu to bless the people.

Goddess with Brahmin lady's body and cobbler caste lady's head becomes *Muttumariyamman*, capable of putting *Muttu* (pox) on the body of the people. Folk believe that 'pox' is an epidemic form of Goddess Mari and they termed pox as *Muttu*. People with care, faith and fear worship this Goddess while she is in the epidemic form as well as in normal stage. People worship this deity Mariyamman as *Muttumariyamman*.

### Version-3

Deity Mariyamman at Thirunanriyuur village belonged to Tanjore District. This deity is called as called as deity *Sri Mariyamman* as well as *Thiruccuri Amman*. There is a tale behind the appearance of this deity in this particular place. There is a village kollumedu nearer to this place. One day a little girl and her father started from their village and reached this place. At that time the little girl died and disappeared. She asked the people of this village and her father, 'to have a temple in this place, becomes deity Mariyamman and going to bless the people from this temple'.

Another tale is explained in connection with this deity, once, in a village far off from the Thirunanriyuur village, people found out a statue of Deity Mariyamman. According to Her wish she is placed in this village. A peculiar feature of this temple is that this looks like a house. Also it is noticeable that this deity's statue is placed on a sage's tomb.

### Version -4 (a) (Deity Mariyamman at Ozhukaimangalam)

Once upon a time there were many margosa trees (margosa forest) where this village is situated. In that



forest cattles used to graze. Once the cattles begin to milch the milk enters inside and above an ant hill. This is happened daily. On seeing this people thought that there is an extraordinary supernatural power in the ant hill and they began to worship the God with much faith and care. There is a margosa tree above the ant hill and people worship this tree also with much faith. Day by day belief on this Goddess is increased and where the deity *mahamariyamman* (*Sri Sitala parameswari*) appeared and began to bless her devotees. She appeared from the ant-hill as *mahamariyamman* and worshipped under the name *Sri sitala parameswari*. Moreover it is said that Goddess *Karumari* at Thiruveekadu, Goddess *Mariyamman* at Samayapuram and Goddess *Sri sitala parameswari* are sisters. Since she has appeared from the ant-hill (from sand) she is said to bless Her devotees as *suyambumuri*. So that this place can be termed as *suyambuttalam*. This place is one among the five elements viz earth, air, fire, water and sky.

#### Version - 4 (b)

Once this place Ozhukaimangalam was in the hands of Danish people before seven hundred years. At that time a Danish king stayed here. Always he used to take the milk of his own cows and never tasted other cow's milk. One day there is no milk in his cows and the servants supplied milk from other person's cow. The Danish king came to know and he never touched that milk. He became angry and sent his servants to check the cow-herd. The servants saw that the cows milch the milk in a particular place and conveyed the news to the Danish king. With anger the king arrived to that place and noted the activities of the cow. Then he ordered his servants to dig that place, where the cows milch the milk, he found a Goddess statue. Danish

king said that, that statue is merely a stone and throw the statue. On that day itself he began to suffer from pox. All the people in the village asked the king to pray the Goddess Mari and promise to build a temple if he is cured from the pox. On the third day itself his sufferings are gone and as per his vow, he built a temple to the Goddess.

### 3 Tale about the deity puttū Mariyamman

Deity *puttu mariyamman* is worshipped as a folk-deity among the other female folk-deities. In some places or in the same village (if the village is not too small) one can find more than one or two puttū Mariyamman temple. Reason for this may be that, for generation worshipping *serpents* as a deity has been in vogue. Serpents are worshipped as a symbol of deity, "Mariyamman". Puttu (ant hill occupied by the serpents) are found in abundance all over the country. In some place, temple are built for this deity in the traditional manner, whereas in someother places there are no temples, A small hut protects the ant-hill. and people used to worship and offer to the ant-hill. Legends and tales are explained behind the appearance of this deity.

Deity *puttumariyamman* at Sirkazhi is different from the same deity in other places. In this place Deity *puttumariyamman's* tale is about the deity *Kaliyamman*. i.e., in this place this deity is worshipped as a form of kali with the name Puttu mariyamman. Here the serpent worship is not insisted, but it is said that often a serpent shows itself from the sanctum sanctorium of the deity or from the compound wall of the temple. The tale behind the appearance of this deity and temple in this particular place is as follows.

Once Lord Siva desires to dance before the Devas etc. At that time Goddess Kali challenged Lord Siva and said that he cannot dance like her. Lord Siva wanted to control her exultation. So he dances vigorously by lifting His leg. On seeing this Goddess Kali bent down and worshipped Lord Siva. Lord Siva cursed Her in anger to become black. To remove the curse and fault of challenging the Lord, she was asked to worship Him by staying at Brahmapuram. Goddess Kali's colour became black and she felt sad. She came to Brahmapuram, sat down near the western gate of the temple, made a tank near that place and worshipped Lord Siva. During this time Lord Siva appeared before Her, removed Her black colour and anger.

Also he blessed her to become soft natured, named Her 'Mariyamman'. He blessed Her with the boon of staying in the same place and bless the people as Goddess Mari. Since Goddess Kali worshipped Lord Siva from this place and this place had the name *Ka:li* (which is changed into "Kazhi") and the tank made by Her while worshipping Lord Siva is termed as *Kaalikulam* (which is changed into *Karikulam*) Giving Her these boons Lord Siva disappeared. From that time onwards this place is termed as *Kaalikulam*, *Karikulam* and Sirkazhi etc.

Goddess *Ka:li* became soft natured and is doing penance by sitting on the Sakthi biitam, She is termed as Puttu Mariyamman and she blesses the people as *Purraṭi Mariyamman*. The Sakthi biitam is said to be the "Puttu" (ant hill).

#### 4 Tale about the deity *Ankalāparameswari*

Tale about the appearance of deity *Ankalāparameswari* is an unique one. It is as below:

In ancient days the Yugas are not only four, but five viz., *Kireeta*, *tireeta*, *duvarata*, *kali* and *mani* Yuga. On the period *mani* Yuga Goddess *Parameswari* rule the world. At that time two *Asuras* viz., *Vicumban* and *Sumban* request the boon that they are killed by themselves and not by any other. Lord *Siya* gave the boon and the *Asuras* wander round the three world viz., *Satyalokam*, *Vaikundam* and *Kailayam*. They gave troubles to the *Devas* and the beautiful angels at *Devalokam*. Then the *Devas* visited Lord *Brahma*. Lord *Brahma* promised to help them and created a beautiful young lady in view to destroy the *Asuras*. It is usually said that All the things are created by the females, likewise all these are also destroyed by the females". i.e. the proverb *Aavatum pennaale, Alivatum pennaale*.

He named the lady as *Trilottamai*. Then he told to Her about the two *asuras* *Sumba*, *Vicumba*. Having heard about this *Trilottamai* told to her father that she is able to kill them and only after killing them, she will face her father again. Then she met those two *Asuras*. As soon as the two *Asuras* meet the lady they forgot themselves and went near the lady. At that time the lady said that it is not possible for a lady to live with two persons. So she said that she will marry the person who wins in the contest between the two. But the elder brother did not want to contest and so he suggested to his brother since he is the eldest he will marry the lady. But the younger brother did not agree for this and so they quarrelled with each other fiercely. They pluck trees, the mountains etc. and beat themselves.

Atlast both of them blow with their sword at a time and both are killed by themselves. *Tirilottamai* went to his father *Brahma* to say this sweet news. She told this to her

father but her beauty make Him to like her and so he forgot himself and followed her with full of lust. She said that she is his daughter but he does not understand anything in his lust. So *Trilottamai* ran to the *Kailash*. Once Brahma and Siva were having five heads. As soon as seeing, Brahma, Goddess *Parameswari* thought that it is Siva who is able to solve the problem and so she takes the necessary things to do Puja to invite Lord Siva. She had finished the *pata puja* to brahma (by mistake) and invited him inside. Then only he opened his mouth and asked her "whether *Tirilottamai* is here". Then only Goddess understood that it is Brahma and so she gave a curse that you have to loose one of your beauty among the thirty two you have.

Afterwards *Parameswari* told everything to Lord Siva and in anger he cut one of the heads of the Brahma. At that time where *Tirilottama* hide herself came out and out of her affection to his father she took that head and embraced with her breast. Since Lord Brahma is full of lust, *Tirilottama* gave birth to five children each from one face. Instead of two *Asuras* there appeared five *Asuras*. On seeing this Goddess *Parameswari* asked her to go and rule in the side forest situated in *Malayanur* side.

The names of the five *Asuras* are i) *pu:va:lakkāṇṭan* ii) *Iruḷakāṇṭan* iii) *Vella:lakāṇṭan* iv) *Mo:hanakāṇṭan* v) *Brahmmakāṇṭan*. Then all the five *Asuras* decided to rule over the three worlds. So first *pu:va:lakkāṇṭan* went to the world *kailash* where Lord Siva was residing. There he is killed by Lord Siva. Secondly *Iruḷakāṇṭan* went to meet the Lord, and he is very much pleased to see the Lord Siva with his wife *Parameswari* and he took refuge under him. Lord Siva also pleased with his manners and named him as *Muttu Iruḷappan*. Then he gave him a

boon that both of you will rule the graveyard as *ka:tte:ri* after marrying *pe:cciya:yi*. Then *muttu Irulappan* marry *peicciya:yi* and both of them rule the graveyard.

Seeing this, next *Vellala kantan* went and took refuge under Lord Siva. Then *Vellalakantan* requests for a boon that Lord Siva will born in his wife's belly as his son. Lord Siva gave the boon and he grew in the belly of *Nijakkini* wife of *Vellala kantan*. Seeing this Goddess Parameswari do not know what to do and she meets her brother Lord Vishnu. She told about the boon by Lord Siva. Vishnu asked her to take incarnation as *Kuratti* and do the nursing at the time of *Nijakkini*'s delivery and kill the child. Then she took the incarnation of *Kuratti* and went to *rudradesam* where *Nijakkini* lives. She took *Vi:rabatraswamy* as companion in one hand and took the basket used by *Kuratti* in the other, reached *rudradesam*. On seeing this lady, *Nijakkini* asked her servant maid to invite that lady. *Nijakkini* showed her palm and asked about the palmistry. For that the incarnated Goddess told her the child in the belly of *Nijakkini* is a strange baby with five heads, it looks like Lord Siva etc.

*Vellala Kantan* who went out for looking a nurse at the time of his wife's delivery came back without any nurse. Goddess in the incarnation of *Kuratti* promised to help his wife and asked for a new winnow, a small yellow cloth knife etc. People believed that keeping these above three things at the time of child birth is a bad omen. So *Vella:la kantan* asked this lady "why are you asking these things at this asupicious time". She answered that she needs new winnow to remove the impurities at the time of delivery, yellow cloth is to tie the navel and the knife to cut the navel chord. Then she gave *Vi:rabatran* (her companion) to *Vellalakantan* and went inside the room where *Nijakkini* is

suffering from severe labour pains (pains of childbirth), Goddess went her side, tied her eyes with the yellow cloth, cut her entrails by the knife and pluck the child from the womb and put into the new winnow. Then in her anger Goddess put the entrails of *Nijakkini* in her neck and took the incarnation of Goddess *Aṅka:ḷa parmeswari*. She gave the liver and the parts connected with it to *peteciya:yi* termed as *Ka:tte:ri* with anger she carried *Vi:rahadrasamy* in one hand and started running towards the graveyard. On the way *Brahmahatti* gave one head of Brahman, cut down by Siva, in her hand. With these things she started towards graveyard dancing vigorously in anger. Reaching the graveyard with madness she used to dig the flesh, bones of the dead body and eat.

Then she, in her anger, lay down with back in the land at Malayanur lake. Then exhausted herself in the northern side, in the direction of north eastern side, in the way where the dead body is going, as Goddess *Aṅka:ḷa parameswari*.

People believed that all the devils which are not removed by anyone will fly before Goddess *Aṅka:ḷa parameswari*. Goddess *Aṅka:ḷaparameswari* went to the graveyard and plundered each and every thing. She plundered the bodies, sheep, cattle and all the things. She plundered at the graveyard. Then she exhausted herself at Malayanur lake. Now she is giving her mercyness from various sacred places to all the people those worshipper.

##### 5. Tale behind the appearance of the deity *Pe:cciyamman*

This deity's statue is seen with a baby in her mouth. In some places a small *bi:ṭam* without statue is worshipped as deity. In few places the tree itself is worshipped as *pe:cciyamman*. After that people made sand made *bi:ṭam*



and worshipped Her. Then they made the statue in the stone. After Her statue is made in the stone she is considered as dead body eater and with that idea they place a baby's body in Her mouth of her statue made in stone.

While looking back Her story, she is considered to be the *Karaikkal Ammaiyar* who took devil stage and pray the Piranati at Pandiya country. This lady's husband is said to work in a harbour at Pandiya country and her husband worship her as a Goddess. After that the lady wanted to go in the path of God and so she took the devil shape. The devil shape of that lady is worshipped by the people and so she is said to be *Pecciyamman* which is termed as *Pe:cciyamman* now-a-days This tale is found commonly for the appearance of this deity.

## Male Deities

### Deity *Ayyanar*:

Next to female deity *mariyamman*, the deity that is most universally worshipped among the Tamils is *Ayyanar* and he is the famous village deity, largely worshipped in Tamil country, who seems to be an exception to the general rule that the village deities are female. In almost every Tamil village there is a shrine of *Ayyanar*, who is regarded as the watchman of the village, is supposed to patrol in every night, mounted on a ghostly steed, a terrible sight to behold, scaring away the evil spirits. He has always a separate shrine and may be known by the day or concrete figures of horses ranged on either side of the image or piled about in the compound of the shrine in admired confusion. The horses are offered by devotees and represent the steeds on which he rides in his nightly rounds. He is regarded by the villagers as a good and benevolent Protector often higher character than the disreputable *maduraj vi:ran*.



### Tale behind the appearance of the deity *Ayyanar*:

Deity *Siraikatta Ayyanar* temple is situated in Tanjore District, in the village Palli Agraharam. Once this place is termed as Sengamedu and is fully occupied by the Brahmin priests. At the time of building Tanjore big temple this temple is built. The tale behind the appearance of this deity and temple in this particular place is as follows:

Actual name of this deity at the time of appearance is *Alakiya Ve:mpu Ayyanar*. While building the new temple (a the time of King's rule) it is usual to carry milk pot, water pot to the temple. At that time daily it is usual that the milk pot and water pot fell down and break in a particular place. This event is reported to the king. The king asked the servants to digout that place to know the whereabouts.

The servants dig out and while diggingout they found a deity's statue which is deity *Ayyanar*. While digging, the instrument cut down the statue's face in the middle of the face from forehead. Now-a-days also this can be seen in the statue of *Ayyanar*. Immediately a small hut is built and a temple appeared in this place. While diggingout and placing in this temple, the deity's name is *Alakiya Ve:mpu Ayyanar*. Now-a-days the place where the cut seen filled up with candles to hide the cut in the deity's face.

This time the British rulers used to catch and put the ladies in jail. Once this happened' the ladies ran into this deity's temple and beg to protect themselves. Deity *Ayyanar* shown his mercy and protected them from that soldiers. He blinded the eyes of the soldiers. Then he left the temple and came out of his place. He entered the village where the community people doing pujas to Him and shouted that thieves entered in the temple and explained the situations at the temple.

Immediately those people wake up and ran into the temple where they saw the events, explained, nearer to their place. Moreover the deity wanted to punish the thieves and so he asked the Pujaris to cut off the hands and legs of the thieves. Since they requested excuse for their doings and so the deity excused them. The thieves promised that they won't do this type of bad things again and ran away.

Since the deity gave protection to the six ladies of the family of same social group namely Velalar (Kuyavar caste people-potter's caste people) and the brahmin's those who are the pujari's at the time left the auspicious job to this caste people and from that generation onwards potter caste people are doing pujas generation by generation. Since he gave protection to the ladies-he got the name *Siraika:tta Ayyanar*.

**Tale about the appearance of the deity *Karaimel Aḷakar Ayyanar***

The village "Rajagiri" is situated in Tanjore district. Three "Ayyanars" are found in the same temple of this village. They are

- 1 *Karaimel Aḷakar Ayyanar*
- 2 *Yanaimel Aḷakar Ayyanar* &
- 3 *Parimel Aḷakar Ayyanar*.

Following tale is explained in connection with these deities. Once the deity Ayyanar came from the bank of the river entered the temple and sat down in the sanctum sanctorium of the temple. Once the deity *karaimel aḷakar* came out of his place, the deity on the elephant go inside and occupied the place of *karaimel aḷakar ayyanar*. This deity is always found on the elephant inside the temple walls, but he went inside and occupied the place of *karaimel*

*a lakar ayyanar*. So the deity *karaimel a lakar ayyanar*, came out and his temple is found in front of the *Yanaimel A lakar ayyanar's* temple. Behind this two *Ayyanar's* temple *pari* (Horse) *mel a lakar ayyanar* temple found in the same temple *campus*. This a peculiar type of *Ayyanar* temple in Tanjore district.

## 2. Tale behind the appearance of the Deity *Karuppasamy*

This deity is worshipped in various places of Tamilnadu. It is said that *Karuppasamy*, *Karuppannasamy* is none but Lord Krishna's incarnation. This deity is in black colour. The God Mayon had black colour and termed as "Karuppan" then had the name "Kannan" which is termed after some years, as Krishnan. The work of Lord Krishna is to protect the people and same is the work of deity *Karuppasamy*.

The protecting deity *karuppan* is believed to be the watchman of the forest as well as village. In big temples *karuppasamy* is considered to be the watchman.

## 3 Tale about the deity *Ka:ttavarayan*

Once Goddess Parvati do penance in a garden. At that time Lord Siva suggested his sons Lord Ganesh and and Murugan to give protection to his mother but Goddess Parvati refused his suggestion. So Lord Siva created a person to give protection and take care of the garden. He is *Ka:ttavarayan*. Since he is protecting (*Ka:ttal*) Goddess Parvati he had this name. Goddess Parvati accepted *ka:ttavarayan* as Her son (since Lord Siva created *ka:ttavarayan*, and in all the *mariyamman* temple his statue is found). He is considered as giving protection to his mother. It is usual that, the seven angels from the Heavse came down and took bath in the pond inside the garden. After taking bath they used to pluck the beautiful flowers

and fly away to the sky. One day *ka:ttavarayan* saw this and hide himself behind a tree. The angels removed and placed their dresses in one place. *ka:ttavarayan* took one of their dress. After taking bath six angels have their dressing, plucking flowers and fly away. Since one angel's dress is not found she is not able to fly away.

Angel reported this to Lord Siva. He in anger curse *ka:ttavarayan*, to be born as a person on the earth and said that only after marrying the girl *a:riyama:la* of the king *ariyara:jan*, this curse will be removed. So *ka:ttavara:yan* born on the earth. Once *ka:ttavara:yan* met this beautiful girl *a:riyama:la* and both of them fell in love with each other since *ka:ttavara:yan* belonged to low caste compared to king's family the king ordered to put *k:ttavara:yan* in *kazhumaram*. Only at this stage Goddess *ka:li* (incarnation of Sakthi) came to rescue him and *ka:ttavara:yan's* curse have been removed. King *a:riyara:jan* came to know that *ka:ttavara:yan* is none but the son of Lord Siva and he agreed to give his daughter *a:riyama:la* in marriage to *ka:ttavara:yan*. Then the marriage of *ka:ttavara:yan* and *a:riyama:ala* is celebrated.

#### 4. Details about the deity *Vi:ran*

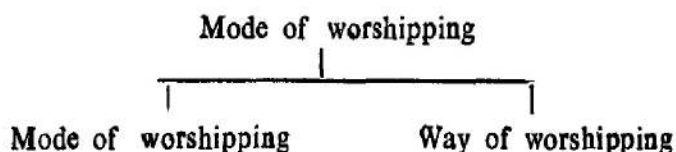
*Vi:ran* statue is found in the border area of most of the villages. He is considered as a protecting deity. In some places only a big size head is found, in some places a *su:lam* (or) *ve:l* under the tree represents the deity *vi:ran*. The places where the data collected about the deity *vi:ran*, only a *Su:lam* is found under a big tree. People used pray this *Su:lam* as deity place Kumkum and put Garland to the *su:lam*. There is no separate tale for the appearance of this deity.

## 5. Details about the deity *Muni:swaran*

Referring to the tale about deity *aṅkaḷa parameswari* among the five Asuras born from the face of Brahma with *Tirilo:ttamai Muttu Iruḷappan* is one Asura. When he desires to meet Lord Siva and after his meeting with Siva, he is pleased with the Lord. So he took refuge under him and had a boon from Lord Siva. According to the boon he became *Muni:swaran* and Marry *pe:cciyayai* and rule the graveyard. Both of them are also termed as *kaṭṭe:ri* *Muni:swaran* is worshipped as male folk-deity by the rural people. This much data are collected about the deity *Muni:swaran*. Also he is termed as *Muniya:ntavar*. Eventhough he is having cruel nature, people believe that *Muni:swaran* protects them from evil spirits who has belief in him.

### Mode of worshipping

The fourth sub-division under the second category is Mode of worshipping.



Under mode of worshipping mainly the reason for worshipping the folk-deity is explained. Eventhough the reason is not unique one, it differs slightly in different places. Following reasons are said for the mode of worshipping.

- i. To fulfill the vow at the time of some distress to a particular person and also to the village.
- ii. Due to fear-complex
- iii. To avoid and protect from the anger of the deity.

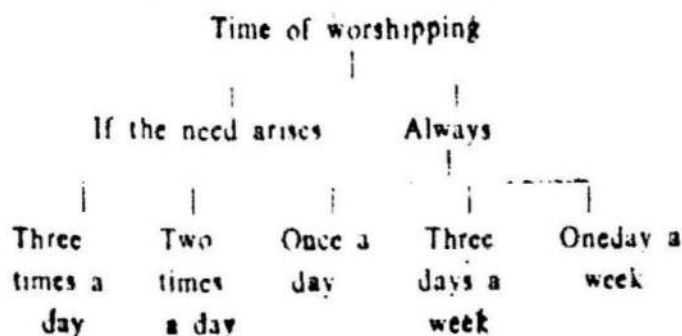
This kind of fear-complex is not found in some places now-a-days, since the caste difference, economic and political interferences made irregularity among the people the villages in worshipping the deity.

To the people, each and every deities are all powerful. They praise the good and punish the evil. From this idea man developed his relationship with God.

People believed that the folk-deities protects them by chasing evil spirits. So people offer even animal sacrifices to their deity. Coming to the point, the way of worshipping which can be classified into following classification.

- 1 Deities receive only vegetarian offerings in the temple
- 2 Deities accept animal sacrifices
- 3 Deities to whom animal sacrifices are "must"
- 4 The way of worshipping
  - a) According to Agama rules and regulations
  - b) According to economic condition
  - c) According to the social condition
  - d) Time of worshipping.

According to economic condition in the following way the worshipping is performed in the village temples.



Due to the influence of some items from great tradition into little tradition, the socio-economic conditions, change the mode of worshipping and the way of worshipping among the village people in worshipping their deity.

### Motif in worshipping

Fifth sub-division under the second category is the motif in worshipping the deity. According to their need folk-people change their way of worshipping. There are general motif in worshipping the folk-deity. They are

- 1 Fear complex
- 2 Fertility
- 3 To assuage natural calamities
- 4 To increase natural facilities
- 5 To avoid epidemic forms (diseases)

Following two reasons are the cause for the fear-complex among the folk-people.

#### Fear complex

Due to the unfulfillment of the vow taken to the deity

Due to the unfulfillment of the wishes and desires of the deity

For fertility, to assuage natural calamities and to increase natural facilities people used to worship the folk-deity.

When epidemic form of cholera breaks out people began to worship the deity *kali* with much fear and faith. Deity *kali* is supposed to be a deity of furious temper, and to be the cause of the prevalence of cholera.

People worship the deity *aṅgaḷamma*, to avoid falling victims to her unquenchable anger since her main object is believed to be to devour and consume everything that comes in her way. She is said especially to have great relish for bones.

*Mariyamman* is commonest of them all, and her function is always to inflict or ward off small pox. In one village it is said that deity *Mariyamman* is the donar of small pox while deity *Pe:ciyamman* is the protector from small pox.

Deity *pita:riyamman* is supposed to act as guardian against evil spirits and epidemics, especially cholera.

### Folk festivals

Third Major category is folk-festivals. This is subdivided into four sub-classes as

- 1 Patteren of festivals
- 2 Fairs and festivals
- 3 Folk-arts and festivals
- 4 Structure of festivals.

Festivals generally seems to highlight both the religious sense as well as the social solidarity of a particular people. The general significance of festivals in a primitive society is well high-lighted by Robert. Briffault; when he says that \*1 "festivals drive for the most part from collective ritual".

The collective nature of the festivals and their social significance is clearly manifested in the festivals celebrated in the villages. The origin and development of the folk festival is obscure. This is a survival of their tradition at profession Agricultural operation are associated with a

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\*1 "Festivals" Encyclopaedia of Social Sciences, Vol.6, 1963, p. 138.



series of ritual festivals. Festivals form a vital part of the cultural life of the people.

As society developed, festivals became more elaborate, numerous and stylized. Many festivals are religious and as few became secularized as society developed. The Hindu socio-religious life is abundantly rich with important festivals. Each festival has however, acquired a local colour and form.

Irrespective of caste and creed people attend to the folk-festivals that are held in favour of the village deities. In many places these are observed as group festivals. Generally group celebrations are held to avoid calamities such as droughts and floods, or because of joy over a triumph of any kind.

It has been found that after the harvesting season most of the communal festivals are celebrated by the villagers. Different festivals or festivities have different purposes for propitiation of deities and supernatural powers. From time immemorial festivals, great or small have ever been an important aspect of group life throughout the world.

### **Pattern of festivals**

Under this category first sub-division is Pattern of Festivals. Various pattern of festivals can be seen during the celebration to the village deities. Pattern of festivals are classified according to the number of days. Only four type of patterns are found in Tanjore district folk-festivals (within the collected data). Those are.

- 1 One day festival
- 2 Three days festival
- 3 Ten days festival
- 4 Fortyfive days festival

### One day pattern

One day festival pattern is found to deity *Siraihatta ayyanar* at Palli Agraharam in Tanjore District. Actually once the pattern of festival pattern is twenty two days. This pattern of celebrating festival is changed due to time pass. Present time one day festival pattern is found.

Once festival is celebrated for twenty two days from the day of *Chittira pournami* which is shortened to one day festival due to the economic condition and the social change looking after the temple. When this temple is handed over to Kuyavar (pot makers) caste people they celebrate the festival only for one day. The reason is socio-economic change. Now-a-days the one day festival is celebrated in the month of *panguni*. Name of the festival is *palkutam*. On the birthstar of deity Ayyanar in the month of *panguni* the festival is celebrated. It is usual to taken *palkutam* on this day in the evening the deity is taken in procession around the village and only next day morning or afternoon the deity is taken back to the temple.

### Three days pattern

In Tanjore District at Thiruppanipettai to deity *anakaḷaparameswari*, three days festival is celebrated in the month of *masi*. The three day festival is termed as,

- i. *siva rattiri*
- ii. *mayanakkollai*
- iii. *kumpam vaittal*

On the day of *Sivan rattiri* festival beings Second day the celebrate *mayanakkollai*. *Mayanakollai* festival is celebrated by carry the deity in Palanquin to the graveyard

from the temple with pomp and show. At graveyard offerings are offered to the deity and the offerings like coconut, sundal, sweet rice flour etc. are scattered over the crowd as prasadam. While looking into the tale (referred in the part, tale about the deity *Aṅka:laparameswari*) deity *Aṅka:laparameswari* in anger pluck and the bones fleshes in the graveyard and lay down straight in the graveyard. To console Her anger, offerings are offered to Her at the graveyard itself. So as a customary habit, it is usual to offer offerings to the deity in the graveyard people believed that the prasadam is an auspicious thing which gives good results in their life.

On the third day the festival is finished by placing *Kumbam*.

### Ten days pattern

Ten days festival pattern is found in most of the *Mariyamman* temple festival. Following deities at Tanjore district are having ten days festival.

- i) *Sri Mariyamman (Thiruccuriyamman)*-Thirunanriyur
- ii) *Mariyamman (Madanam)*
- iii) *Puttu Mariyamman (Sirkazhi)*
- iv) *Pataivetti Mariyamman (Mayavaram)*

Following male deity at Tanjore district is having ten days festival.

### 1. *karaimel alagar ayyanar* (Rajakiri)

As an example following festival to deity *Sri mariyamman* at Thirunanriyur is explained.

Festival is celebrated for ten days, in the first ten days of the Tamil month Chittirai. This festival is celebrated without fail on the first day of Chittirai month,

*kaappu* is tied and the temple flag is hoisted. From that day onwards festival begins in this temple. At the time of festival the deity is decorated in a special manner and everyday she is taken in procession in *anna vahana*, *vimanam* etc with various decoration, in the streets of the village. Last day i.e., on 10th day they celebrate "fire crossing ceremony" in a grand manner. After fire crossing ceremony" next day a function viz., *pushpa pallakku* is celebrated. The pattern of festival is celebrated every year to deity *Thirucuriyamman* at Thirunanriyur village without fail.

### **Forty-five days festival**

*mahamariyamman*:

Deity *mahamariyamman* is termed as *sri Si:tala parameswari*. Deity *mahamariyamman* blesses the people from ozhukaimangalam, belonged to Tanjore district. Festival is celebrated to this deity in the month of Panguni. It is usual to celebrate this festival only for eight days and in the last sunday of the month of Panguni "car festival" is celebrated. Now-a-days due to devotees crowd and faith on the deity, the festival extends upto forty five days. Name of the festival celebrated in this temple is termed as *pangunima:ta peruvizha*. Usually in an auspicious day in the month of Panguni, they erect two pandar pillars, one inside the temple and the other near the "car." Then only they build pandar in the temple.

Next, coming Tuesday and Friday they celebrate Festivals for *Ayyanar* and *Pitari Amman*., on Thursday *Ka:ppu*, is tied to the above deities and also to *Vettiyan*, on that night deities are decorated and taken round through the village streets. People worship these deities. These deities are termed as *Uurka:val deyvanka!* (village protective deities) and so are situated in a distance from the village, on the 3rd day from Tuesday i.e., on friday *Ka:ppu* is untied,

deities are decorated in grand manner, taken through the village streets. After returning to the temple, before untying the *ka:ppu* they offer one cock to the deities and *vettiya:n*. This festival is celebrated first, because people believe that if only this festival is celebrated first, the forth coming *mariyamman* festival will be fulfilled without any disturbance. After this festival on the 3rd day i.e., on sunday they hoist the flag at *mariyamman* temple. They termed the event of hoisting the flag at temple as *Tuvajaroganam*. From next day onwards upto 7thday, Deity is decorated specially and each day she is taken through the streets in various *vahana* (chariot) in the late evening or night time. First day in *yali vahana*, second and fifth day in flower palanquin, third and sixth day in *Anna vahana*, fourth day in *Rishaba vaahana* she is taken through the streets of the village. 7th day after hoisting temple flag "car festival" is celebrated.

On the day of "car festival" deity is decorated in a grand manner and she is placed in the decorated car. Then this car is dragged through the streets of the village. Huge crowd attend the car festival to have the blessings of Goddess Mari. On that day offerings are offered by the people and the vow taken are fulfilled to the deity. This festival is a civilized festival and eventhough this Goddess is very cruel, giving sacrifices, fire crossing ceremony etc., are not celebrated like to the other deities.

Next day evening the hoisted temple flag is brought down and the *ka:ppu* is untied. After that, next day deity gave sacred water from *pushkarani* on the third day they celebrate *teppam* festival. After *teppam* ceremony i.e., on next day, Tamil new year day, special anointations, archanas decorations are done to the deity.

On Sunday mostly last sunday in the month of *panguni* or first Sunday in the Tamil month *chittirai* most impotrant

and famous festival is celebrated. this festival is termed as *utirvā:y urachavam*. On this day Goddess is decorated specially and she is taken in procession in the night. Important event in this festival is that deity is taken in procession from ozhukaimangalam to poraiyar and back to ozhukaimangalam. So throughout night this festival continues. Reason for the festival is as follows i.e., once Goddess *mari* killed an *asura*, pluck his intestines, put it in her neck and stand with blood in her mouth. Due to this appearance with blood in the mouth this festival is termed as *utirva:y festival*. Moreover *utiram* in Tamil is blood and *vaay* is mouth and so the festival is termed as *utirava:y festival* which becomes *utirva:y festival*.

At the time of this festival different kinds of *Ka:vati* are coming from distant and different villages, Next sunday after this festival *Manjaḷ niiraattu vizha* is celebrated, on this day Goddess is decorated beautifully and taken in procession through the streets of the village. On this day also *ka:vati* is taken by different village people. Festival is celebrated in the same manner as *utirvaay festival*.

Last festival is termed as *Vitaya:ri tiruvizha*. This is done next sunday and is like an end to all the celebrations, functions, festivals celebrated. On this day only temple authorities are involved and outsiders are not allowed. With this the festival ends.

### Fairs and Festivals

In the third Major category folk-festivals, the second sub-class is fairs and festivals. Fairs and festivals are a vital part of the cultural life of the people. They are observed as religious beliefs, rituals, social and secular occasions and are being directed by economic necessities.

Days of their occurrence are mainly associated with the sowing operations and the post harvest activities. Many of these fairs have some kind of myths behind them and they have also economic roles to play.

Fair is a centre not only for economic roles, but also for social and political activities and it helps to create and maintain a network of socio-cultural ties among the villagers. Here we get an intimate and eloquent account of the arrival of money as a concept and institution. A fair serves as an agent of culture change in the region in which it is held. Through its socio-economic process, it brings about cultural change among the people.

It is also a redistribution centre for the resources and goods of the occupationally diverse communities. Both the traditional and modern economic roles of fairs and festivals are very clearly delineated on the fair and festival ground. The economic transactions on a fair's periphery are the traditional type, whereas those in its heart are concerned with the modern economic role of a fair. The traditional economic transactions are carried on through barter and commodities are measured by volume, rather than by weight.

The modern role of the fair is characterized by the growing use of money, measurement by weight, the introduction of mass products and manufactured commodities, price fixing by demand and supply of commodities and other typical characteristics of a self-regulating fair-economy. Most special purpose commodities of fairs, such as farm implements and crafts are introduced mainly by urban traders to the rural people.

Sometimes goods sold at a fair are produced by the villagers themselves, but which they do not use. Foreign or

imported goods too are sold here. The fair is thus a centre for the sale of local and imported goods. In the ancient past, the markets were not only centres of contact between remote villages and urban products, but also places for integration. Peasants, artisans and others from remote places set up their temporary stalls around the fair, or the festival ground. Different entertainment and variety functions too are held in a fair. The fairs are thus a mixture of business and entertainment.

A fair is a strong unifying feature, since it is visited largely by groups of professional traders, artisans, buyers, religious minded men and women, entertainers and entertainment seekers. Perhaps the most pronounced social significance of a fair lies in the fact that it is a graphic representation of the traditional occupations of people in its hinterland. A religious fair attracts quite a large number of people who want to meet old friends there. Some people find the chance to maintain ceremonial friendship through such fairs and festivals.

Fair during festival time at Thirumakkottai, fair at the festival time in ozhukaimangalam are few examples of fairs in Tanjore district. Moreover the *cantai* near kollidam on Mondays is *mattu cantai*. Near Mayuram Junction side fish market in Monday is a famous one.

### Folk-arts and Festivals

Third sub-class is folk-arts and festivals. Generally group celebrations are held to avoid calamities such as droughts and floods, or because of joy over a triumph of any kind. The celebration of any festival is largely interspread with songs and music, symphonies and rhythms of dance. In the prolonged continuity of these celebrations



the participants get the opportunity to reinforce their social relations and thus make the whole festivals cycle a cohesive unit of complex regional culture.

The songs and dancing pattern in different festivals. Folk songs are the counter part of the festivals in which their hopes, cravings and ideas are reflected and vibrated with cadence of rhymes and rhythms. The language and theme of these folk-songs also show super imposition of diverse cultural trends.

These are fundamental differences between the folk-festivals and the festivals observed by the cultured or sophisticated people. If both villagers and urban people celebrate the same festival, one can notice there marked difference in the mode of observance and in performing rites between the two groups. In folk festivals the common people give vent to their natural tendencies and capacities. But the festivals of the cultured or urban sophisticated or directed to the order, or according to the injunction of the law books of communities concerned and also in terms of performers.

Folk-arts connected with folk-festivals are classified as

- 1 *Karakam*
- 2 *Ka:vaṭi*
- 3\* *Terukku:tu*
- 4 *Villuppa:ṭṭu*
- 5 *Alagu kutti kolḷal*
- 6 *Cilampattam*
- 7 *Jallikaṭṭu*

Except *Villuppa:ṭṭu* all the art-forms are found in Tanjore district.

## Karakam

*Karakam* is a ceremony celebrated at the time of festival of deity *Mariyamman*, *Ankalamman* and other female folk-deities. *Karakam* is a form of folk-art. *Karakam* is a water pot decorated with flowers garlands, and kumkum, sandal paste, turmeric powder. This *karakam* is taken at the time of *Mariyamman* festival universally. Sometime the same *karakam* is termed as *Sakthi karakam*. At the time of festival of the deity *Ankalamman* odd number (usually seven) pots are taken to the river bank. One pot is big in size and after taking bath every pot is decorated with flowers, kumkum sandal paste and turmeric. In each pot they put some fire (firewoods with fire) and the big pot is decorated specially with kumkum, turmeric sandal paste, various flowers and garland. Other six pots are carried by the members those who desires to take and the *Sakthi karakam* is taken by the temple pujari and from the river bank, they bring the *karakam* with tom tom and by means of dancing. The persons those who carry wear yellow dhoti and put garland in their neck. Pujari, who carries *Sakthi karakam* also wears the garland and hold a long knife in his hadd. By means of dancing they enter the temple and then only the Pujas, worships etc begin to the deity. Like-wise at the time *fire-walking* ceremony also, the *karakam* of various type are taken to the deity *mariyamman*.

## ka:vati

Various kind of *ka:vatis* are found viz. *Mayil ka:vati*, *Panniir ka:vati*, *Anna ka:vati* etc., At the time of festival at Ozhukaimangalam to the deity *Sri Sitala Parameswari* (or *Mahamariyamman*) various type of *ka:vti* are taken by various village people. From distant villages are also people took *ka:vati* at the time of festival. *Kavati* made of the feathers of pea-cock (*mayil kaavati*) *kaavati* made up of

flowerets (*Pushpha ka:vati*) *ka:vati* made up of wood and decorated with flowers, sandal paste, Kumkum, pannir etc (*panniir kaavati*) *kaavati* made in the shape of swan (*Annakaavati*) etc are found. Moreover *ka:vati* decorated with margosa leaves are also found in abundance. Festival to deity mariyamman at ozhukaimangalam is a civilized festival and so various kinds of *karakams* and different varieties of *kaavati* are found in abundance.

### *Terukkuttu:*

This is also a form of folk-art. In some temples festival is very simple and so they arrange for, *terukkuttu*. In the art form *kattavarayan katai*, *Mahabharatha katai* etc are acted. Usually *terukkuttu* is performed in the night time. It is usual to perform *kattavarayan katai* as *terukkuttu* in almost all Mariyamman temple festival.

### *Alaku-kutti kollutal (hook-swinging)*

The hook-swinging rite, the ceremony of piercing the tongue and of the cutting of the tongue which are self-inflicted corporal mortification for gaining the favour of the deity, age-old traditions and have persisted throughout the ages are evident from literary sources and from traditions. In most of the folk-festivals, the scene of hook-swinging is found. Hook-swinging is done not only in hands, legs etc but from chest also they are doing this. Sometimes a hook is pierced in the back of the person, he used to swing from the hook where it is fixed. Sometimes many number of hooks are pierced throughout the body. These are done on the festive days to fulfill their vow taken at the time when they are not well (or) their relatives are not well.

### *Cilampa:ttam*

This form of folk-art is disappearing slowly day by day, but in some festivals this form of art is found. In the

festival at ozhukaimangalam, the festival at Thirunanriyuur (in both places deity Mariyamman is worshipped) the members who know to perform this art, perform this and dances before the *ka:vaṭi*. In each corner of the streets before the *ka:vaṭi* they used to perform this art. Sometimes young boys perform this vigorously without feeling the situation around them.

### *Jallikkattu*

This form of art is performed during festive days. Two village people leave their ox in a ground. First, one village people leave their ox and the people belonging to another village has to control that ox. Likewise the other ox is controlled by the opposing village person. Due to this form of folk-art sometimes quarrel arises and so now-a-days the frequency of performing this art is reduced too much.

As a conclusion to folk festivals and folk-arts, due to folk-festivals some form of folk arts survive without disappearing completely.

### **Structure of folk festivals**

Last sub-division in the Third major category folk-festivals is the structure of folk-festivals. Structure of folk-festivals can be derived according to its pattern. Festivals had a quality of varying nature. Eventhough some festivals are exceptions for the same. With the following concepts one is able to restrict the structure of festivals according to its nature and pattern.

- 1 Festivals are not universal
- 2 In festivals upto certain stage unique features are found.
- 3 Upto that stage structure (according to the pattern) can be derived to the festivals.

- 4 Apart from that stage universality is not found in the festivals.
- 5 Without universality (or) unique features, it is not possible to trace out the structure.
- 6 Structure can be found only if the time of festivals, days of festivals in a year is constant.
- 7 Structure can be derived only if the fixed time is constant.
- 8 The fixed time may be changed due to various reasons like societal change, place change (within a district, between districts) economic condition, cultural change and time change.
- 9 In due course when the change in fixed time become constant then also the structure can be derived.
- 10 Eventhough the change in fixed time became constant, the constant must not be a variable afterwards.

Within the collected data at Tanjore district four pattern of festivals are found. Among the four two patterns are changed due to various reason, but at present they are constant. Pattern are

1. one day pattern
- 2 three days pattern
3. ten days pattern &
4. Forty five days pattern.

Among this pattern No (1) & (4) are constant at one time, is changed into a variable, due to various reasons (mentioned in rule No.8) which became constant now-a-days. So the structure of this type of festivals can be derived. A common formula structure can be derived as follows:

$$F \rightarrow I^n + C$$

F — Festival

I — Item (not necessarily be the same but can differ)

n — number of items vary from 1,2,3

c — constant pattern, without 'c' constant structure can not be derived,

Secondly if the constant 'c' at one stage varies, and became constant in yet another stage, then also the above formula structure can be used i.e., the constant at one stage varies and became constant in yet another stage and if it retains its constant factor, then also it is possible to derive the following structure.

This can be indicated by the formula

$$F \rightarrow I^n + (c) + c_1,$$

When 'c' constant is changed into 'c<sub>1</sub>' at a stage and afterwards 'c<sub>1</sub>' maintains its constant factor then also the derivation of structure is possible. Thus the common formula are

$$1 \quad F \rightarrow I^n + c$$

$$2 \quad F \rightarrow I^n + (c) + c_1.$$

Within the pattern of festivals of Tanjore district it is possible for one to set up the formula as follows:

2 Three days festival pattern

$$F \rightarrow I^n + 3$$

3 Ten days festival pattern

$$F \rightarrow I^n + 10$$

One day & Forty five days pattern are treated under two formula mentioned above.

$F \rightarrow I^n + 22$  (At the beginning stage it is twenty days festival). Then it becomes

$F \rightarrow I^n + (22) + 1$  (This twenty two days festival is changed into one day pattern. After the change one day festival pattern is constant). So this can be rewritten as

$F \rightarrow I^n + 22 = I^n + (22) + 1 = I^n + 1$  (the actual formula)

Next the fourth pattern of festival is forty five days festival pattern.

$F \rightarrow I^n + (8)$  (At the beginning stage it is eight days festival). Then it becomes

$F \rightarrow I^n + (8) = 45$  (This eight days is changed into forty five days. After the change 45 days is constant). So this can be rewritten as

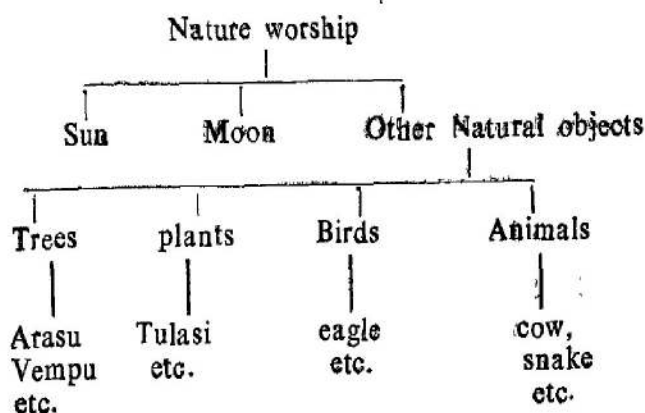
$F \rightarrow I^n + 8 = I^n + (8) + 45 = I^n + 45$  (The actual formula).

### Themes containing Folk-deities and Festivals

Fourth major category "the themes containing both folk-deities and festivals" are divided into four sub divisions. First sub-division is village temple structure. Village deity worship and the temple structure can be seen in the following diagrams.

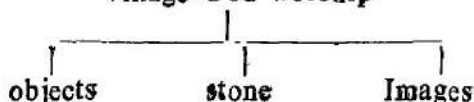
#### Worship

##### 1st Stage



**IInd stage****Ancestor worship**

- 1 Their spirit
- 2 Things used by them etc.

**IIIrd stage****Village God worship**

- |                  |             |               |
|------------------|-------------|---------------|
| 1 <i>ve:l</i>    | 1 shapeless | 1 Copper      |
| 2 <i>su:l</i>    | 2 shaped    | 2 White metal |
| 3 <i>Aruva:l</i> |             |               |

**IVth stage****Ahama God worship**

- |                                    |  |
|------------------------------------|--|
| 1 Stone structure of the God       | } inside the temple<br>built according to<br>ahama rules |
| 2 Copper structure of the God      |  |
| 3 White metal structure of the God |  |

Likewise development of temple structure can be found in various stages.

**Development of village deity's temple**

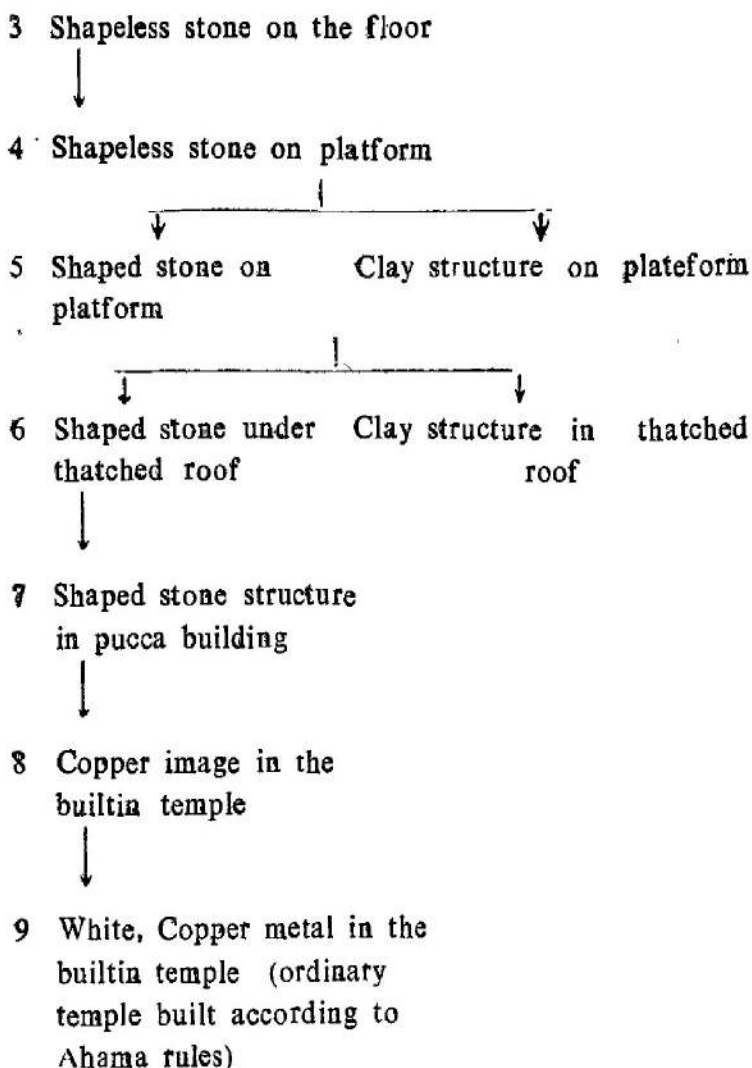
- 1 Tree



- 2 *Su:l*, *Ve:l* & *Aruva:l*

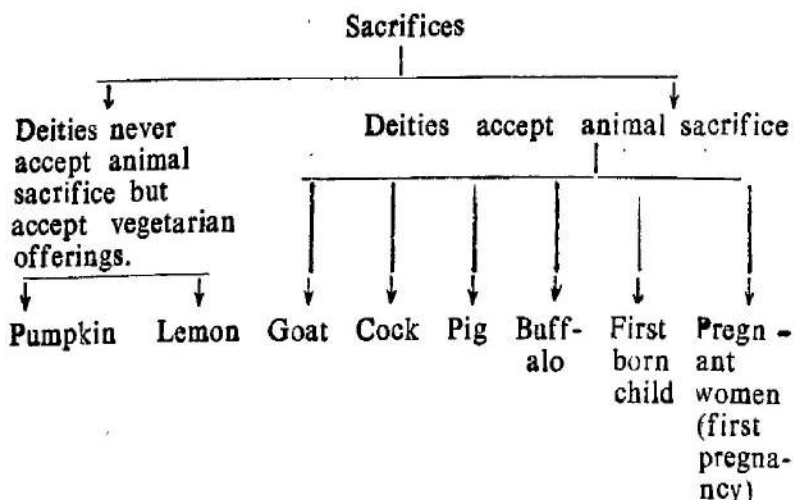






### Sacrifices, Ornaments and Dress

Second sub-division under this category is sacrifices, ornaments and dresses. Most of the folk deities accept animal sacrifices with few exceptions. The deities worshipped in sub-urban areas never accept the animal sacrifices. These deities accept sacrifices like lemon, pumpkin etc. This is shown in the following figure;



In some places even though no animal sacrifices are offered to the main deity, but are offered to the subordinate male deities, who act as guardians of their shrines. People who have made vows, in times of sickness or distress or in order to secure some boon, bring their victims to the shrine. Water and turmeric are poured on the whole body of the animal and some mantras are recited by the *pu:jari*. If the animal is a sheep or goat, it is then seized by the offerer and his friends, some of whom catch hold of its legs, while others hold fast to a rope fastened round its neck, and its head is cut off with one stroke of the chopper by one of the *pu:jari*. The head is placed in front of the image of the guardian deity with its right foreleg in its mouth. During the killing of the victim a curtain is drawn in front of the main deity (in some places the subordinate deities are placed in such a distance from the temple of the main deity. One place of this kind is deity Mariyamman's temple at ozhukaimangalam, Tanjore district.).

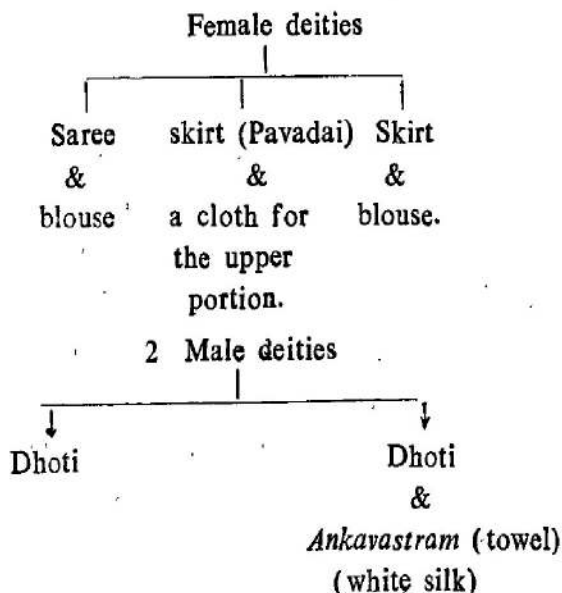
During the time of Angalamman festival pigs are sacrificed to Her male guardians. Sheep, goats and fowls are also offered to the male guardians.

Mostly Buffalo sacrifices or offered mainly in connexion with the worship of the deity kali. Within the collected data at Tanjore district, no deity expects child (or) pregnant woman sacrifice as offering.

### Dresses

Deities of Tanjore district (also Tamil nadu) had yellow, red, dark blue, white and green colour dresses according to the taste of the people who worship the deities.

Female and male deities are having different type of dresses. It is shown in the following diagrams.



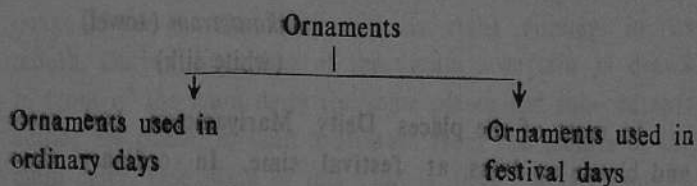
In most of the places Deity Mariyamman had saree and blouse as dress at festival time. In ordinary days Skirt and a cloth for the upper portion is used. Pure Yellow cloth with red, green, blue border is used as dress to the deity Mariyamman. Sometime red with green, blue, yellow border is also used. Silk cloth is used at the time

of festive days. Red is considered as a symbol of fertility. To deity *kali* white Mull cloth is used and on the dress red colour kumkum is fully seen. While doing pujas, pujaris used to put kumkum for each mantra on Her and so the white dress seems to be red.

Mostly yellowish white dhoti is used to the deity *Ayyanar*. In some places white towel (*Ankavastram*) is used to the same deity. To the deities *karuppasamy*, *Muniswaran* & *Kattavarayan* white dhoti or piece of white cloth is used. In the matter of dressing almost in all places the same type of dressing arrangement is found to all different deities.

### Ornaments

Regarding ornaments also, the type of ornaments differ from female to male deities. Even though the female folk-deities are considered to be unmarried, all the deities are having the marriage badge with chain. Almost all the deities wear bangles, tandai for the legs, neck ornaments etc. To the ear, ear ornaments are found in all deities. When compared to Agama Gods and Goddesses the ornaments of folk deities are very little amount. Ornaments of folk deities can be divided into two viz.,



Usual ornaments are used in ordinary days. If people take vow to offer *kanmalar* (eyes made in silver) when one is affected by some diseases in the eyes, it is offered to the deity *Mariyamman*. Likewise nose, leg, hands, mouth etc made in silver or made in mud is also offered to fulfill the vow.

In ordinary days like Tuesdays, Fridays and Sunday, deity is decorated with Sandal paste and various flower garlands are put to the deity.

On festive days the deity is decorated with various ornaments. Variety of flowers decorate the deity. When compared to Agama Gods and Goddesses the ornaments to folk-deities are little in amount even though, the deities are decorated with various ornaments. Various type of bangles, leg ornaments, *ka:ppu* to the leg and hands, nose ring, ear rings, and a chain with marriage badge, a thick chain covering close to the neck, two type of necklaces etc. Also, over the head *gi:riṭam* is placed. Likewise to the Deity Mariyamman an ear ring like *pa:mpadam* is put. Male deities also have the same variety of ornaments except the chain with marriage badge.

### Customs, habits and beliefs

Third sub-division under this category is custom, habits & beliefs. Folk-deities & festival in one hand and customs, habits and beliefs on the other hand are intertwined with each other. In festivals celebrations, ceremonies, worshipping of various folk-deities the reflection of various folk-customs, habits and beliefs can be found in abundance.

Folk-customs are the social customs. Customs and folk-customs are one and the same, since in every folk's life their culture, tradition etc. are reflected through their customs, habits etc. Mostly custom includes celebrations, ceremonies and rituals connected with folk deities.

On looking into the various customs followed at the time of folk-festivals, it can be classified into two as

### Customs at the time of folk-festivals

customs pertaining  
to female deities

customs pertaining to  
both male and female  
deities

#### Customs performed to female deities

Customs performed at the time of folk-festivals pertaining to female deities are

1. *Ma:vilakku ma:po:tutai* (lit the lamp on the flour ball prepared with sugarcandy and ghee)

2. *pa:tai katti i luttal* (Dragging the sick person in a specially made bier, around the temple to fulfill the vow)

This ritual is famous at the time of *Nellukkatai Mariyamman* festival at Nagapattinam, Tanjore district. Instead of bier, some uses wooden plate with four wheels, some use a chariot like vehicle, some use cycle etc. But everthing is decorated with garlands and flowers.

3 *Ankpradatchanam Ceytal* (rolling round temple once or thrice or according to the vow taken). This custom is done to fulfill the vow taken during the festival time of the deities *Mariyamman, kaliyamman, puttumariyamman* etc.

#### 4 Fire walking (or) Crossing ceremony

This ceremony is usually celebrated in Mariyamman temples. While fulfilling this ceremony, the person has to wear wet yellow dress, has to wear garland in the neck etc. In almost all Mariyamman festivals this is the main function. Only few exceptions are found. For example in Ozhukaimangalam Mariyamman festival this ceremony is

not celebrated. But in other Mariyamman festivals at Tanjore district (Ozhukaimangalam belonged to Tanjore district) this function is celebrated.

#### 5 *Ve:mpaatai tarittal* (Wearing morgosa leaves as dress)

This is also seen in the temple festival of deity Mariyamman. At the time of festival those who took vow to wear margosa leaves dress, wear it after taking full bath and fulfill the vow by means of dancing round the temple, going round the temple etc. This custom is found rarely in Mariyamman temples.

#### Customs pertaining to both male and female deities:

Common festival celebrated is *uurani pongal* Deity Ayyanar, Deity Muniswaran, Deity Karuppannasamy, female deities, Mariyamman, kaliyamman etc. accept this kind of offering.

Taking *ka:vati*, *karakam* is a common feature in the worship of Deity of both sex.

#### Habits

Habit is a personal phenomenon while custom is a social phenomenon. The social habits which through repetition became the basis of an order of social behaviour, are called as customs. They are long established habits and usages of the people.

Habit is an individual phenomenon, is not socially recognised. The individual habits are done only by individual people (or) individual group of people.

Customs creates habits-though custom is the result of habit, however, there are many customs which may give

rise to habits and be supported by them. Thus customs create habits and habits create customs.

Individual activity which is in traditional practice is said to be a habit among the social group of the people. Few traditional habits are:

### **1 Karakkuttal (Ear boring ceremony)**

The ear boring ceremony is celebrated at the age of first birth date of a child. It is a custom that while ear boring to the child, the child is to be seated in its uncle's lap and the goldsmith bore the ear of the child. This habit is in practice among all caste people. This is mostly celebrated in temples.

### **2 Boring the ear and nose of the male child**

If a new born baby continuously dies to a person, then people pray to the deity, that their next child has to be alive and if it is so, they will bore the ear and nose of the new born baby even if it is a male child.

### **Peyar vaittal (Naming ceremony)**

Naming ceremony is a common habit among all caste people. Naming ceremony is celebrated in temple also in some places. There is a peculiar custom (or) habit found in naming ceremony. If the child born died continuously, this people used to pray the God and put the next born child inside the garbage monger. After few hours they take the child and name the child as *Kuppan*, *Kuppai* etc. This habit is found in all places.

### **Beliefs**

On the basis of beliefs, fear and faith, people worship and celebrate festivals to their village deities. People believed



that if the wishes and demands of the folk-deity is not fulfilled then it will affect their normal, peaceful life. Some customs and habits are fulfilled on the basis of some belief. The habits Ear boring and nose boring "Naming ceremony" are done on the belief of protecting the life of the child and for their long life. Also people believed that if there is any mistake (even a wound) found in the body of the child Yama (the God of death) will not come near the child and the child will live long.

Also at time of "Naming ceremony" there is a customary habit to clean a stone mortar's roller. This roller is cleaned, washed with water, sandal paste, turmeric and kumkum are put on it. Usually this is done by a married lady who has no child. There is a belief that if this is done by married childless lady then they will have a child in the next year itself.

Fourth sub-division under this category is peculiarities of the same deity in different places. In Tanjore district many number of Mariyamman temples are found. Differences are found in the tale, festival pattern etc.

**Mayavaram — Pataivetti Mariyamman**

**Thirunanriyur — Nellukkatai Mariyamman**

**Ozhukaimangalam — Maha Mariyamman**

**Mayavaram — Pataivetti Mariyamman**

This deity had this name because she killed the army men of the opposite party. She cut down the head of the army-men and so she is termed as *Pataivetti Mariyamman*.

**Thirunanriyur Mariyamman**

The tales are explained regarding this deity.

1. There is a village kollumedu nearer to this place. One

day a little girl and her father started from their village and reach this place. At the time the little girl died and disappeared. She asked the people of this village and her father, to raise a temple in this place and she became the deity *Mariyamman*, and going to bless the people from this village.

Another tale is explained in connection with this deity. Once in a village far off from this Thirunanriyur village people found out a statue of Deity Mariyamman. According to Her wish she is placed in this place. A peculiarity of the temple is that this looks like a house itself and the deity's statue is placed on a sage's tomb.

### **Nagappattinam *Nellukkatai Mariyamman***

Once a lady wanted to buy the paddy and went to a merchandise house. She asked for paddy to that person and that person went inside to bring the paddy, when the person is coming back, the lady disappeared, on that day she appeared in a devotee's dream and said that she is the lady who came to buy the paddy, and she wanted to have a temple in that place. So a temple is built in that place and the deity is termed as *Nellukkatai Mariyamman* (since she appeared as a lady who came to buy the paddy).

### **Ozhukaimangalam**

Once upon a time there were many margosa trees (Margosa forest) where this village is situated. In that forest cattles used to graze. Once the cattles begin to milch the milk inside and above an ant hill and on seeing this people believed that there is an extraordinary power in the ant hill and they began to worship the God with much faith and care. There is a margosa tree above the ant hill and people worship this tree. Day by day belief on Goddess is increased and where the Goddess *Sri Sitala parameswari*

appeared and began to bless Her devotees. She appeared as *mahamariyamman* and began to bless the devotees.

The other peculiarities are mentioned in the following table

Place	Festival Name	Number of days and the month	Other details if any
Thirunanri-yuur	Fire crossing ceremony	10 days in the month of <i>chittirai</i>	After fire crossing festival deity is decorated and <i>Pushppa-pallakku</i> is celebrated.
Mayavaram	Fire crossing ceremony	10 days in the month of <i>Vaika:si</i>	No animal sacrifice
Ozhukai-mangalam	<i>Utirva:y urchavam</i>	45 days in the month of <i>pankuni &amp; chittirai</i>	No animal sacrifice
Nagappattinam	Car festival	<i>Chittirai</i> month for 15 days	No animal sacrifice

### Male deity

Among male deity in the collected data in two places Deity Ayyannar is found with peculiarities. Those are *Sirai katta Ayyannar* of the place Palli Agraharam and *Karat mel Azhagar Ayyannar* of the place Rajagiri both belong to Tanjore district. Peculiarity is found in the tale behind the appearance of the deity. It is explained under the topic "tale behind the appearance of the deity" in this chapter

itself. The other peculiar features, like festival etc, are mentioned in the following table.

Place	No. of days of festival	Time of festival	Other details
Palli Agraharam (Siraihatta Ayyanar	22 days festival reduced to one day festival	<i>panguni</i>	22 days festival was celebrated when the temple was under the control of one social group people which is reduced into one day festival when it came under the control of another social group. <i>pāḷkūṭam</i> is the name of the festival
Palli Agraharam	10 days festival	<i>panguni</i>	Name of the festival is <i>Brāhmorchavam</i>

\* Main peculiarity of the deity *karaimel Azhagar Ayyanar* temple is that three Ayyanars are found. First *karaimel Azhagar Ayyanar* then *Yanaimel Azhagar Ayyanar* and thirdly *Parimel Azhagar Ayyanar* statues are found.

Last sub-division in the fourth major category is the similarities of the same deity in different places.

Under this sub-division similarities of same deity in different places are discussed. The peculiarities and similarities depend upon the socio-cultural, traditional,

economic condition of the people worshipped deity. Among female deities.

1. *mariyamman*
2. *Aṅkalamman*
3. *muttu mariyamman*
4. *ka:ḷiyamman*

are commonly worshipped all over Tamilnadu (especially in Tanore district). Among male deities; deity Ayyanar is most common deity all over Tamilnadu, (especially in Tanjore district). Details about these deities are taken into consideration for comparison purposes.

### **Mariyamman**

Mostly the story behind the appearance of the deity Mariyamman is similar eventhough Mariyamman is found in different places. Next point is that in most of the temples "Fire crossing ceremony" is in Vogue. Animal sacrifice is also a common feature. Even the particular places are not referred here, universally these common features are found regarding the deity Mariyamman. Moreover in almost all the places the concept of deity Mariyamman is considered as the deity of small pox. Deity *pe:cciyamman* is considered to be the protecting deity from the disease pox. In some places where "fire crossing festival" is not celebrated "car festival" is celebrated.

### **Aṅkalamman**

Similarities are found behind the appearance of the deity. Deity *Aṅkalamman* festival is termed as *mayanakkollai*. Always the festival is celebrated in the month of *masi* in all places at the time of *sivanrattiri*. Eventhough the number of days of celebrating the festival differs, the way of

celebrating and the mode of celebrating the festival seems to be the same.

### *Muttu mariyamman*

Deity *Muttu mariyamman* tale is almost as the deity *Renukadevi* tale.

### Version 1

In the tale when we look into the section where *Renuka devi's* son *parasuraman* cut off her head according to His father's wish & when he joined the head (by getting boon from his father) it is changed and one deity became *mariamman* and other became *Muttu mariyamman*.

### Version 2

When *Renuka devi's* husband *jamadakini* is killed by the *kartha viirian's* son and when he is put in fire she also fell down in the fire and due to the mercyfulness of *varunodeven* he poured rain. Eventhough the rain put off the fire, *Renuka devi* had fire bubbles in her body. Due to this bubbles and since she is one of the incarnation of deity *parvati*, lord *siva* blessed Her to be the Deity *muttu mariyamman*. Also he blessed Her to protect the people those who worship and faith in Her and put bubbles to those who never believed Her and showed Her power, to make them to believe Her.

Regarding festival only in few places "fire crossing ceremony" is celebrated in the month of *Ati*. Similarities are found regarding the concept of the deity, mode of worshipping Pattern of celebrating festival etc.

### *Kaliyamman:*

The tale behind the appearance of the deity resembles in all the places where the data are collected. Brahmin priest is not doing *Pujas* (When considered as folk-deity). In mode

of worshipping, in concept of the deity, in the pattern of festival, in giving animal sacrifice etc, deity kaliyammn resembles and the similarity is found.

### Male deities:

#### Deity Ayyanar

*Deity Ayyanar* is said to be migrated from Kerala in one or other way. In all the temples of Ayyanar, the statues of horses, elephants, tigers are found more in number because these animals are considered to be the *Vahanas* (or) friendly animal while he is crossing the forest. Mostly the horse is believed to be used by deity *Ayyanar* to round up the village in the night time since he is believed to be the protecting deity of the village.

Moreover another similar factor is mostly Ayyanar temples are found in some distance from the village since he is considered to be cruel as well as he is considered as the protecting deity of the village. Regarding mode of worshipping, concept of the deity similarity is found. In Tanjore district (within the collected data) temple festival is celebrated in the month of *Panguni*.

Thus similarities and differences in most of the aspects of folklore are raised due to some differences and similarities among the social group people, their cultural, traditional way of life. Various social aspects in worshipping, celebrating festivals from old generation onwards.

Folk-deities and festivals in Tanjore District is in particular (in Tamilnadu in General) helps us to know about

1. the primitive religion
2. the mode of worshipping system practised by the majority of rural folks

3. the way of celebrating festivals
4. Various deities worshipped by the folk-people of Tanjore district.

In this chapter the title is divided into four major category, each has three to five sub-divisions. Each sub-division is explained with suitable examples, wherever possible.

This study of folk-deities and festivals are interesting one as well as important one. Urban area people those who are settled in urban area itself and those who never entered in rural area, is unable to know about the life of rural folk. This study makes everyone to know about the folk people (rural people) their life, their way of worshipping, their deities and festivals. Even one rural area people never know about the other rural area people. For this also, this study gives a sketch of the rural people's life, way of worshipping, different deities their customs and habits in different areas.

So this chapter on folk-deities and festivals of Tanjore district gives the sketch of (i) different female and male deities worshipped by the rural folk of Tanjore district, (ii) Different types of festivals of Tanjore district (iii) Various other features connected with folk-deities and festivals of Tanjore district.

### **List of Folk deities in Tanjore District:**

#### **Female deities**

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Place	Name of the deity
1 Kollidam	<i>Puliswari Amman</i>
2 Puttur	<i>Mariyamman</i>
3 Sirkazhi	<i>Puttu mariyamman</i>

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4	Sirkazhi (Sattanatapuram)	Kaliyamman
5	Vaitheeswaran koil	Mariyamman, Dravpatai Amman
6	Thirunanriyur	Sri Mariyamman
7	Mayuram	Kaliyamman
8	"	Pataivetti Mariyamman
9	"	Mariyamman
10	Ozhukaimangalam	Sri Siitala parameswari (Maha Mariyamman)
11	Kuttalam	Mariyamman
12	Katiramangalam	Vanadurkatiyamman
13	Aduturai	Akasa Mariyamman
14	Thiruppanipettai	Ankala parameswari
15	"	Kaliyamman
16	Thiruvitaimarutur	Kaliyamman
17	Narasinganpettai	Muttumariyamman
18	Kumbakonam	Mariyamman
19	"	Pon matura kaliyamman
20	"	Sri Cakkarayi Amman
21	"	Ankala parameswari
22	"	paccakkali, pavalakkali
23	"	Sri pati ta:anta: pattini
24	Valankaiman	Kaliyamman
25	Papanasam	Mariyamman
26	"	Kaliyamman
27	Ayyampettai	Kaliyamman
28	Vazhuttur	Kaliyamman

29	Tanjore	<i>Mariyamman</i>
30	„	<i>Kootiyamman</i>
31	„	<i>Kaliyamman</i>
32	„	<i>Puttu Mariyamman</i>
33	„	<i>paccakkali, pavalakkali</i>
34	Punnainallur	<i>Mariyamman</i>
35	Ammapettai	<i>Mariyamman</i>
36	Saliyamangalam	<i>Kaliyamman</i>
37	Pattukkottai	<i>Mariyamman</i>
38	Vallam	<i>Mariyamman</i>
39	Peraurani	<i>Mariyamman</i>
40	„	<i>Kaliyamman</i>
41	Vedaranyam	<i>Mariyamman</i>
42	Nagapattinam	<i>Nellukkatai Mariyamman</i>
43	Peeralam	<i>Ayiram Kaliyamman</i>
44	Nagore	<i>Mariyamman</i>
45	Tarangampadi	<i>Kaliyamman</i>
46	Velankanni	<i>Mariyamman</i>
47	Pumpukaar	<i>Mariyamman</i>
48	„	<i>Kaliyamman</i>
49	Karuvizhantanatapuram	<i>Mariyamman</i>
50	Thirumullaivasal	<i>Kaliyamman</i>
51	Akkur	<i>Mariyamman</i>

### Male Deities

	Place	Name of the deity
1	Kollidam	<i>Vi:ran</i>
2	Sirkazhi	<i>Kattavarayasamy</i> (subordinate deity)

3	Vaitheeswarankoil	<i>Ayyanar</i>
4	Mayiladuturai (Mayavaram) (outskirts)	<i>Vi:ran</i>
5	Kuttalam	<i>Ayyanar</i>
6	Darasuram	<i>Muniswaran</i>
7	„	<i>Karuppasamy</i>
8	Kumbakonam	<i>Vi:ran</i>
9	„	<i>Ayyanar</i>
10	Thiruvitaimarutur	<i>Vi:ran</i>
11	Papansam	<i>Ayyanar</i>
12	Ayyampettai	<i>Vi:ran</i>
13	Rajagiri	<i>Karatmel Azhakar ayyanar</i>
14	Palli Agraharam	<i>Siraikatta Ayyanar</i>
15	Tanjore	<i>Ayyanar</i>
16	„	<i>Vi:ran</i>
17	Pattukkottai	<i>Ayyanar</i>
18	Kuntavai valanadu	<i>Vi:ran</i>
19	„	<i>Ayyanar</i>
20	Kotiyakkarai	<i>Ayyanar</i>
21	Pumpugaar	<i>Ayyanar</i>
22	Thirumullai vasal	<i>Ayyanar</i>
23	Kurankuputtur	<i>Vi:ran</i>
24	Akkur	<i>Ayyanar</i>

## CHAPTER VIII

# FOLK-MEDICINE

### Introduction

Folk-medicines of India today, follows, the same pattern it did two thousand years ago; there is hardly any change. Wrath of gods, mischief of evil spirits and the magic of human beings formed the basis of folk-medicine today.

During the Atharvaedic period, it appears, there existed two main types of healing arts and their adherents; the first type largely depended upon incantation of magical verses and sacrificial practices to bring about cures; the second type while using magical formula, depended more heavily on the empirical or rational use of herbals and other medicaments.

Atharvaveda states: There are hundreds of medical practitioners and thousands of herbals, but that which could be achieved by a collective effort of them all, could be done singly by a charmed amulet<sup>1</sup>

It is believed that different deities singly or collectively, by themselves or through the agency of various demons, make man to suffer for his wrongs, Hereditary diseases are caused as a result of sins committed in the past life by the patient himself or his ancestors.

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1. Marriott Mckim (1955), Western Medicine in a village of Northern India, in Health, culture and community, p 239.

Treatment of different diseases depend upon the views held about their causation, it was magico-religious coupled with some herbal preparations. The belief in sins, demons and magic as the cause of diseases was deep-rooted and widespread among the rural-folk.

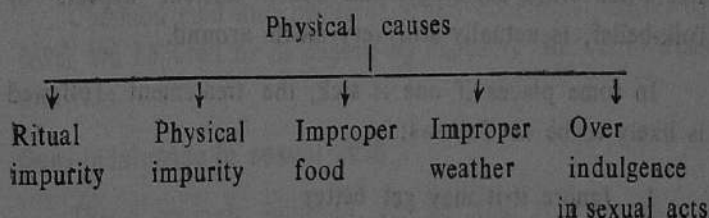
Members of a village help one another in their day-to-day life as well as on special occasions. Just as each member is woven in the social structure of the village, so is each member in the domestic life of the family. Family in village culture generally live together and share the pleasures and sorrows of life. Illiteracy is rampant in the villages.

Life in the village, in general, is dominated by men. Sickness is the result of wrong-doing, sin and fault. If one has indulged in such acts in this (or) in the past life, he has to suffer from sickness and deprivations, the degree of which depends upon the extent of his sinfulness. Through one's sinful acts one, not only brings sickness upon oneself, but also on the members of one's family or community. The cause of disease can be roughly treated under two main categories as follows:

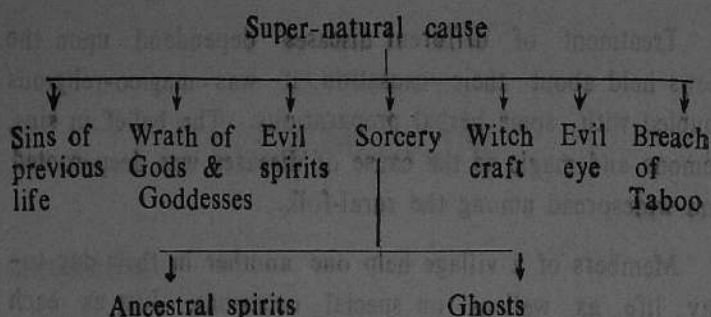
1. Physical or natural causes

2. Supernatural causes

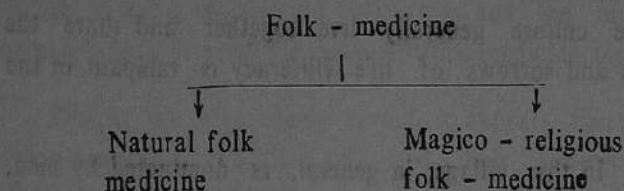
Physical causes are again divided into



Super - natural causes are again divided into



Folk medicine can be divided into two parts as



The second category Magico - religious folk medicine is mostly based on certain aspects of folk - people.

They are

- 1 Beliefs
- 2 Customs & habits
- 3 Superstitions

Most of the magico-religious folk-medicine all aspects are explained in the beginning pages of this chapter. Even in Twentieth century, it is to be noted that folk-medicine like witch-craft, astrology, and other ancient aspects of folk-belief, is actually still very much around.

In some places if one is sick, the treatment followed is likely to be as follows:

1. Ignore it-it may get better
2. Try some Home remedy or a patent medicine

3. Make an appointment for magical treatment
4. Consult a medical doctor, all else have been failed.

List the physical causes for the disease explained briefly:

### **Ritual impurities**

A woman in her menses is regarded as impure. It is a belief that when a child is touched by a woman in menstruation, she contracts her impurity in the shape of rickets. When such a lady participates in a ritual ceremony of the family or the community, causing disease or misfortune. A woman in menstruation is generally isolated.

### **Physical impurity**

Eating in the morning before taking bath is believed to give rise to physical impurity and disease.

### **Improper food**

A combination of hot and cold food or taking one type of food after another, or taking 'hot' food in hot weather and 'cold' food in cold weather believed to give rise to various diseases.

Diarrhoea, dysentery, cholera and typhoid are recognised to be caused by eating wrong combination of foods.

### **Improper weather**

Common cold and pneumonia and occasional causes of fever are believed to be caused by exposure to cold wind and rain.

### **Over-Indulgence in sexual acts**

This is strongly believed to be the root cause of physical and mental weakness which ultimately leads, various

bodily diseases. Due to this kind of action the diseases tuberculosis, fever, haemoptysis etc are possible diseases to be attacked. Also skin diseases like boils and eczema are believed to be caused by impurities of blood.

### **III Super natural causes:**

If man dies of what seems to be minor illness, such as a poisonousthorn prick or a mild fever, tendency is to explain death not in terms of the physical cause but in terms of supernatural. Diseases involving disturbance of mental faculties are also considered to be caused by supernatural agencies, and so are cases of persistent headaches, intermittent fevers, continous stomuch disorders, rickets and other wasting diseases among children and menstrual diseases and menstrual troubles, repeated abortions etc. among women. Likewise, such calamities as total blindness, death of children in quick succession and too many deaths in the family within a short period are believed to indicate the involvement of supernatural causes. The reason may be any one of the following:

#### **Sins of previous life:**

The diseases grouped under this head are leprosy, childless ness, abortion, deformity of limbs, blindness, or a hairy body abortion, deformity of limbs, blindness or a hairy body. Leprosy and sinfulness are correlated; indeed a leper is regarded as a most sinful patient. His condition is attributed to the fact that he must have committed a most heinous crime in his previous life. Many hair on the body of a girl is taken to be a token of sin.

#### **Wrath of Gods and Goddesses**

Epedimic diseases are believed to be caused by the wrath of gods and goddesses so as to bring about normalcy



in the social and normal life of the village. When epidemics break out, the villagers propitiate the gods and goddess and the local deities.

### **Evil spirits**

Evil spirits that cause diseases among human beings are of two kinds. They may be the spirits of dead ancestors, ghosts of people who have passed away under very unusual circumstances, or non-human demons of wicked nature.

### **Ancestral spirits**

If the ancestral spirits are ignored by means of not giving their due and failure to remove the cause of ancestor's anger often leads to serious consequences such as disease and death. The ancestral spirits are not very difficult to please. When the cause of their anger is known an apology followed by worship is often enough to appease them.

### **Ghosts**

Death in the following circumstances is believed to turn a dead person into a ghost

- 1 Person too much attached to sex, wealth and children
- 2 Persons meeting an accidental death
- 3 Persons committing suicide
- 4 Person dying with intense hatred for someone.
- 5 Persons who have been murdered &
- 6 Pregnant women: the ghost of the pregnant woman is the most dangerous one.

The ghosts believed to live on the thick branches of banyan tree, old ruined wells, derelict house and old temples on the fringe of the village. They appear on new-moon nights.

They attack people either on their own or on the advice of a god or sorcer. Their victims are persons generally in a state of ritual impurity, a menstruating woman, woman just delivered a child, a bride who is polluted or a girl who is in puberty; these are the favourable targets of spirits and ghosts. Evil spirit is recognized to be responsible for attacking newly-born infants. Its attack is on the jaw of the infant and after two or three days it is difficult for the infant even to cry.

### **Sorcery and witchcraft**

If a child suddenly suffers from a loss of appetite somebody gets a headache without warning, a mother's breasts goes dry, a cow suddenly ceases to give milk, two or three domestic animals die at a time, or a healthy man dies suddenly, it is considered to be a work of sorcerer or a witch.

Jealousy, envy and greed makes them resort to magic. Those who resort to it in the villages are considered evil and irreligious. It is believed that those who indulge in magic, die a very painful death and many a times suffer lot of misfortunes and cause their family members to die unnatural deaths. A woman suspected of being a witch is sometimes banished from her home, or village; she may even be put to death.

### **Evil eye**

Children are considered to be very susceptible to the evil eye. It is believed that as soon as a person, even if it be a close relation, utters the sentence, looking at the child, "How beautiful the child is" the child is bound to suffer. It may suffer from diarrhoea, develop fever and cry too much and in a short time may become weak. According to the people, healing magic known as blowing and whiffing is the only therapy for it.

## Breach of Taboo

Breach of certain taboos is believed by the village folk to be responsible for certain diseases. Deadly sins such as molestation of the poor, weak and helpless person is considered to be responsible for leprosy.

## Treatment

### For physial causes

Physical causes for the diseases are explained in the succeeding division of this chapter. Treatment for physical causes are explained as follows:

As such, in all diseases giving rise to weakness the villagers take care in avoiding all the causative factors, particular attention being given to the food that the patient takes.

As regarding the use of drugs, most of the villagers take drugs, mostly herbals, that form part of the kitchen grocery of every village home. If a particular herb is not available there, they get it from the grocer's shop. The number of such herbal preparations is legion, varying from region to region depending upon its availability.

For example the dislocation of abdomen sometimes cause pain, diarrhoea and dysentery etc. For that as a treatment it is used to bring the dislocated abdomen into its position. For that the person giving treatment used to request the sick person to stand straightly or lie down. Then they by means of holding the finger and thumb together and placing it in the navel and pressing in. After sometime the curer is able to understand the position of the abdomen and then only normal condition prevails.

Another treatment is that rubbing the nerve near the ankle.

### **Treatment for the wrath of Gods and Goddesses:**

The traditional explanation for small pox is that it is sent by the deity Mariyamman. Treatment of small pox consists of propitiating the enraged goddess. At the time of pox, clean and strict purity has to be kept in the house. The smell of oil etc. are not to be smelled by the person of small pox. Margosa leaves (medicinal leaves) are used for giving soft touch in the itching portion. Severe fever also be found, during the person is having small pox, on 3rd (or) 7th (or) 9th day after the bubbles are completely cured, they used to give full bath (first bath after recovery) by using turmeric paste and margosa leaves. For the cure of small pox, people used to pray to Goddess Mari and offer offerings according to their economic power.

Religious minded as they are, the villagers have a lot of faith in the village priests and temple deities to cure them of their disease. A village priest is no less a medicine-man; while he invokes the deity for the cure of the patient, sometimes he is also well informed about the use of common herbal preparations for various diseases.

Temple priests, when they act as medicine-men, hold special sessions, once a week or so, and then the patients collect around them from far and near. Some of these priests, while invoking their deity also go in a trance and in that state make a diagnosis of the disease and suggest a line of treatment. People have great faith in this sort of treatment.

### **Treatment for evil spirits**

Belief in ghosts and demons is very wide-spread. It is prevalent more in South than in the North. Every village

in the south is believed to be surrounded by evil spirits, who are always looking to inflict disease and misfortune on the villagers. They lurk everywhere, on the tops of palmyra trees, in caves and rocks, in ravines and chams. They fly about in the air, like birds of prey ready to pounce on any unprotected victim; and the villagers pass through life in constant dread of these invisible enemies.

In the south, protection against diseases and misfortunes is sought through the intervention of the guardian deities, the local village deities or through the leaders of the evil spirits who by appropriate conciliation are induced to keep the evil spirits in proper control so as not to harm mankind.

### **Driving away the evil spirit**

When someone falls sick suddenly, possession by an evil spirit is suspected. Different methods of driving away the spirit are employed. The elder women of the family, through their own efforts, try to drive away the spirit. They throw chillies in the fire and ask the patient to inhale the smoke, trying to evict the spirit through the nuisance of the smoke. They ask the patient to chew black peppers as well, till the spirit through the patient speaks and promises to depart.

### **Exorcism**

If the evil spirit cannot be driven away by laymen, then a person who knows the job well is called. He may be a village exorcist, or a religious exorcist. The village exorcist blows the whole of the body of the patient with a broom, uttering powerful and nasty spells at the same time. In that case the patient's entire family may be required to assist in preparing altars, sacrifices or feasts and giving dues to

the exorcist that may help him in identifying the troublesome ghost.

### **Sorcery:**

Belief in sorcery is widespread among the village people. Amulets are used for their protective effect. The charms for their curative effect. Amulets of different types are worn by people for different purposes, either as a necklace bracelet or around the waist; some of the children are found to be wearing about half-a-dozen amulets, made of copper, iron or other metals, a few coloured threads, a box like thing with contents, a tooth of a fox (or) nail of a tiger etc. These are mosly distributed by the village priests.

Charms against fevers of different types are many. In a case of continuous fever some people wave alam around the head of the patient, place it in the cooking place and then throw it in the morning at a junction of three streets.

### **Evil eye:**

Whiffing at the face of the affected person by the exorcist who recites, spells and wearing the charms and amulets are remedies in the case of evil-eye. Preventive measures are also taken against the evil eye by putting a black dot on the face of the child. Moreover it is in practice to remove the evil eye, the person who is going to remove the evil eye, took the sand from a road of three junctions (three junctioned roads), put dried red chilly etc; and showed it around the child's head and put it in the oven with fire. If the smell of the red chilly with fire (usually produced cough) does not make any sense, then the people believed that the child is affected by evil eye.

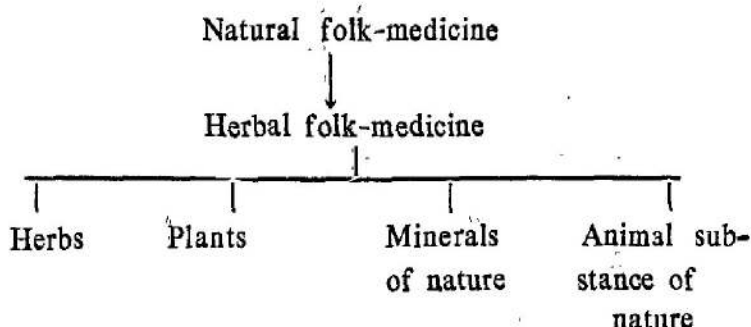
Folk-medicine like certain other aspects of folk culture has many important items in its repertory. At the same

time, there is much evidence that some medical practice went in other direction, making modern medicine in a part a derivative of primitive and folk-medicine.

Popular medicine is in a sense folk-medicine gone commercial, the patent medicines and techniques of which it consists being frequently derived from the folk-medical reportory.

### Natural Folk-Medicine

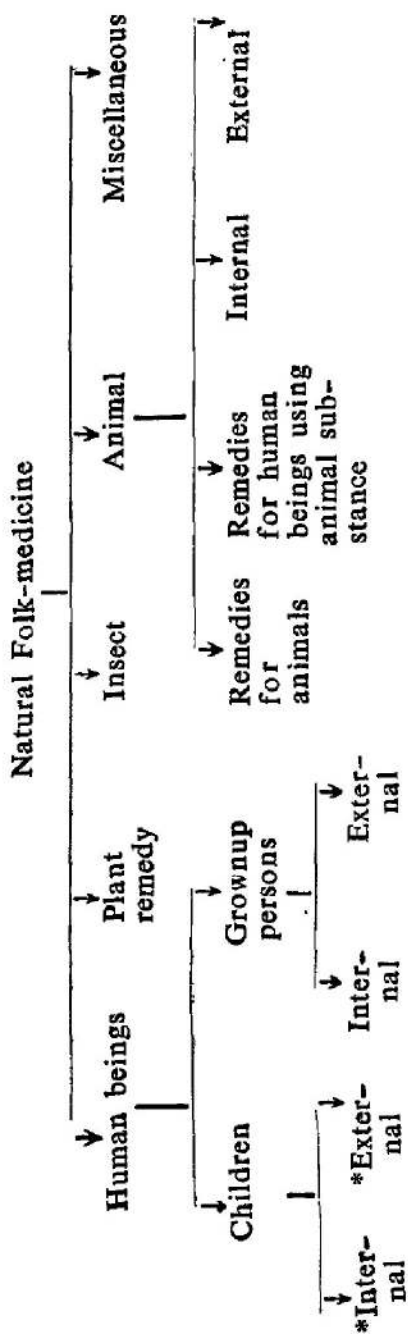
Natural Folk-medicines are usually of Home remedy or a patent medicine. Herbal folk-medicine is the main part of natural folk-medicine.



Home remedies were passed down from one generation to the other generation. Many kinds of natural medicinal cures for the diseases are found in Tanjore district.

This aspect of natural-medicines of Tanjore district are divided into different categories according to relationship with the item represented in the medicine. Following are the divisions:

This division is first divided into five categories as:



These are the main divisions in home - remedy.

\* External - wherever the medicine is used externally it is mentioned as external.

\* Internal - wherever the medicine is used internally there it is mentioned as internal.



## 1. Human beings

### 1 For children:

- a) Remedies for stomach problems,
- b) Remedies for cold, cough etc.
- c) Remedies for skin diseases,
- d) Suggestion for soft voice,
- e) Suggestions for soft and rosy skin

Each sub-division is explained with examples in the following pages.

#### a) Remedies for stomach problem

If a child is suffering from stomach problem, then the following home-remedies can be given.

1) The leaf of *oma valli* is cleaned and smashed so as to get the essence of the leaf. If this is given to the child the stomach ache, other problems regarding the stomach will be removed.

2) Little amount of *omam*, a small margosa tender leaf (or) fibre, a small smashed garlic, a betal leaf, two or three leaves of basil plant etc. are put into a pan and roasted in the low fire of the oven. Then it is roasted till a golden colour is got a tumbler of water has to be poured in it. Then it is boiled to get it reduced to one fourth of original volume. The essence is of golden brown colour. Then by means of adding two or three drops of honey, it has to be given to the child. This will not affect the stomach even if there is no problem. It creates hunger and the child used to eat properly. This kind of essence can be given to the child after giving full bath, every week. This will not do any harm to the children. This natural folk-medicine is of internal type of medicine.

3) If a child cries without any reason one has to heat the *vasampu* in a lamp to become black; it is rubbed into a paste; this paste is smeared around the navel, in the palm, under the foot, above and under the tongue, then the child will be alright and stop crying. Mostly gas trouble affects the child and having not able to express the thing the child cries. This *vasampu* is a good natural folk-medicine for almost all the diseases of the children. This is termed as *Pillay valarppaan*, because this is the best medicine for child diseases. This kind of medicine is of both Internal and external type.

#### **b) Remedies for cold and cough etc.**

1) If a child is affected by severe cold and cough then basil plant leaves are smashed and the essence is given to the child. This is an internal medicine.

2) If red kumkum, *naamakkatti*, *vipuuti* etc. are mixed with cooled boiled water, is smeared on the forehead, nose etc. of child then it is believed that these things used to suck the cold and cough. Then the child is relieved from the cold and cough. Then the child is relieved from the attack of this disease. This is of external medicine type.

#### **c) Remedy for skin disease**

1) If donkey's milk is administered to the child immediately after birth, then the skin diseases will not affect the child-internal medicine.

2) Also if a child is attacked by a skin disease called *akkii* then it is a habit to draw with *Kaavi* (red powder) where the disease affects the body. Some draw the *Kaavi* drawings on the wall of the house of the affected child. - External medicine type.

#### d) Suggestion for soft voice

1) If one smear a drop of honey on the tongue of the little children, then it is believed that the voice of the child is very sweet and also the child used to speak nicely. Internal application of honey has the medicinal value.

#### e) Suggestion for soft and rosy skin

(External application type)

1) By means of smearing coconut oil and made the children to run for few minutes and then if they are given bath, then the childrens' body seems to be shining.

2) Likewise smearing olive oil also give rosy and shining skin to the children.

3) If a child is smeared with the petals of rose flower (dried and powdered), green gram powder and turmeric powder and given bath the colour of the skin is changed slowly into good complexion.

4) If a child is smeared with turmeric (*kasturi manjal*) powder and green gram powder, then it will give shining and good complexion to the body.

#### 2) For grown-up persons: (Internal application)

1 If one is affected by heat then to reduce it one has to soak the *vendayam* and *kasakasa* in water, ground them and has to smear the paste on the head before taking bath. After sometime if they take bath, they feel coolness.

2 If one is affected by a serious stomach pain (due to gas trouble) then little amount of *perunkaayam* with water is taken inside, the pain will be reduced and removed (Internal medicine).

3 If one is affected by loose motion trouble with severe stomach pain and sound in the stomach, then ordinary *vendayam* (or) (roast *vendayam* and make to become powder) *vendaya powder*: with buttermilk is taken inside, it will stop the disease (Internal medicine).

4 For severe headache one has to rub dried ginger (*Sukku*) like a paste and if it is smeared on the head, the headache will be removed (External medicine).

5 Severe stomach pain due to heat is removed by smearing gingely oil (or) olive oil inside and around the naval (external medicine).

6 Break a tamarind nut get the decoction from it and if one drinks it then the urinary infection, urinary track pain etc. will be removed (Internal medicine).

7 If one is affected by the nail disease and it is removed by inserting a lemon in the affected finger (external medicine).

8 To remove the delirium (*pittam*) one has to take the mixture of lemon and ginger juice inside (Internal medicine).

9 To remove the rhumatic attack, one has to cook the *kolalu* and eat. To stop this attack usually this method is followed (Internal medicine).

## II Plant remedy (Internal medicine)

1 If one used to take garlic often, then they will not be affected by the gas trouble.

2 If a lady given birth to a child take garlic, there will be more milk secretion for her child.

3 If one is affected by jaundice then the *Kilzhanelli* leaf is taken for seven (or) fourteen days continuously then

they will be cured. For this one has to take food without salt.

4 Another remedy is the root of *Kizhanelli*. Small quantity of this plant's root is cleaned, pounded and tied in a white cloth. This pack is put inside a tumbler of the boiled cow's milk. Then again it is boiled into a quarter and filtered. This is taken inside after taking food in the night before going to the bed. This is done for seven (or) fourteen days continuously. Nothing should be taken after drinking this milk, but there is no restriction like taking food without salt etc.

#### **External medicine:**

5 If one is affected by eye diseases, double petalled *nandiyavattai* is slightly placed on the eyes, then it is believed to cure the disease.

6 One has to grind the leaf of the *cemparutti* plant and smere on the head before bath to have black hair.

7 *Karrajai* is boiled with coconut oil and if one smeared the oil daily (little amount) then the hair will grow thick and long.

#### **Internal medicine:**

8 If one eats the fruit of papaya, the monthly period will come without delay.

9 If one takes the mixture of sesame and jaggery then the monthly period will become regular.

10 If a tender margosa leaf is taken then the severe pain during the menstrual period is reduced.

**External medicine:**

11 If one places the leaf of *nocci* in the place of dog bite then it is believed that the poison will be reduced (or) removed.

12 If one ground the leaf of *marutani* and smeared in the place where wounds are found in the feet due to water and mud (*ce:rruppu*) believed to be the cure.

**Internal medicine**

13 The outer skin of the pommegrante fruit is dried and powdered. Then for the child (or) elderly person having severe loose motion it is to be mixed in the buttermilk and given, then the loose motion will be stopped with immediate effect.

14 The white part like butter found inside the *corrak-karralai* is taken with the gruel of the cooked food then the white discharge will be reduced day-by-day if this treatment is continued.

**External medicine**

15 If a wound is found then it is treated by means of grinding the turmeric and margosa leaves and smearing on the wounds.

There are many other types of herbal treatment, but are not explained here (since the data are collected only to a certain limit and within the data this chapter is dealt with).

**III. Insect**

1 If a scorpion bites then a small amount of onion (fresh onion) fried in gingely oil is taken inside, then the poison will be removed, (Internal application)

2 If one smears the *cunnam* (lime mortar) in the place of scorpion bite then the pain is not severe and one is able to bear it (External application).

3 If a scorpion bites, then the place (where the bite is, it is slightly cut by means of cutting with a knife and the blood is sucked so that the poison will not affect the person. (External treatment).

4 If a centipede bites one, then the place (where the bite) is smeared with *cunnam*. (External treatment)

5 For any insect bite, one has to tie above the place of bite tightly so that the blood circulation is stopped and so it is not possible for the poisonous blood to mix in the blood circulation. (External treatment).

#### IV. Animals:

Two Types viz.,

- a. Remedies for Animal diseases &
- b. Remedies for human beings by using the substances of animals.

##### a. Remedies for Animal diseases: (Internal)

1 If cat, dogs etc suffer from different pains, they used to select a proper grass and graze on it so that they are relieved from their pain.

2 When a bear is bitten by honey bees while sucking honey from honey-comb, then it used to take bath in the river where herbal medicinal leaves are found. (External)

3 When a rabbit is attacked by some diseases, it also take the proper herbal medicines. (Internal).

It is a gift for the animals to know the proper medicinal leaves for themselves without another's help.

4 If cattles are attacked by the diseases like *komari* etc., then it is a habit to give the *mothan* (a variety) *plantain*, with eastor oil, then the diseases are believed to be cured (Internal).

5 To remove the *Ko:mari* disease some used to give pig's ghee (whose price is too high). (Internal)

6 If a buffallo or cow is attacked by *ko:mari* diseases in their legs then it is used to apply a kind of *kaḷimpu* in the hoof of the cattles.

## **b Remedies for human being with Animal substances**

### **External**

1 If one is affected by eye diseases a drop of rabbit's blood will cure it.

2 A drop of hen or cock's blood will cure the eye diseases.

### **Internal**

3 To get relief from the bite of dog one has to fry the leaf of the plant *nayuruvi* in gingely oil and take.

4 Pig's meat is a best medicine for astma troubles.

## **V. Miscellaneous**

1 In the gruel of the cooked rice, if one puts small amount of butter and takes it then the white discharge for women is reduced day by day. This treatment has to be continued for days together. (Internal)

2 If one is affected by eye-diseases, a drop of mother's milk will cure it. (External).

Thus in this chapter different varieties of folk-medicine under two types viz.,



- 1 Magico-religious medicine and
- 2 Natural folk-medicines are explained.

The explained aspects are all practised in Tanjore district and so is discussed under this chapter.

### General Medicines

*Keezhanelli* (*Phyllanthus niruri*), *Karisalangani*, (white flowered) (*Eclipta alba*), *Manjal* (*curcuma longa*), *Thiruneetu paccillai* seeds (*Ocimum sanctum*) etc are being given for Jaundice. Copper coin is used for making a wound for the removal of bile from blood. This is supposed to be the best medical practice in folk for Jaundice.

*Naval pattai* (*Eugenia jambolana*), *Nelli mulli* (*Phyllanthus emblica*), *Pahal* (*Momordica charantia*) *Seenthil* (*Tinospora cordifolia*) *Siru Kurinjan* (*Gymnema sylvestre*) and of the siddha drugs like *Abiraga chenduram*, *Naga Chenduram*, *val melaku* are being give as anti - diabetices.

Juice of banana, *Alinjil* seeds *Neeli* are being given for cobra bite.

*Aanai neruchi* (*Pedaliium murex*), *Aruham pullu*, (*Cynodon dactylon*) *Maruthampattai* (*Terminalia arjuna*), *Nanjaruppan* (*Tylophora asthmatica*), *Elikathilai* (*Evolvulus alisinoides*) and *silasithuparpam* are being used for curing sexually transmitted diseases.

*Munthiri*, *Amukira*, *Murungai*, *Orilaitthamarai*, *Vathumai* are said to be aphrodisiac.

*Kuppaimani*, *Velleruku*, *Poovarasu* applied for psoriasis and skin diseases.

*Kutti vila*, *omam*, *pungu* etc are given for fever.

*Inchi, chukku, vasambu (Acorus calamus) Venthayam, Venkayam* are being used for indigestion.

*Kaduku, Chukku, Vetrilai* are applied for the forehead to treat headache.

### **Conclusion:**

Folk Medicine knowledge is more familiar among illiterate village people for whom the modern health facilities are not easily available. People of the villages are more knowledgeable in folk-medicine. Elderly people are well-versed in folk medicine, young people are not well versed by home-remedies. Medicinal plants available in their neighbourhood twenty years ago, are not at all seen to-day. Most of the *maruthuvar* people (a community) had good knowledge of this medical practice.

Not only the herbal-medicinal plants are called as folk-medicine, but also the magico-religious treatment can be treated under folk-medicine.

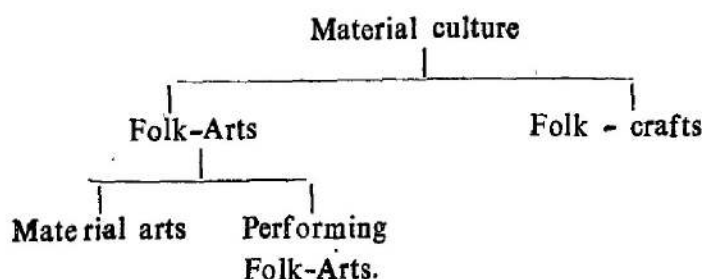
## CHAPTER IX

# FOLK - ARTS AND CRAFTS

Folklore is divided into four categories viz.,

- 1 Oral Folk Literature
- 2 Social Folk custom
- 3 Material culture
- 4 Folk Arts

This chapter on Folk - Arts and Crafts are treated under Material culture.



"Folk-art is not inevitably rural and the subjective evaluation of an alien academic is of no worth in a scientific strdy".<sup>1</sup>

"Folkart is the outward expression of inward joy". Tamilnadu is a storehouse of folk tradition and culture. The study of folkarts and crafts has a profound effect on our understanding of our people and culture.

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1. "Folk Art", Henry Glassie, Folklore and folklife-an introduction, 1973 Edited by Richard M. Dorson, p.257.

Folk culture in general and folk-arts and crafts in particular is dying under the impact of modern civilization. Moreover, they are slowly changing under the impact of the same modern civilization.

Tamilnadu in general, Tanjore district in particular, has preserved a fascinating variety of arts and crafts under folk-arts.

### Folk-Arts

Material art

Performing folk-art

Material Arts are very little when compared to performing folk-arts.

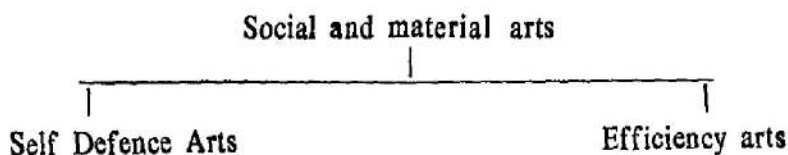
If a pleasure giving function predominates, the artifice is called as art. Arts chiefly aim at the attainment of excellence, distinction, perfection and precision. Arts function as an outlet for human feelings. Eventhough the feeling and emotion are common to all, but artistic talent is found only in few persons. Emotion as expressed in the classical art is artificial, whereas in folk art it is original and natural. Folk-art is of great national importance and aesthetic value. Folk-arts are the reflecting mirror of a nation, in which it manifests to some extent the nation's temperament, art, culture, simplicity, social status, customs and creed. The greater significance of folk-arts is that they are direct and unsophisticated expression of the inner most spirit of nation. Folk-artists may share various forms as well as themes, techniques and materials with the sophisticated arts. It retains older view points and operates in different environment with different purposes. Folk-art is kept alive in the countryside without many chages.

Folk-art is produced by the folk, because they look like primitive art in style, content, material and technique. Folk-art is the art of folk-people. Primitive arts of primitive society are ordinarily circular in form and are disharmonic in character. Each and everything is free and fair in folk-arts. It becomes part of rural folk. Folk art has developed from primitive art and less primitive form of art discards much of spontaneity, crudeness and occasional indecency of other. Primitive art is the foundation of folk-art and folk-art is the foundation of the more refined or classical art.

Folk arts can be classified into two viz ,

- 1 Social and material arts &
- 2 Religious Arts.

The two categories can again be divided into two as



Under material art few arts can be pointed out. Those are,

- 1 Folk-drawing
- 2 Folk-painting
- 3 Floor-drawing
- 4 Doing ornamental work to chariots
- 5 Making marks on the body with a needle and green colouring matter.

Among the five folk-arts mentioned above, last two belongs to a particular community people and they only do

this kind of arts. Mostly folk-drawings are drawn for giving beauty and attraction to a thing (on which it is drawn).

### 1 Folk-drawings:

These are drawn to beautify the wall of the house as well as to hide the cracks of the house. Mostly these drawings are drawn by using the *Kaavi* (brick red colour) colour. They used to draw as they like. Mostly Goddess Pillayar, Saraswathi, Gajalakshmi, Murugan, Vishnu, pictures and drawn with one colour.

Sometimes they draw the animals, birds, flowers, plants picture also on the wall of the house. There is no proper reason behind it. Sometimes artist who want to express their talent as well as to receive some money, used to draw the sketches of *Anjaneya*, *Perumal*, *Lakshmi*, *Murugan*, *Sivan* etc in the middle of the road. These are in Vogue only in recent (Approximately within eight years) years. At this stage the artist's talent is known as well as he earns some money also. This kind of drawings and paintings first appeared in the caves of the primitive people.

### Folk - painting

Painting is a material art form which is done only by scholarly artists and not by all. This folk-painting itself can be divided into two as

- 1 Folk-paintings drawn in ordinary days
- 2 Folk-paintings drawn during festive days.

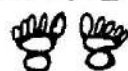
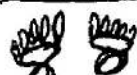
Folk-paintings are drawn in ordinary days with various colours in the walls of the house, in the floor, in the roof, in the cloth as well as in the glass. Different shape of animals, flowers, Gods and Goddesses, human beings (kings, queens etc) etc are drawn when the artist desired to paint

the paintings. Pot paintings are also found. Paintings are drawn on the pot used for marriage, used in temple functions etc. Now-a-days it is a fashion to use painted pots as a show in the house. These are placed in the show-cases in front hall of the house. Usually *ko:lam* type of drawings and paintings are seen on the pot. First on the pot white colour is fully painted and on that different colours are painted and according to the taste of the artist as well as according to the figure drawn on the pot. Birds figure are also drawn.

Folk-painting drawn on festive days is mostly at the time of *varalakshmi virata*. Face of this Goddess is painted on the wall and decorated. Likewise paintings are drawn in the roof of the temple, wall of the temple etc. Mostly these paintings reveal the story of the respective character of the painting, painted on the wall, roof of the temple. This type of paintings are seen in Swamimalai temple, Uppliyappan temple both near Kumbakonam of Tanjore District. Likewise in Mariyamman temple at Punnainallur, *Ankala parameswari* temple etc belonging to Tanjore District this kind of paintings are seen. In Mariyamman temple of Punnainallur, approximately 10 kms from Tanjore, one is able to trace out this kind of paintings. Apart from this permanent paintings, specially different kinds of paintings are painted on festive days. These are just few examples for folk-paintings.

Floor-drawings is an interesting kind of art which is having some basic principles, customs, habits etc within its circle. Different kinds of floor-drawings can be drawn. Usually in almost all the houses in the early morning it is a habit to clean the gateway of the house and draw floor-drawings. Floor drawings are drawn with different powders viz.,

Place  
where the  
deity is  
placed.



Front  
pial

1 Rice powder &

2 Stone powder,

Due to economic condition and to keep the drawing without scattering (by means of crow, ants, squirrel etc) drawings are drawn by means of stone powder. Some believed that drawing floor-drawing by means of stone powder is a sin and so they use rice powder. After drawing the floor-drawings with rice-powder, ants, crows, squirrels etc used to eat it. So this kind of people thought that it is a virtuous deed. At the time of festive days different kinds of floor-drawings are drawn. Like on Marriage days, functional days, festive days people used to grind the rice and with the rice paste they draw *ko:lams* which long last for two or three days. In the month of *markazhi*, drawing coloured *ko:lams* are in vogue in most of the houses in cities, towns as well as in the villages. This kind of art is not only drawn by the ladies, but some males are also interested to draw this. For example at the time of *Krishna Jayanthi* drawing krishna's feet is in custom. This is seen not only in urban but also in rural areas. As an example it is drawn like this, from the pial to the room of God (or) where the deity is placed. This kind of drawing is meant as the feet of Lord Krishna. In some castes it is usual to draw this figure at the time of



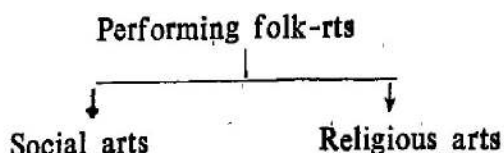
*Chittira pournami* and the feet is meant as the feet of *Chitraputran*. These three kinds of arts are done by all kinds of people. Doing ornamental work is usually done by the carpenter. Doing ornamental work to the chariot has to be done very carefully. Carpenter has to do the work with pleasant and artistic mind. So that the work is completed without any break. He used the chisel carefully and minutely so that the ornamental work will be fulfilled beautifully.

Last one is drawing (or) making marks on the hand, chest etc of a person by a particular caste lady. (Termed as *Kuratti*, but not the actual *Kuratti* caste lady). Usually this is drawn by using needle and green colouring matter. This art is painful for the receiver. Usually the lady sing songs in order to forget the pain of the receiver. Birds, insects, lovers name, husband wives name, animals, beloved's name etc are drawn on the hand or chest of a person. There are also beliefs behind drawing this *paccai kuttutal*. Some believe that the bird(or) animal (or) insect's drawings gave strength in their body like the respective drawing. At the time of collecting data, persons with drawings of scorpion, snake, crab, some names are noted by the author.

There may be some more material Arts but are not mentioned here since they are not collected during field collection due to time limit.

### Performing folk- arts:

Under this topic different performing folk-arts found in Tanjore district are discussed. This itself can be divided into two as



Under social arts following kinds of arts can be mentioned.

- 1 *Cilampa:ttam*
- 2 *Poykka:l kutiraiya:ttam*.

### 1 *Cilampattam*

In this art of *cilampa:ttam* two people participate. They take sticks, three (or) four metres long and swing them sideways and rotate. They jump simultaneously brandishing the sticks. With great speed, they attack each other. They keep moving so that each trying to attack the other by beating the other, continuously. It belongs to martial group. Men folk realised that health and wealth is their greatest asset and their most glorious possession. There are different types of *cuvati* methods. There is a leader (*va:ttiya:r*) to teach the techniques of *cilampa:ttam*. Talent of swinging stick (*kampu vi:cumtiran*) method of steps (*ka:lati etuttu vaikkum murai*) and talent of speedily swinging stick (*ve:kama:ka kampu vi:cum tiran*) are three basic fundamental steps in this art of *cilampa:ttam*. It presents the picture of two men fighting to establish the physical superiority by defeating the other. This combat is marked by almost a military precision and a poetic fluidity of patterns at the same time. This is also found at the time of festival eventhough it is classified under social arts. During festivals at temple before *ka:vati* (or) *karakam* *Cilampa:ttam* is performed. This is noticed in the function *utirvaay urcavam* of Deity Mariyamman's festival at Ozhukaimankalam, Tanjore district.

## 2. *Poykka:l kutiraiya:ttam*:

From various resources, this art viz., *poykka:l kutiraiya:ttam* considered to originate only in Tanjore district. This is termed as "Dummy horse" show and has been developed during *Maratta* regime and Tanjore is the centre of this art.

In the folk-people's life, horse has an important place. While celebrating festival to deity Ayyanar (considered to be a protecting deity) it is usual to celebrate functions to the horse on which he is used to ride. Usually it is believed that diety is used to ride on his horse and wander round the village, protect the people from the evil spirits and epedimic form of diseases.

Tying dummy wooden legs, dressing like a king and queen, dummy horse made up of cardboard, paper and different clothes and dancing is termed as "dummy horse" show or *poykkaal kutiraiya:ttam*. While wearing the dummy horse there will be a gap near the neck. This is performed by both men and women acting as king and queen. They resort to certain tunes and acrobatics entertain the rural folk for several hours. Once, this is performed in the temple festivals and marriage which is accompanied by *nayya:nti me:lam*. In Tamilnadu first it is considered to appear in Tanjore and danced only by a male horse dancer dressed like Marattiya king. Only afterwards a lady dressed like Marattiya Queen joined with him and began to dance. From those days onwards and till today, the artists dressed like Marattiya king and Queen used to dance the dummy horse show.

Once this is danced in temple functions only, now-a-days danced in ordinary day by the boys and girls within the age of fifteen.

A caste people viz., *Puvitayaiyar* used to practice this kind of art. While elderly people using the drum *Ravaṇa me:ttam* the small boys and girls listened this and used to drum this type of drum. These people used to go for mendicacy. Smaller children also go along with them, used to dance dummy horse show; with interest and happiness people used to see this show and give money to them. Thus the art of Dummy horse helped to earn for some caste people in one or other way.

### Performing folk-arts: Performed only at the time of temple festivals

Folk-arts performed only at the time of temple festivals are:

- 1 *Kummi*
- 2 *Ko:la:ttam*
- 3 *Pinnal ko:la:ttam*
- 4 *Teruk ku:ttu*
- 5 *Pa:vaik ku:ttu*
- 6 *Kata: ka:la:ttam*
- 7 *Karakā:ttam*
- 8 *Kavatiya:ttam*

There is also some less known folk-arts of Tamilnadu. These art forms have not received proper attention. Like other form of folk-arts of Tamilnadu these should be preserved at any cost. They are mentioned in the end of this part of folk-arts.

#### 1 *Kummi*:

This form of art was associated with the fertility cult. This dance *Kummi* is performed by young girls standing in

a circle and moving and clapping their hands rhythmically in different postures. This form of dance is said to have originated in the temples to propitiate the Goddess. Mostly *Kummi* dance is found in the *Mariyamman*, *Kaliyamman* temple festival.

This form of art (dance) is said to have originated in the temples to propitiate the Goddesses; even though it has social relevance also. As far as in clapping hands mainly two types are found.

1 Striking of finger &

2 Striking of palm hand, while dancing the steps

are also to be noted. They are of four types

1 Whole feet strikes the floor

2 Thump finger alone strikes

3 Foreleg alone strikes

4 Jumping.

At the time of temple festival girls are used to stand around *Mulaippari* and dancers dance with the clapping of hands and singing songs keeping in view of the occasion. A *Kummi* song collected during field collection is given as example below:

*kummiyaṭi peṇṇe: kummiyaṭi*

*vaḷai kuḷuṅka kuḷuṅka kummiyaṭi*

*kummiyaṭi peṇṇe: kummiyaṭi*

*nalla alukki kulukki kummiyaṭi*

*kummiyaṭi peṇṇe: kummiyaṭi*

*mariyamman pe:rac colli kummiyaṭi*

*kummiyaṭi peṇṇe: kummiyaṭi*

The song extends like this. The form of art *Kummi* dance is seen at the time of Pongal i.e., on *Karinaal* day it is a custom to perform *kummi* dance.

## 2 *Ko:la:ttam*

This is also performed by the girls. Originally this form of art was associated with religious functions. Now it has become the social entertainment in schools and colleges during annual functions, celebrations etc. Mostly while performing *Ko:la:ttam* performers used to sing invocation and hymns. Also while practising, *Ko:la:ttam* girls count numbers for each beat. So that there is no possibility for mistakes. Also songs are sung while performing *ko:la:ttam*.

## 3 *Pinnal ko:la:ttam*

Another kind of interesting folk art is *pinnal ko:la:ttam*. Number of ropes, ribbons are to be tied to wooden blocks and hung from the top will be held by dancing girls in one hand and holding stick in another hand. Then they perform *ko:la:ttam*. Different types of braid (*pinnal*) are put in the rope tied to wooden blocks and in the same manner the performers untie the braid without any mistake. This dance is too hard to perform, but it looks very nice to see the braiding and untying the braid without any mistake.

## 4 *Teruk ku:ttu*

*Teruk ku:ttu* is performed during local deity's temple festival. *Teruk ku:ttu* is a street play performed by the folk artists for the enjoyment of entire village. The street plays are the entertainments where there can be little distinction between artists and spectators. Artists take care of face-make up, crown on the head, shoulder ornaments, big size ear ornaments, chest ornaments, elongated skirt. Musical instruments, are placed on the benches. The person who

plays on armonium and play back singer are used to stand. A decorated cloth temporarily held by two persons at two ends for the entry of main characters is common. After removing curtain, they introduce themselves and say *vantanam*. Actors vary according to play. These plays deal with mythological subjects, they have abundant comic relief. *Kattiyakka:ran* is the first to enter the stage and almost the last to go away. He makes people laugh by his stupidity and vulgarity.

Generally we find *Teruk ku:ttu* performance in female deity's festivals. *Teruk ku:ttu* is also performed to invoke rain. They perform in the long lasting festival (sometimes one month) of the deity *Draupathi amman*.

The *Draupathi Amman* festival is the most important socio-religious context of *Teruk ku:ttu*. The festival is in actually a ritual enactment of *Mahabharatha*. *Teruk ku:ttu* depicts major portion of the work from the marriage of *Draupathi* to the defeat of *Duryodhana*.

Modern drama has developed from this dramatic form.

### 5 *Pavaik ku:ttu*

This is called as *bommala:ttam* in Tamil and "Puppet show in English. There are two classifications in this *Ku:ttu* viz.,

1 *Marap pa:vaik ku:ttu*

2 *To:lp pa:vaik ku:ttu*

#### *Marap pa:vaik ku:ttu*

In this, the puppet is made of wood. Puppet can be seen outside the curtain whereas in *to:lp pa:vaik ku:ttu* one can find puppet's shadows in the screen. *Marap pa:vaik*

*ku:ttu* is enjoyed by the sophisticated and educated people whereas *to:lp pa:vaik ku:ttu* is enjoyed by the downtrodden rural people. This is again classified into three as

1. *nu:l pa:vai* (puppet's hand, leg, head and hip are tied by cotton thread)

2. *kaiyu:ai pa:vai* (Glove puppet)

(Puppet's lower portion is tied by thumb, *a:lka:ttl viral* and *cuṇṭuviral*)

3. *kambip pa:vai* (puppet's hand, leg, head and hip are connected by the rod).

This show is generally performed in the four feet stage. Kerosene lights are put-up on both the sides on those days. Now-a-days they use petromax lights. The colour of the curtain will be either blue or or black. The puppets are moved by skilled and experienced artists who stand behind, unseen by the audience.

This art differs from place to place. Four varieties of *Pavaik ku:ttu* prevalent in Tamilnadu are

1. *Kumbako:nam pa:vik ku:ttu* (belongs to Tanjore district)

2. *Salem pa:vaik ku:ttu*

3. *Madurai pa:vaik ku:ttu*

4. *Madras patvaik ku:ttu*

The main themes are from *Ramayana* and *Mahabharatha*.

Usually it is performed in the following manner.

i. Invocation (Lord Ganesh and Goddess Saraswathi worship)

ii. Begining of *Ku:ttu*



iii. Story telling (*ko:ma:li* narrates the story)

iv. Conclusion.

It is performed in the temples mostly. Folk people believe that it is auspicious to have this performance in their village and its performance will ward off evil spirits and epidemic forms of diseases, bring prosperity.

*To:lp pa:vaik ku:ttu*

In this leather puppet show, puppets are made of thin goat skin to make them translucent. They are painted with ordinary and dry colours as men, women, goddess, demons and animals. It is performed by one artist and puppets are made to gesticulate, move and dance with considerate skill. He even changes his voice according to characters. The important themes are Ramayana, *Nallatangal* and *Arichandra* story. Generally in Tamilnadu, village folk used to call it as *pa:vaik ku:ttu*.

6 *Kata: ka:latce:pam*

This art is attractive only to certain strata of society. *Katha kalashepams* are quite common throughout Tamilnadu. This is also a kind of art. *Purana* recitations, religious discourses depend more on rhetoric than music or hymn.

7 *Karaka:ttam*

*Karaka:ttam* is a folk art. This dance consists of balancing a pot filled with water and suitably decorated on the top. There are two type of *karakams* viz.,

*Karakam*

*Sakthi karakam*

*A:ttak karakam*

*Sakthi karakam* is filled with water and coconut on the top. Some *karkams* are decorated with flowers and a

lime is kept on the top. This karakam is used to be carried by the devotees. At the time of temple function (*mariyamman*, *Ankalaparameswari*) etc the temple pujari has to take the Sakthi karakam. Sometimes inside Sakthi karakam burning firewoods are put and are carried by the devotees. Five (or) seven (or) nine pots are carried. This karakam is accompanied by *me:lam*, *tappu* and other musical instruments. At the time of Mariyamman temple festival devotees used to carry it with great ceremony and sentimental attachment.

*A:tta karakam* is filled with rice. At the top of the karakam image of parrot is fixed. It is accompanied by *nayyaṇṭi meelam*. Once it was carried by men's folk. Now-a-days both men and women folk used to carry this karakam. *A:tta karakam* is performed anywhere for entertainment purposes.

In Tanjore district this *a:ttaṁ* is used to be called as *karakc cempu a:ttaṁ*. In *karaka:ttaṁ* change of feet is known as *kalam*. There are nine *kalam*s in *karaka:ttaṁ* while dancing, this, three stages can be found.

- i. Initial stage
- ii. Speeding stage
- iii. More speeding stage.

In the initial stage the artist prepares for dancing. At that they used to sing *tokaiyara*. In the second stage artist used to dance accompanied by musical instrument *nayyaṇṭi me:lam*. In the third stage artist and players of musical instrument used to dance in more speedy manner. Usually the artist used to play with knife. All these people used to dance within stipulated area.

At the time of *karaka:ttam*

*onṇa:m karakamaṭit ta:ye:*  
*ocanta vllai karakamaṭit ta:ye:*  
*reṇṭa:m karakamaṭit ta:ye:*  
*reṇṭu pakkam mayilunṭu ta:ye:*  
*mu:ṇa:m karakamaṭit ta:ye:*  
*muttu pallakku karakamaṭi ta:ye:*  
*na:la:m karakamaṭit ta:ye:*  
*nalmuttu karakamaṭi ta:ye:*  
*aṇja:m karakamaṭi ta:ye:*  
*aṇju ponnu karakamaṭit ta:ye:.....*

This kind of songs are sung in abundance at the time of performing this form of folk-art.

8 *ka:vaṭiya:ttam*

*Ka:vaṭiya:ttam* is a folk-art developed along with the cult of Murugan. There is a tale regarding *ka:vaṭiya:ttam*. *Idumbasuran* carried two hillocks as *kav:aṭi*. Later he is a devotee to Lord Muruga. The carrying of *ka:vaṭi* by devotees is symbolic of Idumban carrying the hillocks slung on a pole. Murugan has annihilated all evils of demons. Lord Murugan is residing in six *paṭaivi:ṭu*. Before performing *ka:vaṭi ya:ttam* they observed strict penance. Having bend the *kuruntadi*, decorated with colourful papers and insert both ends peacock's feathers and tie with cembu filled with milk. The devotee's lower lip is pierced through for the insertion of copper or brass ring. This is termed as *Alaku kuttik koḷḷutal*. The devotees undertake these things voluntarily to get rid of ego, anger, lust and other vices.

There are different types of *kavatis* according to the things placed in them. They are

- |                          |                                      |
|--------------------------|--------------------------------------|
| 1 <i>pusphakka:vaṭi</i>  | full of fragrant flowers             |
| 2 <i>pa:lka:vaṭi</i>     | with milk                            |
| 3 <i>panni:r kavati</i>  | with rose-water                      |
| 4 <i>iḷani:rka:vaṭi</i>  | with tender coconut, it is decorated |
| 5 <i>cantanakka:vaṭi</i> | with sandal paste                    |
| 6 <i>carrppakka:vaṭi</i> | decorated like serpent               |
| 7 <i>cevalkva:aṭi</i>    | decorated like cock                  |
| 8 <i>Maccakkavaṭi</i>    | decorated with fish (by fishermen)   |
| 9 <i>Ve:l ka:vaṭi</i>    | with ve:l                            |
| 10 <i>mayil ka:vaṭi</i>  | decorated with peacock's feather     |
| 11 <i>Anpakka:vaṭi</i>   | decorated like swan                  |

People those who are able to get the above mentioned things used to prepare *ka:vaṭi*.

*Ka:vaṭi:ttam* is performed for entertainment also. It is accompanied by *nayyandi me:lam*.

Apart from this in some *Mariyamman* temple festival one is able to see *te:rkka:vaṭi*. Here carrying in the shoulder is not seen. But the devotee pierces his body by means of needle, hanging in a chariot and enters into the temple. This kind of *bird ka:vaṭi* is found in many places now-a-days. Taking different kinds of *kavati* is found, in the *Uṭirva:y festival* celebrated to deity *Mariyamman* at *Ozhukai mangalam*.

While taking *ka:vaṭi* to Murugan songs are sung by the devotees, *ka:vaṭiccinṭu* songs. There are changes from the *ka:vaṭi* of those days to present days. Due to modern invention decorated parts are seen abundantly now-a-days. In Nagappattinam area now-a-days *electric bulb decorated ka:vaṭis* are in vogue. Beliefs regarding *ka:vaṭi* are found among the folk-people.

Apart from these performing folk-arts following types of arts are also found. Among the fisherman of Tanjore district, the performance of *kummi* by the ladies of fisherman community and the *ko:la:ṭṭakkalai* by the male members of fisherman community are to be mentioned. This type of *ko:la:ṭṭak kalai* is performed with instrumental music, song, dance, foot performance etc.

Instruments used at the time of performing this *kolaṭṭam* they used to wear green, yellow, red coloured half-pants and banian. The instruments used by them are

- 1 *cilampam*
- 2 *small stick*
- 3 *ko:la:ṭṭak kalai*
- 4 *maṭuvu* (fisherman's special instrument)
- 5 *piccuva:*
- 6 *aruva:l*
- 7 *ventayam* (fisherman's special instrument)
- 8 *kiccaṭicila:*

Following musical instruments are used at the time of performing this art

- 1 *pambai*
- 2 *uṭukkai*

- 3 *me:lam*
- 4 *kila:rinet*
- 5 *drumset*
- 6 *ta:lam* (jalra)
- 7 *oral music*

This art is performed during the birth, puberty, marriage and death customs of fishermen community.

Also following type of arts are found during the festival time of Lord Murgan, female deities like Maliyamman etc.

*Mayila:ttam*: This is developed along with the cult of Murugan. This dance in which form is made up like peacock. The performer of *Mayila:ttam* looks like Murugan having lance in his hand. Wherever there is *poykka:l kutirai-attam*, there *mayila:ttam* is also found. Both these can be called as twin arts.

#### *Karati a:ttam*

It is performed by a person who impersonates as bear. He covers his face by bear mask. The body is covered by blanket. Coir is tied in his hip as tail and it is held by another person. He dances to the accompaniment of *parai me:lam* and music in the night during festival time. This form of folk-art vary from place to place. In some places another person impersonate as hunter and participate in it. He keeps pistol and acts to shoot the person impersonated as bear and he pretends to escape and this is enacted in it.

#### *Puliya:ttam*

*Puliya:ttam* is performed by two persons who paint their whole body with yellow and black colours to look

like tiger. They cover their faces by the tiger mask. They, fight like tiger. They dance to the accompaniment of *nayya:nti me:lam* and in some other places *parai me:lam*. It is also performed in the night during festival time.

#### *Pe:ya:ttam*

Performing of exorcism is called *pe:ya:ttam*. Two performers participate in it. One performer, impersonator of lady wears black sarees and letting loose of hair style, and acts as woman affected by the ghost. Another performer impersonator of exorcist act as *pu:ca:ri* having *utukkai* in his hand. He narrates how that woman affected by ghost in the form of songs accompanied by *utukkai*. A faith in potency of evil spirits for good or evil is the dominating idea in it.

Last one is *kuravan-kuratti a:ttam*. Their dance is accompanied by *nayya:nti me:lam*. The peculiarity of *nayya:nti me:lam* is that the instrumentalists also dance while playing their instruments. The dresses of *kuravan* and *kuratti* are integral to the music and dance pattern, for the tingling of bangles, elang of ornaments on the forearms, chest and hip of the dancers create a rhythmic accompaniment to the dance. The simplicity and lighter aspect of human life is reflected in it. They dance to an ordered rhythm. This dance is certainly a delightful exercise.

#### *Bhagavata me:la:*

*Bhagavata me:la*, a dance drama is performed by the *Bhagavatas* every year during summer in Melattur and Saliyamangalam villages of Tanjore district. It is in Telugu form. After the fall of Vijayanagar empire, they migrated to Tanjore and secured the patronage to Nayak kings. These two villages were gifted to them. *Tirtta Narayana yoki* has

written two dance dramas namely *Rukumankatta* and *Parijataharam*, three hundred years ago. Descendants of *Narayanayoki* are performing this art. They revive it in new fashion and is enacted at Melattur and Saliyamangalam villages during temple festival. The theme of *Bhagavata me:la* is from Bhakthi stories.

## II Folk-crafts:

Folk crafts are traditional crafts. Until recent times, craft techniques and designs were passed down within one family for many generations or were transmitted by the apprentice system wherein a boy learning a craft served for as long seven years under a master of crafts man.

The strong traditional element in the crafts is also apparent in the great antiquity of many crafts. Certain general requirements will determine when a craft is a folk-craft. The element of tradition is more important than the element of age. In order to consider a craft as folk-craft, a craft must have been in fairly general use and not restricted only to the upper layers of society where learned, academic or sophisticated modes of transmission exist.

Studies in Indian folk-culture edited by Sankar Sengupta in the chapter on "Indian folk-art and craft" deals about this subject. Mainly he divides the folk-art and craft into three as (1) Ritualistic-usually employed in religious rites and performances associated with the popular traditions and mystical belief and ideas (2) utilitarian-manufactured by the artisan on a commercial basis. The principal examples of this art are pottery, dolls, toys, basketry, cane work, mat weaving, braiding the coconut leaves etc. (3) Individualistic-expresses the feeling, emotions, sentiments and inspiration of an individual



person. Winnows made up of bamboo etc belong to this type.

In the book "Handicrafts of India" by Kamaladevi Chattopadhyay deals with the Handicrafts, Earthen ware, Woodwork, stoneware, textiles, metalware, jewellery, ivory, basketry, mat weaving, horn toys, cholan pith toys and dolls, leather, glass etc.

Main folk-crafts collected in Tanjore district are:

- 1 Mat weaving
- 2 Braiding coconut leaves
- 3 Basket weaving
- 4 Preparing clay toys
- 5 Preparing paper toys
- 6 Terracotta objects
- 7 Spinning threads
- 8 Burning brick in the brick kiln
- 9 Preparing glass bangels
- 10 Braiding rope
- 11 Taking and burning the cashew nut
- 12 Preparing mattress
- 13 Preparing toys with shells
- 14 Braiding net to catch fish
- 15 Preparing salt from the salt-beds
- 16 Preparing toys, etc, by using the horn of the cattle
- 17 Preparing toys etc, by using bones
- 18 Preparing musical instruments particularly veena
- 19 Making wooden materials and wooden toys

- 20 Preparing Tanjore plate
- 21 Preparing Tanjore *Talayattibommai*
- 22 Weaving silk cloths
- 23 Bamboo products &
- 24 Pottery making.

All these types of different crafts are found in various parts of Tanjore district. Every craft is explained briefly in the following section

### **1 Mat weaving**

Mat weaving is found near Puttur, Tanjore district. They get the coarse grass from near by village and also from different places. Then the grass is put in the sunrays and made to be fit for weaving the mat. Then the desired colours are coated to the grass and then the mat is woven. The mat itself is separated into 1) ordinary mat 2) silky mat 3) pantippa:y (long mats used to seat many number of guests at the time of feasts of functions like marriage. *va(aikaapu*, death ceremony etc) 4) Small mat.

Ordinary mat and the silky mat differs in the way of softness. Moreover the sides of the mat are stiched with clothes so that the braid will not be separated. Moreover pantippa:y is a long type of mat and small mat is used to lay down the small children. Apart from this different kinds of pictures are made while weaving the mat, for example peacock, birds, Tajmahal, Temple structure etc are found in these mats. Usually the Muslim caste people used to do this work and they carry it from place to place for selling purposes.

### **2 Braiding coconut leaves**

Braiding coconut leaves is also a kind of folk-craft. Usually the Nayakkar (canar) caste people used to climb

up the coconut trees and cut off the waste coconut fronds. When it is green it is made to become dry and braid the dried leaves. Green coconut leaves are usually braided in the death house to put the dead body. Braiding the dried coconut leaves and by selling them in whole sale manner, these people earn for leading their life.

### 3 Basket weaving

Basket weaving is usually done by the people called *na:tooti* people i.e., they never stay in a place and wander round the places. If they want to stay in a place they make a hut tentatively and live inside it. This type of huts are seen near the railway stations of Thiruvitaimarutur, Vaidheeswarankoil etc., of Tanjore district. For basket weaving they used to handle a special kind of knife and a special kind of grass fibre to weave the basket. Mainly this work is done for leading their life.

### 4 Preparing clay toys

Clay toys are prepared by using clay and paints. Clay is collected from the river beds and is made suitable for preparing toys. These clay toys are made and painted for different purposes

- 1 for earning and leading their life
- 2 prepared in such a way to place in show-cases
- 3 prepared for placing it in Navarattiri.

Different kinds of toys are prepared. Mostly Radha, Krishnan, Perumal, Lord Siva and Parvati, Lord Murugan, Lord Vinayaka, Lord Vishnu with Lakshmi in snake bed, Seetha and Hanuman, Lord Murugan with Valli Deyvanai, etc. These toys are to be handled very carefully. These toys are weightful toys.

## 5 Paper toys

Different papers are collected and are soaked in water so that all the papers become too soft a pulp. Then by grinding it, by using some models these toys are prepared. This paper toys are mostly in golden colour, black colour and then only in other colours are found. Eventhough very big toys are made but they are weightless. When compared to clay toys, they are weightful toys and paper toys are weightless toys. As like clay toys, paper toys are also made with different shapes. These toys are also having good, suitable place among the people. This kind of craft also provide money for leading their (toy maker) life. Moreover paper toys are less in price when compared to clay toys.

## 6. Terracotta objects

These terracotta objects are prepared for three purposes

1. utilitarian purpose
2. Individualistic purpose
3. Ritualistic purpose.

In the above three purposes, first two depends upon the use of day-to-day life of the people. Terracotta objects prepared in Tanjore district are of red colour. Different objects like

1. lengthy mouthed vessel
2. pumpkin shaped vessel
3. different kinds of round shaped vessels (panai)
4. ovens
5. different shapes of vessels
6. flower pots
7. water pots etc.

All these are used for utilitarian purposes. Different kinds of big shaped *patta:yams* used to keep paddy are also found in abundance in this area of Tanjore district. The above mentioned objects are used for both utilitarian as well as individualistic purposes.

Following examples are used for the Ritualistic purposes. The object *ku:tu* used to keep different kinds of lights in the temple as well as in the house are prepared. These are of different types. The object used for putting benzoin gum (*campiraaṇi*) is prepared in terracotta which is a peculiar aspect to be noted in Tanjore district. Likewise different variety of firepots used at the time of temple festival are also prepared here. The offerings to be offered to the deities are also prepared by using terracotta. The shape of eyes, legs, stomach, hands etc made up of Terracotta are offered to deity Mairyamman at the time of worshipping. These terracotta objects are prepared by the *Vela:lar* caste people (*vela:lar - kuyavar*)

## 7 Spinning Threads

Spinning Threads is also a kind of folk-craft. Usually the lady members and aged persons of the weaver caste people used to spin threads. Using a small type of machine and by means of hand also spinning of threads is done. In some places this is done as a work for earning to lead their life.

## 8 Burning brick in the brick kiln

The wet bricks are placed in such a manner like a high mantaph or temple etc and fire is kindled in the brick kiln. Then the bricks are burnt in a fine manner. These burnt bricks are used for buildings. In some places, the bricks are not fully burnt, used to break into two or

three pieces. Only if the bricks are burnt in fine manner, the bricks will be considered as best bricks. This craft is found mostly in South Arcot and Tanjore districts. One can get a high profit by means of doing this work.

## **9 Preparing glass bangles**

Glass bangles are too much liked by the ladies. Different shaped, coloured, sized bangles are prepared by the bangle producers. Glass bangles are considered to be auspicious. There are different kinds of beliefs found among folk-people regarding glass bangles. (1) If the glass bangles break on Tuesdays, Fridays and other auspicious days it is considered to be a bad-omen. (2) If one wears slightly brokened glass bangles (generally all bangles) it will affect the person's uncle etc.

## **10 Braiding rope**

Braiding rope with coconut fibre is seen in many places of Tanjore district. This is a hard job, but ladies (rural area) are also doing this job. Two people are involved for this braiding. One strongly carry the fibre (rounded up in a small stick) while the other by means of standing (or) sitting braid the rope carefully. These ropes are used to tie the cattle (thick ropes). Thin ropes are used to tie the sticks while putting the hut etc.

## **11 Taking and burning the cashew nuts**

Cashew trees are found in abundance in South Arcot, Tanjore district etc, in Tamilnadu. Plucking or taking the test cashewnuts from the cashew fruits is a great job. After separating the cashewnuts, the nuts are to be brokened to get the cashew. The nuts are brokened by putting them in oven (with fire) and brokened without spoiling the cashews inside. After getting the cashews one has to remove

the upper skin of the cashews then only one is able to get the proper cashews.

## **12 Preparing Mattress**

Cotton Mattress are prepared by using cotton. Cotton are collected in the proper time i.e., at the time it comes out from its fruit. After collecting the cotton, it is made in such a way to be suitable for inserting inside the cloth. To prepare mattress one has to insert the needful amount of cotton inside the mattress cloth and is stiched. These cotton mattress are prepared for selling purposes. Cotton mattress are high in quality and is good for health condition of the person using it. Prices of these mattress are normal sometimes and high in some other time.

## **13 Preparing toys with shells**

Usually the fishermen community people gather the shells from the seashore. The gathered (different kinds and shaded shells) shells are cleaned and made to become dry. Some people used to paint the shells. After making the shells ready to prepare toys they use a kind of gum and prepare toys. Different shape of shell toys are found. For example, pea-cock shaped toy, lady shaped toy, birds-shaped toy etc are found in this variety of toys. For preparing these toys different kinds and sizes of shells are used. Sometimes different tinted shells are used to give beauty to the toy.

## **14 Braiding net to catch fish**

Fisheremen used to braid different varieties of nets to catch the fish. The nets are prepared by means of using nylon fibre so that while catching fish it will not be torn into pieces. Fishermen use to braid the fishing nets by themselves. This scene of braiding net to catch the fish is seen in the seashore of Pumpukar, Tranqubar

Vedaranyam, Na:gapattinam etc. (belonged to Tanjore district).

### **15 Preparing salt from salt-beds**

This scene of salt beds are found in Vedaranyam. Kotiyakkarai back waters side. Salt is spread over the floor on the two sides of the roads. The salt gathered from the sea water is put in a place. Then the salt is separated into different salt-beds. Then by means of using some cleaning chemical materials it is cleaned and sent for selling purposes. The cheapest aspect used in food materials is salt. Without salt nothing is good according to the proverb, *Uppilla:p paṇtam kuppayile*.

### **16 Preparing toys etc by using cattle horns**

The horns of cattle are gathered and are first made into a soft surface by means of scratching with the use of salt-paper as well as stones and instruments. Then the crafts-men cut the horns according the need of the toy. Mostly peacock, birds like parrot, crane etc are prepared by using horns, Fish-shapes, elephant shapes are also found in this category. These are prepared for selling purposes and for earning to lead their life.

### **17 Preparing toys etc by using bones**

Sameway as above bones are collected (mostly animal bones) made soft and the toys are prepared. In this carvings also, different shapes are found. This is used for selling purposes.

### **18 Preparing musical instruments particularly Veena**

Traditionally it is supposed that the Veena was the creation of the King Raghunath Nayak of Tanjore (17th century). The instrument consists of a bowl, neck and the



finger board. In Veena's of high quality, all the three are scooped out of one log of wood usually Jackwood-and hence known as *ekanda Veena*. But in ordinary lutes they are separately made and joined. The finger board (*dandi*) is long like a shallow gutter with a curved bottom. The bowl (*kudam*) the neck and the *dandi* are all covered with a flat wood; the covering on the resonator usually has two sound holes. The wooden bridge has (*kudirai*, meaning of horse) which is wide and covered on the top with thin lamina of brass, stands at the centre of the *kudam*. Besides this main bridge and attached to it there is also an auxiliary metallic one onto a side. Four strings, tuned to *Sa, Pa, Sa<sub>1</sub>, Pa<sub>1</sub>*, pass over the principal bridge; one end of each string is fixed to a thick wire of steel, called the *langar*, which in its turn is attached to a metallic frame at the end of the bowl. The other end of the string passes over a ledge onto a peg. Over the auxiliary bridge run three strings, the *sarani*, tuned to *Sa, Pa, Sa<sup>1</sup>*. These also have *langars* and are stretched from the lower end of the bowl to special pegs at the side. While gross tuning is done by turning the pegs, finer tuning is achieved by moving up or down a small metal coil on the *langar*. It is only on the four main strings that melody is played, the right fore and middle fingers being used for plucking and the left fingers for pressing the strings against the frets. The *Sarani* strings, flicked by the right little finger gives the drone and *tala*. There is a special way of fixing the frets which unlike in the *Sitar* and the *Rudra Veena* are neither concave nor sharp edged. They are straight fairly flat and wide. Further they are embedded in a layer of wax, applied to two edges on the fingerboard so that they stand out fairly high. The *dandi* itself ends in a peg box which culminates in an animal head, the *yali*; there is an additional gourd resonator below the *dandi* at this end. In current practice, the *Veena*

is held almost horizontally, the main resonator resting on the ground and the gourd on the thigh.

### **19 Making wooden materials and wooden toys**

This from of craft is also found in Tanjore district. Present time mango tree's wood is used to prepare wooden materials like wooden chair, bench etc. With small amount of wood, toys are also prepared and are coated with paints. Small size man, snake, animals etc are prepared with this craft. This is also made for selling purposes.

### **20 Preparing Tanjore plate**

A fine book itself explains the different kinds of preparing Tajore plates. These are very famous kind of craft. Mainly brass metal plate is used for preparing this plate. In this plate artistic drawings are drawn beautifully. This is one type of plate.

Another kind of plate where glasses and coloured pieces of papers are fixed. This also looks fantastically.

Another kind of plate where the deities structure is fixed, i.e., Gajalakshmi, Lakshmi, Saraswathi, Vinayaka etc figures are fixed in the plate.

### **21 Preparing Tanjore *Talayatti hommai***

This 'toy' is very famoes. This is prepared in the shape of Lord Kirshna, small baby, king, queen etc. This is made of terracotta object. Main thing for this toy is that weight is kept in the bottom of the toy, so however it is rotated it comes to its normal position. Now-a-days in plastics also this kind of toy is prepared.

### **22 Weaving silk clothes**

Weaving silk clothes is very famous in Thirupuvanam, Tanjore district. In the roadside itself they erect two

sticks for each side and put a centre stick in both the sides. In the centre stick they used to tie the desired coloured silk thread and weave the silk cloth. This scene can be seen while passing the road in Thirupuvanam. In many places this scene is seen in Tanjore district.

## 23 Bamboo products

Bamboo products are very famous in Coleroon and Puttur. Different kinds of bamboo products are seen. Chairs, sofas, swings etc are made up of bamboo. These bamboo are received from nearer places itself. For some bamboo products paintings are also given. These products are of high quality and are very costly.

## 24 Pottery making

Potter's craft appears to be more vital one among all the crafts. Ancient technology had its root in the evolution of potter's art of clay modelling. The potter's craft, as it appears, can be classified into two main categories, such as pottery making and manufacture of terracotta objects (which is mentioned as one of the craft in this chapter itself). In the beginning hand modelled pottery was introduced by the potters. There were no kilns specially built for firing pots in prehistoric times. Pots were placed in circular pits and a small fire was built around, after partially covering the pots with sherds.

The potter's wheel was also unknown. The potter's wheel was invented at a later stage. While looking the context side by side with the wheelmade pottery the handmade pottery was still the order of the day. This pottery was coarse-grey in appearance. Sometimes the surface was treated by a thin slip of the

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same clay and burnished before firing. Rounded bases were first moulded and then the complete shape of the pot was made by placing it on the convex surface of an inverted bowl. The saucer was turned by one hand and then the shaping of pot was done; still being practised by the potters. As the needs of the society increased, productivity increased. Professional jealousy must have infused the potters with competitive spirit. Under such circumstances, the potters had to search for new ways and means to decorate the pots. The pot could be painted before and after firing.

Thus the potter's craft is also used for earning and to lead their life peacefully. The work done by one community people will not be undertaken by the other and so most of the arts and crafts are treated on the society basis. Each society has its own way of thinking, in doing the arts and crafts. According to their desire, willingness etc, prepare arts and crafts.

Folk-arts and crafts do not deviate from its inherent nature and quality, even when they prepared for exchange (sale). All the products of folk-arts and crafts are a particular kind of psychological attitude consisting of an intense affinity and affection towards the product that are born from the creative and personal bond between the creator and the thing created. When a craftsman engaged in Producing and fashioning a product for sale, devotes himself to the act of creation with some loving care and attention as he would have to create the article for his own consumption, he never bothers about the time but he takes more care in the process of creating the material.

Folk-arts and crafts are symbol of social life. The cultural and traditional activity of a society are per-

fectly mirrored through the beauty, shape and colour of things used in its daily life. Mostly folk arts and crafts are the collective aspiration and expression of people who generally live in rural areas.

Folk-arts and crafts differ from society to society and place to place.

The growth of handicrafts in society is a sign of cultivation of sensitivity and the stirring and mellouring of humanism. The shapes and forms of the craft examples are mostly traditional, but with this tradition there is an individual fantasy. The traditional craftsman produces an object, which in its highest beautiful form comes from the intimate and organic connection between hand, eye and brain and the rhythmic movement of the soul. So our craft examples, are works of art, not merely of use.

Every particular piece of art assumes the folk-character essentially by dint of a particular kind of psychological attitude on the part of both the user or consumer and the manufacturer or creator. Mainly the folk arts and crafts concerns the inner essence rather than the external features.

The status of the craftsmen remains unchanged even in the present century in our society. Regarding marketing facilities the society provides the above for their finished products. Crafts not only contribute a lot to the sustained development of the country's rural economy, but also form a prominent element in the cultural unity of the people. Eventhough the arts and crafts flourish in rural life, they function as connecting link between the various constituents of a society. They are also an effective medium of cultural contacts between nations These artistic objects

carry the minds of the people to distant lands and do a kind of propaganda for the rich heritage of our culture.

### **Conclusion**

The origin and development of the growth of the ageless folk-art tradition is very difficult to trace out. Folk arts and crafts constitute a part of folk life; they reveal the social background, community achievements and ideologies of the sons of the soil. In our cultural evolution of a craft oriented society in which crafts still has an honoured place, the concept of arts and crafts are interchangeable. This has been, a very basic activity of human society, for crafts are an integral part of our life. All the above mentioned arts and crafts reveal and reflect the Tanjore district's arts and crafts.

## CHAPTER X

# FOLK - GAMES

### Introduction

Folk-games is an interesting aspect of folklore. Different varieties of folk-games are found in Tamilnadu. Folk-games are universal and so are played by all the people like sophisticated, educated, illiterate, uneducated people.

Games and play is a form of expressive behaviour common among all human beings and manifested overtly in all cultures. Since play is a common phenomenon so cannot be defined scientifically.

First, games are voluntary in which it is not possible directly to satisfy biological needs associated with survival. Also it does not result in the production of wealth or goods, plays are said to be non-productive in any tangible sense, eventhough it may contribute substantially to the physical social and psychological growth, and development of the individual games provide joyfulness.

Another characteristic feature of games is that it is separated from reality in time and space; therefore, its goals and sources of motivation are intrinsic. While playing certain plays, the players (mostly children) establish their own imaginary roles and realm; what they do and what they work toward are determined within the context on this microcosm. This kind of motivation of such a play activity, either voluntarily or because of outside intrusion, brings to an end the temporal and spatial detachment from reality.

As long as there is no competitive interaction, the pastime can be called a non-game or for convenience termed as recreation. Games, however differ from other play activities in that they involve competition between atleast two persons. Explicit or implicit rules, which specify the kind of human interaction permissible and which the players familiar with before the activity begins, are also required, as is a specific method for determining the winner(s) and loser(s).

For example musical chair can be explained. (Even-though this is not a folk-game, it is played mostly by sophisticated, educated persons). In musical chair the players know 1) that there will always be one less chair then needed; 2) that they are in competition with other players to find an empty chair when the music stops; 3) that the one who fails to find an unoccupied chair will be eliminated from the game; and 4) that there can be only one winner, the person who is left after all others have been eliminated. It is this awareness of the game as a system and the ability of the participants to discover, in turn, the sub-systems and the ability of the participants to discover, in turn, the sub-systems within that differentiates games, from other play activities of both human and other animals. These general characteristics of play and games have been noted in a number of investigations, including Huizinga *Home Kudens* (London, 1949; first published in 1944 in German); Jean Piaget, *play, dreams and imitation in childhood*, trans. C. Gattegon and F.M. Hodgson (London 1951); and Roger Calillois, *Man, play and games*, trans. Meyer Barash (Glencoe, III, 1961).

Games for example, are sometimes grouped along configurational lines (bridge, circle and line games), frequently according to the nature of the activity involved



(chasing, guessing and hiding games), often the basis of the sex of the players (games of little girls, boys' games) and occasionally according to the type of equipment used (specialized versus readily available objects).

### **Different ideas about folk-games by different scholars**

\*Sutton smith in his study "The games of New Zealand Children" mentioned that the reason for the difficulty in classifying games is because games are complex group behaviours deriving their nature from many sources".

Schiller mentioned that "Games spent extra-ordinary energy required for a human being".

Patrich wrote that "Games are required to get relief from the tiredness of the body".

Stanly Hall said that "the primitive people's nature of wandering like animals, hunting stage, primitive stage, then the cattle-herd stage, cultivating the land stage etc are introduced stage by stage in people's culture. These are reflected in the games.

Appleton lady mentioned that "folk-games are the best way to bring out the inner feelings (i.e., tensions) without disturbing the mind".

Keeping in mind the general characteristics of play and games, one can examine traditional recreations and games within the context of four models, each of which is based upon the principal kind of behaviour necessary to achieve the ultimate goal or objective of the play activity.

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\* Brian Sutton-smith "The Games of New Zealand Children" (Berkeley and Los Angeles, 1959), P. 7.

First model can be exemplified by the non-games (recreations). These recreations can be regarded as models of mimicry in which the imitation of social roles and human activity is an end in itself.\*

Since play activities that are models of mimicry are imitative rather than competitive, it is not surprising to discover that they are particularly popular among the children. Further more, as Piaget and Erikson have noted such pastimes are probably mandatory in the normal process of socialization, for it is largely through them that the child first learns to imitate reality objectively.<sup>1</sup>

The characteristics that differentiate the second model from the first are readily apparent in the prescribed examples. Both are competitive and each has a set of rules that must be followed. Thus they are both games; and like all games, their ultimate objective is to determine the winner(s) and loser(s). However it is not the objective of the play activity that distinguishes one model from another, but rather the principal kind of behaviour necessary to achieve that goal or objective.

For the second model, it is physical skill and dexterity that receive the greatest emphasis. The running, chasing and tagging that are required in these games are physical acts; and it is the player who is most skillful and dexterous who wins the game. Preliminary cross-cultural surveys conducted by Anthropologists indicate that games emphasizing physical

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\* The term mimicry is also used by Caillois (pp. 19-23) but in a different context.

1. Piaget, pp. 142-46, Erik Erikson, *Childhood and society* (New York, 1950), pp.182-218.

skill and dexterity have a near universal ethnographic distribution.<sup>1</sup>

In addition, studies of child development have stressed the significance of such activities in the growth of motor coordination and manipulative skill.<sup>2</sup>

There is also evidence available that suggests that a close correlation exists in a given culture between child training practices and the number and kind of games stressing physical skill (John M. Roberts and Brian Sutton-Smith, "child training and Games involvement") *Ethnology* 1 (1992): 174, 180).

The similarity between games emphasizing strategy and actual life situations is obvious. The traditional recreation and games patterned on the first two models, emphasize the achievement through successful strategy are undoubtedly preparatory for or reflective of realistic human behaviour.

The final model which can be illustrated by a number of well-known traditional pass-times for which brief descriptions will suffice.

Although these play activities differ considerably from each other in content, they exhibit a number of important similarities. There is first of all, no casual relationship between the actions of the participants and the results. The outcome in every instance is thus determined by chance. Also the ratio between the probability for and probability

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1. Roberts - Arth and Bush, pp. 603-4 "Games in culture" *American Anthropology*, n.s. 61 (1959).

2. Piaget, pp. 142-46, Erik Erikson, *Childhood and Society* (New York) 1950.

against any given outcome is usually known. A final similarity is that the player's role is passive rather than active at the point at which the outcome is being decided. These pass-times, can be regarded as models of probability in which the outcome is determined by chance.

Traditional recreations and games following this model frequently require the player(s) to guess the whereabouts of a given object; or the identity of an unseen object or person. Thus a game or recreation in which one kind of behaviour is emphasized will usually require, to lesser degrees, the other kinds of behaviour as well.

Another significant thing about these models is that they are useful for both traditional and non-traditional games and recreations. The implications of this are important for a number of reasons:

- 1) It indicates that, from a behavioural point of view, there is no difference between traditional and non-traditional play activities.

- 2) It also makes clear that the fact that what distinguishes traditional games and recreations from all other is the method of transmitting rules and

- 3) it emphasizes the fact that traditional pass-times are not merely quaint and curious survivals from past ages, but that they are vital, functioning and meaningful systems of behaviour that are as important to our understanding of human play as are spontaneous play activities and organized athletics.

### **Classification of Tamil Folk-games:**

According to its stages Folk-games can be broadly divided into two type as:

## Tamil Folk-games

↓	↓
<i>Vi:ra Viḷayattukkal</i>	<i>Poḷutupookku, viḷayattukkal</i>
(Plays expressing one's will power)	(Leisure time plays)

Plays expressing one's will power are

- 1) *Virpoor*    2) *cilampam*    3) *caṭukuṭu*
- 4) *maṇju virattu* etc.

Plays of time passing are like

- 1) *cokkaṭṭa:n*,    2) *paṇṭu*,    3) *amma:nai*,
- 4) *pomma*    5) *ciittu* etc.

Some plays like *maṇju virattu*, *Koozhiccaṇtai*, *paṇṭic-  
caṇtai*, *attuccaṇtai* etc played mostly at the time of  
village festival or function.

Plays expressing one's will power need exercise for  
human body while plays of time passing needs human  
knowledge as well as human sense.

### Plays of will power

This is usually played outside the house. The failure  
and winning affect the players in many ways. Eventhough  
these plays are very interesting and very famous, sometime.  
it affects severely the soul of one player (failed person)

*Canukutu*, *cilampam*, *marpoor*, *maṇjuvirattu*, animals  
quarrel etc are usually played in the centre place of the  
village (or) in the streets (or) in the fairs.

Among the plays, there are also minor classification as

- a) Plays by children
- b) Plays to the children and

## c) plays with the children

These three categories are treated under the children's plays

Likewise plays played by males, females common to males and females can also be classified into different categories.

Under the first major category, plays played with one's will power, is usually played only by males. Under the category following types of plays are played in Tanjore District.

- 1 *Cilampam*
- 2 *Jalikkattu* (or) *mañju virattu*
- 3 Animal quarrel etc are found now-a-days also.

1. *Cilampam*

This isn't only a play but a kind of art which provides protection to the person those who know it. Mostly this is played by *kallar* caste people and *maravar* caste people. Different kinds of *cilampam* is found between the two different caste people. Usually *kallar* caste people used to have *stick silampam* and the *maravar* caste people use *long knife silampam* at the time of quarreling, with this great play one is able to protect themselves by means of protecting the opponent's unexpected attack.

Also this is considered as a kind of art at the time of temple festival, where this is played before the "*Ka:vati*". This scene is found in abundance at the time of "*Uthirva:y*" festival at Ozhukaimangalam.

2. *Mañju virattu* (or) *Jalikkattu*

This play is termed as *Jalikkattu* *Ka:laippo:ir*, *Mañju virattu*, *mañji virattu* etc, This is usually termed as *Jalikkattu*

in Tanjore district. This play is played at the time of temple festival and also mainly at the time of *Pongal* festival.

The chain in the ox's neck is termed as *Jalli*. So if one quarreled with the ox and if he catches the chain in the neck of the ox, then that person is considered to be a great winner and warrior. Those who won in the game, then it is usual to give presents to that winner. This is played in Southern parts of Tamilnadu much interest.

Moreover sometimes due to ox controlling play, quarrel appeared between two parties of the different villages.

### 3. Play with Animal quarrel

Usually in this play *ceval* (cock), goats, pigs etc are untied to quarrel with each other, i.e., the animal (or) bird of one party is left to quarrel with the animal (or) bird of another party. Sometimes they used to put a thing common to both party with the condition of taking the thing that those who won in the condition. For this contest purpose, the villagers used to bring up cock, goats, ox. etc. This kind of play also sometimes ends in quarrel among the winners and the losers of the village people. This kind of play is played only by the male members of the village.

In the following pages different kinds of games played by children are explained. This is divided into



## I Plays by the children

1. *Kaṇṇa: mu:cci* (hide and seek)
2. *Pa:ṇṭi viḷaya:tutal* (playing with a small non-shaped, but shaped stone within the drawn figure)
3. *Noṇṭi viḷaya:tutal* (by means of bending up one leg and play with the other)
4. *Kalla: Maṇṇa:* (stone or sand)
5. *Na:lu mu:lata:cci* (four corners paly)
6. *Kala:tṭam* (e:la:ṇkal)
7. *Pantu aṭittal* (playing with the ball etc.)
8. *Kolai Kolaiyām muṇṭirikka:* (a kind of paly)
9. *Pamparam currutal* (spinning a top)
10. *Ko:likuṇṭu viḷayattu* (Rolling the small round thick glass marbles).
11. *Oṭṭaiya: irattaiya:* (Odd or even).
12. *U:tumuttu* (spreading the sozhi or tamarind seeds and blowing with mouth.)
13. *Pattam viṭutal* (kite playing)
14. *Kaṇkatti vilaya:tṭu* (covering one's eyes play).

## II Plays to the children

These plays are played by the mother or the guardian of the children to the children.

1. *Uccarippu viḷaya:tṭu* (Play to improve pronunciation)
2. *Ca:ṇca:tamma: ca:ṇca:tṭu* (Moving front and back)
3. *Naṭai vaṇṭi O:tṭutal* (Walking Exercise play)



## II Plays with the children

These plays are played by the elder persons with the children.

- 1 *amma: kuttu appa: kuttu*
- 2 *Killa: Paraṇṭi*
- 3 *Ya:nai (or) Kuṭirai viḷaya:ttu*
- 4 *Uppu mu:ttai etc.*

These category of children plays are explained briefly in the following pages.

### I Plays by the children

#### 1 *Kaṇṇa: mu:cci* (hide and seek)

In this play there is no restriction for number of players. But if it is five or six, it will be much more interesting. Players interested in this play gather together and choose a person among themselves for closing eyes. Person who has to close his / her eyes are to be selected by means of different ways. After choosing that person, that person close his eyes and the other members of the game used to hide in different places. Then the person who closed his/her eyes search for others. While searching if the hiding members come and touch the place, where the eyes are closed, then the same person has to close the eyes again. While searching if anybody is caught by the searching person then that person has to close her/his eyes next time. This type of game is very much interesting and provide strength to the body.

#### 2 *Pa:ṇṭi*

In this type of games itself different kinds are found.

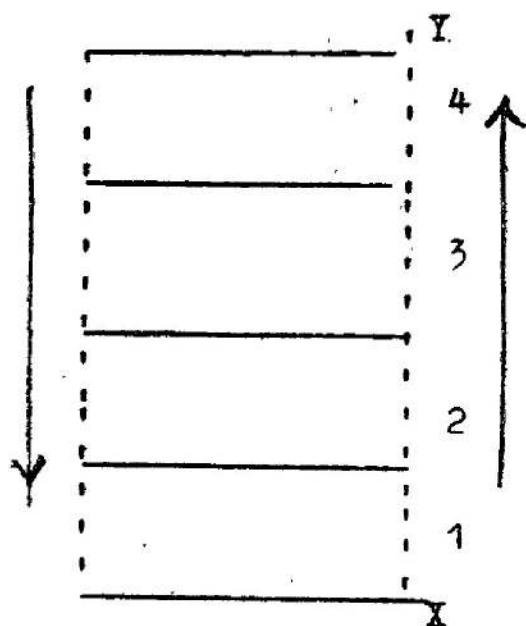
- a) *Oṭṭaip pa:ṇṭi*
- b) *reṭṭaip pa:ṇṭi*

c) *Aeroplane pa:ṇṭi*

d) playing *pa:ṇṭi* by means of using the fingers (of the hand).

a) *Ottaip pa:ṇṭi*

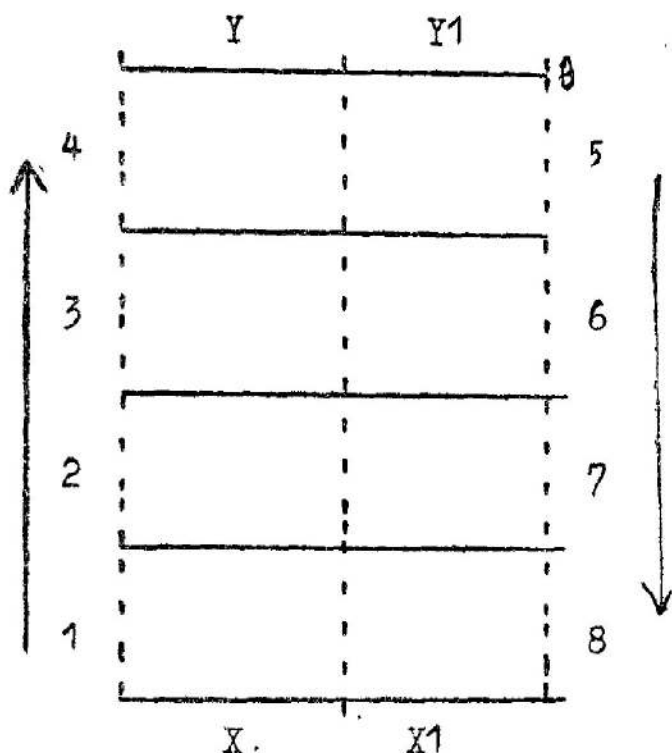
This play can be played by three or four members. For playing this game following type of diagram is drawn and a *cilli* (a small non-shaped flat stone) is put in this diagram No. 1



X-person who is going to begin the game first stands in this place. Then she has to put the *cilli* in the first square. Then by means of folding one leg she has to cross each square and come back in the same manner, take back the *cilli* from the first square and come out. Likewise she has to play with all the squares and if she completes this without any fail then she is considered to be

the winner. In the diagram Y - is the peak i.e. the player has to reach that place without placing her folded leg and on the peak she is allowed to place her leg. Again she has to fold it and then only cross the squares. Likewise following diagrams show the *rettaip paṇṭi*, *aeroplane paṇṭi* respectively.

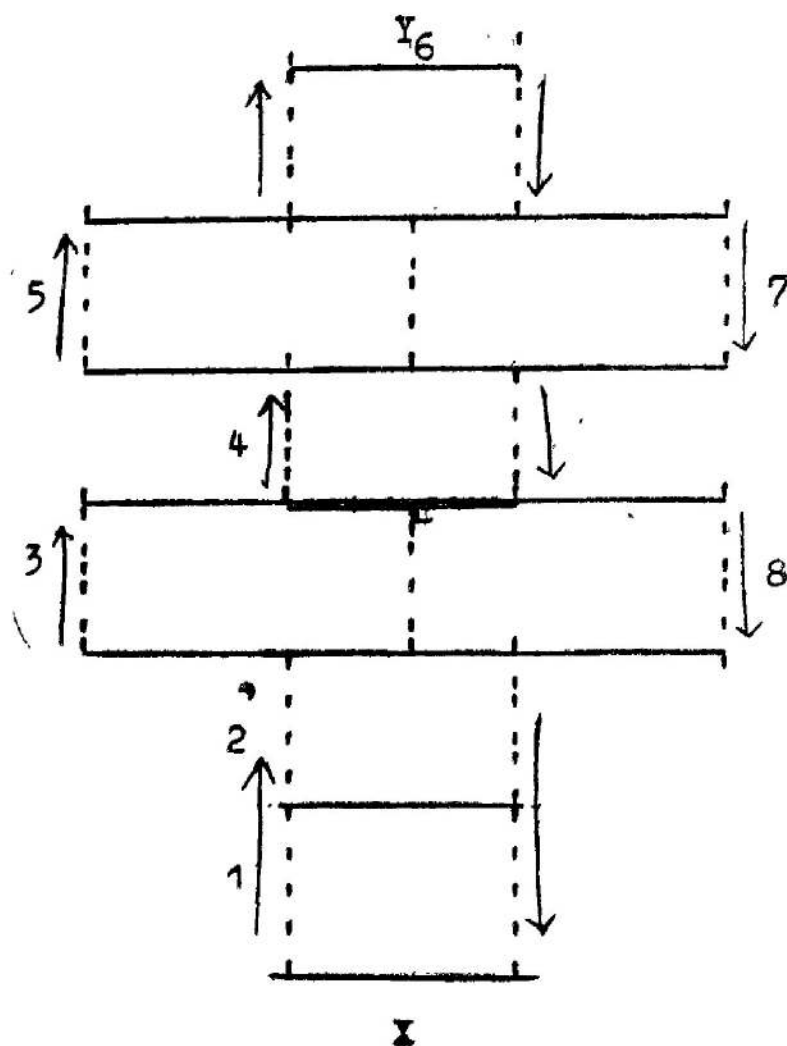
Playing the game is the same way. This can be played by



one, two or four persons. If four persons are involved then they separate as two groups and play this as group game. In the diagram,

X-the person who is going to play has to stand first at this place. Y-is the peak. Then from Y1 again the player has to come down and reach X1. Then only the play has

been completed one set. Again the player cover the second square, third etc upto 8th square.



This is also played as above but only one person is able to play at a time. In this kind of play 'X' is the point of starting and 'Y' is the peak. Then the player has to reach again the starting place as shown by the arrow marks.

### Playing by means of using fingers:

Instead to legs fingers are used in this play to cross the square.

#### 3 *Nontiyattam*

This play is played by more than five or six persons. In this one will be selected for catching the other persons as like in other games. Then the selected person has to catch the other running players by means of folding one leg one by one without leaving the folded leg. If she placed the folded leg in between the game, then again she has to catch all players. In this game keeping the folded leg till the end of the play is an important aspect. This play gives strength and capability of running with folded leg.

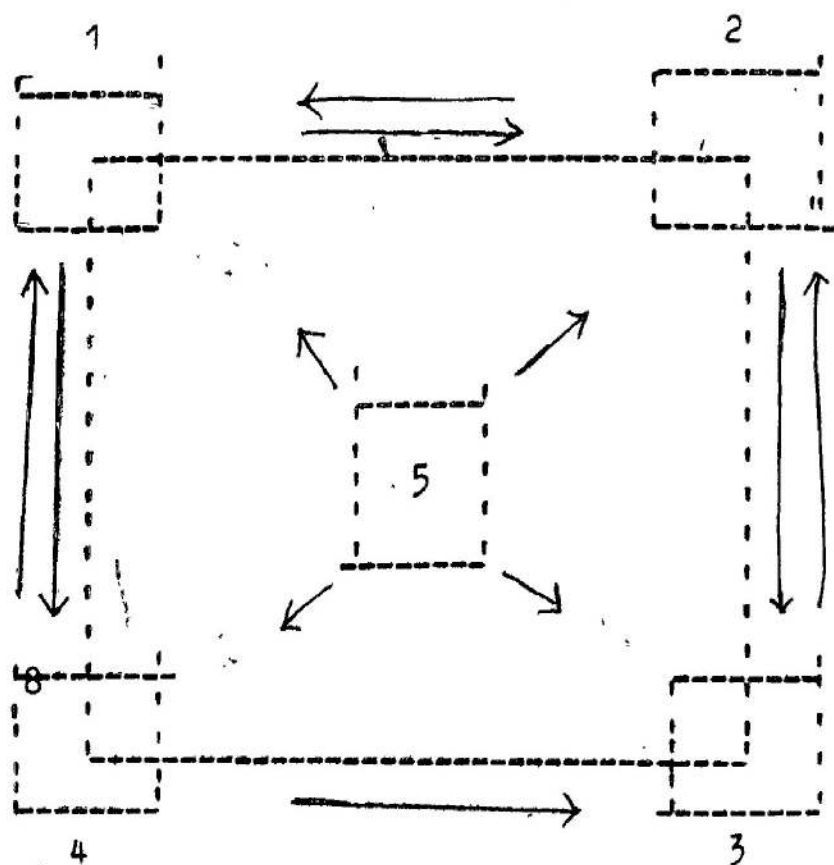
#### 4 *Kalla: maṇṇa*

For this play also one person has to catch the others. This is somewhat different from the above mentioned plays. In this play the other members of the game asked whether the catcher needs *Kal* 'Stone' or *maṇ* 'sand'. She answers as per her wish as *Kal* or *maṇ*. Then if players stood in the *Kal* the catcher runs and catches the players. Before that they run in the side of sand. Likewise this play continue till atleast a person from players side has been caught. Then that person becomes the catcher. While playing it is usual to utter *uṅka vi:ttu kaḷḷuḷa na:n nikkire:ne:* or *uṅka vi:ttu maṇṇuḷa na:n nikkire:ne:...* etc. to tease the catcher.

#### 5 *Na:lu mu:lata:tcci*

In this game only five members can play. Four members are standing in each corner of a square and one person is standing in the centre of the square. The person in the centre of the square is walking here and there. The four

persons standing in each square tries to move to another square without the knowledge of the person in the centre. But by chance if the centre person comes to know the whereabouts about the exchange of squares, she used to run and occupy one square and that person in that particular square loses her square and she has to be in the centre place. Likewise the play continues. The diagrammatic representation of the square (four-square) play is as follows:



In the figure the arrow mark represents the direction in which the persons in the square can move. Likewise the arrow marks in the centre shows the direction of movement

of the person in the centre of the square to occupy a place if a square is not occupied (or) if it is vacated.

#### 6 *Kal a:ttam* (Playing with small stones)

Usually seven, or five or three stones are used for this play.

Throwing the small stones in upward direction and before it comes down the player touch the ground with the hand and catches the stone. This type of play is termed as *Kala:ttam*. While using three stones, first one stone is kept on the ground and two is kept in the hand. Among the two one is again thrown upward and the other is kept near the one stone kept before. Then first kept stone is taken and the stone thrown upward has to be caught. Like this if one continuously played this game twelve times then it is counted as completing one game.

While playing with five stones one has to roll down all the five stones on the ground. Then one stone is picked and thrown upward, the stones in the ground are taken as one stone, two stones, three stones and four stones. While playing this game it is usual to sing songs.

In the same manner the game with seven stones is also played.

#### 7 *Pan̄ju atittal:* (Playing with the ball)

Children used to play the ball in different manners. Some kick the ball with their legs, some simply throw and catch the ball, some push up the ball by means of blowing it with the folded hands (i.e., by joining and folding both the palms of the hands they blow up the ball.) Also by means of giving kick with their head they used to play the ball.

8 *Kolai Kolaiya:m munirikka*

In this play the players sit around, one person who has to catch the fox run round the players by handling a kerchief or some cloth or things in her hand. While going round, the runner used to utter *Kolai kolaiya:m munitikka:* and the sitting players used to utter *nariye: nariye: cutti va: .....* By means of uttering these words the person going round the sitting players and place the kerchief or the cloth behind a person without that player's knowledge. As soon as that person comes to know that the cloth in the runner's hand is behind her and she begins to run in the same way. This type of play provided the spoken capacity as well as remembering capacity to the children.

9. *Pamparam curutal (Spinning the top)*

Usually this is played mostly by the boys. Sometimes girls also used to play this spinning top. Usually the spinning top is made up of wood and a nail is found on the top. Small thread is spinned round the top and it is rolled. This play brings intelligence to the players, also keen observation in spinning the top.

10 *Ko:li Kunṭu viḷaya:tutal*

Playing with small round shaped glass marbles. This is also mostly played by the boys and only few female children used to play this. Different types of the same play is found. More than two or three boys (or) persons can play this game. For playing this game it is necessary to have 1) keen interest 2) intelligence 3) good throwing capacity and 4) clear idea about the play. This play is not explained elaborately, only brief account is given. (Sometimes males are also used to play this game).



11 *Ottaiya: irattaiya: (odd or even)*

For this play two or three persons can involve according to the number of tamarind seeds. Usually large amount of tamarind seeds are gathered and the players begin their play. While playing one player gather certain amount of seeds in her hand and asks the opponent as *ottaiya? irattaiyaiya?:*. According to the reply the gathered seeds in the hands of the questioner are counted. If the answer and the number of counted seeds are correct then all the seeds are given to the answerer. If it is wrong, equal number of seeds are obtained from the questioner. Likewise the play continues. Mainly the counting capacity of the numerals is increased in this type of play.

12 *U:tu muttu (U:tu ka:y vilaya:ttu)*

This game is played by means of blowing small shells (or) tamarind seeds. Persons involved in this game also can be more than four (or) five. The shells or tamarind seeds are gathered in a place and first player blow the *muttu* (shell or seeds) with their mouth without touching. Due to the blowing the *muttu* are scattered. Then the blower carefully pick up the *muttu* one by one. At that time if any shell or seed near by is touched or slightly moved, then the game is continued by the next person as above. Like this, this game is played. In this game keen observation and carefulness at the time of picking up the *muttu*, is the main point to be noted.

13 *Pattam vitatal (Kite playing):*

Mostly this kite playing is played by boys and only few girls used to play this kite playing. This is a very interesting play. Different types of kites are made up of colour papers and are tied with thin but strong and long thread so that it can be plyed to a long distance. This

type of game is usually played at the time of *a:ti* month, when strong wind blows.

#### 14 *Kaṇkatti viḷaya:ttu*: (Covering one's eyes play)

This is played by female as well as male children. Any number of players can play this game. One member is selected by lot system and that person's eyes are covered with a cloth. Others running round that person and the eyes covered person has to catch the running persons. Even if one is caught then that person has to cover her eyes by untying the eyes of the first person. Likewise this game is continuously played. This play is also a very interesting one and is an exercise for walking with covered eyes.

## II. Plays to the children

This category of games is not played by the children themselves but training is given to the children by their mother or guardian. This gives 1) exercise to the body, 2) act of quick pronunciation to the tongue 3) made to walk easily.

#### 1. *uccarippu viḷaya:ttu* (Pronunciation plays)

In this type of play mother used to train the children to pronounce certain words. Mother or guardian used to sing the following type of songs:

*O:tuṛa nariyile:*

*Oru nari ciṛu nari*

*ciṛu nari mutukile:*

*orupiti naraimayir...*

If the lines in the above songs are repeated again and again, the pronunciation of the children are improved. Likewise different kinds of pronunciation games are played to the children for improving their knowledge.

## 2. *Ca:ñca:tamma: cañca:tu* (Game by moving the body front and back)

The child is seated, the mother, guardian, children's relatives etc used to play this game. The person who is going to play to the child, take the child in their hand, used to move the body in front and backward direction. At that time they used to sing songs like

*Ca:ñca:tamma: cañca:tu*

*Ca:yakkiliye: ca:ñca:tu*

*Ponne: mañiye: ca:ñca:tu*

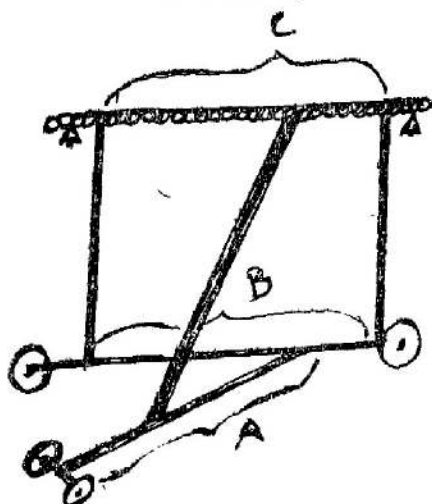
*Kuttu vilakke: ca:ñca:tu*

*Ko:yil puṛa:ve: cañca:tu.*

If this action is practised once or twice, then the children themselves begin to move their body in front and backward direction. Also as soon as it hears the beginning of the song *Ca:ñca:tamma ca:ñca:tu*., with extreme joy and happiness begins to move its body in both the direction. This play provides exercise and strength to the body of the children.

## 3 *Naṭai vaṇṭi o:ttutal*

There is an instrument made up of wood with wheels.



Usually the child is made to catch hold of the *naṭai vaṇṭi* and it slowly moves that *vaṇṭi* so that it is able to practice walking. The figure of *Naṭai vaṇṭi* is more or less as shown.

A - front portion of the instrument with one wheel.

B - back portion of the instrument with two wheels on either side,

C - Handle for catching the instrument by the children.

The instrument is made up of wooden material and it is weightless. Some children used to carry instead of moving this slowly. First the mother (or) guardian makes to catch the handle of the instrument and practice the children for slow walking. Then after sometime the child itself begins to walk by using this instrument. Slowly it begins to walk without handling this instrument. Thus this play to the children is an important play which helps the children to walk easily and quickly.

### III Plays with the children

Under this category elder people used to play with the children. Four different types of games are found under this category.

#### 1 *amma: kuttu appa: kuttu:*

In this game, children and their mother (or) elderly people used to play. The elder people join the hands of the children in such a way like a half blossomed lotus flower. Then the elders fold one of their palm and insert it inside the children's folded hand by singing following type of songs:

*amma: kuttu*

*appa: kuttu*

*pa:ti kuttu*  
*ta:ta kuttu*  
*pe:ran kuttu*  
*pe:tti kuttu*  
*piḷḷaya:r kuttu*  
*puticcikko: kuttu...*

While singing *piḷḷaiya:r kuttu* the children are alert and for the next line *puticcikko: kuttu* they catch hold of the elder's hand. If it is done without fail the children get one point, otherwise the elderly person gets a point. This game is played by a child with an elderly person. Likewise the play is continued.

## 2 *Kiḷḷa paraṇṭi*

An elderly person with four or five children is used to play this game. All the children are requested to place their palm of the hands on the floor, by sitting in a round shape. Elderly person used to pinch slightly in the palm of the children placed on the floor, by means of singing the following type of songs.

*Kiḷḷa: paraṇṭi*  
*ki: paraṇṭi*  
*mallikai moṭṭu*  
*ṇkoppan pe:renna*  
*murukkām pa:la*  
*kuṭiccavana:*  
*mullaṇki ca:ru*  
*kuṭiccavane:*  
*munna:le: kaiyai*  
*eṭuttukko...*

There is no meaning in the song but, the children has to turn over its palm, if the last line is finished while touching its palm. Like this, the play continues. After all the children's hands are turned over, the elder person without others's knowledge gives a small stone to a child. Immediately all the children hide their hands near their stomach. Every children pretend that the stone is with them. If one found out the person who is having the stone, then the game is repeated. This game is an indoor game, played at the time of severe summer and rainy season.

### 3 *Yanai* (or) *kutirai vilaya:ttu*

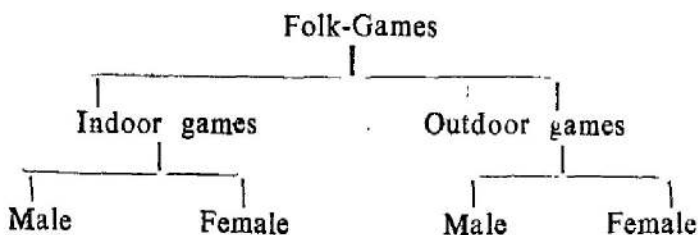
Elderly people act as an elephant (or) horse and the children sitting on their back used to ride on the acting elephant (or) horse. Children enjoy to ride on the back of their mother or father. In this game the affection of the children and parents can be explicitly seen. Sometimes the children used to ride on their guardian also. The feeling of fearness, the interest in riding etc can be seen in this game.

### 4. *Uppu mu:ttai:*

The children act as salt bag and sitting on the back of their mother (or) father (or) guardian. Then the elder person who carries the salt bag (the child) used to sell the salt bag like asking *Uppu ve:numa*, *Uppu mu:tta*, *Uppu mu:ttai* etc. The person carry the children to different number of persons and asks whether salt is needed? The children felt chearful and enjoy the riding by sitting on their parent's or guardian's back.

These are some games played with the children.

Next to this, the play is classified into indoor games and outdoor games.



Indoor games and outdoor games are again divided into games pertaining to male and female. Most of the games by the male are usually outdoor games.

### Games by the Male Members:

1. *Catukutu*
2. *Jallikattu*
3. *cilampam*
4. *a:tu puli a:ttam*

These are some games played by the male members of a society. In the games mentioned above first and last games have to be explained in this place, since both the the other are expressed in the preceeding pages under *Vi:ra vilaya:ttu*.

#### 1. *Catukutu*:

In this game number of persons to be included cannot be restricted. Any number of players can play this game. Those who desire to play this game can play but the whole members is divided into two. While catching the person in the opposite side, the person who is going to catch didn't breath till he is in the opposite side and before return to his side. Only after coming back this person used to breath. This game is played by means of controlling the breath and catching the opposite side person. If one desires to release his breath in between the play he has to come back to his side. *carukutu.....kutu.....kuru* rhyme is used for controlling

the breath. If a person goes for catching the person in the opposite side is caught by the opposite side, then another person from the same party has to go for catching. If the person in the opposite party is caught then this person come and touch the centre line before releasing the breath. Otherwise he will have to quit out of the play. Different variety of songs are sung while playing this game.

*Catukutu catukutu kutu kutu kutu*

*na:nta:nta vi:ran*

*nallamuttu pe:ran*

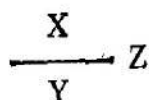
*mu:ccatakki po:re:n*

*Onnattoṭa va:re:n*

*Palin catukutu catukutu*

*kutu kutu kutu.....*

Actually the play ground and the players are to be as follows in the diagram.



X - one party

Y - opposite party

Z - centre line between the parties. One has to touch this line before releasing the breath after catching hold of a person in the opposite party.

This game is an important aspect for breathing control. Moreover this is an exercise for the body. This game is mostly played by males and rarely by females. 99% this is played only by male members.

2 *Jallikkattu* and 3 *Cilampam* are explained in the preceeding part of this chapter. Fourth one is *a:tu puli a:ttam*.



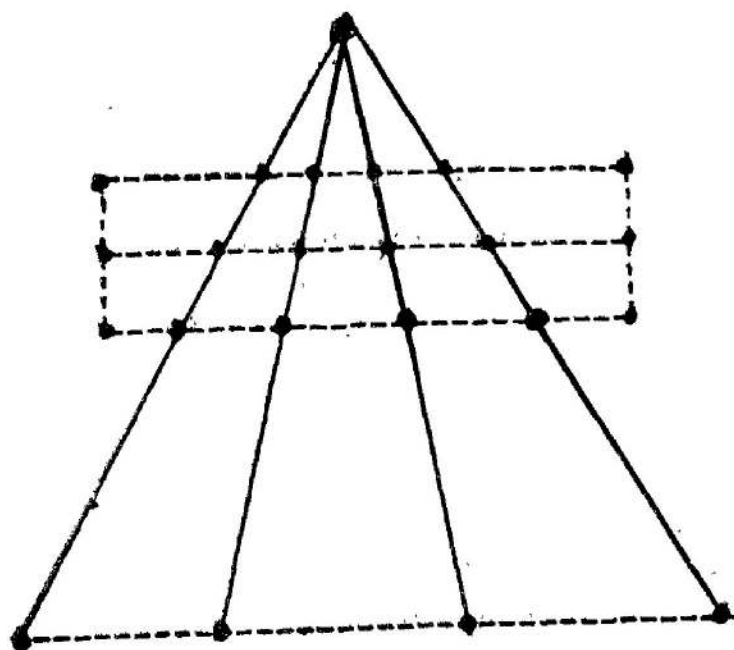
4 *A:tu puli a:ttam*

This game is a game of mental skill. This can be considered as an indoor game, but mostly this is played in the village under a tree or under the roof of old buildings. In this game one's mental skill is exhibited by blocking the opponent's coins and cutting them.

In this game *a:tu pull a:ttam*, the coin is termed as *a:tu* and *puli*. In this play fifteen coins are used for *a:tu* and just three coins for *puli*.

Only two persons can play this game. One acts as *A:tu* and the other acts as *puli*. Points where the coins to be placed are totally twenty three.

Following diagram shows the points.



\* Points where the coins have to be placed.

If the person *A:tu* places one coin, then the person *Puli* places one coin, but if the *A:tu* places coins thrice

continuously *Puli* is not able to place anymore because he has only three coins; but he has a better chance to move the coin as per desire.

To move the coin from one point to another is termed as *nakarttutal* (moving). If a point has no coins then the coin before the two points can be placed in this place by means of cutting the middle coin.

Only *puli* can cut *A:tu* but the *A:tu* can place the coin to arrest the movements of *Puli* coins. The cut coins are to be removed from the game.

In the total number of twenty three points eighteen points are full by means of placing fifteen coins of *A:tu* and three coins of *Puli*. The remaining five points only can be used for moving the coins here and there.

If *Puli* coin is not able to move here and there with the *A:tu* coin then *A:tu* is treated as a winner; If the *puli* coin is very keen and if it cuts the *A:tu* coins then the *puli* is treated as winner.

In this game mainly mental power is the main point to be noted. Also this game makes interest to the player if it is not finished easily. Moreover this game makes one to remember about the events happened in one's surroundings.

### Games by the female members

Games played by women do not involve physical skill. Psychologically the development of physique is not considered to be feminine. In addition, from the cultural point of view of the Tamils, games by female do not involve physical skill. Therefore women do not go out and play. So mostly they play indoor games which do not need physical skill.

Women play games of mental skill related to chance (eg. *ta:yamkattai*), according to the number that occurs one moves the coin. This is a game of chance. But moving of a particular coin according to the number, exhibits one's mental skill, since one thinks which "coin" has to move in order to cut the opponent's coin.

In *palla:nkuzhi* one does not know which pit contains more seeds. So, this game can be considered as a game of chance. However a person proficient in this game, can guess to some extent which pit contains more seeds.

Also in *tatta:nkal*, throwing a stone and catching it and removing a stone from a group without moving others may be considered as a game of chance. But they also need practice.

Different kinds of games played by women are

1. *ta:yam*
2. *palla:nkuzhi*                      and
3. *tatta:nkal*

Sometimes the plays described in children's plays are also played by the ladies. For example *u:tumuttu*, *ottaiya: rettaiya:* etc can be quoted.

#### 1. *Ta:yam:*

The word *Ta:yam* meant "right" (*urimai*). For playing this game drawing squares is termed as *ta:yakkattam* and the two metal *pakatai* are termed as *ta:yakkattai*. In this game number one is considered to be the lucky number. In this game two or four persons can play. This *Ta:yakkattam* is drawn on the floor at the time of playing. To count the

number tamarind seeds, shells, small stones etc., are used as coins. Different kinds of *ta:yam* are in vogue among the ladies of Tamilnadu. These are

1. Four squared *ta:yam*
2. Eight squared *ta:yam*
3. Ten squared *ta:yam*
4. Tanjore square                      and
5. Monkey play.

In this chapter it is to be mentioned about Tanjore square, than the other four types. (Since this report is about Tanjore district, only this kind is mentioned.)

This "Tanjore square" is played by the Tanjore district people and it is discovered by these people. Total number of members playing this game is two or four. If two sets are played then they sit in opposite to each other. For each person six coins are given. Following type of diagram is used to play this game.



The coins are placed in the beginning points. If the number 'one' comes in *tayamaṭṭai* then only the coins can be moved in. The coins are moved as like the arrow mark in the diagram. Moreover the coins cannot cut by the other's coin in the common points, corner points etc. According to the number comes in the *tayamkattai* the coin can be moved that much numbered squares. Moreover if one, five, six, twelve comes while rolling the *tayamkattai*, then that player can roll the *tayamkattai*, again and again. If one cut atleast one coin of the other then only she is able to reach the final stage and finishing stage. At the time of finishing stage also one has to put one i.e., *tayam* for taking up the coin as a winning coin. This game is very interesting play and has to be played with keen observation and intelligence.

## 2 *Palla:ṅkuzhi*

Number of pits in this game is fourteen and so the fourteen pits *patin:ṅkukuḷi* became *pantina:ṅkuḷi* became *panna:ṅkuḷi* then is termed as *palla:ṅkuḷi*.

There is a belief that playing this game in the night time will make the Goddess of wealth to go out of the house. Two or three or four members can play this game. This instrument is made up of wood, white metal, now-a-days in eversilver. The coins used are small shells or tamarind. seeds.

In this game gathering the seeds from the pit is termed as *pa:ṇṭi* 'fund' (or) *paṇḍa* 'fund'. Five (or) nine (or) twelve seeds in each pit can be put according to the play. Different kinds of plays are found in this game. They are

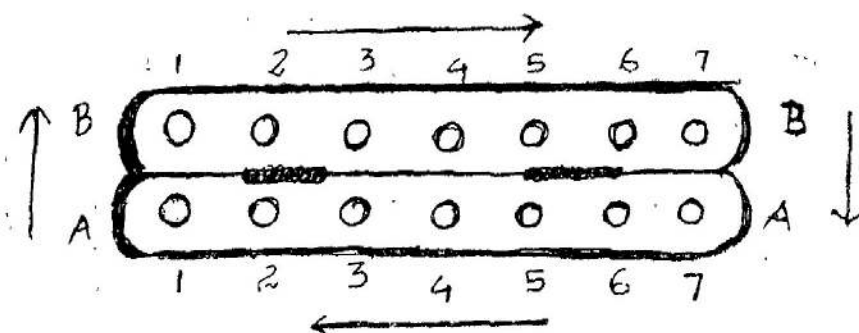
- 1 *pacup pa:ṇṭi*
- 2 *ka:cip pa:ṇṭi* and
- 3 *kaṭṭum pa:ṇṭi*

The game is played in more or less in the same manner with slight differences. According to the classification the number of players differ.

# 1 *Pacup pa:ŋti*

The word *pacu* meant for the four coins used in this game. In *palla:nku-* there are fourteen pits. Seven for each side and if two members play they take seven pits for them, put five coins in each pit and begins to play. First player used to take the coins from any one of the pit from her side and put one coin in each pit, in the clock wise direction. If the coins are over, then the coins from the next pit is taken and the play continues. While playing like this if there is nothing in the next pit, then the player can touch the pit where there is no coin and takes the coins in the next pit and opposite to it. With this the next player begins to play the game. Like this the game is continuously played. After the coins are scattered in each pit, and if four coins are found in the pit, then the player can take the coins (*pacu*) from the pit from her side.

If all the coins are gathered in only one side then it is considered that the first routine of the game has been finished. Again both the players used to put coins in the pit and if there is no enough coins for putting in the pits, then that player used to put some small stick which means that pits are having no value (or zero value) in the game. If any player has no coin to put in the pit then she is considered to have failed in the game and the other is considered to be the winner. The figure of *palla:nku-* and the direction of play can be seen in the following diagram:



A-A — 1, 2, 3, 4, 5, 6, 7 } Seven pits  
 B-B — 1, 2, 3, 4, 5, 6, 7 } each side.

Arrow mark refers the direction of play. The players have to be seated opposite to each other. This game is the common game played in *palla:nkuli*. Sometimes it is a custom to sing songs while playing this game.

Next sub-division in this section is *ka:ci pa:n̄ti*. In this game two pits are kept as *ka:ci* "pits". So in the remaining twelve pits six pit's are taken for each player. Moreover coins are twelve in number and the *pacu* is 'six' in number. In the situation of touching the vacant pit and taking the next pit's coin, the player used to close that pit by saying *ka:ci pa:n̄ti*. Then all the coins in that pit belongs to her.

Sometimes there is a chance of closing the same pit by the two players. At that time the coins gathered in the pits are shared equally and taken by the players at the end of the game. Sometimes there is no chance of closing the same pit by both the players. At that time also the players can divide the coins between them. The same type of *pallankuli* is used and the direction of play etc resemble as in the above mentioned diagram.



Third sub-division in this game is *kaṭṭup pa:ṇṭi*. In this type of game player cannot take the coins from the desired pit, but she has to take the coins from the corner pit of the instrument. Then as usual she puts the coin in each pit and where the last coin ends, then that pit itself has to be taken and the play has to be continued. Three coins are gathered in the corner pits, then the player has to place the last coin in her hand above the pit and that pit is owned by the player. Only the owner of the pit can put the coin in the corner pit. Opposite player cannot put the coin in that corner pit. Even the same player can own all the four corner pits, but it depends upon the player's skill. While putting the coins in the pit and if all the coins of the player are over by means of putting in the owned corner then she used to take all the coins from the corner pit. In this play taking "*paṇu*" is not found. Lastly if one player has got only coins for two pits, then she is considered to be failed in the game.

These three types of *palla:ṇkuli* are found in Tanjore district as far as within the collected data.

### 3. *Tatṭa:ṇkal*:

This game is also played by the children. Elder ladies also used to play this game. This game with different divisions are explained in the section 'play by the children'. So it is not repeated again here.

Thus the games by the female members of the society are almost belonged to indoor games.

### Structure of folk-games:

This is a general sketch of the games played. This structure is an universal one. If a "Game" is played one result is "success" other is "failure". So G (game) is either

'S' (Success) or 'F' (failure). It is definite that 'G' is 'S' or 'F'. So the first and general structure is

$$i) G = 'S' \text{ or } 'F'$$

The other structure is, in a game two parties are involved (only few exceptions are found). Thus 'G' consists of 'X' and 'Y' ('X' is one party and 'Y' is another party). So if there is 'G' then there will be 'X' and 'Y'. The second structure is thus

$$ii) G = X + Y$$

In the contest either 'X' may win or 'Y' may win.

At that point in 'G', 'X' has zero value if he failed to win.

then  $G = Y$  (winner).

Likewise in 'G', 'Y' has zero value if he failed to win

then  $G = X$  (winner).

Thus in 'G' is either 'X' or 'Y' has zero value according to the success.

Thus as a third point the structure is  $iii) G = X/Y$  according to the condition of success.

Sometimes in 'G' both 'X' and 'Y' has got the same value or point if the play ends in a draw. This is possible mostly in mental game rather than in physical game. Thus as a fourth point the structure.

$$iv) G = X/Y \text{ if there is no result.}$$

Thus in physical game anyone of the party has to win while the other fails to win.

In mental game anyone of the two parties has to win or the game ends in a draw. So the structure of the game is as follows:

- i)  $G = 'S' \text{ or } 'F'$
- ii)  $G = X + Y$
- iii)  $G = X/Y$  according to the condition of success (or failure)
- iv)  $G = X/Y$  if the game ends in a draw.

These four structural units are common among the folk-games. Moreover fourth structure is a least possible one since in most of the folk-games draw is not possible.

This structural approach is just an attempt to folk-games, which is applicable to almost all the games.

Another type of structure is also possible which can be done by means of using the action in the play. This kind of structure is mostly applicable to physical game rather than mental game. For example in most of the physical games the action of

- 1) Running (R)
- 2) Touching (or) catching (T/C)
- 3) Hiding (H)
- 4) Searching (or) seeking (S) and
- 5) Finding (F) are the main actions.

Following type of structure can be put for this kind of action plays.

Name of the play	R	T/C	H	S	F
1 Hide and seek ( <i>Kaṇṇa: mu:cci</i> )	+	+	+	+	+
2 <i>Nonṭi viḷayaṭṭu</i>	+	+	—	—	—
3 <i>Kalla: maṇṇa:</i>	+	+	—	—	—

4	<i>Na:lu mu:lata:cci</i>	+	+	-	-	-
5	<i>Pantu atittal</i>	+	+(c)	-	-	-
6	<i>Kolai kolaiya:m</i> <i>munṭirikka:</i>	+	-	+	+	+
				(hiding the kerchief)	(sear- ching it)	(find- it and running again)
7	<i>Kankatti viḷaya:ttu</i>	+	-	-	+	+
8	<i>Catukutu</i>	+	+	-	-	-

This type of structure is not fit for all types of games.

### Conclusion

This chapter on "Folk - games" explains about the different folk - games of Tanjore district. Mainly different kinds of folk-games viz., 1. children's games 2. games by the male members and 3. games by the female members are described. (All the games are not explained here, but the collected games during data collection, are only explained). Folk-games are also divided into

- 1) Games of physical exercise &
- 2) Games of mental skill and intelligence. In the same way it is divided as
  - 1) Indoor games (mostly the play by the ladies)
  - 2) Outdoor games (most of the play by the male members)

Almost all the collected data about the games of Tanjore district are explained in this chapter. Moreover just an attempt is made to approach the folk-games structurally, but it is not a final one. Just an idea is expressed, which hope to develop the structural study of folk-game further.

## CONCLUSION

Conclusion part of the report "Folklore Survey of Tanjore district".

Chapter - I - dealt with the Folk songs of Tanjore district. Different varieties of folk songs found in Tanjore district are collected and analysed. Two peculiar types of songs are found in this district. One is *na:ttumuti ta:la:ttu* (described under this chapter); Second one is *kotikka:l eerappa:ttukkat*, sung by all people belonged to different religion (Hindu, Muslim and Christian). This aspect is not found in other districts.

Chapter - II - dealt with the Folk tales of Tanjore district. Only limited number of folk-tales are collected during this collection, and for the purpose of analysis, particularly 1) for comparison purpose and 2) for applying the structural method. some printed materials are also consulted.

Chapter - III dealt with the Folk beliefs of Tanjore district. Under this chapter folk-beliefs and superstitions are not separated. Almost all the collected beliefs in Tanjore district are given as examples. Structural application to the beliefs are also explained.

Chapter - IV dealt with Riddles of Tanjore district. Different varieties of riddles are collected and analysed under this chapter. According to the structural pattern riddles are divided into simple, compound and string riddles. These are explained in detail by means of giving examples and are listed at the end of the chapter.

V - Chapter discussed about proverbs of Tanjore district. Proverbs are classified into different classes according to their theme. Structural method is applied to the proverbs, but this is just an attempt. At the end of the chapter riddles and proverbs are compared.

VI - chapter discussed about the Folk-customs of Tanjore district. Different customs and habits from child birth to death of a human being is described in detail. Two main customs peculiar to Tanjore district (within the collected data) are 1) *moy viruntu* celebration and 2) giving betal leaf, nut etc while coming to attend the death ceremony. These peculiarities are not found in any other district.

VII - chapter folk-deities and festivals of Tanjore district dealt with different folk-deities and festivals. Analysis is done under four main categories (which consists of sub-categories). Main female folk-deity of Tanjore district is Mariyamman and male deity is Ayyanar. Structural method is attempted for folk-festivals by means of restricting certain rules and conditions. With these ideas this method may be applied to folk-festivals with further development.

VIII - chapter dealt with different kinds of folk-medicines used in Tanjore district. Folk-medicines are divided into two main categories. Variety of folk-medicines are given for the cure of diseases. Internal as well as external treatments are explained.

IX - chapter on folk-arts and crafts, dealt with different varieties of arts and crafts of Tanjore district. Under arts, material arts and performing arts are separated and discussed. The collected crafts in Tanjore district are explained.

Last and X - chapter discussed about different kinds of folk games. Collected folk-games are analysed under this chapter. Most of the collected plays (games) of Tanjore district are described under this chapter. Main peculiarity found among the games is *ta:yam*. *Tanjore square* in *ta:yam* is a peculiar feature in the games of Tanjore district. Structural method is applied to folk-games also. All the games are explained in detail under this chapter.

Folk-ballads are not found in Tanjore district unlike other districts. Only *Kattavarayan* tale is described in the ballad form as well as in the *terukkuttu* form at the time of deity Mariyamman temple festival. It is to be mentioned that folk-drama is not included in this report eventhough it is found in Tanjore district at Melattur village in the organisation of *Bhagavata Mela*. Folk-drama is acted during summer season at the time of functions and festivals.

Thus the report on "Folklore survey of Tanjore district", focuses on different aspects of folklore of Tanjore district. Apart from floklre aspects Tanjore district is a gift for natural environments, geographical distributions, religious path, traditional and cultural concepts.

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