

DESSERTATION

6-3

**TO STUDY ON HOW TO PROMOTE PADAKAM, A TEMPLE ART AS AN
TOURISM PRODUCT**

Submitted to the French Department of St. Teresa's college Autonomous, Ernakulam

In partial fulfilment of the requirements for the award of degree of

MASTERS OF TOURISM AND TRAVEL MANAGEMENT

(MTTM)

SUBMITTED BY

PARVATHY RAJEEV

REG NO: SM20MTTM012

UNDER THE GUIDANCE OF

Ms. AMITA SARAH VARGHESE



ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM, Cochin- 682011

(College with potential for excellence)

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Date: 25th April 2022

The Head of the Department

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Ernakulum.

Dear Madam,

Sub:- Certificate of Internship

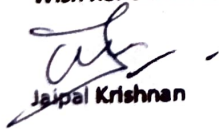
This letter confirms that Ms.Parvathy Rajeev, D/o Mr. Rajeev.K.S, has undergone internship at our agency for a period of twenty days. She started the training on 05 Apr 2022 and completed it today, on 25 Apr 2022.

During this period, she has gained good knowledge in Flight reservation (Using CRS Galileo), Passport online Application and the Documentation procedures to Schengen Member States. She has also learned about various steps involved in overseas recruitment process- from the very first step to contact the candidates over phone till the final process to get the work visa stamped on the passport and issuing one-way ticket (Electronic) to the destination airport.

We have briefed about both in-bound and out-bound tour packages; how to prepare tour itinerary; what are the different types of hotels ; various types of rooms and the meal plan.

Ms. Parvathy is a girl keeping high aptitude to learn more on these subjects. She can be a very prospective professional for this industry in future.

Wish her all the bests...


Jaipal Krishnan

Managing Partner



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CERTIFICATE

This is to certify that the tour report on "NEW YORK" submitted by PARVATHY RAJEEV towards the partial fulfilment of the requirement for the award of degree of MASTER OF TOURISM AND TRAVEL MANAGEMENT (MTTM) is a record of bonafide work carried out by her during the academic year 2020-2022.

Smt. SABEENA BHASKAR
HEAD OF THE DEPARTMENT

Smt. AMITA SARAH VARGHESE
PROJECT GUIDE

Viva/ voice examination held on 07.06.2022

INTERNAL EXAMINER

EXTERNAL EXAMINER

DECLARATION

I PARVATHY RAJEEV, do hereby declare that the project entitled as “ **On how to promote padakam, a temple art as an tourism product** ”is bonafide record work done by me under the guidance of Amita Sarah Varghese, French department, St. Teresa’s college (autonomous), Ernakulam, and is submitted to the Mahatma Gandhi University as the internship report for the post graduation degree in Tourism and Travel Management.

I also declare that this project has not previously been formed on the basis for the award of any academic qualifications, fellowship or other similar title of any university or board.

Date: 07/06/2022

Place: Ernakulam



Parvathy Rajeev

ACKNOWLEDGEMENT

I would like to take the opportunity to express my profound gratitude to all the people who have helped me to successfully complete my report with their sound advice and able guidance.

First of all, I would thank God almighty for guarding me & keeping me safe from all misfortunes.

I take this opportunity to express my sincere gratitude to Dr. LIZZY MATHEW, Principle of St. Teresa's college, for the providing proper encouragement throughout the project.

I take this opportunity to express my sincere gratitude to Ms. SABEENA BASKER, HOD of French Department for the encouragement throughout the project.

I am greatly thankful to Ms. AMITA SARAH VARGHESE, assistant professor at St. Teresa's College, Ernakulam for providing proper encouragement in the completion of organizational study.

Last but not the least I whole heartily thank my parents, all my friends & well-wishers who contributed in various ways towards the accomplishment of the project.

PARVATHY RAJEEV
SM20MTTM012

PREFACE

As part of MTTM curriculum and in order to gain practical knowledge in the field of travel agency industry, I was required to do an Industrial training and make a project report based on it. The basic objective of doing this project is to gain in-dept knowledge about travel agency and do their work and also know about various departments in the travel agency industry.

In this report I have included my personal experience of learning, different observations done during the period of study and made necessary suggestions regarding the study.

In short I would like to thank my faculties of the French department for introducing me tp this great opportunity in which I have developed myself both academically, professionally and socially.

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Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure.

International tourism is tourism that crosses national borders. Globalisation has made tourism a popular global leisure activity. The World Tourism Organization defines tourists as people "traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes.

Tourist is anyone who travels to places other than the one in which is his habitual residence, outside of their everyday environment, for a period of at least one night but not more than one year and whose usual purpose is different from the exercise of any remunerated activity in the place to which he goes. Tourist is someone who travels for pleasure and recreation and exchange of culture.

1.1 Traditional art forms of Kerala

Kerala is notable for its different types of performing arts. The different networks in Kerala add to its rich and brilliant culture. For tourists who search for something other than what's expected in this staggering area can investigate the Art Forms of Kerala which are extraordinary and commendable. Kerala has an abundance of social practices and a variety of customary works of art than whatever other express that draws in individuals from everywhere the world, offering a gala of craftsmanship, dance and music for vacationers and workmanship darlings.

Kerala fine arts are something exceptional that assists you with understanding the lively social legacy of the state on a more profound level. Travelers like the cheerful mood of these fine arts just as the astounding difficult work and devotion of the entertainers that have motivated large numbers of them to visit Kerala and become familiar with its customary artistic expressions.

Native traditions of classical performing arts include koodiyattom, a form of Sanskrit drama or theatre and a UNESCO-designated Human Heritage Art. Kathakali (from katerumbu ("story") and kali ("performance")) is a 500-year-old form of dance-drama that interprets ancient epics; a popularized offshoot of kathakali is Kerala

natanam (developed in the 20th century by dancer Guru Gopinath). Meanwhile, koothu is a more light-hearted performance mode, akin to modern stand-up comedy; an ancient art originally confined to temple sanctuaries, it was later popularized by Mani Madhava Chakyar. Other Keralite performing arts include mohiniyaattam ("dance of the enchantress"), which is a type of graceful choreographed dance performed by women and accompanied by musical vocalizations. Thullal, Thirayattam, padayani, and theyyam are other important Keralite performing arts. Thirayattam is one of the most outstanding Ethnic art of Kerala. This vibrant ritualistic annual performing art form enacted in courtyards of "Kaavukal"(sacred groves) and village shrine.

Kerala also has several tribal and folk art forms. For example, Kummattikali is the famous colorful mask-dance of South Malabar, performed during the festival of Onam. The Kannyar Kali dances (also known as Desathukali) are fast-moving, militant dances attuned to rhythmic devotional folk songs and asuravadyas. Also important are various performance genres that are Islam- or Christianity-themed. These include oppana, which is widely popular among Keralite Muslims and is native to Malabar. Oppana incorporates group dance accompanied by the beat of rhythmic hand-clapping and Vishal vocalizations.

Margam Kali is one of the ancient round group dance of Kerala practiced by Saint Thomas Christians.

However, many of these native art forms largely play to tourists or at youth festivals and are not as popular among ordinary Keralites. Thus, more contemporary forms — including those heavily based on the use of often risqué and politically incorrect mimicry and parody — have gained considerable mass appeal in recent years. Indeed, contemporary artists often use such modes to mock socioeconomic elites. In recent decades, Malayalam cinema, yet another mode of widely popular artistic expression, have provided a distinct and indigenous Keralite alternative to both Bollywood and Hollywood.

1.2 SCOPE OF STUDY

This study was carried out to find out the relation between pathakam and chakyarkoothu and to study about pathakam as an temple art. The study also focus to bring out the prospects of pathakam as a tourist product. The main aim is to gain in-dept knowledge about pathakam.

1.3 OBJECTIVES

- To evaluate the relations between pathakam and chakyarkoothu
- To study padakam as a temple art form
- To find out the promotional techniques to be used to promote the art form
- To analyse the prospects of bringing pathakam as a tourist product

1.4 RESEARCH METHODOLOGY

Research is a procedure of logical and systematic application of information of science to the general and overall questions of a study and scientific technique, which provide precise tolls, specific procedure and technical information, rather than philosophical means of getting and ordering the data prior to their logical and manipulation.

1.5 DATA COLLECTION

The study is based on both primary and secondary data. Primary data have been collected through issue of questionnaire and asking to concerned persons.

Secondary data are collected from journals, publications and internet

1.6 LIMITATION OF STUDY

- As the data was also gathered from the secondary sources, the validity of the data could not be tested.
- Time constrain was the major limitation in this project.
- Another limitation was the knowledge constraint.
- It does not cover all relative point about the topic.

REVIEW OF LITERATURE

"**Patakam** meaning dissertation is a dramatic exposition of any incident from the Puranas, the exposition being entirely in vernacular, while the verses for recital are in Sanskrit language. -Pathakam Kerala Classical Art Form - Pathakam Folk Art Dance Form". Just Kerala. Retrieved 16 January 2018.

" Padakam, an age-old art form which is dying a slow death, was brought alive at the Vyloppilli Samskrithi Bhavan at the capital city recently, by Padakam artiste Kalamandalam Sajith Vijayan. The temple art, unfortunately, has not been able to find fans among the current generation unlike other art forms, and the majority of the seats at the venue remained vacant. - Padakam, the poor cousin of Chakyarkoothu - Times of India". The Times of India. Retrieved 16 January 2018.

Kerala is notable for its different types of performing arts. The different networks in Kerala add to its rich and brilliant culture. – Traditional art forms of Kerala – retrieved 30 july, 2021.

Kerala has birthed and nurtured a plethora of art forms over a thousand years. Our shores have watched them evolve and flourish in various shapes and forms. – Kerala art forms.

The aim of Pathakam is to give an incentive to religious and aesthetic education. Pathakam is looked upon as a method of eradicating sins, if any, committed by both the Pathakæen as well as, the audience. – Padakam an art form- Dutch in Kerala.

Kerala art forms – Pathakam an art form -Dutch in Kerala

Costums of the actor performing the patakam is simple and is predominated by the red color and wears a head-dress which has some faint attempts at ornaments. There is nothing to mark of the stage from the audience but a lighted lamp, and there is no curtain. Patakam is performed outside the temples. -Pathakam folk art dance form – Just Kerala. Retrieved 16 January 2018.

Pathakam is an aesthetic entertainment which is usually performed after sunset. in temples and public places. – pathakam an art form- Dutch in Kerala.

Kerala is a haven for the lover of dance, drama and music and festivals. You have scores of art forms, which are quite unique in nature to Kerala, like Kathakali, Ottamthullal, Chakyar koothu, Krishnanattam, Koodiyattam, Padayani, Kalaripayattu, Pavakathakali, Theyyam, Velakali, Thiruvathirakali, Kolkali, etc. These art forms help one to experience a gamut of varied emotions ranging from passion, love, kindness, compassion to mirth, joy, sorrow, grief, and from anger, wonder, horror to fear, valour, courage etc. – Dutch of Kerala.

Pathakam is a traditional temple art form of Kerala in which stories from Hindu Puranas are narrated. The art form is considered as a typical Keralite model of story telling.

Richard .M. Dason clarifies performing arts as the fourth category of folk life. They create a different space apart from folk live. Art forms of Kerala like kudiyattamiv , krishnanattam, v kathakalivi and Mohiniyattamvii are art forms with importance given to performing or acting. These art performances has some differences from folk arts, yet the communities/ groups who take part in these can be called as folk. The common activities of people are enhanced by Rasa (sentiment) and Bhava (expression) to create interest/pleasure in viewers through those performances of Puranas.

25Years of satire- It had amused the audience to watch a new concept of humour that combined classical art forms of Chakyar Koothu, Pathakam and theatre. Retrieved 24 may 2018.

It is a bilingual art form in which a combination of Sanskrit and Malayalam are used. – Pathakam art form.

Chakyarkoothu also called as Koothu is one of the oldest theatre art form. This is a solo dance form and is usually presented in the Koothambalam of temples. -Kerala art forms

Kapila, a student of Ammannoor Madhavachakyar, she demanded that everyone be allowed to perform Chakyar Koothu, Nangyar Koothu, Koodiyattam, Pathakam, Mizhavu Melam and Mizhavil Thayampaka in Koothambalam- 18 February, 2022.

These art forms were performed by people from Chakyar and Nambiar castes. Artists are demanding that those who are willing to take over 'Adiyanthiram' at Koothambalams be given permission and rewards

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He wears an ordinary white cloth which reaches up to his ankles. Over this he ties a scarlet coloured silk cloth with gold lace border, which reaches above his knees. - Just Kerala.

The Pathakan does not enjoy the same privilege of making fun of his audience as the Chakyar, he is allowed to indulge in good humoured raillery – Dutch in Kerala

The Koothu is traditionally performed by the Chakyar community, Nambiar refused to perform Koothu. – Dutch in Kerala.

Sajith talks to us about the ancient oral art form, which has a lot of resemblance with Chakyarkoothu, the traditional stand-up comic act.

The Pathakam is in essence a popular and humorous form of story-telling, the avowed aim of which is to develop the cult of devotion to God and to make people more religious minded – Dutch in Kerala.

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Dessertation

To Study On How To Promote Padakam, A Temple Art As An Tourism Product

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PATHAKAM

Pathakam is a traditional temple art form of Kerala in which stories from Hindu Puranas are narrated.

BACKGROUND

It is a bilingual art form in which a combination of Sanskrit and Malayalam are used. The language used in Pathakam is generally referred to as Semi-Sanskrit (Ardhasamskritam). The stage and costumes are very simple. Only a traditional lamp known as "Nilavilakku" is used in the stage, and there is no curtain. Costumes of the actor performing pathakam are very simple and is predominated by the red colour. Performer apply thick lines of sandal paste across his forehead. Pathakam is traditionally performed by the Ambalavasi Nambiar. It is also performed by the Chakyar community. The art form is considered as a typical Keralite model of story telling.

HISTORY

This art form is believed to be originated from the Koothu. Traditionally, during the Koothu performance by Chakyar, the Mizhavu, a form of drum used in Koothu, is played by Ambalavasi Nambiar. In earlier days, Koothu, in which a story is told continuously, was performed in temple from noon to evening. Once, Chakyar was unable to reach the temple for performing Koothu. After waiting for Chakyar for a long time, the Pothuval, who manages the temple matters, asked Nambiar whether he can perform the Koothu. Since, the Koothu is traditionally performed by the Chakyar community, Nambiar refused to perform Koothu. However, on the compulsion of Pothuval, he agreed to tell the story in a simple form, without entering in the Koothambalam, the traditional stage for performing Koothu. Nambiar performed the story-telling outside the Koothambalam, in his own style, mixing Malayalam and Sanskrit languages, with simple costumes. By the time of his performance, the Deeparadhana in that temple was over. In modern days also, Pathakam is performed only outside the Koothambalam, somewhere near Pradakshina Marga, after Deeparadhana.



Patakam meaning dissertation is a dramatic exposition of any incident from the Puranas, the exposition being entirely in vernacular, while the verses for recital are in Sanskrit language. Patakam is similiar to Koothu in technical content , gestures and body movements if the performer. Songs in bi-lingual variety, semi-Sanskrit are used along with different proses to narrate the story. There is little of acting, but appropriate gestures are utilised to make the narration as vivid as possible.

Costums of the actor performing the patakam is simple and is predominated by the red color and wears a head-dress which has some faint attempts at ornaments. There is nothing to mark of the stage from the audience but a lighted lamp, and there is no curtain. Patakam is performed

outside the temples. Performer also wear heavy garments around the neck and thick lines of sandal paste across the forehead.

Padakam, an age-old art form which is dying a slow death, was brought alive at the Vyloppilli Samskrithi Bhavan at the capital city recently, by Padakam artiste Kalamandalam Sajith Vijayan. The temple art, unfortunately, has not been able to find fans among the current generation unlike other art forms, and the majority of the seats at the venue remained vacant. Draped in kasav mundu with chuvanna pattu tied on top of it and a red fancy crown, the artiste began the performance with a vyshnava vandana slokam, an invocation to lord Vishnu. Sajith first delivered the peedika, an introduction about Padakam, in chaste Malayalam. The artiste then went on to narrate the story of Angaga Dooth in Sanskrit slokas with explanations in simple Malayalam. Post the show, Sajith talks to us about the ancient oral art form, which has a lot of resemblance with Chakyarkoothu, the traditional stand-up comic act. “However, this art is steeped in bhakti, and is devoid of any sort of satire or social criticism, as in the Chakyarkoothu,” he says. Sanskrit slokas followed by a detailed exposition and explanation forms the essence of Padakam. The themes are from the Puranas, extolling the deeds of gods and goddesses. “The authentic art form is a serious katha kathana sambradayam (story telling) which was a usual practice at temples across the state during the annual temple festivals,” says Sajith.

“Earlier Padakam was performed only by the Nambiyar community who play the Mizhavu for temple arts but now there is no community barrier. However, uplifting an art form does not happen without an appreciative audience. To widen its reach while keeping the authenticity, I have added a little satire to the performances. I ridicule members of the audience, drawing parallels between them and the vanaras from the epics.” Meanwhile, Sajith does not deny that the future of Padakam is bleak. “The absence of patrons is leading to the extinction of the art form. We learned the art in a gurukula system. But now it is learnt only for the sake of youth festivals. The youth have no interest in practicing it as an art form. There are only very few Padakam artistes today and it is performed only in ancient temple. the guruvayoor sreekrishna temple is one among them.” Among those who assembled was art aficionado, musician and poet Girish Puliyoor, who tells us that he was so enthralled by the performance that he forgot about time. “I came to know about the event through a newspaper notification and got curious on seeing the name ‘Padakam’. I had cancelled my other appointments for watching it but it was worth it.”

Among the various new, original and striking forms of dance and dramatic entertainment evolved by the indigenous theatre of Kerala for the delectation of the masses none is perhaps older or more popular than pathakam. This interesting art-form which is regarded as older than Chakyar Koothu belongs to the realm of story telling. The Puranas enlighten us that Suthan, a delightful character, entertained the Risbies in the beautiful forest of Naimisaraayam with devotional stories, Popular belief is that Pathakam, a kind of was evolved in Kerala for the purpose of entertaining the Malayala Brahmins of old, who were well-versed in the various branches of religious lore such as Vedas, Puranas and Ithihasas.

An Aesthetic Entertainment

Pathakam is an aesthetic entertainment which is usually performed after sunset. in temples and public places. Ordinarily Pathakam' is not per formed during daytime and in private residences, A typical Pathakom performance would last for two to three hours.

The Pathakam is in essence a popular and humorous form of story-telling, the avowed aim of which is to develop the cult of devotion to God and to make people more religious minded. The literary form of Pathakam is a harmonious combination of verse and prose,. The Pathakam aims at presenting P uranic themes before the audience in an antrafenine and popular manner. Prathama's are usually based on the Bharatham, Bhagavatham, and Ramayanam, the last however, being most popular, Masterpieces by such great poets as Hanuman, Sree Harsha, Maghan, Bhoja, Bhaftbrubarit Kalidasa and Melpathoor Narayana Bhattathiri, algo form the subject matter of Pathahams. The compositions of these great Sanskrit poets, both in and verse, are recited by the artiste who ,performs the Pathakam. A Pathakam performance is accomplished by a Bingle actor who is called Pravachakan, He does not require anybody's assistance in his recital. There is no music or any stage effect for this performance which is from start to finish an one man's effort.

The make-up of the Pathakan is quite simple and is in sharp contrast with the elaborate make-up of those who perform the Thunal and Rathakali. It is a rule that the Paihakat-i should bathe before dressing up for the performance. His costume and make-up, though not imposing, are certainly picturesque. He wears a conical cap on his head. The cap which is invariably of flaming scarlet colour is inlaid with silver stars and knobs. The head-gear- worn by some of the actors contains tbe emblem of a crescent moon, done in silver. This emblem is regard as a certificate of merit issued by Aristocrats of light and leading At Thalipparampu, to the performer after putting to test Bia efficiency in the art. Those fortunate actors who have the

privilege of possessing this distinction enjoy great vogue. The actor puts on a profusion of caste marks. He applies sacred ash, sandal paste and saffron on his forehead, arms, ankles and chest, He does not paint his face. Garlands of multi-coloured beads, shells, spangles and glass pieces adorn his chest, He wears an ordinary white cloth which reaches up to his ankles. Over this he ties a scarlet coloured silk cloth with gold lace border, which reaches above his knees.

The Performance

No curtain is used in a Pathakam performance. Only brass lamp three to four feet high with two or three wicks and fed by coconut oil, placed in front of the performer, separates the actor from the audience. When the audience have gathered, the Pathakan appears before them. He faces the listeners who squat on the floor, and greets them with joint palms, and in low tones {begins the invocation to God Maha Vishnu, in Sanskrit verse. The Mangalam, as this invocation is called, is rendered in low, devotional, and longdrawn tones. He then describes in dignified prose the laudable aims of the Pathakam performance, the great qualities of head and heart demanded from the performer as well as the audience. He impresses upon his hearers that the aim of Pathakam's is to make the people more religious-minded and to enable them to lead better lives. The Pathakan's next business is to acquaint his audience with the story which he proposes to narrate, In simple, sweet Malayalam, he succinctly presents the gist of the story. Then commences the storytelling in full swing. The framework of the story is in Sanskrit. The actor recites the Sanskrit verses and then explains their meaning in chaste Malayalam enlivened with flashes of wit and humour. He uses gestures illustrate the meaning of his words. He also cuts jokes at the expense of the audience but not in such an aggressive manner as the Chakyar does while performing the Roothu. Though the Pathakan does not enjoy the same privilege of making fun of his audience as the Chakyar, he is allowed to indulge in good humoured raillery which does not malign any particular individual among his audience. The Pathakan, in the course of his expounding of the stories, discusses, by way of appropriate illustration to passing events, and exposes the frailties and follies of men. Into the fabric of his narration, he very cleverly weaves a lot of excellent didacticism and satire which applies the lash to the evils of contemporary society. He does not act like the Chakyar or Thullakkaran. A master of eloquent narration and lucid Interpretation, his humour is dignified and always intended to drive home a moral, The performance concludes with a prayer to Goddess Saraswathi.

An Act of Adoration

The aim of Pathakam is to give an incentive to religious and aesthetic education. Pathakam is looked upon as a method of eradicating sins, if any, committed by both the Pathakæen as well as, the audience. One of the characteristic features of Pathakam is the doe resemblance between the Shruti Sward (recitation of Vedas) of the Malayali Brahmins and the long-drawn-out method of recitation employed by the Pathakan .The Pathakan should be pious, pure hearted and a true Bhakta. The audience should be of pure descent, learned in religious lore, full of devotion, and endowed with noble qualities of head a heart, Such lofty requirements renda the Pathakam an entertainment which possessed of great sanctity. and is looked upon as an act of adoration.

The Pathakdns usually belong to the caste Ambalavasis, A few Brahmins from British India who have studied the art have also taken to it. To be a successful performer, one shou)d be an accomplished scholar in Sanskrit and Malayalam. a fluent speaker gifted with a musical voice, and a good judge of men aud affairs. The right interpretation and graceful elucidation of tough Sanskrit •verses depend mainly on the extent of scholarship and powers of expression of the Pathakan, who is a born story teller.

A Living Art

Pathakatn appeals considerably to the literate classes. This branch of dramatic entertainment which abounds in literary charm and is replete with dignified humour has contributed enormously to the growth of Malayalam literature. The importance given to Malayalam, the liberty of speech granted to the actor the absence of elaborate hand poses and symbols, the simplicity and direct appeal of the costume and make-up of the story-teller, the beautiful language employed by the actor, the narrative excellence and picturesque eloquence of, the performer have continued to the popularity of Pathakam which even today is a living Aft. This unique art-form has given a powerful impetus to the study of Sanskrit and the production of a number of first-rate works in that language. There are nearly a hundred works in Sanskrit which are largely used by the Pathakans. Pathakam has Also encouraged the growth of literary criticism and interpretation.

Of the interesting indigenou entertainments provided for the devotees and sightseers during the festival season in the temples of Malabar, Pathakam continues to hold the audience spellbound.

Preacher, propagandist, actor, satirist, critic, scholar and story-teller excellence, the Pathakan is the exponent of an art which is Immortal and the bearer of an effulgent torch to culture which has flickeringly illuminated the life and literature of Kerala for centuries past. The Chakyar Koothu is an improvement upon Pathakam. It is also called the cousin art form of chakyar koothu.

Chakyar Koothu

Chakyar Koothu is a traditional dance form of Kerala that is performed in the temples. Chakyar Koothu was originally performed only in Koothambalams of Hindu temples. It is a highly refined monologue where the performer narrates episodes from Hindu epics like Ramayana and Mahabharata. Sometime it is done as stand-up comedy act, incorporating commentary on current sociopolitical events. Padma Shri Māni Mādhava Chākṡyār, a virtuoso of this art, who took Koothu and Kudiyaṡtam outside the temples to the common people. He was the first to perform Chakyar Koothu for All India Radio and Dordarshan.

Chakyar Koothu Dance Forms and Elements

It is a solo performance, by a narrator in a distinctive headgear and black mustache with his trousseau smeared with sandalwood paste and red dots all over the body. The headgear resembles snake's hood, to symbolize the narration by Anantha, the thousand headed serpent. Ideally, the performance takes place in conjunction with festivals, presented by members of the Chakyar community along with the Ambalavasi Nambiars. The Chakyar narrates the story based on the Sanskrit style of "Champu Prabandha" – a mixture of prose (gadya) and poetry (shloka). He begins with a prayer to the deity of the temple. He then goes on to narrate a verse in Sanskrit before explaining it in Malayalam. The narration uses wit and humor to draw parallels with current events and local situations.

Koothu has traditionally been performed only by the Chakyar community. Two instruments accompany the performance – a mizhavu and a pair of ilathalam. This is different from the Nangiar Koothu, which is performed by women called Nangyarammas who belong to the Nambiar caste, and is a more highly refined theater art.

4.1 Awareness about the art form

Sl. No	Numbers	Percentage
Yes	27	67.5%
No	10	25%
May be	3	7.5%
Total	40	100

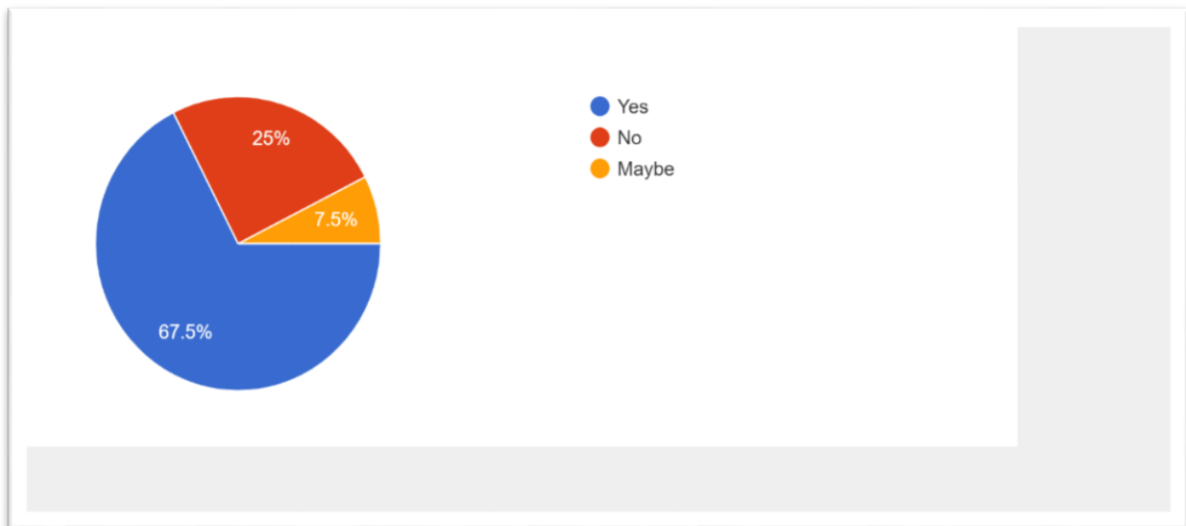


Fig 4.1

Interpretation

The people who are aware about the art form is more compared to the people who don't know. 67.5% of the respondents are aware about the art form.

4.2 Chance for the art form to be extinct

Sl.no	Numbers	Percentage
Yes	19	47.5%
No	4	10%
May be	17	42.5%
Total	40	100%

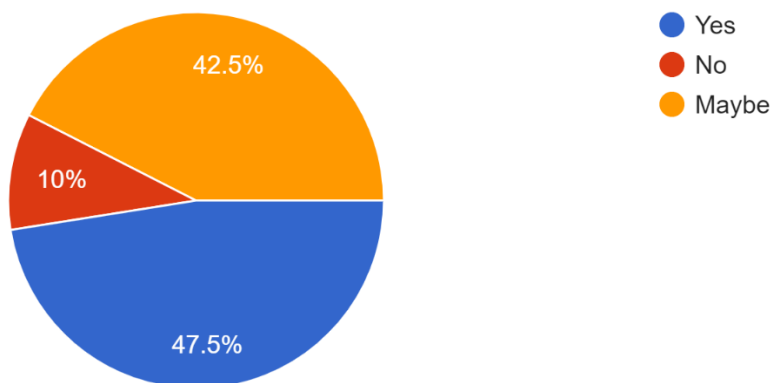


Fig 4.2

Interpretation

In this pie chart it is found that 47.5 % people support that there can be a chance for the art form to come into extinction. And 42.5% respondents have both the opinios.

4.3 we came to know

Sl. No	Numbers	Percentage
Family / friends	16	43.2%
Media / resource person	6	16.2%
Internet	7	18.9%
Other	8	21.6%
Total	37	100%

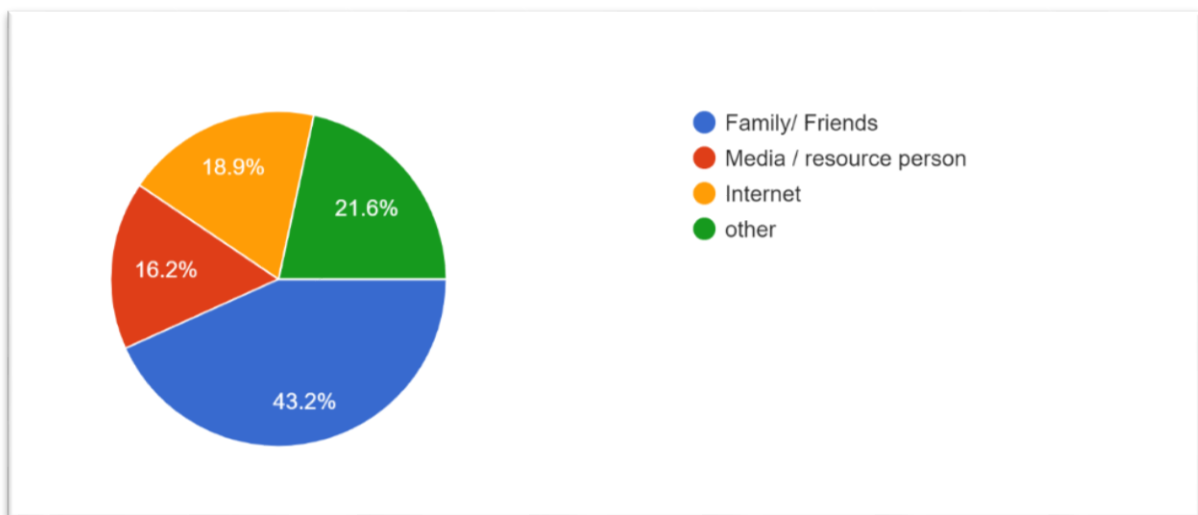


Fig 4.3

Interpretation

In this pie chart it is clear that 43.2% people came to know about the art form through family/ friends. And only 16.2% percentage came to know through media.

4.4 People who like the art form

Sl. No	Numbers	Percentage
Yes	29	70.7%
No	1	2.4%
Maybe	11	26.8%
Total	41	100%

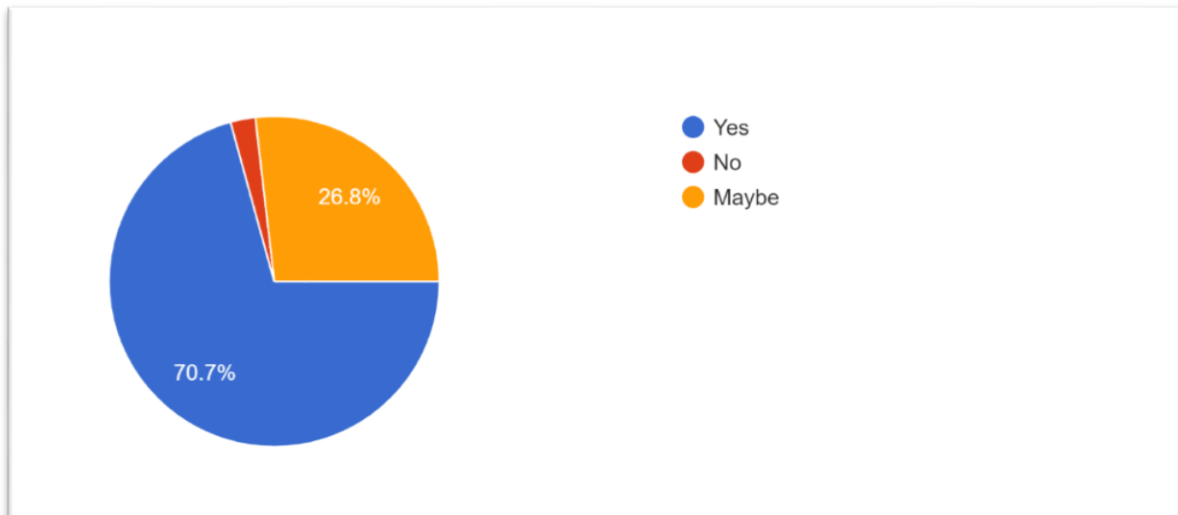


Fig 4.4

Interpretation

In this pie chart it is clear that 70.7% of the respondents like the art form. And 26.8% respondents have both the opinion. Only 2.4% respondents don't like the art form.

4.5 Promotion of the art form

Sl. No	Numbers	Percentage
Yes	24	57.1%
No	15	35.7%
Maybe	3	7.1%
Total	41	100%

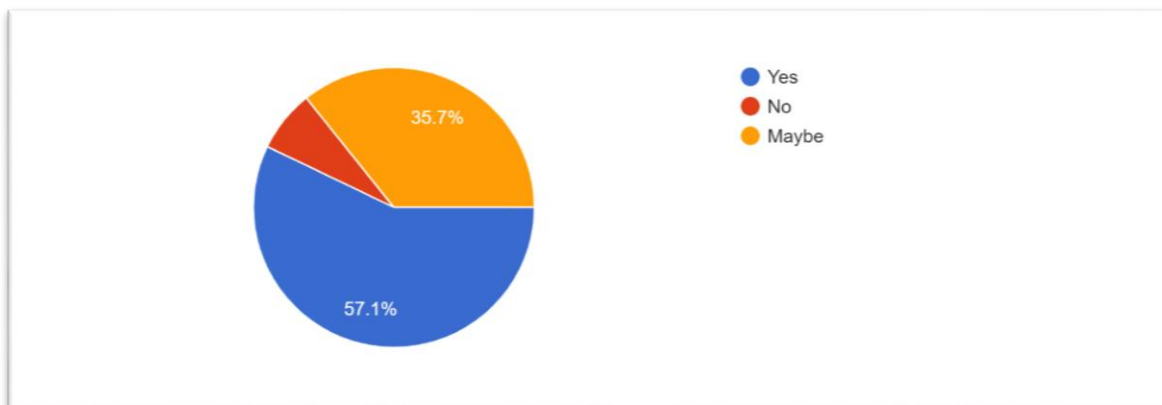


Fig 4.5

Interpretation

From this pie chart we can see that 51.7% of the respondents feel that we can promote the art form and 35.7% of the respondents feel both promote and cannot promote the art form.

4.6 Familiar with the art form

Sl. No	Numbers	Percentage
Yes	15	35.7%
No	27	64.3%
Total	42	100%

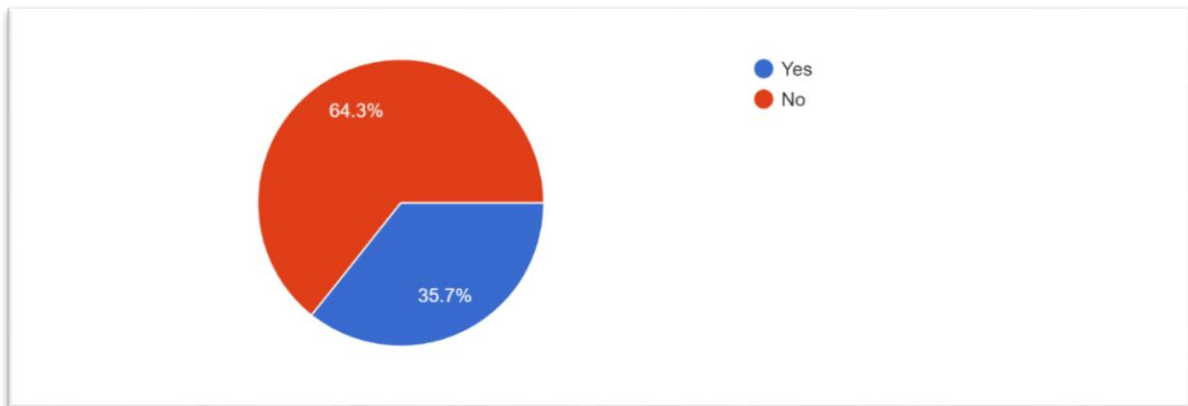


Fig 4.6

Interpretation

From this pie chart we can see that 64.3% of the respondents are not familiar with the art form. Only 35.7% of the respondents are familiar.

4.7 People who watched

Sl. No	Numbers	Percentage
Yes	13	31.7%
No	28	68.3%
Total	41	100%

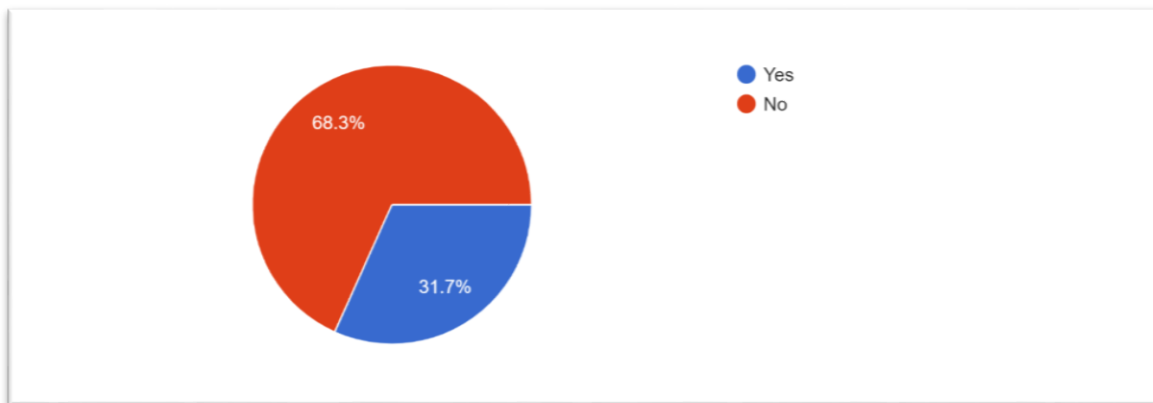


Fig 4.7

Interpretation

From the pie chart we can see that only 31.7% of the respondents have watched the art form. Majority of the respondents have not watched the art form.

4.8 Satisfaction

Sl. No	Numbers	Percentage
Highly satisfied	1	2.4%
Satisfied	21	51.2%
Dissatisfied	0	0
None	19	46.3%
Total	41	100%

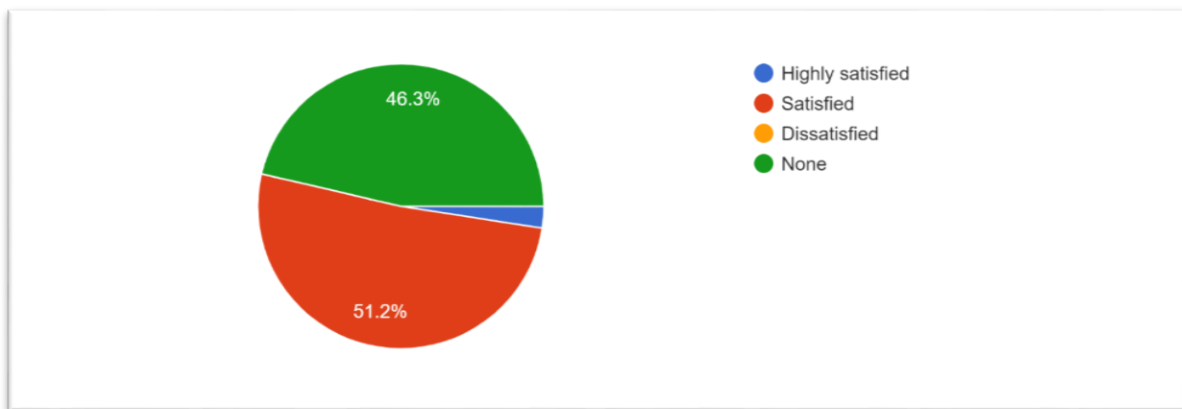


Fig 4.8

Interpretation

From the pie chart we can find out that majority of the respondents are satisfied after watching the art form. 51.2% of the respondents are satisfied. And 46.3% of the respondents have neutral opinion.

4.9 Tourism department is promoting

Sl. No	Numbers	Percentage
Yes	36	85.7%
No	6	14.3%
Maybe	0	0
Total	42	100%

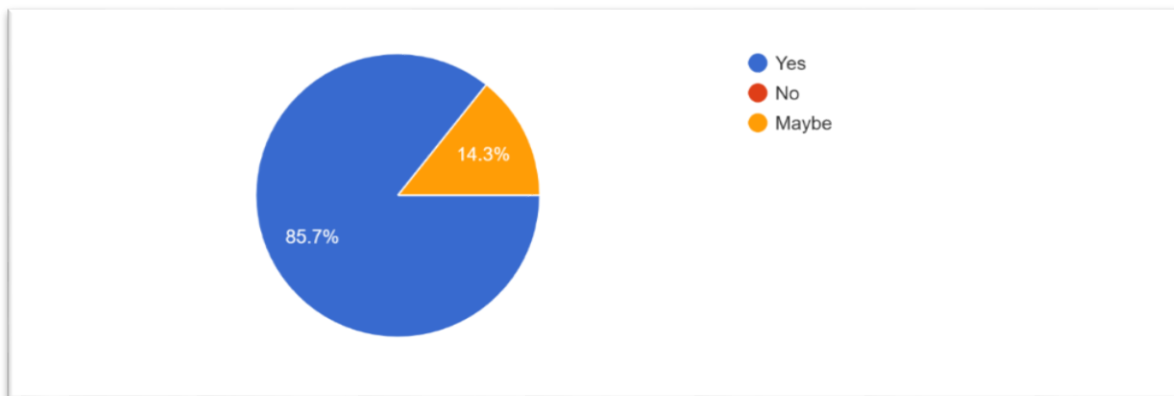


Fig 4.9

Interpretation

From the pie chart we can see that 85.7% of the respondents support that the tourism department is supporting the art form. And 14.3% of the respondents have neutral opinion regarding the tourism department supporting art form.

4.10 times of watching

Sl. No	Numbers	Percentage
Less than once	24	60%
1-2 times	13	32.5%
More than 2 times	3	7.5%
Total	40	100%

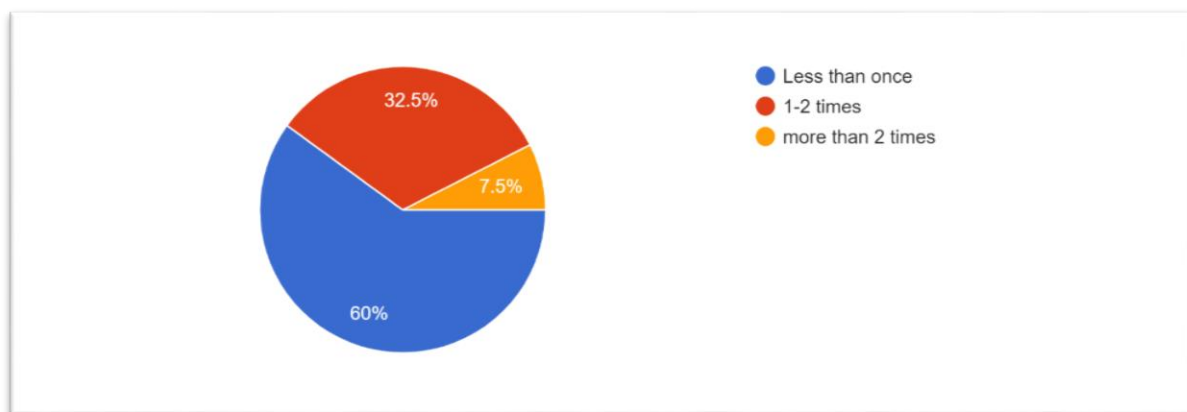


Fig 4.10

Interpretation

From the pie chart we can see that majority of the respondents have watched the art form less than once. Only 32.5% of the respondents have seen 1-2 times. And 7.5% of the respondents have watched the art form more than 2 times.

4.11 pathakam is related to chakyarkoothu

Sl. No	Numbers	Percentage
Yes	24	58.5%
No	17	41.5%
Total	41	100%

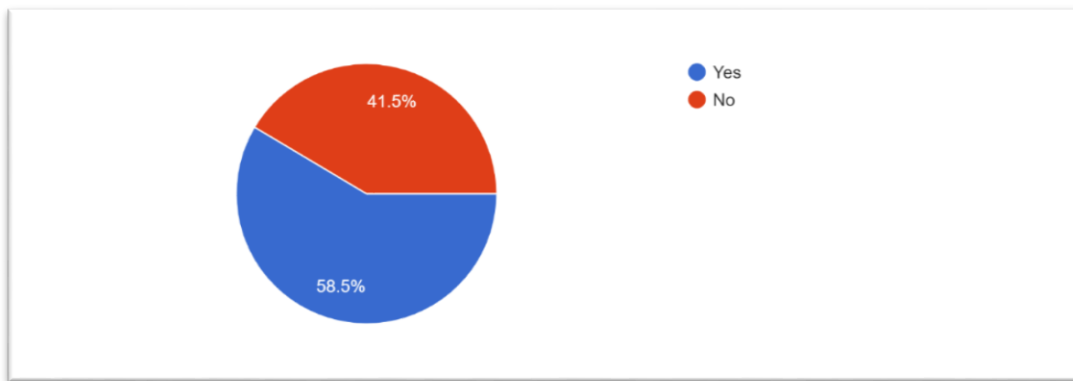


Fig 4.11

Interpretation

From the pie chart we can see that 58.5% of the respondents knows that padakam is related to chakyarkoothu. Only 41.5% of the respondents are not aware about the relation between padhakam and chakyarkoothu.

4.12 Importance of the art form in new generation

Sl. No	Numbers	Percentage
Yes	6	14.6%
No	20	48.8%
Maybe	15	36.6%
Total	41	100

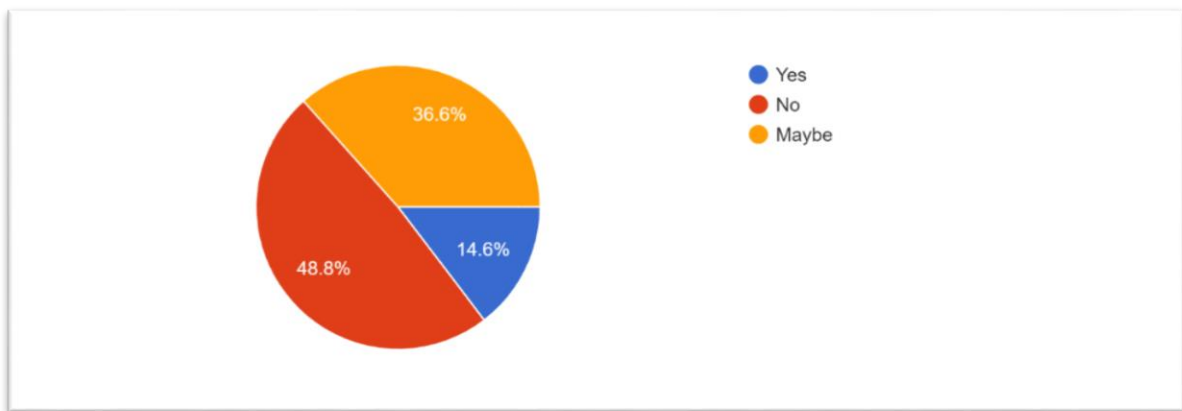


Fig 4.12

Interpretation

From the chart we can interpret that new generation are not aware about the art form. Only 14.6% of the respondents agree with it.

4.13 Support to the local artists

Sl. No	Numbers	Percentage
Yes	39	92.9%
No	3	7.1%
	42	100%

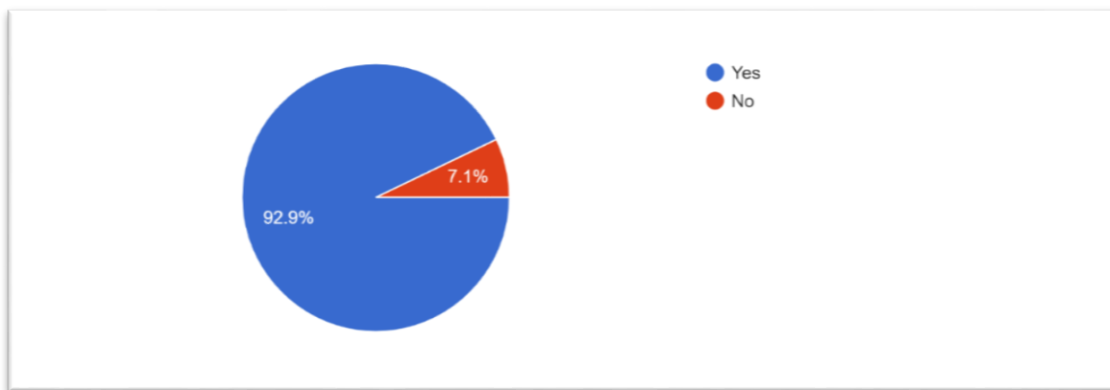


Fig 4.13

Interpretation

From the pie chart we can see that majority of the respondents support the local artists. 92.9% of the respondents are agreeing about supporting the local artists. And 7.1% of the respondents does not support local artists.

4.14 Participated in the art form

Sl. No	Numbers	Percentage
Yes	5	12.2%
No	36	87.8%
Total	41	100%

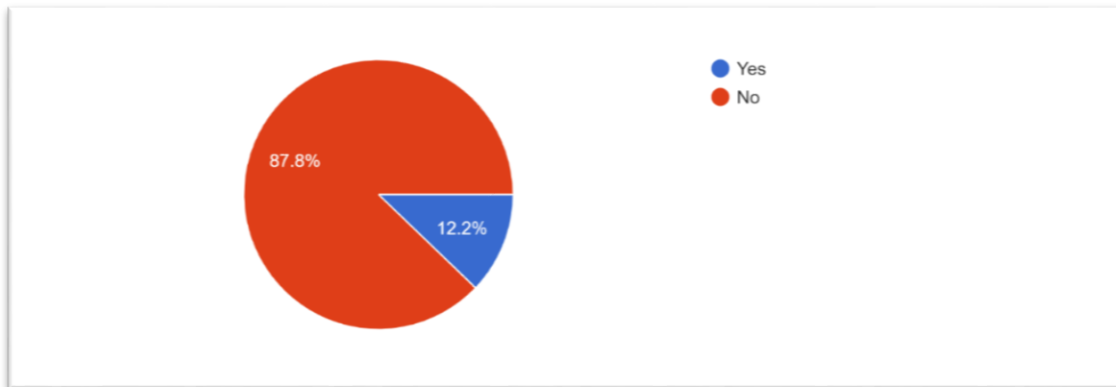


Fig 4.14

Interpretation

From the pie chart we can assess that 87.8% of the respondents have not participated in the art form. Only 12.2% of the respondents have participated in the art form.

4.15 Hours spend on watching the art form

Sl. No	Numbers	Percentage
1-2 hours	8	20%
Less than 1 hour	31	77.5%
2-3 hours	1	2.5%
More than 3 hours	0	0
Total	40	100%

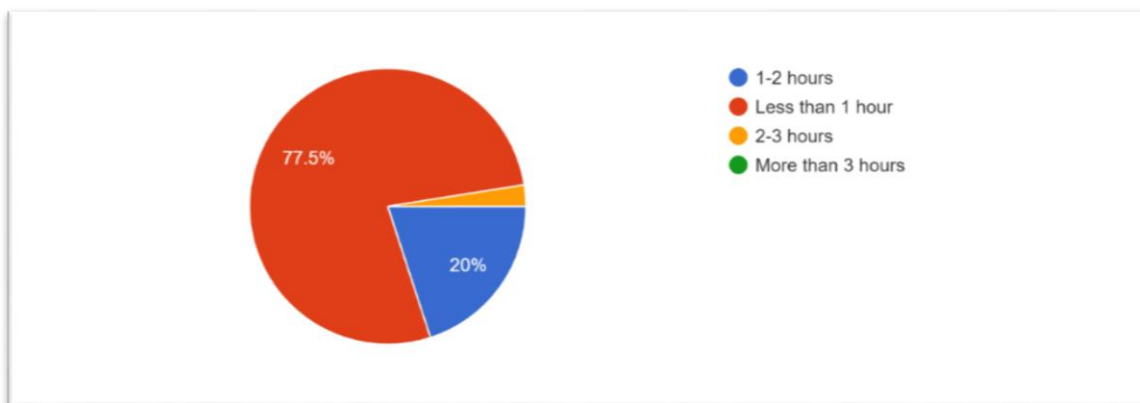


Fig 4.15

Interpretation

From the pie chart we can see that 77.5% of the respondents are interested to watch the art form for less than 1 hour. And 20% of the respondents are interested to watch the art form for 1-2 hours.

4.16 Taken classes for the art form

Sl. no	Numbers	Percentage
Yes	3	7.3%
No	38	92.7%
Total	41	100%

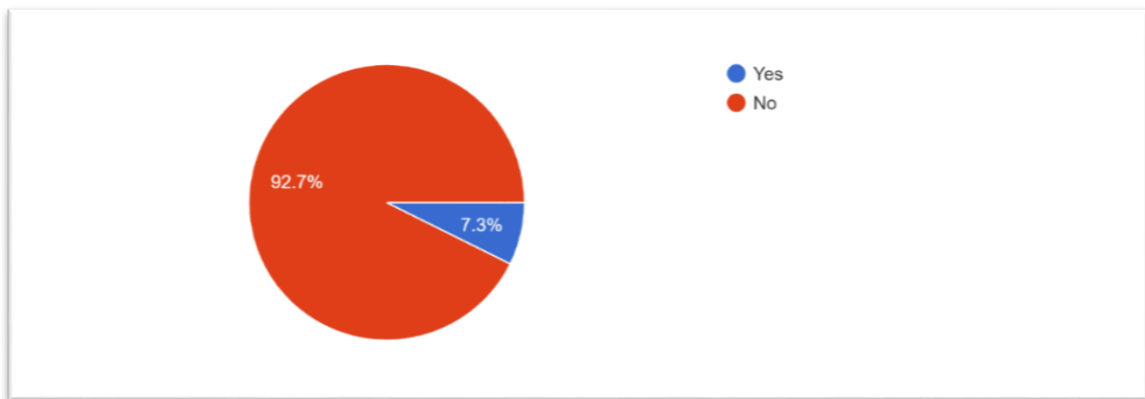


Fig 4.16

Interpretation

From the pie chart we can see that 92.7% of the respondents have not taken any classes for the art form. And 7.3% of the respondents have taken classes for the art form.

4.17 Experience after watching the art form

Sl. No	Number	Percentage
Highly satisfied	2	5%
Satisfied	20	50%
Not satisfied	0	0
None	18	45%
Total	40	100%

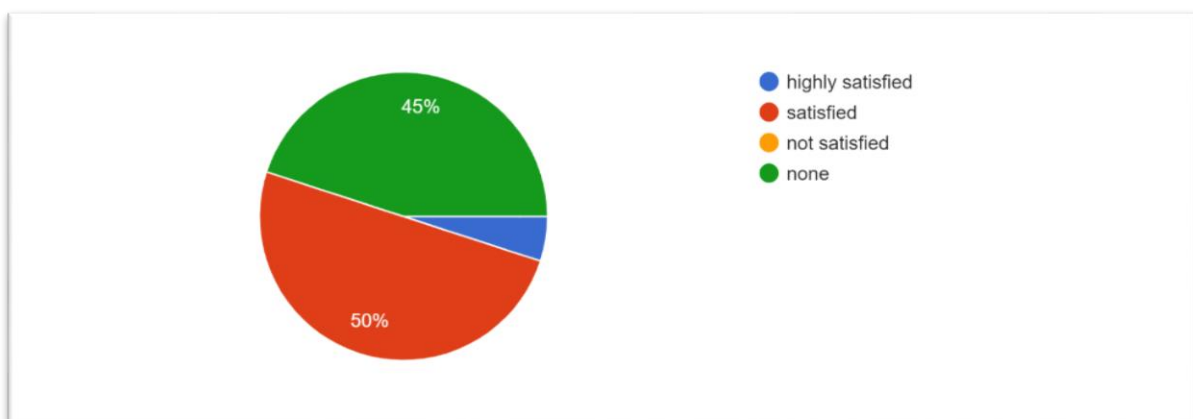


Fig 4.17

Interpretation

From the data we have gathered we can see that the satisfaction of the respondents after watching the art form is high compared to the highly satisfied respondents. And 45% of the respondents have neutral opinion after watching the art form.

4.18 Institution teaching the art form near you

Sl. No	Numbers	Percentage
Yes	8	19%
No	34	81%
Total	42	100%

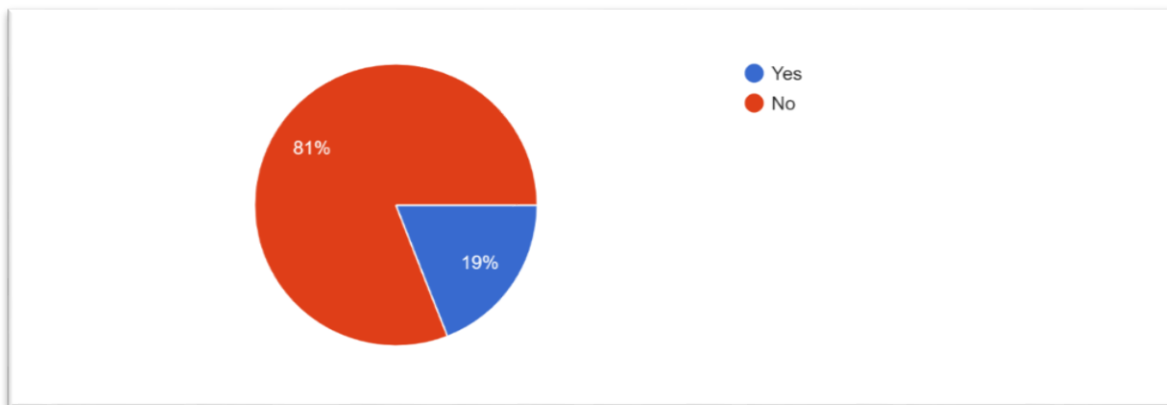


Fig 4.18

Interpretation

From the data we can see that 81% of the respondents don't have any institution teaching the art form near them. And 19% of the respondents have institutions near them to teach the art form.

4.19 Pathakam have been watched in the last year

Sl. No	Numbers	Percentage
Yes	3	7.3%
No	38	92.7%
Total	41	100%

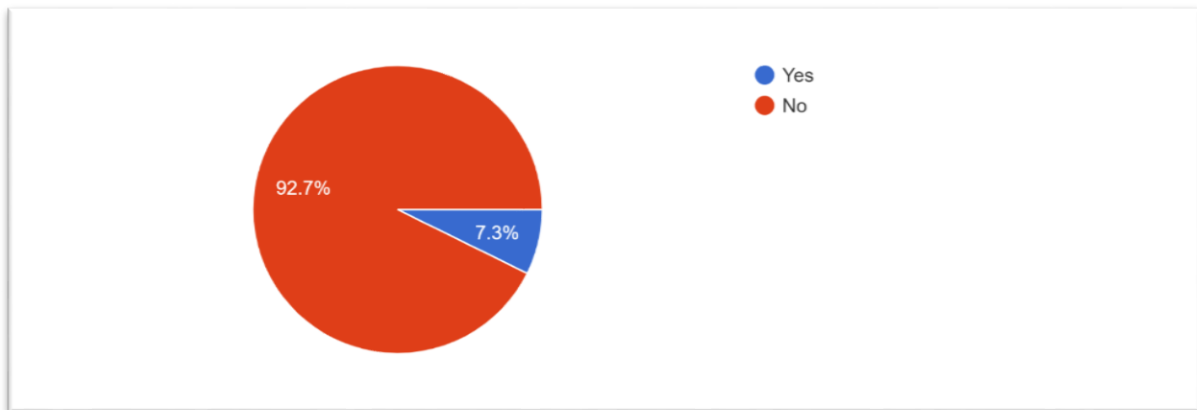


Fig 4.19

Interpretation

From the pie chart we can see that 92.7% of the respondents Have not watched padhakam in the last one year. Only 7.3% of the respondents have watched the art form.

4.20 You think the present pandemic affect the art form

Sl. No	Numbers	Percentage
Yes	31	75.6%
No	10	24.4%
Total	41	100%

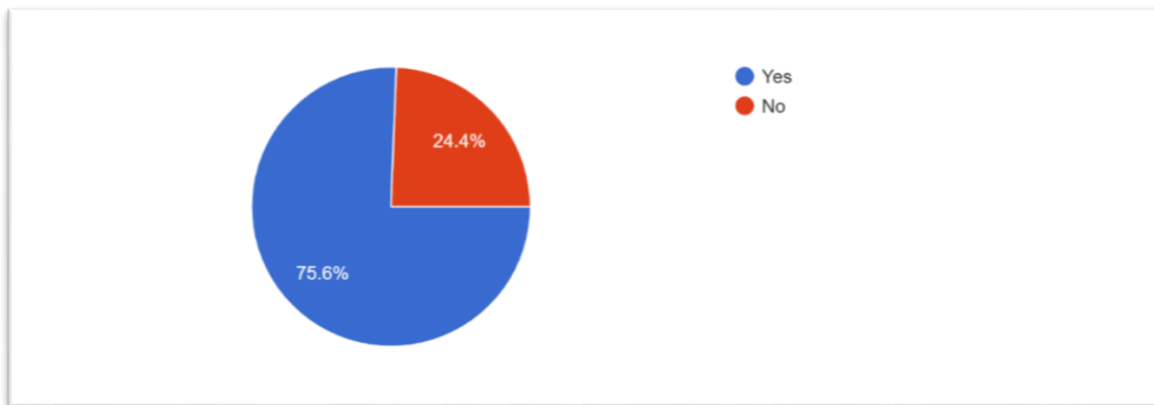


Fig 4.20

Interpretation

From the data we can see that 75.6% of the respondents support that the present pandemic have effected the art form. And 24.4% of the respondents feel that it did not affect the art form.

4.21 You Think You Can Preserve the Art Form from Diminishing

Sl. No	Numbers	Percentage
Yes	13	31.7%
No	4	9.8%
Maybe	24	58.5%
Total	41	100%

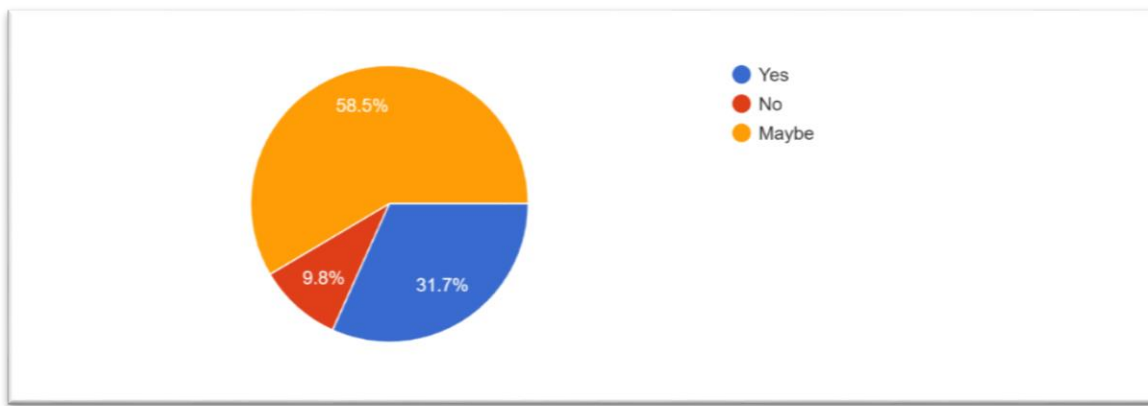


Fig 4.21

Interpretation

From the data collected we can see that about preserving the art form majority of the respondents have neutral opinion. Only 31.7% of the respondents have an positive opinion about the preservation of the art form.

4.22 You think the art form is difficult to learn

Sl. No	Numbers	Percentage
Yes	12	28.6%
No	8	19%
Maybe	22	52.4%
Total	42	100%

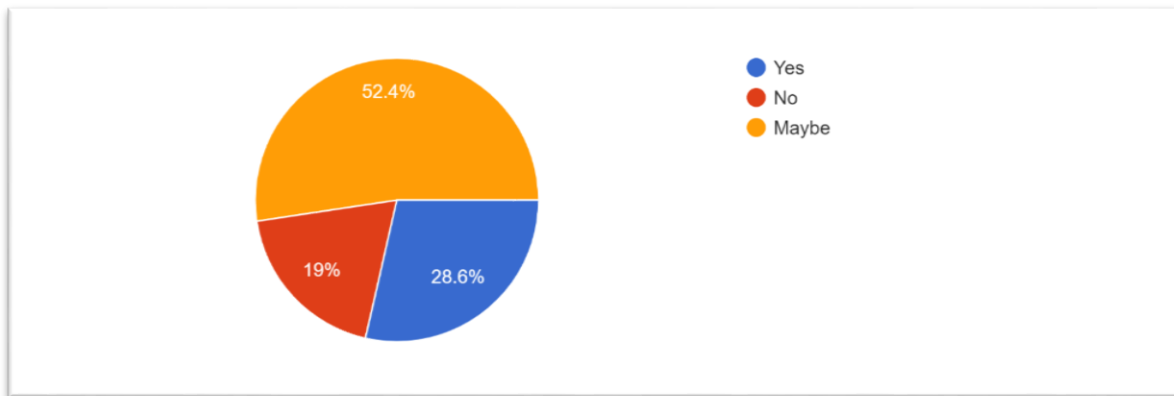


Fig 4.22

Interpretation

From the data collected we can see that majority of the respondents have an neutral opinion about the difficulty in learning the art form. And 28.6% of the respondents agree that the art form is difficult to learn. But 19% of the respondents does not have any difficulties in learning the art form.

4.23 Effort you put to study the art form

Sl. No	Numbers	Percentage
A lot	11	28.2%
A little amount	15	38.5%
No effort	13	33.3%
Total	49	100

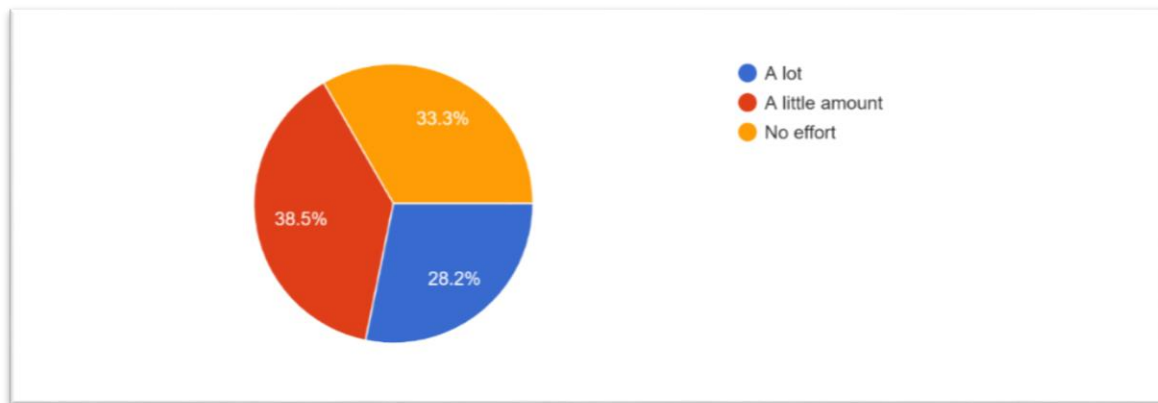


Fig 4.23

Interpretation

From the data on the pie chart we can see that majority of the respondents only put little effort to know about the art form. And 33.3% of the respondents did not put any effort to know about the art form. 28.2% of the respondents put lot of efforts to know about the art form.

4.24 Temple art regarded as legitimate art

Sl. No	Numbers	Percentage
Yes	28	66.7%
No	1	2.4%
Maybe	13	31%
Total	42	100%

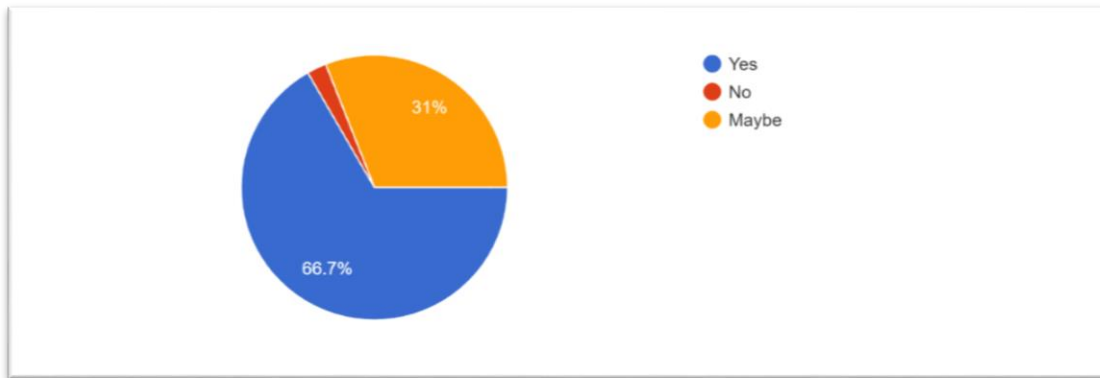


Fig 4.24

Interpretation

From the data collected we can say that 66.7% of the respondents agree upon the temple art as an legitimate art. And 31% of the respondents have an neutral opinion.

4.25 You know the importance of the art form

Sl. No	Numbers	Percentage
Yes	25	59.5%
No	17	40.5%
Total	42	100%

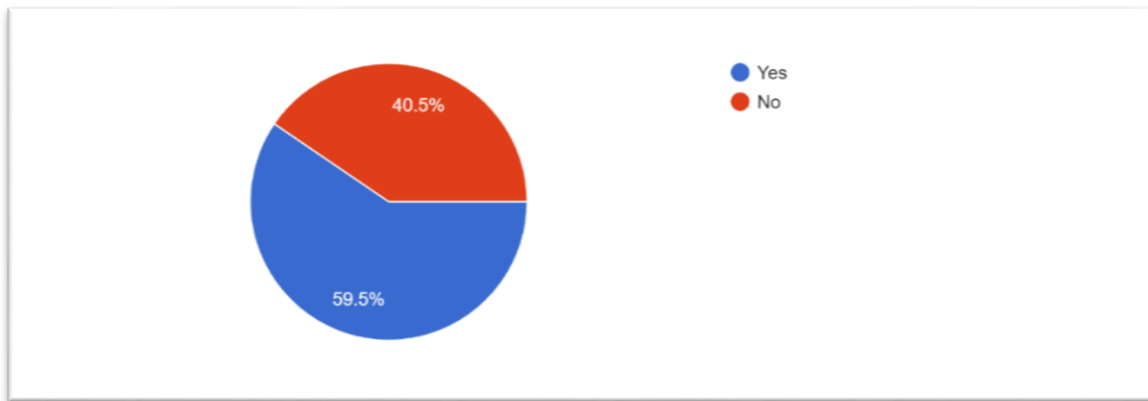


Fig 4.25

Interpretation

From the data we have collected we can see that majority of the respondents ie, 59.5% have the knowledge about the importance of the art form. And 40.5% of the respondents don't know the importance of the art form.

4.26 Promotional techniques

Sl. No	Numbers	Percentage
Yes	16	39%
No	25	61%
Total	41	100%

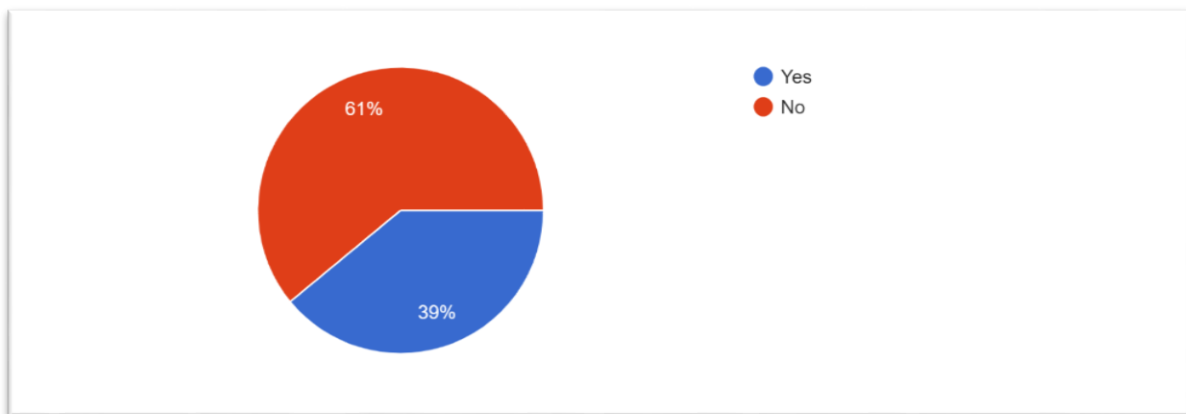


Fig 4.26

Interpretation

From the pie chart we can see that majority of the respondents are not aware about the promotional techniques used for the art form. 61% of the respondents are unaware. Whereas 39% of the respondents are aware about the promotional tool used in the art form.

FINDINGS AND SUGGESTIONS

Findings

- ✚ This art form is believed to be originated from the Koothu.
- ✚ The language used in Pathakam is generally referred to as Semi-Sanskrit.
- ✚ Padhakam is a dramatic exposition of any incident from the Puranas.
- ✚ Many people know about the importance of the art form.
- ✚ Many people are not aware about the promotional techniques used for the art form.
- ✚ Pathakam is an aesthetic entertainment which is usually performed after sunset.
- ✚ A Pathakam performance is accomplished by a Bingle actor who is called Pravachakan.
- ✚ Costumes of the actor performing pathakam are very simple and is predominated by the red colour.
- ✚ Many people are not interested to learn the art form.
- ✚ Many people know about the relation between padhakam and chakyar koothu.

Suggestions

- Give more importance to the information related to the art form.
- Give more exposure about the art form to the new generation.
- Many people don't have any padhakam teaching centre near them.
- Many people are putting only a little effort for the art form.

CONCLUSION

Padhakam is an art form which represents the traditional culture of Kerala. It is closely connected with chakyarkoothu, art form of Kerala. To a certain extent the social context of padhakam performance has undergone major changes in the current society. The relevance of padhakam in modern Kerala is increasing day by day. The art form padhakam has under gone many transformations since its beginning and these transformations lead to the formation of modern padhakam. The popularity of modern padhakam has increased significantly because of commercialization.

It is a bilingual art form in which a combination of Sanskrit and Malayalam are used. The language used in Pathakam is generally referred to as Semi-Sanskrit.

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QUESTIONNAIRE

I am Parvathy Rajeev a student at St. Teresa's college, Ernakulam doing Masters in Tourism and Travel Management (MTTM). As part of our course, we are doing a dissertation paper and I am working on the topic How to Promote Padakam an temple art as an tourism product. It would be great full if you could kindly fill up this questionnaire with utmost sincerity, your response will be used for academic purpose.

1. Your Name

2. Your age group
 - 18-25
 - 25-35
 - 35-50
 - above 50

3. Gender
 - Male
 - Female
 - Other

4. Profession

5. Are you aware about the art form
 - Yes
 - No
 - Maybe

6. Do you think the art form will come to extinct in future
 - Yes
 - No

- Maybe

- 7. How do you come to know about padakam
 - Family/ Friends
 - Media / resource person
 - Internet
 - other

- 8. Do you like the art form
 - Yes
 - No
 - Maybe

- 9. Do you think you can promote the art form by bringing out its importance
 - Yes
 - No
 - Maybe

- 10. Are you familiar with the process of the art form
 - Yes
 - No

- 11. Have you viewed padakam when it is performed
 - Yes
 - No

- 12. Are you satisfied after watching the art form
 - Highly satisfied
 - Satisfied
 - Dissatisfied

None

13. Do you think tourism department can promote the art form

Yes

No

Maybe

14. How often have you viewed the art form

Less than once

1-2 times

more than 2 times

15. Do you know padakam is related to chakyarkoothu

Yes

No

16. Do you think our generation gives importance to this art form

Yes

No

Maybe

17. Do you support local artists

Yes

No

18. Have you participated in the art form

Yes

No

19. How many hours do you spend watching the art form

- 1-2 hours
- Less than 1 hour
- 2-3 hours
- More than 3 hours

20. Have you taken up classes for the art form

- Yes
- No

21. How was your experience after watching the art form

- highly satisfied
- satisfied
- not satisfied
- none

22. Is there any institution that teaches this art form near you

- Yes
- No

23. In the last 1 year did you watch padakam

- Yes
- No

24. Do you think the present pandemic affect the art form

- Yes
- No

25. Do you think you can preserve the art form from diminishing

- Yes
- No
- Maybe

26. Do you think the art form is difficult to learn

- Yes
- No
- Maybe

27. How much effort would you put to study the art form

- A lot
- A little amount
- No effort

28. Do you regard temple art as a legitimate art

- Yes
- No
- Maybe

29. Do you know the importance of the art form

Yes

No

30. Do you know the promotional techniques used to promote the art form

Yes

No

*Dissertation
To Study On How To Promote Padakam, A Temple Art As An Tourism Product*



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