

**HUMAN SACRIFICE IN *SUZHAL: THE VORTEX*: A
CONCEPTUAL STUDY**



*Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of the
requirement for the degree of BACHELOR OF ARTS in English Language and
Literature*

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DECLARATION

I hereby declare that the project titled Human Sacrifice in “*Suzhal: The Vortex: A Conceptual Study*” is the record of bona fide work done by me under the guidance and supervision of Ms. Niveda Sebastian, Assistant professor,
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ACKNOWLEDGEMENT

I take this opportunity to thank God Almighty for showering his abundant blessings and grace upon me during the course of my project.

I would like to place on record my sincere gratitude to Rev Dr. Sr. Vinitha (CSST), Provincial Superior and Manager, St Teresa's College (Autonomous), Ernakulam and Dr. Alphonsa Vijaya Joseph, Principal, St Teresa's College (Autonomous), Ernakulam for their continued support throughout the course of my study in this institution.

I would like to express my heartfelt gratitude and appreciation to my supervisor Ms. Niveda Sebastian for guiding my thoughts in the right direction and for helping me to express them in the best possible manner.

I extend my sincere gratitude to the Head of the Department, Dr. Preeti Kumar and all the other teachers of the department without whose guidance this project could never have been completed.

CERTIFICATE

I hereby declare that this project entitled “*Human Sacrifice in Suzhal: The Vortex: A Conceptual Study*” by Neeraja Bijuraj is a record of bona fide work carried out by her under my supervision and guidance.

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INTRODUCTION

Human sacrifice is the act of killing one or more humans as part of a ritual to please or appease gods, a human ruler, public or juridical demands for justice through capital punishment, an authoritative or priestly figure, the spirits of dead ancestors, or as a retainer sacrifice, in which a monarch's servants are killed for them to continue to serve their master in the next life.

Cannibalism and headhunting are closely connected activities observed in several primitive tribes. Beginning in prehistoric times, numerous human tribes practiced these rituals. Human sacrifice became less widespread throughout Africa, Europe, and Asia by the Iron Age (First millennium BCE), with the concomitant religious advances (the Axial Age) and was seen as barbarous during classical antiquity. Human sacrifice, on the other hand, was performed to varying degrees in the Americas until the European invasion. Human sacrifice is becoming relatively uncommon. They are considered murder under modern secular standards. The practice is condemned by most major faiths today. The Hebrew Bible, for example, forbids murder and human sacrifice to Moloch.

Knowing about human sacrifice and its history, it is understandable how far a person will go to fulfil their selfish deeds and misguided beliefs. It is impossible to simply dismiss the history of human sacrifice since it has a present and, who knows, a future. From a six-year-old girl called Ajitha in Kayamkulam in 1996 to Elanthoor's human sacrifice on October Sixteen, 2022, in Pathanamthitta, and many more. These are the cases that have been filed by the protecting authority, but there are many more unsolved and unfound suspicious cases happening around the world

one can understand that in ancient days human and animal sacrifices were very common all over the world, and the sad is that even now these activities are existing behind the dark door of the other side of the evil world that one is living in. Even after being made illegal by the judiciary, it is still happening.

The series *Suzhal: The Vortex*, written and created by Pushkar Gayathri, is an Indian Tamil-language crime thriller streaming on Amazon Prime Video. A teenage girl goes missing, an ancient factory burns down, and a week-long religious celebration filled with high fervour gets underway. An ordinary minor case in a tiny south Indian town bursts into a complex crime drama that tears apart its social fabric. In this complex investigative drama, set against the festival of looting the cemetery, the myth collides with the real as deeply hidden truths surface to terrorize the living.

The title *Suzhal: The Vortex* means "a quickly rotating mass of water in a river or sea into which objects may be drawn, typically caused by the meeting of conflicting currents"(*Suzhal*).

That is from one single abduction of a girl in the town, which not only unleashes the killer behind the deaths of the kids but also many more mysterious truths about the villagers. Kathir as Sakkarai, the sub-inspector of the town, says, "Everyone in this little town knows everyone else" (*Suzhal*,0:45-0:58sec). How untrue he is, and how fortunate *Suzhal: The Vortex*—is.

Pushkar–Gayathri is an Indian filmmaking duo who has written the series. They primarily work in Tamil films. Their other works include *Vikram Vedha*, *Oram Po*, *Vadhandhi- The Fable of Velonie*, etc. They also procured awards like Anantha Vikatan award, Sixty-Fifth Film Fare Awards South, Norway Tamil Film Festival Awards, etc.

The eight-part series, propelled by outstanding performances, phenomenally fluid cinematography (Mukeswaran), and a splendid background score (Sam C.S.), hits the ground running and never stops. Each chapter has its specific title and meaning.

This thesis is divided into three chapters. Each chapter proposes to analyse the series *Suzhal: The Vortex* in a detailed fashion. Chapter one is about human sacrifice, and its history is traced. Chapter two is the deep analysis of each episode of the series and where human sacrifice is portrayed or the idea conveyed. Chapter Three the final chapter of the project is a conclusion on the concept of human sacrifice and its effect on human beings through the study of the series. The study of the series aims to explore the representation of human sacrifice linked with religious rituals performed in the past and the present.

Chapter 1

Human Sacrifice and Its Origin

Encyclopaedia Britannica defines human sacrifice as "the killing of humans or the use of the flesh, blood, or bones of the human body for ritual purposes, has been a widespread and complex phenomenon throughout history"(72). Sacrifice was a communal meal shared between the people and their god, who was simultaneously their totemic animal and their kinsman. According to W. Robertson Smith (1846–1894), sacrifice originated in totemism. Smith postulated two types of sacrifice: "The first, the honorific, was a gift either on a friendly basis of exchange or as a part of the homage to a powerful deity"(72). The communion meal became a cannibal feast when a tribe, such as a wolf tribe, offered to the god the appropriate food—the members of the sheep tribe, for example. The second, "the piacular or expiatory sacrifice"(73), took on a mystical, sacramental flavour when a tribe's totemic animal was offered as redemption for a misdeed. The animal, who as a kinsman was also a representative of the people themselves, was killed and then shared in a communion in which people achieved atonement by physically assimilating into their bodies the totemic form of themselves. "The sacrificed animal was reborn by being assimilated into the living bodies of the people who ate it, and since those people were identified with the totemic animal, they too were reborn through this ritual"(76).

Human sacrifice is done to release souls for the service of the dead ancestors, sometimes a sacrifice is a gift that binds deities to people in an exchange or that serves to propitiate the Gods either as homage or as renunciation, as a communion meal in which the power of life is assimilated and thus regenerated, The offering of human

sacrifice serves as an expiation of past transgressions and has a redemptive character; It brings about atonement, The regeneration of earthly fertility or immortality; it transforms human conditions, and it unifies the divine and mortal.

There are two primary types of human sacrifice: the offering of a human being to a God and the entombment or slaughter of servants or slaves intended to accompany the deceased into the afterlife.

There are two types of Gods in this world. The singular God of monotheists and the many Gods of polytheists: the one God of monotheists demands obedience to the law. He communicates through messengers. The many Gods of polytheists offer all sorts of help and solve all sorts of problems, provided they are given something in exchange. Monotheists tell the story of how their one God once asked his messenger to sacrifice his son, but observing his unconditional obedience, stopped the human sacrifice at the last minute and replaced the human victim with a sheep.

Human sacrifice is a practice that can be found in many cultures worldwide and throughout history. In modern times, it is hard to believe that such a practice is still carried out. However, human sacrifice rituals have existed in India for centuries. States in Southern India, such as Kerala, have a long and documented history of offering human sacrifices to various Gods. This practice was thought to bring about positive changes in society or the sacrificer's family. Various accounts have been recorded of people being offered as sacrifices in temples or at shrines dedicated to odds in Kerala. Similarly, many stories have also surfaced of cannibalism and human sacrifice during wartime. In the Book of Hindu Rituals and Customs, there is a mention of enormous trenches that were filled with the blood of victims being dug up near temples. A practice in Kerala known as *Thottam Pattu* belonged to a form of human sacrifice known as

Bhakti Jauhar. It was practiced as a desperate measure to put an end to famines and other calamities. It involved a man and his wife setting fire to their bodies in full public display. However, this practice has died down over the years due to better management of disasters.

Human sacrifice has been prevalent in the history of India since ancient times. This is especially true of South India, where human sacrifice rituals have been documented in texts like the *Bhagavata Purana*, *Manu Smritis*, and the *Ayurveda*. In southern regions like Kerala, human sacrifice was the primary form of offering to the Gods and Goddesses. It was believed that Gods would be appeased only if a certain sacrifice of human life were offered. Cannibalism was also a part of these human sacrifice rituals. It was believed that by consuming the flesh of the sacrificed human being, the Gods would gain greater power and favour. Unfortunately, these rituals were also used by powerful and influential members of society as a way of appeasing their enemies and garnering favour. Thankfully, these practices have declined in modern India, and human sacrifice is no longer legally accepted or practiced in the present day. Unfortunately, rumours of these gruesome practices still exist, and they may still take place in some more remote areas. Overall, the history of human sacrifice in South India is a dark one, and it is something that must remain in the past. Human sacrifice in the South India region is an ancient practice that has been around since the time of the Indus Valley civilization when primordial humans began sacrificing human beings in their various fertility rites through ritualistic violence and sacrifice. Although the exact origin of human sacrifice in South India is unknown, there are references to it in several of the ancient eighteen books of Indian philosophy and mythology. Human sacrifice is believed to have been widely practiced in ancient Kerala and was a practice often associated with the worship of deities. The practice of human sacrifice in Kerala is said

to have come from cannibalism, where human flesh and blood were used to offer homage to the Gods. In different parts of Kerala, the practice of human sacrifice was also used to appease Gods during times of drought. It is also believed that human sacrifice was used as a form of retaliation or punishment in Kerala.

Although the exact origin of human sacrifice in South India is unknown, there are references to it in several of the Eighteen ancient books of Indian philosophy and mythology. "*Kalika-purana*, a Tantric text from the Twelfth century, has an entire chapter on the procedure of human sacrifice, and it states that the sacrifice of a man would keep the goddess *Kali* pleased for a thousand years, Abraham Eraly tells us in *The First Spring: The Golden Age of India*" (The strange world of human sacrifice).

The ritual of human sacrifice was practiced in south India until the Nineteenth century. Sources from this era describe horrific ceremonies involving the ritual killing of humans, in some cases accompanied by cannibalism. The practice, often called *Thilalpu* or *Andam*, was linked to various religious festivals and other important events. Fortunately, human sacrifice is no longer a widespread practice in South India. It is now only performed as a part of social and religious rituals in rare cases. Despite this, beliefs in the power of human sacrifice, as well as its historical significance, still exist.

Human sacrifice was an integral part of the Hindu religion and still occurs in some remote villages. The history of South Indian human sacrifice dates back to the Rigvedic period when human sacrifice was used as a means to seek the approval and goodwill of the various Gods. The victims were usually chosen from the family or kidnapped from other areas to sacrifice them. Evidence of human sacrifice and even cannibalism has been revealed from excavations carried out at ancient burial sites. The sacrificed bodies were sometimes left in the open, while at other times they were consigned to the flames.

In certain villages in South India, human sacrifices continued until the beginning of the nineteenth century. Even though human sacrifice is forbidden and illegal, some people in remote villages in South India continue to practice animal and even human sacrifice to appease their deities and gain their blessings. Before the annual harvest festival, human sacrifices are offered in exchange for the God's blessings for a prosperous harvest. Other acts of human sacrifice are carried out to gain wealth, power, or goodness.

Human sacrifice is not always done to please the Gods. Sometimes it is done to punish someone who has committed a crime. A person could be sacrificed if he or she broke a rule or did something wrong. Human sacrifice is not the same as child sacrifice. Child sacrifice involves sacrificing children. Human sacrifice is not unique to Hinduism. People from different cultures have practiced human sacrifice throughout history. Human sacrifice is not limited to the past. Today, there are still groups that practice human sacrifice.

Its occurrence in home videos and contemporary horror movies still shows something of the fascination that the practice holds over the minds of many peoples. Its religious significance may have disappeared, but its emotional power still grips us and makes us shiver. Human sacrifice will probably stay with us for a long time still.

The ideal analysis should always pay attention to the question of who sacrifices what to whom, where, when, why, and with what kind of rhetoric. To begin with the sacrificers, human sacrifice was already practiced in the stone age, and it is therefore not surprising that it occurs in one of our oldest surviving religious texts, the Indian Vedas, as Asko Parpola demonstrates. These cases and those that are analysed in this volume have made it increasingly clear that human sacrifice is not typical of marginal

and minor tribes. On the contrary, as a regular practice on a grander scale, human sacrifice seems to belong to agrarian societies and larger empires that could happily dispose of criminals or prisoners of war without the community suffering a disastrous loss of members, as was the case among the ancient Aztecs, whose sacrifices are illuminated. As the victims of human sacrifice were often strangers to or marginal members of the community, the practice seems rarely to have been challenged internally, and, in this practice, not every participant was happy in these rituals because some were forced and slaughtered. Not that they were not common, of course. In any case, creature penance was more normal in Kerala. In his book *Ivory Throne*, Manu Pillai discusses the practice of animal sacrifice in religious settings up until the 1920s, when the regent queen of Travancore, Sethu Lakshmi Bayi, formally outlawed it. He explains that the Panayannarkavu Devi Temple in the vicinity of Mannar was once the site of human sacrifice. It is said that the Goddess spoke and said that the girl would no longer be needed one day as she was about to be offered. Human sacrifice came to an end at Panayannar thanks to the girl and her descendants, known as Adissans, who became the temple's priests and still maintain control, I believe. Similarly, there are numerous temples where hook-swinging may still be performed. It is generally accepted that this practice replaced human sacrifice. In the same way that cucumbers replaced live animals, hook-swinging became a symbolic form of human sacrifice.

In Kerala, the book *Cultural Heritage of Kerala*, written by historian Sreedhara Menon, includes a section on sorcery and black magic but does not include ritual sacrifices. It talks about *mantravadis*, or practitioners of black magic, who say that through mantras and ceremonies, they can get rid of bad influences on people or properties.

Be that as it may, in his book *Win and Misfortune in Travancore*, he specifies questionable techniques purportedly utilized by the lesser maharani, one of the two princesses who were embraced by the Travancore imperial family in the late nineteenth century, to stop her cousin, the other princess, from taking over as official rani during the 1920s. It was necessary because of the death of the reigning king at the time, Moolam Thirunal Rama Varma, at a time when the next male in line for the throne was only Twelve years old and, as a result, not yet legal to be on the throne. According to the book, Chithira Thirunal Balarama Varma believed she should be the regent queen because the boy was Junior Maharani's son.

"Mysterious puja and black magic conducted in the palace by some *namboodiris* under the personal supervision of the (junior) maharani and her three brothers"(*macabre tales*) is mentioned in a letter that British Resident Lieutenant Colonel CG Crosthwaite wrote to Sir CC Watson, the Viceroy's political secretary. "Twenty to Twenty-Five rats being caught and brought to the venue every day"(*macabre tales*) is a reference to the practice of animal sacrifice made in the letter, Rumours of an attempted human sacrifice that fizzled out, thanks to the public's vigilance are also mentioned.

From collected data of human sacrifice cases enlisted in Kerala one can understand that it is still performed in the dark in Kerala. A six-year-old girl named Ajitha was brought home from school in Kayamkulam in 1996 by Vikraman and Thulasi, a couple. They cut the child's body to obtain her blood for the ritual and stuffed a cloth into her mouth to halt her screams on the advice of a sorcerer named Murugan. The fact that the couple made the sacrifice to be blessed with a child is the most tragic irony. In 2004, another child was found murdered in Palakkad under dubious circumstances, implying a ceremonial penance; however, the perpetrators were rarely apprehended. At the

Pattambi railway station, a four-year-old boy was taken from his sleeping parents. The tamarind's yellow marks, which were used in such rituals, were visible on the railway line. At a pond close to the Bharathapuzha River, the boy's body was found without any limbs.

The 2022 Indian Elanthoor murders, also known as the Elanthoor human sacrifice case, took place in Elanthoor, which is in the Pathanamthitta district of Kerala. As a result of ongoing investigations by the Kerala Police, Muhammed Shafi, Bhagawal Singh, and his wife, Laila, were arrested. Roslyn and Padma, lottery ticket sellers, were the victims. The relatives of one of the victims, Padma, a native of Kadavantra, Kochi, had filed a police report when she went missing in September, and this led to media coverage of the case. The possibility of human sacrifice was discovered by the police during their investigation of this case. During their investigation of Padma's disappearance, the police learned that another woman, Roslyn, a Kaladi native, had also gone missing in a similar manner. This killing was carried out for human sacrifice, which is extremely uncommon in the state. Police are also probing whether more women had been sacrificed in a similar manner and whether more people were involved in the murders. All three accused—Shafi aka Rasheed and a couple, Bhagaval Singh and his wife Laila—were directly involved in the murder. Asked about Laila's role, Mr. Nagaraju said that she was also a direct participant.

Chapter 2

Conceptual Analysis of *Suzhal: The Vortex*

The episodes are about the disappearance of Regina and Shanmugham's children, Adhisayam and Nila. Their disappearance implies murder, but nobody is aware on who committed it. This doubt naturally leads to a variety of ideas, one of which is human sacrifice. Going through all these episodes of *Suzhal*, one sees in many places a lot of superstitious beliefs and rituals.

From the very beginning of the scene in episode one, one can see a man of around Fifty to Fifty-five years old chasing a small girl of Fourteen to Sixteen years old with a rusty chain. This could probably be the girl named Ammani who has been missing since *Mayana Kolai*. It is a mythical belief on the goddess *Kali* and its practiced rituals, with some scenes in the series referencing their cultural drama or play. *Kali* is served the blood of animals such as goats, cows, and so on. Unfortunately, it is also interpreted in this way: in the past, this *Mayana Kolai* practiced human sacrifice, which went unreported and was always kept hidden.

It is very weird that in, Episode 1, the sub-inspector Sakkarai watches a priest carrying a skull with his worshippers. Shanmugam is the leader of the workers' union that is criticizing the factory's management. which is led by Trilok Vadde. Inspector Regina Thomas and her close partner, Sub-Inspector Chakravarthy (Sakkarai), struggle to keep the demonstrators under control. In exchange, Trilok contributes to the purchase of a bike for Regina's pampered kid, Adhisayam. Regina's husband is dissatisfied with the entire situation. Adhisayam and his pals are on their way to Munnar. Sakkarai gets engaged to Lakshmi, a nurse. Shanmugam discovers his daughter Nila is not paying

attention in school and chastises her. Nila seemed to be disturbed. One night, she goes missing. The factory catches fire that same night, raising suspicions about Shanmugam, who is being held by police. When looking into the cause of the manufacturing fire, Sakkarai finds out Nila was kidnapped.

Trilok's father, Mukesh, who trusts Shanmugam, interferes and facilitates his release. News of Nila's kidnapping becomes official. Nila's sister Nandini, who is also Sakkarai's school friend, helps him with the search. Sakkarai finds out Nila was being stalked by a young and rich boy. Police The investigation also led them to Malar, whom Nila met last before being abducted. They try to question her, but Malar's family appears to be hiding a secret and does not cooperate. (33:42 secs 34:00 secs). In this malar, the father is an old zamindar who is talking about the missing girl, Ammani. He also points out sarcastically that the factory was opened in 1990. A girl went missing that day. The entire town looked for her, but was she found? No, she was not. But after persistent pressure, Malar reveals to Sakkarai and Nandhini that the guy stalking Nila is Regina's son, Adhisayam.

While investigating the temple, Sakkarai sees a woman named Pechiamma, around sixty-seven years old, who is possessed and summoned by *Kali*, and she is talking about the story of the girl who was tied and killed. Ammani may be the girl in question; she says, "in this town, a sister, a sister of mine... with her arms tied up. She is languishing in pain. My sister is suffering" (*Suzhal*,13:21s- 14:00s). Shanmugam and family confront Regina about Adhisayam kidnapping Nila. Regina tries to calm him down by playing the innocent-sounding voice messages, he sent just that day. But Malar insists that Adhisayam has tried to misbehave with Nila. Regina tries to call Adhisayam but reaches only one of the other friends. She strongly asks them to return from Munnar right away. Fire investigator Kothandaraman questions Trilok about the history of the

factory and its finances. Regina tracks Adhisayam's phone and finds out he called Nila several times the day she went missing. Since none of the boys are returning phone calls, Sakkarai offers to go to Munnar to investigate. He is surprised to find Nandhini there, who is also looking for clues about Nila. With help from local police, they track down Adhisayam's van and his hideout. They catch all the friends, but there is no sign of Adhisayam or Nila.

Shanmugam and his group lose patience and force their way into Regina's house. Nandhini and Sakkarai return just in time to stop them and reveal Adhisayam and Nila is in love with each other and eloped to Mumbai. From the phone he got from the other boys, Sakkarai plays a series of voice messages Adhisayam had recorded for Regina. Adhisayam recounts his romance with Nila through those messages and mentions, they decided to elope because of the personal enmity between Regina and Shanmugam. Sakkarai says to Nandhini personally that he always thought of Adhisayam as a happy-go-lucky guy, but these messages appeared to come from a wiser person. Regina and her husband blame each other, but Shanmugam seems to repent for his mistakes. Police check the train schedule. They find the names Nila and Adhisayam on the reservation charts, but on a train to Guwahati and not Mumbai. Ticket inspectors cannot recall them either. Meanwhile, an idol is immersed in the local lake as part of the Mayana Kollai festival. Little kids are shown jumping into the lake and swimming underwater around the immersed idol. We also see the dead bodies of Nila and Adhisayam at the bottom of the lake, hugging each other.

On Nila's funeral day, the priest and some of the believer's barge into the house and ask for her ashes because they need to offer them to Kali and distribute them all over the village as a grace. They say it for the goodness of the village.

Eswaran (later recognized as Ammani's brother) says, "She cannot be quenched; the matriarch cannot be quenched... She is thirsty for a young one's blood! Human sacrifice must be performed" (*Suzhal* 16:37 sec-17:52 sec).

The bodies of Nila and Adhisayam are recovered and taken to hospital where it is discovered that Nila was pregnant and that their deaths were caused by a slitting of the throat with a sharp object. The time of death is estimated to be around the same time Nila went missing. Trilok visits Regina to offer his condolences and offers to help in any way possible. Fire inspector Kothandaraman meets him there and warns that if an inspection of the factory is performed, he could discover an unmaintained item, which would invalidate insurance claims. Trilok leaves in a huff. Regina visits Shanmugam and requests the last rites of both Nila and Adhisayam be performed together, and Shanmugam and his family agree. Sakkarai notices Nila's tutor, Pushparaj, looking for something in her garden. Pushparaj realizes he is being followed and escapes on his motorbike. Sakkarai searches around the garden and discovers Nila's hidden cell phone. He unlocks the phone with Nandhini's help, and they find out Nila was quite active on social media, contrary to their beliefs. They also found out Nila was obsessed with the disappearance of another local girl named Ammani several years ago. Police traced Pushparaj's bike near the venue of a procession for Mayana Kollai. Shanmugam's brother, Guna, is playing a major role that day. Sakkarai catches Pushparaj there and finds out he was looking for the phone because it contains pictures of him being intimate with Guna's wife, Selvi. Pushparaj claims Nila had blackmailed him for thousands of rupees. She got the money, got out, and left with Adhisayam accompanying her.

Lakshmi suspects Sakkarai has romantic feelings towards Nandhini, but he assures her there is nothing like that. Regina is not handling her loss well, and her marriage is strained. Vadde and their accountant, Vadivelu (Regina's husband), discuss how the

company cannot survive unless the damages are covered by insurance, and Kothandaraman's report is crucial. Kothandaraman investigates the burnt-down factory with Sakkarai and Guna and discovers a few items, that are not in compliance. The officer who investigated from the police side admits his report was completely based on Trilok's suggestion. Guna develops asthma symptoms and leaves the factory. Sakkarai suspects that the attack was triggered by anxiety over the investigation. Sniffing dogs lead police to some caves near the lake, where they see signs of a ritual and traces of blood and suspect that the Kids were sacrificed for *Mayana Kollai*. Sakkarai finds a tent where a recluse called Eswaran lives and discovers a box with Rupees two lakhs. The police arrest Eswaran and interrogate him. They find out Ammani was his sister, and he became deranged after she went missing. He admits Nila and Adhisayam offered their rupees—two lakhs—to kill someone, which he refused but still snatched their money. Forensic reports confirm the traces of blood in the cave are from a goat and Eswaran is probably innocent. Sakkarai and Nandhina find out that the DNA analysis of the foetus in Nila's womb reveals that it is not Adhisayam's. The doctor suspects Nila was subjected to sexual abuse. Nandhini passes out on hearing this.

Nandhini seems to be recovering in the hospital, but suddenly remembers something and passes out again. Nandhini's psychiatrist, visiting from Coimbatore, mentions that she has been counselling her for some time, and Nandhini has some bottled-up emotions that she is not venting. Sakkarai is constantly monitoring her recovery, much to the chagrin of Lakshmi, who is a nurse at the same hospital. Kothandaraman, having spotted a can of thinner at the burned factory, suspects that could have been used to start the fire, and she investigates local paint stores. He seems to find a lead. Police used dummies to determine the cliff from which the bodies of

Nila and Adhisayam could have been thrown into the lake. They also find a long-bladed knife there, whose blood stains match those of the victims. Sakkarai thinks Nila must have somehow coerced her abuser to meet her at the cliff and tried to kill him with Adhisayam's help. But the abuser must have killed them and escaped. An investigation of Nila's social media profile leads Sakkarai to believe someone is stalking everyone in her kho-kho club. He goes to the school to dig further and finds Trilok there, who happens to be the club's sponsor. He is shown touching and hugging girls in the club, and Sakkari gets hold of a bottle with his fingerprints, hoping they will match those on the knife found on the cliff. He also finds out Trilok has a guest house and breaks in. He is shocked to find large prints of pictures that he saw earlier on Nila's phone. He presents the information to his superior but gets berated for breaking in without a warrant. Fingerprint results are not conclusive either. Frustrated, he shares the information with Regina and Shanmugam and leaves to monitor Trilok's guesthouse. He sees Trilok leave with a woman and follows them. Trilok drops the woman at *Mayana Kollai* and is accosted by Regina and Shanmugam on the way back, who beat him up blue. Sakkarai follows the lady and finds out she is a transgender person and just a friend of Trilok. She also reveals that Trilok is gay and has no interest in women. Convinced, Sakkari rushes back in time to stop Regina and Shanmugam from killing Trilok.

Nandhini has a counselling session with her psychiatrist. Later, she dreams about Nila being abused. Suddenly she sees herself in Nila's clothes being abused and wakes up with a jolt. Trilok is unconscious at the hospital, with his father recalling how hesitant Trilok was to take over the factory. It is revealed that Trilok was never interested in money. Kothandaraman confronts Mukesh Vadde with his findings and accuses him of conspiring with Regina (who bought the paint thinner) and Shanmugam

(who used the thinner to start the fire). Mukesh admits the charge and explains they did it to get the insurance money to compensate the employees and their children. He repents for his sins and mentions that karma has already gotten back at him for all three of them. Regina and Shanmugam turn themselves in for assaulting Trilok. Kothandaraman concludes his report by recommending an insurance payoff. Nandhini is missing from the hospital. Sakkarai learns from her psychiatrist that Nandhini was also abused as a child, but his identity is buried deep in her mind. Lakshmi suggests the same person could have molested both Nandhini and Nila. Sakkarai finds out Nandhini came to his house and took his gun. He is now convinced Nandhini is planning to kill her molester. Sakkarai goes to Nandhini's house to look for clues and sees Selvi alone there. Talking to her, he finds out her husband, Guna, was out of reach around the same time Nila went missing. Selvi also mentions that Nandhini and Nila used to spend a lot of time with their uncle when they were young but stopped as soon as they reached adolescence. Sakkarai realizes Guna was the person abusing them and tries to trace his phone. Nandhini is at the cliff with the revolver, and Guna arrives there to meet her. He mentions Nila had called him to the same spot the day she went missing, just like Nandhini did now. Nila and Adhisayam tried to kill Guna with the knife, and during the fight, Guna killed them. He manages to talk Nandhini into a trance, but Sakkarai arrives and fights him. Nandhini wakes up from her trance and ejects the gun at Guna. At the same time, *Mayana Kollai* concludes with the goddess killing the demon.

Conclusion

Human death, or human sacrifice, defined as the use of human flesh, blood, or bones for ritual purposes, has been a widespread and complex phenomenon throughout history. Most modern scholars try to understand human sacrifice in terms of earlier concepts of sacrifice in general. The reasons for the sacrifices are almost as diverse as the incidents themselves, but they could be summarised in nine basic themes gleaned from the four major books on sacrifice. It can be demonstrated through descriptions of human sacrifice rituals in the environment. Today, especially in India, we can see a great many rituals associated with sacrifices, such as the slaughter of animals. Human rights and the judicial system were preceded by rituals in which people were sacrificed to please God with their blood. Even now, in the Twenty-First century, one sees human sacrifice taking place deep in the dark woods where no one can reach out. It is important to know the evils of human sacrifice and create an awareness on it.

In Tamil Nadu's Nilgiris district, the villagers of Sambaloor worship the Goddess Angalamman. The disappearance of Nila reveals so many ambiguous facts about the village that it reveals the village's hidden veracity. Kathir says that "everyone knows everyone" (*Suzhal*) at the beginning of the show, but as the series progresses, it becomes clear that no one knows anyone, even though this may seem odd and that everyone has a hypocritical attitude. In the presentation part of the series, it is shown that a man is running behind a young lady. Because of this, it can be looked at in two different ways: one it could be sexual abuse, and the other is that one could be a human sacrifice. In this series, they talk about a lot of topics and give some indirect clues. In a similar vein, a girl by the name of Ammani has been missing since 1990. No one knows

anything about her, and everyone thinks that she might be used in a ritual of human sacrifice. This makes people think that Nila's disappearance might also be a sacrifice to God. Locals are now mindful of human penance and they in a real sense have faith in it since it is self-evident, and nobody will address on the off chance that something is being polished for the god.

Society in the twenty-first century is compelled to believe that these kinds of sacrificial rituals do not take place, but everyone is aware that this is not the case because what is seen and heard makes people more aware and causes them to panic even more. The horrific incident that was reported in Elanthoor, Pathanamthitta, is the best example of human sacrifice that is still in practice, and it is difficult to accept the fact that it is still carried out. Indeed, even in this progressive period, it is most certainly the shortcoming of public authority and society. There may be regulations given by the legal executive, yet it is to be scrutinized whether things are made genuinely, and severe moves are completed or not. Even if they are caught, there are so many powerful groups that save them that practicing witchcraft is not a typical group of people. They cannot be found quickly. This is perplexing in many ways and, if investigated further, has the potential to incapacitate common people.

Through the project, the researcher has tried to analyse the concept of human sacrifice present in the series titled, *Suzhal: The Vortex* the various ways in which the concept has influenced the life and happenings of the village is lucidly portrayed through the study.

Spreading education programs among students about superstitions and evil practices is one way to stop witchcraft activities. A viable mediation in the school

system is expected to make a logical personality among the new age. To ensure that no one is being swindled, law enforcement needs to be more stringent and adhered to.

This project helps to understand human behaviour and erroneous beliefs about unknown rituals. It is said that all good things become poison when taken in excess.

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