

(iv) Narmadā is the origin of Agni (fire). (M.B. Vana Parva, Chapter 222, Stanza 21).

(v) A king named Duryodhana, who ruled over the city called Māhiṣmatī on the banks of the Narmadā once married Devī Narmadā. A daughter named Sudarśanā was born to them. She was extremely beautiful. (M.B. Anuśāsana Parva, Chapter 2, Stanza 18).

(vi) He who observes fast for two weeks bathing in the waters of Narmadā will be born as a prince in the next birth. (M.B. Anuśāsana Parva, Chapter 25, Stanza 50).

(vii) Once Narmadā took Purukutsa, the son of Māndhātā, as her husband. (M.B. Āśramavāsika Parva, Chapter 20, Stanza 12). For the importance of Narmadā, see under Pramohinī).

NARMADĀ II. See under Puṣpotkaṭā.

NARMADĀ III. Wife of Purukutsa, the son of Māndhātā. (Viṣṇu Purāna).

NARYA. A King of the age of Ṛgveda. It is mentioned in Ṛgveda, Maṇḍala I, Anuvāka 10, Sūkta 54, that Devendra had rescued the Kings Narya, Turvasu and Yadu.

NĀSATYA. One of the Aśvinikumāras. (Mahābhārata, Śānti Parva, Chapter 208, Verse 17).

NAŚIKA. The grandson of Lomapāda. (Bhāgavata, Skandha 9).

NĀṬAKEYA. A particular region in ancient India. (Sabhā Parva, Chapter 38).

NĀṬOṬINĀṬAKA. A kind of dramatic performance in ancient Kerala. (See Tirayāttam).

NĀṬOṬIPPĀṬṬU. (FOLK-SONGS). Every literature has a section known as nāṭoṭippāṭṭus (folk songs). In Kerala (Malayālam) literature the period of folk songs was a golden era. Worship of devatās, honouring heroes, entertainments, philosophy, science, caste-professions, morals, ethics etc., generally formed the themes for folk songs. There are a number of folk-songs in Malayālam called Saṅghakkali, Tiyāṭṭu, Olappāvakkūttu, Ezhāmatu Kali, Kāṇippāṭṭu, Nāṭṭuppāṭṭu, Vaṭṭippāṭṭu, Pūrakkalippāṭṭu, Aṭaccuturappāṭṭu, (Puluvarpāṭṭu, Nizhalkūttuppāṭṭu, Bhadrakālippāṭṭu, Tirayāṭṭu etc. All these songs are reflective of the spiritual thoughts and ideas of the masses. Also, there is a special series of folk-songs called Vaṭakkanpāṭṭus (songs of the north).

All the Vaṭakkanpāṭṭus are heroic songs. They are folk-songs eulogising the heroic deeds and achievements of certain heroes and heroines of exceptional courage and prowess who flourished in olden days in north Malabar. Though there are more than four hundred such songs, only thirtyfive of them have been printed and published yet. These songs, which call for no special training or gifts for their singing or require any special knowledge in music for their appreciation, take their roots in the hearts of the common people. Almost all these songs are connected with Kalaris (schools where gymnastics are taught), Aṭavu (strategic feats of the duel fight), Payattu (physical training) and Aṅkam (fight). Descriptions of the challenges by heroes, clashing of arms and the way how youngsters get out of danger by their intelligence and prowess are really exciting and exhilarating to read.

Most of the heroes in the Vaṭakkanpāṭṭus lived either in Kaṭattanāḍu or its suburbs. A good majority of the songs sings the praises of two powerful families Puttūram house and Taccolimāṅikkattu, the former a Tīya and the latter a Nāyar family. Taccolimāṅikkattu house

was at Meppa in Putuppanam village near Vaṭakara in Kaṭattanāḍu, and most of the songs relate to the great hero Otenakkuruppu of this house. Otenakkuruppu was born in 1584 A.D. and lived for thirtytwo years. Therefore, the Vaṭakkanpāṭṭus may generally be placed in the 16th and 17th centuries A.D. Āromalcekavar, Āromaluṅṅi, Āṭṭummaṇamel Uṅṅiyārcca, Taccoli Otenan, Taccoli Candu, Pālāṭṭu Komappan, Bambāyi Ālikutty, Putunāṭan Kelu and Kalpparampil Kaṅṅan are the chief characters in the pāṭṭus. Especially the song about Uṅṅiyārcca is thrilling. Brief notes about the heroes and their families in the pāṭṭus are given below.

1) *Puttūram Viṭu. (Puttūram House)*. Āromal Cekavar, Āṭṭummaṇamel Uṅṅiyārcca and Āromaluṅṅi were the star heroes of the house. Uṅṅiyārcca was the sister of Āromalcekavar and mother of Āromaluṅṅi whose father was Kaṅṅappan. It may be understood from the song 'putturiyaṅkam' that Āromalcekavar was born to Kaṅṅappan when he was fortytwo years old. One or two songs about Āromalcekavar are extant, one about his playing a game of dice and the other about his fighting the 'putturiyaṅkam'.

Aṣ for the game of dice, Āromalcekavar went to his uncle at Mikavil Mikacceriviṭṭil—an expert in the game of dice—to study the art. There he spent a night with his uncle's daughter Tumpolārcca, who became pregnant by him. Though people ridiculed her at this development Āromal cekavar took her as his wife when she had delivered his child. Āromal Cekavar had also another wife called Kuṅcuṅṅūli of Ālattūr house.

With regard to the putturiyaṅkam, Aromar as the Cekavar (Sevakan, one who served) of Uṅṅikonār, once went to fight with Ariṅṅoṭar. Candu, his father's nephew, accompanied him as his assistant. Candu hated Āromar from the day the latter stood in his way of marrying Uṅṅiyārcca.

Ariṅṅoṭar brought over to his side Candu, assistant of Āromar. Āromar killed Ariṅṅoṭar in combat and on his way home he slept lying on the lap of Candu weary after the combat when the treacherous Candu thrust heated handle of the lamp into a wound in the stomach of Āromar, who managed to reach home only to die there.

2) *Āṭṭummaṇamel Uṅṅiyārcca*. Uṅṅiyārcca, overruling the opposition of her father-in-law and mother-in-law, one day went with her husband Kuṅṅurāman to witness Kūttu in the Allimalar temple. When they came to Eṭavaṭṭam market after passing Tānūr market certain ruffians confronted them. The coward that he was, Kuṅṅurāman trembled before the ruffians, but Uṅṅiyārcca routed them with her skill in combat.

3) *Āromaluṅṅi*. Āromaluṅṅi, who as a youth heard from his mother Uṅṅiyārcca the story about the treacherous killing of his uncle, Āromal Cekavar, by Candu rushed to Kolattunāḍu and killed the latter in combat.

4) *Taccoli Otenan*. Otenan was a powerful Nāyar (Kuruppu) born in Taccoli māṅikkattu house. His father was a nāyar chief well-known both as Putuppanattuvāzunnor and Cīnamviṭṭil Tāṅṅal. His mother was Uppāṭṭi, daughter of a woman called Teyi. He had an elder brother called Komappan and a younger sister called Uṅṅiciruta (Uṅṅicira). Otenan's father begot a son (Kaṅṅacceri Cāppan) of Mākkam, the maid-servant of Uppāṭṭi. Cāppan grew up to be a constant com-