

**PAYAMMAL SREE SHATHRUGNA
SWAMY TEMPLE**

Project submitted to the University of Calicut in partial fulfillment

for the award of the degree

of

Bachelor of Arts in English and History

by

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DECLARATION

I, **Alaina Jose**, hereby declare that this project entitled **PAYAMMAL SREE SHATHRUGNA SWAMY TEMPLE**, submitted to the University of Calicut in partial fulfillment of the requirements for the award of the **Degree of Bachelor of Arts in English and History**, is a bonafide record of original research work carried out by me under the supervision and guidance of Dr. George Alex, Coordinator, Department of English & History (Double Main) Christ College (Autonomous), Irinjalakuda.

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CERTIFICATE

This is to certify that this project entitled **PAYAMMAL SREE SHATHRUGNA SWAMY TEMPLE**, a record of research work carried out by **Mrs. Alaina Jose** under my supervision and guidance in partial fulfillment of the requirements for the award of the degree of **Bachelor of Arts in English and History** submitted to the University of Calicut.

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Introduction

History is the study of the past. Events occurring before the invention of writing systems are considered prehistory. "History" is an umbrella term that relates to past events as well as the memory, discovery, collection, organization, presentation, and interpretation of information about these events. Historians place the past in context using historical sources such as written documents, oral accounts, ecological markers, and material objects including art and artifacts.

History also includes the academic discipline which uses narrative to describe, examine, question, and analyze a sequence of past events, and investigate the patterns of cause and effect that are related to them. Historians seek to understand and represent the past through narratives. They often debate which narrative best explains an event, as well as the significance of different causes and effects. Historians also debate the nature of history and its usefulness by discussing the study of the discipline as an end in itself and as a way of providing "perspective" on the problems of the present.

Local history is the historical study or it is the history of a particular area or locality. The writing of local history becomes more popular in 20th century. The writing of local history is a study of history in a geographically local context and it often concentrates on the local community. The study of local history is an in evitable necessity. It enables everyone to know about the society and other factors of that local place. The study of past will helps to understand the socio-economic and cultural developments and its aspects of the area. It incorporates the cultural and social factors of the history of village. Local history is often documented by local historical

societies or groups that form to preserve local historical buildings or other historical sites. An important aspect of local history is the publication and cataloguing of documents preserved in local or national records which relates to particular areas. It is not necessary for an individual who is attempting to write local history to be a trained historian. But he should have a genuine interest in the history of the particular locality, an enquiring mind and an ability to keep the notes in an order by which once can retrieve information quickly. Most of the local historical researchers follow a process in which they start from the basic facts they offered by the available evidence, make a more detailed analysis of that evidence to explore implications and then put that analysis in its wider, temporal and geographical context.

Kerala is renowned for its distinct temple culture that traces back to centuries. The elegant architecture, intricate artwork and the unique, as well as diverse ritual traditions, lend a distinctive character to the temples of Kerala. Temple is an edifice constructed for religious worship. Most of Christianity calls its places of worship churches; many religions use temple, a word derived in English from the Latin word for time, because of the importance to the Romans of the proper time of sacrifices. It is said that God lies in faith. Temple is a place where people believe that God exists. It is the reason why God manifests Himself in temples for the sake of his devotees. The amalgamation of different cultures and religious philosophies helped to evolve the architectural styles of Kerala temples. This was highly conducive of architectural development and renovation of a large number of temples. The theory and practice of architectural construction were also compiled during this period.

The history of ancient Kerala is closely related to that of the neighboring state of Tamilnadu. The State of Kerala was by and large a part of the Tamil cultural domain, during the rule of the Cheras, up to the 3rd century CE.

The earlier cave temples of Kerala were influenced by the rock cut temple styles of the Tamil region. An indigenous temple architecture based on the utilitarian residential types of Kerala and the Konkan region originated later in Kerala. Finding expression in a mixed medium of stone, brick, laterite and wood this unique approach to temple building resulted in a distinctive form of architecture, laying stress on sanctity, simplicity and a prevailing naturalism which marked the worship in temples. This approach naturally leads to an old-world charm, not seen elsewhere in the Indian subcontinent.

Bhagawati and Sastha are the most popular of the deities enshrined in temples. So is Sankaranarayana - the Hari-Hara manifestation of Shiva and Vishnu. Bhagawati is considered to be Narayani - or the Vishnu-Maya. Sastha is considered to be the son of Hari and Hara. Shiva and Vishnu are worshipped with equal devotion in Kerala, and there are no distinctions based on the sub religions such as Saivism and Vaishnavism as seen elsewhere. In fact, Anantasaayi, or Vishnu enshrined in a reclining posture, is depicted with a Shiva lingam below his extended right arm, unlike in Tamilnadu.

The Shiva Vishnu synthesis in general modes of worship based on earlier Indian societies of the pre Christian era has been preserved in Kerala. The temple culture of Kerala also stresses the importance of the ancient Indian epics.

The temple culture in Kerala is based on Vedic moorings, in contrast to the Agamic traditions of Tamilnadu. The sustenance of ancient practices of worship, causes devotees to step into a different world upon entering the temple precincts. For instance, the use of oil lamps in contrast to electric lamps, lends an air of serenity and mysticism to all Keralite temples.

In contrast to Tamilnadu, the Keralite temple tradition focuses only on the deity enshrined in the sanctum (moola bhera) and has no importance laid on processional deities (utsava bhera). Most temples do not have shrines to the consorts of the presiding deities, although the concept of Bhoga Shakti prevails (see Tiruvarur in Tamilnadu).

The earlier temples of Kerala were primarily for Shiva and Vishnu or their manifestation (Krishna, Parasurama, Rama, Vamana). Shiva is worshipped both in the iconic and the aniconic Linga form. Swayampradhana shrines to Ganesha, Kartikeya are of later origin, and are seen more in the temples of the peripheral regions of Kerala adjoining Tamilnadu or Karnataka.

Inscriptions in Kerala are mostly in the ancient Vattezhuttu script of Tamilnadu. Malayalam inscriptions are seen from the 16th century onwards. Temples have been constantly rebuilt and renovated, unlike in Tamilnadu where more permanent structures of granite were built and engraved upon.

The temples of Kerala are referenced in the works of the Tamil Alwar Saints and the Nayanmar Saints. Kulasekhara Alwar and Cheramaan Perumaal (one of the Nayanmaars) belonged to the Cheras of the ninth century CE. There are several works on temple architecture written in Kerala during the 15th and the 16th centuries. The Bhakti literature of the 16th century played an important role in the temple culture of Kerala. The Maharajas of Travancore were ardent patrons of temples.

Sree Padmanabhaswamy Temple located in Thiruvananthapuram is believed to be the first ever temple to have been built in Kerala. Dedicated to Lord Vishnu, this temple is also one of the oldest Vishnu temples in the country.

Nalambalam is a set of four Hindu temples in Kerala. In Malayalam, Nalu means "four" and Ambalam means "temple". These are the temples for the Rama and his brothers of Ramayana. There are around five sets of Nalambalams in Kerala, the most famous among them being the four temples located in Thrissur and Ernakulam districts, namely Thriprayar Sree Rama Temple, Koodalmanikyam Bharatha Temple, Moozhikkulam Lakshmana Temple and Payyammal Shathrugna Temple.

Shatrughna Swamy Temple is located in Payammal in Thrissur District of Kerala. This is one of the few temples in India that is dedicated to Lord Shatrughna, youngest brother of Lord Rama in the Hindu epic Ramayana. The Shatrughna Temple is the fourth temple which devotees visit when they embark on the Nalambalam.

Scope

The study of Payammal Sree Shathrugna Swamy Temple includes it's all aspects or all of the sectors of the locality. The study includes the micro aspects and also the background of macro areas. The geographical and the economic condition were also discussed. The historical aspects and the cultural life of the people were also discussed in topic.

Sources

The oral evidence is the main source for the present study among the other sources. The other sources for this study were the magazines, historical books, Ramayana, etc. Another important method used for the collection of data is interviews. It helps the effective understanding about the data that from the old persons of the village.

Methodology

Historical methodology is used to in this study. It is mainly based on historical analysis of data. This work based on primary records and further mentioned by various secondary sources. The technique and methodology of oral history and local history has been used for this study.

Chapterisation

This study is divided in to five parts including Introduction and Conclusion. The Introduction includes the aim and importance of the study, the scope of the subject matter, and sources, etc. The first chapter comprises the overview of Payammal Sree Shatrugna Swami Temple including its history, origin, geography, etc. The second chapter discusses about the architecture of temples in Kerala and Payammal Sree Shatrughna Swamy Temple and the third chapter is about the socio economic relevance, significance and cultural importance of the temples in Kerala.

Chapter 1

An Overview of Payammal Sree Shatrugna Swami Temple

Payammal Sree Shatrugna Swamy Temple is situated in Poomangalam in Thrissur District of Kerala. This is one of only a handful couple of temples in India that is committed to Lord Shatrugna, most youthful sibling of Lord Rama in the Hindu epic Ramayana. The Shatrugna Temple is the fourth temple which aficionados visit when they leave on the Nalambalam (Four Temples) yatra or visit. Going by Nalambalam is thought to be a sacrosanct occasion amid the Malayalam month of Karkidakam.

About The Temple

Shatrugna is thought to be the rebirth of the Sudarsana Chakra (disc) in the hands of Mahavishnu. The little symbol of Lord Shatrugna is housed in a squarish rock temple sanctorum in the Shatrugna temple. The first Panchaloha (Five Metals - Brass, Bronze, Copper, Gold and Silver) has been untraceable however endeavours have been made to recover it from the temple lake arranged in the back yard of the temple complex. The current symbol made of rock radiates an uncommon sort of heavenliness. Payammal Shatrugna Swamy Temple is a paradise of peace and sacredness and a devotee encounters one of a kind feeling of fulfilment in the wake of imploring in this habitation.

Geography

The Payammal temple, 6 km from Vellankallur along the Irinjalakuda-Kodungallur route, is one of the few Sathrugna shrines in the State. The Payammal temple is about seven kilometers from Iringalakuda Koodalmanikya temple in the Iringalakuda Mathilakam route. Sathrugna is considered to be the reincarnation of the Sudarsana Chakra (disc) in the hands of Mahavishnu. The temple is small compared to the other 3 temples (Rama , Bharata and Lakshmana) , but very peaceful . It could be crowded heavily at times . There are special Darshan tickets available . Dress code is the same as any temple in Kerala . Temple opens at 5 am to 12 Pm and reopens at 5 PM to 8 PM . But the temple close timing is extended during festival and auspicious days and months .

Historic review on Shatrugna

Shatrugna was the youngest brother of Lord Rama in the Hindu epic Ramayana. He is also known as Ripudaman. He is brother of Lakshmana. According to Valmiki Ramayana, Shatrugna is one half component of manifest Vishnu (Rama). Shatrugna also appears as the 412th name of Vishnu in Vishnu Sahasranama of Mahabharata. According to the Ramayana, Rama is the seventh avatar of Vishnu while Lakshmana, Bharata and Shatrugna are considered as part-incarnations of Sheshanaga, Shankha and Sudarshan chakra respectively. The Khuthan block of Jaunpur district of the Indian state of Uttar Pradesh is named after him. Shatrugna was born to the virtuous king of Ayodhya, Dasharatha and his second wife, Queen Sumitra, princess of Kashi. Dasharatha's other two wives, Kaushalya and Kaikeyi, had sons as well. Kaushalya had Rama and Kaikeyi had Bharata, who were Shatrugna's

half-brothers. Shatrugna's twin brother was Lakshmana. Shatrugna also appears as the 412th name of Vishnu in the Vishnu Sahasranama of the Mahabharata.

Legend and Stories

As per the legends, a nearby ruler, Vakkay Kaimal, had a fantasy one night in which some baffling individual showed up before him and revealed to him that the four symbols have been washed shorewards and that these icons are to be blessed at such and such places. Following day, Kaimal rushed to the ocean shore and he saw four icons laying there as demonstrated in the fantasy. According to the directions in the fantasy, the four symbols were properly introduced in four temples. Ruler Rama at Thriprayar (22 Km North West of Irinjalakuda), Bharata at Irinjalakuda, Lakshmana at Moozhikulam (30 KM south west of Irinjalakuda) and Shatrugna at Payammal (5 KM south of Irinjalakuda). It is trusted that venerating these four temples around the same time is particularly praiseworthy. It is trusted that Lord Krishna adored these symbols.

Nalambalam Yatra

Nalambalam is a set of four Hindu temples in Kerala. In Malayalam, Nalu means "four" and Ambalam means "temple". These are the temples for the Rama and his brothers of Ramayana. There are around five sets of Nalambalams in Kerala, the most famous among them being the four temples located in Thrissur and Ernakulam districts, namely Thriprayar Sree Rama Temple, Koodalmanikyam Bharatha Temple, Moozhikkulam Lakshmana Temple and Payammal Shatrughna Temple.

Nalambalam Yatra begins from the Rama temple in Triprayar and ends up at Shatrugna Temple in Payammal. It is customary to visit the four temples in the order

Rama, Bharata, Lakshmana and Shatrugna respectively. A pilgrimage to these temples on a single day during the holy month of Karkkidakam believed to shower blessings and ensure prosperity. Starting from Thriprayar and ending in Payammel, through Irinjalakuda and Moozhikulam.

Thriprayar Sreerama Temple

Thriprayar Temple houses a 6 ft tall idol of the Lord, holding Shankha, Sudarsanachakra, Stick and Garland, in a very ferocious form facing east. He is seen in standing posture. Vedi Vazhipadu and Meenoottu are the main offerings. The temple is under the control of Cochin Devaswom Board, an autonomous body.

This temple observes Sethubandhanam 'in every year in "Thiruvonam" day of Malayalam month "Kanni". The only place in earth where Sethubandhanam occurs every year, in memory of those in Ramayana, is at Sree Raman Chira Chemmappilly. Chemmappilly is a nearby place to Thriprayar, 2 Kilometres apart from the temple. Whole arrangements are done by Thriprayar Devaswam. The temple is closed early after performing "Deeparadhana" and "Athazhapooja" (Evening and night poojas). At a time the early closing of Sreeramaswamy Temple is done only in two occasions in a year. One is for "Sreeraman chirakettu" (ie.Sethubandhanam)and another is "Arattupuzha Devamela"

Thriprayar is in the middle of Guruvayoor – Kodungallore route . Those who want to come via Trichur should reach Cherpu and proceed west wards to reach the east nada of the temple . Here is the famous Rama temple. This is the first temple to visit as part of Nalambalam Pilgrimage. Darshan is possible from 3am – 12.30pm and 5pm to 8:30pm . Meenuttu and Vedi are important Vazipadu.

Koodalmanikyam Temple, Irinjalakuda

Koodalmanikyam Temple is one among the rare temples in India dedicated to the worship of Bharata, the second brother of Rama. Koodalmanikyam Temple houses another 6 ft tall idol of the Lord, seen in ferocious form, facing east, in standing posture holding the same things as seen at Triprayar. This is one of the rare temples where only one idol is there. The temple has a private devaswom.

This is a unique Vaishnava Temple and the second temple to visit. From Triprayar proceed in the Kodungallore route and divert from Edamuttam or Moonnupeedika. Irinjalakuda is about 20 km away from Triprayar. Darshan is possible from 3am – 12 noon, and 5pm to 8pm . Important Vazhipatus are Thamaramala, Brinjal Nivedyam, Vedi, Gheelamp, Meeuntu.

Moozhikkulam Sree Lakshmana Perumal Temple

Thirumoozhikkulam Lakshmana Perumal Temple is the only temple in Ernakulam District, and the only one among the four temples, which belong to the 108 Divya Desams, praised by Azhwars. The temple houses another 6 ft tall idol, similar to the idol at Triprayar, holding Shankha, Sudarsana chakra, Mace and Lotus, in standing posture, facing east.

Moozhikkulam Temple is the third temple to visit and is dedicated to Lakshmana. This is in Ernakulam District near to famous Annamanada Mahadeva temple proceed alongs Vellankallore in Irinjalakuda route to Kodungallore and reach Mala, Annamanada and then Muzhikkulam. Darshan is possible from 4AM to 11PM and 5PM to 8PM .

Payammal Sree Shathrugna swaamee Temple

Payammal Sree Shathrukna swamy Temple is the smallest temple, having the smallest idol, also similar to that at Triprayar. This is the last temple to visit. Important Vazhipadu is Sudarshanan dedication. Darshan time is morning 5:00 AM to 10:30 AM and evening 5:30 PM to 7:30 PM. During the month of Karkidakam alone the darshan timings are changed as 5:00 AM to 1:30 PM in the morning and 4:30 PM to 8:00 PM in the evenings. The Shatrugna Temple is the fourth temple which devotees visit when they embark on the Nalambalam yatra or visit.

Chapter 2

Architecture of the Temples in Kerala and Payammal

Sree Shatrugna Swamy Temple

Kerala's style of architecture is a unique Hindu temple architecture that emerged in the southwest part of India, in its striking contrast to Dravidian architecture which is normally practiced in other parts of South India. Technically the most important feature of the temple architecture of Kerala is the construction technique using a dimensional standardisation. The nucleus of the temple plan is the shrine containing the garbhagrhiha cell. The width of this cell is the basic module of the dimensional system. Perhaps the skilful choice of timber, accurate joinery, artful assembly and delicate carving of wood work for columns, walls and roofs frames are the unique characteristics of Kerala architecture.

The Temples in Kerala

The temples of Kerala shape a fundamental and vital piece of Dravida architecture of lower Dravidadesa, yet it shows certain minor departure from plan and rise from its partners on the eastern coast of south India. These varieties are essentially inferable from particular climatic conditions and the work of various building materials alongside the local frameworks of convictions and culture. Unique character and hidden standards of architecture of Kerala are same with Dravida style. The appropriation of the Kerala figure of speech of Dravida architectural is from Thiruvananthpuram in south to the Tulu talking areas of south Karnataka on the west shore of south India. Here the Dravida style is changed with added highlights to suit local condition and needs.

The architecture of temples in Kerala is different from the other areas in India. The architectural style of Kerala temples has an inherent simplicity. Kerala temples have a distinct style of their own by the lavish use of wood, stone and metals. Temples in Tamil Nadu are famous for their marvellous stone works. But in Kerala wood is used for making Temples because of rich forest cover. The base structure of the temple is made using granite and laterite. The roof may have one, two or even three stories. The shape of the roof depends on the plan of the sanctum below. A circular plan has a conical roof, while a square plan has a pyramidal roof. The steep and needle like roof is made of wood and is covered with copper plates in order to protect the inner skeletal framework from the vigorous monsoons. Sreekovil roof of Sabarimala Temple and Guruvayoor Temple are covered with Gold plates. The sreekovil walls are usually decorated with murals and roof is decorated with different wood works.

Thiruvananthapuram Sree Padmanabha Swami, Kumaranalloor Devi, Ettumanoor Mahadeva, Kazhakkootam Mahadeva, Kaviyoor Mahadeva, Irinjalakkuda Koodalmanikya Swami, Kodungalloor Sree Kurumba Bhagavathy, Thiruvanchikkulam Shiva, Kudamaloor Vasudevapuram, Parumala Panayannarkavu, Thirumandhamkunnu, Thrissur Vadakkumnatha, Aranmula Parthasarathy, Thuravoor, Kadinamkulam Mahadeva, Vaikom Mahadeva, Pazhoor Perumthrukkovil Mahadeva, Udayamperoor Ekadasi Perumthrukkovil Mahadeva, Kidangoor Subrahmanya, Arppookkara Subrahmanya, Chiravammuttam Mahadeva, Cheriyanadu Balasubrahmanya, Pundareekapuram Vishnu, Navaikkulam Shankaranarayana and Kandiyoor Mahadeva temples are famous for murals and wooden sculptures.

Tantrasamuchayam, Manushyalaya Chandrika of fifteenth century, and the Shilparatna of Srikumara of sixteenth century are the standard shilpa texts on the

architecture of Kerala temples. Three different styles Paadabandham, Kapothabandham and Praathibandham are adopted for making the foundation of the temple. Paadabandham is used for Sreekovils and Praathibandham is used for Namaskaramandapam. The temple shrines have been built in square, rectangular, circular, apsidal and elliptical ground plans. The dominance of the circular shrine is a unique feature of temple architecture in Kerala. The southern half of the State has a preponderance of circular shrines. Kumaranalloor, Trikkodithanam, Triprayar and Ettumanoor temples have circular shrines. The apsidal temples lay scattered all over the west coast up to Thiruvananthapuram but there is a concentration of this type in central Kerala. The Shiva temples at Trikkandiyur and Triprangod and Ayyappan shrine in Karikkad have apsidal shrines. The rectangular and elliptical ground plans can be seen only in a few temples in Kerala. As the rectangular plan was more suited for enshrining Vishnu as Anantasayanam, the Sree Padmanabha Swami temple in Thiruvananthapuram, follows this type. Kidangoor, Thirunakkara, Guruvayoor and Sabarimala temple shrines are also rectangular in shape. The Shiva temple at Vaikom is built on the elliptical plan. The Madhur Temple in Kasaragod district has a three tiered Gajaprishta Sreekovil and resembles the back of an elephant.

Five classes of temples in Kerala

There are five classes of temples in Kerala. A village temple ("Graama Kshethram") in every village; A "Desa Kshethram" in every "Desam", within a village; Private family temples, where their "Paradevatha" (family deity) is worshipped. (Not every family has one.); Sacred groves ("Kaavu"); and Transplanted deity temples ("Kudiyiruthukal").

The major parts of a typical Kerala temple

Deva Prathishta or Idol

Deva Prathishta or idol of the God or Goddess is the most important part of a Hindu temple. Idols made of Granite, Panchaloha, or Wood is usually installed inside the Garbhagruham or Sreekovil. Idols are made according to the Dhyana Slokams. Apart from the normal daily worship rituals for propitiating the deities, there are many Thaanthrik rituals aiming at increasing the glory and power of the deities and sometimes for atonement for any fading of such power.

Sreekovil or Sanctum Sanctorum

The part of the temple where the idol of the God or Goddess is situated is referred to as the Sreekovil. Position of Sreekovil in the temple is equivalent to the position of Sahasrara Padmam in a human body. Sreekovil may be in square, rectangular, elliptical or circular shape and may have one two or even three stories covered with copper or gold. A Sreekovil or Garbhagruha having two walls and a corridor in between these walls is of Sandhara style. If the Sreekovil has only one wall it is of Nirandhara style..

Sopanam

The holy steps in front of the sanctum sanctorum is called Sopanam. In many temples the sopanam has stone idols of guards of the God called as Dwarapalakas. Usually sopanam is covered with Gold or Bronze. Image shows the gold covered Sopanam and Dwarapalakas of Sabarimala Temple. Only temple priests are allowed to enter through this holy steps.

Pradakshinavattam or Akathe balivattam

It is located just outside the sanctum. The Ashta-Dik-paalakas, Saptha Mathrukkal, Veerabhadra, Ganapathy, Sastha, Anantha, Durga, Subrahmanya, Kubera, Nirmalyadhari and Brahma the guards of the main deity are represented here by using stones of different shapes and are generally called Balikkallu.

Mathrusala

Chengamanaattu Mathrusala Mathrusala is located in the South side of Sreekovil. It is an extended portion of Nalambalam towards Sreekovil to cover the Saptha Mathru balikkal. Hence the name Mathrusala. Usually the Utsavabali ritual is performed in the Mathrusala. The image shows the Mathrusala of Chengamanattu Mahadeva Temple near Aluva in Ernakulam district.

Namaskara Mandapam

Namaskara Mandapam is located in front of the sopanam facing the sanctum. It is used by the priests for Sashtanga Namaskara after poojas like Usha pooja, Pantheeradi pooja and Ucha pooja. Hence the name Namaskramanadapam. It is generally square in shape and has a roof hung by four pillars and usually has a Tazhikkudam made of gold or copper.

Nalambalam and Valiambalam

Nalambalam is also called chuttambalam. Their function is to protect the temple as they cover the temple on all sides. They are less broad on the surrounding three sides and are called chuttambalam. The one facing the sanctum is very broad

and is called valiambalam. Between the two valiambalams there is a passage for devotees to enter and exit.

Thidappally

Thidappally is the kitchen of a temple. Thidappally is constructed to the left side of the Namaskara Mandapam as an enclosure in the south eastern corner of the Nalambalam. Nivedyams to be offered to the deity is prepared in the Thidappally. None other than the priests and Tantri of the temple is allowed inside the Thidappally.

Mulayara

Mulayara is a special room of the chuttambalam and is used for Mulapooja on special days like Utsavam, Sahasra Kalasam and Ashtabandha Kalasam.

Well

A well is a must in a temple. Its position is at the North-East, of the Nalambalam. Its water has to be exclusively used for abhisheka or preparation of nivedya. Image shows the well of Navayikkulam Shankaranarayana Temple near Kallambalam in Thiruvananthapuram district.

Vilakkumaadam

Another distinctive feature of Keralite temples is the use of Vilakku maadam, or the multi-tiered brass lamps in front of temples. Lakshadeepam is a spectacular celebration of traditional lighting where tiers of small oil lamps lining the outer walls of the inner prakaram are lit. It is located outside the Nalambalam

Balikkalpura

Balikkalppura faces the sanctum and is the extended portion of the passage in between the valiyambalams. The large, Valiya Balikkallu (principal bali-peeta) is located here. Size of the Valiya Balikkallu depends on the size and height of the Sreekovil. The roof of the Balikkalpura may have the wooden sculptures of Ashtadikpalaka and Devi.

Dwaja or Kodimaram

This tall pillar is visible from a distance. It bears on the top the deity's vahana as emblem and one can identify the deity of a temple by seeing it. It is located outside the balikkalpura and is usually made of wood and covered with copper, panchaloha, silver, bronze or gold. Image shows the Golden Dwaja in Sabarimala Temple.

Anakkottil

Anakkottil facing balikkalpura is located in front of the Dwaja . It is the place where elephants stand during festivals. It is also used for functions like marriage, choroonu, parayeduppu, thulabharam and bhajans. Image shows the Anakkottil of Truppadapuram Sree Mahadeva Temple near Kazhakkutam in Thiruvananthapuram district.

Sheevelippura and Pradakshina Vazhi

Sheevelippura or Shreebalippura is not so common in Kerala Temples. This is the place used for Kazcha Sreebali. Padmanabha Swami Temple and Guruvayoor Temple have beautiful Sheevelippuras. The image shows the Sheevelippura of

Guruvayoor Temple. In other temples instead of Sheevelippura there will be a Pradakshina Vazhi in the Thirumuttam.

Ootupura

Ootupura is the dining hall of a temple. In the past only Brahmins were allowed to take food from Ootupura. Now a days they are used for Annadanam and Varasadya. It will have a large kitchen. In some temples like Vaikom and Ambalappuzha the Ootupura is as sacred as the temple Sreekovil. Image shows the Ootupura of Vaikom Mahadeva Temple.

Koothambalam

The Koothambalam or the theater hall of the Keralite temple is located on the south east corner of Nalambalam. This is the site where the performance of Chakkiyarkoothu and Koodiyattom art forms is held. Koothambalams are usually in rectangular shape and has three parts.

Gopuram

Major temples will have four Gopurams in East, West, South and North. padmanabha gopuram vadakkumnathagopuram Thiruvananthapuram Sree Padmanabha Swami Temple is the only temple in Kerala having a huge Gopuram with stone works. The four Gopurams of Aranmula Parthasarathy Temple and Thrissur Sree Vadakkumnatha Temple are examples of typical Kerala style. The four Gopurams are connected to the outer compound wall of the temple. There is the typical Kerala style of architecture of temple towers and it varies from single to multistoried.

Mathil or Outer walls

These are the outermost protective coverings of the temple. Major temples are well protected with huge compound walls in Anappalla Mathil style if the temple compound is more than 4 acres. The image shows the Anappalla style compound wall of Thiruvegappura Temple in Palakkad district.

Theerthakkulam

Nearly every temple has a sacred pond or Theerthakkulam and kulappura outside the temple wall if there is no river nearby. Normally the temple pond is located on the North - East corner of the temple. The water of the temple pond is used for washing one's hands and feet before going into the temple, bathing, and sometimes for the Arattu ceremonies.

A temple having all these elements is referred as a Mahakshetra (great temple) or Perumthrukkovil (like Vaikom Perumthrukkovil Mahadeva Temple in Kottayam).

Ground plan

In Kerala, temples are based on plans fluctuating from square, roundabout, apsidal and a couple in curved and octagonal shapes. The work of round arrangement in wealth is novel about Kerala. A created Kerala temple comprises of five walled in areas (panca-prakara). They are Antar-Mandalam/Akattu Balivrttam, Anta hara/Cuirambalam/Nalambalam, Madhya hara, Bahya hara and Maryada.

Architecture of Payammal Sree Shathrugna Swamy Temple

While the other three temples have a circular Sreekovilil (Sanctum) here, the sreekovil is rectangular. The idol, made from granite exudes a capturing kind of divinity. A lamp is lit behind the Shatrughna idol inside its Sanctum. It is believed that this lamp is for the wife of Lord Shatrughan, who was called Sruthakeerthi. The architecture of the temple is done in the distinct Kerala style by making lavish use of wood due to the rich forest cover in those areas.

The idol of Lord Shatrughna is housed in a squarish granite sanctum sanctorum in the Shatrughna temple. The original Panchaloha (Five Metals - Brass, Bronze, Copper, Gold and Silver) has been untracable though efforts have been made to retrieve it from the temple pond situated in the back yard of the temple complex. The existing idol made of granite exudes a rare kind of divinity.

Chapter 3

Socio – Economic Relevance and Significance of Temples

Hindu temples served as nuclei of important social, economic, artistic and intellectual functions in ancient and medieval India. Temples also managed lands endowed to it by its devotees upon their death. They would provide employment to the poorest.

Even after the rise of secular kings, however, the temple was the central structure of every city throughout Mesopotamia serving as a seat of kingship, of administration, and organizing the distribution of food among the people. The temple played an important role in the economy of the state. With the surplus wealth, the temples played multifunctional role as a land holder, stimulator of cultivation and agricultural production, employer, and banker.

The temple is historically more important as a social and economic entity than as a religious institution. The Hindu temples attained the zenith of its influence on the socio-economic life of the medieval Tamil country, particularly under the imperial Cholas. This fame, wealth and honour continued thereafter under the patronage of Hindu kings of later Pandya and Vijayanagar. Primarily the temples were a centre for spiritual, art, architecture and culture. In the medieval Tamil country, the temples became very rich institutions by virtue of the huge endowment of lands, gold and money. With this power of wealth, the temples were the most powerful economic institutions which not only sustained by means of the generous and continuous endowments from the society, but enabled the other member of the society to turn to it in times of need for economic support. Nilakanta Sastri states, “The temple and the

matha were the most notable recipients of gifts in land and cash, and these played an important role in shaping the economic and social life of the neighborhood”.

As a wealthy institution possessing vast landed property, the services rendered by the temple in the socio-economic sphere in medieval south India were of varied nature. With the surplus wealth, the temples played multifunctional role as a land holder, stimulator of cultivation and agricultural production, employer, and banker. Though the roles of medieval temples were many, the important roles as an employer, banker and an agrarian stimulator, through irrigation and reclamation, are considered in the succeeding discussion. This is because the land was a determining factor in these activities.

Hindu temples served as nuclei of important social, economic, artistic and intellectual functions in ancient and medieval India. Burton Stein states that South Indian temples managed regional development function, such as irrigation projects, land reclamation, post-disaster relief and recovery. These activities were paid for by the donations (melvarum) they collected from devotees. According to James Heitzman, these donations came from a wide spectrum of the Indian society, ranging from kings, queens, officials in the kingdom to merchants, priests and shepherds. Temples also managed lands endowed to it by its devotees upon their death. They would provide employment to the poorest. Some temples had large treasury, with gold and silver coins, and these temples served as banks.

In contemporary times, the process of building a Hindu temple by emigrants and diasporas from South Asia has also served as a process of building a community, a social venue to network, reduce prejudice and seek civil rights together.

Significance of Temples

We often worship in temples without knowing much about the significance of each of them. But it is important to acquaint ourselves with the mythology behind a temple, its significance and stories that relate to it. That would make our worship more meaningful, said M.V. Anantapadmanabhachariar, in a discourse.

Often even the names of the temple towns have a story behind them. For example, there are stories about why Naimisaranya got its name. Nemi in Sanskrit means a circle. It is said that when celestial beings asked Brahma where they should do penance, Brahma flung his ring, and told them that they should do penance in the place where the ring fell. It fell in the place we now know as Naimisaranya. It acquired its name from Brahma's ring. Another story says that after Lord Narayana used His discus (Sudarsana) to slay demons, He told Sudarsana to clean himself up in the place now called Naimisaranya. Because the discus bathed there, it came to be called Naimisaranya.

In some temples, the Lord appeared of His own accord. Then there are other temples where the image was installed by sages, celestial beings or human beings. Seven places are said to be very holy Ayodhya, Kasi, Mathura, Puri, Kanchi, Avantika and Dwaraka. It is important to visit these places.

Mathura is the place where Ambarisha did penance. It was at Mathura that the young boy Dhruva did penance. It used to be originally known as Madhu vanam. It was here that Krishna was born. In Kanchipuram, there is a temple where the deity is known as Deepa Prakasa. Vedanta Desika composed a Sanskrit work in praise of this deity. In one of the verses, he points out that Narayana is worshipped in temples according to one of two agamas, Pancharatra or Vaikhanasa. The Pancharatra was

taught by the Lord Himself. As for the Vaikhanasa agama, it was taught by the sage Vikhanasa. Although the celestial beings worshipped the Lord on many occasions, their worship was invariably for a purpose. They wanted to get back lost power, or they sought protection of their status. But when we worship God, we must not seek such trivial things from Him. We should be motivated by love for Him.

A Hindu temple reflects a synthesis of arts, the ideals of dharma, beliefs, values, and the way of life cherished under Hinduism. It is a link between man, deities, and the Universal Purusa in a sacred space. It represents the triple-knowledge (trayi-vidya) of the Vedic vision by mapping the relationships between the cosmos (brahmanda) and the cell (pinda) by a unique plan that is based on astronomical numbers. Subhash Kak sees the temple form and its iconography to be a natural expansion of Vedic ideology related to recursion, change and equivalence.

Cultural Importance of Payammal Sree Shatrugna Swamy Temple

The Payammal Sree Sathrughna Temple, is one of the rare temples in Kerala dedicated for Lord Sathrughna, the brother of Lord Rama. Nalambala Darshanam, the annual pilgrimage of visiting four temples having Sree Rama, Bharata, Lakshmana and Shathrugna as main deities in the Malayalam month of Karkidakam, is considered auspicious by the devotees. And Payammel Satrughna Temple is one of the temples included in this. Other temples are the Triprayar Sree Rama Temple, Lakshmana Temple at Moozhikkulam and Koodalmanikyam Temple.

The shrine is dedicated to Shatrugna, brother of Sri Rama in Ramayana. The murti is nearly 3.5 feet tall and it faces west. The murti has four hands – chatur bahu vigraham. The upa devata worshipped in the temple is Ganapathy. His place is on the wall of the sreekovil. There is the presence of Hanuman in the mugha mandapam.

Vakkayil Kaimal got the vigraham from seashore – he had got three four vagrahams of the four brothers in the Ramayana. This was a mahakshetram and many parts of it including anapallamathil were purposefully destroyed by Tipu Sultan. To save the original Panchaloha murti (five metals - Brass, Bronze, Copper, Gold and Silver), it was thrown in the pond and it has not been retrieved.

The temple belonged to five illams including Payammal. After puna prathishta the shrine became that of Nedumpally Tharananellur Mana. The temple is now maintained and administered by Shatrugna Seva Samiti.

Rituals

There are three main poojas - Usha pooja, Utcha pooja and Athazha pooja - in a day. This temple which opens for darshan at 4.30AM in the morning closes the door by 10AM after Utcha pooja. The second session starts in the evening at 4.30PM and remains open for darshan for Deeparadhana and Athazha pooja and closes at 8PM. A lamp is lighted behind the Sathrughna idol inside the Sreekovil. It is believed that this lamp or Pinvilakku is for Sruthakeerthi, the wife of Lord Shathrughna. Ganapathy is in the sub deity here. Ganapathi homam is a special offering conducted by the devotees. It is believed that Lord Sathrughna is the incarnation of Sudarshana Chakra, the holy wheel of Lord Vishnu. So Sudarsana Pushpajali (an offering) is conducted by the devotees. Sudarsana Pushpajali and submission of Sudarsana chakram offered at this temple are considered to boost the prosperity of the family members.

Sudarshana Homam is a Hindu ritual involving fire. Participating in Sudarshana Homam helps a person destroy negativity, gives him victory over the enemies, and protects against the evil eye. The homam grants purification and helps in restoring energies and health. It also promotes success and provides deep levels of

purification. Sudarshana Homam owes its origin to the Sudharshana Chakra which is among the major psychic weapons of Lord Vishnu who is the preserver as well as the sustainer of the Universe. Lord Vishnu has always been portrayed as holding the mighty Sudharshana Chakra which is a kind of a wheel, in one of his hands. This is his weapon and he always triumphantly flings it at the negative forces to forcefully slice them with a spinning motion.

Sudarshana Homam helps gain prosperity. It helps in healing the body and provides rejuvenation of health. Moreover, it helps in the purification from the harmful and toxic energies. Sudarshana Homam helps to achieve sincere desires. It provides also huge victory and immense success with manifestations. Further, it provides immediate relief from the unexplained sufferings or worries. The Homam also helps in providing protection from the powerful enemies and evil eye. One can perform the homam on Ekadashi, Dwadashi, and Poornima. Also on the dates that fall on a Wednesday and Saturday or during Buddha Horas are also favorable for performing the Sudarshana Homa.

The Homam starts with the recitation of the Sudarsana Manthra Japam. Recitation of the Sudarshana Ashtottharam which starts with the Sudarsanaya Nama and concludes with the Naarayaanakrupavyuha Tejaschakraya Nama, takes place. After that, the priest makes you take the Sri Sudarsana Homa Maha Sankalpa where you invoke the deities to bless you. After that the priest invokes all the deities including Lord Kumbam, Lord Varuna, Goddess Lakshmi, Lord Narayana and Lord Sudarsana and performs the Shodasopachara Aaradhanam. Agni Prathishtai follows this. Then the homam starts with the Sri Sudarsana Shadakshari performed 108 times with aahuthi. After all the Aahutis, the Poomahuthi takes place which is the conclusion of the Homam. After the Poomahuthi, all the spectators go around the Agni Kuntam

and recite Sri Sudarsan Ashtakam. The Bhasmam from the homam is then worn on the forehead protection this the homam concludes here.

A lamp is lighted behind the Sathrughna idol inside the Sreekovil. It is believed that this lamp or Pinvilakku is for Sruthakeerthi, the wife of Lord Shathrughna. Ganapathy is in the sub deity here. Ganapathi homam is a special offering conducted by the devotees.

Payammal Shatrugna Swamy Temple is a heaven of peace and sanctity and a devotee experiences an unique sense of satisfaction after praying in this abode.

Important Festivals

The annual arattu festival starts on the Pooyam asterism in the Malayalam month of Kumbham (February-March) with Kodiyettam (ceremonial hoisting of the flag). Arattu is a ritual performed during Hindu temple festivals in Kerala, India, in which the priest bathe the idol of the deity in a nearby river or a temple tank. It is mainly carried out at the end of the temple festival. Arattu is celebrated twice annually the spring festival and the autumn festival. This festival, Arattu is more than just a temple festival; it is a ritual and combination of traditions of the local people and the ancient gods and goddesses. It is a grand procession and includes a variety of performances for the celebration. The festival has or exhibits almost everything that one must need to witness to experience the true essence of Kerala and its festivals.

A five-day festival is celebrated at this temple that starts on the Pooyam star of Kumbha month when submission of Sudarshana Chakra and Sudarsana Pushpajali are offered which is considered to boost the prosperity of the family members of the devotees. The visit to Payammal Shatrugna temple marks the end of the Nalambalam

Yathra. Payammal Shatrughan temple festival 2021 date is February 25 to March 1. The five day long temple festival starts on Pooyam nakshatra in Kumbham month. Payammal temple prathishta dinam 2021 date is April 17. On Makayiram nakshatra in medam month, the prathishta dinam is observed. Karkidakam masam is observed as Ramayana Masam.

Conclusion

Temples, big or small, are the symbol of iswara (divinity) inside and outside each being. They are built and established as the abode of devatas (divine beings) with the intention of infusing positivity in the immediate environs, a sanctified premises for the connected community to reenergise and align with their spiritual element. From the early deification of local heroes and spirits to the construction of spectacular architectural edifices that act as the physical identifiers of Indic civilisation, the vast network of Hindu temples vary in form as well as conceptualisation. Temples also served as hubs of art and culture that provided a favourable ground for evolution of art, architecture, medicine, mathematics, astronomy, physics, chemistry and various other fields of knowledge.

Kerala is renowned for its distinct temple culture that traces back to centuries. The elegant architecture, intricate artwork and the unique, as well as diverse ritual traditions, lend a distinctive character to the temples of Kerala.

On ground architecture Kerala temples are recognized by work of round and apsidal shapes for srilankovil. Dravida cases from different spots indicate transcendent inclination to quadrangular arrangement. The inclination for roundabout arrangement isn't to be found in different parts of south India where Dravida style wins. Contentions are dynamic on the birthplace of this trademark. Numerous researchers endeavored to allot a Buddhist ideological cause to this characteristics. On a basic level, plan and structure Kerala temple share consistency with Dravida style and the specific origination of temple here isn't not the same as terrain India. The advancement of temple architectural in this piece of India was not a through and

through detached process; rather it had searched for cases past Western Ghats to Pallavas and Chalukyas to show its religious buildings. Nonetheless, these impacts were just embracing and coordinating of highlights to improve the magnificence of an effectively created idea. Subsequently, received highlights are mixed into Kerala season. In this manner, Kerala temple developers have effectively kept up a Dravida character with Kerala identity all through its history.

This project is the study of Payammal Sree Shatrugna Swami Temple. It is an ancient temple and one among the four temples of the Nalambalam yathra during the month of Karkkidaka. I got a golden opportunity to study and write the history of this temple situated in my home village as a history student. I also got chances to meet many people of the village and from them I got many ideas for the construction of this study. I also got to refer to many historical books including Ramayana for the purpose of this study.

The chapters will help to understand about the temple while reading this project. There is an important fact that we can see through this project, which is the relevance of this temple in the Nalambalam yathra during the month of Karkkidakam. It also discusses about the unique architecture of this temple.

This is the study of local history of Payammal Sree Shatughna Swami temple which is situated in my home village. I think this project had covered almost all of the historical aspects, events, ceremonies, socio economic relevances and knowledge of the temple.

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