

**Temple Myths and Personal Narratives:
A Cultural Study**

**A Thesis Submitted during 2022
to the University of Hyderabad**

**In partial fulfilment of the award of
Doctor of Philosophy**

in Centre for Folk Culture Studies

**Under the Supervision of
Prof. P.S. Kanaka Durga**

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May 2022

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A. Published in the following Publication:

1. **SOMAIAH KANCHARLA**. “Temple narratives of Andhra Pradesh; A Study on sacred behaviour and Narrativization of experiences” in *International Journal of Social Science and Economics Research* ISSN; 2455-8834, Volume; 04, Issue; 03 March 2019, pp.1725-1741 &

B. Presented in the following Conferences:

1. National Conference on Folklore, organised by Puducherry Institute of Linguistics and Culture (PLIC: Puducherry) and Folklore Society of South Indian Languages (FOSSILS: Thiruvananthapuram) in Pondicherry during 16th - 18th March 2012.

2. National Conference on South Indian History Congress – 39th Annual Session, organised by Department of History in Osmania University, Hyderabad during 8th -10th February 2019.

Further, the student has passed the following courses towards fulfilment of coursework requirement for Ph. D:

Course code	Name	Credits	Pass / Fail
FC 400	Introduction to the Indian Folk Culture	4	PASS
FC 401	Theories of Folklore	4	PASS
FC 402	Folk Life and Cultural Performance	4	PASS
FC 403	Folklore - Field Methods	4	PASS

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List of contents

Chapter	Contents	Page No.
	Acknowledgements	i – ii
	List of Tables	iii
	List of Annexures	iv
1.	Introduction	1-31
	Introduction - Significance of the Study - Nature and Scope of the study - Survey of Previous Literature: Temple Studies from historical view point- Works done on temples and temple rituals from Folklore Perspectives - Works on Research Methodology – Lacunae – Hypothesis - Aims and Objectives – Methodology - Primary sources - Secondary sources – Methods – Techniques – Brief Chaptalization.	
2.	Temple Narratives as Cultural Construct: A Conceptual Frame	32-47
	Introduction - What are narratives - Narrative Diachronicity – Particularity - Intentional state and entailment - Hermeneutic Composability - Canonicity and Breach – Referentiality – Genericness – Normativeness - Context sensitivity and Negotiativeness - ‘Narrative Accruals’ - Narrative Turn and Narrative Identity - Interpretation of Narrative as a Text.	
3.	Temples, Deities and Narratives	48-88
	Introduction - Section 1: Geographical distribution of temples in Andhra Pradesh - Section II. Classification of narratives: Tale types and motifs -Motif - Section III. Description of tale types and motifs - Mythological Tale types - Animal tale type - Tabu Tale Type - Taletype: Magic/Marvel - Taletype: Death /Sacrifice - Taletype Trickster/Deceptions - Motifs in Temple – Narratives.	
4.	Interpretation of Temple Narratives: Tale types and Motifs (Mythology-Animal-Taboo)	89-148
	Introduction - Tale Type: I: Mythology - Myth of Sri Amaralingeswara Swamy at Amaravati, Guntur Mandal - Origin myths of Amareswara Swamy Temple - Myth of river Krishnaveni – Analysis - Myth of Sri Panakala Lakshmi Narasimha Swamy, Magalagiri - Myth of Narasimha as per <i>Puranas</i> - Myth of Narasimha in <i>Bhagavatapurana</i> - Myth of Panakala Narasimha Swamy at Mangalagiri as per Kaifiyat Tradition - Analysis of the	

Myth – II: Animal tale types - The Sri Kapotheswara Swamy Temple narrative (Chejerala, Nakirikal Mandal) - Epic version of episode Sibi in *Mahabharata* - Analysis of the narrative - The Temple narrative of Sri Lingodhbhava Swamy at Chandol, (Chandol Mandal) - Sanakasa Nanda Sanath Kumara puram – Dhandavrolu - Narrative on Kalabhairava temple in Chandavolu - Story of Pusalayya, a devotee - Narrative of the Bandlamma temple - Analysis of temple narratives of Chandole – III: Taboo and Incest: Sri Venkatesvara Swamy temple narrative of Vaikunthapuram, near Amaravati, Guntur Mandal - Origin of Vaikunthapuram temple - The miraculous power of Sri Venkatesvara Swamy and Removal of sin of Incest - Analysis of the Vaikunthapuram Temple narratives.

5. Interpretation of Temple Narratives: Tale types and Motifs (Miracles-Death-Trickster) 149-184

Tale type IV: Miracle - Sri Miriyala Bhavanarayana Temple at Amrutraluru: Origin myth of Story of Amrutheswara temple and the village Amrutraluru: Temple Myth of Miriyala Bhavanarayana - Similarity of themes: Miriyala Bhavanarayana temple narrative and Puranic ritual narrative (vrata katha) of Sri Satyannarayana Swamy: - Temple Narrative Sri Voleteswara at Voleru Temple narrative of Sakshi Bhavanarayana at Ponnur - Origination and miracles of Sakshi Bhavanarayana at Ponnur - Marriage of Akka Lakshmi and Guni Govindayya and witness of Bhavanarayana - Narrative of goddess Rajya Lakshmi : - Episode of Andela Naparaju and miraculous cure of his tumour on his back: - Analysis and interpretation of Sakshi Bhavanarayana temple narrative - Tale type V: Death/ Sacrifice - Sri Chowdesvara Temple narrative of Nidubrolu - Sri Kandaesvara temple narrative at Peravali - Tale type VI: Trickster - Temple narrative of Vithaleswara at Bhattiprolu: - The temple narrative of lord Vithaleswara: - Namelore of the village Bhattiprolu – Analysis - Conclusion

6. Conclusions	185-201
Annexure - I	202-222
Annexure - II	223-243
Annexure - III	244-247
Annexure – IV	248
Photographs	249-253
Bibliography	254-263

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Publication & Presentation Certificates

Acknowledgement

I am greatly indebted to my supervisor Prof. P.S. Kanaka Durga, who is the source of inspiration for the present research. His valuable guidance made things clear and easy for me. This work would not have come to an end without madam immense contribution in several possible manners. I express my sincere thanks and gratitude for madam continuous support and guidance. Very special thanks to Prof. Y.A. Sudhakar Reddy for her scholarly support to write the conceptual chapters. 'His support is endless. I am very much thankful to both of them, Prof. Y.A. Sudhakar Reddy and Prof. P.S. Kanaka Durga, for their parental care both in academics and personal life. I am sincerely thankful to my Doctoral Committee members Prof. P.S. Kanaka Durga, Prof. Y.A. Sudhakar Reddy for their valuable suggestions and support during my course of study. I am indebted to Dr. Jolly Puthussery and Dr. N. Naveen Kumar for their valuable suggestions for the completion of my Doctoral degree. I am also thankful to Prof. N. Sudhakar Rao, Prof. G. Nagaraju, My brother Prof. B. Balaswamy (late), B.Nageswara Rao, R.Sheshagiri, Israel, Venkaiah.M, P.Anil, and other faculty members who helped in the course of my Ph. D work. I am very much thankful to the staff members of Centre for Folk Culture Studies, Dhanalaxmi and Laxman, for their support in various ways. I am also thankful to DSW and the staff members of DSW office of our University. And also, I am very much thankful to our Library staff University of Hyderabad, Andhra Pradesh State Achieves, Sri Potti Sriramulu Telugu University Library, Central Library (Afzal Gunj) and Osmania University Library and others for their support in various ways.

I am very much thankful to Vahini Billu, Safia Begum, Vijaya Durga, Ch.Mallikarjuna and Ravi Sankar for their help. I am also thankful to brother and my friends, G. Praveen Kumar, P.Naveen, Gowri Naidu, Sunil, Suresh, K. Emanuel, G.Shekhar Babu, Siva Narayana, Benny, Hindola, Justin, Karuna, Aditi, Sapha, Koushik, Hemanth, Sudarsan, Ch.Pavani, Sreerag, Amphu, Santvana Santosh and Geeti and many other friends, seniors and juniors for their support and help in various ways.

I express my loving thanks to my wife Kancharla Nagamani and my Family members for their endless support in many ways. I am sincerely thankful to my Mother Mariyamma Kancharla (late) my Father Krishna Rao Kancharla (late) and my brother Prasad Kancharla (late).

My indebtedness is due to all the great people whose scholarly works helped me in developing insight and motivated me to carry out this research work successfully.

Last but not least, I am very much thankful to UGC for supporting me with UGC-JRF Fellowship to undertake the present doctoral research. I have benefited much from this financial assistance to improve my academic abilities and to sustain as a research scholar in the field of folklore.

SOMIAIAH KANCHARLA

List of Tables

Table Nos	Name of the Tables	Page no.
Table No. I	Distribution of temples in Andhra Pradesh	51
Table No. II	Guntur district Mandal wise distribution of Temples and Narratives	53
Table.No.III	Relationship between the Taletypes versus motif.	59 -60
Table No. IV	Classification of Temple narratives: Taletypes and Motif wise.	60-62
Table No: V	Taletype: Mythology	63-66
Table No. VI	Animal Taletypes:	66-73
Table. No. VII	Taboo Taletypes	74-75
Table.No.VIII	Magic Taletypes	76-78
Table No.IX	Taletypes: Death/Sacrifice	78-82
Table.No. X	Taletypes: Trickster/Deceptions	83
Table NO. XI	Taletypes, I. Mythology	95
Table No: XII	Table showing animal Taletypes	115-116
Table No: XIII	(III) Taboo and Incest taletype	135-136
Table.No:XIV	Taletype: Miracle	150
Table No: XV	Taletype: Death and Sacrifice	169
Table No: XVI	Tricksters Tales	173

List of Annexures

Annexure Nos.	Name of the Tables	Page no.
Annexure-I	Total List of Temples in Guntur district	202-222
Annexure-II	Total List of Kaifiyats studied with references	223-243
Annexure-III	Total List of Kaifiyats with References	244-247
Annexure-IV	Total List of Informants	248

Chapter-I

Introduction

The temple is a sacred domain of worship and embodiment of God, the Supreme Being. The devotees believe that by visiting temples and worshipping god, they attain spirituality and get relief from all their fears and phobias regarding several issues in their lives. To realize an array of wishes, the devotees worship gods and goddesses in multiple forms- human, superhuman, animate and inanimate objects of the cosmos and in different ways as constructed in their worldview. The worship may be in the form of recitals of the miracles of the Gods or observing rituals that reiterate their values and belief system or taking and realizing of vows in the name of god they believe or gifting in cash and kind and so on. Besides being a place of worship, temple is a theatre for observing the cultural performances by the communities associated with their traditions and sacred arena for celebrating the occasions of their life cycle ceremonies like naming, first feeding, tonsuring, marriage and other auspicious rituals. In a way temple is a sacred locus of socialization and enculturation of people to their respective folklife activities. Thus, the temple is a citadel of learning for the devotees to seek the knowledge about their respective religious ideology and social-cultural lives. Hence temple emerged as a culture arena and got transformed into an institution to which people and communities associated themselves with it and venerate the pantheon embodied in it. The religious scriptures and traditions prescribe to their respective sects and its adherents to follow an ideology, worship pantheon, ritual practices, take and realize vows and abide norms. In otherwords, the sacred life of the people to be lived by the devotees connected to the temples contributed for the growth of temple narratives which textualizes a trajectory of their folklife process. The cultures which do not have written texts to transmit their respective traditions to the next generation relied on orality in the form of verbal (word of mouth) and non-verbal (material) expressive forms, i.e., folklore. The temple narrative construction grown around sacred life of the people reflects a continuous interaction of oral

and canonical traditions which keep alive the culture of the society which creates them.

Significance of the Study

The institutionalization of religious behavior empowered temples to systematize and legitimize the identities of cultures both oral (folk) and elite (written) with their respective expressive traditions in the form of narratives, songs, proverbs, riddles, ritual observances and other cultural practices. All these genres that crop up around the temples popularize the Gods and their respective belief system-rites, rituals, myths and miracles of the pantheon, experiences of the devotees, temple activities like construction, renovation etc.- and contribute for the continuity and endurance of past traditions in life. In this process new traditions and tradition based creations, i.e., folklore in being created without disturbing the core ideologies of belief system. .

Among the genres of folklore that emerged around the temples, narratives like myths, legends and folktales that were constructed on Gods, Goddesses, temples, deserve special mention. Because narratives are the tales or stories that connect the self of the narrator with that of his /her telling in the form of a story. The narratives are the experiential expressions of the narrators who inherited their cultural know-how across of generations. Narratives are rooted in human interaction and are the embodiments and expressions of gender relationships and practices; hence they are lived experiential expressions. Temple is a living institution for it incorporates the sacred and secular lives of the people and integrates them through their respective belief system and associated ritual observances. The ruling powers ever since the historical times functioned on politico-dharmic ideologies that contribute for economy of the state through agrarian expansion and systematic settlement of Brahmin and peasant communities to serve respectively calendrical/religious and agricultural needs of people. The state and religious institutions like *pitha* and *matha* both mutually complemented each other to achieve it.

In this context temple emerged as a rich politico- economic and socio-religious institution for people's lives from ruling elite to lay public were connected dharmically to their religiosity. Gift giving is an expression to their devotion for realizing their wishes. Temples were endowed with rich lands and

they were brought into plough by peasant groups. History bears testimony to irrigational facilities undertaken by the temple offices, *Devasthana*.

The inscriptions given by the people ranging from the rulers to the lay devotees are rich sources to understand why temple emerged as a theme for constructing narratives. The copper plate inscriptions preserved in temple offices and inscribed on the stone walls of the *garbhagriha* or *prakara* of the temples register the endowments made by the devotees from king to lay people in cash and kind for conducting ritual austerities *angarangabhogas* in the name of the donors. Since they were official records, they deal with political as well as cultural life of the then times. They reveal a variety of gifts that were endowed to the temple which could meet the ritual as well as administrative needs of the temple. The temple office, *Devasthana* was so organized that it maintained a hierarchy of 72 officers (*bahattaraniyogas*)¹ to run its institutions – *satra* (choultry), *vidyamandapa* (discourse hall), *pitha* and *matha*. The major gifts were lands, single to cluster of villages, cattle (cows, buffalos, sheep, goat etc.), groceries for routine and ritual purposes, incenses, oil mills, cookery, jewelry and other paraphernalia that homologized *devasthana* with *rajasthana*. Burning of perpetual lamp in the temple is considered as the most meritorious deed. Hence almost all inscriptions register gift of cattle for supplying milk and milk products to temple service and ghee for burning perpetual lamps in the sanctum for the merit of the donors as well as their forefathers and forthcoming generations. To maintain temple diaries, the office implanted the autochthonous communities Boyas in different cadres for supplying ghee to worship, kitchen and other ritual needs. In the same way oil mills gifted to temples were associated with community like Teliki or gandlas. These communities became economically sound and there by emerged as potential power groups. The state and temple exchanged honors for mutual legitimation on one hand and on the other hand legitimized the upward mobility of autochthonous communities like *Boyas*, *Chenchus* and artisan communities like *Telikis* (oil mongers) as mentioned above in social hierarchy and integrated them into polity. Medieval Andhra History proved how temples like Draksharama, Srisailam and Vijayawada incorporated and integrated the above mentioned communities respectively in to temple services

men and enriched their financial and social status to the level of Ksatriyas and overlords of many villages².

From the above discourse, is evident that the temple is a citadel of the people's physical, metaphysical, politico economic and religious lives and activities. Hence, belief and its manifestation as a god, temple and ritual austerities got intertwined with the selves of the devotees and thus constituted part and parcel of their personal experiences which were storied as miracles of a god, myths, tales and so on. It is a natural impulse on the part of the teller to tell one's own storied experience as a narrative. Religion and temple are potential cultural zones that percolate into every domain of human lives and thus constitute a significant theme in the expressive behaviour of people. Thus, narrativisation of human experiences connected to God and associated belief system is quite a natural impulse to reveal it as experiential expressions or ideologies. The memorization of the miracles of God articulated with their personal spiritual experiences always get reflected in their expressions in the form of narratives. Thus narratives, especially temple narratives resonate the cultural life of the people who believe the existence of divine being, the God in the sacred abode, the temple. In addition, the notion of pilgrimage among the devotees added much flavor to the mythification of places, and Gods and Goddesses that enshrined. The cultural life is a very complex entity that includes traditional know-how, religiosity, convictions, ethics, law, customs, traditions and habits acquired by human beings acquire and inherit as members of the societies in which they were born and brought up. The temple is the hub of social life then it was the Centre of all cultural and social life, and temple was preservation of traditional values. Apart from the famous temple town, a good number of villages and towns in India have two or more temples, same, so ancient and venerated that they have become places of pilgrimage. The present research is an attempt to study the temple narratives as embodiment of cultural life of the society since temples are citadels of socio-economic and politico-cultural lives of the populace.

Nature and scope of the Study

In the light of above discussion, the current research *Temple Myths and Personal Narratives: A Cultural Study* proposes to understand the

textualisation process of narrative tradition (both prose and poetic forms) emerged in the form of myths, legends, tales, proverbs etc. The study focuses on collection and analysis of the narratives constructed with regard the origin and spread of Gods and Goddess, temples rituals, rites, experiences of the devotees on taking and realization of vows, miracles of the Gods and Goddesses. The scope of the temple narratives is broad. The narratives include not only the myths, legends, folktales and fairy tales on the origination of cult, pantheon and cult centers but include experiential expressions of the devotees connected to the temple tradition. The study gives a comprehensive picture of how narrative tradition built around the institution of temple reverberate the cultural life and worldview of the people

The broader geographical scope of the study area is Guntur District in Andhra Pradesh. In this region, selected temple narratives – folk(oral) and elite(written) are studied to (i) understand how narratives reverberate cultural life of the people that had produced them and (ii) interpret how the textualisation process of the temple narratives establish oral-written or folk classical continuum in their text, texture and context.

Survey of Previous Literature:

The literature survey includes the review of the research works done on temple studies from (i) historical view point (ii) folklore perspectives and (iii) books on research methodology

(i) Temple Studies from historical view point.

The historians did extensive work with regard to temple from the perspective of dynastic histories, socio-economic and politico-religious formations. Almost all researches on temple studies were based on Epigraphical and literary sources corroborated sporadically with the myths taken from traditional resources like Puranas and local legends. A few of the historical works that shed light on temple history are given below. These works occasionally cited the origin myths of the temples but they did not take into consideration the narrativisation of the myths and other folklore genre associated with them. Of many, a few of the historical works that shed light on temple history are given below.

N. Venkataramanayya³ in his book focused the origin of South Indian temples. The author gives basic differences between the South and North Indian temples and rejects the general categorization of South Indian temples under one broad umbrella, the Dravidian temples. He broadly divided temples into two types, i.e. (i) Temples connected to the higher gods of the Hindu pantheon and (ii) temples connected to the village deities. He mentioned another category of temples that are dedicated to the village deities or *Gramadevathas*, located in the open-air places and under big trees. In this context, he gives a brief account of the worship of village deities- Kanakadurgamma, Podilamma, Thotakuramma, and Kotappakonda Swamy prevalent in Telugu land.

Burton Stein⁴, widely discussed on the politico-economic and social life of the peasant-peasant warrior communities that emerged as power groups connected in segmentary state formation through ritual polity in South India. In this connection the author gives exhaustive information on the patronage given to the temples in South India by Cola and Vijayanagara kings and populace and articulates endowments made to religious bodies, philanthropies, Brahmans to the ritual sovereignty of the emperor.

Burton Stein's⁵ edited volume on different aspects of South India, deals with economic functions of the temple along with other aspects of the society were dealt in detail. He analyzed the economic role of temples everyday life of the populace. The author interprets that the medieval South Indian administration was highly decentralized pyramidal power structure in which the local government, caste cum professional bodies and temple institutions played crucial role in socio-economic and politico-religious scenario of the state. He upheld the notion of 'ritual polity'. He says that the early state formation and economic development rested on the 'triangle' formed by the intricacies occurring amongst kings-religion-local productive and production relationships.

Burton Stein interprets the temple in South India as an institution for the redistribution of state resources⁶. He holds that temples derive wealth from grants and endowments made by the rulers, royal officials and lay people and reinvested in the state's developmental activities like tank irrigation and other

philanthropic activities. He took the example of Tirupati temple to show how the religious institution emerged as an economic center to distribute and redistribute the gifts it received from different sources of the state and society.

Arjun Appadurai,⁷ in his book is mainly concerned with how the temple, as a 'cultural system' that interacts with the dynamics of the respective socio-religious context. He gives a comprehensive picture of worship order in the temples by homologizing the ritual services offered to the pantheon with that of the kings and discusses the exchange of honors amongst temple, royalty and state in the name of gifting activities. In a nutshell, Burton Stein interpreted the temple as a locus of negotiating conflict between state and society through worship pattern, ritual order and popular religious ideologies.

S. Swaminathan's⁸ book explains the socio-cultural and politico-economic conditions under the Cholas. While explaining about the religious conditions the author shed light on the temple's grants, local assemblies, staff, functions, administration as well as misappropriation of temple property.

S. K. Ramachandra Rao⁹ holds that the temple is a complex institution that incorporates socio-religious and cultural activities of the people. He advocates that the temple construction and connected ritual activities are prescribed by Agamic texts. He articulates temples with the ritual festivities conducted in them.

G. Venkatramayya¹⁰ in his book explains the Saivite mythology and folk life of the medieval Andhra society as reflected in narrative art and sculptures that were prevalent on the walls of the temple of Sri Mallikarjuna at Srisailam. The motifs of the sculptures are taken from the Puranic tradition and Saivite devotional literature prevalent popular in written as well as in oral forms.

V Anuradha¹¹ in her book throws flood of light on art, architecture, and iconography of temples at Srisailam, in present Kurnool district of Andhra Pradesh.

Krishna Deva¹² depicted Hindu temple as an icon of culture and dwelling of deity, the most adored force inherent in the world. for him, the god residing in sanctum signifies royal dignity prevailing with the perception of

God as superior ruler of the sacred and secular domains of the world. He held that the temples are nodal in society to conduct not only temple rites and rituals but also of individual's life cycle ceremonies incorporating sixteen samskaras (*sodasasamskaras*) of the devotees. He homologized sanctum of the temple (*Garbhagudi*) to the sacred womb wherein sperm and embryo fertilizes to emerge a new life for he interprets that the higher self of the devotee is rejuvenated through initiation and self-realization. He narrates about the technical details of the different temple styles in northern and southern India under different dynastic rulers.

J. Ramanaiah¹³ made an in-depth analysis of the temples of Karimnagar district built during the times of various dynasties like the Calukyas and their successors, Kakatiyas. He further discussed on sectarian religions like Saivism and Vaisnavism and heterodox religions like Jainism and Vaisnavism. He depicted temple as a cultural institution that portrays the emergence and evolution of art, architecture sculpture, painting, music and dance across ages as reflected in its religious ideologies and worship and ritual patterns. .

K.R Srinivasan¹⁴. in his book dealt with the early temples of south India. He depicted temple as a religious institution and a site of worship. He held that the temples in South India from the Chola times (9th-10th century A.D) became a hub of the rural and urban life of people in different domains of their lives and hence got visualized in art, architecture, religiosity connected to them. He focused on South Indian temple styles. .

S.R. Balasubrahmanyam¹⁵ in his book gave a detailed picture of temples built in the reigns of Chola and Pandya kings of South India.

Kramrisch Stella¹⁶ in her book emphasized significance temple, especially of Hindus in Indian culture and focused on the architectural perspectives of sacred complexes.

N.S.Ramaswami¹⁷ in this book gave a detailed account of the distinct temple styles in South India- Andhra Pradesh, Tamilnadu, Kerala and Karnataka- reflected in worship order, architecture, rituals, and festivals.

C. Krishna Murthy¹⁸ considered temple as a significant institution in the administrative, religious, social, economic and spiritual life of the people for it contributes to the construction of culture and civilization. he held that the medieval south Indian history was an age of temple building activities that stand as testimony to their royalty and prosperity. He studied the temples in Tiruvorriyur district in Tamilnad.

A. Surya Kumari¹⁹ focused on various aspects of the temples in Andhra Pradesh like temple management, worship pattern, maintenance, and organization and so on.

D. Mamatha²⁰ in his Telugu work overviews temples and pilgrimage centers in Andhra Pradesh.

(ii) Works done on temples and temple rituals from Folklore Perspectives:

A few researches are done on temple studies from folklore perspective. In these works, mythology is treated as a locus for the construction of narratives in different forms- (a) myths of origination and development of temples as cult centers. (b) Legends associating with the historical and local potentate. (c) Experiences of the mendicants/temple visitors and miracles of the temples/rituals. (d) Mythification of the miracles and experiences etc. A few of the following books deal with folk narratives (myth, legends, etc.) as a base of different cults and allied cultural practices.

David Shulman.²¹ The book deals with the late medieval temple myths of South India, a land of many cult centers and cultic practices. He holds that each temple or shrine or a place where in they are constructed preserves and disseminates a myth, or legend or a tradition with regard to its origin and development as a cult center. He throws flood of light on the *sthalapuranas* of the Saivite temples and temple towns of Tamilnadu.

H. White Head²² opined that even before the Aryanisation of south in India, worship tradition of village goddesses was prevalent. He mentioned the origination of the cult of village goddess in south India and substantiated the ritual festivities, practices and animal blood shedding in the name of ritual sacrifice in Tamilnadu, Karnataka and erstwhile Andhra Pradesh. He sheds light on the iconography, temperament and functioning of village pantheon

and delineates the way how they differ in worship patterns and ritual process from the classical/elite gods and goddesses in society. The author discussed on socio-religious and spiritual impact of the veneration of village deities on the society in general and on devotees in particular.

Wilber Theodore Elmore²³ holds that South Indian Deities specifically of village goddesses is a neglected branch of study on Hindu pantheon. He presents the general features of village goddesses and gives an exhaustive account of local cults of seven sisters, *perantallu*, demon possessions, Sakti and tantric worship, Dravidian gods, goddesses, their worship, ritual order and processes etc.,. He discussed a few local myths and legends connected to the origination of temples and miracles of divinities enshrined in them.

C.J.Fuller's²⁴ work is based on the Meenakshi temple located in Madurai, Tamilnadu. It is one amongst the famous and powerful Sakti temples of the South. As the name of the temple suggests, the main deity of worship is goddess Meenakshi, a form of goddess Parvati and her husband is Sundaresvara. It throws light on the priests and priesthood in temple and the rights and duties of priests of the Temple in the social and historical context.

Alan Dundes²⁵ advocates 'myth' as a sanctified and holy narrative that unfolds the origination of the world and humanity. He holds that the sanctity of myth gets reflected in the outlook or perspective of the narrator and the audience on its form and content. In this work, the author brought forth the theoretical perspectives of William Bascom, Claud Levi-Strauss, Mercia Eliade, C.G.Jung etc.

Claude Levi-Strauss²⁶ compiled five of his lectures that were delivered by Canadian Radio as a book. He observed the impact of science and scientific method in the study of mythology. For him, mythology is a 'construct' of irrational/illogical and primal mindsets and hence cannot be admitted. Later in 19th and 20th centuries, the advanced researches in anthropology and sociology opened new vistas in the studies on mythology. Myth is since then considered as a paradigm of human culture and civilization. He shows the historical divide between science and mythological perceptions and incorporated the later in his method of interpreting knowledge. He derived features of

mythology in general and put the notion of myth as a 'primitive thinking' to discourse. His studies established the intricate and functional connection between history and mythology and also structural continuum between music and myth construction.

Ravi Premalata²⁷ in her book describes the folk tales and myths of village deities that are prevalent among the Telugu speakers. It gives us an elaborate description of different kinds of myths; such as, myths related to Puranic deities, village pantheon, origin stories of castes.

M.Ramakrishna²⁸ in his book gives a brief introduction to the geography of the East Godavari district and village goddess worshipped by the devotees. The author deals with nature and etymology of village goddesses, the worship patterns and belief system, narratives- myths, legends, miracles, stories- connected to temples and pantheon enshrined in them. Further, the communities connected to the village goddesses in temple rituals and festivities etc., are well explained.

P. Diane Mines²⁹ in his book highlights the nexus of temple rituals in constructing political dominance in south Indian villages, especially in Tamilnadu. The author did a comparative analysis of the dominant peasant communities and the weaker sections of the society connected to temple activities. The work is an ethnographic study of the villages the Draupadi festival. He studied the myth and connected ritual practices of Draupadi cult in North Arcot and Tanjore in Tamilnadu and compared them with those of being practiced in other parts of South India.

David Kinsley³⁰ in his book identifies a few significant religious traditions of Hindu goddesses and did exhaustive studies on the mythology and ritual practices connected to Durga and Kali and other local pantheon. He substantiates the emergence of these goddesses as exemplary to nourish truth and punish guilt in Hindu tradition. He studied each goddess as an independent entity having her own mythology, folklore, philosophy and cultic performances of its own sectarian religion.

David Kinsley³¹ in another work traces divine feminine forms in goddess worship. To establish his theory, he compares eastern and western

goddesses viz; Durga, Sita and Aphrodite, Mary and Inanna, Lakshmi and Kuanyin. However distinctive portraits of each goddess are construed in their respective cultural contexts.

G. SudhaTilak³², contains the myths, legends and tales secured from her elders, sthalapurana, fieldwork on significant temples of Siva, Vishnu and other Hindu Pantheon from all over India like Tamilnadu, Gujarat, Himachal Pradesh, Haryana etc,

Wendy Doniger³³ in her work focused on sacred Sanskrit texts, like the *Rig Veda* and the *Mahabharata*., In this book nearly seventy-five significant myths are on the incarnations of Vishnu and stories of minor gods, demons, animals, rivers, connected to Hindu belief and worldview are presented and interpreted.

Articles

Cyril Veliath³⁴ studied iconography of mother goddess and her depiction in art and sculptures in Indian tradition. Her study revealed that the sculptures of goddesses are more applauded by even by the common people for their artistic depiction and iconographical precision. She sees vital space given to goddesses in Indian mythology. The author dealt with the Puranic goddesses like Durga, Lakshmi, Kali, Uma, Parvati, Bhavani etc., as well as the folk goddesses like Ellamma, Renuka, Poleramma etc, mostly prevalent in South India.

L. Richard Bouake's³⁵ article is about the marginalized caste groups of South India. He opines that these communities which contribute for ritual service in rural religious life play key role in entire belief system in Indian village. They include potters, barbers, washer men, and untouchables, each of which had their distinctive social and cultural practices that construct their personal and communal identity.

William Harman³⁶, in his article on the goddess, Mariyamman, the Goddess of Fever in Tamil Nadu. The author compares Mariyamman with Ellamma of Andhra Pradesh. Mariyamman is believed as the sister of Vishnu by the local people. She is very popular among the folk and in fact there is a big temple of Mariyamman in Trichi. People from different communities

worship Mariyamman in ardent devotion. The deity enjoys a lot of donations and governs institutions. Further, the author furnished narratives connected to Goddess Mariyamman.

Er. Nirakarmahalik³⁷ in his article deals mainly with the worship of mother Goddesses in different names and forms for different purposes. It explains the ancient origin of the cult of the Mother Goddess and different shifts in the forms and purposes of worship in due course. It is held that the goddess initially was worshipped in Sakti form to attain peace and tranquility in mundane world. Here the author has mentioned two sects of *Sakti* worshippers. The first sect worship her in nude female symbols whereas the second sect worship her metaphorically through *Panchopachara* puja, five sacraments (offering of *gandham*, sandal wood paste, *pushpam*, flowers, *sugandam*, incense, *dipam*, ritual lamp and *naivedyam*, ritual food offering).

BikasKarmakar³⁸ in his work on *Krishnalila* narratives describes artistic imagination and expression of motifs connected to miracles of and glories of Lord Krishna by the artisans of West Bengal during 17th to 19th centuries depicted on the frontal façade of Baranagar temples, Murshidabad. It explains the process of changing nature of textualisation of *Krishnalila* narratives and iconography, connected to Krishna cult. His study appropriated the data collected from written(literary) works and oral sources like interviews (both open ended and close), questionnaires (oral and written), check lists administered during the field work. The chief motif of *Krishnalila* depictions is *sringara* (love and romance) of Lord, this work included heroic exploits of Krishna; and deities connected to different sectarian religions like Saiva, Vaishnava and Sakti cults.

ÜloValk and S. Lourdusamy³⁹ focused on the folk religious narratives- myths, legends, and memories- on the village goddesses of North Tamil Nadu. These folknarratives establish the super natural powers of village pantheon that save the devotees from hurdles in their mundane lives and also punish those that break the conformist norms and values of the society. The author opined that the temple priests and authorities control the deities as well as the performance religious festivities and traditions. His data contained the belief narratives- myths, legends, personal narratives- wherein Goddesses in

the village takes tour around to protect the villagers from evils powers. His article defines the religious folklore as a transparent zone wherein the social world of human beings and mythical realm of deities are merged into one textual space of mutual interaction.

Padmini Rangarajan⁴⁰ in her study on the importance of village goddesses, ritual festivities connected to the respective cultural practices, especially belief system in Tamilnadu advocates that India is a locus of egalitarian religiosity and inspiring socio-cultural life. For it is an abode of temples, rituals and associated sacred and secular observances. Thus, temple forms a nexus for social life. Her work focuses on the rural goddesses, the *gramadevatas* in around Chennai, Tamilnadu which form the citadel for ritual life of the people especially, women folk in their secular and sacred realms.

Joyce Burkhalter Flueckiger⁴¹ in her article interprets the ritual observance, Jatar of Village goddess Gangamma, one of the all seven sisters of Tirupati and narrative connected to it. Her research Gangamma ritual and narrative traditions by Ethnographic method of data procurement and analysis from performance perspective show the how finely the ritual and narrative tuned ways in which they are both independent and codependent to reflect, create and construct the identity of the goddess. The author revealed how the Gangamma *jatara* that began as a very local celebration a significant range of *jataras* performed for 7 village goddesses in Chittoor district of Andhra Pradesh. For her the purpose of *jataras* is to invoke the *raudra* (ferocity) of the inherent power of the goddess so that she can protect the people in her jurisdiction from threats of natural and evil supernatural powers. She collected on the versions and variations that occur on the narrative of Gangamma for who the big ritual festival which is annually performed in Andhra Pradesh, especially in Chittoor district and tried to connect with the course of ritual processes of the *jatara*.

K. Visvanatha Reddy⁴² in his article focussed on role of village goddesses and rural rituals connected to them in Rayalasima region which is mostly populated by rural masses taking the profession of agricultural and allied subsistence patterns of economy. The author considers the people as god fearing and believers of village pantheon as their protectors. The author

observes interaction and interplay of folk and classical traditions in the ritual process of the village temple festivities and narratives of the deities.

V.R. Arun Jaganathan⁴³ in her work focuses on the worship of Renuka, the mother goddess who is being worshipped as Yellamma or Mariamman in several temples of south India. In this work the author studies Devadasi system, the ritual prostitution associated with the worship of Renuka alias Yellamma in Karnataka at Sound attitempe. The Puranic links of Renuka with Parasurama and Jamadagni in the narrative are also discussed. The politico-historical and socio-cultural milieu of the institution of prostitution, that is connected to the narrative of Renuka-Yellamma are well substantiated in this work.

B.N.Rahul and Vinayaga Murthy⁴⁴ in their article studied on the marginalization of women in folk religion in Tamilnadu region based on the folk narratives of goddesses and experiences of the devotees. They observed from their research that in Usilampatti Taluk, Tamilnadu, there exist more than two hundred family deities which still has no proper written records. Their temples are operated during the time of festivals and auspicious days and negotiate conflicts amongst the followers. Their studies revealed that women did not have significant role to play in worship and marital status from the side of the in-laws is emphasized. The women are reluctant to accept changes in the social system and still want to comply and comfortable with patriarchy.

K. Progya Ghatak⁴⁵ in her paper on “The Saga of Sitaladevi in South Bengal” mentioned that the goddess is also called as Dhumavati, one of the *Dasamahavidyas* put the religious narratives on the annual deity *Savara* textualised as myths, legends and memories on Sitalamangal. She is connected with smallpox but also worshipped to protect children from seasonal sickness and prosperity to its devotees. Its worship incorporated brahmanical pantheon, motifs, symbols and tantric religion into its fold into its realm, and emerged an elaborate process in ritual performances. She held that the Sitala worship articulated the *Savara*’s social life and contributed to their social solidarity.

(iii) Works on Research Methodology:

To carry out the work on temple narratives that require collection of various secondary source material and thick data from the field study. The work needs comprehensive understanding of various methodologies and its applications. In order to do that the work has referred to some selective methodological works that are mentioned below.

B.L. Kothari⁴⁶ in this book the author discusses the main research methods employed in Social Sciences and other disciplines and their characteristics. These methods are; sampling, comparative, historical, and survey method. These methods are very prominent in Social Science research to collect and interpret the data gathered from the field.

Jerry Wellington and MarcinSzczerbiski,⁴⁷ in their book *Research Methods for the Social Sciences* explain that research method is not a simplistic method in Social Sciences, but it has its nature, value, uses and limitations. He further explains the differences between these methods that are basically used in Social Sciences research, like experimental, practitioner and action research. Further, highlights the advantages of some of these methods like observation and focus group discussion.

Ahuja Ram⁴⁸ explains the concepts and theoretical underpinnings of research methods in Social Sciences and Behavioral Sciences (studies). The main methods in Social Sciences are qualitative and quantitative methods. These two methods are very important in research field. Under the quantitative method survey method can be used for the comprehensive study of a particular community, organization and group etc. Qualitative method is used to study the community as a whole. It also can be used in descriptive analyses of a particular community.

Lacunae:

The survey of previous literature made it clear that the temple studies conducted so far threw flood of light on different aspects of religious and socio-economic behavior of the people from the lay men to that of the ruling elite ever since the historical times and the source material used for these researches is hegemonic, i.e., recorded in the form of inscriptions and written

literature. The oral traditions that popularized the temple and associated religiosity and ritual behavior—festivities, myths, legends, cultural performances, art forms etc., – cutting across the domains of folk and elite groups were not appropriated as source material in studies. The narratives connected to temples - myths and miracles related to the temples and deities worshipped in them, experiences and exegeses of the devotees, ritual narratives, narratives describing the ritual process and meta folklore (narratives developed on the temple narratives, proverbs, riddles etc.) - were not constituted thick corpus of data in the previous researches. The previous researches used narratives as content of culture but not as a method and text in the process of interpretation. Thus the studies were lopsided. Keeping in view the significance of narratives as cultural texts having all qualities of text - symbolism, intension, intertextuality and reference and also experiential expressions of people who constructed them, a phenomenal study- tangible and intangible dimensions of the way how narratives are textualised has to be done by narrative inquiry in which narrative is both a subject and object or mean and method of study.

Hypothesis:

Basing on the critical survey of literature and lacunae found in the earlier studies mentioned above, it is hypothesized that:

✚ Temple, be it of elite or folk, it is socio-religious and politico-economic institution with which the spiritual and cultural lives of the devotees are intertwined.

✚ The origin of temples and deities in them are sanctified by the construction of sacred narratives (myths) around them to glorify the religiosity and miraculous powers of divinity on one hand and on the otherhand belief and devotion amongst the devotees.

✚ The mythification of temples and divinity contributed much for growth a variety of narratives – myths and legends on places, temples, water resources, personal experience narratives, biographies of devotees, pilgrimage narratives, ritual narratives, narratives on vows and their realization- on

temples. The ritual process in the myths is enacted by the devotees and thus the temple tradition is always kept in lime light for regulating the life of the people.

✚ The temple and narrative are in reciprocation of relationship for mutual sustenance. The temple institution creates dares for growth of genres of folklore especially the narratives and the narratives constructed on different aspects of the temple perpetuates cults associated with the origin, miracles, greatness of deities and the temples that shrine them.

✚ The textualisation of temple narrative be it a myth or legend or a personal experience is a complex process wherein tradition, belief, knowledge, folklore and people constantly interact.

✚ The narrative is a perfect blending of the narrator's experiences and their narrations and manifests social reality since the narrator considers the narrative as one's own lived experiences. They are cultural constructs and metaphors of cultural life of the people that have created them.

Aims and Objectives:

With due emphasis on the above hypotheses, the focus of my research is given as follows:

✚ To identify and classify different cults and cult centers-Saivite, Vaisnavite and Sakti- in eleven different districts of Andhra Pradesh with special emphasis on Guntur district.

✚ To collect temple narratives - origin myths deities and temples, places connected to temples, tanks associated with them, experiences of the devotees with regard to the Gods, temples, pilgrimage, vows, and miracles of the Gods.

✚ To categorize and interpret the motifs and taletypes that predominate the temple narratives and study their textualisation process in oral and written versions when they are travelling from folk and elite and vice versa domains.

✚ To show how narratives, especially temple narratives mediate the devotees with the divinity and traverse them between sacred and mundane realms of their belief system.

✚ To establish the reciprocity of relationship amongst the narrative, narrator and belief that sustain ‘temple narrative tradition’ in religious life throughout the ages.

Methodology:

A brief note on the methodology adopted in the thesis is given as follows:

Methodology is a systematic theoretical analysis of the methods applied in the research process, especially in the data procuring mechanism, the fieldwork and for the development of theoretical framework on the research topic. The data is procured from two sources, Primary and Secondary.

Primary sources:

Since the area of research is on the “*Temple Myths and Personal Narratives: A Cultural study*”, the primary sources include the narratives, myths and rituals connected to temples and the pantheon enshrined in them in erstwhile Andhra Pradesh, especially in Guntur District. The personal experience narratives connected to the temples and deities of the devotees form source of study. A thick corpus of primary data is collected during my fieldwork from the participants of culture, informants by employing the below given qualitative and quantitative methods. A list of major informants consulted in the field in data collection is tabulated in the Annexure IV⁴⁹. Kaifiyats, village records of Mackenzie Manuscripts⁵⁰, written versions of oral literature collected and recorded by the then native officials is utilised to understand the transmission of narratives from oral to written and vice versa in the textualisation process. An exhaustive list of Kaifiyats pursued in research is given in Annexure II ⁵¹.

Colonel Colin Mackenzie (1754-1821) the first Surveyor General of India, is a prominent scholar Indologist. During his tours in South India, he came across sculptures, inscriptions, palm leaf and paper documents and understood their importance to learn about the culture and history of the society in which he is working. Among his collections manuscripts occupy a prominent place. These are mainly related to Kaifiyats, local histories, and history of different dynasties, scriptures of Astronomy, Astrology, Medicine

etc, dairies, religious scriptures, dramas, stories, poetry, and other creative writings. These documents were written in South Indian languages mainly in Telugu, Tamil, Kannada and Malayalam. Telugu manuscripts are comparatively more in number than the manuscripts of other languages. The assistants of Mackenzie, Kavali Boraiah and Kavali Ramaswamy also collected and compiled the information in their mother tongue, Telugu in the Kaifiyats. Kaifiyats are the written documents of the oral histories collected from the people and the *dandakaviles*, the written documents preserved by the local village accountants, Karanam, a hereditary office held in village administration ever since the times of Gajapatis of Orissa from 14th century. The term Kaifiyat is Arabic word which means information. The Kaifiyats contain information on socio-cultural, politico- religious and spiritual aspects of the lives of the people, especially in the villages ever since the mythic ages and throw light on the trajectory of events in the course of history. They provide interesting data on the village communities, formation of villages, administration, origin myths and legends of villages, castes, gods and goddesses, ritual life of the people, belief system and so on. They are rich sources of knowledge to understand the cultural texts, like temple narratives produced during the mutual transmission between the oral and written traditions. Since Kaifiyats reflects the society in which they cycled, they are considered as potential source of my study.

Secondary sources

The literary works done on the narratives, myths and rituals associated with the temples, Gods and Goddesses; form the secondary source. The secondary sources are enumerated in the survey of literature. The relevant data for the current research is collected from both the primary and the secondary sources.

Methods

Research is done in two ways: qualitative and quantitative. The major quantitative approach is done by Survey method whereas the qualitative approach includes ethnographic, observation, dialogical and comparative methods. Besides the above two, even the triangulation method is employed to

improve the validity/authenticity and reliability/dependability of research data and to evaluate the product of inquiry.

In the research process both the qualitative and quantitative methods are being used and the data emerged out of these two approaches was subjected to the method of triangulation to arrive at genuine information for research.

Quantitative methods

Quantitative research is ‘Explaining phenomena by collecting numerical data that are analyzed using mathematically based methods (in particular statistics)’⁵². Quantitative approach is a proper /formal, goal oriented/objective and organized pattern in research process for meticulous data collection and analysis. This method focuses on fixing of variables, study of the intricate relationships and establishment of cause-and-effect interrelationships among them⁵³.

Survey method

In this method, the researchers measure the attitudes, tastes, viewpoints and or facts from a specific population, by conducting pilot survey through, questionnaires and interviews⁵⁴. In this method the researcher probes into tangible and intangible aspects of data that is being collected in the field⁵⁵.

In this study, survey method is employed here to find out different regional variations in the narratives associated with the temple myths from different regions. As there are a plenty of temples, few temples are selected randomly from different geographical regions. In this research survey method is appropriated to find out the number of temples dedicated to different pantheon and narratives connected to them. Basing on the result the categorization of temples, narratives, motifs and taletype is done in third chapter.

Qualitative approach

Qualitative Research is a method used in all Social Sciences subjects to situate data *in situ*, i.e., is in its own natural environment and to interpret it from the perspective of the people that created and lived in it. Here researcher as well as the individuals and source from whom the data is collected, both are

vital in the research process. It is a widely prevalent method pursued in social sciences, including folklore.

Observation method

In method, the researcher would be a mere observant from the outside and describe the scene as he sees it. There are two kinds of observations 1. Participant and 2. Non- participant. Both these types of observation are done in my research while working on the rituals and other festivities connected with the temple.

Participant observation method

Under this method the researcher himself would get involved with the people and their cultural environment during data collection. Through participation, the researcher can establish a rapport and cordial relationship with the informants which can facilitate the data collection process. However over indulgence of the researcher with the informants may sometimes influence data and a balance is needed to maintain by the both to enhance the quality of data. The social realities may be explicated through this research method.

Non-participant observation method

In this method, the researcher remains aloof from the research field and donot directly connected with the informants. The fieldwork is being done by the researcher without the knowledge of the cultural participants. The non-participation may reduce the chance of interference of the researcher in data pursuing process. Like this the researcher would observe, listen, note and record the subject of his/her study, even without interaction. The audio and visual mode of collecting data in this method enhances the realm of data construction for research. In my data collection, both these modes are used in data collection to gather information on temple narratives and rituals connected to temple festivities.

Ethnographic method

Ethnographic research is a methodical study that gives a graphic description of people and their cultures. It is a holistic method for an

exhaustive data is collected from the field by the researcher who performs the roles of participant observer, non-participant observer, observer as participant and participant as observer. The data thus collected contains interpretative information from the people and their culture in which both interact in their respective environment⁵⁶. Hence this method is very important in this particular research area, as the myths associated with the temple rituals in accordance with their tradition, culture and a way of life from folk people point of view can be gathered from the field directly. In this method, the researcher would have direct access with the “informants” and secure firsthand information. This would enable the researcher to collect narratives associated with the temples, Gods and Goddesses that are indeed necessary for this particular research.

Triangulation

‘Triangulation’ is validation effective mean to enhance the authenticity(Validity) and consistency/dependability (Reliability) of the data and also research findings.

Method of triangulation is a way to enhance the authenticity (validity) and dependability (reliability) of data collected for research. Subjection of data for cross checking through technique help in overcoming the biases and establishing valid propositions in the research by cross-checking data from multiple sources, such as quantitative and qualitative approaches. There are four types of Triangulations, viz: the ‘data triangulation’, ‘investigator triangulation’, ‘theory triangulation’ and ‘methodological triangulation’ which are employed by the researchers to establish the authenticity and validity in their research process.

Narrative Inquiry

For Barbara Nernnstein Smith, narratives are “Verbal acts consisting of somebody telling someone else that something happened”⁵⁷. A narrative is an organised reality of human actions and experiences in a storied form. It is generally said that in this method the researcher attends to the ways that culture speaks itself through individuals. The narrative reveals the way human beings experience the world in which they live⁵⁸ Narrative inquiry, in theory

unfolds the unknown realities of the marginalised and subdued social groups in their narratives whose voices were ignored in the representation of social, political policies and public debates. It is because the narratives are overt/subvert/invert experiential expressions of the narrators in which the selves of narrator and narrator converges establishing 'narrative identity'. This method the researcher's gives freedom to the participant to narrate trajectory of his/her experiences from their respective perspectives. The theoretical frame work of study can be changed or altered or new cultural models may be developed through this method basing on the analysis of the narratives. The every piece of emergent data in this method is a narrative for every rendering will have a narrative structure in the mind of teller before it is uttered. The data collected as stories is neither liner or continuous or chronological but paradigmatic, fragmentary and pertains to the chronology of the teller.

Thus, narrative inquiry is considered as pattern of understanding and perusal into the experiences by mutual collaboration and co-operation between the scholar and the cultural participants over a period of time and spaces in different cultural contexts⁵⁹. Since the current research is centred on the temple and Gods, Goddesses myths, the researcher has to rely more on the narratives to collect the data and therefore this method is very vital in this context.

Techniques

The questionnaires and interviews are used in my research process.

Questionnaire

Questionnaires are tools of data collection in which a sequence of questions are framed to acquire needed information from the informants. A well-designed questionnaire will help in acquiring the necessary data. The questionnaires are classified into two types; (i) structured questionnaire and (ii) unstructured questionnaire. Both these forms are used mostly in oral form as per the schedule of the research.

Structured questionnaire

In this, the researcher frames a series of questions thematically to procure data. It is otherwise called as closed ended questionnaire.

Unstructured questionnaire

In this, the questions to be asked are not framed in advance. The information is gathered as discussion and the questions are open ended. The data thus emerged is qualitative.

Interview

An interview is a dialogue between the researcher and the informant who may be called as interviewer and interviewee in which the formed puts sequence of questions to elicit desired data for study. For this particular research, I visited selected temples, selected randomly that spread all over Andhra Pradesh with prepared questioners to secure the necessary information regarding the rituals and myths associated with the selected temple⁶⁰. All the above-mentioned methods will be meticulously employed in the current research to secure relevant data to reach out the conclusion.

Chapterisation

Chapter: I Introduction gives a brief introduction to the topic of research and describes nature and scope of study along with survey of previous literature. The lacunae found in the previous research are pointed. Basing on it hypothesis and objectives framed for study are discussed. Methodology and a brief gist of chapters in the thesis are also discussed.

Chapter: II Temple Narratives as Cultural Construct: A conceptual frame shows how narratives especially, temple narratives are considered as paradigm for cultural studies. This chapter focuses on narratives – in general what are narratives, why do people narrate, how narratives are appropriated as a method and mean in social science research process, especially in folklore studies- and how study of temple narratives are constructed and what do they say about culture and civilization of society in which they are being created.

III. Chapter: Temple, Deity and Narratives gives a brief description of geographical background and distribution of different temples and cults in Andhra Pradesh. The chapter further highlights the village pantheon in different culture zones. The Chapter is divided into three sections, **Section1** is Geographical distribution of temples in Andhra Pradesh gives gist of temples

belonging to major sectarian religions Saivism, Vaishnavism and goddesses like Pochamma, Bagalamukhi, Mutyalamma, Lakshamma etc.,. Select temples and narratives connected to them are tabulated. **Section II**, throws light on the Classification of narratives based on tale types and motifs. **Section III**, gives a brief picture of the tale types and motifs in the temple narratives.

IV. Chapter: Interpretation of Temple Narratives: Tale types and Motifs (Mythology-Animal-Taboo) In this chapter, temple narratives are classified based on motif, theme and gender and throws light on the folklore of the communities associated with the temples – fairs, festivals, ritual and cultural performances, myth and ritual relationships etc., to show how association of people with temples and vice versa contributes for the generation of narratives. The oral narratives collected from the field work and from local traditions recorded in Kaifiyat tradition and scriptural and canonical literature are juxtaposed for understanding oral-written (Folk-classical) continuities and discontinuities that bring versions and variation, are classified into six tale types, (I) Mythological, (II) Animal, (III) Taboo, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster with motifs like miracle, animals, sacrifice monsters, troubles, miseries etc., in them. Keeping in view, the length of the chapter, here three tale types (I) Mythological, (II) Animal and (III) Taboo are studied.

V. Chapter Interpretation of Temple Narratives: Tale types and Motifs (Miracles-Death-Trickster) is continuation of previous chapter. Here the remaining three tale types, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster with motifs like miracle, animals, sacrifice monsters, troubles, miseries etc., are studied.

VI. Chapter: Conclusion portrays summary of thesis, observations and conclusions drawn in research process and suggestions for further research.

End Notes:

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Chapter II

Temple Narratives as Cultural Construct: A Conceptual Frame

Temple as a sacred domain plays a prominent role in the cultural life of the people for, they connect their socio-religious and politico-religious activities to the ritual performances observed to a god to realise their wishes or token of their devotion to him. Thus, temple and a god emerged inseparable entities of human life. Hence the mundane activities and the religious experiences of the people with their gods and temples are shared and perpetuated in the form of stories. The way a story is told is narrative. The narratives constructed on temple-origin myths of gods, temples, places connected to them, water resources in around the temples, experiences and stories of the devotees connected to the temples, the vows, curses etc., - can be considered as 'temple narratives. The narratives thus constructed centre round the beliefs, customs, traditions, religious philosophy, and ritual performance of the culture of the people in which they are constructed. Thus, the temple narratives are cultural constructs. The narratives include tales, myths, legends, proverbs, beliefs, exegesis of the people and devotees which are well populated in the memories of the people Andhra Pradesh. The narratives are being told and retold by the devotees and rejuvenate their memories by traversing across past, present and future realms of their lives.

In this chapter a brief note on narratives – what are narratives, why do people narrate, how narratives are appropriated as a method and mean in social science research process, especially in folklore studies is given. The study of temple narratives reveals the mores and tradition of the people who construct and live in them.

What are narratives?

The narratives, be they of temples or events or of any other theme is social constructs they unfold the realities of the people and cultures that had built and lived in them. It is because, narratives are contextually told and

interpreted for they have no necessary political and epistemological valance but may depend upon the relevant situation and sponsorers/ inducers who prompted their narrative production.

The word 'narrative' is evolved from the Latin word '*gnarus*' and the Proto-Indo-European root '*gnu*', which means "to know"¹. Fisher defines narrative as a construal of some perspective of the world which is shaped socio-culturally and historically groomed by human experiences². Hayden White highlights the significance of narrative in culture. In his words, "----so natural is the impulse to narrate, so inevitable is the form of narrative for any report of the ways, things really happen, that narrative could appear problematic only in a culture in which it is absent"³. The abundance of narratives in a culture reveals its complex and dynamic relationships of the respective society. It is because narratives delineate the process of construction of the storied lives of the people and thereby reverberate the ethos and worldview of the narrators. Narrative is integral to one's own selfing of experience in culture. So narrative is a metaphor of culture in which it is constructed. In narratives, the tellers lean to express their experiences and trajectory of events in their lives in a sequence pertinent to their culture and worldview. The narratives are the experiential expressions for they interpret the lives of those that narrate and live in them. The narratives construe the world as it is experienced, understood and interpreted by the narrator.

Polkinghorne⁴ holds that the 'self' a fundamentally theory in psychological theory gets conceptualised as an unfolding narrative. Bruner emphasises on how narrative as a text' operates in human mind to construct reality in it but not on how a text is constructed⁵. Thus, narrative is a traditional form, transmitted culturally and constrained by the narrators during the course of its transmission depending upon his/her memorization formulae and competence to express verbally or literally which leads to versions and variations in text making process.

Thus, narratives reflections and constructions of real lives for they are construed and determined by the respective conventions and narrative need of cultures in which they are produced and endured.

In Indian context, the abundant temple narratives constructed by people and their traditions on sacred pantheon and shrines reveal the cultural process that the humankind had undergone across the ages in their respective sacred and secular lives. A theoretical discourse is held below to show how the inherent features of narratives show a perfect blending of the lives of narrators and their narratives. Polkinghorne delineates ten significant features that a narrative constitutes to which Indian temple narratives are not exceptions. A brief note on the narrative features is given below:

(i) **Narrative Diachronicity:** This concept refers to course of events occurring in a narrative over period of ‘human time’ but not absolute or ‘clock’ time⁶. ‘Human time’ implies the meanings assigned to the events occurred in the narrative in their respective cultural contexts.

(ii) **Particularity:** People construct narratives on significant and pertinent events and incidents that had happened or said to have happened across ages. The genre of the narrative contains particular features basing on which missing links in the narrative texts can be reconstructed. The genres like myth, legend, fairy tale etc., have particular themes and structure basing on which one can identify culture and community that had constructed them. Besides the narratives constructed

(iii) **Intentional state and entailment:** When narratives are constructed about people, the course of events in them is relevant to their intentional states - culture, tradition, values and worldview. In the animal-human tales, animal protagonists are entailed with their intentional states who act as agencies to complete a task.

(iv) **Hermeneutic Composability:** Hermeneutics denotes the prevalence of a text or any other work that is analogous to that text (text analogue) the meaning of which is being expressed and interpreted by teller/writer and listener or reader. It sounds that what exactly mentioned in text and what the text means differ since there is no clarification to construct meaning to the expression. When there is no logical or rational approach to establish reality or truth and meaning embedded in the text and empirical

method to analyse the validity and reliability of elements that constitute composability of the text, hermeneutic interpretation is inevitable. The rendering of a tale or a story and its understanding by the teller as a story rest on individual ability or competence of the teller/write in his efficiency to process his/her knowledge through the intellectual process of one's own interpretation. Interpretation rests on two paradigms: one is intention of the teller and other is the socio-economic and cultural back drop of the teller⁷.

(v) **Canonicity and Breach:** It emphasises on whether the narrative reinforces the established norms and values fixed by canonical works society in which it is constructed and appropriated or going astray from them and thus creates a breach in it.

(vi) **Referentiality:** The occurrence of a story or a narrative in a culture totally depends upon respective people's acceptance. Otherwise, there will not be any scope for fiction and construction of mythology in cultures. Though narrative constructs reality, the similar referent events or persons in it may be found in other narratives or in real life.

(vii) **Genericness:** Texts are categorised into Genres depending on the intention of the teller or narrator. Genre is a form through which a narrator communicates as per the content, nature and context of its rendering. The narrative text and structure reveals the genre to which it belongs. Genericness is constituted within the narrative itself. The context and text of the narrative mold the genre, whether it should be performed as a proverb or a song or a tale.

(viii) **Normativeness:** Narrative is centrally concerned with cultural legitimacy and should be online with acceptance of social norms in which it is constructed. Norm leads to breach and breach presupposes a norm, but both of which are part and parcel of society and narratives are constructed on the themes centred round normative and anti-normative life. Polkinghorne holds that normativeness of narrative is not rigid, but changes its form over a period of time as per the socio-cultural and historical demands.

(ix) **Context sensitivity and Negotiativeness:** Narratives are not told simply like that but centres round a theme suitable to the context in which it is narrated and are definitely culture specific. The narratives reflect the identity of the community that had constructed them and thus establish cultural identity between people and their narrative tradition. Such cultural continuum existing between people and their narratives help them to negotiate conflicts within the community if anybody go astray from their norms.

(x) **‘Narrative Accruals’:** Accumulation of narratives construct history and tradition of in society.

The term narrative can be understood both as heuristic as well as hermeneutic discourses. Any narrative construction constitutes some unique qualities, symbolic systems and their meanings and core universal distinctive experiences⁸. A heuristic inquiry into them enables one to derive solutions. In other words, basing on previous knowledge and experiences further probe can be extended and issues may be solved. Hence, a narrative is heuristic. The narrative is also hermeneutic because narrative construction itself is a meaning making process and during narrativising events, the meaning is interpreted. Hence hermeneutic process functions at two junctures. (i) By using cultural symbols, a general understanding of the narrative is developed. Because conception of meaning of symbols itself is hermeneutic process and (ii) In hermeneutical discourse, besides the perspective of the teller and his backdrop, the meaning making process of the symbolic system and comprehension of the participant will be brought out.

Narrative Turn and Narrative Identity

Shift from modernism to postmodernism witnessed an ‘interpretative turn’ in which all human interaction was expressed in literary terminology, metaphor and trope having ‘narrative strain’⁹, one of human commitment, subjectivity and intension leading to narrative inquiry as a qualitative method in culture studies. The narratives emerged as method, mean, subject, and object of study and thus occurred a ‘narrative turn’ in research process giving rise to narrative inquiry, a potential qualitative method that can be deployed in

folklore studies. Such 'narrative turn' in research methodology turned a new leaf in the interpretation of cultures and people from their own perceptive, i.e., how they represent their own self in their expressive behaviour in which the selves of narrator and narrative converge and establish a 'narrative identity'. People narrate their storied lives, as they are highly expressive. In general, the human experiences, events of lives in the world do not have a narrative framework unless and until they are sequentially ordered as a story. When the teller systematizes and expresses his/her experiences in a manner that makes sense and meaning to them and their cultures, the emergent stories bring out a fragrance in its interpretations. While interpreting, the narrator develops 'narrative identity' which is nothing than the convergence of the 'selves' narrator and the narrative during the process of narrativising experiences as a story. While telling stories, the narrator creates a core positioning for his/her own self and situates all the others in different hierarchies thereby constructs identity of own self. Thus, the convergence of the implicit self with the explicit events in the narratives establish 'personal' and 'social' identities of the narrators and hence reflect the 'roles' that are expected to be performed by the individuals/groups in a given society and vice versa. Theoretically, thus, the people through narratives construct multiple identities to their 'own selves' and to the 'selves of the communities' respectively at personal and as well as at societal levels. Hence, narratives are subversive social practices and constitutive of those cultures and persons that they represent. The narratives have the power to unfold the realities that are squashed or subdued by persistence on deployment of traditional methodologies in research process in social science. Context and culture that construct narratives and the inherent and interpretative meaning in them are being ignored. The events are decontextualized and meanings are distorted¹⁰. The narratives often reflect a perfect blending of the narrator's self with the tradition and culture in which both are born and brought up¹¹.

People negotiate their multiple identities dynamically by blending and clashing their 'personal selves' with that of their respective 'community selves' to carve a niche of their own in the society. These renditions echo a

sense of the physical and metaphysical presence of the tellers, which can be easily felt by the listeners. The human selves are articulated as stories for their experiences are of no value unless they give a form as a narrative that is meaningful to their 'own selves' and the cultures in which they endure. It may be due to the fact that people understand the significance of their life experiences by telling as stories and blending with that of the fellow beings. In this process, the pre-narrative structure of experience is articulated and changed into a narrative form. Thus, the narrator's identity and trajectory of storied events and experience intertwine with one another in the course of narrative construction and interpretation. Such identity of narrative and narrator's selves can best be interpreted through the approach of 'narrative inquiry'. Here narrative is appropriated as a method and content construed in a culturally relevant context.

Lieblich¹² interpreted narrative research as the method wherein narratives are studied as a source material. Bruner¹³ considers narrative as a way to know how its lead characters (protagonists), understands and interpret the events in it. Riesman holds¹⁴ that narrative is an orderly interpretation of the of their (protagonist's) interpretation. The rationale in narrative inquiry is an analysis and interpretation of (personal) experiences and construction of meaning that is pertinent to teller and the researcher. This method reveals how events are sequenced in different scenes and moves by the tellers through the characters in the narrative. It is a way of adopting a story or storied events in personal experience narratives as *phenomena* (tangible) and *nomena* (intangible) source of study. In other words, narrative inquiry rests on the analysis and interpretation life and lived experiences that are storied as narratives. Here, life is perceived as a reflection of human experiences and *vice versa*.

Clendenin & Connelly¹⁵, the profounders of Narrative inquiry viewed it as method to understand and interpret the experiences storied as narratives by mutual collaboration between the researcher and the teller over a period of times and places in different cultural contexts.

Polkinghorne¹⁶ defined narrative as words uttered or written in an organised form as stories. He sees narrative as, “the process of creating a story, the internal logic of story (its plot and theme) and also the product-the story, tale or poem as a unit”. Mishler¹⁷ focussed on three core issues in narrative studies: (i) Connection between the trajectory of events that had happened in reality and that were storied in rendition. It is called ‘reference and temporal order’. (ii) Techniques of language usage and narration adopted to construe and communicate through narrative, known as ‘textual coherence or lucidity’ and structure (patterning of events) of narrative’ and (iii) situation of story in, respective culture and society, thus fulfilling the ‘narrative function’.

To sum up, narrative research has two concerns. (i) Epistemological, relating to theory or science of knowledge. Narratives reverberate realities about the society which are not unfolded in studies by adopting traditional methodologies in which the people who took part in cultural construction were ignored. Narrative research brings into limelight the storied experiences of people about their social identities, actions and worldview from their perspective, (ii) Political- to protect and preserve the voices of the subject, the cultural participant by interpreting narrative the way meaningful to those who constructed them.

Interpretation of Narrative as a Text:

In his work *Poetics*, Aristotle¹⁸ mentioned that the narrative contains a beginning, middle and an end. He defined plot as “an arrangement of incidents “which probably follow one by the other. The trajectories of events that constitute a story have a linear movement through time. Any interruption or disturbance to the order of events would alter the inherent meaning and message it conveys to the audience”. Hence narrative is a text that signifies a set of events even out outside of itself. A text designates any composition of signs or symbols that can be logically articulated and presented by the community of its users. Narrative is constituted by all four criteria that makes it a text. They are: intension of the author/teller, intertextuality, indexical and

referential¹⁹. Narratives are considered as an object, subject and a product of inquiry.

(i) Object of Inquiry- how stories are produced through social interaction and function in mediating action and constituting identities. Narratives are vital cultural constructions of social groups that unfold their understanding of the world in which they live. By inquiring into the cultural context of narration, versions and variation can be studied. Its aim is production of social meaning to the narrative texts and storytelling process.

(ii) Method of inquiry-Ricoeur²⁰ holds that the narratives are the windows to view the social life. As a method of inquiry, the narratives are pursued as a mode of observation, a beginning or entry to probe into social world.

(iii) Product of inquiry- narrative emerges as product of inquiry when studies on it enters intellectual discourses and researcher emerge themselves as ‘narrators’ or ‘story tellers’ and produce narratives of social world.

Data collection in my study is done in following steps. They are (i) Collection of thick corpus of data (ii) combination of qualitative and quantitative methods of research- survey, observation, ethnographic, postmodern ethnography (iv) dialogical methods and (vi) checking data by method of triangulation. Denzin identified four basic types of triangulations: They are triangulation of data, investigators, methodologies and theoretical frameworks.

Narrative Analysis²¹ focuses on three factors, Syntax, Semantics and pragmatics for they bring versions and variations in narratives. *Syntax* is for analyzing narrative techniques, *semantics* studies of Plot and story and *pragmatics* is for interpreting narrative as performance in discourse. To achieve this tale is viewed from three dimensions: (1) the story- sequence of events as occurred in chronological, (2) plot, the casual structure of the story, the patterning of events leading to different moves in it and (3) discourse, the trajectory of events arranged by the narrator in the narrative. In otherwords, ‘discourse’ emphasizes on the teller and listeners and their perspectives. The

production of a narrative or narrativising an event is a complex process that involves both the observable (phenomenal) and not directly observable (*noumenon*) information. Hence narrative is a phenomenon. It is also a method because Narrative construction requires a rational processing and presentation of events and incidents that are hoarded in long term and shortterm memories of the narrator's mind.

As per the above theoretical discussion, my thesis entitled *Temple Myths and Personal Narratives: A Cultural Study* is processed. The temple narratives constitute all the criteria mentioned by Polkinghorne and can be pursued as cultural constructs.

The temple narratives- myth, legend, tale, course of rites, devotee's experiences etc- constitute all traits that any narrative constitutes. The narrative traits like diachronicity, particularity, intentional state and entailment as explained above are well knitted in the narrative construction on the temples. Like in any part of India, in Andhra Pradesh, there are several places which are said to be stayed by Rama during his course of his *Aranyavasa* and search for his wife Sita. Some deities and temples are said to be consecrated by Puranic sages and gods. The antiquity of some temples in their narratives is dated back to mythic ages of *Krita*, *Treta*, *Dvapara* and till date and are said to have been constructed by Puranic gods like Rama, Krishna, sages like Agasthya. Thus, temple narrative reflects unique pattern of events taking place over period of time along several generations Centering round the themes of *Ithihasas* - *Ramayana*, *Mahabharata* and *Bhagavata*- and *Purana* (*astadasapuranas*) tradition, a corpus of temple narrative tradition is constructed. The genres like myth, legend, fairy tale etc., have particular themes and structure basing on which one can identify culture and community that had constructed them. Temples constructed in commemoration of local heroes (*Virlagudi* in Karempudi), chaste women (*Tirupatamma Peramtallu* in Penukanchiprolu, Krishna district) etc, some are pertinent to some places and times which can be ascertained by their Referentiality in other forms of folklore genres like songs or proverbs. The narrator's/culture's intentional

state and involvement in the narrative text is well shown through animal – human interaction, anthropomorphic personalities and animal acting as mediator in solving issues. The course of events in temple myths of Lingodhbhavaswamy in Candol, Sri Kapotesvara in Chejerla, Sri Venkatesvara Swamy temple at Vaikunthapuram, Miriyala Bhavannarayanawamy temple of Amruthaluru Chowdesvara temple of Nidubrolu, Sri Mallesvara temple of Pedakakani etc, collected from the oral and written traditions reflect how the narratives are construed on par with the intentional state and world view of the tellers and cultures²².

The temple narratives have high hermeneutic composability for the narrative itself refers to the way a story is rendered. In other words, the narrator in the process of narrating an episode interprets it the way he processed it through his worldview and ethos. Temple narratives are told and retold across the ages and whenever a person listens, he/she retells to others who visit the same temple visited by the teller. While retelling the narrator adds his experiences and interprets the way he understands the miracles of a god and myth connected to it. In every retelling new interpretation emerges. The narratives on Kapotesvara temple of Chejerla, Amaralingesvara temple of Amaravati, *Panakala* Lakshmi Narasimha temple of Mangalagiri, *Sakshi* Bhavannarayana of Ponnur²³ deserve mention in this context.

The temple narratives focus on emphasis on canonicity and punishment /expiation for its breach. Narrative of Srivenkatesvara temple at Vaikunthapuram contains the miracle of god who saves couple from the sin of incest marriage and gives salvation. Miriyala Bhavannarayana temple myth at Amruthaluru punishes and expiates a merchant from his sin of lying to god. Almost all origin myth's function is to reinforce canonicity and normative behaviour. Most of the temple narratives are referential as well as fictional. It is because the narrator is a human element whose creativity interferes and interacts with his/her experience and expression. Several origin myths of temple are connected to mythical gods and personages who are supposed to exist from mythical age. Some temple myths are like fairy tales.

The temple narratives exist as myths, legends, tales, ritual observances, experiences of narratives, song traditions etc., and all are well analyzed in the next chapters. Almost all temple narrative reiterative the need for devotion and ultimate surrender to god and worship through ritual observance and taking and realizing owes by cash, kind or services etc. The narratives of gods and temples reinforce normative values that people should observe as per the prescription of their respective socio-religious culture and community to which they belong. The narrative texts given in the Fourth and Fifth chapter substantiate these aspects.

The narratives construed on the temples are highly context sensitive. They reflect the ideology, mythology and ritual practices connected to their respective temples and religion. The Lingodhbhavaswamy temple myth at Candol²⁴ reflects Saivite mythology which exalts Siva as supreme to Vishnu, Brahma and even forbids face of Cow to be seen by people and Ketaki flower from his worship. The story further shows Saivite Guru Sri Mallikarjuna Pandiaradhyas as victorious over the scholars of Jain, Buddhist and Vaishnavite scholars. So also, Narrative of Sri Panakala Lakshmi Narasimha at Magalagiri temple shown triumphant over Hiranyakasyapa and saving *trilokas* (*three worlds*) from demonic rule upholds Vaishnavite ideology for it is said to have been visited by Sri Ramanujacharya, the upholder of Srivaisnavism. The temples and worship are sites of negotiating conflict in the sacred and secular realms of the devotees.

The narratives accrued on the origination of gods and temples over a period of time construct a 'temple narrative tradition' of different religious cultures in India which when studied reveals the trajectory of human lives that had travelled since the days of yore. The temple narratives studied in the thesis contain mythologies of religions Saivism, Srivaisnavism and Saktisim and which upheld their respective spiritual ideologies, ritual activates, beliefs, experiences of the devotees, miracles of their pantheon and so on, thus accrued abundant narrative tradition. Since the socio-religious and politico-economic lives of people centres round temples, they got emerged as pilgrim centres to

be visited for obtaining merit and it added to the accrual of narratives on temples.

These narratives when analysed and interpreted as subject, object and method of research, one can trace the cultural process that the socio-religious life of people had undergone since the ages, The temple narratives reveal the cultural life of the society for the latter processed the former through their worldview and belief system.

From the above it can be surmised that the temple narratives are embodiment of culture and society in which they are created. The narratives connected to origin of temples, gods, goddesses, places, experiences of devotees, metanarratives etc, are rich sources to interpret temple narratives as a site of cultural studies. The temple narrative, be it a myth/legend/fairy tale/folktale / personal experiences of teller/ devotees/ layman, they have a theme and plot in which events leading the story are sequenced. The narrative in this study is pursued as both content and method. The narrative analysis reveals categorisation of temples (Saivite, Vaishnavite and Sakti) and their geographical distribution in erstwhile Andhra Pradesh and especially in Guntur district. Later the thematic classification of narratives, tale types like (I) Mythological, (II) Animal, (III) Taboo, (IV) Magic, (V) Death/sacrifice and (VI) Trickster types is needed. Major motifs –monster, ogre, miracle, sacrifice, tabu, trickery, dream- that embedded in the tale types are discussed in the next chapter.

End notes:

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³Heyden White, *The Content of the Form*, Baltimore: John Hopkins University, 1987,p.1.

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⁵This content downloaded from 165.123.34.86 on Thu, 21 Feb 2019 21:01:29 UTC. All use subject to <https://about.jstor.org/terms>.

⁶Paul Ricoeur, *Time and Narrative*, trans. Kathleen Blamey and David Pellauers, 3Vols. Chicago 1984-88, Vol.1.

⁷The word hermeneutic implies that there is a text or a text-analogue through which somebody has been trying to express a meaning and from which somebody is trying to extract a meaning. This in turn implies that there is a difference between what is expressed in the text and what the text might mean, and furthermore that there is no unique solution to the task of determining the meaning for this expression. Such hermeneutic interpretation is required when there is neither a rational method of assuring the "truth" of a meaning assigned to the text as a whole, nor an empirical method for determining the verifiability of the constituent elements that make up the text composability." The telling of a story and its comprehension as a story depends on the human capacity to process knowledge in this interpretive process, Interpretation is based on two factors (i) the issue of intention that focuses on when, how and why the story is told and whether the narration reflects the intentional stances of the teller, told and culture, and (ii) background knowledge-of both the storyteller and the listener, and how each interprets knowledge of the other.

⁸ Clark Moustake, *Heuristic Research: Design, methodology and applications*. New Delhi: Sage publications. 1990, p.30; *Idem.*, *Heuristic research: Design and Methodology*. In K.J. Schneider, J.F.T. Bugental & J.F. Pierson, (Eds.) *The Handbook of Humanistic Psychology: Leading edges in theory, research, and practice*. New Delhi: Sage.Publications.2001.

⁹ Paul, Rainbow, William Sullivan, *Interpretive Social Science: a Reader*. Berkeley, CA: University of California Press. 1979.

¹⁰Mishler E.G. *Research Interviewing: Context and Narrative*. Harvard University Press, 1986;, D.E. Polkinghorne *Narrative Knowing and the Human Sciences*. New York: Suny Press, 1988; Hayden White, *Content of the Form*, Baltimore: Johns Hopkins University Press, 1987,p.1.

¹¹P.S. Kanaka Durga, "Gender Studies in Folklore: Trends and Prospects", *Studies in Dravidian Folk and Tribal Lore*, (ed.) B. Ramakrishna Reddy, Kuppam: Dravidian University, pp.54-89; *Idem*. "Transformability of Gender Roles: Converging Identities in Personal and Poetic Narratives", (Eds), Leela Prasad, Ruth, B. Bottingheimer & Lalitha Handoo, *Gender and Story in India*, Albany, State University of New York Press. 2006, pp. 87-140.

¹²A., Lieblich, Tuval-Mashiach, Rivka, and Zilber, Tamar, *Narrative Research: reading, analysis, and interpretation*, (Vol. 47). Thousand Oaks, California: Sage Publications. 1998, p. 2.

¹³J. Bruner *Acts of Meaning*, Cambridge: M.A. Harvard University Press. 1990, p. 51. He relates narrative analysis to how a protagonist interprets things.

¹⁴C. K. Riesman, *Narrative Analysis* (Vol. 30), Newbury Park, CA: Sage Publications. 1993, p. 5.

¹⁵F. M. Connelly & D. J. Clandinin, "Stories of experience and narrative inquiry", *Educational Researcher*, 1990. 19(5), 2-14. They consider narrative inquiry as a way of understanding and inquiring into experience through 'collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieu'.

¹⁶D.E. Polkinghorne, *Narrative Knowing and the Human Sciences*, New York: SUNY Press

¹⁷E. G. Mishler, Models of narrative analysis: A typology. *Journal of Narrative & Life History*, 1995, 5(2), pp. 87-123.

¹⁸Aristotle, *Poetics*, (Trans). S.H. Butcher, New York: Courier Dover Publications, 1997. "Literary Theory and Criticism", Unit 1: *Plato and Aristotle*, downloaded from web site, <https://sites.google.com/site/nmeictproject/home/plot-and-character> on 13-12-2021.

¹⁹ Clifford Geertz, "Blurred Genres: Refiguration of Social Thought", in *Interpretation of Cultures*, London: Hutchinson, 1973, p. 177 and pp. 165-179.

²⁰ Paul Ricoeur, *Time and Narrative*, (Trans). K. McLaughlin and Pellauer, Vol I. Chicago: The University of Chicago Press, 1984, p. 33.

²¹Marie-Laure Ryan, "On Defining Narrative Media", *Image & Narrative*, Issue: 6, February, 2003, downloaded from <http://www.imageandnarrative.be/inarchive/mediumtheory/marielauryan.htm> on 10th April, 2020.

²²K. Venkatachari, Vaikuntha Puram Village Kaifiyat, Restored from Mackenzie Local Record, 1222,1948-49, pp.28-40.

²³(Ed).V.V. Krishna Sastry, “Amaravati Village Kaifiyat”, *Guntur District Kaifiyats*, Restored from Mackenzie Local Record, No. 1080, Hyderabad: Government of Andhra Pradesh 1991, pp.47-113

²⁴ Ibid, Chandole Village Kaifiyat, Local Record No.28,1990p.1-10

Chapter-III

Temples, Deities and Narratives

Temple is a complex whole that incorporates its geographical location, architectural features (structure), the deity enshrined, the religious ideology and worship order it upholds and the devotees that are articulated to it. The rites and rituals conducted for the deities as customary as well as obligatory services keep the temple always actively functioning in regulating the cultural life of the populace. The ritual observances performed by the devotees to propitiate the Gods in the temples for realizing their wishes establish a continuum amongst temples-devotees-rituals. In other words, the devotees are connected to the temples through rites and ritual they participate and observe in their religious life. Thus, the temple as a sacred realm of the society prevails as a living tradition in the body, mind and soul of the devotees and gets reverberated in their mundane lives as experiential expressions in the form of narratives. These narratives may talk about the originations of the temples or the sacred places they visit, their connection to puranic mythology, miracles shown by the deities and marvels or visions, blessings, realization of desires experienced by the devotees and so on. The temples, deities enshrined in them and the narratives constructed about them are intricately connected with the geography and environment in which they are located on one hand and on the other with the cultural life of the people who adore them. The narratives that are connected with the temples are highly comprehensive and encompass the ritual life and the belief system of the people.

Because of the centrality of temple complexes in the mundane and sacred lives of people in Indian society, temple building constituted as one of the *Saptasantanas*, the seven meritorious and pious deeds-*nallillu* (Brahmin settlement/*agrahara*), *tataka nirmana* (tank construction, *vana*(grooves), *nidhi nidhana* (hoarding treasure), *dharma vivaha* (marriage), *devagriha* (temple), *kriti dana* (dedication of literary piece)- that one should observe in course of one's own spiritual journey. The ideology of *Saptasantana*, thus emerged as a politico-dharmic and spiritual base to sustain socio-economic activities of the

state¹. Hence an array of narrative tradition is being constructed on temples, deities, tanks, places, gift giving, treasure hunt, human sacrifices for the cause of the above pious acts etc. These narratives are being told and retold along generations by the elders to their successors in oral and written forms and thereby sustain the glories of temples and its related folklore traditions in the worldview of the respective cultural lives of people. In this process, versions and variations the narrative texts emerge. The narratives may develop local versions of Puranic mythologies or Puranic versions of local events or occurrences in their respective cultural contexts. Thus, the temple narratives legitimize the origination of the sacred spaces, miracles of deities enshrined in them, the religious behaviour and experiences that the devotees/ populace express in connection with the temples. Thus, metanarratives are also being developed by the devotees on the already existent origin myths of the temples, the miraculous powers of enshrined deities, *sthalamahatmyas* (myths and glories of places in which temples are constructed) and the experiences they had in relation to the temples they visited and the gods they worshipped to realize their wishes.

As mentioned elsewhere in the chapter, as the temple building is considered as a meritorious act, the process of raising sacred complexes is a continuous process ever since the early historical formation. Since the socio-religious and politico-economic lives people ranging from rulers to that of the common populace revolve round temple, till date it is an ever-growing living institution that is being patronized. Thus, old and dilapidated historical temples are being renovated and new emergent cult centers are being developed.

In the light of above discussion, the chapter gives a bird's eye view on the geographical distribution of the deities and temple in different districts of Andhra Pradesh belonging to different religious sects viz: Saivite, Vaishnavite, village Gods and Goddesses and other miscellaneous deities like Ganesh, Hanuman. Further the chapter focuses on the temple narratives collected in the different mandals of Guntur district and considers a few from different parts of Andhra Pradesh for study. The study also includes narratives of the sacred spaces of folk wherein the object of worship is made of a stone/wooden piece/tress etc. The narratives of women who were defied and

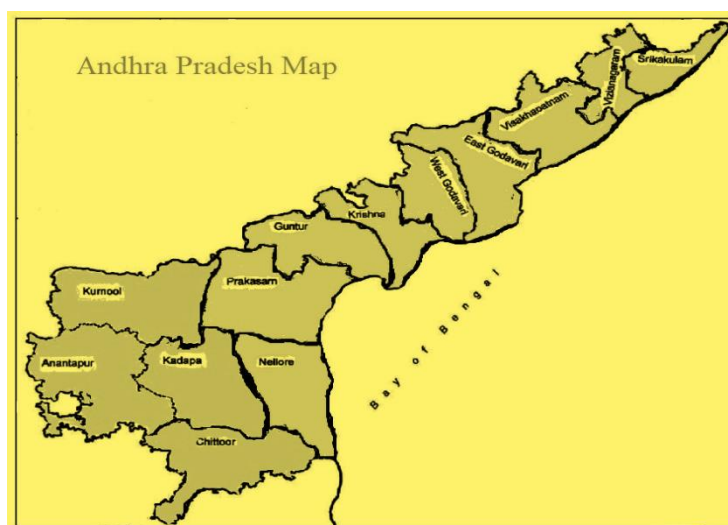
venerated after they die for a noble cause in their respective localities are also studied. The list of the temples includes those that are found in during the fieldwork of the researcher.

The chapter is divided into three sections. **Section I** is Geographical distribution of temples in Andhra Pradesh gives gist of temples belonging to major sectarian religions Saivism, Vaishnavism and goddesses like Pochamma, Bagalamukhi, Mutyalamma, Lakshamma etc. Select temples and narratives connected to them are tabulated. **Section II**, throws light on the Thematic Classification of narratives into tale types and motifs. **Section III**, gives a brief picture of the tale types and motifs in the temple narratives

Section 1: Geographical distribution of temples in Andhra Pradesh

Geographically, the present Andhra Pradesh divided state is located in between the longitudes of 77° E and 83° N. the total area of Andhra Pradesh spread over, 1,37,777 sq.km. Its boundaries are Odisha, Chhattisgarh and Telangana in the north, Bay of Bengal in the east and Karnataka in south and south-west. The Andhra Pradesh is divided in to (i) Rayalaseema Region and (ii) Coastal Andhra regions. The former incorporates Guntur, Visakhapatnam, Vizianagaram, Srikakulam, Nellore and Prakasam districts and the latter constitutes the latter constitutes Anantapur, Chittoor, YSR Kadapa, Kurnool districts.

Map of Present Andhra Pradesh



Source: <https://www.google.com/search?client=firefox-b-d&q=andhra+Pradesh+map+outline>; 12-04-2020

Basing on the exhaustive data collected from the published works and fieldwork, the following table is prepared. (For details of analysis, kindly refer to Annexure No. I, pp.1-191)

Table No. I. Distribution of temples in Andhra Pradesh

S. No	District	Siva	%	Vishnu	%	Goddess	%	tales
1	Guntur	224	43.32	182	35.20	111	21.47	36
2	Krishna	124	35.73	127	36.59	96	27.66	----
3	East Godavari	244	27.38	266	29.85	381	42.76	4
4	West Godavari	161	33.40	163	33.81	158	32.78	1
5	Visakhapatnam	110	17.29	238	37.42	288	45.28	2
6	Kurnool	128	42.80	97	32.44	74	24.74	7
7	Kadapa	111	26.61	172	41.24	134	32.13	25
8	Ananthapur	128	32.08	143	35.83	128	32.08	6
9	Nellore	124	20.63	228	37.93	249	41.43	----
10	Chittoor	118	24.43	171	35.40	194	40.16	1
11	Srikakulam	5	35.71	9	64.28	0	0	----
	Total	1477		1794		1813		82
	Total %	29.05		35.28		35.66		

Source: Compiled from Census of India 1961, Vol. II Andhra Pradesh Part VII-B (6), Census of India 2011, Series-29, Andhra Pradesh Part-xii-A, and Kaifiyats from Mackenzie collections. (See Annexure No. I and Annexure No. III, pp.192-233 for details)

Of total 5084 temples identified from different sources, 29.05%, 35.28 % and 35.66% constitute Saivite, Vaishnavite and goddesses' temples. 82 narratives were identified. Since the focus of study is Guntur district, 36 narratives are collected out of which 26 are taken for study.

Guntur district contained nine mandals. They are Guntur, Tenali, Repalle, Bapatla, Ongole, Vinukonda, Sattenapalli, Palnad and Narasaraopet. The following is the map of Guntur district.

Map of Guntur District Mandals.



Source: <https://www.google.com/search?client=guntur+district+map>; Date: 22-04-2021

Basing on the table No. I, Mandal wise distribution of temple is in Guntur district is given in the following Table No. II.

Table No. II. Guntur district Mandal wise distribution of Temples and Narratives

S. No	Mandal	Siva	% of Siva	Vishnu	% of Vishnu	Goddess	% of Goddesses	tale s	Misc.
1	Guntur	34	42.5	24	30	22	27.5	4	5
2	Tenali	45	48.91	30	32.60	17	18.47	5	1
3	Repalle	27	57.44	9	19.14	11	23.40	6	---
4	Bapatla	31	48.43	21	32.81	12	18.75	2	1
5	Ongole	21	36.20	28	48.27	9	15.51	3	---
6	Vinukonda	4	18.18	9	40.90	9	40.90	3	1
7	Sattenapalle	6	28.57	7	33.33	8	38.09	1	---
8	Palnadu	25	43.10	21	36.20	15	25.86	1	1
9	Narasaraopet	31	43.05	33	45.83	8	11.11	2	----
Total number of temples are 517		224	43.32 %	182	35.30 %	111	21.47%	27+9 = 36	

Sources: Compiled from Census of India 1961, Vol. II Andhra Pradesh Part VII-B ,(6), Census of India 2011, Series-29, Andhra Pradesh Part-xii-A, and Kaifiyats from Makenzie collections.(See Annexures, Nos. I, II & III).

From the above table it is derived that out of total 517 temples, the Saivite temples constitute 43.32%, Vaishnavite temples form 35.30% and temples of goddesses are 21.47 Here only 36 narratives are collected from the field and studied in the process of interpretation.

Section II. Classification of narratives: Tale types and motifs.

Though categorization in folklore materials, especially folk narratives is slightly difficult, it is inevitable to classify them thematically resulting into tale types and the latter into smaller units, motifs. The core traits of folklore -

redundancy, multiple existence, orality and anonymity – bring versions and variations and cultural ‘oicotypes’ in folklore genres.

Following the example of two German scholars, Grimm brothers, there was an upsurge in the collection of tales all over the world. The European and African scholars necessitated a scientific approach for classification. Grimm’s tales followed their numbers to classify. But they were not fitted because of the differences in the geo-cultural milieu in which the Grimm’s tales were constructed. In this process the tales were studied to distinguish the differences in the formation of a tale basing on its theme, events and central characters that drive the story in narrative. But the bird and animal tales were not differentiated. The work of Finnish folklorist, Anti Aarne published his *Verzeichnis der Märcher Types* in 1910, an index to tale types. Smith Thompson, an American folklorist published the revised versions of Anti Aarne’s Tale Type in 1928 and 1961 which is well known as *Aarne’s Tale Type Index*. Following its example, many countries published tale type indices for their tales. Smith Thompson published his revised edition and included these new indices. He further defined the prerequisites if a tale has to be a type. They are: (a) It has to be independent, (b) it has to be complete in itself, (c) It should not be mutually dependent as regards the theme, (d) It should have tradition and (e) It can have one or more motif. A tale has to be independent and one tale can be a part of another tale. In other words, if a tale which is a part of another tale becomes independent, it can be considered as a type. Hence, tales within tales, join and become tale-types. It is critiqued that sometimes one and the same tale includes motif, type and types. This shows that the basis and makes the classification illogical and unscientific because the tale types which are principal factors can also become as constituent factors also. Alan Dundes substantiated in the tale of the stupid bridegroom (Tale type 1685) which is found as a part of the tale Casting Eyes (Tale Type 1006) and questioned the logical nature of the definition given to type.

Tale type is defined type in different ways. It is defined as, “A term used by students of folk literature to designate narratives capable of maintaining an independent existence in tradition. Any tale, no matter how complex or how simple it is, told as an independent narrative is considered to

be a type”². Smith Thompson defines it thus: “A type is a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale. It may consist of only one motif or of many”³. When referring to structure of the folktale, Smith Thompson holds that the ‘type’ is constituted by numerous motifs in a comparatively rigid order and permutation⁴.

Smith holds that there can be dozens of motifs in some tales, whereas in those like animal tales only one motif is seen. From the above it is evident that definition of tale type is difficult from the perspective of structure of tale type and constituency of motif without structure. David S Azzolina⁵ held that the tale-types can be identified basing on these following lines. (i) A tale type is a story line distinguishable from other story lines, (ii) Each tale type consists of binding together or a sequence of smaller units known as motifs and (iii) A tale type is a kind of abstraction which is actually manifested in multiple versions or variants.

Hence while defining a tale-type three factors are to be considered. (a) Type is a traditional tale form. It is also different from other tale forms. (2) It has a structure (when there is more than one motif) (3) It is an abstraction which includes all variants.

Since a tale type is a traditional form of a story, it is related to a specific group. Hence, it is not applicable to classify all tales universally. There is a need to have distinct tale type Index. Each culture has to have its own tale type index. In the process of classification of folk narratives, the concept of tale type and motifs emerged. The tale-type itself being a unit, motif is a unit in the structure of a tale-type. Sometimes motif appears as tale-type. Animal tales are examples to such overlap.

Historical geographical method emphasized on the concept of historicity in determining tale-type. It broadened the study of folklore for versions and variation of genres in different geographical regions emerged new tale types and motifs. Thus, Tale-type can be obtained by comparative study of variants. But the process of determining variants depends upon the notion of tale-type, since it is the tale-type which has variants. Hence this idea

becomes cyclical in such a way, going from tale type to variant, and vice versa. Thus, the notion of folktale is structural, historical and comparative at the same time.

Anti Aarne classified tales into three categories. They are animal tales, ordinary folk tales and humorous tales. Animal folktales give more importance to the animals. Ordinary folk tales is the largest category and is classified as magic tales, miracle tales, religious tales, romantic tales and foolish tales. If the tales have more than one of the above qualities, they are classified on the basis of the importance given to a specific quality like numskull stories, trickster's tales, chastity of women etc.

Motif

Motif is term used by folklorists to describe individual details within a tale. A motif designates a character, an action or activity, a locale or an element. The unit of folklore is known as motif. The constituent used to analyze any folklore is motif⁶. But later motif was made use of mostly to classify narratives. Smith Thompson defines motif as a minimal element in a story that has potency to prevail in tradition. To retain such potency that minimal element should be somewhat different and significant about it.⁷. According to this definition, motif is (a) a unit (b) it has tradition (c) and they remain because they are unusual and striking. He holds that motif contains three parts. They are: (a) characters of the tale (b) items that work behind the action, and (c) single instances. Since motif is unusual and has to be carefully observed, ordinary characters do not become motifs. That is why the youngest son/daughter-in-law or daughter, a numskull, sacrifice, miracles etc., become a motif. Cutting chic for food is ordinary and cutting it as an offering is a sacrifice. Marriage between marriageable pair is common, but between unmarried kin relations is incest and incest becomes a motif. Donating treasure to god is obvious, but giving life (beheading) to god for unearthing treasure is a sacrifice. Similarly, events which are different from ordinary ones, become motifs. Milching of Cow milk and pouring on Sivalinga by human being is a routine, but the cow itself releasing milk on Sivalinga is a motif. Motifs are remembered and expressed due to their extraordinary

quality. And thus, it becomes a part of tradition. If motifs are defined by relating them to types, it is the motif or a group of motifs that create types. Sacrifice is a tale type as well as motif. The famous tale of the hare and the tortoise is a motif and type at the same time. On the other hand, stories like myths, fairy tales or legends contain a group of motifs. Smith Thompson holds that motif can be an event, a character or an item which itself is arbitrary for none of them can have regularity in a tale. Here arises a problem that what could be a motif either event or character or an item. That's why it opined that motif index is bedrock to further classification pattern but not resultant of theoretical discourses on these issues⁸.

The Temple narratives collected for my thesis are classified on the basis of the tale type (Theme of the tale) - the dominant underlying central ideals or the messages that they contain and motifs, the recurrent image, idea or symbols that form unit of tale types. Narrative, be it oral or written is a linguistic strategy and device appropriated by the narrators to add flavor to their competence and potency of his performance and bring the listener into his realm of imagination.

There are hundreds of such literary devices like similes, metaphors, allegory, personification; subversion etc., that enrich the motifs and themes of the narratives. The story in narrative is a belief, or an idea, that forms crux of cultural contexts. That is the core idea of what a narrative means. "Motif is an idea, object or concept that repeats throughout a text"⁹. The motif amplifies in the narrative that what the narrator wants to glorify. A motif redundantly occurs throughout a text and is crucial for development of the narrative theme.

A story in a narrative is a message that the author intends to communicate through the text. A motif is a recurring pattern of events or ideas in a literary piece, be it oral or written that strengthens the story. The narrator introduces motifs at regular intervals to highlight certain events or ideas in rendition of story. Motif and story are linked in a literary work. Motif is a frequently occurring thought or symbol or emblem that construe or unfolds a story. Story which carries its message is core element of motif. However, the theme is broader. It is difficult to establish difference between a motif and as they both are so closely related. However, theme is a dominant idea, issue, or

topic of a story or poem. Though these two terms differ in meaning, they are well connected. Motif can be appropriated by the narrator to strengthen storyline of the narrative and bring the audience in the imaginative realm of his/her narration. A theme can be explained as the core prevailing thought that every rendition or literary piece carries and motif represents a redundancy of certain formulae or patterns or notions and cultural icons to reinforce the every oral/written literary expression.

In literature, oral or written, a theme in general encompasses the realities or message to be disseminated through the story. Theme is central to story. Story embodies theme. Theme function as a cultural category that provide an insight into the worldview of community, society, culture etc, in which these are existing. Themes are recurrent, universal, overt, invert or subvert. Motifs, on the other hand, are redundant ideas or events, occurrences that are frequently evident in verbal or written genres of expressions. Motifs are shown as images, actions, figures of speech, sounds including yelling and shout that are symbolically significant. A symbol is an object that is used to represent something else. In general, symbol gets reflected once in story construction. If many symbols or icons or related images are redundantly prevalent, they get reflected 'motif'. Motif thus strengthens the core theme of the narrative.

It can be a real or tangible or emblematic and reiterates the values or norms that are being upheld by the theme. A motif can be an issue or a topic or a thought a figure or figurative event that the teller or narrator mentions strategically at regular intervals to emphasize certain events of occurrences and messages to the audience. In a nutshell, motifs are noticeably repeated hints directing towards what will happen in the sequence of events in the story.

Both the symbols and motifs are key elements of narrative for they strengthen the theme or message that is to be given through the story. In folk narratives, god Kala Bhairava/Bhairava symbolizes prevalence of hoarded treasure in his vicinity to which he is a custodian. In the same way, the figure or sculpture of '*Nagabandha*'¹⁰ represents the prevalence of treasure, but kept under control of snakes that formed a *bandha* (tie/ knot). It constitutes the motif of treasure hunt and comes under the theme of search for treasure for

different purposes by the people who could achieve after succeeding in some prescribed tasks or rituals. In this way, the messages embedded in the symbolic system generate motif that underlies the narrative text.

Each rendering or piece of utterance has a purpose. If the teller/writer/author wants to pass a message to the audience/reader, it is done through theme. The theme is more than story line and sequence of chronological events in a narrative. A story may have one or more themes that the teller wants to convey to his audience and get connected his/her self with them. The themes may be bereavement, death or disorder, love, guilt, honour, slavery/ emancipation and so on. In the following table, the relationship between Tale type (Theme) and motif are explained.

Table No. III. Relationship between the tale type versus motif.

Tale type (Theme)	Motif
It is a major idea.	It is a repeated symbol or image.
It is fundamental concept or underlying message that is being conveyed through a piece of rendering.	It is a recurring element, idea or a concept that has a symbolic value in the text.
It is not given explicitly in a text.	It is often explicitly mentioned through the use of repetition.
It is Abstract, outside the text, indirectly expressed through motifs, images, characters, actions, symbols, etc.	It is Concrete, tangible, directly expressed.
It is a broader concept.	It is a mechanism by which a theme gets introduced or developed.
A dividable union of elements (a <i>molecule</i> of motifs, symbols, characters, relations, etc.	A simple, Indivisible element.
General	Local
Can be rationally deduced through interpretation.	Intuitively grasped through reading.
It is what the teller/writer wanted to say with his story, characters, motifs, etc.; it is not something teller <i>uses</i> to say something.	It suggests some atmosphere, mood hint at a theme or contribute to the unification of a literary work.

Can be paraphrased and recapitulated	Can't be rephrased or summarized
A single tale type can be reworked numerous times in thousands of different ways.	Usually more unique and more personalized.

Themes in the tales are considered as a message or a note, statement or declaration, or a thought, while motifs are repeated occurrences carrying symbolic meanings specific to the culture in which they are widely used. the narrative motifs (a detail repeated in a pattern of meaning) develop themes; and also, can create other aspects of narratives. Motifs are appropriated in narratives, art depictions, and oral as well as written literature to evoke to context sensitivity or emotion. Redundancy of a motif in a narrative equips the listener or reader to understand its significance in story telling which is an artistically presented experiential expression. The relationship between motif and theme are vividly described above. The themes constitute the core idea that a particular rendition carries. The themes of the stories will be culturally accepted and some being universal. The recurrent ideas, events, utterances, numbers etc., that constitute motifs reinforce the theme. Motif is a figurative expression that represents something else. In the light of above discussion, in a narrative motif; symbol and theme of tales complement one another and contributes for the narrativity during the process of narrativising events.

Basing on the above discussion, the temple narratives collected from oral and written sources are classified into tale types and motifs shown in the following table: No. IV

Table No. IV. Classification of Temple Narratives: Tale type and Motif wise.				
S.No.	Place	Temple	Tale type	Motif
1	Amaravati	Sri Amareswara Swamy	Mythology, Religion Animal	(a) Monster
				(b) Trouble
2	Mangalagiri	Sri Panakal Lakshmi Narashimha Swamy	Mythology	(a) Monster
				b) Trouble
				(c) Miracles
3	Chandolu	Sri Lingodbhava Swamy	Mythology & Animal	(a) Animal
				(b) Miracles
				(c) Tricksters

4	Bapatla	Sri Kshira bhava Narayana Swamy	Magic & Animal	(a) Miracles (b) Dream
5	Chavali	Sri Valeswara Swamy	Magic	(a) Dream
6	Chebrolu	Sri Nageswara Swamy	Animal	(a) Animal (b) Miracles
7	Chejerla	Sri Kapotheswara Swamy	Mythology	(a) Animal (b) Alms (c) Troubles (d) Miracles
8	Chandolu	Sri Bandlamma	Animal	(a) Dream (b) Miracles
9	Chinakomerla, peda komerala	Sri Ganga Bhavani	Sacrifice	(a) Dream (b) Pond (c) Desire (d) Sacrifice
10	Kondakavuru	Sri Trikoteswara Swamy	Mythology	(a) Animal (b) Sacrifice
11	Amruthaluru	Sri Amuretheswara Swamy	Animal	(a) Animal (b) Miracles
12	Amruthaluru	Sri Miriyala bhava Narayana Swamy	Mythology & magic	(a) Miracles (b) Dream (c) Misery
13	Macherla	Sri Chenna Kesava Swamy	Mythology & Magic	(a) Troubles (b) Miracles
14	Nidubrolu	Sri Chowdeswara Swamy	Animal	(a) Miracles (b) Animals
15	Nizampatnam	Sri Magadaramma	Sacrifice	(a) Fishing (b) Miracles
16	Peravali	Sri Ksava Madhava Swamy	Sacrifice	(a) Animal (b) Miracles
17	Peravali	Sri Bramaramba Malleswara Swamy	Sacrifice	(a) Animal (b) Miracles
18	Voleru	Sri Voletamma	Magic	(a) Magic (b) Dream
19	Dornipadu	Sri Gangamma	Sacrifice	(a) Miracles (b) Pond
20	Vaikuntapuram	Sri Venkateswara Swamy	Animal & Tabu	(a) Animal (b) Tabu (c) Dream
21	Tadikonda	Sri Mulasthaneswara Swamy	Animal & magic	(a) Dream (b) Miracles

22	Bhattiprolu	Sri Vithaleswara Swamy	Tricksters	(a) Tricksters (b) wise and Foolish
23	Ponnur	Sri Shakshi Bhava Narayana Swamy	Magic	(a) Witness (b) Desire (c) Troubles
24	Peddakakani	Sri Malleswara Swamy	Mythology & Animals	(a) Animal (b) Monster (c) Miracles
25	Morthota	Sri Mukteswara Swamy	Tabu & Animal	(a) Tabu (b) Animal
26	Gullapalli	Sri Someswara Swamy	Animal	(a) Animal (b) Dream (c) Trouble

Source: Mackenzie collections, State Archives, Hyderabad. (For details if references see Annexure No. III, Mackenzie Kaifiyat References to Temple Narratives: Tale type and Motif wise pp.234-237)

From the above table it is derived that six tale types are prevalent in the total narratives listed above. They are (I) Mythological, (II) Animal, (III) Taboo, (IV) Magic, (V) Death/sacrifice and (VI) Trickster types.¹¹

In the following Section, III a general note on the above tale types and motifs prevalent in the temple narratives studied in the thesis is given

Section III. Description of tale types and motifs

(I) Mythological Tale types

Mythological tale types represent creation myths or origin tales. They include the tales on nature and stories pertaining to the emanation of gods, godly figures and their perception by the people in their respective worldviews. Further, the tales on origination of life and living beings, people, belief system, patterning of primeval people in their respective societies, animal world, trees, plants and so on constitute mythological tale types.

Table No: V. Taletype: Mythology

S. No	Village	Temple	Pantheon	Motif	Indices of Motif
1	Amaravati/ Amaravati	Sri Amaralin geswara Swamy	Siva	(a) Monster	B17.1.2.2.1. †B17.1.2.2.1. Hero kills hostile hound (monster) by tearing (forcing) out its entrails (heart). Irish myth: Cross ¹²
				(b) trouble	F451.5.23. †F451.5.23. Dwarfs seek human help in their fights and troubles. Icelandic: Sveinsson FFC LXXXIIIxxxviii-- xli; German: MacCullochEddic 272. ¹³
2	Mangalagiri/ Mangalagiri	Sri Panakala Lakshmi Narasimha Swamy	Vishnu	(a) monster	A1082. †A1082. Battle of gods and monster at end of world. Jewish: Neuman. ¹⁴
				(b) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ¹⁵
3	Chandolu/ Chandolu	Sri Lingodbhava Swamy	Siva	(a) animal	B151. †B151. Animal determines road to be taken. Jewish: Neuman. ¹⁶
				(b) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ¹⁷
				(c) tricksters	J1593. †J1593. Any boon desired. Stingy king insists on trickster asking any boon desired. By asking king to perform disgusting act, trickster compels king to give expensive

					gift. India: Thompson- Balys. ¹⁸
4	Amruthalur /Amruthalu r	Sri Miriya Bhava Narayana Swamy	Vishnu	(a) dream	D1810.8.2.4. †D1810.8.2.4. Dream tells of safety of absent person who has been in danger. Scotland: Baughman. ¹⁹
				(b) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ²⁰
5	Pedakakani / Pedakakani	Sri Malleswa ra Swamy	Siva	(a) animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson- Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ²¹
				(b) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ²²
				(c) monster	G303.3.3. †G303.3.3. The devil in animal form. *Loomis White Magic 74; Spanish Exempla: Keller. ²³
6	Chejerla/ Nakirikalu	Sri Kapothes wara Swamy	Siva	(a) animal	B211. †B211. Animal uses human speech. *Chauvin VIII

					126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ²⁴
				(b) alms	K1771.3. †K1771.3. Sham threat: something he has never done before. Beggar says, "If you do not give me alms I shall have to do something I have never done before." The alms are given and he is asked what he would have had to do. "Work." *WesselskiHodsc haNasreddin II 217 No. 450. ²⁵
				(c) troubles	†K2130. Trouble-makers. ²⁶
				(d) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson-Balys. ²⁷
7	Macherla/ Macherla	Sri Chenna Kesava Swamy	Vishnu	(a) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson-Balys. ²⁸
				(b) troubles	†K2130. Trouble-makers
8	Kondakavuru/ Narasaraopet	Sri Trikotewara Swamy	Siva	(a) animal	B292.2. †B292.2. Animal as domestic servant. India: Thompson-

					Balys; Chinese: Werner 263. ²⁹
				(b) sacrifice	S263. †S263. Sacrifice to appease spirits (gods). (Cf. †K1603, †T211.1.1.) Irish myth: Cross; Japanese: Ikeda. ³⁰

(II) Animal taletype

These tales tell about animals which perform several tasks as that of human beings like speaking, being benefactors to the human beings, animals marrying human beings etc.,. Further magical animals, giant snakes, fishes, tortoises and birds play a significant role in the progression of story and make the rendition remarkable and interesting. The animal tale types depict stories on dragons, mythical animals like anthropomorphic forms, talking animals, truth unfolding, witness giving birds and animals, animals with human traits grateful and ungrateful animals, beasts marrying humans etc., in such narratives, animals play a vital role (from protagonists to helpers or facilitators to the human characters to achieve their tasks) in narrative construction. These animal tale types depict human-animal interaction through conversation. The tales contain the human beings that can speak and understand animal language and animals that know and interpret human actions and speech. In the following table, No. VI, Animal tale types that are prevalent in temple narratives of Guntur district.

Table No. VI. Animal taletype

S.No.	Village/ Mandal	Temple	Pantheon	Motif	Indices Motif
1	Vaikuntapuram/Amara vati	Sri Venkateswara Swamy	Vishnu	(a) dream	D1810.8.2. †D1810.8.2. . Information received through dream. India: Thompson-Balys. ³¹
				(b) animal	B211. †B211.

					Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ³²
				(c) Taboo	†C160. Tabu connected with marriage ³³
2	Morthota/Repalle	Sri Muktheswara Swamy	Siva	(a) Trouble	†K2130. Trouble-makers. ³⁴
				(b) Taboo	†C160. Tabu connected with marriage ³⁵
				(c) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126

					No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ³⁶
3	Pedakakani/ Pedakakani	Sri Malleswara Swamy	Siva	(a) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys;

					Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ³⁷
				(b) Monster	G303.3.3. †G303.3.3. The devil in animal form. *Loomis White Magic 74; Spanish Exempla: Keller. ³⁸
				(c) Miracle	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ³⁹
4	Chejerla/ Nakirikalu	Sri Kapotheswara Swamy	Siva	(a) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys;

					Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁴⁰
				(b) Alms	K1771.3. †K1771.3. Sham threat: something he has never done before. Beggar says, "If you do not give me alms I shall have to do something I have never done before." The alms are given and he is asked what he would have had to do. "Work." *Wesselski HodschaNa sreddin II 217 No. 450. ⁴¹
				(c) Trouble	†K2130. Trouble-makers. ⁴²
				(d) Miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson-Balys. ⁴³
5	Gullapalli/Repalle	Sri Someswara Swamy	Siva	(a) Animal	B211. †B211. Animal uses human

					speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁴⁴
				(b) Trouble	†K2130. Trouble- makers. ⁴⁵
				(c) Dream	D1810.8.2. †D1810.8.2 . Information received through dream. India: Thompson- Balys. ⁴⁶
				(a) Animal	A2221.6. †A2221.6. Animal blessed for obedience to deity. ⁴⁷
6	Amruthalur / Amruthalur	Sri Amrutheswara Swamy	Siva	(b) Miracles	V113.0.1. †V113.0.1. Miracles at

					shrine. India: Thompson- Balys. ⁴⁸
7	Chebrolu/ Chebrolu	Sri Nageswara Swamy	Siva	(a) Animal	A2221.6. †A2221.6. Animal blessed for obedience to deity. ⁴⁹
				(b) Miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ⁵⁰
8	Kondakavu ru/ Narasaraop et	Sri Trikoteswara Swamy	Siva	(a) Animal	A2221.6. †A2221.6. Animal blessed for obedience to deity. ⁵¹
				(b) Sacrifice	†S260. Sacrifices. ⁵²
9	Tadikonda/ Tadikonda	Sri Mulasthan- swara Swamy	Siva	(a) Dream	D1810.8.2. †D1810.8.2 . Informatio n received through dream. India: Thompson- Balys. ⁵³
				(b) Miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys. ⁵⁴
10	Chandolu/ Chandolu	Sri Lingodbhava Swamy	Siva	(a) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth:

					Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200.⁵⁵
				(b) Miracle	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson- Balys.⁵⁶
				(c) Trickster	J1593. †J1593. Any boon desired. Stingy king insists on trickster asking any boon desired. By asking king to perform disgusting act, trickster compels king to give expensive gift. India: Thompson- Balys.⁵⁷

(III) Tabu Taletype

The stories of taboo taletype focus on the themes of the tales containing forbidden things (from food to bed) and conjugal relationships prohibited in the narrative as well as in the society in larger context. These tales discuss normative and anti-normative dogmas of life and suggest expiatory ritual acts to bring the breakers of morale back into the realms of tradition and punishments like excommunication. The symbolic punishments tantamount to excommunication in the respective society are also being shown in the tales. For example, shaving the head of the culprit and putting dots of lime on it, keeping him/her on a donkey seated facing towards its tail and taking the offender on procession around the village. The consequences of law breaking through observing forbidden acts or taboos like incest by the offenders are well unfolded in these tales. The chapter focuses on the tale that revolves round the taboo of incest and also expiatory ritual remedy to the offenders to ward off the sin incurred by undergoing incestuous marriage between brother and sister.

Table. No. VII. Tabu Taletypes

S. No	Village	Temple	Pantheon	Motif	Indices Motif
1	Vaikuntapuram/ Amaravati	Sri Venkateswara Swamy	Vishnu	(a) dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson-Balys. ⁵⁸
				(b) animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson-

					Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁵⁹
				(c) Taboo	†C160. Tabu connected with marriage ⁶⁰
2	Nizampatnam/repalle	Sri Magadaramma	Goddess	(a) Stone	A498. †A498. Deity of stone. India: *Thompson-Balys. ⁶¹
3	Morthota/Repalle	Sri Muktheswara Swamy	Siva	(a) Dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson-Balys. ⁶²
				(b) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁶³
				(c) Taboo	†C160. Tabu connected with marriage ⁶⁴

(IV) Tale type: Magic/Marvel

The tale type revolving round the theme of magic /marvel is extensive for it contains the almost all genres of folklore, especially folk narratives wherein the scenes depicting thrilling and magical transformations or

conversions and world-bitterness are dominant. There are umpteen myths, tales and legends that depict humans getting transformed into animals and anthromorphic forms and *vice versa* due to curse of gods or be taking norms or taboos. The transformations are not limited to humans. Even the edible food items like, drinks groceries etc., are shown converted into non-edible matters. The magical vehicles running in sky and carts moving without driver/horses and oxen constitute super-human element in these tales. The magical power of blessing and cursing and display of miracles connected to these acts are centric to by benign as well as the malign characters in these tales. However, Except for a few, most of the transformations are reversed to normalcy after the function of such transformations are fulfilled or such curses for such ‘transformations’ were outwitted. The motif ‘Marvels’ represent the journeys or travelling of the characters in the stories from the earth to the celestial worlds and *vice versa*. Further, superhuman and extra-terrestrial characters like fairy goddesses/gods, devils, human or animals with eccentric body parts like long nose, single eye, eye in the stomach, wondrous places etc., also come under this motif.

Table. No. VIII. Magic Taletype

S.No.	Village	Temple	Pantheon	Motif	Indices Motif
1	Amruthaluru / Amruthaluru	Sri Miriya Bhava Narayan a Swamy	Vishnu	(a) Dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson- Balys. ⁶⁵
				(b) Magic	†D1390. Magic object rescues person ⁶⁶
				(c) Misery	N455.11. †N455.11. Servant overhearing conversation realizes the misery of his employment. India: Thompson- Balys. ⁶⁷

2	Voleru/ Repalle	Sri Volettam ma	Goddess	(a) Dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson- Balys. ⁶⁸
				(b) Magic	†D1980. Magic invisibility. ⁶⁹
3	Bapatla/ Bapatla	Sri Kshira bhava Narayan a Swamy	Vishnu	(a) Dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson- Balys. ⁷⁰
				(b) Animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux"; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson- Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁷¹
4	Ponnur/ Ponnur	Sri Shakshi Bhava Narayan a Swamy	Vishnu	(a) Witness	F961.0.5. †F961.0.5. Heavenly bodies bear witness for and against

					man. Jewish: *Neuman. ⁷²
				(b) Desire	S263.2.3. †S263.2.3. Man shows himself willing to sacrifice his child to prove his desire to follow God. He is prevented by abbot. Spanish Exempla: Keller. ⁷³
				(c) Troubles	†K2130. Trouble-makers. ⁷⁴

(V) Tale type: Death /Sacrifice

This type includes the motifs like travel from terrestrial to celestial worlds and *vice versa*, by sitting on flying horses and clouds, death for noble cause and welfare of populace, blood shedding, popularly known as foundational sacrifices done for construction of temples, water resources, superhuman beings like fairies, souls, demons and godly creatures, marvelous places, castles built in deep seas and blue skies, amazing and wondrous characters and events and so on. Ghost and reverent are frequently occurring characters in this type. This type contains the tales that focus on issues like death and transmigration of souls, beliefs connected birth, demise and reincarnation, reward and punishment for good and bad done by people in netherworlds and so on etc.

Table No. IX. Taletype: Death/Sacrifice

S.No	Village	Temple	Pantheon	Motif	Indices Motif
1	Nidubrolu/ Ponnur	Sri Chwodeswara Swamy	Siva	(a) miracles	V113.0.1. †V113.0.1 . Miracles at shrine. India: Thompson -Balys. ⁷⁵

				(b)animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux" ; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁷⁶
2	Peravali/ Vemuru	Sri KesavaMadhv a Swamy	Vishnu	(a) sacrifice	V13. †V13. Sacrifice made when treasure is found. Fb "skat" III 235b. ⁷⁷
				(b) animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126

					No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents s. v. "animaux" ; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompso n-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200. ⁷⁸
3	Peravali/ Vemuru	Sri BhramarabaM alleswara Swamy	Siva	(a) sacrifices	V13. †V13. Sacrifice made when treasure is found. Fb "skat" III 235b. ⁷⁹
				(b) animal	B211. †B211. Animal uses human speech. *Chauvin VIII 126 No. 113; *BP I 331. --Irish myth: Cross; Breton: Sébillot Incidents

					s. v. "animaux" ; French Canadian: Barbeau JAFL XXIX 13; Hindu: Tawney II 599; India: *Thompson-Balys; Chinese: Eberhard FFC CXX 40 No. 28. See also references given under †B200.⁸⁰
				(c) miracles	V113.0.1. †V113.0.1. Miracles at shrine. India: Thompson-Balys.⁸¹
4	Chennako merlaPedda komerla/Ja malamadugu	Sri Ganga Bhavani	Goddess	(a) dream	D1810.8.2. †D1810.8.2. Information received through dream. India: Thompson-Balys.⁸²
				(b) desire	S263.2.3. †S263.2.3. Man shows himself willing to sacrifice his child to prove his desire to follow God. He is prevented by abbot. Spanish

					Exempla: Keller. ⁸³
				(c) pond	K832.1.1. †K832.1.1 . Victim persuaded to look into well or pond: pushed in. Type 408; India: *Thompson- Balys. ⁸⁴
				(d)sacrifice	T89.2. †T89.2. Woman sacrifices herself in order to save beloved. India: Thompson- Balys. ⁸⁵
5	Dornipadu/ Koilkunta	Sri Gangamma	Goddess	(a) sacrifice	S264.2. †S264.2. Sacrifice to tank. India: Thompson- Balys. ⁸⁶

(VI)Taletype Trickster/Deceptions

A **trickster** is a character in a story of god, goddess, spirit, human or anthropomorphous forms that portrays a great degree of intellect or secret knowledge. The tricksters in the stories enjoy fun in manipulating actions and things to create trouble and risk. The tricksters normally trespass normative values and ethics and break the conventional order in the society. The tricksters in the tales represent typical and exemplary characters which are always subjugated by the heroes to establish normalcy to the life which is being disturbed by their mischievous behaviour. The trickster tales depict deception, contexts of deception, fraud and cheaters, adultery, lies, theft, betrayal, treachery that is obvious in the society. In the following table No .X, an example for trickster tale type is given.

Table. No. X. taletype: Trickster/Deceptions

S. N o.	Village	Temple	Pantheon	Motif	Indices Motif
1	Bhattip rolu/ Bhattip rolu	Sri Vithaleswar a Swamy	Siva	Trickster	K833. †K833. Man lured into aiding trickster who has feigned an accident or needs help. Is killed. Italian Novella: Rotunda; Tuamotu: Stimson MS (T-G 3/59); S. Am. Indian (Toba): Métraux MAFLS XL 74. ⁸⁷

Motifs in Temple Narratives

Most of the temple narratives generally are constructed to glorify, sanctify and legitimize the origin and popularize the sacred origination of the shrines and the pantheon enshrined in them. The text of the temple narratives is woven basing on the belief system and worldview of the respective society. So, the motifs found in the narratives reflect the folk life of the people in which they are constructed. Thompson holds that the narrators keep on using some items or themes repeatedly in their tales for they constitute crux of their renditions. He opines that there must be some idea to construct an idea significant enough to be redundantly used in their renditions. He comments on motif that a mother in general is not a motif, but mother being cruel and step mother being cordial becomes a motif. A real mother being sympathetic is normal, but acting cruelly becomes a motif. A stepmother being antagonistic to her step-daughter is not a motif, but a friendly and gracious stepmother becomes a motif. The ordinary processes of life are not motifs.

People visit temples for several purposes in their lives. They prefer to visit those that are considered as more antique and sacred and get ensured of having fast blessings or sure of getting realized their wishes or getting rid of their troubles. In this process several narratives and metanarratives on the temples and pantheons enshrined in them are being developed with regard to their origin, miracles of gods/goddesses, troubles of the devotees and how they came out of them, the ritual behaviour of the devotees (including the owes the

devotees take and the gifts they give after they realize their owes, the penances the devotees observe etc.) in different religious centers and so on. Thus, the narratives constructed on the temples in the current thesis reflect motifs-monsters/ogres, troubles, miracles of Devine and Magic of demons, animal and anthropomorphic characters interacting in the narratives, trickster/deceit, sacrifice/dead, hydro-mythology, dreams, tabu- that form part and parcel of the life of the people.

The **monster/ogre** motif is more prevalent in Hindu temple narratives connected with the origin myths. Dreadful beings such as ogres, witches, and the like are included in this motif. The monsters/demon/ogre cause troubles and devastation to the wise people, rituals like sacrifice and create havoc amongst human beings. The gods/divine kills the trouble shooters and gets enshrined in temples as adorable pantheon.

Magic, Miracle and **Marvel** are three motifs that observed in the narratives. These motifs may refer to the types of magical transformation, to magical objects, or to magic powers. The motif marvel represents beliefs with regard to the other worlds and shows the ways to reach by magical powers. Motif miracle represents the wonderful magical powers that ogres/demons, gods /divine or wise exhibit in the respective relevant contexts to display their prowess or mysterious skills for bad or good of the society.

Animal motif in the narrative depicts everything about animals except their primordial origins. This motif represents the animals that could talk, interact, help and direct the human beings in achieving their tasks. The anthromorphic gods (Narasimha), flying human beings, gods getting transformed into animals etc., are being categorized under this motif. The gods take the form of animals to save the humankind from the threat of malefic demons.

Dream is another frequently occurring motif. it is widely believed that through dream people get message from celestial gods or their forefathers or somebody with regard to issues like temple construction, excavation of tanks, solving the problems of social cause etc. The dream contains motifs as main themes. In mythology, dreaming is core plot of the tale.

Dreams depict a state of mind wherein the subconscious emotions or thoughts get sublimated in the unconscious mind. The problems of conscious life get imprinted in the unconscious mind and they find solutions in the unconscious state as dreams. In other words, dreams resolve the frustrations of real lives. Thus, the contents of the dreams are given form in reality that finds expression in the mythological narratives.

Tabu motifs refer to forbidden things in the tale as well as in the society in which the tale has been constructed. The tales further tell the conditions under which the tabu is emerged, the repercussions of its breaking and expiation or expulsion imposed on the breakers and so on. The tabu may be incest or marriage between unmarriageable kin relationships or eating a forbidden food like cow meat etc.

Tricksters or deceptors is another motif popular in folk narratives. Tricksters are conventional hoax characters that often find expression in mythology and folktales. The trickster openly questions and mocks authority. They are not only male but females also occur who are fond of breaking orderly life by boasting, playing tricks, lying, doing adultery etc. The wise also become tricksters to break the tricks of the wicked and deceptors.

Sacrifice/dead motif is an interesting motif that appears in temple narratives. Human beings or living beings are being sacrificed to unearth treasure that has been hoarded by the ancestors. Sacrifice motif is connected mostly with the women with regard to the excavation tanks or raising tank bunds giving rise to hydro mythology as a distinct motif.

To sum up, the temple narratives found in Andhra Pradesh with special referenced to Guntur district and Guntur Mandal are quite interesting throwing light on the origin and growth of not only the temples and the pantheon enshrined in them. Thus, the narrative and metanarrative tradition constructed on religion and religious institutions over a period of time expanded the horizons of motifs and tale types to incorporate peoples lived lives in them. In the next chapter, the temple narratives are analysed and interpreted from the perspective of the respective society and the belief system in which the temples and the connected narratives are constructed.

¹P.S.Kanaka Durga, “Popular Culture”, *Medieval Andhradesa a.D.1000-1324: Comprehensive History and Culture of Andhra Pradesh*, Vol.IV, Ed. C.Somasundara Rao, Hyderabad: Andhra Pradesh History Congress and Potti Sriramulu Telugu University, 2011: pp.364-394; *Idem*. “Kakatiyula Kaalam Naati Neeti Paarudhala Sowkaryaal” in *Kakatiyula nundi AsafJahi la varaku (TelanganaCharitra, Samskruti, Bhasha, Sahityam)* (ed.) Prof. G. ArunaKumari, Dr. Mallegoda Ganga Prasad, Hyderabad: Telugu Sahitya Akademi, 2018. pp. 32-77,

²Maria Leach &Jerome Fried, (Eds). *Standard Dictionary of Folklore, Mythology and Legend*, Vol.II, New York: Funk and Wangal’s Company, 1949, p. 1137.

³ Smith Thompson. *The Folk Tale*, California: University of California Press, 1977, p. 415.

⁴“Type is made up of a number of motifs in a relatively fixed order and combination”. *Ibid.*,

⁵S.David Azzolina, *Tale Type-and Motif-indexes: An Annotated Bibliography*, New York: Garland Publishers, 1987, p.XII.

⁶ Maria Leach, 1949, *Supra*, p. 753.

⁷Stith Thomson defines motif as “the smallest element in a tale, having a power to persist, in tradition. In order to have this power, it must have something unusual and striking about it”. Smith Thompson 1977,*Supra.*, p.416.

⁸ S. David Azzolina, 1987, *Supra*, p. XXII).

⁹“What is a Motif? Definition, Examples of Motifs in Literature”, in *The Writer’s Dictionary*Downloaded from [WWW.https://writingexplained.org/grammar-dictionary/motif](https://writingexplained.org/grammar-dictionary/motif) on 28th November,2021.

¹⁰ A *sarpabandha* (snake tie), formed by two snakes with intertwined tails with their hoods upright facing each other is well known in the tradition and folklore as *Nagabandha*.

¹¹ Jane Garry and Hasan El-Shamy,(Ed.)*Archetypes and Motifs in Folklore and Literature A Handbook*,M.E. Sharpe.Inc:New York,2005,pp.xxv-xxix ;

¹²S. Thompson. Motif-index of folk-literature: a classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest-books, and local legends. Revised and enlarged edition. Bloomington: Indiana University Press, 1955- 1958, volume-one,p.362.

¹³Ibid,. Volume- three p. 116

¹⁴ Ibid,. volume-three,p.193

¹⁵Ibid,. volume -five p. 446

¹⁶ Ibid,. volume- one, p.385

¹⁷ Ibid,. volume -five p. 446

¹⁸ Ibid,. volume- four, p.130

¹⁹Ibid,. volume- two,p.323

²⁰Ibid,.volume -five p. 446

²¹Ibid,. , volume-one,p.396

²²Ibid,volume -five p. 446

²³Ibid,. volume-three,p.317

²⁴Ibid,. volume- one,p.396

²⁵Ibid,. volume-four,p.426

²⁶Ibid volume-four,p.478

²⁷Ibid,volume -five p. 446

²⁸S Ibid,. volume -five p. 446

²⁹Ibid, volume-one,p.419

³⁰Ibid,. volume-five,p.319

³¹Ibid, volume- two,p.323

³²Ibid,. volume- one,p.396

³³Ibid,volume- one, p.502

³⁴Ibid, volume-four,p.478

³⁵Ibid,volume- one, p.502

³⁶Ibid, volume- one,p.396

³⁷Ibid, volume- one,p.396

³⁸Ibid, volume-three,p.317

³⁹Ibid,S. volume -five p. 446

⁴⁰Ibid, volume- one,p.396

⁴¹Ibid, volume-four,p.426

⁴²Ibid, , volume-four,p.478

⁴³Ibid,volume -five p. 446

⁴⁴Ibid, volume- one,p.396

⁴⁵Ibid, , volume-four,p.478

⁴⁶Ibid, volume- two,p.323

⁴⁷Ibid, volume- one, p.269

⁴⁸Ibid,volume -five p. 446

⁴⁹Ibid,volume- one, p.269

⁵⁰Ibid, volume -five p. 446

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- ⁵¹Ibid, , volume- one, p.229
⁵²Ibid,volume- Five, P.318
⁵³Ibid, volume- two,p.323
⁵⁴Ibid,volume -five p. 446
⁵⁵Ibid, volume- one,p.396
⁵⁶Ibid,volume -five p. 446
⁵⁷Ibid, volume- four, p.130.
⁵⁸Ibid, volume- two,p.323
⁵⁹Ibid, volume- one,p.396
⁶⁰Ibid,volume- one, p.502
⁶¹Ibid volume- one, p.115
⁶²Ibid, volume- two,p.323
⁶³Ibid volume- one,p.396
⁶⁴ Ibid,volume- one, p.502
⁶⁵Ibid, volume- two,p.323
⁶⁶Ibid,volume-Two, P.214
⁶⁷Ibid,volume- Five, P.108
⁶⁸Ibid, volume- two,p.323
⁶⁹Ibid ,volume-Two, P.352
⁷⁰Ibid, volume- two,p.323
⁷¹Ibid, volume- one,p.396
⁷²Ibid,volume-Three, P.247
⁷³Ibid,volume-Five, P.319
⁷⁴Ibid, volume-four,p.478
⁷⁵Ibid, volume -five p. 446
⁷⁶Ibid, volume- one,p.396
⁷⁷Ibid, volume- five, P.433
⁷⁸Ibid,volume- one,p.396
⁷⁹Ibid,volume -five p.433
⁸⁰Ibid, volume- one,p.396
⁸¹Ibid,volume -five p. 446
⁸²Ibid, volume- two,p.323
⁸³Ibid, , volume- five, P.319
⁸⁴Ibid, volume-four, P.344
⁸⁵Ibid,volume- five, P.348
⁸⁶Ibid,volume- five, P.320
⁸⁷Ibid, Volume- four, p.344

Chapter IV

Interpretation of Temple Narratives: Tale types and Motifs (Mythology-Animal-Taboo)

Narrative construction is a basic paradigm of human cognition that is pivotal to enhancement of human psychic abilities like meaning process. It is because, narratives interpret the dynamics of cultural norms and the dogma held by the people and society to which they are meant and pertinent. The tales that are told as (temple) narratives are analytically grouped under distinct motifs that are widely prevalent in the contemporary worldview and society. Before going into the interpretation of the temple narratives analysed under motifs and taletypes, a brief note on the concept of taletype and motif is given below:

The tale type is a belief, or an idea that forms crux of cultures. It is the core idea that the narrative carries throughout its course of rendition. Significant themes in the narratives text emerge as motifs. The motif occurs in varied forms. Throughout the narrative text, the motif occurs redundantly for it is the bedrock for the development of taletypes. In this present study also, many motifs are connected to the themes, emphasised in the narratives. Six Tale types or themes are found in this study of temple narratives. They are (I) Mythological, (II) Animal, (III) Taboo, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster types. However, the classification is arbitrary. For example, the Taletype mythology may contain motifs of Animal tale type. Taboo taletypes may have motif of magic/ miracle. As seen in the Table No. V of the previous chapter, each tale type contained more than one motif and sometimes similar motifs are found in different tale types. However, the classification is not arbitrary. The mythology narrative of Lingodhbhavaswamy temple at Chandol contained animal, miracle and trickster motifs which are type by themselves. Interestingly, besides, the origin narratives of the temples, metanarratives on them are also constructed. Some temple narratives trace their growth through the mythical ages till date. Same temple narrative contains its mythical origin, a local anecdote connected

to it and the exegesis of the devotees connected to their experiences with the temple. Thus, the construction of temple narratives is a complicated process that anastomoses belief, religiosity, worldview and exegesis of those who are connected to the temples and their respective cults.

The tradition of Indian folklore is continuous with its classical tradition unlike in European context. Folklore as a tradition-based creation is duly and appropriately situated in the complex whole Indian culture. In this context there exists a mutual cultural continuum between oral/folk and written/classical traditions and the line of demarcation is shady. In the same way as in the classical traditions, the folk tradition also unfolds social control demanded by the respective cultural norms. There are umpteen folknarratives where in cantankerous women and personalities are groomed through ritual control or deification process. The more a woman is tortured and harassed in real family life she is shown more as a venerable goddess after her death. However, the folklore may not be emerged from classical traditions, but remains independent of its existence. They both may also be articulated by folk classical interface. The mutual permeation of folk and classical expressions may develop new cultural concepts.

The present study holds that both the folk and classical traditions co-exist and maintain their distinctiveness by following their respective rules of their form of expression, oral and written respectively. both are distinct from one another even though there are similarities in structure, theme and motif. In Indian tradition represent the goddesses as ambivalent, i.e., as existing in Saumya (quiet, sober, motherly, benign) and *Raudra* (aggressive, erotic, unmarried or dominant, malign). Saumya form of goddesses like Sita, Lashmi etc, do not bear weapons and always in *abhaya* (assurance) and *varada* (giving boon) *mudras* (postures) where as the *Raudra* forms like Durga, Kali, Chinamasta etc, bear weapons and appear as blood shedders. People believe that the appearance of goddesses in Raudra form is only to punish evil and uphold wise and bring peace and order in society. It is further believed that observance of sacred rituals would appease these *Raudra* goddesses and not conducting of the festivities to them would subject the devotees to their wrath. But purpose of both these forms is peace and prosperity. Hence such depiction

negotiates the polarities of checks (control) balance (release) on folk-classical continuum.

The temple narratives represent these two polarities. Some narratives reveal the founding of the temples in the remote past by the sages and gods which were given patronage from historical age to till date. The temple narratives not only reveal their origin myths but also about the connected temple villages and places. They contain information regarding temple rituals and worship but also experiences of the pilgrims/devotees connected to the gods/pantheon enshrined in them. Though a good number of temple narratives are collected, most of them are half-narratives having several gaps in the construction of stories. It may be due to the broken memories of the informants or lost information in the in the process of textualisation of narratives in oral as well as in written forms.

Of the available temple narratives, the popular ones, numbering twenty-six are selected for study. Under each tale type two temple narratives are analysed and interpreted. Keeping in view, the length of the analysis and interpretation of narratives in each tale type, in this chapter,

Keeping in view, the length of the chapter, here three tale types (I) Mythological, (II) Animal and (III) Taboo are discussed are studied. In the next Chapter, V, Interpretation of Temple Narratives: Tale types and Motifs (ii), the remaining three Tale types, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster are perused.

(I) Tale type: Mythology

Myth is a traditional narrative that talks about not only the historicity of people and cultures but interprets cultural phenomena embedded in the narrativisation of events during narrative construction.

The 'myth' is a Greek term emerged from the word *mythos*, that means as a story. Mythology is a scientific and systematic appraisal of myth. Myths reveal how different characters enact in their interaction in a patterned trajectory of events. Myths are constituted with such narrative features that make this genre different from that of the others -legends fairy tales and

folktales. Myths are figurative narrative expressions of distant past or of the primal ages which unfold the origins and nature of the world and their connectivity to the belief system. The mythologies constructed on the holiness temples and the deities enshrined in them legitimise their sanctity and religiosity amidst the people. The ritual life of the devotees connected the temples of their respective religions regulates their values and norms to be observed in the society in which they are living.

For Aristotle¹, myth is the word for plot, narrative structure, and ‘fable’. Its antonym and counterpart are logos.

William Bascom² defined myth from folklore perspective. He holds that the myth is believed by the folk as sacred and truly occurred in remote past or in celestial realms involving human, inhuman, superhuman beings, mythical animals and fairy characters. Such renditions are termed as ‘Cosmo-genetic or origin stories’ that cater for constructing a ‘cosmos’ or order in the worldview of the tellers in which they perceives their world. Cosmology emphasises on how the universe is ordered in a particular worldview of a cultural community and how it gets reflected in its narratives, especially in the myths, the symbolic expressions of its origination. Many Myths are considered as value hidden dialogue between nature and culture. Alan Dundes viewed myth as a ‘sacred narrative’ that substantiates how the entire world and human life evolved into the now existing form. It is also an ‘origin narrative’ that talks about the roots of civilizations”³. However, almost all disciplines, Sociology, Anthropology, Psychology, Literature etc, accept that myth is a tale that is being told as a narrative in which events or storied.

William Bascom delineates the ‘narrative quality’ that myths constitute.

- (i) People believe that the myths are really happened in the remote past. In otherwords, myths are considered as the reflections of real happenings in the society in which they were constructed. It is observed that myth as a sacred narrative represents the gods and goddesses or superhuman beings as key characters. Hence myths

contain mystic characters that are mostly anthropomorphic or animistic.

- (ii) Myths like any other rendition are stories that contain a 'dramatic plot'. The gods and superhuman characters performing different wondrous acts add dramatic flavor to the myth. The narration of myth is theatrical for the language and the metrical expression forms crux of the performance.
- (iii) Myths are basically figurative in expression which evokes therapeutic effect for both teller and listener.
- (iv) The language deployed in myth is symbolic and meta-rational and this character makes it difficult to decipher its allegorical meanings.
- (v) Paul Ricoeur delineated the difference between myth and history. He says that the myths are origin narratives which were believed to have happened in the remote past and history depicts the narrative of recent past or present events that occurred in human time⁴.

Unlike in history, myths are above geography and chronology for the text of it traverses in mythical times and spaces. Myths represent community in which they are constructed and co-ordinate all its members through rites and rituals that are prescribed to the people in their respective societies and construct their group identity. The myths for being normative, they coordinate the societal members and articulate their ethos and mythos⁵. For Malinowski myth serves "a primitive charter of primitive faith and moral wisdom".⁶

Barthes⁷ considered myth a form of speech act, a mode of communication and signification. He treats myth as a metalanguage imposed on speech in a conformist and formal sense.

Barthes views myth as an eccentric system construed on an existing chain of symbols, a semiological system of the second order. Myth is a sign or symbol in first order and emerges as a mere signifier in the second. thus, he observed a transition from first to second order in its construction.

Clad Levi-Strauss⁸ applies the principles of linguistics, langue and parole propounded by Ferdinand de Saussure in the analysis of myth in terms of diachronic and synchronic dimensions of language. For Paul Ricoeur Myths are basically symbolic narratives in which symbols emerge as narratives constructed within a framework of time and space which cannot be connected with absolute historical and geographical scenario.

Lauri Honko⁹ considers myth, as an account of gods and goddesses and a sacred perspective of creation and origin of the world. Myths uphold and legitimise socio-religious norms and values pertinent to the culture in which they are constructed. Myths regulate a behavioural code to be followed by the audience and substantiate their relevance to the rites and ritual performances of the cults connected to them.

Alan Dundes in his book in *Sacred Narrative: Readings in the Theory of Myth* accepts the intricacies amongst the ethos, religiosity and its manifestations and worldview of the people in their respective communities. The myth is pragmatically valuable. In individuals, it evokes a feel of appreciation and dreadful fear to fiery and mysterious monsters in the narrative. The myth creates an imaginary world wherein the listeners/audience get a sense of their presence and participation in it. The myth validates such practices and values that basing on which a society continues to exist.

Myth is a psychological reflection of the narrator and the cultural milieu in which it is constructed and endured. The myths envisage the course of life events of individuals from their birth to death as per the social structure and worldview of community in which it is prevalent.

In the light of above discussion, it is evident that the temple narratives, be they myths or exegetic expressions of the teller on the miracles of the gods /goddesses are significant to understand the belief associated with the temple and deity enshrined in it. In this category, the narratives of eight temples are dealt with. In the following Table No. temple myths and motifs reflected in the temple narrative is given in the following table.

Table No. XI. Taletype, I. Mythology

S. No	Mandal	Village	Temple	Pantheon	Motif
1	Amaravati	Amaravati	Sri Amaralingeswara Swamy	Siva	(a) monster
					(b) trouble
					(c)god as a savior
2	Mangalagiri	Mangalagiri	Sri Panakala Lakshminaras himha Swamy	Vishnu	(a)monster
					(b)trouble
					(c)miracles
3	Chandolu	Chandolu	Sri Lingodbhava Swamy	Siva	(a)animal
					(b)miracles
					(c)tricksters
4	Amruthalur u	Amruthalur u	Sri Miriyala Bhavannarayana Swamy	Vishnu	(a)miracles
					(b)dream
					(c)misery
5	Pedakakani	Pedakakani	Sri Malleswara Swamy	Siva	(a)animal
					(b)monster
					(c)miracles
6	Nakirikal	Chejerla	Sri Kapotheswara Swamy	Siva	(a)animal
					(b)Alms
					(c)troubles
					(d)miracles
7	Macherla	Macherla	Sri ChennaKesava Swamy	Vishnu	(a)troubles
					(b)miracles
8	Narasaraopet	Kondakavuru	Sri Trikoteswara Swamy	Siva	(a)sacrifice
					(b) animal

1. Myth of Sri Amaralingeswara Swamy at Amaravati, Guntur Mandal

The temple Amaravati is situated near banks of river Krishna. This is temple is dedicated to lord Siva, called as Amareswara who stayed with his

consort Chamundeswari. In this temple premises, Siva is seen in *linga* form as Pranaveswara, Agasteswara, Kosaleswara, Someswara, Parthikeswara *lingas*. Since the *Amarulu*, the gods and goddesses are said to have lived and worshiped Siva in this place, it is since then became famous as Amaravati. Thus, the place got the name Amaravathi and the God was named after place as Amareswara swamy. It is considered as the sacred place among *Pancharama Kshetras* (Pancha means five, Aramalu means living place) Somaramam, Ksheeraramam, Kumararamam, Draksharamam, and Amararamam. The Amaravati temple narrative has Puranic base.

Origin myths of Amareswara Swamy Temple

The myth is collected from written and oral sources.

(i) *Bhimesvara Purana* of Srinatha, a fifteenth century Telugu literary (poetic) work gives origin myth of the Sri Amareswara temple, Guntur mandal in Andhra Pradesh. Sri Amareswara temple is considered as one of the *Pancharamas* five Saivite temples.

Tradition gives an account of the origination of the *Pancharamas* temples in Andhra Pradesh. During *Kritya yuga* or *Satya yuga*, on the advice Lord Vishnu the gods and demons churned great milk ocean with the help of snake Vasuki to obtain nectar, amrita that is embedded deep in waters. In this tug, demons and demons stood towards head and tail respectively. Out of churning Halahala (poison), *Kamadhenu* (Sacred cow), Parijata (sacred tree), Moon, *Sankha* (conch), Rambha, Urvashi, Menaka, *sura* (alcohol), *Sanjivani* (medicinal plant that give relief to people), and finally *Dhanvantari* (doctor) with a pot of *amriuta* (nectar) come out. A big occurred between Gods and demons for possessing nectar and finally Lord Vishnu took to the form of a beautiful lady Mohin and serves nectar to the former and cheats the latter. Having understood the strategy of Vishnu, they took to the advice of Narada and adored Siva for getting boons. Then they got strengthened and powerful with the boons obtained from Siva, started humiliating the sages and the people who prayed Vishnu. Offended by the notoriety of the demons, Brahma and Vishnu propitiated Siva to get relief from the cruelty of the demons. Then Siva became furious and put to the Tripurasuras and their cities to ashes. There

they found a gigantic Sivalinga that remained undisturbed in the ashes. The Siva cut it into 5 pieces, each of which fell in different places and emerged as Pancharamas¹⁰, out of which Amararama is one. Of these five, Amararama is in Guntur Mandal situated on the bank of the river Krishna and the remaining four are in Godavari districts. Bhimesvara *linga* at Draksharama, (Ramachandrapuram), Somesvara *linga* at Somarama (Gunupudu, Bhimavaram) Kshira Ramalingesvara at Kshirarama (Palakol) and Kumara Bhimesvara Swamy at Kumararama (Samalkot).

(ii) An **oral tradition** collected from the temple priests and devotees that visit the deity, the myth of Amaralingesvara runs as follows:

According to the temple myth, long ago there lived a demon, Tarakasura, the son of demon king Vajrangada. He was envious angry with lord Vishnu for he killed all his demonic forefathers viz: Hiranyaksha, Hiranyakasapa, Bali, Narakasura and Ravana etc. Tarakasura though wanted to take revenge upon Vishnu, he could not do it for his strength was not sufficient. He did penance for lord Siva to acquire more powers to kill Vishnu. As Siva got impressed by the devotion of Tarakasura, he appeared before him. He blessed him with the boon which protects him from death by either anybody or any other weapon. In addition, Siva gifted him an Amritalinga, that emerged out during *Kshirasagara mathana* (churning of milk ocean) that was undertaken by demons and gods for obtaining *amrita* (the sacred nectar). Siva warned Tarakasura to keep the *amrita linga* in safe condition for any damage occurred to it would cause him death. Tarakasura honoured the advice of Siva and kept the Amruta *linga* in a golden box and wore it in his necklace as a pendent. The box was always on his chest and remained safe.

The demon became more powerful after getting boon from Siva. He wants to take the revenge on Vishnu who always protects the gods. He started harassing and humiliating the gods and saints. He defeated Indra, the lord of Heaven and captured all his wealth. Indra along with other gods and saints went to Vishnu to talk about their pathetic condition. They asked him to kill the demon but Vishnu said that Tarakasura was a great devotee of Siva, he got many powers thus he couldn't kill him. Vishnu took them to Siva seek a

solution to the issue. Siva heard to their problems. he said that though Tarakasura was his ardent devotee, he cannot spare him for he trespassed *Dharma*. Hence, Siva appointed his son Kumara Swamy as a commander-in-chief of the *Devaganas*, and sent him to fight with Tarakasura. He defeated the army force of their enemy. The demon Tarakasura got furious and he himself entered in the battle field. They fought with each other for a long period but Kumara swamy was unable to defeat him. Meanwhile Kumara swamy stayed at Dhanyakatakam for a short period. During this period Indradeva and other gods informed Siva that they were unable to defeat the demon. Siva gave some of his powers to his son, Kumara Swamy. Then Kumara again went to battle field and failed to defeat him. Subsequently Siva remembered about the *Amruta linga* which he gifted to Tarakasura, and then he called Kumara and revealed the secret of Tarakasura's death. Kumara understood that as long as the *Amritalinga* hands in his neck, he could not defeat him. After knowing the secret of Tarakasura, the Kumara broke the *Amrutha linga* and successfully killed the demon.

When Kumara broke the *Sivalinga* which was hung in Tarakasura's neck it split into five pieces. Among the five the biggest remain was enshrined in Amaravati by Indra deva as per the advice of Brihaspati, and he named it *Amrutheswara Swamy*, the second remain was enshrined at Gunupudu by Chandra Deva(Moon) and he named it as *Someswara*, the other broken piece of *linga* was enshrined by Lord Sri Rama in Tretayuga at Ksheeraramam (present Palakollu) as *Rama Lingeswara Swamy*, another broken piece of *linga* was enshrined by Kumara Swamy as at Samarla Kota, and the fifth remain was enshrined by Vyasa at Draksharamam as *Bhimeswara swamy*, thus these five sacred places got name as *Pancharama Khetralu*.

Lord Shiva consecrated by Indra as *Amareswara* at Amaravati which is also known as *Aghorarupam*. Here *Sivalinga* which is of 15feet height is being worshipped *Amareswara Swamy* and his consort is *Bala Chamundesvari*. She is fourth of the goddesses worshipped *astadasa sakti pithas* (18 Sakti kshetras). the temple is situated on the banks of river *Krishnaveni*.

(iii) Myth of river Krishnaveni:

Once Brahmadeva went to *Vaikunta* and asked Vishnu to tell him a way to maintain *Dharma* in *Kaliyuga*. Vishnu replied that whenever there is need then he will come and protect the *Dharma* (a similar statement was also observed in *Bhagavadgita*, which was told by Krishna to Arjuna). Thus, lord Vishnu himself was born as a river as Krishnaveni to save the people who were sinned due to the effect of *Kaliyuga*, and he also said he will lead them to the right path. Accordingly, in *Dwaparayuga* once Krishna and Devendra discussed about the origin of river Krishna. They were confused, look around and they saw a saint Sahyamuni who was doing penance for Vishnu to attain moksha. Krishna and Devendra approached the saint who is in the form of mountain and said lord Vishnu wants to come there in the form of river Krishna to remove the sins of the people, and he wants to stay on the mountain and flow on the earth from there. Sahyamuni felt happy to listen to these words and replied that he would be grateful if Vishnu stays in the form of river. Krishna turned into a form of Peepal tree on the Sahyadri hills. From its roots water began to down to the earth upto Hamsaladivi and merged with the sea. Therefore, the origin of Krishna River is Sahyadri. It comes from Vishnupadam, feet of Lord Vishnu therefore it is considered as sacred and it is believed to remove the sins of the people.

On the advice of Brihaspati and Devendra enshrined Amareswara *linga* on the southern bank of river Krishnaveni. When he enshrined the *linga*, the Guru of the demons, worried that the heavy flow of Krishna River might affects the temple in the later times. But Brihaspati ensured him replied that since the mountain Krouncha that had been spread beneath the earth would control the flow of Krishna. As the river flows around the mountain, taking turn beside the Amareswara swamy temple, its waters would never damage the shrine. He further said that the Amaravati would emerge as a popular pilgrimage centre as it is located on the banks of the sacred river Krishna.

(iv) Another *anecdote* of the later times is associated with Amaravati. Since then, the god Amaralingeswara along with his consort Bala Chamundesvari is being under worshiped at Amaravati. During the British rule, Vasireddi Venkatadri Naidu, the local Zamindar faced a tribal unrest caused by the Chenchus. They are said to have plotted a scheme to kill the

Zamindar. A severe massacre of these tribes took place in this place wherein the Zamindar organised a carnival with the spiteful intension. After this event, the Zamindar got mentally disturbed. On the advice of his learned ministers, Vasireddi Venkatadri Naidu changed his administrative capital to Amaresvara and diverted his revenues to the temple for its maintenance including sacred and secular activities of the religious complex. People till date say that the present state of Amaresvara temple here is due to the benevolence of the Zamindar. The local people and the Kaifiyat tradition say that he re-consecrated 108 Siva temple to ward off the guilt incurred on him for killing Chenchus by poisoning as a check against their rebellion.

Tradition tells that he reconsecrated and built 108 Siva temples to ward off the sin that he had obtained in suppressing the tribal unrest.

Analysis

The temple Narrative of Sri Amaralingeswara is a typical myth constructed as a sacred narrative which is believed to have been happened in mythic age, Dwaparayuga. The origination and spread of river Krishna is connected to Lord Krishna and Indra. Amaravati myth is a sacred narrative that contained miracles of gods like Siva, Mahasena (Kumaraswamy) and the sages; and the demons who offend *Dharma* by creating monstrous troubles to wise. The magnanimity and rejuvenation of Siva is symbolically represented as a *Mahalinga* which gave rise to five *lingas* enshrined in five sacred places as Pancharamas, mentioned in the narrative. Siva is ambivalently depicted, one as a benefactor who protected the demon Tarakasura from death by giving his symbol Siva *Linga* to be tied in his neck and the other as saviour of *Dharma* from *Adharma* by sending his son Kumaraswamy to kill the demon. The conception of *linga* as symbol of Siva is in the worldview of the people ever since the megalithic times which got textualised in puranas scribed in the later period from 4th to pre-colonial times. The myth depicted worship of Siva in *jangama* (moving) and *sthavara* (consecrated/stable) forms. *Mahalinga* denoting Siva tied in the neck of Tarakasura to save him from death and a huge *linga* worshiped by Tripurasura in his capital which was chipped into

five pieces each rejuvenated as *sthavara lingas* which are enshrined in temples.

The origin myth of river Krishna is articulated to Lord Amaralingesvara to validate the remoteness of the temple and its origin myth much before concomitant with the river and enhances the sanctity of the temple as *punya kshetra* 'a meritorious place being situated on the banks of sacred river Krishna, as a tirtha for sacred dip. Devotionalism upholds *tirthasnana* and *tirthadarsana* as sacred religious observances. The myths of temple as well as the river Krishna legitimise the sacrality and miraculous powers of sacred dip before or after the worship in sacred complex. The myth recorded in Puranas is being spread into populace and emerged as *sthalapurana* which got widely circulated among the populace. The myth by traversing between the oral and written traditions developed with sight versions and variations. The myth established a continuum between oral and written versions of the narrative. at this juncture it can also be noted that the temple was constructed and patronised by the royal powers and got penetrated to the religiosity of populace which resulted the participation of the devotees in the ritual life of the shrine as revealed in the temple inscriptions ranging from early centuries of Christian era and records of the endowment till date. It is a top-down model of temple formation.

However, anecdotes regarding the sanctity and miraculous powers of God Sri Amaralingesvara and river Krishna abounds in oral literature of which the narrative of Vasireddi Venkatadri Naidu, a local Zamindar who renovated the Amaravati temple and constructed 108 Siva temples to ward of his mental unrest caused by killing and suppressing the tribal rebellion caused by Chenchus. However, construction of temples (*devagrihas*) had been considered as one of the seven meritorious deeds (*saptasantanas*) since the ages and thus temple construction as a solace to save from sins continued to remain as a motif in belief system. It is being narrativised in the myth. Till date it is a powerful, prominent and ever busy Saivite shrine and is frequently visited pilgrimage centre.

The prominent motifs, the units of tale type mythology are (i) Monsters and Troubles and (ii) miracles of gods

(i) The monster motifs contain the tales that talk about the troubles created by the demons to the sages and populace by disturbing their peaceful life by subjecting them to their magical acts and spells. Finally, they are vanquished by the divine powers or armour of gods and wise and virtuous are saved. Here in the Myth of Tripurasuras etc, created **troubles** to wise by using their magical powers obtained from Lord Siva through their ardent worship. The sages were massacred and the social and religious life of the people was disturbed.

(ii) The miraculous powers of gods like Siva or Vishnu are ambivalent. They have both *sapa* (curse) and *anugraha* (blessing). They bestow boons of the choice of devotees by their *anugraha*. But when the boon is misused or maligned which cause devastation and anarchy to wise religions personages and society, the gods punish by *sapa* or by *laya* (destruction) The monsters trouble the people by their magical powers and strength and the Gods by their miracles repel those maleficent activities of demons and save the human kind. The oral and written versions of the narrative contained the above motifs supporting the plot of the myth.

II. Myth of Sri Panakala Lakshmi Narasimha Swamy, Magalagiri.

The temple of Sri Panakala Lakshmi Narasimha Swamy at Mangalagiri emerged as a famous Vaishnavite cult centre ever since the early medieval historical times (10th and 11th centuries), probably from the ages of Ramanujacharya, profounder of Visishtadwaita philosophy that got manifested in sectarian religion Srivaishnavism in south India. It is believed that the God Vishnu himself incarnated here as Panakala Narasimha swamy after he killed the Demon Namuchi. Since Narasimha is considered as an incarnation of Vishnu, classical tradition abounds on his origin and purpose of his emanation on the earth¹¹. Concomitantly oral traditions on Narasimha cult are also very popular. The local records, Kaifiyats which were literally textualised testimonies of verbal information collected from the people of the particular

locale also mention myth of Narasimha with local variations. Though the common motif is ‘troubles created by demons to the sages like disturbing or obstructions to the observance of sacrifices, killing or humiliating’ and ‘emancipation of the victims by God by putting an end to the evil’, the Narasimha myth of a particular locale shows different/distinct miracles that construct the ‘identity’ of that temple. Thus, the myth traverses amongst oral, literal and local traditions and gives local flavour to the narrative. The narrative of *Panakala* Narasimhaswamy is an oicotype or cultural variant wherein offering of *Panakam* (spicy jiggery water mixed with pepper) is major owe to be taken by the devotees after realisation of their respective wishes. the central theme of Narasimha is same, the miraculous powers of Narasimha in Mangalagiri accepting only half of the *panakam* to swallow contained in pot is amazing and made the temple significant. The puranic version of the myth is mentioned below:

(i)Myth of Narasimha as per *Puranas*

Rigveda describes Vishnu as a wild beast, dread, prowling and mountain roaming who came on to the earth to punish the demons. Though the name Narasimha is not mentioned the description recalls lord Narasimha¹².

Taittireya Aranyaka mentions that Narasimha is being worshipped in Gayatri mantra as vajra *nakhaya vidmahe, tikshna damsthtraya dimahi tanno Narasimha prachodayat*¹³. This verse means that Lord Narasimha has prickly claws and sharp and pointed teeth with which he killed Hiranyakasipu, the demon king. The myth cited in *Taittireya Aranyaka* is quoted in Mahabharata in the context of describing the incarnations of Vishnu. Aranyaparva of Mahabhara delineates the anecdote of Hiranyakasipa’s death by Narasimha, an incarnation of Vishnu. The motive of Vishnu to kill Hiranyakasipa is given in *Santiparva*. Vishnu determined to kill the demon who was destroying the sacrifice conducted by the sages and meritorious people for propitiating the Gods¹⁴.

Myth of Narasimha in *Bhagavatapurana*

A well knitted popular story of Narasimha is given in the first chapter and seventh *skanda* of *Bhagavatapurana*¹⁵. The *purana* an account of the

conditions leads to the birth of Hiranyaksha and Hiranyakasipa. It runs as follows: Once, the sages Sanakasa and other came to Vaikuntha to visit Vishnu. but the door keepers, Jaya and Vijaya did not allow them to pass through the gate. The sages became furious and cursed them that they both should become demons in three consequent births. But the sages were pleased with the request of the door keepers Jaya and Vijaya and transformed their curse. The sages told them that they should be born as demons in three births as haters of Vishnu who always recite his name only to ridicule and die in his hands to attain salvation. That's why they were born as Hiranyaksha and Hiranyakanipa, Ravana and Kumbhakarna and Sisupala and Dantavakra in Krita, Treta and Dvapara *yugas* and killed by Vishnu as the incarnates of Narasimha, Rama and Krishna respectively.

Tradition also mentions that Hiranyakasipa wanted to slay Vishnu with his trident and give his blood as oblation to his deceased brother Hiranyaksha. The latter believes that Vishnu who should remain unprejudiced towards both the gods and demons, took to the sides and favoured the goads. Hence, needs to get punished. Hiranyakasipa ordered his officials to kill and trouble those who recited the name of Vishnu and those who perform sacrifices to appease gods. Hiranyakasipa who knows that death is inevitable to anybody, want to achieve immortality through his prayers and penance. He took to penance on Mandara hill to propitiate Brahma till his entire body was eaten away by the white ants. A fiery smoke got emerged out of his fore head began to burnt three worlds. Ultimately, Brahma came down to him for he got pleased with the penance. As Brahma sprinkled ritual waters on Hiranyakasipa, he got refreshed and became vigorous and powerful. Brahma asked him to ask for a boon. The ambitious king Hiranyakasipa asked Brahma that he should not be killed by humans or animals, gods or demons, during day or night, by any weapon, on earth or sky and by animate and inanimate beings. He further asked Brahma that he should emerge as a matchless hero in battle field and should obtain sovereignty over three worlds. His ambition did not stop here. He requested Brahma that he should attain the glory as the protector of the world and all that what He (Brahma) possessed should be passed on to him.

Brahma accepted all his demands and endowed him with all the kind asked for.

Hiranyakasipa, empowered with the pride of boons, began to increase his vengeance acts against not only on Vishnu but also his devotees. He dethroned Indra from Amaravati, occupied *trilokas*¹⁶ and expelled Brahma, Vishnu and Siva from their domains. The sages and gods having been troubled by the demon king prayed Vishnu to appear before them to safeguard their lives. Vishnu assured them that he would be visible only when Prahlada, a *Haribhakta* (Devotee of Vishnu) gets tortured by his father, Hiranyakasipa. The sufferers got relief.

Prahlada, who learnt devotion towards Vishnu from Narada even when he was in his mother's womb was kept under the training of Chanda and Amarka, the sons of demon's teacher Sukracharya. When Hiranyakasipa visited his son and asked to recite a lesson, he replied that people who feel pride of themselves should give it up by observing penance in forests for Hari. Hiranyakasipa did not get angry for he considered it as a childplay. His gurus taught him the purushardhas (Dharma, artha, Kama and Moksh) and threatened him that he should forget Vishnu. But in next visit Hiranyakasipa, Prahlada explained him about *navavidha bhakti*¹⁷ to be shown in worship of Vishnu to attain salvation. He further told him that who rush behind the worldly life would fall into the trench in the same way a blind man leads by another blind man. He ordered his men to kill his son. When all attempts became futile, Hiranyakasipa felt that his anger on his son may bring his death. Again, Prahlada was sent to school. Despite his teachers' efforts to stop his Haribhakti, Prahlada not only continued his devotion but turned all his classmates towards Vishnu.

Hiranyakasipa asked his son to show where Vishnu is. He replied that Vishnu prevails everywhere and attends the call of his devotees whenever they wish. The Hiranyakasipa got irritated when his son told him that Vishnu is all pervasive and asked to show him in a pillar in hall. He threatened him that he would kill him if he cannot prove his all pervasiveness. When the son assured of Vishnu's appearance, He came down from his seat and stuck the

pillar with his fists. Momentarily, the pillar was broken with a huge sound and Lord Vishnu in the form of Narasimha (half lion and half human body- neither human being nor animal but both) and killed all demons with his weapons 'Sudrasana chakra'. Hiranyakasipa is still proud that he cannot be killed by any weapon. At that moment, Narasimha caught and dragged him to the door. He sat on threshold and laid him on his lap. He plucked the intestines of the demon king with his sharp nails and hung them in his neck. Thus, Vishnu in the form of Narasimha, neither man nor animal without weapons, neither inside nor outside the house, in the sky or in the earth, neither day nor night filled him nor fulfilled all the conditions in killing Hiranyakasipa. Then he sat on a beautiful throne. He was so fiery that nobody, including goddess Lakshmi can approach him. Then Prahlada pacified him with his ardent devotion. He requested Vishnu to cleanse his mind from worldliness and bless him with everlasting bliss. He further prayed him to ward off all sins of his father. Vishnu said that birth of Prahlada cleansed sins of 21 generations in their family.

Oral tradition says that Vishnu pardoned Hiranyakasipa when he was alive and asked Prahlada to occupy the throne and rule the kingdom for a *manvantara* and attain salvation after he performs the last rites of his father.

Bhagavatapurana further refers to the demon Namuchi who was killed by the *Sudarsanachakra* of Lord Vishnu and began to be called as Sudarsana Narasimha. The myth behind the Sudarsana Narasimha is also given here.

The Lord that has established himself on the hill is in the form of Narasimha (man-lion) which Lord Vishnu assumed to kill Hiranyakasipu, a rakshasa father of Prahlada, a great devotee. He is also called as Sudarsana Narasimha Swamy. The myth further says that a demon by name Namuchi took a boon from Brahma that he should not be killed by any mean either wet or dry. He began to harass Indra and the Devatas. Encouraged and supported by Lord Vishnu, Indra began to destroy the army of Rakshasa Namuchi. Namuchi transformed his *sthula sarira* (physical body) into *Sukshm sarira* (small size) and hid in stone cave. Indra dipped Sudarsana chakra of Lord in

the foam of the ocean and sent it into the cave. Lord Vishnu manifesting himself at the centre of the disc destroyed the *Prana Vayu* (life breath) of the demons with the fire of his exhalation. He thus got the name of Sudarsana Narasimha. The blood that is flown from the body of the Rakshasa seemed to have formed into a pool at the foot of the hill which is known hill. The Devathas themselves were unable to withstand the fire of the anger of the Lord and they prayed for his appeasement. The Lord took *amrita* (nectar) and cooled down. It was in *Kritayuga*. The Lord said that he would be satisfied with ghee in *Tretayuga*, with milk in *Dwaparayuga* and with *panakam* (Jaggery water) in *Kaliyuga*. Hence the Lord is called in *Kaliyuga* as *Panakala Lakshmi Narasimha Swamy*.

Myth of Panakala Narasimha Swamy at Mangalagiri as per Kaifiyat Tradition

Kaifiyat tradition provides information on the origin myth Narasimha swamy and how he became *Panakala Narasimhaswamy*. Further, it throws light on *sthala mahatmya*, the sanctity and miracle of the hill and how it is being variously called in different names across four different eras: *Krita*, *Treta*, *Dvapara* and *Kali* ages.

1. Slaying of demon Namuchi of Thotadri

Kaifiyat tradition says that one day goddess Parvati said to Siva that she heard the miraculous stories Vishnu in different place like Srikurmam, Srirangam, Salagramadri, Nara-Narayanasrama, Naimisamu, Venkatadri, Thotadri from the sages, Narada and Saptarishis. She further wants to know about the temple like Thotadri (Mangalagiri) that would remove all the sins of the devotees. It is because Narayana himself incarnated as Narasimha along with Lakshmi at Thotadri.

Lord Siva narrated that Thotadri is one of the oldest places, which talks about the myths of Vishnu. Long ago there was a demon called Namuchi who performed penance for Brahma for many years and finally Brahma impressed by his devotion, appeared. Namuchi prayed to Brahma and asked for a boon that he would not be killed by anything that is either with wet or

dry, either at day or night, either by animal or human or with any weapon. Brahma gave the boon as per his wish. He became proud after he got the boon. He started harassing Indra and all other gods, saints etc. They all went to Vaikunta to request lord Vishnu to kill the demon. Vishnu listened to their problems and said he will kill the demon, Indra with the support of Vishnu went to battle field and killed Namuchi's army. Vishnu dipped his weapon *Sudarsanachakra* in the foam of the sea, and left it to kill the demon. Namuchi has some magical powers thus he turned into micro form (*Sukshma Aakaram*), and hid in a cave Thotadri to escape from *Sudarsana chakra*. Then Vishnu also transformed himself into the form of *Sudhasana chakra*, due to anger his exhalation became like a fire and it killed the demon. The demon was too big like a mount when he died his blood flow on the earth like a river. Thus, Vishnu manifested himself as Narasimha (Human and Lion). The gods were frightened and ran away to their houses. The Brahma and Narada prayed to the god Narasimha, brought *Akasaganga* and *amurutam* to anoint and appease him. They requested him to stay there along with Lakshmi and to protect his devotee. Narasimha and Lakshmi took that *amrita* and had half and returned the remained to them, he also said that he would be satisfied with offering of *amrutham* (nectar) in *Kritayuga*, ghee in *Tretayuga*, cow milk in *Dwaparayuga* and jaggery water (*panakam*) in *Kaliyuga*. Likewise, till now the devotees offering jaggery to god therefore he got name as *Panakala Swamy*. Here the demon killed with fire of exhalation, in Sanskrit Thotamu is equal to exhalation therefore the mount got the name Thotadri.

Story of the Mountain

There is an interesting story about a mountain. One day Parvati was asking Siva to tell how the mount Thotradri hills got various names such *Krutayuga* as Thotradri, in *Tretayuga* as Haswasringi (*Sutradri*), in *Dwaparayuga* Mukti parvatham (*Muktadri*), and in *Kaliyuga* as Mangaladri.

2. Story of Haswasringi

Siva said to Parvathi that the story of *Sutradri* was previously narrated by Visvakshena to Prahlada. The story is about the mountain Haswasringi, the self-emanated form of an elephant.

Long ago there lived a mountain king Paruyatra, who was one of the best of all mountain kings of those ages. He had a wife Susila, a celestial being. Both of them have a son Hasvasrungi, who was kind, gentle, and virtuous but looks ugly. Hasvasrungi's father Paruyatra was worried about his ugly features. One day Hasvasrungi came to know that his parents were not happy with him. So he left the house. He travelled around many cities and reached one of the Vaishnava temples which is situated at the southern banks of Krishna. There he stayed to perform penance for Lord Vishnu. After three years Vishnu impressed by his worship and appeared in front of him, and said that Vishnu himself would incarnate as Narasimha and Haswasrungi emerge as a self-emerged idol. Thus, the stone will worship by the devotees of Vishnu and also prayers are performed continuously. The stone Haswasrungi was happy with the boon. Subsequently Haswasrungi's father reached that place while searching for his son. Haswasrungi saw his father from a distance and transformed as an elephant and honoured his father. Paruyatra was on a quest to see his son and enquiring all the devotees. One of the devotees of Vishnu said to Paruyatra that his son was frightened to approach his father and hence turned in to an elephant. Paruyatra went to his son and confessed that he did a mistake, but his mother Susila was very sad. He requested his son to come back home. Then Haswasrungi obediently replied to his father that now he is in Vishnu's shelter thus he doesn't want to struck in worldly relations. He told his father not to worry about him, instead he should take care of his mother. The devotees also listen to Haswasrungi's words and noticed his depressed feelings toward the worldly attachment. They convinced Paruyatra to leave his son with Vishnu and go back home. Then onwards celestial beings, gods and saint prayed to Vishnu on the mountain. The prayer is called as Stotramu in Telugu therefore the mountain got name as Sutradi.

3. Mukthi Parvatham

Parvathi asked Siva to talk about the story of Mukti parvatam. Siva said that this story was previously narrated by Goddess Lakshmi to Chandra deva. According to the myth Vishnu incarnated as Lord Sri Rama in Tretayuga. He obeyed his father's order and went to exile. When Rama

entered in *Dandakaranya* (forest) many saints came to him to tell their problems. When the saints saw Rama, they were mesmerized by his handsomeness and with their sacred powers they were transformed into beautiful women to allure Sri Rama. But Rama understood that the saints came in disguise. He told them that their wish will be fulfilled in future when he incarnates as Sri Ranganatha. Then saints asked Rama to save them from demons, wild animals and from enemies. Accordingly, Rama killed all the demons and wild animals. Subsequently this news spread to Lanka. Ravana became angry and abducted Rama's wife Sita. Rama knows that Sita was abducted by Ravana then he took some of the army of Sugreeva the monkey king to reach Lanka. Rama and his army have to cross the sea to reach there. The Sagara (sea) felt happy and elated by seeing Rama. But Rama assuming that Sagara is not allowing them to cross him held his bow and aimed his arrow. Then Sagara appeared in a human form and prayed to Rama and told him to make a bridge over the sea with stones, sand, trees and woods. Accordingly, they formed the bridge and reached Lanka. Rama killed Ravana and made his brother Vibhishana as King. Sita after cleansing herself in sacred fire (*Agni-pravesa*) proved her virtuousness entered in the fire to prove her virtuousness and reached Rama. All reached Ayodhya. When Rama went to his kingdom all the animal and living beings that followed *dharma* also went along with him. When the incarnation of Rama is over, he reached *Vaikuntham*. All the beings who reached *Vaikuntham* were stopped at the main gate. The two gatekeepers spoke with the followers of Rama with a humble manner and told them without liberation of the soul no one could be entered in *Vikuntham*. They suggested them to go and worship the manifestation of Narasimha on *Thotadri* to attain *Mukti* (eternal release or liberation). The gatekeepers also explained the detailed story of *Thotadri* and guided the address. All the animals and living beings reached the mount *Thotadri* which is situated at the southern banks of Krishna. They prayed to Narasimha in various ways finally the god pleased and gave *Mukti* (liberation) to all the beings. Therefore, *Indradeva* called it in as *Mukti Parvatham*.

4. Mangalagiri

When Parvati asked Siva about the mountain Mangaladri, Siva told that in *Kritayuga* the people lost their moral values and did sinful acts due to worldly attachments. All their misdeeds and sins were recorded by Chitrugupta, the scribe at the court of Yama and were being punished by the code of *Yamaloka*. When those sinners saw Yamadharmaraja and they narrated a story to him. The four *Varnas* took birth from Viratpurusha's body from his head Brahmana, from shoulders Kshatriyas, from thighs *Vaisyas* and from the foot the *Sudras* were born. The Lakshmi Narayana gave birth to Brahma from his navel. Brahma was created to look after the sins and virtues of the people. He took responsibilities of three spheres (*Trilokas*) but he was sad because he didn't do his duties as a son. Vishnu and Lakshmi saw Brahma and told him need not to worry. They teach some sacred spell (*Mantrapadesam*) and gave four Vedas, which would help him in creation of the beings. Brahma became proud and neglected his duties. A demon Somasura notices the situation in Brahmaloaka and stole the four Vedas to insult Brahma. The demon was hidden in *Pathala* (underworld) with the four books. Brahma was surprised and felt guilty about his negligence. All the beings were frightened of Somakasura and requested Vishnu to kill the demon. Vishnu incarnated as *Matsya* (fish), and killed the demon. He gave back the four Vedas to Brahma.

Vishnu advised Brahma to follow the right path, and said when he gave Vedas, he unable to perform his duties in a proper way but he wants to give another responsibility of ruling the people. He told him to consider the four varnas in equally and to maintain dharma. He also said he will support him in ruling the people and safeguard them. Brahma was expressed his disinterest to take the responsibility and he refuse to handle four *varna* but god didn't listen his words and appointed him to rule all the living beings. Again, Brahma became proud. When he was ruling the people, he became dishonest and immoral. He created unpleasant and awful beings. In a way the sons of Diti become gods and Dhanu's sons become demons in *Krutayuga* and in *Tretayuga*. In *Dwaparayuga* a few became kings and few become demonic characters, in *Kaliyuga* several Brahmanas and Kshatriya became immoral

thus we got sins from the birth itself and came to the hell. They asked Dharmaraja how they will get the moksha.

After listening to the sinners Yamadharmaraja told them that there was a Vaishnava temple on the earth if the people go there and worship lord Vishnu the sinners also get *moksha*. As per Dharmaraja's advice the sinners reached the mount Thotadri and prayed Narasimha. The god was so kind he even gave the *moksha* to the people of hell and made everything auspicious and good (*Mangalam*) so the mount Thotadri got the name Mangaladri or Mangalagiri. On this mountain the god Narasimha resided with his consort Lakshmi and fulfilled the wishes thus it is called as Mangalagiri.

Even in the oral versions of myths collected from the Priests, elderly and lay devotees and local people contain more or less similar text as seen in the Puranic as well as in Kaifiyat traditions. In a way Puranas and Kaifiyat accounts of Narsimha swamy had the same motif of God by incarnating as *ugra* (malignant) form put an end to the malice of demons who were endowed with powers from Gods by their ardent penances troubled wise people. Both the Puranas as well as the Kaifiyat traditions are literally textualised versions of oral tales, but separated by a huge gap of centuries. During the process of narrative construction, local events and experiences of the narrators are added and retexualised. Thus, the tales' traverse between oral and written domains in formation of folknarratives.

Analysis of the Myth

The myth of Narasimha clearly denotes that the purpose of the Narasimha incarnation of Lord Vishnu is to kill demons that emerged as powerful and ruthless due to their acquisition of eccentric boons from the gods like Siva who always gets pleased by his ardent devotees. In a way in this temple narrative, the supremacy of Viashnavism is being established over Saivism. Emergence of such myths was popular in the medieval times wherein there were mutual religious conflicts between the sectarian religions, Vaisnavism and Saivism in which Saivite devotees are depicted as malignant and hence to be punished by Vishnu. The myth appeared in almost all purnanas as described above with slight variation, but the core of the theme is

more or less similar with slight variations which are inevitable as the textualisation of the narrative in all the puranas was not done in a day. It took centuries. During this process, the transmission of myth from oral to written and vice versa happened during which local beliefs and ritual practices were added in the devotional practices. That's how *Panakala* Narasimha myth got emerged around Mangalagiri temple in which he got enshrined. Sthalapurana grown around the hilly terrain that housed shrine of Narasimha is interesting. It is known as Thotadri in Kritayuga, Sutradi in Tretayuga, Muktradri/Mukitparvata in Dvaparayuga and Mangaladri/Magalagiri in Kaligyuga and each name has myth behinds the origin of its name. The temple narrative is constructed in such a way that its origination is in Kritayuga, called differently in different eras. The narratives on the hills that accommodated Narasimha legitimise the sacrality Narasimha suggest the hills got sanctified because of the god. The ritual offerings- *amrutham* (nectar) in *Kritayuga*, ghee in Tretayuga, cow milk in *Dwaparayuga* and jaggery water (*panakam*) in *Kaliyuga* suggests the continuous worship of this god from remote past *Kritayuga*. Likewise, till now the devotees offering jaggery to god therefore he got name as *Panakala Swamy*. Here the demon killed with fire of exhalation, in Sanskrit Thotamu is equal to exhalation therefore the mount got the name Thotadri. The local people say that the mountains are said to be Agniparvatas in which lava flows. Pouring of Panakam into the mouth of Narasimha may cool not only aggressive god but also the place wherein he lives would also get cooled. The miracle associated with the offering of Jaggery water to Narasimha is, in the process of pouring pot of *Panakam*, when half of the pot is finished, consumption of *Panakam* by god stops. The remaining pot will be a *prasada* to the devotees. It is a miracle of god till being seen and experienced by the devotees. It is living testimony to the miraculous power of Narasimha

In Mangalagiri, though core of myth of Narasimha is associated with killing of Hiranyakasipa, several Puranic anecdotes like Vishnu in the incarnation of Matsya, killing of Somasura who had stolen Vedas from Brahma for he was irresponsible towards taking care of them, Haswasrunji who takes the guise of Elephant and serve Narasimha etc, are connected to the

miracles of Lord Vishnu. Offering of jaggery water by the devotees as the main owe for the devotees to realise their wishes.

In this connection, another famous Narasimha temple at Veadri, established on the bank of river Krishna near Jaggayyapet, Krishna district is also connected with killing of Somasura and Hiranyakasipu and established as Pancha Narasimha Murti by names: Jwala Narasimha, Saligrama Narasimha, Vira Yogananda Nrasimha and Lakshmi Narasimha.

The myth¹⁸ of Veadri Narasimha is also connected to the river Krishna, Rishyasringa (in Mangalagiri as Hasvasringi in elephant form). The abode of Narasimha at Ahobilam in Kurmool district enshrines nine forms of Narasimha known as *Nava Narasimhas*, each form had its respective myth¹⁹.

The temple myth of Varaha Narasimha at Simhachalam also contained is associated with killing of Hiranyakasipu and saving of Prahlada. Tradition says that the temple was built by Prahlada which reached dilapidated by the end of Kritayuga. Later on when Pururava, (the son of Sarmishta and Yayati) were going on a chariot moving in air got dragged to Simhachalam hills due to the miraculous powers of Narasimha. There he found the idol Lord embedded in the earth. The king removed and cleaned the idol. but the *akasavani*, (Areal voice) asked him not to unearth it and apply sandal wood paste completely on his body and consecrate it. Then he applied that much of paste equal to the mud he had unearthed while digging the idol. He further heard that on every *Vaisakha suddha thadiya* (*Akshaya tritiya*), his original idol may be shown to devotees without sandal paste. Then Pururava constructed temple and since then the temple is being worshipped and was given patronage throughout the historical period from Kulottunga Chola I (AD 1098-9), Gajapatis of *Kalinga*, Rayas of Vijayanagara and so on.

Though, the mythology of *Panakala* Narasimha temple at Mangalagiri is connected to the narratives of different Narasimha temples in core content, variations are found in periphery of the myth. In the myth, the transformation of humans into animals is depicted in the context of Haswasringi who took to the form of an elephant and won the blessings of Narasimha. The God Narasimha, an incarnation of Vishnu himself is in anthropomorphic form

having lion head and human body. The chief motifs found in the narratives are **demons/ochres** causing **troubles** to *dharma*, gods terminating their violence by violent mode and getting their aggression cooled by Panakam or sandal paste. The animal motifs (animal tale type), **devine voices** (Akasavani/clairvoyance), troubles, demons, divine powers are chief motifs of these tales. all these myths are constructed to legitimize the antiquity of the temples and connected belief system to the remote past and to make the people to believe that these myths were really happened in the far away times.

The mythology contains not only origin myths but also the animal motifs where in the animals talk and interact with the humans and play key role in the narrative movement.

II. Animal taletypes

Table No: XII. Table showing Animal taletypes

S. No	Mandal	Village	Temple	Panth eon	Motif
1	Amaravati	Vaikuntapuram	Sri Venkateswara Swamy	Vishnu	(a)animal
					(b)Taboo
					(c)dream
2	Repalle	Morthota	Sri Muktheswara Swamy	Siva	(a)Taboo
					(b)animal
3	Pedakakani	Pedakakani	Sri MalleswaraSwamy	Siva	(a)animal
					(b)monster
					(c)miracles
4	Nakirikal	Chejerla	Sri Kapotheswara Swamy	Siva	(a)animal
					(c)miracles
5	Repalle	Gullapalli	Sri Someswara Swamy	Siva	(a)animal
					(b)dream
					(c)trouble

6	Amruthalu ru	Amruthalu u	Sri Amrutheswara Swamy	Siva	(a)animal
					(b)miracle
7	Chebrolu	Chebrolu	Sri Nageswara Swamy	Siva	(a)animal
					(b)miracle
8	Narasarao pet	Kondakavu ru	Sri Trikotheswara Swamy	Siva	(a)sacrific e
					(b) animal
9	Tadikonda	Tadikonda	Sri Mulasthaneswara Swamy	Siva	(a)dream
					(b)miracle s
10	Chandolu	Chandolu	Sri Lingodbhava Swamy	Siva	(a)animal
					(b)miracle s
					(c)trickste rs

In **Animal tales** animals play key roles in events that are storied as narratives. The plot of the story revolves round these characters and *vice versa*. A human character in an ‘animal tale’ enter a world populated, ordered and controlled by animals. In a way animals are protagonists and often act as benefactors to the tasks undertaken by the human beings in the tales. Animal tales occur in all cultures. The animal traits and characters are metaphorically attributed to human behaviour in fables. Such depiction in the tales carry intended meaning their intended meaning and message to be conveyed to the audience.

The narratives studied in my thesis are typical animal-human tales in both interact and help each other in stabilizing social values and cultural norms. The gods in the narratives take the guise of the animals in the quest of truth. The animals can understand and talk to each other about people. The temple narrative of Sri Venkateswara Swamy at Vaikunthapuram, Guntur district is interesting for it represents the motifs of dreams, tabu of incest and marriage and interaction of animals in running of tale. Here two temple

narratives are selected for study. (i) The Sri Kapotheswara (Chejerla, Nakirikal Mandal) temple narrative comes under mythological as well as animal tale type for it is connected to the Sibi, a Puranic emperor whose *dharma* is tested by Brahma, Vishnu and Siva who took to the guise of *bana* (Arrow), *Pavuram* (dove) and *vetagadu* (hunter) respectively. The narrative centres round the wounded dove which sought the protection of Sibi from the hunter. (ii) The narrative of Sri Lingodhbhava Swamy temple at Chandol (Candol Mandal), substantiates the miraculous existence of Siva whose base and apex of his *Linga* form cannot be predicted. Vishnu in the form of boar (*varaha*) and Brahma's Swan (*Hamsa*) respectively went into earth and sky went in the quest of Siva's beginning and end. This narrative animal, trickster and witness motifs are observed. The narratives are analysed and motifs are interpreted as follows:

(I)The Sri Kapotheswara Swamy Temple narrative (Chejerla, Nakirikal Mandal)

Chejerla is a small village situated about fifteen miles West of Narasaraopet, the headquarters of a Taluk of that name in the Guntur district of Andhra Pradesh. It is accessible by bus in the summer months and in other months one should walk about six miles from the nearest bus stop to reach the village. The village is well-known for its temple.²⁰ The temple is till date a living shrine in which Siva is being adored by devotees as Sri Kapotesvara. Throughout the year especially during Kartika and *Chaturmasa* (*Sravana*, *Bhadrapada*, *Asvayuja* and Kartika months) and during Sivaratri season the temple will be busy with ritual activities and austerities. Devotees visit the temple to take and realise the vows they had committed to Lord Kapotesvara.

A big narrative tradition is grown on the origin of the temple and miracles of the god. People say that the Lord Kapotheswara is a living testimony to the commitment of Sibi to uphold *satya* (truth) and *dharma* (duty) as a king. The temple narrative percolated into the puranic as well as Buddhist Jataka tradition. In Kaifiyat tradition with a little variation the same story occurs. The oral tradition supports all these versions.

Epic version of episode Sibi in *Mahabharata*

The story of Sibi as per *Mahabharata* in *Aranyaparva* runs as follows: On Bhrgutunga hill, emperor Sibi performed a sacrifice. One day, Indra took to the form of an Eagle and Agni in the guise of pigeon came down to the emperor. First, the pigeon approached Sibi and requested to protect him from the eagle chasing it. Sibi promised to save pigeon from eagle. Then the eagle came and asked him to release pigeon for he wants to eat it as it is his prey and that he cannot survive without food. Sibi replied him that as the pigeon is under his protection, he cannot leave it. He further asked the eagle to search for another animal. The eagle told him that the God has fixed the pigeon as his prey and if Sibi wants to save it or have, he should give him equivalent quantity of flesh to him from his body. The Sibi took out a knife and cut some flesh from his body and put it in the scales. Pigeon weighed more. He was cutting his organs one by one. Still pigeon was weighing more weight. At last, he himself sat in the scales and asked Eagle to eat him. Then Indra and Agni got wondered at the charity of Sibi and praised his charitable mind. They blessed that the glory of Sibi for his truthfulness and charity would remain in earth as long as Sun and Moon exist in universe²¹.

In Buddhist literature, the episode is famous as *Sibi Jataka* detailing episodes of the various incarnations of Buddha. Each Jataka tale illustrates the Buddhist ideals of *Dharma* and sacrifice in various forms. Tradition states that these tales were narrated by Buddha himself during his ministry in India to emphasise that by the constant practice of virtuous deeds one reaches the status of *Nirvana*.

In Kaifiyat tradition, the episode of the emperor Sibi known for his charity is connected to the temple narrative of Kapotesvara swamy at Chejerla.

Long ago the region between the city Kasi and Vindya Mountain was ruled by the King Mandatha, who was the son of Yayati. Mandhatha had three sons Sibi, Meghadambarudu, Jimuthavahanudu. Sibi was the elder son therefore Mandatha made him as a king. The two princes, brothers of Sibi were supported him in administrative activities. The three brothers were living

happily. The people of the kingdom were also happy and lived a satisfying life in their rule.

One day the younger brother Meghadambharudu wished to go for pilgrimage and took permission from Sibi. He took some of the army and starts his tours, he took sacred bath in several rivers as Ganga, Yamuna, Saraswati, Krishna, and Godhavari etc. and visited temples such as Kasi, Srisilam, Indrakeeladri and so on. Later he reached Chejerla he was fascinated by the natural beauty and decided to stay there. One day he went to see the mountain. There he entered in the forest and felt amazed by seeing different birds, animals' fruits, flora and fauna. At a little distance he noticed a cave near Devara Konda, which was too pleasant. The prince reached there and peeped inside the cave. There he saw a saint who has long beard and mustache, he was in deep meditation. The prince entered in another cave there also observed a saint was in meditation likewise he observed many saints. He also decided to do penance. He found a cave and started penance. Years passed and the prince becomes friend with the other saints, a few years later he attained Moksha. The attendants and other saint cremated his body; a *Sivalinga* emerged when the body turned to ashes. The people who stay around him were surprised to see this act. The royal attendants who come along with him were returned to their kingdom. They gave this news to king. The king Sibi and Jimuthavahanudu mourned their brother's demise. They were surprised to listen that a *linga* emerged from his ashes. Sibi didn't believe it and he sent his younger brother to enquire the truth.

Jimuthavahana went to Chenjerla village along with huge army and some of his villagers. He reached the place where his brother attained *moksha*, there saints enshrined the *Sivalinga* which was emerged from Meghadambharu's ashes and worshipped it. Jimuthavahana felt happy that his brother attains *moksha*, and turn into *linga* form. He also thought of attaining *moksha* like his brother, he stopped talking (*Mounavratam*) and did penance at that place. After few years his penance was successful. His skull was broken, soul got merged with god. The people around him saw this event and they cremated the body; a *linga* got emerged from his ashes. Then they installed the

linga in the same cave where he did the penance. Later the villagers and the royal attendants returned to their country, approached the king and narrated the whole event whatever they saw at village Chejerla. The king mourned for his second brother and thought how the two brothers attain salvation at the same place in a similar manner, whether the place has some magical powers or there may be any other reasons. The king decided to go visit Chejerla to see where his brother's ashes were turned into *linga* form. He told about the episode of his brothers to his wife she was happy. The king informed to his minister, some of chieftains and court members, they too felt happy. King gave the responsibility of his kingdom to ministers and went to Chejerla along with queen and some army. While going he took sacred bath in rivers, visited temples and gave donations to Brahmins and poor.

Finally, they reached Chejerla; the people of the village felt happy to see the king and welcomed him in the village. The king's chariot moving towards the place where the two brothers attain *moksha* suddenly was stuck in a ditch and could not moving forwards. The king and queen got down from the chariot and reached the place by walk. There the saints invited the king and took them to the place where the two *lingas* were installed. The king observed the surroundings and thought that the place had some magical powers and found it appropriate for penance. The king decided to stay there and perform hundred *yajnas*. The king Sibi called the Brahmins and started *yagnas* on an auspicious day. They successfully completed ninety-nine *yagna*. He became popular in *Trilokas* for his virtuousness and devotion. When he was performing the final *yajna* Siva, Vishnu and Brahma decided to his virtues and truthfulness. Siva turned into a hunter, Vishnu turned into a pigeon and Brahma into an arrow.

One day the pigeon flew in the sky and a hunter targets it with the arrow. The pigeon leg was broken and fell down on the earth next to Sibi when he was meditating. It was frightened and tried to escape from the hunter. Sibi took it in his hand and placed on his thigh. Even though he did not say anything he decided to save the pigeon. Meanwhile a hunter reached that place in search of pigeon. He was tall and has wide eyes, look wild; he holds a bow

in one hand and arrow with the other hand and stood at the gate. The pigeon saw the hunter and shivered out of fear. Sibi observed the trembled pigeon.

The hunter saw the emperor Sibi very keenly. Sibi's hair formed in to braids similar like Siva and he became lean. He held a rosary (*Japamala*) instead of weapons and successfully completed ninety-nine *yajnas* only to attain *moksha*, but not any worldly pleasures. The king was with his wife and kids, the place was filled with noise due to the crowd. The hunter approached the king and said that he was a tribal man and hunting is his profession, since morning he was trying to catch the pigeon but it escaped and reached there. He asked the king to return his pigeon so that he can feed his family. Sibi replied that the pigeon came to him for rescue and as a king, it is his duty to save it. So, he cannot leave it. He ordered the hunter to leave the place. The hunter responded to the king's argument and said if he returns home without pigeon, his family members would die with hunger and said that it his duty to feed them. Then Sibi said instead of pigeon he would give one city for his survival. The hunter refused and said that what he will do with the wealth and property when he could feed the entire family with one pigeon. Sibi was confused if he leaves the pigeon it would die in hands of the hunter, if he doesn't leave it, the hunter's family would die. After few minutes the Sibi told the hunter that he would give meat from his body which is equal to the weight of the pigeon. All the people around him wondered at the decision of the King. The hunter agreed. The king ordered one of the servants to get a knife and weighing machine. They kept pigeon on one side, flesh of Sibi cut from his thigh on the other pan of the weighing machine. The pigeon was too heavy the king cut his two thighs, hands and legs still it was not moved. The queen saw the event and fainted, the people around him was worried about the king. Finally, king decided to sacrifice himself and he called the servant and told him to cut his head and place it in the weighing machine and the servant did so. Then the two sides of weighing machine became equal. Then the Siva, Vishnu and Brahma turns to their original form and all the gods also reached the place. The king Sibi and his wife come to consciousness and prayed to the god. They said that they will return the Sibi's body and happily rule the kingdom. Then Sibi and his wife requested that they don't want to live with worldly attachments and

requested take them to Kailasa. Sibi wished that he should go to Kailasa along with his followers and become *Lingas*. Later, his body was enshrined in the temple and was worshipped as Kapotesvara Swamy.

The *Trimurtis* (Trinity) gave them *Mukti* (liberation) and disappeared. The people of the village anointed the Sibi's body with water and flowers the water which flowed from his body was turned as river *Omkara*. Sibi did *Satya vrata* and *yagnas* in the village Chejerla therefore it became popular pilgrimage. Siva came there to catch the pigeon (kapotam) therefore the god named as Kapotheswaraswamy.

In Chejerla the temple Kapotheswara was too small and it looks like a small hut. The god is self emanated as *Linga*. Around the base of god a ditch with water occurs depicting the sacrifice of Sibi. On either side of the *Linga* a small ditch is located. The ditch on right side is not much deep and thus can hold hardly a pot of water. Every day the priests fill it with water and clean it next day. The water in it smells like the meat. So, the priests clean it regularly with cloth. The left side of *Linga*, there is another ditch whose depth cannot be calculated. Any amount of water it can absorb. One cannot know where the water goes. Once, a few Brahmins wanted to test the depth of the well and pour more water in it, then fire and smoke came from the well. They prayed god to forgive their mistake.

The Kapotesvara Swamy temple is situated inside a compound in the north- western corner of the village and faces the east. The only entrance is in the eastern wall and is surrounded by a low Gopura which is devoid of all decorations. The pillars and pilasters of the doorway have simple bracket capitals like those found in the Pallava temple of Kanchi.

The walled enclosure is studded with many minor shrines and stone cut votive shrines. Immediately facing the Gopura entrance are a small *Mandapa* and *Dvajastambha*. There are six minor shrines in the southern part of the courtyard, two in the western part behind the main temple and eight in the northern part. There are beside these minor shrines, several stone cut votive shrines, all the Nagara order, two slabs containing 1000 *Lingas* each and a marble slab containing the figure of Surya standing holding a lotus in each

hand.to the northern-west of the main shrine is a group of worn-out images of the *Saptamatrikas*²².

The main shrine of Kapotesvara Swamy has a small *Nandimandapa* in the front. Behind it is a narrow rectangular Mandapa with two pillars in the front row and four in the back row with corresponding pilasters with the *dvara* in the centre. These four pillars have half lotus medallions. Beyond is a square mukhamandapa containing two rows of two pillars each with a corresponding *dvara*, contain figures of Dvarapalakas. Behind this mandapa are two walls, running east-west, connecting this mandapa and the apsidal shrine behind, there are two walls projecting to north and south at right angles to these walls and forming a narrow compartment which corresponds to the *antarala*.

The temple priest narrated the story of the Kapotesvara temple which is more or less similar to that was found in epic and Buddhist tradition. the same story is popular amongst the devotees and lay people of that temple surrounding cillages. In the transmission of narratives there exists a continuum between oral and written tradition and also between orthodox and heterodox religious ideologies when the miracles of their respective gods are concerned. Such process appears with regard to the existence of the sibi motif as a metaphor of s truthfulness and virtuous life to be led by kings and the people.

Analysis of the narrative

Though this narrative is the origin myth of Sri Kapotesvara temple at Chejerla, the entire story runs on a pigeon, a bird which is no other than the disguised form of Vishnu who tests the truthfulness and virtuousness of Sibi. In this test Sibi emerged as successful and got deified as Kapotesvara in *linga* form and perpetuated the episode of pigeon, Kapota. The narrative reveals the **miraculous** power of Chejerla hills that transform the people from worldly pleasures into the sainthood and finally emancipation of soul from fetters of the world and ultimately merge with god. Normal gifting is not a motif. But **gifting** of body flesh in lieu of the bird under his protection becomes a motif in this tale. The *linga* appears as a human chest without head but with shoulders is a living testimony to the decapitation of the head of Sibi to weigh his flesh against the weight of the bird which is to be given to the hunter. The

myth is realised in the icon of *Linga*. The ditches on right and left sides one giving smell of meat to water poured in it and the other absorbing any amount of water poured in it depict the **marvellous** sacrifice of his body to upkeep *dharma* and *satya*. The narrative runs on animal, miracle, marvel and sacrifice motifs. Here sacrifice of flesh of body by pieces by piece to weigh against pigeon becomes a typical **motif of** sacrifice. Such sacrifice upholds the need of self-sacrifice for the cause of truthfulness and righteousness to uphold *dharma*, the need of everyday life.

The textualisation of narrative is based on locally potential tale of Sibi, the personification of sacrifice. The episode of charity and ethics is shared by sectarian (orthodox) and heterodox (Buddhist) religious ideologies. Cutting of body parts and offering them to God, especially Siva is a popular motif in militant Saivism based on ardent devotion to god in which the devotees believe that the more they torture their selves in the name of Siva, the more fast they could win the heart of Siva and merge with him. In Buddhist ideology *Satya* and *dharma* forms the core of it. Hence, the tale might have been incorporated in the Jataka tradition and example of Sibi was well set well in their narrative tradition.

(ii) The Temple narrative of Sri Lingodhbhava Swamy at Chandol, (Chandol Mandal).

The present village Chandole is currently known by different names in mythical eras. Tradition states that Chandole is called as Samvadapura, Sanakasananda Sanatkumarapuram Dhanadapuram and Chandavolu respectively in *Kritayuga*, *Tretayuga*, *Dwaparayuga* and *Kaliyuga*.

In the village there are two other temples, Sri Kalabhairava Swamy, and Bandlamma whose origin narratives were connected to the motifs of **sacrifice** and **treasure** hunt. The Lingodhbhava swamy temple narrative contains motifs of **animals**, **trickery**, **curses** and **relief miracles** and **magic**. Tradition abounds on the miracles of god Lingodhbhava and there are metanarratives constructed by the devotees basing on their spiritual experiences they had in their devotion to Lingodhbhava Swamy.

1. Puranic narrative on Sri Lingodhbhava Swamy

Lingodbhava Swamy is an aspect of Shiva in which the lord is worshiped as emerging from the formless. This is one of the 64 important forms of Shiva also known as Leela Vigrahas. As Lingodbhavamurthy, Shiva is in the form of a huge *Linga* or *Lingam* as the Supreme Self, without a beginning and without an end. According to Hindu scriptures *Linga Purana* and *Sivapurana*, once Lord Shiva revealed the Lingodbhava Murthy form to Lord Vishnu and Brahma Deva in the form of a pillar of fire with no beginning, middle or end. Vishnu took the form of the boar *Varaha* to find the end of the *linga* while Brahma took the form of a swan to find the top of the flame. But neither of them could find the beginning or end of the flame. In this form, Mahadev is depicted with four arms, seated in the heart of a *Linga*; while Lord Vishnu and Brahma adore him from the two sides²³.

The narrative in Kaifiyat tradition is given as follows:

1. Lingodbhava swamy in Samvadapuram(Chandol)

The origin myth of Lingodhbhava swamy runs as follows. In *Krutayuga* Brahma was proud as he was endowed with the *Prathama purusha Tattva* by which he can only create all living and non-living beings and movable and immovable things in the universe. The pride of Brahma reached Vishnu. Vishnu accepted that Brahma can only create the beings but denied his authority to rule the universe. A dispute that sprung arose in this regard lead both of them to have a heated argument on this matter. Then they both reached Kailasa and informed their issue to Siva. Then Siva grew as an infinite *Linga* and entrusted them the task of finding beginning and ending his *Linga* form in the universe.

In this quest, Brahma took to the form of a swan (*Hamsa*), went towards the sky to find the end point of Siva *Linga*. Vishnu turned as boar, and went down to the earth to dig upto the origin of the *Linga*. After a long travel, Brahma got fed up with his job and wanted to go back and accept his defeat. At this juncture, he happened to see screw pine flower (*Geddagi/ Mogoli*) and a sacred cow (*Kamadhenu*). He enquired both of them from where they were

coming. The flower replied that it is coming from head of Siva after his worship. The cow replied that it is coming back after the milky-worship of Siva. They further said that they have been travelling centuries from the head of Siva and that they do not know the actual distance that they had travelled. Brahma got disappointed. He convinced Flower and Cow to give a faulty testimony to Vishnu that Brahma got reached the end of Siva from where they are also coming. Three of them reached the place from where Brahma and Vishnu started their journey. At the same time Vishnu returned unhappily for he could not find the origin of Siva, but he found Brahma jubilant.

Vishnu asked Brahma if he could find the origin of Siva. Brahma replied that he went and saw Siva's head and brought the two witnesses from there in support of his statement. Initially Vishnu enquired both them. The flower agreed that it was true. Later he asked the cow. The cow was in a dilemma whether to lie or not. It nodded its head positively and fragged its tail negatively. Brahma also asked Vishnu if he found the foot. Then Vishnu replied Siva is an infinite form and it is impossible to trace its origin and end.

Siva felt happy and appeared in original form at the middle of infinite *Linga*. He got angry on Brahma because he lied. He cursed him that Brahma will be neither worshipped nor a temple will be constructed for him on the earth. Since then, no temple for Brahma exists and nobody worships Brahma on earth (*Bhuloka*). Later he cursed the flower that it should be used in Siva worship. He also got angry on the cow and cursed it that it will never be used in the *puja* of not only of Siva but of any god. He further cursed Cow that people get sin if they see its face. When the cow prayed, Siva diluted the curse by saying that people get the merit of having sacred dip in river Ganga if they happen to see its tail in its back (*prishtha bhaga*). He warned Brahma not to indulge in such arguments and then disappeared. Then Brahma enshrined a *Linga* in that place and named as Lingodhbhava swamy and both Bhahma and Vishnu prayed him and remained on *Linga* in the form of swan and boar. Since, this was the place wherein *samvada* (argument) took place between Brahma and Siva it is called as Samvadapura. The god enshrined is known as Lingodhbhava Swamy.

2. Sanakasa Nanda Sanath Kumara puram

In Tretayuga, one of the Brahma's sons who was born from his intelligence (*Manasa* putrudu) Sanaka Sa Nanda Sanath Kumarulu came to this place to worship Sri Lingodbhava Swamy and his wishes were fulfilled. Therefore, he came here again and stayed along with saints (Brahma rishis) and built a hermitage. Thus, this place got the name Sanakasa Nanda Sanath Kumara puramu.

3. Dhandavrolu

In *Dwaparayuga*, Dushyanta, Santanu and few Chandra Vamsa Kings came to this place to worship Sri Lingodbhava swamy and later their desires were fulfilled. The Pandavas also worshiped this *Linga*, performed many rituals and give offerings to the god. The king Dharmaraja enshrined two more *Lingas* on both the side of Sri Lingodbhava Swamy. Thus, the god is known as Sri Pandeswarudu. When Pandavas stayed in this place, they performed daily ritual to the god and also conducted several festivals. They spent a lot of money for the development of the village as well as the temple. They enriched the village like Dhandapura, the capital city of Kubera ²⁴ therefore the village named as Dhanadavolu²⁵. It so happened towards the end of *Dwaparayuga* and beginning of *Kaliyuga*.

3. Narrative on Kalabhairava temple in Chandavolu

The narrative begins with the legendary kings Karkalla Chola who built bridge over the river Kaveri and made Vikramapuram as the capital city. The narrative says that once a saint from Chandavolu went to Kasi on a pilgrimage and saw an inscription in Manikarnika ghat wherein he was taking bath before he visited the Visvesvara of Kasi. The inscription says that there is a village by name Vemuru, situated to the South of Kasi. It further says that in that village a huge treasure was hoarded and is kept under the custody of Kalabhairava who goes to Kasi and comes back within seven ghadiyas (3 hours) every day after the worship of Visvesvara. The saint after he read the inscription leaves Kasi for Ramesvaram. After his tour he comes to the court of the king and informed about the treasure. He suggested him to dig

the hoarded treasure and take it to his palace before Bhairava returns from Kasi. The king enquired the information with regard to the movements of god Kalabhairava and went to Vemuru along with elephants, camels and to collect treasure. They filled their cart with treasure and just before they cross the boundary, Kalabhairava returned from Kasi. He possessed on the carts and stopped them from moving. The king appeased Kalabhairava. Kalabhairava asked him to offer his ownself or the saint as sacrifice to take away the treasure. Though the king was ready for self- sacrifice, the Saint did not allow. The saint told the king that he would sacrifice his life and the king should take the money and use it for the welfare of people in the state and establish *dharma*. He asked the king to enshrine a *Linga* and conduct daily worship. Then the saint stood in front of cart that was possessed by Kalabhairava and sacrificed himself. He built Kalabhairava temple. After acquiring the treasure, the king returned to his place and while going they stopped at Peravali village and enshrined a Mallesvara *Linga* to get rid of the sin (*Brahma hatya patakam*) that was incurred upon him for sacrificing Brahmin. Later the king constructed a Sivalayam in Nidublolu as well and reached Chandavolu.

4. Story of Pusalayya, a devotee

The King who built Mallesvara temple at Peravali came to know about Lingodhbhava Swamy temple in Chandavolu which was in dilapidated condition. He heard about the mythical ancestry of the temple wanted to make it as a replica of Kailasa by undertaking its complete renovation. He invited Vedic saints, architects and sculptors and asked them to make plan but none of them were found competent to do what the king said. Then the king was worried that the temple renovation may not get completed. During the night, the king had a dream. In that, God Lingodhbhava Swamy appeared and told him consult a certain bead merchant, Pusalayya who sustains on bead-selling in Chandolu. God further said that Pusalayya would help him in designing plan for renovation who would also disseminate the miracles of the temple. The next day king sent some soldiers to enquire about Pusalayya. The king went to the home of Pusalayya and talked about his dream with regard to the renovation of temple of Lingodhbhava Swamy. Pusalayya felt happy after

listening about the temple planning and asked the king to come again on the next day. Pusalayya finished his daily offering of Siva and called the king. Pusalayya cut his stomach and showed the Kailasa in it. He asked the king to draw the picture of *Kailasa* in it. The king wondered and called an architect to draw the plan of the Kailasa. When they finished the model plan the merchant came back to life. They prayed to Siva and spread the miracles of God. The King finally finished the temple construction and enshrined the Lingodhbhava Swamy in the centre and installed sixteen *Sivalingas* around the temple and anointed all the *lingas* with water. It took one a year to construct it as a replica of Kailasa, the abode of Siva.

5. Narrative of the Bandlamma temple

While the King was renovating Lingodhbhava Swamy temple, He ordered for fifteen thousand carts of stones. All of a sudden, the carts were stopped. The king got worried about it. In the night the king had a dream in which goddess Sakti appeared. She asked him to give one stone for each cart and construct a temple to Bandlamma, who was buried in the earth. She further ordered to conduct temple fairs and festivals after they dig out and enshrine Bandlamma from earth. Next day dug, they found a stone like *Linga* and considered it as Bandlamma and enshrine her in the temple. The next day he followed her order and constructed the temple with one stone from each of the vehicles and dug at that place, found a *Linga* instead of Shakti idol but they considered it as Bandlamma and enshrined her in the temple which was constructed by collecting one stone (*banda*) from each cart. They performed all rituals to her. They dug a well and named it as Bandlamma bavi.

After sometime, the temple of Lingodhbhava Swamy got bent towards South due to the flow of water from a tank in that direction. Then certain Kasi Pathulu caused a tank to be dug in the northern side. Then the temple and gopura got balanced and set properly. Later the temple chief (Mahamandaleswarulu) Kondapadmati Buddha Raju donated some land for the temple and appointed Surannaboyadu, Komaranna boyadu and his son Duganaboyadu to organize everything and to conduct the daily puja and

Nivedana (offering ritual food, flowers, fruits etc), to provide essential materials to continue all the events without any interruption.

6. Miracles of Lingodhbhava Swamy connected to the episode of Mallikarjuna Panditharadhya

Sri Mallikarjuna Panditharadhya who is a great devotee of Siva and profounder of *Aradhya Saivism* once came to Lingodhbhava swamy temple at Chandavolu on his way of his pilgrimage to Srisailam. There he defeated Buddhist and Jain scholars by his intellectual valour and became popular. Bhuddaraju, the mahmandalesvara of the temple was also staying at the same village was jealous of Panditharadhya for the latter emerged as famous religious exponent. The Mandaleswara planned to interrupt the regular religious austerities of Panditharadhya connected to the Lingodbhava Swamy. So Bhuddaraju sent one of his Buddhist followers to steal the *Nakshtra harati*, a ritual object with which Panditharadhya lighted or burnt camphor in it. But his disciples caught hold of the thief, Bijjala and killed him. Then the Bhuddharaju sent some of his followers to Panditharadhya to find out the punishment for killing innocent Buddhist. As Panditharadhya do not know that his own disciples have killed Bijjala, he replied that killing an innocent is a sinful and the eyes of the culprit should be removed. The Buddhist followers replied that Panditharadhya himself was culprit. Panditharadhya understood the entire event through his divine powers and accepts punishment. He finished his routine *anusthana* and went to Lingodbhava Swamy temple and plucked his eyes. But due to the miraculous divine powers, Panditharadhya could regain his eyes. He did it for thirty times and could regain his eyes in all attempts. When the attempt was made for the thirty first time the God became furious and cursed for both the parties disobeyed him, he cursed that the entry of Saivites into temple and worship of Lingodhbhava swamy should be restricted and all the Buddhists should lose their identity and existence at Chandavolu.

Analysis of temple narratives of Chandole

The place name of Chandol itself has mythical ancestry tracing its origin from the earliest mythical era Kritayuga until contemporary times of

Kaliyuga through Tretayuga and Dwaparayuga called in different names as mentioned in the narrative. The text temple myth associated with Sri Lingodhbhava swamy in Chandole explains the inability of Brahma and Vishnu to find out the origin and end of the *Sivalinga* suggesting metaphorically the unknown mythical origination of the Siva in the temple. The founding of village Chandole as the Lingodhbhava Swamy in that place appear to be as old as that of beginning of mythical eras. The mythical ancestry of temple as well as the village is believed to have been occurred in remote past.

In the narrative of Lingodhbhava swamy, motif **miracle** is well knitted in the plot. During the dialogue between Brahma and Vishnu, emergence of Siva as a huge flame in his Linga form whose beginning and ending cannot be traced is a miracle. Lord Siva gave the **task** to Brahma and Vishnu to go in search of its root and top. The narrative has **animal, trickster, deceit and curses (sapa) motifs**. To realise the task Brahma fly as swan (*hamsa*), a bird and Vishnu gown down to dig the earth as swine (*varaha*), an animal. On his way to top of *Linga* Brahma interacts with a flower and a cow whom takes as false witness to tell Vishnu that all of them were coming from top of Siva. Brahma played **trick** of false witness by flower and Cow to Siva that caused 'curse' of abandonment of Ketaki flower in Siva worship and incurring the sin to anybody who looks at the face of cow. Even Brahma was cursed for his '**deceit**' (bringing false witnesses, lying with Vishnu) that he will not have temple in *bhuloka*. The icon of Lingodhbhava swamy with swan and boar on top right and bottom left in *Linga* is a testimony to the mythical narrative. The narrative is a typical Saivite mythology wherein the superiority of Siva is being established by tracing the origin of *Sivalinga* beyond the vision of both Brahma and Vishnu. Chandole itself is a site of conflict between Saivism and Buddhism in which Panditaradhya could defeat the Buddhist scholars in a religious discourse. The textualisation of the temple narrative of Lingodhbhavasvamy incorporated the then contemporary religious fervour and popularised among folk.

The temple narrative of Sri Kalabhairava temple in Chandole is quite interesting as its origin myth is connected to the motifs of **treasure hunt**, **human sacrifice** for noble cause (reclamation of treasure for state and society through human sacrifice for appeasing the spirits that were woven around hoarded treasure), and **consecration of Linga was done as a token of expiation** for human sacrifice. It is already mentioned that hoarding of treasure is one of the seven meritorious deeds (founding of *Saptasantanas*) that our elders/the ancestors perform with the intention of giving riches to the posterity. Tradition holds that the treasure will be protected by the spirits or sacred serpent against theft or robbery by the others till it reaches the legitimate claimants. If anybody hunts that treasure, it is an untold belief that they will vomit blood and die. Sometimes, those who want to claim such treasure should appease the spirits that protected them so far. Among such appeasements, human sacrifice is the foremost offering. Thus, **human sacrifice** in this narrative is a motif. The brahmin saint observed self-sacrifice to Kalabhairava on the condition that the king should take the treasure and use it for upholding *dharma* in his domain. However, the king/the emperor possesses *ashtabhoga tejosvamyamulu*, i.e., eight kinds of absolute rights. They are: *kraya* (purchase) *vikraya* (Sale), *dana*(gifting), *vinimaya* (use or appropriation), *jala* (water), *taru* (tree), *pashana* (stones) and *nidhi nikshepa* (hoarded treasure). Even if a common man finds treasure, it should be handed over to the king who may use it for the welfare of the state and people. However, the king in this context, after the self-sacrifice of the brahmin, erected a sacred Siva *Linga* as an expiatory ritual observance for having obtained the sin of *Brahmacharya*. Human sacrifice, especially **sacrifice of a Brahmin** is a motif here.

Another interesting episode connected to the king who wanted to renovate Sri Lingodhbhava temple is an anecdote of the devotee Pusalayya of Chandole. In this episode the motifs of **dream**, **devotion** of devotee and **miracle** of god Lingodhbhava constitute its plot and lead story. A **dream** is a succession of images, ideas, emotions and sensations that usually occur involuntarily during certain stages of sleep. They are also stories and images that human minds create during sleep. They can be entertaining, funny,

romantic, disturbing and sometime frightening to the dreamer. They can be entertaining, fun, romantic, disturbing, frightening, and sometimes bizarre. They are universal human experience that can be described as a state of consciousness characterized by sensory, cognitive and emotional occurrences during sleep. The king when wanted to renovate the temple of Lingodhbhava on par with that of Kailasa, the abode of Siva he could not get satisfied with the architectural designs given by his artisans. He got upset and the issue of getting proper architect is haunting his conscious and subconscious mind. His mind was in a unique state of consciousness that incorporates experiences of his present, processing of the past, and preparation for the future. His problem of finding a suitable architect to renovate the temple was solved in his dream in which Lingodhbhava himself appeared and asked him to meet the devotee Pusalayya, the ordinary bead seller in Chandole who would show the way. He approaches Pusalayya who cuts his stomach and shows Kailasa. He asked King to bring his architect to design of Kailasa that can be useful to renovate temple. Later by miracle Lingodhbhava the devotee gets his life back. Here **dream**, and **miracle** are potential **motifs** that lead the episode of Pusalayya.

The founding of Bandalamm temple is also connected to the renovation of the Sri Lingodhbhava temple. Here also **dream** is a motif. When the king ordered to bring fifteen thousand stones required for renovation of temple, the cart containing stoned did not move. During this crises time, the king dreams in which goddess *Sakti* appears and asks him to give one *banda* (Slab/stone per each cart) to construct the temple of Bandalamm who is buried in earth. She further wanted him to dig it out and raise its temple and conduct rites and rituals. Dream is a significant psychological process that frequently emerges as a potential motif in the narrative construction which establishes a continuum between myth and reality or celestial and celestial domains.

The episode of Sri Mallikarjuna *panditaradhya*, a famous Aradhya Saivite profounder is associated with Lingodhbhava Swamy. The entire narrative is based on the motifs of religion, **tests, miracles and marvels, death/dead, deceit, trickery and Curse**. Sri Mallikarjuna Panditaradhya, an ardent Aradhya *Saiva* religious philosopher successfully defeated the Jain and

Buddhist adherents in the religious **combats**. **Jealousy** leads the Buddhist king Budharaja to send his servant Bijjala to steal the ritual plate of light offering of Panditaradhya. It instigated the Panditas's followers to put the culprit to **death**. By **deceit** and **trickery**, Budharaja makes Panditaradhya to decide the punishment of plucking of eyes to offenders of murder. Panditaradhya takes the punishment on to him. By the **miracle** of Lingodhbhava, Pandita gets his eyes back for the 30 times. But when he removed eyes for 31st time the god **cursed** both of them. God cursed that there will not be entry for Aradhya Saivites into the temple. He further cursed that the religions, Buddhism and Janism would soon perish and replaced by Saivism.

Thus, the temple narratives at Chandole are conglomerate of mythology and animal tale types having an array of motifs that successfully lead the movement of the story line in the taleworld.

Tale type III. Taboo and Incest

A **taboo** is a restriction or prohibition on something against verbal and nonverbal expressive behaviour of the people pertaining to their respective cultural norms and values. Such restraints are explicitly or implicitly constructed in the cultures to regulate the socio-religious and ethical life of their respective social groups. The taboos may be related to food items, sexual life, kinship relationships, economic productions, medical practices, religious behaviour, worship orders and related material culture, voyages (sea travel/crossing the oceans etc. The taboo of a community may be an accepted norm in other. Prevalence of taboos in the societies makes people to exhaust its resources more efficiently. A taboo accepted by a social group contributes for the cohesion of its members on one hand and for their personal as well of social (group) identity on the other. Violation of a taboo in any tradition tantamount to breaking of the respective social norm that contribute to social anarchy in their cultural group. It contributes to excommunication of the culprit or his/her inclusion in the respective social group by undergoing a punishment or payment of cash or kind in the form of slavery to the villagers or performing some ritual austerities like pilgrimage or sacred dips. The

taboos function as social control mechanism by this social order is maintained according to traditional norms and values that are widely accepted by respective cultures.

Sigmund Freud held that incest and patricide are the major taboos that find expression in almost all civilizations²⁶. A myth can be considered as a conventional narrative that involves superhuman and supernatural characters and impregnates widely accepted norms and social values.

A myth is a traditional narrative, usually involving supernatural or persons, and embodying popular ideas of social phenomena in cultures.

Malinowski²⁷ opines that the inherent feature of myths is depiction of the actions of the characters in the story and replication of those actions in the ritual performances. Such relationship validates mutual relationship between the myth and ritual in the society. However, there are umpteen temple narratives wherein the myths and rituals are treated independent. Legends construct historicity and fairy tales entail fiction and miraculous imageries that that would entertain and amuse the audience. Myths unfold the way how the entire universe is ordered in the worldview of the tellers and community in which the mythological narratives are constructed²⁸.

In the study of folkculture, taboo serves as a socially sanctioned for the and anxiety provoking behaviour. One can do or say in folkloric form things otherwise interdicted in everyday life²⁹. Thus, taboo is one such interesting motif that pervades folklore. In one of the temple narratives mentioned below speaks about the marriage between a brother and sister who were separated from their parents.

Table No: XIII: **(III) Taboo and Incest taletype**

S.No	Mandal	Village	Temple	God/Goddess	Motif
1	Amaravati	Vaikunthapuram	Sri Venkatesvara Swamy	Vishnu	Sister-brother incest marriage
2	Repalle	Nizampatnam	Sri Magadaramma	Goddess	Animal

					sacrifices
3	Repalle	Morthota	Sri Muktheswara Swamy	Siva	Sister-brother incest marriage

(i). Sri Venkatesvara Swamy temple narrative of Vaikunthapuram, near Amaravati, Guntur Mandal.

Lord Sri Venkatesvara swamy who is being worshipped till date since the days of yore at Vaikunthapuram is a miraculous God who realise the wishes of his devotees and wash away the sins of the people with his grace and blessings. An interesting narrative exists on the magnanimous power of his blessings which can even cleanse the sin that acquired due to the breaking of tabu of incestuous marriages between brothers and sisters. Vedic *dharma* prohibits such marriage between unmarriageable kin relationships as it is considered as one of the great sins that nobody should commit. Such an offence committed unknowingly also incurs sin. In Kali era where there is possibility of happening unruly acts, the ritual observances like *tirthasana* and *tirthadarsana*, the core precepts of devotionism can purify the lives of sinners. The incest tale mentioned above is very popular in that region among the populace. This episode is textualised in the Kaifiyat of Vaikunthapuram which was prevalent in the memories of the devotees of the temple. The temple priest whose forefathers also were in the worship of Lord Sri Venkatesvara of this place said that he heard the narrative of incest from his family elders and some other old people of the village. He also gave his version of the incest tale connected with the temple. In the following pages the Kaifiyat version as well as the oral version of the sacred narrative of the temple that glorified the lives of the people by delivering them from their *dushKarmas* (bad deeds).

Kaifiyat Tradition

Long ago, Lord Sri Venkatesvara Swamy of Tirupati, along with his bow and arrow came on his horse to the Krowncha hills situated on the banks of river Krishna. This place was very beautiful with trees and divine flowers. For him it was also sacred because several sages were meditating from a long-time. One day, when Lord Venkatesvara was enjoying the sceneries, all the sages of that place who were doing penance praised his glories. They requested God to kindly stay along with his wife, Alamelu on the Krowncha hills so that they all can worship him to attain *moksha*. He was happy with the praises and devotion of the sages. He told them the story of the river Krishna as follows: Once, river Krishna was insulted by her husband Sagara by praising Ganga for it originated near the feet of Vishnu and sat on the head of Siva. Sagara further teased river Krishna that Ganga is the most meritorious and sacred river. Then river Krishna requested him (Sri Venkatesvara) and Siva to stay on the Sahyadri that extended up to the place of its union with Sagara so that the entire river belt will be sanctified by their presence. Then he (Sri Venkatesvara) assured the sages that he would stay on this hill along with his Alamelu and disappeared.

After sometime, Sri Venkateswara reached the Krowncha hills on his horse. On the hills there was a cave. Its entrance was closed by a thick and huge stone slab. He shot the stone slab with his arrow into two pieces. It got broken into two pieces and a cave was formed. Then the form of Sri Venkateswara seated on horse got disappeared and established himself in the cave. Then, Siva sent Kalabhairava to find a beautiful place on the hills for his consecration along with his consort. Kalabhairava settled there as *Kshetrapalaka* (guardian). Then Siva and his consort Parvati reached the hills and settled in their original form. Since these Krowncha hills were inhabited by Siva and Vishnu along with their consorts Parvati Lakshmi respectively, the river Krishna is flows in the north as *uttaravahini*. It is being considered as a sacred place. Then Indra consecrated there a *Linga* and named it as Krownchamrendra. Since it was adored by several sages, it became a famous sacred religious centre.

In due course this religious centre was well known as Bandhavirayi. The myth behind the origination of the name Bandhavirayi to this place runs as follows:

Once in that village a big famine occurred. In that village a Brahmin by name Sudharma lost his livelihood because of draught and famine. So, he migrated to another village along with his family members. There also he could not get any job for his survival. Because of the draught and famine, he lost his ability to judge any act as *dharma* or *adharma* for he has to feed himself and his family. He sold his daughter to a Brahmin family and survived for sometime on that money. Later on, after sometime, the money obtained by selling his daughter got exhausted and the family began to suffer from hunger and thirst. As there was no other alternate, Sudharma sold his son to another Brahmin and left the place. The Brahmin adopted the boy and performed *upanayana* (thread marriage). Later the brahmin performed marriage of his adopted son with a girl who was sold by Sudharma previously. Unknowingly, marriage took place between brother and sister.

After sometime, as both the boy and girl attained age, the parents planned to arrange nuptial to them. On an auspicious day fixed by Vedic scholars, the boy was going to meet his wife for nuptials. While going, he crossed a rope, to which cow and calf were tied. The calf got angry and asked its mother that the Brahmin boy is an idiot for he crossed the rope to which they both were tied. Then, the cow replied that the calf does not know the past and posterity of the boy. The cow told the calf that though he is Brahmin, he is going to perform a sin. He and his wife are born to same parents. Both got married because of the sin they had incurred from their past lives. Cow told her calf that how a person who is ready to perform such bad deeds can understand the intricacies of *Dharma*. The boy understood the language of the cow and calf and went back his home to enquire the matter. His father also got wondered and enquired the girl's father about it. Then both of them come to know that the marriage was between uterine brother and sister. They discussed the matter with the learned Brahmins. Since the marriage took place between unmarriageable kins without knowing, the Brahmin scholars said that there

exists expiation. Both should wear blue cloths and tie their legs (*bandhana*) with ropes and should be sent to *tirtha snana* and *tirtha darsana*. The river in which their blue cloths become white and the temple wherein the ties of their legs get unknotted, there and then their sin gets dissolved.

Both of them put on blue cloths and tied their legs and visited several pilgrimage centres and took bath in all sacred rivers. At last, they reached Krishna River in Krowncha hills. They took bath in river Krishna and visited Sri Venkatesvara Swamy on the hill top. There they both did ardent prayers to god and begged him to nullify their sin and bless them. Then the ropes tied to their legs were dropped off. Since then, the place is being called as Bandhaviramam and emerged a sacred pilgrim centre.

The local people say that till now there are evidences on the hills to substantiate that the myth had really happened in the remote past. They are: (i) In cave there are imprints of the sacred feet of Lord Venkatesvara Swamy, (ii) As mentioned in the narrative that Sri Venkatesvara came on horse to this place, there are stamping of the feet off horse and impressions of rod (*Bettamu*) that was held by the god on the ground. (iii) The stone slab that was broken by Sri Venkatesvara in front of the cave still is there (iv). In eight directions, 8 statues of Sri hanuman were consecrated. (v) To the north of Sri Venkatesvara temple the statue of Kalabhairava is there and the place is called Bhairavadinne, (vi) people say that the sages lived in the small caves seen on the mound of Bhairavadinne, (vii) North of Bhairava, five *Lingas* are consecrated, (viii). Behind the temple of Sri Venkatesvara, the temple of Krownchamaresvara is erected, (ix) To the east of Krownchamaresvara, in a cave Parvati and Siva were in the form of statues, (x) to the east of the temple of Siva and Parvati, there are two pillars in front of which a stone slab exists. On this stone slab 4 feet are seen, (xi) People say that near those two pillars, the brother and sister washed their sins and their ropes that tied their legs got dropped. So, the Pillars near which their sins were washed are till now being called as *papa vinasana stambhas*. Infront of the cave where Sri Venkatesvara is worshipped *Mukhamandapas* (Frontal halls) were constructed and towards the south, Alamelu shrine was constructed. In *Mukhamandapa*, Sri

Lashminarasimha was consecrated. The chronological details of their installations are unknown. The temple was given patronage by Kakatiyas, Reddi, Gajapati and Vijayanagara kings in historical times and by later by local Zamindars. In due course, Zamindar Raja Vasireddi Venkatadrinayudu constructed compound wall around the temples. There he consecrated Sri Venkatesvara Swamy temple and named it is *Diguva Tirupati* (Lower Tirupati). Since the village emerged as a sacred and divine place, the Zamindar named it as Vaikunthapuram. The village Kaifiyat containing the information on the Venkatesvara temple was orally collected from local people and devotees and written two centuries back.

The **oral narrative** collected from the temple priest, Sri Kosuri Ugra Lakshmi Narasimha Charyulu (46) during the fieldwork of the research scholar. This oral narrative throws light on two aspects: (i) on the origin of Vaikunthapuram temple on the foothills of Krowncha hills and (ii) The miraculous power of Sri Venkatesvara Swamy who could wash away the most heinous sin, incest marriage between brother and sister.

(i) Origin of Vaikunthapuram temple

The temple existed before the river Krishna was born. Towards the west of Krowncha hills, there was a village by name Ravur. In that village there was a Brahmin family. They had a cow and calf. They used to survive on its milk. Once it so happened that the cow did not give milk for ten days. The Brahmin thought that the servant might be taking milk. Hence, he shouted at the servant. In the night he had a **dream** in which Sri Venkatesvara Swamy appeared and told that he had been living on the hills and surviving on the milk of his cow. The Brahmin asked him to tell where to search. Sri Venkatesvara Swamy told some landmarks. “There is a peepal tree (*Ficus religiosa*) on the hill near which a valley exists. Near that valley treasure is hoarded. Take that treasure and build the temple”. Early in the morning, the Brahmin dug the treasure. As he dug deeper, a statue of Sri Venkateswara in the form of a cute boy having miniature *Sankha* (Conch), *Chakra* (Disc), *gada* (Club or a spherical mace with a shaft) and *Padma* (lotus) in his four arms was unearthed. Then, a sculptor was brought to make the sculpture much bigger.

As soon as he chiselled on the chest of the statue, blood came out and the sculptor vomited blood and died immediately. Then the God said that since mistake occurred, everyday he should be anointed by cow milk (*kshirabhisheka*), applied sandal paste on his chest where the sculptor chiselled and later let Him be left for the *darsana* to the devotees. Later on, the Zamindar constructed *mukhamandapa* to the temple and gave *inam* lands for its maintenance. The God was consecrated in the foothills with the intension that who so ever cannot visit the temple on the hills, can visit this Sri Venkatesvara which gives the same merit as that of visiting the temple on the hilltop. Since Krishna River flows north of the temple, it is known as *Uttaravaravahini* and since it situated to the south of Varanasi, it is also well known as *Dakshina Kasi*.

(ii) The miraculous power of Sri Venkatesvara Swamy and Removal of sin of Incest

Once upon a time a boy and a girl were born in a Brahmin family. The mother died due to ill health. The boy was of five and girl was of three years. In those day there were no transport faculties to cross the river. The father took the child and swam to other bank and dropped that boy. While he was returning back to bring his daughter a flood of water came. The old man was dragged inside by the waters. The girl on the other bank was grown in some other family. Thus, both brother and sister were grown in different families without knowing each other. When the girl attained eight years, she was given in the marriage to her brother without knowing who he is. After that girl attained puberty, they arranged for nuptials. The boy while going to meet her he did a mistake. A cow and calf were tied to a rope (*paluputadu*). This boy crossed that rope to reach his in-law's house. Crossing of the rope that tied the cow is an ethical offense and also a sin. Then the calf asked its mother that who he is? And why he is crossing our rope (*palupu tadu*) then the mother said that this boy is going to lead family life with his sister and crossing of rope is in no way higher than the sin that he is going to commit with his sister. The boy heard this conversation. He understood the language of the cow then he did three perambulations to the cow and asked her to tell his past life, then

clairvoyance (*Asariravani*) talked about his life. Since the marriage was done without their knowledge, he asked several divine sages to tell a way to come out of the sin incurred due to incestuous marriage. The sages said, “from the birthplace of river Krishna till it merges with sea near Hamsaladeevi, there are seventy-six religious centres so you both should wear black clothes, unconditioned plaited hair and tie their feet then visit all religious centres”. As per their suggestion they wore black clothes and plaited their unconditioned hair. They tied their legs and began to walk then at one place their black clothes became white (*tella*) so that village was named as Thellaturu which in due course was named as Vellaturu. Then after sometime their plaited hair (*jadas*) was fell down and the village got named as Jadaluru. After they reached here, they had their sacred dip in River Krishna and visited Sri Venkatesvara Temple for three days then their ties of legs were unknotted on their own. That’s why it is named as *Bandhaviraman Kshetram*. Later on, they moved to the south east of the hill and entered a cave in which they attained Moksha till date on the entry of that cave a board entitled *Bandhavirama Kshetram* is seen.

Analysis of the Vaikunthapuram Temple narratives

Two narratives are constructed on the emanation of Lord Sri Venkatesvara at two places, one on the Krowncha hills (Bandhavirayi kshetram) as found in kaifiyat tradition and the other on its foothills (Diguva Tirupati) as collected from the temple priest and local people. Both the narratives are connected with the episode of incest marriage between brother and sister and cleansing of their sin by having sacred dip in Krishna River wherein their polluted clothes become white and their *bandhanas* (tied feet and hands) get removed automatically after they visit Lord Sri Venkatesvara on the hilltop. The origin myths of the temples are somewhat different. The written version (Kaifiyat tradition) gives Puranic origination of temple complex containing the shrines of Sri Venkatesvara, Alamelu, Kalabhairava, Siva, Parvati and Krawnchamaresvara on the hill top. The temple narrative got textualised as a Puranic myth. The sacrality of Sri Venkatesvara in the temple got glorified for his *Darsana* could give relief to the *sanchita (dush)karma*,

accumulated bad deeds incurred from their previous births which got fructified as incestuous marriage and lead them to *moksha*. In the oral version, the incest marriage episode is more or less similar; the origin of Sri Venkatesvara temple in the foothills (*Diguva Tirupati*) is different. The motif of mulching of milk by cow on Siva *Linga* or idols of gods like Vishnu buried in anthills or pits covered by mud is very common in Indian mythical narratives connected to religious symbols. The presence of sacred idols of gods is revealed in physical and metaphysical realms. Physically it is symbolically obvious in the acts like cow mulching milk on hidden idols and metaphysically the symbolic actions decoded in the dreams or by clairvoyance (*asariravani*). In the oral tradition the origin myth of the temple is thus textualised.

Both the narratives converge at one point that the brother and sister are separated and got married in the game of fate. Crossing of *paluputadu* (Rope tying cow and calf) is a sin equal to that of incest (crossing the boundaries of normative marital relationships). The boy who was in a hurry to cohabit with his wife (sister) crossed the *paluputadu* symbolising his anti-normative act. As the boy can understand the dialogue (language of animals), he got aware of the sin to be happened and wanted to get unknotted from these ties (*Bandhas*). The expiatory measures mentioned as per the Dharmasastras to break the fetters of incestuous marriage were said to be realised when they had sacred dip in the waters of *Uttaravahini* Krishna river and visited the temples of Sri Venkatesvara in the foothill and hilltop of Krowncha *parvata* and attained *moksha*.

Another interesting happening on the eve of famines, draught and floods is displacement of people and families. After the people are rehabilitated, there is a possibility of social anarchy wherein people may forget their origins and may unknowingly enter into anti-normative matrimonial relationships. In Indian context, such mishaps are attributed to karma incurred from several past births which could be released by ritual observances as mentioned above in *tirtha snana* (sacred dip in rivers) and *tirthadarsana* (visiting of temples and gods). This belief is well articulated and textualised in the process of narrative construction.

The narrative revolves round the **motifs** of **incest** and **miracles** of Lord Sri Venkatesvara and river Krishnaveni who could cleanse the sin they incurred due to their incest marriage. The ritual bath in sacred river Krishna turns blue cloths of the sinners to white symbolically denoting cleansing of sin. The chained hands and legs were freed on their own with the *darshan* of god. these are all miracles of god that prove his existence to the devotees. The belief of the people that even the highest sin like incest or antinormative behaviour would be washed away and karma of the past births may be cleared if one can ardently worship God and observe expiatory rituals as prescribed by the Dharma and dictated by the tradition is fabricated through the motifs of the narrative. All these motifs are very popular in the devotionalism wherein the devotees can cross the world by being devoted to their sectarian gods, Siva or Vishnu and a hoard of folklore is fabricated in this regard. The cow and calf talk to each other with regard to their incest marriage of brother and sister and enlightens his past. The **animal motifs** – dialogues amongst animals and animals and human beings connected the story events that pushed the tale world towards climax, emancipation of humans from worldly fetters. Human interaction with animals is well knitted in the narrative. In otherwords, animals mediated the humans in reaching their goal.

In the next Chapter, V, Interpretation of Temple Narratives: Tale types and Motifs (II), the remaining three Tale types, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster are analysed and interpreted.

End Notes

¹Aristotle. <https://docplayer.net/62712932-Chapter-two-theories-of-myth-from-cassirer-to-frye-as-the-objective-of-this-thesis-is-to-work-out-myth-hermeneutics-within-the-broad-framework-of.html>. The 'myth' is narrative, story, as against dialectical discourse, exposition; it is also the irrational or intuitive as against the systematically philosophical.

² A. William Bascom, The Forms of Folklore: Prose Narratives, in *Journal of American Folklore* 78, 1965: 3-20; David Adams Leeming, *The World of Myth*. New York: Oxford University Press, 1990.pp. 3, 13.

³ Alan Dundes, *Sacred Narratives Readings in the theory of Myth*, California: University of California Press, 1984, p.1.

⁴ Paul Ricoeur, (1955) *History and Truth* (Trans.) by Charles A. Kelbley. Evanston, IL: Northwestern University press, 1965; *Idem. The Symbolism of Evil* (1960). (Trans) by Emerson Buchanan. New York: Harper and Row, 1967; *The Rule of Metaphor: Multi-Disciplinary Studies in The Creation of Meaning in Language* (1975). (Trans.) by Robert Czerny with Kathleen McLaughlin and John Costello. London: Rutledge and Kegan Paul, 1978.

⁵ Ricoeur considered myths as symbolic with allegorical meanings. He upheld that the symbols have to be interpreted rather than merely to be understood. He categorized myths into four types, Myths of Creation, Tragedy, Fall and Exile, each of which is a symbolic representation of human experiences of god and evil.

⁶ Brownislaw Malonowski, *Myth in Primitive Psychology* (2) *The Giants in England. Nature* **120**, 115 (1927). <https://doi.org/10.1038/120115a0>.

⁷ Ronald Barthes, *Mythologies*, New York: The Noonday Press, 1991, pp.109-131.

⁸ Claude Levi-Strauss, "The Structural Study of Myth", *Journal of American Folklore*, Vol.68, No.270, Myth:A symposium,Oct.-Dec.1955), pp.428-444.

⁹ Lauri Honko, "The Problem of Defining Myth" in Alan Dundes, *Sacred Narrative: Readings in the Theory of Myth*, University of California Press: California,1984, p. 49.

¹⁰ Srindtha, (Telugu) Srf Bhimeivara Puranam, K. Ramagopala Krishna-Murthy, (ed.), Vijayawada, 1958, Canto. IV, vv 47-213. Cf. P.S. Kanaka Durga & Y.A.Sudhakar Reddy, "Kings, Temples and Legitimation of Autochthonous Communities. A Case Study of a South Indian Temple",*Journal of the Economic and Social History of the Orient*, Vol. 35, No. 2 (1992), pp.145-166,p.151.

¹¹"Narasimha Myth", downloaded from Web site,https://shodhganga.inflibnet.ac.in/bitstream/10603/109961/8/08_chapter-1.pdf, on 24th January,2020.

¹² cf.*Ibid.* Regveda, I.154.2a.

¹³ Cf. Narasimha Myth. *supra*. Taittireya Aranyaka, X.1.6.

¹⁴ Kisari Mohan Ganguly, (Tr.) *The Mahabharata of Krishna Dwaipayana Vyasa*, down loaded from https://krishnamurti.abundanthope.org/index.htm_files/MahabharataOfVyasa-EnglishTranslationByKMGanguli.pdf, downloaded on 14th December 2021. Canto III.100.2 and Canto XII.376.73; Besides Mahabharata, the Puranas refer to the Narasimha with some variations in versions. *Agnipurana*, *Vayupurana*, *Brahmandapumna*, *Brahmapumna*, *he Skandepumna* *The Vishnudharmottarapumna* *The Padmapumna* *The Matsyapurana* *The Saumpumna* *Kurmapumna* *Sivapurana* *The Lingapumna* *The Vishnupumna* *The Narasimhapurana* *The Bhagavatapurana* and *Garudapurana* also refer to the myth of Narasimha.

¹⁵ Vyasa, *Srimad Bhagavata Purana*, (Ed.), A.C. Bhaktivedanta Swamy Prabhupada, downloaded from web site <https://padmanabhdas.files.wordpress.com/2014/12/srimad-bhagavata-mahapurana-english-translations.pdf>, on 13th December, 2021. Canto, VII. pp.542-611

¹⁶ *Brahmaloka, Vishnuloka and Sivaloka*.

¹⁷ (i) *Sravanam* (hearing the names and glories of God), (2) *Kirtanam* (praising the glories of god), (3) *smaranam* (memorising the miracles of god) (4) *padasevanam* (worshipping feet of god), (5) *archanam* (worship) (6) *vandanam* (salutations), (7) *dasyam* (serving), (8) *sakhyam* (friendship with lord) and (9) *Atma nivedanam* (Self surrender to god)

¹⁸ *Bramhand purana* II. 5.3- 29 says that Somasura a demon of Yore stole the four Vedas from Lord Bramha and hid himself in the Ocean. Lord Bramha then approached his father Lord Srimannarayana murthy and Prayed for the restoration of Vedas. Lord Srimannarayana Murthy in ‘Matsyavatara’ (Fish) entered the Ocean, killed the demon Somakasura and brought back the Vedas intact. The Vedas, in human form thanked the lord for his kind gesture in saving them, prayed to stay with them on their heads. There upon the Lord munificently granted their Prayer but said that they would do that only after killing another demon Hiranya Kasapa and saving his son Prahalda. The Lord also assured the Vedapurushas that he would stay with them as panchamurthy only. So saying the Lord bid them till such time to remain in the river Krishnaveni as Saligrama mountain. Lord told them that Krishnaveni also prayed to allow her to worship him every day and that he granted her the boon. He assured the Vedapurushas that both the prayers would be granted simultaneously. According to the bid of the Lord the Veda purushas remained in Krishnaveni as Saligrama Mountain.

Later the Lord incarnated himself as ‘Narasimha’ killed the mighty demon Hiranya Kasapa and served Prahalada and ever since stayed as Jwala Narasimha on the mountain head at Vedadri in fulfillment of the inclination of Veda Purushas. Then Lord Bramha requested Jwala Narasimha to stay in Sathya Loka as Saligrama Narasimha so the Lord went to Sathya Loka as Saligrama Narasimha at the request of Lord Bramha. But even before Brahma offered his worship to the Lord in Sathya Loka, the Sathya Loka, the Satya Loka was consumed in flames. There upon Lord Brahma personally brought Saligrama Narasimha Murthy to the river Krishnaveni and erected the Saligrama Murthy on the Saligrama Mountain. Thus, Lord Laxmi Narasimha Swamy the incarnation of Lord Srimannarayana fulfilled the desire of both Veda purushas and the river Krishnaveni, simultaneously. Later on, the Lord, at the request of Rishis like Rishya Srigna and kinga like Manu, stayed in the middle of the mountain as Yogananda Narasimha Swamy and at the request of the Garudas the Lord stayed as Vira Narasimha and as per the prayer of Vana Devatha the Lord is pervading the mountain as Laxmi Narasimha Murthy. Thus this holy place is sanctified by the presence of all devatas who descended from the heavens to worship the Lord who enriched the mountain with several Holy Spirit. The facts were revealed by Mahamuni to Sounaka and others who acclaimed the place where Pancha Narasimha Murthy are existing. The Lord is staying as Jwala Narasimha on Vedaikhara of the mountain, as Saligrama a Narasimha in the river Krishnaveni and as Yogananda Narasimha, having been erected by Sage Rishya Srunga and in his own *pitham* as Laxmi Narasimha Swamy. The Lord Sreemannarayana has incarnated himself as Vira Narasimha on the Garudadri, situated at a distance of 5 km, east of Vedadri. The myth of Narasimha as given in Brahmanda Purana is more or less same as the one told by K. Venkatachari, hailing from Vedadri which I have collected during my field work. Downloaded from [www.https://www.indica.today/quick-reads/unknown-tales-from-the-puranas-narasimha-story-without-prahlada-brahmandapurana/](https://www.indica.today/quick-reads/unknown-tales-from-the-puranas-narasimha-story-without-prahlada-brahmandapurana/) on 10th November,2020.

¹⁹ The Nava Narasimha forms are: Ahobala Narasimha, Varaha Narasimha, Malola Narasimha, Yogananda Narasimha, Bhavaja Narasimha, Karanja Narasimha, Chakravada Narasimha , Jwala Narasimha and Bhargava Narasimha.. Downloaded from web <https://hindutemples-india.blogspot.com/2019/01/malola-narasimha-swamy-temple-ahobilam-andhra-pradesh.html>, on 17th January, 2019.

²⁰I Surveyed this temple on Jun, 11, 2015

²¹<http://www.telugubhakti.com/telugupages/monthly/mahabharat/mahabharat.htm>, downloaded from web on 12th July, 2018.

²² Brahmi, Vaisnavi, Mahesvari, Indrani, Kaumari, Varahi and Chamunda are sacred group of seven divine mothers who had tremendous powers. Tradition says that goddess Durga created seven mothers, *Matrikas* from herself with whose she could slaughter all demonic armies.

²³Downloaded from <https://www.hindudevotionalblog.com/2015/02/lingodbhava-murthy-form-shiva.html> on 04--02-2020.

²⁴ Kubera is also known as Dhanada.

²⁵ Dhanadavolu in due course transformed into sanada or chandole. The information is given by a Telugu teacher working in local high school.

²⁶ Sigmund Freud, *Totem and Taboo* (Tr.) Abraham Brill and James Strachery, Beacon Press, 1913.

²⁷ B Malinowski, *Sex, Culture and Myth*, R. Hart-Davis, London, 1963.

²⁸ J. Freidl, and Pfeiffer, J.E. *Anthropology: The Study of People*, New York: Harpers College Press, 1977.

²⁹ J. Simon Bronner, Alan Dundes, *Meaning of Folklore. The Analytical Essays of Alan Dundes*, Utah: Utah State University Press, 2007, p.3

Chapter V

Interpretation of Temple Narratives: Tale types and Motifs (Miracles-Death-Trickster)

In the previous chapter, a vivid discussion is made on the taletypes that were derived in my research done on temple narratives and six taletypes were categorised. They are (I) Mythological, (II) Animal, (III) Taboo (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster types. In the previous chapter, an exhaustive analysis and interpretation of temple narratives in each taletype is done on the former three taletypes. In this chapter, the temple narratives categorised under remaining three taletypes IV, V and VI are meticulously studied.

Tale type: IV: Miracle

The temple narratives are always connected with the miracles performed by God as experienced by the devotees. Miracle depicts a straight involvement of god or spiritual power into the matters of mundane world. It is a supernatural event that cannot be rationally explained for it is connected with belief. David Hume considers miracle as "a violation of the laws of nature", or more fully, "a transgression of a law of nature by a particular volition of the Deity, or by the interposition of some invisible agent."¹ A miracle can be a marvelous or wondrous occurrence which cannot be explained by scientific reasoning and natural laws. Miracle is a sign that signifies something beyond itself. Almost all religious or spiritual miracles experienced by the people are rooted in their respective cultural scenario.

The gods perform miracles (Mahima) to save their devotees from becoming a prey to illusion (*maya*) and infatuation (*moha*) of mundane and material world. The gods test the people whether they are truthful or not. In the process of testing, when the devotee proves to be mischievous, the God by performing miracles (mahima) makes him/her to realize one's own mistake and expiate for it. Sometimes, the gods may stand by the side of their devotees when they are in need. The temple narratives of Miriyala Bhavanarayana, Voletamma, Kshira Bhavanarayana and Sakshi Bhavanarayana at Amrataluru, Voleru,

Bapatla and Ponnur respectively collected in the field textualized the miracles performed by the above cited gods to save their devotees from miseries. The pilgrims who visit these temples tell and retell their origin narratives juxtaposed with their personal religious experiences. Sometimes the characters in the tales consider the miracles of divinity as magical acts because of their ignorance. Infact, *maya* (magic or illusion) and *mahima* (miracle) are different. *Maya* (magic) is an act of a human being and miracle is that of God. Miracle is an unusual or wonderful event, believed to be caused by the power of God. Magic is defined as a power that allows people to do impossible things by saying special words or performing special action to keep the audience in virtual world. A miracle is often characterized by a beneficial event which is not contrary to the law of nature. Miracles are a source of astonishment and delight; however, it is only after experiencing a miracle only, the people come to know about God and praise Him. Magic is an attempt to understand experience and influence the world using symbols and performing acts. It is the twisting and turning of the object's nature. While performing magic, the magicians use their energy to suppress the real nature of the objects. Magic is not a will of God, it is personal. The skill of the magician becomes evident in the act of magic, whereas the power of God becomes evident in the act of miracle. The gods performed miracles to negotiate the miseries and troubles of their devotees. In this type dream is a significant motif.

Table.No. XIV: Taletype: Miracle

S.No	Mandal	Village	Temple	Pantheon	Motif
1	Amruthaluru	Amruthaluru	Amritesvara and Sri Miriyala Bhava Narayana Swamy	Siva and Vishnu	(a)miracles (b)dream (c)misery
2	Repalle	Voleru	Sri Volettamma	Goddess	(a)dream (b)magic
3	Bapatla	Bapatla	Sri Kshira bhava Narayana Swamy	Vishnu	(a)miracles (b)dream
4	Ponnur	Ponnur	Sri Sakshi Bhava Narayana Swamy	Vishnu	(a)troubles (b)witness (c)desire

(1). Sri Miriyala Bhavanarayana Temple at Amruthaluru:

In Amrataluru, Amrataluru Mandal, the temples of Amritesvara and Miriyala Bhavanarayana deserve mention. Both the temples had interesting mythologies illustrating their divine origins and miraculous powers of the gods Siva and Vishnu enshrined in them respectively.

1. Origin myth of Story of Amrutheswara temple and the village Amrataluru:

Long ago the village Amrataluru was a big forest. A shepherd (belonging to *Golla* community) who came there found it a suitable place to settle along with his cattle. Every day morning, he left his cattle for grazing in the field. He mulched milk from them after their return. Among them one cow did not give milk. He observed the cow for three to four days. He thought that somebody had stolen its milk. He wanted to find out the reason behind it. One day the shepherd followed the cow and observed that it is pouring milk into snake pit. Then he climbed upon a tree and hid himself behind the leaves. When he found that his cow is pouring its milk into the snake pit, he threw his axe upon the cow. The cow got frightened and escaped from the axe by stamping the snake pit. Then a Sivalinga which is embedded in the snake pit was chipped by the axe of the shepherd. From the place where stone is chipped off, milk began to ooze. The shepherd reached home in fear. During his sleep in the night, he got a dream in which Lord Siva appeared as Amritesvara² and told him that he got angry upon him for he threw his axe upon the cow with the intension of wounding it which instead chipped out a stone flake from Siva Linga. He instructed the shepherd to take out the Sivalinga from the pit and enshrine it in a temple. He further told him that the shepherd can ward off the sin incurred upon him for hurting cow as well as Siva Linga. The shepherd woke up and talked about his dream to his family members and relatives. The next day the shepherd and his relatives reached the place where Sivalinga was found and built a temple on the name of Siva who appeared in his dream as Amritesvara. Since then, the village wherein Amritesvara was consecrated has been called as Amrataluru.

The villagers say that inhabitants of the nearby village, Panchalavaram got migrated to Amrataluru, after the construction of Amritesvara temple in it.

The temple narrative of Amritesvara resembles to the Srivenkatesvara temple at Vaikunthapuram temple built in the foothills of Krowncha hills as mentioned in the above pages. Cow mulching its milk into pits containing Sivalinga or Vishnu idols or Sakti stones is a very popular motif prevalent in many South Indian temple myths. The Gods enshrined in them are considered as Svayambhu (Self emanated) and hence are very sacred who save people from miseries by their miraculous power. In this narrative also the god reveals his identity in a dream to the shepherd who wounded the Linga buried in the pit. Dream mediates the celestial and terrestrial realms of the shepherd. In this narrative, all the events leading to the construction of Amritesvara temple are woven through the motifs of cow and shepherd and dream which are crucial in the origin stories of temples and places.

It is a living temple across the historical times like Rayas of Vijayanagara, Gajapatis of Kalinga, and officials under Islamic (Moghuls, Qubshahis and Nizam Shahis) and Zamindars who extended their patronage. Temple was constructed by **lay people** like **shepherd** and later was honoured by the rulers by extending their donations. Till date, the devotees realise their wishes by visiting the temple on the sacred days like Mondays, *Dasara*, *Kartikamasa Sivaratri* and other festive occasions and donate gifts in cash, kind and performing austerities like *upavasa* (ritual fasting), temple rituals etc.,. Even the temple priests told the researcher that their life conditions were improved after they performed all their priestly duties to Amritesvara in ardent devotion.

2. Temple Myth of Miriyala Bhavanarayana

In Amrutaluru, there is a Vashnavite temple enshrining the god, in the name of Miriyala Bhavanarayana. An interesting narrative is meshed on its origin. The narrative runs as follows:

One day a pepper merchant came to Amritataluru with his merchandise containing a big bag of black pepper to take part in village fair (santa). He is such a typical business minded that he did not want to give anything of free cost. One day god Vishnu wanted to test the nature of merchant and give him a lesson. He took to human form in the name of Bhavanarayana and asked the merchant for some black pepper for he had to cure his illness of reeling sensation

(Paityam). Since the merchant do not want to give, he lied that he had only the seeds of spinach (bacchali ginjalu), but not pepper in his bag. Bhavanarayana left silently. Later on, when he observed that his bag contained only spinach seeds but not black pepper, he understood that his lie was realised by miracle of Bhavanarayana. He understood that the person to whom he refused to give atleast a pinch of black pepper seeds was no other than an person having the power of cursing and blessing. The merchant thought that Bhavanarayana performed magic (*Kanikattu*) and hence he cannot find his pepper. He was in a miserable condition. Thus, he realised his mistake and prayed him to pardon his mistake and save him from this misery. Then he heard a voice (clairvoyance) that asked him to construct a temple on his name Bhavanarayana in the place wherein he appeared for the first time to rid of sin incurred upon him by being untruthful to God. The voice further warned him that after he builds the temple only his spinach seeds would get turned into pepper and get prosperity in his life. Then the merchant built a temple of Bhavanarayana (Vishnu). On its left side of it, he also installed an idol of Gopala (Krishna). Miraculously, all the spinach seeds got transformed into pepper. Later he did truthful business. He became wealthy and lived happily. Since the Bhavanarayana temple was built by a pepper merchant, the god consecrated is called as Miriyala Bhavanarayana.

The temple myth is a typical narrative on business psychology and calculative mindset of merchants who can cheat or lie even with the Gods in the matters of their business. The apprehension of the merchants with regard to the safety of their merchandise in the trade centres from threats of theft and robbery is well textualised in the narrative. The miraculous and ambivalent power of God to give *sapa* (curse) and *anugraha* (benevolence and reversal of the curse and giving blessing) is glorified in the narrative.

The temple priest interpreted the story philosophically. The merchant is in illusion (*maya*) of the material world and deeply indulged in business which he considered as whole and soul. That is why he did not want to share at least a few seeds to others without having any benefit to him. God suggested him to spend some of his earnings for philanthropic acts like building temples which can nullify the sin of his being untruthful and selfish in his mundane life. The

god wants to shatter the maya that covered his soul in the material world and enlighten him of the mahima (miracles) of the almighty on whose blessings the entire world rests. He further said that gods, temples and priests accept gifts from devotees only to teach them the norms of sharing and truthfulness and reduce their karma that they had incurred since many births.

The subtleties of the maya and mahima in the narrative are well articulated in the interpretation of the priest on the character of the merchant and his mentality. The plot of narrative is highly articulated by the motifs of **misery** experienced by the merchant after he found his pepper turned into spinach and **miracle** of the god who created misery to the merchant that lied to him with regard to his merchandise.

Similarity of themes: Miriyala Bhavannarayana temple narrative and Puranic ritual narrative (vrata katha) of Sri Satyanarayana Swamy:

The narrative of Miriyala Bhavannarayana resembles to one of five stories in Sri Satyanarayana Swamy Vrata katha, a ritual tale that speak about the **miracles** of god Sri Satyanarayana swamy who had the exuberant powers of cursing and blessing and also reversal of devotees from suffering and miseries through curses³. It further narrates the **miseries** undergone by the merchant and his family due to the wrath of god to whom they were not truthful to realise the owes that were undertaken by them when they were in troubles. The third and fourth chapters in the ritual tale of Sri Satyanarayana Swamy ritual tale has the same motif as that is seen in the narrative of Miriyala Bhavannarayana swamy. The 3rd and 4th adhyayas (chapters) of ritual narrative Sri Satyanarayana *vratha katha*, described in *Skanda Purana* (which is akin to Miriyala Bhavannarayana) is collected in ritual context is given below:

Chapter: 3 of Sri Satyanarayana vrata katha

In this chapter, the sage Suta narrated another story that upholds the significance of worship of Lord Sri Satyanarayana, another form of Vishnu to the sagacious personages in Naimisaranya.

Long, long ago, there was a vitreous king by name Ulkamukha. He was a very learnt and truthful ruler. He used to perform all oblations and rituals to god. He endowed the temples and Brahmins with rich gifts and got the blessings of all. His beautiful wife like him was very pious. They have no children. In order to fulfil his want for children, one day both of them observed the sacred ritual (*vrata*) of Sri Satyanarayana on the banks of the river Bhadrasila.

At that moment, a merchant, belonging to Vaisya community by name Sadhu was sailing on the river in a ship loaded heavily with merchandise. There he saw the king observing the ritual and was enthusiastic to know what and why he is performing the ritual. The king replied him that he is celebrating the ritual festival (*vrata*) of Lord Satyanarayana to beget children. The merchant owed that he would perform the ritual if he begets children. Then he proceeded forward to complete his business activities and came back to his place after his finished his job.

After this, the merchant completed his business, reached his hometown, and informed his wife Lilavati about the Satyanarayana Puja, which would fulfil their wish to have children. He pledged to perform the worship after the birth of the child.

By the grace of god they begot a girl baby who was given the name Kalavati. His wife reminded him about his pledge of performing Satyanarayana ritual. She further asked him why he is not performing ritual even after the child birth. The mischievous trader convinced his wife that he would perform ritual at the time of his daughter's marriage. Then he left for business.

When his daughter came to the age of marriage, he sent mediators to search for a prosperous bridegroom for her. The mediator brought an affluent boy with whom Sadhu performed marriage of his daughter, Kalavati. Immersed in jubilant festivities of his daughter's marriage forgot his owe to observe Satyanarayana ritual festival. His forgetful behaviour aroused anger in Lord Satyanarayana.

After sometime, the merchant went on business trip to a port city, Ratnapura along with his son-in-law. Later they entered the city of king Chandraketu. Lord Sri Satyanarayana, after observing the behaviour of the

merchant, cursed him that his riches should be lost and suffer from miseries. In the night when both were asleep, thieves who robbed the jewellery of the king left besides their bed and ran away from there for the royal police were chasing them. The royal soldiers came to their place where Sadhu and his son-in-law were sleeping and found the wealth robbed by the thieves near them. They considered them as the culprits of theft and dragged them to the king by telling him that they recovered jewellery and also culprits. The king even without judicial enquiry told his soldiers to chain and put them in the prison. Despite the humble appeals of the merchants, the king mercilessly confiscated not only the recovered jewellery but also their entire merchandise. The curse was extended to his wife Lilavati and his daughter Kalavati. Their house was looted by thieves and was totally disgusted. Lilavati fell sick and even did not have money to purchase food. Hence, they resorted to begging.

Kalavati went to a brahmin's house for begging food. In that house, she watched the observance of ritual observance of Lord Sri Satyanarayana, heard the ritual narrative, had the *prasada* and reached home late. When her mother asked Kalavati for the reason of her late coming, Kalavati narrated the episode. The Lilavati then decided to observe the ritual and performed it along with her friends and relatives. She prayed God that all their sins should be forgiven and her husband and son-in-law may safely be reached back to home,

Having pleased with the worship, Lord Sri Satyanarayana appeared to king Chandraketu in his dream and asked him to release both the merchant and his son-in-law from jail along with their wealth. God further threatened the king that he may lose his kingdom, sons and riches if he did not follow to what he said to him.

Next day in the assembly he unfolded to his people about his dream and ordered to put merchant and his son-in-law before him. Both of them got scared at the king for experience of ordeals they had previously. The king told him that they were in trouble because of the wrath of god. He assured them not to get scared and honoured them with precious cloths and jewels after their chains are removed. Further he gave back double the quantity of merchandise and wealth and asked them to go back their home. The story was not stopped here but continued.

The sage continued the *vrata katha* as follows: Sadhu, the merchant and his son-in-law left the king Chandraketu and went on pilgrimage to various sacred complexes. They observed rituals to the gods and made donations to Brahmins. From there, they were back to their home. They travelled on sea for some time. Lord Satyanarayana observed these two persons and wanted to test their loyalty and truthfulness. He in the guise of an ascetic and asked them to tell what does their huge merchandise contain. They both unable understand who had come there, they mocked ascetic that whether he came to know the content of their merchandise and steal whatever is there. They further told him that their boat contains nothing than dry leaves and dust. The acetic replied that the boat would contain what they said. He stood nearby on the shore watching these two people.

Later Sadhu finished his routine and came to his boat. He wondered that why his boat was so light than it was before. He checked his boat. To his surprise, his boat is full of dry leaves and husk instead of his merchandise and expensive jewellery and precious stones. The merchant began to lament loudly and informed his son-in-law about that what had happened. The son-in-law cleverly his father-in-law that the entire thing happened due to the curse of the ascetic to whom they lied and further convinced him to go back to the saint to beg his pardon and regain their lost wealth. Both of them went to the ascetic and fell on his feet. They asked him to excuse their mistakes and reverse his curse. The ascetic got pleased with their remorseful behaviour and reminded the merchant about his owe to perform Satyanarayana *vrata* which he had been postponing from the time of his daughter's birth. He further warned the merchant that he is facing all these hardships for not performing the ritual festival. They both identified him as Lord Satyanarayana. With folded hands, Sadhu told him that the entire world is filled with illusion (*maya*) and when even Brahma and other gods cannot identify his multiple forms, how a layman like him can identify him. He promised that the words worship Him in ardent devotion and requested him to bless him with all wealth he lost. The Lord, pleased with Sadhu, granted all his wishes and disappeared.

Sadhu came back and checked his boat wherein he could find intact all his wealth. Praising the graciousness of god, he asked his son-in-law to send a

messenger to his home town, Ratnapura which is ahead of them. The messenger reached Lilavati and Kalavati and informed them that Sadhu and his son-in-law were about to land the shore.

Lilavati felt happy with this news and hastened her daughter to finish the worship quickly to receive her husband and son-in-law. After they finished the worship, Kalavati forgot to take '*prasada*', which is a most important aspect of worship. Lord Satyanarayana having noticed that she did not take '*prasada*' he sank the boat along with son-in-law and entire merchandise into the sea. All the people were helplessly watched the situation as they cannot do anything. Kalavati took to the sandals of her husband and began to walk into sea drown herself as a sacrifice. But her father realised that it is again the miracle of Lord Satyanarayana and understood that a mistake might have committed by her during worship.

He prayed Lord Satyanarayana along with all those who came to receive him. Then they heard a divine voice from the sky which revealed that Kalavati forgot to consume his '*prasada*' after the worship and that was the reason for that mishap. He further told him that if Kalavati goes to home and eat *prasada*, by the time she returns back to seashore she would get back her husband alive and also wealth and live happily.

Kalavati followed whatever the Lord said. When she came back to shore, she saw the ship floating in the sea reaching the banks. Kalavati felt happy and asked her father to perform puja without any postponement after they reach home as a token of his gratitude towards God for their safe return. since then, the merchant performed the puja on every full moon day and *Sankranti* (occasion of *Makara Sankramana*) throughout his life and ultimately obtained salvation.

When the temple narrative of Miriyala Bhavannarayana at Amrataluru and the ritual myth of god Satyanarayana Swamy studied, the commonalities are revealed: Both the narratives are centred round the itinerant merchants who were trading in merchandise (the former dealing with pepper and the later trading in precious stones and jewellery). Both are from Vaisya community, the traditional business community of Indian social order. In both the cases, the

merchants got frightened when a new person came and enquired of their merchandise and hence, they lied and did not reveal what they were carrying. It is natural for itinerant traders to have apprehension about the safety of their goods. Since the God was in disguise, both the pepper and precious stone traders lied to him, former as seeds of spinach and later as dry leaves and twigs. Both the merchants realised their mistake when their goods got transformed into what they said to god. Then they appeased god. The pepper merchant constructed temple of Bhavanarayana Swamy. The god in the temple was named it after his merchandise, *miriyalu* (pepper) and became famous as Miriyala Bhavannaraya Swamy. In Satyanarayana ritual tale, the merchant performs the puja as per the dictum of Purana and realises back all his fortunes and lives happily. In both the narratives, the merchants considered as magic(*maya*) of a juggler, but when they got back all that they have lost, they understood that these are nothing than miracles of god who teaches the need of truthfulness and sharing norms to people especially, the traders who are always engaged in material benefits of the mundane world. Satyanarayana *vratakatha* is a famous motif among the ritual tales.

In both the narratives, firstly the god appeared in disguise. But after their subjection to the wrath of god, they could listen to the voice of god from sky as **clairvoyance** (*Akasavani*) suggesting remedies to appease and regain their wealth. In both the narratives the motifs of **miracle** and **misery** is well exemplified in the characters of gods and merchants.

Thus, the temple narrative of Sri Miriyala Bhavanarayana Swamy was textualised by picking up a widely prevalent motif of ritual tale of the times with local elements.

(2) Temple Narrative Sri Voleteswara at Voleru

The Voleteswara temple narrative talks about the origin myth of god Voleteswara and name of the village Voleru in which He was consecrated. The village Voleru is situated near the banks of river Krishna. Long ago the sage Gautama enshrined idols of Sri Gopinatha Swamy (lord Vishnu) and Sri Kasinatha Swamy (lord Siva) in this place. Thus, many sages used to come here to take bath in the Krishna and perform *anustanas* (ritual austerities) and back

to their homes. They believed that those who worship gods Sri Gopinatha Swamy and Sri Kasinatha swamy and observe oblations and austerities in the waters of Krishna River, they will never have problems in their lives. Nearby there was a village called Muzkuru, every day a washer woman (*Chakalidi*) used to come to the river side to wash the clothes of the villagers. Every day, she cleans her teeth with the ashes of burnt *Audumbara* twig (fig) and eats its fruits which gave a glow in her body. Every day, in the morning times a few divine sages used to take bath and perform their routine austerities and offer prayers to god Siva. Later on, they used to leave that place. A few white cranes (*Tella kongalu*) visit that place and eat the akshatalu (sacred yellow rice) offered by the sages to gods. The washer woman observes the cranes eating sacred rice and she too began to eat them. She gradually lost her hunger and thirst. Further she acquired glow, wisdom and knowledge and began to appear brighter as the days passed. She stopped drinking and eating. Her people got surprised for she is emerging as glorious and energetic. The villagers believed that as she is fasting, she developed divine powers.

One day the villagers asked her to tell the truth. Then she narrated the entire episode in detail. The villagers became curious to see the sages that visit the river. They pestered the washer woman to show the sages. Then the washer woman agreed and took them along with her and advised them to hide in a nearby place. She approached the sages and asked the permission. The sages said that they cannot appear to the public and their identity should not be revealed. The sages asked her to send away the public by shouting that ‘they (sages) were no more there’. The washer woman addressed the crowd and announced in loud voice for four to five times, ‘Oh! They were no more there’ which is pronounced in Telugu as Oho (Oh) Leru (no more). The sages then thought that if they leave the woman there, she would definitely reveal their presence and disturb their peace and tranquillity. All the sages lifted to the sky and took her with them. Then the parents and relatives of the woman were worried because of sudden disappearance. In the night she appeared in the dream of her parents and consoled them that they need not worry for her as she is safe and happy near god. She further told them to name the village as Voleru (which she uttered before her disappearance as ‘Oho! Leru’. She further asked

them to build a temple and promised that she would frequently appear in their dreams. She was called as Voletamma and village was named as Voleru. This place previously was known as Madanapuram which later got renamed as Voleru. The Siva here is being worshiped as Voleteswarudu.

In this narrative, the washer woman traversed between celestial and terrestrial realms. **Dream** is the major motif that articulated different events in the narrative. It is an interesting story wherein a lay (washer) woman could reach heaven with body. Dream is the only way through which people symbolically get 'vision' about past and future. Thus, in this tale dream functioned as a potential motif to communicate the message of washer woman who suddenly disappeared. Her disappearance from village is sanctified and glorified by naming Siva as Voleteswara and village as Voleru. The mystic power of prasada (the sacred rice, akshatalu) is glorified in the narrative.

(3) Temple narrative of Sakshi Bhavanarayana at Ponnur

The temple narrative of Sakshi Bhavanarayana talks about the origin myth of the village **Goshtivanam** which is also known as Swarnapuri, the golden town (also Ponnur). In Kaliyuga, Lord Vishnu took to several forms and enshrined in temples at different places to save his devotees from sins performed in their mundane lives. Among them, temples at Swarnapuri (Ponnuru), also known as 'Goshtivana Kshetram' deserves special mention.

The temple narrative gives an account of the origin of village Goshtivanam and consecration of Lord Bhavanarayana at Kasi at the request of his disciple Puranic sage Atri. It further reveals how Lord Bhavanarayana migrates to Goshtivanam and manifested as 'Sakshi Bhavanarayana' for the sake of his lay devotee Govindayya. The episode of marriage of Sakshi Bhavanarayana with Rajyalakshmi is also connected to the temple narrative. The different interconnected episodes that constructed the temple narrative of Lord Sakshi Bhavanarayana are given below:

Goshtivanam

The narrative runs as follows: Brahma, one of the Trinity (Trimurthis) was in a confused state of mind before he created all the beings. He prayed to

lord Vishnu for guidance. Then Vishnu told him to do penance on the earth. Brahma searched for a sacred place to do his penance peacefully. He found out a luminous place, a little away from the sea. There he began his penance for Vishnu. After a few years Vishnu appeared before him and handed over the four Vedas which emerged out of his exhalation as a boon. He further ordered Brahma to begin his job, the creation. The lords Vishnu and Brahma had a prolonged discourse in this regard. Thus, the place obtained the name 'Goshtivanam'. Vishnu said Brahma that he would be consecrated by Atri mahamuni as Bhavanarayana at Varanasi and would come back to Goshtivanam for his disciple/devotee Govindulu his devotee as a witness for a vow given by his maternal uncle to Govindulu if he begets a daughter. Thus, he got the name Sakshi Bhavanarayana. He also said there would be a lake which is known as 'Brahma Sarovarm', and that two rivers, Thunga and Bhadra would emerge from his shoulders. The two sacred water spots would remove the sins of devotees and lead them to salvation, Moksha. After telling this words Vishnu disappeared. Brahma stayed in the place for few years and later he went to Satya lokam.

Origination and miracles of Sakshi Bhavanarayana at Ponnur

As per the prediction of Vishnu, sage Atri penance for lord Vishnu at Kasi. The power of his penance was so luminous and burning that it became unbearable for trilokas. Then Vishnu appeared before Atri and asked him his desire. Then Atri requested Vishnu to get consecrated as Bhava Narayana, the form of Vishnu which emerged as a feeling (bhava). Accordingly, several years Vishnu stayed at Kasi with his devotee Atri as Bhavanarayana.

Marriage of Akka Lakshmi and Guni Govindayya and witness of Bhavanarayana

The episode of Akka Lakshmi and Guni Govindayya, the devotees of Bhavanarayana are connected with the temple narrative. Long ago, at distance of three kilometres from Goshtivanam in a village called Nandur, there lived a brahmin by name Kesavayya who did not have children. He had a nephew by name Govindayya who was a staunch devotee of Vishnu. after sometime, KESavayya along with his nephew Govindayya went Kasi One day Kesavayya

took Govindayya and went to Kasi. They both visited temple at Kasi and took sacred bath in the river Ganges. They worshipped Bhavanarayana with ardent devotion for thirty days. While visiting several temples in Kasi, they took sacred bath at river Ganga. One day Govindayya took a promise from his uncle that if he begets a girl child, he should give her in marriage to him. Kesavayya happily accepted to the deal of his nephew in front of Bhavanarayana who was a witness to this entire scene. After Kesavayya returned from Kasi, his wife Somidevamma became pregnant and delivered a girl child. Kesava and his wife named her Akka Lakshmi. The girl grew into a beautiful maid. He wants to get her married. He remembered the promise given to his nephew that he would give his beautiful daughter in marriage to him. But since Govindayya was ugly and had a hunch on his back, Kesavayya was not in a mind to give his beautiful daughter to him. So, he began to search for a handsome groom. Govindayya got disheartened with the behaviour of his uncle Kesavayya and reminded him of the promise given to him in this regard in the presence of god Bhavanarayana. Kesavayya, ignored Govindayya and further teased him that whether he could bring Lord Bhavanarayana of Kasi as a witness to the promise given to him but Govindayya took the sarcasm seriously and asked his uncle to wait till he brings Lord Bhavanarayana as a witness to his promise.

Govindayya reached Kasi and prayed to Lord Bhavanarayana. He appeared before him and enquired the matter. Govindayya narrated the whole event and requested him to come to *Goshtivanam* and be a witness to the promise given by his uncle with regard to his marriage. Then the saint Atri through his *divya drishti* (sacred vision) understood the episode of Govindayya and predicted that the God would go along with Govindayya. So, Atri requested Vishnu not to leave him. But Vishnu asked Atri and Tungabadra to follow him where ever he goes. Further, Lord Bhavanarayana advised Govindayya to move forward without looking back and that they would follow him. Govindayya reached up to *Gostivanam* (Ponnuru) and then he was doubtful whether the God and Atri were coming along with him or not. As he turned back the god became a statue at *Goshtivanam* (Ponnuru). Govindayya's uncle Kesava heard about it. He came there along with his wife and daughter and he was surprised to see the god Bhavanarayana at Ponnuru. Kesavayya realised his mistake and

confessed his guilt to God. Then god blessed his devotee Govindayya that he would become handsome and healthy. God told Kesava to give his daughter in marriage to Govindayya who is now handsome. As this news reached Satya Vrata the ruling king of the region, he came there along with his followers and performed the marriage of the couple and prayed the God. Since Lord Bhavanarayana came all the way from Kasi to Goshtivanam as a sakshi, witness to the marriage deal of Kesavayya's daughter with Govindayya, he began to get Sakshi Bhavanarayana.

Narrative of goddess Rajya Lakshmi:

Long ago the goddess Rajya Lakshmi originated in the granary of a *Padmavati*(weavers) family in a nearby village, Nidubrolu. One day she appeared in the dream of one the family members and told them to consider as their female sibling (*adapaduchu*) and perform her marriage with Sakshi Bhavanarayana of Ponnur. They took her idol to Ponnur and kept it besides Sakshi Bhavanarayana and performed their marriage. The local people say that till date they conduct annual ritual festival of marriage of Rajya Lakshmi and Sakshi Bhavanarayana and celebrate it in pomp and glory.

Episode of Andela Naparaju and miraculous cure of his tumour on his back:

Long ago there was one Andela Naparaju, who ruled the place 'Avuku Sima'⁴. Once he had a tumour on his back. He tried several medicines but in vain. Later went on pilgrimage to various sacred shrines and took sacred bath in rivers. Ultimately, he reached Goshtivanam. When the king was sleeping in that town, he got a dream in which lord Bhavanarayana appeared and told him to dig a mound beneath which his idol was buried. He further asked him to take soil beneath the feet of idol and apply it to tumour grown on his back. The next day the king Naparaju followed the dictum of god. His tumour got cured. Then, the king called the sculptors and architects to build the dome and walls of the temple. But the king was worried that who would serve as a priest in that temple. Then the god appeared in his dream again and said that since a Brahmin by name Ayyathayar and his wife were coming to this place, he should ask them to become a temple priest. The next day, king enquired and approached the

Brahmin. He requested him to accept priestlyhood to the temple for performing rituals and all required austerities to god. The Brahmin refused his request and told him that they were visiting all the temple cities for children. That day night Bhavanarayana appeared in Ayyathayar's dream and gave him a wooden apple and told him he will get sons and he and his descendants shall also serve as a priest in the temple. Then the Brahmin accepted to be the priest. Later, he was blessed with four sons. He named them as Pedda Bhavadevudu, Bhavadevudu Parasaryudu, and Narayanaryudu. Among the four sons the youngest Narayana left the home and went to Himalaya for penance and the remaining three sons and their successors continued in the temple services.

Analysis and interpretation of Sakshi Bhavanarayana temple narrative

The temple narrative of Sakshi Bhavanarayana reveals his origination at Kasi as Bhavanarayana on the request of Puranic sage Atri mahamuni and also his migration and manifestation at Goshtivanam in the South as Sakshi Bhavanarayana at the request of his devotee Govindayya who asked him to be a witness (Sakshi) to a marriage deal done in his presence at Kasi. Govindaya was teased by his uncle Kesavayya that he would give his daughter to him if he could bring witness of Bhavanarayana of Kasi as proof to his promise, he would perform marriage. Govindayya took it seriously and went to Kasi to request god to come to his place to be a witness to the deal and perform his marriage with Kesavayya's daughter. God got was ready to come along with his disciple Atri and rivers if he could run till Goshtivanam without looking back. Govindayya accepted and the god along with his followers. But Govindayya interdicted the norm and looked back just before he stepped into Goshtivanam to see whether they were coming or not. But god became statue. Govindayya brought his uncle Kesavayya. He realised his mistake and got his daughter in marriage to Govindayya whose hunch got disappeared and turned handsome with the blessings of god. Since then, God became Sakshi Bhavanarayana. The migration narrative discloses the magnanimity of god whose benevolence is same even on sacred Puranic sages like Atri and common man like Govindayya. In order to make the people to realise their mistakes committed out of ignorance (ajnana) and negligence (alakshya), God comes down to earth and enlighten them to be truthful and loyal to their words given to their fellow men and God.

The narrative further discloses the how God stands by the side of his real devotee when he is in distress. Kesavayya, being immersed in worldly illusion (maya) did not understand the miraculous power of god and did not believe that Lord Bhavanarayana would personally come from Kasi and stand as a witness to save his devotee, Govindayya. Even Govindayya, though he had ardent belief in god in the end before he met his uncle, he turned back to ascertain whether god is coming behind him or not. It made god to become a statue. However, by the miracle of Bhavanarayana, his hunch is gone and emerged as a handsome boy. Bhavanarayana was venerated as Sakshi Bhavanarayana to perpetuate Lord's grace in the world as one who could listen to the grievances of his devotees irrespective of their status. He stood as a witness to the deeds of humankind on the earth. The narrative is not finished with God's manifestation as Sakshi Bhavanarayana. His marriage with goddess Jayalakshmi who emanated as an idol in the granary of a local weaver was celebrated. In a dream, goddess appeared to the weaver and told him to keep her idol by the side of Sakshi Bhavanarayana and perform her marriage. Thus, through marriage, Sakshi Bhavanarayana was settled along with his wife Jayalakshmi in Goshtivanam and looked after the populace.

The miraculous healing power was illustrated in the anecdote of a local feudatory Nuparaju who could not cure his dreadful tumour on his back. When he finally reached Goshtivanam, Sakshi Bhavanarayana appeared in his dream and suggests to apply the soil dug beneath his feet to his wound. He got cured. he built walls and dome to the temple. when he was worried about the priest, then Sakshi Bhavanarayana appeared in dream to suggest who should be priest. When the priest refused to accept for priestly hood for his on pilgrimage for children, the God again appears to him in his dream and blessed with a **wooden apple** saying that he will have children if he accepts for the job. The priest accepts for priest job and had four sons who flourished hereditary priests of the temple.

The temple narrative is constructed on the egalitarianism of devotionalism which upholds that the ultimate surrender of the devotee to the god in ardent devotion wherein the worldly hierarchies of caste and status are

flattened. The origination of Bhavanarayana at Kasi and Sakshi Bhavanarayana at Goshtivanam is a testimony to it. The motifs of **miracle**, **dream** and **sufferings** of people due to deceit, physical deformities or dreadful sufferings due to diseases etc, were well knitted in the continuity of story in the narrative. Dream and miracle motifs articulated the events that lead to the completion of the narrative. Though the narrative appears to be fragmentary, each bit is connected with the other by the interaction of human and divine characters leading to occurrence of events the sequence of which developed a full narrative.

V. Tale type: Death/ Sacrifice

One of the popular beliefs in the society is that burying or killing or sacrificing a human being in a construction like a tank or repairing tank bund or a building or a temple ensures its eternity. So old is this belief that its origin is lost in the fog of the remote past. In ancient India the favourite sacrificial victim was a pregnant woman, and there is at Hampi a wall, sacred to women pilgrims, in memory of the time when Nachapurusa Bhistapaya buried his pregnant daughter beneath it to prevent its falling down, as it had done several times previously. It is on record that in 1872 when the Hooghly Bridge was being built across the Ganges the native population feared that to placate the river each structure would have to be founded on a layer of children's skulls. The sacrifice of children is said still to occur sporadically in India, and there is in consequence an ever-present fear among the natives that their children may be kidnapped for sacrifice or for burial in the foundations of a structure being erected⁵.

There was also the actual and symbolic sacrifice of animals, usually a cock. Although the practice of offering a human sacrifice on laying the foundation of a building was intended originally as a propitiation of the spirits of the earth, who were thought of as being disturbed, later on it sometimes passed into another conception, that the spirit of the victim would be a ghostly guardian of the building being erected. The idea of foundation sacrifice is also closely associated with the ritual purification for sacred and secular constructions.

The foundation sacrifices are understood as bloody and archaic mode of emancipation of ego by which the sinner's unconscious suffering is transferred to the victim. In Indian belief system, there are evidences to show how the merit incurred by the individuals can be transferred to others for different purposes. In different contexts, the bloody sacrifice emerges as protective or defensive measure to get rid of one's own fear of guilt that sting in the unconscious mind of the offender. The sinner thinks that his guilt will be washed away with bloodshed either of his own or of some other being, human or animal. The drive of death embedded in the human psyche compels individual towards self -destruction or sublimation of tension or aggression. Self-sacrifices and animal sacrifices observed for ritual and social causes reflects death instinct that exist in human psyche along with pleasure seeking for such sacrifices would lead to prosperity. There are umpteen narratives woven around the blood shedding rituals performed to save the human kind from evils, for obtaining prosperity and lay foundations to buildings, tank and other construction.

The following are some of the temple narratives that reveal human sacrifices for claiming hoarded treasures, construction of temples endowing them with gifts and celebration of rituals in their commemoration and propitiation in order to expiate from the sin incurred for killing living beings including men and unwidowed or pregnant women. The sacrifices were made to placate the earth spirit or the spirit of the streams.

Table No: XV. Taletype: V. Death and Sacrifice

S. No	Mandal	Village	Temple	Pantheon	Motif
1	Ponnur	Nidubrolu	Sri Chwodeswara Swamy	Siva	(a) treasure hunt
					(b)human sacrifice/death
					(c) erection of votive temples

2	Vemuru	Peravali	Sri Kandareshvara Swamy	Siva	(a) Treasure hoarding and treasure hunting.
					(b) human sacrifice

(1). Sri Chowdesvara Temple narrative of Nidubrolu

The Chowdesvara temple which is said to have constructed by Kulottunga III, the Calukya-Chola king, with the treasure dug in a village Arakalapadu by victimising a brahmin in a bloody sacrifice.

“Once upon a time, a brahmin saint was living in the Kasi. One day, when he was taking bath in Manikarnika ghat in the river Ganges, he happened to see an inscription which tells about a treasure is hidden in Arakalapadu village located near Vemuru in Kondavidu region. It further says that the treasure is protected by god Kalabhairava takes his bath every day in the river Ganga and returns back in three hours. The saint understood the meaning of the inscription and he reached the village Vemuru to enquire about the place Arakalapadu. Then he went to King Kulotanga Chola and told him about the treasure. The king felt happy he went along with the saint to the place where the treasure was hidden. They reached the place when the Kalabhairava went out to take bath at Kasi. They called a priest to perform some ritual austerities and dug the treasure. Further, they transferred the wealth into their vehicles. At that time Bhairava returned and saw the cartloads of treasure that were ready to move. Then, he possessed the vehicles and asked them either the king or the saint should sacrifice if they want to take away the treasure. Then the saint asked the king to enshrine a Sivalinga every day and transfer all the merits he had done to him. He further warned him that the king should not even eat food unless he consecrates as ling every day. The king accepted. The saint cut his head and sprinkled blood to Kalabhairava. Then the Chola king took that treasure. While going he stopped at Peravali to enshrine the Sivalinga and a Vishnu stambhas (pillar) as well. Later he reached Chebrolu and later to Chandavolu and finally to Nidubrolu. In the village Nidubrolu, the King enshrined a linga in the name

of Sri Chowdesvara swamy. He then donated some land and farms to perform daily rituals and also for other temple services”.

The Kaifiyat and local tradition says that this is a historical temple is a living temple which was extended patronage by rulers from the Cholas till the Zamindar period and even after today.

(2) Sri Kandareshvara temple narrative at Peravali

The Sri Kandareshvara temple narrative also resembles to the above Chowdesvara temple narrative having built by the same king Kulottunga Chola out of treasure dug at Agarlpadu. The narrative runs as follows:

“Long ago in a village Vemuru, a part of Argalapadu, located the banks the banks of Krishna. Since the town Argalapadu is famous for imports and exports, it is being frequently visited by merchants with their merchandise. the money accrued on the trade was hoarded there and kept under the guardianship of Bhairava and secured it with some magical spells. The merchants inscribed the information of treasure hoarded in Agarlpadu on a stone slab in the vicinity of the temple of visveswara at Kasi. After many years, a saint by name Kandarbha went on pilgrimage to Kasi and happens to read the inscription in the temple. He understood from the inscription that the treasure is kept under the possession of Kalabhairava who goes and comes back every day to take bath and worship Visvesvara. The saint Kandharbha after his pilgrimage is over, reached Vemuru and informed the same to the King, Kulottungachola. Then the king felt happy and went to that place along with his army, elephants, camels and few carts. The saint warned him that the wealth should be taken by the king only in the absence of Bhairava. The king got information on the timings of Bhairava’s absence near the treasure. After getting proper information King ordered his servants to move the wealth on his vehicles. The royal attendants moved the treasure and by the time they reached the borders of the village, Bhairava returned. The carts at the village borders automatically got stuck in the ditch and the army was unable to move forward. The saint assumed Bhairava possessed the vehicles and prayed to him. Bhairava got angry because they tried to steal the wealth which was protected since many centuries. He said if they want to take the treasure, they should give

blood sacrifice. Then the king came forward and said that he will sacrifice himself to Bhairava. But the saint convinced the King, that for being a potential ruler who can appropriate wealth for welfare of people, kingdom needs him. So, the saint told him that he would shed his blood for the treasure which the king may take and utilise for the welfare of people and uphold piety. Thus saying, the saint went opposite to the cart which is possessed by Bhairava and got crushed. Bhairava was satisfied with the bloody human sacrifice and allowed to take the treasure. But the king got incurred Brahma hatya pathakam for killing a Brahmin. To expiate from his sin, he dug a lake by name Baliguna (Sacrificial Pond) to commemorate his sacrifice and enshrined five Sivalingas at Peravali. Towards the east of the village Peravali, he enshrined a linga in the name of Sri Kandareshvarudu, the victim of sacrifice. He enshrined Sugriveswarudu in the South and Chandreshwarudu in the west. In addition, he built temples of Kasavas Swamy and Madhava Swamy”.

These are still living temples of worship which are said to have been enjoying patronage from times of Kulottunga Chola till the later Zamindar times.

In Guntur Mandal, temple narratives were constructed on the foundation of bloody sacrifices of human beings, done for propitiating the earthly spirits and gods like Kalabhairava, the archetype of divine guardian dog (the Kshetrapalaka of Kasi) divine serpents (nagadevatas). Narratives constructed around the water resources are umpteen in dry regions of Andhra Pradesh wherein women or girls are built within the walls to fill the gaps in water tanks, getting water into streams, repair of tank bunds, control of floods etc, such sacrifices come under the motif of hydro mythology which itself form a sub-genre of mythology⁶. Here in the tale type Death and Sacrifice connected the temple narratives centres round the motifs of treasure hoarding, treasure hunting, self-sacrifice (mostly of a Brahmin), deification of the sacrificers by erecting Sivalingas and naming them after the victims. God Kalabhairava is a mostly referred guardian of treasures who gets appeased and releases treasure after sprinkling of blood. Miraculous power of Kalabhairava is popular motifs that cross the domains of oral and written lore. The wealth proclaimed by King

should be appropriated by him for sacred and philanthropic purposes that uphold the contemporary dharma. It is a precondition for owning treasure. Because, the sacrificer gets merit as he is sprinkling his blood for a sacred cause and appropriator gets sin for cause of sacrifice (bloodshed). In order to wash off his sin, the claimant of treasure should use at least part of it to commemorate and glorify the death/sacrifice. Such commemoration of the dead for sacred cause pours religious and philanthropic fervour among the devotees and keeps them ready to even die or dedicate their lives for king and god who are homologised in Indian tradition. Moreover, in historical times, inscriptions reveal enshrining and naming of Sivalinga in the names of deceased rulers which is widely prevalent in medieval times. Thus, the motif of death and sacrifice penetrated into folk and elite realms entering into sacred and secular domains of the society.

(VI) Tale type: Trickster

In mythology and folklore connected with temple narratives **trickster** tales are very significant. ‘Trickster’ is a person – a god, goddess, spirit, human or anthropomorphic entity – in the tale who had a secret knowledge or intelligence to play tricks or hoax or magic wither to cheat or save the victims from cheating and teach a lesson to those who are untruthful, mischievous, disloyal, disobedient and deceitful and break age old conventions and norms.

These narratives are often endorsed by the famous or legendary rulers of those times giving an impression to the listeners that these accounts had happened really. The tellers as well as the audience of these narratives are convinced that these accounts were real occurrences of the past and that is the reason for the survival of folklore genres across generations. The following is an interesting narrative connected to the legendary king Vikramaditya and Bhatti that reveal origin story of the village Bhattiprolu and Sri Vithaleswara temple in that village.

Table No.XVI. Tricksters Tales

S. No	Mandal	Village	Temple	God/Goddess	Motif
1	Bhattiprolu	Bhattiprolu	Sri Vithalesvara Swamy	Siva	Trickster

Temple narrative of Vithalesvara at Bhattiprolu:

Bhattiprolu is a Mandal headquarters in Guntur district. It is a pre-historical village known in Jain sources as Pratipalapura which emerged wherein a well evolved Buddhist stupa (3rd century BC) was built during the times of Satavahana kings (2nd century BC to 3rd century A.D)⁷. People locally call it as *china Lanja dibba* and Vikramarkakota. The temple narrative incorporates these two stories connected to china *lanjadibba* (the Buddhist stupas and viharas were refereed as *Lanja dibbas* in later Buddhist times by the orthodox religions).

The temple narrative of lord Vithaleswara:

In *Krutayuga* the sages enshrined a *Mahalinga* in the name of Virabhdra in due course of which a village developed around the temple is being called as Vithaleswara. In *Tretayuga* the god Sri Rama killed Vali and consecrated a Valesvara Linga on his name at Chavali, which is situated towards the west of Bhattiprolu. The annual rituals in Vithalesvara temple, the marriage of Vithalesvara at Battiprolu takes place before the celebration of the rituals at Valesvara temple at Chavali. After marriage, the processional deities from Bhattiprolu are taken to Valesvara temple for ‘ritual sleep’ and again taken back. The tradition is said to have been started by Rama which is being followed by the people since then till date.

After, the Dvaparayuga, Kaliyuga entered. King Vishnuvardhana, who ruled this region heard of the temple Vithalesvara, built *gopura* (dome), *prakara* (compound wall) and constructed a pillared hall (Mandapa) which stood on of eight elephant motifs (*Astadhigajja vimana*). He consecrated hundred and one Lingas in the names of Pedda Vithaleswarudu, Chinna Vithaleswarudu, Erra

Vihtaleswarudu, Nagareswarudu, Kamatheswarudu, Mallikarjunudu, Vijayeswarudu, Rajarajeswarudu, Chandra Mouliswarudu etc, and dug hundred and one wells. He also renovated the temple of Kalabhairava, the guardian deity of Sri Madana Gopala Swamy and developed the village as a town. Therefore, this town got the name Vishnuvardhaneswaram and the people of different communities of the town used to worship this Linga which were installed different streets. The king also supported all the communities to perform rituals and regular pujas in all the temples. The people of the town were happy under his rule.

2.Namelore of the village Bhattiprolu

After a series of rulers from *Kritayuga*, when Vikramarkudu (Vikramditya Maharaja) was ruling the country, a king came and settled at Vishnuvardhaneswaram. He did all sins that come under the category of *Panchamahapatakas*, five great sins⁸ and came to be known as *Panchamahapatakudu*. As the king settled in the village, the people forgot its original name and called it as *Panchamahapatakas*. The people of the village got influenced by the bad habits of the kings and thereby emerged as cheaters. If anybody knowingly or unknowingly enters the village, the villagers used to harass and grab their belongings and money.

King Vikramarka used to travel in the country for six months in a year to know personally the conditions of people in his kingdom and rules the country for six months. Once, Vikramarka and his minister Bhattu in disguise visited every village in his country to watch the activities of the people. On their way they reached near the village Panchamahapataka and enquired about the well-being of people and the rule of their king. Initially he sent Bhattu to know the situation in the village. Bhattu after his enquiry suggested the king to leave this village immediately. The king was curious to know that what was happening in village. As he entered, a *Sudra* woman along with her ten children came and surrounded Vikramarkudu. She held his hand and accused him of getting her married and begetting ten children. Further she said that he left her along with the children and went away. She complained the same to *Panchamahapatakas* king. Meanwhile a man who doesn't have an eye came and

asked Vikramarka to pay back the eye that was taken from him during the time of his marriage. Another man who had single leg complained that Vikramarka borrowed his leg at the time of his marriage. He demanded to give it back. At the same time, a merchant (Vaisya) came and asked Vikramarka to repay the amount (varahalu) that was borrowed from him at the time of his marriage. They didn't give any chance to Vikramarka to give his counter to their accusations in the court. The king *Panchamahapataka* heard the allegations and called his spy who observes the activities of the people. After the enquiry the king declared that Vikramarkudu was the culprit. He ordered him to repay the money, eye, leg, and also told him to take care of the woman and her children. Few days passed the minister Bhatti was worried about the king and assumed that he might have been trapped by the cheaters. Then he got an idea. Bhatti sent an official letter to the king *Panchamahapataka* that a neighbouring king by name *Dasamaha pathaka* is coming to meet him. The king *Panchamahapataka* thought that the one who is coming as a guest might be greater than him and therefore, he might have got the title *Dasamahapataka*. He did not know that *Dasamahapataka* is no other than Vikramarka's minister Bhattu. He felt happy and welcomed the king to his court and honoured him. Both the kings have a friendly conversation. While talking, *Dasamahapataka* enquired the king to tell the type of *dharma* (judiciary) that is being followed in their country. Then the king told him about the recent case of Vikramarka. *Dasamaha pataka* heard the whole story and asked the accusers and accused to assemble in the court. Then *Dasamaha pataka* called the lame who is said to have given his leg to Vikramarka and asked him to cut and put his remaining leg in a weighing machine so as to collect equal mass of leg from the accused. The lame understood that he will be losing his only leg if he demands the same from Vikramarka. He accepted his guilt. He called the blind fellow to give his remaining eye so that he can get the accurate sized eye from the culprit. The blind accepted his mistake with the fear that he may lose his remaining eye. Then the merchant was called and convinced him that the culprit looks as a poor, he cannot repay the amount in cash. So, he called the woman who had ten children and asked her to give her children to the merchant instead of the money they took from merchant at the time of their marriage. She is scared that if the

merchant takes away her children, she may not see them again. Hence, she confessed her guilt before the king. Then Panchamahapatakudu understood the real culprits and punished them. He released Vikramaraka from prison. Bhatti and Vikramarka left to their kingdom. Later minister Bhatti came to the city along with his army again and killed the king *Panchamaha pataka*. He then developed the city and transformed the mischievous nature of the people. He appointed wise scholars, experts from different fields in the court and named the city after his name as Bhattiprolu.

Bhatti renovated several temples which were built by the king Vishnuvardhana and did several ritual and festivals at Vithalesvara swamy temple and also in other temples. Later he thought of staying in the city for a while. He built a fort in Bhattiprolu because it is nearby there is a city Bandar, which was a port area. Later he developed gardens and farms around the city and developed a route up to Bandar. The people were also happy under his rule. When Bhatti stayed at Bhattiprolu he had a concubine. She impressed Bhatti with her talent and got many gifts, therefore she became rich. She was a devotee of the Srikakulandhra Swamy. The Srikakulandhra Swamy, also known as Srikakulandhravishnu temple situated on banks of river Krishna which was nine miles away from her residence. She built a cylindrical structure near her home so that she can have a regular glance on the lights on the temple gopura (Pinnacle) at least from a distance. In the morning she used to visit all the temples at Bhattiprolu and at the evening she goes on the top of the construction to see the lights at dome of the Srikakulaswamy temple. Therefore, people called that construction as Dhibhalambhu *Dibba*. The people also say that the prostitute constructed that *Dibba* (tower) and hence it is *Lanjadibba*. She did it to display her wealth and aristocracy.

Analysis

The origin narratives of the temples Vithalesvara (*Kritayuga*) and Valesvara (*Tretayuga*) were said to have been built by sages and Lord Sri Rama respectively as per the Kaifiyat. The other temples like Kalabharava, Madana Goplala and numerous Saivite temples were said to have been built by Chalukya Vishnuvardhana in *Kaligyuga*. The antiquities of the temples are constructed to

the remote past for establishing the supreme sanctity and legacy of the sacred centre. The continued worship of a deity in a temple across ages without any interruption makes the devotees to enhance their belief in that god and religion represented by Him. The narrator is successful in textualising such belief in the temple narrative by telling the consecration of deities to mythic eras of *Krita*, *Treta* and finally Kaliyuga. The temples built in Kaliyuga were attributed to Vishnuvardhana, a renowned Calukya king of medieval Andhra. It is a common process in narrative construction to associate places and characters to well-known historical and mythical heroes who are prominent in people's worldview. The narrative provided in the manuscript about the history of Bhattiprolu across mythical ages is not well remembered by the folk. Temple priests or learned people talk about them as they heard from their processors.

Further, the place Bhattiprolu wherein these temples are consecrated had umpteen folklore. The data collected from the Kaifiyat and the fieldwork are connected more with regard to the trickster tale of Vikramarka and *Panchamahapataka* as described above.

It is learnt that historically⁹Bhattiprolu, known in the inscriptions as Pratipalapura¹⁰, is an ancient place with a glorious past during the times of Pre-Satavahana, Satavahana, Ikshavakus , Pallavas , Chola and Kakatiyas rulers. It was called Pratipalapuri which was the capital city of Kubbiraka, a Yaksha king in the third century B. C. During those time the Yaksha, the Naga, the Pundra, the Pulindas and the Sabara clans of the Andhras settled in various places and organised into their respective caste cum professional organisations namely nigamas and goshtis to look after the welfare of the society. It appears to be one of the 30 fortified cities as mentioned by Megasthenes in his Indica .

But the narrative of Bhattiprolu connected to Bhatti and Vikramarka, the legendary Western Chalukyan king is still popular among the villagers. It is not uncommon to construct folklore around the prominent historical personages to claim authenticity and legitimacy to the renditions of the narratives. People in Bhattiprolu tell that the village was named after Bhatti, the great minister and brother of legendary King Calukyan Vikramaditya who was deceived and imprisoned in this place during his Digvijaya. Further it was told that his

sagacious minister Bhatti secured his release and named it as Bhattiprolu. The epithet Bhatti became so popular that in those days' terms like Bhattidevi, Battisarma were frequent. The series of rulers recorded in the Kaifiyat tradition and flourished in folklore shows popularity of the place for its political and economic prosperity.

The concluding narrative on Bhattiprolu was the downfall of Buddhism and the deterioration of monasteries due to the religious vandalism of militant form of Saivism, Virasaivism propounded and propagated Sripandita Manchena Pandita, Mallikarjuna Pandita and Palkuriki Somanatha in this part of Andhra. The result was that the area where the Buddha stupa flourished had turned into dibba (mound) which were colloquially called by orthodoxy called as Lanjadibbas¹¹. Dibba is a vacated place wherein dust and garbage is dumped leading to the formation of a mound which is not used for productive purpose. During the politico-religious transformations, the society experiences anarchy in behavioural ethics and code of conduct of the people ranging from rulers to ruled. Such was the condition on the eve of the advent of sectarian religions Saivism and Vaisnavism at the expense of heterodox religions like Buddhism in the Andhradesa. Such moral shift from Buddhist behavioural and business ethics to cheat and exploitation during the transition times is well shown demonstrated in the Panchamahapataka narrative wherein ruler as well as ruled were ready to exploit those who step into their region through their tricks. The narrator said a proverb referring to this situation, as *yatha raja, tatha praja* which means that the people follow the way the king functions. However, Bhatti in the narrative play counter tricks to release his brother Vikramarka and annex the domains. The entire narrative is a game of tricksters to win one over the other emphasising on the saying that 'a thorn should be removed by another thorn only'. The cylindrical structure renovated by Dibbalamma, the prostitute of Bhatti may be a former Buddhist remain which she used it as a mound from which she can see the pinnacle of Andhra Vishnu temple at Srikakulam in present Divi Mandal.

The narrator in Kaifiyat and oral narratives skilfully articulated shifts in socio-religious lives in terms of political turmoil. In the trickster narrative on

the namelore of Bhattiprolu substantiates how politico-religious shifts and resultant anarchy breeds tricksters and deceptors to exploit the meek and weak in the society and emphasises the need of not only courageous king but a clever and context-sensitive minister to save state and polity from confusion. The narrative incorporated not only legendary kings but contemporary religious leaders to substantiate the shift of religions from heterodoxy to sectarianism, Saivism and Vaisnavism. Thus, in the textualisation of temple narratives and name lore of Bhattiprolu wherein those temples are being adored are well articulated.

Conclusion

To surmise from the above discussion, it is evident that the temple narratives collected from the Kaifiyats (village local records) when corroborated with the field data, six Taletypes emerged, they are: (I) Mythological, (II) Animal, (III) Taboo, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster types. The frequently occurred motifs in these tale types- miracle of the gods, dream, animal, trickster, sacrifice often called as foundation sacrifices, treasure hunt, taboo, troubles, monster etc, - most which mythify and mystify origination of temples, the miracles displayed by the divinity enshrined in them and also the marvels experienced by the devotees in their lives with regard to the deity. The origination of temples is shown in two ways, they are: (i) the kings or royal personages build the temples and name after them; also, the endow these sacred spaces with grants both of cash and kind. Patronage to these temples may be extended by the succeeding rulers. (ii) Sometimes lay mendicants also remembered by consecrating Ling and naming after them, e.g., Voleteswara temple. The divinity is constructed in two forms; they are (i) humanisation of deity and (ii) deification of human being¹². In the first case the god comes down onto the earth to teach lessons and rectify the behaviour of the human beings. In the temple narratives of Miriyala Bhavanarayana, the god himself comes to the trader and asked for pepper in which he trading and tests his ethics and truthfulness. He punished by making his merchandise to disappear and later made them visible after he realises his mistakes God asked him to raise a temple on the name of his merchandise as Miriyala Bhavannarayana so that the miracle of god and mischief of human being is

perpetuated. Though the tale is not recited in the temple during the rituals, almost all the pilgrims or native people who visit the temple tell this narrative. In the Sakshi Bhavannarayana temple narrative, Lord Bhavanarayana comes on to his devotee, Guni Govindayya to stand as a witness to the marriage deal which was about to be trespassed by his uncle to give his daughter. He not only straightened the hump on the back of his devotee and asked to build a temple to him by consecrating as Sakshi (Witness) Bhavanarayana. Interestingly who so visit the temple would definitely ask the priest or some elders of the place about how the God obtained the name Sakshi Bhavanarayana to it and also the deity enshrined in it.

In the latter case, deification of human being, a lay washer woman is taken by the sages to heaven with the fear that she may reveal the others about their coming to earth for sacred bath in the river wherein she washes cloths. The way she got her name as Voletamma and consecration of Sivalinga as Voleteswara are dealt above in Magic tale type.

The living temples of these times like Amaralingesvara (Amravati), Sri Kapotesvara (Chejerla) and Panakala Narasimhaswamy (Mangalagiri) Lingodhbhava swam (Tsandol) have the myths, the manifestations of Saivite and Viashnavite philosophies. The origin narratives which were discussed above are still in the worldview of the people and the temples till date are being visited by the devotees to realise their wishes. The spiritual life of the people is reflected in their devotion to their ishtadaiva(beloved pantheon), taking owes (mokkulu) to them to get rid of their troubles, sacred visits to temples as pilgrimage (tirthayatra), ritual bath(tirtha snana) in rivers or tanks available in the temple vicinity and realisation of their owed. All these activities are interconnected and form a network in socio-religious lives of people. Thus, the textualisation process of temple narratives incorporates all these aspects during their construction.

The study revealed how the narratives construed on the sacred complexes emerged as a distinctive sub-genre of 'folk narratives'. It is further substantiated how the sacred and secular domains of human lives are textualised in the narrativisation of experiences through temple narratives. People in almost

all cultural communities render and re-render stories- myths, legends, folktales etc, - when they are much akin to their life experiences. They are preserved in their memories and recalled by the tellers whenever a similar context comes and try to solve the contemporary issue basing on the past. The tellers mostly believe that the tales are real happenings of the bygone days. It is also that the narrators have strong conviction that the people. Interestingly, the myths accrued on temples and religious pantheon in folk and classical traditions are highly popularised in the society by the kings, people, religious personages and institution for there exists an exchange of honours amongst them.

Since there is an intricate relationship between text of the narrative and community that make and use it, the process of its textualisation incorporates their ethos and worldview. Thus, the text is considered as a sequential structuring of signs with any arrangement and should be interpreted by its user community that constructed the text¹³. Construction of text is a social process. Textual analysis denotes scholarly discourse on how a Text is construed. Textualisation or text making is a process in which oral discourse is put into a number of such discourses and text is decontextualized from original context and recontextualises in the secondary context. Discourse encompasses and relates both textual patterning and text situation in new context what that is known as entextualisation¹⁴. The context refers to socio-economic milieu and rules of linguistic usage in speech act¹⁵. Thus the temple narratives textualised human interaction in their respective and socio-culturally relevant contexts. The narrative texts of these tales are flexible and incorporate the contemporary changes in textualisation process without disturbing their core structure, meaning and function which is crucial to its continuance and endurance in the society.

End notes

1. Jenny Schroedel, John Schroedel *The Everything Mary Book: The Life and Legacy of the Blessed Mother*. 2006 . pp. 137–38. ISBN 1-59337-713-4. cf. downloaded on 2nd July, 2021, from WWW. https://en.wikipedia.org/wiki/Miracle#cite_ref-1

² I was told in the field that cow milk is considered as Amrita, the sacred nectar. Since the Siva *Linga* was consecrated by cow with its milk oozing on its own from its udder, he is called Amritesvara. Cow milk is considered as *amrita*, the nectar and hence the god is well known as Amritesvara.

³www. [http:// www.mantraonline.com.Satyanarayana -puja/](http://www.mantraonline.com.Satyanarayana-puja/)

The five-part story involves the origin and benefits of the *puja*, the potential mishaps that may result when the devotees forget its performance after they realise their wishes. The magnitude of the Lord's benevolence and the importance of the *Prasada* and consequences of snubbing the ritual are told in this part.

In Chapter 1, the origins of the *puja* is narrated. Sri Satyanarayana *Katha* comes from the *Skanda Purana*, *Revakhaṇḍa* Maharshi narrates the *purana* to Saunaka Mahamuni and others at Naimisaranya who were performing a thousand-year yajna for the welfare of the humanity. The narrator says that the procedure of the *vrata* (ritual) is narrated by Narada maharshi (the divine interpreter of god's messages in *swargaloka*

In Chapter 2 benefits of the *puja* are explained. Lord himself in disguise approaches a poor brahmin and told him to observe the Satyanarayana *vrata*. After he performs the ritual festival, he came across of his hurdles and mishaps in his life and finally attains eternal bliss. A wood cutter who happens to see Brahmin performing the *puja* and eat the *prasada* of god, also performs it and continues to gain prosperity in his life.

Chapter 3 narrates the mishaps that may occur for dishonoring the vow to perform the *puja*. A merchant, with an intention to establish family, vows to perform the *puja* upon having a child. He adjourns the vow to complete it during the child's marriage. Upon forgetting the vow, the Lord puts the merchant in hardship. The merchant is falsely accused and imprisoned. His entire business is confiscated by the king. His household goes bankrupt. He is freed when his wife recollects the promise and performs the *puja*.

In Chapter 4, the benevolence of Lord's and the importance of the *Prasada* are substantiated.. This is a continuation of the previous chapter. During an incident, the merchant puts off the Lord about his merchandise, thereby losing all its value. Realizing his folly, the merchant regrets his intemperance and seeks forgiveness. On hearing that the merchant reached the dockyard, his wife and daughter, who were performing the *puja* at that time, forget to take the *prasada*. Angered with the disrespect, He makes the boats sink into the sea, only to be restored when they have the *Prasad*.

In Chapter 5, the importance of the *puja* is mentioned. A group of backwoodsmen was performing the *puja*. King discards and disregards the offerings, thereby invoking the wrath of Sri Satyanarayana. The king loses his kingdom, wealth, and family, only to be restored upon realizing his recklessness and seeking forgiveness to Sri Satyanarayana and accepting the offerings.

⁴Avuku *sima* corresponds to present Narasaraopet Mandal and part of Kurnool district. In the Vijayanagara times the Avuku constituted the Nayamkara, a military-fiscal unit under *Mahamandalesvara* China Timmayyadeva Maharaju, son of Timmaraju, grandson of Ramaraju and great-grandson of

Araviti Bukkaraju of *Atreyagotra* and *Somavamasa*, under orders of the king Sadasivaraya. *South Indian Inscriptions*. Vol.XVI, No.132, *Annual Report on Epigraphy* 174 of 2017.

⁵ G Paul, Brewster,” The Foundation Sacrifice Motif in Legend, Folksong, Game, and Dance”, in *Zeitschrift für Ethnologie*, Bd. 96, H. 1 (1971), pp. 71-89, Dietrich Reimer Verlag GmbH collaborating with JSTOR to digitize, preserve and extend access to *Zeitschrift für Ethnologie*: Stable URL: <https://www.jstor.org/stable/25841298> Accessed: 20-05-2020 11:41 UTC

⁶P.S. Kanaka durga, “Women In Hydromythology: A Discourse On The Representation Of Tradition And Counter Tradition In South Indian Folklore”, *Indian Folklore Research Chennai, Journal*, National Folklore Support Centre,. Vol.1, No.4,2005,pp.69-93.ISSN No. 0972-6462.

⁷It is a historical place mentioned by Ptolemy as ‘Pitindra’ and as Pratipalapura in Jain literature and Buddhist inscriptions. Pratipalapura was mentioned in the Jain epic *Dharmamrita* written by Nayasenani (12TH Century A.D) about an incident of conversion of the Jain King Dhanada to Buddhism that occurred in 5th century BC. Dhanada was also known as King Kuberaka. The Jain king Kharavela as per his Hathigumpha inscription (dated c 150 BC) is said to have destroyed Pratipalapura in 170 BCE by ploughing the city with donkeys signifying his dreadful subjugation of land and people.

⁸*Brahmacharya* (slaying a brahmin), *Sisu-hatya* (infanticide and abortion), *surapana* (drinking alcohol), *Swarnastheya* (stealth of Gold) *Gurutalpa gamana* (illicit sex with wife of teacher) are considered as *panchamahapatakas*, 5 great sins. Some consider *strihatya* (killing of woman) and *gohatya* (killing of cow) as constitutes of *panchamahapatakas*.

⁹A.Chandra Sekhar,Census of India,Vol.II,Andhra Pradesh,Part VII -B (6),Fairs and Festivals, Guntur District (6), Hyderabad:Andhra Pradesh Census Publications, 1961,pp;77-78

¹⁰G. Buhler, The Bhattiprolu Inscriptions, in *Epigraphica Indica*, Vol. 2, 1894; B.S.L Hanumantha Rao, *Buddhist Inscriptions of Andhradesa*, Secunderabad, Ananda Buddha Vihara Trust, 1998; , B. Subrahmanyam, *Buddhist Relic Caskets in Andhradesa*, Secunderabad : Ananda Buddha Vihara Trust, 1999.

¹¹ A. Rea, *South Indian Buddhist Antiquities*, Archaeological Survey of India. New Imperial Series, XV, Calcutta, 1894 pp.2, 32-34.

¹²P.S.Kanaka Durga, “Popular Culture”, in *Medieval Andhradesa a.D.1000-1324: Comprehensive History and Culture of Andhra Pradesh*, Vol.IV, Ed. C.Somasundara Rao, Hyderabad: Andhra Pradesh History Congress and Potti Sriramulu Telugu University, 2011: pp.364-394.

¹³Paul, Ricouer, “The Model of the Text: Meaningful Action Considered as a Text”, *Social Research* 38:3 (Autumn): 1971,529-62;. Lauri Honko *Textualising the Siri Epic*. (FF Communications 264.) Helsinki: Academia Scientiarum Fennica.1998:

¹⁴P.S.Kanaka durga, et.al., The Politics of Textualisation, 6th July, 2009, Summer Schools, Uncategorized <https://www.folklorefellows.fi/the-politics-of-textualisation/>

¹⁵Joel Sherzer, “Discourse Centred Approach to Language and Culture” *American Anthropologist* 89:2 (June 1987): 295-309

Chapter VI

CONCLUSION

The temple is an auspicious and spiritual sanctum wherein the God and the devotee are embodied and connected through ardent devotion of the latter to the former by observing prayers, sacred rites, rituals etc, the entire socio-religious lives of the people center round the temples and the pantheon in them and thus emerged as abodes for the devotees to undertake sacred journey, *tirthayatra* sacred dip and tirtha *snana* as a part of their worship. Devotees believe that such sacred life is highly meritorious for it relieves them from the cycle of rebirth (*punarjanma*) and ultimately gives moksha (liberation) Ever since the times of their inception different religious ideologies activities - Jainism, Buddhism, Saivism, Vaisnavism and Saktism- are woven around temple and its connected ritual practices. Gifting, *dana* is one such dharmic and ritual expression of the devotees ranging from royalty common people which expanded the practice of gifting as *saptasantana* and *sodasadan*as on different occasions as prescribed by Dharmasastras. The arena of gifts was expanded ranging from landed properties, gardens, precious jewels to cattle for ghee, milk and groceries for everyday offerings. The temples in due course got enriched with gifts given by lay mendicants, devotees, kings and royal personages as token of their devotion to their *Istadaiva* (beloved personal god) in the sanctum. Temple emerged as a sacred complex which maintained an office (*devasthana*) maintaining a hierarchy of officials and institutions- *pitha* and *matha* (to impart religious education) and became a homologous to state and political powers. The state and temple exchanged honors for mutual legitimation on one hand and on the other these power groups legitimized the upward mobility of autochthonous communities like Boyas, Chenchus and artisan communities like Telikis (oil mongers) in social hierarchy and integrated them in polity. In this process, sacred narratives are being created on the origins of the temples and gods in them. Devotees who realized their wishes popularized their miraculous experiences with regard to god, temples and places they visited for obtaining merit. The Indian *Ithihasa* and Puranic tradition and oral and written literature hoarded by the Sectarian religions- Saivism and Vaisnavism with its exhaustive

schism in ideologies-that had been processed in folk mind over the ages flavored the temple narratives in the process of their textualisation. Hence most of the temple narratives in India, especially in Andhra Pradesh the origin myths of Saivite, Viashnavite temples and deities in them are connected with respective Agamic and Puranic traditions and practices that were cycled and recycled through the ages in oral and written expressive forms. Local belief system and cultural practices were also included in the textualisation process of the narratives. Thus, the temple narratives are constructs of culture and reflections of realities for they reveal a trajectory of histories and traditions of the society and civilizations in which they are created.

The present thesis, *Temple Myths and Personal Narratives: A Cultural Study* is an attempt to analyse and interpret the narrative tradition- myths, legends, fairy tales, folktales, personal experience narratives of the devotees, songs, proverbs- grown around the sacred complexes and deities enshrined in them. The temple narratives collected from the fieldwork in Andhra Pradesh, especially in Guntur district are juxtaposed with that same/similar one from written sources like Kaifiyats, personal experiences with miracles of gods and their sacred journeys and interpreted to unfold how the temple narratives reveal trajectory of cultural process that a society undergoes in human civilizations. Narrative tradition constructed around on select Savite, Vaisnavite and Sakti temples and deities enshrined in them, sacred places, miracles of gods and goddesses, experiences of the devotees, temple priests are collected in Andhra Pradesh with special emphasis on Guntur district which shown maximum number of temples as per the lists mentioned in district census and data from field work.

The final chapter VI, Conclusion focuses on three aspects:(i) Summary of thesis (ii) Observations and conclusions arrived in the research process and (iii) Suggestions for future research.

(i). Summary of Thesis

A brief summary of my thesis done on *Temple Myths and Personal Narratives: A Cultural Study* is given. The thesis is divided into **six** chapters. Chapter I: Introduction, Chapter II. Temple Narratives as Cultural Construct: A

Conceptual Frame, Chapter III: Temple, Deities and Narratives: Classification. Chapter IV: Interpretation of Temple Narratives: Tale types and Motifs (i), Chapter V: Interpretation of Temple Narratives: Tale types and Motifs (ii) and Chapter VI: Conclusion

Chapter I: Introduction, gives a succinct account of how a temple as sacred domain emerged as a socio-religious, politico-economic institution that influence and systematize the cultural lives of the people across the ages. The anecdotes and narratives created about the origin of the temples, sacred places and deities in them and their miraculous powers cursing and blessing devotees etc, are constructs of culture which had created them. Temple as a living institution rooted in the everyday sacred and secular life of human being became a repertoire of folklore- narratives, songs, proverbs, riddles, ritual observances and other cultural practices. All these genres that grew around the temples popularized the Gods and their respective religious behaviours -rites, rituals, myths and miracles of the pantheon etc. In this process new traditions and tradition-based creations, i.e., folklore is being created without disturbing the core ideologies of belief system. Thus, the significance of the research thesis is discussed.

The nature and scope of my study on *Temple Myths and Personal Narratives: A Cultural Study* proposes to understand the textualisation process of narrative tradition (both prose and poetic forms) emerged in the form of myths, legends, tales, proverbs etc. The scope of the temple narratives is broad for it gives a comprehensive picture of how narrative tradition built around the institution of temple reverberate the cultural life and worldview of the people. The broader geographical scope of the study area is Guntur District in Andhra Pradesh. In this region, selected temple narratives – folk (oral) and elite(written) are studied. In this chapter an exhaustive literature survey on temple studies is done from historical, folklore and methodological perspectives. Basing on the survey of previous literature the hypothesis and aims of study are framed as follows. It is hypothesized that (i) Temple, be it of elite or folk, it is socio-religious and politico-economic construct with which the spiritual and cultural lives of the devotees are intertwined. The temples and deities in them are being sanctified and glorified by sacred narratives (myths) built around them

and inculcate belief and devotion amongst the devotees. (ii). The temple and narrative are in reciprocity of relationship for mutual sustenance. (iii). Like any other narrative, the textualisation of temple narrative is a complex process wherein tradition, belief, knowledge, folklore and people constantly interact with one another. Keeping in view, the hypotheses, the objectives of study are defined. They are to (i) To identify and classify different cults and cult centers-Saivite, Vaishnavite and Sakti- in eleven different districts of Andhra Pradesh with special emphasis on Guntur district. (ii) To categorize the temple narratives and interpret the motifs and tale types that predominate in them and study their textualisation process in oral and written versions when they are travelling from folk and elite and vice versa domains, To show how narratives, especially temple narratives mediate the devotees with the divinity and traverse them between sacred and mundane realms of their belief system and thereby emerge 'temple narrative tradition as a new genre' in folklore studies.

The chapter further critically evaluated the source material, both primary and secondary. The former constitutes the data like the narratives, myths and rituals associated with the temples, Gods and Goddesses along with the cultural life of the people collected from the field. The personal experience narratives connected to the temples and deities of the devotees' form source of study. A thick corpus of primary data is be collected from the field by employing the below given qualitative and quantitative methods. Kaifiyats, village records of Mackenzie Manuscripts, written versions of oral literature collected and recorded by the then native officials is utilised to understand the transmission of narratives from oral to written and vice versa in the textualisation process. The latter (Secondary sources) includes published works as enumerated in the survey of literature on the narratives, myths and rituals associated with the temples, Gods and Goddesses and temple studies. Research is done in two ways: qualitative and quantitative.

The major quantitative approach is done by Survey method whereas the qualitative approach includes ethnographic, observation, dialogical and comparative methods. Besides the above two, even the triangulation method is employed to improve the validity and reliability of research or to evaluate the findings. In the research process both qualitative and quantitative methods are

judicially appropriated used and the data emerged out of these two approaches through informal talks, structured and unstructured interviews both oral and written means was subjected to the method of triangulation to arrive at genuine conclusion in research process.

In this chapter, a brief description of the Chapterisation of the thesis is given as follows: Chapter I, Introduction contains a brief prologue of the topic and its significance as a research study. Further an extensive literature survey is given. In this chapter, lacunae in previous studies are identified basing on which hypothesis and objectives are constructed. The research methodology adopted is discussed here. A brief account of the content of chapters is also given. Chapter II. Temple Narratives as Cultural Construct shows how narratives especially, temple narratives are considered as paradigm for cultural studies. This chapter focuses on narratives – in general what are narratives, why do people narrate, how narratives are appropriated as a method and mean in social science research process, especially in folklore studies- and how study of temple narratives is constructed and what do they say about culture and civilization of society in which they are being created. Chapter III: Temple, Deity and Narratives gave a brief description of geographical background and distribution of different temples and cults in Andhra Pradesh. The Chapter is divided into three sections, Section1 is Geographical distribution of temples in Andhra Pradesh and especially in Guntur district gives gist of temples belonging to major sectarian religions Saivism, Vaishnavism and goddesses like Pochamma, Bagalamukhi, Mutyalamma, Lakshmamma etc. Select temples and narratives connected to them are tabulated. Section II, throws light on the Classification of narratives based on taletypes and motifs. Section III, gives a brief picture of the taletypes and motifs in the temple narratives. In Chapter, IV, Interpretation of temple Narratives: Tale types and Motifs (Part i), the temple narratives are classified based on motif, theme and gender and throws light on the folklore of the communities associated with the temples – fairs, festivals, ritual and cultural performances, myth and ritual relationships etc., to showed how association of people with temples and vice versa contributes for the generation of narratives. The oral narratives collected from the field work and from local traditions recorded in Kaifiyat tradition and scriptural and canonical

literature are juxtaposed for understanding oral-written (Folk-classical) continuities and discontinuities that bring versions and variation, are classified into six tale types, (I) Mythological, (II) Animal, (III) Taboo, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster with motifs like miracle, animals, sacrifice monsters, troubles, miseries etc., in them. Keeping in view, the length of the chapter, here three tale types (I) Mythological, (II) Animal and (III) Taboo are studied. Chapter, V. Interpretation of temple Narratives (Part ii) Tale types and Motifs (ii) is continuation of previous chapter. Here the remaining three tale types, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster with motifs like miracle, animals, sacrifice monsters, troubles, miseries etc., in them. Chapter VI, Conclusion portrays summary of thesis, observations and conclusions drawn in research process and suggestions for further research.

Chapter, II, Temple Narratives as Cultural Construct: A Conceptual Frame explained that the temples as sacred domain played significant role in the cultural life of the people for the latter centered their socio-religious and politico-religious activities to the former in the form of ritual enactments, gift giving, undertaking sacred journeys etc., and realized their *mokshamarga* (Salvation path). The religious experiences of the people with their gods and temples are shared and perpetuated in the form of stories. Thus temple and god emerged inseparable entities of human life and narratives are being constructed on temple-origin myths of gods, temples, places connected to them, water resources in around the temples, experiences and stories of the devotees connected to the temples, the vows, curses etc., -emerging a subgenre, 'temple narratives'. The narratives thus constructed center round the beliefs, customs, traditions, religious philosophy, and ritual performance of the culture of the people in which they are constructed. Thus, the temple narratives are cultural constructs. A brief note is given on narratives – what are narratives, why do people narrate, how narratives are appropriated as a method and mean in social science research process, especially in folklore studies- and how study of temple narratives reveals the cultural process of the society in which they are constructed. It is held in the chapter that the narratives of reflections of reality for they reveal the worldview and the cultural process that the humankind had

undergone across the ages in their respective sacred and secular lives. A theoretical discourse is held to show how the narrative construction shows a perfect blending of the lives of narrators and their narratives. Ten salient features that makes a narrative as per Polkinghorne¹ are well substantiated with narratives collected on temples from Andhra Pradesh. The chapter focused on narrative and interpretative turns in social science research methodology that contributed to the emergence of narrative research in which narrative is considered as a complex entity. In the current thesis, temple narratives are approached as an object, subject and method in the present thesis to show how do they reveal cultural process of the people and civilizations that had constructed them. Such narrative analysis reveals categorization of temples (Saivite, Viashnavite and Sakti) and their geographical distribution in erstwhile Andhra Pradesh and especially in Guntur district and their thematic classification into tale types and motifs, which are discussed in detail in the next chapter.

Chapter III, Temple, Deities and Narratives describes Temple as a complex whole that incorporates its geographical location, architectural features (structure), the deity enshrined, the religious ideology and worship order it upholds and the devotees that are articulated to it and thus establishes cultural continuum amongst temples-devotees-rituals. The temples, the deities enshrined in them and the narratives constructed about them are intricately connected with the geography and environment in which they are located on one hand and on the other with the cultural life of the people who adore them. Thus, temple building activity emerged in South India, especially in erstwhile Andhra Pradesh by 10th century A.D as one of the *Saptasantana*, the seven meritorious and pious deeds-*nallillu* (*Brahmin* settlement/*agrahara*), *tataka nirmana* (tank construction, *vana*(grooves), *nidhi nidhana* (hoarding treasure), *dharma vivaha* (legitimate marriage), *devagriha* (temple), *kriti dana* (dedication of literary piece)- that one should observe in course of one's own spiritual journey. Such cultural milieu contributed for the growth of an array of narratives and metanarratives on temples, deities, tanks, places, gift giving, treasure hunt, human sacrifices for the cause of the above pious acts etc, in Andhra Pradesh, like in any part of India. Some of the narratives studied in this thesis are local

versions of Puranic mythologies or Puranic versions of local events or occurrences in their respective cultural contexts and also emerge *sthala mahatmyas*- myths and legends on miraculous powers of the sacred places. The chapter is divided into three sections.

In **Section1**, *the geographical distribution*, temples belonging to different religious sects viz: Saivite, Vaishnavite, village Gods and Goddesses and other miscellaneous deities like Ganesh, Hanuman in different districts of Andhra Pradesh (Table No:) and Guntur Mandal (Table No.) in particular are tabulated. Amongst the data, select temples and narratives connected to them are also shown in the tables.

In **Section II**, *Classification of narratives: tale types and motif*. The temple narratives are studied thematically to understand to which tale type each narrative belongs and what are the motifs that underlie them reflecting the culture and belief of the people that had produced them. A tale type is the dominant underlying central ideals or the messages it conveys and motif is the recurrent image, idea or symbols that form unit of tale types. A brief note on the discourse of Grim brothers, Arne Thompson and Alan Dundes on the issues of classification. It is held in the chapter that in order to become a tale type, it should have (i) a traditional tale form should be different from other tale forms. (2) a structure (when there is more than one motif) an abstraction which includes all variants. However, the notion of folktale is structural, historical and comparative at the same time. In this section, the relationship between tale type and motif is explained. The present study of 26 selected temple narratives collected from different temples of Andhra Pradesh revealed six tale types, (I) Mythological, (II) Animal, (III) Taboo, (IV) Magic, (V) Death/sacrifice and (VI) Trickster types having motifs like monsters, miracles, animals, dream, mischief, sacrifice, religion alms, ponds, desire, misery, fishing taboo, monster etc. The classification is arbitrary for same/similar motifs are found in different tale types and the same tale that is categorized as mythological may can be an animal tale type for a narrative contain human- animal interaction or animal protagonist in narrative course.

Section III. Description of tale types and motifs defines each tale type and gives a gist of temples and narratives that are studied under each type and

motifs that are being represented in each narrative. Six tables for six tale types are prepared. Each table contains six columns, Name of the village, temple, pantheon, motifs it represents and reference in Motif Index. Please see table nos.) Thus, all tale types along with their respective motifs are categorized, tabulated defined in the chapter. In the next chapters, and V under each tale type two temple narratives are analysed and interpreted.

Chapter IV Interpretation of Temple Narratives: Tale types and Motifs (Part i) throws light on how narrative construction is a basic paradigm of human cognition that is pivotal to enhancement of human psychic abilities like meaning process and how narratives can interpret the dynamics of cultural norms and the dogma held by the people and society to which they are meant and pertinent. In this chapter, the tales that are told as (temple) narratives are analytically grouped under distinct tale types I) Mythological, (II) Animal, (III) Taboo, (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster types and motifs that are widely populated in the worldview of society in which such themes are constructed. The chapter explains the relationship and interdependence between a tale type and motif and mentions the possibility of a distinct theme in the text becoming a motif. It discusses on the continuance and co-existence folk-classical and oral –written traditions in cultural process reflected in folklore, especially in temple narratives. Keeping in view the vivacity of information on the interpretation of six tale types and respective motifs categorized in present research, in this chapter only three tale types I) Mythological, (II) Animal, (III) Taboo, are analysed and interpreted. Of the available temple narratives, the popular ones, numbering twenty-six are selected for study. Not less than two temple narratives are analysed and interpreted under each tale type to show the textualisation process of human experiences, events, beliefs, etc, in expressive tradition. In analysis and interpretation, the narratives collected in the field are juxtaposed with the literally recorded oral traditions, Kaifiyat and canonical literature to understand the change and continuity of narrative text along generations. In, Mythological tale type (Table No.), eight selected temple myths and pantheons in them are analyzed and motifs are identified. They are Sri Amaralingeswara Swamy of Amaravati, Panakala Narasimhaswamy of Mangalagiri, Lingodhbhavaswamy of Candol, Sri

Miriyala Bhavannarayana Swamy of Amruthaluru, Chennakesavaswamy of Macherla a Sri Malleswara Swamy of Kakani, Sri Kapotesvara Swamy of Chejerla, and Sri Trikoteswara Swamy of Kondakavur. Of these, the myths connected to Sri Amaralingesvara the enshrined and worshipped as Siva in the temple at Amravati and origin of river Krishna at Amaravati and Sri Panakala Narasimhaswamy, an incarnation of Vishnu in the cave of the hilltop at Mangalagiri are taken for detailed study. The episodes connected to the sacred placed in these two temple domains are also collected and included in study. The narrative tradition constructed on these temples was centred round the motifs of miracles, monsters, troubles, appearance of god as savior.

In the Animal taletype (Table No.) narratives connected to the origins and miracles of the gods, Sri Venkateswara Swamy at Vaikuntapuram, Sri MuktheswaraSwamy at Morthota, Sri MalleswaraSwamy of Pedakakani, Sri KapotheswaraSwamy of Chejerla, Sri SomeswaraSwamy of Gullapalli, Sri Amrutheswara Swamy of Amruthaluru, Sri Nageswara Swamy of Chebrolu. Sri TrikoteswaraSwamy of Kondakavuru, Sri Mulasthaneswara Swamy of Tadikonda and Sri Lingodbhava Swamy of Chandolu are selected for study. These narratives are constructed round the motifs animals, taboo, dream, miracles, monsters, trickster, etc.,. Here the narratives connected to the temple Sri Kapotesvara Swamy of Chejerla and Sri Lingodbhava Swamy, Kalabhairava, Bandalamm (village pantheon) of Candol are taken for exhaustive study.

In the taboo and incest tale type (Table No:), notion of incest and its perusal as a taboo in Indian context is explained. A **taboo** is a restriction explicitly or implicitly constructed in the cultures to regulate the socio-religious and ethical life of their respective social groups. The taboos may be related to food items, sexual life, kinship relationships, economic productions, medical practices, religious behaviour, worship orders and related material culture, voyages (sea travel/ crossing the oceans etc). Of many taboos, incest relationship and marriage between unmarriageable couples ranks high for folklore abounds in this regard. Of the three temple narratives mentioned in the list, Sri Venkatesvara swamy temple narrative of Vaikunthapuram deserves mention for it is complex *sthalapurana* that talks about the Puranic origin of Sri

Venkatesvara on the foothills and hill top of Vaikunthapuram, Guntur and portrays Sri Venkatesvara as savior of a couple who had an incest marriage happened unintentionally.

Chapter V Interpretation of Temple Narratives: Tale types and Motifs (Part ii) gave an exhaustive analysis and interpretation of temple narratives categorized under remaining three tale types (IV) Miracles/Magic, (V) Death/sacrifice and (VI) Trickster and motifs that are widely populated in the worldview of society in which such themes are constructed. In the tale type IV. Miracle/ Magic, the divine and miraculous power of god to curse (*Sapa*) or bless (*anugraha*) the devotees for their good and bad deeds respectively are substantiated in the textualisation process of the temple narratives of *Miriyala Bhavanarayana*, *Voletamma*, *Kshira Bhavannarayana* and *Sakshi Bhavanarayana* at Amrutaluru, Volaru, Bapatla and Ponnur respectively collected in the field. The motifs miracle, misery, dream, magic, trouble witness, desire etc., represented in the above temple narratives explained and interpreted from the perspective of the narrators and the belief system. In the tale type V. death and sacrifice a brief introduction to the concept of death and sacrifice for a noble cause in the worldview of people and explains how narratives around these themes are textualised in the form of temple narratives is given. The narratives of Sri Chodesvaraswamy at Nidubrolu and Sri Kandareshvaraswamy at Peravali refer to human sacrifice opted by the victims for realizing hoarded treasure from earth on the condition that a votive temple may be erected in their commemoration and the secured wealth may be spent for welfare of humankind. These are treasure-hunt narratives constructed around the belief of (human) sacrifice to appease the earthly spirits, gods, temples and places. Treasure hoarding, treasure hunting, human sacrifice, erection of votive temples etc., are the motifs around which the narratives are constructed.

Tale type, (VI), Trickster defined trickster as a character in a story wherein a god, goddess, spirit, human or anthropomorphic creature play a trick or a prank or magical spells or things either to cheat or to save the others from it and teach a lesson to those who disobey normal rules and conventional behaviour. These narratives are often endorsed by the famous or legendary rulers of those times giving an impression to the listeners that these narratives

were reflections of reality. The origin story of the village Bhattiprolu and Sri Vithalesvara temple is an interesting narrative connected to the medieval legendary king Vikramaditya and Bhatti. The narrative says that the present Bhattiprolu which was called as Pratipalapura in Jain sources was named after the Chalukya Vishnuvardhana as Vishnuvardhaneswaram in the medieval times was ruled by a sinner king named as Panchamahapataka ,offender in five crimes (killing of brahmin, women, children, cow and having illicit relation with wife of one's own teacher).It is an interesting trickster narrative wherein the king as well as the people was tricksters that cheat new persons that enter their village. When the legendary king Vikramaditya got trapped in the tricks of the people in that village, his minister/brother Bhatti comes in the name of *Dasamahapataka* (offender in ten great sins) and brings out his king Vikramaditya from their trap by playing such tricks that unlock the strategies of the king and his people. After killing *Panchamahapataka* king built the city and names it as Bhattiprolu. Textualisation of placelore and templelore on the motif of trickster is well interpreted in this tale type.

Chapter VI is Conclusion that described the summary of the thesis and observations on the study. Suggestions for further research study are also given in this chapter.

(ii) Observations and conclusions

My thesis on *Temple Narratives of Andhra Pradesh: Cultural Study* analysed and interpreted the narrative tradition- myths, legends, fairy tales, folktales, personal experience narratives of the devotees, songs, proverbs- grown around the sacred complexes and deities enshrined in them. The temple narratives collected from the fieldwork in Andhra Pradesh, especially in Guntur district are juxtaposed with that same/similar one from written sources like Kaifiyats, personal experiences of the devotees with regard to miracles of gods and their sacred journeys and interpreted to unfold how the temple narratives reveal trajectory of cultural process that a society undergoes in human civilizations. Narrative tradition constructed around on select Savite, Vaisnavite and Sakti temples and deities enshrined in them, sacred places, miracles of gods and goddesses, experiences of the devotees, temple priests are collected in Andhra Pradesh with special emphasis on Guntur district which

shown maximum number of temples as per the lists mentioned in district census and data from field work.

The study substantiated (i) how the temple narratives reflect the cultural life of the people and society that had produced them (ii) the textualisation process of the temple narratives and (iii) established oral-written or folk - classical continuum in this process. It is observed that the textualisation of temple narrative be it a myth or legend or a personal experience is a complex process wherein tradition, belief, knowledge, folklore and people undergo constantly interaction. All the temple narratives analysed and interpreted shown a perfect blending of the narrator's experiences in their narrations and manifested social reality since the narrator believed the narrative as one's own lived experiences. It is observed that temple narratives are cultural constructs and intertwined with the knowledge, belief and socio-economic lives of the people. The tale types and motifs that predominated the narratives under study are seen widely populated in the ethos and worldview of the people for they are still recurrently quoted in their lived lives. The study established a reciprocity of relationship amongst the narrative, narrator and belief and sustained continuum of 'temple narrative tradition' in religious life throughout the ages. The study further substantiated how the temple narratives mediate the devotees with the divinity and traverse them between sacred and mundane realms of their belief system.

Narrative inquiry successfully appropriated in this study analysed and interpreted the narratives as subject, object and method of research to understand the cultural process that the socio-religious life of people had undergone since the ages. The narratives connected to origin of temples, gods, goddesses, places, experiences of devotees, metanarratives etc, are rich sources to interpret temple narratives as a site of cultural studies. The temple narrative, be it a myth/legend/fairy tale/ folktale / personal experiences of teller/ devotees/ layman, they have a theme and plot in which events leading the story are sequenced. The narrative in this study is pursued as both content and method. The narrative analysis revealed categorization of temples (Saivite, Viashnavite and Sakti) and their geographical distribution in erstwhile Andhra Pradesh and especially in Guntur district. Later the thematic classification of narratives, tale

types like (I) Mythological, (II) Animal, (III) Taboo, (IV) Magic, (V) Death/sacrifice and (VI) Trickster types is needed. Major motifs –monster, ogre, miracle, sacrifice, tabu, trickery, dream- are embedded in the tale types.

The study revealed that the recurrently prevailed motifs in these tale types are miracle of the gods, dream, animal, trickster, sacrifice (often called as foundation sacrifices), treasure hunt, taboo, troubles, monster etc., these motifs are appropriated in the narratives for mystification and mythification of the origination of temples and the miracles displayed by the divinity enshrined in them. The marvels experienced by the devotees in their lives with regard to the deity are also textualised. The origination of temples is shown in two ways, they are: (i) The royalty construct and name the temples after their name and endow with grants which in due course are venerated and gifted by the succeeding rulers. (ii) Sometimes lay mendicants also remembered by consecrating Linga and naming after them, eg. Voleteswara temple. The divinity is constructed in two forms; they are (i) humanization of deity and (ii) deification of human being. In the first case the god comes down onto the earth to teach lessons and rectify the behaviour of the human beings. In the temple narratives of Miriyala Bhavanarayana, the god himself comes to the trader and asked for pepper in which he trading and tests his ethics and truthfulness. He punished by making his merchandise to disappear and later made them visible after he realises his mistakes God asked him to raise a temple on the name of his merchandise as Miriyala Bhavanarayana so that the miracle of god and mischief of human being is perpetuated. Though the tale is not recited in the temple during the rituals, almost all the pilgrims or native people who visit the temple tell this narrative. In the Sakshi Bhavanarayana temple narrative, Lord Bhavannarayana comes on to his devotee, Guni Govindayya to stand as a witness to the marriage deal which was about to be trespassed by his uncle to give his daughter. He not only straightened the hump on the back of his devotee and asked to build a temple to him by consecrating as Sakshi (Witness) Bhavannarayana. Interestingly who so visit the temple would definitely ask the priest or some elders of the place about how the God obtained the name Sakshi Bhavanarayana to it and also the deity enshrined in it. In the latter case, deification of human being, a lay washer woman is taken by the sages to heaven with the fear that she may reveal the

others about their coming to earth for sacred bath in the river wherein she washes cloths. The way she got her name as Voletamma and consecration of *Sivalinga* as Voleteswara are dealt above in Magic tale type.

The living temples of these times like Amaralingesvara (Amravati), Sri Kapotesvara (Chejerla) and Panakala Narasimhaswamy (Magalagiri) Lingodhbhava swam (Tsandol) have the myths, the manifestations of Saivite and Viashnavite philosophies. The origin narratives which were discussed above are still in the worldview of the people and the temples till date are being visited by the devotees to realize their wishes. The spiritual life of the people is reflected in their devotion to their *Istadaiva* (beloved pantheon), taking owes (*mokkulu*) to them to get rid of their troubles, sacred visits to temples as pilgrimage (*tirthayatra*), ritual bath (*tirtha snana*) in rivers or tanks available in the temple vicinity and realization of their owed. All these activities are interconnected and form a network in socio-religious lives of people. Thus, the textualisation process of temple narratives incorporates all these aspects during their construction.

Thus, the temple narratives or stories constitute a distinct folklore genre that plays a fundamental role in textualising and articulating the sacred and mundane lives of the people in society. People tell and retell and sometimes record literally and preserved in their mnemonics for they believe that the myths, legends, tales etc, are true and once they were happened in the remote past. Further, tellers consider the narratives as the experiential expressions. The origin myths of the temples hoarded in written and oral traditions are often endorsed by rulers, people and priests and are closely linked to their respective belief system or spirituality. The origin is believed to have been occurred really in the primordial age when the world had not evolved in its later form. Further, they explicate how social norms, values, institutions and taboos were constructed /shattered or sanctified. Since an intricate relationship exists between text of the narrative and community that make and uses it, the process of its textualisation incorporates their ethos and worldview.

Text thus can be explained as a succession of symbols, signifying encoded messages with any pattern or arrangement, that can safely be interpreted by the people or social groups who use them. However, a text is

basically a cultural construct and represents a social process and analysis of text unfolds discourse. In the textualisation process, the text is put to a series of oral discourses which might have decontextualized it from its original context to re-contextualize in new context, secondary context. Thus, discourse contains not only structuring of text and but also appropriate use of language in a socio-culturally relevant context.

The textualisation process in temple narratives involves the subjection of storied experiences connected to the belief system and other relevant aspect of their worldview to a series of discourse (both oral and written and *vice versa*) across the ages. But such repeated discoursed may not deviate or distract the actual and core of the motif that it is being represented through the narratives. The analysis of the narratives on temple thus unfolds trajectory of the stages of cultural process, since they themselves are cultural constructs. The analysis and categorization of temple narratives revealed that the narrative and metanarrative tradition constructed on religion and religious institutions over a period of time expanded the horizons of motifs and taletypes to incorporate peoples lived lives in them. The study revealed the intricacies of reciprocal relationship between temple and growth of narrative tradition around it that keep both alive and fertile across ages. The study further substantiated how the narrative tradition, especially temple narrative tradition is a rich site of revelation for culture studies for it itself emerged as a genre of study.

(iii) Suggestions for future research

Since temple and narrative are integral to cultural formation and continuance, there is a need to study temple narratives to understand the cultural process that had under gone by the society as reflected in their verbal and nonverbal expressive behaviour. The following are some suggestions for future research.

The study may be extended to other districts of Andhra Pradesh/ any other religions.

The religious ideologies and ritual performances connected to temples/places are to be studied along with temple narratives to give a holistic picture of the folklore process of the genre of ‘temple narratives’.

End Notes

¹ Narrative diachronicity, particularity, Intentional state and entailment, hermeneutical composability, Referentiality, Genericness, normativeness, context sensitivity and narrative accrual. See 2nd chapter for details.

Annexure I						
Temples in Guntur District (Old)						
I. Guntur Taluk						
S.No	Place	Saivite	Vaishnavite	Goddess	Reference	
					Kaifiyat	Records
1	Amaravathi	Sri AmaralingeswaraSwamy				Census of India 1961, volume –II, Fairs and Festivals pp,1-5
2	Ananthavaram		Sri Venkateswara Swamy			
3	Vaikuntampura		Sri Venkateswara Swamy		Kaifiyat	Local records book No.1222, pp.28-40
4	Velagapudi	Someswaraswamy		Maddi Ramamma		
5	Sitanagaram		LakshimiNarashimha			

			Swamy			
6	Gundemeda	Kasi VesveswaraSwamy,	VenugopalaSwamy	Ganganamma		
7	Nuthakki		Venugopalaswamy			
8	Pedavadlapudi		Venugopalaswamy	Ganganamma		
9	Ippatam	BhramarambaMalleswara	Venugopalaswamy			
10	Mangalagiri		PanakalaLakshiminar ashimhaSwamy			Census of India 1961, volume –II, Fairs and Festivalspp:9- 13
11	Pedaparimi	MalleswaraSwamy	VenugopalaSwamy	Poleramma		
12	Ravela		Venugopala Swam	Mahalakshmamma		
13	Mandapadu	Ramalaiaam				
14	Perecherla					
15	Nidumukkala		Venugopalaswamy			
16	Tadikonda	GattuMallikarjunaswamy, moolasthaneswara,	Venugopalaswamy			Census of India 1961, volume –II, Fairs and Festivalspp: 16- 19

17	Lam	Siva		Poleramma		
18	Pedakakani	Mallikarjunaswamy	Venugopalaswamy		Kaifiyat	Census of India 1961, volume –II, Fairs and Festivalspp: 19- 21
19	Penumuli	Gokeswaraswamy				
20	Takkellapadu	Chandrasehara, veerabadra	Seetharamaswamy			
21	Guntur	Agastheswaraswamy Ramalaiaam,		Poleramma		
22	Nallapadu	Agastheswaraswamy		Mahalakshamma		
23	Pothur	Mallikarjunaswamy				
24	Kornepadu	Visveswara	Venkateswara			
25	Narakodur		Vishnu	Vuyuru Veeramma		
26	Godavarru	Veerabhadraswamy,	VenugopalaSwamy	Poleramma		
27	Gundavaram	Sivalingam				
28	Karempudipadu	Ramanjaneyaswamy				
29	Vatticherukuru	Brahmeswaraswamy	Venugopalaswamy			
30	Garapadu	Gangadharaswamy		Addankamma		

31	Kondepadu		Venugopalaswamy	Poleramma		
32	Enamadala	Ramalaia				
33	Chodavaram			Poleramma		
34	Prathipadu Nimmagaddavari pallem	Siva	Kesava	Poleramma		
35	Gorijavoluguntapalem Abbenineguntapallem	Pothuluriveerabrahmam mutt		Ankamma		
36	Gottipadu	Kasi Vesveswara Swamy	Chennakesavaswamy	Poleramma		
37	Kopparu	Mallikarjuna	Venugopalaswamy	Poleramma		
38	Turlapadu	Pandulingrawaraswamy		Nagamma		
39	Annaparru	Kasi Vesveswara Swamy,		Poleramma		
40	Varagani	Malleswara,	Chennakesavaswamy	Ankamma		
41	Ravipadu	Ramalingeswaraswamy		Mahalakshamma,		
42	Vangipuram	Agastheswaraswamy,	Lakshmi vallabharayaswamy	Poleramma		
II. Tenali Taluk						
43	Chiluvuru	Bhogeswaraswamy				
44	Tummapudi		Sitaramaswamy			
45	Machikalapudi	Chandramowliswara	Venugopalaswamy			

	Morampudi					
46	Perakalapudi	Kasi visveswaraswamy				
47	Chinapalem Pedapalem Chinapalem	Shakteswaraswamy	Kodandaramaswamy			
48	Peddakonduru		Vishnu			
49	Vallabhapuram	Siva				
50	Munugotipuram	Bheemeswaraswamy,	Venugopalaswamy	Puttamma		
51	Dantalur	Visveswaraswamy				
52	Emani	Agasteswaraswamy Veerabhadraswamy	Kodandaramma swam	Gangamma		
53	Duggirala	Nageswaraswamy	Chennakesavaswamy	Gangamma		
54	Kolakaluru	Agasteswaraswamy	Chennakesavaswamy	Ankamma		
55	Gudivada	Neleswaraswamy		Gangamma		
56	Nandivelugu	Agasteswaraswamy	sitarama			
57	Kollipara	Mukteswaraswamy	Janardanaswamy	Ankamma		
58	Burripalem	Siva	Lakshinarashimha			
59	Kothapalem Nelapadu	Siva	Sitaramaswamy			
60	Kancherlapallem Kathavaram		Sitaramaswamy	Jadamma		
61	Tenali	Ramalingeswaraswamy	Bhavanarishi	Ganganamma		

62	Angalakuduru Chavalipalem Angalakuduru	Sangameswaraswamy	Sri rama	MahaLakshamma		
63	Sangamjagarlamudi	Sangameswaraswamy	Venugopalaswamy			
64	Vadlamudi	Balakoteswaraswamy, chandramowliswara				
65	Chebrolu Kothathareddypalem	Nageswaraswamy	Venugopalaswamy	Poleramma	Kaifiyat	Local records book No.28, pp.1-10
66	Vetapallem	Eswara				
67	Edlapallem	Ramalingeswara	Yogandanrushimha			
68	Chinaparimi	Ramalingeswara swam				
69	Kuchipudi Yedavuru Kuchipudi	Ramalingeswaraswamy	Rameswaraswamy	Jadamma		
70	Pedaravuru	Malleswaraswamy				
71	Butumalli Jampani	Siva		Nukamma		
72	Davuluru	Gokarneswaraswamy	Venugopalaswamy			
73	Tumukuru	Veerabhadraswamy		Ganganamma		
74	Annavaram Hanumanpallem	Ramalingeswaraswamy	Venugopalaswamy			

75	Chilumuru	Ramalingeswaraswamy		Veerammaperantalu		
76	Ipur	Malleswara	Satyanarayana			
77	Vemur	Kasavaswamy,ramalingeswara	Venugopalaswamy			
78	Pedapudi	Someswaraswamy				
79	Manduru	Mandeswaraswamy	Venugopalaswamy	Jatlamma		
80	Chavali	Valeswaraswamy			Kaifiyat	Local records book No.27, pp.5-10
81	Chunduru	Balakoteswaraswamy	Venugopalaswamy	Nancharamma	Kaifiyat	Local records book No.27, pp.85-91
82	Peravali	Mallikajuna Swamy	Kesavamadhavswamy	Katlamma	Kaifiyat	Local records book No.27, pp.186-189
83	Moparru	Siva	Venugopalaswamy			
84	Kondamudi	Eswara	Janardhanaswamy			
85	Govada	Balakoteawaraswamy	Santhavenugopala			
86	Peryalipalem					
87	Chinapulivarru	Malleswaraswamy				

88	Donepudi Kottipalli h/o donepudi	Someswaraswamy				
89	Amruthaluru	Amrutheswaraswamy	Miriyalabhavanaraya naswamy		Kaifiyat	Local records book No.27, p.p.1-4
III. Repalle taluk						
90	Rambhotlapalem	Kasi visweswaraswamy		Poleramma		
91	Kovur	Ramalingeswaraswamy		Poleramma		
92	Pudivada	Siva		Tallamma		
93	Ponnapalle	Siva		Nagamma	Kaifiyat	
94	Nadimpalle	Saileswaraswamy				
95	Razole	Siva		Nadivelamma		
96	Gudavalli	Siva	Lakshiminarashimhas wamy		Kaifiyat	Local records book No.5, pp.7-9
97	Kanagala	Prithveswaraswamy				
98	Thotapalle	Siva				
99	Pedavaram	Siva	Ranganayakaswamy			
100	Bhattiprolu	Malleswaraswamy			Kaifiyat	Local records

						book No.1091, pp.25-38
101	Vellatur	Siva				
102	Pallepalem h/o voleru	Siva	Sitarama	Voletamma	Kaifiyat	Local records book No.5, pp.10-15
103	Gorigapudi	Nageswaraswamy				
104	Kamarajugadda	Malleswaraswamy			Kaifiyat	Local records book No.1080, pp.71-79
105	Aravapalle	Balakoteswaraswamy				
106	Repalle	Siva	Vishnu			
107	Isukapalle	Siva		Sitharamanama		
108	Nizampatnam	Gokarneswaraswamy	Venugopalaswamy	Magadaramma		Census of India 1961, volume –II, Fairs and Festivals pp:82-83
109	Dhulipudi	Gokarneswaraswamy	Kodandaramaswamy	Tallamma		
110	Nagaram	Siva				
111	China matlapudi	Mruthyunjayaswamy		Poleramma		

	h/o pedamatlapudi					
112	Muthupalle		Sitaramaswamy			
113	Eletipalem	Siva				
114	Vullipalem h/o allaparru	Malleswaraswamy	Chennakesawa	Poleramma		
115	Adavuladeevi	Mallikarjunaswamy	Vishnu			
116	Gangadipalem	DurgaSangameswaraswamy		Nancharamma		
117	Gullapalli	Someswaraswamy			Kaifiyat	Local records book No.1090, pp.125-134
IV. Bapatla Taluk						
118	Vellalur	Siva	Kesavaswamy			
119	Thottempudi	Chennamalleswaraswamy	Lakshmi narasimhaswamy			
120	Mamillapalle	Agastheswaraswamy	Chennakesavaswamy			
121	Aremanda	Sangameswaraswamy	Venugopalaswamy			
122	Dandamudi	Bhimalingaswamy				
123	Pachalathadiparru	Brahmeswaraswamy	Venugopalaswamy			
124	Ponnur and nidubrole	Siva	Bhavanarayana		Kaifiyat	Local records

			Chennakesavaswamy			book No.26, pp.1-7
125	Mulukuduru	Siva	Chennakesavaswamy	Vemulamma		
126	Nanduru	Onkareswaraswamy				
127	Vallabharaopalem		Venugopalaswamy			
128	Rajupallem	Amareswaraswamy		Poleramma		
129	Marripudi h/o etheru	Visveswaraswamy	Venkateswaraswamy	Patchalamma		
130	Appikatla	Eswara				
131	Jillellamudi	Siva		Anasuyamba (Amma)		
132	Koandapatur	Siva	Venugapalaswamy	Poleramma		
133	Veerannapalem	Agastheswaraswamy	Trivikramaswamy			
134	Cherukur	Siva	Ramaswamy			
135	Narasayapalem	Siva	Sitarama			
136	Cheruvu	Sivakesavulu				
137	Ganapavaram	Ramalingaswamy		Urlamma		
138	Bapatla	Kasivisveswaraswamy	Bhavanarayanasm y			India 1961, volume –II, Fairs and Festivals pp:101-105

139	Bhetapudi h/o murukondapadu	Koteeswaraswamy	Kondandaramaswamy	Edulamma		
140	Nuthalapadu	Siva		Poleramma		
141	Pavalur	Malleswaraswamy				
142	Karamchedu	Eswara	Rama	Poleramma		
143	Ipurupalem	Malleswaraswamy	Venugopalaswamy			
144	Perala		Rama			
145	kottapeta	Punugumalleswaraswamy				
146	Chirala	Eswara		Poleramma		
147	Inkollu	Siva	Vishnu			
148	Vetapalem	Siva		Mahalakshmamma		
149	Motupalle	Veerabhadraswamy	Kodandaramaswamy			
150	Chinaganjam	Balakoteswaraswamy		Poleramma		
V. Ongole Taluk						
151	Tangutur	Nageswaraswamy	Chennakeseva			
152	Valaparla	Siva	Venugopalaswamy			
153	Singarakondapalem h/o kalavakuru		Lakshminarasimiha			
154	Addanki	Ramalingaswamy	Madhavaswamy	Poleramma		
155	Chandalur					
156	Modepalle		Lakshminarasimiha			

157	Dhenuvakonda	Veerabhadara	Venugopalaswamy			
158	Garlapadu		Rama			
159	Ghadiyapudi	Uma maheswaraswamy	Lakshminarasimiha			
160	Doddavaram					
161	Chimakurthi	Veerabhadraswamy	Venugopalaswamy			
162	Rajupalem Lakshmipuram	Ramalingeswaraswamy				
163	Santhanuthalapadu h/o gangavaram	Thripuranthakaswamy				
164	Pedakothapalle	Bhimeswaraswamy	Chennakesavaswamy	Ankamma		
165	Gurvareddipalem		Venugopalaswamy			
166	Mallavaram	Malleswaraswamy	Venkateswaraswamy			
167	Kothakota		Chennakesavaswamy			
168	Hanumapuram h/o nidamanur	Eswara				
169	Chedalavada	Sri lingodhbhavaswamy	Chennakesavaswamy	Bhagalamukhi	Kaifiyat	Local records book No.26, pp.230-249
170	Ammanabrole			Ankalamma		
171	Trovagunta		Chennakesawa			
172	Ongole	Siva				
173	Karavadi		Venugopalaswamy			

174	Devarapadu	Mallikarjunaswamy	Venugopalaswamy			
175	Padarthi					
176	Kothapatnam	Nageswaraswamy	Adichennakesawaswamy			
177	Koppolu		Chennakesawa			
178	Kothamamidipalem		Sitharamaswamy			
179	Errajerla	Pothuluriveerabhadraswamy	Rama	Gangamma		
180	Mangamur		Sitharamaswamy			
181	Konijedu	Nageswaraswamy	Sitharamaswamy			
182	Karumanchi	Siva	Vishnu	Poleramma		
183	Tangutur	Nageswaraswamy	Chennakesawa			
184	Alakurapadu		Venugolapaswamy	Jalamma Bangaramma		
185	Vallur	Someswaraswamy	Venugolapaswamy	Valluramma		
186	Vasipallipadu			Poleramma		
187	Madanuru	Ramalingeswaraswamy	Rama			

VII. Narasaraopet taluk						
188	Nakarikal	Mallikarjuna	Rama			
189	Gorijavolu		Rama	Poleramma		
190	Tubadu	Siva	Vishnu			
191	Chirumamilla	Veerabrahmam	Sri rama			
192	Solasa	Ramalingeswaraswamy	Sri rama			
193	Kondaveedu	Eswara	Venugopalaswamy			
194	Mydavole	Ramalingeswara swam	Sri rama			
195	Manukondavaripalem	Ramalingeswaraswamy	Kodandaramaswamy	Addankamma		
196	Purushottapatnam	Siva	Rama			
197	chilkaluripeta		Lakshimi Sitaramaswamy Narashimhaswamy			
198	Thimmapuram	Chandramouleswara				
199	Nadendla	Mulasthaneswaraswamy	Govardhanaswamy	Vemulamma		
200	Irlapadu	Someswaraswamy	Vishnu			
201	Pothavaram	Someswaraswamy	Lakshmi chennakesava Swamy			
202	Tangedumalli	Siva	Sri Rama			

203	Kotappakonda h/o kondakavur	Koteswaraswamy				India 1961, volume –II, Fairs and Festivals pp:143-147
204	Ellamanda	Veerabhdraswamy	Kodandaramaswamy			
205	Kanaparru	Siva	Sri Rama	Poleramma		
206	Narasaraopet	Kotaiahswamy Bhimalingeswaraswamy		Gangamma		1961 cesus
207	Ravipadu	Ramalingeswaraswamy				
208	Ikkuru	Ramalingeswaraswamy		Konamma		
209	Uppalapadu		Sri Rama	Gangamma		
210	Kakani		Sri Rama			
211	Machavaram	Siva	Sri Rama			
212	Chejerla	Kapoteswaraswamy				India 1961, volume –II, Fairs and Festivals pp:150-155
213	Subbayyapalem h/o thurumella		Sri rama			
214	Kondurru	Verabrahmma	Sri rama			

215	Chennupalle	Parusavedeeswaraswamy	Sitaramaswamy			
216	Guntupalle	Kasi visweswaraswamy	Rama			
217	Ballikurava		Sri rama			
218	Pasumarru		Venkateswaraswamy			
219	Ananthavaram	Bhogamalleswaraswamy	Venugopalaswamy			
220	Jonnathali		Rama			
221	Darsi		Lakshiminarashimhaswamy			
222	Kolalapudi	Neelakantaswamy	Chennakesavaswam,			
223	Dronadula	Someswaraswamy Ramalingaswamy	Rama			
224	Gannavaram	Siva Palnativeerula	Venugopalaswamy	Ankamma		
225	Poonuru	Veerabhadra	Venugopalaswamy			
VIII. Vinukonda taluk						
226	Guntalapalle		Narashimhaswamy	Poleramma		
227	Ipuru	Veleswaraswamy Siva	Rama	Ankalamma		
228	Sanampudi		Rama	Adaviperantalamma		

229	Kotcherla		Rama			
230	Udijerla h/o agnigundala		Thirumalanadhaswamy	Poleramma		
231	Bollapalle		Ekonarayanawamy	Ankamma		
232	vellaluru		Venugopalawamy	Poleramma		
233	Nayunpallem	Siva		Patapatipoleramma		
234	Vinukonda	Ramalingeswarawamy	Sri ramachandra	Poleramma		1961 cesus
235	Sivapuram	Siva	Rama	Pataperantalamma		
236	Peddaracherla					
237	Madamanchipadu					
238	Tripurapuram					
239	Ravaram h/o putchanuthala		Konda Gurunadhaswamy			
IX. Palnadu Taluk						
240	Mallavaram	Siva				
241	Jettipalem	Boddumallaiah				
242	Thelukunta		Rama	Pathapatamma		
243	Rentachinthala	Siva	Sri rama	Mother LurduMatha		
244	Rentala	Bhemeswarawamy	Chennakesawa			
245	Madugula	Kaleswara		Ankalamma		

246	Macherla	Veerabhadra	LakshimiChennakesa vaswamy			India 1961, volume –II, Fairs and Festivals pp:171-73
247	Mandadi	Sidheswar	Rama			
248	Gundlapadu	Umamaheswaraswamy	Sitaramaswamy			
249	Kandlagunta		Sri rama	Poleramma		
250	Gottipalle	Markandeyaswamy	Sitharamaswamy	Sathemma		
251	Srigiripadu		Sri rama			
252	Veldurthi	Buggamallaiiah				
253	Uppalapadu	Buggamalleswaraswamy	Sri rama			
254	Mutukuru	Veera brahmendraswamy		Poleramma		
255	Durgi	Malleswaraswamy	Venugopalaswamy			
256	Miriyala	Ramalingeswaraswamy	Chennakesavaswamy	Pathapatamma		
257	Charlapudipadu	Alekaswamy	Venugopalaswamy			
258	Gurajala	Veerabhadra	Venugopala			
259	Daida	Buggamalleswaraswamy	Venugopalaswamy	Mutyalamma		
260	Gamalapadu			Addankinancharam ma		
261	Gogulapadu	Neelakanteswara				
262	Kesanapalle			Mutyalamma		

263	Pedagarlapadu	Somalingeswaraswamy	Sitaramaswamy			
264	Karempudi		Chennakesavaswamy			
265	Guttikonda			Patapatamma		
266	China agraharam	Chandramouleswara	Sri Rama			
267	Karalapadu			Addankinancharam ma		
268	Pinnelli	Ramalingeswara	Kesava			
269	Mutyalammapadu		Kodandaramaswamy	Mutyalamma		
270	Dachepalle			Addankinancharam ma		
271	Madinapadu	Sangmeswaraswamy		Poleramma		
272	Tangeda	Ramalingeswaraswamy	Venugopalaswamy			
273	Vemavaram	Ramalingeswaraswamy				
274	Kothapullareddi puram			Kota sathemma		
X. Sathenapalle Taluk						
275	Kethavaram		Narashimhaswamy	Poleramma		
276	Atchampeta h/ochamaru	Mukkanteswaraswamy				

277	Pedapalem			Poleramma		
278	Kandipadu h/o chandrajupalem		Venkateswaraswamy	Poleramma		
279	Bellamkonda	Mallikarjunaswamy	Sri Rama	Gangamma		
280	Velpuru	Ramalingeswaraswamy	Chennakesavaswamy	Poleramma		
281	orvakallu			Gangamma		
282	Sathenapalle	Kasi visweswaraswamy				
283	Thalluru	Eswara		Tirupathamma		
284	Gudipudi	Siva	Sri Rama			
285	Gandluru h/o bhimavaram		Sri Rama			
286	Thondapi			Addankamma		
287	Gollapadu		Sri Rama			
		224	182	111		

Annexure II							
Total Kaifiyats Referred							
Sl. no	Kaifiyat	Place	Temple	God	Goddess	Myth	Reference
1	JamalaMadugu (kadapa district)	ChennaKomerla PeddaKomerla	KesavaSwamy	Vishnu	Ganga Bgavani	Ganga Bgavani (Pond)	Local records book No.1081, pp:156-170
2	Sidavatam(kadapa district)	Vatte Metta	Kodanda Rama Swamy	Vishnu	Ganga Bhavani	Ganga Bhavani (Well)	Local records book No.1170, pp.
3	Chittiolu(kadapa district)	Polli	Varada Raja Swamy	Siva		Varada Raja Swamy (Pond)	Local records book No.1223, ppp.8-10

4	KoilaKunta(ku rnol)	Dornipadu	MallikarjunaSwamy	Gangam ma	Gangamma	Gangamma (Pond)	Local records book No.1162, pp.187- 1908-10
5	Raja MahendraVara m (East godavari)	Chintalapudi	VeerammaPerantalu		VeerammaPera ntalu	VeerammaPerantalu (Well)	Local records book No.1081, pp.21-26
6	Nadendla (Guntur)	Uvnava	Raja Gopal Swamy	Siva		Raja Gopal Swamy	Local records book No.1095, pp.31-38
7	NizamPatnam (Guntur)	Amruthaluru	Amrutheswarudu	Siva		Amrutheswarudu	Local records book No.27, pp.1-4
8	Vinu Konda (Guntur)	Pavuluru	ChennaKesavaSwamy	Vishnu		ChennaKesavaSwamy	Local records

							book No.5, pp.1-4
9	JammalaMadu gu(kadapa district)	Ponampalle	ChennaKesavaSwamy	Vishnu		ChennaKesavaSwamy	Local records book No.1118, pp.53-66
10	Kamalapuram (kadapa district)	Chandhipurela	AgastheswaraSwamy	Siva		AgastheswaraSwamy	Local records book No.1225, pp.187- 194
11	Chintakunta (kadapa district)	Konduru	Malleswaraudu Bhashameswarudu	Siva		Malleswarudu Bhashameswarudu	local records book No.1177, pp.163- 172
12	Chintakunta (kadapa district)	Peddadundela Chennadundela	VaradarajaSwamy	Siva		VaradharajaSwamy	Local records book

							No.1179, pp.75-77
13	Kharupu (ananthapur)	Panchapallem	VeerabadraSwamy	Siva		VaradharajaSwamy	Local records book No.1175, pp.42-50
14	Thadiparthi (ananthapur)	Thadiparthi	KesavaSwamy	Vishnu		KesavaSwamy	Local records book No.1116, pp.1-24
15	Thallapallem (nellore)	Thallapallem	EswaraSwamy Gopala Swamy Bhogiswarudu	Siva Vishnu Siva		EswaraSwamy Gopala Swamy Bhogiswarudu	Local records book No.1211, pp.124- 141, 36- 43
16	Chittoor	Srirangapatna m	Eswarudu	Siva		Eswarudu	Local records book No.1430,

							pp.1-2
17	Ranga Reddy	Mundhagalu	VenkateswaraSwamy	Vishnu		VenkateswaraSwamy	Local records book No.1106, pp.1-44
18	Repalle (Guntur)	Chunduru	KondandaramaSwamy	Siva		KodandaramaSwamy	Local records book No.27, pp.85-91
19	Pulivaru (Guntur)	Gullapalli	SomeswaraSwamy	Siva		SomeswaraSwamy	Local records book No.1090, pp.125-134
20	Sidavatam (Kadapa)	Yamparala	ChennaKesavaSwamy	Vishnu		ChennaKesavaSwamy	Local records book No.1135, pp.

21	Chanuru (Kadapa)	Saru	Eswarudu	Siva		Eswarudu	Local records book No.1230, pp.
22	Koelakunta (Kurnool)	Sara	PandeswaraSwamyVen kateswaraSwamy	Vishnu		PandeswaraSwamyVen kateswaraSwamy	Local records book No.1182, pp.113- 110
23	Chikati (Srikakulam)	Chikati	GokeswaraSwamy	Vishnu		GokeswaraSwamy	Local records book No.1102, pp.10-32
24	Ganjam (Srikakulam)	Ganjam	AkandeswaraSwamy	Vishnu		AkandeswaraSwamy	Local records book No.1089, pp.33-35
25	Yadiki (Prakasam)	Yadiki	VeerabhadraSwamyBho geswaraSwamy	Siva		VeerabhadraSwamyBho geswaraSwamy	Local records

							book No.1188, pp.25-37
26	Munugudu (Guntur)	Abburu	Bheemeswarudu		Kanaka Durgamma	Kanaka Durgamma	Local records book No.1080, pp.52-60
27	Guntur	Guntur	AmbikaDevamma		AmbikaDevam ma	AmbikaDevamma	Local records book No.1218, pp.1-31
28	Kuchipudi (Guntur)	Chintalapudi			Perantamma	Perantamma	Local records book No.27, pp.78-84
29	Nizampatnam (Guntur)	Chandavolu			Bandlamma	Bandlamma	Local records book No.26, pp.230-

							249
30	Pamudi (Nellore)	Pamudi			PadelammaMuthyalamma	PadelammaMuthyalamma	Local records book No.1211, pp.36-79
31	Vijayanagaram	Vijayanagaram			JagadeswariAmmavaru		Local records book No.1263, pp.1-16
32	Kuchipudi (Guntur)	Peravali	KesavaSwamyMadhavaSwamy	Siva Vishnu		KeswavaSwamyMadhavaSwamy	Local records book No.27, pp.186-189

33	Poulliparu (Guntur)	Vuleru	Sri Gopala SwamyKasinadhaSwa my	Vishnu Siva		Sri Gopal SwamyKasinadaSwam y	Local records book No.5, pp.10-15
34	Nizampatnam (Guntur)	Chandavolu	PadeswaraSwamy	Siva		PadeswaraSwamy	Local records book No.26, pp.230- 249
35	Bapatla (Guntur)	Nidubrolu	ChodeswaraSwamy	Siva		ChodeswaraSwamy	Local records book No.26, pp.1-7
36	Yaragudi (Kadapa)	Panchapallem	Eswaralayam	Siva		Eswarudu	Local records book No.1270, pp.108- 112

37	Chilakaluripadu (Guntur)	Thulluru	ThandaveswaraSwamy (Present called Ramalingeswaraswamy temple)	Siva		ThandaveswaraSwamy	Local records book No.1095, pp.90-95
38	Chilakaluripadu (Guntur)	Vykuntapuram	VenkateswaraSwamy	Vishnu		VenkateswaraSwamy	Local records book No.1222, pp.28-40
39	Pulivaru (Guntur)	MorutholaKamarajugadda	MuktheswaraSwamy	Siva		MuktheswaraSwamy	Local records book No.1080, pp.71-79
40	Repalle (Guntur)	Gudavali	LakshimiNarasimhaSwamy	Vishnu		LakshimiNarashimhaSwamy	Local records book No.5, pp.7-9

41	Puliparu (Guntur)	Vuleru	Sri GopinadhaSwamyKasi nadhaSwamy	Vishnu Siva		GovindaduKasinadudu	Local records book No.5, pp.10-15
42	Kuchipudi (Guntur)	Chavali	MalleswaraSwamy	Vishnu		MalleswaraSwamy	Local records book No.27, pp.5-10
43	Pullipoaru (Guntur)	Bhattiprolu	Sivalayam	Siva		Eswarudu	Local records book No.1091, pp.25-38
44	Pathipadu (Guntur)	Pathipadu	AgastheswaraSwamy	Siva		AgastheswaraSwamy	Local records book No.1091, pp.55-70

45	Indukuru (Kadapa)	Indukuru	ChennakeswaraSwamy	Vishnu		ChannakeswaraSwamy	Local records book No.1229, pp.52- 107
46	Sidavatam (Kadapa)	Sidavatam	SideswaraSwamy	Siva		SideswaraSwamy	Local records book No.1158, pp.110- 146
47	Chittidu (Kadapa)	Sukidi	Eswaralayam	Siva		Eswaralayam	Local records book No.1613, pp.3-40
48	Kamalapuram (Kadapa)	Machunuru	Sewaralayam	Siva		Eswarudu	Local records book No.1225, pp.156- 170

49	Chanukonda (Kadapa)	Panchapallem	ChennakeswaraSwamy	Vishnu		ChannakeswaraSwamy	Local records book No.1109, pp.91- 128
50	Chintakunta (Kadapa)	Chintakunta	PandurangavitalaSwam y	Vishnu		PandurangavitalaSwam y	Local records book No.4, pp.652- 665
51	Musalamadugu (Kurnool)	Sangam	SangameswaraSwamy	Siva		SangameswaraSwamy	Local records book No.1117, pp.62-68
52	Rajamahendra varam(east godavari	Matte	MadhaveswaraSwamy	Vishnu Siva		MadhaveswaraSwamy	Local records book No.1084, pp.1-15

53	Rajamahendra vraram(east godavari)	Amulu	KuntimadhavaSwamy	Vishnu		KuntimadhavaSwamy	Local records book No.1084, pp.36-52
54	Kadari (Ananthapur)	Kaluguparla	AnjaneyaSwamy	Anjaneya Swamy		AnjaneyaSwamy	Local records book No.1425, pp.17-22
55	Giddaluru (prakasam)	PulallaCheruvu	RangaSwamy	Siva		RangaSwamy	Local records book No.1188, pp.46-59
56	Kamarapalli (Srikakulam)	Kamarapalli	MadhukeswaraSwamy	Vishnu		MadhukeswaraSwamy	Local records book No.1102, pp.44-56

57	Govindapuram (Srikakulam)	Govindapuram	MuktheswaraSwamy	Siva		MuktheswaraSwamy	Local records book No.1102, pp.112- 135
58	Nizampatnam (Guntur)	PedaGanjam	BhavanarayanaSwamy	Vishnu		BhavanarayanaSwamy	Local records book No.1222, pp.46- 59
59	Mothupalli (Guntur)	Santharauvru	MalleswaraSwamy	Siva		MalleswaraSwamy	Local records book No.1222, pp.1-20
60	Chilakaripdu (Guntur)	Munipalle	AgastheswaraSwamy	Siva		AgastheswaraSwamy	Local records book No.1080, pp.83-87

61	Vinukonda (Guntur)	Bhoppudi	VenkateswaraSwamy, ChannakesavaSwamy	Vishnu		VenkateswaraSwamy	Local records book No.1080, pp.139- 145
62	Vinukonda (Guntur)	Suravaarapupal le	VenkateswaraSwamy,	Vishnu		VenkateswaraSwamy	Local records book No.5, pp.123- 124
63	Chebrolu (Guntur)	Chebrolu	RameswaraSwamy	Siva		RameswaraSwamy	Local records book No.28, pp.1-10
64	Puliparu (Guntur)	Panchalapuram	MalleswaraSwamy	Siva		MalleswaraSwamy	Local records book No.27, pp.162- 165

65	Repalle (Guntur)	Pulivarru	Narendra Swamy, VeerabhadraSwamy	Siva		Narendra Swamy	Local records book No.1091, pp.1-20
66	Chenuru (Kadapa)	Pushapagiri	Eswarudu	Siva		Eswarudu	Local records book No.1211, pp.1-97
67	Chintakunta (Kadapa)	Vempalle	ChennakeswaraSwamy	Vishnu		ChennakeswaraSwamy	Local records book No.1, pp.182- 188
68	KoelaKunta (Kurannol)	Puchakayalapa lem	MalleswaraSwamy	Vishnu		MallikargunaSwamy	Local records book No.1182, pp.183- 254

69	KoelaKunta (Kurnnol)	Mavuluri	BhemeswaraSwamy	Vishnu		BhemeswaraSwamy	Local records book No.1173, pp.97- 106
70	KoelaKunta (Kurnnol)	Ahobilam	NarashimhaSwamy	Vishnu		NarshimhaSwamy	Local records book No.1113, pp.10-20
71	Duvuru (Kurnnol)	Duvuru	Rameswarudu	Siva		Rameswarudu	Local records book No.1221, pp.47-83
72	Rajamahendra varam(east godavari)	Boyapudi	Bheemeswarudu	Siva		Bhemeswarudu	Local records book No.1084, pp.16-28

73	Kadari (Ananthapur)	Palgarlapalem	KanvaMaha Muni Asharam		Kuntala Devi	Kuntala Devi	Local records book No.1425, pp.12-16
74	Gunjapalem (Ananthapur)	Gunjapalem	VenkateswaraSwamy	Vishnu		VenkateswaraSwamy	Local records book No.1175, pp.25-41
75	BhukkaSagara m (Ananthapur)	BukkaSagaram	KodandaramaSwamy	Siva		KodandaramaSwamy	Local records book No.1174, pp.1-28
76	Kadari (Ananthapur)	Pulivendula	RaganadhaSwamy	Vishnu		RaganadhaSwamy	Local records book No.1174, pp.28-38

77	Mukalingam (Srikakulam)	Mukalingam	BhemeswaraSwamy	Siva		BhemeswaraSwamy	Local records book No.1089, pp.103- 117
78	Khammam (Khammam)	Thurumella	SurabheswaraSwamy	Siva		SurabheswaraSwamy	Local records book No.1148, pp.23-46
79	Khammam (Khammam)	Mokshagunda m	MoksheswaraSwamy	Siva		MoksheswaraSwamy	Local records book No.1148, pp.46-50
80	Hanuma Konda (Warangal)	Hanuma Konda	SiddeswaraSwamy	Siva		SiddeswaraSwamy	Local records book No.1093, pp.1-31

81	Pithambaram (Visakhapatnam)	Pithambaram	Ramalinga Swamy	Siva		Ramalinga Swamy	Local records book No.1087, pp.32-70
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Annexure : III

Mackenzie Kaifiyat References to Temple Narratives: Taletype and Motif wise.

S.No .	Place	Temple	Tale type	Motif	Kaifiyat References
1	Amaravati	Sri Amareswara Swamy	Mythology, Religion Animal	(a) Monster (b) Trouble	LOCAL RECORD NO:1080-152 Pp. no: 08-46, 47- 113.
2	Mangalagiri	Sri Panakal Lakshmi Narashimha Swamy	Mythology	(a) Monster b) Trouble (c) Miracles	LOCAL RECORD NO: 1170-70 Pp.no: 46-388.1 33-444-65 46-388.1-2
3	Chandolu	Sri Lingodbhava Swamy	Mythology & Animal	(a) Animal (b)Miracles (c)Tricksters	LOCAL RECORD NO:26, pp.230-249
4	Bapatla	Sri Kshira bhava Narayana Swamy	Magic & Animal	(a) Miracles (b) Dream	LOCAL RECORD NO: 1240-44 Pp.no: 01-141
5	Chavali	Sri Valeswara Swamy	Magic	(a)Dream	Local records book No.27, pp.5-10

6	Chebrolu	Sri Nageswara Swamy	Animal	(a) Animal	Local records book No.26, pp.230-249
				(b) Miracles	
7	Chejerla	Sri Kapotheswara Swamy	Mythology	(a) Animal	LOCAL RECORD NO: Census of India 1961, volume –II, Fairs and Festivals
				(b) Alms	
				(c) Troubles	
				(d) Miracles	
8	Chandolu	Sri Bandlamma	Animal	(a) Dream	LOCAL RECORD Book NO: LOCAL RECORD NO: No.28, pp.1-10.
				(b) Miracles	
9	Chinakomerla, peda komerala	Sri Ganga Bhavani	Sacrifice	(a) Dream	LOCAL RECORDS BOOK NO.1081, pp:156-170
				(b) Pond	
				(c) Desire	
				(d) Sacrifice	
10	Kondakavuru	Sri Trikoteswara Swamy	Mythology	(a) Animal	LOCAL RECORD NO:1118-154 Pp.no:35-252-73
				(b) Sacrifice	
11	Amruthaluru	Sri Amuretheswara Swamy	Animal	(a) Animal	LOCAL RECORDS BOOK NO.27, pp.1-4
				(b) Miracles	
12	Amruthaluru	Sri Miriyala bhava Narayana Swamy	Mythology & magic	(a) Miracles	LOCAL RECORDS BOOK NO.27, pp.1-4
				(b) Dream	
				(c) Misery	LOCAL RECORD NO: Census of India 1961, volume –II, Fairs and Festivals
13	Macherla	Sri Chenna Kesava Swamy	Mythology & Magic	(a) Troubles	

				(b) Miracles	
14	Nidubrolu	Sri Chowdeswara Swamy	Animal	(a) Miracles	
				(b) Animals	LOCAL RECORD NO:1284 LOCAL RECORDS BOOK NO.26, PP.1-7
15	Nizampatnam	Sri Magadaramma	Sacrifice	(a) Fishing	LOCAL RECORD NO:1095-77
				(b) Miracles	Pp.no:06-29-119 07-40-51
16	Peravali	Sri Ksava Madhava Swamy	Sacrifice	(a) Animal	LOCAL RECORDS BOOK NO.27,
				(b) Miracles	pp.186-189
17	Peravali	Sri Bramaramba Malleswara Swamy	Sacrifice	(a) Animal	LOCAL RECORDS BOOK NO.27,
				(b) Miracles	pp.186-199
18	Voleru	Sri Voletamma	Magic	(a) Magic	LOCAL RECORD BOOK NO:5,
				(b) Dream	pp.10-15
19	Dornipadu	Sri Gangamma	Sacrifice	(a) Miracles	LOCAL RECORDS BOOK NO.1162,
				(b) Pond	pp.187-1908-10
20	Vaikuntapuram	Sri Venkateswara Swamy	Animal & Tabu	(a) Animal	LOCAL RECORDS BOOK NO.1222, PP.28-40
				(b) Tabu	
				(c) Dream	
21	Tadikonda	Sri Mulasthaneswara Swamy	Animal & magic	(a) Dream	LOCAL RECORD NO: No.1222, pp.28-40
				(b) Miracles	

22	Bhattiprolu	Sri Vithaleswara Swamy	Tricksters	(a) Tricksters (b) wise and Foolish	LOCAL RECORD NO: 1091, pp.25-38
23	Ponnur	Sri Shakshi Bhava Narayana Swamy	Magic	(a) Witness (b) Desire (c) Troubles	LOCAL RECORD NO: VOLUME :IV PP:47-48
24	Peddakakani	Sri Mallesvara Swamy	Mythology & Animals	(a) Animal (b) Monster (c) Miracles	LOCAL RECORD NO: 1080-88 PP: 46-388. 1-57
25	Morthota	Sri Mukteswara Swamy	Tabu & Animal	(a) Tabu (b) Animal	Local records book No.1080, pp.71-79
26	Gullapalli	Sri Someswara Swamy	Animal	(a) Animal (b) Dream (c) Trouble	LOCAL RECORD NO: Local records book No.5, pp.7-9

Note: See Table No.IV, in Chapter III.

Annexure IV

List of informants consulted during my fieldwork in Andhra Pradesh (2016-21)

Sl.no	Name	Place	Date
1	Durga Mohan Rao	Amaravati	5-06-2016
2	Nirmala Devi	Mangalagiri	6-06-2016
3	Rambabu	Chandolu	09-07-2016
4	Syam sundar	Bapatla	08-11-2016
5	Manikanta Sharma	Chavali	12-11-2016
6	Satyanarayan	Chebrolu	07-02-2017
7	Govindamma	Chejerla	18-02-2017
8	Radha Krishna	Chinakomerla, peda komerala	04-03-2017
9	Bashyam Koteswara Rao	Kondakavuru	09-05-2017
10	Matlapudi Koteswara Rao	Amruthaluru	02-12-2017
11	Kurakula Rangaiah	Macherla	08-12-2017
12	Sheshagiri Rao	Nidubrolu	05-03-2018
13	Ramadas	Nizampatnam	12-03-2018
14	Nagalingam Yoganatha Sasthri	Peravali	15-03-2018
15	Surya Prakasara Rao	Voleru	16-03-2018
16	Anjaiah	Dornipadu	11-04-2018
17	M.Babji	Vaikuntapuram	04-12-2019
18	Nagaraju	Tadikond	05-01-2020
19	Thunuguntla Venkataramaya	Bhattiprolu	14-03-2020
20	Sri Ramulu	Ponnur	11-06-2020
21	Ranga rao	Peddakakani	16-06-2020
22	Kantheti Sivarama Krishna	Morthota	21-02-2021
23	Siva	Gullapalli	25-03-2021

PHOTOGRAPHS

1. AMARALINGESWARA SWAMY TEMPLE- AMARAVATHI



Figure 1. sri Amaralingeswara swamy temple entrance



Figure 2. Temple priest Murali



Figure 3. Temple devotee, he came from Kurnool

2. SRI PANAKALA LAKSXMINARASHIMHA SWAMY TEMPLE MANGALAGIRI.



Figure 4. Mangalagiri Gopuram



Figure 5. Temple Priest Srinivasa Dikshithulu (eguva sannidi)



Figure 6. Temple devotee Nirmala Devi

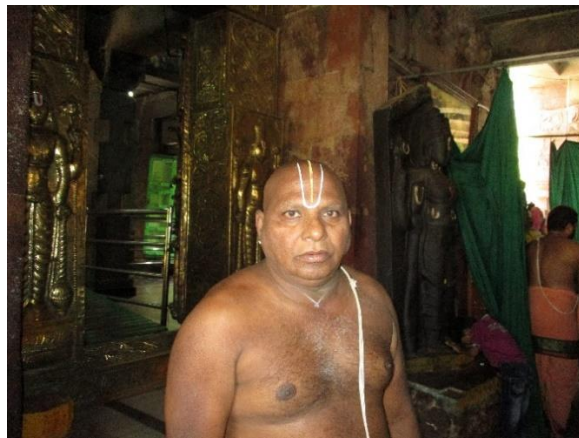


Figure 7. Temple priest Anantha Padbhanaba Charvulu



Figure 8. Temple Radham

3. SRI MAGADARAMMA TEMPLE-NIGAMPATNAM



Figure 9. Sri Magadaramma Temple



Figure 10. Inside the temple Sri Magadaramma Ammavaru



Figure 11. Temple priest Ramulu

4. SRI BHAGALAKHUKI AMMA- CHANDOLU



Figure 12. SRI BHAGALAMUKHI AMMAVERU



Figure 13. TEMPLE DEVOTEES INSIDE THE TEMPLE



Figure 14. TEMPLE PRIEST Krishna Reddy

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**Temple Myths and Personal Narratives:
A Cultural Study**

**A Thesis Submitted during May 2022
to the University of Hyderabad**

**In partial fulfilment of the award of a Ph.D. Degree
in Centre for Folk Culture Studies**

**Under the Supervision of
Prof. P.S. Kanaka Durga**

**By
SOMAIAH KANCHARLA
Roll No: 11SFPH01**



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May 2022

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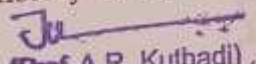
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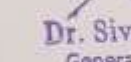
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