

MULTI-DISCIPLINARY COURSE IN KALARIPPAYATTU

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FOUNDATION OF KALARI PPAYATTU

Kalari-Meaning

The word 'Khaloorika' in Sanskrit implies a place where weapon training is practiced. It is generally believed that this is the origin of the word 'Kalari' in Malayalam to denote any institution imparting training in this martial art. Such institutions were there throughout the country where similar training was imparted. In each region, they might have been known by different names according to the differences in the regional languages, such as 'Akhad, 'Garadi' etc. "Payattu" in Malayalam means fight. That is why an institution (Kalari) imparting training in fight (payattu) came to be known as 'Kalaripayattu'.

Kalari were primarily of two types, the first being smaller known as 'Cherukalari' or 'Kuzhikalari'. 'Cheru' means small in size in Malayalam where the training is given using open space in level with existing ground (Tharakalari) where as in 'Kuzhikalari' that it is imparted in a pit (kuzhi-a pit formed by excavating below the ground level to a depth of around 6'). The second type is known as 'Ankakalari' ('Ankam' means 'fight' in Malayalam) and these Kalari were built specific for conducting duels. Here the fight takes place on an elevated ground so that spectators can easily view the display. Moreover the length and breadth is around 56' x 28' open to the sky.

‘Cherukalari’ or ‘Kuzhikalari’ was built for the purpose of imparting physical and weapon training and had the resemblance of a temple or worship-place. The training in this scientifically arranged system was given in an atmosphere of sanctity and privacy and the Kalari building was constructed accordingly. Even today this tradition is upheld while constructing Kalari.

Remnants of ancient ‘Kalari’ are seen at some places in Kerala even now (such as Tallecherri- north Kerala). Similarity in size and shape ‘Cherukalari’ or ‘Kuzhikalari’ bear to each other is of existence of this type of Kalaris through the region from ancient days.

There are different measurements for different types of Kalari arena. But the well known Kalari is ‘Forty two feet Kalari’ where the length-wise measurement of the inside floors is fixed at 42 ft and width 21ft and width 21ft is the most popular version. There are many other variations to this type in different parts of Kerala.

Origin and development in India

The ancient scholars have divided the various art forms into 64 different categories. The art of fighting with weapons is considered to be one among the 64 art forms and is known by the Sanskrit name ‘Vaijayiki Vidyagnanam’ meaning ‘the knowledge about the techniques for achieving victory’. In short, it means the learning of techniques with which to emerge victorious over others (that is, opponents.)

In a book on the subject, 'Kala Vidya Vivaranam', the author, M.K. Gurukkal of Tellichery, in North Malabar, has described this knowledge as bilateral, one part divine and the other human. The godly side consists of knowledge of secret techniques like 'Aparajitha' (the quality of never being defeated) and the human side is made up of the knowledge of wilding weapons to achieve victory.

Our ancient culture contains very valuable treasures of knowledge dealt with in 'Vedas' and 'Upanishads'. 'Vedas' are four in number, namely, the 'Rigveda', the 'Samaveda', the 'Yajurveda' and the 'Adharvedas'. These four 'Vedas' have 'Upavedas' (supplementary texts originated from the main ones) and one such 'Upaveda' of the 'Yajurveda' is the 'Dhanurveda'. This 'Dhanurveda' is considered to be the origin of the learning about the use of weapons. The book 'Dhanurveda Samhitha' describes how this art of wielding weapons was practiced by the great sages like 'Viswamithra' and 'Parasurama'. The Hindu mythology has it that 'Brahma' (the Lord of creation) taught king 'Prithu' the use of weapons and through him this art of fighting with weapons spread far and wide in the world.

There is reason to believe that the 'Dhanurveda' was the foundation of training in the use of all weapons, although the word 'Dhanus', of which the text mainly deals with, is generally used to denote the weapon, the bow.

The caste system which was prevalent in this country from very ancient days had classified four distinct castes that had to discharge separate functions. They were the 'Brahmins', the 'Kshathriyas', the 'Vaisyas' and the 'Sudras'. The Brahmins were supposed to be learned men and it is their duty to teach and disseminate knowledge, chiefly of scriptures. The Kshathriyas were the ruling class and were to look after the administration and security of the land and the people. The Vaisyas were to do trade; commerce, cultivation etc. and the Sudras were to help the others in the discharge of their duties.

But, weapon-training, as described in the Dhanurveda Samhitha was not the prerogative solely of the Kshathriyas. Mention is made in that book that 'Dhanurvediya' should be taught by Brahmins to Kshathriyas and Vaisyas and that, in times of necessity, Sudras could practice it themselves. It is further stated in that book that the weapons, bows and arrows, were to be used exclusively by the Brahmins, the sword by the Kshathriyas, the spear by the Vaisyas and the mace ('Gada') by the Sudras.

It can thus be believed that all castes were authorized to practice weapons even in ancient times. There is sufficient reason to believe that the origin of martial training in Kalarippayattu and the weapons used there in could be attributed to 'Dhanurveda', the basic scripture of weapon - training.

Ancient legend about Kalari tradition (parampara):

The creation of a new land necessitated peopling it. So the legend has it that Lord Parasurama brought in 'Brahmins' who were the aristocrats in old

days and entrusted the administration and security of the land and its people with them. Usually, administration and security are the responsibility of the ruling class everywhere. The kings were sprung from the clan known as 'Kshathriyas' in this country. Parasurama, as the legend goes, had a lifelong enmity with the Kshathriyas and hence entrusted the sovereignty of the new land with the Brahmins, who were priests by heredity. It is believed that he hand-picked four of the most aristocratic Brahmin sects known as 'Ugram Valli', 'Dronam Valli', 'Khoram Valli', and 'Ulloor Thuruthiyad' and imparted to them special methods of warfare. They, in turn, trained others in the use of various weapons and picked 21 experts from among those trained warriors and established 21 'Kalaris' in order to popularize 'Kalarippayattu'. 'Kalari' was the name given to the institution where martial training was imparted and 'Payattu', the training so imparted. The particular system of training practiced in the Kalari was thus termed Kalarippayattu. Even to this day, before starting systematic training in Kalarippayattu, homage is paid to the four traditions and 21 Gurus meaning the four Clans, Ugram Valli, Dronam Valli, Khoram Valli and Ulloor Thuruthiyad originally established by lord Parasurama and the 21 Gurus selected by them and given charge of 21 Kalaris. It is said that those revered Gurus propagated the art of Kalarippayattu far and wide in Kerala and established 108 Kalaris at different centers.

(Pandallo Parasurama maharshi noottiyarupathiyettu khatham

Kadalodu vangiya ru noottiyettu prathishtayum cheyyichu.....)

“VARIOUS VERSIONS”

KALARI STRUCTURAL FEATURES

Indigenous folk narratives and technical literature furnish long list of different types of Kalris. The popular Pattukatha (royal ballads of Malabar) speak of Ankakalari, Cherukalari, Todovarkalari, Nedumkalari, Kurumkalari, etc. Categorization of kalaris is in terms of the measurement of the ground plan of the kalari structure as given below:

Aimpatteeradi	(52ft.)
Nalpatheeradi	(42ft.)
Muppatheeradi	(32ft.)
Pathintteeradi	(18ft.)
Pantheeradi	(12ft.)

As already mentioned the most common is the Nalpatheeradi, Forty two feet in length (42' x 21'). All Kalaris except the Pantheeradi will have width that is half of the length. Pantheeradi is a square with the same length and breadth.

Various forms of Kalari

Southern Style: This style is known as ‘Thekkan Kalari’ or ‘Adi Mura/Thada’ and was popular in Travancore areas and in the vicinity of Tamilnadu. It is believed that sage ‘Agasthya Muni’ was the propagator of this style. In this system the guru is called Asan. High stances, low-kicks, feign attacks; sudden

movements are used in conjunction with circular movement to deliver a series of open arms slaps, blocks, chops in different directions.

The most fascinating thing about this style is that each form has a set of hidden offensive moves which lie well concealed within the movement and the teachers call it “Velai/chathi prayogam”. Southern Kalari payattu is very practical for beginners because it is not very demanding. In addition to the unarmed combat, the students are taught different techniques known by various technical names such as Otta Chuvadu (leg movement exercise), Koottachuvadu (different step forms), Kaiporu (Unarmed combat), Neduvadi (longstick), Kuruvadi (shortstick), Jambavanmura (lock technique), Palmstick, Araval (flexible sword), Katti (knife), Thrishul (three headed javelin of shiva), Mazhu (Axe-a weapon derived from warrior sage Parasurama), etc...The power generated by movement is tremendous in Southern Style and teaching methods are practical oriented.

“Northern Style:” It is known as ‘Vadakakn Kalari’ because it is more popular in Malabar area. But because it is also being practiced in northern Kerala and Tulu speaking areas of Karnataka, this style is also known as ‘Thulunadan Kalari’. Thus Kalari tradition is believed to have been propagated by sage “Parasurama” who taught his 21 disciples who later spread this art. In this system the Kalari master is called “Gurukkal” and he is considered to be the living embodiment of 21 Gurus.

The Northern Kalari features very low stances, acrobatic spins, rolls, high level kicks with legs, turns in midair, etc. There are approximately eighteen whole body control exercises known together as 'Meypayattu' and each control exercise is called an 'adavu'. These adavus will vary depending on the weapon type used for the Kalaripayattu. Three most popular traditions (sampradaya) in Vadakan Kalari are given below:

1. Vattenthirippu:- Charadukuthi Kalari (art of using a rope effectively), Marachilukal (different types of somersault techniques), etc. It is mainly practiced in most northern parts of Kerala.
2. Pillathangi:- Kaikuthipayattu (effective use of hands), etc.... It is being practiced in northern parts of Kerala.
3. Arappakai:- Meypayattu (whole body control exercises), etc.... Practiced all over Kerala.

The Kalari movements are accompanied with specific verbal commands called "Vaythari". Prior to the exercise the students are encouraged to apply 'Elleena' (Gingili Oil) or Mukoot (Ayurvedic Oil) followed by wearing the traditional Kacha (underwear that also covers the abdomen tightly made of long cloth with 18 'Muzham' (elbow to tip of thumb OR distance between two nipples) width. The Kalari arena is said to be protected by a deity residing on top of semicircular steps on a platform covered with flowers known as "Poothara". Two more deities occupy the training arena known as "Ganapathithara" (platform of Lord Ganesha) and "Guruthara" (platform

symbolizing Guru Tradition). Daily rituals are done by the Gurukkal and the first thing the student learn in any traditional Kalari centre is the method of making appropriate salutation exercises called “Kalarivandhanam”. Thereafter the student learns Meypayattu, Vadivukal (stances) Chuvadukal (different steps) Marachilukal, Kolthari (using wooden weapon), Ankathari (using iron weapons), Verumkai (un-armed combat). Marmmam and Marmma Chikilsa are taught after the completion of all other trainings mentioned above.

WEAPONS

Weapon training and achievement of mastery in fighting with weapons were unavoidable in the olden days of a feudalistic society when even petty quarrels were decided upon the might of one’s sword and the ability to wield it successfully. Training in Kalaripayattu was, in those days, intended for acquiring maximum skill in fighting with weapons. Indeed, absolute body control or physical fitness is necessary for anyone aspiring to become a worthy fighter. So, practice in ‘Mey Payattu’ was indispensable in Kalaripayattu. As it would take much time to cover all the ‘Adavus’ in ‘Mey Payattu’, after two or three ‘Adavus’, weapon training was also started. First, weapons made of cane were taken up and after skill was acquired in them, wooden weapons were practiced. Only lastly were lethal metallic weapons used.

Weapons are classified into seven systems of warfare were known in the olden days according to the weapons used for fighting. They were wars waged with bow and arrow, a weapon known as ‘ Chakram’, Spear, Sword, ‘Churika’,

Mace ('gada') and the seventh was one in which no weapons were used but fighting was done with bare hand, as in wrestling. These weapons can be divided into three major categories as per the mode of usage as given below:

1. MUKTAM

2. AMUKTAM

3. MUKTAMUKTHAM

1. **MUKTAM:** These weapons that are released during its usage are known as 'MUKTAM'. These are also known as 'Astram'. Weapons under 'Muktam' are again divided into two according to their use, namely, 'Pannimuktam' (released manually from the hand) and 'Yantramuktam', (released mechanically as from a bow)

a) Pannimuktam: The weapons that are released manually from the hand fall under this category.

b) Yantramuktham: The 'Saram' (arrow) belongs to 'Yantramuktham' (released mechanically).

2. **AMUKTAM:** The weapons that are used by hands are known as 'AMUKTAM'. Khadgam (sword) belongs to the category. 'Churika' used without releasing or throwing from the hand is also sometimes called as Amuktam category.

3. **MUKTAMUKTHAM:** Those weapons that are combination of both 'Muktham' and 'amuktham' types. 'Yasti' (or 'Eetti') belongs to 'Mukthamuktham'.

The weapons such as, the sword, the spear and the mace ('gada') are still in use. Besides, training to defend the self and to win fights with bare hands is also part of Kalari training. How to fight with a dagger, which is a short sharp weapon used in a situation of emergency and fighting with dissimilar weapons, sword and shield vs. spear known as 'Mara Pidicha Kunta Payattu'. Training is also given to defend oneself from attacks with knife using a piece of cloth with which the attacks can not only be thwarted, but the enemy can be overpowered and taken captive anywhere totally defenseless.

BENEFITS OF KALARI ON PHYSICAL FITNESS

There is big difference in our body through daily practice Kalaripayattu. The exercise makes good-looking even the person deprived of youth and beauty. Kalari exercise, in one who does it assiduously, digests all food, even the most inappropriate, turned sour or still crude without provoking the humor. For assiduous physical exercise is beneficial to a strong man who eats unctuous foods. The trainees can maintain health of the body. After application of oil on the body and exercise minimum one and half hour afterwards take bath we feel very energetic at work and sleep well. Practice of kalaripayattu helps to get preventive action in our body. The body can resist common and typical disease too. Kalaripayattu is very essential and discipline art. Daily practices of Kalari. The body can control three humor (three thosha) wind (vata) phlegm (kapha) and fire (pita).

The most intensive period of training is the raining season from June through September which is neither too hot nor too cold. Monsoon season is the good for the body to have oil and sweat; good for the whole body oil massage also it provides protection for the body, vigorous practice is appropriate to monsoon season because more energy is thought to be available at this time. Training is traditionally long-term process through which one's capacity for exercise could be enhanced, therefore, it is best to begin at the traditional age of about seven for both boys and girls. Gingili oil or with any other medicated oil while applying the body and practice kalaripayattu to produce sweat from internal body heat. The oil keeps the heat from dissipating and its medical properties seep in to the body through pores opened by sweating. Through the application of oil on the body get flexibility, ability, smooth, also the blood circulation get normal flow and smoothly.

VAAITHARI, CHUVADU & VADIVU

Vaithari – The exercises are practiced in the Kalari according to the oral instructions given by the Guru/Master. These instructions in Kalari payattu were formulated centuries ago. These instructions are well-oriented, well-graded and so well-arranged that not a single movement from those directions could be altered or substituted. This is applicable in the oral instructions and is known as 'Vaithari' in the Kalari. 'Vaai means mouth and 'Tari' stands for the words so uttered. The 'Vaai Thari' is so arranged as to classify the series of exercises in 'payattu' into three divisions. They are the Thozhal, Arappu and Adavu's.

“Chuvadu” - Chuvadu means step or the lower part of the feet. The positioning of the feet has an important role in attacking a ‘Chuvadu’. The entire body is involved in the process. The basic skill in the training in Kalari payattu practice to achieve certain poses are known as ‘Chuvadukal’.

Before starting to run or jump we place our feet in a different manner from our standing position. In the training of Kalari payattu also, we have to adopt certain postures suitable for the action to follow. These poses have been scientifically codified and are known as ‘Chuvadukal’.

In ‘Dhanurveda Samhitha’ for each talk different poses are seen prescribed. There are eight different poses thus codified for effectiveness of action in the ‘Dhanurvedya’ or practice of ‘Astra’. In; Sasthra bhyasa’ or practice of ‘Sastra’ (weapon other than bows and arrows) too. Such distinctions between poses to be adopted have been formulated practicing these helps to action with ease an un fettering ‘chuvadu’, which is said to be the basic qualification required for one aspiring to be an expert in Kalari payattu.

Basically the ‘chuvadukal’ are manually divided in to two, they, are “Aakkachuvadu” and “Neekkachuvadu”. While practicing the chuvadu in different direction, moving forward or backward, distance of the foot, shape, length or width are divided into again 4 types. They are Vatta chuvadu (Vattakkal Chuvadu) Neetta chuvadu, Konchuvadu, and Ottakal chuvadu also practicing Chatta chuvadu too.

Vadivukal-Our ancient Gurus of Kalaripayattu have formulated different types of positions known as Vadivu. The Vadivus are based on Chuvadu or steps. The Vadivus are associated with each animals and birds. Vadivukal Keenly observed the alertness, movements etc., jump flawing lots of movement of birds and animals for in Kalaripayattu, for Maximum effectiveness and force, suitable form of the above mentioned 'Vadivukal' has to be adopted while making moves against the opponent, armed or not for defending oneself. In Kalaripayattu mainly eight animal posters or stances are used namely Ashtta Vadivu. Use of Vadivu make the trainee more confidence, balance, breath control, aiming, focus power etc, We have Elephant ,Lion, Horse, Fish, Cat, Whileboue, Rooster (Koke) and Snake.

Gaja Vadivu, Simhavadivu, Aswa Vadivu, Maltsya Vadivu, Marjara Vadivu, Varaha Vadivu, Kukkuda Vadivu, Sarppa Vadivu

STEPS/CHUVADUKAL& STANCES/ VADIVUKAL

STEPS/CHUVADUKAL

1. Neettakal Chuvadu

The right leg is stretched back ward and the left leg positioned in front suitably bending the left knee with 90 degrees. There are three distinet poses in this 'Chuvadu'. In the first pose, the distance between the feet should not be more than three 'Charn' (Three Stan) The body above the hip will be a little lowered with the chest held up, left hand held straight in front with the palm spread out and right hand placed in front of the chest across bending the elbow

of the right hand and keeping the palm of the right hand spread out. The right leg should be stretched a little backwards and the left leg with the knee bent will be placed in front.

In the second pose, the legs will be in the same manner as above but the distance between the foot in the front and that in the rear will be twice the distance between them in the first pose. Both the hands will be placed in a line with the left leg which is in front. With the palms firmly placed on the floor.

In The third pose, the left leg is stretched backward to the maximum extent the front leg bent more than in the previous pose and the level with the left foot high and straight and the eyes should be fixed straight in front. This third pose is called 'Valinhamarnnu'. This pose can move forward or backward also.

2. Konkal Chuvadu

Kon means angle. In this Chuvadu unlike in the previous ones, beginning like Vattakkal Chuvadu pose from that bring the right leg close to the left and place the right feet in right corner at 45-degree_ woke up and cross both hand on the chest with looking straight with lowering bottom (back). These movements should be done with left leg too. The positioning of the feet and the body is to form an angle with each.

3. Vattakal Chuvadu

To attain this pose, first stand erect on the ground with both feet touching each other. Both the hands are brought together with the elbow bent so that the arms are in front of the chest with the palms touching each other.

Then the fingers of the palms are folded except the thumbs, which are held erect. Thereafter, keeping the heels of the both feet fixed in the initial position, touching each other, the feet are moved sideways to the extent possible without moving the heels. (The right foot towards the right side and the left foot towards the left side). As if drawing an arch to both sides with the heels as the centre. In that position keeping the toes of both the feet fixed firm on the ground. The heels alone are moved to the respective sides (the right heel towards the right and the left one towards the left) and then again with the heels held firm both feet are moved towards the respective sides as done bending the both knees the upper lowered with the head held erect and looking straight to the front, so that the ribs are in a line with the inner side of the thighs standing in this position, the palms folded are brought to the level of the face the thumbs pose already explained. The feet between 2 ft, 3 inches distance only. This is called “Vattakal Chuvadu”

4. Neeka Chuvadu / Akka Chuvadu

Neekkam means movements or moving straightening the body a bit adopting the Kone Chuvadu or Konekal Chuvadu while the body is in the post Amarnnu the body and the feet slight by turned to the right by 45 degrees and

looking straight to the front, with the chest held high. In this position, move the right foot forward a bit so that it is just behind the left foot then advance the left leg and then the right leg taking care to see that the right leg is always behind the left leg. This forward movement is called Neeka Chuvadu like Meippayattu in Thazhehayil Neeki Thouthu Movement are same.

5. *Ottakal Chuvadu*

Stand erect bring both hands acrossed in front of the chest bend the right leg forward a bit. Then raise the left leg with the left knee bent. Keeping the toe of the left foot straight and all other fingers of that foot folded. (the big toe should open up). The left leg should be raised in this manner till its toe is in a line with the tip of the nose. In this position the left foot is doubled inwards so that its sole is visible. Hold it in this position for some time. This is the pose of the ‘Ottakal Chuvadu’

The ‘Ottakkal’ Chuvadu is assumed as a prelude to certain leaps. There are no forward or backward movements in this position (‘Chuvadu’). This chuvadu also called ‘Edathe Edathu Nokki ninnu (in Meiyayattu)

6. *Chatta Chuvadu*

Chatta Chuvadu means jumping and makes lower positioning. Stand with left leg in front, the right leg little behind the left leg with one feet back bring the left leg upward and slowly down and place it in front and leap forward on the right leg swinging both hands together along the respective side in an upward forward motion and bring the crossed position in front of the chest with

the palms open. This is called Chatta chuvadil amarnnu like in Meyippayattu we use Chadiketti pose this exercise should be done with both leg too.

STANCES/VADIVUKAL

1. Gaja Vadivu (Elephant stance) (Ana Vadivu)

This 'Vadivu' will be called Elephant stance to get the strengthness for the body. The first part of the pose is already used as in Vattakaal Chuvadu. Stand erect with the feet touching each other keeping the heels of both feet firm on the ground touching each other. The front portion of the feet are moved in an arch like position, then the right foot to the right side and the left one to the left side to the maximum extent possible. Then fixing the toes firm on the floor above. The right foot and the left foot to the respective sides. In this position the face is raised to enable to see the foot. The forearms are kept touching each other with the fingers folded and the portion from the elbows to the folded fingers touching each other. Then bow down and slowly bending the knees so that the upper portion of the body is lowered so as to have both rib-sides parallel to the thighs and the hands covering the chest. In this position the back should be held straight without bending and face held high looking ahead.

Moving the left foot and right foot forwards in this position, thrust hard with the fists. This should be practiced with lightning speed. The opponent will fell down and faint.

This 'Vadivu' is helpful when the opponent is very strong and healthy like wrestler.

2. Simha Vadivu – Lion stance(Singavadivu)

Leaping on the left foot, while the right foot is kept firm the knee of the right leg behind is bent till it touches the heel of the left leg. In front and then stand erect without changing the positions of the legs. Bending the knee of the right leg again, keeping the left fore arm across the chest spread out the palm of the right hand. Then bend the elbow of the right hand, bend the knee of the left leg, lower the body so that the knee of the left leg is touched by the palm of the left hand and stand in this position with the chest and face held high and erect.

This ‘Vadivu’ striking with both hands sideways is possible and is called ‘Simha Paachal’ or Simha Chatakam’ is also possible in this Vadivu.

Sudden movement to make forward through the left side of the opponent, in this manner if a blow is dealt to the opponent below the nipple, he will fall flat and gasp for breath. It is a fatal attack and very dangerous.

3. Aswa Vadivu (or) Horse stance

Aswa means horse. The positioning and movements resembling those of the horse are adopted.

The position assumed in this Vadivu resembles that of the neettakal chuvadu described earlier.

The left leg stretched forward and with left knee bent, both palms are placed on the floor. The body suitably bowed so that the chest touches the left knee. The right leg should be stretched straight back in this position. Raise the both hands. The elbow of the left hand is bent and held straight in front, the fore arm being

towards inside. The right hand is kept parallel to the body on the right side. Stand firm in this position.

In this position making a movement sideways when the opponent is in front and making a sudden turning and administering a sudden backward thrust with the elbow on the rib of the opponent is the movement which is called Kuthira Chadakkam.

4. Malisya Vadivu (Fish Stance)

This vadivu resembles the movements of fish. First of all make 'Valinhamarnnu' pose which earlier explained, from this pose slowly stand firmly on the left leg, and bring up the behind and stretch the left hand forward showing the open palm, bending the right hand behind the elbow of that hand being pointed backwards. The left palm and right knee in a horizontal level. The back should be look like flat this is the position of maltisya vadivu using for leaping movements with easily.

5. Marjara Vadivu (Marjara means cat)

The first position like "Panthitirunnu" in Kalari salutation (pootharathozhal)

From this pose, the right leg is stretched back ward and striking hard on the floor with the palms of both hands, the body is brought parallel and very close to the ground. The fore arms of both hands are placed on the ground keeping the fingers half-folded like a cats paws when protected. This is the position adopted

by a cat before pouncing on its prey. This position or vadivu called “Marjara Vadivu”.

Bending the knee of the right leg keep the upper portion of the right foot and the portion of that leg up to the knee pressed on the ground with the left foot pressed firmly on the floor, bending the knee as it for squatting. With the left hand held stretched to the front. The forearm touching palm of that hand held forward with the hands still held crossed against the chest, the right leg is raised bending the right knee with the right toe held up till the toe is in a line with the tip of the nose.

6. Varaahavadivu (Wild Boar)

The position of the leg for “Varaha Vadivu” is like ‘Konekal’ Varaha mean ‘boar’ or pig.

Stand erect with feet together move left leg front slightly and planting the heel of the right foot, turn its front portion to the right to the utmost extent possible. Then fixing the toe of the left foot, turn that foot a bit to the left side. In that position turn the body to the right side and stand firmly with the face straight to the front holding the fingers of both hands crossed lower the chest so that it comes to the Thighs, Keeping the face held high and showing the elbow of the left hand in front.

In this movement like Theruthu in meipayattu for forward movement making a wave-like motion with the body and hands is possible similarly there are forward and backward movements in this position. This is also called “Thanchan” movements.

This movement is sure to prove very dangerous to the opponent and can also be resorted to against a gang or a mob.

An abrupt twist and turn of the body in this position of “Varaha” the application of the elbow pointed against the opponent, when the opponent is at close quarters is very effective to overpower him and the result will be fatal to him.

7. Kukkudu Vadivu (Kukkudam means cock.)

The position is also called Kukkudu VadivuOttakal Chavudu”. First stand with left leg front and firmly right leg behind in a shoulder distance slightly right side.

The hands held crossed in front of the chest, and left leg raised bending the knee, with the toe of that leg held up with the other fingers folded till toe is horizontal to the nose, as in ottakal chavadu. Lowering the left leg and moving the left foot on the ground towards the right foot so that the ankles touch the ground and slowly bring and placed in front, (Like in meipayattu “Edathetheduthu Nokininnu”). In the same way except all the movements

similarly, the forward movement of the body through the left side can be made. The body will be in the form of 'Valinhamarnnu' with the left leg in front.

8. "Sarpavadivu" / Snake Stance

Sarpa means snake in this vadivu movements resembling those made by snakes are adopted and hence the name.

Stand erect the right leg is moved forward in an arc as described in the movement in 'Vattakalchuvadu'. The left leg is similarly shifted forward till the position of 'Valinjamarnnu' described in 'Aswadvadu' is attained. Then move the body to the right side so that the body faces the opposite side and the rear leg at the beginning is in front now. This movement can be repeated similarly by moving the body through the left side. When the former position is attained. The method of movements are followed while turning the body through the right side the left leg will be in front in the beginning and the body in the form of 'Valinjamarnnu' before starting to take the turning, the face is lowered bringing the chin nearer to the chest and the right hand brought to the back of the neck. Now the body is lowered and moved slowly through the right side. With the head bowed down. When the head reaches the right leg, it is held high and the hand behind the neck is brought forward circling the head without touching it these movements should be simultaneously done.

LEG EXERCISE

1. *Nerkal*: “Ner” means straight and “kal” means leg.

Stand erect at the eastern side of the Kalari. Facing west, keep the left leg in front of the right leg and keep the both hands crossed above the head and hold them straight without bending. The right leg is moved straight up, without bending the knee and brought down with strength and swinging motion to the back without touching the ground and little to the back of the left leg, then bring the right leg in front a bit firmly balanced on the ground a little further from the left leg. The left leg is also raised like right leg and placed in the front. This movement should be done in east west direction also with the instruction ‘valathu nere’ ‘edathu nere’ too.

2. *Konkal*: Kon means corner or angle. What you have done in nerkal you have to do all the movements but the difference is that the right leg is raised to the left side to the 45degeree direction and the left leg to the right side in the 45degeree angle. The vathari like ‘valathu edathu’, ‘edthu valathu’ should be told and move in east west direction also.

3. *Veethukal or Veesikkal*: Veethu means rounding the leg in front of the body with complete circle. This is the third leg exercise Veethu or Veesu swing the leg in circle direction.

Stand erect at the eastern side of the Kalari facing to the west, with left leg in front of the right leg. The distance between both leg should be minimum 1 feet. Both the hands straight up horizontally. Without bending the knee, bring

the right leg up in a circular motion through the left side to the right side. When the right leg is coming down without allowing the foot to touch the ground, swing it back a little and then bring to front side and place it in front of the left leg minimum 1 feet distance.

Repeat the same way with left leg in a circular form and when lowered, place it on the ground in front of the right leg. This way the exercise to be repeated in both directions. While moving in the circular way the leg should be close to the body and the thigh should be touching the chest and feet hold well above the head. The Vaithari called 'Valathu Veethu', 'Edathu Veethu', right and left leg respectively.

4. *Thirichukal*: Thirichu means turning because the leg that is raised is turned towards the front and the back in successive movements.

Stand erect at the eastern side of the Kalari and facing to west with the left leg in front and right leg about 1 feet distance behind it holding the both hands straight up wards, and looking straight. Bring the right leg upwards like nerkal and while lowering it, the body is turned through the right side by 180 degrees it faces the east now. The raised foot does not touch the ground at any of these stages with the body turned eastward. And right leg is brought straight upwards in the Nerkal position and when it is lowered the body is turned by 180 degrees again through the right side and it faces the western side again and in this way the right leg bring down and placed about 1 foot in front of on the floor.

Now repeat with left leg first, lowering it and turning the body 180 degrees through the left side and raising the left leg and while lowering it turning the body by 180 degrees through the left side and placing the left foot on the floor about 1 feet from the right leg.

These movements should be repeated by with both legs after that throughout the length of the Kalari from east west directions. While practicing these exercises make the student balancing with one foot alone on the ground.

These movements are practiced especially to make attack with one foot balance. These movements are practiced with the Vaithari in Kalari “Valathunere Edathu Thirichu”, “Edathunere edathu thirichu” with right and left leg respectively.

5. *Eruthikal*:Eruthi means sitting kal means leg stand in the erect at the east side of the Kalari. Plant the left leg in front of the right leg. Swing the right leg forward up and bring down when the right leg, Bring back the right leg with bending the knee, sit on it. Same time left leg will be in extended position flat on the ground. While in sitting position left leg

Inner thigh muscles and calf muscles should touch the ground properly while squatting the position. Both palms should be placed firm on the ground on each side of the thigh of the left leg. While sitting the buttocks should be in a line and should firmly touch the floor. This is called valathu nere eduthiruthi”. For getting up the hands should passing and bring the stomach in filly banded body to forward trying to touch the for head bothe ground and slowly raise the body

with rowing the hands support to get up and bring the right leg in front stand
erred with stretch the hands too. This is done with either leg (right or left)
alternately. This leg also doing is east west direction till when get till the
protection of the movement.

While they getting up poster should called “valinja manne”. Vocal is
valathu nere edathu eruthi, edathu nere eduthu eruthi.

BENDING EXERCISE

THACHUVALAYAL

The pose of valinhamarnnu with left leg in front with the knee bent
and the right leg extended backwards with the left side of the body grasping the
front left leg and the chest and head held high as described under ‘Neetter
Chuvadu’ Then hand the head lone towards the front so that the chin touches the
chest. Swing both handles together through the right side without the palms
touching the floor and the body well bent to the front. When the right foot
which was extended towards the back is reached in this manner, bend the right
knee bring the head and hands in this position till the left foot is reached. Then
the left knee is bent again (as in the original position at the start). The bowing
down of the head and body and swinging of the body and hands through the
front and again from the right end bending the right knee.

The body bends back and head hung back with the hands swinging through the
back towards the left are repeated as above three times at a stretch in the
position of Edathethil Valinhamarnnu (Valinhamarnnu with the left leg in

front). This movement is called “Valathu thachu valannu”. Same movement should be done with opposite direction which is called “Edathu Thachu Valanhu” Similarly. Adopting the form of ‘Othadi Amarnnu’ as described in “Vattakal Chuvadu”.

THOZHUTHUKUTHAL

Stand erect with the feet held apart the distance between the two feet should be equal to the breadth of the chest (shoulder distance). Hold the palms together in front of the chest with bending the elbows of the hands. This position is called ‘Thoehuthu’ meaning bowing. Now bend the head and chest together back ward and bring the hands in the same position with palms held together and lower the body without lowering the hip or buttocks towards the back. When slowly reached to the floor with this movement keep both the palms firm on the floor on either side of the body. Now the entire body will be bent back wards forming an arc,like a bow, by raising the hands bring the body slowly to the original standing in front of the chest, in yoga this position is called ‘Chakrasana’. Then without bending the knees, the head and the body are brought forward down wards and both the palms are placed firmly on the floor in front of the feet.

Again rise slowly raising the hands and attain the original position of the standing erect with palms of the hands touching each other in front of the chest. These movements of bending body back ward and forwards should be repeated several times so as to attain perfection by regular and repeated practice of the

above exercises, the body achieves the mobility for every conceivable form of turning, twisting, leaping etc....

KALARI VANDANAM

Any person who enters the Kalari practice arena (not the Kalari building) must do so by placing his right foot first is the accepted protocol in Kalari tradition. Then she/he must go near the Poothara (multi-storied shrine representing seven mother deities). And the abodes earmarked for the Gurus and several other deities. Here the Kalari student must bow down to them by touching the floor of the Kalari arena with tips of the right hand and then touching the forehead and chest with those fingers to show reverence salutation called 'Vandanam' in Malayalam.

POOTHARA THOZHAI

Usually the trainees in a batch of four or five jointly do the 'Poothara Thozhai'- salutations movements signifying offering of body, mind and soul. They are made to stand in the middle of Kalari, facing the 'Poothara'. The Vaaithari (verbal commands) is as follows:

“Thozhuthu Idathukkal Mumpil Vechu, Idathu Kai Kondu Maaradakki, Valathu Nadannu Kalari Thottu Vandichu, Kai Nere Kootti Thozhuthu, Valathu Kaal Eduthu, Valathu Kondu Thookki Neekki Chavitti, Idathu Kall Eduthu, Idathu Kondu Thookki Neekki Chavitti, Valathethil Panthi Ittu Irunnu, Muttu Thottu, Muyippu Thottu, Kai Nere Kooppi Thozhuthu, Muttu Thottu, Muyippu Thottu, Kai Nere Kooppi Thozhuthu, Muttu Thottu, Muyippu

Thottu, Kai Nere Kooppi Thozhuthu, Bhoomi Thottu Vandichu Amarnnu, Nivarnnu, Valathu Kaal Edathu, Valathu Kondu Thookki Neekki Chavitti, Idathu Kaal Edathu, Idathu Kondu Thookki Neekki Chavitti Valathethil Valinhamarnnu, Valathumari Valapurey Thirinu Thozhuthu, Idathu Neekki Chavitti, Valathethil Amarnnu, Valathumari Valapurey Thirinu Thozhuthu, Idathu Kondu Neekki Chavitti, Valathu Kondu Neekki Chavitti, Poothara Thottu Vandichu Thozhuthu”.

‘Thozhuthu’ - Starting position (standing with feet together, palms joined in front of chest, look straight in slightly bowed position), Idathukaal Mumpil Vechu Idathu Kai Kondu Maaradakki - placing the left leg in front - and the left hand bent at the elbow covering the chest (known as ‘Valinjamarnnu’ posture), ***‘Valathu Nadannu Kalari Thottu Vandichu’*** - bring the right leg forward and touching the Kalari floor with joined palms and then touch the forehead in reverence, Kai Nere Kootti Thozhuthu raise the right leg bending the knee the thigh is almost parallel to the chest and keeping the foot straight downwards (this is the pose in ‘Valathu Kaal Thooki),

Valathu Kaal Eduthu, Valathu Kondu Thookki Neekki Chavitti:- stand with the arms across the chest and looking straight in front, move the right leg forward from this position.

‘Idathu Kaal eduthu, Idathu Kondu Thookki Neekki Chavitti’ - then raising the left leg bending the knee and keeping the thigh parallel to the chest as done

earlier, with the left foot hung straight down (this is the pose in ‘Idathu Kall Thookki’) stand with the arms crossed.

‘Valthethil Panthi Ittu Irunnu’- Move the left leg forward and squat on the right leg bending it inwards (as done in ‘Panthittu Irunnu’ in ‘Maarjaara Vadivu’ (Cat Posture)).

‘Muttu Thottu’ - Cross the hands (the body should be kept straight without sloping forward), touch the left knee with the right hand and the right knee with the left hand, ‘Muyippu Thottu’,:- move the hands to their respective directions and lift upwards folding to touch the extreme of the right shoulders with left shoulders with the left hand simultaneously.

‘Kai Nere Koopi Thozhuthu’ - Then unfolds the arms and brings down to touch the floor and raise up to join hands in front of the chest. Raise the joined palms above the head and, lowering with joined palms, bring them to the front.

Repeat the action from touching the knee with the crossed hands to this position three times in this manner.

‘Bhoomi Thottu Vandichu Amarnnu’ - Then touch the floor with the fingers of right hand, and then the forehead. Straighten the body by placing the palms on the floor, bending the elbows and protruding the right leg backwards (the pose already described in adopting the ‘Maarjaara Vadivu’).

‘Nivarnnu’ - The starting position of this position, also known as “Valinha Ammaranu”, is similar to push up position with the difference that the left leg is

folded. Then upper torso is raised by pushing the earth with both the palms and extending the neck upwards.

Valathu Kaal Eduthu, Valathu Kondu Thookki Neekki Chavitti, Idathu Kaal Eduthu, Idathu Kondu Thookki Neekki Chavitti (Already explained)

‘Valathethil Valinhamarnnu’ -Move right leg forward and touching the Kalari floor with right palm and then touch the forehead in reverence and then move forward by joining both palms and extending the body and hands at 45 degrees to form an extended salutation posture.

‘Valathumari Valapurey Thirinhuthu’ - Now, lowering the head and bending the body to the front, do the movement known as ‘Sarpa Vadivu’ through the right side (left hand is kept on right chest in folds). The turning movement in the ‘Sarpa Vadivu’ should bring you to the opposite direction of the Poothara’. The end position is similar to the 45 degree solution posture with both palms joined and extended in that direction in salutation.

‘Idathu Neekki Chavitti’ - from the salutation posture, move the left leg forward bending the right leg and folding the arms making a cross over the chest (left arm on top of right arm).

‘Valathethil Amarnnu’ - Now do ‘Amarnnu’ movement starting with extending the right leg.

‘Valathumari Valapurey Thirinhuthu’ - (see explanation given above)

‘Idathu Kondu Neekki Chavitti’ - (see explanation given above)

Valathu Kondu Neekki Chavitti - (see explanation given above for 'Neekki Chavitti'. Earlier it was 'Neekki Chavitti' with idathu (moving forward with left leg) whereas here the moving forward is with valathu (right leg). Kondu is a command 'bring').

“Poothara Thottu Vandichu Thozhuthu” - touches the 'Poothara' with the fingers, place those fingers on the forehead in reverence of the presiding deity of the Kalari. Same as starting position - stand erect both feet together, look straight, hands on the chest with bow position. This is how 'Poothara Thozhal' is done”.

JUMPS AND LEAPS

OTHADIPONGAL

Stand erect with both feet apart with a distance of the shoulder. The pose like 'Amarnnu' "vattakkal chavadu" is to be assumed first, leap up raising both feet at the head should simultaneously both hands should be raised above the head. After the leap, stand on both the feet on the ground(while the both legs landing on the ground should be on the toe)

When this leap is made, both legs can be swung as in "chadipuramkal" and belowstruck with both the feet on the outstretched palms of the respective hands which are held up. These movements are repeated several times.

THIRINHUCHADAL

Stand erect with left leg in front with one half feet distance holding the both hands straight upwards. In this position slowly raise the right leg to the level of the hip. In this position leap up raising the left leg and turning the body through the right side by 180 degrees parallel to the ground. Come down in that position itself, while touching the ground fall on the palms of the hands be stretched back ward as right in 'valinhamarnnu'. In this position holding the chest and the face high and look straight to the front. In this way raising the left leg first and leaping as done above also can be practiced. By repeated practice with both leg leaping as done above also can be practiced

In nerkal taking valathu nere edathu nere "valathu nere edathu thirinhuchadi valinhamarnnu" is the leaping with right leg, thirinhuchadi means leaping with right leg and make original form of thirihnu chadi is done

When straightening up the body from the position of valinhamarnnu after 'Thirinhuchadi' the hind leg should never be brought to the front for getting up. The leg which is in the front is drawn back, without bending the back and without lowering the chest, when doing this, the hands should be placed in front of the chest in crossed position with palms opened and fingers held straight. This is the getting up from the pose of valinhamarnnu.