WAR-SONGS (PADAPATTU) AND ANTI-COLONIAL STRUGGLES IN MALABAR;

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ABSTRACT
Mappilas, the Muslim community of the south-west coast of India have a unique place in the socio-cultural and historical arena of Kerala. The literary contributions of themappilas are often called as Mappilapattuwar mappila songs. Different varieties of mappila songs are articulated a unique identity of the mappilas of the Malabar region. These songs have been classified into different branches in accordance with different themes. One of the important themes was padapattu or war-songs. Indeed, historians have been agreed the presence of literary contribution as a source of inspiration in the anti-colonial struggle as well as in the socialization process of Mappila community. These mappila literary works especially padapattu considered as a part of the popular tradition would often be culturally important, explaining the local cultural values and discussing regional histories of the specific region. Often these different classifications of war songs prepared a strong background to stand against colonial power.

Keywords: Baraka Holiness, Virtue as inherent spiritual power.
Chayal Singing in Low key
Mala (Lit. garland, necklace) The devotional songs praising the Prophet, saints and religious event.
Hadish’ (life style of Prophet Muhammad),
Ishalukal Tune of songs
Nerchacockmemoration of death day
Padappattu Song dealing with battle
Qissapattu Songs dealing with stories of Prophets saints and battles.
Safeen Short book
Talakambi Begin a new line with the last line of first stanza
walkampi Last portion of a line or a stanza

INTRODUCTION;
Mappilas, the Muslim community of the south-west coast of India have a unique place in the socio-cultural and historical arena of Kerala. The Mappilas were primarily concentrated in the northern part of present day Kerala state who arose as a result of the pre and post Islamic Arab contacts. The ‘Mappilas’, historically called Moplahs, is a combination of two Dravidian words, mahameans great and pillameans child. The offsprings born to Arab fathers are given this honorific title as a mark of respect. The Arabs have mixed with local natives of Malabar and genetic studies have found identifiable genes from Arab peninsula at about 0.1 percent. Significant numbers of the community are present in the southern districts of the states of Karnataka and western parts of Tamil Nadu. A large portion of the community is scattered throughout the major cities of India, the Gulf countries and Malaysia. Mappila Muslims of Malabar are known as Malabaris or Malwarin Middle East and in Pakistan. Islam had reached Malabar as early as 7th century and it had mixed with the culture and traditions of the existing community. From the very beginning of Islamic entry into the doorsteps of Kerala, Islam found a profound welcome. Those from across the Arabian Sea who had settled as traders in the west coast and married in to the existing local communities – the Khojas and bhoras of Western India, the Nawayats of Konkon, and the Mappilas of Malabar assumed many of the customary practices of these communities. Thus the Mappilas had either retained or adopted many of the manners, customs and even religious beliefs and practices of the neighboring communities. The influence of regional practices on Islam can be seen vividly in the cultural life of the people of Malabar. Various arts forms in Malabar are embedded in indigenous social and religious order in Malabar and Arabian elements.

India had a long history of good trade relations with rest of the world especially with the Arab countries. The long standing Arab contact with the coastal areas of India had left its permanent marks in the form of several communities. The Arabs were well treated and protected by the local rulers mainly for economic prosperity. Malabar was the most important state on the Western coast of India where Arabs found a fertile soil for their trade activities. The community which arose in Malabar as a result of these intermixing is called Mappilas.
The popular culture of every region is determined and molded by the geography, climate, and modes of the life of the people. The beliefs, rituals, and rites always had a place in the evolution of folk culture. The proliferation of indigenous elements, the Islamic doctrines, Sufi and other religious orders and fraternities created favorable atmosphere for mixing together of the officially prescribed rules of religion with folk features\(^{v}\). The socio-cultural analysis of Mappila society reveals that the cultural symbiosis, friendship and harmony are more obvious among the Mappilas\(^{vi}\).

Kerala offers a rich and fertile field of folklore studies and research. Folklore in its widest sense embraces tradition, folktales, folksongs, folk arts, folk festival, folk beliefs, superstitions and beliefs in predictions about fate and magic. The unique feature of Kerala folklore traditions is that it is connected with many of the existing religious beliefs\(^{vii}\). 'Folk Islam is the living practice of Islam among ordinary people as it has evolved over centuries\(^{viii}\). It has its roots in the customs of the village rather than of the urban centers which too it is influencing because of migration from the country side. The strength of folk Islamic lies in the large number of holy men and women, many of the young, who are its practitioners participating in the routine group prayers, holiday celebrations, life cycle rituals etc'. Mappila folklore has immense elements of native culture. It has two important features. First it created a separate part related to beliefs, rituals, and customs. Secondly though it keeps its identity always paved the way for cultural synthesis\(^{ix}\). The Mappila folklore succeeds in absorbing multiple voices from various local, regional and national aspects\(^{x}\).

Mappila songs are the integral parts of all mappila folk arts. The presence of baiethukal (Arab songs) in Kerala can be traced back to fifth century AD. It gained momentum and attracted the Indian music world during the period of AlaudeenKhilgi (1296-1316)\(^{xi}\). Mappila songs were written in Arabic- Malayalam script. Arab- Malayalam script is a blend of both Arab and colloquial Malayalam languages\(^{xii}\). Arab-Malayalam script has got a history of six hundred years in Kerala. All Quran translations, Hadish\(^{\ast}\) (life style of Prophet Muhammad), malapattukal, padappattukal, (Wars songs) marriage songs, love songs, wayal (religious sermons), life thariks (history of great personalities), madrasa texts etc were published in Arab-Malayalam script. The first Arab- Malayalam printing press was started by ThikkukkilKunjahammad at Thalassery. The first Mappila song published in Arab- Malayalam script was 'Kappappattu', which was written by KunjayanMusaliar\(^{xiii}\).

During the post-independent period, Malayalam language alone was used to print these texts. 'Kadhorakudharam' by Sana ulMaqdi, which was published in 1884, was the first Mappila literal text in Malayalam. After 1950s Mappila songs and other literal works were fully written in Malayalam, which reduced the wider use of Arab- Malayalam script. MahakaviMoinkuttyVaidyar, KunjayanMusaliar, MoithuMusaliar, ChakkeeriMoitheenkutty, PulikottilHydru, NallalamBeeran, Punnayoorkulam T Bappu, and T Ubaid are the renounced male Mappila poets. The prominent female Mappila poetesses were PK Hameela, PuthoorAmina, KundilKunjamina, Nadduthoppil V Ayisha, KT Amina, TA Rabiya, A Ayishakutty, CH Kunjayisha, ThiruvaluAyisha and JameelaBeevi\(^{xiv}\). People worked in cottage industries at like beadil(tobacco) and hat making, usually engaged in group singing of these songs. One can see a culmination of different languages like Arab, Tamil, Urdu, Sanskrit, Hindi, Parsee, and Malayalam in the works of renowned Mappila poets like MahakaviMoinkuttyVaidyar, which were not digestible to lay men. So there were always some scholars who interpret the songs so that it would be easy for the common men to get the implications and meanings of it. Total number of Mappila literary works is estimated to be around five thousand\(^{xv}\).

Indeed a work in which Mappilas holding a key role cannot be considered as Mappila literature. A work may be said to be Mappila literature when it inculcates and combines together the exact feelings of Mappila life. A Mappila work should always reflect the rhythms of both Arab and Kerala life style\(^{xvi}\).

The different tunes used in Mappila songs are called ishalukal. There are around one hundred ishals in practice. Thonkal, Kappappattu, Miraj, Komp, Pukainar, Oppana are some of the major ishals. Kampi and Kazhuth are the two major rhythms inMappilapattu. Even the Holy Quran itself is rhythmic. For instance take Soorathunnes as an example. Those Mappila songs which end in same rhythmic sounds are called 'walkampi'. Similarly Mappila songs which start with same rhythmic words are called 'thalakampi'. Hence repetition of same rhythmic words is called kampi\(^{xvii}\).

Mappila songs have different variants. In the beginning these songs were written in long papers having low width, such papers are known as 'safeena' in Arabic. These songs were called safeena songs. Another version of Mappila song is malappattukal, which proclaims the good and brave doings of holy men. Similarly padappattukal describes holy wars, kissapattukal describes holy stories, kessupattukal describes love stories, kathupattukal (letter songs) describes the pain of separation of the couples. Mappila song training centers were very common in many parts of Malabar Such training centers are known by the name 'mokkanikal'\(^{xviii}\).
Among the literary tradition _padappattu_ had been played a significant role in the anti-colonial struggles by the mappilas in the Malabar region. These resistance literature provided an ideological inspiration to the mappila in their anti-colonial struggle. Mappila songs describes the fame and glory of anticolonial struggle (pada) and men participated in it are called _Padappattuka_. The war song classified in to two groups first one is the theme of Islamic history and second groups narrated the native mappilas and their struggle against landlord and colonial power during respective period within as well as outside kerala. Mappila songs in general describes and praises the anti-colonial movements (pada) and men participated in it\(^{11}\).

Thus war songs had reminded mappilas about bliss that awaited martyrs, who died in the fight against both indigenous and European enemies, which has a significant influence on the mappilaMalabar. It was written mainly in _Arabi-malayalam_ literary form which helped to build a political insight and a spiritual highness among mappilas of malabar during their struggle against colonial powers. Hence within a short span of time _padapattu_ became a popular artistic weapons in the hands of mappila community. The role of war songs for the emergence of collective notions among the mappila community is an area of curiosity. Indeed the role of popular culture and oral tradition in the creation of self-consciousness and anti-colonialist awakening within the respective community had been reflected their anti-colonial spirits in Malabar.

**Malappuram Padappattu:**

_Malappuram Padappattu_ or Mathinithi Mal is written by Mahakavi Moinkutty Vaidy in the year 1879. _Malappuram Padappattu_ assumes a unique place in this category. A class conflict between land lords and the proletariat on the tax collection at the place called Poolakkamannu in Malappuram during 1720 is the main theme of it. Paranampi and Pandallur Nayars were reluctant to pay tax and killed the tax collector and the Mappila colony and mosque were brought under fire. In the conflict forty four Mappilas lost life and the remaining Mappilas including women and children were escaped from the colony due to fear of attack from the Nayars even without burying the dead. Later the brave warrior Jamal Moopan of Vulluwanadu and his friends performed the burial at Poolakkamannu. At present the _Poolakkamannukabarsthan_ is a pilgrimage center, where the famous _Malappuramnercha_ is conducted annually. By the end Paranampi reconstructed the mosque and the problem was reconciled\(^{35}\). _Malappuram Padappattu_ includes sixty eight _eshals_ and four _vampukal_(kavitha in Malayalam).

**Old Cheroor Padappattu and Cheroor Chinth:**

_Old Cheroor Padappattu_ was written by Mammad Kutty and Muhyudheen of Cheroor in Tiroor in 1842. Mampuram Sayyed Alavi Thangal circulated a pamphlet called ‘_Assayful Bathar_’ (strong sword) in which Thangal wanted the Muslims not to obey the wrong rules and orders of the landlords and kill those who would evict the tenants from the cultivable land. As a reaction the British soldiers declared war against Thangal. He and the British met at Cheroor in 1840. In the war the British had lost large number of soldiers. This is the main theme of it. _Cheroor Chinth_ was written by Quayyath of Parappanangadi. _Cheroor Chinth_ is also based on the Cheroor conflict.

_Mannarkkattu – Manchery Padappattukal and Kottupally Mala:_

_Theseepadappattu_ that describes the war between Mappilas and the British men at Mannarkkattu in 1891 is called _Mannarkkattu Padappattukal_. The padappattu that describes the war between Mappilas and the British men at Manchery in 1896 is called _Manchery Padappattukal_. The British government banned both the songs.

_Kottupally Mala_ praises the great warrior Kunjimarakkar who fought against the atrocities of the Portuguese against the Mappila community at Kottupally in Calicut.

**CONCLUSION**

_Padapattu_ had been played a very crucial role during anti-colonial struggles in Malabar. Unequivocally _padapattu_ reiterated the self-confidence of themappilas and acted as a psychological weapon of deprived and marginalized mass of Malabar region. Had the rebellions success determine only by the factors like military strength or the control over the resources it would have been a different story altogether. Indeed amidst of cog mire of conspiracies and lack

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