

---

**An Autoethnographic Exploration of Onam:  
Tracing the Evolution of Tradition and  
Modernization through Personal Narratives of Old  
Age Home Inmates**

---

**Yadukrishnan T A**

Senior Doctoral Researcher  
Dept of Library and Information Science  
Mizoram University Aizawl-796004  
email: yadulaska@gmail.com

**Abstract**

*This autoethnographic study explores the vibrant traditions and cultural significance of Onam, a major festival celebrated across Kerala, India. Through personal narratives and thematic analysis, the research captures diverse experiences and practices associated with Onam, highlighting both communal and individual aspects of the festival. The study reveals a deep concern for the potential loss of traditional knowledge and practices, particularly as societal changes and regional differences impact the way Onam is celebrated. It emphasizes the role of libraries in documenting and preserving these traditions, suggesting collaborative efforts with history, media/communication, and cultural studies departments to create comprehensive records and educational resources. The research also identifies opportunities for extending the study to encompass a broader range of Onam-related customs and regional variations, ensuring the festival's rich heritage is maintained and accessible for future generations.*

**Keywords**

Cultural Heritage; Festival Tradition; Documentation;  
Autoethnography; Libraries; Community  
Celebrations; Secularism,

**Electronic access**

The journal is available at [www.jalis.in](http://www.jalis.in)  
DOI: 10.5281/zenodo.13756118



Journal of Advances in Library and Information Science  
ISSN: 2277-2219 Vol. 13. No.3. 2024. pp.155-163

**Introduction**

Onam, the vibrant harvest festival of Kerala, is more than just a seasonal celebration; it is a celebration of historical, cultural, and emotional threads that encapsulate the essence of life in this southwestern Indian state. Celebrated with immense fervour and traditional pomp, Onam symbolizes the annual return of the mythical King Mahabali, whose legendary reign is remembered for its prosperity and justice (Kuriakose and Soreng, 2020). As I delved into this festival through the lens of autoethnography, I found myself not just studying the festival but living it alongside the elderly residents of various old age homes in Kerala. Kerala being one of the ageing states, has a larger share of old age homes across the country and various factors contribute to its causes and nuances. Getting to hear the lived experiences of old age home inmates was an experience that I can treasure as a researcher and their stories, filled with nostalgia and a deep connection to their roots, offered a unique perspective on how Onam has evolved over the years, adapting to the changing social fabric while still holding onto its core values. These narratives provided a window into their lives, where the festival was not just a ritual but a time when memories of youth, family gatherings, and the joy of shared traditions came flooding back.

However, as I listened to their stories, I couldn't help but notice a poignant silence that loomed over these conversations—the inevitable fading away of these rich experiences and knowledge as the years pass. In old age homes, where many elderly residents find themselves isolated from their families, the vibrant tales of Onam celebrations that once echoed through their homes are slowly being lost to time. Unlike the stories passed down in families, where grandchildren listen with wide-eyed wonder to their grandparents' tales, the knowledge and experiences of these residents risk being buried with them, leaving a void in our cultural heritage. This realization struck me deeply during my PhD research, where numerous visits to old age homes in Kerala revealed a pressing need to document and preserve these narratives before they disappear forever. Through this study, I aim to capture not just the essence of Onam but also the voices of those whose stories might otherwise remain unheard, ensuring that their legacy continues to inspire future generations.

**The Significance of Autoethnography in Social Science and Humanities Research**

Autoethnography, as described by Ellis, Adams, and Bochner (2011), is a research method that merges autobiography and ethnography to systematically analyze personal experiences to understand cultural phenomena. This approach is significant in social science and humanities research because it emphasizes the importance of personal narrative and subjectivity, challenging traditional research methods that often prioritize objectivity and detachment. By focusing on relational ethics and the political dimensions of research, autoethnography provides a platform for marginalized voices and promotes social justice. It allows researchers to explore the intricate connections between individual experiences and broader cultural contexts, offering deep insights into social interactions and cultural practices. This makes autoethnography a valuable tool for uncovering nuanced understandings of human behaviour and societal structures.

### **Literature Review**

The literature on Onam, Kerala's vibrant harvest festival, reveals the intricate ways in which regional variations, historical developments, and cultural adaptations have shaped the celebration over time. Ameerudheen (2017) highlights the regional differences in the traditional Onam Sadya, noting that while southern and central Kerala predominantly maintain a vegetarian feast, the northern regions incorporate non-vegetarian dishes such as fish and meat. This variation is rooted in historical culinary preferences, demonstrating how local tastes influence festive traditions. Ameerudheen also touches on the impact of modernization, with traditional dishes gradually disappearing and a shift toward convenience-oriented preparations, underscoring the dynamic nature of cultural practices. D K (2024) provides a detailed account of the unique Onam celebrations in Kozhikode's villages, where traditional archery competitions play a central role. This focus on archery as a key component of the festival highlights the localized customs that differentiate Onam celebrations within Kerala. The article offers a vivid portrayal of how regional traditions and community involvement shape the Onam experience, showcasing the festival's diverse expressions across the state. Pillai (2023) takes a more reflective approach, focusing on the creation of pookalam, or floral arrangements, during Onam. The narrative intertwines personal musings with observations of nature, presenting the pookalam as both a traditional ritual and a deeply personal expression. Pillai contrasts the historical and contemporary significance of this practice, noting its evolution from a simple gesture of

gratitude to a more commodified cultural expression. This introspective exploration highlights how rituals like the pookalam evoke both personal and collective memories while critiquing their commercialization. Cris (2020) delves into the historical evolution of Onam, tracing its origins to the second century through various historical and literary sources. The study references debates surrounding the mythical King Mahabali and the festival's transformation from a religious observance centered on Vamana to a celebration embraced by farmers. Cris emphasizes the festival's adaptation to social and historical contexts, reflecting its enduring significance in Kerala's cultural landscape. S (2023) examines Onam's deep connections with Kerala's Buddhist heritage, suggesting that its roots may extend beyond the myth of Mahabali. This exploration underscores the festival's rich historical and cultural tapestry, highlighting its dynamic role in Kerala's cultural history. Together, these studies provide a comprehensive view of how Onam has been shaped by regional, historical, and cultural influences, offering valuable insights for understanding the festival's continued relevance in contemporary Kerala.

### **Objectives**

1. To explore the personal narratives and lived experiences of elderly residents in old age homes across Kerala during the Onam festival, aiming to understand how the festival's cultural and emotional significance has evolved in the context of their lives.
2. To develop a conceptual framework for capturing and preserving the oral histories, cultural knowledge, and personal experiences of elderly residents in old age homes, ensuring that their invaluable contributions to Kerala's cultural heritage are documented and passed on to future generations.

### **Methodology**

#### **1. Research Design**

- Qualitative, autoethnographic approach.
- Focus on personal narratives and lived experiences during Onam.

#### **2. Participant Selection**

- Purposive sampling: 8 elderly participants from 4 old age homes across Kerala (2 participants per home).
- Four Government Old Age Homes under the Social Justice Department of Kerala selected

from different regions (north, south, central, coastal) for diverse cultural perspectives.

**3. Data Collection**

- In-depth, semi-structured interviews (30-60 minutes each).
- Conducted in Malayalam audio-recorded with consent.
- Interview topics: past Onam memories, current experiences, emotional/cultural significance, preservation of traditions.
- Interview verbatim translated and back-translated from Malayalam

**4. Data Analysis**

- Autoethnographic analysis
- Thematic analysis, as developed by Braun and Clarke, involves systematically identifying, analyzing, and reporting patterns (themes) within qualitative data.

**5. Ethical Considerations**

- Informed consent, confidentiality, and right to withdraw assured.

**6. Limitations**

- Context-specific findings with limited generalizability.
- Potential recall bias due to participants' age, mitigated by the richness of qualitative data.

		past? - How have these practices changed?
Memories and Narratives	Capture personal stories and memories related to Onam and their impact on well-being.	- Do you have any memorable stories from past Onam celebrations? - How do these memories affect your current celebration of the festival?
Intergenerational Knowledge	Explore the transfer of knowledge and experiences across generations.	- How have you passed on Onam traditions to younger generations? - What knowledge about Onam would you like to share with younger people?

**Verbatim Translations and Autoethnographic Analysis**

These are some excerpts of translations from the interviews with old age home inmates based on the curated and saturated data and its autoethnographic analysis.

*“When I was a child, Onam was the time when our entire village came together. We’d all sit on the floor for the Sadya, and the laughter, the chatter—it felt like the whole world was celebrating with us. Nowadays, Onam is mostly confined to homes, and the only time people might have a community celebration is in schools or colleges. It’s quite sad.” (F, 76)*

The participant’s reflection on the communal nature of Onam during their childhood highlights a shift in how the festival is celebrated today. Growing up in a village in Kerala, I never experienced the entire community coming together in such a grand way, though family and relative gatherings were common. Over time, Onam celebrations became more confined to schools and colleges, where the spirit of the festival thrives with students enthusiastically recreating traditions. While the broader communal aspect has diminished, the energy and dedication in educational institutions show that the essence of Onam continues to endure, bridging the gap between past and present

Theme	Query System	Example Questions
Onam Celebrations	Explore how Onam is celebrated in the old age home.	- How do you celebrate Onam here? - What specific traditions or rituals do you follow?
Cultural Significance	Understand the personal and cultural significance of Onam to the residents.	- What does Onam mean to you personally? - How do you feel about the changes in its celebration over time?
Traditions and Rituals	Investigate the traditional practices and their evolution.	- Can you describe any traditional practices you followed for Onam in the

in a more compartmentalized but equally vibrant manner.

*“I remember the joy of collecting flowers for the Pookkalam, not the kind you buy from the market, but the ones we found in our locality. Tiny flowers, colourful leaves—it was like a competition. There were no boundaries, no walls between us. We kids would wander anywhere, waking up early to gather flowers from every nook and corner, and then gracefully crafting the Pookkalam. I don't know if I'll ever experience something like that again.” (F, 69)*

The participant's recollection of collecting flowers for the Pookkalam evokes a deep sense of nostalgia for a time when this activity was a communal and adventurous experience, rather than a market-driven one. I resonate with this, as I am likely among the last generation to experience the joy of waking up early and exploring the surroundings to gather wildflowers. I still remember the excitement of finding those tiny, beautiful flowers, like a dark blue one that took time to collect but left an unforgettable impression. Over time, as walls and boundaries emerged, the freedom and joy of flower gathering diminished, and with it, the thrill of making the Pookkalam also faded. Flowers became a market thing and the custom of collecting local flowers slowly started to disappear. Even though the tradition continues, the sense of connection and excitement has been lost, and I rarely see those wildflowers anymore, marking a profound shift in the way Onam is experienced today.

*“In our village, the cheer of AarppuVilis signalled that Mahabali was almost here. It wasn't just noise; it was a heartwarming welcome. On Uthradam night, you could hear AarppuVili from every house, like a competition to see who could cheer the loudest. We made ada that day, not the steamed kind but made with our own harvested rice and freshly grated coconut. It's a taste I will never forget.” (M, 70)*

The participant's memory of AarppuVilising the arrival of Mahabali evokes a powerful sense of tradition and community spirit. In my village, AarppuVili still exists, largely because older family members push us to keep these customs alive. The loud cheers that once filled every house on Uthradam night, competing in volume, were a warm welcome for the beloved King Mahabali. However, as we grew older, the enthusiasm for such loud, boisterous traditions became a bit embarrassing for us, and I've noticed the same sentiment among many young people around me. Despite this reluctance, the elders

in the family insist on continuing the practice, ensuring that AarppuVili remains a part of our Onam celebrations, though its resonance has shifted with generational perspectives.

*“The aroma of the Onam Sadya cooking all day long was like a promise of joy. In the northern parts, adding pork to the feast gave it a unique, savoury twist. On my mother's side, Sadya isn't complete without pork.” (M, 55)*

The participant's memory of the aroma of Onam Sadya, with the unique addition of pork in the northern parts, reflects the diversity in Onam traditions across Kerala. I've heard similar accounts from many of my friends who include pork, fish, beef, or chicken in their Sadya, often based on the district they come from. In Thrissur District, where I'm from, non-vegetarian dishes have never been a part of the Sadya at my father's place. However, even within the same district, at my mother's side, non-vegetarian Sadyas are common, highlighting the regional and familial variations that shape the Onam celebration.

Sadya with some Non-veg items

(Source

[:https://www.facebook.com/share/p/fb2zWksVz6teLdc5/?mibextid=oFDknk](https://www.facebook.com/share/p/fb2zWksVz6teLdc5/?mibextid=oFDknk))

*“I can still see the vibrant colours of Kumattikali masks, moving from house to house. The way the performers danced, it was like they brought a bit of magic and joy into our everyday lives. There are many stories about Kummatty. I can't recall them all, but I remember my uncle used to scare me as a kid.” (F, 52)*

The participant's memory of the Kumattikali masks and the performers bringing magic and joy to their lives highlights the cultural richness of Kummatty. However, where I grew up, Kummatty wasn't very common. We had plenty of other traditions, but I mostly heard Kummatty stories from other regions, especially the Malabar area. For me, Kummatty was more of a frightening concept as well—just looking at the pictures used to scare me. The mythical story of a bogeyman emerging from nature and casting spells on children added to its mystique, making it something that felt more eerie in my childhood.



Kummatti

(Source: <https://htoindia.com/tour/kerala-onam-festival-tour/>)

*“Uthradapachil? Yes, it’s just as they say—a rush. Thiruvonam is the big day, and we had to arrange everything for the Sadya—upperi, payasam, Onakkodi—and when relatives came to the tharavadu, all we wanted on Thiruvonam day was to sit with family and have a good time. So yes, Uthradapachil is real.” (M, 62)*

The participant's reflection on Uthradapachil, the rush before Thiruvonam, resonates with the continuing tradition today. Uthradapachil is still very much alive, with everyone feeling the urgency to prepare everything before the grand Thiruvonam day. Whether it's making banana chips, preparing other delicacies, or buying Onakkodi (new clothes for Onam), the preparations are centered around creating the perfect Onam Sadya. Family members dash to the market to gather special vegetables and ingredients, ensuring that everything is ready for the big feast. The sense of excitement and the rush to get everything done before the final celebration remains a cherished part of Onam.

*“Thiruvathirakali, for me, was more than just a dance. It was a way of connecting with the past, with the grace of our ancestors. Each step and song was a homage to tradition and a celebration of our shared heritage. We used to wake up at four in the morning, take a bath in the pond despite the cold, return in our drenched clothes, collect dried leaves in bulk, set a bonfire, and dance around it. We sang and danced, one of the songs being ‘OradakkaMooduchethi.’ After marriage, I found that Thiruvathirakali was celebrated differently in my husband's home, but my mother-in-law was a good Thiruvathira dancer with a beautiful voice. During the Onam season, the houseyard was always packed with women from the neighbourhood to dance and sing.” (F, 67)*

The participant's reflection on Thiruvathirakali as a deeply meaningful tradition resonates with me, as my grandmother was also known for her singing and dancing during Thiruvathira and Kaikottikkali. While I didn't witness much of it firsthand, I've heard many stories from my dad and aunts about how our home used to be a gathering place for the neighborhood women to dance and sing. My grandmother would often tell me stories and sing some of those traditional songs, which I fondly remember. Sadly, she passed away while I was still in school, and I often wish someone had preserved or recorded the rich wisdom and songs she carried. Her legacy, like many others, feels like a lost treasure of cultural heritage that could have been passed down more vividly.

*“When I see the Pulikkali dancers painted like tigers, it’s not just a performance. It’s a reminder of the vibrant spirit of Onam and how our traditions keep the festival alive in the most colourful way. The entire town would vibrate with the beats, and no one could stand still; you’d inevitably join in. My neighbour participated every year, and each year, he would grow his stomach just for this one day, so when he danced to the chenda beats, it would bounce. You should visit Puli Mada; each team has members from the youngest to the oldest, and they have so many stories to tell.” (M, 80)*

The participant's description of Pulikkali as more than just a performance, but a vibrant expression of Onam's spirit, resonates with my own experiences. Pulikkali is a renowned event tied to the Onam festival, attracting people from around the world where thousands of tigers invade the town in the most fascinating way. I have visited Puli Mada, where the tiger teams prepare and get painted in bright colours. It's a fascinating sight, with participants of all ages—big-bodied, with

large bellies painted as tigers—ready to dance to the rhythm of the chenda. I’ve even noticed women participating as tigers, adding to the celebration’s inclusiveness and energy. The sheer joy and enthusiasm that each dancer, from the youngest to the oldest, brings is a living testament to the tradition’s enduring spirit.



Pulikkali

(Source

[:https://en.wikipedia.org/wiki/Puli\\_Kali#/media/File:Pulikkali\\_during\\_Onam.jpg](https://en.wikipedia.org/wiki/Puli_Kali#/media/File:Pulikkali_during_Onam.jpg) )

*“For us southerners, Boli is a must for Sadya, and it’s so delicious alongside payasam. I haven’t seen Boli in the northern or even central parts of Kerala, mainly in Kollam and Thiruvananthapuram.” (F, 57)*

The participant’s mention of Boli as an essential part of the Sadya in southern Kerala highlights a regional variation in Onam traditions. While I’ve heard a lot about Boli from friends from the southern districts like Kollam and Thiruvananthapuram, I’ve never had the chance to taste it myself. Onam Boli is described as a soft, fluffy flatbread, often served alongside payasam, creating a unique combination of flavors that seems to be deeply cherished in the southern regions, though it’s not as common in the northern or central parts of Kerala.



Boli

(Source: <https://www.slurrrp.com/article/onam-sadya-2023-celebrate-the-festival-with-a-homemade-kerala-boli-recipe-1692365112327> )

*“Onam is never a religious festival. All Keralites celebrate it, regardless of their religious background. It’s something unique to Kerala that you don’t see anywhere else in India—the kind of harmony we have. This is why we have such diverse customs and cuisines across the state. Lately, there’s been a narrative that Onam is a Hindu festival, but that’s not true. Onam is a reflection of Dravidian culture and customs, and it should not be portrayed otherwise.” (F, 68)*

The participant’s observation about Onam being a festival celebrated by all Keralites, regardless of religious background, is significant and resonates deeply. Kerala’s unique religious harmony is unparalleled in India, and Onam is a perfect example of this unity. The myth of Onam, centered around the long-lost Dravidian king Mahabali, predates any religious divides, and it’s a festival rooted in cultural, rather than religious, significance. Recently, political narratives have attempted to reframe Onam as a Hindu festival, specifically by portraying it as Vamana Jayanthi—the day Vishnu’s avatar, Vamana, supposedly pushed Mahabali beneath the earth. This narrative feels deeply misaligned with the spirit of Onam, and I’ve personally witnessed how Keralites, across religious lines, have rejected this attempt to redefine the festival. For us, Onam remains a celebration of King Mahabali’s visit and the harmonious Dravidian culture he represents.



Mahabali and Vamana

(Source:

<https://en.wikipedia.org/wiki/Mahabali#/media/File:Vaman.jpg> )

*“Along with the Thrikkakkarayappan, we keep Muthiyamma—the grand matriarch. We make the deity with clay and place it on the day of Thiruvonam. This is not seen in other parts of Kerala.” (F, 55)*

The participant’s mention of Muthiyamma, the grand matriarch deity made of clay, alongside Thrikkakkarayappan, introduced me to a tradition I hadn’t known before. In my house, we don’t even place Thrikkakkarayappan, which is a common practice for many. After learning about it, I discovered that in various parts of Kerala, clay sculptures are indeed used during Onam. A conversation with a friend on social media revealed that in his region, they not only sculpt deities but also traditional household items like *Ammi* (a flat stone used for grinding spices), *Ural* (a large mortar used for pounding rice), and *Aattukal* (a stone grinder with a rotating handle), all made from clay. These sculptures reflect a deep connection to both the festival and everyday life, showcasing the cultural richness of Onam.



Clay sculpture of Muthiyamma, the Grand Matriarch

(Source:[https://www.instagram.com/p/CS0xU\\_znyEX/](https://www.instagram.com/p/CS0xU_znyEX/) )

*“‘KaanamVittum Onam Unnanam’—this proverb means that we must have the Onam feast even if we have to sell all our properties. It simply shows how important and strong our spirit is when it comes to Onam. There are many other proverbs about Onam as well.” (M, 60)*

The participant’s reference to the proverb “*KaanamVittum Onam Unnanam*,” meaning that one must have the Onam feast even if it requires selling all their property, highlights the deep cultural significance of Onam. It reflects the unwavering spirit and importance of the festival in Kerala. I remember this proverb from my school days when it was part of a Malayalam language assignment, and I’m familiar with several other Onam-related proverbs. In fact, many Malayalis still use these sayings in daily conversations. For instance, “*Ullathukondu Onam pole*” means making the best of what we have, just as we do for Onam, emphasizing the resourcefulness and joy associated with the festival even in challenging times.

From these narratives, the following themes have emerged (Braun and Clarke, 2006):

## Thematic Analysis

### 1. Evolving Community Celebrations

Many participants reflect on the past, highlighting how Onam used to be celebrated as a community festival, where entire villages came together, as seen in the participant’s recollection of collective Sadya and AarppuVili. However, they note a shift towards more private, home-centered celebrations in modern times, largely confined to family gatherings or school events. This suggests a gradual erosion of communal celebrations due to societal changes and urbanization.

### 2. Nostalgia for Traditional Practices

Several participants express deep nostalgia for the traditional elements of Onam, such as collecting flowers for the Pookkalam, dancing Thiruvathirakali, or making clay deities like Thrikkakkarayappan and Muthiyamma. The mention of practices like preparing Ada and the regional variations in food, such as Boli or non-vegetarian Sadyas, reflect the rich diversity of customs. There is a shared sentiment that many of these practices have faded, leaving a sense of loss.

### **3. Cultural Diversity and Regional Variations**

The diverse Onam customs from different parts of Kerala were repeatedly highlighted. For example, the inclusion of pork in Sadyas in northern regions, or the unique practice of creating clay sculptures in some districts, showcases the regional diversity. This points to a broader theme of Kerala's pluralistic society, where Onam is celebrated differently across districts, but the spirit of the festival remains unifying.

### **4. Religious Harmony and Resistance to Politicization**

A prominent theme is the rejection of modern political attempts to redefine Onam, a harvest festival, as a religious (Hindu) festival. Participants emphasized Onam as a symbol of religious harmony and cultural unity in Kerala. The myth of Mahabali and the Dravidian roots of the festival are central to the participants' understanding of Onam, reflecting resistance to narratives such as Vamana Jayanthi. This theme underscores the need to preserve the secular, inclusive nature of the festival.

### **5. Transmission of Traditions Across Generations**

An emerging theme is the role of older generations in preserving and transmitting Onam traditions. For instance, the participants mentioned how senior family members push the younger ones to keep alive customs like AarppuVili and Thiruvathirakali. However, there is also an undercurrent of concern that younger generations may not fully embrace these traditions, leading to the possible dilution of cultural practices.

### **6. Proverbs as Cultural Markers**

The use of proverbs related to Onam, serves as cultural markers that reflect the values and spirit of the festival. These proverbs embody the resourcefulness, resilience, and determination to celebrate despite circumstances. The persistence of these sayings in everyday language highlights their role in reinforcing the cultural importance of Onam.

### **Concluding Remarks**

This work represents a heartfelt exploration of Onam, my favourite festival, and aims to capture the rich traditions and memories that might otherwise be lost. The insights gathered underscore the deep cultural significance of Onam and highlight the urgent need to document the knowledge and wisdom held by our elderly population before it fades away. Despite the depth of the information collected, I recognize that the scope of my research, limited by the number of interviews conducted, leaves many facets of Onam

unexplored. This indicates a significant opportunity for extending this research further to encompass a broader range of experiences and traditions associated with the festival. It is crucial that we continue to document and preserve these invaluable cultural practices, ensuring they remain a vibrant part of our heritage for future generations.

### **Suggestions for Library Professionals**

Librarians should take a proactive role in documenting and preserving Onam traditions by creating digital archives that include oral histories, photographs, and videos, capturing regional variations and personal narratives. Collaborating with history departments can deepen the accuracy and scope of these records by detailing the historical evolution and regional differences of Onam customs. Libraries can also spearhead educational programs to explore Onam's diverse practices through workshops, lectures, and interactive sessions while working with media and communication departments to produce engaging content like documentaries and podcasts that highlight these traditions. Libraries partnering with cultural studies departments can support the creation of scholarly articles and outreach programs that reinforce Onam's cultural roots and address political misrepresentations. Additionally, libraries can host cultural festivals and exhibitions that showcase Onam traditions, enriched by collaborations with arts and cultural departments to provide vibrant artistic presentations and community performances. Extended studies should also be conducted to further explore and document the multifaceted aspects of Onam, ensuring a comprehensive understanding and preservation of its heritage.

### **References**

1. Ameerudheen, T. (2017a, September 4). *For Keralites, the Onam feast is not just an all-vegetarian affair*. Scroll.in. <https://scroll.in/magazine/849431/for-keralites-the-onam-feast-is-not-just-an-all-vegetarian-affair>
2. Anand, G. (2023, August 28). *Last-minute shopping spree and cheery festivities Mark Thiru Onam Eve in Kerala*. The Hindu. <https://www.thehindu.com/news/national/kerala/last-minute-shopping-sprees-and-cheery-festivities-mark-thiru-onam-eve-in-kerala/article67243969.ece>
3. Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology, 3*(2), 77-101.



4. Cris. (2020, August 25). *Mahabali, Sadya and festivities: What early records tell us about Onam's origins*. The News Minute. <https://www.thenewsminute.com/archive/mahabali-sadya-and-festivities-what-early-records-tell-us-about-onams-origins-131581>
5. Cris. (n.d.). *Onam then and now: How celebrations in Kerala have changed over the years*. The News Minute. <https://www.thenewsminute.com/kerala/onam-then-and-now-how-celebrations-kerala-have-changed-over-years-131192>
6. D K, S. (2024, August 29). *In these Kerala Villages, celebrating Onam is all about Archery Festival*. English.Mathrubhumi. <https://english.mathrubhumi.com/features/specials/revisiting-the-archery-festival-during-onam-festival-in-kozhikode-villages-1.9854618>
7. Ellis, C., Adams, T. E., &Bochner, A. P. (2011). Autoethnography: an overview. *Historical social research/Historischesozialforschung*, 273-290.
8. Kuriakose, H., &Soreng, E. (2020). Myth of Vamana and Mahabali: Jungian Approach to the Origin of Onam Festival. *The International Journal of Indian Psychology*, 8(2), 912-919.
9. Pillai, A. (2023, August 29). *Making A Pookalam for Onam is more about the journey than the destination*. Vogue India. <https://www.vogue.in/content/making-a-pookalam-for-onam-is-more-about-the-journey-than-the-destination>
10. Prince, A. (2022, September 5). *"Kala" or "kalan": Onam Sadya is not a one-way traffic*. English.Mathrubhumi. <https://english.mathrubhumi.com/features/specials/tug-of-war-over-onam-sadya-putting-veg-or-non-veg-debate-into-perspective-1.7849220>
11. Reporter, S. (2021, August 21). *Kerala celebrates Onam with tight purse strings*. The Hindu. <https://www.thehindu.com/news/national/kerala/kerala-celebrates-onam-with-tight-purse-strings/article36028684.ece>
12. S, N. (2023, September 3). *From the myth of Mahabali to connections with Kerala's Buddhist past, tracing Onam's origin and evolution*. The Indian Express. <https://indianexpress.com/article/research/the-myth-mahabali-connections-kerala-buddhist-tracing-onams-origin-evolution-8913973/>
13. <https://en.wikipedia.org/wiki/Mahabali#/media/File:Vaman.jpg>
14. [https://en.wikipedia.org/wiki/Puli\\_Kali#/media/File:Pulikkali\\_during\\_Onam.jpg](https://en.wikipedia.org/wiki/Puli_Kali#/media/File:Pulikkali_during_Onam.jpg)
15. <https://htoindia.com/tour/kerala-onam-festival-tour/>
16. <https://www.facebook.com/share/p/fb2zWksVz6teLdc5/?mibextid=oFDknk>
17. [https://www.instagram.com/p/CS0xU\\_znyEX](https://www.instagram.com/p/CS0xU_znyEX)
18. <https://www.slurrrp.com/article/onam-sadya-2023-celebrate-the-festival-with-a-homemade-kerala-boli-recipe-1692365112327>