

KERALA KALAMANDALAM

**Project submitted to the University Of Calicut in partial fulfillment of
the requirements for the degree of Bachelor of Arts In English Language
and Literature**

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DECLARATION

I, Midhun Madhu hereby declare that the project entitled **Kerala Kalamandalam** submitted to University of Calicut in partial fulfilment of the requirements for the award of degree of Bachelor of Arts, in English & History , is a research work done by me under the supervision and guidance of Sajive Varghese, Assistant professor, Department of English & History, Christ Collage (Autonomous) , Irinjalakuda.

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Certificate

This is to certify that this project entitled **Kerala Kalamandalam** is a record of research Work carried out by Midhun Madhu, under my supervision and guidance in partial fulfilment of the requirements for the award of the degree of Bachelor of arts in English & History Submitted to the university of Calicut.

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Introduction

Kerala Kalamandalam deemed a University of Arts and Culture by the Government of India is a major center for learning in Indian performing arts especially those that developed in the southern states of India with special emphasis on Kerala. It is situated in the small town of Cheruthuruthy in Trissur district on the bank of the river Brahmaputra. Kerala Kalamandalam is the foremost institution imparting training in the classical arts of Kerala. It was founded by poet Vallathol Narayana Menon and Mukunda Raja in 1930. Since the inception of Kalamandalam there has been a steady progress and popularity of Kathakali, Koodiyattom and Mohiniyattom. It was at this juncture in 1927 that Vallathol Narayana Menon and Mukunda Raja came forward and formed a society called Kerala kalamandalam. Thus he is regarded as the founder of Kerala kalamandalam.

Vallathol is regarded as the greatest nationalist poet of the language. He actively participated in the nationalist movement. He attended all India conferences of the Indian congress in 1922 and 1927 and rejected royal honor bestowed upon him by the prince of Wales during his India visit in 1922 Vallathol admired Mahathma Gandhi and wrote the poem praising the achievement of Gandhi. He wrote the poem "Ente Gurunadhan" in his praise. At the same time he left attracted by communist ideology and wrote poems. He wrote several patriotic poems hailing India's nationalist movement.

Vallathol Narayana Menon, the great poet of Kerala was born in 1878 AD at Trissur. He started writing poem from the age of 122 Keertha Sathakam' and 'Vyasavatharam' were his earliest published works. He won 'Bhashaposhini magazines poetry awards in 1894. His major literary ventures was a rendition of Vathymikl's Ramayana in to Malayalam. He earned the title of Mahakavi after the publication of Mahakavya Chitrayogam in 1913.

In recent years the Kerala kalamandalam has played a substantial role in developing Kathakali Traditionally Kathakali themes were drawn from epics and puranas. But the Vallathol and the Kerala kalamandalam He stimulated the world's interest in this art during important position among them. It is looked upon as model institution offering highly

Reformed stage presents biblical themes and other world classics including Shakespeare's King

Lear. The revival of the art of kathakall in modern Kerala was mainly due to the efforts of

his tours abroad between 1950 and 1953. Although there are now a few institution of more

or less similar nature in Kerala and India. Katamandalam still maintain all aspects of its

Professional standard of training and performance

Review Of Literature

- Mahakavi Vallathol: Prof.C.K Moosad, D C Books, Kottayam, 1989.

This books described about the personal life, history and achievement of Vallathol

Narayana Menon

- History of Kerala Kalamandalam: Smt. Leela Namboothiripad, DC Books, Kottayam,1956

This book provides us a completed outline about the history of Kerala Kalamandalam

Kerala Kalamandalam: N. Radha Krishnan, Kerala Kalamandalam, in Tri Monthly

This book gives us the idea about the influence and importance of Kerala

Kalamandalam among the arts and its history as well

Objectives

- . To examine the condition of art before the establishment of Kerala Kalamandalam,
- . To know about the role played by Vallathol Narayana Menon in the emergence of Kerala Kalamandalam
- To know the influence of Kalamandalam in the art and culture of Kerala
- To check the relevance of Kerala Kalamandalam in the modern days

Hypothesis

- Kerala Kalamandalam plays a major role in the cultural development of Kerala.
- Vallathol Narayana Menon played a significant role in the formation of kalamandalam.

Methodology

The methodology adopted in this study analytical and descriptive. Both primary and secondary sources have been carefully examined, subjecting them to Inner and outer analysis, full care has been taken to make the study objective and historical

Chapter-1

Traditional Art Forms Before the Establishment of Kalamandalam

Kerala occupies a small part of the South India and it is noted for its varied cultural heritage which includes several arts. It has everything to entertain the people all over the world. The heritage of Kerala has been rooted with the art and culture and these ancient facts are the backbone of Kerala¹. Kathakali, Mohiniyattam, Ottamthullal, Nangyar Koothu etc. are some of the rich art form of Kerala. Kerala art form reflect the life and outlook of these people.

Kathakali

Kathakali is one of the major form of classical Indian dance. It is another story play genre of art, but distinguished by the elaborately colorful makeup costumes and facemask Kathakali primarily developed as a Hindu performance art in Kerala. Kathakali roots are unclear. The fully developed style of Kathakali originated around the 17 century but its roots are in the temple and folk arts. A Kathakali performance like all classical dance art of India, synthesis music, vocal performers, choreography and hand and facial gestures together to express the idea However Kathakali differs in that it also incorporate movements from ancient Indian martial arts and athletic traditions of South India. Katakali also differs in that the structure and details its art from developed in the courts and theatre of Hindu principalities. Unlike other classical Indian dance which primarily developed in the Hindu temples. The traditional themes of Kathakali are folk mythology, religious legends and spiritual ideas from the Hindu epics and the puranes. The vocal performance has traditionally been performed in Sanskairised Malayalam². In modern composition Kathakali troupes have included women artist. Kathakali emerged as a distinct genre of performance art during the 16 and 17 centuries in Kerala.

1. <http://www.Somatheeram.in>, accessed.

2. <http://en.M.wikipedia.org/wiki/kathakali> accessed on 15 November 2017

It is believed that Kathakali originated from Krishnatom a dance form dedicated to Lord Krishna life, and activities which was created by zainarin kathakali encompass seven Fundamental makeup codes which are Pacha (Green) Minukku, Theppu, Kari (Black) Tati, Payppu (ripe) and Katti (Knije). A character with Pacha makeup and brightly caral red colored lips depicts pods, Sagarand noble characters like Shiva, Krishna, Rama and Arjuna. A minukku makeup using orange, Suffron or yellow colores depict virtuous a good female characters like Sila and Panchali, The color code for women and mens is yellow. A divine or virtuous character is represented with vellathadi makeup having a while teard. A Kathakali performance includes various instruments namely lukya, Chunda and Maddalam. Music plays a significant solo in this form of classical art creating variation of tones setting and corresponding to the mood of a particular scene.

Kathakali developed as a traditional art form though Kaliyogams³. Though kathakali was staged in many places it was facing the threat of disintegration. At the beginning Kathakali was an art staged only in the places and temples. Kathakali was greatly partongged by Janmis and naturazis. During this period the society was divided in to upper classes and lower class. The upper class includes Janmis, Adivasis etc. In the mod of the 20 century there was a direct attack on excessive extraction of rent and rejection of for like Kathakali⁴ Thus the Janmis who were the planors of Kathakali were losing their old status. The Kathakali artist used to perform Kathakali for the Jenmis and the Jenmis rewarded them with an amount. As the status of the Janmis declined they tailed to pay the performance the artists didn't received a permanent salary 5. The makeup and other requirements of Kathakali was very expensive. The social status of the patrons and the economic condition of the artist were getting wone it was a main obstacle for this great art.

3.Sreedhara Menon Cultural Heritage of Kerala. S Viswanadhan printers and publishers pvt. Ltd Madras 1978, P125

4.<http://www.Keralaculture.Org/library.Kalamandalam> accessed.

Koodiyattam

Koodiyattam is another important traditional art of Kerala⁵. Koodiyattam meaning combined acting as it combines dramas in Sanskrit theatre with elements of traditional koothu. It is traditionally performed in temple theatres known as Koothambalam. It is the only surviving artwork that uses dramas from ancient Sanskrit theatre. It has an attested history of thousands of years in Kerala but its origin and evolution are shrouded in mystery. Koodiyattam and Chakkyar Koothu were among the dramatized. Dance worship services in temple of ancient India particularly Kerala. Both Chakyarkoothu and Koodiyattam originated from Koothu which mentioned several times in ancient Sangam literature and also in the epigraphs belonging to subsequent Pallava, Chera, Chola periods

Mohiniyattam

Mohiniyattam is one of the classical dance of India that developed and remain popular in the state of Kerala⁶. It follows the Lasya style described in the Natya Shastra. It is traditionally a solo dance performed by women after extensive training. The repertoire of Mohiniyattam includes music in the singing and acting a play through dance where the recitation may be either by a separate vocalist or the dancer herself. The textual evidences from 12 century onwards suggest that Malayalam poet and playwright included Lasya themes. More specifically Mohiniyattam is a dance that excepts in Acharya Abhinaya form that is a solo expressive dance performance aided by singing and music. The dance includes Nritya (Solo) Nritya (Expressive dance and sometimes include natya play). Pat Mohiniyattam

5. N Radhakrishnan Nair, Kerala Kalamandalam Cheruthuruthy 1998 p 42

6. Sreedhara Menon. Cultural Heritage of Kerala. S Viswanadhan printers and publishers pvt. Ltd Madras 1978, P62

was going through a difficult phase⁷. Teachers who were efficient to teach Mohiniyattam was absent and the students who were willing to learn this art was also very few. The reason for this was the belief that Mohiniyattam was performed by Devadasis are Prostitutes. This blind belief was deep rooted in the Hindu community and in the society. This so women came forward to learn Mohiniyattam. Alter the fall of Chera empire political powers was transferred to the local feudal chieftain and a number of petty principalities sprang up. The Devadasis have to change their loyalties to these new emerging class of social lords with the result that they had to satisfy their moral whims and fancies as well consequently their social status declined, in worse of time they began to be considered as outcast from the main stream of cultural life by the 16th century. Devadasis system became completely extinct in Kerala. A few members of the cast while devadasi families hear and there who could manage economic self. Sufficient were the only person who still practice their old dancing tradition. And this was due to the necessity for substance and daily existence. In their frantic effort to earn at least a meagre livelihood from the one and only profession they knew these devadasi went to extent to performing according to the demand of the audience whether voluptuous vulgar or critic. It was in this form that the great dance tradition of the devadasis survived in Kerala

The new found glory and acclaim of this dance was short lived as it was destined to be restricted to place precincts. With the death of Swathi Thirunal in 1847 who was a patron of Mohiniyattam as a classical dance, it was almost the end of Mohiniyattam⁸. Rulers succeeded had no interest in it. Palakkad Parameswara Bhagavathar who left Travancore court, functioned as a nattuvan for a time in the central Kerala, trying to train a new generation in the new form of Mohiniyattam with a sort of makeup of the traditional style prevalent in that area with that of

7. <http://www.niarthaki.com> accessed on 22 November 2017

8. P.K Rajashekar, Mahacharithramala, DC Books, Kottayam Vol 2, 2005 P 482- 483

the style enunciated and put to practice by Swati Tirunal⁹. But even though Mohiniyattam has ceased to be a temple art and fails to establish itself as a social art. This was because of the low caste and standard in content of the dance and the lack of social acceptance and recognition to the dancing girl who were predominantly from the uneducated and it occupaid devadasi background. The dance form had improved technically with higher level of presentation methods and was developing into a classical mould. In the 18 and 19 century Mohiniyattam grew as dance art received patronage of compelling princely states¹⁰. In particular the early 19th century sponsorship and building of a point Mohiniyattam and Bharatanatyam team of artist by the Hindu King. Poct and music composer Swati Tirunal Rama Varma had greatly contributed to the growth and systemitization of modern Mohiniyattam

Kerala culture is also a composite and cosmopolitan culture to which several peoples and races how made their significant contributions. In fact, the secret of the vitality and strength of Kerala culture lies in its composite character. The gradual evaluation of a composite and cosmopolitan culture led to the emigence of a spirit of tolerance and catholicity of outlook. Which still persist among the people of Kerala. Its history unfolds the romantic and fascinating story of a unique process of cultural synthesis and social assimilation in response to every challenge Kerala has demonstrated through the ages its genius for adaptors nation and fusion of old traditions and new values in every sphere of human thought and in endeavour.

9. Ibid, 495

10. Leela Namboothiripad, History of Kerala Kalamandalam, Cheruthurithi, 1990, P56

Chapter-2

Emergence of Kerala Kalamandalam & Contributions of Vallathol

During one period, the importance of Kerala arts started to lose. In Kerala there was an attempt to keep the art of worshipping the temple in traditions. It created a space between art and culture. People removed the opportunities and desires of the people to familiarize Keralites. Kerala Kalamandalam was created with the intention of promoting Kerala arts forms by keeping the classical art forms in Kerala in a unique way. This institute was designed to bring about the majesty and significance of the art forms in Kerala¹.

Kerala Kalamandalam was created to understand and analyze Kerala art forms. It is an Institution that preserves Kerala art forms with its purity. The Kerala Kalamandalam was created by the Vallathol as a depletion of the Collapse of Kerala².

Vallathol Narayana Menon

Vallathol Narayana Menon (1818-1938) popularly known as 'Mahakavi', was a celebrated poet in Malayalam language, which is spoken in the south Indian state of Kerala. Menon was born in Chennai, near Tirur in Malappuram District of Kerala state, southern India. Menon is the author of "SahityaManjari". He received the title "Mahakavi", for his Mahakavyam "Chitrayogam". He played a prominent role in setting up the Kerala Kalamandalam at Cheruthuruthy.

Menon wrote predominantly in Malayalam and, along with Kumaran Asan and Ulloor S Parameswarayer, was part of a highly creative period in Malayalam literature. Influenced by Rabindranath Tagore.

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1. Radhakrishnan Nair, **Kerala Kalamandalam**, Cheruthuruthy, 1998, P47
 2. Ibid; P4S

Gandhiji and Karl Marx as well as by the Sanskrit classic. Menon's poetry evolved from its classical beginning for increasing expression of nationalist and broadly socialist sentiment. He wrote in a variety of forms, using both Sanskrit and Dravidian meters. He did not know English³. Vallathol's works include the Mahakavya "Chitrayogam" and "Kochu Sita" as well as his collected Romantic Poems in entitled *sahityamanjari*. In addition to subjects from nature and the lives of ordinary people Vallathol's opposition to the indignities of the east system and the injustices suffered by the poor from the themes of many of his poems. His own struggle with deafness from his early twenties also feature in some works⁴. Vallathol's poetry has been translated in to English and Russian as well as Hindi

Vallathol also translated the Sanskrit Rigveda and Valmiki Ramayana into Malayalam verse, as well as producing a prose translation of the Purana's. He was awarded the prestigious honor of Padma Bhushen by the Government of India in 1935. For his active participation in the Nationalist movement

Menon actively participated in the nationalist movement. He attended the all Indian conferences of the Indian congress in 1922 and 1927 and rejected a royal honor bestowed upon him by prince of wales during his Indian visit in 1922⁵. Menon remained a great admirer of Mahatma Gandhi and wrote the poem "Ente Gurunathan" in his praise. He wrote several patriotic poems hailing Indian's nationalist movement

3. Unnikrishnan, Neelakandan Namboothiri, Vallathol, Mathrubhumi Press, Thrissur 1989, P 34

4. CK Moosad, Mahakavi Vallathol, Kalamandalam, Cheruthuruthy, Vol no.1.1989, P.34

5. Ibid: P7

A major modern India poet who along with Kumaran Anand Ulloor forms the trinity of modern Malayalam poetry, Vallathol's song was based on nationalism. His beautiful verses urged the masses to espouse freedom by inspiring unity among the various communities. His song in praise of his country also depicted the various turmoil's engulfing her under British rule to awaken millions of Indians to the glory of their mother land

From the childhood of Mahakavi Vallathol, he was interested in Kathakali and other forms of Kerala art forms especially Kathakali and Mohiniyattam. He was a good artist. Vallathol learned about Kathakali and played a major role in the formation of Kalamandalam Kalamandalam⁶. was founded in 1930 by Mahakavi VallatholNarayana Menon. It was first public institution in Kerala to impart training in and conduct performance of the traditional performing arts of Kerala. He was able to promote Kerala arts through the formation Kalamandalam. He mainly focused on Kathakali.

The idea of Kalamandalam formation began with the birthday of Vallathol on November 9, 1930. The institution was officially narrated at Kunnankulam in Trissur. It was the need for an institution to revive Kathakali. At that time Vallathol was working as the editor by Atmaposhini⁷. Mukuntha Raja of Manakulam Kovilakam and Kunjunni Tampuran were the close friends of Vallathol. The Kathakali meeting was held at Manakulam Kovlakom. In this context, the condition of Kathakali was very distressing. In this context the idea of an institution for the Kathakali is formed.

6. *ibid*; P.14

7. Rajasekaran PK, Mahacharithamala, DC Books, Kottayam, VOL.NO 2, 2005 P 482

This idea originated from the discussions of vallathol, Mukuntha Raja and Kunjunni of Tampuran. This is the cause of the formation of Kalamandalam⁸.

Kalamandalam started not having a coincidence even to keep a mile in land. Established in the Manakulam Kovilakom and the operation started. At first a few teachers were started on a low level in order to each Kathakali. Shortly thereafter, the institution became limited. For this reason a new place for Kalamandalam is to be founded. That's how kalamandalam plunged in to the sreenivasam bungalow of Mukunda Raja not only gave up the place but also acted as secretary of the committee formed to conduct kalamandalam. In 1940 mukunda was separated from kalamandalam⁹. Many methods have been adopted for making money. The main way to use it, the kathakali group was utilized for major savings in major cities. Many of them played Kathakali at ticket prices in cities. For this, they selected prices in cities. For this, they selected Ahmedabad, Bombay, Calcutta and Madras in the big cities of India

After completing the liabilities of the lottery, a general meeting was convened and a Kathakali school was setup to fulfill the purpose of establishing kalamandalam. Kunjunni Tampuran's house which was the course of Katakali had many place and after facilities. He was also a Kathakali compitor to place kalamandalam there. With the initiative of renovating the story of Vallathol the Umbrella body gave them 3000, free of cost to kalamandalam¹⁰ in the Karnyil Nair, Thakazhi Kunjukuruppu.

8. Radha Krishnan Nair Kerala Kalamandalam, 1998, P.10

9. Ibid, P12

10. Namboothiripad Leela, History of Kerala Kalamandalam, Cheruthurithy, 1990, P.14

The condition of Kalamandalam was very good, but it Pulppara Kuttanbagatar Nair, Venipopa Sankaran and EnikaraSvaraman were also present at Kariyandu Kothachira Kuchanpally Pushpaka Neelakandan Nambisan and chirutha madhavan were singen in Thariyavil Nasiyanan Nammiti, We were transferred of Kalamandalam with collections of collection.

A dance department was started to revive Mohiniyattam. Over the year a few other art forms like Ottamthullal as well as Bharathanatym and Kuchipudi were also included in the curriculum. I was Vallathol's Idea to bring in Koodiyattam but this was possible only in 1965, seven years after the poet's demise¹¹ was very bad in the facial system lottery cast a fortune worth Rs 2 lakh in 1930, This amounted to only 75 thousand rupees with capital. Veteran features and student kalamandalam is strictly a residential center of learning veteran features and talented students are its inestimable wealth. The Kathakali, Kudiyyattan. Mohiniyattam and Thullal troupes of Kalamandalam have travelled widely in India abroad for programs. Lectures demonstrations and workshop. They have represented India in many an international dance and theater festival.

The art of kalamandalam has been well adapted. The place was not complete with kalamandalam work at Ambalapuram. In this situation the head of kalamandalam was shifted to cheruthuruthy¹² The headquarters of kalamandalam located on the banks of Nila' river near cheruthuruthy. Here is the Vallathol burial Later, the place was not enough

11. Ibid: P12

12. P Pilla KA. Ashan Ulloor Vallathol Keerthi Books, Kollam, 2006.P.10

Later, kalamandalam bought a 30 acres and near vettikattiri railway station. This is where the office of Kalamandalam is located. He helped Vallathol to develop Kalamandalam. Kalamandalam agained new students and a few teachers from Ambalapuram. Not only that beside Kathakali, Mohiniyattam the unique dance form of Kerala was also began to teach. The effort was also started mobilizing Kathakali was easy whereas mobilizing Mohiniyattam was a difficult task. Kathakali was facing the threat of disintegration¹³ and Mohiniyattam was almost disintegrated. The Kalamandalam developed its glory within half a century, Kalamandalam has secularized the traditional arts.

Training in art-disciplines at Kalamandalam essentially adheres to the ancient gurukula Sampradaya which is the traditional mode of education that calls for a deep bond between the teacher and student¹⁴.Kalamandalam is strictly a residential under of learning

Although gradually everyone became aware of the historical necessity of the Kalamandalam. The due found it extremely difficult to pull on. Overlooking to protests of Mukunda Raja, who resigned on this issue, Vallathol used his influence for its takeover by then Cochin Government. In 1941, under the government administration, Vallathol was appointed at the Kalamandalam as art director on a monthly salary of Rs. 75. In 1944 on account of the second World war, the Cochin government took over the Kalamandalam premises for military purposes¹⁵

13. Ibid.P.19

14. Rajashekarana, Mahacharithamala, DC Books, Kottayam, Vol no 2, 2005.P.488,

15. Pilla KS Ashan Ular Vallathol, Keerthi Books, Kottayam, 2006, P.11

Consequently Kathakali training was shifted to Trissur and the dance wing was shifted to a private building in Cheruthuruthy, Disillusioned by bureaucratic procedure, Vallathol requested the government to shift the administration of the kalamandalam to a committee of art experts, which was approved in 1945 with an annual grant of Rs. 17,000¹⁶

In 1946 through the military vacated the premises and returned it to kalamandalam, Vallathol was forced to sack private donations to make the building viable, in 1955, the then prime minister Jawaharlal Nehru visited the Kalamandalam to inaugurate it.

Kerala kalamandalam has been functioning as a grant-in-aid institution under the cultural affairs department government of Kerala. For special projects the department of culture, Government of India, and the Sangeet Natak Academy New Delhi, had been extending financial support. For the preservation and promotion of Kudiattom UNESCO sanctioned substantial financial assistance of Kalamandalam in 2004 through Japan Funds Trust. The South Zone Cultural Center Tanjavur, had for years, extended even the festival had every year attract hundreds of rasikas¹⁷?

Since the historic encounter between the Nobel laureate Rabindranath Tagore and Vallathol at Santiniketan Kolkata the latter nurtured dreams of converting kalamandalam into a world renowned university for art and culture. Together with his close associate Manakulam Mukunda Raja, multifaceted development of kalamandalam with its recently achieved status of a deemed university, Kerala kalamandalam has fulfilled the long cherished dream of its founder¹⁸.

16. Ratha Krishnan Nair AND, Kerala Kalamandalam, Cheruthuruthy 1998, P.13

17. *ibid*; P.15

18. Namboothiripad Leela, History of Kerala Kalamandalam, Cheruthuruthy, 1990, P.18

Chapter-3

Architecture of Kerala Kalamandalam

Kerala Kalamandalam is a great institution which impacts training and guidance on traditional performing arts. Kalamandalam is also unique for its architecture. Kalamandalam follows the Kerala style of architecture. The main features of its architecture are Koothambalam, Kalari, Library, Vallathol Museum and art gallery.

Koothambalam

Koothambalam or Kuttampalam meaning temple theatre is a hall for staging Koothu, Nangiar Koothu and Koodiyattam, the ancient ritualistic art forms of Kerala. Koodiyattam is also said to be constructed according to the guidelines given in the second chapter of Natya Sastra of Bharata Muni. The stage within the hall is considered to be as sacred as the temple Santum.

A square platform with a separate roof supported by pillar in the center called natyamandapam is constructed as a separate structure within the large hall of Koothambalam. The floor of the part is for performance and other half for seating audience. During the performance the stage is decorated with fruit bearing plantains, bunches of coconuts and the fronds of coconut palam. The former part also has the design and plan of Koothambalam is typical to the tradition of temple, architecture and vastu sastra¹. Koothambalam is traditional lines exist at Vadakumnatha temple, Koodalmanikyam temple etc. Taking a queue the all these places the renowned engineer and art enthusiast D Appukuttan Nair designed the Koothumb

1. Leela Namboothirippad, History of Kerala Kalamandalam, Cheruthuruthy, 1990, P.31

The Koothambalam was built in 1976 and is so captivating that performers and the audience are awestruck by its beauty. On the pillars erected in the Koothambalam there are 180 dance forms engraved. These designs are inconsonance with the instruction given in Natyashastra. Teakwood and rose woods are used in the construction of the Koothambalam. Exponents of different forms of art consider it a rare privilege to perform in the Koothambalam, As the name indicates Koothambalam, ambalam means temple, its structure is typical to Kerala temple architecture. The entrance to Koothambalam is a lot like that of temple. The roofing are also similar to temple style. The main feature of temple architecture is the kodimaram (lag post), The Koothambalam also have a flag post Koothambalam is not only a place to perform ritualistic arts, but students are also given class and training on performing arts, The Koothambalam has undergone renovation. It still retains its part glory. Besides artists of Koothattukulam performer from abroad and outside Kerala present dance music and other art forms.

Kalaries

Training on performing arts are provided in Kalaries. Each arts are trained in different Kalari. These Kalaries are similar to small huts. But these Kalaries are built openly. They don't have a closed structure. Kalaries are built with half wall on the sides which gives them an open look. A small seating is provided for the trainer. But it is not a high platform. The seating is almost close to the ground level, which helps them to supervise every movements of his students. Specific Kalaries are built at certain interval of space to avoid disturbance. The half wall of these Kalaries are made with burnt mud bricks and the roofing are done with mud tiles. These Kalaries are made with association with the Gurukula Sampradaya² with modern Pedagogy, Classes start in the Kalaries at 4:30 in the morning and continue till evening. The Kalari training focuses on physical exercise, body massage.

2 <http://www.keralaialamandalam.org> accessed on December 2017

Library

This library at Kerala Kalamandalam is a treasure trove with more than 25000 titles, About 10000 books are on Indian arts and culture. More than 8000 books deals with Philosophy, arts and aesthetics. The founder of Margi Kathakali and Koodiyattam school, D Appukuttan Nair had contributed his vara collection of books to the library. The collection includes more than 175 coatings on palm leaves. The library also subscribes journals, Magazines etc International artister visiting India on cultural exchange programs make it a point to visit the library. The architecture of library has maintained its own uniqueness. The architectural style with nadumuttam is of typical conventional style of buildings in Kerala Houses of carlier time in Kerala used to have nadumuttam.

Vallathol Museum

An integral part of Kerala Kalamandalam is the Vallathol Museum. Vallathol Narayana Menon's house has been converted into a museum portraying the great poet's life achievements and contributions. The museum contains poet's Manu sprits. It is built in old conventional and traditional style of Kerala architecture. The main building material is wood. Both wall and floor are made on wood.

The Art Gallery

The art gallery of Kerala Kalamandalam is an important feature of its architecture. Sculptures of various art form made of fiber are exhibited in the art gallery. The famous historian Namboothiri has given sharp and expression besides hand - gesture to the fiber Sculptures. The exquisitely made because full sculptures representing Kathakali, Koodiyattam, Mohiniyattam and Thullal great the visitors. The art gallery is a single story building with a large hall. The main expression is miniature as it is not possible to show ease them all.

Chapter 4

Academic Structure of Kerala Kalamadala

By 1941, alamandalam moved to become a publication. Being under the Kochi government kalamandalam faced a lot of teaching problems with the government of kerala, kalamandalam was brought under the direct control of the Department of Education In 1975 kalamandalam was registered as a society under the charitable societies Act. With the formation of the department of culture, Kerala kalamandalam became an independent body with administrative power under the department of culture. The funds received from the government both plan and nonplan, constitutes the assets of kalamandalam. The amount that kalamandalam receives from its performance from abroad adds to its revenue. The government of India on the advice of the University Grant commission decalreed Kerala kalamandalam as deemed university. The government of Kerala approved the memorandum of association and rules and subsequently the title "Chairman" was substituted by "vice chancellor".

Kerala kalamandalam introduced high school ofucation for its students in 1990. The new system harmonized academic study and training in performing and. Till then all the students who joined for regular courses were swanded Diploma and post diploma, Post graduate programs in performing arts started in 2007. Initially, Kathakali, Koodiyattam and Mohiniyattom were the facilities in which post graduate courses came into being. In 2013 three more art disciplines viz kathakali chenda, Karnatic Music and Mohiniyattom were added to the course. Selection to MA Degree Mridangam is strictly based on merit. Kalamandalam offers M Phill and PhD programs in various subjects.

Kalamandalam has been functioning as a grant in aid institution. For special project the department of culture, government of India and the sangeet Natak Academy New Delhi had been extending financial support.

Course of study

There are fourteen art disciplines which combine theoretical and practical training in the traditional performing arts of Kerala, Class VI to X are named as Arts High school and its duration is 3 years. Kathakali Vesham (Vadakkan Kalani), Kathakali Vesan (Thekkan kalari), Kathakali mangantham chenda, Maddalam, chutti and vesham, Mohiniyattam (female), Kuliyyattom (male), Kutiyattam (female). Mizhavu, Thullal, Mridangam, Thimila and Carnatic Music are the main courses taught in arts high school. Class XI to XII have duration of two years. The plus two and degree courses have the same subjects as taught in the high school. Kalamandalam Degree course duration is three years. All art subjects in the plus two courses are applicable to degree courses as well. The eligibility criterion for admission to the degree course is 60% marks in the plus two examination. Post graduation courses are also provided and its duration is 2 years. The main post graduate courses are M A Kathakali, M A Mohiniyattam, M A Kudiyantom, M A Carnatic Music. M Phil duration is one year and PhD duration is 3 years.

Academic Procedure of Kerala Kalamandalam

- In April-May every year Kalamandalam declares the details of admission of students in the various courses offered here. Every year the university receives hundreds of applications from young aspirants for admission to different courses. Eligible applicants are requested to appear for a written test at Kalamandalam.
- All those who secure reasonable marks in the test have to appear for an interview. The interview board will judge the aptitude of each applicant and would consider previous training if any help she has in the art discipline concerned.

- Applicants belonging to families practicing traditional arts have a relative advantage. For the discipline of acting dancing: sense of rhythm, physical appearance and historic taste are the criteria for selection.
- Students admitted to various courses have to join the AHLS LC (Arts high school leaving certificate courses). The upper age limit for admission is thirteen
- Each student is allowed to choose one one an-discipline for intensive training Together with theoretical and practical training in the performing art concerned ho/she has to learn scholastic subjects in the school
- Those who pass the three year AILS.L Course can join the plus two course and for the BA Degree in performing arts.

Facilities

Academic Education and Practical Training

Kalamandalam has launched several schemes to re-strengthen the academic culture to the institution. The syllabus of the degree course in different performing arts have been revised with the help of the newly reconstituted board of studies. The degree has been renamed as BA instead of BPA (Bachcolor of performing Arts), In prescribing the syllabus experts have formulated guidelines taking into accounting the concerns of both teacher and students

The criteria for regular admission mode of selection, reservation, fee structure and procedures for private registration can be had from the prospectus published by the kalamandalam. To facilitate advanced study and research on the traditional performing arts Kerala kalamandalam has commenced full time as well as part time three year PhD Programme. The areas broadly identified for research are classical theatre, modern theatre, dance, music and other fine arts. Practicing artists, scholars and connoisseurs are eligible to register for research programmes as per norms. The university will provide competent guides for supervising research services of co-guides can also be availed of whenever necessary, details regarding eligibility, admission procedures, evolution awarding of degrees and other essential rules and regulation related to these course can be had easily.

Steps have been taken to ensure qualitative Assessment of the training assessment of the training imparted to students so that they get a lot of space and time for correction and improvements. The racholliyattom will soon be re-introduced as a regular feature of training. Stage performance of promising students for gaining expertise will set prominence in the training schedules

Hostel

As Kerala Kalamandalam is a residential center of learning all students admitted for the regular course have to stay in the hostel, The food is strictly vegetarian. All the students have to follow the rules and regulations prescribed for the hostel inmates from time to time.

Canteen

Kalamandalam offers only vegetarian food. The canteen is mainly for regular students.

Library

With a collection of over 50000 books on theater, music, dance, Indian history, arthritis, epics, puranas and so on kalamandalam library is distinguished in many aspects

Stipend

Kalamandalam gives monthly stipend to the students based on the income status of their families. The upper income limit to apply for stipend is Rs. 1 lakhs. The stipend is usually awarded initially for a period of one year. The continuation of stipend for the subsequent year for each student is related to the report of their progress. For those who fall short of marks in the terminal and yearly examination stipends will either be withheld or withdrawn. The newly admitted students who are in need of stipend have to apply for the same in the first week of June every academic year.

Reservation

Admission at Kerala kalamandalam for various course of study observes rules and regulations of reservation applicable to SC/STOEC students. All those students who came under the caste categories recognized by the government are eligible for stipends and other allowance from the department concerned

Research

Research is yet to be vital area in the sphere of classical arts. The materials for study/research we have so far mostly eulogies/hagiography on artists by their admirers. Scientific evolution and aesthetic interpretation are rare. Art criticism is hence in a degenerated state. The university has therefore began programs for research and higher studies in the field of performing arts. Cultural studies, performance studies, mass communication, women's studies and documentary film productions are being incorporated as part of the doctoral programs at kalamandalam.

Kalamandalam kathakali, Kudiyaattom, Mohiniyaattom and Thullal troupes have travelled widely in India and abroad for programs, lecture demonstration and workshop. They represented India in many international dance and theater festival. For the preservation and promotion of kudiyaattom, UNESCO sanctioned substantial financial assistance to kalamandalam.

Conclusion

Kalamandalam is the best institution in India imparting training and conducting performance of Kathakali, Mohiniyattam, Panchavadyam and Thullal. Kalamandalam helps theatre artists, classical and contemporary dancers, historians and scholars, from east and west come to this land to familiarize the performing art forms. Students from different countries undergo intensive training in one or the other classical performing arts at Kalamandalam every year.

Establishment of Kerala Kalamandalam was a milestone in the history of arts in Kerala. As a center of the performing arts, Koothambalam has played a critical role in fostering and coordinating creative activity in the field of human endeavor. It has great achievement in promoting traditional arts. Kalamandalam is the name associated with the cultural renaissance of Kerala. It is the place that has been immortalized on the cultural map of the world. It is an institution that has preserved the classical art forms like Kathakali with the focus on perfection, Kalamandalam is recognized as one of the most important and popular centers of the performing arts in the world. There is no denying that the first half of the 20th century, marked as it was by a spirit of nationalization and quest for freedom, saw a great deal of Modern thinking constructively influencing classical art forms, including those in Kerala. The art renaissance in Kerala was spearheaded by Kalamandalam which over time has evolved into a deemed university. Kalamandalam is pivotal in modernizing Kerala's classical art and dance forms including Kathakali, Koodiyattam, Mohiniyattam etc. Kalamandalam created a socio-economic condition and atmosphere in which these art forms thrived. This epic institution has a great scope and relevance in the sphere of tourism. Kalamandalam has been attracting visitors, art lovers and scholars from all over the world. Thus to promote the possibilities of tourism, the government of Kerala, initiated a proposal for effectively making use of the potentials, Kalamandalam also launched a cultural tourism project in February 2003 at Koothambalam. It has become a major attraction for the tourist looking for serious entertainments. It gives a world class experience to the visitors with the unique menu of presentation that brings out the grandeur of the institutions. In respect it has given for art recitals held in Kalamandalam, Mohiniyattam and Thullal troupes have travelled widely in India and abroad for programmes, lectures, demonstrations and workshops. They have represented India in many international dance and theater festivals.

The inception of kalamandalam gave a second life to the classical performing arts. Kalamandalam was able to achieve a style of its own in these art forms. Today the router style is also taught in this institution. It has received worldwide acclaim and funding to continue to with the amazing work. Kalamandalam has succeeded beautifully in the mission to educate the youth about the rich cultural ethnicity of Kerala of all dance forms, kathakali is the youngest and also the most vividly colorful one. Kalamandalam has ensured that it does not die out by training various other countries. It is a big pot of people from different backgrounds uniting to keep the spirit of Kerala alive. Kalamandalam has left a mark on the world map. It is considered to be a behemoth in cultural vividness.

As kalamandalam has great scope in tourism by providing a chance for people from various place to enjoy the arts, it is relevant as a secular educational institution. Basically kalamandalam was set up to preserve and maintain the discipline of Kerala arts. This institution had played an epic role in preserving the purity and originality of the traditional art forms which were limited only to temples and they were rather termed as the temple arts of Kerala. Thus with the establishment of Kalamandalam everyone got a chance to learn the arts which were initially taught by Gurus in their Kolari It gradually led to the entry of great acharyas to Kalamandalam and the banks of Nila River.

Nila river was made ready to learn Kathakali, Panchavadyam, Melam etc. Chances were provided for art education through various level as high school, higher secondary, degree, master degree, research etc. kalamandalam educate everyone irrespective of their religion, caste and it familiarize everyone with the art forms equally.

Kalamandalam has succeeded in mobilizing the traditional temple arts beyond the limit of religion. It secularized these arts and gave them as an academic perspective. Even these arts forms are Hindu oriented Members belonging to every religion has given equal chance to get acquainted with these art forms. Kalamandalam is one of the last remaining places which still hold true to the tradition and culture of Kerala. The functioning of Kerala Kalamandalam is beyond the restriction and it focuses more on the merit rather than their cultural background, language or religion of the students.

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