

**UGC SPONSORED MINOR RESEARCH PROJECT ENTITLED ‘SOCIAL
PERSPECTIVES IN THE PLAYS OF KAVALAM NARAYANA PANICKER’**

Principal investigator: Indu.K.S, Dept. of English

Executive Summary

Kavalam Narayana Panicker, is Well Known as the profounder of a theatre that was both imaginative and traditional and strongly adhered to Bharats’sNatyashastrata’s performing and indigenous performative traditions of Kerala. He could be acclaimed as a national theatre personnel though he was intensely rooted in his region and language, because he wrote plays not only in Malayalam but in Hindi and Sanskrit also, Kavalam’s contributions to theatre, folklores, indigenous and classical art forms and literature have been explored but kavalam’s role as a social mentor, and his social perspectives as reflected in his plays have not yet been identified so far. Hence this study.

The methodology I adopted in this work is simple analytical study of his plays. The characterization, use of dialogues, settings and the mood created with the development of the plot were analyzed with respect to his inclination to represent the society where he lived. I began analyzing his plays in a sequence beginning with sakshi (1964) his first play and ended with Kalivesham (2003) as they were set in order in KavalamNattakangal (The plays of Kavalam). Neither his translations nor Sanskrit Plays were discussed.

In many of his plays like Saskhi&AvanavanKadamba direct finger pointing to the misdeeds prevalent in society could be noticed. Many a times, as in TheyyatheyyamPoranadi, Kallurutti, Karimkutty, JabalaSathyakaman, Arani and the like existing age old myths were cleverly plotted in to make fun of the society and its evil practices. This study also could throw light upon Kavalam’s hidden indirect satiristic attacks, as in AmbhambhadaRavana, Aarambhan, Bhootham, Koima, Kaalanitheeni, Kaikkuttapaadu and such plays.

The playwright presents his plays in his natyadharmi style i.e. art for art sake relying heavily upon indigenous art constructs with its raw & ethnic, details. But a clear indepth study into his works opens an extremely contrasting style of the dramatist, i.e. lokdharmi or art for life’s sake. we do rather see a playwright vehemently demanding virtue to win and vice to be punished providing equal opportunity to both, as seen existing around us. Kavalam’s plays send strong scents of courage, integrity, unity and harmony in abundance. As the proverb calls a pen mightier than the sword, here too we can find that all plays of Kavalam Narayana Panicker explicitly depict his strong urge to create a flawless society strongly platformed on human values, dignity, aspirations and steadfast principles.