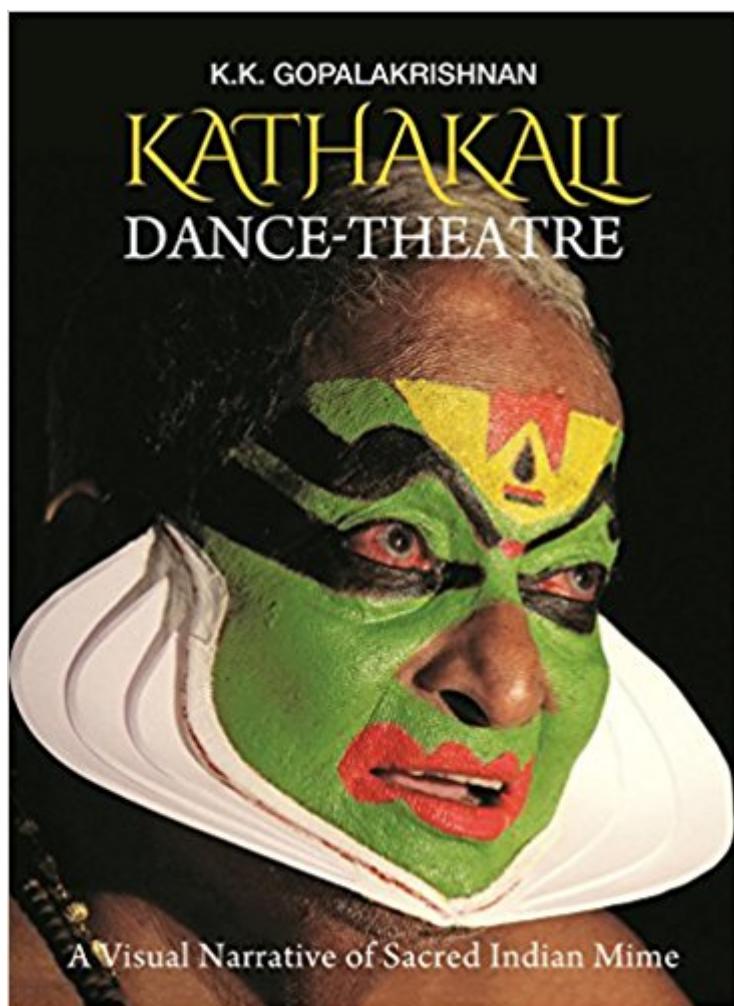


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Kathakali Dance-Theatre: A Visual Narrative Of Indian Sacred Mime



Synopsis

Kathakali Dance-Theatre records the art of Kathakali comprehensively, right from the scenario that paved the way for Kathakali's origin and development to its present history. The book chronicles its various facets - the acting, music and costumes, crucial contributions of the masters, momentous incidences, evolution of styles, riveting anecdotes, and related socio-political issues affecting Kerala. The firsthand personal rendition of the author's experience and the detailed glossary make it immensely readable. Full of photographs depicting the masters of the art, green room activities and the vibrant theatre of Kathakali, this book will be a treasure trove of information for uninitiated readers, arts scholars, theater buffs, potential researchers and students keen about the art and its future. Contents: Foreword; Preface; Charts: Evolution and Transformation of the Art Part I: Introduction: The Land and its Vivid Culture; Part II: A Personal Journey of Discovery, Chapter 1: Poor Man's Rich Legacy; Part III: Perspectives on the Origins and Development of Kathakali, Chapter 2: Traditions in the Arts of Kerala before the Emergence of Kathakali; Chapter 3: Krishnanattam and the Metamorphosis of Ramanattam into Kathakali; Chapter 4: Emergence of Kathakali; Chapter 5: Evolution of Styles in Kathakali: Two Distinctive Traditions; Chapter 6: Three Regional Patrons of the Kaplingatan School as the Southern Style; Chapter 7: Two Legendary Masters; Kathakali and the Natyashastra; Chapter 8: Kathakali's Development and Changing Patronage: Kerala Kalamandalam; Part IV: The Artistic Form of Kathakali, Chapter 9: Abhinaya in Kathakali; Chapter 10: Physical Acting, the Aangika Abhinaya; Chapter 11: Kathakali Sangeetam, the Vaachika Abhinaya; Chapter 12: Costuming, the Aahaarya Abhinaya; Chapter 13: Subtle Acting, the Saatwika Abhinaya; Chapter 14: Percussion and its Role in Abhinaya; Chapter 15: Performance, Theatrical Language, Dramatisation and Variations in Interpolative Acting; Part V: Present Trends and Future Possibilities, Chapter 16: Kathakali: Post-Independence and Present Prospects; Appendices: Women in Kathakali; Kaliyogams.

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Customer Reviews

K.K. Gopalakrishnan, a well-known writer-photographer and a connoisseur specializing in Kerala performing arts traditions, started writing for a host of periodicals like The Indian Express and The Mathrubhumi Weekly (Malayalam) at a very young age. In the past twenty-five years he has been writing mostly for The Hindu newspaper's supplements. He is the honorary Editorial Associate of Hyderabad-based Nartanam Quarterly, the only English dance journal in India having global readership. Choosing to resign from his post as officer at State Bank of India to focus on art studies, since December 2010 he has been serving as the Director of the Centre for Kutiyattam, Thiruvananthapuram, of the Sangeet Natak Akademi, Delhi, the national academy of music, dance and drama under the Govt of India, Ministry of Culture. He is also the Governing Body member of the South Zone Cultural Centre of the Ministry of Culture for the support of South Indian cultural traditions and a member of the General Councils of the Kerala Sangeetha Nataka Akademi and Kerala Folklore Akademi (state academies for arts and culture)

This is a new book on Kathakali, and includes photos and stories of several newer artists to the scene. Photos are many and some quite unusual. Interesting information. I like that many of the photos are taken while preparing, talking, moving about behind the scenes, rather than the usual posed ones, or from performances which all tend to look the same. I am proud to have photos of my father-in-law, Ambu Panikkar, who created the Pagadi Purappadu while he was in Kalamandalam before becoming Kathakali guru to Rukmini Devi Arundale and some of her now aged disciples who remember him with tremendous affection. Also, my own husband, Kalakshetra KP Kunhiraman who lived for Kathakali, and gave his best strengths and efforts to the art, both here in the US and in India. The writer, KK Gopalakrishnan has been a dedicated lover of the performing arts of his native Kerala for most of his life is an excellent writer, and brings the reader into his own involvement with Kathakali. He left a more lucrative career to become a journalist specializing in dance subjects, teaching himself about all of the relevant styles along the way to enable him to throw a brighter light on them for potential audiences around the world. there is much here for the initiated as well as newcomers, and I hope they will learn to love Kathakali with deeper understanding.

In the book titled "Kathakali Dance-Theatre: A Visual Narrative of Indian Sacred Mime", the author K. K. Gopalakrishnan takes us on a journey of Kathakali form of Indian traditional dance, covering its evolution during the last two centuries. Kathakali originates from Kerala in South India. It brings up an energetic performance equipped with a typical set of elaborate costumes and drumming exercise. The artistic composition of each dance-theatric performance is a matter of hard practice and commitment. Thus, the author elaborates the process of dance-drama making, where visually appealing make-ups and costumes for each main character get a high attention. The Indian-ness is truly reflected in a Kathakali character, which visually represents the culturally distinctive Indian performing art and intangible cultural heritage in many Indian or western documentaries. The book is written by the art critic and director of Thiruvananthapuram-based Kutiyattam Kendra (Centre for Kutiyattam) K.K. Gopalakrishnan. This book is systematically structured and contains five elaborated sections, containing 15 chapters. These sections are namely:Part I. Introduction;Part II. Personal Journey of Discovery;Part III. Perspectives on the Origins and Development of Kathakali;Part IV. The Artistic Form of Kathakali;Part V. Present Trends and Future Possibilities. A chapter of the book provides a comprehensive account of the hand gestures (Mudras of Hasthalakshanadeepika) and their applications. The book keeps us informed about the traditional as well as neo-classical forms of Kathakali dance. This book is recommended for the researchers of Indian classical dance traditions, as well as cultural historians, dancers, performing artists and choreographers.

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