KRISHNANATTAM- GLANCES ACROSS THE SCREEN AN ANALYSIS OF THE DIVINE DANCE DRAMA UNDER THE RUBRIC OF CULTURAL ECONOMICS

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Kerala has a composite and cosmopolitan culture which was the contribution of several people and races. When we analyse the cultural history of Kerala we can see the importance of temple art forms. These art forms cater the entertainment of upper castes, mainly Brahmins and Kshatriyas. Kuthu , Krishnanattam, Kathakali and Koodiyattam were the products of this culture. This cultural phenomenon reflects the style of life of the people and it also affects the 'economic culture' of the people of Kerala.

on eight successive nights. On the ninth day 'Avatharam' was to be presented again and to end the series auspiciously.

Krishnanattam under the rubric of Cultural Economics:

As Du Mount states, there is a definite relationship between caste and occupation, eventually contributed to the stability of caste system which is a major hazard in the way of social mobility. Ridiard L Brinkman in his book Cultural Economics' raises an important question when we speak of economic development, ie., what is the substance of development? He looks into a variety of social aggregates which would serve as a prerequisite for a general theory of economic development amenable to long term historical and evolutionary analysis. Child artists below the age of ten are an essential part of Krishnanattam. They have to stay in the Kalanilayam and they may receive basic education. They can write the tenth standard examination. But their field will be in Krishnanattam performance only. There are around thirty child artists in Kalanilayamm. The performers are paid salary and other benefits as the Devaswam employees. This study is an attempt to analyse the performers' economic satisfaction by fitting a Linear Probability Model by taking the salary as a parameter of their level of satisfaction.

The Linear Probability Model (LPM)

The model has been fitted by using the following formula:

$$Y_i = \beta_1 + \beta_2 X_i + u_i \text{ ---------------------- (1)}$$

Where X=Salary of the performers

Y=1, if the performers are satisfied

= 0, if the performers are not satisfied

The model expresses the dichotomous Y_i as a Linear function of the explanatory variables X_i are called LPM since $E(y_i/x_i)$, the conditional expectation of Y_i given X_i, can be interpreted as the conditional probability that the event will occur given X_i: that is, $P(Y_i=1/X_i)$. Thus in the preceding case, $E(Y_i/X_i)$ gives the probability of the satisfaction of the performers and whose income is the given amount of X_i. The justification for the LPM model is given below.

Assuming $E(u_i) = 0$, as usual (to obtain unbiased estimators), we obtain

$$E(Y_i/X_i) = \beta_1 + \beta_2 X_i \text{ ----------------------- (2)}$$

Now let P_i =Probability that $Y_i = 1$ (that is, the event occurs) and $1-P_i$ = the probability that $Y_i=0$ (that is the event does not oc- cur), the variable Y_i has the following distribution.

The importance of this art form in Guruvayoor temple has been attributed to the fact that, it is considered as a prime form of offering by the devotees to the 'God Krishna' for the fulfillment of their wishes. Krishnanattam, though it owes its origin to 'Koodi- yattam', the earliest art form of the dance drama traditions of Kerala, is unique in many ways. It is ritualistic art and it shudder public performance and renovation. The performers are confined to a community of their own, the Kalanilayam (school for studying Krishnanattam run by Guruvayoor Devaswam) having caught them at a very early age. The performance is done as an offering by devotees for the fulfillment of their wishes. Even when the art is acclaimed the artists fail to get recognition and fame unlike the other temple arts such as Koodiyattam, Koothu, Thullal and Kathakali. It is a spectacular group performance where the Nirtha element or the pure dance gets its full boom. The stress is on group movement and group composition. No other dance form anywhere in the world so much characters coming together and performing on same dance with same fa- cial expression, eye movements, gestures and foot work to the same rhythm with so much of coordination and grace. In no other classical art form we find the classical element and folk element imerdrically fused together.

Krishnanattam, the pure and original classical form of Indian traditional dance drama, is the invaluable contribution of Kerala to the Vaishnavik Bhakthi movement of the 17 century in Sanskrit theatre. The exponent of the art form was late Sri Manaveda Raja (1585-1658), the then Zamorin raja of Calicut. He was a Sanskrit scholar and a connoisseur of art and a social reformer as well. He thought of eradicating untouchability in the field of art. Classical art forms were performed and practiced by the class of elites. The folk arts, on the other hand were performed by the lower strata of society. The enthralling music and the spectacular appearance of the folk arts like Theyyam, especially the intricate patterns of the facial painting and the gorgeous costumes, head dresses must have arrested the attention of the art connoisseur. He thought of elevating these art forms to the level of Koodiyattam. His love and devotion for Lord Krishna and admiration for Jayadevan's Geetha Govindham con- stituted the composition of 'Krishna Geetha'; the text which the Krishnanattam is based on. Krishnanattam is, in fact, a refinement of Astapathyyattam, a folk dance rendering of Geetha govindham the celebrated poetic work of Jayadeva. The story is based on the tenth and eleventh chapter the great epic 'Bhagavatham'. The whole story of Lord Krishna was cast into drama cycle which would need eight nights. The series start with the incarnation of Lord Vishnu as Krishna; 'Avatahram' which is followed Kaliya mardhanam' 'Rasacreeda', 'Kamasavadham', Swayamvaram' 'Vividha vadam' and 'Swargarohanam' eight separate dance drama meant to be performed,

Yi	Probability
0	1-Pi
1	Pi
otal	1T

Therefore the definition of mathematical expectation, we obtain

$$E (Yi) = 0(1-Pi) + I (Pi) \text{------------------} (3)$$

That is, the conditional expectation of the model (1) can infact,be interpreted as the conditional probability of Yi Our sample size is thirty. Hence, Xi= 1, 2, 3........ 30.

استنتاج

"A favourite imaginary of ancient Sanskrit poets is about the moon which makes all stars in the autumn sky look pale in the brillients of its milky rays". This figure of speech would aptly describe the plight of the various dance art forms of Kerala which got eclipsed by the resurgence and the consequent international popularity of Kathakali. Krishnanattam is a form of dance drama which although never as popular never as popular Kathakali or Thullal was held in great esteem by art lovers in Kerala for the past four centuries by its historic association with royal family of the Zamorin of Calicut and the world renowned temple of Guruvayoor.

Yi	In thousands	Xi	Yi
0.9516	10	10,000	1
0.8146	9	9,000	1
0.4036	6	6,000	1
0.2118	4.6	4,600	0
0.4584	6.4	6,400	1
0.2666	5	5,000	0
0.4036	6	6,000	1
0.1981	4	4,000	0
0.2666	5	5,000	0
0.3351	5.5	5,500	0
0.9516	10	10,000	1
0.2666	5	5,000	0
0.9516	10	10,000	1
0.9516	10	9,995	1
0.1981	4.5	4,500	0
-0.0074	3	3,000	0
0.9516	10	10,000	1
0.1981	4.5	4,500	0
0.2666	5	5,000	0
0.6091	7.5	7,500	1
0.8831	9.5	9,500	1
-0.0074	3	3,000	0
0.6091	7.5	7,500	1
0.9516	10	10,000	1
0.6091	7.5	7,500	1
0.3351	5.5	5,500	0
0.6091	7.5	7,500	1
0.9516	10	10,000	1
0.1981	4.5	4,500	0
0.1981	4.5	4,500	0

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The equation will become:

Yi= -0.4189+0.137X

The intercept of -0.4189 gives the probability that a performer with zero salary have no satisfaction. Since this value is nega- tive, and probability value cannot be negative, we treat this value as zero, which is sensible in the present situation. The slope value 0.137 means that for a unit change in income (here for 1000) on an average the probability of satisfaction increases by 0.137 or 13.7%. Of course, for a given particular level of income we can estimate the actual probability of the satisfaction from equation 5. The estimated probability of satisfaction is

$$(Yi /Xi)= -0.4189+0.137(10)$$
$$= 0.9511$$

That means the probability that a performer with an income of 10,000 will have satisfaction about 95%.

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