

The Archeology and Spirituality of Temples in Kerala

Nisar U.^{1*} Mr. Dharamraj Pawar²

¹ Research Scholar

² Associate Professor, OPJS University, Rajgarh, District-Churu, Rajasthan

Abstract – Each culture can blend a sort of architecture that can go from points of interest to regular homes. History has demonstrated that the different Architecture styles have created in light of atmosphere, way of life, topography and geology of a place, religious theory of the general population and accessibility of building materials. Religion and way of life appear to be the most well-known impacts in general. Culture, actually, underlines the critical part that financial matters, legislative issues, religion, legacy and the regular habitat play in forming the assembled condition. Kerala (the southern-most territory of India), the place where there is temples seems remarkable in this setting as the temples here were the rotate of religious, social, monetary and social existence of each Keralite. The common Hindu temples of Kerala emerge from among the Indian temple typology in its frame, auxiliary lucidity, complex convention, imagery or more all, in its development and craftsmanship in wood. They demonstrate a particular style which is a nearby adjustment of the Dravida or the South Indian convention of temple development, impressively affected by the different topographical, religious, social and political elements. A large portion of the temples of Kerala are generally neighborhood foundations of love, wealthy in both unmistakable and elusive social qualities. The spatiality of Kerala temples takes after the general Indian philosophical ideas of the inside, hub and the human relatedness to astronomical reality, while its execution in the fabricated frame takes after the Vedic religious practices. This paper endeavors to investigate the advancement of the non-specific fabricated type of temples of Kerala and the philosophical and spatial ideas of their architecture.

Keywords: Kerala, Architecture, Temples, Archeology, Spirituality.

-----X-----

ARCHITECTURE AND CULTURE

Building and anthropological masterminds, for example, Lewis Morgan and Amos Rapoport, presented the socio-social points of view of our rich structural legacy. Rapoport gives accentuation on culture by expressing that a house is a social marvel; its shape and association are extraordinarily impacted by social milieu to which it has a place.

Architecture is a social relic that can't be comprehended outside its social setting and is subject to the condition of social advancement of the social gathering to which it has a place. The one of a kind part of architecture is that in its physical manifestation of structures, it might keep going for many years. The most essential architecture, as we think back finished history, are structures or situations that have done as such substantially more in an assortment of ways - be that advancement in building and development, or structures that have pushed the teach to motivate us to consider our condition in various ways, or just unfathomably lovely

structures that have lifted the human soul notwithstanding lodging our exercises and our lives.

Notwithstanding the most serious physical imperatives and mechanical restrictions, men have been working in ways so strikingly assorted, that they can be credited to decisions which purposely originate from the way of life. Any temple town in India offers declaration to the way that a functioning social all inclusive, for example, religion, can offer shape to an entire urban combination with the homestead God as the point of convergence. Furthermore, so is the situation with the towns of Kerala.

THE PLACE, THE GENERAL POPULATION, THE WAY OF LIFE

The place where there is Kerala is situated in the southwestern shoreline of the Indian subcontinent and is supplied with an unmistakable geological, social and semantic character. Kerala is a place that

is known for temples, and temples here are a turn of religious, social, monetary and social life. The topographical position of Kerala has had a noteworthy impact upon its Architecture. The significant lot of waterfront line along the west with its series of ports, and the insurance given by the normal boundary of the western ghats, have assumed a noteworthy part in molding the historical backdrop of Kerala.

Dravidians, the first tenants of northern India, are accepted to have been driven south by the Aryan pilgrims from focal Europe. They would have turned into the primary pilgrims in Kerala, which was at that point occupied by different clans. The underlying Aryan transients were supporters of Buddhism and Jainism and, in this way, different Buddhist and Jain temples were accepted to have been worked amid this period. Afterward, amid the Vedic time frame (500BCE - 200 CE), Brahminism of Aryans was presented here, which got selection of Vedic standards. Amid the season of Adi Shankaracharya (788-820 CE), an enormous recovery of Vedic idea was found in Kerala, bringing about the making of Hinduism an overwhelming religion over Jainism and Buddhism. However, with the appearance of Brahmanical Hinduism, a few Buddhist and Jain temples were changed over to Hindu temples. The temples at Matilakam, Koodalmanikkam, Kallil, and Edakkal were accepted to have been Jain in root, while the Vadakkumnathan Temple at Thrissur and Siva Temple at Madavoorpara at Trivandrum were perhaps Buddhist temples at a prior date.

To each Keralite Hinduism was more a lifestyle than a religion. In time long past circumstances each activity that he performed, and each building that he built, were represented by his solid religious convictions. In the erection of a temple or a house, the determination of the site, the estimations took after, the date of initiation of the work, materials utilized, the introduction of the structure, its architecture and numerous different angles; all had religious meanings which, if disregarded, were accepted to disappoint the Divine beings and convey sick fortunes to individuals.



Figure 1: The

overwhelming slanting rooftop with stacking overhangs and complicatedly cut wooden peaks and jalis of the building wonder in wood - Padmanabhapuram Royal residence, Thiruvananthapuram, Kerala (Picture Source: Binumol Tom)

The basic movement, including significant consumption, was a consequence of financial thriving emerging out of gainful outside exchange. This remarkable preferred standpoint of Kerala contributed extraordinarily to the development of temple architecture. The wonder of political fracture presented a bringing together pattern in Kerala's temple architecture, which was to be guided generally by the standards of Vastusastra and endeavors of Sthapathis (Draftsmen, Ace Developers). The social wealth of Kerala originates from the interrelationship between religion, dialect, move, music, visual expressions and architecture. The syncretism of societies and religions that happened in Kerala throughout the hundreds of years, that was brought by the rushes of relocation and exchange relations, had significant impact in the advancement of development rehearses in Kerala. Strategies that came to Kerala from remote impacts were adjusted to suit the neighborhood atmosphere, social structure and social practices.

COMPOSITIONAL VOCABULARY OF THE PLACE

The customary Architecture of Kerala involves temples and royal residence edifices alongside tharavads (conventional houses) mirroring the interesting wooden development arrangement of the locale and is portrayed by an abnormal state of craftsmanship and building ability. Atmosphere assumed a noteworthy part in choosing the Architecture character of the place. Joined with the warm, moist atmosphere of Kerala, the locale's overwhelming precipitation directed, as it were, the frame and format of customary structures. A portion of these adjustments were structures isolated from other staying/units, rooms opening into a focal patio, steeply pitched rooftop with open peaks at the two finishes, verandahs on all sides for private structures and profound shades (Fig. 1).

The accessibility of timber and lateritic from the thick wildernesses of Kerala delivered a one of a kind vocabulary of architecture. The edge rooftop, pitched at points between 30 to 40 degrees and put over low dividers, frames the primary visual and practical component that renders Kerala Architecture a particular personality. The ruling rooftop shapes were adorned with unpredictably cut peaks distending from the rooftop with storing overhangs some of the time bolstered by wooden sections. In the prior circumstances the rooftop were secured with cover which was supplanted by tiles,

and later, by metal cladding, particularly for the religious structures.

THE ARCHITECTURE OF KERALA TEMPLES

Having a place for open love prompted the ascent of temples fabricated by and large by an aggregate undertaking. The assortment of temples, numbering in excess of two thousand odd, spotting the Kerala state has no match with some other locale of India. The temples are to a great extent the nearby adjustment of Dravida or South Indian convention, which was affected impressively by different geological and climatic variables like high precipitation, accessibility of laterite development and thick wildernesses. Dated as right on time as the Twelfth Century, the Kerala temples are customarily neighborhood establishments of love with included elements of both learning and social focuses. They stand head and shoulders above other Indian temples in "shape, basic clearness, complex convention, imagery or more all in material and craftsmanship in wood".

To a great extent directed by the geology of the area that possesses large amounts of woods and substantial storms, the Keralite temples are distinguished by steep and pointed rooftops secured with copper sheets. The focal sanctum, the Sreekovil, is encompassed by a sheltered prakara, punctured at least one cardinal focuses with a gopuradwara. The secluded prakaram has a namaskara mandapam found straightforwardly before the sanctum. This prakaram additionally houses backup sanctums, temple tanks, vedopadesha shala (lobby for showing Vedas), oottupura (feasting corridor), and a kitchen situated in its south eastern corner. The kuttambalam or the theater corridor is situated as a piece of the internal prakara. The mukha mandapam is coordinated with the gopuram entrance .

The second stage, spreading over Eighth to Tenth Hundreds of years, had an autonomous unitary place of worship (sanctum sanctorum or garbhagriha or sreekovil) and, once in a while, an appended yard or arthamandapa. A withdrew namaskara mandapa is worked before the sreekovil with an internal circumambulatory way (inward pradhakshinapada). A quadrangular building, nomenclatured as Nalambalam, encases the sreekovil, the namaskara mandapa and the inward circumambulatory way. At the passage to the nalambalam is found the sacrificial stone (balikkal).

The unitary hallowed place of the most punctual write was called nirandhara (a phone with the single entryway). Afterward, a cell with twin dividers having an entry in the middle of was produced from this idea which was known as sandhara hallowed place. This stage is likewise described by the idea of storeyed temples - Dwithala (2 stories) or Trithala (3 stories).

The pinnacle of the place of worship ascends to the second or third story with particular upper rooftops framing dwithala or trithala temple.

The fundamental arrangement piece of the Kerala temple started rising in this stage. The sreekovil is worked in various arrangement shapes square (nagara), rectangular, round (vasara) polygonal (dravida) or apsidal . The round and apsidal arrangement composes are uncommon in different parts of India however they constitute a critical gathering of temples in Kerala affected by Buddhism. As Kerala had been following Vedic mooring, the square garbhagriha architecture is uniformly appropriated.

For the unitary temple (Alpavimanas) the general tallness is taken as $13/7$ to $21/8$ of the width of the place of worship. The aggregate stature is fundamentally partitioned into two parts. The lower half comprises of the Storm cellar (Adhithana), the column or the divider (Sthamba or Bhithi) and the entablature (Prasthara) in the proportion 1:2:1. The upper half is isolated into the neck (griva), the rooftop tower (Shikkaras) and the finial (Stupi) in a similar proportion 1:2:1.

The Adistahana is for the most part in stone yet the super structure is worked in laterite. The basic top of the hallowed place is developed as the corbelled vault of stone work. Be that as it may, with a specific end goal to shield it from the fancies of climate, it was superimposed by an utilitarian rooftop made of timber outline secured by boards and tiles. This inclining rooftop, with its anticipating overhang, gave the trademark shape. The finial, made of copper, gave the delegated tower, meaning the focal point of the hallowed place under which the symbol was introduced.

In the last period of advancement, the complex improvement of the Kerala Hindu Temple achieved its peak. The temple format currently started showing more noteworthy multifaceted nature with exceptionally expound itemizing. For instance, the vilakkumadom palisade structure settled with columns of lights was presently included past the nalambalam as an external ring. The balikkal stone started to be housed in a pillared structure called balikkal mandapam. Further, a deepastambham (lamppost) and dwajasthambam (flagmast) were included front of the balikkal mandapam. The temple was currently completely encased in a gigantic divider called prakara punctured with entryway houses or gopuras. The gopuras, which are for the most part two storeyed, fill the need of a stage for temples moves at the ground level and as kottupura, or space to oblige drum mixers, at the upper floors (Fig. 9). Inside the prakara however past the vilakkumadam stood the auxiliary holy places of parivaradevathas, which were unitary cells in their allotted positions as indicated by vastusastric standards.

The last stage finished in the idea of composite places of worship, comprising a few sanctums of equivalent significance, isolated inside a typical nalambalam. The prakara may likewise contain temple tanks, vedopadesha shala (corridor for showing Vedas), oottupura (feasting lobby), and the koothambalam (theater lobby). The koothambalam is an extraordinary building of Kerala temple Architecture, particular from the natyamandir of the north Indian temples, and is the conventional auditorium appended to a temple for performing koothu and koodiyattam, and a space for other social exercises identified with the temple.

The outline depends on the natyasastra of Bharathamuni. It is an expansive pillared lobby with a high rooftop. Koothambalam are great, very lavish timber structures and are epitome of acoustical virtuoso of the manufacturers. The plain nearness of koothambalams in temples remains as declaration that the temples were focus of social exercises since early circumstances. The koothambalam at Vadakkunnatha Temple in Thrissur is one of the greatest building wonders, with enchantingly cut wooden columns. The long wooden rooftop rafters and the peaks are carefully settled, without utilization of iron nails.

The 'Panchprakara' Architecture

Amid this last stage, the temple architecture turns out to be more mind boggling, making the idea of panchprakara plot comprising of Akathae balivattom (anthara mandapam), Chuttambalam (Anthahara), Vilakkumadom (Madhyahara), Shevelipura (Bahyahara) and Puramathil (Marvada), a standout amongst other illustrations being the Vadakkunnatha temple at Thrissur. What's more, this temple complex is an unmistakable declaration of the combination and concurrence of different Brahmanical religions, as manifested from its clique pictures and custom practices. This complex is clear confirmation to the regularly growing basic vistas in understanding to the advancing utilitarian needs. In the Vadakkunnatha complex the three free sreekovils (sanctum sanctorum) in north-south hub, are devoted individually to Ruler Siva, Master Sankaranarayana and Master Rama. These are encased by a typical walled in area (nalambalam). The roundabout sreekovil of Ruler Siva, northern a large portion of the line has its garbhagriha isolated by a transverse inclining divider. The western half, committed to Siva, has its own particular entryway opening and trip of ventures in front with an isolates namaskara mandapam. The eastern half is committed to Parvati, with the entryway opening on the east. The northern and southern cardinal focuses have ghanadwaras. On the stone adisthana, the external sanctum divider and the prastara demonstrate the trademark reliefs of pilasters, and smaller than normal holy places of the kuta, sala and panjara models. The slanting tapered top of metal sheet covers these by its over-hanging

overhang bolstered by sections sprung from the dividers at interims. The internal divider, transcending the external divider, conveys the tremendous cone shaped rooftop or sikhara with a solitary metal strip on the best.

Encountering Sree Padmanabhaswamy Temple

The much renowned worldwide Sree Padmanabhaswamy Temple in Thiruvananthapuram (Fig. 2) is an incredible case of temple Architecture in Kerala with the grouping of a progression of climbing steps and stages, Dravidian gopuram and Kerala style nothing in the cardinal headings. Chuttuvilakku or cluster of lights circles the holy focus, with open yards, rising volumes of conventional inclining rooftops, an expanding level of fenced in area given by the ideal wedding of manufactured and unbuilt spaces, little temples situated around the unidirectional sanctum sanctorum. Every one of these components consolidate to emphasize the holy movement from the physical to the profound world.

The temple, which remains at the point of convergence of the post, comprises of the structure of the sanctum sanctorum, the chuttambaam, the belikkal, the banner pole, the chuttuvilakku, the open yard and gigantic gopurams flourishing with beautifying figures. The seven storied eastern gopuram ascends to a tallness of 33 m. Worked in stone, it bears expound temple figures and substantial ornamentation. The pontoon formed climax with seven brilliant kalashas or finials on top gives the gopuram an exceptionally sensational feel. At the garbhagriha one finds the consecrated prostrate figure of Ruler Sree Padmanabha on the colossal three looped serpent boss Anantha, the Master being seen through three entryways.

In fact the most vital component of the temple structure is the development method utilizing a dimensional institutionalization. The core of the temple architecture is the cell containing the hallowed place with the width of the cell as the essential module of the dimensional framework. This relative framework has guaranteed consistency in Architecture style regardless of land conveyance and size of development.

To comprehend the consecration of this temple: an insignificant learning of its structural styles, archeological and curatorial outcomes, related passionate qualities is sufficiently not. The acknowledgment of the otherworldly life and importance, that has been the foundation of its advancement, is of significantly more noteworthy essentialness. This noteworthiness depends on the thought of religion as principally a matter of understanding and acknowledgment, and not

comprising totally in the recognition of ceremonies and penances .

THE REASONING AND SPATIAL IDEAS OF KERALA TEMPLE ARCHITECTURE

The Indian philosophical spatial ideas of the inside, hub and the human relatedness to the grandiose the truth are taken after obviously really taking shape of the Kerala temples. Nonetheless, the execution of the temple manufactured shape take after the Vedic religious practices. The spatial association of a temple is directed by the imagery of the vertical pivot joining the underworld (hellfire) with the sky (paradise) and in the flat hub following the cardinal headings. In its reality the idea of spatiality shows through the pivotal way to deal with the principle and auxiliary divinities and the ceremonial circumambulation to finish the religious appearance.

Similitude to Local Architecture

Advancement of local Architecture of Kerala took after the pattern of improvement in temple architecture. The crude models were cottages made of bamboo outline, covered with leaves in round, square or rectangular shapes. The rectangular shape with a hipped rooftop seems to have been at long last acknowledged because of useful contemplations. Basically, the rooftop outline was upheld on columns or dividers raised on a raised plinth. The plinth or lower part is still called adisthana, as on account of a temple. The sthambas (columns) and bhithis (dividers) are again of basic shapes without any projections or breaks. The principle entryway faces just one cardinal way. The rectangular arrangement is generally partitioned into a few action rooms with access from a front section. The anticipating overhangs cover a verandah all around. The possibility of naallambalam in the temples of Kerala is similar to that of nalukettu the customary household building comprising of four shalas around a focal yard. The customary treatise on residential architecture "Manushyalaya Chandrika" has been drawn vigorously from the Fifteenth Century establishment message on temple development "Tanthrasamuchaya".

Numerous likenesses might be drawn amongst common and religious Architecture, which incorporate refined development and explanation strategies and additionally procedures, utilization of materials, craftsmanship and rooftop framework. The phrasing prasadam was utilized to allude to both castle and temple. Thoughtfully the arranging of both the edifices was considered in a similar way. Similarly as the garbhagriha of the temple is encompassed by littler places of worship, circumambulatory units, koothambalams and so on., so too the castle complex had the primary habitation of the ruler encompassed by other administration structures (Fig. 15, 16). The temple was imagined as God's dwelling place, the

God was intermittently taken out in parades, joined by music, move, customs, and so on.

CONCLUSION

Religious legacy architecture is a festival of life as it shows thoughts, encodes messages and brings out sentiments in the devotees. It conveys through spatial instruments and structures a microcosm in universe interfacing the sensorial, experiential and associational levels of contact amongst Atman and Brahman, the key premise of any presence. It likewise sustains sincerely and in addition profoundly as is the situation with every one of the temples found in Kerala. Architecture in the sum total of what ages has been a statement of social qualities. In Kerala, an unmistakable provincial character developed chosen by the neighborhood materials, atmosphere and tasteful qualities. This was spread from time immemorial through the custom of master shishya parampara (ace devotee inheritance).

Kerala's sublime temples are the focal point of the lives of individuals who take after the Hindu confidence. It is the focal point of petition, move, and a wide range of expressions improving religiously and in addition profoundly inside everybody related with the temple. Set in extensive fields however low in profile, they are amazing cases of compositional wonders in view of standards of flawless extent, straightforwardness and geometry. The temple edifices broadens evenly, continually embracing the earth, the structures developing in exact reaction to useful necessities, their dispersing beating to an exquisite musicality of open paths and secured halls. Compositionally, the entire development is natural and the last complex turns out to be light, extensive and breezy.

There is an arranged grouping made by the Architecture astuteness which is as a rule entirely taken after by the aficionados, giving them an extraordinary involvement in totality, and subsequently, making the temple an unmistakable social asset, both regarding physicality and Spirituality. A considerable lot of Kerala's brilliant temples are covered up in the wide open, along its streams or high up in the slopes. In each example, the area is picked painstakingly and the setting is constantly delightful. Temples in this land are the focal point of the lives of individuals who take after the Hindu confidence. Not at all like the excellent structures of the more popular Indian temples, these spots of love are low in profile yet offer a peacefulness and quietness as a space for petition that is uncommon in this day and age of excited action.

REFERENCES

- BHATTATHIRIPAD, ANUJAN (Tr.). (1980). Tantrasamuchaya of Chenas Narayanan Namboothiripad. Kunnamkulam: Panchangam Book Store.
- DESAI, MIKI (2001). Wooden Architecture of Kerala: the physicality and Spirituality (Workshop procedures). Chennai: Madras Specialty Establishment.
- KATAKAM, RAMU (2006). Looks of Architecture in Kerala. New Delhi: Rupa and Co.
- MENON, A. SREEDHARA (1978) Social Legacy of Kerala: A Presentation. Kochi: East-West Distributions.
- RAJAN, K. V. SOUNDARA (1974) Temple Architecture in Kerala; Trivandrum: Administration of Kerala
- RAPOPORT, AMOS. (2005) Culture, Architecture, and Plan. Chicago: Locke Science Distributing Co., Inc.
- RAPOPORT, AMOS. (1969) House Form and Culture. New Jersey: Prentice Hall.
- SARKAR, H. (1978). An Archeological Review of Temples of Kerala, New Delhi: Archeological Study of India.
- Ayyar, K V Krishna (1938) 1999. Zamorins of Calicut, (from the early circumstances down to A.D 1806), Production Division, College of Calicut.
- Devadas, V.P. (1993). Paleohistory of Eranad, Unpublished PhD proposal, College of Calicut.
- Gurukkal, Rajan (1992). The Kerala Sanctuary and the Early medieval agrarian framework. Vallathol Vidyapitam, Sukapuram.
- Haridas, V.V. (2016). Zamorins and the Political Culture of Medieval Kerala. Arrange Dark Swan. New Delhi. ISSN 2347 – 5463 Legacy: Diary of Multidisciplinary Concentrates in Prehistoric studies 5: 2017 566
- Jayashanker, S. (1997). Temples of Kerala. Enumeration activities, Thiruvananthapuram.
- Nambuthiri, N.M. (1987). Samuthiri Charithrathile Kanappurungal. Vallathol Vidyapitam, Sukapuram.
- Sarkar, H. (1978). An Architectural Overview of the Sanctuaries of Kerala. Archeological Review of India, New Delhi.
- Soundara Rajan, K.V. (1974). Sanctuary Design in Kerala. Administration of Kerala, Trivandrum.

Corresponding Author

Nisar U.*

Research Scholar

E-Mail – nisareranikunnu0@gmail.com