



The Role of Akashvani Kozhikode in the Radio Broadcasting History of Kerala with Emphasis on the Contributions of Khan Kavil

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Abstract

The study examines the history of radio broadcasting in Kerala from the 1940s to the 21st century, focusing on the contributions of Akashvani Kozhikode. An attempt is made to search the social and cultural history of Akashvani Kozhikode and find out the contemporary relevance of Kozhikode station. The study's primary aim is to delve into the life history of Khan Kavil, who was an anchor, drama writer, actor, drama director, and broadcasting artist. Khan Kavil, born in a small village named Kavumthara in Kerala, was a voice artist who worked in Akashvani Kozhikode from 1978 to 1997 and carved a niche with his dynamic voice in the realm of radio broadcasting in Kerala. The study is trying to identify his contributions to the Akashvani Kozhikode and society. His life and contributions are recollected through popular memories, and an attempt is made to write a local and oral history based on this data gathered through the conversations with the eminent personalities of Khan Kavil's time who admired him and his colleagues. Further, the paper attempts to trace out why radio broadcasting still has a significant impact on ordinary people despite the advent of new forms of media. Magazines, newspapers, brochures, and interviews are used as the primary sources of this study.



Article History

Received: 21 September 2021

Accepted: 12 November 2021

Keywords

Akashvani;
Broadcasting;
Khan Kavil;
Radio.

Introduction

Radio as a mass medium played a significant role in the socio-cultural development of the country. Radio is an intimate medium to the illiterate, blind, homemakers, and downtrodden and essential to rural people. Those claiming that the importance of radio decreased after the arrival of television

channels ignore that most people living in India cannot afford a television. India's broadcasting zone is a part of the most extensive radio broadcasting network in the world. Ninety percent of the region and ninety-eight percentage of the population in India are now having the facility of listening to radio programs. Indian broadcasting, with its wideness,

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Doi: 10.12944/CRJSSH.4.Special-Issue.03

energy to work, and national aims, is thriving even in the twenty-first century. Radio broadcasting in India encouraged national integration by enriching different cultural streams and national unity. It urged society to embrace newness by not rejecting the traditions. It successfully made people aware of public participation in different development projects and worked with a long view in presenting programmes effectively. "To be sure, AIR does possess the capacity to broadcast content that counts, which is different from the hyper-commercialized music and talk show that have become the norm for radio in contemporary India.¹ AIR should be collectively re-imagined as an independent public service broadcaster suitable for 21st century India.

Radio broadcasting has also been instrumental in the social life of the Keralites. The Akashvanis of Kerala² contributed significantly to the broadcasting history of India. The study explores the development of radio broadcasting in Kerala in the twentieth and twenty-first centuries. Specifically, the study explores the history of the Akashvani Kozhikode³ and tries to identify its importance in the broadcasting history of Kerala. An attempt is made to search the social and cultural history of Akashvani Kozhikode and find out the contemporary relevance of Kozhikode station. Further, the study also explores why radio broadcasting is still influencing ordinary people despite the advent of new forms of media.

The study's primary aim is to delve into the life history of Khan Kavil, who was an anchor, drama writer, actor, drama director, and broadcasting artist who worked in Akashvani Kozhikode from 1978 to 1997. The study is trying to identify his contributions to the Akashvani Kozhikode and society. There are no detailed studies about his contributions so far, and his life and contributions are recollected through popular memories. This study draws on interview data gathered through the conversations with the eminent personalities of Khan Kavil's time who admired him and his colleagues like M.T. Vasudevan Nair,⁴ M.G.S.Narayanan,⁵ V.R.Sudheesh,⁶ P.K.Parakkadavu,⁷ P.K.Gopi,⁸ P.P. Sreedharanunni⁹ and Pushpa.¹⁰ The methodology followed in the study is historical, descriptive, and analytical, based primarily on textual evidence and interviews. Magazines, newspapers, brochures, and interviews are used as the primary sources of this study.

Broadcasting in India

Radio broadcasting in India has a history of eight and a half centuries. The first step in the broadcasting history of India was when 'Times of India', with the help of the Bombay post and telegraph department, broadcast a foreign program of music in August 1921. The programme was broadcast at the request of the then provincial governor, sir George Lloyd and he listened to the program from Pune, which was a 175-km distance from the station.¹¹ Bombay Radio Club was started in June of 1923, and the Calcutta Radio Club was started in November of the same year. Madras Presidency Radio Club started to work on July 31, 1924. Viceroy Lord Irwin inaugurated the Bombay station of the Indian Broadcasting Company (IBC) in 1927. IBC Calcutta station started on August 26 in the same year.¹² New policies were initiated for the broadening of the broadcasting under lord Irwin. Short wave transmitters were established in Bombay, Calcutta, and Madras to strengthen the limited medium wave.

Indian State Broadcasting Service started on April 1, 1930, on an experimental basis with a capital of 15 lakh of rupees. The institution of Control of Broadcasting was also established in March of 1935. The princely states also took a keen interest in broadcasting, especially Mysore, Hyderabad, Travancore, and Baroda. The Mysore Akashvani Private Radio station was established on September 1, 1936. The Mysore station was given the name Akashvani, which came to be adopted later on by the All India Radio. The princely state of Hyderabad had two stations, one in Hyderabad, which started on February 3, 1935, and the second one in Aurangabad a little later. Both of them were merged with AIR on April 1, 1950. The construction of The Baroda broadcasting station's building commenced in 1939, and it was merged into AIR in 1948 and became the first Princely State to be absorbed by AIR. Akashvani started broadcasting abroad on October 24, 1941. In Travancore, the Maharaja took an interest in broadcasting, and Trivandrum was selected as the place where the broadcast could be made, and the broadcasting started on March 12, 1943.

Akashvani broadcast the historical speech 'Tryst with Destiny' of India's first Prime Minister Jawaharlal Nehru in the late night of August 14, 1947.¹³ There were only six stations in India during the

country's partition, i.e., Delhi, Bombay, Calcutta, Madras, Thiruchirappalli, and Lucknow. The stations of Lahore, Peshawar, and Dacca went to Pakistan. After integrating princely state, Hyderabad, Aurangabad, Thiruvananthapuram, and Baroda stations became part of the All India Radio (AIR), and Information and Broadcasting ministry came under Sardar Vallabai Patel. In the first two five-year plans, AIR has broadened and reached 55 percent of people. After independence, new radio stations were established throughout India. Since 1957 All India Radio (AIR) has been officially known as Akashvani ("Voice from the Sky").

For the success of the five-year plans, the government needed a communication device that could assure public participation. They needed a device that has the capability of communicating with the illiterates also. That is why Jawaharlal Nehru aspired to broaden the radio throughout the country. Another reason was the need for an official communication device to cherish the art and culture of the country.¹⁴ With the third five-year plan, Akashvani, with 34 primary stations, 17 auxiliary stations, and 26 Vividh Bharathi Stations, reached 75 percent of the population. During the fourth five-year plan, high-power transmitters and super megawatt transmitters were established in Calcutta and Rajkot to strengthen the services, and the Vividh Bharathi was changed from Delhi to Bombay. With the fifth five-year plan, the medium wave coverage of India reached 90 percentage of the population and 78 percentage of the region.¹⁵

The entertaining 'Vividh Bharathi' started broadcasting in 1957. It helped the listeners to enjoy the programs in the major languages of India. 'The Akashvani Annual Award,' A competition in which every Akashvani stations of India can participate, was instituted in 1974. The Award is conducted in drama, music, documentation, experimental program, family welfare, and *Yuvavani*. Political parties were permitted to broadcast in AIR from 1977 onwards, and the major political parties used the radio during the time of elections.

Radio in Kerala

The waves of the radio hit Kerala for the first time on March 12, 1943. Travancore radio was started by the instructions of Maharaja Balarama Varma of Travancore. The first radio station was established

in Pangarippara in Thiruvananthapuram with very minimal facilities. Later it was shifted to the Band House in the hostel premises of the legislative assembly. Kerala University controlled this radio station. The technical equipment and transmitters for the radio station came from England. The station operated in the studio of Bhakthavilasam Bungalow from April 1, 1950, onwards. The station, which Maharaja started, then became a part of the All India Radio. The 60th birthday of Akashvani Thiruvananthapuram was celebrated on April 1, 2010. The Akashvani Kozhikode came on May 14, 1950. A medium wave transmitter of 100 KW was established in Alappuzha on July 17, 1971, to reach the programs of Akashvani Thiruvananthapuram inside and outside of Kerala using high power transmitters. The Thrissur radio station started operation on November 4, 1956. Later 'Frequency Modulation' (FM) radio stations started their operation in Kochi, Devikulam, Kannur, Manjeri, and Thiruvananthapuram.

Akashvani Kozhikode

The Akashvani Kozhikode started on May 14, 1950, with a medium wave transmitter of 1 KW capacity. The '*pullorkkudam*' by Pulluvan Raman and Pulluvathi was the first programme in the inaugural session.¹⁶ Kuttikrishnan Nair, who represented Malabar in the then Congress ministry, inaugurated the Kozhikode station. In the inaugural speech, he said '*PrakshobhanaKendram*' (rampage station) instead of '*PrakshepanaKendram*' (broadcasting station) by mistake. Interestingly, rampages arose. The problem was that half of the programs were broadcast from Thiruvananthapuram station, even after the opening of Kozhikode station. The relay was decreased after KP Keshava Menon, the then Mathrubhumi editor, wrote a letter to the Centre Broadcasting Ministry.¹⁷ The government assigned two essential responsibilities to Akashvani Kozhikode at the time of its formation. One was to create awareness among people about the government's programs and the other to cherish the cultural diversity of Kerala. Akashvani Kozhikode accomplished these two goals.¹⁸ Akashvani Kozhikode was initially operated from a small building rented from St Joseph Mission.¹⁹ Later, the government adopted it and established a studio at the seashore of Kozhikode with all facilities essential for Akashvani. "The transmission power of Kozhikode station at

that time was 1 KW. Two Germans tourists came here to see the station. They laughed, knowing the transmitter's power; the transmitter of this kind was given to the students of their country for conducting experiments. It was challenging to listen to the programs broadcast through these transmitters".²⁰

Akashvani Kozhikode was blessed with talented writers of Malayalam literature like Akkitham, N.N.Kakakadu, P.Bhaskaran, Thikkodian, KRaghavan, and Uroob as its employees. The great artists and scholars like P.P. Kishnamoorthi and E.M.J.Veniyoor also joined them and contributed to making Akashvani Kozhikode the best cultural center of Kerala. P.Kunhiraman Nair, S.K.Pottekkadu, Vadakkke Kootala Narayanankutty Nair (VKN), and N.V.Krishnavarrier were other great artists who worked in Akashvani Kozhikode. The writings of excellent poets like G. Idassery, Vailoppilli, and Olappamanna reached the listeners through the station. Kelappaji, K.P.Kesava Menon, Moythu Moulavi, V.T.Bhattathirippadu, Basheer, and Kovilan were frequent visitors to the station. The great dramas of Cherukadu and K.T. Muhammad were born in the studio of AIR Kozhikode. The stories of M.T.Vasudevan Nair, Pathmarajan, and SK. Pottekkadu was broadcast through this station. The 'Nadakakkalari'(Dramaworkshop) of Premji, Balan.K.Nair, Kunjandi, Nellikkodu Bhaskaran, Kuthiravattam Pappu, K.P.Ummar, Vasupradeep, and Shandadevi were held in Kozhikode station. Thikkodian, in his autobiography, describes Akashvani Kozhikode; "The station was so noisy like a honeycomb. All my tensions were disappeared when I came to know that I am here to work with many great artists. I am here in front of the people whom I admired, respected, and loved a lot and had an aspiration to meet once".²¹

Akashvani Kozhikode contributed significantly to standardizing the Malayalam broadcasting language. It has given opportunities to new artists in the field of literature, philosophy, drama, and art. It worked for the overall development of the cultural life of Malabar by satisfying its listeners. It started some programmes for islands that helped communicate and find out boats that were lost in accidents. It cultivated a culture of listening to the news in the morning and evening, even among the rural people.²²

Akashvani Kozhikode's role in coordinating students and youth who are very much capable of contributing towards nation-building by raising their voice against social and educational injustices is significant to note. The 'Vayalum Veedum' program in which the agriculture technicians and traditional farmers participated to benefit the farmers was a highlighting program of the Akashvani Kozhikode. 'Balathrangam' was another program, and 'Balettan' in the program was Purushothaman Nair at the time. The program became so popular when Kunjuni master along with children, participated in it.

P.P.Krishnamoorthi, a station director of Kozhikode who was not a Malayali, loved the Malayalam language and broadcast the selected dramas of social and historical importance. That is how he decided to broadcast the revolutionary drama of the Namboothiri community, 'Adukkalayil Ninnu Arangathek' (from the kitchen to the stage).²³ From the starting onwards, Akashvani Kozhikode gave much importance to the broadcasting of folk arts. The Folk Music unit, which helped to collect it and broadcast more systematically, started in 1981. G.Bhargavan Pillai was the first producer.

The duties of the Folk Music Unit were to collect and broadcast the valuable folk arts, archive them in the voice collection of Akashvani, stage these folk performances in different places. The folk art festival conducted in Kozhikode in 1983 was one of the vital contributions made by Akashvani Kozhikode in this field. The folk programmes were recorded outdoor, spending days with folk artists. The tapes of 'bidhukampala' and 'yakshaganam,' recorded in the Tulu language from the Kasargod district of Kerala, are preserved. The songs of Kurichyas, Paniyars, *nattippattu*, *Maritheyyam* performed by Thrishlleri Kalan, *Gadhippattu* performed by Basavan and team, the songs of Cholanaykars by Manjeri Chathan and team, the songs of Adiyars and vellattu songs still have space in the broadcasting of AIR. The records of many folk arts which extinct now are saved in the voice archives of Akashvani.

The vadakkan songs and njatti songs recorded after performing these in Vadakara and adjacent areas were special programs of Akashvani in the broadcasting of folk arts. Folk songs that K.Raghavan, the famous film music director

and the then producer of the music section of Akashvani, composed and performed by the station artists, was a new experience to the listeners. The vadakkan songs like "*Poomathai Ponnamma*, *Maniyoor Vazhum Kunjimanka*, and *Mathilerikkanni*, which were composed by the then-station music composers K.Kunjiraman and Harippad AK.V.N.Pillai were acclaimed by many.²⁴

The Akashvani gave importance to the unique Mappila art of the Malabar. The majority of the *Mappilappattu* (folklore Muslim song) singers of the 1960s were sung in the Akashvani studio. The new generation *Mappilappattu* singers like C.A.Aboobaqar, V.M.Kutty, Vilayil Valsala, S.M.Koya, and Ubaid are broadcasting Akashvani even now. The Mappila art forms like *dafmuttu*, *arabanamuttu*, *kolkkali*, *vattakkali*, and *oppana* have an important place in the broadcasting of Akashvani.

The station, with its uniqueness, broadcasts the art forms like *Marippattu*, *kalam pattu*, *maranpattu*, *udayappattu*, and *chavittunadakam*. The 'classical' traditional arts were prominent in folk art programmes. The encouragement given by Akashvani to the art forms like Kathakali, OttanThullal, and Chakyarkooth is vital to note. Most of the prominent figures of this area were reached in Akashvani. The *Kadhakalippadams* of Neelakandan Nambeeshan, *koothu* of Manimadhava Chakyar, and *Ashtapadi* of Ramappothuval were broadcast. Listeners liked to hear Kurundinippattu of Othenapperuvannan, *Krishnattappattu* of Mahichan Eradi, *Tholppavakkothu* of Krishnankuttippulavar and *Ottanthullal* of Malabar Raman Nair. The records of significant ritual arts of Malabar like Theyyam and Thottam are kept in the Akashvani archives even now. The Akashvani Kozhikode, which started with only 1 KW power, now has a transmitter of 100 KW, and it still stands as a dominant presence in the broadcasting arena.

Khan Kavil and Akashvani

Khan Kavil was born on July 15, 1945, at the village of Kavumthara in Naduvannur Panchayath in Kozhikode district of the south Indian state of Kerala to Kattayatt Aalikkutty and Aamina. His father was a famous religious scholar in the renowned Kattayattu tharavadu. His parents died when he was a child. He completed his education at Kavumthara A.U.P.school, Vakayadu high school, Farook college,

and Guruvayurappan college in Kerala. He married his uncle's daughter Fathima when he was studying in 10th standard.

Khan Kavil's real name was Tharuvai, and there is an interesting story behind how Tharuvai turned into Khan Kavil. K.P.A.C.Khan, a drama actor, was famous among the people. It was Khan's entertainment to mimic K.P.A.C.Khan's powerful voice in front of his friends. So his friends started to call him Khan with love because he had the voice quality and skill of acting as K.P.A.C.Khan. Later he added the name of his village to his name and became Khan Kavil.²⁵ He was famous even before he came to Akashvani. '*kavumkulathinte kadha*' (the story of kavumkulam), the *Kadhaprasangam* (storytelling performance which combines speaking, acting, and singing to the present story.) Which was based on the kavumkulam (pond) of Kavumthara was significant. Before joining Akashvani, he wrote, directed, and acted in stage dramas.

Khan Kavil joined Akashvani Thrissur on January 1, 1976, and later, he worked in Akashvani Kozhikode from 1978 to 1997. He was the programmer of '*Yuvavani*' for around ten years. "*Yuvavani* encouraged new artists, and Khan Kavil introduced a newness to the program, which increased the fame of Akashvani."²⁶ "The '*Yuva Vani*' program was very famous among college students because of the presentation of Khan Kavil."²⁷ *Yuvavani* introduced many new artists from north Kerala.²⁸

Khan gave voice to many dramas, documentaries, and '*ezhuthupetti*,' known as the 'voice of Akashvani.' He was an artist who understood the power of radio broadcasting and the beauty of broadcasting art. He converted the writings of famous Malayalam writers like Thikkodian, M.T.Vasudevan Nair, Jayaprakash Kuloor, N.P.Hafis Muhammad, O.Udaya Chandran, etc. to radio dramas. M.T.Vasudevan Nair's '*Kalam*' and '*Kariyilakal Moodiya Vazhitharaka*' are examples. Khan Kavil worked as director and actor around 250 stage radio dramas. His voice was the 'A grade' Drama voice of Akashvani Kozhikode. Khan also contributed significantly to light music.²⁹

Khan's characters like kuttappan in the satire program series '*Kinchanavarthamanam*,' Khadarka of the literary program '*Iniyum Munnoott*,' Kochettan of '*Ezhuthupetti*' and '*Ammavan*' of the family serial

'Akathalam' was notable characters which listeners enjoyed. The listeners also enjoyed the comedies, which he presented in 'Niramaala,' a radio comedy program. He had his voice archives to prepare the radio dramas, and he gave unusual names to each of these voice records. 'Gathagatham' (Transportation) was the name given to the tape, which had the voices of different vehicles, and 'Aayiram Thalaivanki' was the name to the tape, which had different voices.³⁰

Khan Kavil wrote and directed many best radio dramas. 'Yathraykidayil,' (In the middle of a journey),' Mounathinu Oru Mughavura,' (A preface for the silence), 'Apoornam,' (Incomplete), 'Mughangal Vilpanayk,' (Faces to sell), 'Vasu The Great,' 'Mandan Goindante Sandehangal,' (Doubts of Mandan Goindan) 'Aparichitharude Thavalam,' (The shelter of strangers), 'Theerangalil Thaniye,' (Alone on the banks), 'Evidekenkilum,' (To somewhere), 'Pandu Pandu,' (Once upon a time) 'Prayanam,' (The long journey) 'Dukhangaliloode,' (Through Sadness) 'Dubai Ka Jaga Poga' and 'Oduvil Oru Theeram' (A bank at the end) are his notable radio dramas. Some of these were experimental, others had the character of popular professional dramas, and some had the nature of social realism. He had also written dramas that had the nature of absurd drama. He was a well-read person who knew the world drama movements so that he could experiment with those in the radio dramas in Kerala.³¹

'Adholokam'(Underworld), the independent adoption of Maxim Gorky's drama, 'The Lower Depth,' was the last drama written by Khan Kavil.³² 'Adholokam' is a sincerely written story of the people destined to live their life on the outskirts of society. It was a warning to the power-yielding class of society. Khan Kavil was a veteran drama writer who could efficiently convince comedies. The drama 'Dubai Ka Jgapoga' is an example of this. It was a drama that depicted the pompousness of some of the Gulf Malayalees in a satiric way. 'Laughing Gas', written by Khan Kavil, can be considered one of the milestones of developing satire radio dramas in Kerala.

Khan Kavil gave voice to the character Mangal Pandey in Malayalam when the drama 'Mangal Pandey,' which was broadcast in the 14 languages as a national program, was aired in Malayalam. The famous novels were aired in documentary form in Akashvani. When 'Chemmeen' under

the direction of Kappil.V.Sukumaran became the documentary, Khan Kavil gave voice to the character Palani. Akashvani artist Pushpa, the daughter of Thikkodian, gave voice to Karuthamma, Abdulla Nanmanda was Pareekkutty, and Chembankunju was Kappil.V.Sukumaran. When Urub's 'Ummachu' became a radio drama Khan Kavil and Pushpa were the characters' voices. Khan Kavil was Sethu when 'Kalam' of M.T.Vasudevan Nair became a documentary.³³ Khan also gave voice to the Greek dramas that NN. Kakadu translated.

Khan Kavil described the importance and peculiarities of radio dramas on many occasions. Here is an excerpt from the interview he gave to *Kanyaka* magazine in 1994; "Radio dramas have its possibilities and limitations. The lack of liberty for movement is one of the main limitations. One should deliver conversation by standing to keep a certain distance from the mike. So the voice regulation is an important element here, and for the rehearsal, we will not get more than two days. One of the main advantages is that one can become any character through their voice without any bodily restrictions. For example, even though I cannot become Bheemasena in the stage dramas but in the radio dramas, it is possible. A radio announcer should have clarity in their voice and the right pronunciation. A Wrong pronunciation is a disturbance to the listeners. They should notice the tone and articulation of their voice as well. That means they should speak as they are in front of an audience. The announcer is not speaking to mass, but to one individual who is sitting in front of the radio."³⁴ In his opinion, no medium is a threat to other mediums. He clarified that the coming of the Doordarshan did not affect the radio, and any medium ready to adapt to the changes of the time can survive.

Khan Kavil and his voice are still in the popular memory of people of different arenas. Many eminent persons have their memories of Khan Kavil. V.R.Sudheesh, an eminent writer in Malayalam, says, "Khan Kavil with his voice collected many admirers. Khan Kavil in Akashvani recorded my stories. The Yuvvani Programme of Khan Kavil helped in the growth of many art collectives in Kozhikode."³⁵ Kalpatta Narayanan, a famous novelist in Malayalam, writes about Khan Kavil, "Khan Kavil became an apple in the eye of the listeners through their ears. Many women called to get a reply from

Khan Kavil because of his powerful voice."³⁶ Eminent poet P.K.Gopi remembers Khan Kavil, "I enjoyed pure, original and sincere usage of Malayalam language from Kozhikode Akashvani only through the voice of a person whose face was unknown to me. Khan Kavil proved a language and emotion that can deeply touch the listeners and that language can be articulated with this much simpler through his voice."³⁷ Writer P.K.Parakkadavu opined that Khan Kavil's voice was famous throughout Kerala, and people of that generation across Kerala admired his voice.³⁸ A.P.Meharali, who was the station director of Akashvani, writes about Khan Kavil, "One higher officer of Akashvani said that Khan Kavil's voice is the most beautiful voice that he heard in entire south India in a seminar held in Thiruvananthapuram station. I was very proud of him hearing this in a seminar which was attended by the producers of different Akashvanis of south India."³⁹

The program executive of Akashvani R.C.Gopal writes, "Tharuvai, who was renowned as Khan Kavil, was the brightest person of Akashvani during the period between the 1970s and 1980s. He was a veteran actor who had the range to deal with any characters. Many people in the drama field, especially youth, tried to imitate his powerful voice." Famous historian MGS. Narayanan remembers enjoying Khan Kavil's programs when MGS went to do Malayalam and English speech programs in Akashvani.⁴⁰ The stardom in a medium like Akashvani was not easy. Nevertheless, Khan Kavil broke the limitations of the medium and became a significant personality in the history of Akashvani. He was a talented artist who could do any characters, and even with an outline of the script, he made dramas. The articulation skill of his voice was very high, and through that, he convinced his emotions through sound.⁴¹

He aimed to create an audience from Kavumthara, his small village, who have consciousness and knowledge about the world's different drama movements. For that purpose, he created a drama learning group called '*Thattakam*,' keeping Naduvannur as its center of activity. Different levels of dramas were presented there under the leadership of Khan Kavil. He drew many renowned dramatists of Kerala to conduct classes and workshops there. Gradually, Beckett, Brecht, and Stani Slaviski became familiar names among the ordinary people

of the village. He prepared an outline for the study of Bharathan's *Natyashashtra*. Khan once said, "I wanted to create a drama audience who are knowing drama in Kavil who can stand in equal with the attendance of Broadway in New York, or Strands ford upon even in England. He was doing popular drama activities for the growth of the Malayalam drama movements."⁴²

Apart from the stage-radio dramas, Khan Kavil shined in some other fields as well. He acted with the famous Malayalam film actor Sreenivasan in '*Ilaneer*' (Tender coconut), directed by Venu Sithara in 1987. He was the narrator of the documentary '*Noottandinte Sakshi*' (Witness of a decade) about Moidu Moulavi, winning national and state awards in 1993. He was also the main narrator and assistant director of the visual programme '*Swathathryan Thanne Jeevitham*' (Independence is life). It was written by Thikkodiyar, presented by the centre song and drama division in Kozhikode stadium ground as a part of *Malabar Maholsavam*, which was the first of its kind in Kozhikode. Khan Kavil was the assistant director of the drama written by Thikkodian and was firstly broadcast from the Akashvani Kannur.

Many famous personalities of different fields worked with Khan Kavil in Akashvani during his period. Kappil.V.Sukumaran, V.Narayanan, Rajam.K.Nair, and Abdulla Nanmanda, acted in many dramas of Khan Kavil. Harippadu.K.V.N.Pillai, Pala.C.K.Ramachandran and T.H.Lalitha were the officers in the song section of Akashvani Kozhikode during Khan Kavil. Maya Narayanan, Venmani Vishnu, Pushpa, P.P.Sreedharanunni, and Rathna Bhai also worked with Khan Kavil in Kozhikode station. Khan Kavil got many acclamations for his creative contributions. '*Mandan Goindante Sandehangal*,' the drama written by Khan Kavil, won first prize in many stages, including the poly youth festival of 1981. The theatre was presented in Doha, the Capital of Qatar, in 2017 with a full of audience. The Documentary '*Noottandinte Sakshi*', narrated by Khan Kavil, won national and state awards in 1993. Khan Kavil died on June 5, 1997, in a hospital in Naduvannur, Theruvathukadavu, at eight past thirty minutes, which was the same time he used to say goodnight and sweet dreams to his listeners in his commanding voice through *Yuvavani*. The Kavil village continues to organize many programmes to commemorate Khan. Khan Kavil's friends had

created a 'Khan Kavit Suhruth Sangam' (Khan Kavit's Friends Group) and conducted commemorating programs and solo drama competitions. Thikkodian, the then Nadaka-Sangeetha academy chairman and famous drama writer, inaugurated the first death anniversary programme of Khan Kavit, held in Townhall of Kozhikode on June 5, 1998. The program was presided over by K.T.Muhammad, and commemorating speeches were delivered by famous personalities like Gireesh Puthanjerry, Akbar Kakkattil, N.P.Hafis Muhammad and Pol Kallanod.⁴³ The professional drama club 'Kozhikode Khan Kavit Nilayam' presented many famous dramas inside and outside Kerala. The dramas of 'Khan Kavit Nilayam' like 'Pachu Parethanayi' (Pachu died), 'Karinkurangu' (The black monkey), and 'Utharavadathappetta Uthaman' (Uthaman with responsibilities) written by Pradeep Kumar Kavumthra won state awards for best professional dramas. The library started in the name of Khan Kavit the 'Khan Kavit library' is one of the best libraries in Kozhikode district now. Apart from that, 'Khan Kavit's memorial mandiram' is also working in Kavumthara. A state-level Khan Kavit commemoration quiz competition is being conducted on October 2 every year.

Conclusion

The first radio station in Kerala was Akashvani of Thiruvananthapuram, and Akashvani of Kozhikode is the second radio station in Kerala. With the coming of television and city culture, the glory of Akashvani was little decreased in the 1980s. Nevertheless, after the arrival of the FM stations, the radio again regained its glory. The radio became live after the coming of many new FM radio stations. The starting of the private FM stations helped for the coming back of the Akashvani as well. The fame and receptivity that got to private FM stations' programs benefited Akashvani FM stations as well. The Akashvani Kozhikode can be considered a national cultural institution that is sincerely dealing with the programs addressing the problems of the layman. The programs like *Sradha*, Career quiz, *Jyothi*, *Sadaram*, *Nattuvishesham*, *Vartha tharangini*, and *karshika varthakal*, which Akashvani Kozhikode broadcasts, are vital programs which are having many listeners. Other main programs are *Niyamangalum Ningalum*, *Mazhavillu*, *Ragaparichay*

am, *Vidyabhyasaram*, *niyamasabha avalokanam*, etc. *Nadan pattukal*, *Gramasree*, *Aikya Bharathi*, *jilla vrithandam*, *Vayalum veedum*, *kudumba vedi*, etc. are essential programs of Akashvani Kozhikode. The 'Yuvavani,' which was presented by Khan Kavit, is also the favorite program of the listeners. 'Yuvavani' is playing a significant role in encouraging the artists of the urban and rural areas.

The local news broadcasting started in Akashvani Kozhikode for Kozhikode, Malappuram, Wayanad, and Kasargod in 1966. However, the central information and broadcasting ministry decided to have the news section of Akashvani only in the capital centers in 2016. The central government implemented it as a part of the control. Nevertheless, this decision was withdrawn because of mass protests. It was proof of the influence of Akashvani Kozhikode on people. Despite the influential competitions of private FM radio stations and social media, the Akashvani Kozhikode is still working very efficiently in the arena of broadcasting.

Acknowledgement

I have great pleasure to thank my research guide Dr. Jyoti Atwal, Associate Professor, Centre for Historical Studies, School of Social Sciences, Jawaharlal Nehru University, New Delhi for her sincere support, encouragement, constructive suggestions and valuable guidance for the fulfillment of this research article.

I wish to record my deep sense of gratitude to the eminent personalities like M.T. Vasudevan Nair, M.G.S.Narayanan, V.R.Sudheesh, P.K. Parakkadavu, P.K.Gopi, P.P. Sreedharanunni and Pushpa for giving me their valuable time for interviews and information for my paper.

I feel happy to thank the authorities of All India Radio, Kozhikode, Deshaposhini Library, Kottooli, Kozhikode and Khan Kavit Library for providing guidelines, books and periodicals related to my paper.

A special word of thanks to my dearest friend Swagath S Senan for helping in the editing of the paper.

Funding

The author received no financial support for the research, authorship, and/or publication of this article.

Conflict of Interest

The author declares no conflict of interest.

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3. Kozhikode, also known in English as Calicut, is the second-largest metropolitan city in Kerala.
4. M. T. Vasudevan Nair, popularly known as MT, is an Indian author, screenplay writer, and movie director. He is an accomplished author in present-day Malayalam literature and is one of the experts of post-Independence Indian literature.
5. M. G. S. Narayanan is an Indian historian, scholastic and political observer.
6. V. R. Sudheesh is an Indian author, screenwriter, translator, and scholar who writes in Malayalam.
7. P.K.Parakkadavu is an Indian short story writer in Malayalam and periodicals editor of *Madhyamam Weekly*.
8. P. K. Gopi is an Indian writer writing in Malayalam, lyricist for Malayalam films, and a physiotherapist.
9. P.P.Sreedharan is a Malayalam language poet.
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