

STRUCTURAL COMPONENTS OF KATHAKALI

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By

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DECLARATION

I hereby declare that the thesis "**STRUCTURAL COMPONENTS OF KATHAKALI**", is a bonafide record of genuine research done by me under the guidance of Dr. Ramachandran V.M., Director (Retd.), School of Drama, University of Calicut, and that it has not been submitted before for the award of any degree, diploma or any other title or fellowship.

C.U. Campus,
Date: 28.06.2010.

HARIKUMAR. K.

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ABBREVIATIONS AND SYMBOLS

<i>AD</i>	:	Abhinaya Darpanam
<i>AMK</i>	:	Amarakosa
<i>DR</i>	:	Dasarupaka
<i>HLD</i>	:	Hastalakshana Deepika
<i>NS</i>	:	Natyasastra
<i>SRK</i>	:	Sangitha Ratnakara
<i>SD</i>	:	Sahitya Darpanam
<i>VDP</i>	:	Vishnu Dharmottara puranam

EÒ	JÉ	MÉ	PÉ	RÓ
I	J	K	L	M
ka	kha	ga	gha	ńa

SÉ	UÔ	VÉ	ZÉ	\É
N	O	P	Q	R
ca	cha	ja	jha	ña

S	T	U	V	W
¶a ¶ha		d'a	dha	,a

iÉ	IÉ	nù	vÉ	xÉ
X	Y	Z	[\
ta	tha	da	dha	na

] 	^	_	`	a
pa	pha	ba	bha	ma

b	c	e	h	i	j	k	l	f	g	d
ya	ra	la	va	za	À a	sa	ha	^{1/2} a	za	řa

A	B	C	Cu	D	Du	F	G
a	ã	i	ĩ	u	ũ	e	ẽ

sF	H	Hm	Hu	Aw	Ax
ai	o	õ	au	am	ah

E	ä
ǣ	t'

PROLOGUE

I had to wait until the age of nine to start my Kathakali initiation. During my school days, the academic subjects could not attract me. I was less interested in remembering the data and reproducing them for the examinations. It was very routinely. The glittering and twinkling costumes of Kathakali influenced me and the kindness and love that my guru had upon me, angled me onto Kathakali. My father's encouragements gave further boost to my aspirations. Later I could complete my Kathakali studies along with my academic studies at Gandhi Seva Sadanam Kathakali Academy that was founded by my father. After completing my graduation, in zoology I decided to persuade with my Kathakali studies for which I was awarded a scholarship by the ministry of culture, India. It was a turning point in my life. I enjoyed so much learning Kathakali. It was at this period I met with my music Guru, late Sri.C.S.Kṛṣṇa Iyer. During holidays in Kathakali School, I was prompted to go to music classes by my father and 'Āśān' as well. Later on when I got in touch with many books with contradictory opinions regarding this art form, I decided to delve deeper into the true nature of this theatre form.

In the course of the latter half of the present century, some allusions were made portraying the salient features of this theatre form. However, no scholar ever undertook the assiduous task of analysing in detail the structure that Kathakali obtained from the synthesis of classical and folk-ritual art forms. Most of the studies could skim only the surface of the theatre, which resulted in blooming of many contradictory arguments regarding the structure of this theatre form as being Nṛtta, or Nṛtya or Nāṭya. As the age old Nāṭyaśāstra (from here onwards *NS*) and *Daśarūpaka* (from here onwards *DR*) could not conceive this theatre form of the present century into the norms and rules they prescribed as the characteristic features of theatre forms was shackled to different interpretations by researchers.

The fact is that Kathakali, being a dance-drama that evolved recently (in the last three centuries), had to follow many critical approaches from different angles. Many grammarians took *DR* and *NS* as their yardstick to measure and label this art form. Some looked at this art form through an Aristotelian prism; again, some other used modern dramatic concepts as the scales to scan it. Trying to measure an art form that sprout from a society constrained from learning Sanskrit, with the rules of Sanskrit dramaturgies cannot be justified. Ancient theatre grammar books such as *NS* and *DR* discuss about many general aspects of drama such as ‘Bhāva’ and ‘Rasa’ that are relevant to present-day situations also. However, many descriptive explanations of different types of dramas and methods of presentation — even the hairstyles adopted those days — are also undertaken. We will have to consider Nāṭyarasa and the four-fold Abhinaya, Vibhāva, Anubhāva and such entities described in the *NS* as universal phenomena. Like, colours, musical notes, taste, numerals etc. But, that won’t be at the cost of accepting the vernacular ornaments, hairdos and (ten) different forms of dramas such as Nāṭakam, Prakaraṇam Aṅgam, Vyāyōgam, Bhāṇam, Samāvakaram, Vīdhi, Prahāsanam, Āḍimam, Īhāmṛgam, played on those ancient days such as described in the *NS*. The problem that faced by the critiques was that they could not put Kathakali in any of the ten dramatic forms discussed in the *NS* thus:

Nāṭakam saprakaraṇa-
Maṅgōvyāyōga ēvaca
Bhā samavakāraśca
Vīthi prahasanam dīmah
īhāmṛgaścavijñēyō
daśamō nāṭya lakṣaṇē (NS: 20.2)

These rules of ‘Nāṭakam’ set by Bharata are not applicable to any ‘Nāṭakam’ of present day or Kathakali. Consequently, they reached at many conclusions differing and contradicting each other. Here the author also tries

to find the nature of component arts of this compound art thus find the inter relationship they maintain. An objective analysis of both Kathakali and ancient dramaturgy texts is essential to get at the root of the significant structure of this theatre genre of Kerala. This research work enabled me to understand and realise the true nature of the art as a performer of Kathakali in relation to observations found in *NS*, *Viṣṇudharmōttaraṇam* (from here onwards *VDP*) and many ritual, folk traditions.

From the time of my enunciation of Kathakali I was privileged to discuss with many veterans of Kathakali like late Kalāmaṇḍ'alam Kṛṣṇan Nair, Kalāmaṇḍ'alam Patmanābhan Nair, Pallippuram Gopalan Nair, Vellinezi Nānu Nair, Kalāmaṇḍ'alam Kṛṣṇan Kuṭṭy Poduvāl, K.P.S.Menon, Appukuṭṭy Poduvāl Etc. Those dialogues though done without any intention of preparing a thesis then could help me very much to get a clear picture of what I should do.

I have unearthed certain missing links between *NS* and *VDP*. These texts do express many contradictory opinions regarding Nāṭyārāsa and presence of Rāsa in dance and many such. By coordinating many vernacular concepts on Rāsa and Bhāva I have found a link between the two groups of texts. Though some of the findings are speculative, they have logic of their own and are significant. The opinions of the current aesthetes and art critics are also taken into account.

The basic hypothesis put forth looks at Kathakali as a theatre form considering both the ancient and present concepts of theatre. The materials I depended upon for this research and references are mainly what I have studied and applying on the stage since 1965 when I enunciated learning Kathakali and what I am teaching in the Kaḷaris (classrooms of Kathakali and martial arts are called Kaḷari). The gestures popularly used on the Kathakali stages at present are dealt while discussing the gestures those are described about in the ancient texts. Many gestures have born as the need of time. Those evolved gestures are also incorporated and looked at. Rāsa present and felt in many department of Kathakali such as music, literature, theatre, painting and picture are considered

and categorised in many dimensions that is not discussed by any earlier researchers, and that has made this researcher difficult to gather much references. Rather than referring books, I have depended on my own studies and experiences to reach a conclusion. Labelling this theatre form *Nṛtta*, *Nṛtya*, or *Nāṭya* is not an important objective of this study. This composite theatre form of Kerala brings together art forms such as Music, Literature, Dance, and Painting etc. while maintaining their identities and significance as individual arts. Kathakali express Bharata's idea of theatre, which makes him conduct discourse in Dance, Music, Painting, Versification etc. in depth. These aspects questions the misconceptions published in many books on Kathakali, which is looked at this art as *Nṛtta*, *Nṛtya*, *Nṛttanāṭaka*, *Nṛtyprabhēda*, *Rūpaka*, *Opera*, etc.

Here this thesis is written in three parts while the first part deals with the morphological and second part the inner structure while third part look upon the innovations.

The first chapter looks upon the morphological structure this art form attained through a synthesis of vernacular and Sanskrit-oriented arts. As it is known, Kathakali contains literature, music, theatre and orchestration as its ingredients. A synthesis of vernacular and Sanskrit cultures can be observed in each of these departments. For example, a blend of Malayāḷam and Sanskrit gave birth to 'Maṇipravāḷam' — a new style of diction, which gained popular currency in Kathakali literature. Kathakali music is a blend of south Indian Carnatic classical and the more regional *Sōpānasaṅgītam*. *Sōpānasaṅgītam* is a style of singing endemic to Kerala.

The orchestration of Kathakali contains 'Dēvavādyams' (divine instruments) such as the *Maddaḷam* and 'Asuravādyam' (demonic instrument) like the *Ceṇḍ'a*. Peculiar social customs such as 'Sambandham', where a Brāhmin man is allowed to have relationship without formal wedding with a Nair maiden, might have paved the way to evolve such an art form with the formal structure with Sanskrit-oriented arts and an inner structure

with the spirit of that of folk arts. There has also been a blending of a synthesis of Śaivism and Vaiṣṇavism, which gave birth to a new god called Ayyappa about whom reference is carried out neither in the *Rāmāyaṇam* nor in the *Mahābhāratam* or any other ancient ‘Purāṇas’. It is said that Ayyappa was born to Lord Śiva and Viṣṇu, who took the form of a seductive Mōhiṇi at a critical juncture in mythology(appended). Many researchers have considered Lord Śiva as a God of Dravidians, and later adapted into the Brāhminic culture, whereas Lord Viṣṇu had always been the God of Brāhmins.

Chapter two deals with the elements adopted from indigenous and folk theatre traditions. Influence of rituals like Muṭiyēṭṭ’ (‘Dārikavadham’), Tiyyāṭṭ, Pāmbin Tuḷḷal, are discussed in the sub chapter. Similarities of Kathakali found in Taṭṭumakūttu Pāva Kathakali(puppetry), Poṛāṭṭamkaḷi etc are discussed. In the second chapter of first part, an explanation of Vernacular folk arts such as Muṭiyēṭṭ’ and Tiyyāṭṭ and such elements is undertaken. The theatric elements adapted into this art from folk oriented art forms are discussed here.

Chapter three deals with the influence of Sanskrit tradition in Kathakali. Kūṭiyāṭṭam and Kṛṣṇanāṭṭam are the two pillars upon which Kathakali is built up. Concise explanation of Kūṭiyāṭṭam is carried out here. In the sub chapter Sanskrit theatre Kṛṣṇanāṭṭam is also discussed here. It is from Kṛṣṇanāṭṭam that Rāmanāṭṭam sprung out which eventually became Kathakali. Similarities of Kathakali with Kṛṣṇanāṭṭam are discussed here. The findings of first part are the didymous nature of Kathakali and its evolution.

While considering the age of Kathakali, the tradition has to be dated back to the time of Kūṭiyāṭṭam and art forms like Muṭiyēṭṭ’ since the roots of Kathakali can be traced to both the ancient Sanskrit theatre and the rather folksy-traditional art form. Kathakali evolved as the result of a flexible approach a society maintained in assimilating and accommodating new ideas. The first part deals with the didymous structure of Kathakali through the

synthesis of two cultural streams. Here the didymous nature of literature, music, theatre and orchestration is discussed.

The second part of the thesis discusses Kathakali's inner structure.

The first chapter of the second part discusses the physiological physics that helps an actor to bring out his total aesthetic energy through his body and limbs. The body mechanism of a Kathakali performer is discussed here. Gaits, and postures peculiar to Kathakali are analyzed here. It discusses the physics behind the body language and its implications.

In the second chapter Nṛtta Nṛtya and Nāṭya are analysed and discussed as it is executed in Kathakali . Till now, these terms are either too esoteric or a bit vague even to the teachers of Kathakali and other dance forms. Nṛtta is compared here to pure music or music without verbal amalgamation. Nṛtya is compared to music with verbal amalgamation or imageries. Nāṭya is compared with a song that is a blend of words of a particular character — that is, dialogues of a character.

In Kathakali a concept is carried towards the spectator through a blend of poetic, theatric, and musical expressions.

The third chapter of second part looks at the Rasa pertained to Kathakali from different angles: Vibhāva, Anubhāva and Vyabhicāri bhāva, all of which are explained with illustrations.

The term 'Rasa' means taste, while attributing a general explanation. But if we attribute a specific meaning to it, we get 'taste of a food' (Bhōjya rasa), 'taste of a drama' (Nāṭyarasa), 'taste of a music' (Gāna rasa), 'taste of a poetry' (Kāvya rasa), 'taste of a picture' (Citra rasa) and so on. But often rasa is taken only as a Nāṭyarasa like Śṛṅgāra and Karuṇa. Kathakali, being a conglomeration of all these art elements, it has conceived all these kinds of Rasas those are not very well registered by connoisseurs.

An enjoyer of Kathakali is entitled to enjoy Nāṭyarasa, Kāvya rasa, Gāna rasa, and Citra rasa together.

The fourth chapter explains the Abhinaya in Kathakali. Herein, Kathakali, is concluded to have been maintained by the cohesion of verbal and gestural language. Parallel to this, a combination of vocal music and body music (dance) takes place. Therefore, in the head of 'Āṅgikam', there is a language and music, and in the head of Vācīkam there is a language and music as well. The concept of four kinds of Abhinaya — Āṅgikam, Vācīkam, Āhāryam and Sātvīkam — thus exists in a very different manner in Kathakali.

As a matter of fact, Kathakali employs quite a few hand gestures those are not mentioned in Hastalakṣaṇa Dīpikā. Some of the recently evolved gestures are also incorporated here and listed.

Many new facials (Cuṭṭi) and headgears have evolved in Kathakali. The costume for 'Vāvar' (a Muslim character), Tigress, Maḥiṣi, (with the face of a buffalo) and Ghaṭōtkaca (Bhīma's son from Hid'umpi) are listed here for reference.

The fifth chapter deals with the structure of music in Kathakali. The structure Rāgas obtain while used for expressing the human emotion is very different from the nature of ragas used in classical Carnatic music, where ragas are used only for 'Bhakti rasa' — that is to lend a spiritual or devotional mood.

In the sub chapter, Tālams — the rhythms used in Kathakali — are notated in order to explain their true nature. Unregistered rhythms used quite often in Kathakali also in incorporated. Notation of newly choreographed Aṣṭakalāśam by Kīzpaṭam Kumaran Nair is accounted

The third Part presents evidence for Kathakali not in a stagnant form. Translations of some of the newly choreographed plays are also incorporated here.

Not many studies have been undertaken specifically in the area of the structure of this vernacular art form.

Kathakali: '*Kathakali Attaprakaram*'¹ written by K.P.S.Menon discusses the choreographic details and stage crafts. Another authentic work of this author is '*Kathakali rangam*'² which deals with the historic study of performers.' *Kathakali manjari*³ authored by Dr.S.K.Nair discusses technicalities of Kathakali in depth; but is not touching the subject dealt here. A detailed study on Kathakali titled '*Kathakali*'⁴ penned by G.Krishnapilla contains synopsis of many Kathakali plays along with a descriptive explanation of the traditions. '*A Guide to Kathakali*'⁵ written by David Bolland also incorporate the synopsis of many Kathakali plays and descriptions of this tradition. '*Kathakali Nirupanam*'⁶ authored by Ambalapuzha Ramavarma and '*Ashtakalagam*'⁷ written by Aymanam Krishna Kaimal never deal the subject of this thesis. K.P.S.Menon has written '*A dictionary to Kathakali*'⁸ which also is very descriptive. '*Kathakali Natanam*'⁹ written by Guru Gopinath explains the traditional way of Kathakali training and has incorporated the description of Kathakali gestures; but has never gone through the structural components of this art form. '*Kathakali*'¹⁰ -a book written by Bharatha Iyer is very authentic and has observed the influence of folk and classical traditions in Kathakali. G. Ramakrishna Pilla has written a book titled '*Kathakali*'¹¹ which also describes the prevalent state of Kathakali

¹ K.P.S.Menon, National Book Stall Kottayam, 1966

² K.P.S.Menon, Mathrubhumi Publications, Calicut, 1958

³ Dr.S.K.Nair, Government Orient Manuscript Library, Madras, 1956

⁴ G.Krishnapilla, National Book Stall, Kottayam. 1974

⁵ David Bolland, National Book Trust India, New Delhi. 1980

⁶ Ambalapuzha Ramavarma, National Book Stall Kottayam. 1969

⁷ Aymanam Krishna Kaimal, National Book Stall, Kottayam. 1977

⁸ K.P.S.Menon, Orient Longman Ltd. New Delhi, 1979

⁹ Guru Gopinath, National Book Stall. Kottayam

¹⁰ Bharatha Iyer, Lu Zee and company Ltd 469 Great Russell St. London. W.C.1. 1955

¹¹ G.Ramakrishna Pilla, Thiruvithankur University Publishing department. 1951

without much new findings. '*Kathakali complex*'¹² written by Philip Zarilli and '*Kathakali-a practitioner's perspective*'¹³ are some other genuine works though not dealing with the subject of this thesis.

I hope all the ancestral Gurus of this art form will welcome my venture. I hope my expedition through this field of art would ultimately reveal its point of destination.

¹² Philip Zarilli Abhinav Publication, New Delhi, 1984.

¹³ Sadanam.P.V.Balakrishnan, Poorna Publications. Kottayam. 2005

INTRODUCTION

Points to be discussed

- Socio-cultural synthesis that initiated the birth of Kathakali
- Description of sequences of ritualistic Presentation of Kathakali such as Kēli, Tōṭayam, Puṛappāṭ, and Mēḷappadam etc.

India is a land of varied and multiple cultural streams, strong enough to conceive different philosophic visions through Vēdās, Purāṇas, and Itihāsas. The multiplicity in language, dress, and race mark the integral speciality of this country's integration. Indian history witnessed Vālmīki writing the first and foremost Itihāsa (epic) *Rāmāyaṇam* (story of Rāma). The persisting myths or legends are unable to say about Vālmīki's origin. According to the legends, the *Ādikavi* (the first poet) was a robber but later enlightened by the words of a saint and became a spiritualist. When robbed some saints, they asked him the motive behind the robbery. Listening to Vālmīki that he was leading such a life to protect and feed his wife and children, the saints asked him again if his wife would bear the result of his bad deeds. Astonished was Vālmīki when heard from his wife that he himself is accountable for his wickedness. The change in him was tremendous. Repentance made him wise. Though he was unable even to chant the name 'Rāma', the saints after seating him between two trees, made him speak 'Ā mara, Ā mara....' (Means 'that tree that tree') which eventually lead to chanting of 'Rāma Rāma' that lead Vālmīki to enlightenment and latter to the creation of the first epic *Rāmāyaṇam* ..

Vēdavyāsa the author of the second Itihāsa, *Mahābhāratam* was a highbrow born in a fisher woman Satyavati, to the saint Parāśara. Satyavati, daughter of the chieftain of the angler was also an expert roarer. On a thunder stormy day, on the banks of the over flowing river Gaṅga, saint Parāśara sought

the help of Satyavati to fetch him the other bank of the river. She welcomed him into her boat and roared towards the opposite bank over the roaring river. Realising that the time was auspicious and a son born of the union with that girl at that particular time would become a genius, Parāśara wrapped them up with a blanket created of fog and in that wavering boat they realised the sexual ecstasy. The body odour since then she had that of a fish was changed into the fragrance of lotus after that divine union. The son was Vyāsa, also named Kṛṣṇadvaipāyana. This son of a non-Brāhmin and a saint paved the foundation of Indian culture and he who wrote intruded *Bagavatgītā* as being chanted by Sri Kṛṣṇa in *Mahābhāratam*.

The man of wisdom appearing in *Mahābhāratam* by the name of Vidura also was born as result of the union of a sage (Vyāsa) with a maidservant (Śūdra) of the princess Ambika. After giving birth to Vyāsa, (mentioned earlier) Satyavati was then married to king Śantanu of Kaurava dynasty. King Śantanu was blessed with two sons Vicitravīrya and Citrāngada in Satyavati. When the two queens Ambika and Ambālika of Kaurava dynasty, happened to become widows as their husbands Vicitravīrya and Citrāngada passed away before having children, Satyavati -their mother in law had to take a firm decision in order to have predecessors in the family. She requested her son Vyāsa who had chosen the spiritual way of living, to conjugate with the queens who were widows. Unable to disobey his mother Vyāsa accepted both of the queens. But the elder sister Ambika closed her eyes in nausea while the union with Vyāsa gave birth to a child who was blind by birth. The younger sister Ambālika got shrunk into her body in disgust while the sage embraced her and the result of that union was an albino. But their maid so much attracted with the spiritual qualities of Vyāsa, conceived from him with full respect and love and gave birth to Vidura- the ‘wise man’ of *Mahābhāratam*.

Kerala’s cultural ancestors are believed to be the Paṛayi peṭṭa Pantirukulam-the twelve geniuses born of an outcast (Paṛayi) woman to a Brāhmin and saint Vararuci. It is not known how far the legendary

speculations on the birth of Tuñjath Ezuttachan and Kuñjan Nambiār are true; but they were also believed to have born to Brāhmins in Nair women. A mixing between two different cultural streams often gave birth to higher level of excellence. Kathakali also had such an origin drawn from the synthesis of Classical and folk elements pertained in Kerala then.

Kathakali is a theatre of Kerala. This land can be very much proud of having produced this theatre form, which is full in tunes of emotions, tones of colours, movements of gestures, world of literary imagination and momentum of theatre. Kathakali is nearly four hundred years old. This art form patronised by Kings, Landlords, and Brāhmins later became the mark of cultural identity of Kerala within such a short period. Nevertheless, no members of the patrons entered into this art and became performers, in those days. They were the designers and they selected boys from the poorest families as the students. Like elephants, temples and such, owning a Kathakali troop was a mark of dignity and status.

The sequence of a Kathakali performance is as follows.

Sandhya Kēli

As there was no facility to give loud announcements and notices, the drummers had to play a musical composition known as Sandhya Kēli (which is still in practice). The two drums Ceṇḍ'a and Maddaḷam with Ilattāḷam (cymbals) and Chēñgila (bronze gong) are used for this. The villagers when get the announcement start with a mat and torch made with dry coconut leaves to the show. The stage is a temporarily thatched penthouse. The make up cum dressing room is an annex to the stage.

The viewers were not prohibited from entering the green room and having a chat with the artistes. The making up session starts after giving an obeisance to the naked flame of the lighted oil lamp placed at the centre of the green room. The colours used in Kathakali make up are yellow, green, red,

black, and orange. Manayōla, (arsenic tri sulphide) a type of rocky stones received from Western ghats is powdered and made into paste in coconut oil to get yellow colour. Another rocky stone known as Cāyillyam (mercuric sulphide) is used to get red colours. This yellow colour obtained from Manayōla is mixed with blue in order to get green. Red is mixed with yellow to get orange. The carbon deposit collected from the smoke of oil (gingili oil) lamp is used to make black colour. The colour paste made with coconut oil is again mixed with a resin-Cañjillyam to get a shining waxy appearance. In order to redden the eyes, the ovule of a flower Cuṇḍa (Solanum Violaceum) is put inside the lover eyelid. (It activates the blood circulation). The actors start their make up with Nāmam- a design drawn over the forehead. It is taught that a performer has to meditate on the character while viewing on the mirror when doing his self make-up. He witnesses the gradual change and transformations taking place on his face. This influences him to prepare his mind to conceive the characters.

Cuṭṭi and Uduttukeṭṭu (Picture 1)

Cuṭṭi mean mark. The coloured face of the actors is marked with a white border. This is created with a paste of rice and quicklime in the earlier period. (Rice paste and lime is grinded in the ratio of 3:1 which when dry is very hard and insoluble in water.) The use of paper is a recent innovation. Cut in the appropriate design and inserting on the foundation of this paste to make this frame perfect and elevated makes this process comparatively easy. The dressing in Kathakali is called as Uduttukettu. Starched clothes are arranged on a long cloth (Kacca) so as to get a hemispherical structure that is covered with a red-black striped bordered Ņeri.

There are mainly six type of Cuṭṭi (Picture 2) commonly applied in Kathakali. (explained while discussing Āhāryābhinaya).

Before going to the stage, honouring all the elder artistes present in the green room is a basic etiquette kept on by the junior artistes.

Viḷakkuveppu and Araṅgukēli

The stage programme begins with the lighting of the traditional large – four feet tall-bronze oil lamp placed at the front centre stage. Usually the make up session of a performance starts with lighting a comparatively small lamp inside the make up room. Each performer salutes this flame as a gesture of request for lighting the creative fire inside, before he starts his make up. This flame is passed over to the bronze lamp kept on the stage by a green room assistant when the performance starts. The direction where the lamp is kept is considered as east. Two wicks are lighted in the lamp, the smaller one facing the spectators and larger the performer. The height of the lamp will help see the face and eyes of the dancer. Nobody is allowed to cross pass through the space between a performer and a lamp.

There is an ‘Araṅgukēli’ first. Only ‘Maddaḷam’ ‘Chēṅgila’ and ‘Ilattāḷam’ are used for the orchestration that prolongs for fifteen to twenty minutes. Skin of cow is used for making Maddaḷam. Over the skin of left ‘face’ a pasted of mixture of rice and charcoal is adhered that results in making the sound more tonal. Such application of this mixture of rice and charcoal is applied only in Indian drums such as Maddaḷam, Tabala, Mridaṅgam, Pakkavāḷ, etc. Commencement of Kathakali is announced through this ensemble. Araṅgu Kēli is annexed with Cōṟṟṟakai –another composition. Cōṟṟṟakai is more attractive than Kēli for a layman. If the duration of a performance is very less, Kēli and Cōṟṟṟakai is eliminated thus the performance starts with Koṭṭivakkal. A penta coloured Tiraśīla (curtain) is held by two green room assistants, just behind the lamp by the finale of the Kēli. In Kathakali, the curtains are not raised with the strings and pulleys. These five colours represent the colours used in the making up of Kathakali. The curtain of Kathakali is interpreted by many as Māya or illusion or the womb of a mother from where an infant is taking birth.

Tōṭayam

Tōṭayam is a dance number performed behind the Tiraśīla. Bharatnāṭyam and Mohiniyāṭṭam dancers also do perform Tōṭayam in their own style in their performance. They call it 'Toṭayamaṅgaḷam'. Some people suggest that the term Tōṭayam can denote 'to start', since in Malayāḷam 'Tuṭakkam' means to start. It is not meant for the spectators or audiences. The purpose of this dance is to pray Gods with body, music and words. Ceṇḍ'a is not incorporated in this composition. It is believed that Ceṇḍ'a is demoniac (Asuravādyam) and Maddaḷam is divine (Dēvavādyam). Here all the rhythms (Tāḷas) and all the tempos (Layas) are applied in 'Nāṭa' Rāgam. Gods Gaṇeṣ, Kṛṣṇa, Bhagavati, Śiva, and Viṣṇu, are praised. A dancer dressed incomplete in a female costume is the performer here. Though it was performed wearing only 'Dhoti' and a head cloth, anciently, through changes, it is performed with full female costumes except with a wale over the head. No much movements of the upper part of the body is exercised. The performers execute abundant footwork. Intrinsic and intricate dance numbers are set in Tōṭayam. Kōṭṭayattutampurān is the author of Tōṭayam. Unlike the other occasions, the performers faces back to the audience while perform and salute the musical instruments after the performance. Since the author of Rāmanāṭṭam has not written a literature for Tōṭayam, it could be hypothesised that Tōṭayam could be a latter development. There is a strong influence of Tamil in the text of Tōṭayam. In all the addressing words, such as *Lambodarare*, *Rajaniśadharare*, *Dāyakare*, *Siddhakare*, Tamil influence is obvious. A dance unit parallel or similar to Tōṭayam is performed behind the curtain on the stage of Kṛṣṇanāṭṭam also (Picture 3). Literature of Tōṭayam performed in Bharatanāṭyam very much resemble with that of Kathakali. (Literature of Tōṭayam in appendix:1)

After Tōṭayam, two or three Ślōkas are sung in Kēdāragauḷa Rāgam as a prologue, during when the penta coloured curtain is raised. The discretion of composers in selecting Kēdāragauḷa can be appreciated as Bhakti being dormant emotion in Kēdāragauḷa. Vandanaślōka written by Kōṭṭayath

Tampurān is popularly sung. Many Ślōkas written by many poets on their favourite deities of different temples are also sung according to the occasion.

It is hypothesized that the spectators through this prolonged vision of the Tiraśīla and listening of the Rāgam undergo a psychic experience, which influence and prepare them for going back to the past epical scenario from the present. It takes thirty minutes for the completion of Tōṭayam and Vandanaślōka. Text of each play starts with a Vandanaślōka through which the author pay obeisance to the deity and start the Puṛappāṭ after. (Literature of Vandanaślōka in Appendix: 2).

Puṛappāṭ (Picture 4)

Puṛappāṭ verbally mean ‘to start’. This is the first visual ensemble an Enjoyer view during a Kathakali performance. The term Puṛappāṭ is very popular in Sanskrit theatre like Kūṭiyāṭṭam and in folk theatre-rituals like Muṭiyēṭṭ’ alike. In Kathakali Puṛappāṭ is segmented into four scenes. This segmentation is justified if considering the gradual development and growth of the movement and tempo. The beginning Ślōka of Santānagōpālam authored by Mandavappaḷli Iṭṭirāricca Menon is sung as introductory Ślōka for Puṛappāṭ nowadays. In this play, there is no text written for Puṛappāṭ (Literature in Appendix no:3).

First scene

In the first scene, the dance is static as seen in a tableau. However, the red coloured eyeballs, gilded eyebrows alone move in accordance with the rhythm and music. The Tiraśīla is partly lowered that makes only the upper half of the dancer see. The two Ālavaṭṭam (ornamental fan made out of peacock feather and quills) are placed on both sides of Kṛṣṇa’s face. This could be an ancient tradition carried over to this theatre form. It is still used for the elephant processions in temple festivals. Mēlāppu (canopy ornamented with fringes along the sides) is placed over the actors. The text of the original stories like

Naḷacaritam and *Kalyāṇasougandhikam* comprises verses for Puṛappāṭ also. Usually the hero of the play is expected to perform Puṛappāṭ. The hero of the play is introduced and praised through the literature. Nevertheless, nowadays Puṛappāṭ is performed in costumes of Kṛṣṇa playing the flute in cross feet. As per the availability of junior performers, Kṛṣṇa could be accompanied with female characters as Rugmiṇi and Satyabhāma. The music is in the Rāgam Śaṅkarābharaṇam set in Cempaṭa Tālam (rhythm).

Second scene

The second scene is noteworthy for its soft and sober body movements in limited footwork. The dancer unlike the first scene hold the Tiraśīla with his shining silver nailed fist and low-down it up to naval level by himself, depicting a gradual growth in the movements. Hands head and body draw many Circular, Semi circular and elliptical lines on the space with its restrained movements. The same tempo kept in the first scene is maintained here. However, towards the end there are some soft restricted footsteps and movements.

Third scene

While the third scene starts, partners appear with their one pair of hands fast and lover the curtain with the other pair of hand. The curtain is placed on the floor. The body movements are faster, complicated and more expressive than the second scene. Third scene is performed only if Puṛappāṭ is done as a duet. More foot works are applied and more designs are drawn on the space here by the performers with one of their hands fast with the other's. It is noteworthy that late Kīzpaṭam Kumāran Nair has redesigned this scene for enacting as a solo item.

Fourth scene

Only in the fourth scene of the Puṛappāṭ the curtain is taken away from the stage fully. The curtain is lowered by the performers and is removed when the dance starts. Though it starts with a very slow tempo, it speeds up towards the end. Here the dancer performs keeping his identity as a dancer; but not as a character. Each play is written with a text for a Puṛappāṭ enacted by the hero of that particular play. But in due course of time as per the likings of laymen, the ‘hero’ lost his importance and ‘Kṛṣṇa’ took over the role of playing a Puṛappāṭ. Might be since the predecessor of Kathakali was Rāmanāṭṭam, the text sung during the fourth scene is a prayer to Rāma

If the rhythm maintained during the three scenes is Cempaṭa (rhythm with eight units), Tripuṭa (rhythm with seven units) is mainly used for fourth scene. Gradual increase in tempo and space used make this dance form unique. Hand gestures depicting the concrete images or ideas are absent totally. The Puṛappāṭ commence with the salutation of the dancer and if Mēḷappadam is included in the schedule of performance, Tiraśīla is not placed at the end of Puṛappāṭ. Nevertheless, the last stanza of the Puṛappāṭ is set in the text of twenty first chapter of Gītagōvindam starting in ‘*Mañjutara kuñjatala*’.

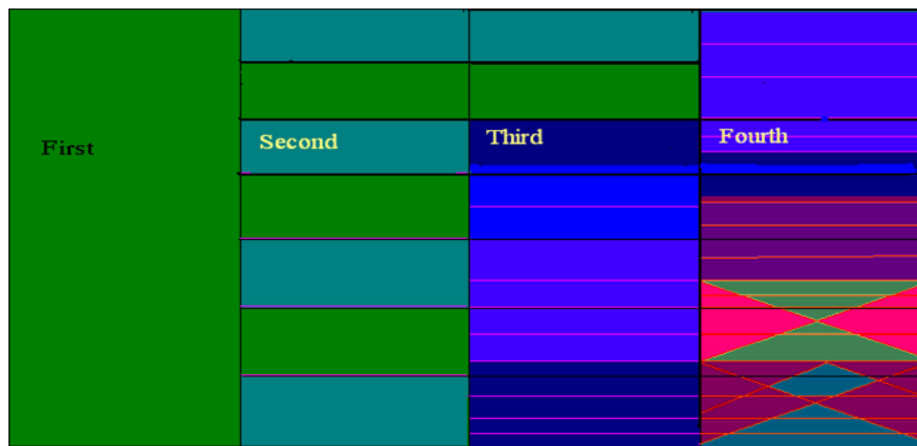


Fig:1

This is a symbolic expression of four scenes of Puṛappāṭ in the gradual increase in tempo, movement, and stagecraft.

Mēḷappadam is really a musical orchestration with vocal music as its body. The verses sang in this composition is adapted from Gītagōvindam. Gītagōvindam is a romantic poetry written in Sanskrit by Jayadēva of West Bengal in 12th century. (Description of Jayadēva and Gītagōvindam is under taken in the main body of the thesis latter.) This composition starts with a slow tempo but moving towards a faster one. All the musicians are given equal importance and each artiste is allotted specified time for their performance individually and collectively. Ceṇḍ'a, Maddaḷam, and Vocalists perform their roles and exhibit their talents and skills.

Among twenty-four poems of Gītagōvindam twentyfirst is chosen for the presentation of Mēḷappadam. The text selected here narrates the friends of Rādhika requesting her to approach Kṛṣṇa and indulge in love plays.

At the beginning after the first line of each stanza, a musical composition in Ceṇḍ'a and at the end of last line a musical composition in Maddaḷam is incorporated. Though this poem also is comprised with eight stanzas, only six are presented while rendering Mēḷappadam. (Literature of Mēḷappadam in Appendix-4).

The text of Gītagōvindam is sung in different ragas (as in a Rāgamālika-a garland with ragas) set in different tempos in 'Campa' Tāḷam (rhythm). But in the end a duel composition with Ceṇḍ'a and Maddaḷam –'Cempaṭavaṭṭam'– follows. The plays are enacted only after the Mēḷappadam. Though each stories is been written to fill the full night duration, only selected scenes are chosen and enacted now a days. Usually attractive scenes from three stories are selected and arranged for a whole night programme.

All are men in a Kathakali group. Men enact even female characters. It could be due to the insecurity faced by the women for travelling and being with the male artistes that they were discarded from being in the Kathakali group. Prohibition for women from doing auspicious rituals while they are in periods, also might have hindered them from performing Kathakali

The selection of the play is according to the nature of the protagonist of the play. The first play usually pivots around soft and sober emotions. Usually a gentle and valour king will be the centre character of the first play; whereas a proud demon or demoniac character comes as the protagonist of the second story. The third concludes with the death of a cruel person. It is depicted as the victory of justice over injustice.

As it begins with an obeisance, the completion of a full night performance also is with a dance unit meant for bidding adieu. It is called 'Dhanāśi'.

PART I

Morphological Structure of Kathakali

CHAPTER I

**DIDYMOUS STRUCTURE KATHAKALI
RECEIVED THROUGH THE SYNTHESIS OF
TWO CULTURAL STREAMS**

Points to be discussed

- Brāhmin men and non-Brāhmin women (but not out castes) were allowed to unite through Sambandha system of marriage
- In language, Sanskrit and Malayāḷam united forming Maṇipravāḷam.
- In music, Carnatic and Sōpānasaṅgītam united forming the dramatic songs of Kathakali (Kathakali Padam).
- In theatre, Sanskrit oriented forms such as Kṛṣṇanāṭṭam and Kūṭiyāṭṭam united with Folk arts and rituals forming Kathakali.
- In orchestration, 'Dēvavādyam's such as Maddaḷam, Chēṅgila etc and 'Asuravādyam's such as Ceṇḍ'a and Ilattāḷam united
- Each department of Kathakali such as Theatre, Music, Literature, Orchestration, is in a twin structure of which one is Brāhminic and other non-Brāhminic.

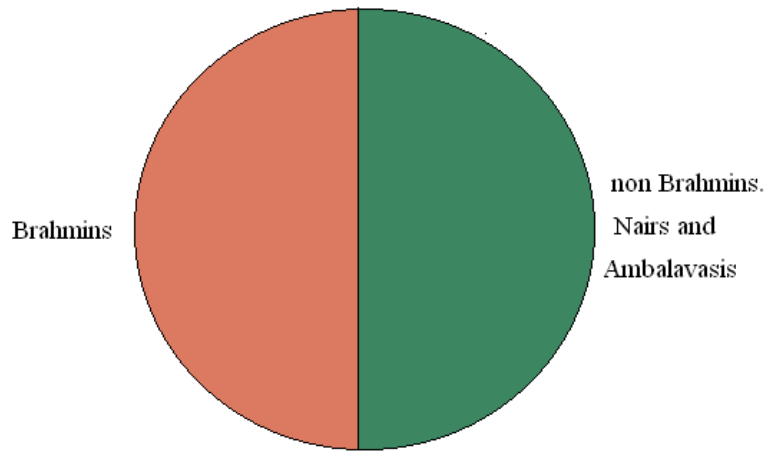
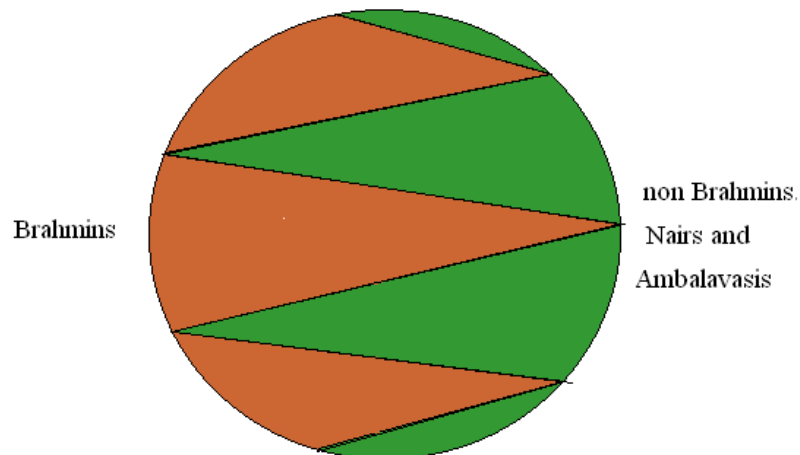


Fig: 2 Picture showing a society divided by caste system



Pictoral representation of union of Brahmins and non-Brahmins through Sambandha system of Marriage

Fig: 3 Didymous nature of Society

Didymous nature of literature

Language of Kathakali is a compound of Sanskrit and Malayālam.

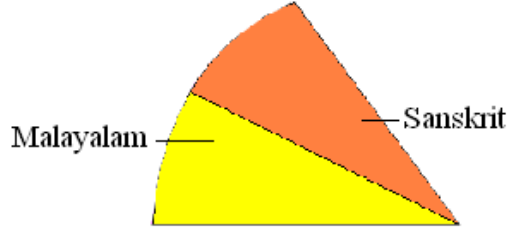


Fig: 4

(A pictorial representation of Maṇipravālam where Sanskrit and Malayālam are welded together. The dark shade represents Sanskrit and the light shade represents Malayālam).

Didymous nature of music

Classical Carnatic music and folk –ritual music is blent to form Sōpānasaṅgītam of Kathakali.

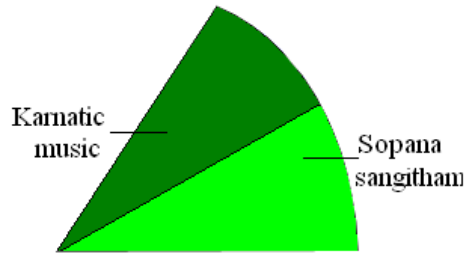


Fig:5

(A pictorial representation of Kathakali music (Sōpānasaṅgītam), where classical Carnatic music and indigenous-folk music are welded together. The dark shade represents Carnatic music and the light shade represents indigenous music.)

Didymous nature of theatre

Sanskrit theatre forms such as Kūṭiyāṭṭam , Kṛṣṇanāṭṭam and folk-ritual arts are combined in theatrical aspects of Kathakali

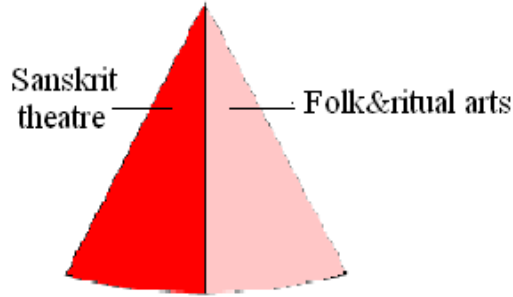


Fig: 6

(A pictorial representation of theatrical aspects where Sanskrit theatre and folk-ritual theatre are welded together. The dark shade represents Sanskrit theatre and the light shade folk-ritual arts)

Didymous nature of musical instruments

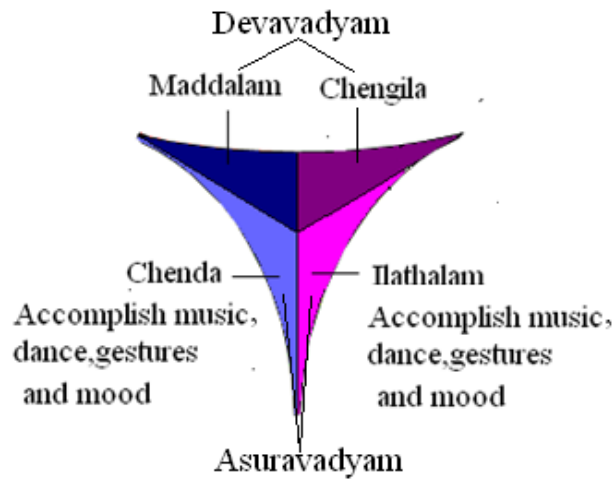


Fig: 7

A pictorial representation of orchestration where 'Dēvavādyam' and 'Asuravādyam' are welded together. The dark shade represents 'Dēvavādyam' and the light shade 'Asuravādyam'

Didymous nature of music, literature, orchestration and theatre, in Kathakali

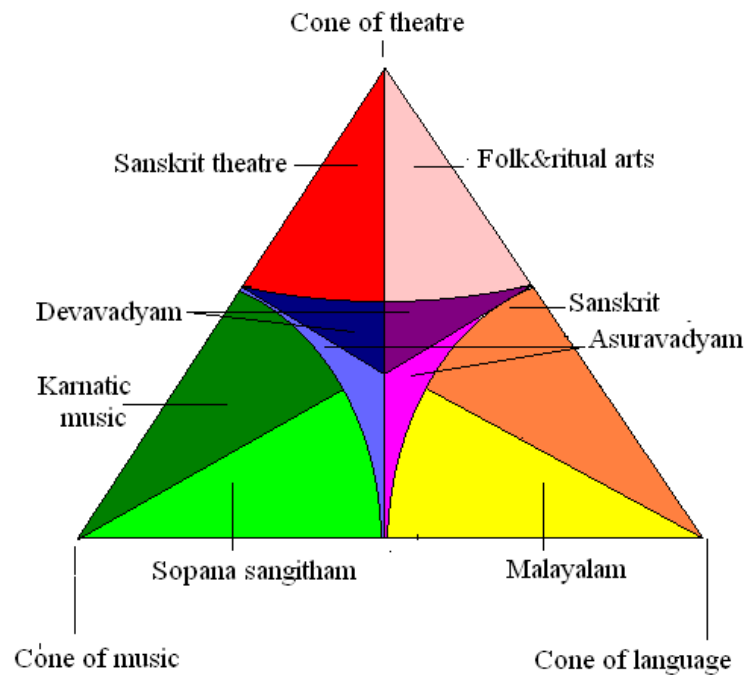


Fig: 8

Twin natured Music, Literature, and Theatre are interlocked with instrumental music those are again a blend of classical and folk musical equipments

Didymous Structure of the Society

Let this chapter start from the time when strong phyletic dogmas separated the classical and indigenous cultures in Kerala, from coming closer and mingle. The classical cultures and arts were performed and patronised by the Brāhmin community of Kerala i.e., Nambūtīries. The folk culture and Arts as not being patronised and nurtured by any sprouted by itself and developed spontaneously among non-Brāhmins mainly Nairs and others. Two parallel streams of cultures -classical and a folk - developed among Brāhmins and the later among non-Brāhmins.¹ Of course, it cannot be denied that before getting

¹ Varad Pande. M.L., and Dr. Sunil Subbedar, The Critique of Indian Theatre.

a statehood in 1956 long after the independence of India, Kerala was marked by three Kingdoms such as Travancore, Malabar and Cochin. Among these principalities, Malabar was a district of Madras State. (Present Tamilnadu)

In Kerala both Tamil speaking Brāhmins known as Iyer or Iyengar and Malayāḷam speaking Brāhmins known as Nambūtīries, Nambūtīrippād', Bhaṭṭatīrippād' and Karnataka Brāhmins-Embrāndīries stayed with their different life styles and languages. Though Malayāḷam was accepted as the language of the state, Tamil was very commonly spoken in many places of Kerala. It is an established fact that Malayāḷam is a latter development of Tamil. The stress to be given here is to the fact that either be it Tamil or Malayāḷam, a Brāhmin is supposed to learn Sanskrit Vēdas and perform the 'Upanayana' and 'Samāvarttanam' (sacred thread ceremony from when Brāhmins wear the thread 'Brahmasūtram' across their chest all along their life).

Sanskrit learning was strictly restricted to the upper caste. Hearing of a Vēda by a Śūdra made him suffer a punishment such as pouring melted lead into ears.²

That is what the legends say. Non- Brāhmins were not allowed to walk through the road and drink water from the wells used by Brāhmins. This was the dark period in the history of India. The concept of religion and castes that India wanted to establish was totally misinterpreted and forced to practice. Incidents have happened not very far before such as non-Brāhmins being killed for entering into the temples maintained by Brāhmins.

Nambūtīries were the rule makers and deciding authorities of this country. It is in such a milieu that a new community known as Cākṣyārs was

Unique Publications, Delhi. 1981. P-62.

² Max Muller, A History of Ancient Sanskrit Literature The Panini Office, Bhuwaneswary Ashrams, Allahabad. P-30.

born. This is a cast occupying a place just below Nambūtīries. The creation of this community by lawmakers is as follows.

When a Nambūtīri woman (Andarjaṇam) is suspected of adultery, she is suspended from partaking any activities of home or society. A trial is conducted by judges selected from a particular family of Nambūtīries³ When the woman's guilt is proved, is permanently ostracised. The issues from such miscegenation formed the Cākyār community. The women of the community were known as Illōdamma. Usually Cākyārs marry a woman from Nambiār caste i.e., Naṅgiār in view of making her his stage partner i.e., playback singer. The makers in their leniency do not let the sin of the parent's visit upon the children. In fact the Cākyārs are allowed to undertake even the 'Upanayana' (sacred thread ceremony) permitted only to the upper classes. Their status in the society was next only to Brāhmins and vocation prescribed for them as their 'Kulattozil' (cast oriented profession) is 'Naṭya' or theatre performing.⁴ [Nambūtīries also created many communities similar to Cākyārs; such as Bhaṭṭatirippāḍ', Tirumulppāḍ', Sōmayājippāḍ', Mūsad, etc. They also decided the traditional profession of the members of these castes.] Apart from the newly created communities among Brāhmins, there are many others, which have been assigned different vocational status. To asses where exactly they fit in the 'Varṇṇaśrama'(Varṇṇaśrama dharma decide one's trade according his caste) can be a difficult task even to sociologists; for example the Nair community generally considered as belonging to 'Śūdra' caste has for its profession administrating small principalities (the kings job) or fighting as warriors. The other communities that are the various shades of Nair are generally known as 'Ambalavāsis' (temple dwellers). Their services are dedicated to temples. They are Mārārs, Poduvāls, Piṣāradies, Vāriers etc.The

³ The eldest of Azhvancheri Mana, known as Azhvancheri Tamprakkal is the Chief Judge for such trials.

⁴ Kapila Vatsyayan, Traditional Indian Theatre Multiple Streams National Book Trust India, New Delhi. 1980. P-17

caste 'dharma' of Mārārs and Poduvāls is to play drums during the worship in shrine, and that of Śāraṭi and Vārier is to make garlands and keep temple premises clean.⁵

To know how these disparate elements fuse into a happy union to form the special cultural ethos, one has to study the particular nuptial system of Kerala known as 'Sambandham'.

Sambandham

(Wedding of Brāhmin youths to Non-Brāhmin Girls.)

The verbal meaning of Sambandham is 'to relate'. The sambandham system arose out of a particular social custom prevalent among Nambūtīries. According to this custom, only the eldest member of a Nambūtīri family was allowed to marry. This custom ensured the protection of properties owned by Nambūtīries. The younger youths however were permitted to have relationship with Nair or Ambalavāsi girls. The child born of this relationship is considered a Nair and not a Nambūtīri. (It may be noted here that this custom did not extend to Nambūtīri women). Though Nambūtīri sired the child, the father had no responsibility in bringing up his offspring; the brother of the mother (uncle of the child) had to take care of it. The child even had the taboo of touching or coming near his father. Another peculiarity of Sambandham is that the Nair women could enter into an alliance with a Nambūtīri even while her husband was alive. According to A. Sreedhara Menon:

“The male members of Nair families were condemned to military services from the early days of their youth till the decline of manhood; so much so regular marriage with its attendant obligations was not possible in their case. The Nair women were

⁵ “The indigenous groups were progressively Āryanised resulting in the imposition of priestly Brāhmin authority on a secular society. Consequently a large number of temple servants belonging to Varrier, Potuval, Pīsaroti, Cakyar, and Nampiar sub castes acquired proficiency in Sanskrit language and literature.” Dr.K.G.Paulose, Natankusa .Govt.Sanskrit college committee, Tripunittura, 1993,p.xvi)

forced to have the Sambandham form of marriage as a necessary evil”.⁶

It can be so strange to note that the Brāhmin aristocracy did not allow the women of lower caste to cover their bosom. They were prevented from wearing gold and such ornaments. The land was mainly owned either by Brāhmins (Brahmasvoms) or the temples (Dēvasvoms). The farmers who cultivated the fields could hardly get sufficient and make a livelihood. They were supposed to submit a large ratio of the annual yield to the landlord. The whole country was governed by a minority who were supposed to be the ‘Gods of Earth’ (Bhūdeva, Brāhmin) and they enjoyed the maximum privilege of just being a Brāhmin.⁷

Brāhmins made rules that even their own females were not in favour of. While the male members were allowed to enjoy polygamy either through marriage or through Sambandham, a re-marriage was out of question even for a widow among Brāhmins. The reason for the death of a husband is blamed upon the lack of chastity of a wife. Though ‘Sati’ (women are burned along with the corpse of their husband as a compulsory custom) system was not very much in practice in Kerala, a widow had to lead a sorrowful life, in the darkrooms of ‘Nāluketṭu’. (Nāluketṭu is a particular design of the houses of rich and Brāhmins and property owners.)

Both Patriarchy and Matriarchy existed in the society common but exclusively for particular classes. Nambūtīries followed patriarchy and others

⁶ Sreedhara Menon. A., Social and Cultural History of India, Kerala. Sterling Publishers Pvt. Ltd, New Delhi. 1979. P-86.

⁷ “These temples were not only the centers of worship but also of art, culture and everything related to social life including land and property. When temples grew in size the importance and number of functionaries increased. This gave birth to a new caste-Ambalavāsi. The Brāhmins entered into alliance with them as also with Śūdras. They prevailed upon the ruling class also by conferring on them the status of Kṣatriya. The Namputiris thus formed a ‘grand alliance’ between themselves and ruling class on the one hand and between themselves and the lower castes on the other”.
edt:Dr.K.G.Paulose,Naṭānkuśa .Govt.Sanskrit college committee, Tripunittura, 1993,p.xv

matriarchy. A child born in Brāhmin caste was very much identified and called after his father; whereas one born in a non- Brāhmin caste was identified and called after his mother. Thus despite the many taboos that should have effectively compartmentalised the Śūdra caste and upper caste of Brāhmins, Sambandham in a way demolished the rigidity and brought about the fusion of the two different cultural ethos's. This fusion naturally brought changes in languages, customs, art, theatre, music and many other social and cultural institutions. Malayāḷam language blessed with many novels, stories, and cinemas those depict the pain and pleasure of the people connected with 'Sambandha' system. In short, a rich cultural and aesthetic tradition developed by the Brāhmins and zealously guarded by them from contamination with the Śūdra tradition began to assimilate the latter because of Sambandham. Obviously, such a cultural synthesis could only lead to a tradition enriched by the vigorous and powerful elements of the both. The new tradition that sprang out as the result of this synthesis had the salutary effects of both these cultures and various faces of cultures like language, music, theatre, etc. here it is intended to record the evolution sprouted out in these factors such as language, music, etc. and its partaking in moulding Kathakali.

Didymous Structure of Language

Synthesis of Sanskrit and Malayāḷam resulting the birth of Maṇipravāḷam Language have two dimensions. One is its role as vernacular lingua franca and the other the medium of literary expression. Here birth of a language from a cultural synthesis is discussed.

Language and music were not taken as two different art entities. Music evolved naturally from the pain and pleasure of working class and that manipulated and artificially created music –both moved parallel among the Brāhmins and non-Brāhmins. The earliest music documented in India would be the Vedic literature. We can never conclude the absence of folk musical tradition from the un-documented evidences. We are very familiar with many mural paintings without a signature of the creator. We even are unable to note a

name of a painter of 18th century from Kerala. No wonder we are also unaware of our past folk musical tradition and we cannot refer a musician for that matter.

Until rigid class divisions existed, Sanskrit was the poetic language of Brāhmins. It was considered the language of Gods (Gīrvāṇi) and Brāhmins in turn were considered the gods of earth. (Bhūdēvas) Such a state of affair could not prevail for long. In the ineluctable process of history, Sanskrit began to mingle with the Dravidian language of Kerala to form Malayāḷam. This process was accelerated by losing hold of Sanskrit over even Brāhmins.⁸ Sanskrit was used only as a poetic language.

The birth and growth of a language is not a short-term process. Philologists say that in Indian peninsula practiced a single language- 'Ādirāvidam'; but got metamorphosed into many other languages such as Tamil, Telugu, Kaṇṇaḍ'a, and Malayāḷam, due to certain geographical factors.⁹ It was Tamil which was the language vocabulary used both in the eastern and western coastal areas. It is hypothesised that the influence of Sanskrit that was exclusively used by Brāhmins made changes and helped Malayāḷam to sprout. The more Nambūtīries had influence over the socio cultural scenario of Kerala, the more the vernacular language adopted Sanskrit words and usages. It lost the influence of Tamil naturally. Besides the landscape of Kerala that differentiated it from Tamilnadu by Western ghats and Eastern ghats, the varied ritualistic habits, and climate, the close relationship of Sanskrit is the main cause for becoming the language of Kerala Malayāḷam.¹⁰ Most of the literature used in many ancient rituals and folk art forms of Kerala are still in Tamil. Songs sung for Muṭiyēṭṭ, Tiyyāṭṭ, Pāvākūttu, (puppetry) etc known as 'Tōṭṭam' were very

⁸ "It is an admitted fact that the Classical Sanskrit reached its peak in Kalidasa both in drama and poetry. The language separated from life took to elegance and was exclusively confined to the laearned. However refined, graceful and ornate the language was, it has little or no relation to life" Shekhar. I., Sanskrit Drama. Its Origin and Decline. Leiden. 1960, P-162.

⁹ Ullur. Kerala Sahitya Caritram, Vol. 1, Department of Publication University of Kerala. 1974. p. 6-8.

¹⁰ *Ibid.*, p. 77.

much Tamil than Malayāḷam . The language of these forms cannot be ascertained to be either Tamil or Malayāḷam literature since Malayāḷam and Tamil were almost one and same. It is accepted that the language existed on the western side of Western ghats that was known as ‘Malanāṭṭutamiz’ was gradually changed into Malayāḷam.¹¹

The differences in the vocabulary of these languages reflected in the poetic meters also. The rules of Sanskrit meters and Dravidian meters are very different. When Sanskrit poetics counted the number and duration and placement of the consonants, Dravidian poetics though stressed on the number and duration of the consonants, did not emphasised on the placement of those but looked into the total effect of the rhythmic pattern of meters. If a consonant is with a short length, Dravidian poetics allowed lengthening it through articulation. Malayāḷam adopted the scriptural structure of Sanskrit.

The metric forms those contained the musical qualities of Dravidic music later on was changed into Kiḷippattu Irupattinālu vṛttam, patināluvṛttam etc. Kākaḷi, Maṇikañci, Ūṇakākaḷi are those got changed into Malayāḷam meters those were Dravidic meters such as Kaliviruttam, Asiriyaviruttam, Kattalakalitturai. The literary works of Tuñcath Ezuttachan who is considered as the father of Malayāḷam are written in Dravidian metre and dictions. Strong influence of Tamil can be very much observed in his works. He has not adopted Sanskrit metric rules or dictions in his *Adhyātma Rāmāyaṇam* or *Mahābhāratam* etc. *Rāmacaritam* - the first Malayāḷam literary work is very much full of Tamil words.

If we look into the text of the first form of Kathakali-Rāmanāṭṭam, it will be clear that the ‘Ślōkas’ those are of Sanskrit metric structure are written in Malayāḷam but not in Sanskrit.

¹¹ M. Lilavati. Malayala Kavita Sahitya Caritram, Kerala Sahitya Academy Trissur, 1980, p. 18.

Another fall out of the growth of Malayāḷam is a new poetic language known as ‘Maṇipravāḷam’ also the language of Kathakali. The term Maṇipravāḷam is composed of two words and the annotation of the word shows its aptness. Maṇi (ruby) And Pravāḷam (coral) i.e. Sanskrit and Malayāḷam are combined in Maṇipravāḷam just as ruby and coral are in a chain. Both of them being red in colour cannot be differentiated with the case of these two languages. Therefore, it is Maṇipravāḷam where neither Sanskrit nor Malayāḷam can be distinguished from each other and have their separate and therefore prominent identities.¹²

In his literary work titled *Kīcakavadham Maṇipravāḷam*, Kalamur

Viśvanāthakavi from Coimbatore expresses his view about Maṇipravāḷam thus:

“*Muttukkaḷālumihā nalppavizaṅkaḷālu-
Mottukkalarndu tamizālapī samskṛtēna
Ettikkilum bhavatu hāralatēva baddhā
Puttikku malkkṛtiriyam sudṛśām vibhūṣā*”

He means that Tamil and Sanskrit words are combined as coral and ruby in a chain.¹³

The scholars chose Sanskrit. Talented and freethinking people created their works in Manipravāḷam. Other unskilled, but common people created their artistic-literary works in Pāṭṭu genre. Vernacular Malayāḷam replaced Tamil words gradually.

Maṇipravāḷam in the beginning was mainly for devotional literature. However, gradually it was put to use for some salacious literature like *Vaiśikatantram*, *Uṇṇiyachi caritam*, *Uṇṇiyāṭi caritam*, etc. (For example *Vaiśikatantram* is a work in which the grand mother tells her grand daughter the

¹²

'Leela thilakam' by an unknown author is an authentic book in which the rules of Manipravalam are discussed.

¹³

Ullur, *op. cit.*, p. 87.

tricks of the courtesans calling). It was again Maṇipravāḷam, which became the language of another erotic work like ‘Candrōtsavam’ (festival of moon) which give a graphic description of the bacchanalian argues with obscene and erotic gusto. In a way Maṇipravāḷam is not only the offspring of a happy union between the two cultures but it seems to have celebrated its birth in even changing the social morals of the existing society. Poets, Kings, and people of status had given themselves to sing the glory of life. Prostitutes like Uṇṇiyāṭi, Uṇṇiyaci, Uṇṇicirutēyi all became heroines of literary works, which canonised them.¹⁴

Even the derivation of the term got changed due to its vulgar use of admiring and attributing the prostitutes those were complied with kings and rich.¹⁵ While on one hand Maṇipravāḷam was being used to depict the seamy side of life, it was on the other hand increasingly used for bringing about the change in the decadent life that the cheap erotica glorified. Maṇipravāḷam some how lost its hold over the mass when the ‘Bhakti’ movement paved a new way with its fresh spiritual energy that was missing since then. The spirit of Maṇipravāḷam got adapted into Pāṭṭu . Poets like Tuṅcath Ezuttachan, Pūntānam, Ceṟuśśery, Uṇṇāyi Varier and in a different way Kuṅcan Nambiār remodelled the same Maṇipravāḷam for a nobler and divine literary exercises by putting it in the genre of Pāṭṭu

The sixteenth century saw a fresh revival of Bhakti cult consequent upon the sensation of fear and insecurity produced in the mind of people. When Sūrdas, Tulasidas, Caitanya, Nāmadevan, sowed the seeds of Bhakti in north India, Kerala could contribute a poet with a new vision that transformed the eroticism into spiritualism. Tuṅcatezuttachan was a revolutionary personality who lit the light of wisdom in a world of unsatisfied lust and wish. Tuṅcatezuttachan, Mēlpatūr Nārāyana Bhaṭṭatiri, Pūntānam Nambūtiri and

¹⁴ Sreedhara Menon. A. Social and Cultural History of India, Kerala. Sterling Publishers Pvt. Ltd. New Delhi. 1972. P-52.

¹⁵ M. Lilavathi, *op. cit.*, p. 41.

many were the shining lights of the new age. Their contribution to Hindu religion (rather humankind) and Malayāḷam literature can hardly be exaggerated.¹⁶ It may be interesting to note that works in Maṇipravāḷam were considered secondary and scholars objected to review or even read them.¹⁷ The reason behind the composition *Nārāyaṇīyam* by Melpattūr Bhattatirippad' is connected with such an instant. Pūntānam the author of a Malayāḷam poetry-*Jñāṇappāṇa* requested Melpattūr to review his work; but considering that an insignificant work, Melpattūr refused to go through it. The story says that as a punishment for this Melpattūr was badly affected with rheumatism and to get relief he had to stay at Guruvāyūr temple and make a literary work titled *Nārāyaṇīyam*.

Kathakali was titled Rāmanāṭṭam when it was born. Lyric of Rāmanāṭṭam is a mixture of Sanskrit, Malayāḷam, and Tamil words. By the time of its creation, Malayāḷam has achieved a state of independent language. Still this author has chosen many words from Tamil origin that showing the importance of Tamil in the vernacularism.

To list some Tamil influenced usages found in Koṭṭārakkara Tampurān's works:

¹⁶ M. Lilavathi, *op. cit.*, p. 181

¹⁷ Legend say that an appeal of Pūntānam to Mēlpattūr to read his literary work in Malayalam 'Jñānapāna' was rejected, it being written in an inferior language. As a result Mēlpattūr had to suffer from rheumatism- a punishment given by Lord Kṛṣṇa-. He was later recovered after composing a Sanskrit literary work titled Narayaniyam in praise of Lord Kṛṣṇa.

In Sītāsvayamvaram

Pārāḷum mahāvīranē (1.3), Thaṇḍāril māthu (1.2), Ippōḷ virañṇu ṅān Kōppukūṭṭunnēn(6.14.3), Madana dahanan tande Villumuṇḍu Kāṇalām (7.17.3), Vaḷar kōḍaṇḍa dhāri (9.18.3), Paḷḷi Villu (11.sl.16.), Kāmanu kōti vaḷarkkum (11.24.6).

In Bālivadham

Cērātātēṭṭavu madharmmamate Vīrā (1.3.1), Ninnōṭukūṭavē (2.5.5), Kaṇḍāyō (3.6.), Mṛgam piṭṭipān (4.4), Janakande vākkinaḷe (6.11.3), Caṭṭērevannamar ceyvān kaṣṭam āḷō nī (7.13.8), Śrī rāmanāśramamupētya tampiyōṭum (8.11.), Śrīrāmanum tampiyumāy priyāntām (9.12), Perukiṇa pōrceyta nēram (9.16.5), Villāḷi Vīrarkaḷāyūḷḷōre niñṅaḷ, Nallōrkaḷē kōṭṭiratte dhariccu (13.21.2), Attal muzuttu (14.18.), Iṭayiluṭal poṭipeṭave kuruti vamippipan (16.32.), Kulamalayiladhikatarā vaḷarśilayeṭuttu (16.32.3), Vazutukayillennaṛika sahōdara (18.35).

In Tōraṇayuddham

Tātanuṭe aruḷālē (5.9.5), Tayyalmaṇē (5.9.8), Iḷayabhūpa (6.10.3), uparicuzalavumtān (6.11), Ceṭṭum kōzayenniyē (6.13.3), Markkaṭarē (6.14.1), Kūriruḷ iṭayunna aṇinal kuzalil mēvum Vēriyāṇṭa cārusuma rājitānanē (10.18.1), Pāruraṇṭēzinum nāthan (11.20), Cittam vacciṭolla (10.18.5).

The text of Rāmanāṭṭam written by Koṭṭārakkara Tampurān, that latter metamorphosed into Kathakali is very much in Malayāḷam language. Malayāḷam words along with Tamil are abundant even the Ślōkas. e.g.

*Manukulamahipanmārāṇḍezum rājadhānyām
Kanivoṭu dharaṇīm tām rakṣaceytāḷumappōl
Naravarājanāḱum bhūmipan tande sūnu-
rddaśaratha narapālan tam vasiṣṭam babhāṣē*

(Putrakāmēṣṭi 1.sl.4.)

Another Ślōka :

*Śrīrāmanēvamarul ceytatu kēṭṭuṭan tã-
nãlōkya rāmamadhikam bhṛgunandanōpi
Nārāyaṇam nayanagōcaramãśu dṛṣṭvã
Pãramteliññu hṛdayē nijagãda rāmam*

(Sītãsvayamvaram 15.sl.24)

*“Śrīrāmanēvamarul ceytatu kēṭṭa nēram
Nārāyaṇam nayanagōcara mãśu dṛṣṭvã
Pãram teliññu hṛdayam sababhūva bãli
Tãrã tatō nijapatim samupētya coṇṇãl”*

(Bãlivadham 21sl.27)

Most of the introductory Ślōkas of Rāmanãṭṭam authored by Koṭṭãrakkara Tampurãn are in the same style shown above with abundant Malayãlam words and usages. The Padams (dialogues) of this group of ãṭṭakkathas contain much Malayãlam words. This quality might have attracted the common people and have helped these plays survive even after many ãṭṭakkathas with high literary quality sprouted later on. While Paraśurãma dialoguing with Sri Rãma

*“Åreṭã naṭannīṭunnu rãmanōṭã mūṭhã
Dhīraneṅgileṇṇe nī jayiccupōkavēṇam”*

(Sītãsvayamvaram.15.28.)

While Bãli dialoguing with Sri Rãma

*“Eṇṇe nēriṭṭu ninnu kolluvãn paṇiyãyi
Nannãyoḷiccu cati ceytatu cērã
Nēriṭṭu ninnu mama pōr ceytuevṅilō*

*Vīra itinu mumbil kollumallō ñān
Vīrarōḷiccu catiecykayillallō nūnam
Pāramalpanākayāl ēvam ceytateṅṅe nī”*

(Bālivadham 21.26.1)

Abundant usage of common words is very conspicuous in these lines.

In the course of its development Kōṭṭayath Tampurān’s contributions such as *Bakavadham*, *Kirmmīravadham*, *Kālakēyavadham*, and *Kalyāṇa sougandhikam*, marked very important stage. All the Ślōkas except one in *Kālakēyavadham*

*Svarvadhūjanamaṇiñṅiṭunna maṇimaulyil khacita ratnamām-
Urvaśī tadanu manmathēna hi vaśīkṛtāpi vivaśīkṛtā
Śarvarīśa kulabhūṣaṇam yuvatimōhanam dhavaḷa vāhanam
Pāṛvaṇēndsumukhi pāṇḍusūnumabhivīkṣya caivamavadalsakhī*

(Kālakēyavadham.6.sl11)

All the Ślōkas he wrote except one in *Kālakēyavadham* were in Sanskrit metre and language. For e.g.

*“Tata: kadācittapatīkulōdvaha
Kṛtānta sūnum kṛta pādavandanam
Vṛtam sagarbhyair vṛṣabhō mahīkṣitām
Sutānurōdhal suta rāma bhāṣata”*

(Bakavadham 1. sl.2)

Another example:

*“Mārgē tatra nakhampacōṣmalaraja puñjē lalāṭam tapa-
Grīṣmōṣmadyutitāmya dānanasarōjātām vilōkyādarāl
Vātyōddhūḷita dhūḷijāla masṛṇacchāyām sadharmātmajō
Maddhyāhnē paridūyamāna hṛdayām tāmabravīd draupadim”*

(Kirmmīravadhā1.sl.2)

From Kōṭṭayath Tampurān's period onwards, it became an unwritten rule to write Ślōkas in Sanskrit and Padams in Maṇipravāḷam. Of course, even Poets like Uṇṇāyi Variier have never adhered to this rule. There are many Ślōkas of his with many Malayāḷam words and usages. To quote two of his Ślōkas here:

*Aññōṭṭiññōṭṭuzannum vipinabhuvi taḷarṇnum vicāram kalarṇnum
Tuñgātañgam vaḷarṇnum tṛṇatatiṣu kiṭṭannum surēndrānirannum
Tiññum khēdam maṛannum divasamanu
naṭannīṭumannaīṣadhēndran
Vankāṭṭil kāṭṭutīṭannaṭuvilorugiram kēṭṭuvispaṣṭavarṇṇām*

(Naḷacaritham 3rd day2.sl.3)

*'Pēṭikkēṇḍ'ā varuvanarikē vankoṭum kāṭṭutīyil
Cāṭṭikkoṇḍ'ālorubhayamenikkilla ṇān
toṭṭavarkkumKūṭṭikkoṇḍ'āluṭanazaloziccīṭuvēnennu colli-
Ttēṭikkoṇḍ'ōrurgapatiyōṭṭūcivān naiṣadhēndran'*

(Naḷacaritam 3rd day2.sl4)

Another Ślōka of Kārtika Tirunal in *Pūtaṇāmōkṣam* is of much literal value. The demoness Pūtaṇa when came to Ambādi pretending as a noble woman in incognito got astonished to see the panorama of Ambādi. This introductory Ślōka is very well written in Maṇipravāḷam.

*Kaṇṇal kaṇṇikaḷ mauli ratna kalikā rūpam dhariccādarāl
Poṇṇinmālayaṇiñṇu pūtaṇa tadā mandam naṭannīṭiṇṇāḷ
Piṇṇe cennaḷ gōkulēkulurmula kunniṇṇumīte ciram
Miṇṇum candrika pōle mandahasitam tūki paṛaṇṇiṭṭiṇṇāḷ*

(Pūtaṇāmōkṣam 11,sl 18)

Recent development shows that many poets never adhere to Sanskrit while writing the Ślōkas but they depend on the living Malayāḷam which is again Maṇipravāḷam.

Kathakali has also incorporated Daṇḍ'akam that is an attractive Dravidian diction. No other literary, theatric, or musical branches in Kerala have implemented this metric system as Kathakali has. Daṇḍ'akam of *Kīcakavadham*, *Kucēlavṛttam*, *Duryōdhanavadham* are of high literary as well as dramatic and music quality. Existence of Daṇḍ'akam is only in Kathakali now.

To sum up the cross cultural interaction of classical and indigenous ethos did not bring out an abortion but it brought forth a strong hybrid that invigorated another hybrid of the cross fertilisation, namely Kathakali where the language is Maṇipravāḷam.

There may not be any obvious link between Maṇipravāḷam, the diction of Kathakali and the music of Kathakali. However, one has to see the music from the overall socio cultural picture the emerging culture had to adopt. As in the language, so in music too there was a harmonious synthesis of classical and folk elements.

Didymous Structure of Music

Synthesis of classical Carnatic music and Indigenous music resulting the birth of Kathakali Music or Sōpānasaṅgītam.

All languages are born as music.¹⁸ The most old known literature Ṛgvēda is more a song than a literature. Researchers will find it very difficult to categorise the folk music tradition of Kerala. 'Pāṭṭu' is the word for music in Malayāḷam. A time when music and literature were not differentiated as two different art disciplines was when the folk traditions sprout to its full swing. Uḷḷūr has documented many schemes of *Pāṭṭus* such as '*KaḷamPāṭṭu*,

¹⁸ M. Lilavati, *op. cit.*, p. 9.

*KāṇipPāṭṭu, PulayarPāṭṭu, jñattuPāṭṭu, VaṭṭipPāṭṭu, Iṭanatan Pāṭṭuu, PūrakkaliPāṭṭu, PenPāṭṭu, PuḷḷuvarPāṭṭu, PāṇarPāṭṭu, Kurava Pāṭṭu, VēlarPāṭṭu, MalayarPāṭṭu, BhadrakāḷiPāṭṭu, MaṇṇārPāṭṭu, Śāsthampāṭṭu, VāvarswamiPāṭṭu, VaṭakkanPāṭṭu, MāppilaPāṭṭu, ThekkanPāṭṭu, AñjutampuranPāṭṭu.*¹⁹

Not being written or notated into musical notes, these Pāṭṭus survived as lingering of the tongue of the working class for a long time. Interestingly these Pāṭṭus are documented in the history of language-literature. Those are treated as the milestones in the field of literature.

The autochthonous music of Kerala without its cultural superfluosness of classical influence was highly rhythmic, perhaps rhythm without the harmonious application exercised by the Brāhmins in Carnatic music. This author wants to state here that before the land marking of the present Kerala, most of its parts belonged to Tamilnadu. A rich and autogenous style of rendering music was developed in Pālakkad district. Tamil Brāhmins mostly or almost carried it out. Though many kind of music were practiced here, all were ignorant to document or record those. Malayāḷam had to wait for a priest to come from Germany to have the first dictionary of her own. (Herman Gundart made the first dictionary in Malayāḷam).

Kerala had her compositions in Pañcavādyam,²⁰ Tāyampaka,²¹ Kēli,²² Kuzalpat'tu,²³ Mēḷam,²⁴ etc. None of them could be characterised as music by the accepted canons of music grammar like tonal variations, harmony, and tunes. They depend upon a rhythmic pattern created by loud high percussion

¹⁹ Ullur, *op. cit.*, pp. 205-246.

²⁰ Pañcavādyam is an orchestration. Four types of percussion instruments are used as Edakka, Timala, Maddaḷam and Elattāḷam besides a wind instrument Kombu.

²¹ Tayampaka is a solo performance on Cend'a. Many accompanying artistes keep the rhythm on many Cend'a s and on Elattāḷams while performing.

²² Kell is a duet with Cend'a and Maddalam. Cēṅgila and Elattāḷam are used to keep rhythm.

²³ Kuzalpat't' is an orchestration with many Cend'a s and Elattāḷam, and Kuruṅguzal.

²⁴ Mēḷam is a group orchestration with many Cend'a s and Elattāḷam.

sound. They are the product of uninhibited play upon percutaneous drums, except for the rhythmic sensation throbbled in the performers. These types of music did not convey the verbal sound or musical melody or poetic ideas that can be adhered with harmonious vocal music.

Around the 17th century Carnatic music was reaching the zenith of its excellance through the valuable contributions of saint Tyāgarāja, Mutusvāmy Dīkṣitar, and ŚyāmaŚāstrikal. Carnatic music that originated and developed in Andhrapradesh, Karnataka, and Tamilnadu, it had its adherence in Kerala. Maharaja of Svātītirunāl of Travancore gave it a fillip. During his short life from 1833 to 1867, Svātītirunāl changed the face of the music in Kerala through his compositions in different languages and in different Rāgas.²⁵ However, the compositions of Svātītirunāl were within the parameters of Carnatic music. Despite this, it is the knowledge of Carnatic music, which in the initial stages helped the composers of Kathakali to enrich its theatrical idiom.

There already existed a tradition of music in Kerala, established by the *Gītagōvindam* of Jayadeva known as *Aṣṭapadi*. Jayadeva would have composed his *Gītagōvindam* in Rāgas popular in Bengal and Orissa. Most of the Rāgas mentioned in *Gītagōvindam* very much go along with the Carnatic system of music. Mukhāri, Bhairavi, Aṭhāṇa, Tōṭi, Saṅkarābharaṇam and many much Rāgas used in *Gītagōvindam* are used in Carnatic system also. The habit of keeping rhythm during Rāgalāpana is maintained in north Indian music and in Kathakali - Sōpānasaṅgītam. In the field of Nāgaswara also the percussionists keep a rhythmic accompaniment while blowing the Rāgam. Gradually with the emergence of Carnatic music from eastern to western cost of the peninsula, the singing of *Aṣṭapadi* gained a new mode through the amalgamation of indigenous - ritual music and Carnatic music. Though written in Sanskrit, non-Brāhmin singers belonging to Kuṛuppu caste mainly sang *Aṣṭapadi*. The drummers who belonged to Mārār and Poduval caste who were

²⁵ Sreedhara Menon. A., Social Cultural Hisotry of India, Kerala. Sterling Punnishers Pvt. Ltd. New Delhi. 1979. P-266.

adapt at the ritual music like ‘Vēṭṭekkarān Pāṭṭu’²⁶ began to learn *Aṣṭapadi*. The songs of *Aṣṭapadi* are well known as ‘Sōpānasaṅgītam’. Sōpānam means the steps leading to the temple shrine and Sōpānasaṅgītam gets its name from the fact that the musicians stand below the steps of the shrine and render the songs while worshiping is taking place inside the shrine. Mānavēda who ruled over Kozikkode (discussed latter) himself initiated singing of *Aṣṭapadi* in the temples of Kerala.²⁷

It is mentioned earlier that prior to the development of Malayāḷam as an independent language, the common language prevalent in eastern and western coastal area was Tamil (rather Ādidrāvid’am or Malanāṭṭu Tamil). Similarly, there could be a common music prevalent in general. This could be Sōpānam. Muttusvāmy Dīkṣitar in one of his compositions-‘*Pārvati Paramēśvaro*’ set to Bauli Rāgam has addressed his deity: ‘*Sōpāna mārga mukhyādhārou*’. It is evident that Sōpānam style of rendering music was familiar in Tamilnadu also during his period. Changes might have taken place and Sōpāna might have changed to ‘Tēvāram’ in the eastern coastal area or vice versa. Tēvāram’ is sung even now in some of the temples in Tamilnadu. Many Rāgas practiced in Tēvāram’ such as Indiśa, Puṣanir, Inḍaḷam etc. are commonly used in Sōpānam and Kathakali alike. The purpose and practice of both of these musical styles too are similar. In Kerala ‘Tēvāram’ denote the rituals after the morning bath.

Thus, the devotees waiting at the altar to glance at the deity just when the door of shrine is opened are taken high to the state of Bhakti through the music. Sōpānasaṅgītam that preceded the present Kathakali music does not strictly stick to the grammar settled by Gōvindācārya or Veṅgaṭamakhi who are considered as ancient scholars of music. Most of the ancient Kathakali vocalists handle the music quit casually. Kathakali music gained popularity as Sōpānasaṅgītam just by aiming at the provocation of character inside the

²⁶ Vettakkaranpattu is performed as a votive offering to Vettakaran who is the son of Shiva born in Parvati as a result of their union in the form of hunder and hunds- woman.

²⁷ K.P.S.Menon, Kathakali Rāgam, Mathrubhoomi books,1986, p.5.

enjoyers and actors though neglecting the narrow confines of the grammar of music. Structurally Kathakali Saṅgītam of present do not have much resemblance with the Sōpāna -music sung by the Kuṛuppus or Mārārs as at the sanctum sanctorum of shrine. .But in spirit it is similar since the emotion of the performer is evoked to a state of *Ānanda* as it is done in Sōpānasaṅgītam.

Even the songs for the indigenous group dances like Kaikoṭṭikkaḷi (Tiruvātirakaḷi) performed by women during festivals like Onam and Tiruvātira; use Kathakali songs. However, a significant factor that may be observed in the case of Kathakali music is that, though the Rāgas used in it are technically similar to Carnatic music, they differ considerably in application, spirit and aim. In other words, Kathakali music has Carnatic music as its structural foundation while the whole edifice presents a dramatic effect. This is mainly due to the spirit of Sōpānasaṅgītam, which has as its aim the invocation of deeper human feelings in the actor as well as in the enjoyers. Sōpānasaṅgītam, which awaken divinity in a temple, is now put to a similar purpose; i.e., to waken the dormant inner sensibilities of the human body, which can be considered as a temple. (A temple is a symbol of body and the deity is a symbol of soul) The influence of Carnatic music on that of Kathakali is significantly different from the use of Carnatic music in the very popular dance form of south namely Bharatanāṭyam. To quote Leela Omchery:

“The singers of Bharatanāṭyam dance may act as the sound producers of the dancer, though she does not have to take part in the enactment and expression of dancer much. Until the end of dance she continues singing, enriching the music of the song; keeping her individuality. But in Kathakali the singer is not only the ‘voice’ of the actor but a component of Naṭya. He is expected to weep, laugh and cry in accordance with the actions of the performer. He is the main actor who dances without steps, acts without actions, expressing all the Ragas through his sound.”²⁸

²⁸ Leela Omchery, ‘Introduction’ Sangeetika Dr. Sharma. VS., Kottayam. 1980. P.11

Akavoor Nārāyanan also has expressed his similar views.

“Music in Kathakali is stage music as distinct from chamber music of the concert hall. The main function of music in Kathakali is to enhance the effect of Abhinaya”.²⁹

In order to weld the spirit of folk art and the aesthetic sonority of the classical Carnatic music, the Rāgas of Carnatic music have been adapted to suit the theatrical tradition and need of Kerala. Rāgas here are used particularly to explode the finer and subtle emotions of humanhood in general; but specifically it is expected to portray the mood and state of the particular character.³⁰

A prominent musical form practiced by the aborigines was the ritualistic song sung during the performance of Kaḷamezuttupāṭṭu, Tiyāṭṭu etc. The singer of these rituals never cared for the tonal syllabic perfection of the song. So also, the oracles who are the integral part of these rituals, did not care for the controlled and regulated body movements in rhythm. What they cared for was to vibrate the listeners with their reverberating voice that is full of devotions and spirit.

In due course of time, the Sambadha system about which mentioned earlier became a matter of social custom not concerned only with the Nambūtiri youth alone. Later on any one of any upper caste who could provide food, dress and oil to a girl (usually with poor financial status) was able to have such matrimonial relationships.

As Sanskrit and Malayāḷam wedded that resulted in the birth to a new style of diction namely Maṇipravāḷam, the Carnatic music and indigenous music (Sōpānasaṅgītam) came to an adhesion from which a new style of rendering was taken birth. It was not difficult for the vocalists of Kathakali to in

²⁹ Akavoor Nārāyanan, *Perspectives*, Pen Books Pvt. Ltd., Aluva, 2004, p. 35.

³⁰ See Kapila Vatsyayan, *Classical Indian Dance*, Sangeeth Natak Akademy, Rabindra Bhavan, New Delhi. 1977. p.341.

put the vigour and vitality of ritual, indigenous, or folk music into the frame of Carnatic music. It is appropriate to quote Mathur.J.C.

“Inter change between folk and classical styles have been a continuous process and in fact it is not possible to be certain which Rāgam is folk origin and which is classical consequently; the over all impression of music in these plays is similar to that of classical music”.³¹

The songs of most of the folk rituals are charged with spiritual quest and it moved the listeners and performers to a state of self-remittance. Pronouncement of each of the words carried a heavy load of adoration to the deity. The singers forget themselves and they are engulfed with the firm faith they have upon the God. This significant character of folk –ritual music is very much absorbed into Kathakali when the members of this performing community were trained as singers for Kathakali

(A legendary character Ṣadkālagōvinda Mārār was a vocalist of high calibre recognised by the Maharaja Svātītirunāl. He was a renderer of Sōpāna saṅgīta with perfect knowledge of Carnatic music. Uṅṅikṛṣṇa Kuṛuppu is another example. Being a Kuṛuppu by caste, he was a profound singer of Kaḷamezuttupāṭṭu, latter entered into the field of Kathakali music).

The people also found it pleasurable to sing and listen to songs in vernacular language rather than listening to unfamiliar languages. Otherwise, the enjoyment of Rāgas was only possible through Telugu and Sanskrit Kīrtanas written by saint Tyāgarāja, Mutusvāmy Dīkṣitar, and Śyāma Śāstrikal.

³¹ Mathur J.C., Drama in Rural India, Indian council for cultural relations, Asia Publishing House, Bombay, 1964. p.106.

Didymous Structure of Instrumental music

Dēvavādyam and Asuravādyam are used in the orchestration of Kathakali. As mentioned earlier instrumentation of Kathakali, also show a twin nature. Ceṇḍ'a, and Maddaḷam are the main percussions. While Maddaḷam and Cēṅgila are considered as Dēvavādyam (classical based) Ceṇḍ'a and Ilattāḷam is considered as Asuravādyam (folk origin) Cēṅgila and Ilattāḷam are metallic instruments. The vocalists apply metallic instruments while singing the Padams. The main singer is termed 'Poṇṇāni', and subordinate a 'Śāṅkiṭi'. More than a vocalist, the Poṇṇāni singer is a stage manager who edits the play according to the needs of the time, and a music director who regulate the tempo of the whole performance as well. He can prefix 'Rāgalāpana' as a prologue to the scene if the actor is not ready with his costumes. He may repeat a line if the gesticulation is not over. The baton held by Poṇṇāni is as powerful as sceptre. Śāṅkiṭi vocalist handles Ilattāḷam. Primarily Cēṅgila and Ilattāḷam support the musical aspects keeping the rhythm while Ceṇḍ'a and Maddaḷam support the dancing (body music) and gesticulation (body language). These instruments add charge to the gestures giving the 'effect'. It is better to say that these instruments support music, dance, gesticulation, actions and such according to the need of situation. Ceṇḍ'a and Maddaḷam complement each other by placing the latter in between the formers strokes. It is played in a harmony in most of the scenes, but Maddaḷam alone accompanies most of the female characters. It is the connecting link in between literature, music, drama, and also Nṛtta, Nṛtya, and Nāṭya. A synthesis of Dēvavādyam and Asuravādyam is obvious in the orchestration of Kathakali

Each department of Kathakali such as Theatre, Music, Literature, Orchestration, is in a twin structure of which one is Brāhminic and other non-Brāhminic.

CHAPTER II

**DIDYMOUS STRUCTURE IN THEATRICAL
ASPECTS OF KATHAKALI**

INDEGINOUS-FOLK THEATRE TRADITION

Points to be discussed

- Structure of Folk-Ritual traditions
- Muṭiyēṭṭ
- Tiyyāṭṭ
- Influence of Kathakali in other folk arts like Taṭṭimpekūttu, Poṛāṭṭumkaḷi, Pāvakathakali, Kummāṭṭi, Yakṣagānam, and Teyyam etc

The Folk-Ritual Theatre

Before assessing the similarities between Kathakali and its earliest ancestor, Kūṭiyāṭṭam and latest Kṛṣṇanāṭṭam, it will be necessary to trace its other ancestors namely the ritual and folk arts of Kerala.

In physical appearance Kathakali may resemble Kūṭiyāṭṭam or Kṛṣṇanāṭṭam, so much so one may confuse a Kathakali picture with a Kṛṣṇanāṭṭam picture but the spirit that a Kathakali performer carry is very much that of a ritualist, or a Veḷiccappad' with little difference.

Kathakali owes as much to Sanskrit theatre Kūṭiyāṭṭam and Kṛṣṇanāṭṭam, as to ritualistic or folk-arts. These are mainly Muṭiyēṭṭ, Tiyyāṭṭ, KaḷamezuttuPāṭṭu, Poṛāṭṭum Kāḷi etc.³² These art forms can be defined neither

³² i. "Kathakali was also influenced by the earlier cult plays of Kerala like Muṭiyēṭṭ (Dārikavadham) which though bizarre spectacles characterized by immense primitive vigour".
Bharata Iyer. K., Dance Dramas of India and the East. Taraporewala & Sons Company Pvt. Ltd., Bomaby. 1983. P-13.

ii. "Indian art and culture, in any case area joint creation of the Dravidian and Aryan genius, a welding together of symbolic and representative and abstract and explicit language and thought".

as dance forms nor dramatic forms. They partake both. Here talking of them J.C.Mathur says.

“The use of terms like Opera, Ballet, and even dance drama is not appropriate for most of these forms. These terms developed in west and do not have much relevance to the situation in the Indian country side”.³³

If these are not art forms, how could they have exerted any influence on Kathakali is a question that naturally arises. To find an answer one has to delve deep into the history of ritual and folk arts. Though no detailed exegesis is attempted here, a more than desultory glance is made at their development.

No one can conclusively fix the date when the folk arts originated. Its evolution took place along side by side with human evolution; whenever and wherever man has progressed beyond the stage of struggle for survival, or perhaps even during that period he tried to find out a medium for unexpressed feelings, and emotions. Here and there, he is ineluctably drawn to acting and such forms of self-expressions.³⁴

There are many reasons to substantiate the contention that these art forms of Kerala are non-Brāhminic in origin. Brāhmins were abstained from these art forms as a caste order.

The salient features of these arts may be spotted here:

- The literature of the music sung as a play back of these art forms is either Tamil or Malayāḷam. Let it be Tamil or Malayāḷam, is a Dravidian language.

Ananda. K. Coomaraswamy., History of Indian and Indonesian Art. Munshiram Manoharlal, New Delhi. 1972. P-8.

³³ J.C.Mathur Drama in Rural India, Indian Council for Cultural Relations, Asia Publishing House, Bombay. 1964. P-10.

³⁴ Sheldon Cheney. C., The Theatre, Tree Thousand Years of Drama Vision. May Flower. 1939. P-1.

- In most of these, the dialogue is in verse, having a sort of rhythm, but their motive and prosody do not abide by the Sanskrit poetics.
- The music is characterized as a tune evolved as a natural and spontaneous activity of the singers and is along with the dance movements.
- No written grammar or rules were controlling-as being an art form it should be-them.
- Brāhmins did not patronize these art forms, and they were forbidden from witnessing these performances.
- They are performed usually in temples or 'Kāvu' of Bhagavati or Śāsta, both considered as non –Brāhminic deities.
- In most these art forms a state of the performer getting possessed because of self-identifying with the deity takes place. At last he benedicts the devotees around.

(In fact, some Bhagavati temples even have non-Brāhmins as priests, a profession that is traditionally the prerogative of Brāhmins.)³⁵

The folk –ritual arts performed in these terms have a separate identity and differ from classical Sanskrit drama.

If classical theatre forms were aiming at refinement, folk –ritual theatre tends towards broad expression of self-dedication and self-manifestation.

³⁵ In Palakkat district of Kerala, Chinakkathur, Tirupuraikal, Manappullikavu, and in such many temples have Nairs as preists.

Kṛṣṇa Caitanya's observations are very relevant here.

“If Kathakali had no features other than those we have analyzed in detail, it would not have transcended the level of a very brilliant, but also very sophisticated art form. But it had also roots that dug deep into the tradition of the ritual plays, like the one on the slaying of Dārika by the warrior goddess Kāḷi. This legacy made two great contributions. First, a strident vitality that more than compensated the rather over-cerebral stress on conventions in the poetic idiom and the gestural language; second, a numinous awe that fed on primitive, buried religious emotions and broke through with explosive power in the climatic moments”.³⁶

Most often classical theatre tradition requires an audience educated in the codified aesthetics of the tradition, while folk –ritual forms have an immediate appeal. The communication of the state of the performer is carried out through spontaneous action. Philip Zarilli points out thus.

“Classical performances are not necessarily more complex than ritual or folk performances. They each embody their own form of complexity. In classical performances, it is most often a complexity nuance of gesture and refined, codified techniques, especially in manipulation of hand, eye, and face. The complexities of folk-popular performance on the other hand are most likely to be found in convoluted and involved dramatic texts, in more elaborate technical means, and in greater dependence on total ensemble rather than individual artistry needed to give a good performance”.³⁷

³⁶ Kṛṣṇa Caitanya 'Aesthetics of Kathakali', Narthanam, vol.VIII no.4 no.2008 jan2009, p.54.Kuchipudi Kala Kendra. Mumbai.

³⁷ Philip Zarilli, Kathakali Complex- Actor Performance and Structure. Abhinav Publications New Delhi. 1984. P- 36.

The folk ritual arts being in a seminal stage of development do not set much store on the classical- 'Caturvidhābhinaya', or sophisticated and stylized movements and a rich literature.

Again, instead of the performance being confined to a platform, it can be performed in a courtyard of a temple or in the cropped paddy fields. Further, the emphasis is on the total dramatic or mystic effect rather on thematic explication of the text. The striking feature of the ritual-folk arts is that the performer seems to be completely possessed; they are not playing a role rather they are becoming the characters themselves. The performers are resorting to learn histrionics' to create a make believe world, instead they themselves come out alive in that make believe world. They shiver, tremble, and scream in fact; give themselves up to all uninhibited expressions of human emotions without the least restraint. Perhaps it is to highlight these uninhibited emotional displays that all folk arts of Kerala use instruments coming under the genre of 'Asuravādyam'.³⁸ The instrumental and vocal music that accompany the art form may not be cacophonous but they are devoid of any fixed scale and usually chorus of many in different pitches. To make the entire performance bizarre there are ritualistic practices like 'Tiriuzicil, Kaṇalcāṭṭam',³⁹ etc. A small description of some of the folk –ritual art forms those influenced Kathakali are necessary here.

Muṭiyēṭṭ (Picture 5)

This is one of the oldest and popular ritual-dramas of Kerala. Muṭiyēṭṭ is the story of the war of Bhadrakāḷi with the two notorious Asuras Dārikan and Dānavēndran, eventually killing them. Its most important component is Dārikavadham or slaying of demon Dārika who was invincible.

³⁸ Percussion instruments are classified as Dēvavādyam (devine) and Asuravādyam (demonic). Asuravādyam includes all musical instruments used in folk rituals and traditions including Chenda, Chengila, (a kind of gong) Pulluvakutam (a stinged comtraption of mud pot).

³⁹ In 'Tiriuzhichil' the performance caresses his body with the flame of a burning wick while dancing; and in Kanalachattam he jumps into burning embers and tramples them out.

The story of Muṭiyēṭṭ' goes like this: Dārika and Dānavēndra were two notorious Asuras, born to Dārumati. In order to achieve more powers, they performed severe penance and Lord Brahma was finally forced to appear before them. They demanded the boon for immortality, but Lord Brahma declined this request, as death was inevitable for anybody once taken birth. The Asura brothers then compromised with the boon that no males could ever kill them. Lord Brahma then asked them why they did not demand that females also could not kill them. The Asuras enraged by the pride of the boon they awarded, retorted, "It is a disgrace to us and our community to demand likewise. How dare a female kill us as long as we are strong enough for anyone to harm us?" Annoyed by the pride of these Asuras and sensing their evil intentions, Lord Brahma curses them-"Let you be killed by a female". This part of the story is not performed in Muṭiyēṭṭ'.

Unable to resist the tyranny of Dārika, Dēvas send Nārada as their messenger to lord Śiva, requesting his help. Lord flares up with anger and opens the third eye, from which Bhadrakālī (Kālī) emerges. Lord Śiva tells her that her mission is to kill Dārika. So she sets out in search of him. Seeing her in roaming in the forest, a 'Vētāl' appears in front of her and enquires about her objectives. The Vētāl tells her that Dārika is very powerful and that a new Dārika(or Asura) can emerge from each drop of Blood that falls from his body.

The Vētāl offers to carry her on his back. The Dēvi creates 'Kūḷi' from her body and the three of them challenge Dārika for a fight. The next act begins with Kālī and Dārikain accompanied by Dānavēndra in their respective war chariot. At first, they engage in a strong verbal jargon. This is followed by a long drawn out fight, which lasts for hours together, during which the two opponents make the whole of the temple premises their stage. Perhaps to represent symbolically the cosmic proportion of the scene enacted. The Vētāl sucks up blood falling down from the body of Dārika, so the emergence of Asuras from it was evaded. When the sky is dyed red to usher the dawn of

light Dārika is slew by Kāḷi. The abdomen of the fallen demon is rip open, his entrails dripping blood, are scooped out, and the goddess after drinking the blood adorns herself with the entrails.⁴⁰

Here lies one of the close parallels between Kathakali; and folk ritualistic arts. Kathakali too abounds in such macabre and ghastly scenes and many of the Kathakali plays ends with the slaying of the demon or villain.⁴¹

The period of origin of Muṭiyēṭṭ' is un-traceable. This art is more of a ritual than drama. Muṭiyēṭṭ' is the story of the war of Bhadrakāḷi with the two notorious Asuras Dārikan and Dēnavēndran, eventually killing them. Muṭiyēṭṭ', compared to other forms of temple arts, is presented without much of Mudras, facemasks and facial expressions, but with facial make-ups and Cutṭi (artwork done on face with rice paste) which makes the characters simple and more acceptable to the viewers. Originally, these characters used to perform with speech and dance, but later on rhythmic steps were introduced which gives more life to the characters and makes the performance more interesting.

The sequence of Muṭiyēṭṭ' is as follows:

- 1. Koṭṭi Aṛiyippu (Announcement through drumming):** This is done in the morning, after the pūjas in the temple. This is an announcement. The instruments used are Ceṇḍ'a and `Vīkkan' (Low-pitch drum) and Ilattāḷam
- 2. Kaḷamezuttu (Drawing picture of Kāḷi):** This is usually done in the afternoon. A portrait of Bhadrakāḷi is made on the floor about the size of 5 meters X 3 meters. It is assumed to be how Saint Nārada demonstrated the should-be figure of Bhadrakāḷi to Lord Śiva. Natural pigments in powder form are used for this purpose. These are burnt husk of paddy (black), rice

⁴⁰ Bharata Iyer. K. Kathakali Oriental Books Reprint corporation, New Delhi. 1983. P-14.

⁴¹ In 'Duryodanavadham' Bhima does to Dussasana what Kali does to Darika. In 'Prahlaadacharita' Narasimha (Vishnu in the incarnation of halfman and half lion) tires open the chest of Hiranya and drinks his blood

powder (white), dried and powdered leaves of 'Vāka'- Acacia (green), turmeric powder (yellow) and a mixture of turmeric powder and quick lime (red).

3. Kaḷam Pāṭṭu (Music in praise of Kāḷi): Tōṭṭams of Bhadrakāḷi are sung in front of the 'Kaḷam' after the night pūjas in the temple. After the song, the main artist assuming the character of Bhadrakāḷi is fully absorbed into him wipes off the Kaḷam.

4. Cuṭṭi Kuttal (Make-up): after Kaḷam māyikkal (wiping off the portrait), the artists undergo Cuṭṭi kuttal. Other make-ups resemble that in Kathakali including headgears.

5. Viḷakku Vaipu (Lighting of the stage lamp - Araṅgu Viḷakku): A big oil lamp (similar to Kathakali Viḷakku) is lighted in the centre of the temple yard. The performance is carried out centralising this Araṅgu Viḷakku.

6. Kēḷi Koṭṭu (Starting signal): This is to announce the starting of the performance. The Tāḷam (rhythm) used here is Kuṭṭēnācci, a mixture of Aṭanta and Campa Tāḷams.

Following are the sequence of scenes presented.

1. Śiva Nārada Samvādam (Discussion between Śiva and Nārada)
2. Dārikan Puṛappaṭ (Triumphant march of Dārika)
3. Puṛappaṭ (March of Kāḷi)
4. Kōyimpaṭa Nāyar (a baffoon character)
5. Kūḷi Puṛappaṭ (March of assistant of Kāḷi)
7. Dārika Vadham (Killing of Dārika)

Auspicious occasions:

1. Kāḷi, after Kūḷi Puṛappaṭ takes infants among the viewers to the Araṅgu Viḷakku, rotates the child around it thrice, and offers Prasādam

(flower from the garland on the headgear). This rite is supposed to immunize the child from contagious diseases (especially small pox), a long healthy life and to help the child to drive away all unwanted fear in mind.

2. Teḷḷi Eṟiyal (Throwing pine resin powder to the cotton torch)
Cotton torches are an unavoidable part of the ritual during the Puṟappaṭ as well as the battle. Dried and powdered resin of pinewood (Teḷḷi) is thrown on to the flame of the cotton torch, which inflates highly and adds to the ferociousness of the scene.

3. Pantam Uziyal: After Killing the Asuras, Kāḷi performs a pūja in front of the Araṅgu Viḷakku worshipping Lord Śiva. The cotton torch used on this occasion is then taken amidst the viewers; `Teḷḷi' is thrown on its flame and the viewers inhale the smoke that is considered the most auspicious act of this ritual.

4. Muṭi Uziyal: All the viewers leave the scene after Pantam Uziyal, but the person who offered the performance stays back along with his kith and kin for the next rite - Muṭi Uziyal. Kāḷi takes off her headgear, encircles it near the face of the person and his family members thrice, offers Prasādam (again the flowers from the garland on the headgear), receives Dakṣiṇa (supposed to be the reward for the performance) and concludes the ritual. (Kūṭiyāṭṭam performer also takes off the headgear facing the stage lamp at the end of performance.)

Muṭiyēṭṭ' may well be considered older than all other existing theatre forms of our country. It can be older than Kūṭiyāṭṭam, as the dramatic concept is much cruder and folksy. Moreover, it belongs to the period when worship was conducted in Kāvu (grove), for temples were yet unknown in these parts of the country. Worship of nature as mother was a salient feature of our culture and no wonder this is evident in most of our ritualistic art forms.

There are few distinguishing features of Muṭiyēṭṭ', which highlight its ritualistic nature. The absence of a restricted and designated stage ensures the viewers' involvement, which is an essential aspect of Muṭiyēṭṭ'. The near total absence of Hastamudras (Hand gestures) perhaps the most important element of acting in Kathakali, Kūṭiyāṭṭam and the like is a clue to its ancestry. The facial of Dārika and Dānavēndra very much resemble with Kāṭṭāḷa in Kathakali (Picture 6).

During the appearance of Kāḷi the powdered resin is thrown over the blown torches kept both sides of Kāḷi. This practice is observed in Kathakali also when Narasimha appear (Picture 7).

Same kind of curtain used in Kūṭiyāṭṭam and such Sanskrit dramas is used here also with difference in colour (Picture 8).

The theme of the performance is the well known story of the incarnation of Bhadrakāḷi as the compilation of the positive forces of the universe and as the sum total of the strength of all the gods. It was essential, as the adversary was the concentration of all that are evil, viz., ferocity, oppression and disease. Muṭiyēṭṭ' was considered the ultimate remedy against the most dreaded epidemic, Small Pox. Still, popular belief is strong as is indicated by the rush of devotees wanting the blessing of the actor performing as Kāḷi. Blessing of the entire village by him at the end of the performance is an essential part of the performance.

Perhaps the earliest existence of comic characters in theatre can be found in Kūḷi and Koimpatar. The former, a representative of the demon warriors is a forerunner of Bhīru in Kathakali, who tries to amuse the audience by crude extempore actions, while the latter relies more on subtle comments following a recognised script and behaves rather like the Vidūṣaka of Sanskrit Theatre. However, the real duty of these two during the performance is attending to the various chores related to the sequence and

assisting the main performers, much like the Bhīru in Kathakali or buffoons of a circus.

Though Kathakali is mainly confined to proscenium, sometimes it emulates the staging of Dārikavadham, in that some of the characters step beyond the confines of the allotted stage. The fight sequences, hunting scenes and in some emotionally overcharged scenes etc. (Kucēla going to see Kṛṣṇa, Kṛṣṇa coming to the court of Duryōdhaṇa, etc.) The actors may even make use of the space demarcated for the audience.

The Oracle as a Performer

There are different kinds of temple arts in Kerala where the oracle or 'Veḷiccappāḍ' plays a significant role. These performances though different from each other in many ways, have one thing in common and can be subsumed in one head; Kaḷamezuttu Pāṭṭu.

The common feature of merely all the Oracle dominated arts is the performing arena carefully created with a floury drawing on the ground, its adoration, and its effacement. One of these ritual arts is Tiyyāṭṭ.

Tiyyāṭṭ

NS says that Bharata selected story of Amṛtamathana for the debut performance after teaching the theatric lessons to all his sons. But Asuras mistaking it as a planned insult against rebuked the commencement and spoilt.⁴² Only Tiyyāṭṭ is enacting this story now.

It is ritual performed in Ayyappa temples. Tiyyāṭṭ can be considered an analogy of Muṭiyēṭṭ', though many Tiyyāṭṭ artists today tend to disagree. However, as indicated by rather well developed Abhinaya (Acting) using Hastamudras (Hand gestures), Tiyyāṭṭ should be much younger to Muṭiyēṭṭ', which in the pure form is absolutely without any gestural acting.⁴³

Tiyyāṭṭ is a ritualistic performance connected with worship of Śāsta or Ayyappa. This has influence or this has been influenced by Kathakali and Kūṭiyāṭṭam. It is performed by a special caste called Nambiātiri or Tiyyāti Nambiār. The Nambiār community that includes Kuñcan Nambiār is different from this Nambiār community. Tiyyādi Nambiār is allowed to undertake 'Upanayanam' and wear sacred thread (Pūṇunūl) as Nambūtiris, while the other does not possess such privilege.

⁴² NS 1, 36,37, 38.

⁴³ www.cyberkerala.com

During the performance, the performer is known as Velicappadu or Kōmaram.⁴⁴

It is not clear when exactly Śāsta or Ayyappa worship came into vogue. The *Amarakōśa* composed in 4th century refers to Śāsta as one of the synonyms of Viṣṇu. But it is doubtful whether this Śāsta could be identified with the deity Śāsta. There is a view that Śāsta is none other than Buddha adapted to Hinduism. Yet another story is that Śāsta is ‘Hariharaputra’ the offspring of the union of Śiva with Viṣṇu who came as ‘Mōhini’ to rescue Śiva from his severe delude. Though not very essential, there is relevance to look upon the birth story of Ayyappa here.

The story says thus: Śūrpaka, a determined and powerful demon decides to defeat Indra and capture the Svarga to become the ultimate lord of the universe. He worships Śiva and does many sacrificial rights to achieve the mighty power to destroy Dēvas. Śiva appears before him and offers any boon of his choice. ‘Those should die and become ashes on whose head I touch with my first finger’ was the boon he asked for. It was bestowed. Soon after becoming powerful, he orders Śiva’s head for his debut test to know the power of the boon. Knowing that Śūrpaka will not abide pleads, Śiva runs fast getting panic being chased by Śūrpaka behind, along forests, mountains and all worlds. At last, he approaches Viṣṇu for his rescue. Pacifying Śiva and deciding to destroy Śūrpaka, Viṣṇu adopted a maiden’s form and begins to play seductive dances on Śūrpaka’s way. Observing the erotic movements of Mōhini, Śūrpaka forgets Śiva and becomes lusty in Mōhini. Putting forward a condition that Mōhini wants to accept Śūrpaka only if he could dance as well as her, Mōhini manages Śūrpaka imitate her dancing. Reaching to a climax imitating Mōhini blindly Śūrpaka touches his own head with his forefinger and dies. Wondering how Viṣṇu could manage to destroy Śūrpaka, Śiva

⁴⁴ Velihcappadu is considered to be the manifestation of Bhagawati or Sastha. The flowing wavy long hair, the red hibiscus flower garland, a dress in dark red, a waste band of bronze bells and anklets are the distinguishing features of Velichappadu. Above all in his possessed state he slashes or nicks his forehead with the sword that shakes frenetically in his hands.

requests to explain the happenings. Śiva could not control his heartthrob when he witnessed the pretty maiden who was actually Viṣṇu. A divine union takes place and Ayyappa was born.

Another story regarding the birth of Ayyappa also is somewhat similar. Asuras took away the pot of nectar when Amṛta (nectare) was obtained after churning the ocean of milk, together with Dēvas. Adopting a seductress's form (Mōhini) Viṣṇu approached Asuras and proposed to serve the nectar by her bangled hands on a condition that those who wanted it should sit their eyes closed. In the presence of all the Asuras sitting closed eyes, Mōhini took away the nectar back to Dēvas. Again, Śiva gets in love with Mōhini and as a result of their union Ayyappa gets birth.

Those who reject the above story identify Śāsta with the Dravidian Ayyanār whose worship is popular in Tamilnadu. Another legend based that Śāsta was a foundling who was fostered by the childless king of Pandaḷam. On attaining manhood and after fulfilling his obligation as a dutiful son, Śāsta retired to his abode in the celestial world.⁴⁵

Tiyyāṭṭ has Kūttu, resembling the Kūṭiyāṭṭam.

The sequence in an Ayyappan Tiyyāṭṭ are:

1. Kūṛayidal:

Kūṛayital is the ceremonial starting of Ayyappan Tiyyāṭṭ. After Ucca pūja (worship in the afternoon) the Kūṛa (black coloured sacred lengthy cloth) is handed over to Nambiār. With the formal permission of the authorities and priest, while blowing conch. This is in one way the flag hoisting of one-day performance

2. Uccappāṭṭu:

⁴⁵ Sreedhara Menon.A., Social and Cultural History of India:Kerala, sterling PubliushersPvt.Ltd., New Delhi.1974.p-190.

The priest offers the Tiruvāyudham (Kaḍ'uttila or Curika-a kind of sword) representing the deity brought from the sanctum. Nambiār sings songs evoking Gaṇeṣ, Sarasvathi and Ayyappa. Of the traditional 108 Ayyappankavus of Kerala are also evoked by reciting the Kāveṇṇal Tōt'am. Then the Tiruvāyudham is taken back to sanctum sanctorum; the Kaḷam is drawn under the decorated thatch.

3. **Kaḷamezuttu:**

Kaḷam of Śāsta is made on the ground with different natural colours used in Muṭiyētt'. Traditionally, the main three Kaḷams drawn inside the temple are of Ayyappan, Vēṭṭēkkaran and Bhadrakāli done by three different communities.

Kaḷam (drawings) have a three-dimensional effect. Kaḷamezuttu (floral painting) and mural painting are similar in many ways.

4. **Kaḷampūja:**

The Kaḷam is decorated with trimmed tender coconut leaves and garments atop, traditional bronze lambs, raw rice, coconuts, betel leaves around. The Tiruvāyudham is again brought and kept along with the Vālkaṇṇāti⁴⁶ at the rear end at an auspicious Pītham (pedestal) representing the deity and special worship is offered. Once the Pūja is over, the Kaḷam is ready for worship just like the deity inside the sanctum sanctorum. This floury drawing of Śāsta is with the accompaniment of catatonic dance and the Tōt'am songs. A sword placed on a pedestal also is worshiped, as it is carrier of the mighty powers.

5. **Pāṭṭu:**

The music is sung in a typical style viz. Kaḷampāṭṭu style, a Dravidian branch of famous Sōpāna style. These songs -Tōt'am is the background story of Ayyappan Tiyyāṭṭ. Amṛtamathaṇam (churning of ocean of milk) story is

⁴⁶ If Linga is masculine idol, a Vālkaṇṇāṭi is feminine idol. Vālkaṇṇāṭi is a triangular bronze plate

divided into 12 parts. This along with Vēda parīkṣa (debate on Vēda) between Ayyappa and Indra and a few other items like Kāveṇṇal are coming under the category of Tōt't'am.

6. Kūttu:

It is the enactment of Amṛtamathaṇam and the birth of Lord Ayyappa out of the divine union of Lord Śiva and ViṣṇuMōhini. The Veḷiccappāḍ' enacts Viṣṇu's pregnancy and labour problems with similar gestures mostly used in Kathakali but without much refinement. Even though the stress is on Āṅgikābhinaya with practically no much involvement, the gestures shown restrained to the frame of chest have an innate charm of its own. It resembles Kūṭiyāṭṭam in appearance and in the style of enactment of story in Mudras. One can also see the ancestor of Kathakali in this age-old ritualistic art form.

7. Tiri Uzicil:

It is a ritualistic performance of Tiyyāṭṭ done before the final scene of Kōmaram (oracle). A torch of an oily cloth, on completion of a simple Pūja with Kaḷam Pāṭṭu at background, is taken to all devotees. It is believed that all sins and miseries of devotees are perished by paying reverence to this divine torch.

8. Mullakkal Pāṭṭu:

The last and final scene of action Kōmaram (oracle dancer) starts with a Pūja viz. Mullakkal Pāṭṭu usually held beneath a banyan tree outside the temple premises. The oracle in his special attire is offered sacred water, flower garment and finally the Tiruvāyudham representing the deity after Mullakkal Pāṭṭu.

9. Īdum kūrum:

This dance is one of the most attractive dances in Ayyappan Tiyyāṭṭ. It has two parts, viz. Īdu - (Tripuda Īdu and 4-3-2 beat Īdus) in slow-footed steps and Kūru with speedy steps. The Kūru items become more complex and apparently, the oracle dances to the tune of the drummer.

10. Kaḷapradakṣiṇam:

Just like Īdum kūrum, Kaḷapradakṣiṇam (encircling the floral drawing) is performed by the oracle. With strong percussion back support, the oracle makes various footsteps around the Kaḷam in different tempos of rhythm (Tāḷa, viz. Cempaṭa, Aṭanta, Pañcāri, Campa, Ēka, etc). The first round of Kaḷapradakṣiṇam in the format of the Patikālam (slow tempo) of Tāyampaka remind Patiṅṅa padam (dance with slow tempo) of Kathakali. Its initial movements are comparatively slow but while advancing the encircling of the Kaḷam with manifold steps, this ritualistic frenzied dance form gradually gains momentum and attains the zenith. Influence of martial arts is obvious in these dances.

11. Kaḷattilāttam:

At the climax of the Kaḷapradakṣiṇam, the Kōmaram (also Veḷiccappāḍ) jumps into the Kaḷam. He, by dancing in a trance mood, destroy and destruct the trimmed tender coconut leaves and wipes out the Kaḷam, except facial part, step by step as per the music and speedy percussion support. Changing the motion swiftly to sit-n-swinging on a Pīṭham and

advancing in lightening steps, Kōmaram finally erases the face of Kaḷam by hand; making loud shriek in an ecstasy mood puts an end to Kaḷathilāṭṭam.

12. Kalpana: (Benedictory words)

Kōmaram with Tiruvāyudham in his hand and possessed by the divine spirit approaches the concerned authorities and devotees and utter a few words in a typical hysterical style and slang as Kalpana. The devotees take the Kalpana as the words of the Lord and with faith and devotion, apply the erased Kaḷam powder offered by Kōmaram in their forehead as Prasādam.

13. Kūṛa Valikkal:

The ritual comes to a formal end when the Kūṛa is withdrawn. This also requires the same formalities of Kūṛayital.

Udayāstamanam Kūttu:

Udayāstamanam Kūttu begins at dawn and before sun set, all the 12 parts of the story are enacted as Kūttu one after the other, supported by Tōṭṭam. It involves cadence of footsteps. This dance resembles the Aṣṭakalāśam of Kathakali in its ecstatic form.

Tiyyāṭṭ is held generally followed by Pantīrāyiram Tēṅgayēṛu (cracking of twelve thousand coconuts) which ends at the next day morning.

Kaḷalāṭṭam:

The most dangerous role to be done in Ayyappan Tiyyāṭṭ is the Kaḷalāṭṭam (running over fire embers) as part of Kōmaram. Three large heaps of jack wood pieces are set to fire. Kōmaram off and on goes hysterically to the fire heaps and with speedy steps he wipes out the fire until it is completely put off.⁴⁷

At a moment of time Viṣṇu was worshiped by Brāhmins and Śiva by Dravidians; though latter on Adi Śāṅkarācārya took all the prevailing six

⁴⁷ AyyappanTiyyaṭṭu .com/Ayya.htm

religions together and put them under the roof of Hinduism.⁴⁸ There was a furious hostility between Śaivites and Vaiṣṇavites that even led to cruel massacre of mankind. The society might have manipulated a union of them through an interesting story of wedlock so that Śaivites and Vaiṣṇavites could worship the offspring born to them. Ayyappa is not referred in *Mahābhārata* or *Rāmāyaṇam* or in any other Puranas. There is no much ancient Sanskrit dramas or Kathakali plays written based on the story of Ayyappa. Therefore, it could be a later creation of the society for its spiritual stability and sociological as well as religious harmony. A synthesis of Brāhminic and non-Brāhminic deities resulting in the birth of a new God has taken place on a par with the origin of Maṇipravāḷam style of diction.

Veḷiccappāḍ' means revealer of light. He is the descendent of ancient dancing priest. In all ritual plays of Kaḷamezuttu genre, the Veḷiccappāḍ' is supposed to be the manifestation of Durga or Śāsta or any other deity and in his possessed state, he is supposed to signify a manifestation of the deity.⁴⁹

The temple of Bhagavati or Śāsta is known as Kāvū. A Kāvū differs by its structure from a Kṣētra through its informal precedents and customs those are carried out strictly in a Kṣētra.⁵⁰

A Kāvū could be a grove of trees where idols of Serpents or such other deities are installed. The Veḷiccappāḍ' dances according to the rhythm of songs and percussion instruments as a means of worship. His identity can be registered from the mighty weapon 'Paḷlivāḷ' he holding, the chilly red

⁴⁸ (Six religions such as Śaivism, Vaiṣṇavam, Gāṇapatyam, Souram and Skāṇdam persisted in India. These were connected with Śiva, Viṣṇu, Gaṇeṣ, Subrahmaṇya, Sūrya and Śakti respectively.

R.G.Bhadraakar, *Vaiṣṇav Shaiv evam anya Dharm* Indological Book House, Varanasi, 1878.

⁴⁹ Bharata Iyer. K., *Kathakali*, Oriental Book Reprint Corporation, New Delhi. 1983. P-8.

⁵⁰ A significant development of this period was the emergence of temples in the place of Kavū-tribal shrines. A new form of organic worship under the guidance of Brahmin priests came into force, centered around temples".

K.G.Poulase, *Naṭāṅkuśa*, Govt.Sanskrit College Committee, Tripunitura, 1993, p.xv.

clothes, jingling bells around his waist and the anklets, long ringlets of hair and also the fresh flower garland around his neck. His dance is not strictly codified into any set pattern of gesture. Rather it is an expression of the abstract and mystic feelings evoked in him by the apparent possession of the particular deity.⁵¹ However, not as disrupted as the movements seen with the other ritualistic performances, in Tiyyāṭṭ one can find budding of a well developed discipline in movements, foot works, in rhythms and also in gesticulation that finally blossomed in Kathakali.

The diadem used for Tiyyāṭṭ is no other than that of Kūṭiyāṭṭam. (picture.9) All the other costumes worn on top resemble with that of Kathakali but instead of bulky skirt a red cloth that is very distinctive to Veḷiccappāḍ' is adorned over a white cloth resembling a casual dhoti is worn here. That is the traditional costume.

A deity is created artistically. It is worshiped with literature, music, dance, orchestration, gesticulation, dramatization, and all beautiful things available such as flowers, sandal, camphor, artistically. The worshiper carrying mighty weapon then dance over the burning fire embers. He wipes out the picture at last. Now it is time to transfer the power or spirit that possessed him till to the sword and regain his normal nature. (picture.10) The whole exercise is a physically and psychically exhausting affair that completely enervates the Veḷiccappāḍ' who is so to say, resuscitated to life by intake of tender coconut juice, milk and similar energizing things. Tiyyāṭṭ is based on musical compositions known as Tōṭṭams those are devotional songs on 'Śāsta'.⁵²

⁵¹

willing discharge of this energy".

Sekhar. I., Sanskrit Dramas its origin and Decline, heiden E. J. Brill. 1960. P-47.

⁵² .M.Lilavati Malayala Kavita Sahitya Caritram, Kerala Sahitya Academy Trissur, 1980, p.27

Tōt'am songs are sung for Muṭiyētt' and Teyyam also. Philologists hold diverse views about the term Tōt'am and its origin. Some scholars consider it is derived from Sanskrit word Stōtram, which means prayer. Others say it is derived from the Dravidian root *Tōnru* which means feeling. This researcher guesses that Tōṭayam- the invocatory ritual at the beginning of Kathakali performance could be the same Tōt'am done in Muṭiyētt' and Tiyyāṭṭ . Anyhow, the term denotes the expressed feelings towards a deity. These songs are orally transmitted from generation to generation and they belong to the category of folk lore in its nature and scope. Many of them are composed with pure Malayāḷam words and local usages. There are a few songs, which consist of Tamil usages and words. In later compositions, Sanskrit words are found extensively. As a whole colloquial and early Malayāḷam usages dominate these songs. The Varavili (invocatory lines) of the Tōt'ams is in rhythmic prose. Strict observance of meter is not found anywhere. They are rhythmic lines, which can be recited attractively. For some Tōt'ams the Varavili is found written in Ślōkas based on Sanskrit meters. Such invocatory lines are recent compositions appended to the old texts of Tōt'am songs. The meter adopted in later Ottantuḷḷal songs, especially Taraṅgi is found used in several Tōt'ams.

When sophisticated arts like Kathakali developed influences by these folk dances, such art forms contributed some material form to these folk dances also. For example, the crown of Otēṅan and Bāli Teyyam are the same Kirītams of crown worn in Kathakali and Kūṭiyāṭṭam (Picture 11).⁵³

Both in folk and Sanskrit oriented art-ritual forms the application of pictures and gestures, prayers, dances etc was a habit. The use of the Yantras or diagrams was another symbolic device used in Tantric worship. These used geometric symbols like triangles, circles etc.⁵⁴

⁵³ K.K.N.Kurup. The cult of Teyyam and Hero worship in Kerala, Indian Publications, Calcutta. 1973. pp. 37-40.

⁵⁴ G.C.Pande, Foundation of Indian Culture, Books & Books Publishers & Distributers, New Delhi, 1983, p. 200.

The creation of pictorial representation of the deity (Picture 12), paying obeisance to it and then finally destroying it symbolizes the Indian philosophical idea of creation, preservation, and destruction of the universe with a symbolic difference in presentation. Here the Brahma, Viṣṇu, and Śiva (the creator, the preserver, and destroyer) have emerged into one entity. The Oracle who is the creator here himself pays as a preserver and finally he himself takes on the mantle of Śiva the destroyer.

A Kathakali or Kūṭiyāṭṭam and Kṛṣṇanāṭṭam performer are not making pictures of the deity on the floor with colour flour; but they create the picture of the character (rather deity) on their own face witnessing the mirror (Picture 13). They never seek help from others to make-up their face except for doing Cuṭṭi (the white marking around the face). His dancing, gesticulations, emotions, acting and all such accomplishments are in way a kind of prayer offered to that character. The vision of one's own face in the mirror as a character's face, certainly help the actor to transform himself to the character. The Veḷiccappāḍ' dancing over the burning embers is the manifestation of that Śiva who dances over the burning embers of the burial ground in the midnight accompanied by Bhūtas.⁵⁵

Jumping and running over the red-hot embers is again a ritual accomplished with Ayyappan Pāṭṭu or Ayyappan Viḷakku (a similar ritual performed by non-Brāhmins.) Here also dancing with the sword, fight with Vāvar, then exhausting, benedictions etc are in resemblance with Tiyyāṭṭ (Picture 10). Another interesting occurrence in this story is the friendship of Ayyappa with a Muslim invader- Vāvar, who intruded Kerala and encountered with Ayyappa, but later realizing the ultimate meaning of love and friendship became a friend of Ayyappa. Finale of this ritual is not with a Maṅgalam but with a 'Vaṅgu' of Muslims. Vāvar could be Bābar who

⁵⁵ "The everlasting operation eternal continuance, and destruction - The becoming in form by all prevailing energy - is marvellously represented in the dance of Shiva"
Ananda. K. Coomaraswamy and Duggirala. G. K., The Mirror of Gesture,
Munshiram Manoharlal Publishers Pvt. Ltd. 1997. P-8

established the Mugal dynasty. Since Vāli is also pronounced as Bāli in Sanskrit, Bābar might have changed into Vāvar. Significance of this story is that it influenced Hindus to maintain friendship with Muslims. The pilgrims going to Śabarimala temple are supposed to pray at the mosque of Vāvar also. The way Indian society manipulates new stories for harmonizing the religious revulsion (among Hindus and Muslims, and also among Vaiṣṇavaitees and Śaivites) is a story that could be instigated as a model to the world where religious calamities and catastrophes takes place. The story of Ayyappa depicted in Tiyyāṭṭ and Ayyappan Pāṭṭu is adopted into Kathakali now.

Pāmpum tuḷḷal

This ritual may not have much direct influence on Kathakali, but the inner activities that performer posses do resemble with the performers of Muṭiyēṭṭ, Tiyyāṭṭ, and Teyyam. Musical patterns (Kalāśams) very much resemble with the one that of Aṣṭakalāśam in Kathakali. Many rhythms like Pāñcari, and Cempa applied here, are similar in Kathakali.

Here the oracles are noble maidens instead of men, who get into the trance. The pictorial representation of the serpents is made with the same materials used for the floury diagram of Śāsta. This picture is worshiped in the conventional way with smoke, water and sandal paste, but along with the rendering of devotional songs on Serpents accompanied with Dravidian musical instruments like Puḷḷuvakuṭam, Puḷḷuva Vīna, Ilattāḷam (Picture 14) etc. In the beginning of the ritual, we see three or four maidens squatting over the picture holding bunches of areca nut flowers with closed eyes (Picture 14). They sway simultaneously to the rhythm and tempo of music. As the music reaches its heights, the girls get possessed- they tremble, shake and seem to become apoplectic. They begin to crawl and slither over the picture and with their disheveled hair and frenziedly swaying bodies erase the picture

(Picture 15). Once the Kaḷam is defaced, the girls run to take their bath in the temple pond and come back to the gathered throng in their clinging wet clothes (Picture 15). They begin to exhibit their oracular powers, points out the errant ways of the people around and as if they were themselves Goddesses try to expiate the sin of the devotees. The particular ritual is purported to ward off the wrath of serpent Gods. Similar activities are happening in volcano-threat regions also.⁵⁶

Taṭṭimme Kūttu

Taṭṭimme Kūttu is another observance that is performed in festivals connected with Kāvus having resemblance with the formals of Kathakali. As an offering to goddess, the devotees put the makeup of Kathakali such as Pacca, Katti, Kari etc. Taṭṭu means platform. They are lifted and carried on a large pedestal by four or six persons and are taken to the temple as a part of the festival procession. Not being well trained in the dance these devotees mimic and mock Kathakali very maladroitly. After reaching the courtyards of temple, they get down from the pedestals and make some dances before the Goddess. The change of time has changed the change of states also. The style in the presentations transformed. Instead of human carriers bullock carts came in use and afterwards Lorries are now used as the carriers of these performers (Picture 16). When Kathakali is getting away from the society and losing its influence upon the common folks, this ritual is maintained in most of the temples as a custom. It is not known if there was an art form with the name Kūttu before Kathakali. As the ancient language ‘Āidrāvidam’ was metamorphosed into Tamil,⁵⁷ Malayāḷam etc, a peculiar kind of Kūttu might have existed long back and metamorphosed into many classical and folk art forms such as Cākyārkūttu, Puruṣārthakūttu, Naṅgyārkūttu,(this is a solo

⁵⁶

of children in the family.

⁵⁷ Ullur. Kerala Sahitya Charithram.vol.1Department of Publication University of Kerala.1974.p6-8)

presentation of Sanskrit drama or can be said as ‘female counterpart’ of Cākyārkūttu,) Terukūttu of Tamilnadu, Pavakūttu, Taṭṭimme kūttu, etc. .⁵⁸

This could be even before the origination of Kathakali. It could be vice versa also that Kathakali influenced people in designing Taṭṭimme Kūttu.

‘Kūttu Talappoli’ (means offering by means of Kūttu-drama) is a compulsory custom in most of the temple. We come across with many rituals like ‘Dēśakūttu’, Ghōṣakuttu’ etc.

An old devote who take the role of Kari replied when asked about the origin of Taṭṭimme Kūttu thus:

The country was at a threat of attack by its enemy. The troops were settled at the border. Realizing the strength of the enemy, and his flaw the King requested the palace Kathakali group to put up the entire make up and threaten the enemy in the night. It was clicked. Unexpected frightening sight of Kathakali costumes carrying blowing torches and their roaring utterances made the army troops frightened and they thrashed away. As a registration of loyalty in most of the temples in Palakkad and surrounding area, this ritual is considered as a compulsory offering (Picture 17).

Kathakali make up has resemblance with that of Kummāṭṭi, another folk art commonly performed in Thrissur district. They use masks of Kṛṣṇa of Kathakali and mask that of ‘old lady’ that is popularly used in *Santānagōpālam* and *Kucēlavṛttam* (Picture 18).

The makeup and hand gestures of Kathakali are adapted into Ottantūḷal. Kuñcan Nambiār initiated this as a contemporary and cynical

⁵⁸ “In Śilappatikāram we come across a large variety of ‘Kuttu’ such as ‘Panduranga kuttu’ - dance done by Siva with ashes over his body ‘Mallakuttu’ – Dance of Krisna during the fight with Banasura. ‘Tatikuttu’ - Dance done by Sanmukha ‘Kutakuttu’ - Dance of Vamana ‘Petikuttu’ - Dance of Kamadeva ‘Marakkalkuttu’ - ferocious Dance of Durga ‘Pavakuttu’ - by Laksmi, ‘Kataccikuttu’ - by Indrāṇi.”

K.G.Poulose Kutiyattam - *Theatre, The earliest living Tradition*, D.C. Books, Kottayam, 2006, p. 61.

satire. This art form has evolved to a classical stature through modifications and innovations (Picture 19). Hand gestures and Kalāsams popularly used in Kathakali is applied now in Ottantuḷḷal with precision. The tradition of ‘green face’ can be observed in many folk art forms like Arjuna Nṛttam and such (Picture 19). It was surprising to note the resemblance of headgear used for cruel characters in Yakṣagāna of Karnataka with the headgear used for cruel characters in Kathakali. The facial designs of Cuvanna Tāṭi also resemble so much with that of Yakṣagāna (Picture 20).

A branch of puppetry has developed in Kerala where costumed puppets made as Kathakali characters–Pāva Kathakali - are brought into play. The interesting part is that the performers are well versed with the text and music of Kathakali. They create a miniature stage where the penta colored mini curtain is held, and with accompaniment of drumming, they perform Kathakali with their ‘hands’ (Picture 21). We can see wanderers and beggars roaming around the temple courtyards during the festival with their face made up as ‘Kucēla’ in Kathakali (Picture 22).

Another folk art -Poṛaṭṭamkali has many resemblances with Kathakali. The laundress in *Lavaṇāsuraavadham* Kathakali is very similar to the laundress in Poṛaṭṭamkali. Realism is mounted in the costumes of these characters (Picture 23). Here I would like to display the pictures of rituals and different characters appearing in different art forms such as Kathakali, Kūṭiyāṭṭam, Kṛṣṇanāṭṭam, Yakṣagāna, and Teyyam etc.with similarities before stepping into the studies on classical-Sanskrit theatres (Pictures 24-34).

In all these folk-ritual forms the particular ambience arranged - colours, patterns of drawings, the wild racketsy music, the smell of turmeric powder, burning coconut oil, the darkness of night etc. has a great influence in the psychic alteration of the oracle. To quote Bharata Iyer:

“he is now the goddess; the worshipper and the worshipped are face to face and they speak to each other”.⁵⁹

Ananda K. Coomaraswamy concerns with him.

“The principle involved in that knowledge of an object is not obtained by merely empirical observation or reflex registration (pratyakṣa)but only when the knower and the known ,seer and seen, meet in an act transcending distinction;(anayor advaita) to worship one angel one must become an angel”.⁶⁰

Though these ritual performances have not consciously incorporated such high metaphysical concepts, in effect the performers reach that kind of ‘Sāyũjya’ (merger with the universal soul) which is talked about by the Vedic seers and sages.

The most salient features of folk and ritual arts are the psychic transformation that banishes the subject object division. As Sneh Pandit says:

“This position at once metaphysical and psychological leads them to conceive the reality as conscious and every things which is around us vesting in the last analysis of the self. The self is known not only through the pure light of knowledge (prakasa)but can be contacted directly in the essence of our innermost being (vimarsa). In other words, reality is approached not by reflective reason alone but being identical in the ultimate awareness which is in the manner of realization Jñāna as which its very essence in beatitude of ecstasy”.⁶¹

⁵⁹ Bharata Iyer. K., Kathakali Oriental Books Reprint Corporation, New Delhi. 1983. P-8.

⁶⁰ Ananda K. Coomaraswamy, Transformation of nature in Art, Dover Publications, New York, 1956, p. 6.

⁶¹ Sneh Pandit, An Approach to the Indian theory of Art and Aesthetics, Sterling Publishers Pvt. Ltd. New Delhi. 1977. P-21.

Philosophically speaking knowledge and enjoyment that is *Jñāna* and *Ānanda*. are two aspects of same experience.⁶²

Let a comparatively long quotation may be cited here.

“Acting in true sense of terms as understood in India, is not mere impersonation, however clever or illusionistic the effect. The actor is compared to a Yogi, meaning thereby that he is one who treads the path of Yoga (union) or mental concentration, whereby the subject and object, the worshiper and worshiped, the actor and actor become one...In the temple at Tiru vilva mala (in Tr:Cochin state) where the presiding deity is Rāma, episodes from Ramayana are the favorite plays enacted. Once when Kharavadha (slaying of Khara by Rāma) was enacted Khara burst on the scene with a highly provocative challenge to Rāma. He mocked sneered and boasted his great prowess. In mounting rage, he raised war cries that sounded like monsoon thunder, creating a tense, electric atmosphere of blood and fury. The dreaded and vicious demon appeared, ready to destroy everything before him; the audience cowered, weighed down by the sense of an impending doom and the Asura (demon) towered over all, Fury incarnate. “You worm, come to battle with me!” sneered the demon. He was no longer an actor simulating a role; he had become Khara himself. Suddenly, the door of the inner shrine flew open and a column of bright flame blinded everyone for the space of a split second. When the audience recovered from their consternation, Khara was missing! The enactment of this particular play was discontinued in the temple from that tragic day. A similar incident is

⁶² .“Knowledge and enjoyments are not contradictory terms but synonymous in the highest act of transcendence which secures absolute freedom (moksha) from phenomenal ends” Ibid. P-5.

associated with the temple at Tiruvalla in Travancore-Cochin State.”⁶³

This could be a manipulated story but mythology and mythical legends have a stellar role to play in the birth of ritual and folk arts. A host of characters from the spirit world like Yakṣis (demigods) Gandharvas (demigods of music and dance)etc. influence these art forms. The influence is not mere superficial. The mythical stories running through the rich traditions of ritual and folk cultures are completely internalized and the deep faith that the process engenders helps the common folks to realize their creative and religious tensions, through perfect empathy with characters.

A quotation may be cited here.

“Actually below the actions and reactions on the top, the under layers of the earliest Dravidians continued to throw up certain images and feelings deriving from the vibrations of pre-history. The muffled utterances of sounds through which they sought to change man and elevate him- the broodings, dreams, and fantasies of the dark nights, the highest concentration of the spirit in search of light – these magical cult which were a mixture of animism with Hindu sacerdotal practices , subsisted side by side. Generally wrapping the people in the mental climate of an anthropomorphic religion through which the romantic spirit flowered again and again”.⁶⁴

Though the folk artistes have no inkling about Sanskrit dramaturgy, they seem as it were, to realize the views on acting expressed by the sage Bharata.

Another appropriate quotation may be cited here:

⁶³ K.Bharata Iyer, Kathakali, Luzac& Company Ltd. 46,Great Russel st., London,W.C.I,1955,p.26.

⁶⁴ Editorial. Marg. Vol. XI. December. 1957. Marg Publications 34-38 Bankost Bombay. P-43.

“One of the earliest worships, which give evidence of the practice of these rites was the Bhagavati or Durga cult. The Goddess manifests herself through the oracle Veḷiccappāḍ’ the observer of the ancient dancing priests who gets possessed and dances and roars in a stylized voice .The Veḷiccappāḍ’ and the priests of the blood cults as well as the propitiators of the snake gods, perhaps gave religious sanctions to the earliest dramatic spectacles. And it is likely that the main principles of the Bharata’s NS began to percolate into this background through the love of Sanskrit learning which preceded the Hindu medieval renaissance”.⁶⁵

In this context, it will be relevant to refer to Bharata’s views. Talking of the psychic and temperamental involvement of the actor with the character he says:-

*‘Sattvam nāma manah prabhavam tatca
samāhita manastvāducyatē/
manasah samādhau sattva/niṣpattirbhavatīti’(NS: 7.111)*

It is said that the temperament originates in the mind accomplished by the concentration of mind. Its nature of expression includes petrification (Stambham), perspiration (Svēdam), horripilation (Harṣam), tears (Aśru), change of colour (Vaivarṇyam), etc. These cannot be mimicked mechanically or by an ignorant.

It is this self-involvement, self-identification and self-participation that Kathakali and ritual arts have in common. Kathakali has benefited from the folk arts of Kerala in its assimilation of the self-identifying process. A world of illusion is created on the Kathakali stage with its colours, movements, and sounds comparable though not similar to the miscellany of folk arts. The music too of the two art forms has in its essence a close similarity. The songs in the folk arts are meant to conjure a visual imagery directly linked to a

⁶⁵ Ibid. P-4.

particular deity or character invoked. The Veḷiccappāḍ' transforms himself into the God or Goddesses under the influence of songs and his dancing. A similar phenomenon occurs in Kathakali. Even though the actors of Kathakali unlike those of ritual arts are not in trance, they are adept at dredging up their own subconscious, to enter into the psyche of the character. Moreover, this is achieved through the songs, colours, and odors. An important aspect of Teyyam that is not found in Kathakali is that all characters are in a state of trance; where as in Kathakali, the 'Vēṣapakarca' (becoming the character) is paramount so the audience can identify the character from the actor's appearance, behavior and acting. In Kathakali, the actor-dancer enacts the role of the character. He can never be in a state of trance. In Teyyam, the approach is completely different. By the long process of prayers and rituals, the deity of the shrine manifests into the person who becomes the Teyyam.⁶⁶ It is only in the height of action such as the slaying and killing scenes, the actor is holding a charged mind and body. Both intellectually and emotionally, he will be in a self-transcending state to become a character. This is the significant factor common to both ritual folk arts and Kathakali.⁶⁷

An equally interesting aspect to note is that the Kathakali performers are usually from Nair caste, the caste that had a long tradition of representing Śāsta and Bhagavati as Veḷiccappāḍ' and the caste that was taken for fighting and ruling. Naturally this brings their inherent culture, specific sensitivity, and strength to the new art form Kathakali .

⁶⁶ Sadanam.P.V. Balakrishnan. Kathakali a practitioner's perspective. Poorna Publications ,Calicut.2005.p.42)

⁶⁷ i "The uniqueness of Kathakali seems to lie in the fact that it manages an unusual approachment of Polarities allowing - actually demanding - sensitively critical connoisseurship of the highest order and also achieving an involvement which is more intense than usually possible, in the experience of the normal range of dramatic presentations."

Krishna Chaitanya. "The aesthetics of Kathakali' Sangith Natak. Sangeeth Natak Akademy, New Delhi. 1987. P-100.

ii "The performer is only an instrument of presenting and communicating an impersonal emotion, soul's state through completely transcending and annihilating the personal self rather than through an expression of it".

Kapila Vatsyayan. Classical Indian Dance. 2nd Edn. Sangeeth Natak Akademy, Rabindra Bhavan. New Delhi. 1977. P-344.

Bharata’s sayings regarding the qualities expected in a theater student, seeks attention here. He says that Dēvas(also could be Bhūdēvas-Nambutiries) who are very much sensualists are unable to practice theater. The rishis who are capable of physical sacrifices and mental concentration are fittest for the career. Bharata says:

*“Grahaṇe dharaṇe jñāṇe
prayōge cāsya sattamā
aśaktā bhagavan dēvā
ayōgya nāṭya karmaṇi” (N S:1.14)*

*“ya imē vēda guhyajña
ṛṣaya samsita vṛatah
ētasya dhārane śaktah
prayōge dhāraṇē tatha” (N S:1.15)*

It could be found that these verses very much tallies with the Kathakali actors who are the descendants of the Veḷiccappāḍ’ and warriors since time immemorial.

CHAPTER III

SANSKRIT TRADITION

Points to be discussed

- The structure of Kūṭiyāṭṭam,
- Kūṭiyāṭṭam as a Sanskrit drama and vernacular theatre
- The structure of Kṛṣṇanāṭṭam and Rāmanāṭṭam
- Rāmanāṭṭam changing to Kathakali

KŪṬIYĀṬṬAM

The researcher finds that while the anatomical structure of Kathakali that it received is mainly from the Sanskrit dramas, the spirit of Folk-and ritual arts has percolated into it since the performers were mostly non Brāhmins

While the amalgamation of classical and folk traditions is quite evident in language, literature, and music in Kerala, it is on theatrical art that this amalgamation has left its great impression. To assess the merge of different streams of traditions it is necessary to separate them as classical or Sanskrit, folk\popular and ritual tradition.

All the theatrical tradition of Kerala goes back to a theatrical tradition of very old vintage. That is the Sanskrit theatre –Kūṭiyāṭṭam. This classical and traditional theatre that enjoyed the patronage of aesthetes and connoisseur alike cannot be omitted when studying the historical background of any dramatic art form of Kerala, let alone Kathakali. Hence, it is more necessary to have more than a cursory look into Kūṭiyāṭṭam to know its salient feature that had been adapted into Kathakali.

Kūṭiyāṭṭam is a Sanskrit theatre form enacted mainly by the members of the Cākyār caste. Kūṭiyāṭṭam literally means combined acting. Though a Sanskrit theatre forms it do not posses a title in Sanskrit but in a vernacular

language. Uḷḷūr has expressed his view that it could be since Kūṭiyāṭṭam is a performance where actors from two different casts are participating that it gained such a name. All the male characters are enacted by 'Cākyār' and all the female characters enacted by 'Naṅgiār' – female counterpart of Nambiār caste.⁶⁸ This research does not intent to question the logic behind this opinion.

It could also denote 'mingled dancing' since the enactment of Sanskrit drama itself , and the name implies the presence of more than one character there in as distinguished from 'Kūttu', which is a solo discourse of Purāṇic stories by the Cākyār , the orator. Originally, Kūṭiyāṭṭam would have been a vernacular theatres form which latter on altered into Sanskrit theatre.⁶⁹

Only Sanskrit dramas belonged to the genre of Kūṭiyāṭṭam. Many different opinions about the age of Kūṭiyāṭṭam are existing. It is not aimed here to assess the age of this art even. Still the opinion of Keith is relevant here.

“The balance of probability, therefore, is that the Sanskrit drama came into being shortly after, if not before the middle of the second century B.C; and that it was evoked by the combination of epic recitation with the dramatic moment of Kṛṣṇa legend, in which a young god strives against and overcome enemies”.⁷⁰

Kūṭiyāṭṭam dates back to 2nd century AD.⁷¹The main innovator of Kūṭiyāṭṭam is believed to be Kulaśēkhara Perumāl of the reign of the Pāṇḍya Kingdom. The changes were effected in 18th century AD with the assistance

⁶⁸ Uḷḷūr, Kerala Sahitya Caritram, Department of Publication University of Kerala, Calicut, 1974, p. 159.

⁶⁹ “Tradition attributes all that we see today in Kūṭiyāṭṭam –Pūrvaraṅga, vernacular & Vidūṣaka- to the innovative genius of Kulaśēkhara though the transformation of Nāṭaka to Āṭṭam and further to Kūttu was a long drawn evolutionary process prompted by various socio-religio-economic factors.” K.G. Paulose, Natankusa. Govt.Sanskrit college committee, Tripunittura, 1993,p.xiv)

⁷⁰ A. Berriedale Keith, The Sanskrit drama in its Origin, Development Theory & Practice, 4th edn., Oxford University Press, London, 1964, p. 45.

⁷¹ *Ibid.*, p. 159.

of his minister Tōlan.⁷² Each character introduces self before the actual first entry. He will narrate his past and connect it to the present occasion as a solo performance. The actor will assume different roles since it is a monologue. The actor had the freedom for deviating away from the text.

Till then if the presentation of the text (or rather imitation) was the main responsibility of performer, by the period of Kulaśēkhara, the performer was bestowed adequate freedom to improvise the text that gave more chances for 'Manōdharma Abhinaya'.⁷³

This was carried over to Kathakali also latter. Indirectly the performing art in Kerala was growing or branching beyond the canons of NS. 'Theatre' and 'Drama' became undistinguishable. Learning of acting became more difficult thus confined to a smaller group.

He collaborated with the king not only in administration but also in artistic and intellectual activities. Tōlan wrote many plays and added quite a few humorous scenes to Kūṭiyāṭṭam.⁷⁴

By convention, Kūṭiyāṭṭam is performed only in Kūttambalam, which is set apart as a theatric arena of a temple. For the occasion of staging a Kūṭiyāṭṭam, the Kūttambalam is decorated with buntings of the tender leaves of coconut tree, a pot full of paddy, a lit oil lamp, etc. and at the entrance well

⁷² "Scholars such as R. Poduval and Kunjunni Raja agree that perhaps it was Tolan rather than the King who was responsible for introducing into the Sanskrit drama the use of the local language through the mouths of Vidushaka". Kapila Vatasayan, Traditional Indian Theatre. Multiple Streams-, National Book Trust India, New Delhi. 1980. P-20.

⁷³ The functional status an actor according to NS is that of an imitator. Kulaśēkhara endowed two more functions with them, that of a narrator and an interpreter, this gave the actor lot of opportunities for imaginative acting 'Manodharma Abhinaya'. K.G. Poulouse. Kutiyttam: Theatre the Earliest Living Tradition, D.C.Books International Centre for Kūṭiyāṭṭam, 2006, p. 70.

⁷⁴ P-17.

fruited banana trees with their bunches set up. Kūṭiyāṭṭam, by norms is performed only at night.

Kūṭiyāṭṭam rigidly adhere to its rules, which are inviolable. Yet within this rigid structure it has a latitude of a different kind; a play in its entirety need not necessarily be staged at one go. The performance of a seven-act play could stretch as much as a couple of months, and a single act could spread over eight or nine nights. Kūṭiyāṭṭam can be structurally broken up into the following sequences.

1. Initial invocatory ritual or 'Sthāpana'
2. Puṣappāṭ and other prologues actions containing the Nr̥tta technique performed behind the curtains.
3. Nirvahaṇa - a Solo acting by each character of the proper play.- emphasis on Abhinaya rather than pure dance.
4. Nirvahaṇa of Vidūṣaka.
5. The play with all the characters chanting and speaking their lines to the accompaniment of gesticulation.
6. The final benediction.⁷⁵

The ritualistic invocatory performance thus place on the first day. This is held behind the curtains, in which Gods and Goddesses are invoked through abstract movements and Kriyas.⁷⁶

Puṣappāṭ the second in sequence is a dance form consisting of 'Cāris'⁷⁷ and 'Karaṇas'.⁷⁸

On the second day Nirvahaṇa is performed which also is a part of the prologue. The novel aspect of Nirvahaṇa is that the protagonist introduces himself perhaps by way of establishing his credentials for enacting the role.

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Trust India, New Delhi. 1980. P-20

⁷⁶ Physical gesters executed to please the Gods and Goddesses

⁷⁷ Cāri is a dance gate performaed with single foot

⁷⁸ In Karaṇa Applications of both the feet and total body takes place.

Here the flash back and flash forward techniques are cleverly used; the former is known as ‘Anukaraṇa’ and the latter ‘Saṅkalpa’.

The true nature of Kūṭiyāṭṭam as Sanskrit theatre is often obscured by the fact that characters like Vidūṣaka are at liberty to use the Malayāḷam language in addition to the regular Sanskrit and Prākṛit. Vidūṣakas might have orated in Tamil before to the birth of Malayāḷam. This narration is known as ‘Nambiār tamiz’. Later Malayāḷam would have replaced Tamil when it flourished as the mother tongue of Malayāḷis.⁷⁹

K.G.Poulose have traced the equivalents of Nāṭya Rasas used by Tamilites from Tōlkāppiyam.

He has listed thus:

Laughter	-	Nakai
Love	-	Upakai
Disguist	-	Ilivaral
Fear	-	Accam
Anger	-	Vekali
Sorrow	-	Azukai
Wonder	-	Marutkai
Valour	-	Perumitam ⁸⁰

The ritualistic related to the temple also play their parts in the enactment. These features, however, do not diminish in the least historical cultural and aesthetic significance of Kūṭiyāṭṭam as the only surviving and authentic form of the traditional Sanskrit theatre anywhere.⁸¹ It may be noted here that in Kūṭiyāṭṭam except the Vidūṣaka the other characters do not speak. During Nirvahaṇa i.e. Vācikābhīnayaṃ is not resorted to them. The actors mime the verses recited by the Naṅgiārs. They chant the Ślōka that is going to

⁷⁹ K.G. Poulose. Kutiyttam: Theatre the Earliest Living Tradition. D.C.Books International Center for Kūṭiyāṭṭam, 2006, p. 71.

⁸⁰ *Ibid.*, p. 60.

⁸¹ C. Rajendran, ‘Vācikābhīnaya in Kerala’s traditional Sanskrit theatre’, Sangeet Natak, Vol. XLI, No. 1, 2007, p. 41.

be enacted or interpreted. Another significant departure is that the verses of Naṅgiārs are in Sanskrit while the lines of Vidūṣaka are in Malayāḷam and in improvised prose.

The Nirvahaṇa of the Vidūṣaka takes place on the third day. The Vidūṣaka as the term indicates is not just a buffoon, or comic character. He has a key role in Sanskrit theatre. The verbal unit indicates that he is the 'Sūtradhāra' -string or bridle holder -of the theatre. It is supposed to have evolved the word Sūtradhāra from the ancient puppet theatre where the 'anchor person'-Sūtradhāra, controls the puppets with a string. Hence, his importance in Kūṭiyāṭṭam is great. A part of Sūtradhāra's Nirvahaṇa is Puruṣārthakuttu as K.Bharata Iyer states:

“In the introduction character takes life and its end or purpose (Puruṣārthas) as the theme. The Puruṣārthas are classified under four main categories and are treated in the form of trenchant social satire.

They are:-

1. Viṅōda (Enjoyment or pleasure)
2. Vañcaṇa (Deception with all its subtle shades ranging from state craft to thievery to the state of the courtesan)
3. Aśaṇa (situation of the palate)
4. Rājasēva (Service under the crown and its sequences)”⁸²

After the Puruṣārtha Kūttu, the Vidūṣaka narrates the significances of various dramatic occasions. Now the stage is set for the characters to enter. Though this is the beginning of the play proper it is not actually so. For all the characters are on the stage now, performing the Kūttupuṛappāṭ that will be

⁸² Bharata Iyer.K. Kathakali Oriental Book Reprint Corporation, New Delhi. 1983.P-18

The scriptural Puruṣārthas are Dharma, Artha, Kāma, and Mōkṣa.i.e.virtue, wealth, ambition, and salvation.

completed only after many days of performance. It may appear as the final standing ovation laced in the beginning.

The next day the Vidūṣaka comes on the stage and describes the characters of the Kūttupuṣṭappāṭ of the stage previous night. Vidūṣaka introduces every characters of the play. It may be mentioned here that the chronological mention of the first day, second day etc. holds no greater significance for Kūṭiyāṭṭam for according to the number and nature of the characters the Puṣṭappāṭ and Nirvahaṇa may spread across for four to five days. Thus, the extended prologue ends and the proper play begin. In the play, the characters individually chant the Ślōkas to the accompaniment of gestures and facial expressions.

Synthesis of Speaking and Singing

Another aspect of Vācikābhinaya which may appear at variance with convention is applying the term ‘singing’ to the recitation of the Sanskrit Ślōkas by the actors and playback singers; it lack any musical quality we would expect from song, even though scholars claim that the style of singing in Kūṭiyāṭṭam follows what is known as ‘Svarikkal’. It merely defies the acts of singing, perhaps this is a facet of Sanskrit drama itself.⁸³ Svarikkal is as the Kūṭiyāṭṭam performers claim is derived from Vedic recitation. S. Veṅkata Subrahmanya Iyer points out that whatever may be the Rāgam, all the rendering simply create an impression of the Vedic recitation of the Nambūtiri Brāhmins.⁸⁴ Bharata though has never used the term ‘Rāgam’ in *NS*; it is unclear whether he had the concept while discussing about music in general and related to theatre. He uses the word ‘Jati’ that is actually a product of tonal shift. Bharata’s music represents the pre –Rāgam phase of

⁸³ . "Very often it is argued, and not without justification, that despite Bharata's assurance of borrowing elements of music from Samaveda and its elaborate treatment on the art in unison with dance, there is very little music in Sanskrit drama"

Shekhar. I., Sanskrit Drama its Origin and Decline. Leiden E. J. Brill. 1960. P.138.

⁸⁴ S. Veṅkata Subrahmanya Iyer, Sangita Sastra Pravesika. Language institute, Trivandrum, 1974, p. 300.

Indian music; and the ‘Jatis’ were the prototypes of latter Rāgas.⁸⁵ The Jatis seemed to have been reserved for the ‘Dhruva’ songs, which were actually sung melodiously, and the ‘Pāṭhya’ portion was delivered with tonal differences. This is exactly the state of affairs in Kūṭiyāṭṭam. Songs are meager in Kūṭiyāṭṭam but the available ones like ‘Akkitta’ are sung in a traditional style and the dialogue portion is rendered with the characteristic Svaras, which are to be discussed. There are twenty patterns of tunes named as Svaras for their recitation. They are characterized to represent certain moods and characters. Listing them

1. Indaḷam:- (In Ēkatāḷam) Normally used by Dhīrōdāta heros often by secondary characters – heros like Lakṣmaṇa. This mode is also used by Arjuna in the presence of Draupadi.
2. Cheṭipaṅchamam:- (In Druva Tāḷam) For madhyama characters, for Kaṅcukis and Chēṭis and for wicked characters. Children are confined to this Rāgam.
3. Anthari:- (In Tripuṭa Tāḷam) For Kavivākyā-for telling of stories, narrating
4. Veḷādhūḷi:- (Tripuṭa of medium tempo) In perplexed condition. Indicates fear. Or when a message is shouted to someone standing far away.
5. Bhiṅṅapaṅcamam:- (Ēkatāḷam) In extreme joy (like Sambhōga Śṛṅgāra)
6. Srikamara:- (Tripuṭa of the Atidruta-fastest- tempo) In unexpected joy
7. Ārthan:- (Dhruva Tāḷam) In Śṛṅgāra.
8. Pourāli:- (Tripuṭa of the Atidruta-fastest- tempo) In Śṛṅgāra mūrcana (It is also used in Vipralamba mūrcana)
9. Muddan:- (Dhruva Tāḷam) Śṛṅgāra (especially Sambhoga Śṛṅgāra of Rakṣasas or demons)
10. Muraḷindaḷa:- (Dhruva of slow tempo) Sri Rāma’s normal Sambhōga Śṛṅgāra

⁸⁵ N.A. Jairazbhoy, Music: A Cultural History of India, ed. A.L. Basham, year? p. 216.

11. Kaiśiki:- (Ēkatāḷam)Hasya and Bibhatsa
12. Tarkan:- (Tripuṭa Tāḷam)In angry and Roudra
13. Vīra Tarkan:- (Dhruva Tāḷam)For Vīra Rasa
14. Dukha Ghaṇḍāram:- (Ēkatāḷam)For Dukha and Soka –sorrowful mood
15. Danam:- (Dhruva Tāḷam)For Atbhuta and for Bhaya in fear
16. Ghattanthari:- (Tripuṭa Tāḷam)In news of the death of a Dushta, evil character
17. Thondu:- (Eka Tāḷam)In Bhakti and Śāntarasa devotional or peaceful mood
18. Korakuruñji:- (Dhruva Tāḷam):Normal for monkeys
19. Poñanir:- (Ēkatāḷam)Description of rainy season
20. Srikanṭhi:- (Dhruva Tāḷam)used at the end of an act. It is used also in killing of bad and cruel characters, for Bhakti ,for the description of sunset and noon.

Some schools maintain twenty four patterns of tunes also. Each tune is restricted for specific moods.

Many of the Svaras/Rāgas mentioned above are met with Tēvāram musical tradition of Tamilnadu. The Tēvāram tradition uses the term ‘Paṇ’ which is roughly equivalent to the modern ‘Rāgam’. The following table gives the corresponding names in Tēvāram music to the common terms occurring in Kūṭiyāṭṭam and traditional Rāgam.

Kūṭiyāṭṭam Svara	Pan	Traditional Rāgam
Tarkan	Takka	Kamboji\Kannadakamboji
Indalam	Indalam	Nathanamakriya
Srikamaram	Srikamaram	Nathanamakriya
Bhinnapancamam	Pancamam	Ahiri

Pořanir that we met in Kũřiyãřřam is traceable in Tẽvãram and Kathakali also. In Tẽvãram tradition ‘Pořanirmai’ is the exact term used. Though Korakuruñji is not found elsewhere, Kuruñji is a common Carnatic Rãgam which is commonly used in Kathakali also.⁸⁶

Dukha Khañđãram –a common Rãgam in Kũřiyãřřam is common in Kathakali also. The dialogue of Hamsa-golden Swan- in *Nařacaritam* with King Nařa “Śiva Śiva entu ceyvu ñan” is rendered in ‘Dukha Khañđãram. These explanation would go to show the close connection between Kũřiyãřřam and Tamil culture.

No songs are sung on the Kũřiyãřřam stage. Applications like ‘ãlãpana’, ‘Vistãra’ or ‘Niraval’ those are very distinct in Carnatic style of Katceris is totally absent here.

Musical aspects of Kũřiyãřřam can be marked in two perceptions.

1. The musical aspect hidden in the Ślõkas and the prose texts sung by the Cãkyãrs and Nañgiãrs.
2. The background music provided by Mizãvu, Ed’akka, Kuzitãřam, the Kuzal and the Śãñkhu.

In the beginning of the performance the Nañgiãr recite the VandanaSlõka - ‘*Sakala Surãśura Gaņa Namitam*’. This is recited in a sing – song manner suiting the meter of the Ślõkas. Then the Nambiãr recites the benedictory verse. As per the norms of music today, there is hardly any music in these. Even though Tradition uses the terms Svaras and Rãgas to denote the musical or voice modulation patterns, it would be wrong to confuse them with the Svaras or Rãgas found in Indian classical music which have accurate frequency regulations in regard to the basic ‘ãdhãra Śruti’ (basic tone) represented by the drone from Tanpura or harmonium. During the course of the play, the Cãkyãrs have a peculiar way of chanting the verses. This style of

⁸⁶ Padam of Křřņa with Draupadi in Duryõdhanavadham-‘Pãřati mama sakhi’ is set in Kuruñji Rãgam.

recitation do not have any resemblance with the style that of the Akṣaraslōka rendering in Kerala or Ślōka recital in Carnatic or Hindustani Kateris. However technique of blending ‘speaking’ and ‘singing’ was initiated in Kutiyattam that was transferred to Kathakali later.

The hand gestures of Kūṭiyāṭṭam follow the ‘Hastalakṣaṇadīpika’ a Sanskrit work by an unknown author who is believed to have lived in Kerala. The hand gestures (Hastamudras) form a complete language by themselves. They have some basic Mudras known as ‘Aṭisthāna mudras’ which combine in various permutation and combination to form the language. A close analogy can be obtained by comparing Aṭisthānamudras to phonemes and the combined meaningful unit of Mudra to morphemes. These combined forms can be either autosemantemes (nouns and such like) or synsemantemes (verbs).

The Mudras of *HLD* very much resemble the Mudras of *NS* and Nandikeswara’s *Abhinayadarpaṇa*. Of course, minor difference may be observed in the labeling and usage. (It is appropriate to note here that the Tāntric and Vēdic traditions of Kerala have Mudras for vowels even).

The instruments used for background score in Kūṭiyāṭṭam are to be observed here

Mizāvu

Mizāvu is very much pertinent to Kerala though in Madras state an identical or almost similar instrument is seen and is called ‘Kota-Muza’.⁸⁷

It is a huge globular shaped bronze pot with a narrow neck that is covered with animal skin. The ones at Thrissur Temple are about 36”high and about 26” in diameter at the widest point. The neck protrudes some 5” from the body and the diameter of the neck is about 6”. Not like *Ceṇḍā* or *Maddaḷam* playing hanging on shoulder and back, Mizāvu is kept inside a built in stand vertically. The built in stand also hold a seat for the performer.

⁸⁷ From discussion with late L.S. Rāja Gōpalan.

Though an accompaniment, it is never sounded while reciting the text. During their gesticulation and footwork, the performer with a hand gesture signals the drummers to pause the drumming for the duration of text recitation.

Kuzitālam or cymbals

These are used by Naṅgiār, for keeping the rhythm. Naṅgiār is also an actress and is expected to know all aspects of the chanting and dancing and Abhinaya of Kūṭiyāṭṭam.

Ed'akka

This is the most beautiful instrument with sixty-four multicoloured woolen balls hanging from its body. Each ball represents an art of total sixty-four. The body of this instrument very much resemble with hourglass. Both sides are open and covered with parchment fit on a ring. These rings are loose wound. The player holds the Ed'akka that is swung on the shoulders with his left hand and the tension or pressure created over it with left hand can manipulate the pitch of the beat struck over the 'face' with the stick held in right hand. This can produce notes in one octave. There are experts who follow the musical notes of songs in this instrument. The artistes wind this instrument on the spot of performance. Considering its divinity a wound Ed'akka is not placed on the floor. It has to be kept hanged somewhere.

Śaṅkhu or conch

This is considered an auspicious instrument, and a sign of royalty. It is blew in background when important personalities appear on the stage (as in Kathakali too) Apart from these percussion instruments some wind instruments are also used (though rarely) like Kombu and Kurumkuzal.

The Abhinaya in Kūṭiyāṭṭam is highly sophisticated. It has Vācīkābhinaya (verbal) Mukhābhinaya (facial) and Nētrābhinaya (ocular) juxtaposed with the four aspects of traditional theatre Vācika, Āṅgika, Sātvika, and Āhārya (more about them latter). These terms of Kūṭiyāṭṭam may

suggest an apparent contrast, but in fact, the contrast is minimal. If at all, there is a contrast it lays mainly in the selective emphasis places on a particular fact of Abhinaya at a given time instead of employing Āṅgika, Vācika, and Sātvika to project the totality of a specific emotion. In Kūṭiyāṭṭam an emotion is as it were broken down stressing on an aspect at a time with the result of forcing the audience to focus their attention on any one of the Abhinayas at a time instead of creating a gestalt of emotion that is to be presented.⁸⁸

In another words the actors are trying to present their skill and craft in each department of Abhinaya, without the combined synergic that is the essence of Abhinaya. Perhaps this could be cited as a shortcoming of Kūṭiyāṭṭam.

It may be argued rightly too, that such selective focus can nullify the total aesthetic experience or Rasānubhūti, which is the quintessence of Abhinaya. Thus while Sthāyibhāva or emotional ambience is somewhat dissipated in Kūṭiyāṭṭam it cannot be gainsaid that each of the four facts of Abhinaya is honed separately to perform and tantalizing by stand out in itself.

Though Kūṭiyāṭṭam is essentially a Sanskrit theatre, it is the Vidūṣaka's exegesis in Malayāḷam that primarily reaches the audience (this is a clear indication that Malayāḷam was having influence over the masses. Despite Malayāḷam being used in Kūṭiyāṭṭam, it is regarded as Sanskrit theatre). The Vidūṣaka does not rely mainly on Vācikābhinaya.

According to Kapila Vatsyayan:

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- ⁸⁸ i "On Kutiyattam Stage both `angika' and `vacika' exists side by side; though separate and independent, they complement and amplify each other".
L.S.Rajagopalan, Music in Kutiyattam, P-19.
- ii "In this visual art form the 'Chaturvidhabhinaya' can be seen combined in accordance to the rules of Bharata. But the 'Satvika' and `angika' are applied on the stage in a disrupted manner with differing importance"
Menon. K.P. S., Kathakali Rangam trans author Mathrubhumi Publications. Calicut. 1957. P-24.

“In stage techniques although Vidūṣaka is the master of spoken words in contrast to the kinetic and pantomimic technique of Nirvahaṇa of the other characters, he is a consummate artiste who understands and reinterprets the Sanskrit verses (into colloquial language) and the gestures of the main characters.”⁸⁹

So much so the Vācīkābhīnaya as it is conventionally understood is almost abstract and occults from the main characters.

While many art forms have in varying degree left their indelible imprints (discussed elsewhere), it is undoubtedly Kūṭiyāṭṭam that has been the major contributor in shaping Kathakali into present form.⁹⁰

E.g. The Mudra system of *HLD* used in Kūṭiyāṭṭam is simply adopted by Kathakali. So is the facial expressions and movements habitual to Kūṭiyāṭṭam.⁹¹

Again many of popularly enacted stories of Rāmanāṭṭam-predecessor of Kathakali are nothing but modified imitations of corresponding sequences

⁸⁹ Kapila Vatsyayan Traditional Indian Theatre in Multiple Streams. National Book Trust of India, New Delhi. 1980. P-25.

⁹⁰ "Kathakali art, which came into existence much latter, borrowed several things from the Kutiyattam, techniques such as Mukhabhinaya, and hastabhinaya, and the practice of staging the play only in nights. The Kathakali usage of painting the face in various colours and assigning different types of costumes to different characters also probably had its begining in the Kutiyattam art". Mohan Khokar. The Tradition. A brief historcial survay, Marg VOXI Dec. 1968. Marg Publications Bombay.

⁹¹ "The classical influence on Kathakali is found in its adaptation of Kutiyattam's complex gestural code used to enact Kathakali text as well as the emphasis upon the facial/eye gesturers to communicate appropriate sentiments to the audience; both of which are used to elaborate on the text. In addition much of the Kathakali's basic make-up and some of its costumes is an adaptation of Kutiyattam types and styles. Finally There is the legacy of the classical tradition in the general environment which nurtured Kathakali". Philip Zarilli, Kathakali Complex- Actor, Performance and Structure. Abhinav Publication, New Delhi. 1984. P-4.

of Kūṭiyāṭṭam. These are Śurpaṅakhāṅgam,⁹² Bālisugrīvayudham,⁹³ Jaṭāyuvadhā,⁹⁴ Azakiya Rāvaṇaṅ,⁹⁵ Sīthāpaharaṅam,⁹⁶ Kailasōdharaṅam,⁹⁷ etc. Sanskrit being the language and gestures described in *HLD* being used in Kūṭiyāṭṭam one cannot find fault if it is label it as Classical theater form.

Although being grown under the patronage of Brāhmins much influence of folk traditions can be observed in it especially in its 'Āhārya' elements. 'Vyāḷi' is inscribed on the 'Vāsikam' (headgear) of the performer while the face of 'Kāḷi' is inscribed on the 'Muṭi' of Muṭiyēṭṭ'. A folk traditional art -'Thira' of Palakkad have this same Vyāḷi imprint over the similar shaped headgear worn in Kūṭiyāṭṭam (Picture 34). Colouring the whole body with rice paste and such other coloring agents are common in Teyyam and Kūṭiyāṭṭam. The gaits and postures of Teyyam and Kūṭiyāṭṭam resemble very much. In Muṭiyēṭṭ', performer takes off the headgear (Muti uzicil) in presence of the spectators at the end of performance. This tradition is practiced in Kūṭiyāṭṭam also (Picture 35). The actor takes off his headgear and show that to the flames of lamb as for worship and returns to the makeup room bare headed.

Another interesting aspect observed in Kūṭiyāṭṭam is the stylistic method of presenting an unimportant character. An actor with a plain white cloth covering over the head can depict any character that is very insignificant in the play (Picture 35). This practice is carried over to Kathakali in a different manner.

Though not antique as Kūṭiyāṭṭam, another Sanskrit theatre or dance form to which Kerala gave birth and to that which Kathakali oblige so much

⁹² The furious return of 'Surpanakha'to'Ravana' after her mutilation at the hands of 'Lakshmana'.

⁹³ Battle between 'Bali' and 'Sugriva'.

⁹⁴ Killing of 'Jatayu'.

⁹⁵ 'Ravana's' attempt to seduce 'Sita'.

⁹⁶ Abduction of 'Sita'.

⁹⁷ Uprooting of 'Kailasa' by 'Ravana'

is 'Kṛṣṇanāṭṭam' the term can denote the cultural state and content of the art form.

The history does not take Kṛṣṇanāṭṭam very back beyond Kathakali.

Kṛṣṇanāṭṭam

It is mentioned about the Bhakti movement in the India and its influence over the cultural atmosphere here during 16th century earlier while discussing about the language. Kathakali had to be considered as the last ring of the chain.⁹⁸

Though Kathakali owe a great deal to Kūṭiyāṭṭam and folk ritual arts, its immediate predecessors are said to be Kṛṣṇanāṭṭam and Rāmanāṭṭam in that order. 'Āṭṭam' means movement or play. Thus Kṛṣṇanāṭṭam and Rāmanāṭṭam are plays of Kṛṣṇa and Rāma respectively. The origin of these two forms have given birth to some interesting legends. One such legend about Kṛṣṇanāṭṭam is as follows.

Mānavēda the Zamorin (King) of Kōzicode had a great friend named Villvamaṅgalath Nambūtiri who was a renowned poet and an ardent devotee of Kṛṣṇa. Villvamaṅgaḷam had been blessed by Kṛṣṇa who appeared in person before him. On his entreaty, lord Kṛṣṇa appeared in front of Mānavēda too. Out of his abundant love that could not be contained, Mānavēda tried to hug him. Kṛṣṇa managed to get away from his embrace after chiding Mānavēda that Villvamaṅgaḷam had not asked him to let Mānavēda touch him. What Mānavēda could get from a fleeing Kṛṣṇa was a feather of peacock from his crown. Contented with what he got Mānavēda used the feather in the crown of Kṛṣṇa during the debut performance of the dance form he composed as Kṛṣṇanāṭṭam.⁹⁹

⁹⁸ K.C. Narayanan, Intr: Kathakaliyute Ranga Patha Caritram. Killi Maṅgaḷam Vasudēvan Nambudirippad & M.P.S. Nambudiri, Mathrubhumi Books, 2007, p. 16.

⁹⁹ Uḷḷūr, Kerala Sahitya Charithram Vol :3 Department of Publication University of Kerala, 1972, p11.

Whether this is true or not the fact remains that the eponymous name of Kṛṣṇanāṭṭam has its legitimacy.

Kṛṣṇanāṭṭam marks an important phase in the development of theater in Kerala. Mānavēda who was the originator of this art form, belonged to a royal family of Kōzicode. He was born in 1585. He was a great warrior, scholar, and an ardent devotee of lord Kṛṣṇa of Guruvāyūr. He was influenced by the Gītagōvindam of Jayadēva, which is a dramatic composition based on Rādha-Kṛṣṇa legend¹⁰⁰. The Bhakti cult that succumbed India those days brought out many products in arts. Of those the subject was the devotion either to Rāma or Kṛṣṇa. Rāmanāṭṭam could be a product of the Bhakti movement the subject for most artistes whether it is painting, music, or literature was the love of Rādha and Kṛṣṇa. The pictures with the subject of Rādha and Kṛṣṇa drawn even during the Mugal period proves the influence that Rādha Kṛṣṇa cult had on the society. A brief survey of the evolutionary process of Kṛṣṇanāṭṭam will be proper here. By the time Mānavēda had drawn upon from Gītagōvindam, that was accepted in Kerala, because of its devotional, musical, and perhaps erotic characteristics. People enjoying obscene literature until then would have turned towards a sublime and romantic version of love through Gītagōvindam. The author of Gītagōvindam – Jayadēva – is believed to have had his birth in Bengal in the 12th century A.D. He was one of the court poets of King Lakṣmaṇasēna who ruled over Bengal during the later half of 12th century.¹⁰¹

Madhura bhakti is the predominant mood in Gītagōvindam. It is the ardent erotic love Rādha had for Kṛṣṇa. Their possessiveness vilifications, quarrels and even sexual union are poetically and colourfully drawn in Gītagōvindam. The enjoyers are unable from not visualizing Kṛṣṇa and Rādha while contemplating the text. Might be because of this quality, rendering of Gītagōvindam while sacrificial veneration takes place inside the sanctum

¹⁰⁰ Ulloor. *op. cit.*, p. 6.

¹⁰¹ Krishna Pilla. G., Kathakali, Travancore University Publication, Trivandrum, 1957. P-18.

sanctorum became an integral tradition in most of the temples; hence received the name 'Sōpānasaṅgītā'. The singers stand at the steps of the shrine. The literal meaning of 'Sōpānam' is the steps leading to a shrine or it could be the steps leading towards a vision(of god). Since the time of its inception in Kerala, Gītagōvindam is sung accompanied by Ed'akka or Cēṅgila by singers in Guruvāyūr and many other temples regularly.

Jayadēva in his composition introduced a new style and rhythm. This particular style of diction was not referred in any authentic books such as *DS* , or *NS*. His innovation was in the application of Ślōkas (Sanskrit narrative quatrains) and Padams.¹⁰²

Through Ślōkas, the poet communicates with the audience directly. Ślōkas serve as prologues when placed at the very beginning of the play, then striving to bring the audience closer to the characters and the scene to be enacted and serving to explain the situation of that particular scene.(As mentioned earlier, these introductory songs are common with the name Tōṭṭam-Varavili in folk ritual - Teyyam also). When placed between padams, they serve to portray the essential details of the play which by themselves are neither dramatically nor theatrically important but inevitable as being a part of the story, for they also help maintain the continuity of the play in time and space and this without the aid of actors. Some Ślōkas though very rarely, are composed as dialogues where the gestures of the actors compliment the verbal content. Padams are versified dialogues.

The dramatic and visual form of Gītagōvindam is known as Aṣṭapadiyāṭam¹⁰³ as each song of this work consists of eight stanzas, hence popularly known as Aṣṭapadi (Aṣṭam-eight, Padam-stanza) Aṣṭapadiyāṭam is extinct now. No vivid documents such as photos or even pictures or literal references about Aṣṭapadiyāṭam are now available. No remnants are left

¹⁰² Spoken but poetic passages either monologues or dialogues or even incorporial set to music.

¹⁰³ Ashtapadiyattam, a dramatic creation of an unknown composer or composers, in course of time exited from Kerala stage and Krishananattam took centre stage.

behind. It is believed that Patmāvati danced in accordance to the text of Gītagōvindam rendered by her own husband Jayadēva.¹⁰⁴ While Kṛṣṇanāṭṭam followed the techniques of Aṣṭapadiyāṭṭam, these habits too might have migrated from Jayadēva and Patmāvati into Kṛṣṇanāṭṭam which was later taken into Kathakali also. Though being an alien work from Bengal, Gītagōvindam could become the most popular musical or literary work that lived and still alive among the masses and classes as well.

Though the historians are in accord, with the influence of Aṣṭapadiyāṭṭam on Kṛṣṇanāṭṭam, it may be pointed out that Mānavēda was able to adapt the surface structure of Gītagōvindam and not its deep structure or innate genius. The ardent love and devotion or Madhurabhakti strikingly brought out in Gītagōvindam that made it a landmark in literature and music could not be copied in Kṛṣṇanāṭṭam. It cannot be denied that Kṛṣṇanāṭṭam is very rich in its literal quality, but is not as human as Gītagōvindam is.

Mānavēda completed his Kṛṣṇagīti in AD 1653.(16.11.1653) at the age of 68. In 1658 (15th feb) Mānavēda ascended the throne and passed away.¹⁰⁵

Usually Kṛṣṇanāṭṭam is never performed facing south. This custom has been stopped after the taken over of the temple by the government.

Though it is a Sanskrit based spectacular, the indigenous and vernacular dance movements practiced by the common were blended in Kṛṣṇanāṭṭam well. In close observation, strong influence of martial arts of Kerala-Kaḷarippayat't can be traced in Kṛṣṇanāṭṭam. In a society where the varied cultures, customs, rituals, faiths, are interlinked, it will be tough to mark the distinctiveness of the merger. In the scene of war, and argument, and even in abstract movements, posters and poses of Kaḷarippayat't can be noticed. Some patterns of Kṛṣṇanāṭṭam training today are almost exact patterns of Kaḷarippayat't training. In the present performances of

¹⁰⁴ Uḷḷūr, Kerala Sahitya Charitram,vol3,Travancore University Publication Dept. Trivandrum, 1972,p.115).

¹⁰⁵ Uḷḷūr ,Kerala Sahitya Charitram department of Publication University of Kerala, Thiruvananthapuram, 1972,p.1.

Kṛṣṇanāṭṭam all the choreographic steps performed by Kālayavaṇa (Picture 37) appearing in the play ‘Svayamvaram’ are the same as Kaḷarippayaṭṭ steps. The battle scene of Bhīma with Jarāsandha is full of movements of Kaḷarippayaṭṭ. A discipline of Kaḷarippayaṭṭ is very apparent throughout the body language of a Kṛṣṇanāṭṭam performer.¹⁰⁶ The facial makeup and the other properties and costumes are analogical with that of Kūṭiyāṭṭam. All the available sources could have used for his creative venture thus assimilating all possible dramatic elements of folk and classical traditions. He might not have even conscious about the classicism and non-classicism of spectacles persisted then.

Having witnessed the orthodox Sanskrit drama –Kūṭiyāṭṭam on one side, and the various types of folk dances on the other, Mānavēda could have struck with the idea that it might be worthwhile to invent an assorted art form, which could be more literary, and at the same time have a wider appeal among the common people. Being an admirer of the author of Narāyaṇīyam a great devotional mini –edition of the epic Bhāgavata, Mānavēda would have read it with great admiration as he did Gītagōvindam .

The stories of Kṛṣṇanāṭṭam are based on the tenth and eleventh chapters of the great epic Bhāgavata.

Kṛṣṇanāṭṭam is far less expansive than Kūṭiyāṭṭam and Kathakali, in respect to Abhinaya there is no attempt to interpret the text word for word. The events are more or less projected as a continuous flow. The dance patterns in Kṛṣṇanāṭṭam are singularly graceful.

The story of Kṛṣṇa is arranged in eight plays, perhaps loosely following the stanzaic form of Aṣṭapadiyāṭṭam without the emotive context but narrative content. Certainly as most of the ritualistic performances of Kerala, Kṛṣṇanāṭṭam also begin with lighting the auspicious bronze lamp followed with an Araṅgu Kēḷi –the percussion ensemble that announces the

¹⁰⁶ Martha Bush Ashton-Sikara & Robert.P.Sikara Krishnattam, Oxford & IBH Publishing Co.Pvt Ltd.New Delhi 1993.p.25.

commencement of the performance. Performance of Kṛṣṇanāṭṭam takes place only after closing the door of the shrine after the deity is offered with the dinner (Attāzapūja). Usually it is after 10 at night. It finishes before 3 at dawn, before ‘Nirmālyam’ (taking away the floral and sandal decorations put over the deity) ‘Vākacārtu’ (bathing the deity) ‘Uṣapūja’ (worship done before dawn). In ancient time, Kēḷi virtually served the role of a notice. After that Tōṭayam –a dance unit performed as a prayer by the performers and musicians is performed behind the Tiraśīla (curtain) (Picture 4). The Vandana Ślōkam through which vocalists praise the deity of the temple is the next number. The commencement of the introductory Puṛappaṭ followed by the episode offered by the devotee on the particular day is presented next. The plays of Kṛṣṇanāṭṭam have always been performed as a votive offering to obtain fulfillment of some wish. They are

1. Avatāram (incarnation) to obtain offspring
2. Kāḷiyamardanam (subjugation of Kāḷiya the Serpent) to ward the poisonous attacks from snakes or any other such things.
3. Rāsakrīd’a (erotic dalliance) for the well-being of the maidens.
4. Kamsavadham (killing of Kamsa) for destruction of enemies.
5. Svayamvaram (nuptial) for the purpose of entering into wed lock.
6. Bāṇayudham (Battle with Bāṇa) performed in birthdays for the fulfillment of general wishes.
7. Vivida vadham (Killing of Vivida) for obtaining good harvest.
8. Svargarōhaṇam (ascent to heaven) for personal salvation.

An interesting aspect of Kṛṣṇanāṭṭam is that Svargarōhaṇam is not performed as the finale of the entire series. Therefore, Avatāram (the birth) becomes the actual finale; i.e. after the performance of Svargarōhaṇam, Avatāram is staged again. It could be due to the belief that ritual should not be accomplished with the enactment of death of Kṛṣṇa. Or the story of Kṛṣṇa never ends: he incarnates again. Each of these plays has many subplots. I.e. the story of Murāsura, Kālayavana and many such sequences comes as a sub

plot. A summary of each of plays comprising many side stories is appended in appendix (5).

A characteristic feature of Kṛṣṇanāṭṭam is its uninhibited use of Āhāryahābhinaya.

The most remarkable part of the makeup and most distinguishing and unique feature of Kṛṣṇanāṭṭam is the use of masks for many characters. Masks are bigger than original-life size or it can be interpreted as stylised in design and colour. The design and colour schemes of the masks vary from simple to complex. I.e. Four headed Brahma and huge face of Murāsura and such are created with the help of mask. Colours of masks could be representation of the character i.e. white for sober character black for wicked character and such. Masks are for the characters like ‘Jāmbavān, Narakāsura, Pūtaṇa, Brahma, etc. (Picture 38). In Kathakali, unimportant characters like Aṅgada, Vṛddha and bull, ram, spotted deer etc are ‘faced’ with wooden masks (Picture 39). The masks indeed help in imbuing the character with the superhuman identity; but at the same time they deny the possibilities for facial expressions. This tradition of using masks is carried over to Kathakali also. Unimportant characters Apart from masks, the extra limbs of, say Viṣṇu, (Picture 40) or any other characters and the naked abdomen and breasts while Dēvaki is carrying Kṛṣṇa in her womb are made of wood.(Picture30) Still being a Classical-Sanskrit oriented art form this art might have adopted such practice from folk traditional-ritualistic art forms like Teyyam. Wooden belly and bosoms are very common in Teyyam also. In bygone days, ‘wooden belly’ was used to depict the pregnancy for the wife of Brāhmin in *Santānagōpalam* in Kathakali.

The dancers never talk or sing on the stage. The introduction of the two Bhāgavaters who sing from behind the scenic area was an original and revolutionary step introduced by Mānavēda. This helped the actors to attend to the other three aspects of the drama with greater conviction and telling effects. Later on, this habit eventually got transferred to Kathakali also. The

bronze lamp, which demarks performing space, acts as a boundary in Kūṭiyāṭṭam and Kathakali as well. Here many dance sequences are carried out around this bronze lamp on the stage

Even the well developed hand gestures, so essential to Kathakali and Kūṭiyāṭṭam are not very much evident in Kṛṣṇanāṭṭam. Expressions of feelings and emotions appropriate to the conduct and context is in Kṛṣṇanāṭṭam though not as blatant as in Kathakali. Because Kṛṣṇagīti is more concerned with the fundamental devotional appeal, it gives only secondary importance to other emotions unlike the text of Kathakali. The background narration of the singer is purely objective, it does not represent the dialogues exchanged between the character on the stage. All that the artistes do, is to mime and dance according to the rhythm of the song which expresses the mood of the scene. There is a development of using more Hastamudras than before now a days. It is a moot point whether the term song is to be applied to the background music of Kṛṣṇanāṭṭam. It is more like a litany devoid of 'Rāgas' of set tunes based on the musical notes. It was during 1970s that doyen of Kathakali music Sri Kalāmaṇḍalam Nambīsan reformed the music of Kṛṣṇanāṭṭam by introducing Carnatic Rāgas into it. But while appreciating his pioneering venture, connoisseurs also expressed their critical view that this attempt destroyed the identity of the music of Kṛṣṇanāṭṭam.

Two varieties of Maddaḷam namely Śudhamaddaḷam and Toppimaddaḷam is the accompaniments used in this art. As mentioned earlier Maddaḷam is considered as Dēvavādyam (divine). Considering its structural characteristics Kṛṣṇanāṭṭam cannot be regarded drama and theatre if one goes by grammar of Bharata's *NS*. However, many dramatic and theatrical elements are welded well in this predecessor of Kathakali. However, it creates a devotional mood in total. To conclude it can be said that if at all Kṛṣṇanāṭṭam resembles Gītagōvindam, it is in the following three features.

1. Both have the legend of Kṛṣṇa as the theme.

2. Both use ‘Ślōkas’ and ‘Padams’ (introductory songs and conversational songs)
3. The language is Sanskrit in common.

Kṛṣṇanāṭṭam and Rāmanāṭṭam

About the age of Rāmanāṭṭam Uḷḷūr says thus:

‘I find no mistake in concluding that Rāmanāṭṭam was born just ten or twelve years after 1654 during which Mānavēdan Tampurān wrote Kṛṣṇanāṭṭam’.¹

Rāmanāṭṭam, the successor of Kṛṣṇanāṭṭam and immediate predecessor of Kathakali too has a legend as its origin. Legend has it that the motivation and inspiration for Rāmanāṭṭam is from a piqued sensibility of Koṭṭārakkara Tampurān, the chieftain of a principality. Tampurān requested the ruler of another principality, the Zamorin Mānavēda of Kōzicode who had composed Kṛṣṇanāṭṭam to send his troop to Koṭṭārakkara. Zamorin pooh-poohed the request under the pretext that the people of Koṭṭārakkara were philistines incapable of savoring the aesthetic flavor of his composition. Taking umbrage at what was patently an insult to his people, and enraged Tampurān took upon himself the composition of a new art form more or less emulating Kṛṣṇanāṭṭam in format. The product was Rāmanāṭṭam the precursor of Kathakali.²

Even though Rāmanāṭṭam has free borrowings from Kṛṣṇanāṭṭam, it differs from the latter in many different ways. Of course, on first sight, the scaffolding of both might present similarities. E.g. The Āhārya, (costumes and Make-up) of both these art forms are so identical. Except Cheṇḍ’a all the musical instruments used in Kṛṣṇanāṭṭam is that of Kathakali. Rāmanāṭṭam too has a series of eight plays with Rāma instead of Kṛṣṇa as the hero. In each

¹ Uḷḷūr, Kerala Sahitya Charitram, vol.3, Travancore University Publication Dept. Trivandrum, 1972, p.117.

² Uḷḷūr, *op. cit.*, p.107.

of the eight plays an important episode in the legend of Rāma is depicted. These are as follows.

1. *Putrakāmēṣṭi*. (Yajña performance of Daśaratha for begetting sons)
2. *Sītāsvayamvaram*. (Sīta marrying Rāma)
3. *Vichhiṅṅābhiṣēkam*. (Unexpected and abrupt obstacle to Rāma's coronation)
4. *Kharavadham*. (The killing of demon Khara)
5. *Bālivadham*. (Killing of monkey king Bāli)
6. *Tōraṇayuddham*. (The single handed battle of Hanumān at Laṅka and its burning down to ashes)
7. *Sētubandhanam*. (Building a bridge to cross over to Lanka)
8. *Yudham*. (Battle of Rāma and Rāvaṇa).

Although the title of each night's play deals with the main plot, the play itself may have different sub plots, e.g. the mutilation of Śūrpaṅakha is a sub plot in *Kharavadham* and abduction of Sīta a subplot in *Bālivadham*.

If Rāmanāṭṭam is the precursor of Kathakali, how did Kathakali derive its name? One can only hazard a guess. In course of time, though the plays staged were those of Rāmanāṭṭam, they often did not pertain to the legend of Rāma. Kōṭṭayath Tampurān wrote and produced *Bakavadham*, *Kirmīravadham*, *Kalyāṇasougandhikam* and *Kālakēyavadham* all stories taken from *Mahābhāratam*. Irayimman Tampi took Śiva's story for composing his *Dakṣayāgam*. For the other two plays titled *Kīcakavadham* and *Uttarāswayamvaram*, he selected the plot from *Mahābhāratam*. Stories such as *Rugmāṅgadacaritam*, *Rugmiṇisvayamvaram*, *Pūtaṅāmokṣam* and *Santhānagōpalam* are taken from *Bhāgavatam*. This necessitated a new title. Rāmanāṭṭam broke its narrow thematic ambit to include from stories from *Mahābhāratam*, *Bhāgavata* and *Śivapurāṇa*. With these inclusions, to call this theatrical form by the earlier name would have been inapt. In other words, when the scope for the inclusion of stories other than those from *Rāmāyaṇam* was widened the earlier name Rāmanāṭṭam became a misnomer in

representing the new art form in its expanded form. Though there are no incontrovertible document to prove how, why and when Rāmanāṭṭam gained its new name, scholars in general concede the fact that it was Rāmanāṭṭam which was metamorphosed into Kathakali.³ A similar conclusion in support of this view can be indirectly arrived from the observation that, Rāmanāṭṭam unlike Kṛṣṇanāṭṭam, is completely nonexistent now, while some of the plays of Rāmanāṭṭam are still being staged under the imprint of Kathakali. While the convergence and divergence between these three arts are too numerous to be enumerated, a few of them as given below, would suffice to give an idea of the complex relationship and common features among Kūṭiyāṭṭam, Kṛṣṇanāṭṭam and Kathakali.

1. The ritualistic beginning and ending with a devotional prayer behind the lit lamb.
2. The use of Tiraśīla (curtain) not fully covering the stage and being held by two persons at either end.
3. Curtain scene or Tiranōkku- a dance number composed for certain characters as introductory dance unit.
4. The similar costumes and headgears with circular nimbus at back
5. The patterns and basic colours used for make-up and dress.
6. The hand gestures (The way of performing the gestures, however is slightly different in Kūṭiyāṭṭam and Kathakali). In the former, the gestures have a narrower frame of operation than those of Kathakali.
7. The themes from Epics and Purāṇas. (Some exceptions are there in Kūṭiyāṭṭam).
8. Mime developed to the state of literary language.

³ . "Ramanattam was changing into Kathakali. The possibilities of this new theatrical experiments attracted other play writers and lovers of theatre. When new plays based on the themes from Mahabharata, Bhagavata and Sivapurana were dramatised, and staged, the name Ramanattam, had to give way to a more general one."
Bharata Iyer, Kathakali, Oriental Book Reprint Corporation, New Delhi. 1983. P-21.

9. 'Cuṭṭi' - the facial mask done with rice paste, lime (and paper- except in Kṛṣṇanāṭṭam)
10. Omission of stage props.
11. The prologue dance behind the curtain culminating in the salutation of greenroom, stage, lamp, musical instruments, etc. before the performance.
12. Basic postures and posses are similar in these three forms.
13. Performed mostly in temples and Brāhmin houses.
14. Use of flairs, twigs of trees, tender leaves of coconut tree, models of weapons like arrows, sword, mace etc. often miniature forms
15. Identity of make-up of female roles with minor difference in Kūṭiyāṭṭam.
16. Wooden ornaments.
17. Materials used in decorating the costumes (red crystals, peacock feather quilts, silver beads, green beetle shells, metallic foils, bee wax etc.
18. Character division by 'Satva', 'Rajah', and 'Tamõ guṇas'
19. Playback singers a part of the stage not hidden behind the side screens.

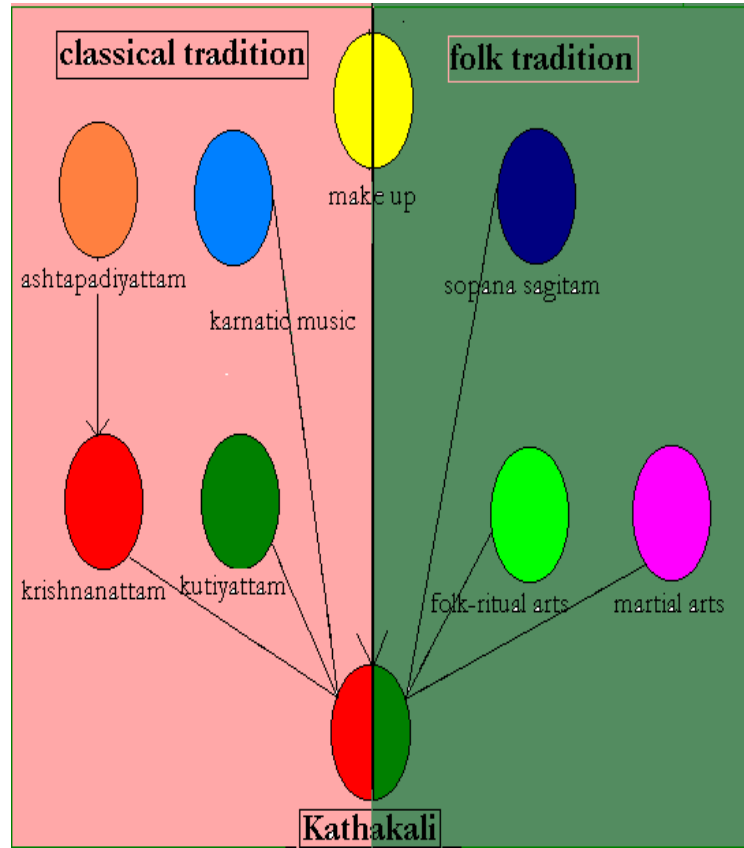


Fig. 9: Assimilation from different art forms

Pictures of ‘Garud’a’ in Kṛṣṇanāṭṭam, Kathakali, and Jaṭāyu in Kūṭiyāṭṭam will reveal the close resemblance these art forms carry (Picture 31). Costumes of Kṛṣṇa and Balarāma are so alike in Kṛṣṇanāṭṭam and Kathakali (Picture 32). The pictures depicting Kṛṣṇa and Satyabhāma flying on Garud’a to encounter with Narakāsura also will prove the interdependence and interrelation of these arts (Picture 33). Wood carved thorax and abdomen showing the pregnancy of Dēvaki is similar with the same kind of adornment put over Uchitta Teyyam (Picture 30). It is as if all these folk and classical art forms sprouted from a single aesthetic vision.

To sum up, Kathakali is the last in the concatenating chain of progress of an art tradition which passed through successive transformations owing to the changes in social and political complexion of Kerala. The art forms that were once patronized by Brāhmins had perforce to sustain their vigor by the

infusion of new blood that it drew from folk and ritual arts of the masses. On the other side, the folk and ritual arts had to acquire the vigor of a formal to claim their place in the art world and this they did by assimilating the classical culture. The classical art forms patronized by Brāhmins and the folk ritual arts evolved abiogenetically still crust more as curious vestiges of the past, but it is the product of the synthesis of the two cultures, Kathakali, that have overshadowed them all to earn the title “ Complete theater”.⁴

A quotation from ‘Indian classical dance’ is appropriate to note here:

“A close study of this art will confirm that even before Aryans came, there were dance dramas prevalent in Kerala.....After the decline of Sanskrit influence in Kerala these dance dramas were reorganized in vernacular forms, based partly on early traditions”.⁵

The concept of Bharata on theatre can be seen in its true sense in Kathakali i.e. Each component art forms such as music, literature, dance etc. conglomerate, still keeping identity and perfection to form a complete theatre form. The music, literature, facial masks and such departments of this theatre is presented and performed individually and independently for entertainment.

A supplementing view expressed by Akavoor Narayanan is appropriate to quote here.

“As noted by discerning critics and connoisseurs the world over, Kathakali is not just a classical dance form but also a total theatre. It is one of the most evolved, sophisticated and

⁴ “Kathakali performances of the dramatized stories are best described as dance-dramas-a blend of dance, acting, and music in an integrated whole. Like any other Asian and Indian forms of Performance it may be called to form of "total theatre".
Philip Zarrilli, Kathakali Complex Actor performance and structure, Abhinav Publications, New Delhi. P-9.

⁵ Balakrishna Menon. Indian Classical Dance, Rabindra Bharathi, Calcutta. 1967. P-33.

spectacular art forms in the world. Its unique greatness is that several of the fine arts such as poetry, vocal music, percussion, acting, and dance, drawing and plastic arts merge into a single unit, each art form abdicating its sovereignty and working together for a common cause. This harmonious blending and fusion in the correct proportion creates perfect balance and synchronisation, symbolic significance and aesthetic beauty”.⁶

In conclusion it can be said that Kathakali is a tradition that goes a longer way back than the period of its origin in assigned to Kathakali has been the product of the specific social system prevalent in Kerala⁷. This social system was a cross-cultural synthesis of classical and folk-ritual traditions or Brāhmīnc and non-Brāhmīnc cultural synthesis.⁸

⁶ Akavoor Narayanan, Forward. Kathakali a practioner’s perspective, Poorna publication, Kōzicode.2005. p.13.

⁷ i. ‘Kathakali is a highly accomplished dramatic art. Taking a historical perspective, we find it at the apex of a long and continuous tradition covering nearly two thousand years’.

Bharata Iyer. K., Dance Dramas of the India and the East. Taraporevala Sons & Co. Pvt. Ltd, Bombay. 1980. P-13.

ii ‘Though Kathakah as we know it today is an art not more than three or four hundred years old, it's actual orgination can be traced to at least 1500 years earlier’. Mohan Khokair, The Tradition : A brief historical Survay Marg Vol. XI December 1957. Marg Publications 34.38 Bank St, Bombay. P-4.

iii "Though the form in which it exists today deates back to only about four hundred years, it is surmised that in essence it has its history daing back to no less than 1500 years".

Ramakrishna. G. and Gayatri Debi Prasad Chatopadyaya. N., An Eyclopedia of South Indian Culture K. P. Bagchi & Co. Calcutta. 1983. P-214.

⁸ i."Kathakali also symbolises ablending of the Aryan and Dravidian Cultures, for in Shaping its technique. Kathakah assimilated various elements which it borrowed freely from the dances, dramas, and ritual performances associated with these cultures relative to their palce in acient Kerala". Ibid P. 218

ii. “Kathakali also symbolise a blending of Aryan and Dravidian culture in shaping its techniques...Kathakali assimilated various elements which is borrowed freely from dances, dramas, and ritual performances assosiated with these cultures relative to their place in ancient Kerala”

Mohan Khokar.The Tradition : A basic of historical Survay. Marg. A magazine of Arts Vol.XI 1957, Marg Publications Bombay.

iii. “The original inhabitants of Kerala are beleaved to be Dravidians. The great majority of the people belong to this ancient race whose magnificent cultural achievements form so integral and vital factor in Hindu civilisation and culture. Aryan penetration into this purely Dravidian religion marked the beginning of a fruitful compact which later gave birth to a distinctive phase of Hindu culture.

The cross cultural synthesis occurred fortunately at a time when the Sanskrit theatre had reached a cul-de-sac and the ritual and folk arts had been seeking a more formalistic outlet for its highly emotionally charged content. The coming together of these two traditions in Kathakali was an enrichment of both.

During its evolution as a theatre form from Kūṭiyāṭṭam to Kṛṣṇanāṭṭam and Rāmanāṭṭam, Kathakali slowly gained a balance in its constituent elements drawn from the two traditions. That is, the language, music, stage performances and instrumentations of Kathakali, can be seen the synergising effect of both the traditions. Or each component of Kathakali is structurally didymous with classical and folk –ritual traditions.

Many institutions of land and particularly Kathakali are the products of this synthesis of the two great cultures”

K.Bharata Iyer. Kathakali, Oriental Books Reprint Corporation, New Delhi, 1983, p.4.

PART II

Inner Structure of Kathakali

The first part of this thesis discussed the social and cultural environment prevalent in Kerala and its creation of Kathakali as a need of the time. The structure evolved through the synthesis of Brāhminic and non-Brāhminic cultures and its morphological and spiritual nature was also a subject of discussion. Here the inner structure of Kathakali is discussed.

Second part is aiming at discovering a definite picture of the inner and Physiological structure (Physical implications) of Kathakali. The Structure of Nṛtta, Nṛtya Nāṭya, Structure of Rasa, Abhinaya and Music is discussed.

CHAPTER I

THE PHYSIOLOGICAL STRUCTURE OF KATHAKALI

- Points to be discussed
- Significance of Kathakali postures and physical executions
- Its scientific advantages

Looking into the resemblances Kathakali has always had with the other ancient classical theatre forms of Kerala that preceded it in origin and growth, one can doubt about this dance-drama's unique identity — and thus its present relevance too. An important aim of this thesis is to differentiate Kathakali from other theatre forms. Is the body language — and musical movements — of Kathakali similar to that of Kūṭiyāṭṭam and Kṛṣṇanāṭṭam? If they are identical or even more or less the same, then what is the need of a discipline called Kathakali? While the 'footing' of Kathakali gives a 'down to earth' feeling, the 'footing' of Kūṭiyāṭṭam has a 'floating' appearance (Picture 41). This research, however, does not aim to compare Kathakali with other disciplines of theatre forms, but it is being undertaken to contrast, or rather differentiate, the identity of this form with that of the others.

Let us start with the significances of the movements of 'Aṅga' (major body parts), and 'Upāṅga' (minor body parts) in Kathakali. Here, it should be born in mind that Kathakali has not been designed according to the tenets of the *NS*. It has had a more natural and organic evolution, going by its present-day form. The 'Rasa theory' of Bharata being applicable universally, new

researchers are expected to find all theatre-related subjects to be linked with his '*Nāṭyaśāstra*'.

The position of feet in the fundamental posture of Kathakali is like that of a pot kept upside down. The outer edges of both the feet are tightly pressed on the floor, leaving a cavity inside. This shape does have more stability than the flat feet. While keeping the position of feet in that manner, the outer muscles of the calves again will add more stability to the physique. The legs are never kept straight, or the knees are always kept bent. While in the basic position of a performer, a space with a rhombus shape is created in between the legs.

Another significant feature of Kathakali is in the application of foot-works. The position of the foot while hitting or stamping over the floor is very peculiar to Kathakali (Picture 42). The foot is curved and all fingers except the first toe are curled inwards. While stepping on the platform, dancers use the outer edge of the feet. Aesthetically it creates a superhumanly nature; but this physical application helps the thrust gravitated on the foot because of slapping on the ground preventing from transmitting it to the head.

Because of the law of tangent, the force applied on the margin of a circular structure is transferred and thrown outside through its tangent. A curvature is created on the foot so as to hit over the ground with the outer edge; that ultimately helps in transferring the pressure towards the sides. If not folded, this force may reach and shake the brain that might result in headache over a continuous span of practice. While stepping vigorously on the stage, there is also the chance of damaging the nerve endings of system that is found just beneath the skin layer of the feet.

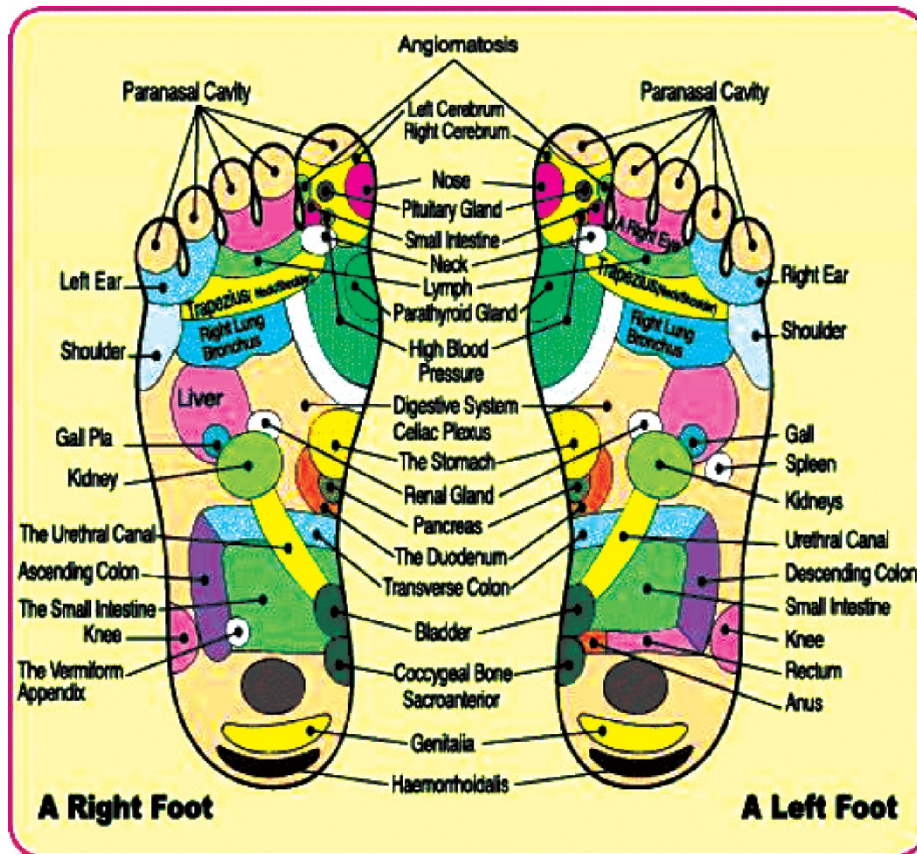


Fig: 10. Picture showing the nerve endings underneath the sole those are connected with the corresponding organs.

Again, it is negligible pressure that reaches the knee, and is passed sideways; as result of the bent- knee position strictly maintained by the dancers. Feet keeping two or two-and-a-half feet apart is a position normally observed in many martial arts such as Kaḷarippayaṭṭ and Karāte. This could be the most stable and comfortable position for easy movements of the other organs of the body.

In the basic position of Kathakali, two semi-circular margins created by the feet function as a foundation where the whole body is placed.

It is expected to push the earth down with which a force that will return to the face and are transmitted out. The breath entering into is taken as the

force that is applied over the navel point, which ultimately pushes the earth down. The physical action applied on the earth is equally retarded in opposite direction reaching in the eyes getting altered into emotional force or aesthetic force. Newton's Third Law of Motion says 'each action has its equal and opposite reaction'. That is very relevant here.

Tadashi Suzuki has made a very pertinent statement.

“There are many cases in which the position of the feet determines even the strength and nuances of actor's voice”.¹

But this force gained from the earth is not transmitted directly and linearly. The two streams of forces coming from both legs are stored at the navel ground- 'Mūlādhara' (where Indians believe as the house of creative and spiritual energy and the place where the imaginary 'kuṇḍalini' rests in the form of a coiled serpent). This energy is taken through a bodyline that will ultimately reach the upper-middle head. There is a downward force coming from the navel spot that is transferred to the earth through the feet and an upward force stretching the body to sky again starting from the same navel spot. It is said that traditional and classical Japanese theatre also has performers doing the same thing to maintain such a dual forces — one directing the earth and the other directing the sky. (Picture.43) Here is an appropriate quotation.

“The traditional Japanese arts share this balance between height and depth, sky and earth. In the case of the Japanese, however the equilibrium the source of strength emanates in all directions from the pelvis area, which radiates energy into horizontal space. This is why, while the upper body moves as far as

¹ Tadashi Suzuki, The Way of Acting Theatre Communication group, Inc, New York, 2000,p.72

possible upwards, the lower body attempts to descend in a kind of counter-movement.”²

This position to where the energy is transmitted is the centre of ecstasy, ‘Ānanda’ or knowledge, which is ‘jñana’ for Indian philosophers

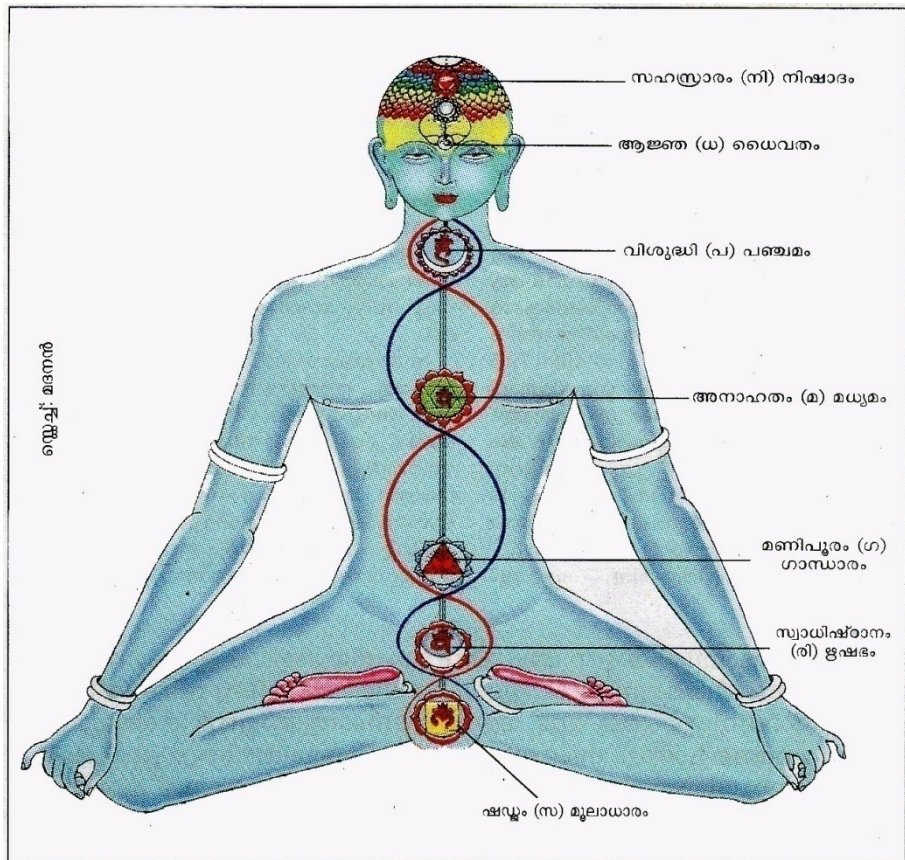


Fig:11

The six spots considered as six houses through where the creative energy or spiritual energy is believed to get transmitted to the spot of ecstasy are:

1. ‘Mūlādhāra’ (spot between the anus and the genital organ)
2. ‘Svādhiṣṭhānam’ (spot above the navel base)

² Tadashi Suzuki, The Way of Acting - The theatre writings of Tadashi Suzuki Theatre Communication group, Inc New York 2000, p10.

3. 'Maṇipūrakam' (a spot at the place of the abdomen)
4. 'Anāhatham' (spot at the heart)
5. 'Viśudhi' (a spot in the middle of the neck)
6. 'Ājña' (a spot in the middle part of the eyebrows).and
7. 'Sahasrāra' (spot in upper middle part of head)³

These explanations may seem oblique since these points are not clinically experimented and observed. It is thus a logical finding that the total length of spinal code parts into six, thus enabling one to relax muscles connected to the particular area of spine that will help to move the spinal code easily up and down.

The navel point of the body is activated by pushing that spot forward from three points. That is, from both knees and from buttocks. All points just stated above act here as a transformer of transmitter — just like the different pulse points of the body activating the flow of bloodstream. For that, a Kathakali student is invariably reminded not to stiffen the muscles around (keeping relaxed) the above-mentioned points. For, stiffening would mean a possibility of stagnation of the force at the place of chest or neck. That would ultimately block the energy entering into the eyes (or release from the body). When the muscles are contracted, the blood-flow also can be lessened. If the blood-flow were lessened, there would be decrease in the supply of oxygen and glucose.

The energy that is transmitted from the navel point needs a booster or a transformer to take it to the head. Japan's theatre personality Suzuki says thus about this:

³ In SRK instead of seven, ten spot or Cakras in connection with musical notes are discussed. these are:
 1. Ādhāra Cakra-kuṇḍalini Cakra- 2. Svādhiṣṭhānam Cakra 3. Maṇipūra Cakra
 4. Anāhatam Cakra 5. Viśuddhi Cakra 6. Lalana Cakra 7. Ājña Cakra
 8. Mānascakra 9. Sōma Cakra 10. Sahasrapatra Cakra

“If the actor loses his concentration on his legs and loins and so misses the sense of being toughened or tempered, he will not be able to continue on to the end with a unified, settled energy; no matter how full of energy he may feel. What is more, if the actor does not have the determination to control any irregularities of breathing, then toward the end of the exercise his upper body will of necessity begin to tremble, and he will lose the rhythm. In either case, the energy produced as the feet strikes the floor spreads into the upper body. I ask that the actors strike the floor with all the energy possible; the energy that is not properly absorbed will rise upwards and cause the upper part of the bodies to tremble. In order to minimize such a transfer, the actor must learn to control and contain that energy in the pelvic region. Focusing on this part of the body, he must gauge continuously the relationship between the upper and lower parts of his body, all the while continuing on with the stamping motion.”⁴

Since the blood vessels, nervous system, muscular system and similar systems are acting as a network in the body, the mechanism governing over these systems by the actor is that decides the efficiency of the total physiological system. An unwanted pressure at an unintended area of body can hinder the maximum outcome of creative energy from the artiste. Application of a pressure at a point means, giving attention consciously or unconsciously on that spot. If the mind is engaged being active on that spot, then it cannot act upon the emotion of the character or mood. The application of force elsewhere other than the character can destroy all the stability expected in the format of Kathakali. Here the ‘Bhāva’ (spirit) is becoming the ‘Rūpam’ (form).

⁴ Tadashi Suzuki, The Way of Acting - The theatre writings of Tadashi Suzuki, Theatre Communication group, Inc New York 2000.p.9.

It is well known that Rasa is a metamorphosed form of Bhāvam (NS.6.33). Bhāvam can be received only from a 'Rūpam'. This Rūpam is what the artiste creates.

It is not advisable to concentrate the force intentionally on the eyes or other organs of the face. It is the agency of creativity of the consciousness (creative consciousness) that restructures the force into that of the character and distributes this force to the 'Ańga' and 'Upāńga' and commands the physical part to act in accordance to the character.

An invisible straight line from the navel spot to the upper-middle head is upheld inside the body of an artiste. As on a tightened string in a tuned Vīṇa or a guitar a tension or a force received as a result of thrust made by the feet on the earth is applied over this line. This force or tension on the bodyline creates an effect similar to that of 'Śruti' (pitch) in music (Picture 43).

Here I want to register and acknowledge the Paṭṭikkāntoṭi Ravuṇṇi Menon who struggled as a saint to realise and accomplish this technique practiced in Yoga through what he tried to imitate the inner impulses those were results of vibrations occurred in different wavelengths that came out as dramatic emotions. He found that these emotional frequencies do resemble with frequencies of musical notes. Keeping the frequency of a Svaram, or filling the inner body with the musical sound pertained to particular Rasa, could bring out the corresponding rasa in more intensity. He called them 'Svaravāyu'. This technique was carried over to his students and implemented in Kathakali so successfully, that has made a drastic change in the appearance and application that made this art form genuine. Yes, transforming the sound energy into emotions of characters was an experiment conducted by him. Direct disciple of Paṭṭikkāntoti-Sri Tēkkinkaṭṭil Rāmuṇṇi Nair has written about this.⁵ (Text in Appendix 6).

⁵ Tēkkinkaṭṭil Ramuṇṇi Nair. Nāṭyāracana. P.K.Brothers Kozhikode.1955.p.90-96.

It has to or will vary according to moods of the character if it is maintained by the creative consciousness. It will be high if the emotion is anger and very low if it is sorrow. The pitch as well as blood pressure while talking a dialogue in anger mood will be high. The pace of all the related movements of body and mind also will be in more. It is just opposite in the case of sorrow.

During performance, the actual consciousness is sidetracked and masked by the creative consciousness and it gets activated while receiving an identity of a new character that is different from the actor's own. Severe exertions command a lot of energy resulting in exhaustion and tiredness, while aesthetic or creative exertions leave joy or ecstasy though the body consumes a lot of energy. The unique nature of Kathakali that helps differentiating it from the other forms of arts is this tension applied on the bodyline that is sucked from the earth and absorbed from the atmosphere.

CHAPTER II

THE STRUCTURE THAT KATHAKALI OBTAINED THROUGH THE SYNTHESIS OF NṚTTA, NṚTYA, AND NĀṬYA

Points to be Discussed

- Explaining Nṛtta Nṛtya, Nāṭya
- Its analogy in music, literature, visual arts, and instrumental music
- Proximity of these factors in Kathakali

Three chief spectacular arts that are labeled over Kathakali are ‘Nṛtta’ ‘Nṛtya’ and ‘Nāṭya’. (Because of conceptual difference between Indian and Western aesthetics, the following English translations of the terms can only be loose approximations: Nṛtta means pure dance or abstract body movements in rhythm. Nṛtya: dance those convey literal images or poetic imageries along with the communication of emotions through the abstract body movements and concrete hand-gestures. These gestures actually convey ideas rather than abstract emotions. Nāṭya: a drama. (Their meanings in the Indian context will be elucidated in the following pages.)

The first and foremost medium one expressed himself could be through dance. Sheldon Chenny says thus:

“After the activities that secure to primitive people the material necessities; food and shelter, the dance came first. It is the earliest outlet of emotion and the beginning of the arts”.¹

¹ Sheldon Chenny, The theatre three thousand years of Drama, Action and Stage Craft, Vision: Mayflower, 1939, p.11.

Dance has a very important stature in Indian mythology. Dance of Śiva is considered as the cosmic movement. If quoting Ananda Coomaraswamy:

"The everlasting operation of creation, continuance, and destruction — the eternal becoming, in formed by all-pervading energy — is marvelously represented in the dance of Śiva".²

VDP consider music, dance and orchestration as a way of sacrifice to gods:

Nṛttam gītam tathā vādyam datvā dēvāya viṣṇavē

Sarvva kāma samṛddhasya yajñasya phala maśnutē (VDP: III, 34)

Devatārādhanam kuryādhyāstu nṛttēna dharmmavit

Sarvvakāmānāpnōti mōkṣōpāyam ca vindati (VDP: III, 27)

Dance of Kṛṣṇa over the hoods of the serpent Kāḷiya is considered as the victory over evil. It is observed in the first part that Dance in Kerala cannot be pin pointed as art or ritual. Many dance forms evolved as a part of rituals those later altered into classical dance forms. In many ritual-folk arts like Tiyyāṭṭ and Muṭiyēṭṭ, dance is an integral part. To them dancing was a kind offering to their god.³

Considering the 'theatre' to be integrity, Nṛtta, Nṛtya, and Nāṭya are its integrants. Internal structure of this combination of factors like Nṛtta, Nṛtya, Nāṭya, is to be evaluated here. According to Indian aesthetic norms, the fractions that decide a spectacle as a theatre-form or a drama are Nṛtta, Nṛtya, and Nāṭya. However, these factors are present in almost all sorts of spectacles in varied degrees. In fact, Kathakali has been very much analyzed by many aesthetes from different viewpoints, and many kinds of evaluations have thus been evolving.

² Ananda Coomaraswamy and G K Duggirala, The Mirror of gesture 3rd edition. Munshiram Manoharlal Publishers Pvt Ltd. 1977, p.8)

³ "He danced for pleasure and as ritual. He spoke in dance to his gods, he prayed in dance and gave thanks in dance,"
Sheldom Chenny, The theatre three thousand years of drama, acting and stage craft. Vision : Mayflower 1939 p.11)

In popular parlance and by simple dictionary definition, theatre means ‘dramatic literature of art, the writing of and acting of a play, a building or arena for the performance of play for dramatic spectacles.’ What is being assessed in this chapter is whether Kathakali belongs to any of this popular concept or something entirely transcending over the rigid preconceived format.

It is already seen that Kathakali has not been structured by adhering to any strict grammar of any theatric disciplines. It evolved eventually from the unification of classical and folk traditions. Thus, this form cannot be fitted into any strict formats prescribed by ancient classical or folk theatre traditions. This unique nature has made Kathakali a subject of conflicting arguments — the focus of it being its genre. Within the country at large and even in its birthplace of Kerala, Kathakali is seen to be straddling different definitions with no firm root of logic whatsoever. A random look at these three from a plethora of opinions will be revealing the diversity in the opinions.

“Kathakali is Nṛtta and Nāṭakam (Nāṭya) is Abhinaya (acting) Nṛtta is highly artificial whereas Nāṭya succeeds as it can present reality.. Kathakali has no connection with theatric arts; it cannot be claimed as the ancestor of theatre”.

says C. J. Thomas, a playwright of Malayāḷam.⁴

Late Vāzēñkaḍ’a Kuñju Nair, a 20th-century Kathakali doyen, states his impressions gleaned from the opinions of different critiques of his time (1908-81) that about

‘Since Kathakali characters do not speak and the form emphasizes on gestures and temperaments with excessive

⁴ C. J. Thomas Uyarunna Yavanika, Sahitya Pravartaka Co-op Society Ltd. Kottayam, 1964. p. 17.18.

employment of costumes and contextually relevant dances, it is considered 'Nṛtya'.⁵

M.H.Sasthri says thus:

'Kathakali is the drama of Keralites. Since Rasa is evolved from the expressions of Vibhāvas through Anubhāvas and Abhinayas and such, excluding Kathakali from the realm of Nāṭya is illogic'.⁶

In 1992, Lee Breuer, one of Avant-grade theatre personalities opines that Kathakali is dance. He says:

"Kathakali is basically a dance drama. The performer depends on someone else's voice. The text or songs are set to ragas, talas over a rhythm. Therefore the dancer follows He is 'led' and there is no freedom to act."⁷

Kathakali can indeed be dubbed as any one of the above triads of Indian dramaturgy depending on the selective focus on its components such as Nṛtta, Nṛtya and Nāṭya. The intention of this work is also to say that an art form, which evolved at a particular time and place, may not fit into theories evolved at a different time and place. Here Kathakali is taken as such and of course it is tallied with grammar pertained to NS and such dramaturgical books. Here the contention is that when analysed under the parameters such as Nṛtta, Nṛtya and Nāṭya, Kathakali is none of them, that is, singly, not just a manifestation of Nṛtta, Nṛtya, Nāṭya. On the contrary, it is all of them together in a felicitous synergy. And that is what makes it a complete theatre with judicious contribution from other field of arts- A theatre that cannot be dammed up by either the modern or the ancient views of dramaturgy.

⁵ Vāzēṅkaḍ'a Kuṅju Nair, Ente KathakaliVeekshanam - My Vision on Kathakali; Kalaprasadam, p 105.

⁶ M.H.Sasthri Introduction. Nalacharitham Attakkatha. Study.Publisher-self,1948.p.42-45

⁷ Lee Breuer 'Playing to the flame', Span, August 1992.

Through a comparison of these three, it could be cleared easily.

Bharata suggested Nṛtta (Kaiśiki) to be added to make Nāṭya (drama) more attractive and beautiful through these lines:

*Athāha mām suraguruh
Kaiśikīmapi yōjaya
Yacca tasyāḥ kṣamam dravyam
Tad brūhi dvija sattama (NS: 1.23.)*

For that, Bharata suggests to include the dance of Śiva, which is ‘Rasabhāva kriyātmika’ (blend of actions, Rasa and Bhāvas).

*Nṛttāṅgahāra sampanna
Rasabhāva kriyātmikā
Dṛṣṭā mayābhagavatō
Nīlakaṇṭhasya nṛtyatah (NS: 1.23.)*

Bharata has never seemed to use the term Nṛtya.⁸

Though he has discussed about Nṛtta, Tāṇḍava, Lāsya, Karaṇas, Cāris etc, never does the term Nṛtya come in NS. In VDP too, the term Nṛtya is not mentioned or discussed. DR could be the first document that uses the term Nṛtya. Commentators prior to Dhanañjayan do not use the word Nṛtya adhering to the usage of the NS (i.e. because of its absence in NS) and use according to mean both Nṛtta as well as Nṛtya.⁹

There is no reference of Nṛtya in Amarakōśa also. We may infer all these three entities being considered as a single entity during the time of Amarakōśa from the following lines

⁸ “Bharata does not seem to have used the term Nṛtya. Moreover, if we agree with the theorists who define Nṛtya as a popular style, he does not discuss them.” Mandakranta Bose, Classical Indian dancing – General Printers and Publishers, Calcutta, 1970, p.8.

⁹ See :K M Varma - Nṛtta, Nṛtya and Nāṭya, Their meaning and relation, Orient & Longman, Calcutta 1957, p.21.)

Tāṇḍavam naṭanam nāṭyam
lāsyam nṛttam ca narttanē
Tauryatrikam nṛtta gīta
vādyam nāṭyamidam trayam (AMK: 1,6,10)

It is curious to note that the term Nāṭya has often been used in the earlier texts and in contemporary contexts to mean Nṛtya. Nṛtta , Nṛtya and Nāṭya are used to denote the same thing even. The school of Nṛtya prevalent in south India – Bharatanāṭyam is named as ‘Nāṭyam’ instead of Nṛtya.

In *DR* it explains thus:

Avasthānukrtirnāṭyam
Daśadhaiva Rasaśrayam
Anyad bhāvaśrayam nṛtyam
Nṛttam tālalayāśritam
Ādyam padarthābhinayō
Mārgō dēśi tatha param (DR: 1, 7-9)

Dhanika explains them in the following way. The word Nāṭya is derived from the root *naṭa* meaning Avaspandana that is quivering. He further specifies Avaspandana as subtle movements. Since Nāṭya needs subtle physical movement, its need for Sātvikābhinaya or the act of mental involvement and communication is greater. Nṛtya is derived from the root ‘*nrt*’ meaning Gātravikṣēpa or ‘execution of body’, that is to dance, and its performer is called Nartaka. Nṛtya as the world knows is Prēkṣaṇīyaka spectacular whereas Nāṭya is both spectacular and audible. Nāṭya has recourse to Rasa (bliss that centers round a constant mood) that is Rasa is expressed by means of Nāṭya (Rasaśrayam Nāṭyam). While Nṛtya is the recourse to Bhāva- (mental mood or a given transitory mental condition (Nṛtyam Bhāvāśrayam)).¹⁰

Hence, the opinion of *DR* can be listed thus.

¹⁰ See:K M Varma, Nrta, Nṛtya and Nāṭya, Their meaning and relation, Orient & Longman Calcutta.1957. p 26.

Nṛtya is

1. Spectacular
2. Expressive of Bhāva
3. Possessing abundantly Āṅgikābhinaya and
4. Having Nartaka as its performer.

Nāṭya is

1. Audio visual
2. Expressive of Rasa
3. Possessing abundantly the aspect of Sātvikābhinaya and
4. Having 'Naṭa' as its performer.

Nṛtya is a resultant art of the combination of dance and Abhinayas, including 'Vācika' (verbal communication) and thus representational art. As such, it cannot be properly translated by words like pantomime as some have done. It is tough to locate the exact equivalent word for Nṛtya. One may suggest representational dance.

Nṛtta being the movement of body, and music being the movement of voice, the root of both of these art disciplines have to be same by principle. If Nṛtta is similar to a tune sung with body without verbal component, (it has only one dimension) Nṛtya is like a song — that is, a bond of musical tune and words. To make it more simplified, Nṛtta is one-dimensional, Nṛtya is two-dimensional and Nāṭya is three-dimensional, where the tune with the words is a representation of a character.

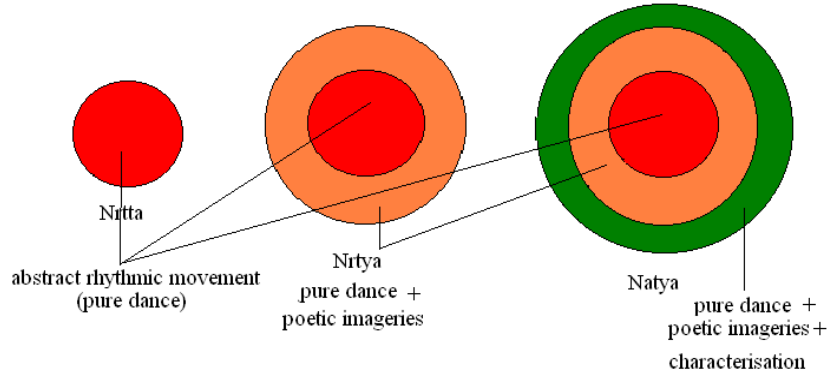


Fig.12: An illustration of Nṛtta, Nṛtya and Nāṭya

This illustration of Nṛtta, Nṛtya and Nāṭya can give a more vivid picture about these terms. In Malayāḷam, *Sarīram* means body, and *Sārīram* means voice. Through both of these mediums, if one creates, abstract movement in rhythm, then it could be called as Saṅgītam. SRK say thus:

‘Gītam vādyam tātha nṛttam trayam sngitamucyatē’ SRK:1.1.

(Many wrongly interpret it as ‘Music, Orchestration and Dance together constitute Saṅgītam’.)

Bharata also says that dance is to be a blend of music and accompanying instruments in these lines:

*Tēnahipi tatah samya-
Ggānabhāṅḍa samanvitah
Nṛtta prayōga sṛṣṭōyah
Sa tāṅḍava iti smṛtah (NS: 4.186)*

He has never considered literature as a part of pure music, dance or instrumental music.

In Kathakali, pure-dance units such as Tōṭayam, Puṛappāṭ and Dhanāṣi are placed either before or at the end of the performance. These structures are so significant with their abstract nature though set in rhythm. Other dance

elements such as Sāri, Kalāśams, Tōṅgārams, Eraṭṭis and Aṣṭakalāśams are either put in the middle of a ‘Padam’ or placed as a prefix or a suffix or at both the end of it. These units never have a meaning or never represent an intellectual or verbal idea. But as becoming a part of a Padam, these units substantiate certain emotions of the character, through its vivid or soft movements.

It is obvious that the meaning of a sentence does not confine to its mere words. Facial expressions, the tone, the gestures can twist its meaning. Likewise, the ‘Kalāśams’ strengthen the emotive as well as logical aspects of the Padam.

A Padam is audible when it is sung and visual when it is danced. As a musical tune is merged into the words of poetry, as common salt into a food product, the abstract body movement of the body (dance) is merged into the gesticulation those carry and represent concrete meaning. Just like two sides of a coin, in a song tune (abstract) and words (concrete) become two faces of the voice. Similarly, in Nṛtya, both dance (abstract) and hand-gestures (concrete) become two dimensions of the body.

A Padam of Kathakali could also be seen as Nṛtya when viewed from a different angle.

Its significance as a part of theatre is lost while it is enacted as a solo number. While presenting a Padam without any partners or continuity, it loses its identity that of a character in a story, as a story being a sequence of happenings entering from past to present and moving to the future. While the subject or proponent of a Nṛtta (dance) is the dancer himself, that of Nṛtya is the poet who writes poetry that is implemented through body and movements of a performer, (A dancer performing a Nṛtya is more an interpreter than a dancer) and that of Nāṭya (drama) is the character. A performer of Nṛtya has to conceive the imaginations of the poet. He explains, narrates and makes the imaginary world visible. The identity of a performer and the poetic expression

is hidden while the identity of the character is projected in a Nāṭya. He has no voice of his own but that of the character. His personal mannerisms are blocked while keeping that of the character. He has no choice to select his dress but that of the character. The triad, Nṛtta Nṛtya and Nāṭya, are identical with Rāgam, Gānam and Padam.

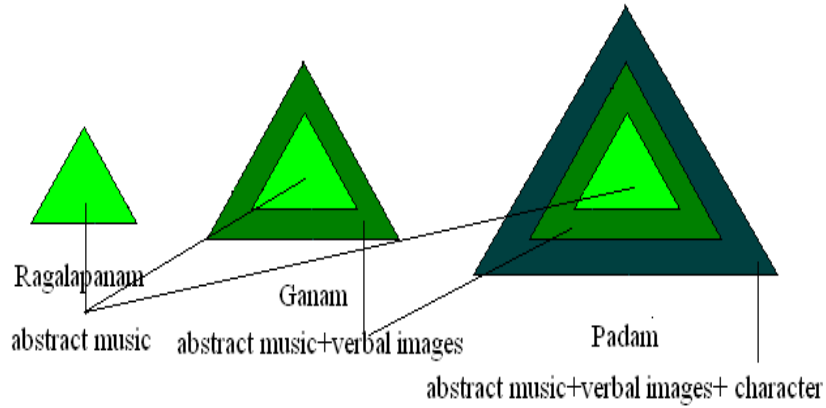


Fig: 13 Parallel of Nṛtta, Nṛtya and Nāṭya in music

It might sound to be the same, but a Padam in Carnatic music or in Bharatanāṭyam or Mōhiniyāṭṭam are very different in its spirit from that in Kathakali.

Kapila Vatsyayan’s opinion is relevant here.

“Kathakali music presents an interesting contrast to the music of Bharatanāṭyam. The musical accompaniment creates the atmosphere of enacting this dance drama which seeks to present the other worldly superhuman characters. The drumming of Cend’a and Maddaḷam creates this gigantic elemental quality. These instruments have vigor, magnitude, and a spectacular vastness, which has little in common with the embellished vocal singing of Carnatic musicians and Mridaṅgam players. The

symbols and gong call the spectators arouse the actor to transform into character”.¹¹

In Sōpāna sangītam (which is supposed to be the base of Kathakali music), it is the word or text around which the music and character (drama) that is pivoted. In Kathakali, music is the peg on which the literature and thus the character hangs on; where as in Carnatic music literature is the one on which the music and thus ‘Gānarasa’ hangs on. The emphasis put on text (Kāvya-rasa) is more in Kathakali, whereas in Carnatic and other classical music forms, it will be on the Gānarasa. (Gānarasa, Nāṭya-rasa, Kāvya-rasa, and Citrarasa to be explained in next chapter)

Most of the earlier-era song presenters of Kathakali were unmindful about the verbal clarity of the literature. They, thus, applied it in a topsy-turvy manner that apparently made Kathakali music dull. It was very recently — from the time of Veñkaṭa Kṛṣṇa Bhāgavathar (1880-1957) to Kalāmaṇḍalam Śankaran Embrānthiri (1944-2007), Kalāmaṇḍalam Hyderali (1946-2006) and Veṇmaṇi Haridas (1946-2005) the music of Kathakali carried the text with its apt importance. Instead of singing the text as it is written, the new generation goes through the meanings and render with awareness. However, the researcher is afraid if the new vocalists will overload these musical conversations with melodramatic sentiments and neo- or pseudo-classical style of renderings.

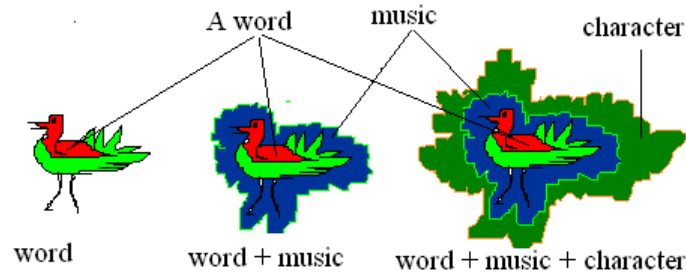


Fig: 14 Parallel of Nṛtta, Nṛtya and Nāṭya in Sōpānasaṅgītam

¹¹ Kapila Vatsyayan. Classical Indian Dance, IInd edn, Sangith Natak Akademy, Rabindra Bhavan, New Delhi, 1977, p.34

This diagram differs from others since the image selected here is a picture of a bird. This picture represents a word. It carries a concrete idea. Yes, words being images of concrete objects do create a rational, meaningful gestalt in the receiver. The chain of words brings forth a linear visual perception.

The single faced or one-dimensional nature of music is most expressive in Rāgālāpāna. In Carnatic tradition Rāgālāpāna has only a vowel sound and limited consonantal sounds, such as *tatarina* or *ananda*. The absence of any concrete words makes it very subjective and it is the most abstract art that does not need even space. The beauty of many consonant sounds is attributed to this music along with the visual counterparts of it, while blending with literary units —words and poems. The music is textured and literature is sweetened through this synthesis. Let me here label this position as Gānam or Gītam

Amarakōśam say that Gītam and Gānam as same entity in this lines:

Gītam gānam imē samē śrōtrēndriya prītikaram (AMK: I,6,1)

The cosmic nature of pure music is changed into much mundane when it is blended with literature. Still it is more human and down-to-earth when infused with characters and dramatic situations. Let me use the popular term ‘Padam’ for this position. A Padam is a music composition where a character is highlighted through his dialogues that are comprehended in poetical format that is soaked in abstract (or pure) music. So a Padam in general is primarily a musical structure, and secondarily a literary form, and finally a dialogue; but a Padam specific to Kathakali is primarily the words, secondarily a dialogue, and thirdly a musical structure. At the same time, if viewed visually, a Padam can also be stated as a dance unit that express the personality of a character through body and dialogues delivered through gestures.

Indeed the instrumentation of Kathakali is not devoid of this triad state. Instruments applied in abstract musical forms such as Kēḷi, Mēḷappadam and Cōṟṟṟakai etc are very distinct with their nonrepresentational nature. In accompanying the verbs and hand-gestures in a Padam, these musical instruments carry over themselves to an explanatory state. Its sound shivers more when the fingers of actor shiver more; it strikes louder when the oration is louder. However, while accompanying a Padam in an emotionally vibrant situation, the orchestration through its loud and low, soft and hard touches bring out the intended mood of the character. Ceṇḍa doyen Kalāmaṇḍalam Kṟṟṟankuṟṟy Poduvāl (late-1924-92) was a drummer who started playing his instrument as an ‘effect-giving’ equipment on the stage. He created sound of aeroplanes, crow of cocks, and chirp of birds besides giving audio prop to innate emotions of characters.

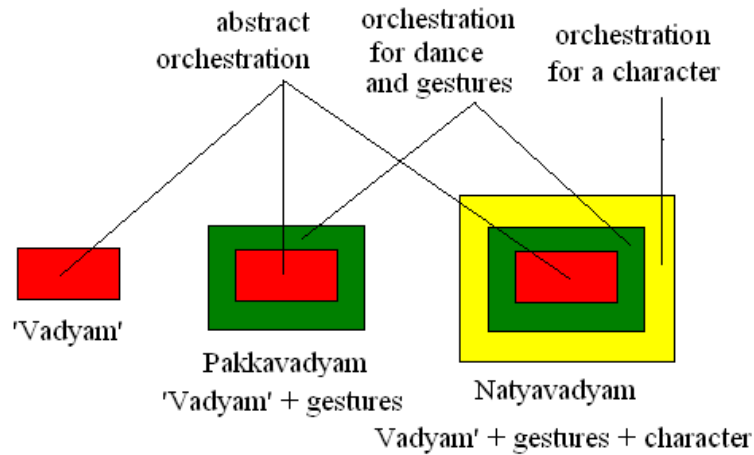


Fig: 15 Parallel of Nṟṟta, Nṟṟya and Nāṟya in Instrumental music

An interesting finding about instrumental music in Kathakali recorded in 1953 by Beryl de Zoete:

“Except for the inarticulate cries uttered by demons in their rage, the vocal utterance, song, chant and prose dialogue, is provided by the singers and the musical accompaniment by drums cymbals and small gong. Accompaniment it can hardly

be called; the musicians participate in the dance at least as passionately as the dancers and the inspired faces of drummers and singers form one of the most vivid memories of every Kathakali performance.... It is impossible to imagine the effect of the drumming, for percussion in Europe or rather in Western Europe, is a very subordinate. I would almost say elementary art. The drums in Kathakali have many melodies, reflect many moods, sweeping like a mountain torrent, or thinly trickling, they can wail or thunder or whisper in tender confidence, and perform the finest intricacies of rhythm, counter-pointing or reinforcing the sung words of the musicians or the silent dance and mime of the actors.”¹²

It was very accidental to note the analogy with that of the above-mentioned triads in the realm of visual arts also. An abstract painting, a composition, and an illustration or a portrait can be a parallel to this triad. It is the non-explanatory or self-explanatory nature and rhythmic but arrested movement of colours and lines that make a picture abstract. When the concrete images and ideas are infused into colours, this is taken as a composition. While a work of art that uses concrete images and abstract colours or lines aims at bringing out a specific emotion of a character and a dramatic situation, it becomes nothing but an illustration.

¹² Victor Gollancz Ltd The Other Mind, A study of Dance & life in South India, , London, 1953 p.104-105.

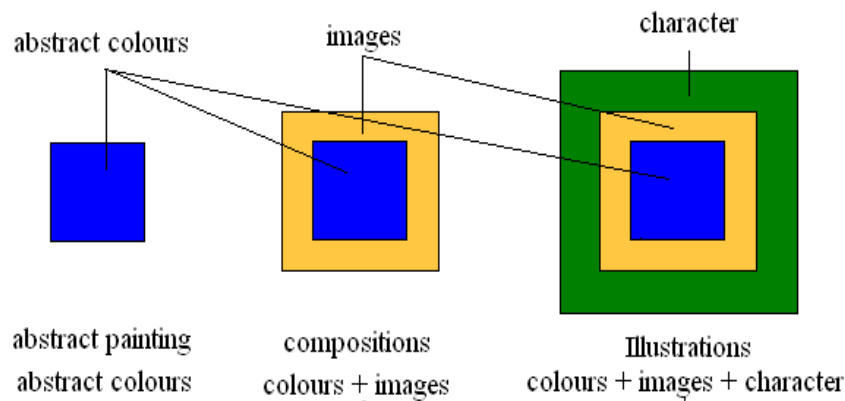


Fig: 16: Parallel of Nṛtta, Nṛtya and Nāṭya in visual arts

While comparing music and dance with painting and colours, it will be interesting to note that terms such as ‘depth’, ‘tone’ ‘flat’ those commonly used in the field of music is used in the field of painting also. Analogy of Rāgālāpanam can be observed with abstract painting. Analogy of songs can be observed with compositions in painting. Analogy of Padam can be observed with illustration in the field of painting.

Invariably the concept of a Kathakali is communicated through musical, poetic and theatric expressions simultaneously.

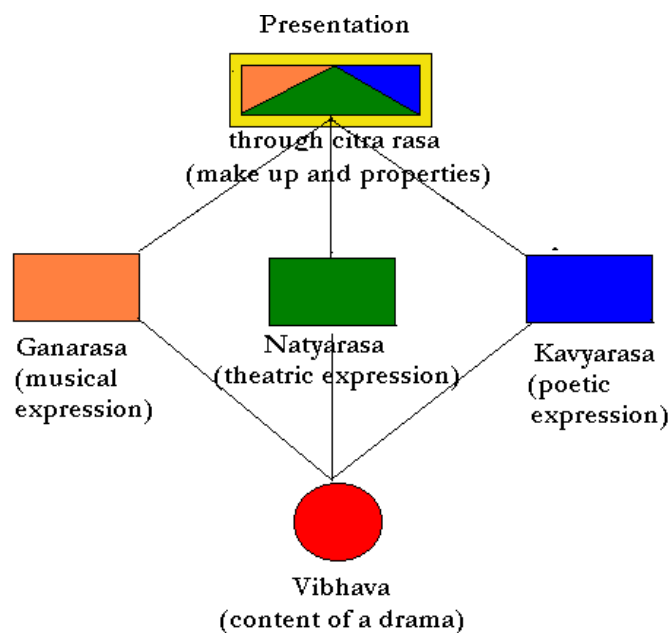


Fig: 17

The dialogue in Kathakali is tri-pronged, in which verbal, visual and audible dimensions are plied together.

Relevance of these finding are that the visual and audio and imaginary (poetic) factions of Kathakali such as music, theatre, literature and facial make-up — actually facial painting — keep an identity or reciprocity that is very much Nāṭyātmakam (dramatic or theatrical)

The most common and established definitions of this triad are pointed out here. If quoting DR:

Avasthānukṛtirnnāṭyam
Daśadhaiva rasāśrayam
Anyāḍ bhāvāśrayam nṛtyam
Nṛttam tāḷalayāśritam (DR: 1.7, 9)

(Nāṭya is an imitation of situations. There are ten kinds of those. It is Rasāśrayam; while Nṛtya is Bhāvāśrayam and Nṛttam- Tāḷalayāśritam)

It is clearly stated in DR :

Madhurōdhata bhēdēna tat dyāyam dvividham punah
Lāsya tāṇḍava rūpēṇa nāṭakādyupakaranam (DR: 1. 15)

(Dance is in two styles:they are Tāṇḍava and Lāsya. These never explain any meanings but add beauty to Natya.)

Bharata and many has identified beautifying quality and the abstract nature of pure music and pure dance when he said the following lines.

Naḡītārtha sambandham
Nacāpiartha sya bhāvakam

Kasmāṛttam kṛtam hiētat
Gītēṣuāṣāritēṣu ca (NS: 4,187)

(It {Nṛtta}has no connection with the song meaning. It never expresses any {rational} meaning also.)

Atrōcyatēnakhaluartham
Kiñjinnṛttapēkṣatē
Kintu śōbhām prajanayē-
Diti nṛttam pravarttitam²⁰ (NS: 4,188)

Parasyanukṛtirnattyam
Nāṭyajñyou kathitam nṛpah
Tasya samskaraṇam nṛttam
Bhavēchōbha vivardhakam. (VDP:3. 7)

(Dance revamp the theatre that is a replication of the world)

Āsyēnānambayēt gītam
Hastēnārtham pradarśayēt
Cakṣurbhyām darśayēt bhāvam
Pādābhyām tāḷamācarēt (AD: 36)

(Sings with the face,gesticulate with the hands, express emotions through the eyes, and maintain the rhythm with the footwork)

According to these definitions, we get:

Nṛtta - rhythmic movement (abstract dance, like a tune), beautifying agent of Nāṭya, Non-representational

Nṛtya-‘Bhāvāśrayam’, ‘Padārthabhinayam’ (dancing composed to a song or poetry; tune combined with poetry):

Nāṭya:-‘Rasāśrayam’, ‘Vākyārthābhīnayam’(dance or music composed to express a character along with his dialogues) Imitation of others.

New terms such as ‘Rasāśrayam’, ‘Bhāvāśrayam’, ‘Padārthābhīnayam’, ‘Vākyārthābhīnayam’, are appearing here. The term Rasāśrayam is discussed in detail in the coming chapter titled ‘Structure of Rasa in Kathakali’.

These terms are often explained widely but not deep.

If a word, (Padam) and sentence, (Vākyam) are integrants of a novel or story, is that possible to say that novel is a cluster of words or it is a cluster of sentences? Physically or superficially, yes. Each word and sentence being a part and parcel of a story cannot be seen as a different entity. A tree loses its identity when it is a part of a forest. So, demarcating visual arts such as “Padārthābhīnayam”, (enactment of words), “Vākyārthābhīnayam” (enactment of sentences) and “Bhāvāśrayam” (enactment of physical structure of a drama) “Rasāśrayam” (enactment of spiritual structure of a drama) are illogical (Detailed discussion in forthcoming chapter).

Coming back to the discussion about Kathakali’s position, it could be necessarily stated that as a novel certainly is a cluster of words, then sentences, then paragraphs, then chapters and eventually a whole composition, this art form could be seen as abstract rhythmic movement, suggestive dance form, a drama, a theatre-form and so on.

The terms ‘Bhāvāśrayam’ and ‘Rasāśrayam’ is discussed in the coming chapter that deals with the structure of ‘Rasa’.

CHAPTER III

STRUCTURE OF RASA IN KATHAKALI

Points to be discussed

- Explaining Rasa, Bhāva, Vibhāva, Anubhāva and Sancāri/Vyabhicāribhāva.
- Explaining Nātyarasa, Kāvya-rasa, Gānarasa, and Citrarasa
- Their Proximity in Kathakali

An in-depth study on Rasa that assimilates all the available definitions and explanations is not the main purpose of discussion here. However, since the terms ‘Rasāśrayam’ and ‘Bhāvāśrayam’ are very commonly used to name dramas, and thus Kathakali also, a description happens to be indispensable, nonetheless.

The skill of a dramatist lies in creating a real and visual dimension to an unreal/abstract world. The term world has an extensive meaning. It could be an inner or outer world of a character. It could also be the inner or outer world of real or unreal world. The skill lies not only in the choice of his theme and his hero, but also in the manipulation of all the material that he has at his command in deepening the dramatic-emotional effects. It includes not only music, rhythm, and spectacle, but also his peculiar diction. A dramatist, thus, transports us from this mundane world of pain and pleasure to the transcendental world of unalloyed beauty and bliss. Rasagaṅgādhara says thus:

“ramañiyatā ca lokottarāhlāda janaka jñānagōcaratā¹

¹ Jagannatha Rasagaṅgādhara, ed., Badarinath Jha & madan Mohan Jha, Chowkambha Vidya Bhavan, Benaras, 1955 .I, 1 p 10.

Thus the characters, their dialogues, situations, actions, relationships, emotions, words, gestures, facial expressions, etc, altogether pertains the ingredients of a theatre that altogether create the Rasa. The enjoyer perceives these just like a connoisseur of cooked food (Bhakta) while eating food that has been prepared from various spices and other condiments—and taste it. Similarly, learned people taste in their mind the dominant states (such as love and sorrow) when they are represented by an expression of the states with gestures.

Bharata says thus:

*yadhāhi nānā vyañjnouṣadhidra-
vya samyōgādrasa niṣpattirbhavati,
yathā hi
guḷādibhirdravyair vyañjanouṣadhi bhīśca ṣāda
vādayōrasā nivarttattē tathā nānābhāvō
pagatā api sthāyinōbhāvō rasatva māpnuvantīti (N:S 6.33).*

Bharata says that

vibhavanubhāva vyabhicāri samyogāth rasaniṣpatti (NS:6. 31)

Rasa is produced because of the union of Vibhāva, Anubhāva and Sancāri/Vyabhicāribhāva. This definition is so vague since the union referred to in this Sutra is not directly producing the Rasas but Sthāyibhāvas that in turn when gusted, the relish left behind or the residue is the Rasa. A synonym of ‘Rasa’ is applied in west also. If reading Horace H Wilson :

“The idea is not peculiar to Hindu literature, and most polished nations of Europe agree in the employment of a term of similar literal and metaphorical import, or taste, gusto, gout, geschmak. A similar application of terms is traceable in Latin and Greek.”²

² Horace Hayman Wilson, Selected specimens of the Theatre of the Hindus .Transl: Parbury Allen &co London 1835,p.x/xi

Many discussions have taken birth regarding where and how Rasa is created or enjoyed — and that is not an important matter of discussion of this thesis. True, it is a repetition of repeated ideas, but then it is also unnecessary.

Bharata says that Rasa is nothing but the gustated Sthāyibhāva. He says:

Sthāyinō bhāvā rasatvamāpnu vantiti (NS:6 33. Also NS:37, 38.40)

He says: As flavor or relish (Rasa) results from a combination of various spices, vegetables and other ingredients such as six savors are produced by ingredients like sugar, spices and vegetables, so do the permanent emotions (Sthāyibhāvas).³

Bharata envisages the existence of some permanent, innate and latent emotions or impulses in human nature. And these he calls Sthāyibhāvas; which are eight in number — viz., love, laughter, grief, anger, courage, fear, disgust and wonder.⁴

The meaning of ‘Rasa’ can be put as taste or savor. Therefore, Bhāva could be the nectar and Rasa its taste. Bhāva can thus be termed as the ‘Cause’ and Rasa ‘Effect’. Horace Hayman says thus:

‘Rasa, however are considered usually as effects, no causes, and they are said to come from Bhāvas, conditions of the mind or body which are followed by a corresponding expression in those who feel, or are supposed to feel them’.⁵

Bhāva is explained thus

³ *Yathā bahu dravya yuktair
vyañjanair bahubhiryutam
āsvadayanti bhuñjānā
bhaktam bhakta vidō janah (NS:6.38)*

⁴ Ratirhāsaśca śōkaśca krōdhōtsāhau bhayam tathā.
Jugupsa vismayaścēti sthāyibhāvah prakīrtitah
NS: 6 .31.

⁵ Horace Hayman Wilson, Selected specimens of the Theatre of the Hindus .Transl: Parbury, Allen & co London 1835, pX/viii

Meaning attributed by Vibhāvas {kavērantargatam bhāvam’-(NS.7.3) i.e. characters and text} are exemplified through their articulations and gestures (Anubhāvas). Vibhāva s could mean the raw materials which is resurrected through Anubhāva by actors in a drama. This is termed as Bhāva by Bharata. He says:

Vibhāvairāhyatō yōrthō
Hyanubhāvavaisthu gamyatē
Vāgaṅga satvābhinayai
Sa bhāva iti samjñitah (NS:7.3)

It is Bhāva because the imaginations of a poet (Vibhāva- both the text and characters) are established through (Anubhāva) articulation, gesticulation, and psychic involvement. He says:

vāgaṅga mukharāgēṇa
sattvēnābhinayēna ca
kavērantargatam bhāvam
bhāvayan bhāva ucyatē (NS:7.3)

The terms Vibhāva, Anubhāva, and Vyabhicāribhāvas are explained here.

Vibhāvas (the cause)

Since characters are the cause for a drama, they are ‘Vibhāvas’. All the characters appearing in the drama are thus Vibhāvas; those are the real reason for the events. The text of drama that is the true body of it also can be regarded as Vibhāva. Characters are embedded in the text, which is imbibed by the enjoyers through the four fold Abhinaya. Bharata explains that the word Vibhāva is synonymous with Kāraṇa, Nimitta or Hētu. He says:

Vibhāvō nāma vijñānārthah. Vibhāvah, kāraṇam, nimittam, hēturiti paryāyāh. Vibhāvvyatēnēna vāgaṅgasatvābhinya iti vibhāvah.yathā vibhāvitam vijñāta mityanarthāntaram. (NS: 7.3).

Bharata further explains that the Vibhāvas are so called because gestures and involuntary responses are made known to us(*vibhāvvyante*) by these.

The characters acting as well as interacting are Vibhāvas in a drama. If appearance of friends, relatives, well-wishers, lovers and gurus or such sequences are made felt then these factors are considered as Vibhāva by Bharata. He says:

*Gururmmitram sakhā snigdha
sambandhī bandhurēva vā
āvēdyatē hiyah prāptah
sa vibhāva iti smṛtah. (NS:26.39)*

In Kālidasa's Śākuntalam, the Śakuntala, Duṣyantana, Kaṇvaṇa, Anaśūya, Priyamvada and all the characters along with the text together form the Vibhāvas since it is through these the drama proceeds. Since these characters and text (Vibhāvas) attribute many interpretation through Anubhāva (articulation and actions) it is termed as Vibhāva.

All the meaning and messages of a drama are attributed through these characters. Thus, they are considered as Vibhāvas. Bharata says.

*Bahavōrthā vibhāvvyatē
Vāgaṅgābhīnayāśrayā
Anēnayasmāttēnāyam
Vibhāva iti samjñitah. (NS:7.4)*

The characters those are expressed through verbal, gestural and such Abhinayas, are the virtual possessors of the Vibhāva of the drama.

Ālambanavibhāva

There is no reference of Ālambana Vibhāva and Uddīpana Vibhāva in NS. Dhanañjaya has mentioned this in DR

He says

*Jñānamānatayā tatra vivhāvō bhāva pōṣakṛt
Ālambanōddīpanatva prabhēdēna ca dvidhah. (DR: 4.2)⁶.*

Those, which are known (through senses), are Vibhāva and they are in two nature such as Ālambanavibhāva and Uddīpanavibhāva.

The birth of a child ultimately means the birth of a mother also. An emotion other than spiritual cannot exist without a counterpart of the feeling (Vibhāvas and Anubhāvas are not needed to realize Śānta Rasa). A man needs a woman to love and vice-versa. A villain needs an enemy to hate and harass. Draupadi had to have Duśśāsana to unrobe her. So, each character is thus interconnected as the spices in a food, activating each taste. The Vibhāvas is the stimulus that activates an emotion. These stimuli are of two kinds: human (Ālambana) and environmental (Uddīpana). Ālambanavibhāva (the basic stimulus) is the object, which is responsible for activating the dormant emotion.

During the accomplishment of an event, one character depends on another, or each character depends on all the other characters for a drama's execution and proceedings. Thus, all characters in a drama are interlinked and it is 'Ālambanavibhāva'. For example, Julius Caesar becomes a cause for Cassius's jealousy. Mark Antony becomes a cause for Caesar's friendship. This inter-dependence of all the characters for the proceedings of a drama is, in another way, the Ālambanavibhāva.

⁶ V.S.Sharma, Rupakadarsanam, Published by author.1974.p.104.

Alambana vibhava
(the cause for partner's emotion)

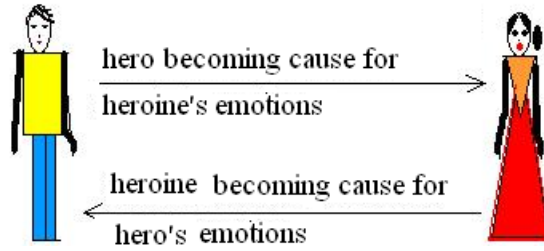


Fig: 18

Uddīpana Vibhāva'

'Uddīpanavibhāva' is the environmental factors or actions that invigorate the emotional sprouts in a character. The growth of an emotion of a character or the emotional growth of a drama depends on the Uddīpana vibhāva. The spring season, moonlit night, the soft breeze and the fragrance of flowers can invigorate the love sprout in a hero. The vision of Śakuntala might have sowed the seeds of love in Duṣyanta. Nevertheless, her actions such as watering the jasmine plant in drenched clothes and the beetles attacking her and her cry for help would have surely invigorated the love. The success of a playwright is in the selective adaptation of appropriate incidents that would boom the emotions in the characters. Each actions of a character switch on new emotions in the counterpart that lead him to related actions — that again sprout emotions in some other characters. Such a chain of actions and reactions and its strength in interactions decide a drama's momentum. An apparent knowledge in the psychology of the characters and its out comings learned through observations and experiences are very essential in creating a character through his actions.

Seasons like spring, flower garlands, cosmetics, ornaments, friends, arts like music and dance, houses, gardens, water games, and such are labeled as (Uddīpana)Vibhāvas in NS

ṛtumālyānulēpanālaṅgārēṣṭajana
viṣaya vara bhavanōpabhōgā pavanānubhavana
śravana darśana krīdā līlādibhirvibhāvairutpādyatē
 (NS:6.50)

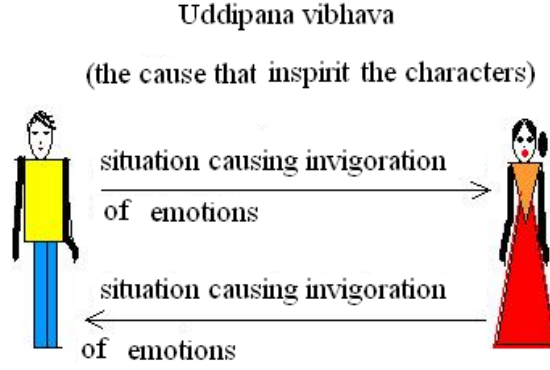


Fig: 19

Anubhāva

Anubhāvas, on the other hand, are external manifestations of the emotions evoked or exhibited by the Vibhāvas. They suggest and indicate the effect they have upon the characters after the emotions have been evoked. Bharata explains that Anubhāva is called so because it makes the spectators feel or experience the effect by means of words gestures and Satva.⁷

Bharata has not spent much space for discussing about Anubhāva, telling it is very common and since thus need less to explain.⁸

But he has given certain hints in 6th chapter of NS thus:

tasya nayana cāturī bhṛūkṣēpa kaṣṭhāka
Sañcaraṇa lalita madhurāṅgahāra vākyādibhi
Ranubhāvairabhinayah prayōktavyah (NS: 6.51)

⁷ anubhāvyatēnēna vāgāṅga satvakṛtōbhinaya iti NS:7. 5

⁸ NS: 7.8, 9.

(Śṛṅgāra should be enacted with Anubhāvas like lovely glances, twisting of the eyebrows and amorous wavering eloquent speeches. Such actions those create Rasa is Anubhāva)

Bharata says that if a character sees another character such as friend, teacher, relative, lover etc, then they are Vibhāvas.⁹ And if this character is paying homage and such to express his respect, then it is Anubhāva .

To quote the lines:

*yattasya sambhramōthānai
rarghya pātrāsanādibhi
pūjanam kriyatē bhaktyā
sōnubhāvah prakīrtitah. (NS :26.40)*

Bharata also says that if a message is replayed through an envoy that is also Anubhāva.

*yastvapi prati sandēśō
dūtasyēha pradēyatē
sōnubhāva iti jñēya
para sandēśa darśitah (NS:26.42)*

These are the means and medium through which a character convinces his counterpart and thus the spectators on his emotions. This is done mainly through verbal articulation and physical gesticulation.

Keir Elam says,

“The speech event is, in its own right, the chief form of interaction in the drama. The dialogic exchange, that is, does not merely, in Honzl’s terms, refer deictically to the dramatic action but directly constitutes it. The inter-subjective force of discourse

⁹ mentioned earlier..NS: 26.39

carries the proairetic (or action) dynamics of the play, above all”.¹⁰

Anubhāva thus becomes an expression of thought and feelings. It should resonate and reflect the inner stuff of the character. The intensity, tone, pitch, tune, rhythm and similar qualities of voice certainly convey many hidden meanings of a word or a sentence. A sentence can be articulated in an opposite meaning by adding tune to it. As mentioned earlier, actually the words of a sentence do not possess a true meaning by its own. It is attained through its presentation. An added gesture or facial expression on a sentence can change its whole meaning. The feelings of a character get vividly expressed through apposite gestures. The total meaning conveyed through language, its presentation and allied gestures together form the Anubhāva. An author, while claiming the ownership of a drama, cannot claim the possession of the inner meaning the orator would suffix to the text. Anubhāvas are thus the carriers of the emotions and ideas sprouted in the Vibhāvas. The words, gestures, facial expressions and actions those convey the heart altogether can be brought under the label Anubhāva.

Anubhava
(the cause that convince the emotions)

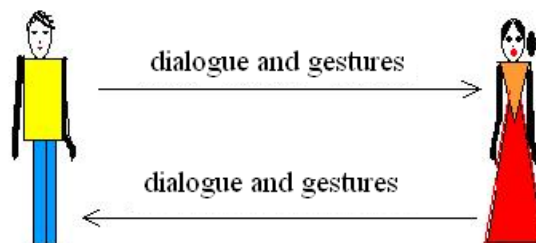


Fig: 20

¹⁰ Keir Elam Methuen, The Semiotics of Theatre and Drama. &Co. Ltd, New York, 1980 P.157.

Sancāri or Vyabhicāribhāva

The actions moving in between the words and gestures and mental activities bringing the actual meaning of a drama are termed as Vyabhicāribhāvas. Bharata says:

*Viabhi ityētāvupasargou
Cara iti gatyarthō dhātuh
Vividham ābhimukhyēnaēṣu carantīti
Vyabhicāriṇa....
Vāgaṅga satvōpētān prayōgē

rasān nayantīti vyabhicāriṇa (NS:7.34)*

When a lover says, “In your absence, I was so sad”, it is obvious that she is not sad. When dialoguing such a sentence, there could be a touch of sadness while uttering the word ‘sad’. This sadness is not a basic emotion of that context, but it certainly colours the sentence bright. A dialogue is significant with its many shades of moods appearing along with each word according to the basic emotion. Substantiating view may quote here:

“There can be no words spoken that are not intimately connected to bodily sensations and rhythms.”¹¹

A word contains its meaning but besides may carry joy, sorrow, fury; jealousy and such feelings in correspondence with its articulation. Keir Elam has referred John Austin while discussing language in drama thus:

“A theory of language as a mode of social action was first proposed by the Oxford philosopher John Austin in reaction to the traditional philosophical treatment of utterances as statements, or mere vehicles for true or false propositions. It

¹¹ Tadashi Suzuki, *The Way of Acting* - The Theatre Writings of. Theatre Communication group, Inc, New York 2000. p.5

was Austin's aim to show that in issuing utterances we are not only or always producing a certain propositional content but are, above all, doing such things as asking, commanding, attempting to influence or convince our interlocutors, etc.... Three types of act may be performed in the delivery of a single utterance. First a locutionary act: the basic act of producing a meaningful utterance in accordance with the phonological, syntactic, morphological and other rules of the language...Second, an illocutionary act: the act performed in saying some thing such as asking a question, ordering someone to do something, promising, asserting the truth of a proposition, etc (it is the 'illocution' which constitutes the speech act proper.) And third, a perlocutionary act, performed by means of saying someone to do something, such as persuading someone to do something convincing one's interlocutor, moving him to anger, and so on. (This depends upon the effect-the so-called perlocutionary effect — which the utterance has upon the listener.)"¹²

Actually, these added meaning attributed to a linear language through the tonal variations and loudness carry the exact meaning of the dramatic text than contained by the text. The 'meaning given by dialogue deliverer' that is the profound and intended meaning happening to be adverse with 'sentence meaning' is significant on a theatre stage that is attributed through *Saṅcāri* or *Vyabhicāribhāva*. Therefore, an actor finds his own meanings, interpreting each word or gestures of the text and materialises them by adding an additional or entirely opposite meaning to it through *Saṅcāribhāva*. In Kathakali, the two branches of language those are visual and audible — both behold the state of *Anubhāvam* through the true ideas (but not the meaning of ideas) and transfer it. The receptive system of an enjoyer oscillates from the ear to the eye and then to imagination and so on. It is not bound to voice alone

¹² Keir Elam Methuen, The Semiotics of Theatre and Drama. & Co Ltd New York 1980 P.158.

as in the case of music and bound to forms alone as in sculptures or dance or bound to imaginations alone as in literature.

However, in the case of Kathakali, where the spoken drama is carried out by singers, the text is sung (with *Śārīram*) with its ‘innate meaning’ by the vocalists, and the text is ‘danced’ (or sung with *Śarīram*) by the performers. In addition to the eight principal emotions of Love, Laughter, Grief, Anger, Courage, Disgust and Wonder, there are thirty-three subsidiary and transient emotions and mental states, which accompany them. For example, a person in love may experience apprehension, envy, anxiety, joy, melancholy and the like. All these feelings are genetically related to the principal emotion ‘emerging from it and again being submerged in it, like the waves in the ocean’.¹³

Why are these called ‘*Vyabhicariṇah*’? Bharata explains that in the word ‘*vi*’ and ‘*abhi*’ ‘are prefixes and the root ‘*cara*’ means to move. Since they move in relation to the principal emotion and help it emerge as sentiment (Rasa) they are called *Vyabhicāribhāvas*.¹⁴

Bharata lists them as follows:

Despondency (*Nirvēda*), Weakness (*Glāni*), Apprehension (*Śanka*), Envy (*Asūya*), Intoxication (*Mada*), Weariness (*Śrama*), Indolence (*Ālasya*), Depression (*Dainya*), Anxiety (*Cinta*), Distraction (*Mōha*), Recollection (*Smṛti*), Contentment (*Dhṛti*), Shame (*Vrīda*), Inconstancy (*Capalata*), Joy (*Harṣa*), Agitation (*Āvega*), Stupor (*Jad’ata*), Arrogance (*Garva*), Despair (*Viṣāda*), Longing (*Autsukya*), Sleep (*Nidra*), Epilepsy (*Apasmāra*), Dreaming (*Supta*), Awakening (*Vibōdha*), Indignation (*Amarṣa*), dissimulation (*Avahittha*), Cruelty (*Ugrata*), Assurance (*Mati*), Sickness (*Vyādhi*), Insanity (*Unmād*), Death (*Maraṇa*), Fright (*Trāsa*) and Deliberation (*Vitarka*).

¹³ ‘*Viśēṣādābhimukhyēna caranto vyabhicāriṇa sthāyinyunmagna nirmagna kallolaiva vāridhau*’, DR: 4-7.

¹⁴ NS: 7, prose following verse 34.

The above transient emotions those adhere with the basic emotion, thus making the basic emotion more meaning full and felt. Through an example, it could be explained:

The Sun beholds different faces during its rise, then midday and finally while setting. The face of a river is repainted from morning to night. It goes on transforming in accordance to the light fall on it. It will be different in sun and moonlight; it will also be different in a fog and breezy day. Without changing fundamentally, an alteration of the superficial colour or texture can make the river look ever new and fresh. Similarly, the same drama attains various expositions through many different artistes through their differing Vyabhicāribhāvas, thus making it evergreen. In drama, there may be many more transient emotions than the above-mentioned thirty-three, accompanying the principal one, depending upon the situations develops.

Actually these shades of emotions painted over the basic emotion carried along the objective verbal units or 'Anubhāvas' are the eye-catchers of a theatre.

It could be compared with the colour system where numerous colours are grouped into seven (like Sthāyibhāva) though they persist in infinite shades (Vyabhicāribhāvas).

A sentence orated as a statement cannot carry this Vyabhicāribhāva. It will be very evident if considering the emotional quality of a news bulletin reader. It may be much meaningful, but not colorful as in a dialogical expression in TV serial — Nāṭya or drama.

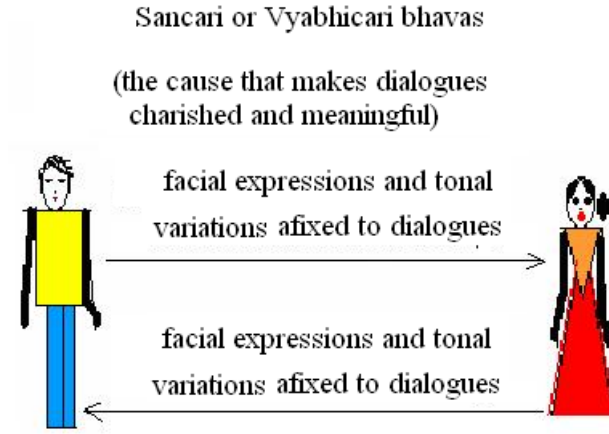


Fig: 21

No hand gestures possess a Bhāva of their own. And, if at all, the Bhāva possessed by them is relative. The gesture for ‘to see’ is shown with happiness if it is a lotus that is to be seen. The expression differs depending on the objects. Objects like dead body, a golden deer and lion, or a scene like the sunrise can vary the facial expression accompanying the gesture ‘to see’. ‘To see’ is shown with terror, joy, disgust, wonder and so on depending upon the objects and circumstances. Gesture ‘going’ for a funeral and for a wedding could be the same, but the moods are different that give different shades to the same gesture.

Romantic dialogues spoken by Bhīma in *Kalyāṅasaugandhikam*:

*“Nin cala lōcana nirjita madhurima sañjita bhayacala dañjita
kamalē”*

carries many possibilities for different Sancāribhāvas. Eg.

Nin= your, cala= moving, lōcana= eye, nirjita= unconquerable, madhurima= sweetness, sancita= with, bhayacala= vibrating with fear, ancita kamale= beautiful deer.

(Finding unable to conquer the beauty of your vacillating eyes, here are many deer that are fearfully trying to flee.)

Though Sṛṅgāra is the Sthāyibhāva, each of the above-mentioned gesture is added with Bhāvas like fear, valor and pride — all of which ultimately complement the mood of love. An actor make a base colour of the Sthāyibhāva on which he paints different shades of Sancāribhāvas , which will accomplish the original mood. Over-emphasizing on Sancāribhāvas can divert the attention from the dramatic aim to self-projection of an artiste.

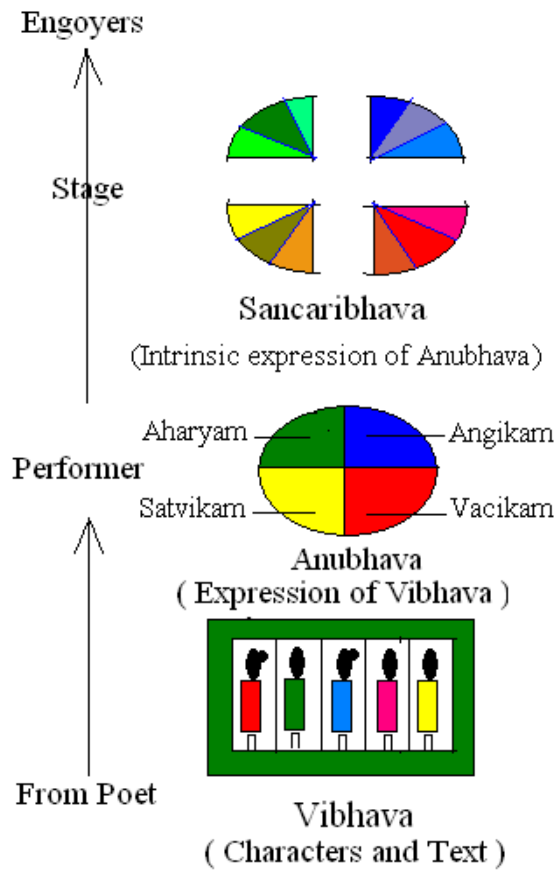


Fig: 22

The product resulted from the synthesis of factions of a drama such as characters, text (Vibhāva), their inter-dependence (Ālambanavibhāva), their emotive actions, (Uddīpanavibhāva), their expression through verbal and gestural medium (Anubhāva), the different meanings other than verbal

meanings and different moods incorporating with the different words (Vyabhicāribhāva) is, the physical structure of a spectacle that is Bhāva. A drama contains a physical structure that in turn becomes an enjoyer's spiritual experience while gestated by the senses. The physical structure of a food is tasted as its 'Rasa'. Rasa is left behind as relish even after the food is swallowed.

As the physical structure of a drama being the 'Bhāva' and spiritual structure the 'Rasa', the potential state of a drama could be the Bhāva and the kinetic state the transference into the enjoyers and the resultant illumination the Rasa.

Energy is characterised as potential and kinetic with relation to its two states. While it is in a stagnant state it is potential and when it moves it becomes kinetic. Rasa also obtain such dual states i.e. firstly when a spectacular is not connected with spectators or not enacted but only rehearsed, and secondly when it is in motion towards the enjoyers. The first state could be compared with 'potential energy' where there is Sthāyibhāvas created through the union of characters and dialogues, and dramatic expressions, while the second with 'kinetic energy' –the transferring of Bhāva into that of the enjoyers through four fold Abhinaya resulting in the formation of Rasa where the Sthāyibhāvas are been converted to the Rasānubhava through its gustation. The electric energy finds its expression (illumination) in a bulb because of its kinetic state when it is connected to it. Of course, the filament of the bulb should be strong enough to contain the current; hence, the capability of an enjoyer (Sahṛdayatvam) also is a deciding factor in consuming an art form. If the voltage is higher than optimum, the bulb is fused, and if is less the light is diminished.

A drama or a work of art, though, vanishes from the sight reside inside the heart, as 'Rasa' as a taste sustains even after the food is swallowed. So now the doubt is if Rasa is the resultant of the Bhāva, how can a spectacle be

termed as Bhāvāśrayam or Rasāśrayam? Varied kinds of aesthetics have demarcated dramatic events into Bhāvāśrayam, Rasāśrayam and so on. If attributed to the above-mentioned meaning, if a work of art is Bhāvāśrayam, eventually it also becomes Rasāśrayam. Bharata says without Bhāva, Rasa cannot exist and Bhāva is not without Rasa in these lines.

*Na bhāvahīnōsti rasō
Na bhāvō rasavarjitah
Paraspara kṛtā siddhi-
Sthayōrabhinayē bhavēt (NS: 6.41)*

Similar to this, terms like ‘Padārthābhinayam’ (enactment of words) and ‘Vākyārthābhinayam’ (enactment of sentences) are also used to denote and classify spectaculars. As it is discussed in the previous chapter according to many, ‘Padārthābhinayam’ is undertaken in Kathakali; hence, it is a form of Nṛtya. The words (Padam), such as names, adjectives, adverbs and prepositions, together form a sentence (Vākyam). It is synonymous to a forest formulated with several kinds of trees, animals, rocks etc. All these integrants blend to form a completely different entity of fullness.

Here the term Padam denotes two meaning; one is ‘word’ while other is a ‘versified dialogue’ in Kathakali.

It is argued that ‘Padārthābhinayam’ is taking place in Nṛtya, whereas ‘Vākyārthābhinayam’ is taking place in Nāṭya. A sentence is conceived through its words. Being a cluster of sentence, each Padams (dialogues) are to be enacted — thus the meaning and message of those are to be conveyed, along with expressing the meaning of each word, verbally and gesturally. This style of acting may not resemble with the acting in a popular drama or a contemporary cinema. It may not go along with the rules stated for a popular discipline of acting but it has got its own justifications and comprehensiveness through which it carries itself towards the enjoyers, carrying the seeds of aesthetic enjoyment.

A discussion on whether Kathakali follows ‘Padārthābhinayam’ or ‘Vākyārthābhinayam’ is futile since the nature of enactment is very much discussed, and a vivid picture is established. The overlapping expression connected to each word other than the basic mood while orating a sentence (Vyabhicāribhāva) is misinterpreted as Padārthābhinayam and Bhāvāśrayam. Here, a vowel is enacted or enriched, a phoneme is enacted, a word is enacted, a sentence is enacted and also a paragraph and ultimately a total story is also enacted patronizing the mood, narrating the story, visualising the character and making the essence of the story enjoyable. The dialogues are not just verbal, but also musical and poetical. The gestures are not only conversational as it is in dumb language but also danceable and mimetic.

Another reason for labeling Kathakali as Nṛtya is that the performers never execute speeches on the stage.¹⁵ Yes, if taking an actor for the subject of a spectacle, it seems correct. But if we are taking the stage as the subject, it need not look who articulate the speeches but should consider if the dialogues are articulated on the stage or not. If a cine actor depends on a dubbing actor for his speeches, we never say that ‘Vācīkam’ is not under taken by the actor and thus it is absent hence there is no Nāṭya.

If Sthāyibhāva is to be converted into Nāṭyarasa, then it has to reach the spectators. For this, an actor depends upon the means of communication and confirmation. Anubhāva being the means, language, actions and ‘Sātvikābhinayam’ (mental states manifested and exemplified through corporeal signs such as tears, horripilation etc) ultimately turn into the carriers of a drama or ‘Abhinaya’. It is that the stage properties and the costumes also do confirm the actor for the character, which is termed as ‘Āhāryābhinaya’.

¹⁵ “Since Vācīkam is absent in Kathakali it has to be termed as Nṛtya”
Uḷḷūr, Kerala Sahitya Caritram, Vol:111, 1972, P.100

Structure of different Rasas in Kathakali such as Nāṭyarasa, Kāvyaṛasa, Gānarasa, and Citrarasa

Nāṭyarasa

While discussing the Rasa, Bharata prefixes 'Nāṭya' to it often or refer to Nāṭya.

1. *Tasmānnāṭyarasa ityabhivyākhyātah (NS:6.37)*
2. *Śṛṅgāra hāsya karuṇā
roudra vīra bhayānakāh
bībhatsatbhuta samjñou cē-
tyaṣṭou nāṭyē rasā smrtāh (NS: 6.14)*
3. *Yē rasa iti pathyantē nāṭyē Nāṭya vicakṣaṇaiḥ.(NS:7.2)*
4. *Bhāvābhinayasambandhān
sthaayibhāvam stadhā budhā
āsvādayanti sumanasā
tasmānnāṭyarasa:smrtāh (NS: 6.38)*
5. *Nanābhinaya sambandhān
bhāvayanti rasānimān
yasmattsmādamībhāvā
vijñeyā nāṭyayōkṭṛbhīḥ: (NS: 7.3)*
6. *Kintualpa sūtra granthārtha-
manumāna prasādhakam
nāṭysyāsya pravakṣyāmi
rasa bhāvādi saṅgraham (NS: 6.7)*
7. *ēvam navarasādṛṣṭā nāṭyjñair lakṣaṇānvitah (NS: 6.95)*

8. *laḷitair hastasañjārai-
stathā mṛdvaṅga cēṣṭitai
abhinēyantu nāṭyajñai
rasa bhāva samanvitaih (NS :24.76)*
9. *ētēṣām yatra yadyōjyam
nāṭyakāryam rasāśrayam
tadaham sampravkṣyāmi
vārakāla samāśrayam (NS: 27.74)*

Use of the term ‘Nāṭyarasa’ or ‘Rasa’ along with ‘Nāṭya’ repeatedly, exemplifies that Bharata talks about Rasa not in general, but specifically pertaining to drama. NS being a dramaturgical work it is not needed to go beyond that naturally. Latter Nāṭyarasa pertained to drama alone was discussed aloud by ancient scholars like Bhāmaha, Kundaka, Ānanda vardhana, Rudraṭa, Lollaṭa, etc. The eight Nāṭya Rasas Bharata talking about are formalised in poetry, only if it is dramatic. The most acclaimed works of poet Vaḷḷathōl such as *Śiṣyaṇum Makaanum, Achaṇum Makaanum and Bandhanastanāya Aniruddhan;* and Kumāranāśān’s *Karuṇa, Cand’ālaBhikṣuki and Chintaviṣṭayāya Sīta;* Vailopiḷli’s *Māmbazam;* G.Śaṅkara Kuṛuppu’s *Peruntachan;* P Kuñhirāman Nair’s *Kaḷiyachan* and Itaśēri’s *Pūtappaṭṭu* are prominent examples for the supremacy of dramatic quality over poetic qualities in poetry. As per the rules, these works might not have been evaluated as dramas, but their spirit is surely that of a drama. If these poetic works are full of dramatic quality, then what if those having literary quality? Though not discussed very elaborate, Bharata has used a term ‘Kāvya-rasa’ in NS.¹⁶

This researcher want to correlate the terms such as Kāvya-rasa Gānarasa , and Citrarasa, appearing in many ancient texts allied with music, literature and painting since painting, literature and music are strong pillars of

¹⁶ NS: 7.10

this edifice-Kathakali. Many aesthetes have mistaken and attributed the broad and general meaning of Rasa to the term specifically related to drama- 'Nāṭyarasa'. A supporting view may be pointed out here.

“The core of the NS lies in its theory of Rasa which is India’s peerless heritage, bequeathed to posterity by Bharata. Rasa is the soul of not only Poetry and Drama but also of Music, Dance, and Painting. This is our yardstick to measure the excellence of the arts. Though the theory of Rasa originated in the context of Drama, and Bharata spoke of Rasa basically as ‘Nāṭyarasa’, the concept, in course of time came to embrace all the fine arts.”¹⁷

Elaborate researches and hair-splitting studies in the field of Rasa concerning with drama and literature have undertaken by many ancient aesthetes. A long line of scholars from Bhaṭṭa Lollaṭa to Panditarāja Jagannātha, including of course Abhinavagupta has carried on the tradition of Bharata. Prominent among the others are Mammata¹⁸, Rudrabhaṭṭa¹⁹, Bhaṭṭanāyaka²⁰, Dhanañjaya²¹, Mahimabhaṭṭa²² and Viśvanatha²³. Vāmana²⁴ (It is need less to explain their views here as it can deviate from the main stream.)

Kāvyarasa

Is the term Rasa mono-dynamic concerning only with drama and dramatic literature? Now let us find whether Rasa pertains only to drama, or

¹⁷ R L Singal, Aristotle and Bharata, Vishveshvaran and Vedic Research Institute, Sadhu Ashram, Hoshiarpur, Punjab. 1977, p 188.

¹⁸ Author of Kāvyaprakāśam

¹⁹ Author of Sṛṅgāratilakam

²⁰ Author of Hṛdayadarppaṇam

²¹ Author of Daśarūpakam

²² Author of Vyaktivivēkam

²³ Author of Dhvanyālōka lōcanam

²⁴ Author of Kavyālañkāra

whether Rasa persists as separate entity in different factors of Kathakali — like literature, music, and painting?

But not much studies have been commenced on ‘Gānarasa’ ‘Kāvvarasa’ and in ‘Citrarasa’ till now. Not even those are registered or discussed widely. We have to step back to *NS* to know more about Kāvvarasa..

“*ēvamēṭē kāvvarasābhivyakti hētava
ēkōnapañjaśatbhavāh pratyavagantavyāh
ēbhyaśca sāmānyaguṇayōgēna rasā niṣpadyantē. (NS: 7.10)*

In *VDP* also we find the reference of Kāvvarasa.

“*rasēna bhāvena samānvitam ca
tālātmakam kāvvarasānugam ca
gītanugam nṛttamaśanti dhanyam
sukhapradam dharmavivardhanam ca”(VDP: 3,20,62)*

These statements about ‘Kāvvarasa’ impel us to think in a different way. Nāṭyarasas forming as a result of combination of characters, situations, dialogues and facial expressions is akin to Kāvvarasas also — but in a different dimension. Visioning images of imaginary world ridden by the suggestive words thus creating a new experience of poetic expression is in a way different from enjoying a dramatic expression obviously appearing on the stage.

This could be because of the difference in the Vibhāvas, Anubhāvas and Sancāribhāvas literature and Drama contain. Of course, Vibhāvas, Anubhāvas, and Vyabhicāribhāvas are pertinent to Kāvvarasa also. It is not but connected with the performers appearing on the stage. Here is no stage, no characters, no true conversation and no facial expression in reality. An imaginary ‘Rāma’ and ‘Kṛṣṇa’ recreated and visualized by the reader bring

forth their Anubhāva and Vyabhicāribhāva as verbal and facial expressions; but they are created within the reader. Thus, it carries the reader towards the Kāv्यarasāsvādāna, and that steers towards Nāṭyarasāsvādāna. The conversations authored by the poet are changing into that of the imaginary character. Vibhāva, Anubhāva and Vyabhicāribhāvas are not materialised here in concrete. It can be argued —though it cannot be materialised obviously — that literature also is similar to drama since its personification takes place in a different way inside the reader in the form of visualisation. Kāv्यarasa cannot be negated just arguing it as devoid of Vibhāva and such. Poetry can be dramatic, musical and pictorial; but poem prominent with more poetic quality than any other is to be considered as one full with Kāv्यarasa. Rather than decoding an idea or representing a concept, the words in these works are capable of becoming gestures of emotions. Kathakali Āṭṭakkathas like *Naḷacaritam*, *Kīcakavadham* and *Ravaṇavijayam*, *Santānagōpālam* are clear evident for the superior — poetic besides their musical and dramatic quality. As music and language join in a song, Kāv्यarasa couple with Nāṭyarasā in Kathakali. Bharata suggests Nāṭyarasā as are to be in accordance Kāv्यarasas while discussing about music in the chapter titled ‘Dhruva vīthi’

*tataśca kāvyabandhēṣu
nānābhāvarasaśrayam
grāmadvayam tu karttavayam
yathāsthāna rasānvitam. (NS:32.431)*

Kathakali literature commands an important place in Malayāḷam literature. It is a drama where characters communicate through versified dialogues. This totally stylized form that substantiates its structure by stylizing the prose conversations into prosodic form. The ordinary expression communicates simply the fact of experiences, while the poetic expressions transfer the experience itself. Secondly, the ordinary expression stands substitution of synonyms, while the poetic expression is irreplaceable — and

when attempted to be replaced, it makes the poet say something different from what he actually intends to express. Thirdly, the ordinary expression simply presents the explicit, which is more or less fixed by nature while the poetic expression introduces the implicit, which differs from person to person according to difference in the nature of latent impression deposited in readers and viewers.

The dialogue, which purports the events of a drama, is bound with rhythm when it is subjected to adhere with music. Arranging the dialogues (which is executed in prose in realistic dramas) into rhythmic metric patterns is nothing but versifying them. The meter of a poetry or verse is considered as the prime and powerful agent in intensifying the emotions carried by the text. This statement needs justification. Some important and justifying quotations are noted here.

Stephen Maxfield Parrish says thus:

“Meter, the distinctive feature of verse, is a prime source of pleasure which is in turn both the immediate end of art and the agent by which the ultimate end is achieved.”²⁵

Herber Read says thus:

“It is that, verse rhythm can have an unconscious effect upon the audience; and he (Shakespeare) very convincingly demonstrates that point in an analysis of the opening scene of Hamlet. He shows that verse intensifies drama: that its design is hidden and imperceptible to the audience.”²⁶

T. S. Eliot says thus:

“I say that prose drama is merely a slight byproduct of verse drama. The human soul in intense emotions strives to express itself in verse. It is not for me but for the neurologists to

²⁵ Stephen Maxfield Parrish, The Art of Lirical Ballards, Harward University Press, Cambridge, Massachusetts 1973. p.23

²⁶ Herber Read, A point of intensity, The true Voice of Feeling, Faber and Faber London, year? P.142

discover why this is so, and why and how feelings and rhythm are related.”²⁷

John Collins Pope says thus:

“We have gained much if we can feel reasonably certain that the words are the poet’s own, but unless we know also the rhythm to which he set them half their glory has departed.”²⁸

The emotion provoking quality of the rhythm and meter of a poem was well realised and entertained not only in India but also in Europe and in all other countries. Stephen Maxfield Parrish expresses his views thus:

“Far from leading a ‘revolt against literature’ or against the literary element in poetry, Wordsworth offers in his theory of meter a defense of literary art. For meter becomes an important means by which art controls nature. At the creative level, the natural language of real life is modified and made pleasing by meter allowing the reader to form an indistinct perception of language, closely resembling that of real life, and yet in the circumstance of meter, differing from it so widely; or from another point of view the spontaneous overflow of powerful feeling is regulated by meter.”²⁹

It could be noted that though the same language and images might have used in prose and poetry, but in poetry the images are put on a rhythmic movement so that those are been projected within the mind of enjoyers with the same rhythmic momentum. The true meaning of a verbal execution is not obtained unless the rhythmic movement of those images is not perceived

²⁷ T.S Eliot. Selected Essays, Faber and Faber ltd London 1986p.46

²⁸ John Collins Pope. The Rhythm of Beowulf. Yale University Press. New Haven & London 1966 p3

²⁹ Stephen Maxfield Parrish, The Art of Lirical Ballads. Harward University Press. Cambridge, Massachusetts. 1973.p.21

Prose dialogues are never used in Kathakali may be since prose is not amenable for singing. As mentioned in the first chapter, the technique that Mānavēda adapted from Jayadēva's *Gītagōvindam* was carried through in Kathakali also; i.e. restricting all the verbal executions in poetic or versified form. The rhythm of a poetry or music is regulating the speed of the movement of the images or gestalts thus allowing the indented emotions and feelings percolate from the work of art to the enjoyer in intended speed.

Here, literature is not used as just it is used in poetry, or drama or even any other system of communication; and music as used in any other forms such as in music concerts, where the emphasis is given to musical patterns. It — music — is inseparable from Vācika (dialogues of a character); as the tonal variations and facial expressions are inseparable from a speech. It is just like adding milk and sugar into tea. They together create a different taste (meaning) that was absent. The dialogues attribute the 'content' to Vācika and the tunes are giving them the appropriate 'form'. The meaning of an oration is realised fully from (through) how one utters. Is it a matter of fact that the verbal dialogues are not capable as the music to express the innate impulses through poetic dialogues?

Here music and literature are amalgamating aiming at the dramatic qualities. The apparent nature of literature and music where the classical and folk traditions fuse together in each of them is been discussed in the previous chapters. Nevertheless, it is intended to see the fundamentality in the fusion of music and literature in Kathakali.

Gānarasa

Music and literature are considered as the milk of two breasts of Sarasvati, the wife of Brahma- the Creator.

*'Sāhityamatha Saṅgītam sarasvatyākucadvayam'*³⁰

³⁰ Maharana Kumbha, *Sangita Raja* vol:1 Edt; Dr. K.M. Premalatha Sharma. Banaras Hindu University Press, Varanasi 1963.p78

Sound being the morpheme and rhythm being the order, both music and poetry were considered as a single art form in India. In Kerala, the noun, 'Kavi' meant a poet and a singer as well: similarly, a 'Pāṭṭukāran' meant a singer and a poet as well. The Greeks also have maintained the same approach. John Hallander says thus:

“Poetics today must thus face a tradition in which music and poetry are judged at various times identical sister rituals with a mother in classical antiquity, complimentary intellectual processes parallel channels for emotional floods....”³¹

Another quotation substantiating the equivalent statuses of music and poetry among Greeks is relevant here.

“For the Greek, however no such problem existed. Poetry was inseparable from music, and the origins of Greek prosody lay in purely musical principles. Proper music was almost exclusively vocal, and hence the intended effect of any composition lay unambiguously exposed in its text. The notation of Greek vocal music is of great prosodic interest”.³²

The history of folk theatre in Kerala shows no demarcation between poetry and music. The singers were also poets. The actors were both singers and composers of their dialogues. Without a good command over music, no one could become a main actor. Even in the dramas and cinemas of 1940s, the entrance of the main actor was embellished with singing a Carnatic composition of, say, the actor/singer Tyāgarāja Bhāgavatar, with the accompaniment of a harmonium hung over his shoulders and playing by oneself. Ancient musicians of Kerala 'Pāṇan' (by caste) created the texts and tunes of the songs appropriate to the occasion by himself and sung along

³¹ John Hallander Vision and Resonance, 'Oxford University Press. New York.. 1975.P.10.11.

³² Wallace Stevens. Effects of Analogy. The Necessary Angel. New York.1965. p.10 11.

playing on the ‘Tud’i’, a percussion instrument. It was listening to his songs (Paḷḷiyunarttu pāṭṭu) even the Kings and lords woke up in the morning. He was allowed to enter the court and chamber being considered as the court singers, before the Brāhminic domination prevailed in Kerala.

Bavuls of Bengal are very much known for creating spontaneous extempore songs suited to the occasions such as marriage, a birthday ceremony and so on. The rhythmic dance these Bavuls perform may not fit into any canon of classical dance forms, but their movements, tunes and words they compose are in a synergy that can swing one from listen to vision and imagination. It is a pleasure even for the passengers in a train to witness the spontaneous music compositions about any contemporary or philosophic subjects accompanied with dance stepped with bells tied around the ankles and musical instrument ‘Ektāra’ on which they strike rhythmically. This researcher doubts if Bavuls are ancestors of Puḷḷuvas- a singing class- of Kerala as Aṣṭapadiyāṭṭam is the ancestor of Kṛṣṇanāṭṭam. This researcher hypothesises Jayadēva and Patmāvati to be ‘Bavul’ singers that eventually became the ‘Puḷḷuva’s of Kerala. The similarities in the musical instruments, nomenclature style of singing etc. justify that (Picture 36). This might have reached Kerala from Bengal along with Jayadēva. ‘Nayatis’ approaching the houses during the festival seasons of temples of Kerala also compose such impulsive compositions along with dance steps making rhythmic beats with their double sticks; as a part of the social and ceremony custom or participation. As the name denotes them being the hunters with dog, they mimic various growling of dog also (In Tiyyāṭṭ also we can observe such mimicking). Music, dance and versification go along together with them. Anthropology will affirm this synergy as a universally ingenious phenomenon. A justifying remark may be quoted here.

“Among the earliest peoples the arts which we have come to distinguish as music, poetry, and the dance united in one common whole the regulating force of which was rhythm, a

factor which determined alike words, music, and dance figures”.³³

From prose while arriving at prosodic diction, the language is meticulously arranged in rhythm, that itself is more expressive, indicative, and suggestive, in its own way. Versification put the language in rhythm. ‘Unmarked’ words thus changed into ‘marked’ are then recomposed into musical structure in Kathakali. It is comparable with a monochrome drawing getting multicolored. It is applied as the emotive dialects of characters later. So all the articulations are dialogues, ‘marked’ in rhythm and colored with Rāgas.

It is a matter of interest here to note the contrariety of these texts. The Ślokas -preface songs or introductory songs — spoken by the poet in first person to the spectators written in perfect metric rules are applied elaborately thus breaking the rhythmic patterns contained in it. It is sung in unmeasured rhythm. A cosmic, rather than mundane experience, is produced by setting the Ślokas in uncounted rhythm. It liberates the whole participants, both performers and spectators as well from the space-time consciousness. Liberation of ego from human bondages is considered as the ultimate achievement from participating in a work of art. It is remarkable to note same opinion expressed by many European aesthetes also.

By absorbing music into the gap of the sounds, a poem is felt and touched more than when it is read. Of course, it cannot be denied that enjoyment of literature through reading and through listening is entirely different. When a poem is tuned as a song, the consonant sounds of a poem are swung and are oscillated through the musical notes, thus creating many ups and downs, whirls and curls. Kathakali literature thus blending with Rāgas becomes a subject for thought that is also felt. When two arts come together, two possibilities emerge either both arts hold each other in balance

³³ Howard D. McKinney & W.R. Anderson “Music in History.. American Book Company. USA. 1954. p.25

or one of the arts rules over the other. In Kathakali, both the possibilities can be observed where lyrics being strengthened by merging into music and the lyrics being submerged in music?

Is music an art or science? The answer could be both or none. Science presupposes rational objectivity and a spirit of enquiry and experimentation, though its theoretic formulations keep changing. Art similarly does presupposes a felt and imaginative experience of the world, which is quite distinct from any rational or practical point of view.³⁴

Deryck Cook says thus:

“First of all music can exist without setting up any strong time tension at all. Plain song, for example uses time not as a dimension on which to set up tension, but as a continuum in which flow freely.... And occasionally, unmeasured rhythm has been brought back into more recent music to free it from all trace of human expression”.³⁵

Bharata also has mentioned about the unmeasured rhythm while speaking about rhythm in detail. He says:

*atāḷam ca satāḷam ca
vardhamānam dvidhā smṛtam
ca tasrah kaṇḍ'ikāścaivam
tāvantyāsāritānitah (NS :31.60*

(The dance format called Vardhamānakam can be designed in rhythmic and unmeasured rhythmic patterns.)

³⁴ See.G.C.Pande. ‘Foundations of Indian Culture. Spiritual Vision and Symbolic Forms in Ancient India. Books & Books Janak Puri, New Delhi 1983 p5.

³⁵ Deryck Cooke. The Language of Music.Oxford University Press, London. 1960. p.35

These rhythms can even be without any kind of reckonings with either fingers or hands. Bharata says:

*kēvalam mārgasambhūta-
stālayōgāṅga varjitah (NS:31.62)*

However, the Padam (versified dialogues), though not written in a strict metric rule, is kept in rhythm strictly while rendering.

The free flowing rhythm maintained while rendering the Ślōka actually enable the listeners to swing in between the time consciousness of past, present and future. A Kathakali stage demands one to be able to go back to 'past', while being in the present.

According to Indian aesthetic tradition, especially as enunciated in texts like Viṣṇu Dharmōttara Purāṇa, the mother of all arts, be it performing arts like dance or fine arts like painting, is music; (let us take music for abstract movement of medium).

*Ātōdyam tvamhi dharmmajña
Nrttaśāstram vadiṣyasi
Tasmin suviditē vētti
Nṛttam bhārggava sattama (VDP: 111, 2, 6)
Nagītē navinā śakyam
Jñātum ātōdyamapyuta
Gītaśāstravidhānjñah
Sarvvam vētti yathāvidhi (VDP: 111, 2, 7)*

*Gītaśāstram samācakṣua
Sarmma dharmā bhṛtām vara
Gītaśāstra vidēvātha
Sarvajña puruṣōttama (VDP: 111. 2, 8).³⁶*

³⁶ "VDP states that music, especially vocal music, is the basis of all the fine arts; and so without a fundamental knowledge of music, knowledge of other

All artistic creations are the outcome of a rhythmical movement similar to the one that Indian cosmogony attributes to the creation of the universe.

In the Purāṇas and scriptures sound is classed into two as 'Āhata' and 'Anāhata'.

Verbal meaning of Āhata is 'collision' and Anāhata is 'that without collision'. Āhata is the sound produced because of collision of two things. This Āhata sound does not extend for long time, but exists only for one second. The beat of a drum or the stroke on the string of a guitar are examples for Āhata sound. Anāhata is a term discussed elaborately in musicology. The ambiguous nature of this explanation makes one say pedantic statements such as Anāhata sound is the one that can be heard only to saints with much spiritual attainment. The sound with lower as well as higher frequency than those receivable to human ears is also categorised into the Anāhata group of sounds. It could be so but the logic behind explanation of an inaudible sound in a study of music grammar is vague. Anāhata sound could be that produced because of continuous friction of two things, but not from a collision of two things.

The sound produced by bowing a violin and the blowing of a flute are examples of Anāhata sound if taking the verbal meaning of the term Anāhata. The sound of breathing and throbbing of heart also could be Anāhata. What make the sound are the wind that is blew while fingers run along the holes of a flute, and the bow that rubs on the strings of a violin. This sound thus can be

arts is impossible. This statement suggests that among all arts, vocal music is the first to be born. It gave rise to instrumental music, from which dance developed; and painting, the two-dimensional visual art took dance as the model of its technique upon which ultimately statuary, the three-dimensional visual art, was brought into perfection". Ananda Charan Shukla, The concept of Imitation in Greek and Indian Aesthetics Rūpam & Co. Calcutta; 1977. p.218

Also VDP Khanda – III Volume II Sloka 53-7) edt & Introduction – Priyabala Saha. Oriental Institute, Baroda, 1958, p.1-2.)

extensive for more than one second. The sound produced while uttering vowels are the result of allowing the air-breath enter through the vocal cords and are Anāhata as no sound organs are touched or collided, but the sound into perfection³⁷ produced while uttering a consonant is Āhata since some sound organs are collided for such pronunciation.

Let this author interpret the meaning of Āhata and Anāhata in a way that can accommodate the verbal meaning as well as the present concept of sounds, which are differentiated into 'Svaram' (vowels) and 'Vyañjanam' (consonants). While in the production of Svaram, no organs collide; for the production of Vyañjanam, some speech organs collide. So guttural sounds like ka, ca etc are examples for Āhata sounds; and cibilant sounds like Sa, Ṣa, Śa etc are examples for Anāhata sounds.

An interesting study of Asok da Ranade may be quoted here to explain the sound and tone.

“Nāda is of two types: 'Āhata' and 'Anāhata'. The first kind is produced when something strikes on something else while the second kind (Anāhata) is producible without this process. It is added that this is perceivable only to yogis, probably leaving musicians out of its purview! From the Āhata Nāda, we get 'Dhvani' defined specifically as produced by instruments such as 'Mridang'. (it is instructive to note that human vocal mechanism is treated as an instrument.) From 'Dhvani', we get 'Varna'. At this stage there is a bifurcation of the manifestation into two streams: one of music and the other of language. In music, Varna is of three types, namely, 'Sthayi', 'Arohi', and 'Avarohi', i.e., stationary, ascending and descending,

³⁷ See: Ananda Charan Shukla in his The concept of Imitation in Greek and Indian Aesthetics , Rupa & Co. Calcutta; 1977. p.218.

respectively. In language, it develops into ‘Svara’ and ‘Vyanjana’, i.e, vowels and consonants.”³⁸

Yes, there could be many inaudible sounds those are produced due to many movements happening in and around, those also are to be classified into the term Anāhata and those are capable to be heard by only the saints and monks as it is explained in many texts. Accepting the ambiguous definitions about the term Anahata, a scientific approach is carried out here in order to include two different sounds. These are vowels and consonants when vowels do not need a touch of the speech organs for its production; that is the verbal meaning of Anāhata, while consonants are resultant of touch between the vocal organs that is the verbal meaning of Āhata.

The sound in a speech and in music are very different since in the former it is disharmonious and devoid of any correlation in its frequency; whereas in music all the notes of the sound are reciprocally and mutually in symphony produced as a result of rhythmical and disciplined movement. Matañgamuni also says thus.

*Svaryatē dēśabhāṣyāṁ
Kādikṣāntam yathāvidhi
Tēnā svarā samākhyātā
Anyē ṣadjādaya a:Svarah . (Brihaddesi: 7)³⁹*

The sound that does not have a harmony is termed ‘Sabda’ and the sound in a music that is harmonised is termed ‘ Nāda’. SRK says that the syllable ‘na’ represents the vital force and ‘da’ fire (energy). So Nāda (musical sound) is the product of interaction between the vital force (Spanda or vibration) and fire (energy).

³⁸ Ashok da Ranade .’Citra +Pata+Sangeet,’ Sangeet Natak Vol.XLI,no.I,2007, p.35

³⁹ Mathangamuni, ‘Brihaddesi’ transl: V.S. Sharma,Kerala Sangitha Nataka Academy, Thrissur, 2009,p.17.

*Nakāram prāṇa nāmān
dakāramanalam viduh
jāta prāṇāgni samyōgātteēna
nādābhidhīyatē (SRK:.1, 8)⁴⁰*

Spiritual leaders like Tyāgarāja consider ‘Nāda’ as the body of Śiva i.e., the universe in one his compositions-‘Nādatanumaśam śaṅkaram’

To quote G.C Pande:

“At the cosmic level, prāṇa is what constitutes the substance of the gods, their unity and essence .The moving wind is as much its symbol as the yonder sun. It is the cosmic regulator and also the principle of life, energy and movement in man. It is a luminous and pervasive principle revealed above all in rhythm”.⁴¹

The individual Nāda that resonates as ‘Paramātma’ (breath of universe, cosmic force) suffuses the ‘Jivātma’ (individual microcosmic force) of the singer, enabling his union with the eternal spirit or ‘Nādabrahma’. As the north pole of magnet (the characterization of which is the attunement of its molecules) is always in connection with the ‘North’, the attuned music is in connection with the macrocosmic music (Praṇava) — the ultimate product of all universal momentum. It is in this intense state of concentration when he regulates the frequency of his notes accurate, the individual self (Ātman) become one with universal self (Paramātman). This phenomenon is synonymous to an iron rod becoming a magnet where all the molecules of the hard iron rod being disciplined to an orderly state that makes it a magnet; getting a power to attract other iron molecules. It is same as when the soft iron road while circumambulated with electricity, gets a magnetic power.

⁴⁰ SRK:vol.1,sl;8 transl: R.K.Shringi.&Premalatha Sharma.Motilal Banarsidas.Varanasi.1978.

⁴¹ G.C.Pande. Foundations of Indian Culture —Spiritual Vision and Symbolic Forms in Ancient India, Books & books Janak Puri, New Delhi 1983 p51.

Similarly, musical notes correspondingly correct and ordered to the basic pitch have the power to attract the ‘Sahṛdayas’ (alike-hearted people). Abhinavagupta define Sahṛdaya thus:

*yeṣān kāvyānuśīlanābhyāsa-vaśād viśadī bhūtē manōmukurē
Varṇṇanīya tanmayībhāvana-yōgyatā te sva hrdaya-
samvādabhājah sahrdayāh (lōcana: I.1,p.38f.)*

The above statement is a recall of a much famous one by Leo Tolstoy, whose definition of art is

“To evoke in oneself a feeling one has experienced and having evoked it in oneself then by means of movements, lines, colors, sounds or forms expressed in words to transmit that feeling so that others experience the same feeling. That is the activity of art.”⁴²

The literal meaning of Saṅgītam (music) is ‘*Samyak gītam iti sangītham*’. In translation, it gets that — the song with truth within is music. A song is to carry the true feelings of a singer. It reflects the true emotions of a singer transparent. Deric Cook has expressed thus.

“In one sense the emotions conveyed through music is more real than that conveyed through other arts-because it is more pure, less bound down to a local habitation and name.The true expressive difference between the arts is that painting conveys feelings through a visual image and literature through a rational, intelligible element, but music conveys the naked feelings direct”.⁴³

⁴² L. Tolstoy. What is art and Essays on Art. trans; Aymer maude OUP. London.1975.p.53.

⁴³ Deric Cook, The Language of Music. IIInd edn., Oxford university press., London,1960.p.8.

In music the movement of life is been imitated. Ananda Charana Shukla says thus:

“Mental modes of movements are thus imitated in music through rhythm and melody possessing the exact characteristic movements.... As rhythm and tunes produced by voices resemble moral character more aptly because both of them are movements”.⁴⁴

Kandinsky also has expressed the uniqueness of music thus:

“With few exceptions music has been for some centuries the art which has devoted itself not to the reproduction natural phenomena, but rather to true expression of the artiste’s soul, in musical sound.”⁴⁵

If Rasa in theatre is Nāṭyarasa, and Rasa in literature is Kāvīyārāsa, then what Rasa do pure music posses?

An argument could question the existence of Gānarāsa , as it is not mentioned in NS. There is popular saying, ‘Paśurvētti śisurvētti vētti gānarsam phaṇi’, which means that cows, infants and serpents feel the charm of ‘Gānarāsa ’. In the opera ‘Prahāda Bhakti Vijayam’, Saint Tyāgarāja, one among the trinity of Carnatic music composers, uses the term Gānarāsa . ‘Rāgatālādi yuta Gānarasamu ceta’, he uses ‘Svara Rāgam sudhā rasa’ (Saṅkarābharaṇa Rāgam).

‘Rāgarasam’ or ‘nādasudhā rasam’ was popular concept those days. It appears in other Tyagaraja compositions like, in ‘Rāgasudhārasa’ set in Āndolika Rāgam, ‘Svara Rāga laya sudhā rasa’ coming in the Caranam of a

⁴⁴ Ananda Charana Shukla, The concept of imitation in Greek and Indian Aesthetics. Rupa & co Calcutta.1977.p120.

⁴⁵ Kandinsky Wassily, The Art of Spiritual Harmony .MTH Sadler constable and company Ltd 1914. p 41.

Kṛti set in Kapi Rāgam, and ‘Nāda sudāa rasam bilanu’ set in Ārabhi Rāgam also. About Gānarasa , P. Sambamoorthy says thus:

“Gānarasa means the pure aesthetic joy felt by listening absolute music and unconnected with words.”⁴⁶

If the residue of musical enjoyment is ‘Gānarasa’, if pure dance (Nṛtta) and pure music are synonymous arts, then the Rasa evolved from dance should be nothing but ‘Gānarasa’.

Saraṅga Deva in his ‘Saṅgīta Ratnākaram’ says: ‘Gītam vādyam tathānṛttam trayam Sngīta mucyate’.⁴⁷

Most of the translations say that ‘music, dance and instrumental music all together constitute Saṅgīta. This author wants to reinterpret this as: Since the basic nature is the same (abstract) all these three art forms — music, dance and instrumental music can be put under the category ‘Saṅgīta’. The representation of any idea is not carried in their presentation. The medium through which these communicate is one-dimensional and thus universal.

Contradicting opinions about the presence of Rasa in Nṛtta would be appropriate here. While DR affirm the absence of rasa in Nṛtta VDP and SRK assert the presence of rasa in Nṛtta in the following lines.

‘Saptamē narttanam nānā rasabhāva kramēṇa ca’ (SRK:I, 21)

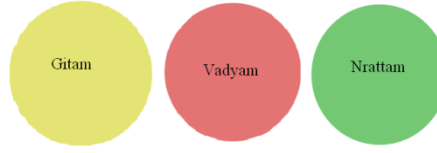
‘Nāṭyasyamūlam rasapraṭiṣṭhō

Rasēnahīnam nahi nṛttamasti’ (VDP: 111,30, 29)

Here the Rasa meant could be Gānarasa-but not Nāṭyarasa.

⁴⁶ P.Sambamoorthy, South Indian Music book: 1 Indian Music publishing house 41, Bunder street Madras 1980. p.2.

⁴⁷ transl: R.K.Shringy & Premlatha sharma.Motilal Banarasi das, SRK Varanasi,1978 p,10



Gitam, Vadyam, Nrattam- carriers of Gānarasa (Three expression of Saṅgītam)

Abstract media beyond interpretations and translations as separate entities

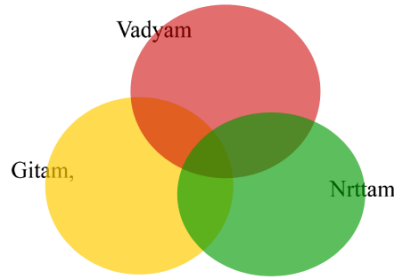


Fig: 23

Gītam, Vādyam, Nṛttam- carriers of Gānarasa (Three expression of Saṅgītam)

Abstract media beyond interpretations and translations as joined entity

A logical analysis of the true nature of this triad will prove that as being purely abstract in nature these three art forms do carry Rāgabhāva and the residual ecstasy left behind is 'Gānarasa'.

Bharata has firmly mentioned that music is the foundation of theatre and a drama is flawless if music and orchestration are used perfectly when he said:

*Gītē prayatnam prathamam tu kāryam
 Śayyāhi nātyasya vadanti gīta
 Gītē/pi vādyē/pi ca samprayuktē
 Nāṭya prayōgā na/vipattimētti (NS: 32 .438)*

A further digression is needed here. The Rāgabhāva and Gānarasa mentioned above do not belong to the categories that Bharata enumerated; so is this veering from the canonical sanction? The answer to this is alluded earlier. Bharata himself has admitted that the Rasa about he discussed was strictly pertained to Nāṭya alone by prefixing or referring to 'Nāṭya' with the term. In Kathakali, Gānarasa couple with Nāṭyarasa in equal intensity along with Kāvya-rasa. Being much stylised, Vibhāvas and Anubhāvas of this triad merge reciprocally.

Do when music rendered as Ālāpana of a Rāgam or played in instruments such as the Vīṇa or the violin carry a Rasa? Are they devoid of meaning? Are they irrational? If not, how can be it interpreted or explained? If Rasa arises from Bhāvam, then Bhāvam is connected with Rūpam — as spirit with matter or sound with movement. Is sound/voice the medium of language or medium of music? It is of both. Language ultimately is a representation of the cosmos in as much as it is a derivation from permanent primary elements. It reflects the 'thinking' and 'feeling'. Linguists say that one think through language. It is the 'formation' of one's 'self-expression'. Each word is thus a 'Rūpam' (sound form) but intangible. A 'Nādarūpa' (musical form) that emerges needs to have a Bhāva as a natural phenomenon. A dialogue carries the emotion or Bhāva of the orator such as love or anger directly. The Nāda as moving through the octaves of the notes creates frequencies of different wavelengths, thus creating 'Rāgabhāva'.

A word suggests its explicit meaning whereas a tune only suggests its implicit or dormant feeling. The language of music is not similar with verbal language. The sound used for singing and talking is very different. Their grammar and syntax is quite different. This is because pure music does not strictly follow the basic communication model of our encoder — message — and decoder. As there is no codified message, there is no encoder or decoder in the true sense. It is an attempt at unifying the pristine emotional vibrations

between the singer and listener. This view finds its echo in such enlightened views on art that of Nathan Knowbler.

“There are works of art which make no reference to subject matter of any sort. Often these art objects are characterized by an extremely sensitive exploration of the potentials of colour, form or texture. In the common use of ‘word meaning’ it might be argued that these works of art(abstract) are meaningless, even though they may produce an aesthetic response within the viewer, but it is possible to conceive of works of art in this group as their own subject matter. They ‘speak’ themselves”.⁴⁸

It is only on this understanding that the various Indian art forms can be assessed. Vibhāvas Anubhāvas and Sañcāribhāvas unite more over here too.

In pure music and pure dance, the artiste himself (‘Gāyaka’ in music and ‘Nartaka’ in dance) penetrate into the state of Vibhāva. The state corresponding to ‘being and becoming’ is statutory in the presentation of pure music and dance. The means and medium is inseparable. The breath, lungs and voice together bring out the innate Anubhāva (the medium that one convinces and communicate his emotions through) and Vyabhicāribhāva (shades or tones of emotions painted over the basic musical structure), in an indivisible state. It altogether means a totally different concept that we have created through years, where Vyabhicāribhāva is the emotional shadows stuck over the words or Anubhāvas. Instead, a dancer makes her whole body as the means and medium of self-expression. She has nothing to say; Nothing to interpret but she ‘being’ herself is becoming the dance while dance. The longing for unattainable perfection — the ultimate truth — is the dormant Bhāva of such abstract expressions. Let this researcher compare Nāṭyarasa with the taste of a cooked food with several vegetables, pulses, lentils, cereals, spices, oil, salt, etc. While comparing the Gānarasa with taste of a mango,

⁴⁸ Nathan knobber. The Visual Dialogue, An Introduction to Appreciation of Art.Holf, Rinehart and Winton. INC, Newyork.1966.p70.

which is monotaste. The performer himself is the sum total of characters here. No interpretations. Intelligence gives way to emotions here. The ultimate outcome of such expressions is not a story displayed through a series of actions or narration; not a stage with packed theatre properties; it is just experience and enjoyment. It is Rāgabhāva. Rāgabhāva ('Rāgam' is explained later), in its most purity sprung out, is tasted as Gānarasa . S. K. Saxena points out thus.:

“When we witness a good play of the traditional kind, absorption (Tanmayībhāvanā) is secured, as Bharata would say, by an integration of many factors, of which Abhinaya, especially as Vācika and Āṅgika, is importantly one. Such aesthetic resources are not available to music. To elicit absorption it has to rely on some quite different factors, such as sweetness of tones, the recurring cycle of rhythm, and the organized and distinct melodic character of Rāgam being sung. But whereas, as noted, a Rāgam may simply leave a little empty space between the different Svaras it comprises, the moment it assumes the living form of singing, the space which separates — and interlinks — the different Svaras or Svarasamūhas (tonal phrases) has to be filled either with the help of glides (meends) or as regulated silences.”⁴⁹

Yes, in music the Vibhāvas are not mere worldly human beings, but abstract and intangible feelings or Bhāvas which ultimately metamorphosed into Gānarasa .

Citrarasa

The Bhāvas and Rasas that Bharata enunciated for dramaturgy can be applied to other arts by extrapolation. For that matter, Bharata himself was not averse to applying these terms analogically in other contexts. His drawing a

⁴⁹ S.K.Saxena 'Music and silence', Sangeet Natak vol. XLI, No.1 2007, P:21

relationship between Nāṭyarasas and colours and musical notes is a case in point. (This juxtaposition of emotion, colour and musical notes has its counterpart in synaesthetic experience as well in such expressions as Green with envy, Blue funk, Blue dahlia, White collar, Blue collar, Blue blood, Blue beard, Green-eyed monster, Green horn, Red-hand, Red tape, Yellow streak, Red with anger, Red Street, Blue-eyed boy, Blue film, Green room, Green shoots, etc.

The list of colours and musical notes and corresponding gods with Nāṭyarasas stated by Bharata is given here. NS 6-46, 6-47, 29.1-10

Rasa	Color	Svara	God
Śṛṅgāra	Green	Ṣadjam, Madhyamam, Pañcamam	Viṣṇu
Hāsya	White	Pañcamam, Madhyamam	Bhūtagaṇas
Karuṇa	Brown	Gāndhāram, Niṣādam	Yama
Vīra	Yellow	Ṣadjam, Rṣabham	Indra
Roudra	Red	Ṣadjam, Rṣabham	Rudra
Bhayānaka	Black	Gāndhāram, Dhaivatham, Pañcamam	Kāma
Bībhatsa	Blue	Gāndhāram, Dhaivatham, Pañcamam	Mahākāla
Atbhuta	Golden yellow	Niṣādam	Brahma

Identical nature of music and painting is not new for the West and the East.

A quotation is cited here:

“(Wassily) Kandinsky is painting music. That is to say, he has broken down the barrier between music and painting, and has isolated the pure emotion, which, for want of a better name, we call the artistic emotion.... Presumably, the lines and colours have the same effect as harmony and rhythm in music have....

For my part, something within me eschewed to Kandinsky's art the first time I met with it. There was no question of looking for representation; a harmony had been set up, and that was enough".⁵⁰

Though the connection of colours with musical sounds, another group of Rasa of prominence, has been acknowledged, what Bharata and many such scholars have omitted is Citrarasa. We never find this term in most of the ancient literary or art criticisms — except in *VDP*.

Śṛṅgāra hāsa karuṇa vīraraudrabhayānaka
Bībhatsātbhutaśāntaśca
Nava citrarasa smṛta (VDP: 111, 40, 1)

Priyabalasaha has expressed her views thus:

“About the presence of Rasa, Viṣṇudharmottarapurana is unequivocal. In the arts of painting and sculpture, it is specifically called Citrarasa. While in the art of poetry, music drama and dance, it is known as simply Rasa or Kāvya-rasa or Nāṭya-rasa....the theory of Rasa arises primarily out of the experience of sentiments and emotions”.⁵¹

Citarasa could be thus the arrested movements of colours, but making a momentum in the viewer and leading to Citrarasānubhava while music could be the momentum of sound that arrests the mental momentum and leading to Gānarasānubhavam. The sculpture of dancing Śiva is statically idle, but it makes the eyes and heart of viewers move in a high speed through its contours. A picture or a sculpture nevertheless obstructs the visual movement of a viewer if there is a missed tone or mistaken shade or stroke in it, whereas

⁵⁰ M.T.H.Sadler. 'Introduction' Wassily Kandinsky. The Spiritual Harmony. Constable and Company Ltd. London. 1914. p. xxi

⁵¹ VDP:111 khand vol 11 chapter.xii p Edt intro.Priyabalasaha.Oriental Institute, Baroda.1958. p. 217

in the moving music if there is a mistune or miscode the enjoyment is blocked.

Citrarasa also is not devoid of Vibhāva, Anubhāva and Vyabhicāribhāva. In an illustration, Vibhāvas are imprinted as the characters of the story illustrated. It 'speaks' directly with the viewer, thus (anubhāvyatē) assimilating itself into the viewer. Performers are interlocutors interpreting a play thus embody the latent characters created by the play write. The characters or images in a picture present themselves unique. Medium and means are merged here.

The evening light might colour a green tree orange. Moon light can mantle a river with silk white. Thus, the colours of a painting might not tally with the original colours of the object in reality. The different shades spread over the static but original colours thus making a picture more sensible and moving, beyond just recognizing it, could be put at the place of Vyabhicāribhāvas. The 'Composition's in painting never portray an incident or situation but project certain images having rational meaning. Most of the painters do create 'composition' keeping some flowers or fruit, on a bowl keeping on a table.

Vincent Van Gogh's 'Sunflower' is a good example for a 'composition' producing different moods as a painting. It can 'speak and speak' for long. Here also, Vibhāvas and Anubhāvas and Vyabhicāribhāvas are un-identifiably merged (the subject of painting, the mode of painting, the unrealistic colors that make the sunflowers more significant), hence content and conveyance are one here. In an abstract painting colours, lines, forms, figures those are just what they befall as Vibhāva (cause), Anubhāva (conveyance of emotions) and Sañcāribhāvas (different colour shades put on the basic colour).

Searching, analysing, comparing and arranging the true nature of a thing is sought out in scientific approach. Whereas art in general can be

evaluated based on its potential to generate interest, its capacity to sustain interest, and finally and most importantly invoke a feeling akin to spiritual experience. (This author means ecstatic happiness by spiritual experience.) We can say on the authority of the Taittiriya Upanisad that the essence of the Brahman is Rasa; the individual, on realising this Brahman, becomes one with bliss:

*rasō vai rasa rasam hiēvāyam labdhuā – ānandi bhavati.*⁵²

Thus, both these experiences — the aesthetic and the spiritual — being identical, Abhinava gupta rightly declares Rasa as akin to the experience of divinity:

parabrahmāsvāda-sacivah. (locana :II.4.p183)

Visvanatha agrees with Abhinavagupta by calling Kāvya-rasa as *Brahmāsvāda sahōdara. (Sahitya darpaṇam: III, 2, p,105)*

Kathakali commands a different definition because the formula of its formation is unique. Each department keeps an identity of its own, and yet stays aside close to each other even as they ultimately drum up a compound experience where pure human-mundane emotions and inhuman-cosmic emotions are brought through the body, sound, colour, literature and instrumentations.

Music, dance, drama, literature, colors and such art forms do sustain inter-connectedness in Kathakali, even while not giving a chance to be labeled as any of these. Just like a piece of literature that could be dramatic, poetic, musical or pictorial and so on. As mentioned earlier, a work of music and poetry need not necessarily be considered as a single discipline of art.

Deric Cook says

⁵² Taittiriya Upanisad:II.7

“Though all arts are essentially autonomous, owing to the different materials and techniques which they employ, there is clearly a kind of blend between them.”⁵³

It starts from movement to moving figures and then reach to static arts, while we go from music to dance and then to painting and sculpting. Man bound in time and space is trying to transpose from the reality through meditation and aesthetic experience. Music is bound in time, paintings bound in space, and dance bound in time and space while literature carry one beyond the time –space consciousness. The receptive sense organs may be different but the impact music created could be same as the impact a painting creates. Again assembling music, painting, dance and literature having analogous frequency was a novel idea that successfully accomplished in Kathakali. The intense colour of faces, intensified tunes of the dialogues, intense and heavy costumes, intense sound of the percussions, even make up materials with intense odor along with the intense smell of burning coconut oil used in the lamp lit in front of the platform, altogether bring forth a balanced sensation in plethora. An enjoyer usually is haunted with the sight and sound of Kathakali even after his fall into sleep after the nightlong performance. The sight and sounds used to reverberate inside him for a long duration. Statements put in Encyclopedia Britannica says that

“The art of dancing as a space time art which occupies an intermediary place between the time arts, poetry and music (which are also called speaking arts) on one side and space arts painting, sculpture and architecture (which are called shaping space arts) on the other. In this connection, it will be interesting to note that the author of this part of Vishnudharmottara follows the same order by putting Nṛtya between Kāvya, Gita and Atodya on one side and Citra Pratima and Prasada on the other.”⁵⁴

⁵³ Derik Cook, Language of Music. Oxford University Press. London.1960.p.1

⁵⁴ Sidney Colvin 11 nd ednVol 10

Voice as well as movements signifies the emotions; and thus through voice and movements it is possible to imitate the innate emotions. So is that correct to say that drama is the only art form that imitates the world? If drama imitates the upper layer of mankind, rhythmic movement of the body that is known as Dance (Nṛtta) and the tonal vibrations of the voice (music) do imitate the inner layer of heart.

VDP say that pictures also do imitate the world as dance do:

Grahayāmāsa sa tadā viśvakarmṃāṇamucyatam

Yathā nṛttē tathā citrē trailōkyānukṛti smṛtah (VDP: III,35,5.)

The structure of music in its most pure form is just regulated vibration of sound in different frequencies that could be reciprocal to the vibrations of light and nerves that cause colours, emotions and feelings.

The true expressive difference between the arts is that painting conveys feelings through visual images and literature through a rationally intelligible statement, but music conveys the naked feelings direct.⁵⁵

Many resemblances can be observed in the basic nature of the basic units of these art forms. Music, colours and emotions can be identical in their true nature.

‘Svara’s (musical notes) are resultant of different wavelengths of sound energy.

Colours are resultant of different wavelengths of refracted light energy.

Emotions can also be stated as resultant of speed of the throb of the heart, or resultant of wavelength of the arterial movements. The inter relationship of emotions musical notes and colours are not a novel concept.

⁵⁵ Derik Cooke . The Language of Music, Oxford University Press. London.1960 p.181

Bharata has seriously correlated the colours and Rasas (emotions-Table,page.47). (NS: 6. 46)

In Kathakali, dimensions such as colors and sounds are so arranged that they go along with the emotions parallel. Words are made seen through gestures. Thought is expressed through sound and through form and movement. In his book G.C.Pande write thus:

“One becomes a seer (ṛṣi), not through heredity or office, but only through actually attaining to the vision of mantras. The revelation is at once a form of thought as well as of speech. The Vēda constituted by the mantras, is thus at once wisdom as well as word. In later terminology it may be described as the ‘seeing speech’ (Paśyanti vak)”.⁵⁶

Listening, visioning and thinking were synonymous terms used even at Vedic period. Let us see how Indian aesthetes have looked into the connections between sound and forms; and then find how these concepts are accomplished in Kathakali.

The audible image of a lullaby is intrinsically linked with its visible image. Many musical patterns prevalent in Kerala such as ‘Koytu Pāṭṭu’, Tēkku Pāṭṭu’, Bharani Pāṭṭu, Puḷḷuvan Pāṭṭu’, etc do have its visual - counterpart image. We cannot negate the argument establishing the relation of visual images with audible image.

Let us find Ananda Charana Sukla’s observations:

“When Sarangadeva attributes distinct colours to different Svaras(SRK: 1. iii.54-55) he is not a physicist to prove that the sound waves and light waves are of the same character. His thought seems to be based on purely aesthetic grounds that the

⁵⁶ G.C.Pande, Foundations of Indian Culture: Spiritual vision and symbolic forms in India. Books and books C4A/20A Janakpuri, NewDelhi.1983.p.22

visual percept can have its appropriate audible counterpart and an interchange between an audible image and a visual image is quite possible. If colour is a constituent of a picture, a note is so of a tune. Thus a patch of colour and a musical note are identical if they rouse the same sensation”.⁵⁷

Movement and sound are interlinked. Mathanga muni says thus No song is without Nāda, No Svara is without Nāda, No Nṛtta is without Nāda. This universe is full of Nāda:

*‘na nādēnavinā gītam
na nādēna vinā svarah
na nādēnavinā nṛttam
tasmānnādātmakam jagat ‘ (Brihaddesi: 1.18)⁵⁸*

He says that there is no music without Nāda –the vital energy that is a mixture of air and fire- There is no sound without Nāda, there is no dance (movement of body or matter) without ‘ Nāda’, the whole universe constitutes Nāda.

The speed of blood circulation and emotions are connected. High blood pressure results unruly state whereas low pressure lead one to a gloomy state. It can be vice versa too. A loud sound frightening and a tune of violin afflicting or pleasing is a natural phenomenon. In correspondence to interrelated state of the five senses: sight, sound, odor, touch and taste are also interrelated. The vision of a cow, when manipulated through the sound ‘cow’, can bring forth memories of its slow walk, the taste of its milk and its smell; All the literary works are thus sort of a movie reproduced or recreated inside the mind as a result of the reaction to the words. While sound in words generates a vision, a sound in music generates a mood. Sound in words

⁵⁷ Ananda Charana Sukla, The Concept of Imitation in Greek and Indian Aesthetics. Rūpa & Co. Calcutta. 1977. p. 227

⁵⁸ Matangamuni Brihaddesi transl: V.S.Sharma Kerala Sangith Nataka Academy Thrissur.2009, p.17.

represents certain object; while sound in music arouses certain emotions. A word though may be a substitute for an idea, but it attains a status of representative of emotion if it is truthfully emotionally used as in poetry.

A word is not just a code representing certain ideas but a gesture of emotions and feelings when uttered from the heart.

Arturo Bavi says thus:

“A word is an inner resonance. This inner resonance partly comes (perhaps mainly) from the thing for which the word acts as a name the abstract representation, the dematerialized thing which immediately arouses a vibration in heart appears in the mind of the listener”.⁵⁹

Therefore, the sound pictures like ‘green yellow red trees on meadows’ created as gestalts are not a material event but a materialized experience. The contours through where a tune of music carries a listener are again a materialized experience. Verbal sound keeps the mental pictures move while the musical sound keeps the listener resonated and thus vibrated.

It is illogical asking why the notes of ‘Śubhapantuvarāḷi’ make one feel sorrowful.⁶⁰ It is illogical as questioning why sugar is sweet. Rāgas such as Rēvati, Mukhāri, Sindhu Bhairavi also generate sadness. It is claimed that Rāgas such as Ānanda Bhairavi, Nīlāmbari, Yadukula Kāmbōji rejuvenate sinking hearts.

This thesis is not focusing the neurological effects caused by sound and light; but it tries to point the interrelations of colours, sound, visions, emotions, of those the basic nature is nothing but vibrations while these ‘means and media’ are becoming the carriers of the message of Kathakali.

⁵⁹ Arturo Bavi Kandinsky, The Hemlin Publishing Group Ltd England.1971.p.21.

⁶⁰ Subhapantuvarāḷi is the common Rāgam played when the nation announces mourning in connection with the death of its leaders.)

A word is a sound, an image, a sign, a representation, a symbol and, at last, a gesture. It attains different stature when used in dialogues, prose, poetry, drama, a sonata, etc. The ideas usually arising as prose are transformed into poetry first, thus arranging the scattered sound into a regular metric and rhythmic form, just like arranging the molecules of an iron rod in order to get a magnet. This poetic dialogues are blended with Rāgas . Kathakali Padams being a mixture of music and poetry, the vocalists eventually communicate the rational, intelligible text along with the naked emotions the tunes possess. The text is the foundation on which the huge dramatic edifice (that prolongs for many whole nights) is built on.⁶¹

The epical and antique characters can be more ingenuous in versified, rhythmic dialogues than in prose dialogues that may put them to the 'present'.

Many aesthetes have expressed their views supporting this. Martin Meisel's words if quote,

1. "The fact is there is a great deal of feeling highly poetic and highly dramatic which cannot be expressed by mere words — because words are the counters of thinking, not of feeling but which can be supremely expressed by music."⁶²
2. "If thought was to be conveyed with all possible passion, music would have to come with the coherent words."⁶³

Seeing the gestures, listening the poem, feeling the emotion and knowing the truth are the different states of the ultimate 'knowledge' or true realisation.

Ananda K. Coomara Swamy says thus:

⁶¹ See Tarapada Chakraborti, Indian aesthetics and science of Language. Sanskrit Pustak Bhandar. Calcutta 1971.p.3.

⁶² Martin Meisel, Shaw and the Nineteenth Century Theatre. Princeton University Press, New Jersey. 1963.p 41.

⁶³ Ibid p.61.

“Reality (Satya) subsists there where the intelligible and sensible meet in the common unity of being, and can not be thought of as existing in itself outside and apart from, rather as, knowledge, or vision, that is only in act.”⁶⁴

Unlike with music where the listener will have only to allow him to get submerged into the tonal waves, a reader will have to decode the words of a language and understand the message though familiar with the words. Representation through language and presentation through music are entirely different procedure. Both of these are synthesised here enriching and embellishing each other.

Kāvya-rasa is made visible and audible and is taken towards the audience by vocalists and performers simultaneously. Gāna-rasa also is made visible (through dance) and audible and is carried towards spectators by vocalists and performers. Sound pictures and physical statues are created by vocalists and performers alike and Citra-rasa thus created is taken towards the spectators by vocalists and performers. Of course, ultimately Nāṭya-rasa also is transported to the enjoyers through vocalists and performers.

In Kathakali Nāṭya-rasa is in a plaited state with Kāvya-rasa, Gāna-rasa and Citra-rasa.

So now let us see how these Rasa are transported (Abhinaya) towards the enjoyers.

⁶⁴ Ananda K. Coomara Swamy, Transformation of Nature in Art. Dover Publication New York. 1956 .P.11

CHAPTER IV
STRUCTURE OF ABHINAYA (THE
CARRIERS OF DRAMA) IN KATHAKALI

Points to be discussed

- Discussing the term Abhinaya
- Unique Nature of Āṅgikam and Vācīkam in Kathakali
- Explaining unregistered hand gestures in Kathakali
- Explaining new gestures in Kathakali
- Noted developments in the Ahāryābhinaya of Kathakali
- Similarities in the costumes of Folk and Classical arts.

Bharata defines the term 'Abhinaya' thus

*'Abhi pūrvavastu ṅñ dhātu-
Rā bhimukhyā rtha nirṇṇayē
Yasmā t padā rthān nayati
Tasmā d/abhinaya smṛtah'. (NS:8.5)*

Bharata says that those that carry the meanings (of a drama) towards the spectators are Abhinaya. Abhinaya means to 'carry towards'.

Abhinaya is so called because in the performance (of a play) it makes the inner meaning of the text perceivable through the actions of body, limbs, and fingers:

*'Vibhā vayati yasmatca
Nānārthān hi prayōgatah*

*Śā khāṅgōpaṅga samyukta-
Stasmā dabhinaya smrtah’ (NS: 8.5)*

Histrionic representation of a play takes place in four ways, and on these representations the plays of different types rest.

This histrionic representation is known to be four fold. They are Gestures, Words, Dresses and make up and psychic involvement. It is through these four media that a drama reaches the spectator. These are termed as Āṅgika (physical expressions), Vācika (verbal expressions), Sātvika (mental expressions) and Āhārya (expression through costumes):

*‘Āṅgikōvācikaścaiva-
Hāhārya sātvikastathā
Jñēyastvābhinayō viprā
Ścaturthā parikalpitaḥ’. (NS: 8.7)*

As per the observations made earlier, all these four branches of Abhinaya come under Anubhāva since it is through Anubhāva that a character convinces his counterpart and thus the enjoyers his/her feelings and thoughts. It is these feelings that reach the enjoyers.

In Nāṭyam or theatre, verbal, gestural, costumes and psychic are the four dimensions which are called as Vācika, Āṅgika, Āhārya and Sātvika by Bharata.¹

The discussion about verbal language, body language, vocal music and body music (dance) and their co-relationships etc are discussed in depth in the previous chapters.

¹ *Āṅgikō vācikaścaiva
Hāhāryasātvikastatha
Catvarōbhinaya hyēṭē
Vijñēya nāṭya samśraya (NS: 6.19)*

Rational and intelligible ideas can only be communicated through oral or gestural Vācīkam. Even the smallest movement can make many meanings and affirm many concepts of a character — and thus a drama is the part and parcel of Āṅgīkam. If any socio-cultural or economical aspects are to be convinced to a spectator, then a dramatist has to go for Ahāryābhīnaya. Ultimately, makes out if the actor has ‘been’ and has ‘become’ the character through the exemplified outcome of feelings such as tears or goose bumps. As per Bharata’s view if Sthāyī Bhāva is to be converted into Nāṭyarasa then it has to reach the spectators for which an actor depends upon the means of communication and confirmation.²

In Kathakali, the four kinds of Abhinayas blend in a specified manner where realistic and stylized branches of each disciplines cohere collectively. Concrete words mix with abstract music; concrete hand gestures (body language) mix with abstract dance or (body music). The concrete nature of make-up, where an old man, a servant or a poor man are depicted realistically, mix with abstract but stylised patterns of make-up where most of the characters are grouped into Pacca, Katti, Tāṭi etc. Āṅgīka being an important branch of Abhinaya in Kathakali, let this researcher step onto it.

Āṅgīkam of Kathakali possesses three dimensions. One is physical expression, as language; the second is physical expressions as music (dance); the third is the physical expressions as (imitative) actions like walking, crying, swimming, cutting a tree, playing a drum, etc. It is mentioned earlier that Kathakali derived its gesticulation from *HLD* written by an unknown author. We have seen that this system of gestures is used in classical theater form Kūṭiyāṭṭam and folk tradition Tiyyāṭṭ also.

² ‘Vibhāvānubhāva yuktō
hyaṅga vastu samāśrayah
sañcāribhistu samyuktah
sthāyēva tu rasō bhavēt’ (NS: 7.140)

Linguists have not accepted the gestural language of Kathakali as a language since it is not executed with oral or vocal organs. This researcher finds this approach a pedantic one since any medium that communicates intellectual ideas is to be considered as a language. What language symbolizes primarily is not only an external material world, but also a set of intangible meanings. The world is what we make of our experiences and that making has a necessary reference to the self or consciousness. If language in its ordinary use is a necessary part of 'Vyavahāra', it can be rightly understood as a ladder for mystical self-realisation.³

Kathakali communicates its meaning and message through verbal, gestural and body language; so by principle it is a language. In fact, these gestures can thus be considered as Vācīkam. Many linguists define language as the medium through which ideas and emotions are communicated nevertheless it be verbal or gestural. Let me quote here some of the views about language.

1 "Language may be briefly and comprehensively defined as the means of expression of human thought. In a wider and freer sense, everything that bodies forth thought and makes it apprehensive, in whatever way, is called language.... It is expression for the sake of communication. The instrumentalities capable of being used for the purpose, and actually more or less used, are various gesture and grimace, pictorial or written signs and uttered or spoken signs."⁴

2. "Most human interaction involves language which may be defined in the simplest terms as communication with gestures or with spoken or written words".⁵

³ See G.C.Pande, Foundations of Indian Culture, Books & Books Publishers & Distributors, Delhi, 1983, p. 182.

⁴ William Dwightwhitney, The Life and Growth of Language, Asian publication Services, New Delhi, 1977, p.282.

3. “Language is the instrument, the tool, the means whereby experience is symbolized and communicated”.⁶

These statements are so strong and clear that it requires no more clarification to say that gestures of the fingers applied to express ideas in Kathakali are also a form of language.

These gestures also being the action of body has to be put under the title *Āṅgikam*.

A hand gesture could be a visual representation, an image, symbol, code, sign, or a free object in reality. The quality of a word or gesture is decided by the position and aptness of the word. Generally, gestures are considered as the representation of words; but it is only partly true. Gestures represent objects of reality, as do the words too. But here again, though being the represented form, these gestures carry a visible and tangible structure. These gestures may resemble the objects of reality in many cases and might not in some cases as in the case of the gestures for the prepositions and such grammatical phrases.

So a gesture is an apparent image but also a unit of dance, like a word in a song is an audible image and also a musical sound; and a design in a gold ornament is the carrier of gold — and vice versa. The relation between a word and its denotation is not intrinsic. The word is a sign, not a symbol. The poetic use of language always involves the transformation of sign into the symbol. What has happened in Kathakali is the growth of an extensive gesture-language, which in fact accentuates a spectator and motivates him/her to draw the meaning by connecting the gestural image with real object. Therefore, each gesture can have either a meaning that it denotes or connotes. The denotative meaning of a gesture can be attributed (though not always), or

⁵ Norman.L.Munn, *Introduction to Psychology*, Oxford and IBH Publishing company, Calcutta, 1967, p 430.

⁶ Helmer .R.Muklebust, *The Psychology of Deafness*, Grune and Startton, New York and London, 1966, p 224.

intrinsic. Here the meaning is attained not through decoding the gesture as it is in a language but by linking it with the real object. Moreover, the skill of the spectator in reading the actor's gesture language is the extension of the imaginative exercise of spotting object from image.

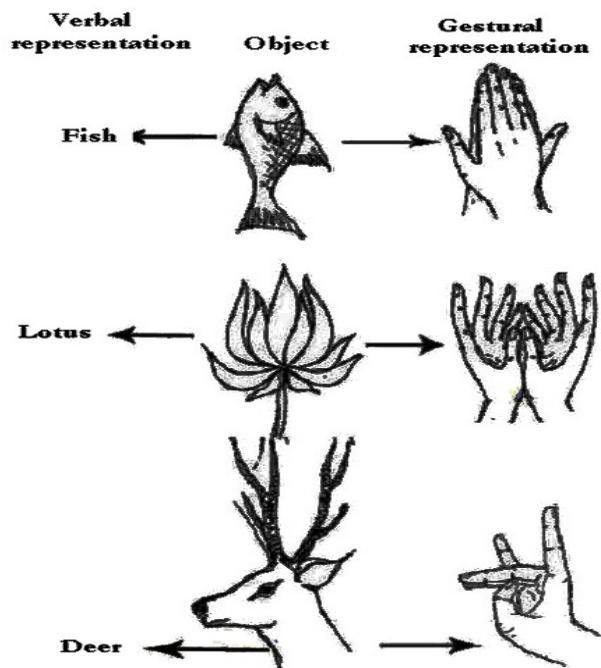


Fig: 24 – Object- gesture- word - relationship

The rhythmic and abstract movement of the body is dance — or music — (this is discussed in the earlier chapter). After all, Rāgabhāvam is created in pure dance. So if subtracted the rational meaning from it, a gesture appear as just a dance form (Nṛtta). Therefore, a spectator who does not conceive the rational ideas from a gesture may take it just as a rhythmic movement of the body.

A harmonious movement is prefixed or suffixed with each gesture. This harmonious movement may not mean anything, but it attributes the fullness to a gesture. It could be like a collar and cuff to a shirt, fringes and frills to a skirt. Being a visible word a gesture is capable of attaining a stature of music when it is tuned to a physical geometric stability. The extension,

wideness, circumference and area of a gesture have to be trimmed or regulated in accordance with the performer's height and width. This is a tough task of a Guru. The perfect lines, circles, semicircles and elliptic profiles drawn along the space around the performer with the glittering silver nailed fingers of a performer create a total abstract world that may be very irrational for a linguist. Just like a word moves from the state of code to gesture, or a sound moves to a state of music, a hand gesture attains perfection through calculated placement of the organs. For instance, the gesticulation for 'Elephant' consists two Patāka Hastas one representing the ear and the other the trunk. The movement particular to that of the ear and trunk of the elephant is the attributer of 'Elephant-ness' to the gesture. It is not stagnant, but is motile.

The movement of gestures comprises its subjective and emotional side while the structure and the composition of fingers comprise the objective or intelligible part of it.⁷

Gestures are complete and meaningful only with the accompanying postures, movements and footwork. Watching an Elephant is a craze for its lovers. Rational 'understanding' of this animal is very far away from conceiving its movements and internalising them (through the sense of vision). Thus, 'being' and 'becoming' one with the gracious movement of the beautiful beast is a craze for elephant lovers.

An abstract figure may or may not resemble an object of reality, but it could be visually balanced and rhythmic in its own way. It is analogical with the difference in listening to the literature and tune of music. Listening a speech in alien language may be tedious, while it could be interesting in the

⁷ "Tolstoy's approach emphasises the expressive of communicative side of art. Aestheticians agree that these two points of view are not mutually incompatible — it is possible, perhaps even necessary, to have both the formal and the expressive, or communicative elements in a single work of art."
Nathan Knobler, The Visual Dialogue In Introduction to The Appreciation of Art. Holt. Rinehart and Winston Inc. New York. 1966. p 23.

case of music. An unknown language soaked in a song may find its place as a part of the music. The classical compositions of Tyāgarāja and Śyāma Śāstri are enjoyed without going into the meaning of the text. Lack of knowledge of language is not a hindrance for enjoying these compositions. In short, the existence of literature is in ‘meaningfulness’ and existence of music is in its ‘meaninglessness’.

It is a long travel of the arts from abstract to concrete, where music stand at first and sculptures stand at last. A Kathakali performance starts with the most abstract dance unit of the form — Tōṭayam, which is meant for praying the gods. The performer also sings the hymns with his body. But ultimately this abstractness moves towards the concreteness as he becomes a character. A performer in Kathakali — be he/she a singer or a dancer or even a percussionist — tends to oscillate between the subjective and objective worlds, or worlds of concrete and abstract. The virtues of a performer as a dancer can hinder him from constructing a specific character and thus becoming an actor. Nevertheless, the virtues of a vocalist as a singer can hinder him from becoming a librettist. A Kathakali performer is put in between these polarities — abstract and concrete- cleverly. The experiences are certainly not mutually exclusive. However, typological distinction is valid: for, in listening to an operatic singer, evaluative appreciation dominates and identification which the role he or she happens to be playing is recessive; in the response to a dramatic role, identification dominates though sensibility may be unconsciously or even consciously evaluating the histrionic talents of the actor.

A factor of ‘make understand’ and a factor of ‘make feel’ are blended in each gesture that ultimately lead an enjoyer to realisation of aesthetic experience. The singer is separated from the dancer and the actor is separated from orator. Otherwise, the singer and the orator are blended and the actor and the dancer are blended. First, there is a separation of role in singing and acting. This creates a curious aesthetic situation, because the songs are

supposed to be the speeches of the actor, that is, of the character whose role he is playing. What we confront therefore is not much a character speaking and acting, an integrated personality, as a virtuoso mime who proceeds to translate the verbal text into gesture and expression. This aesthetic emphasis on presentation, as against identification, is reinforced by several factors, like the punctuation of every strophe of the song by a dance sequence and repetition of every verse. Since in normal drama, no one interrupts him-self or repeat 'himself' like this, verisimilitude is not obtained. However, the difference in the aesthetic intention should be noted. It abstains from assimilating the spectator in an identification and stimulates him to be critically alert to the mimetic performance.⁸

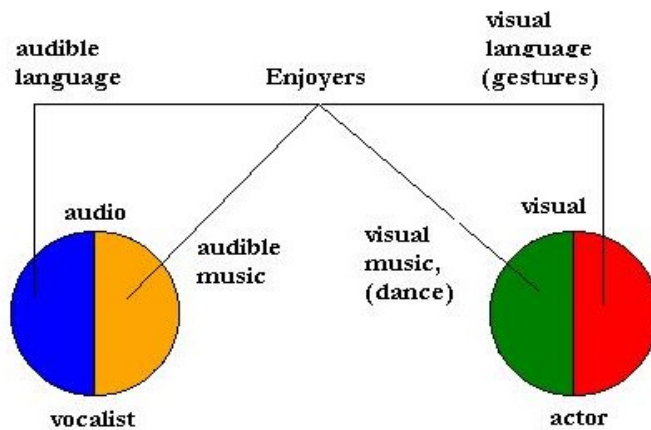


Fig: 25

The blending of visuals with an audio medium is very effectively conducted in films — though in a different manner. Here, the music devoid of text is passing through the wholesome of the movie as a sustaining ‘sutra’ (string) in a chain that adds ‘emotion, colour and taste’ to the events and dialogues. But the music is very different in Kathakali. This creates a curious aesthetic situation in Kathakali, because the songs are supposed to be the

⁸ See Kṛṣṇa Caitanya, ‘Aesthetics of Kathakali,’ ‘Nartanam’Vol-III, No.42008.Jan2009

speeches of the actor, that is, of character that (s) he is representing. The spectator sees a ‘Kathakali Vēṣam’ than a character. The audience listens to the music than to the dialogues. From the moment of ‘Tiranōkku’ onwards, a performer imposes himself upon the spectators as a Kathakali Vēṣam at the same time as a character. The bipolar identities as a dancer and a character are governing the artiste that makes him ‘involve’ and ‘innovate’ according to the need. Characters like Bhīma or Rāma cannot dance as a Kathakali performer but does a ‘Kalāśam’⁹ in between the musical dialogues. A classical drama emphasises on the true representation or transformation of the person to a ‘personality’ at least while acting. However, in Kathakali, for the most part, the actor continues to remain physically as the brilliant virtuoso, and mentally or spiritually, he rambles on the personality of the character. Superficially, it may seem as if the performer wields the literal meaning of the text through mimesis; and he translates the verbal text into gesture and expression. In actuality, the two parallel streams of audio and visual streams of language and music are interlinked by the space and time.

In ‘Āhārya’ too, ‘characterization’ is not an important factor in Kathakali. In a context, King Naḷa may go nude when the birds flew away with the cloth that he had used to capture them — but the actor on stage is still seen ornate with all the gilled Kathakali costumes. Again, when he wears the torn cloth of Damayanti, he is in the same costumes as it is contrast from the other theatre forms. Realistic approach is very much absent in Kathakali, though it is occasionally employed.

To certain point, gestures are learned and conventional, but a considerably acquainted person can relate the apparent objects with the objects of reality in imagination. It is not like decoding an encoded language, but reconstructing an imaginary world through the perceived gestural literature and gestural music at the same time conceiving the taste of the perceived content or matter or theme. By harping too much on the seemingly

⁹ Kalāśam is an abstract dance unit performed in between the stanzas

formidable Kathakali Mudras, writers have created an impression that Kathakali is technique-ridden and that the language of gesture is the despair of the ordinary theatergoers. This is a lopsided view, which needs correction. Even though the language of gestural representations is a learned one, to a great extent it is made intelligible by the process of communication.¹⁰

Many counter-arguments regarding the liveliness of gestures or codes and symbols of drama can be quoted here. Keir Elam says thus:

“One cannot proceed very far in examining theatrical meaning, however, without moving beyond the concept of the sign towards a discussion of the theatrical ‘message’ or ‘text’ and the systems of signs, or codes, which produce the performance. The semiotics of theatre, in recent years, has been less concerned with signs and sign-functions than with theatrical communication and the rules underlying it, and it is to these broader issues that we now turn.”¹¹

There are twenty-four Aṭīsthānamudras mentioned in *HLD*. Many scholars have compared Aṭīsthānamudras to the alphabet of a language and the meaningful Mudra to a word. This researcher finds this argument very illogical since the letters of an alphabet are themselves representations of a sound in a language. The Aṭīsthānamudras can be compared with the phonemes of a language whereas meaning full Mudras with the morphemes. Language becoming musical is an interesting phenomenon. Italian is considered as the most musical language in west, while Telugu the most musical in South India. (Maybe it was since he accepted the musical qualities of this Deccani language that Tyāgarāja Svāmikal, though was born and lived in Thanjāvur in what is now Tamil Nadu, wrote most of his compositions in Telugu.)

¹⁰ Bharata Iyer, Dance Dramas of India and East, Taraporevala Sons & Co Pvt Ltd, Bombay, 1980, p.19.

¹¹ Keir Elam, The Semiotics of the Theatre and Drama. Methuen & Co Ltd, London, 1980. p.30.

Similar to the view discussed in the earlier chapter (Structure of Rasa in Kathakali) that considered ‘Pāṭṭu’ as both literature and music was with dance and drama also. For Bharata, addition of dance with drama was like adding tune to literature or adding sweetness in food material. Concept of his theatre was one with an intelligible plot blended or soaked with audible music and visible dance. He has used the term ‘Nartaka’ at times for an actor.¹²

His very definition of the word ‘Abhinaya’ as constituting of three elements: The gestures (Āṅgika) called Śākha, Aṅkura, pantomiming through gestures and Nṛtta (dance) which is based on Karaṇas and Aṅgahāras¹³ is itself is very significant.

His description of a play as ‘fit to be interpreted with (lit fit for) dances’-Nṛtta -;¹⁴

His mention in the chapter on diction, five kinds of movements of the waist in ‘Nāṭya and Nṛtta (drama and dance)’;¹⁵

‘His mention as ten arm movements to be used in drama and dance;¹⁶
‘the use of Nṛtta Hasta in drama and dance’;¹⁷

‘His mention as the movements of the hands in dancing and acting (Nṛtta and Abhinaya.)’;¹⁸

‘His mention of the predominance of dance and music in the play of Kaisiki Vṛtti (graceful style). Again Lāsya dance taught by Śiva ’s consort Parvati to be used in the Nāṭya and Lāsya with its ten Lāsyaṅgas owed its origin to Nāṭaka and Prakaraṇa’.¹⁹

¹² NS1.98.
¹³ NS7-13-14.
¹⁴ NS: 17, 119
¹⁵ NS:10, 19
¹⁶ NS: 9 190-191
¹⁷ NS: 9-182
¹⁸ NS: 9 183
¹⁹ NS: 20.127

‘His mention of extensive use of music and dance in the Natika which was a derivative of Nāṭaka and Prakaraṇa’²⁰ —

All these go to show that the dance was not merely to be used in the preliminaries only as some scholars believe but was also to be used extensively in the staging of the plays and was to be integrated in Nāṭya.

The basic character of the classical Sanskrit drama was of ‘Nāṭya’ in which music and dance were integrated.²¹

Language of fingers is to be discussed here.

A very objective finding about the Kathakali gestures (Mudras) is recorded as

“There are twenty-four basic hand gestures and their arrangements uses and combinations total seven hundred. They convey ideas, objects, feelings and actions.”²²

Though seem as replication, a description of all the gestures described in *HLD* have to be incorporated here. Gestures having same basic gesture in both hands are called as ‘Samyuta Mudra’ gestures with single hand are called as ‘Asamyuta Mudra’. A gesture with more than one meaning is ‘Samāna Mudra’ and a gesture with different basic gestures in both hands is termed as ‘Mīśra Mudra’.

²⁰ NS: 20-54

²¹ See Govardhan Panchal, Kūttambalam and Kūṭiyāṭṭam: A Study of the Traditional Theatre for the Sanskrit Drama of Kerala. Sangeet Natak Akademi, Delhi. 1984. P.52.

²² The world Encyclopedia of Contemporary Theatre, Asia/pacific-Don Rubin, Routledge, London, 1998, p.137

Aṭisthānamudras are

Patāka



Fig: 26

If the ring finger is bent at the middle keeping all the fingers opened, it is Patāka.

Definition of the gesture:

*Namitānāmikāyasya
Patākasya karasmṛtah*

If the ring finger is bent forward, the gesture is Patāka.

Keeping Patāka on both hands (Samyuta), the following gestures are shown.

Sun, King, Elephant, Lion, Bull, Crocodile, Festoon, Creeper, Flag, Wave, Road, Hell, Earth, The navel, Vessel, Castle, Evening, Noon, Cloud, Mud Mount, Thigh, Servant, Travel, Wheel, Stool, Sword of Indra, Gate tower, Cold, Cart, Peace, Cruel, Door, Pillow, Trench, Feet, Bolt.

Following gestures are shown with Patāka on single hand (Asamyuta).

Day, To go, Tongue, Forehead, Body, Similar, Sound, Devil, Sand bed, Tender leaf.

In NS this gesture is termed as Tripatāka.

Mudrākhya



Fig: 27

Mudrākhya : If the fore finger and thumb are touched keeping all other fingers open it is Mudrākhya.

Definition of the gesture:

*Aṅguṣṭhasyatu tarjjanyā
Yadyagrō miḷitō bhavēt
Śēṣa viślathitāyasya
Mudrākhysya kara smṛtah.*

Use of this gesture as written in HLD

Keeping Mudrākhya in both hands, the following gestures are shown.

To grow, To move, Heaven, Ocean, Dense, Forget, All, To know, Straight, Object, Death, Meditation, Sacred thread of Brāhmin,

Asamyutamudras shown by this gesture are:

Mind, Thinking, Wish, Self, Memory, Knowledge, Creation, Soul, Grievance, Future, Negation, With.

This gesture is termed as Hamsāsya in AD and NS term this gesture as Samdamśam.

3. Kaṭakam



Fig:28

Kaṭakam: Keeping Mudrākhyā if the middle finger is touched at the root of thumb, then it is Kaṭakam

Definition of the gesture:

*Aṅguṣṭhāṅguli mūlantu
Samspr̥śēdyati madhyamā
Mudrābhīdhāna hastastu
Kaṭakākhyām vrajēttadā*

Samyutamudras shown with Kaṭakam:

Viṣṇu, Kṛṣṇa, Balarāma, Arrow, Gold, Silver, Demones, To sleep, Heroine, Lakṣmi, Vīṇa, Star, Garland, 'Billvam', Demon, Crown, Iron pestle, Ceremony, Chariot, Together,

Asamyutamudras shown by this gesture are:

Flower, Mirror, Woman, Sacrifice in fire, Sweat, Little, Quiver, Smell, Which. This gesture is named as Kaṭakāmukham in NS and AD

Muṣṭi



Fig: 29

If all the fingers are closed as in a fist, it is Muṣṭi.

Definition of the gesture:

Aṅguṣṭhastarjjanī pāśva

Māśritōṅgulayah parah

Ākuṅjitāsya yasyāḥ syuh

Sahastō muṣṭi samjñakah

Samyutamudras shown by this gesture are:

Charioteer, Boon, Beauty, Blessedness, Messenger, Capture, Dignity, Stay, Heel, To pull, 'Cāmaram', God of death, Mud, Medicine, Curse, Swing, Offering, Rotation, To dig, Discard, Spear, Valor, Heat, To spread, To deliver

Asamyutamudras shown by this gesture are:

Simply, Suffer, We, Most, Offering, One, Wear, Accept, Old age, Minister, Victory, To kill, To break, Bow, Food.

4. Kartarimukham.

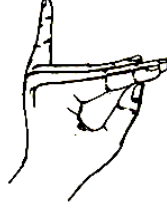


Fig: 30

Kartarimukham: Keeping first, middle and ring finger bent touching at the tip of forefinger with the thumb is Kartarimukham.

Definition of the gesture:

*Kaṇḍīyasyunnatā yatra
Tisrah syuh sannatā parah
Aṅguṣṭhastarjanī pāśvām
Samspr̥śēd Bharata r̥ṣabhah
Karttarīmukhamityāhū
Hastam tam nṛttavēdinah*

Samyutamudras shown by this gesture are:

Sin, House, Sweat, Tired, Ritual, To hear, Brāhmin, Purity, To say, Popularity, Shore, Pregnancy, Front, Forehead, Race, End, Hunt.

Asamyutamudras shown by this gesture are:

You, Plural sign, Face, Word, We, Enmity, Time, Man, Boy, Mongoose.

This gesture is named as Hamsapakṣam in NS and AD.

6. Śukatuṇḍ'am



Fig: 31

Śukatuṇḍ'am: Folding all the fingers except forefinger and keeping the forefinger curved like that of a beak of a bird

Definition of the gesture:

*Bhrūlatēva yadā vakrā
Tarjjanyaṅguṣṭha samyutā
Namtānāmikā śēṣē
Kuñjitōdañjitē tadā
Śukatuṇḍ'aka mityāhu
Rācāryāh Bharata rṣabhā*

Samyutamudras shown by this gesture are: Hook, Bird, Sure.

7. Kapithakam



Fig: 32

Kapithakam: Keeping first and middle fingers straight and rest folded; keeping the thumb over the folded ring and last fingers.

Definition of the gesture:

*Namitānāmikāpṛṣṭha-
maṅguṣṭhō yadi samsprśēd
Kaniṣṭhikāsunamrāca
Yasmimstu sa karasmṛtah
Kapitthākhyāśca vidvdbhir
Nṛttaṣāstra viśāradaih*

Net, To drink, Outside, Doubt, To touch, Backside, Feather, Withdraw, Descent, Footsteps are the gestures shown by Kapithakam

8. Hamsapakṣam



Fig: 33

Hamsapakṣam: Keeping all the fingers open but thumb detached

*Aṅgulyāścayathāpūrvam
Samsthitā yadi tasyatu
Sa hastōhamsapakṣākhyō
Bhaṇyatēbharatādibhih*

Moon, Vehicle, Follow, Air, Lie, Protect, Kāmadēva, Bed, To go, Dēvas, To fall, Mace, Mountain, People, Cheek, Valley, Blow, Shoulder, Daily, Barrier, Tresses, Relative, To spread, Obligation, Cot, Establish, Felicitation, Stone, To come, Saint, Pleasant, Salutation, Accordingly, Chest,

Bathe, Fish, Bosom, Sandal, Worship, Cloth, Hug, Tortes, are gestures shown in both hands by Hamsapakṣa.

Me, You, To call, Sword, In front, Anger, Axe, Object, Now, Flame are single handed gestures

Hamsapakṣam of *HLD* is known as *Ardhacandram* in *NS* and *AD* as the curvature formed in between the thumb and forefinger resemble a crescent.

9. Śikharam



Fig: 34

Śikharam: Keeping the first and middle fingers unfolded and twisted and rest folded keeping the thumb over the ring and last finger.

*Puratō maddhyamām cāpi
pṛṣṭhatastarjjīm nayēt
Kapitthahastastu tadā
prāpnuyācchikharābhidhām*

To travel, To see, Ears, Feet, Road, To drink, Eyes, To search are shown with this gesture.

This gesture is termed as *Kartarimukham* in *AD*.

10. Hamsāsyaṃ



Fig: 35

Hamsāsyaṃ: Thumb, first and middle fingers are kept touching ring and small finger is kept open.

*Sannadāścaladagrāssyus-
Tarjjanyāṅguṣṭhaha mddhyamā
Itarēcōnnatēyatra
Hamsāsyaṃ tadudīritam*

Eye balls, Blue, Soft, Red, Dust, Mercy, White, Fur are shown with both hands

New year, Hair, Hairline, Tiers, are shown single handed gestures

11. Añjali.

Añjali: All the fingers are kept stretched but close keeping the middle curved in.

*Karaśākhāstuvīśliṣṭā
Maddhyam hastatalāsyā tu
Kiñjitākuñjitam yasya
Luṭhitam sō/ñjalī karah*

This gesture is defined in differently in *HLD* where it says that all the fingers are kept apart still keeping the middle of the palm curved. However,

may be due to the influence of *NS* and *AD* the 'living' Añjali is with a difference from that described in *HLD*. All the gestures executed with Añjali as described in *HLD* is done with Ūṛṇṇanābham nowadays.



Fig: 36

Añjali showed as now

Añjali described as in HD

Flood, Aura, Always, Vomit, Hair, River, Fire, Ear drops, Bathe, Horse, Heat, To flow, Loud voice, Anxiety, Blood are gestures shown double hand.

Brach, Anger are two single handed gestures done with Añjali.

For salutations, for showing Lotus bud and Plantain fruits, Pandanus flower.

12. Ardhaçandram



Fig: 37

Ardhaçandram: Middle, ring and little fingers are bent in a curve keeping the thumb and index finger stretched.

Añguṣṭham tarjjanīñcāpi

Varjayitvētārāh kramāl

*Īṣadā kuñjitā yatra sō/
Arddha candrakarah smṛtah*

If, Sky, Memory, Question Tags, Fortunate, Grass, Exhaustion, God, Hair of man are single-handed gestures.

This gesture is termed as Candrakala in AD

13. *Mukuram.*



Fig: 38

Mukuram: Middle and ring fingers are bent so as to touch the thumb, keeping the fore and little fingers open

*Maddhyamānamikē namrē
Aṅguṣṭhōpi parasparam
Yadyārabhēran sparśāya
Mukurassa karōmatah*

Canine tooth, Vēdas, Fast, Separation, Siblings, Devil, Ankle, Pillar, Prosperity, Navel area, Mortar are done in double hand.

Enemy, Anger, Neck, Beetle, Good, Shoulder cup, Ray, Bangle, Negation are single handed gestures shown by Mukuram.

14. *Bhramaram.*



Fig: 39

Bhramaram: Forefinger is bent at the middle keeping all other fingers opened.

*Namitā tarjanī yasya
Sahastō bhramarāhvayah*

Wings, Song, Water, Umbrella, Ears of Elephant are applied as gestures with both hands.

Gandharva, Birth, Fear, Cry, are shown with single hand.

This gesture is named as Arāla in *NS* and in *AD*

15. *Sūcikāmukham*



Fig: 40

Sūcikāmukham: Folding all the fingers except forefinger, and keeping the thumb over the folded middle and ring fingers.

*Maddhyamānāmikā pṛṣṭa
Aṅguṣṭhō yadi samspr̥śēl*

*Kaniṣṭikā kuñjitā ca
sūcī mukha karastu sah*

Different, Ascent, Lakṣmaṇa, Month, Descend, Eyebrow, Universe, Another, Smash, Tail are gesture with both hands.

One, Ear, Plural juncture, This, Witness, Alas, These, Abandon, Corpse, Arts, Country, Welcome, Outsider, Ancient times, Little, Asking to go, are gestures with single hand

16. Pallavam



Fig: 41

Pallavam: Thumb touches the root of ring finger keeping all the fingers open.

*Mūlañcānāmikāṅgulyā
Aṅguṣṭhō yadi samspr̥śēl
Yasmimstu nṛttaśāstrjñaih
Pallava sa karasmṛtah*

This gesture is named as Caturam in AD

Vajram, Length of eye, Spear, Peak, Buffalo, Horn, Ear of a cow, Mace, Roam around, are gestures shown with single hand

17. Tṛpatākam.



Fig: 42

Tṛpatākam: All the fingers are opened except the thumb.

*Aṅguṣṭhah kuñjitākāra
Starjjanīmūlamāśritah
Yadisyāl sakarah prōktah
tripatākō munīsvaraih*

Sunset, Beginning, Hallow, Drink, Body, To beg are done with two hands.

This gesture is termed as Patākam in NS and AD

18. Mṛgaśīrṣam



Fig: 43

Mṛgaśīrṣam: The thumb is touching the middle line of the folded middle and ring finger keeping the fore and last finger opened.

*Maddhyamanāmikāmaddhyam
Aṅguṣṭhō yadi samspr̥śēl
Mṛgaśīṣaka hastōyam
Kathitam kavi puṅgavai*

Deer, Soul, are the only gestures shown with single hand by Mṛgaśīrṣam.

This gesture is termed as Simhamukham in AD.

19. Sarpasīras



Fig: 44

Sarpasīras: All the fingers are kept closed but bend forward resembling to that of a hood of a serpent

HLD carry no definition for Sarpasīras. Recent books adopt Slōka from *NS* since this gesture is similar to Sarpasīras in *NS*.

*Aṅgulyah samhatah sarvāh
Sahāṅguṣṭhēna yasya ca
Tathā nimna talaścaiva
Satu sarpasīrāh karāh*

Offer, Watering, Serpent hood, Serpent like movement, Clap, Smashing the head of elephant, are expressed with this gesture

20. *Vardhamāṇakam.*



Fig: 45

Vardhamāṇakam.: The for finger touches the middle line of thumb. The middle finger is kept bending over the forefinger and also the rest

Spṛśēl pradēsinīyatra
Rēkhāmaṅguṣṭhamadhyagām
Kiñjitā kuñjitāsēṣa
Sahastō varddhamānakh

Feminine eardrops, Jewel Necklace, Knee, Saint, Drum, Mahout, are expressed with both hands

21. *Arāḷam*



Fig: 46

Forefinger is extended outward all the other fingers are curled towards it.

Tarjjanīmaddhyamām rēkhām
Aṅguṣṭhōyadi samsprśēl

Kuñjitōkuñjitāścānyāh
Arāḷa ssakarasmṛtah

Wicked, Tree, Nail, Bud, Bamboo, are expressed with this gesture.

22. Ūṛṇṇanābham



Fig: 47

All the fingers are expanded as to get a shape of a spider.

Urṇṇanābh dākārah
Pañjāṅgulyaścayatrahi
Ūṛṇṇanābhābhidah prōkta/
Sahastō munipuṅgavai

Horse, Fruit, Tiger, Butter, Snow, Enough, Lotus, are shown with both hands with this gesture.

23. Mukuḷam



Fig: 48

All fingers tips are closed touching each other

Pañjānāmaṅgulīnā-
Ņjayadyagrō miḷitō bhavēt

*Sūṣṭhayatra ca vijñēyō
Mukūḷākhyā karō budhai*

Fox, Monkey, Boredom, To forget, are the concepts expressed through this gesture.

24. *Kaṭakāmukham*



Fig : 49

Thumb is inserted between forefinger and middle finger thus folding all fingers to get a fist.

*Maddhyamā tarjjanī maddhya-
Maṅguṣṭhah praviśēdyati
Śēṣā sannamitā yasya
Sahasta kaṭakāmukhah*

Jacket, Wrestler, Servant, To shoot, Valor, Fasten are concepts shown with this gesture.

Kaṭakāmukham is a dead gesture now since all the gestures those are expected to do with this gesture are nowadays done with Kaṭakāmukham-2 or Madhyama muṣṭi — as many call it.

Gesture not mentioned in *HLD* but popularly used in Kathakali stages.

An interesting aspect to be noted here is the freedom that this art form took to incorporate many gestures, not referred in *HLD*. About some of these gestures are mentioned in other texts like *NS* or *AD* while some have no reference in any ancient texts. While describing the structure of gesture language, it demands here to note these adapted ones those do not have even a name of their own. Being anonymous, these gestures are registered here with the name those are used for.

25. Flower

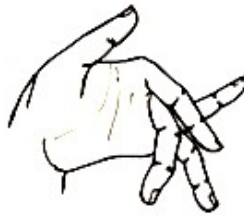


Fig: 50

One among most frequently used is that of ‘flower’. No reference can be seen about this gesture in any texts. But in Kathakali, since ‘flower’ is an important image appearing in many occasions, this gesture has gained an important place.

26. Gesture for stone

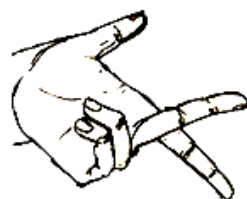


Fig: 51

Another gesture frequently shown on the stages but not mentioned in any texts is gesture for stone. Occasion when the reproving lovers blame each other, hero or heroine asking the counterpart if the heart is made with stone, to denote the 'stone' this gesture not mentioned in any texts is used. During a monomachy, when a rival ridicules his opponent, he would ask "Are you blinking frightened to fight with me"? as an improvisation. Gesture for 'blinking' is done with this gesture.

27. Arjuna and Bharata



Fig: 52

To denote the brothers of Sri Rāma: Lakṣmaṇa , Bharata , and Śatrughna, as well as Arjuna, Nakula and Sahadēva, three new gestures are been incorporated into the group of gestures. One of them does have a mention in *NS* with a name Mayūram. The other two are again not mentioned anywhere.

This is the gesture used to denote Arjuna and Bharata . Actually the distinct meaning of this gesture is the 'third one', for that matter Arjuna and Bharata are the third of the four brothers.

28. Nakula and Lakṣmaṇa



Fig: 53

This gesture is used to indicate Nakula as well as Lakṣmaṇa in *NS* this gesture is named as Mayūram .The obvious meaning that can be seen this gesture is ‘the fourth one.

29. Śatrughna and Sahadēva.



Fig: 54

This gesture is used to indicate Śatrughna and Sahadēva. Though Śatrughna is fourth and Sahadēva is fifth this gesture is used to denote them.

30. Triśūlam



Fig: 55

In *HLD* no reference of this Mudra is seen. But to denote the ‘three worlds’, Triśūlam etc, this gesture is commonly practiced on Kathakali stages.

This may resemble very much with the gesture used to denote Sahadēva and Śatrughna . But here the emphasis is given for the ‘three’, while in the former gesture it is to denote ‘fourth one’.

31. To quarrel

(Mrigaśīrṣam in *NS*)



Fig: 56

This gesture is mainly used to denote ‘to quarrel’, and to feel ‘Doubt’. Showing ‘Doubt’ with this gesture is a common habit among the Keralites especially Nambūtiris. (In Malabar the habit of gesture has remained in the daily life of the people often communication is carried solely by gestures. The orthodox Brāhmins, who are prohibited from conversing with lower caste while engaged in religious practice, have recourse to sign language.”²³

32. Śikharam in NS



Fig: 57

This gesture is mostly used to signify an old man. Previously this was used to denote ‘the Bow’ also. But recently as a result of a venture to arrange every gesture within those described in *HLD*, this is changed into the typical muṣṭi of *HLD*. When many use Vardhamāṇakam, some artistes use this gesture to imply intoxicating liquors also.

²³ Bharata Iyer, *Kathakali*, Lu zee and Company Ltd. 469, Great Russel St London w.ci.1955.p55). It is also applied while acting as playing Vīṇa

33. Trust



Fig: 58

This gesture not appearing in *HLD* is commonly used in Kathakali stages to denote trust. The hook like small finger is hanged on the hook of the same gesture of the other hand to denote trust. In *NS* it is termed as ‘Kīlakam’

34. Kaṭakā mukham-2



Fig: 59

Kaṭakāmukham -2 is very popularly used gesture on the Kathakali stage though it is, again, not mentioned in *HLD*. All the gestures those are supposed to show with Kaṭakāmukham explained as in *HLD* is done now a days with this gesture that is a varied form of the Kaṭakāmukham. Bhīma, Yama, Wrestler, To capture, Gesture while performing a duel etc are applied with this gesture. Some senior artistes call this gesture ‘Madhyama Muṣṭi’ also.

35. Ten



Fig: 60

An interesting approach can be observed if looking onto the gesture that denote the numeral 'ten'. Of course many schools of Kathakali do not exercise this gesture. Kīzpadam Kumāran Nair, who is a disciple of the late Paṭṭikkamtoṭi Rāmuṇṇi Menon, used to apply this gesture on the stage and teach his students.

In NS Patāka hasta is stated for denoting ten,

*daśā khyāśca śatākhyāśca
sahasrākhystathaivaca
patākābhyām tu hastābhyā –
mabhinayōh prayōktrbhih' (NS 9.15)*

Hundred and thousand etc but in Kathakali this anonymous gesture is applied to show ten hundred etc.

36. Gesture for cat



Fig: 61

Generally 'cat' is shown with Mrigaśīrṣam that can be mistaken for a deer or a dog. This researcher has introduced an improvised version of Mrigaśīrṣam that resemble very much with the face of a cat.

37. Kapitham



Fig: 62

This gesture also is not explained in *HLD*. While acting as chiseling a sculpture or breaking some stones, this gesture is used. This gesture is named as 'Kapitham' in *NS*. Gesture for 'to praise' 'to narrate', 'to explain' etc are done with this gesture.

38. Gesture for pearl and gems



Fig: 63

When showing pearls or gems, a dancer depends on this gesture that is not mentioned in *HLD*. In many occasions, such as when Laṭita in Pūtaṇa mōkṣam describe the way in which the dancers decorate their breasts with gems and jewels, and when Duryōdhaṇa describes the ornamented walls of Indraprasta-Pāṇḍava's palace, this gesture is applied.

39. Gesture for speed



Fig: 64

Another gesture very frequently appearing in most Padams is the gesture for speed and fastness. It is like snapping the fingers. Of course, the gesture for speed starts from this gesture and ends in Ardha Chandram; so may be because of that gesture for speed is taken as that done with Ardha Chandram.

Many gestures have altered since the time of Paṭṭikkamtoṭi Rāmuṇṇi Menon. Gesture illustrated for Brahma in the book titled 'Kathakali' by Bharata Iyer is not used now; instead, Brahma is shown with Kaṭakam and Hamsapakṣam now arguing that Abhinayadarpaṇa say so.

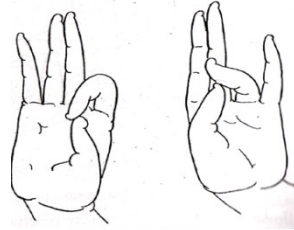
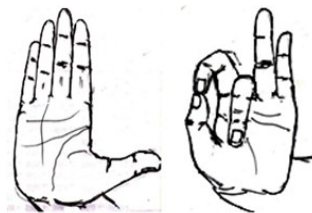


Fig: 65 : Gesture for Brahma illustrated in 'Kathakali'²⁴



²⁴ Bhatha Iyer, Kathakali Luzac7company ltd 46,great Russel st., London,WCI,1955, p 69.

Fig: 66 : Gesture for Brahma as it is shown now.

The gesture for Truth illustrated in the same book is evidence for the changes happened in this system. Previously 'Rāvaṇa' was gesticulated in different manner. Many more changes might have occurred without registering those anywhere.

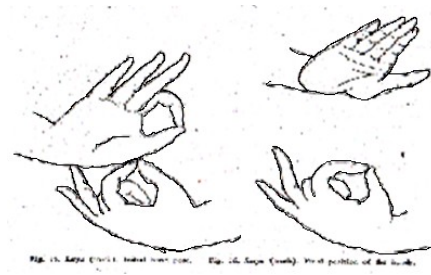


Fig: 67 : Gesture for Truth illustrated in 'Kathakali'.²⁵

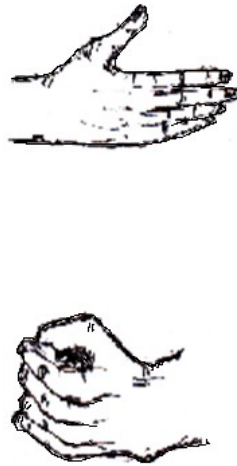


Fig: 68 : Illustration of gesture for Truth as it is shown now.

It can be either from the form or from the movement that a gesture enables one to read it. A river is exemplified through the flowing movement of the Ūṛṇṇanābham. With the shivering fingers starting from shoulder height and flowing downwards and falling at a lower level as water in a stream will make a gestalt in the viewer. Rolling movements of Ūṛṇṇanābham manifest the blazing of fire with drizzling of water drops from the sky is pictured

²⁵ Bhatta Iyer, Kathakali, Luzac7company ltd 46, great Russel st., London, WCI, 1955, p 68.

with the Ūrṇṇanābham opening from Mukuḷam. A wavy movement of Hamsapakṣam, from right to left signifies the movement of wind or air. The two palms, placed cross-clasped on the chest, denote sadness. A tree growing from earth to sky, many trees together becoming a forest and such are manifested through gestures. Many more pictures such as lotus blooming from water, beetles approaching in search of honey and sipping from the lotus and flying away, amorous quarrels of birds...these are some of the many examples.

There are many lines, curves, circles, semicircles, triangles and quadrangles drawn in the space around a performer by his fingers ornate with sparkling silver nails. These perceptions are the 'drawings' made by a Kathakali performer on the canvas of space around him. These lines and all the geometrical patterns together form a decorative musical part of the gesture. The precision of these drawings is the strength of a performer that is usually not recognised by the casual viewer; since most of the enjoyers search for a 'meaning' rather than search for a pattern or form. A gesture is different from one hand to another and different viewers perceive it differently. Manuscripts are different in each hand. Pari passu to each person having a unique handwriting of his own, each performer does possess a style of his own in his gestures.

Gestures can be classified thus:

1. According to its resemblance with the object. Eg. Fish, Tortoise, Snake etc.
2. According to its resemblance with the movement of action eg. To go, To swim, To bath, To eat, Flute, Vīṇa, etc.
3. A gesture interpreting an idea like – Śiva is one who holds deer and axe -thus the gesture for Śiva will have a deer on one hand and an axe on the other.

4. Gesture for abstract ideas such as Truth, Beauty, Boon, Science.etc.
5. Gesture for grammatical prepositions and conjunctions

Accommodation and assimilation and creation of new gestures signify the momentum of this art form. Out of necessity we had to invent some gestures for Drona, Dog, Array, Vyūham- arrangement of army, Cat, Disciple, Solitude, Redeem, Slave, Temple, Energetic, Drop, Dove, Danger, etc.

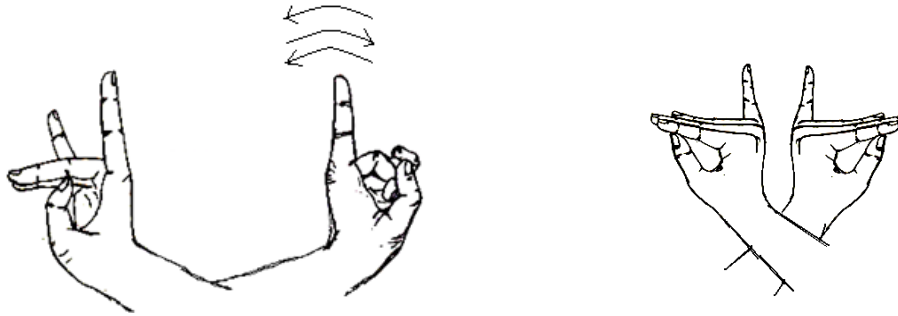


Fig: 69

New gesture for Dog

New gesture for temple

Though seem to be very rigid, gesture language of Kathakali has grown far beyond its age by breaking the rigidity.

Vācīkam

It will be repetition if a long description on the literature - oration - of Kathakali is undertaken here.

If the meaning of 'Vācīkam' is 'with words', then on the Kathakali stage the vocalist present it. It is metamorphosed twice or thrice. Firstly being versified, then making rhythmic and then colouring with music or Rāgam, and then texturing with emotion of characters. If the verbal meaning of 'Āṅgīkam' is 'with the body', then on the stage, the performers undertake it. With the body actor speaks, dances, narrates and imply the characters. Therefore, Āṅgīkam and Vācīkam present in Kathakali are not as it is expected to be performed in NS or other dramaturgical rules. It has moved far forward from

those concepts. Though not mentioned specifically, Bharata has imagined a synthesis of oral language and vocal music, and furthermore body language and body music (dance). Otherwise, he would not have discussed about dance, music, literature, rhythm, metric rules, colours, etc so wide and deep. In other words, Kathakali exemplifies Bharata's *NS* more than any other theatre forms do. *Āṅgikam* and *Vācīkam* in Kathakali exemplify a totally novel construction that was very new and stylistic.

Āhārya abhinaya

*Ā hāryābhinayam viprā
Vyākhyāsyāmanupūrvvaśah
Yasmād prayōgah sarvōya-
Māhāryābhinayēsthitah (NS: 23.1)*

(I shall similarly speak in due order, O Brāhmins, about the costumes and make up; for the production [of a play] depends on this)

*Nānāvasthāh prakrtayah
Pūrvvam naipathya sādhitah
Aṅgādibhirabhivyakti-
Mupagachhantayatnatah (NS: 23.2)*

(The extraneous Representation [Āhāryābhinaya] deals with the rules of the Costumes and make up. Anyone who wishes for the success [lit. well being] of a dramatic production should pay attention to these.)

*Ahāryābhinyōnāma
Jñēyō nēpathyajōvidhih
Tatra kārya prayatnastu
Nāṭyasya śubhamichhita (NS:23 .3)*

(The dramatic persona is of different types. Indicated first by their costumes and make up they accomplish the representation without much effort by means of gestures and the like.)

These are the general statements Bharata has done on the Ahāryābhinaya.

Stylisation has reached to its peak in the costumes and make up of Kathakali. Kings with green faces, red eyes, bulky hips, a white ball on the nose, etc are the icons of the extreme stylisation. The abstract designs drawn on the faces with contrast colours, and textures made with the Cutti are though be a continuation of the making up observed in many folk as well as classical theatre traditions, Kathakali make-up and costumes have reached a perfection by itself that decorates the walls of drawing rooms with the miniature replicas of 'Kathakali faces'. Many have criticised the logic behind the different characters categorized into the five major group of Kathakali make-up. Yes, we will be forced to accept this categorisation when we observe infinite colours getting categorised into seven, infinite sounds getting categorized into seven musical notes, infinite emotions getting categorised into nine 'Navarasas', infinite tastes getting categorised into six such as sweet, sour, bitterness etc. Still this researcher wishes to unearth the revolutionary and evolutionary changes happening in the Āhāryam of Kathakali where characters are grouped as Pacca, Katti Tāṭi etc.

Bharata says that

Yathājantu svabhāvam svam

Parityajyānya daihikam

Tat svabhāvam hi bhajatē

Dēhāntaramupāśritah.

Vēṣēṇa varṇṇakaiścaiva

Chāditah puruṣastathā

Yasya Vēṣam samāśritah (NS: 23.83)

(Similar to a soul losing its nature while leaving its own body and attaining the personality of the body that it chose to live inside, a performer will lose his identity as a performer and attain the personality of a character.)

Bharata also hinder the actors from entering stage in casual dress. He advise to hide the own personality with colours and ornaments. He says that an appropriate costume in accordance to the age and status of the character is to be worn by the actors.

*Svābhāvīkēna rūpēṇa
Na viśēdraṅga maṇḍapam
Ātmarúpamavachādyā
Varṇṇa kairbhúṣaṇairapi
Yādṛśam yasya yadrúpam
Prakṛtyā tasya sādṛśam
Vayōvēṣānurúpēṇa
Prayōjyam nāṭya karmaṇi (NS:35.18)*

Āhārya is not pertinent only to theatre, but it is relevant in normal life itself. A nun, a nurse, a waiter, a police officer, an advocate and such categorised people are registered and recognised from their costume. Attire suggests many things. A torn cloth, a shabby shirt, a crown, and such icons can convey (Abhinaya) many facts. These are taken as very important media of communication in theatre and Kathakali also.

If the characters are well designed with appropriate costumes and make-up, then the communication through actions and other will be made easy.

He also says that drama can only be successful if the costumes and make-up is good or appropriate.²⁶ All the ornaments discussing about by Bharata in NS are not applicable in Kathakali since NS is very ancient and

²⁶ NS 23 .2 , 3

Sanskrit-oriented, whereas Kathakali very recent evolvement as an indigenous art form ageing four hundred years old without the influence of *NS*. Here it is not aimed to look at how far the costumes of Kathakali go par with *NS*, as it is illogical.

It will be amazing to note the advancement of the designing of dresses and make-up of those days of Bharata when going through the chapters discussing ‘Ahāryābhinaya’. Bharata even says about the colouring of the teeth in different shades thus:

Dantānām vividhā Rāgam
Ścatuṛṇṇām śukḷatāpivā
Rāgāntara vikalpō vā
Śōbhanēnādhikōjvala. (NS: 23.25)

Yes one can argue that the Āśāri (carpenter) appearing in ‘*Bakavadham*’ colors a tooth or two in black; so *NS* has influenced Kathakali and such. However, this researcher feels that it might not be with the knowledge of *NS* that the artistes started colouring the teeth. It could be due to the realistic kind of presentation and make-up that such application got imbibed into Kathakali. The difference is more than the resemblance with *NS* regarding the costumes of Kathakali. The statements expressing Bharata’s general views regarding the costumes of theatre do go par with the costumes of Kathakali while the explicit specifications of the costumes used those days never tally with that of Kathakali. So it is need less to compare and connect forcefully.

As in case of literature, music and theatre, the costumes of Kathakali also contain the Brāhminic and non-Brāhminic elements.

After being mutilated by Lakṣmaṇa, Śūrpaṇakha reaches Rāvaṇa with a furious bleeding nose and breast (Niṇam). In early days, it seems the actor used to bite a live fluttering chicken on its neck and suck its blood while rush

to Rāvaṇa. It is very clear that these art forms could not be tied on to Brāhminic or non-Brāhminic origin. (In Teyyam this custom is practiced even now.) It is so intricate to identify the origins of these traditions. There are various aspects commonly found in the costumes of classical and folk theatre. Let the names of the costumes used in Kathakali be listed here: (Picture: 44)

1. Taṇḍ'appatappu - ornament for the ankle.
2. Kaccamaṇi - Shine bells.
3. Ńeři - Skirt – in different colours appropriate to the characters.
4. Paṭṭuvāl – Colourful side panels made in decorated silk cloth that will decide the contour of the dress below the navel.
5. Oṭṭ'anāḱku. The central ornament panel put over the skirt, resembling with the head ornament 'Neṭṭ'ippaṭṭam' of elephant. Seven crescents in silver are stitched over the decorated cloth.
6. Paṭiyaraññāṇam. (Made in wood) The waist ornament or girdle that cover the front half of waist.
7. Kuppāyam (Jacket made in cloth) Red or Yellow or Black depending on the character.
8. Vaḷa - Bangles (usually wooden but metallic also are found. One bangle is with five or four impressions.)
9. Hastakaṭakam. Carved in wood, gilded, inlaid with imitation stones wrist ornaments (resembling that of a wrist watch) with wool pom-poms on sides.
10. Tōḷpūṭṭu. (Made in wood.) Bound over the deltoid muscles. This is knotted around the axilla. An elongated semicircular ornament decorated with artificial stones and guild papers.

11. Paruttikkāmaṇi. (Made in wood) This is a kind of suffixion of Tōḷpuṭṭu.
12. Kuralāram. (Made in wood) It is a chest plate made in wood and decorated in the same way as the other ornaments. Many pom-poms in different colors are attached over the lower frame of this ornament.
13. Kazutāram. A bunch of garlands stitched over a neckband is tied over the Kuralāram. This was earlier made with shining golden glass beads. Now metallic beads are used.
14. Kazutu nāṭa. A second neckband stitched over with silver beads is tied over the Kazutāram.
15. Koṭṭa Uttariyam. Two red cloth hangings put over the shoulders those stitched with coconut shells at the ends, mirror inside, and decorated with beads and wool outside. These mirrors help the performers see their face and its defects due to sweat during performance.
16. Uttariyam. This is long robe with flower like structures created at the ends. The performer while dancing holds this.
17. Tōta - (Made in wood) Ear ornament that is hung over the head and tied at back.
18. Cuṭṭi tuṇi. As the name denotes, it is a continuation of Cuṭṭi (white mark border, around the face) that is tied over the forehead.
19. Cevippū. (Made in wood) Two flower like ornaments connected with a silver-beaded nata is tied above the Cuṭṭi tuṇi
20. Cāmaram. (Made from jute) This serves the purpose of hair, and also create a thick background for the actor that project the whole structure. It is black for all ordinary characters red for villainy characters, white for Saints like Nārada and Dhaumya.

20. Koṇḍ'a. A bun like pad tied over the left side of head that indicate the hair knot
21. Kātila. (Made in wood) Ear ornament of female characters.
22. Kuṛunira. Tiara made with silver used for female characters.
23. Cilaṅka. Bells. For female characters, the bells are tied at ankles.

All the ornaments except those mentioned for females are same for most of the male character. Tāṭi costumes do not wear Tōṭa, Tōlpūṭtu, and Vaḷa.

Traditionally there are five kind of headgear used in Kathakali. They are

1. Muṭi - (Made in wood) which is used for Kṛṣṇa, Rāma, Kuśa, Lava,
2. Kēśabhāra Kirīṭam - (Made in wood) Which used for all heroic and villain character in 'Pacca' and 'Katti' category.
3. Kari muṭi - (Made in wood) Worn by demonesses and hunter.
4. Vaṭṭamuṭi - (Made in wood) Worn by Hanumān and Nandikēśvaran
5. Nārada muṭi- . (Made in wood) Worn by Nārada, Śukra and such saints
6. Kuṭṭicāmaram - (Made in wood) the most big crown with a circumference of 32" usually worn by crooked characters and Bāli, Sugrīva.
7. Bhīru muṭi. (Made in wood) Worn by Bhīru - a buffoon character.

Bharata 's findings on interrelationship of colours and emotions is discussed in the earlier chapter.

Characters are characterized according to this by him.

He has suggested

Śṛṅgāra	-	Green
Hāsya	-	White
Karuṇa	-	Brown
Raudra	-	Red
Vīra	-	(gaura) yellow
Bhayānaka	-	Black
Bibhatsa	-	Blue
Atbhuta	-	Golden yellow. ²⁷

Let the categories of make-up in Kathakali be examined here.

Pacca (Picture 3)

Pacca means green. Bharata has prescribed green for Śṛṅgāra. (NS 6.46) The basic color of this make up is green. This make up is collectively seen in Kūṭiyāṭṭam, Kṛṣṇanāṭṭam and in many folk rituals. In Kathakali, all characters with a sober and gentle nature are represented through the green colour of their face. Bhīma, Arjuna, Kṛṣṇa, Naḷa, Rugmāṅgada, et al are given green as their face colour. This make-up is categorized as ‘Pacca’.

For Kṛṣṇa the combination of dress is yellow and blue. The jacket is blue and the skirt yellow. The crown worn by characters with ‘Muṭi ’ is smaller when compared with the usual crown – the Kirīṭam. The shape of Muṭi used in northern Kerala resemble with that of the deity of Kṛṣṇa at the temple in Guruvāyūr. The shape of Muṭi used in southern Kerala resemble

²⁷ Śyāmōbhavati śṛṅgārah
Sitōhāsyaḥ prakīrttitah
Kapōta karuṇaiścaiva
Raktō raudrah prakīrttitah
Gaurō vīrastu vijñēyah
Kṛṣṇaścaiva bhayānakah
Nīlavarṇastu bibhatsah
Pītaścaivātbhutih smṛtah (NS:6.46)

with that of Kṛṣṇa idol in Ambalapuzha. Kṛṣṇa's crown or 'Kṛṣṇa Muṭi' is signified with the peacock feathers on the top of it. The make-up of eyes and lips has much resemblance with the idol decorations done in the sanctum sanctorum of temples. Two dots at the end of lips that creates a smiling look are very peculiar to idol decoration. Decoration of eye and eyebrows are also very similar to that of the idols in temple. An overall glance at an idol in a temple will give an impression of Kathakali make-up; especially that of Kṛṣṇa. Characters in 'Pacca' make up other than Kṛṣṇa wear red jacket and white skirt.

Katti (Picture 3)

Katti means knife in Malayālam. May be since sharp and strong personalities with a heart similar to a knife are included in this make-up, hence got this name. Red, Green and Black are the prominent colors used for this make up. Prior to entrance on stage, Katti perform 'Tiranõkku' (curtain scene)

Katti make up is not pertained to Kathakali alone. It has its prevalence in Kūṭiyāṭṭam and in many folk and ritual art forms. It will be even difficult for a new viewer to distinguish and differentiate Katti in Kathakali and in Kūṭiyāṭṭam. Villainy characters with pride and jealous do possess a knife (Katti) like pattern on either side of the nose and forehead in addition to the Pacca make-up. Kirīṭam for Pacca and Katti characters are same. 'Cuṭṭi pūvu' - a pompon-like structure made in white cork is affixed on the tip of nose that gives a pompous look to the character. It is comparatively smaller. Cuṭṭipūvu is affixed on the forehead over the Cuṭṭi tuṇi. It was made with the stem of a kind of water plant previously. Nowadays, thermocol has taken its place due to unavailability of the particular plant. The color combination of 'Katti' is very striking with white-bordered green, red and black patterns. Perhaps one may say that it is the most beautiful pattern in Kathakali make-up. Characters

in this make-up do vociferate and bawl. Katti characters apply different kind or roaring. “Gua Gua”, is a sound commonly uttered by ‘Katti Vēṣam’

To imbibe villainy characters, Katti costume keep long artificial canine teeth –Damṣtram- (Picture 45) between the upper lip and upper gum. This is pushed in and out during the growl following certain gestures. The canine teeth of Katti do not create fear always. It is shown out to create romantic moods also. The jacket, skirt and all other costumes used for Kathakali are same as with Pacca: red jacket and white skirt. Rāvaṇa, Narakāśura, Kīcaka, Duryōdhaṇa, et al come under this category. These characters though egoistic and quixotic perform ‘Patiñṇapadam’ with love as the basic mood at the beginning of the story.

The Katti make-up of demons which are very rough and tough is a little different. The reddish knife pattern drawn over the cheek will be a bit elongated and ‘unromantic’. It is interesting to observe the geometric shapes contributing changes in ‘Bhāva’ of a character through little variations. Katti with round shaped edges is labeled as ‘Kurum Katti’ and elongated form is ‘Ned’um Katti’. Kumbhakarṇṇa, Hid’umpa, Akamba are some examples made up in this kind of make-up.

Tāṭi characters

Tāṭi characters are categorised into three: ‘Cuvanna Tāṭi’ (red beard) ‘Veḷḷa Tāṭi’ (white beard) and ‘Kaṛutta Tāṭi’ (black beard). All the characters included in this category perform ‘Tiranōkku’ or curtain scene, but with difference from that of the Katti characters.

Cuvanna Tāṭi (Picture 3)

This also has its roots in Kūṭiyāṭṭam and Kṛṣṇanāṭṭam. Bāli in Kūṭiyāṭṭam, mask of Narakāśura in Kṛṣṇanāṭṭam and many folk arts like ‘Taṭṭimmekūttu’ remind you of Cuvanna Tāṭi in Kathakali. The name denotes

‘red beard’. A semicircular thick stylized red beard made with wool yarn is fastened between neck and chin. This can be seen as extension of face rather than the representation of actual beard. Since there cannot be beard in red color, this could be a stylistic application that can make felt the character look more ignorant. Crooked and cruel characters without discretion and discrimination are put in this make-up. The full face is colored red. Eyes and eyebrows together with the space between are made black. Lips are colored black. There is also a moustache drawn in black but usually hidden in between the two rows of *Cuṭṭi*. The *Cuṭṭi* of this make-up is with serrated edges that extend up to the ears. Similar to the Katti make-up *Tāṭi* make up also posses the two white global adhesions over the nose and forehead. These will be larger than that of Katti’s. The ‘*Uttarīyam*’ with the round-rimmed mirror is not applied instead a normal ‘flowery’ *Uttarīyam* but in red color is worn. Bharata has prescribed red for Raudra, black for Bhayānaka and green for Śṛṅgāra. Since the whole face and its extension in the form of a beard is red and the whole eyes and eyebrows are colored in black, it can mean the mood created by this make-up is that of fear and anger. The absence of green also denotes that these characters are devoid of soberness. Characters with the *Cuvanna Tāṭi* make-up also wear artificial canine teeth. They also roar very loudly accompanying certain actions and gestures.

The jacket is made with trimmed red wool fur. Bangles, shoulder plates and ‘*Tōḍa*’s are not worn in this make-up. The name of headgear worn here is ‘*Kuṭṭichāmaram*’. This is larger than the usual ‘*Kirīṭam*’ with the frame decorated with upright trimmed red wool. Green, yellow and such soft colours are totally absent. The hair attached at backside of the performer is red here. The movement (*Colliyāṭṭam*) is not as graceful/refined as that of *Pacca* or *Katti*. The body language of *Cuvanna Tāṭi* group of characters is very rough and vigorous.

Duśśāsana, *Jarāsandha*, *Trigartha*, *Baka*, *Kālakēya*, et al don this make-up. The characters coming under this category of makeup are considered as

‘*tamasic*’. Nevertheless, since they include characters like Sugrīva, Bāli and Vīrabhadra that are not wicked, this author doubts about the authenticity of that belief.

Veḷḷa Tāṭi (Picture 3)

The name denotes white beard. This make up is characteristically used for monkey-faced characters like Hanumān, Nandikēśvaran, Vivida et al.

The origin of this make-up can be traced and seen in the make up of Hanumān in Kūṭiyāṭṭam and in mask of Jāmbavān in Kṛṣṇanāṭṭam. In Teyyam, the mask of ‘Poṭṭan’ is very akin to that of Hanumān in Kathakali. The traditional murals of Kerala have paintings of Hanumān that resemble with the make-up of Hanumān in Kathakali. The headgear of the Hanumān in murals very much resembles that of the monkey god in Kathakali. The face of Hanumān in Yakṣagāṇa also is very similar to that of what one sees in Kathakali. According to painting techniques when applied over, light shades push out an object while dark shade pull back the object. When black color is applied around the eyes that area will seem to be pushed backwards. When red is applied over the mouth, it gets a forward projection. The lips are painted in black that makes the face a monkey appearance. Pictures of Hanumāns in different disciplines will show the similarities of these costumes. (Picture 46) These characters too use artificial canine teeth.

The ornaments are very similar with that of Cuvanna Tāṭi except for the chest-plate ‘Mārmāla’. Chest ornament of Veḷḷa Tāṭi is little elongated. This is very peculiar to Veḷḷa Tāṭi. The jacket is made with white yak fur. This helps in creating an un-human nature. A circular plate covered with white flannel cloth decorated with concentric rings attached with silver ‘leaves’ that shiver according to the rhythm of the performer depicts the very unstable monkey character. The white headgear possesses a silver conical structure like a lotus bud with a spire on the top.

The roaring of ‘Veḷḷa Tāṭi’ characters are different from that of Cuvanna Tāṭi. Instead of roaring “Gua Gua”, Veḷḷa Tāṭi characters roar “Huuuya”. This group of characters do maintain a different body language or body music altogether. Kalāśams also have differences. Though Bharata has prescribed white color for Hāśya, abundance of white color in the costumes of Veḷḷa Tāṭi characters never reduce them to buffoons; instead gives them a pious look.

Kaṛutta Tāṭi (Picture 3)

In addition to virtuous kings, wicked demons, pious monkeys and such animals, there are certain characters introduced in Kathakali; those are the folks living in the forests: the hunters. However, appear seldom, in majority of plays, hunter in *Kirātam* and *Naḷacaritam* have gained an important place in Kathakali. Compared to other costumes, this is very striking with its unique design. Unlike the other headgears of Kathakali, this one do not possess tint of golden color. It is black and white. If all the headgears are pointed on the top, this is widened. Peacock feathers bordering the wider top. The shining silver serpent hoods stitched over black cloth that cover the whole structure is unique. Curls made with the white quills of feathers stitched over the body of this diadem give a balance to the color scheme. Of course, a similar wooden mask with same color scheme is used in *Kṛṣṇanāṭṭam* for Pūtaṇa. Śiva in *Kirātam* encountering Arjuna to test and boon him is approaching him disguised as a hunter in this costume. The hunter in *Naḷacaritam* *Randam Divasam* also is in these costumes. Guha and Sukētu among others are made up in this costume. The roaring of this character is somewhat like cooing or bawling. Canines are not used in this costume.

The face is black with a pair of red crescents bordered with white *Cuṭṭi* painted over the cheeks and a pair on the forehead inverted. Lips are colored red with a crescent shaped extension at both ends. On the tip of the nose, a white star like flower made in paper is affixed. Though the color scheme is

composed in black and red, it gives a humorous feeling altogether. The cloth — jacket and skirt — is black or dark blue. Trimmed wool semicircular beard is fastened between the chin and neck. This makes the face look more elongated and larger. ‘Tõd’a’, the ear ornament, is not used in this make-up. In Kathakali, while green, red, yellow and orange are mixed in oil as the medium here black is mixed in water medium.

Kari

Kari is the feminine counterpart of Kaŗutta Tāŗi. But this costume is not used for huntress but for demonesses. Instead of pooh-poohing, they shriek and scream. This make-up is very similar to that of Kaŗutta Tāŗi. Lips are never marked with different colour. The whole face is black with a pairs of red crescents over the cheek. Yellow color decorating eyebrows and eyes are a specialty of this makeup. A red circle bordered with white is drawn on the chin. The same diadem used for Kaŗutta Tāŗi characters is used in this make-up also. The most striking aspect is the stylised conical elongated breasts that protrude from the body. The influence of folk arts can be observed here. This kind of breasts can be seen in the mural paintings depicting demonesses. Instead, the conical ornament with attached crescents fastened in front of the naval area a frilled bordered white cloth is attached at the navel area.

Śūrpaᅇakha, Nakratuᅇᅇ'i and Simhika are some of the major characters that use this makeup.

Minukku (Picture 3)

As the name denotes Minukku is either, that is soft or that is polished. This make up is applied on characters with more realistic kind of acting (Lōkadharmi). All usual female characters, Brāhmins, ᅇŗsis (saints), messengers, Drivers, Wrestlers, Cooks, Dhobis, etc are made up in Minukku. Manayōla and Cāyillyam is solvated in water by rubbing over a grinding stone and applied on the face to get an orange-colored powdery appearance to the face. All the male characters wear realistic costumes according to their function and socio-cultural status.

Gentle and aristocratic female characters that come in the Minukku category use similar ornaments used for Pacca make up. The carved breasts in wood attached over the chest-plate covered with red wool cloth are stylistic

and delicate. Ornaments for the face and head are very significant. It is different from that of Pacca. The ear ornament - Kâtila, silver tiara Kuřunira and the artificial hair knot tied over the left side are peculiar to female characters. This could have emerged from the habit of growing and knotting the hair on one side of head by Veļiccappâṭ- Nair community in the earlier days. Those chosen from this cast for Kathakali performers might have this hair knot tied on one side over which the veil might have laid.(Picture 47) The facial is very realistic. The beautification of eyes and eyebrows is very realistic too. Curly ear locks in black are drawn over the cheeks instead of Cuṭṭi . With all this costumes, a female costume is completed only with the veil. This cloth covering the hair knot at the left side gives the performer a completely feminine shape.

The characters spaced out from typical make-up.

There are many more facial designs common in Kathakali but spaced out from the typical categories. Hamsa (Swan), Sudarśana (the discus of Kṛṣṇa), Kârkôṭaka (serpent), Bhadrakâli, Bhîru (buffoon) and such are facial designs never can be labeled as either Pacca or Katti and such.

The silver nails in drawing circles and lines on the performing space are a specialty of Kathakali; it is not present in Kûṭiyâṭṭam or Kṛṣṇanâṭṭam. In Kûṭiyâṭṭam, Śûrpaṇakha wears silver nails on both hands since the name denotes one with nails like that of spears (Picture48). May being a bird Jaṭâyû also wear nails in Kûṭiyâṭṭam. In Kṛṣṇanâṭṭam, no characters use nails as in Kathakali, Nails with tender coconut leaves are used in Kathakali for 'Narasimha' (half lion and half man). Of course in Teyyam, certain characters like Viṣṇumûrti use artificial nails (picture48). Another discipline of dance using the nails on both hands is that of Indonesia and nearer countries on India's east. Though the looks are different, it is strange to see the influence either this or that way. Shin bells used in Kathakali can never be seen in Kûṭiyâṭṭam or other folk dance forms. This could be because Kûṭiyâṭṭam is

not considered as a dance form. But in Kṛṣṇanāṭṭam, the same kind of shin bells are used for male characters and the same kind of ankle bells used as in Kathakali for female characters. All the folk ritual art forms such as Teyyam, Pūtan and Tiṛa (folk arts of Palakkad) and Veḷiccappāṭ wear another kind of anklets-Cilambu (Picture 49)

Now let this essay focus on to the momentum Kathakali has maintained in the branch of Ahāryābhinaya that was strictly kept under the canons. As many new plays and experimentations took place, the categorical Pacca, Katti and such typical set facial designs happened to be incapable of expressing new explicit characters. The easiest way of creating new formula was to step over to realism. Poet Vaḷḷattōl Nārāyaṇa Menon did experiment on the traditional costume of Bhīma (Pacca) of *Bakavadham* in the costume of Dūta or Valala with the justification that Bhīma is not a prince by then but is wandering in the forest after escaping from the lacquer house. (picture50) In the flow of time, this experiment was wiped off. The costume of Arjuna of *Kirātam* was redesigned as a saint in realistic costumes with matted and shaggy hair knotted on the head, arguing Arjuna while in penance or Tapas should possess the costumes of a saint. However, that innovation also vanished (Picture 50).

Draupadi, after the insult she suffered at the court from Duśśāsana, never dresses her slackened hair till the second Kaurava is slain. In *Kirmīravadham*, Simhika, a demoness in disguise as a pretty woman, approaches Draupadi to kidnap her for her feast. The side tuft of Draupadi was omitted with the logic that Draupadi never dressed her hair during their exile in forest. This try-out also disappeared. Acclaimed as the best actor doing female characters Kuṭamāḷūr Karunākaran Nair used to perform without this side tuft (Picture 51). Some tried the chest ornament of male characters for female characters also thinking that to have a bosom-shaped ornament will be disreputable (Picture 51). Some artistes tried half-sleeve blouses for female characters (Picture 52). Instead of white clothes, some

performers also wore coloured and printed clothes. This researcher could find some photographs of female characters smiling with teeth shown out as in realistic dramas or dances (Picture 52). Kathakali was later on performed in Bharatanāṭyam costumes also in the assumption that the heavy costumes and stylised make up are a hindrance for enjoying this art. This could not live long since the introducer did not have any successors (students) to continue it, though he succeeded in his venture (Picture 53).

Another remarkable innovation was the trial of different icons using for Namam or 'forehead mark' to denote the different kind of characters. White lines indicating 'Bhasma' (vibhūti) over the forehead, besides the traditional black Nāmam was introduced in Śiva's makeup. When characters from Western classics such as *King Lear* and *Othello* were introduced, some directors tried the shape of 'claver' or such other on the forehead (Picture 53). Different colors and techniques were tried to differentiate one Pacca character from other.

It will be appropriate here to note the new makeup and facial designs evolved as the need; when new characters were created and were unable to be put under the traditional category. Vāvar (Picture: 54), Ghaṭōtkaca (Picture 54), Salyar (Picture 55), Dhrōṇa (Picture 55) and Tigress (Picture 56), Mahiṣi (Picture 56) are novel characters introduced to Kathakali by this researcher.

Vāvar is a prominent character in Ayyappa's story. Many directors have designed costume for this character in realistic manner with white Pajama and green banyan. As being an invader with valor and vigor, a headgear resembling with that of the Mogul emperors was designed and a new facial which is basically Minukku, but with green shade along through the cheeks and moustache that remind a Muslim was introduced. The techniques of Cuṭṭi were incorporated in this. A trimmed black moustache is sported under the chin. Dress of Kālayavana of Kṛṣṇanāṭṭam has influenced in designing this costume (Picture 37). Public have accepted this. Watching

Kṛṣṇa in the 'Kṛṣṇamuti' is a spectacular experience. I was disturbed for Śiva not to have a stylised headgear of his own as Kṛṣṇa had. Śiva in the traditional headgear could not create the Bhāva I expected from the costume. Silver serpent hoods stitched in a circular traditional headgear with black background was designed and prepared. Crescents and 'Rudrākṣas' (nuts of a particular tree that is believed to have used by Śiva and it is worn by devotees of Śiva) were fixed at appropriate places of the Kirīṭam. At the place of golden Paruttikkamaṇi 'chain of Rudrākṣa' was tied. Red Paṭṭuvāl or Sidevāl was altered with the tiger skin design to symbolize Śiva's tiger skin cloth. To differentiate a character from others through the costumes is an important entity that can help to anchor the attention of audience (Picture 37).

Young and child characters like Abhimanyu, Dharmāṅgada, Prahḷāda usually wear the traditional Kirīṭam that impel unintended maturity on them. Placing a Makuṭa resembling with that of Kūṭiyāṭṭam and reducing the circumference a new Kirīṭam was introduced. This is very much used now (Picture 37).

Another move in the Āhārya of Kathakali was the introduction of a new headgear for female characters. It was when the new play *Sapamōcaṇam* was wrote and directed by this researcher (Picture 57). Urvaśi is the pivoting character here. She is a celestial nymph. She is elevated from the state of lewdness to motherhood in this play. She tells her amorous feelings to her maids. With their motivation, she approaches Arjuna and opens her heart. Arjuna finds relief when received such a friend in his solitude. He solicited her petting and caring. They roam around the heaven in fastened hands and reach a crystal palace where the portraits of the emperors those visited heaven for destroying the enemies and sent back and dead.

Urvaśi introduced each of them to Arjuna. Among Yayāti, Nahūṣa, Dilīpa, Duṣyanta, she also introduced Purūravas, with whom she stayed as his lover for long. Knowing the relationship of Urvaśi with Purūravas, Arjuna gets thunderstruck as Purūravas being his fortieth ancestor. He turns himself

back from the wishes and tries to escape from his desires. He turns to go away from the crystal palace. Embarrassed to notice the changes in Arjuna, Urvaśi pleads to accept her. But raged out of his helplessness, Arjuna abuses her and tries to flee from the gallery. Urvaśi persuades him and impedes him. Angry and sad out of frustrations, a curse was thrown over Arjuna to become a eunuch. She runs away from the gallery. A panicky Arjuna prays to Urvaśi to release him from the curse and rescue him considering him as her son. Unaware of maternal ecstasy, being forbidden from motherhood as she being a celestial nymph, Urvaśi now realises that beatitude. Overwhelmed with motherly affection, she appears before Arjuna as a mother with handful of boons. She expresses her gratitude for giving her a chance for realisation of motherhood, and thus redeemed her from the sin of mating without discretion of father and son and for rescued her from the curse that abandoned her from motherhood. To me, the traditional costumes with a 'Koṇḍ'a' and veil covering over it were incapable of projecting the personality of Urvaśi as I perceived the character. So, an appropriate headgear promulgating the status and supremacy of Urvaśi (yet will not break the tradition) was needed. Therefore, in keeping with the traditional contours of female characters, a novel headgear with the shape of 'Koṇḍ'a' was designed. At first, I bought aluminium pots and remodeled those in the form of Koṇḍ'a then ultimately I made another head gear with fiberglass. (Picture 57)

Unable to caste in the casual female costume Hid'umpi-a cannibalic forest dweller–another character who loves Bhīma but reattributed when Bhīma killed her brother Hid'umpa. This newly interpreted Hid'umpi was introduced in new costume that was worn by Kāṭṭāstri (hunts woman). Use of mated tender coconut leaves made it very folksy. (Picture: 57)

Another venture that this researcher had to face was the costume of Ghaṭōtkaca . He is the son of Bhīma in Hid'umpi. The name donotes the head resembling with a 'Ghata' pot. Traditionally, Ghaṭōtkaca is presented in 'Katti' make-up. Here he appears in the battle of *Mahābhāratam* as a warrior.

He assaults and wreaks havoc on Karṇṇa. Unable to withstand the prowess of Ghaṭṭkaca without other options other than spending his mighty spear which was sure to kill once, Karṇṇa throws his 'Vaijayanti' and kills Ghaṭṭkaca . A character in Katti make-up was not enough to act my ideas. Hence a costume or a mask with a bald head with small horns that represented his age also was placed over the first dome of the 'Kuṭṭicāmarāṃ' that ultimately gave a look of an elongated face. This mask was made in paper mash. Trimmed plaited beard and mustache made in red wool resembling with that of Muttappan of Pariśśinikatavu (a temple in North Malabar's Kannur district) is fastened over the chin.

Śalya uncle of Pāṇḍavas is appearing as charioteer to Karṇṇa in *Karṇṇaparvam*. Though being a warrior of excellence Śalya had to be a charioteer as per his promises. This character also was introduced in new costumes (Picture 55).

Drōṇa a main character in Abhimanyu is a Brāhmin but a Marshal of Kaurava regiment. Being a personality with a blend of Sātvik and Rājasik stuffs, he was also modeled in a novel structure (Picture 55).

Mahiṣi was another challenge. This character appears in *Maṇikaṇṭhacaritam*. She is a demoness possessing a face of buffalo. It was actually a celestial who became a demoness due to a curse. While in forest, Mahiṣi attacked Maṇikaṇṭha and when pierced with the arrow shoot by Maṇikaṇṭha, being the cause for her deliverance from the curse, she became the nymph. She request love from him. However, Maṇikaṇṭha could not grant it since he was entitled to be a bachelor and he promised to accept her when if a fresh devotee does not approach him. Mahiṣi was given a place near to him at his temple Śabarimala. She visits every year in the hope of absence of a new 'arrow' that is kept as a mark by the new pilgrims.

It could have easier to make a carved mask to cover the original face; but to be stylistic and aesthetic; a facial bound in the grammar of Kathakali makeup was a need. I wanted to design the face of buffalo within the frame of

facial designs of Kathakali. The face of Mahiṣi in green and red colors bordering with Cuṭṭi was satisfying. A small headgear with horns also was made in paper mash.

Another challenge I faced was when *Julius Caesar* of Shakespeare was produced in Kathakali format. Adopting the theme of the play and omitting its socio-cultural elements such as the nomenclature and thus creating a new Oriental version of Julius Caesar was what I did. Caesar was renamed Chārudatta. Brutus was named Jayasēna. Cassius became Daṇḍ'i, Kalpurnia - Mālathi and such. The text was very harmonious with Indian names when musicalised. The play was titled 'Cārudattam'. This is not a new venture where alien characters being included into Malayāḷam poems with the characters given Malayāḷam names. Malayāḷam poet Kumaranāśan has adopted the theme of Laila-Majnu and recreated a new Malayāḷam poem titled Līla. When Laila was changed to Līla, Majnu was changed to Madanan. No one could comprehend 'Chārudattam' as a Western play. Pacca was acceptable for Caesar and Brutus. For Cassius, none of the facial groups in Kathakali was applicable since Cassius is a blend of valor, crookedness and intelligence. Therefore, I had to create a new headgear and facial. The headgear was in white colour since white could represent virtue and wickedness. It was also a new experience.

A Tigress is characterized in '*Maṇikaṇṭhacaritam*' authored by me. Maṇikaṇṭha was asked to bring the fresh milk of tigress to rescue his stepmother (queen of Pandaḷa) from her bogus stomachache. This was an arranged trick to kill Maṇikaṇṭha. Maṇikaṇṭha turns to forest and while searching for the tigers, a newly delivered Tigress approached him offering her own milk as the medicine for his mother. She appears before Maṇikaṇṭha, requesting to accept her as also his carrier. She finds Maṇikaṇṭha as her own son. Carrying him on her back, she turns to Pandaḷa - Maṇikaṇṭha's abode.

'Narasimha' (half human and half lion) is a frequent character appearing on Kathakali stages; but Tigress is a new innovative step.

In the realm of Ahāryābhinaya also this art form has kept its pace in innovation along with the other branches of Abhinaya.

Sātvikābhinaya

Sātvikābhinaya takes place only when the enacted emotions are touched the nerves of the actor thus making him sweating, tearful, horripilate, stammered, etc.

It demands involvement of high order to perceive and conceive the emotion of another person and deliver the significances of those emotions pertaining to another person. It is discussed elaborately in the first part of this thesis while discussing the influence of spiritual and occult rituals on this art form. It is a kind of extra charge loaded to the verbal and physical accomplishments. This energy or charge is the core of a drama. Bharata has very clearly stated that the strength of a drama lies on Sātvikābhinaya. He said that a Drama is best when it is full with Sātvikābhinaya, secondary if it is less and appalling if it is absent. The verses below will signify the importance of Sātvikābhinaya.

*Satvē kārya prayatnastu
Nāṭyam satvē pratiṣṭhitam (NS: 24.1)*

*Satvātirikṭōbhinayō
Jyēṣṭha ityabhidhīyatē
Samatvō bhavēnmadhyah
Satvahīnō /dhamah smṛtah (NS: 24.2)*

*Avyakta rūpam satvam hī
Vijñēyam bhāva samśrayam
Yathāsthāna rasōpētam
Rōmāñjāsṛādibhir guṇaih (NS: 24.3)*

There are occasions when an actor weeps tearfully on stage and faltering making acting difficult. Conceive and contain an idea then

concurring with the psych thus realizing the dramatic emotions and reacting accordingly, thus suggesting the transformation of actor to character is the significance of Sātvikābhinaya.

A tearful moment of an actor may be a resultant of concurring with the sorrows of an imaginary character. The melancholic mood of a character is accepted and appreciated by the actor internally. This realisation created through the identification and psychic sensations are very different from the sensual sensations. Psychic sensations of an actor are the resultants of mental activities reciprocated with that of a character whereas the physical sensations, the resultants of the senses. An actor is receptacle of another personality and his psych is the exemplifier of that personality. He is the temporary embodiment of the character. The vicissitude of the actor into the character though not real still creates the similar emotions of the character in the actor; but that is enjoyable. These feelings pertained to somebody (character) create false (rather pseudo) aesthetic impulses stimulating the nervous system that generate tears or sweat and such, those exemplify the actor as character. These exemplifiers such as tears sweat, stammer, pallor, horripilation, etc are the 'Sātvikabhāvas', where one is propelled as another personality. 'Tatvamasi', 'That art thou' (*Chandogyōpaniṣat,6,8,7*) 'Ahambrahmāsmi' 'I am Brahman' (*Brihadārnyakōpaniṣat,1,4,10*) and such Upanishad sayings mean the same thing.

As explained in the first part of this thesis, Kathakali actors mainly from Nair community sprouted through a tradition of folk-rituals like Mutiyettu, Tiyyāṭṭ, and Veḷiccappad' (oracles) community who transforms themselves to a state of trance and believe themselves as Bhagavati (goddess) do possess such a psychic state that impel tears, sweat and such exemplifications of Sthāyi bhāvas (Picture 58, 59).

When concluding the chapter we get all branches of Abhinaya in Kathakali is keeping on its improvisations and innovations keeping the tradition as the basement.

CHAPTER 5

STRUCTURE OF MUSIC IN KATHAKALI

STRUCTURE OF RĀGAM (THAT RELISHES)

Points to be discussed

- Synonyms of Rāgam
- Nature of musical Rāgams used in Kathakali
- Application of Rāgam in creating different Nāṭyarasas

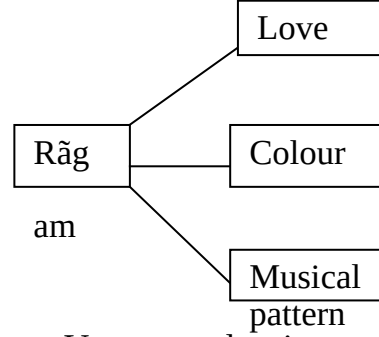
It is by now clear that music which evokes sentiments, feelings, emotions, etc. or induces Rasānubhūti in the auditor cannot but be a manifestation of something else. Even when it has no verbal sounds, as in pure music or absolute music according to Indian aesthetics, it is imitative of that primeval rhythmic impulse or movement of nature. This is the mimetic, representative, imitative, suggestive or expressive nature; where the latent or patent, is the essence of music. The breath that metamorphose into sound of music correspond the true feeling. These musical sounds do not represent any of the physical reality as the words do. But it just transcends the aesthetic experience into sound.

The etymological meaning of Rāgam is ‘that cherishes the mind’(rañjayati iti Rāgam). Bharata has never used this term as it used now. But when he says ‘drama without music in unattractive’ he uses the term Ragam

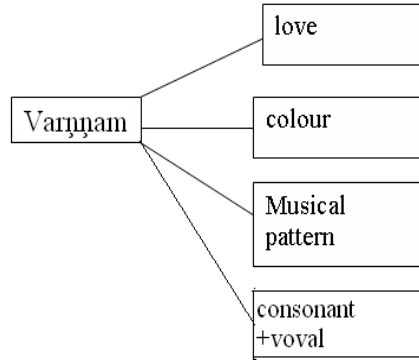
Ēvamēvavinā gānam nāṭyam rāgam na gachati (NS: 32. 429)

The term Rāgam is commonly used in the field of music. It is since it cherishes one thus it got that name. It is but a synonym to colour also, Sandhyarāgam, (color of evening), Mukharāgam (colour of face),

Megharāgam, (colour of clouds), Rāgachāya (red colour) etc — and to love — Anurāgam (love), Rāgavan (one with love), Rāgacūrṇan (Kāmadēva), Rāga lōla (one with love) etc.



Similar to the term Rāgam, Varṇam also is a synonym for love, color, phoneme, and musical pattern.¹



The body of Rāgam is constituted with Svaras (notes). Svaras are a group of tuned sound in accordance with the pitch. It is ‘that which shine itself ‘*Svayam yō rājatēyasmāt*

*tasmādēṣa Svāra smṛtaḥ*²

Like the mathematical numerals, Svaras are a universal truth; musical notes also possess universality. But in fixing a basic note different approaches are maintained in west and in India. Śruti is defined thus:

(Śruti), Śruśravaṇē cāsya dhātōh kti(n) pratyaya samutbhavah.

¹ *varṇa bhēdēna gānamabhidhīyatē. Matangamuni, Brihaddēśi, 6.118, 64.transl: Dr.V.S.Sarma.Kerala Sangith Nataka Academy Thrissur,2009,p.80.*

² *Brihaddēśi, op. cit., p..38.*

*Śruti śabdah prasādhyaōlayam śabdajñaih
karmasādhanah'Śrūyatē iti śrut (Brihaddēśi,24)*

Śravaṇēndriya grāhyatvād dhvanirēva śrutir bhavētd³

It can be compared to fixing a standard scale while drawing a blue print. All applications are relative with the basic scale or Śruti. While 'C' is a fixed note in western discipline, in India a vocalist has the freedom to fix any note or even tone according to the range of his voice, as his basic scale (Śruti) 'Sa'. All the other notes pertain in accordance and relative with that basic Śruti (scale), 'Sa'. While buying or borrowing paddy, grains or pepper, people used their palm pit as a measuring bowl anciently. For measuring the length of cloths and wood, they used elbow or foot length as the scale. While buying a plot, their feet measured the length and breath. Akin to this in music, there was no fixed scale all over this state.

Notes in Indian Classical music and their equivalent notes in western discipline are listed below.

Ṣadjam- Sa-	equivalent to 'Doh'(C)	in western music
Rṣabham- Ri-	equivalent to 'Ray' (D)	in western music
Gāndhāram-Ga	equivalent to 'Me' (E)	in western music
Madhyamam- Ma	equivalent to 'Fa' (F)	in western music
Pañcamam- Pa	equivalent to 'Soh' (G)	in western music

³ L. Muttayya Bhagavatar, Sangita Kalpadrumam, . transl: Dr.S.Venkata subrahmanya Iyer, State Institute of Language, Thiruvananthapuram,1986,p.33

Dhaivatam -Da equivalent to 'Lah' (A) in western music
Niṣādam -Ni equivalent to 'Te' (B) in western music.

This comparison is only relative but not logical since Svarams are not a stable or constant entity in Indian traditions.

From a tuned string of a stringed instrument, some other notes other than the tuned notes also resonate.

For example, from Ṣadjam (Sa), Gāndhāram(Ga) is resonated. From Pañcamam(Pa), Niṣādam (Ni) is resonated. The frequencies of each Svaram have some progressive relationships. It is comparable to the Pythagoras theorem where a relation between the sides can be observed (where the sum total of the square of two sides is equal to the square of the largest side of a right triangle) as the notes used within an octave bear certain simple ratios to the fundamental. Ṣadjam and Pañcamam(Cand G) bear 2:3; the notes Ṣadjam and Śuddha Madhyamam (Cand F) the ratio 3:4 the notes Ṣadjam and Antara Gāndhāram(Cand E) the ratio 4:5. The notes Ṣadjam and Sādhāraṇa Gāndhāram(C and E flat) the ratio 5:6 and so on.⁴

Keeping such accurate interrelationship of the notes is the cause of mesmeric effect of music.

A Rāgam do possess a Rāgabhāva as a person have a personality. The factors that decide the identity of a Rāgam are the selected notes of it and the ascending and descending patterns these notes hold in it; the pivoting nature of voice around a note and the connecting link of the voice from note to note. A note in Indian music is very different from that of western music. The length of a meter scale is taken from its marks noted on it but the actual length is the space that is in between. Similar to this, a Rāgam might be identified from its notes but the actual 'form' of the Rāgam lies in the connection between the notes. Rāgam is the pivotal concept of Indian music. Rāgams derive their individuality through the characteristic quartertones and graces.

⁴ See P. Sambamurthy, South Indian Music vol:1 .The Indian Music Publishing House.Madrass 1982.p.14

Since keyboard, instruments can give only notes of fixed pitch; this type of instruments did not develop in India.⁵ Each notes do have different shades in different Rāgās. Parrot green, Bamboo green, Olive Green and Emerald Green and such greens while keeping different identities still being in the realm of ‘Green’ is an example for Svarams, like Ri Ga, Dha Ni etc, giving prominent uniqueness to the Rāgams by keeping its minor changes in tonal traces. Twin Rāgams like Darbār and Nāyaki or Dēvagāndhāri and Ārabhi, etc posses same notes with similar pattern but with totally different Rāgabhāva.

Rāgams can be grouped according to the number of Svarams and their pattern of distribution.

1. Sampurṇṇa Rāgam:- Septuplet. Here all the selected seven notes are used in ascension and descent.
2. Aud’ava Rāgams:- Pentamorous. Only five selected notes are used in ascension and descent alike in this category.
3. Shād’ava Rāgams:- Hexads, Here six selected notes are used in ascension and decsension identically
4. Upāṅga Rāgams. While ascendance and descendance stick to varied patterns, then it is an Upāṅga Rāgam.
5. Bhāṣāṅga Rāgams. Besides the selected notes, if some notes appear in both shades (*kōmalam and tīvram*) either in ascension or in descent then the Rāgam is termed as Bhāṣāṅga Rāgam.
6. Vakra Rāgam- instead of straight, if the ascendance or descendance is in a zig zag manner then it is a Vakra Rāgam.

Some pictorial representation of Rāgams is illustrated her

⁵ See Sambamurthy. *Op,cit.,p.114*

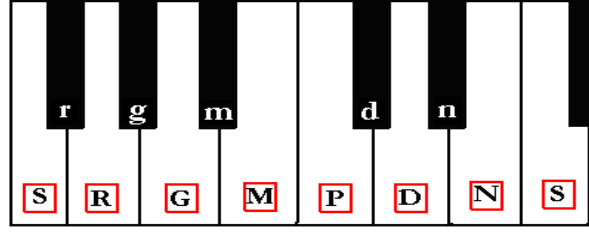


Fig: 70: Keyboard of a harmonium

The white keys denote the ‘Tivra Svarams’ (major notes) while black ‘Kōmaḷa Svarams’ (minor notes). Colours are grouped into seven as Svaras . As each colours have dark and light shades (though colours exist in infinite shades) comprising altogether twelve shades but black and white with only one shade in a common colour box. It is similar with musical notes also. The seven Svarams do have light and dark shades comprising twelve shades altogether; except PA, (Pañcamam) and Sa (Ṣadjam). They have no twofold state but only one.

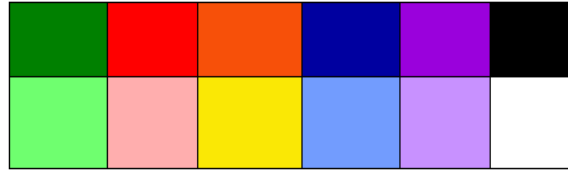


Fig: 71

In the field of colours for darker shades it is denoted as ‘Katum’ e.g. *Katum Pacca*, *Katum nīla* etc and for lighter shades ‘Iḷam’ eg. *Iḷam Pacca*, *Iḷam nīla* etc.

Here the tones with comparatively high frequency are termed as - *Tivra*- (major) and the other - *Kōmaḷa*-. (minor) Except Pañcamam and Ṣadjam all notes do have these light and dark tones. Altogether, there are seven notes (Svaram) and twelve tones (Śrutis)

In Carnatic music, the nomenclature of these tones is complicated. However, for easy understanding here, all the major notes are called as ‘Tivra’ and minor ‘Kōmaḷa’. Similar to Indian tradition where ‘Sa’ and ‘Pa’

are single without a differentiating light or dark shades, in western traditions, 'C' and 'G' do not possess dual status.

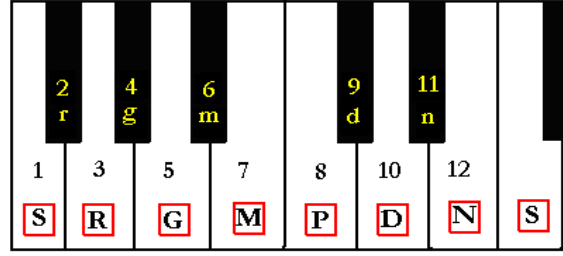


Fig: 72

The scientific names given to the twelve śrutis are mentioned here.

- | | | | |
|-----|---------|---|---------------------------|
| 1. | SA (S) | : | Śadjam C |
| 2. | ri (r) | : | Śuddha R̥ṣabham Dflat |
| 3. | RI (R) | : | Catuśruti Rishabham D |
| 4. | ga (g) | : | Sādhāraṇa Gāndhāram Eflat |
| 5. | GA (G) | : | Andara Gāndhāram E |
| 6. | ma (m) | : | Śuddha Madhyamam F |
| 7. | MA (M) | : | Prati Madhyamam Fsharp |
| 8. | PA (P) | : | Pañcamam G |
| 9. | dha (d) | : | Śuddha Dhaivatam Aflat |
| 10. | DHA (D) | : | Catuśruti Dhaivatam A |
| 11. | ni (n) | : | Kaiśiki Niṣādam Bflat |
| 12. | NI (N) | : | Kākaḷi Niṣādam B |

(Here Kōmaḷa Svaras are denoted by small letters and Tīvra Svaras with capital letters.)

Svaras are categorized into twenty-two by many musicologists. But since it is not the music, but the influence of music on Kathakali that is the subject here, this researcher do not want to enter into that vast area.

Rāgams and their different notes and their differing moods are discussed here.

Śaṅkarābharaṇam

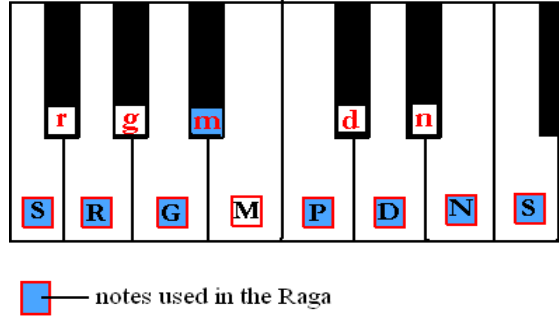


Fig: 73

This is a Septuplet. The blue coloured keys denote the selected notes in this Rāgam. This Rāgam behold same Svaram in ascending and descending order. Such Rāgams are denoted as ‘Sampūrṇa Rāgams’. The mood create through this Rāgam is mainly Vīram. ‘*Salajjōham tava*’ is an example for expressing Vīram through Śaṅkarābharaṇam. This Padam is the pivoting one in *Kālakēyavadham*. When Mātali, the charioteer of Indra approaches Arjuna in order to take him to Heaven as per the instructions of Indra, makes a flattery on Arjuna. Arjuna then reverts and reminds him that those really courageous never feel happy with such flatteries, and thus (through this Padam) asks him to stop if he plans to coax him. Śaṅkarābharaṇam is cleverly suited for Śṛṅgāra Padamas as well. In Padam of Bhīma to Draupadi in *Kalyāṇa saugandhikam- ‘Pāñjāla rāja tanayē paṅgajēkṣaṇē*’, this Rāgam attribute much power and love. Ratibhāva combined with pride is driven through Śaṅkarābharaṇam here. Many enjoyers consider this Padam as the most classical in the group of slow moving Śṛṅgāra Padams. In *Kālakēyavadham*, Urvaśi’s erotic moods are well tinted with this Rāgam. Might be to portray her pride on her beauty and musical skills, along with her amorous heart this Rāgam could have selected. ‘*Pāṇḍ’avante rūpam kaṇḍ’ālahō*’ is considered as a yardstick for actors doing female roles. It is powerfully applied during when Paraśurāma in *Sītāsvayamvaram* revenge on Sri Rāma for he broke his Guru’s mighty bow – Thriambakam to wed Sīta. Starting with ‘*Āreṭa naṭannīṭunnu*’ is capable of creating a thunderbolt in the

listeners. Paraśurāma’s anger is well coloured in this Rāgam. In Hindustani style of music, Rāgam Bilaval is parallel to Śāñkarābharaṇam. This Rāgam is selected for starting the lessons of music in north India. The humorous dialogue of Hanumān when Bhīma is shocked by seeing Hanumān’s ‘Viśvarūpa’ (mighty form) is set in Śāñkarābharaṇam. ‘Bhīthiyuḷḷilarutoṭṭumē tava’ is very well depicting ‘Hāsya’. Another instance of bringing Hāsya added with Vālsalyam (humour and affection) through Śāñkarābharaṇam is when golden swan (Hamsam) ask Damayanti to open her heart and talk about the love she has for Naḷa: ‘Prīthi pūṇḍ’aruḷukayē cintitam ellām’.

Māyamāḷavagouḷa

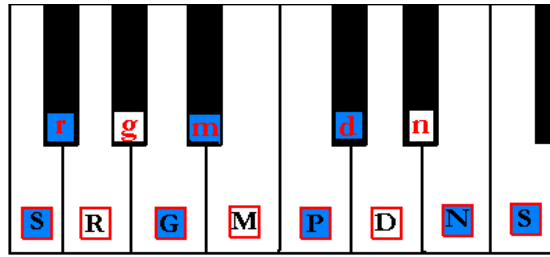


Fig: 74

A music student of Kathakali commences his learning through this Rāgam. ‘Ri’, ‘Ma’ and ‘Dha’ of this Rāgam being *Kōmaḷa* (minor) notes this Rāgam maintain a melancholic mixed with peaceful mood. In Kathakali, this Rāgam is not used directly much; but the Rāgam ‘Nāthanāmakriya’ that holds same notes but starting from Ma is very much used in Kathakali. One such Padam of Kucēla in *Kucēlavṛttam*, ‘Dānavāri Mukundanē’, where the poor Brahmin anticipates Kṛṣṇa to recognize him though they were close friends because they parted from the Āśrama of saint Sāndīpaṇi a long time ago just after completing their studies. Then there is the debut Padam of Damayanti ‘Sakhimārē namukku Janaka pārśvē’ in *Naḷacaritam* first day where she is eager to listen the stories of Naḷa from her home and prefer to be there than in the gardens. These are examples for this Rāgam. In both cases, those characters are with an optimistic but stung state. This Rāgam never makes one

weep but has its stress on emotional eruption. The reason for choosing this Rāgam for starting the classes could be that the gurus expect the students to possess a harmonious and peaceful state of mind.

Of course, it is not very possible to play such Rāgams in a harmonium or instruments with keyboard because these keys are unable to bring out the subtle variations of the tones, though many music concerts were accompanied with harmonium previously.

Kalyāṇi

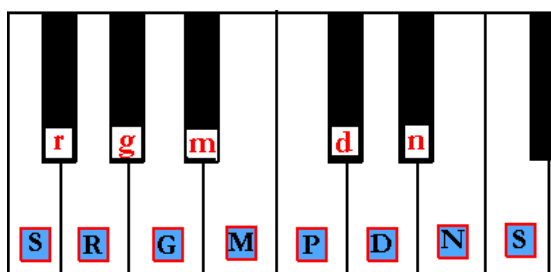


Fig: 75

The major notes of Kalyāṇi surely will depict its nature without explanation. It is most stimulating and motivating Rāgam. There are ardent lovers of this Rāgam among practitioners and listeners alike. The monologue of Naḷa ‘*Kuṇḍiṇa nāyaka nandiṇikkottoru*’ in *Naḷacaritam* first day is popular with its striking flow of energy. Love for Damayanti in Naḷa was instigated by the words of saint Nārada. Monologue of Dakṣa ‘*Kaṇṇiṇakkāṇandam Nalkītunnu*’ in *Dakṣayāgam* also is very accepted one. In both of these Padams the heroes are very self-confident and ambitious. They are not very gloomy. In *Naḷacaritam* third day Naḷa after abandoning Damayanti absconds to deep forests. With full of regrets and qualms he pleads Gods to protect from becoming morbid and make him strong. After strengthening himself through prayer, Naḷa finds himself comfortable in the forests. This Padam ‘*Ghōra vipiṇamennālezu pāritākil Nagaram*’ is set in Kalyāṇi Rāgam. The

dialogues of Bṛhandala (Arjuna in disguise) to Sairandhri (Draupadi in disguise) are very melodic and romantic and are being set in this Rāgam. The words of Śiva to Sati ‘*Kuvalaya vilōcane*’ in *Dakṣayāgam* are also very powerful, and is, again, set in Kalyāṇi Rāgam. An ambition, a hope, freshness and such feelings are well depicted through this Rāgam.

Tōṭi

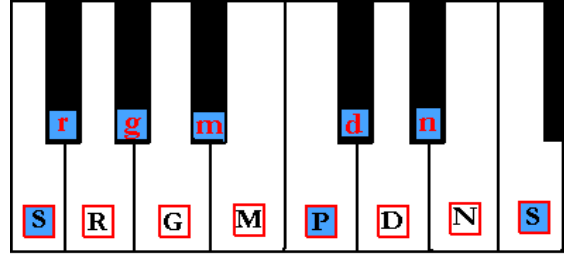


Fig: 76

Except Sa and Pa all the notes are light in this Rāgam. This is capable of bringing romantic as well as melancholic moods. The notes Ri, Ga, Dha, and Ni are very peculiar. It cannot be pinpointed where these notes sustain in a violin board. These notes actually move in between two notes to bring out the nuances. Careless handling can create a mood of Sindhu Bhairavi even. Tōṭi is the most exploited Rāgam in *Naḷacaritam* also. It is suitable as much for love (Śṛṅgāra) as to sorrow (Karuṇa). *Naḷacaritam* is written as to play in four night’s duration or four volumes. In *Naḷacaritam* first day, Naḷa requests Hamsa to reach Damayanti and sow the love for him in her heart through the Padam ‘*Priyamānasā nī pōyvarēṇam*’ that is full with desire. In *Naḷacaritam* second day the romantic scene starting with the Padam ‘*Kuvalaya vilōcanē balē bhaimi*’ is an example for the capability of this Rāgam to portray the timid and gentle love. Sadness of regression, is expressed in *Lōkapālanmāre* in *Naḷacaritam*; timid love is portrayed in *Kuvalaya vilōcane* in *Naḷacaritam* and *Bāle varika* in *Bakavadham* and intoxicated lust- ‘*Eṅāṅka sama vadanā innu nin virahameṅṅāl*’, a Padam of Laḷita in *Narakāsuravadham*. Grievance mixed with love is drawn in *Eṅāṅmuṇḍo kaṇḍu*, the Padam of Damayanti in *Naḷacaritam* fourth day.

These express the traits of this Rāgam. ‘*Vijanē bata mahati vipinē ni uṅarnnindu vadanē*’ is another Padam in *Naḷacaritam* third day. Grievance, grief, melancholy are very much portrayed through this Rāgam effectively.

Kāmbōji

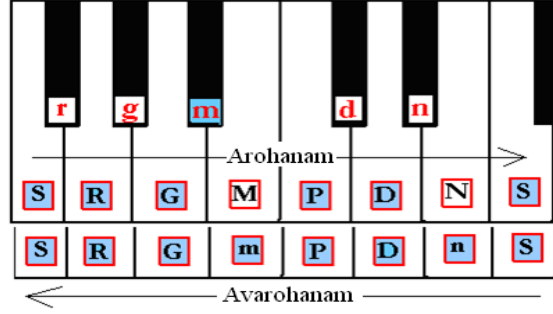


Fig: 77

Kāmbōji (Kāmōdari is the previous name denoted to this Rāgam but recently due to the influence of Carnatic music, it is widely named Kāmbōji) could be most accepted Rāgam. The Padam of Kīcaka while speaking with Sairandhri when she was brought to his palace as per her boss Sudeṣna’s order, that was made helplessly when Kīcaka threatened her for his suicide, Kīcaka provokes her to lie down on the bedstead ticked with silk arranged with pillows adorned with fragranced flowers and sprayed scents. The song ‘*Hariṅākṣi jana mouli maṅe nī eṅṅarikil varika mālini*’ can be the most lusty and erotic conversation of a lover or debauchee in Kathakali. Sairandhri is the actual Draupadi who lived in the zenana of the Queen of Virāṭa (Sudēṣna) at the time of their pre decided promised period of incognito. Kīcaka is falling in love with Sairandhri. All Kīcaka’s requests were refused by Sairandhri. She being unattained, Kīcaka freaks out and harasses her, losing his temper. However, she later manages to make an arrangement with her husband Bhīma, who lies down at a tryst pretending as Draupadi. In the hours of darkness Kīcaka with humming heart with love enters the dance theatre that was the tryst and embraces ‘Sairandhri’ with blind lust. But Bhīma kills Kīcaka by squeezing and strangling.

Kāmbōji is emotive in melancholic conversations also. Yudhiṣṭira’s words to Draupadi in *Kirmīravadhā* those are full with repentance and heartache is very well pictured through this Rāgam. ‘*Bālē kēl nī māmaka vāṇi kalyē kalyāṇi*’ is the single conversation with grief as the basic mood still set in slow tempo. Kāmbōji holds and commands different dimension altogether in this Padam. The monologue of *Pūtaṇa* in *Pūtaṇāmōkṣam* when she explains and enjoys the beauty of Ambāti — the birthplace of Kṛṣṇa — is undoubtedly inspiring in this Rāgam. Another Padam noteworthy is that of Laṭita in *Kirmīravadhā*. ‘*Kaṇḍ’ālati mōdamuṇḍ’āy varum vipinamitu kanṇḍ’āyō*’ that means ‘Have you seen this fascinating forest?’ Laṭita is a false woman who is a demoness in real. Being much avenged for her husband put to death by Arjuna when he preyed upon Arjuna. Simhika the cannibally demoness decides to kidnap Draupadi in the absence of her husbands. Disguising herself as a pretty woman Simhika influences Draupadi and takes her alone into dense forests determined to kill her. But sensing danger, Draupadi hurries to go back. Simhika while capturing and fleeing with Draupadi was caught and punished by Sahadēva, the youngest of Pāṇḍavas. The hypocrisy and false persona of Simhika is well pictured through this Rāgam. In Kathakali Dūtas (messengers) speak in this Rāgam. The very popular ‘*Jayajaya nāgakētaṇḍ jagatīpatē*’ in *Uttarāsvayamvaram* when this messenger describe about his failure in finding out Pāṇḍavas who lead an undisclosed living as a part of their defeat in dice game. He also informed the death of Kīcaka with the hands of a Gandharva due to the influence of a pretty woman. (The Gandharva is none other than Bhīma, and the pretty woman is Draupadi).

The efficiency of an intelligence investigator and competence of a news reporter is illustrated very well here. Another messenger is that in Rāvaṇavijayam. His Padam also is set in Kāmbōji. Emotional tugs and sensational flow are very much less in these dialogues but the audience is delighted with this Rāgam.

Bhairavi

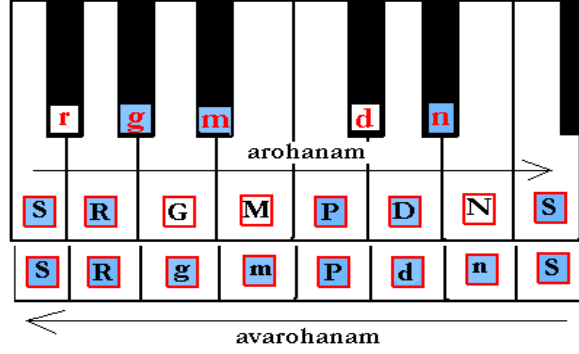


Fig: 78

Bhairavi is another Rāgam not much used as Śāñkarābharaṇam or Tōṭi but equally effectively. The Padam of Kīcaka to Sairandhri – ‘Kaṇṭivārkuzali nī eṇṇe kaṇṭillayō, bālē’ in *Kīcakavadham* is an example for the strength of this Rāgam to portray very subtle emotions. Regretting on his cruelty, when Draupadi agreed to come to the assignation, Kīcaka filled with lust, and enters the dance theatre in the late nights like a lecher. While entering Kīcaka repents so much for his cruelty and begs for amnesty. This Padam is made so touching with the notes of Bhairavi. Though there is a trend among vocalists for changing Rāgams of ancient and traditional Padams, no one have dared to change this Rāgam

In Bhairavi Tīvra Dhaivatam (Da) possess a place in ascension when Kōmaḷa Dhaivatam (da) is used in descent. As explained earlier, such Rāgams possessing light and dark tones of same note are called ‘Bhāṣāñgarāgam.’

Pantuvarāli

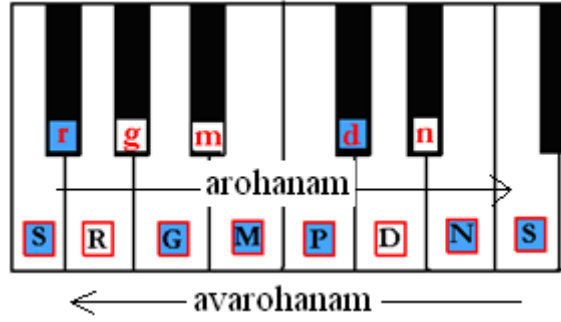


Fig: 79

Pantuvarāḷi is another Rāgam applied with prominence. Naḷa in *Naḷacaritam* third day speaks with Kārḷkōṭaka, a divine serpent, who bites him when it was rescued from a furious conflagration. Annoyed with the despicable deeds of the serpent, Naḷa gets furious. But the snake then mollifies him telling that it was in order to expel Kali, a devilish character who has entered Naḷa's mind that is activating him to do all bad deeds. Listening to this, Naḷa feels consoled and requests the snake-lord to advise him his future plans. Any Rāgam other than Pantuvarāḷi cannot suit these verses to bring forth the expected moods.

Pantuvarāḷi cannot be cast only for such situations. The battle scenes of Arjuna with Śiva (in the form of hunter in *Kirātam*) are so vibrant with the dialogues set in Pantuvarāḷi Rāgam. When Śiva in the form of hunter says 'Pōṭa nī āreṭa mūṭhā' and replies by Arjuna 'Duṣṭā kāṭṭāḷā vannaṅṅe' etc are gripping and activating with the notes of this Rāgam. With its 'Tīvra Madhyamam' this may appear to be a feeble Rāgam but it is used even for depicting battle scenes.

Mōhaṅgam

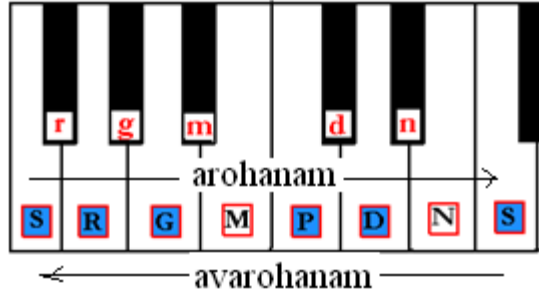


Fig: 80

As the name indicates, Mōhaṇam is a most captivating Rāgam. There are only five Svarams in this Rāgam. A small change or twist making an entirely different picture in a kaleidoscope can be compared to the different tonal pictures created by Svarams. A negligible change in placing and positioning can create a different Rāgam altogether.

Mōhaṇam is not used for slow-moving Padams. The most popular are ‘*Gourīśam mama kāṇākēṇam*’ coming as the dialogues of Arjuna while doing sacrament on lord Śiva in *Kirātam*. The devotion along with the confidence of Arjuna is portrayed in these verses through Mōhaṇam Rāgam. Another is the speech of Arjuna with Urvaśi when he rejects her requests for love: ‘*Vākyaṅgaḷivaṇṇam*’ in *Kālakēyavadham*. The determination of Arjuna and his righteousness for not falling in love with a lady whom he considered as his own mother very well depicted in this Padam through Mōhaṇam. Of course there are dialogues that never carry much prominence but with much relevance, and are thus unavoidable in the dramas as connecting links — these verses are commonly set in Mōhaṇam so that the Rāgam relishes the listeners though not the verses. The Padam of Dadhīci in *Dakṣayāgam* ‘*Maṅgalamūrttiyāyulla mahēśane*’ and words of Nārada in *Bālivijayam* that asks Rāvaṇa, to see the Bali ‘*Kaṇṭālum rākṣasa moulē daśakaṇṭha*’ are very vitalizing. Mōhaṇam contains only five Svarams. In Indian musicology such pentatonic Rāgams are called as ‘Aud’avarāgams’. Rāgams Hamsadhvani, Hindōlam, Gambhiraṇāṭa etc are pentamerous.

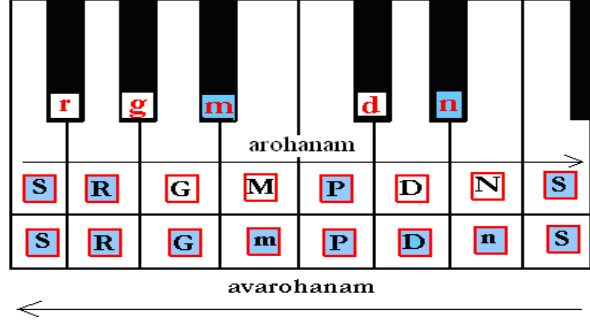


Fig: 82

Kēdāragouḷa is another Rāgam vastly used in Kathakali. A usual Kathakali performance commences with this Rāgam. The Vandanaślōkas are set in this Rāgam. Most of the interfering Ślōkas, where the poet speaks directly to the viewers rather than the characters, are set in this Rāgam. For instance, when Paraśurāma in *Sītāsvayamvaram* shouts at Sri Rāma for breaking his guru's divine bow Trayambakam to wed Sīta, Sri Rāma's father Daśaratha gets panicky. He falls at the feet of Paraśurāma to make a pardon to his son. But an enraged Paraśurāma kicks Daśaratha, who falls down. This instance is sung behind as the words of the poet: '*ēvam paṛaṅṅju padamāśu namicca bhūpam*'. Such interferences are usually set in this Rāgam. Another example is that in between the battle of Arjuna with Śiva disguised in the form of hunter, Arjuna's power being unable to be defended, Śiva gets exhausted. Pārvati, disguised as huntswoman, then curses Arjuna to become quiver-empty. Finding no arrows in the quiver, Arjuna beats at the head of Śiva with his mighty bow Gāndhīvam. This incident also is explained as the direct words of poet in this Rāgam. There are so many examples for Kēdāragouḷa's position as intervening Rāgam during these interferences. Most of the dialogues that challenge an enemy are set in this Rāgam. It named as 'Pōrinu viḷi' (challenging for war) Arjuna in challenging the demon Kālakēya in *Kālakēyavadham* - '*Vāṭā pōriṅṅay iviṭe pāṭavamuṅṅeṅkil nī vāṭā*' Bhīma challenging baka in *Bakavadham* '*Niśācarēṅdrā vāṭa*' and Narakāsura challenging Indra in *Narakāsuravadham*: '*Sudhāśanēṅdrā vāṭa*' et al use Kēdāragouḷa for its vigor and valor. This keep two different faces; one is

characterized with devotion and the other vigor. ‘Mākuru viṣādam adhunā mahaniya’ is another unique one where Indra soothes Arjuna when he was cursed by Urvaśī —the celestial nymph — to become eunuch as a punishment for defying her love. It is also pentamerous in ascension and septuplet in descent with the notes of Harikāmbōji. This is also an Aud’ava Sampūrṇa Rāgam.

Bēgaḍ’a

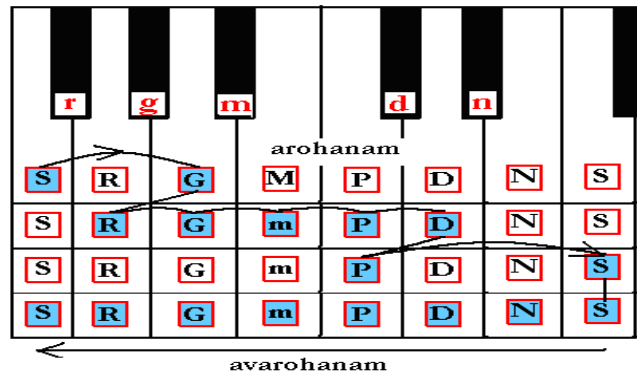


Fig: 83

Ascending through a zigzag or a crisscross manner then descending straight through the septuplet is another group of Rāgam where Bēgaḍ’a, Ānandabhairavi, Śahāna and such are very popular and common. These Rāgams are named ‘Vakra Rāgams’. Bēgaḍ’a is a genuine Rāgam having an individuality of masculine and aristocratic nature. It is hardly ever used in slow moving dialogue. Draupadi’s negation to Kīcaka when he requested for her love is powerfully depicted in Bēgaḍ’a Rāgam. ‘Sādaram ni connoru moziyitu’ is a enthralling Padam for even Tiruvātirakaḷi (a common social dance form, discussed in earlier chapters). This Padam has received a prominent place in the music concerts of the celebrated Carnatic vocalist Chembai Vaidyanātha Bhāgavata. The words of Puṣkara’in *Naḷacaritam* defiance to Naḷa for playing dice game, ‘Vīrasēna sūnō vairi vipiṇa dāva kṛśānō’, is composed in this Rāgam. Bhīma’s conversation with aged Brāhmaṇa when he consoles and agrees to take the penalty premium i.e. a buffalo-cart full of foodstuffs to the cannibal-demon Baka sounds brimming

with confidence when this Rāgam is employed. The man and the buffalos are anticipated for his food. Duryōdhaṇa's denial of Kṛṣṇa's pleads for granting Pāṇḍ'avas their rights also is tuned in this Rāgam. Strangely the keynote fixed for these conversations are 'Ma' when Bēgaḍ'a is sung in 'Pa' as the keynote. Ni(Niṣādam) and Ma(Madhyamam) of this Rāgam is applied in a peculiar manner. These notes are very specific for this Rāgam. Just from listening these two Svarams a connoisseur can recognize this Rāgam.

Ānandabhairavi

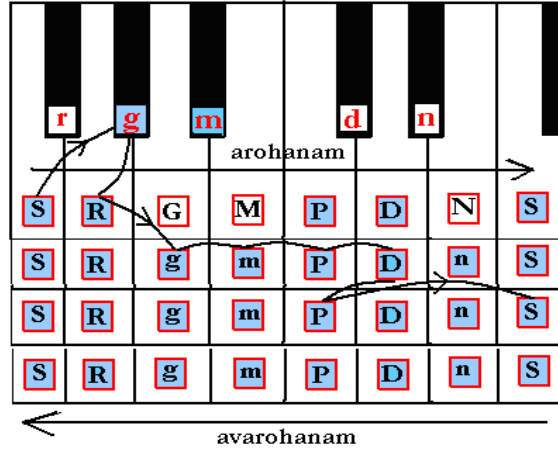


Fig: 84

Similar to this, Ānandabhairavi and many other ‘Vakra Rāgams’ propel with entirely different moods with their fluctuating qualities. It is suited to mourning dialogues and lullabies. When Pūtaṅga hugs Kṛṣṇa, she feels an immense affection of motherhood and fondness with him. She even offers her breasts worrying if he was crying due to thirst and hunger. Mōhini in *Rugmāṅgadacaritam* commands Rugmāṅgada to fulfill the promise he gave to her — it is in this Rāgam. The Rāgam of Rugmiṇi’s dialogues that command Kṛṣṇa to stop eating the cereals Kucēla offered also is in Ānandabhairavi. The words of Rambha to Rāvaṅga pleading to withdraw from his lusty intentions and to leave her free is composed in this Rāgam.

Sāraṅga

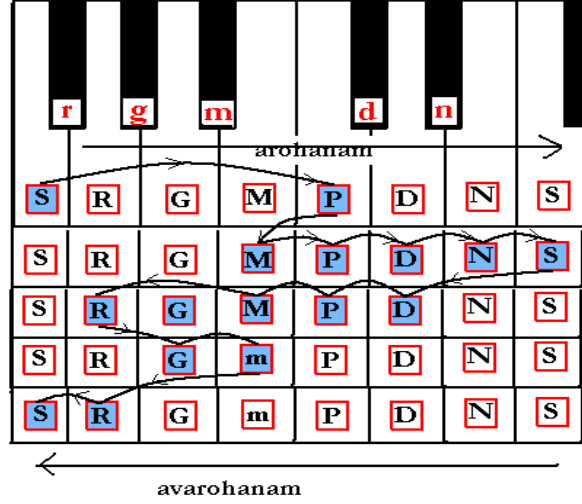


Fig: 85

Sāraṅga makes most of the furious dialogues colourful with its complicated movement through the notes. While Tīvra ‘Ma’ is appearing in ascension, Kōmaḷa ‘Ma’ is used in descent. Bhīma’s request in *Kalyāṅga saugandhikam* for the permission of Yudhiṣṭira to destroy all the Kauravas for their brutality is characterized through this Rāgam. In Kathakali music, Sāraṅga is a tune where there is no much compassion and mercy. The rigidity and honesty are brought through its notes. When Nandikēśvaran happens to see Dakṣa filled with pride advancing towards Kailāsa to meet Śiva, he decides to stop him as a warning to shatter his pride. This monologue expressed in Sāraṅga conveys true nature of his mind.

Very indigenous Kerala Rāgams such as Puṣanīra, Indaḷam, Kānakuruṅgi, Khaṇḍāram, Pāṭi etc are well enjoyed and unequal. These Rāgams refuse to be metered or measured in ‘Ārōhaṅga and Avarōhaṅga’. All villainy or demonic characters in Kati make up are characterized with their curtain looks and slow moving Padams keeping Rati bhāva. (erotic) as the basic mood before entering into the sequences of drama.

Mukhāri

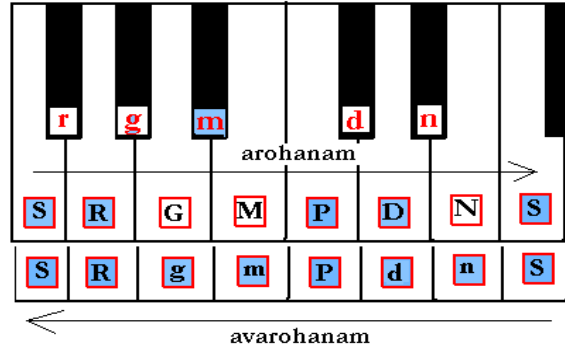


Fig: 86

Not finding Naḷa in the chariot of Rituparṇṇa but realising the similarity Bāhuka has with Naḷa, Damayanti doubts if Bāhuka is Naḷa himself. Naḷa, after been bitten by Kārkoṭaka, got his body deformed. The name Bāhuka was given to him by Kārkoṭaka. He was unable to be recognized due to this deformity and dark complexion. In order to find out Naḷa, Damayanti with the knowledge of her mother sends Parṇṇāda, a Brahmin, to render a sentence code that was answerable only by Naḷa. When Parṇṇāda spoke this sentence from Ṛtuparṇṇa's court, it was answered by Bāhuka. Hence Damayanti's mother made another plan to announce only in the court of Ṛtuparṇṇa the false news about the second wedding of Damayanti, anticipating Ṛtuparṇṇa and Bāhuka also to come. Bāhuka comes, but deformed and that confuses everyone. The Padam through which Damayanti expresses her eagerness and anxiousness is set in Mukhāri.

As the story is discussed while describing Aṭanta Tālam, after the marriage with Subhadra distressed with guilt feelings, Arjuna requests Kṛṣṇa to forgive him. Emotion of repentance is filled with the subtle notes of Mukhāri in these words.

Very indigenous Kerala Rāgams such as Puṣanīra, Indalam, Kānakuruṅgi, Khaṇḍāram, Pāṭi etc are well enjoyed and unequal. These Rāgams refuse to be metered or measured in 'Ārōhaṇa and Avarōhaṇa'.

Pāṭi

Pāṭi is very conspicuous in these romantic dialects. It is much suited for midnight. Kalyāṇi was the Rāgam chosen for his strong character - Duryōdhaṇa (Katti makeup) in his Attakatha ‘Uttarāsvayamvaram’ by Irayimman Tampi.

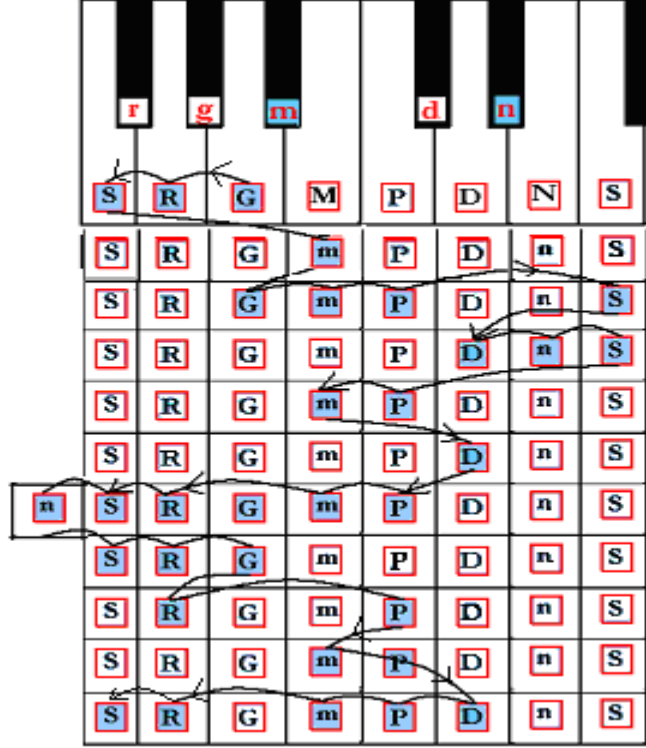


Fig: 87

Starting with name of Rāgam that is also synonym to pretty girl, Thampi insisted Kalyāṇi for this Padam. (*Kalyāṇi kāṇka mama vallabhē*) However, it into Pāṭi eventually. For nobler characters (Pacca make up), Pāṭi is rarely applied. In *Bakavadham*, Pāṭi is used when Bhīma approaches Laṭita (Hid'umpi's disguised form as pretty girl) and asking her to place her bosoms resembling balls on his chest: '*Pantokkum koṅka enmāṅil paintēn vāṇi cēṅkka ni*'.

Doyens of music could not have thought about another Rāgam than Pāṭi for these words. For confused states also, Pāṭi suits very much. In *Bālivijayam*, Rāvaṇa, upset by seeing the huge figure of Bāli thinks aloud

whether he should attempt to capture him or not. He even plans to return from the venture. This Padam also finds its completeness in Pāṭi Rāgam. When Maṇḍōdari, wife of Rāvaṇa, prevents the Lankan king from approaching Sīta while her husband was alive, Rāvaṇa, retaliates and commands her to stay at her zenana without interfering in his personal matters. The Rāgam selected for this occasion also is no other than Pāṭi. As mentioned earlier, Pāṭi never agrees to be tied within its Ārōhaṇa and Avarōhaṇa.

This author is trying to notate its structure in a unique manner. Instead of starting from the keynote, ‘Sa’, Pāṭi starts from ‘Ga’. As it can be seen from the picture the movements are little complicated.

Khaṇḍāram also is very similar to Pāṭi in structure and spirit. It is mostly used for the villainy characters (Katti and Tāṭi). Most often, it is set in ‘Aṭanta’ Tālam. ‘*Mēdini pāla vīranmarē kēḷpin sādaram eṇṇuṭaya bhāṣitam*’— a very masculine dialogue of Duryōdhaṇa revealing his plans to attack King Virāṭa planning to capture Pāṇḍavas from their concealment in that country, is filled with energy through this Rāgam. Most of the articulations during the duels are set in Khaṇḍāram. Another noteworthy dialogue in this Rāgam is that of Brāhmaṇa in *Santānagōpalam*. The story of the play is been explained while discussing about the Rāgam Puṣanīra. A Brāhmaṇa who lost all his nine children in their birth is entering the court of Kṛṣṇa hugging the last one’s corpse. His painful blubbery words are sung in this Rāgam. In *Naḷacaritam* first day, the agony of golden swan is wept out in this Rāgam when Naḷa captures him. The golden swan curses himself for being golden; hence, the king caught him. He pleads him that his wife is during her hatching and mother widow, so if he is slaughtered his succession in lineage will be ended. These lines are the most dramatic and hence linger in the tongue even after a single listening. It may seem paradoxical in using same Rāgam for anguish and angry appropriately.

Puṣanīra

This Rāgam is beyond formulizing with Ārōhaṇa and Avarōhaṇa. The ability of this Rāgam to drive one to ancient times is immense.

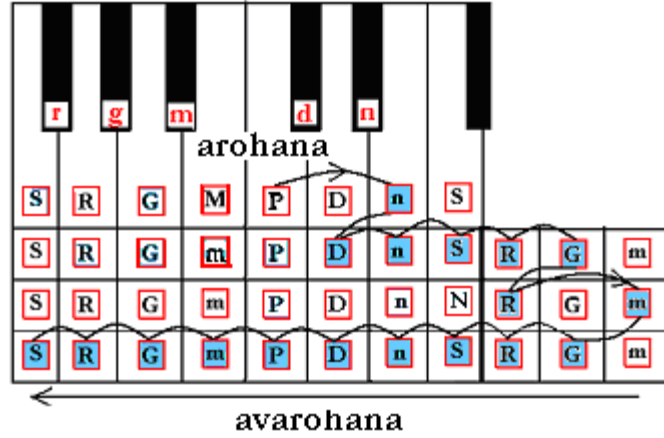


Fig: 88

Puṇānīra is another Rāgam now pertained only to Kathakali. It is very typical and popularly used in Sōpānasaṅgītam. Reference of Puṇānīra can be traced in ‘Tēvāram’ traditions. It is named as Puṇānīrmai in Tēvāram traditions. (It is discussed in the chapter dealing with Kūṭiyāṭṭam) This Rāgam creates a heavenly mood. When Arjuna along with Kṛṣṇa gathers all the dead children of Brāhmaṇa from Vaikuṅṭha and offers them to Brāhmaṇa, who abandoned Arjuna for failed in saving his tenth child even by arranging his wife to deliver inside the arrow hut he prepared. In order to keep the words given to Brāhmaṇa for committing suicide if he fails in the task of rescuing his child, Arjuna when jumps into a burning hearth, Kṛṣṇa guards him and they together gather the ‘dead’ children living in Vaikunṭha and present them to Brāhmaṇa. Arjuna’s words are well suited in the Rāgam that makes everyone relished. Arjuna says ‘*Namastē bhūsurā moulē kṣamasva aparādham*’. When Śiva in *Kirātam* is pleased with Arjuna’s penance and happy for having fought with him, he offers the Pāśupata to him as boon. The presentation of this ‘presentation’ is in Rāgam Puṇānīra. ‘*Uttiṣṭatiṣṭa sukumāra kaḷēbarā nī*’

While Śiva blesses Dakṣa in *Dakṣayāgam* when approached him after assembling a head of a ram at the place of his own head that was chopped and put in the sacrificial fires as a punishment for his arrogance by Vīrabhadra (a creation of Śiva), Śiva's speeches are set in Rāgam Puṣanīra: 'Nīrajasambhava nandaṇa sumatē nīrasa bhāvamitarutarutē'

There are much more Rāgams to be discussed here like Nātakuruñji, Aṭhaṇa, Sāvēri, etc. The formal nature of the composition and mood expected to be created could be altered by prefixing Vyabhicāribhāvas on the notated structure of the song. Hence each song is different when sung by different vocalists through their attribution of different emotions. A love song can be sung as a melancholic or witty song. Here the structure and influence of Rāgabhāvas and Gānarasas is boosting Nāṭyarasas. Many Rāgams are elucidated with illustrated here just to convince that mood of Rāgams is not stable; if applied variably giving emphasis to different notes, it is capable of creating different moods. Not being the main subject, extended discussion of many more Rāgams are not needed and intended. What is to be mentioned here is that in Kathakali each Rāgam is conspicuous with its divergent nature that enables those to carry different — even opposite — moods and emotions such as Rati and Karuṇa.

Besides the traditional Rāgas many rare Rāgas such as Hindōlam, Hamsadhvani, Bhavapriya, Ābhōgi, Vācaspati, Rītiguḷa, etc are popularly used in Kathakali now thus proving its continuous momentum. Now let me step into the rhythm aspect of music in Kathakali.

CHAPTER VI

STRUCTURE OF RHYTHM (TĀḶAM) IN KATHAKALI

Points to be discussed

- Nature of Rhythm in Kathakali
- Description of different rhythms with illustration (or notation)
- Description of unregistered rhythms

‘Rhythm is that which asserts, it is the form of movement, it is vital’⁶ says Francois Delsarte

Indian musicology when consider Śruti (pitch) as the mother of music laya(rhythm)is considered as father. ‘Śruti mātā, laya pita’. Śruti is sound and laya is the time. Music is the offspring of two dimensions: sound (Śruti) and time (Layam).

‘TāḶam is to music what meter is to poetry’⁷

Saṅgīta Candrika define TāḶam as ‘*Taḷakriyāmānam*’(measured time with action).⁸

The term TāḶam means to establish-(*taḷapraṭiṣṭhāyām*)

It means that TāḶam is the measured time with conventional and uniform ‘Kriya’s (actions).

Bharata says thus about TāḶam

⁶ Francois Delsarte, Every little movement, Dance Horizons, New York, 1954, p.55.

⁷ S. Sambamurthi. South Indian music. vol:IV.chpt.vii, Indian Music Publishing House, Bunder street Madras, 1982, p.146

⁸ Āṭṭūr Kṛṣṇa Piṣāraṭi, Saṅgīta Candrika 7.1., Geetha Ltd. Thrissur 1954, p.271.

*‘Vādyamtu yat ghanam prōktam
Kalāpāta layānvitam
Kālastasya pramāṇam hī
Vijñeyam tāḷa yōgatah (NS: 31 .1)*

It is also defined as the controlling force of music dance, orchestration and such

- i. *tauryatrikam tu mattehastāḷastasyāñguśō matah*
- ii. *talanti tiṣṭanti gītavādya nṛttānyatrēti tālah⁹*

The time taken by a musical sound (such as kām, pām, layam) produced from a percussion instrument is the basis of Tāḷam. Musically speaking if the unit of time is the Tāḷam, unit of Tāḷam is ‘Mātra’. Bharata says about Mātra thus:

*Nimiṣō pañca mātrā tasyā-
Nmātrāyōgātkalā smṛtā
Nimēṣāh pañca vijñeya
Gītakālē kalāntaram (NS:31.3)*

This Sloka mean: five ‘Nimēṣas’ constitute a ‘Mātra’. Mātras combine together to form a ‘Kala’

Meanings attributed to ‘Mātra’ are various such as unit of time, divisions, parts of total medicine consuming in installment, ratio, etc,

When Bharata says Mātra as the unit of ‘Kala’, he denotes the term ‘Kala’ in a different meaning than we attribute to it. ‘Kala’ in popular parlance is ‘art’

About Tāḷam he says thus:

⁹ S.Venkata Subrahmanya iyer, Sangita Sastra Preavesika, State Institute of Language, Trivandrum, 1982. ,p.99

kalākālapramāṇēna
tāḷah ityabhi samjñitah (NS:31.5)

Tāḷam is formalised as the measurement of time.

Earth is circumambulating around the sun keeping a Tāḷam that can be signified or measured as one year. This universal Tāḷam (a year) is divided into twelve months or has twelve Mātras (units). Each month constituting four weeks, one year can be sub-divided into forty-eight weeks. Another example is a meter having hundred divisions as centimeters and one thousand subdivisions as millimeters. Here the centimeters can be compared with Mātras and millimeters with Akṣarakālam. The verbal meaning of Akṣarakālam is the time taken to articulate a consonant.

It is not a fixed thing. Division of a Tāḷam can be termed as Mātra and subdivision Akṣarakālam. A month has four Mātras as four weeks and twenty-eight days as Akṣarakālam if seven days are recognized as seven Akṣarakālam. A week has seven days as seven Mātras. A day has twenty-four hours as twenty-four Mātras and one thousand four hundred and forty minutes as Akṣarakālam. An hour has sixty minutes as sixty Mātras and three thousand six hundred seconds as Akṣarakālam. One minute has sixty seconds as sixty Mātras. So Mātra is a basic unit of time and Akṣarakālam its inner divisions or sub units. A day can be counted with another system of Mātra such as 'Nāzika' and 'Vināzika' that was the traditional Mātras used to measure time previously in India before the introduction of hours and minutes from west. Distance can be measured in terms of two kinds of 'Mātras': miles and kilometers.

Proportion and ratio of the ingredients of a cup of tea is stable and is same for ten cups of tea even; similarly, the Mātra of Cempa is stable as ten in its two-fold form and four-fold form but with varied length of Akṣarakālam.

1	2	3	4	5	6	7	8	9	10
thai	yi	nda	ti	nda	ta	kita	dhi	dhi	dhiti

chempa in ten matra and ten aksharakalam

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

1	2	3	4	5	6	7	8	9	10
thai	yi	nda	ti	nda	ta	kita	dhi	dhi	dhiti

chempa in ten matra and twenty aksharakalam

Fig: 89

(Red boxes denote sounded Mātras and white boxes silent Mātras)

A description of Tālam is demanding here. Tālam can be defined as a measured time with some actions; or it is the unit of time measured with some measures. A day which is a unit of time, is characterised with day, night, dawn, and evening; Similarly, a Tālam in Kathakali does have an accented beat (Āhatam) a silent beat (Anāhatam) and a mild beat.

Twelfth hour in the afternoon is characterised with the hot sun when sixth hour brings mild red rays of sunrise or sunset. An hour can be counted with the duration of time but can be accounted only with its qualities such as heat, cold, rainy and cloudy, attained because of the relationship with the sun and atmosphere. Hence, the number of beats as well as duration of silence in between two beats decides the length of a Tālam. If the number of Mātras is the cause for the length of a Tālam, the depth is resulted as the emphasis on the beats and its intensity. It can be compared with the matter possessing mass and weight. If the number of Mātras is compared with the weight, the structure obtained through the distribution of silent and sounded Mātras can be compared with the mass, volume, or shape. Bharata has discussed about this silent Mātrā and sounded Mātras in these Ślōkas:

Tatrāvāpō/ tha niṣkrāmō
vikṣēpō /thapravēśakah
caturvikalpa ityēvam
niśśabda parikīrtitah (NS:31.30)

*śamyā tālō dhruvaścaiva
sannipātastathā parah
itiśabdēna samyuktō
vijñēyō ēpi caturvidhah (NS:31.31)*

About silent and sounded Mātras *Saṅgīta Candrika* state thus:

‘sa hastakriyā saśabdayā niśśbdayā vā mātrā pracāra’¹⁰

A gold chain weighing eight grams and a gold bangle with the same weight can be viewed as same or different. Each Tāḷam posses a common beat from where the cycling of Tāḷam starts and ends just like twelfth hour in the midnight is the last of the past and first of the enduring hour. Similarly, each Tāḷam do have a ‘Samam’ that is the ending as well as starting Mātra common both to past and forth coming repetition of a Tāḷam. All the Tāḷams used in Kathakali has to be described here to determine their structure. The effect of different rhythm on the Gānarasa and Nāṭyarasa is to be observed.

Kathakali mainly employs seven Tāḷams. They are 1.Cempaṭa 2. Cempa, 3. Aṭanta, 4. Tṛpuṭa, 5. Muṛiyaṭanta .6 Pañcāri, and 7. Ékam.

Ādi Tāḷam of Carnatic music has similarities with Cempaṭa: likewise, Rūpakam is similar to Pañcāri of Kathakali. Cāppu is similar to Muṛiyaṭanta:Tṛpuṭa of Carnatic music is same as Tṛpuṭa in Kathakali and Aṭa of Carnatic music is similar to Aṭanta of Kathakali.¹¹

As mentioned earlier, the weight and mass are being two dimensions of a property, ‘Mātra’ and ‘Ghaṭana’ (pattern) are the two dimensions of a Tāḷam.

The number of beats and their distribution as sounded, mild sounded, and silent Mātras decide the structure of a Tāḷam. Like two words with the same spelling placed variably can mean two different things: for e.g. ‘dog’-

¹⁰ Āt’ūur Kṛṣṇa Piṣāraṭi, Saṅgīta Candrika 7.8 , Geetha Ltd. Thissur 1954, p.273.

¹¹ Āt’ūur Kṛṣṇa Piṣāraṭi, Op,cit.,. p.290.

‘god’ ‘ten’- ‘net’ ; ‘read’- ‘dear’; ‘pat’- ‘tap’; two Tālam having same number of Mātras can be different if the silent and sounded Mātras are distributed or placed differently. Being time-oriented, but not space-oriented it is difficult to draw Tālam. So traditionally, it is represented through verbal articulation called ‘Vaytari’. Vaytari of Cempaṭa is ‘Thaiyam tata ti ti.’

Cempaṭa is the most common Tālam appearing so frequently in Kathakali. There is reference of a Tālam with name ‘Cañcatpuṭam’ in many ancient studies on music. In *Saṅgīta Candrika* there is reference of Cempaṭa also. However, it is explained not as practiced in Kathakali nowadays. Changes might have happened in due course of time.

In Kathakali, Cempaṭa is applied in different manner. One is that posses four Mātras.

Cempaṭa in four Mātras are mainly used in the beginning of Tōṭayam, and in the last scene of Puṛappaṭ. It is common in Kalāśams (dance units) also. In order to document the ‘Tālam’ this researcher is trying to picturise them. Picturising the Tālams is not a new idea. In his work on music ‘*Saṅgīta Candrika*’, Āt’ūur Kṛṣṇa Piṣāroṭi has tried to picturise the Tālams as per his imaginations. Though I was unable to understand the structure he meant through his drawings, those evoked me in trying this venture of drawing the ‘Tālams’. Many Tālams are inscribed in Mīnākṣi Amman Temple Madurai

Tala Sculptures
Sri Meenakshi Amman Temple,
Madurai
35 Talas (See P. 21)



Inscription of Tala in Meenakshi Amman temple

Courtesy: P.Sambamurthy, South Indian Music

Fig: 90

Cempaṭa with four Mātras.

Though not comparable with the system of Tāḷam exercised in the Carnatic tradition, Cempaṭa with four Mātras is similar to 'Dēśādi' in the south Indian classical music tradition that also posses four Mātras.

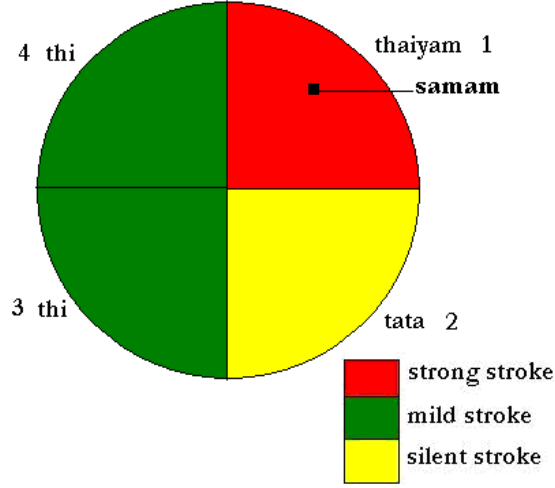


Fig: 91 Cempaṭa resembling Dēśādi

Venkata Subrahmanya Iyer says about Dēśādi Tāḷam thus:

“Dēśādi and Madhyādi are two forms of Ādi Tāḷam. The total eight Akṣarakāḷams of Ādi Tāḷam are grouped into four, thus each unit attains two Akṣarakāḷams. The first unit is executed as a winnow and the three left are executed as beats.”¹²

As per the explanations, Dēśādi contain four Mātras and the Padam is never started from the Samam. The explanation of Dēśādi very much goes along with Cempaṭa of Kathakali. No Kathakali Padam starts from Samam as it is also with Dēśādi. However, of the music teachers of Kathakali, are now teaching Cempaṭa as Ādi; but the unique identity of this Tāḷam is beyond effacement.

The partitions of the circle can be counted starting from the ‘Samam’. (Similar with the hand of a clock moving through the numerals one can tick on through the columns making loud sound in red, silent tick in yellow mild tick in green thus reaching at the shape of the Tāḷam.)

In the second mode of application, Cempaṭa do hold eight Mātras.

¹² S.Venkata Subrahmanya Iyer Saṅgīta Sastra Pravesika, State Institute of Language, Trivandrum, 1982.p. 115.

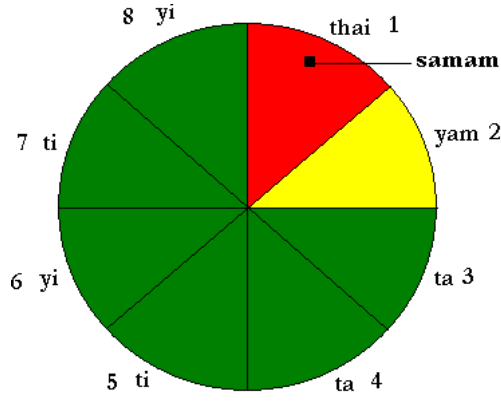
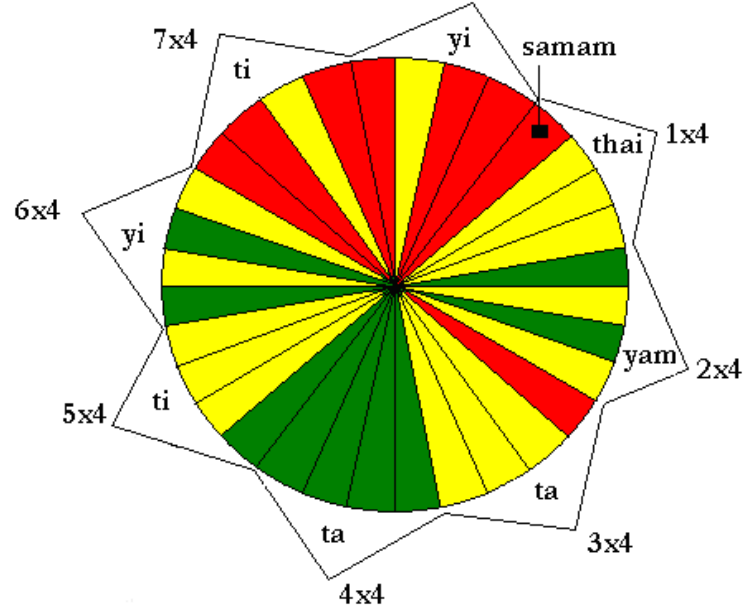


Fig: 92 Cempaṭa resembling Ādi Tāḷam

In most of the Padams with medium speed (madhyamakālam), e.g “Kund’iṇānāyaka” in *Naḷacaritam*, ‘Hariṇaksi’ in *Kīcakavadham*, ‘Kalayāmi Sumate’ in *Kucēlavṛttam* Cempaṭa is applied in this tempo. Cempaṭa in this tempo is very relaxing and comforting. The vocalists are freer and the performers are able to improvise more in this rhythm. Pūtaṇa improvise consuming twenty to twenty-five repetitions of this Tāḷam while explaining the expertise of the dancers of Ambāti through the Padam ‘Nartakarūṭe kaḷi cāturīyam’ (*Pūtaṇāmōkṣam*). She utilises many more repetitions while picturing the churning of curd by the women of Ambaḍi. Sairandhri’s gaits like a swan, preparation of cot with scented flowers scattered over (Kīcaka in *Kīcakavadham*) and collecting firewood from forests (Kṛṣṇa in *Kucēlavṛttam*) and many such dramatic instances are very well depicted in this rhythm.

Cempaṭa is most magnanimous in its most elaborated structure with eight Mātras in four-fold form thus gaining thirty-two Akṣarakālam. (As mentioned earlier Akṣarakālam means time taken to pronounce a syllable). This pattern of Cempaṭa is the canvas for picturing all the slow-moving Padams.



8matras x 4=32 akṣarakālam

Fig: 93.Cempaṭa in 32 Akṣarakālam

It is understood from *Sanḡīta Sāstra Pravēśika* authored by S. Veṅgaṭa Subrahmanya Iyer that Cempaṭa was mentioned in many ancient texts as ‘Chompata’.¹³

The one mentioned in *NS* could be the same Cempaṭa that is used in Kathakali now; which holds same Mātras and Akṣarakālam as that of Cañcatpuṭa.

*Caturaśrastu vijñēya-
Stāḷaścañjatpuṭō budhaih
Tryaśraścācapuṭa prōktō
Gurulaghuakṣarānvitah. (NS :31.9)*

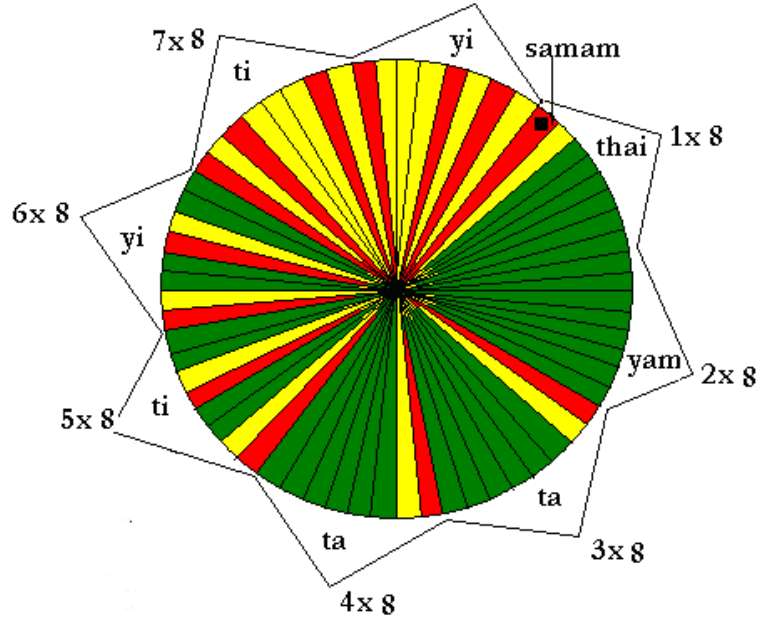
*Sannipātastatah śamyā
Tālaśamyā tathavaca
ēvamēkakalah śuddhō
yōjyaścañcatpuṭō budhaih. (NS:31.12)*

¹³ S. Vengatasubrahmanya Iyer. *Op.cit.*, p.117.

The resemblance in name, and structure and duration confirms this hypothesis.

All ancient plays of Kathakali include a 'Patiñña Padam' (slow-moving Padam) in the beginning with Rati as the basic mood. It could be an old King Virāṭa who appears first in the first scene; still the authors maintain the rule of keeping a Patiñña Padam at the beginning of the play like in *Uttarāsvayamvaram*. These opening sequences are usually put in four-fold Cempaṭa Tāḷam. Many dance numbers such as 'Kēki', 'Ēkalōcanam' and 'Eraṭṭis' are well placed in Cempaṭa in slow tempo. A striking number enacted in all Padams set in this tempo is the 'Nōkkikāṇal' where the hero glance or stare the total body of his partner from top to bottom and bottom to top. The actor used to express the abundance and suppleness of breasts and hip, the length and sharpness of eyes, softness of the feet etc with his looks. The actor can make a movement akin to that of a Ragālāpana during slow moving Padams. Each movement of the actor is adjusted reciprocal with the movement of Tāḷam. 'Conducting' is becoming more important than content here. Abstract movements along with concrete ideas are well blended in these Padams. If repeating the ideas mentioned earlier, two parallel channels of music such as visual and audio music along with two parallel channels of poetry such as visual and audio language is blended here. Being the number of Mātras same, the structure of Cempaṭa can be compared with the Ādi Tāḷam (Caturaśra jāti Tṛpuṭa) of Carnatic music tradition. The distribution of sounded, mild and silent Mātras in system of rhythms are in entirely different mode. A Carnatic vocalist while render the songs in his sitting position patting Tāḷam with his palm on the thigh and reckon the Mātras with the fingers; where as in Kathakali, the singer holds a Cēṅgila and Ilattālam accordingly that never enable them count the Mātras while rendering.

Cempaṭa still holds a different mode of expression in certain Kalāśams.



8matras x 8 akṣarakālam = 64 akṣarakālam

Fig: 94 Cempaṭa in 64 Akṣarakālam

In the description of gait of swans and peacocks this rhythm becomes eight folded, thus comprising sixty-four Akṣarakālam.

Embarrassed to see the golden swan flying towards her, Damayanti portray the flying of the swan in *Naḷacaritam* first day. The Padam is set in two-fold Cempaṭa, but when this dance number reaches, the Tāḷam goes into eight fold thus the flying of the swan is made felt and filled on the stage. The last segment of 'Eraṭṭi' included in all slow moving Padams those are set in four fold is applied in eight fold Cempaṭa without altering the tempo of the Padam. The same duration of an Akṣarakālam e.i four fold is parted into two thus making it into eight fold without expanding the time span of the rhythm.

A Kalāśam set in eight Mātras comprising sixteen Akṣarakālam is mounted over all the Padams as a finale. It is very commonly applied in Padams set in Cempaṭa, Cempa, and in Aṭanta as well.

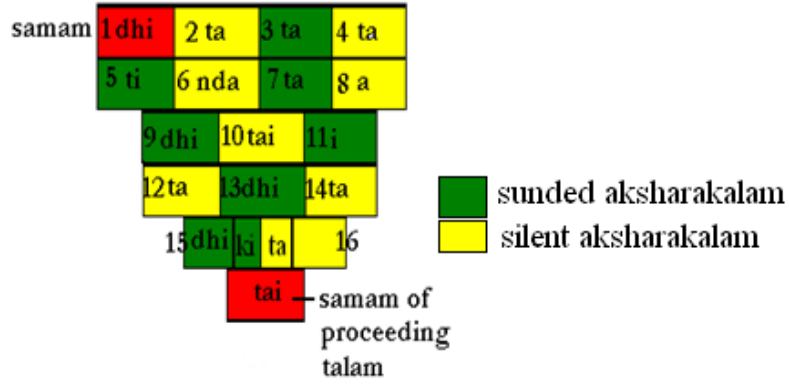


Fig: 95 Notation of ‘Sādhāraṇa Kalāśam’

Since the length of the Tālams are differing from each other this ‘Sādhāraṇa Kalāśam’ has to be placed in those Tālams those do not bear less or more than eight Mātras with adjustments. Let this researcher bring out the notated form of the Sādhāraṇa Kalāśam here. (Fig: 87)

Sādhāraṇa Kalāśam or Caviṭṭi Kalāśam with eight Mātras and sixteen Akṣarakālams. The same Kalāśam with the same time duration, but with slight difference in choreography is applied for Strī vēṣams (female characters) also. Strī vēṣa Kalāśam with eight Mātras and sixteen Akṣara kālams.

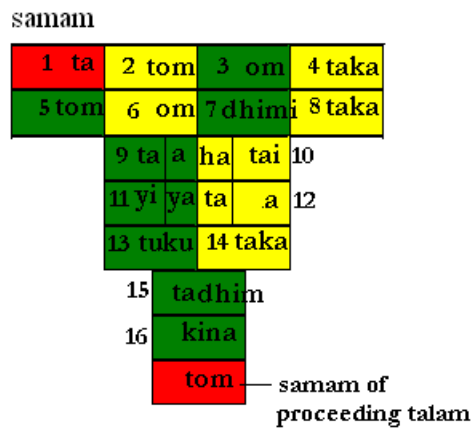


Fig: 96. Strīvēṣa Kalāśam

Strī vēša Kalāśam in four-fold Cempaṭa with eight Mātras thus consuming thirty-two Ākṣarakālam. In certain occasions, a Strī vēša Kalāśam is prefixed with a short dance sequence with little duration.

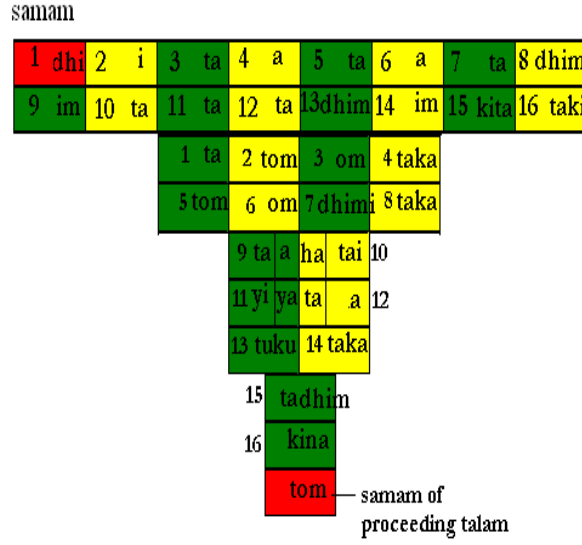


Fig: 97. Elaborated Strīvēša Kalāśam

This pattern when the sequences of a musical (or dance) patterns starts with a longer body span and progress into a shorter body span is called ‘Gōpuchayati’.¹⁴

The verbal meaning of the term Gōpucham is the tail of a cow. Most of the Kalāśams in Kathakali do possess this shape.

Id’akalāśam

Another pattern of Kalāśam to be discussed here is Id’akalāśam. Id’akalāśam are generally done by Kṛṣṇa and such young characters.

(Kṛṣṇa is considered as ever young by Kathakali people.) It is applied in Padams composed in medium tempo in Cempaṭa Tālam. Kalāśam connected to a most important stanza is taken as the platform for this Kalāśam. Id’akalāśam consists of compilation of four different choreographies of dance units. After each sequence, the verses are sung and are gesticulated

¹⁴ L.Muthayya Bhagavatar, Saṅgīta Sastra Pravesika, State institute of Language, Trivandrum, 1982. p.108

by the artiste. Usually it is appended on a Vaṭṭamveccu Kalāśam . Kṛṣṇa in *Kalyāṇa sougandhikam*, in *Subhadrāharaṇam*, *Rugmiṇi Svayamvaram*, and Kuṭṭi Rāvaṇa (Rāvaṇa’s boyhood) in *Rāvaṇōdbham* perform this Kalāśam. This series is more near to dance than to drama. However, in Kathakali a performer as well as enjoyers transposes quiet often from dance to drama and vice versa. Many artistes take it as a challenge to make or change the abstract movement happening in the dance formats connected to the Padams, into the concrete movement of that of the character; thus hiding the identity of the performer and boosting that of the character. However, since Id’akalāśam entrusted upon the junior students who take the role of Kṛṣṇa, are eventually very enthusiastic and they try to excel themselves as ‘good’ performers through their brisk and tremulous movement. The notated form of these Kalāśams is included here.

In *Kalyāṇa sougandhikam* Kṛṣṇa does this dance when he says that Arjuna will be back soon after receiving the mighty arrow from Śiva. The verse then singing is ‘*Indu mouliyoṣṭastram hitamōṭe labhiccuṭan.*’ After each dance unit this verses are repeated along with gesticulation and footsteps.

The four Id’akalāśams

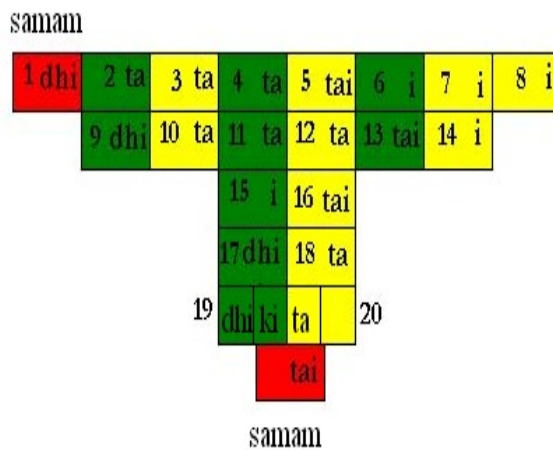
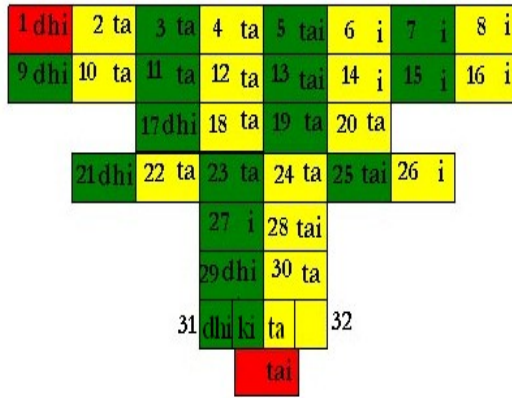


Fig: 98 First Id’akalāśam

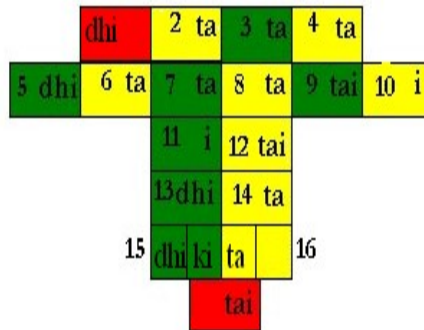
samam



samam

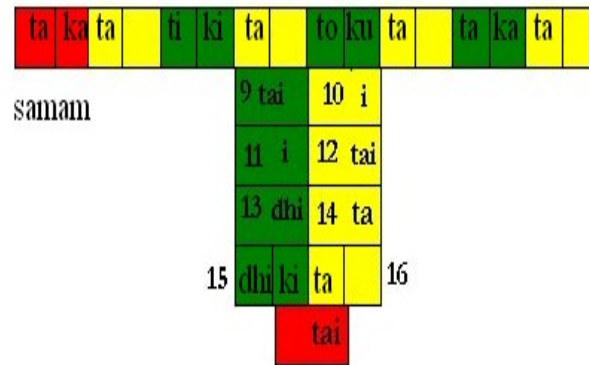
Fig: 99. Second Id'akalāśam

samam



samam

Fig: 100 Third Id'akalāśams



samam

samam

Fig: 101. Fourth Id'akalāśam

Cempaṭa 2 applied in Tiranōkku

Not distinguished as a different Tāḷam or with a different name, a rhythm with sixteen Mātra and sixteen Akṣarakālam used while performing Tiranōkku (curtain looks) needs to be mentioned here. Very much resembling with Tṛpuṭa 2 (discussed latter) — slow tempo in format, this rhythm is seldom used anywhere else other than Tiranōkku.

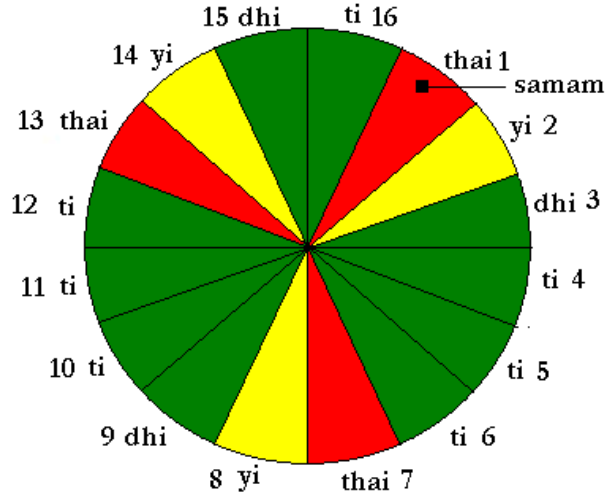


Fig: 102. Structure of Cempaṭa applied during Tiranōkku with sixteen Akṣarakalāms.

But late Kīzpaṭam Kumāran Nair has composed an Aṣṭakalāśam in this Tāḷam where Cempaṭa is hidden. This Aṣṭakalāśam was composed in the play *Maṇikaṇṭha caritam* for Vāvar while he gets perplexed with wonder when observed Maṇikaṇṭha arriving riding on a horse towards him, and thinks who that boy could be. Let the researcher call this Tāḷam Cempaṭa -2. For comparing and finding similarities between the structures of Tṛpuṭa2 and Cempaṭa 2, the diagram of Tṛpuṭa2 also is pasted here.

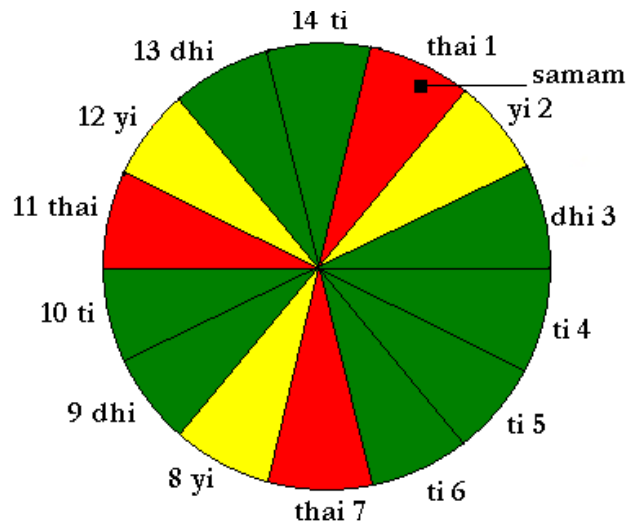


Fig: 103. Tṛpuṭa-2 with that resemble with chempeta-2 in structure. (This is explained while discussing about Tṛpuṭa)

Cempaṭa - 3

Another unnoticed rhythm very rarely used with sixteen Mātras can be observed in Cōṛiṭṭakai — a musical ensemble played at the beginning of performance, just after the ‘Koṭṭivakkal’. Though the composition is attractive, it is rarely applied on the stages. The different possibilities of sounds produced in Maddalaṃ especially on the left side where the mixture of rice and carbon are made into a paste and adhered. This side can bring out notes with four different frequencies those are very well exploited in this composition.

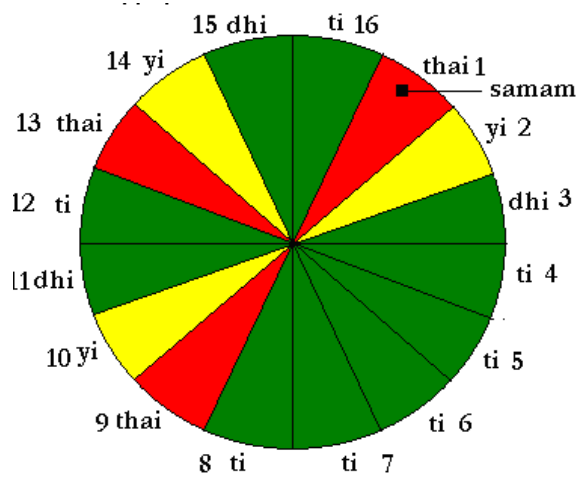


Fig: 104. Cempaṭa in Cōṛiṭṭakai

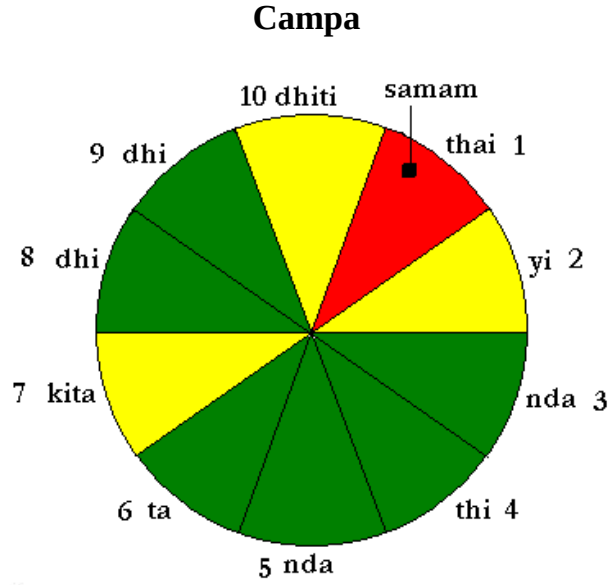


Fig: 105. Campa in ten Mātra

Characterised with ten Mātras Campa is a unique rhythm in Kathakali. Its Vaytari (a kind of ballad) is Thai yi nda ti nda ta kita dhi dhi dhiti. Here second Mātra ‘yi’ seventh Mātra ‘kita’ and tenth Mātra ‘ dhiti’ are silent. (see fig 82)

As seen in the picture sounded Mātras are distributed as 1+4+2 with 3 silent Mātras in between.

1	2	3	4	5	6	7	8	9	10
thai	yi	nda	ti	nda	ta	kita	dhi	dhi	dhiti

Fig: 106.Linear structure of Campa

If drawn in a linear manner, Campa could be pictured thus.(picture of Tāḷam can be circular or linear like the world is pictured in globe and map).

Campa is the most powerful rhythm in Tōṭayam. It is applied in three varied tempos. This Tāḷam is very striking in Mēḷappadam. First stanza of this composition is set in four-fold form thus having forty Akṣarakāḷams.

However, rhythms hold different forms while rendering a Padam and while assisting in a percussion ensemble.

Campa applied during rendering Padam

The first stanza of Mēḷappadam ‘Navabhavadaśōka daḷa’ is very elaborate and magnanimous with this rhythm. The four mild strokes coming in the middle create a tension in the listeners still signals and remind the drummers the duration of Tāḷam.

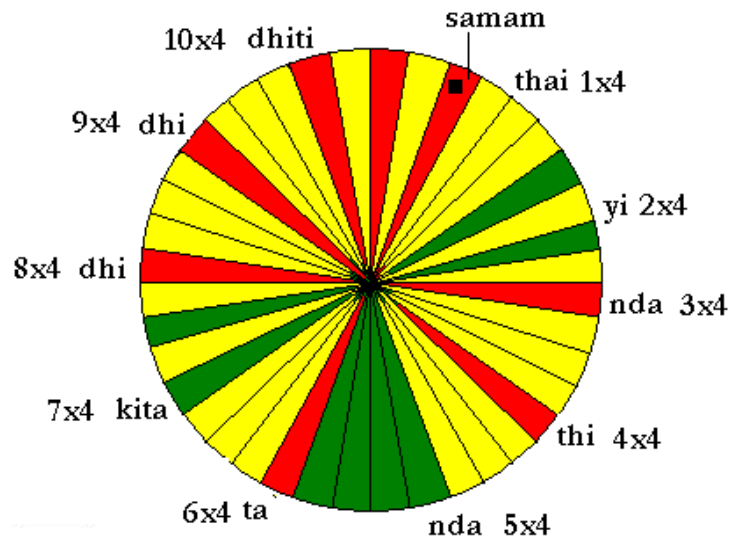
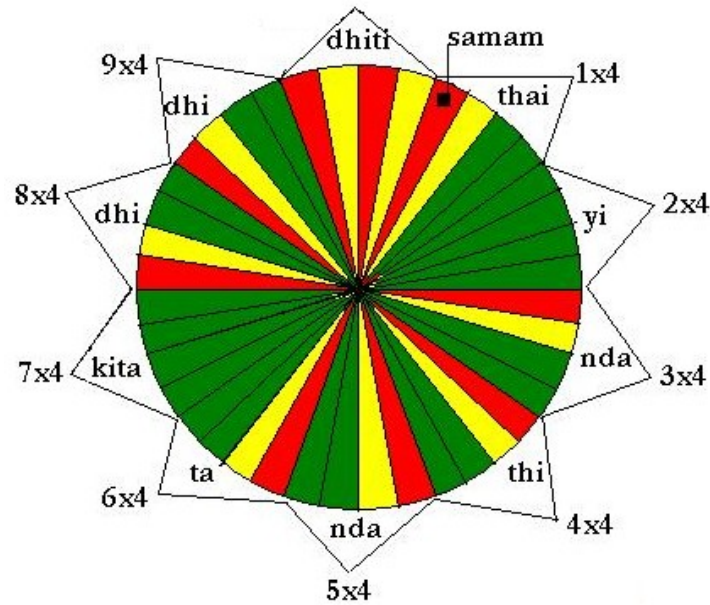


Fig: 107.Campa as used while rendering Padam

While following the drummers and Kalāśams Campa carry a different structure. Three of the four fold silent Mātras become sounded Mātras and only one Akṣarakālam is kept silent here. This technique fills the time span with many sounded strikes or beats of Tāḷam.

The only slow moving Padam set in Campa is that of Arjuna in *Subhadrāharaṇam*. Arjuna weds Subhadra who is the sister of Balarāma and Kṛṣṇa but without the knowledge of Balarāma. It was a prearranged programme planned by Kṛṣṇa.

As a punishment for entered Yudhiṣṭhira’s residence when Draupadi was with him, Arjuna had to wander around, disguised as a monk. Kṛṣṇa invites this monk to Dvāraka, but Balarāma was not informed the truth. Innocent Balarāma entrust his sister to serve the monk. They fall in love. On a festival day when Balarāma was absent in the palace Kṛṣṇa prompted Arjuna to flee with Subhadra. In absence of Balarāma and presence of Indra and such Dēvas the wedding was solemnized. Arjuna shy for underwent through such inner dramas, request Kṛṣṇa to pardon him. Kṛṣṇa encourages and give the necessary directions and advices the tricks for not falling in troubles. Arjuna to his newly wedded wife speaks ‘*Kaṅjadaḷa Lōcanē Maṅju tara Bhāṣiṇi,*’ with full of love in Rāgam Kāmbōji and Tāḷam Campa with four fold Mātras. As in Cempaṭa, Campa also keep different form while accompany Mēḷam



10matras x 4 aksarakalam=40 aksarakalam

Fig: 108. Campa applied while accompany Mēḷam

Performing this Padam is considered as a mark of quality for an actor as a scholar, artiste, and composer.

In two-fold format Campa find its luminous potentials. All verses of introducing Hanumān in all the plays he appears such as

Kalyāṅsasougandhikam, *Lavaṅāsuravadham* and *Tōraṅayuddham* are set in two-fold Campa. The Rāgam selected for Hanumān is always Madhyamāvatī. This sounds very devotional when put with Campa Tāḷam. Hanumān, being the icon for devotion, suits this Tāḷam appropriately.

Brāhmana's moaning appearing in *Santānagōpalam* (that was discussed earlier while mentioning about Rāgam Khaṇḍ'aram) with his child's corpse is depicted in two-fold Campa Tāḷam. An attractive Battle scene (Yudhavaṭṭam) composed in two-fold Campa Tāḷam is utilised in *Lavaṅāsuravadham* during the fight between Hanumān and Kuśa Lavās. It is also used for the battle between Bhīma and the monomachist (Malla), when this monomachist was defeated at last by Bhīma when he challenged the wrestlers of Kingdom of Virāṭa at a festival when Pāṇḍ'avas were living absconding in Virāṭa's palace.(in *Kīcakavadham*) This twofold Campa is used whence the duel of Sugrīva started with Bāli, thence Bāli was killed arrowed by hidden Sri Rāma.

Two-fold Campa becomes the basement for the Aṣṭakalāśam in most of the plays. Most prominent among many is that in *Kālakēyavadham* when Arjuna prostrates Indrāni who is the queen consort of Indra, and says that he has become first among the fortunated people .He says '*Sukrtikaḷil munpanāyi vannēn dēvi*'. While expressing this Arjuna performs Aṣṭakalāśam. The basic structure of an Aṣṭakalāśam is musical and it is coupled with dance steps containing the same Mātras that of Campa. In the traditional one, dance sequences getting fewer in progression can be found as a specialty of Aṣṭakalāśam. Nowadays Aṣṭakalāśam is incorporated with many scenes when Hanumān perceives Bhīma, when Balarāma gets convinced with Arjuna's valor etc. Kīzpaṭam Kumāran Nair has composed a new Aṣṭakalāśam in Campa Tāḷam where he has tried to replace the last coming sequences one by one to front by keeping same length of duration but varied structure. When arranged according to its rhythmic pattern the basic unit of Aṣṭakalāśam

is taking a form similar to ‘Ďamaru’ (a musical instrument with a shape of hourglass) with both ends big and the middle narrow.

Let this researcher put down thus notating the scientific nature of the Aṣṭakalāśam mentioned above

First sequence of Aṣṭakalāśam where the total structure is not modified

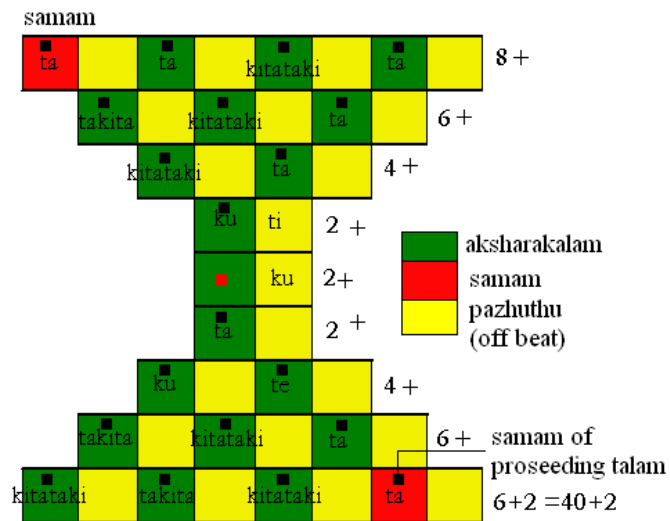


Fig:109. First of eight Aṣṭakalāśam

Second sequence: where the eighth unit coming at last is transferred to front with a modified form but with same length.

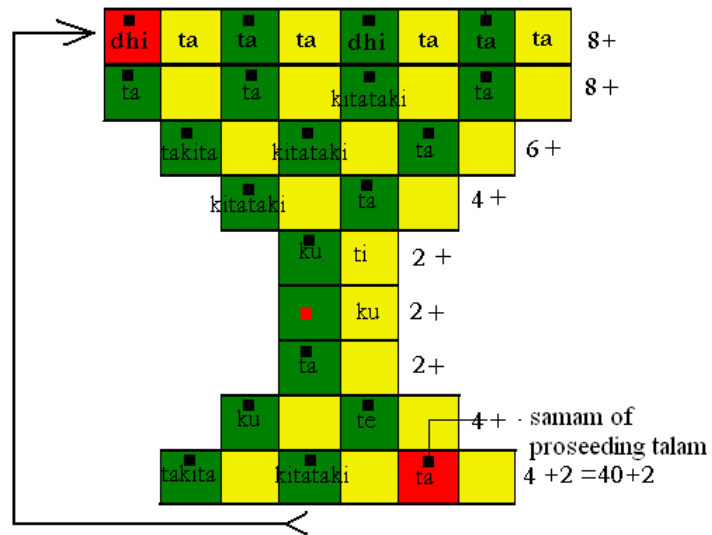


Fig: 110. Second of eight Aṣṭakalāśam

Third sequence: where the eighth and seventh units coming at last are transferred to front with a modified form but with same length.

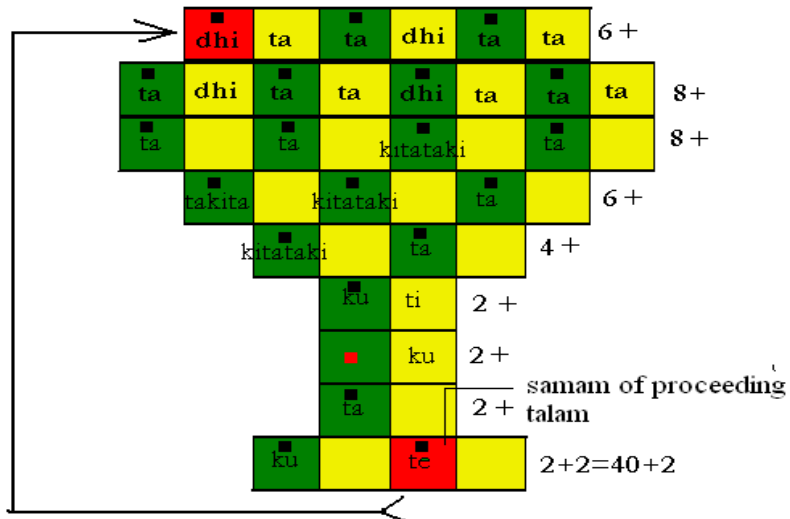


Fig: 111. Third of eight Aṣṭakalāśam

Fourth sequence: where the eighth, seventh and sixth units coming at last are transferred to front with a modified form but with same length.

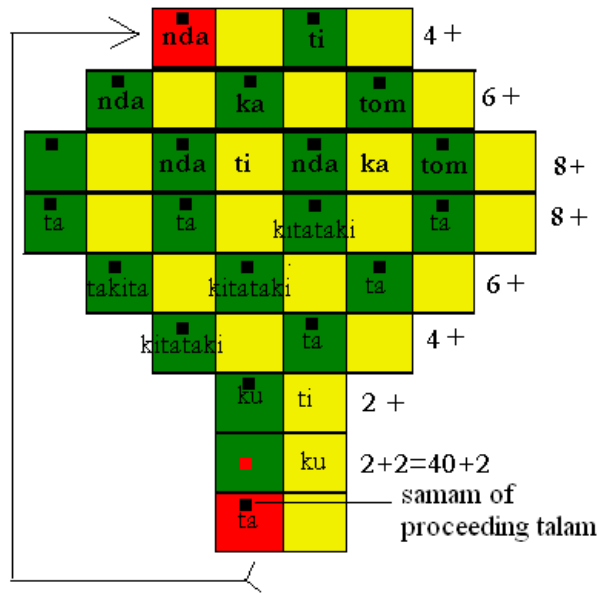


Fig: 112: Fourth of eight Aṣṭakalāṣam

Fifth sequence: where the eighth, seventh, sixth and fifth units coming at last are transferred to front with a modified form but with same length

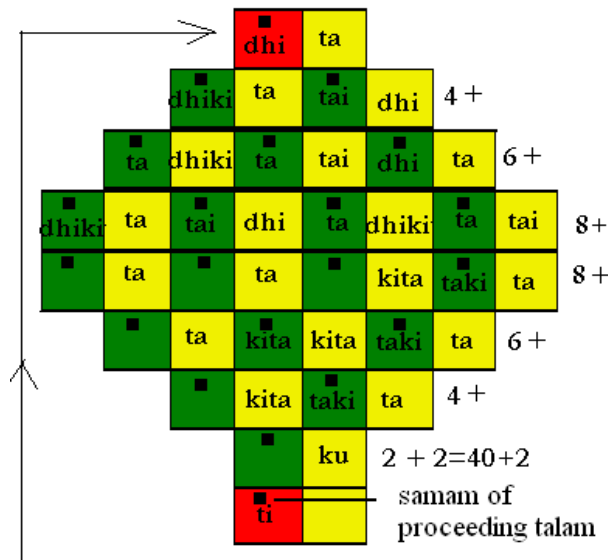


Fig: 113. Fifth of eight Aṣṭakalāṣam

Sixth sequence: where the eighth seventh, sixth, fifth and fourth units coming at last are transferred to front with a modified form but with same length

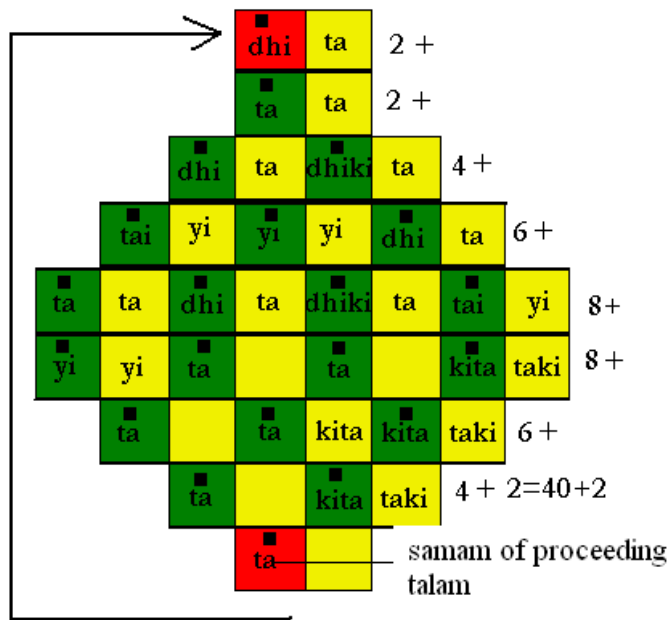


Fig: 114. Sixth of eight Aṣṭakalāśam

Seventh sequence: where the eighth, seventh, sixth, fifth fourth and third units coming at last are transferred to front with a modified form but with same length

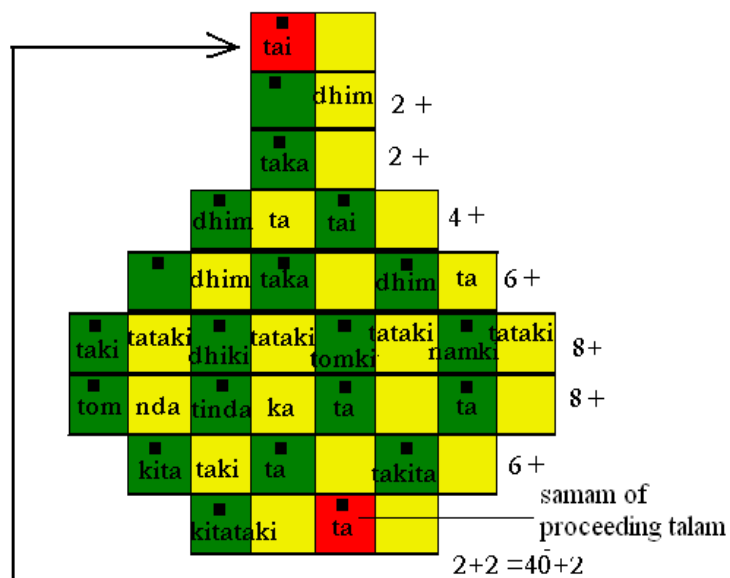


Fig: 115. Seventh of eight Aṣṭakalāśam

Eighth sequence: where the eighth, seventh, sixth, fifth, fourth, third and second units coming at last are transferred to front with a modified form but with same length

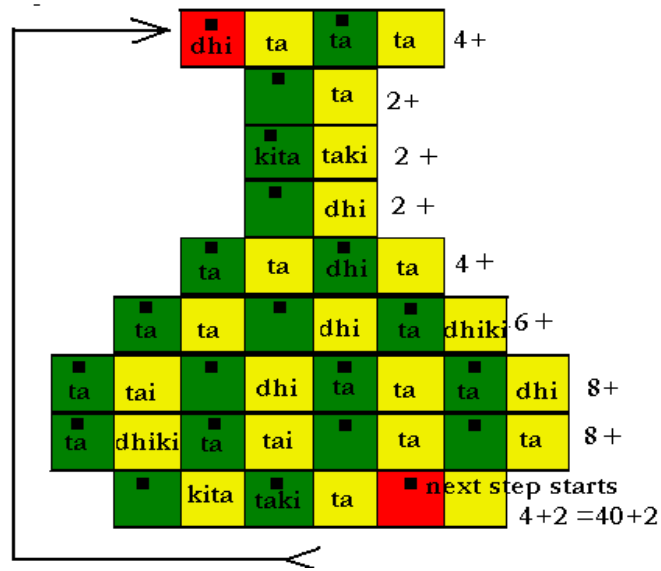


Fig: 116. Eighth of eight Aṣṭakalāśam

This pattern is unique since any music or dance forms of India never use such technique explained above.

Aṭanta

Aṭanta is synonym for slow in colloquial Malayāḷam. It is the longest one. Its length is fourteen Mātras . Being the longest, it is more flexible than the shorter Tālam.

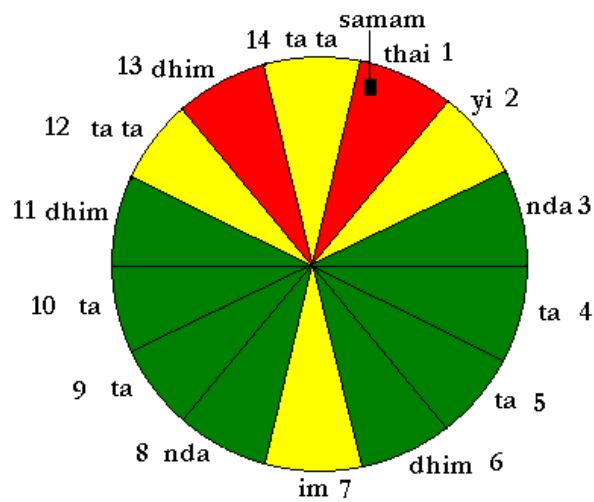


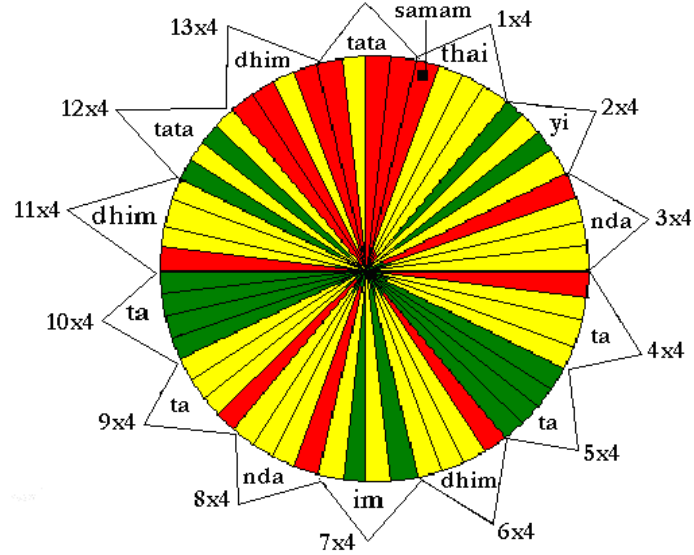
Fig: 117. Aṭanta in circular form

If drawn linearly the distribution of sounded Mātras could be noted as red boxes and silent Mātras could be noted as white boxes.

thai	yi	nda	ta	ta	dhim	im	nda	ta	ta	dhim	tata	dhim	tata
1	2	3	4	5	6	7	8	9	10	11	12	13	14

Fig: 118. Aṭanta in linear form

The most classical piece coming in Tāḷam is the Padam of Naḷa in *Naḷacaritam* second day. Wed-locked and hand fast with Damayanti, Naḷa enter his garden after their arrival to Niṣadham. Naḷa recalls the manner in which he could get her reminds her not to waste time, as she is full of youth and requests to shed away her shyness. Considered as most classical, this Padam is a challenge to all performers. This occasion and choreography is well suited into the four-fold structure of Aṭanta.



$$14 \text{ matras} \times 4 \text{ aksarakalam} = 56 \text{ aksarakalam}$$

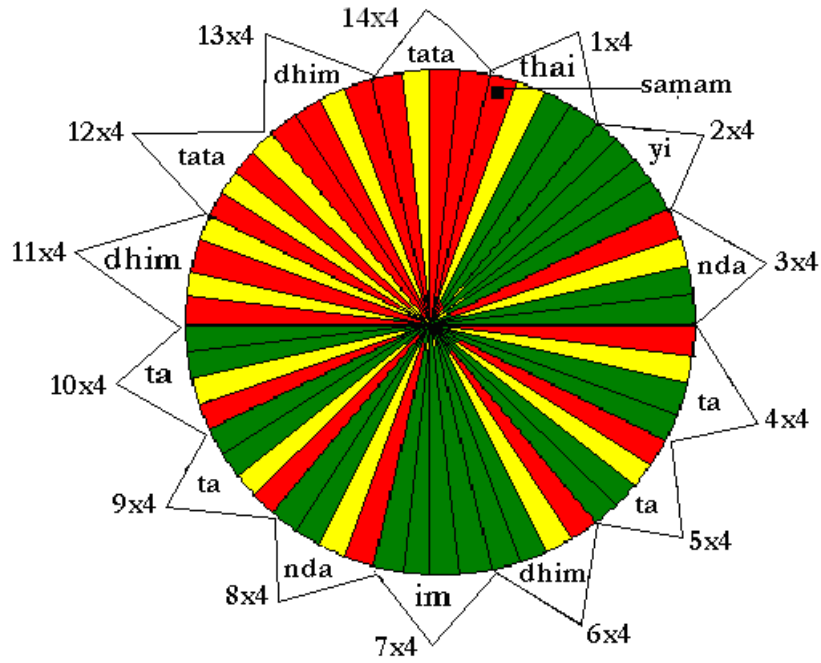
Fig: 119. Aṭanta in four fold nature

‘*Salajjōham tava cātuvacanattāl*’ The Padam of Arjuna written as the reply to Mātali (that was discussed while explaining about Rāgam Śaṅkarābharaṇam) is an accomplished unequal work; perhaps considered as one of the toughest pieces in Kathakali. It is the arrow mark pointing to the

real classical nature of Kathakali achieved through ages. The manner of keeping the Mudrās (hand gestures) compressed and fitting tight inside the expanded span of rhythm is perhaps the only such. Vīram is zoomed out in this Padam. Four-fold Aṭanta and Rāgam Sañkarābharaṇam are the deciding factors for this. After arriving in heaven, Arjuna meets his father Indra there. Arjuna pays obeisance to him and expresses his gratitude for being taken to heaven in most humble words: *‘Jaṇaka tava darśanāl innu mama jaṇaṇam sapphalamāyi vannū’*. This is set in this rhythm. When Rāgam Tōḍi is clubbed with this Tāḷam and tempo, the deliberated devotion and humbleness acquainted with Arjuna are evolved accordingly. The ‘Eraṭṭi’ put at the end of this Padam also is a proof for the ability of rhythm in portraying the heart of the character. *‘Kaṣṭam ṅān kapaṭam koṇṭu yatiyāyi camaññatum’* also is a systematically choreographed Padam of Arjuna in *Subhadrāharaṇam*. In the play, *Subhadrāharaṇam* (explained while discussing about four fold Campa Tāḷam), Arjuna after wedding Subhadra, reaches Kṛṣṇa to pardon him for his childish whims and erratum. Grievous for pretended as a monk and stood before Kṛṣṇa and Balarāma while they prostrated at his feet, Arjuna’s anguishes are depicted through the mixture of Mukhāri Rāgam and four fold Aṭanta Tāḷam.

The two series of mild strokes (coloured in green) coming in between the total beats is very conspicuous that make this Tāḷam unique. Another occasion stapled with this rhythm in four-fold tempo is that of Laḷita. (It is explained while discussing about Kāmbōji.) Simhika disguised as Laḷita is influencing Draupadi through sweetened dialogues that make her trust Laḷita. These words set in Rāgam ‘Navarasa’ (Navaroze in the Carnatic system) and four-fold Aṭanta is a challenge to all performers who are experts in handling female characters.

Aṭanta also posses two varied expressions firstly while accompanying song and secondly while accompanying percussion akin to the state of Cempaṭa that was discussed earlier.

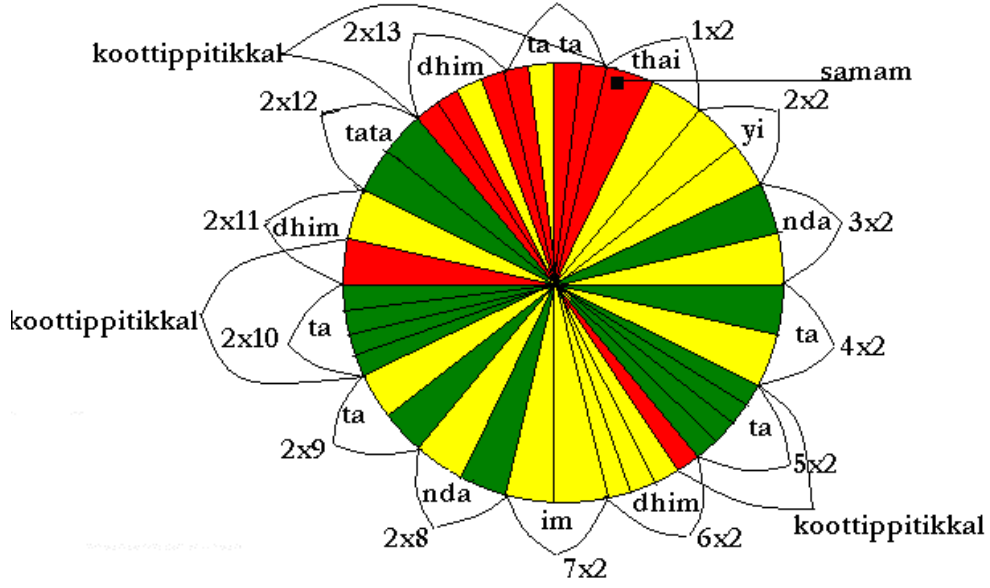


14matras x 4 aksarakalam = 56 aksarakalams

Fig: 120. Aṭanta while accompanying Meḷam

While accompanying percussions and Kalāśams one except all the three silent Akṣarakālam are applied as sounded. This application is restricted in Kalāśams. The finale of Eraṭṭis characterised by fast and brisk footsteps are accompanied with this mode of presentation.

Two-fold Aṭanta also is very distinctive with its genuine format. Most of the villainy characters with 'Katti' makeup after their slow-moving Padam in 'Pāṭi Rāgam' enter the second scene with Khand'āra Rāgam set in two-fold Aṭanta. Each Mātras being two fold it consists of twenty-eight Akṣarakālam. Two-fold Aṭanta maintain two modes of tempos one slower than the other. The ordering of Indra to Mātali in *Kālakēyavadham* 'Mātalē niśamaya māmaka vacanam' asking him to go to earth and bring his son Arjuna to heaven is set in the slow tempo.



14 matras x 2 aksharakalam = 28 aksharakalam

Fig: 121. Twofold Aṭanta while rendering Padam

Mātali's replying Padam '*Bhavatīya niyōgam ṅān avatīrya bhuvi pārtha ...*' also is set in the same but little slower tempo.

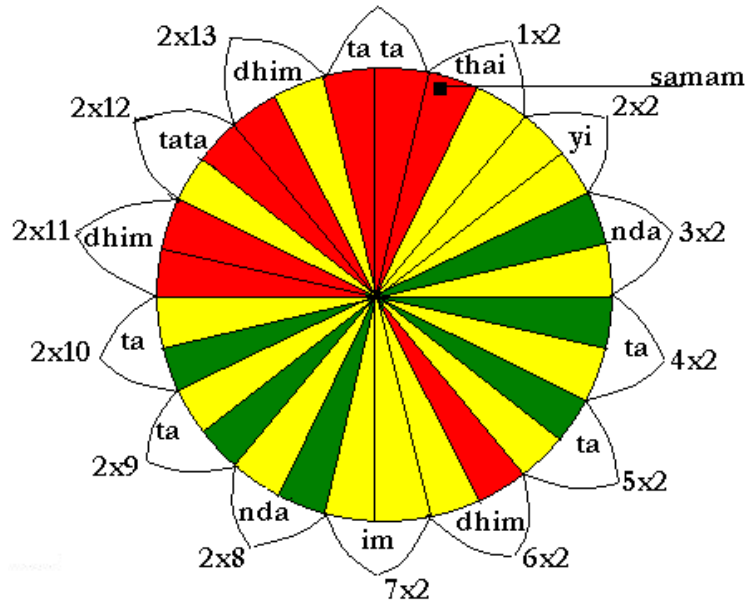


Fig: 122. Two fold Aṭanta while rendering a Padam

Kṛṣṇa's reply that encourages and congratulating Arjuna while he was repenting for his childish whims(In *Subhadrāharaṇam*) also is set in this tempo. Another speciality of this tempo is that certain Mātras are applied in double speed in between the fixed uniform speed of the Mātras. In the terminology of Kthakali, it is said as 'Kūṭṭippiṭikkal'. Similar application is done with Campa also. Duryōdhaṇa in *Uttarāsvayamvaram* discusses about Pāṇḍava's living undercover and the need to find them out as an emergency through the Padam. '*Mēdinīpāla vīranmārē kēlpin sādarameṇṇuṭaya bhāṣitam*'.

Duryōdhaṇa's discussion with his retinue from his court about Kṛṣṇa's arrival as the herald of Pāṇḍavas to his court and the need to humiliate him is set in this Tāḷam and Khaṇḍāram Rāgam in *Duryōdhaṇavadham :Pārthiva vīranmāre pārthanmār cūtil vyarthabalarāyi pōyaho*.

Rāvaṇa's enquiry about the boons his brothers gained from Brahma is set in this tempo and rhythm set in Rāgam Khaṇḍāram

This rhythm is becoming a symbol for pride in many occasions but in *Naḷacaritam* first day, Naḷa is receiving saint Nārada to his house telling '*Bhagavan Nārada vandēham*'. This dialogue set in Mukhāri Rāgam and Aṭanta Tāḷam is so much full of devotion and humbleness. Yudhiṣṭira 's grievances about the cruelty of Kauravs on them expressed to Kṛṣṇa through the Padam starting with '*Śaraṇam bhava sarasīruha lōcana*' when he visited Paṇḍavas while they living in forest in the play *Kalyāṇasougandhikam* is set in this Tāḷam and in this tempo. Rāgam Savēri is quiet suitable for bringing out Yudhiṣṭira humbleness and devotion. In *Kirmīravadhām* also in a similar occasion Yudhiṣṭira grieve with Kṛṣṇa but in Rāgam Kāmbōji. '*Puṇḍarīka nayanā Pūrṇṇa candra vadanā*' is a captivating Padam in *Kirmīravadhām*. '*Nārada mahamunē sumatē*' is another striking dialogue of Rāvaṇa addressed to saint Nārada set in Rāgam Āhari in *Bālivijayam*. Kīcaka's request to his sister Sudēṣṇa to send Sairandhri to his abode is set in Dhanyāsi Rāgam and Aṭanta second fold Tāḷam(In *Kīcakavadham*). Two fold Aṭanta blend with

Khaṇḍāram and Dhanyāsi equivalently. Most of the Padams written as reply to the Śrṅgāra Padams of Katti make up characters are set to this rhythm in Rāgam Yadukula kambōji .eg. Padam of wife of Narakāsurā, ‘Vārijēkṣaṇā śrṅu mama vacanam’ Padam of Maṇḍōdari, *Paṅti kaṅṭhā mama mozi kēlkka* to Rāvaṇa in *Bālivijayam* after his slow moving Padam. Actually, Aṅanta has existence only up to its two-fold form. If the tempo is faster, it enters into another form metamorphosing into Tṛpuṭa Tālam that holds half the number of Mātras.

Tṛpuṭa

Tṛpuṭa cannot go beneath a certain pace. Actually, Tṛpuṭa is a continuity of Aṅanta that takes more speed and slim.

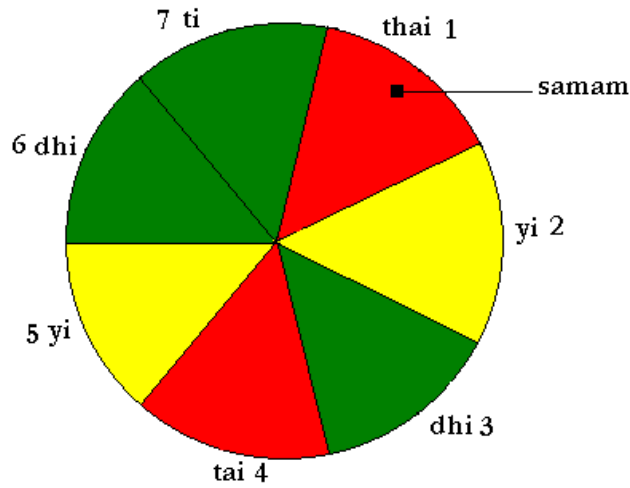


Fig: 123.Tṛpuṭa

Many Padams are characterised with this rhythm. The dialects ‘Salguṇa śīlā hē dvijēndrā malgiram kēlkka mudā’ of Arjuna pacifying Brāhmaṇa in *Santānagōpālam* finds very influential in this rhythm. His self-boastings and make believe words are ratified through this rhythm. When Naḷa in *Naḷacaritam* first day gets frustrated due to his longing for Damayanti, he relinquishes the palace and resides in his garden in hope of relief. However, he finds all the panoramic views so pungent to his senses due his feeling low. His laments about the pricks of breeze, fragrance, chirps etc

are well expressed through Tṛpuṭa. His valor while depicted in the Rāgam Bēgaḍa his helplessness is portrayed in rhythm Tṛpuṭa. The soliloquies of Pūtaṅga the demoness when fondling Kṛṣṇa (explained while discussing about Ānandabhairavi) with a motherly affection ‘*Sukumārā nandakumārā varika arikil nī mōḍāl*’ are composed in this rhythm. This rhythm pinned with Ānandabhairavi is so powerful and capable of bringing the specific mood of a mother. Sati’s speeches in *Dakṣayāgam* while pleading for Śiva’s consent to visit the ritualistic ceremonies conducted by her father are so soothing and gentle in this rhythm set in Rāgam Yadukula Kāmbōji. The devotion for Śiva and respect for her father is formalising its shades as Vyabhicāribhāvās in the verse ‘*Lōkāḍhipā kāntā kruṅālayā vācam Ākarṇṇaya mē śambhō*’. Tṛpuṭa’s calibre is wide and deep while portraying the heart of Sīta in *Lavaṅāsuravadham*. Overflowing affection, combined with melancholic tones, shade the words as Sancāri bhāvās in her speeches to her twin sons Kuśa and Lava. When perceived, Hanumān as a captive by her sons Sīta’s remembrance is made touching by setting the words in Tṛpuṭa Tāḷam and in Rāgam ‘Puṅṅāgavarāli’. ‘*Hanta hanta hanumānē bandhitanāyatu pārtāl*’ is very captivating with its overflowing emotions. Sati’s requests and warnings when Dakṣa hooted her from his ritualistic pier are set in Tṛpuṭa and Rāgam Puṅṅāgavarāli. About all the dialogues of saints in ‘Minukku’ make up is set in Tṛpuṭa Tāḷam. Nārada’s conversations with Naḷa that promotes his love for Damayanti set in Rāgam Saurāṣṭra, Nārada’s manipulations to trick Rāvaṅga by instigating him to challenge Bāli the mighty monkey king composed in Śaṅkarābharaṅam. Nārada’s tricks are very well portrayed in this rhythm.

Supporting words of Vyāsa’s to Bhīma that asked him to wed Hid’umpi in *Bakavadham* is set in Saurāṣṭram, all are composed in Tṛpuṭa. Nārada’s contrivance is very well brought out in this rhythm. Vyāsa says that omission of a loving girl and wishing for a hating girl is equally sinful so since Hid’umpi is so much in fond of Bhīma, he is expected to accept her at least till she is blessed with a son. In *Rukmiṅśvayamvaram* Sundara brāhmaṅga’s appeasement to Rukmiṅi is gilded through this rhythm. Her

father Bhīṣmakan and brother Rugmi did not accept Rukmiṇi's love for Kṛṣṇa. The marriage of Rukmiṇi was fixed with Śisupāla king of Cēti without her consent. Sad with the decisions of her father but unable to change from her love, Rukmiṇi seeks the help of Sundara Brāhmana. After listening and pacifying her he carry her messages to Kṛṣṇa and brought back his. When the auspicious moment for the marriage with Śisupala arrived, Kṛṣṇa kidnapped docile Rukmiṇi who reached at a tryst that was a temple for Durga and wedded her. His dialects with Kṛṣṇa those expresses Rukmiṇi's problem is also in Tṛpuṭa — Saurāṣṭram combination.

Saint Śukra while accepting Prahlaḍa in *Prahaḍacaritam* as his Śiṣya when was approached by Hiraṇya kaśipu, expresses his concurrences through '*Naktañcarādhīpā tava vāṅku karṇṇa pīyūṣamām*' in this combination of Tṛpuṭa and Saurāṣṭram.

In *Duryōdhaṇavadham* Tṛpuṭa is in its abundance in the conversations of Kṛṣṇa with Duryōdhaṇa from his court. Came as the Herald of Pāṇḍ'avas, Kṛṣṇa pleads for granting their rights back to Duryōdhaṇa for avoiding a battle. He asks Duryōdhaṇa to give back their Kingdom concurred through the game of dice. Duryōdhaṇa negates; then Kṛṣṇa pleads for five villages but Duryōdhaṇa negates, Kṛṣṇa then begs for five houses still Duryōdhaṇa wipes out at last Kṛṣṇa supplicated for one house that also was rejected. Duryōdhaṇa goes beyond his limits; Kṛṣṇa retaliates in the same frequency. In his answer, Duryōdhaṇa even hoots at Kṛṣṇa, tries to expel him from his court, and rebukes him so violently. At last, he falls unconscious while trying to capture and imprison Kṛṣṇa. These words are so well manipulated in Tṛpuṭa. Tṛpuṭa when in medium speed suites the dialogues of Kṛṣṇa so much. For Duryōdhaṇa's dialogues, Tṛpuṭa in high speed is set suitably. This scene is strung up on the two forms of Tṛpuṭa throughout. Changing the speed during the speeches of Kṛṣṇa and Duryōdhaṇa alternatively in slow and fast tempo is a specialty of this scene. Structured with seven Mātras, Tṛpuṭa in the speed tempo is conspicuous.

Bhīma’s dialogues ‘*Dvija vara maulē mama niśamaya vācam*’ with Brāhmaṇa whom he wanted to rescue from Baka by submitting himself as the substitute for the Asura’s feast, is set in fast Tṛpuṭa. Avenged Dakṣa on Sati’s arrival at his sacrificial pyre insult Śiva and expels her using harsh words ‘*Yāgaśālayil ninnu pōka javāl bhūtēśa dayitē*’. This Padam is very vigorous in fast Tṛpuṭa. A uniqueness of Padams set in fast Tṛpuṭa is that while entering into Kalāśam two cycles of Tṛpuṭa blends and form into the 14-Mātra form. Eventually Aṭanta (with fourteen Mātras and fourteen Akṣarakālam) in single fold is kept as the basic rhythm for dancing.

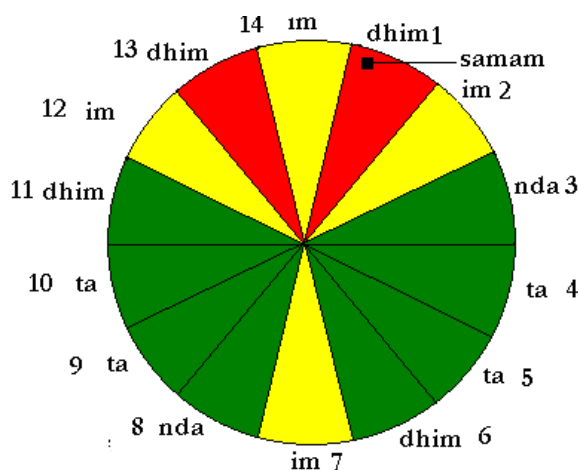


Fig: 124.Tṛpuṭa in Kalāśam

Tṛpuṭa has a different face from that accompanying the rendered musical dialogues. For convenience, it is termed as Tṛpuṭa-2. Here this rhythm takes the responsibility of audible Vyabhicāri bhāvas. It spells as strongly as the hand gestures of the performer. Tṛpuṭa 2 holds an important position in the group of Tālams of Kathakali as it is always applied solely without accompaniment of vocal music.

In *Rāvaṇōtbhavam*, Rāvaṇa enters into a flash back describing his child hood and the manner in which he received the anticipated boons from Brahma. His sleeps on the laps of his mother Kaikasi, Kaikasi noticing the airplane Kubēra travelled in, her jealousy and impatience, her weeps and spring of tears dropping over Rāvaṇa’s body, Rāvaṇa’s avenge on Kubēra that

led him to severe sacrificial rituals and penance for which he prepared pyre with burning his own nine out of ten heads cut and put in it by himself. All these sequences are written on the stage by the performer with out any accompaniment of vocal music but supported by rhythm and drums only. While whirling his sword to cut and offer his remaining single head as the sacrificial article, knowing Brahma’s hesitations to appear before to grant boons, Rāvaṇa’s wrist was caught and blocked by Brahma requesting to accept the boons. Rāvaṇa receives immense wealth, popularity, and a boon protecting his death from anyone other than by a human being. This episode where Rāvaṇa soliloquies his past history is called ‘Tapassāṭṭam’ in Kathakali. It begins with four-folded Tṛpuṭa 2;

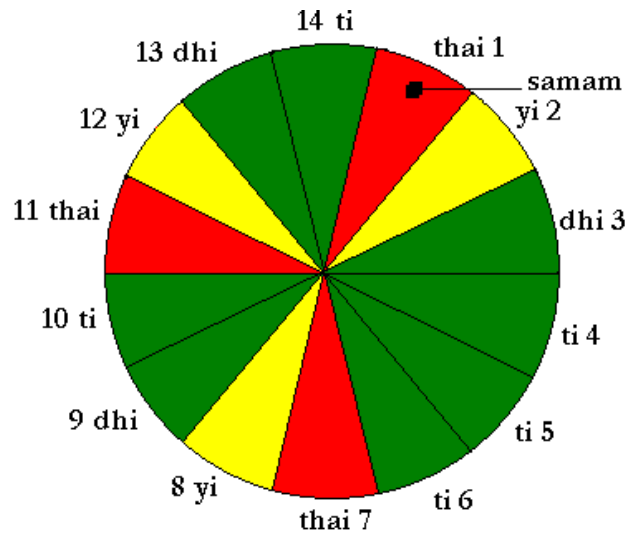


Fig: 125. Tṛpuṭa in Tapassāṭṭam and such

At the time of preparation for pyre, it becomes two-fold Tṛpuṭa2, and then at the time of cutting his head, enters into single fold. This shows that this Tāḷam even without adhering with literature and music can string such long sequences of stories through. Cend’a that is considered as an accompanying instrument is lifted high as it acts as visual gestures in such occasions. Each hand gesture is empowered and reinforced audibly with the coherence of Cend’a just as the songs of the play do. This method where Cend’a acts as a part of hand gestures without the help of language and music

is repeatedly practiced in stories like *Tōraṇayuddham*, *Kīcakavadham*; and in *Maṇikaṇṭhacaritam* that is recently composed by this author. Languished for Sita, Rāvaṇa suspects the hot sun for the cause of his sufferings. But since sun was expelled and moon was established in Lanka, he infers and concludes Sīta as the reason for his sickness. He then decides to approach her. This soliloquy also is composed in the three stages of Tṛpuṭa such as slow medium and fast.

In *Tōraṇayuddham* amorous Rāvaṇa dressed spectacularly as a popinjay (Azakiya Rāvaṇan) approaching Sīta, offering many gifts to please her and requesting for her acceptance and for such sequences Aṭanta 2 in three tempos are beautifully employed. As a gesture of fabulousness, many diadems are held on both sides of his head. In the same play, Hanumān crosses the ocean in order to search Sita who was abducted to Lanka by Rāvaṇa. Hanumān's travelling above the ocean is choreographed in Tṛpuṭa 2. His meetings with Surasa, Chāyāmukhi, Mountain Mainākam, etc, are depicted in this rhythm without the accompaniment of even vocal music.

When Kīcaka notices Sairandhri (Draupadi), he guesses her for Lakṣmi, and then for Sarasvati and then for Pārvati. At last, he realises that she is no one other than Sairandhri — the beautician of his sister Sudēṣṇa. Then he decides to approach her. This sequence also is composed in three stages of Tṛpuṭa.

In *Maṇikaṇṭhacaritam* , Śūrpa the demon decides to win the Dēvas for that he also prepare for a severe penance. These mono actions are choreographed in three stages of Tṛpuṭa. When Tṛpuṭa enters into second speed, the seven Mātras are compressed into five beats. Except these five beats, all the other two Mātras are silent.

Most demonesses appearing in Kathakali disguise themselves as pretty maidens for either seducing or cheating someone. Prior to changing their form, they beautify themselves with ordinary and natural cosmetics, such as

sandal paste, collyriums, leaf saps, even breast milk. After self-adornment, they invite others to play with them but in vain. At last, they play with balls and do some kind of solo performances themselves. It is just at the end of these solo actions these demonesses make out their beloveds. All the beautifications are done keeping the Tṛpuṭa 2 in second speed that carry five sounded beats and two silent beats.

Third face of Tṛpuṭa 2 is with three sounded beats and four silent beats. This rhythm is so vibrantly used when accoutrements are undertaken. Along with brisk footwork the actor takes out the swords from their pouch tied on both sides, wipes all the dusts off and shakes it, then keep again in the pouch. He then fastens all the armors on his body. Tṛpuṭa-2 in its third-speed supplies all the energy and liveliness of the occasion to the actor, character and to the spectators as well. It is a clear evidence for the influence of rhythm and rhythmic orchestra on the mental activities.

A quotation is appropriate here:

‘Fast rhythmic drumming at basic brain wave frequencies [and] energetic dancing which causes a flow of adrenalin and a drop in blood sugar content’ - says Johnson.¹⁵

During the enactment of accoutrements, Tṛpuṭa is inserted amidst the Cempaṭa Tāḷam abruptly. Moreover, that creates a shock due to the sudden change in rhythmic impulse. Tṛpuṭa is most romantic and elegant while incorporated with the marriage ceremony of Arjuna with Subhadra in *Subhadrāharaṇam*. The scene starts with a sequence of beats in the lover side of Cend’a that produce a bass sound than that of from the upper side. This sequence resemble with the ticks produced when a ball bounce on a floor. A gradual decrease in the duration of intervals makes it a natural rhythm; while others are artificially manipulated. No vocal music or dialogues are executed

¹⁵ Johnson, ‘A Tsonga initiation’, African Arts, Southern Mozambique, 1974, p.60-61

on the stage. When the curtain is lowered, Subhadra garlands Arjuna. Arjuna takes the hands. Glances meet each other meaning their childish pretensions and amour. Observes all the great Dēvas arrived for his wedding. His views reach at Kriṣṇa. Salutes him and many nonverbal communications passes. His searches reach Indra. Salutes him and express his thanks through nonverbal looks and facial expressions. Observes the entire crowd those were present during the ceremony and salutes them all. This occasion is made so ‘noisy’ and rejuvenating through the amalgamation of lover side of Cend’a and Maddaḷam in three Layas. Laya means tempo.it is defined as: *kālāntaraviśramō laya*: laya means the interval between two strokes of a Tāḷam or tempo ¹⁶

(Tempos) of Tṛpuṭa-2. This scene is something unequivocal. Tṛpuṭa 2 is being and becoming the foundation for this scene. It makes this scene very spectacular with its vibrant rhythmic and tonal movements.

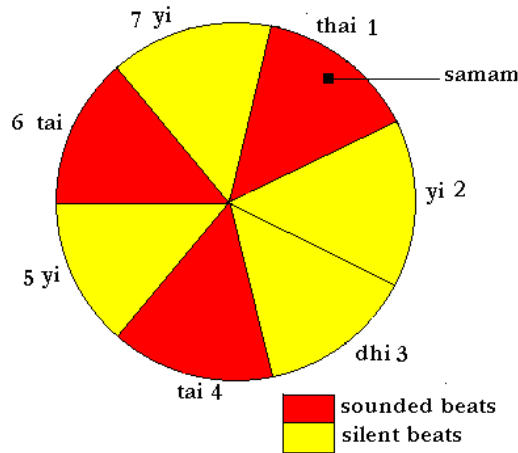


Fig: 126. Tṛpuṭa 2 in fast tempo used in battle scenes.

Now it is time for describe the most confused Tāḷam in Kathakali: Muṛiyaṭanta. It was so pedantic to argue on the terminological meaning of Muṛiyaṭanta that resulted in reaching to a statement that Muṛiyaṭanta should be the ‘*muṛi*’ (scrap) of Aṭanta; or ‘*muṛukiya*’ (fast) Aṭanta. Fortunate it was

¹⁶ Ātṭūur Kṛṣṇa Piṣāraṭi, *Saṅgīta Candrika* 7.70, Geetha Ltd. Thissur 1954, p.302.

that these scholars did not scratch out the meaning of Cempaṭa from Campa, which are dissimilar in all aspects except in name. As a result of considering Mātra alone as the measuring unit of Tāḷam, many definitions with disparity sprout. Some said it is seven Mātras and some said it is six Mātras. Traditionally it was taught that Muṛiyaṭanta is consisted of three Mātras. Let us see how this definition can accommodate the living Muṛiyaṭanta that exist in three ways in the Kathakali performance. As stated before due to the gradual increase in pace in the tempo, the fourteen-Mātra holder Aṭanta gets changed into seven Mātra holder Tṛpuṭa with five sounded beats and two silent Mātras. Again, when it is faster, it changes into three sounded and four silent Mātra format. When unable to sustain in this form as a result of high speed, distribution of seven beats are rearranged so that two sounded beats and five silent beats are incorporated with. A rhythm carrying two beats and a winnowing are called as Muṛiyaṭanta . In *Dakṣayāgam*, the words of Dakṣa to Sati that was set in Tṛpuṭa gets changed into Muṛiyaṭanta when it takes faster tempo in his preceding sentences ‘*Ittaram madamōtuninnutan uttaram parayunna niṅṅe*’ at last. In *Bakavadham* dialogue of Bhīma to Brāhmaṇa set in Tṛpuṭa get changed when he arrives at his preceding words at last. The paragraph in the beginning is set in Tṛpuṭa but when it goes fast due to anger, it gets converted into Muṛiyaṭanta normally. Bhīma’s words beginning with ‘*Dvija vara maule mama niśamaya vācam*’ keeps Tṛpuṭa; but by the end when he gets annoyed with Baka and pacifies Brāhmaṇa telling ‘*Kuṅṭhatayōṭe ini vēṅṭā vilāpam*’ he is more impatient and uncontrollable due to angry that alters the speed of dialogue which eventually changes the rhythm from Tṛpuṭa to Muṛiyaṭanta . In *Narakāsuravadham* also same technique is applied. Indra defends Narakāśura when he attacked heaven. Indra’s dialogues to Narakāśura ‘*Dānavādhama vannatendiha pōriṅṅay ati durmmatē*’ set in Tṛpuṭa get changed into Muṛiyaṭanta when Narakāśura arrives. Due to the high speed, Narakāśura’s rhythm of orations get changed into Muṛiyaṭanta . Though the teachers insist to keep Tṛpuṭa for Narakāśura’s songs also, it is

seldom practiced due to inconvenience in playing the Kalāśam and keeping the rhythm in Ilattālam in such a pace.

Janet Goodridge has observed the Influence of tempo in mental process. He says:

‘Stanislavski distinguished between rhythm as patterning of beats, and tempo pattern....he indicated an increase of pace [in tempo] when characters were experiencing a disaster, and a decrease when they were about to die’.¹⁷

Increase in tempo of a rhythm is inversely proportionate with the number of beats. A similar rhythm carrying two beats and a winnowing is called ‘Cāppu’ in Carnatic traditions also.

According to Carnatic traditions Cāppu Tālam can have many number of Akṣarakālam according to the interval put in between the two beats with varied silent Akṣarakālam. By attributing different Akṣarakālam on the winnowing makes Cāppu Tālam in many forms. An explanation differentiating Mātra from Akṣarakālam is needed here. While preparing a glass of tea, the proportion of tea powder, sugar, and milk would be 1:2:2. This is a constant and stable entity. But instead of one, if seven glasses of tea is to be prepared, no change is employed in the ratio of sugar etc but the quantity of ingredients is altered in accordance. Likewise, the Mātra of all the Tālam while being constant, the Akṣarakālam gets changed according to the speed it possesses. Aṭanta with fourteen Mātras as its unit of length carry fifty-six Akṣarakālam when it is in the fourfold form. In the field of Ayurvedic medicines, the doctors direct the patients to take the total quantity of medicines in three or four Mātras, and such. The meaning they attributed to the term Mātra can be understood from this. It is the groups of divisions of the total quantity. In Carnatic music tradition, when Akṣarakālam such as seven, six and five are grouped in two beats and one winnow it is called as *Miśra cāppu*, *Tiśra cāppu* and *Khaṇḍa cāppu* respectively. (Miśram-with seven

¹⁷ Janet Goodridge, Rhythm and Timing of Movement in performance, Jessica Kinsley Publishers, London & Philadelphia, 1999, p111

units, Tísram –with six units and Khand’am –with five units) Reciprocal to this system if seven, six and five Akṣarakālam are grouped in two beats, and then it is called Muṛiyaṭanta in Kathakali. But it is not differentiated as *miśra* Muṛiyaṭanta , *Tísra* Muṛiyaṭanta and *khand’a* Muṛiyaṭanta etc. as in Carnatic music. In all the Tālam other than Muṛiyaṭanta the Mātras are constituted with uniform monomers; whereas in Muṛiyaṭanta the three Mātras are constituted with heterogeneous Akṣarakālam. (This can be compared with the metric rules of Sanskrit differing from that of Malayālam (Drāvidam). In Sanskrit, the rhythm of a Ślōka is non-flexible unless it is orated as in Akṣaraślōkam; whereas rhythm of Drāvida Vṛttam is so flexible so that it attains varied rhythmic structure. There is a rule about the metric system of Malayālam stating that ‘*pāti nīttām laḡhukkaḷe*’ (monomers can be prolonged through articulation). In Muṛiyaṭanta also the Tālam expanded and contracted by distributing and affixing five, six and seven Akṣarakālam on the three Mātras. Similar to Muṛiyaṭanta, the popular ‘*Mañjari*’ Vṛttam of Malayālam in which Rāmapurath Vārier wrote ‘*Kucēla vṛttam vañci ppattu*’ can be rendered in four, five, six and seven Akṣarakālam invariably.

Muṛiyaṭanta in five Akṣarakālam

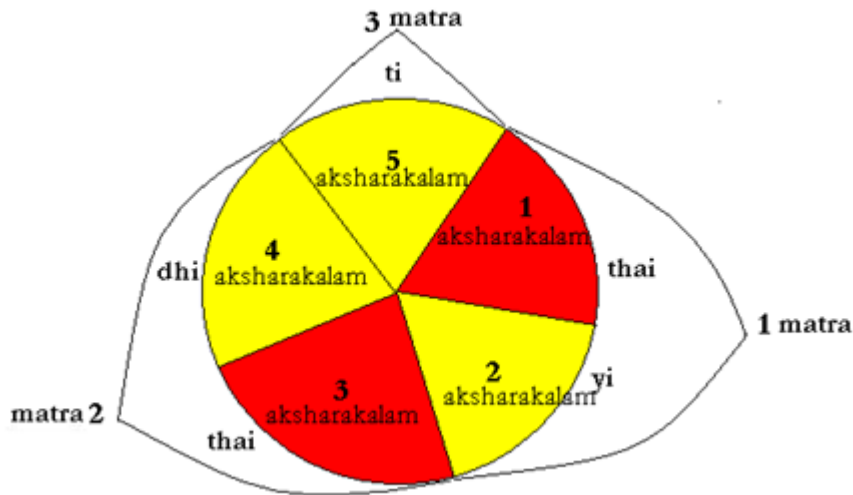


Fig: 127. Muṛiyaṭanta in five Akṣarakālam

For convenience and to distinguish each other let this researcher use the terms similar to the terms of Carnatic music such as Khand'a Muṛiyaṭanta , Tiśra Muṛiyaṭanta , and Miśra Muṛiyaṭanta here also.

Slow movement is impossible for Muṛiyaṭanta. Eventually, all fast tempo dialogues coloured with rage are put in this Tāḷam. Obviously most of the plays end in death of a villain character. The dialogues of the opponents especially if they are very cruel in nature are set in Khaṇḍāram and Khaṇḍā-Muṛiyaṭanta . Bhīma's challenging words with Duśśāsana in *Duryōdhaṇavadham* 'Nilleṭā nilleṭā nīyallōpaṇḍente Vallabhā taṇṇuṭē vastram paṛiccatum' Dussasana's reply to this 'Vīravādaññalīvaṇṇam vṛkōdarā pōrum paraññatu paṇḍeta niṇṇuṭe' is very vibrant and pulsating.

Baka, when noticed Bhīma swallowing the food instead of offering to him, rages with impatience and angry. With threatening words, he warns Bhīma about the consequences that would be his death. This dialogue 'Kaṣṭamivaṇṇuṭe duṣṭata kāṇkeṭō peṭṭennu vanniṭāyvānentu kāraṇam' is quiet enthralling in this Muṛiyaṭanta with five Akṣarakālam. Another interesting feature of this scene is that a flow of Campa with twenty and then ten Akṣarakālams and then after Muṛiyaṭanta with five Akṣarakālams is strung together that creates a puzzle in the spectators. The reply of Bhīma is set in Campa with twenty Akṣarakālam. The cunning plans of Bhīma to kill Baka after his food is very colourfully pictured through Campa; though Baka instead of Bhīma applies its Kalāśam in *Bakavadham*. The Kalāśam is set in Campa with ten Akṣarakālam. Again while the dialogues of Baka start it comes to Muṛiyaṭanta with five Akṣarakālam. The interchanging of tempo from twenty to ten then to five creates an obscure but clear impulse of rhythm and emotion as well.

The same technique is applied while Sugrīva encounter with Bāli in *Bālivadham* also. Sugrīva's youngish nature is very well projected by adapting Campa with twenty beats for his dialogues 'Sōdara Bālin padāmbujam ninde sādaram naumimām pālaya dīnam'. During the Kalāśam

that is performed by Bāli instead of Sugrīva the rhythm is getting faster to double speed ie Campa with ten beats. For Bāli’s words, the rhythm goes still faster to Khaṇḍ’a Muñiyaṭanta with five beats. A progression from twenty to ten, ten to five, can be noticed here. As Muñiyaṭanta possess a duration of five beats, that is half of the Campa’s duration created with ten Mātras, many scholars have even marked Khaṇḍ’a Muñiyaṭanta as synonym of Campa.

Muritaṭanta with seven Akṣarakālam or Mīśra Muñiyaṭanta

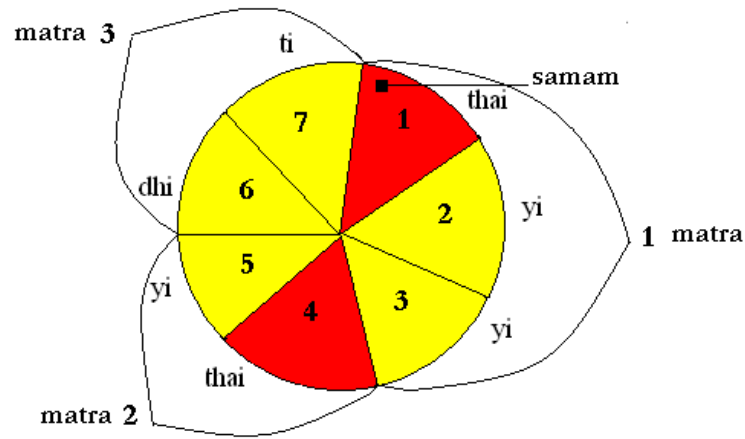


Fig: 128. Muritaṭanta with seven Akṣarakālam

The rhythm in Kathakali that is similar to Mīśracāppu in Carnatic music is Muñiyaṭanta with seven Akṣarakālam or Mīśra Muñiyaṭanta. The most popular among many are ‘Pāṇḍ’unandanarallavairikal anyajātaratallayō’ and its proceeding dialogues. Preceding dialogues of Duryōdhaṇa with Kṛṣṇa is discussed while talking about Tṛpuṭa. After Kṛṣṇa’s negotiations for granting Duryōdhaṇa also rejected a minimum of one house, he warns him about the calamities due to the war and massacre that can destroy the whole clan into ashes. Duryōdhaṇa then rebukes Pāṇḍ’avas by questioning their right for Kingdom as for their varied paternity. Kṛṣṇa retaliate this by reminding him about the paternity of his father Dhrtarāṣṭra whose actual father was Vēdavyāsa, but not Vicitravīrya who wedded his mother first. Antagonized Duryōdhaṇa decides to capture Kṛṣṇa; but in vain.

These conversations are made hot by clubbing these verses with Miśra Muñiyaṭanta and Rāgam Khaṇḍāram.

As mentioned earlier, in the conversation between Indra and Narakāsura while Indra’s words set with Tṛpuṭa Narakāsura’s words are set in faster tempo Miśra Muñiyaṭanta. Another important Padam is ‘*Kaṣṭamahō dhārtarāṣṭranmār ceytoru*’— the address of Kṛṣṇa to Yudhiṣṭira in *Kirmīravadhā*. When Yudhiṣṭira complains and vilifies Kṛṣṇa for simply witnessing the cruelties of Duryōdhaṇa, Kṛṣṇa burn with anger and bring forth his mighty weapon Sudarśana. Sudarśana’s words in respect of Kṛṣṇa are set in Miśra Muñiyaṭanta with seven nodes.

Kumbhakarṇṇa and Vibhīṣaṇa while answering to Rāvaṇa ’s question in *Rāvaṇōtbhavam* about their achievements in their penance are depicted in Miśra Muñiyaṭanta . ‘*Ugrapārākramanāy maruvīṭumen agrajā kēlkka bhavān*’ and its proceeding dialogues are set in this rhythm. While defending Rāvaṇa when fleeing with abducted Sīta, Jaṭāyu, the mighty vulture- a strong character appearing in Rāmāyaṇam, challenges Rāvaṇa in this rhythm. The dialogues of both Rāvaṇa and Jaṭāyu are set in this Tāḷam.

One of the most striking and important Padam set in Miśra Muñiyaṭanta is that of Brāhmaṇa in *Santānagōpālam*. Not seeing even the corpse in the delivery of his wife Brāhmaṇa hoots Arjuna for alluring him by his false promises. This Padam is made sensitive and touching with the combination of Miśra Muñiyaṭanta and Bilahari. This rhythm and Rāgam adds Vyabhicāri bhāvās such as anger, sorrow, grief, desperation, abhorrence etc to the verses.

Muñiyaṭanta with six Akṣarakālam or Tisra Muñiyaṭanta .

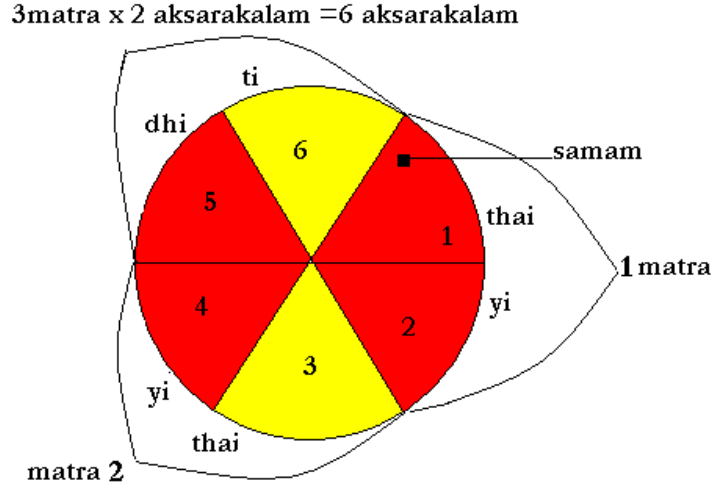


Fig: 129. Muñiyaṭanta with six Akṣarakālam

It could be a paradox to note that dialogues set in both Muñiyaṭanta s with five and seven ticks get changed to Muñiyaṭanta with six (2+2+2) ticks while Kalāśams are under taken.

In other words, the performance of a Padam and performance of a Kalāśam in the same Padam will be in different rhythms. But both the rhythms do have the same number of sounded Mātras and silent Mātras but the duration of the silent Mātras in each of the rhythm is varying. The Akṣarakālam is not uniformly distributed in this rhythm. Here, the actual meaning of Mātra is ‘an interval’. Two sounded intervals mixed with two silent intervals in varied duration is the nature of this rhythm. In Khaṇḍa Muñiyaṭanta, the two silent intervals are with one and two ticks respectively. In Tisra Muñiyaṭanta the two silent intervals are with one ticks this rhythm exist as twin form. Two Tāḷavaṭṭam (two repetitions of the rhythm) where each carry three ticks are joined thus forming six ticks altogether.

No much conversational songs are composed in this rhythm except a Padam in Tōṭayam.

The prayer starting with ‘*Santatam nin padāmbujam cinmayarūpiṇī nityam*’ could be the only Padam set in Tiśra Muṛiyaṭanta. Otherwise, this rhythm finds existence only in Kalāśams. The format of Miśra Muṛiyaṭanta kept in Kalāśams is very different from the format kept while singing. Here also it is characterised with two sounded beats clubbed with two mild beats and two silent winnows.

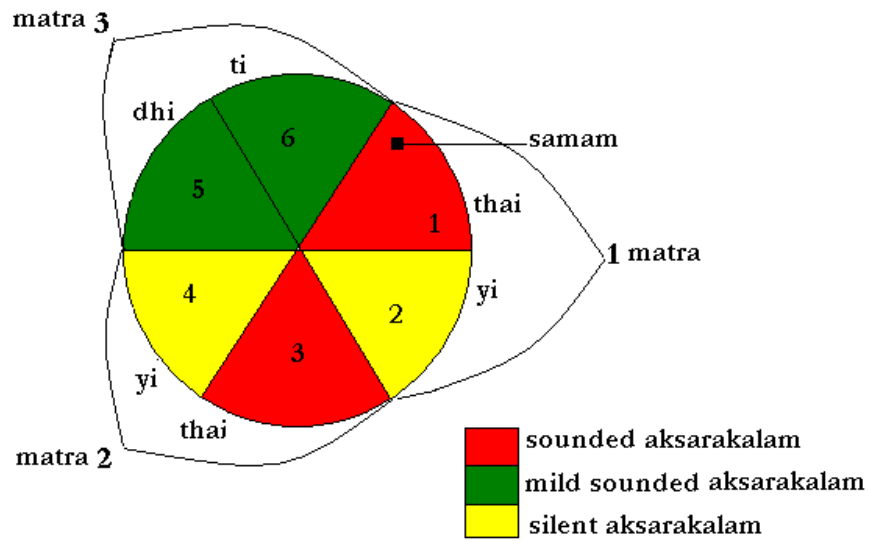


Fig: 130. Muṛiyaṭanta with six Akṣarakālam in Kalāśam

Due to these varied nature, Muṛiyaṭanta was been a subject for loud discussion. But the gurus of ancient tradition could not have been incorrect. The most important clue and evident one can trace if trying to find out the true nature of Muṛiyaṭanta is from Purappāṭ. All the above-described forms with seven, six, and five ticks finding their expressions through two sounded and one silent beat are invariably appearing at the final stage in Purappāṭ.

Pañcāri

Pañcāri is limited to a very few number of Padams. Most acclaimed one is that of Indra in *Kālakēyavadham*.

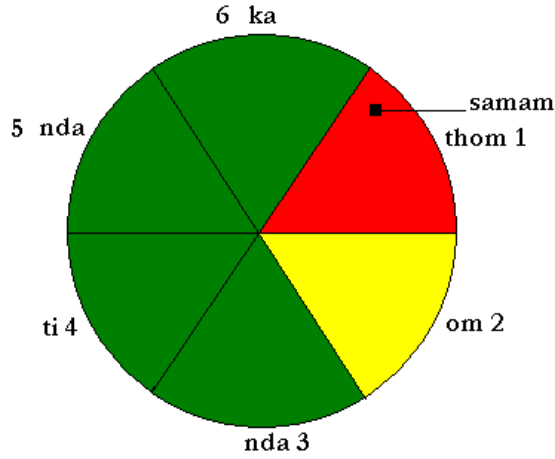
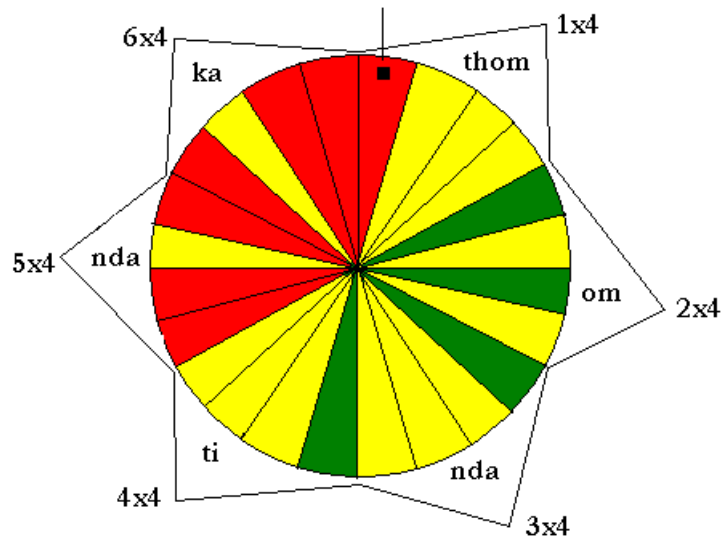


Fig: 131. Pañcāri

‘*Mañuja tilaka mama mozikaḷ niśamayādhunā*’ is a rare Padam composed in Pañcāri. This play is not very much played; if at all played this episode is omitted most often. The Reply of Arjuna also is set in the same Tāḷam and same Rāgam Madhyamāvatī. The Padam ends in a beautifully choreographed Eraṭṭi. The dialogue of Kuṭṭi Rāvaṇa (little Rāvaṇa)-‘*sahaja kumbhakarṇṇa*’ in *Rāvaṇōtbhavam* is set in this Rhythm.

Nature of Pañcāri while singing Padam

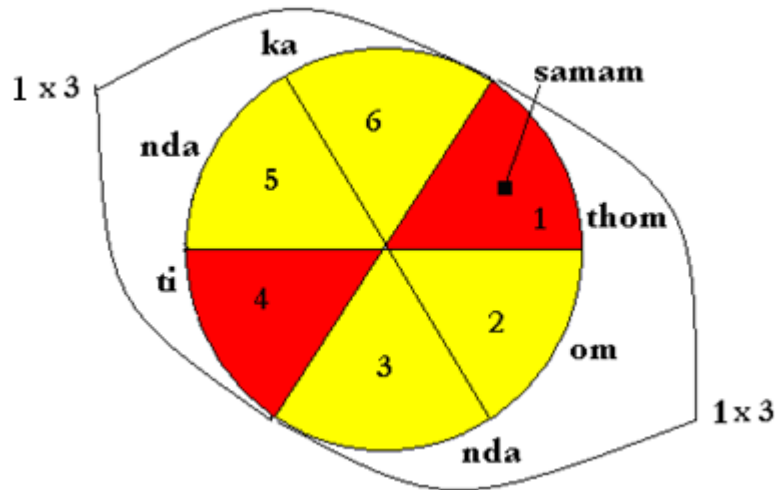


6 matras x 4 aksarakalam = 24 aksarakalam

Fig: 132. Pañcāri in Padam

Pañcāri is very prominent in ‘Kummi’. Kummi is a dance number performed by female characters alone. The most noted in Kathakali is that of *Uttarāsvayamvaram*. Uttaran, the prince of Kingdom, is in a very erotic mood with his lovers. At the end of his flirtation and coquetries with lovers, they also try to allure him with their dancing skills. ‘*Vīravirāṭa kumāra vibhō cārutara guṇa sāgarabhō*’¹⁸ linger in heart for long. Through the dance form Kummi, Pañcāri in its most décor sway and dangle — in that story. This Kummi has entered and established in the socio-cultural arena by getting used in Tiruvātira kaḷi. In *Narakāsuravadham* also, the verses for a Kummi is written and placed in the beginning while Indrta is romancing with celestial nymphs. As a part of their reply to Indra they make a dance scene through Kummi. In resemblance to this, a Kummi is composed in *Kirātam* also. It is when Arjuna’s penance was prolonging beyond the expected time, suspicious in the achievements of Arjuna, Indra summons the celestial nymphs — the Apsarās — to seduce Arjuna and obstruct his sacrificial rituals. The Apsarās approach meditating Arjuna and try through their sensational Kummi dance to allure Arjuna, but in vain. They sing ‘*Bandhura rūpikalēparavin entini nāmiha ceyvatahō*’ and dance to apiece set in Pañcāri Tāḷam.

Six Mātras are grouped into two each holding one sounded and two silent Mātras



¹⁸ lines written by Irayimman Tampi in his *Āṭṭakkatha Uttarāsvayamvaram*

Fig: 133.Pañcāri in fast tempo

In the same play, Śiva disguised as hunter and Pārvati as hunts woman start to Arjuna's meditating place for awarding him a boon and, at the same time, kill Mūkāsura, the demon who was initiating to assault on Arjuna as per the order of Duryōdhaṇa. The preparations for the hunting that include sharpening of swords, arrows tightening of bows etc are choreographed in Pañcāri. This rhythm being very suitable for such occasions influence the enjoyers that awakes them in the dawn from their nods due to the long watching of the performance from the previous night along. The hunting scene that is played amidst the viewers also is set in Pañcāri. Solo 'hand ball' play is designed in this rhythm. As mentioned earlier while discussing about Tṛpuṭa², by the end of self-adoration of most of the demonesses they perform solo 'handball' play and some other gambols in this rhythm. The argument of Dakṣa when he was blocked from entering Kailāsa with Nandikēśvara who was keeping the doorway of the abode of Śiva is set in Pañcāri. '*Rūdhamām madēna candra cūḍa mandirattil vannu gūḍhamāy kaṭanniṭunna mūḍha nāreṭā*' are the authoritative words of Nandikēśvara in *Dakṣayāgam*. Dakṣa's reply also is set in this rhythm.

All the games of dice in *Naḷacaritam*, *Duryōdhaṇavadham* and in *Uttarāsvayamvaram* are arranged in Pañcāri. A number called 'Puramcāṭṭam' is performed at the beginning of some battles. This again is set in Pañcāri Tālam.

As in the case of all the other Tālams, Pañcāri also keep different forms. Application of Pañcāri while rendering the Padam and while accompanying a percussion or Kalāśam is different. Similar to Pañcāri the Tālam used in Carnatic traditions is Rūpakam. A question of the different entity of Pañcāri from Tiśra Muṛiyaṭanta can arise, as the total number of Akṣarakālam in both these rhythms is the same. So as similar phonemes are incorporated in 'kitchen' and 'chicken' still the meaning differing, the total Mātras though being same, but the difference in pattern of their distribution

can differentiate one rhythm from other. Many arguments are still loud about the existence of these two rhythms as separate entity. The problem for them is the incapability in observing a rhythm through its rhythmic impulses rather than counting their quantity from numerical Mātras.

Ēkatālam

Ēkatālam is characterised with its single ticks containing four or three Akṣarakālam. During all the Iḷakiyāṭṭam such as Tant'ēṭāṭṭam, after the curtain look of most of the Katti makeup characters, Kailāsōddhāraṇam, Pārvativiraham, Ahalyāmōkṣam, Śabdavarṇṇaṇa, Paṭapuṛappāṭ, Samudravarṇṇaṇa, Vanavarṇṇaṇa, Swargavarṇṇaṇa, Soundaryavarṇṇaṇa, Vērpātu and Kalāśam, Ēkatālam is maintained as the basic rhythm.

Tandētāṭṭam

In Tandētāṭṭam (Soliloquy) that they perform after the curtain look, the Katti makeup characters soliloquies where they analyse the reason for one's happiness and finds that it is because of the mighty boons he received from some Gods. Being he very strong and powerful hence, he is happy. Then he relax for a while fanning himself with his shoulder garment. After this, he enters into the occasion of the real play where he can improvise as either through actions of listening some messages from a messenger or by remembering a pre decided meeting with someone or such and then lifting the curtain up again and leave the stage.

Kailāsōdhāraṇam (Uproot of Kailāsa) is a sequence performed in *Bālivijayam* by Rāvaṇa as a conversation to Nārada. Nārada enquires about the mighty sword of Rāvaṇa when he wanted to evade the invincible sword that Rāvaṇa received from Śiva, while starting to conquer Bāli. He narrates the story of uprooting of Kailāsa and its consequences resulted in getting it.

Reading the instructional message sent through a messenger by Kubēra, who is his stepbrother Rāvaṇa, gets angry and kills the messenger.

Vengeful Rāvaṇa retaliates upon Kubēra by challenging him for a duel. A terrified Kubēra pleads Rāvaṇa by offering him with his ‘Puṣpaka Vimānam’ (aeroplane). Voyage through Puṣpakam was blocked as it hit on the mountain Kailāsa. Knowing well that Kailāsa is the residence of Śiva and Pārvati, Rāvaṇa gets out of the plane and commands the mountain to move away from his root. Realising its negation, Rāvaṇa evaluates the weight and mass of Kailāsa, and then, plunging his twenty arms into its foundation, lifts it up and throws it away.

Pārvati viraham

Pārvati viraham (Separation of Pārvati) is a mono-act, which explains the amorous quarrels of Śiva and Pārvati in Kailāsa while the uprooting took place. Longing for romancing with Gaṅga Śiva tries to keep away Pārvati from his side; for that he requests the celestials by sending telepathic message to drive Pārvati away. Realising the plans of Śiva, the Apsaras approach and request Pārvati to go together for bath and larks in the river with them. Pārvati agrees and arrange her son Gaṇeṣ to sit in the laps of his father until her return from the river that can reward stomach full of sweets to him. Ordering her servants, or ‘Bhūtas, to be present in the room of Śiva till her arrival Pārvati leaves her Husband and go along with the maidens. Astonished to see Gaṇeṣ sitting in his laps Śiva asks him to leave the place. But listening that he would be rewarded by his mother if sustained there till Pārvati’s arrival Śiva makes his stomach full with sweets on the spot. Śiva took Gaṅga from his knotted matted hair when all others were sent away, and starts romancing with her. Sensing danger, Pārvati hurries back and listens to the sounds from Śiva’s abode. She pushes open the closed doors and is shocked at the happenings. Trembling and sweating Pārvati starts to go back to her own home taking her children along with her. But it is at this moment Rāvaṇa pulls out Kailāsa, creating a quake that forces Pārvati run back to Śiva and embrace him to rescue her. An embarrassed as well as happy Śiva realising Rāvaṇa as the cause for their reunion, and awards him a mighty sword called Candrahāsam.

Nārada then convinces Rāvaṇa that it would be shameful to use such a mighty sword to capture a silly monkey.

Ahalyāmokṣam (Ahalya's salvation)

Ahalyā mokṣam is performed in *Narakāsuravadham* by Narakāśura when Indra came to defend his assault. When Indra keeps mum for the questions of Narakāśura about the thousand eyes seen into all over his body, Narakāśura starts to humiliate him by explaining the story to Indra. Indra became lecherous on Ahalya who is the wife of saint Gautaman. One night, Indra crowed like a cock in his bid to mislead Gautaman that dawn had arrived. Lusty Indra, disguised as Gautaman enters the house and mates with Ahalya when Gautaman went away for his ritual bath. Gautaman touches the Gaṅga and realizes that it was not yet dawn and the cock's crow was not a real one and all was manipulations of Indra. The enraged saint vents his wrath as a curse on Indra that put penises all over Indra's body. Goutaman then delivered Indra from his curse by altering the organs into eyes when all the aggrieved and panicked Indra and Dēvas requested him to forgive.

Śabdavarṇaṇa

As it means it is the inference and explanation of a loud sound. Many demonesses after being cut their nose and breasts as a punishment for their lecherous or crooked deeds returns to their chief snarling with a blood-daubed and frenzied body. There is an initial suspicion of the loud cry as the sound of collision of mountains, but it is soon cleared as it is recalled that Indra cut the wings of mountains long ago. The suspicion of the sound that of oceanic noise is also cleared since Bad'āvāgni, the son of saint Āurva, was established at the bottom of oceans to swallow the excess water in the sea. Unable to tolerate the huge noise, the chief demon then search and finds a shining form at far. This is performed by Narakāśura in *Narakāsuravadham*, Rāvaṇa in *Kharavadham*, Kirmīra in *Kirmīravadam*, etc.

Paṭapuṣpāṭ (Preparation of arms)

Inspection of the chariot brought prepared by the charioteer as per the order, the preparations of accouterments such as bows, arrows, sword, shields, spears, maces, trident and their honoring are undertaken. Armors are tied over the body along with a sort of warming up (Paruntin kâl). Endless row of the soldiers with arsenals are scrutinized and then orders the charioteer to drive towards the opponent. The whole process is set in Ēkatâlam but fast Tṛpuṭa-2 is incorporated in between while the swords are examined and armors are tied.

Samudra varṇṇaṇa (description of Ocean)

As the name suggests, exposition of ocean is the subject here. The wide and endless ocean with its high and rolling waves, the fish and sharks swimming through, the conches moving about and all such details of sea are described through body language of an actor.

Vaṇavarṇṇaṇa (description of Forest)

Exposition of forest is the subject here. There are many possibilities of improvisations here. Many artistes use this opportunity for expressing their skills in developing a picture of forest. Vaṇavarṇṇaṇa is performed in *Kalyāṇa saugandhikam*, *Naḷacaritam*, *Bakavadham*, *Kirātam*, *Dakṣayāgam* and many other plays. Each picturesque of forests done in each stories are in varied spirit since each occasions and performers are different. It could be a dense forest as in *Kalyāṇa saugandhikam*, it could be frightening, as in *Bakavadham*, and could be very panoramic as in *Kirātam*, etc. In most occasions, the stories exemplified are that of either the death of an elephant by the blows of a lion simultaneously while a python swallow its leg; or the death of an eagle that was arrowed while trying to shoot one of the couple birds by a hunter who was actually aiming his arrow at one of these couple birds; but got bitten by a snake just at the moment of deliverance, and the arrow thus having strayed and plunged on the eagle.

If it is a holy forest situated at the bank of river Gaṅga, or over the valleys of Kailāsa, a lioness petting and licking a deer calf, peacocks playing with snakes, and such hostile animals in such divine and friendly relationships are pictured. In *Bakavadham*, Bhīma finds jackals and vultures praising the demon Baka, devils and ghosts hiding behind the heaps of carcasses of Brāhmaṇas; holy threads of Brāhmaṇas broken etc. From the intolerable stink of rot flesh, Bhīma recognizes forest of Baka. There is immense scope for improvisation in such situations.

Svargavarṇṇaṇa (description of Heaven)

Depiction of heaven is the subject of Svargavarṇaṇa. Elaborated exposition of skills and talents of a performer is brought out through this number. In *Kālakēyavadham*, wonderstruck by seeing the heaven, Arjuna depicts the spectacular scenes of the place. The contents of many are performed by many performers depicting the heavenly scenes written by ancient men of letters considering Kathakali performers unskilled to create such. Golden trees covered with emerald leaves bending down with coral and ruby fruits are depicted in these Ślōkas. Celestial nymphs begging for many wishes those were satisfied by the munificent trees (Kalpa vṛkṣam) of heaven, their adoration towards Arjuna, the panoramic views of heaven etc are portrayed during Svargavarṇaṇa. Airāvataṃ — the four tusked white elephant, Ucaiśravas the white horse of Indra, Kāmadhēnu, the munificent cow of heaven and many such details are described during Svargavarṇaṇa. It finishes through a sequence where the performers imitate the dance with the ball played by maidens of heaven in Pañcāri Tāḷam.

Saundarya varṇaṇa (description of Beauty)

For the enactment of ‘Saundarya varṇaṇa’, many Ślōkas were written by the scholars since Kathakali performers were not well versed in Sanskrit and poetics those days. Usually it is done at the time the heroine being with the hero after the slow moving romantic scene, or at the moment of witnessing a beauty. As Kathakali being an extension of Kūṭiyattam and Kṛṣṇanāṭṭam, many Ślōkas written by scholars in neoclassical nature are enacted. Some modern-day enjoyers stick to the old and traditional ‘Āṭṭams’ though they are clichéd, many others appreciate novel improvisations and creativity of performers. Full moon face, lotus eyes, gaits similar to that of a tusker or swan, voice of cuckoos, cloudy hair, ball breasts et al are the images appearing in most of the plays. Sometimes, it prompts one to doubt that if ‘*cliché*’ is been accepted as ‘*classic*’ in Kathakali.

Vērpātu (Separation)

This ensues after the banishment of Naḷa from his Kingdom that was captured by his stepbrother Puṣkara through dice game. Naḷa was entering into all mischievous actions as the result of the ingress and influences of evil-spirited Kali. After the defeat in dice game, he moved to forest with his wife Damayanti. Unable to protect himself and rescue her, Naḷa fled from her while she was asleep tired on his laps during a night. The mental tugs to abandon a helpless woman alone in the forest who wedded him rejecting even Dēvas and the temptations made by Kali to abolish her pressurise Naḷa ; but at last he disposes her and absconds into the dense forests.

The most strange and interesting numbers of percussion patterns are that of ‘Gaṇapatikai’ of Maddaḷam and the Kalāśam of Vandana Ślōkam . These musical compositions do have a length of duration that is impossible to be incorporated with any of the above-mentioned Tālams. These ensembles never even end in the ticks or ‘Sarvalaghu’¹⁹ These compositions are like the length of a cloth when measured appears to 13.28 meters, rather than to a rounded figure. Of course, the total length of duration of earth while circumambulating the sun is also not a rounded figure. These Kalāśams are just music created without bothering about its length or Tāḷam to which it could have been accommodated. Even the ‘Samam’ or starting point of these compositions is very vague and unidentifiable.

Martin Meishel talks about the influence of music on drama:

“The drama of pure feeling is no longer in the hands of the play write: It has been conquered by the musician after whose enchantments all the verbal arts seem cold and tame. There is flatly no future now for any drama without music except the drama of thought. The attempt to produce a genus of opera without music (and this absurdity is what our fashionable theatres have been driving at for a long time past without

¹⁹ Sarvalaghu is like the ticks of pulsation that continues without much change unless a hike in emotions happen.

knowing it) is far less hopeful than my own determination to accept problem as the normal material of the drama”.²⁰

This researcher has successfully tried the Tāḷas used in Tiyyāṭṭ and other rituals like ‘Paṛayeṭuppu’ for many newly choreographed battle scenes, Kalāśams and Padams.

The conclusion of this chapter is that Rhythm in Kathakali is unique and scientific. It can be notated.

Many of the rhythms used in Kathakali are not recognized and registered

Realm of Rhythm is keeping its pace along with other branches of Kathakali by adapting new rhythms from folk and classical arts.

²⁰ Martin Meisel. Shaw and Nineteenth Century Theatre. Princeton University Press. New Jersey. 1963. P, 44.

PART III

**THE STRUCTURE KATHAKALI GAINED
THROUGH INNOVATIONS AND
EXPERIMENTATION**

Points to be Discussed

- Translation of Śāpamōcaṇam
- Translation of Yayāti (Puruvamśōdayam)

Change is the law of nature, and is inevitable. As any art form, Kathakali also has widened and deepened its span by assimilating and accommodating new themes and contents. Because of my creative expedition through this art form, some new plays could be brought to the stage of Kathakali; those are well received by the public. To list them below,

1. Śāpamōcaṇam, 2. *Karṇṇaparvam* first part, 3. *Karṇṇaparvam* second part, 3. Maṇikaṇṭha Caritam, 4. Abhimanyu, 5. Citrāṅgada, 6. Yayāti, 7. Cārudattam (adaptation of William Shakespeare's Julius Caesar) 8. Hidumpi.

1. ŚĀPAMŌCAṆAM (Deliverance from curse)

This plot is from epic Mahabharata; an old story interpreted in a novel way.

The third of the five Pāṇḍavas, Arjuna, undertakes 'tapas' (sacrificial penance) on lord Śiva. Śiva, appearing in the form of a hunter accompanied by consort Pārvati in the form of huntress, arrows the wild boar whom he chased far from; along with Arjuna while the boar was trying to attack Arjuna. (Actually, this wild boar was an Asura sent by Duryōdhaṇa to kill Arjuna while he was doing his rituals.) In order to wipe out the pride of

Arjuna and test his mastery over archery, Śiva starts fighting claiming for the quarry. Through much tough battle and with interference of Pārvati, Śiva at last wins Arjuna and then bestows him with the mighty arrow, 'Pāśupatam'.

Knowing this achievement, Indra, the lord of heaven and father of Arjuna, takes him to heaven in order to destroy his enemies. While marveling the heaven he rescues many celestials those were kidnapped by some demons.

Here Arjuna is in a world of detached relations amid luxurious living. When humans thrive for relationships, celestials negate it. After a long isolation from his relatives, he suffers from loneliness in the solitude of heaven.

The renowned celestial nymph, Urvaśi , happens to see and falls in love with Arjuna. She happens to be the lover of Purūravas and lived with him for quite long. Purūravas is the fortieth ancestor of Arjuna. When Arjuna realises the truth, he tries to withdraw from this love. This enrages Urvaśi, who curses him to become a eunuch. Arjuna submits himself before Urvaśi as her own child. A clash between mortal man with bondages and immortal celestials without bondages is taking place here. This play is the struggle of a mortal who is unable to make realise the celestials the realities of relationship. In addition, this play shows the ecstasy of a damsel who was denied from becoming a mother— and finally realizing that motherhood is the paragon of womanhood.

Śāpamōcaṇam starts with Urvaśi's explanation of her love to her friends.

Scene 1

In the full moon that made the water lilies smile with a dewdrop on their lips, the night when the flowers sown over the silk bedspread withered, Urvaśi saw a face in the moon.

Why her grace full gaits ornamented with bells stepped un-rhythmically? Why she threw away her pillow that was embraced by her? Why the blue of her eyes turned into red by dropping tears?

Was that bow, or arrows or quiver or figure or his feet able to fight and dance as well or his arms able to shoot thousands of arrows at once made her sad?

Was it Arjuna or Kāma the cause for her agony?

Urvaśi : “Is he good in archery as I am in Vīṇa and music? Has he expertise in battle as I have in dancing? I referred ‘he’ for the visible god Arjuna

Glancing at the charioted Arjuna, holding his mighty bow, performing the war resembling with a dance makes me realize the consequence for played the innocent hearts of many saints and made them erotic.

After loosening my tresses, and my jacket, when started to unveil my pleated apparels the string of my zone got broken and the gems and beads fell scattering around. Now I cannot explain more about my dream.”

Her friends encourage her:

Friend: “Enough your explanations are. We have diagnosed your illness. The only medicine is the caress and kisses from him without putting a request forward. So try to get his lips”

“When your body is full with love why should you wear many more ornaments? You just drop a nectarous smile meditating and chanting the mantras of ‘Rati’”(the Goddess of love and sex).

“Don’t hesitate, proceed, encounter, arrow him with your flowery glances making your brow a bow and win, let us observe his exasperations and defeat, in hide.”

Scene 2

Urvaśi is been accompanied and taken to Arjuna.

Urvaśi : “What does the sky where swan like clouds float and swim, murmur”?

Friend : “Oh erotic and playful Urvaśi , please approach Arjuna”.

Urvaśi : “What does the breeze, smeared with sandal smell whisper”?

Friend : “The odor of your hair will make Arjuna intoxicated.”

Urvaśi : “What is the meaning of those songs sung by the cuckoos?”

Friend : “Create lust by singing a silent song of love”

Scene 3

Arjuna is alone.

He says : “Oh! Heaven is marvelous. The full moon is ascending slowly rhythmically in the sky. Breeze perfumed with fragrance of lotus is roaming around. Mild musical notes of nightingales flow down from the trees. Still why I am restless and troubled? Here somebody is approaching me. Yes, it is a relief.”

Urvaśi reaches near Arjuna.

Arjuna : “My burning heart in the solitude is now blossomed full with nectar. While it is been churned with erotic emotions and longing for love, why you adorn and worship me with your half-closed gazes?

Check my dullness by offering the honey from your lotus heart. Protect my body from this gloom by fondling with your tender fingers.”

Urvaśi : “I came to see the one who won Indra, who encountered with Śiva, who owned the mighty bow Gāṇḍīva. I submit myself in his long arms marked with the cicatrices of the bowstring.

I saw you arrowing and destroying your enemies. I was wonderstruck to see the arrows shot by your opponents falling like flowers on your body. I saw your devastating fight-dance. But I was unable to see yourself. I submit myself on the armor free broad chest.”

- Arjuna : “I am so fortunate to have you here in my solitudes.”
- Urvaśi : “I am the most fortunate among women to have you as my lover. Let us chat and...roam around in the heaven.
What will you do if your bow gets broken while you fight?”
- Arjuna : “Oh no. It is an unbreakable bow bestowed on me by Agnidēva (The God of fire)
- Urvaśi : “What will be if your quiver gets empty”?
- Arjuna : “No my quiver is ever full. Will not get empty”
- Urvaśi : “What if your right arm gets tired by shooting arrows?”
- Arjuna : “Both of my arms are fluent in arrow shooting. I can arrow with both hands.”
- Urvaśi : “What if your heart is tired?”
- Arjuna : “I am ‘Guḍ’ākēśa’ (one who has won sleep and state of fatigue). I can fight for years without getting tired.”
- Urvaśi : “Arjuna, you are a masculine perfection. I will take you to another side of heaven.

Scene 3

Two celestial nymphs watch Urvaśi and Arjuna and make humorous comments.

First girl : “Here can’t you see Arjuna and Urvaśi playing love games? Why Urvaśi should wear jewels and ornaments to capture Arjuna? Why should she smear perfumes?”

Second girl : “Seeing the tresses flowing down, vacillating breasts, and her intoxicating mild smile, can one control the throb of his heart and resist from becoming mad with love for her?”

First girl : “The mortal Arjuna is fortunate to get immortal Urvaśi as his lover.

Second girl : “No. The celestial Urvaśi is more fortunate to get Arjuna who is well versed in all sciences and all arts as her lover.”

First girl : “Let us watch Arjuna collapse by reading the love letters wrote by her red toes on the ground, and induced with her beetle glances and whips with eye brows from this creeper hut”

They exit. Arjuna and Urvaśi enter the stage. They reach at a crystal palace.

Arjuna : “What is this palace? Is that a recreation room, a theater or a dice game indoor court”?

Urvaśi : “It is a picture gallery where many portraits of kings those visited and rescued heaven from demons in different eras are kept as a mark of homage to them.

Here is the portrait of Duśyanta drawn by painter Citralēkha.. Here is the picture of Dilīpan. He is the father of King Raghu. This is the drawing done by Citraradhan. He has painted the king Nahūṣa so lively. Now we reach before the king of kings Purūravas with whom I spent many years as his lover.”

Arjuna fell in great disaster as if he was blowed with curse by his ancestor: Purūravas. He trembled and sensed deep trouble. His activated senses gave commands: “Do not insult your ancestors, don’t become a

sinner.” A hundred hoods of burning lust hissed like serpents in his heart. Kunti, his affectionate mother in white dress, appeared inside his heart with a lovely smiling face when he looked at Urvaśi . Chanting the many names of lord Śiva (who is the destroyer of Kāma, or lust), Arjuna controlled his heart. His conscience arose. His temptation dead .Keeping Kṛṣṇa in mind Arjuna spoke to Urvaśi words of negation.

Arjuna : “Urvaśi , it is very late night; let us stop childish fun. My father Indra has given many assignments in archery. I will be late in the music and dance classes of Citrasēna. So let us part now.”

Urvaśi : “Oh Arjuna, wait, do not throw away my oblations. I beg your love. Do not break the tuned strings of a Vīṇa. Do not cut the thread of a garland. Thorny cactus can flower. Dark clouds may bring rainbow. Hard granites can produce precious rubies. You are not devoid of love.

Don’t you listen to the whispers of the beetles from my heart? Come, fall over to my bosom.”

Arjuna : “Urvaśi , you get out of this gallery. Your words are shy less and similar to dead fishes. Do you think your gestures and gaits have impressed me? Are we akin while you accept many people as lovers?

Do not consider me similar with those saints whom you played and trapped in your love. Do not utter words devoid of sincere love

You, beggar of love, Arjuna is unattainable to you.”

Arjuna now takes his bow and quiver then starts to run away from the gallery; but Urvaśi obstacles him at the exit.

Urvaśi : “Stop there, you, wicked who insulted me. Can you go like that cheating me after lifting my wishes up to sky?

Shall I, can I consider all our chats, roaming hands in hands and plays false? Could those sweet words captured my heart be fake. Will I accept your fraudulence?

You know who Urvaśi is? What heaven is? You know the meaning of those words you uttered. You know what I am up to. Take this curse that is my wrath which sprang from the wounds created by your words in my heart. Let you become a eunuch.”

Urvaśi curses Arjuna and vanishes.

Arjuna falls down in panic he prays Urvaśi thus:

Arjuna : “Oh mother, deliver me from this curse. Don’t make your son a eunuch.

What makes you different from my mothers Kunti and Indrāṇi (wife of Indra)? Can you punish so cruelly when your son tried to get away from the sin of incest? Can you justify your deeds?

Unaware of your relationship with my ancestor Purūravas, I happened to fall in love with you. Let those words I uttered in order to getting rid of you, change into arrows and punch my heart.

Can’t a mother forgive a son’s sins? Can’t she forget his mistakes? Doesn’t she have the tolerance?”

Being a celestial nymph denied from becoming a mother, Urvaśi but listening to Arjuna’s monologues now realizes the beatitude of motherhood. Her lusty love is transformed into affection of a mother. Heart Full with ecstasy and eyes full with tears, body full with horripilation, Urvaśi appears before Arjuna as a mother. She says:

Urvaśi : “Don’t be sad my son, after one year (a period of incognito) this form of a eunuch will be changed and will be as it was before.

You being as powerful and handsome as he was I mistook you as your ancestor Purūravas. Anyway, curse of a mother will not hurt one.

Actually, it is me who is cursed not to become a mother. Today receiving you as my son, I am delivered from that curse. I have no more heights to grow. I have no more bliss to realise. When will my heart ooze this maternal ecstasy again? My son, come near, lie down over my laps. Let me sing a lullaby for you. My son, do not wake up while you sleep.”

YAYĀTI (Puruvamśōdayam)

Root story is from *Mahābhāratam*.

Śukra is the guru of Asuras (demons), and Brihaspati is his counterpart for the Dēvas (Gods). Śukra could resurrect the dead Asuras with a mighty mantra called *Mritasañjīvaṇi*. Thus, he could invalidate any curse by saints or others, by redeeming the prospect of the Asuras.

This makes the Dēvas unhappy. As a way out, they send Kacan, the son of Brihaspati, to learn this mantra from Śukra. The Asura guru is pleased with the humility of Kacan; and accepts him as his disciple. (Those days, knowledge was not forbidden even to one’s enemy.) Śukra’s daughter, Dēvayāni, meanwhile, falls in love with Kacan. The Asuras are annoyed with Kacan, and kills him thrice; but each time Śukra would resurrect him following Dēvayāni’s pleads. A fourth time, Asuras kill Kacan, burn him, and later mix the ashes in the vine that they serve as a drink to Śukra. Dēvayāni pleads for resurrecting Kacan. The son of Brihaspati takes birth again inside the stomach of Śukra. Śukra teaches the mantra to Kacan. Śukra’s stomach is rip opened (killing him in the process). Kacan comes out. But, with the newly learned mantra, Kacan resurrects Śukra.

Now that he has by hearted the mantra, Kacan starts back for heaven. A shattered Dēvayāni requests him to marry her and take her with him. But Kacan leaves her and goes back to heaven.

Now, Dēvayāni later finds a good friend in a girl, Śarmiṣṭha, who is the daughter of Asura king Vṛṣaparvav.

Yayāti - Puruvamśōdayam (The rise of Puru Dynasty)

Scene 1

Summary

(To entertain themselves, Śarmiṣṭha and Dēvayāni go to the banks of the Mālini. While bathing, winds yank off their garments. They get them back, but in the melee end up wearing the other's dress. A quarrel ensues, and Dēvayāni falls into a well.)

Ślōka

As if standing in water like lotus in deep meditation and looking at the sun with teardrops of delicate love, Śarmiṣṭha did not know to whom she should tell the heart-binding emotion of love pent up within her.

With an agonising heart, and feeling that her body resembled a bunch of lovely red rose entangled in the thorn, the daughter of Śukra thought why the beetle was getting delayed to drink the honey on her lips springing from within and kiss them.

(The scene starts with a dance — Sari, by Śarmiṣṭha and Dēvayāni and friends.)

On the banks of the Mālini

In the sprouting delicacy of forest margins

Śarmiṣṭha and Dēvayāni, the coral creepers in the garden of Kama started the dance.

With their fingers tied in the beautiful twilight.

Like butterflies floating in the air

Like creepers swaying in full bloom

Like cluster of stars swimming and playing in the bloomed moon lit lake.

The river Mālini sang a Tillana' with her whirlpools

And moonlit smiles.

The Cuckoo on the branches of pomegranate sang *pañcamam* in her endearing melody.

After untying and placing, the fallen dress under a pomegranate tree,

The girls jumped into the beautiful rivulet flowing with peals of laughter.

With lips of flowery smile,

Tress flowing in water

The maids dipped and played games

Their minds brimmed with pleasure.

Laughter resonated

Brilliant like swans they started beating and shoveling water,

Made bubbles dived and swam

While playing with lotus balls budded in radiant cool water.

The naughty wind blend up and took with it the attire under the flowery tree.

With an effort to grasp the blue attire

Flowing in the azure expanse of sky

To cover their body they rushed madly out of the rivulet

And started running here and there in sheer embarrassment.

The beloved daughter of Śukra uttered in burning anger

‘Rightly you should untie and give back my dress quickly’

She tried to grasp her friend’s dress while Śarmiṣṭha was endeavoring to stop the floating dress creeping elusively close-by.

Dēvayāni : “Give my dress Śarmiṣṭha. You made impure the dress of a Brahmin girl.”

Śarmiṣṭha : “Don’t speak without thinking. Understand that impure is your malignant mind.”

Dēvayāni : “With your swollen ego, don’t become insane A snake cannot abandon poison even if it drinks milk.”

Śarmiṣṭha : “Are you showing gratitude to the one who feeds you? Are you exposed to wealth, gold, and precious silk? Oh daughter of Śukra , you deserve only a garment of bark for your chest.”

Dēvayāni : “Give my dress, give my dress”

Śarmiṣṭha : “leave my dress leave my dress”

(They together try to grab the dress and start running. Eventually Dēvayāni falls in a pit.)

Ślōka

With continuous quarrel blurring their sense of discrimination, the daughter of the great sage fell into a dark well while running in the forest. Being helpless in saving her the grieving Śarmiṣṭha, trembling with fear, in the dark and terrible forest, reached her house.

Dēvayāni :“I am sinking down into hell, Oh my father, the sage Śukra,
In my effort to climb up the roots of wild trees, break and I bleed.
Slipping and skidding on rocks, I am not able to climb up oh God!
May be a crab crawling on me!
May be a snake creeping on my chest!
I am going down into the mire.
Knee down, waist down, and above shoulders...
I am hearing aloud the sound of bowstring, hooves, or my own heartbeats!
Come and save my life. Oh traveler.”

Scene 2

Summary (On hearing the laments of Dēvayāni , Yayāti who came to the forest for hunting, saves her, and falls in love with her.)

Yayāti is the son of Nahūṣa who was a great King. Nahūṣa was taken to heaven by Indra to protect him from his enemies. He was made the king of heaven for one day, as Indra had to hide. Nahūṣa, being the chief of heaven asked Indrāṇi, wife of Indra, to accept his desires of love. Indrāṇi asks him to approach her in the most valuable chariot that should be pulled by saints. Impatient, Nahūṣa wipes the saints, as they were very slow. Saints curse him to become a serpent that cannot enjoy sex. Also they cursed him and his children not to have peace of mind. He is redeemed after his course of period.)

Ślōka

While following an animal in a hunting chase in the forest and hearing the agonising cries of the daughter of great sage, Yayāti speeds fast with his horse towards the well into which she had fallen and rescued her from it.

Yayāti : “I am going to dress the wound on your trembling delicate body, with cloth torn from my robe, my darling.

I will part with half of my robe for your drenched body

I will massage your painful and benumbed body to relieve you of the discomfort

I am here to save you, darling.”

Dēvayāni : “I salute you my lord

Articulations of the sweet bird of my heart are incapable of expressing the sense of gratitude. I can submit to and accept no one as my life-partner except: the one who anointed me with sweat to make me the queen of the kingdom of love.

How can I quench your thirst without the wild-red cherry fruits and red tender coconuts?

How can I spread the bed in the forest for you who are tired of hunting?

Where can I search for warmth, in this freezing cold winter?

Lean against the bower of conch shell creepers and sleep until sunrise.”

Ślōka

Though the charming maiden was wedded to the king with the blessings of Śukra, she could not feel delighted, as she had decided to take revenge, when chance allows, on the one who had left her in the terrible well.

Scene 3

Summary

Vṛṣaparvav is with his wife. Śukra and Dēvayāni in terrible anger prepare to curse them. They demand that Śarmiṣṭha should be the maidservant of Dēvayāni. Śarmiṣṭha agrees. She leaves for the palace of Yayāti.

Ślōka

The day, in which the cool breeze with the fragrance of sandal kisses the ‘elanji’ buds yearning to open, the King of Asuras thought about the marriage of his daughter and thus spoke to his dear wife.

Vṛṣaparvav :“The mango sapling, planted on the day when my daughter in the cradle, used to sleep to a lullaby, was born, bends low its branches, laden with sweet fruit. I don’t know for how many days should I again wait to become a grandfather”

(Śukra in anger, brings Dēvayāni to Vṛṣaparvav)

Ślōka

In grief, Dēvayāni narrates the incident to Śukra. The sage burns within on hearing the crime his daughter was subjected to. Catching the hands of his daughter, pale with brimming tears, he goes quickly to the palace where the great king lived and uttered in great anger.

Śukra : “Why should I tolerate the ego of a king like you?

Remember your daughter crushed the hood of a serpent.

Is it the reward for a guru who protected you through strategies and ‘mṇtric-tāntric’ powers? Your daughter was bold enough to tell her that I am one-eyed, being poor, only a dress from the bark suited to my daughter, and the silk she stole from her, When I think of your daughter, the destroyer of your race, laughing at my daughter after kicking her into the chasm, the blood in my arteries heats up and the curse quivers within.

Don’t think that I will forgive you.

Shaking my matted hair and sprinkling water, I will throw a curse on you to annihilate your race.”

Vṛṣaparvav : “I am ready to accept the curse on behalf of my daughter but leave my race untouched.

The wise should not get angry at the vagaries of immature children.

Do you want the kingdom, royal crown, gems and my life?

Fall at the feet of the Guru my dear daughter and beg for his mercy”.

Dēvayāni : “My father desires what I desire. Give me one hundred maidservants. Śarmiṣṭha should come with me and serve as their head when I leave for Hastinapura tomorrow.”

Ślōka

Being struck by the arrows of words shot from her friend's lips Śarmiṣṭha fell down. There was pervasive darkness and growing emptiness. The king grew weak and stumbled into the deep ocean of grief and misery. Śarmiṣṭha:

“What can I do? And what can I tell! What a tragic fate!”

The father was grief-stricken and felt terrible agony when she said courageously:

“Allow me father, don't grief why to vacillate my father, the king of demons, enough of this agony.”

Her mind whispered, eyes brimmed.

She veiled her face to conceal it from her father

“Go my father and tell the sage there is no hesitation for me to be the maid servant, or obey the commands.”

She went home contemplating the solution for the terrible laws of fate.

Scene 4

Summary

Śarmiṣṭha in grief could not sleep in the night. She goes with Dēvayāni and the King as the maidservant next morning.

Ślōka

Thinking and swelling withinHer heart writhing in pain She could not sleep. She remained, in her wrinkleless bed, unable to wipe out the channels of teardrops, watching again the full moon spreading its ray through the windows. “Is the night so long? Why is sunrise delayed? The Sun may be asleep grief-stricken with my agonies. What is the advantage of being in grief or in anger? Let the unlucky pray to the mother.

Śarmiṣṭha : “Mother, who showers boon on many

Goddess, why do you deliberately discard me though I may not be considered?

When I am destined to wear an iron crown and a thorny garland, I hold my horoscope responsible.

I cannot wear gold ornaments, as they become a burden on me.

After giving them away to others I will dress as a maidservant.”

(She knows that sun rose. She goes to her father and mother to say goodbye)

Saying this she parted, wiping her hair and hiding her grief in thought.

The palanquin was ready.

The king and his bride alighted on the majestic palanquin.

Fanning them Śarmiṣṭha, in white followed them.

The King saw it, the queen too.

Dēvayāni tried her best not to allow the King’s sight fall on the maidservant.

“My heart yearns to be one with you”

Dēvayāni said and they reached home.

She kept the maidservant in a desolate forest so that the King would not see her.

Scene 5

Summary

The King after getting intoxicated reaches the palace of Dēvayāni . The Brahmin girl being averse of intoxication resists Yayāti instead of obeying him. Yayāti gets angry. It is followed by an exchange of words and he leaves the palace.)

Ślōka

The king, intoxicated, reaches the house where the daughter of the Brahmin to whom he was wedded, lived. Inhaling the scent of the flower of love within fully bloomed; he expressed his desire to his wife who was in great discomfort.

Yayāti : “The exciting glance of the buddy lotus breasts grown by Kama for arrows (weapon) through the gaps in the emerald jewellery aches me.”

Dēvayāni : “I am angry and the smell of the wine is intolerable to me Oh King!
Don’t come near me and give an erotic speech.”

Yayāti : “I love intoxication and hunting excitements.
Are you grown enough to forbid a King from them.”

Dēvayāni : “Oh arrogant, did you forget whose daughter is standing in front of you?”

Yayāti : “I am not a saint at heart.
My palace is not an Ashram.
My hair is not matted.
My terrible sword is not a rosary.”

Dēvayāni : “It is difficult for me to live with one who eats meat and drinks wine.
Can you tell me whether I should consider you civilised?”

Yayāti : “Stop moralizing. I am not punishing you.
Do not try to impose your will on me.
It is the order of a King and not the inefficient words of a husband.”

(Yayāti recollects the curse on his father...

“You should live with the body of a snake for long. Your sensual passions should go waste. Your soul should live with no peace of mind...

Do not entertain such thoughts. Let my mind withdraw from them quickly.”)

Yayāti leaves his palace.

Scene 6

Summary

Śarmiṣṭha sits alone in the isolated garden of Asoka trees. Yayāti reaches there, falls in love and performs ‘Gāndharva’ wedding

Ślōka

The moon did not appear in the crimson sky.

Sun the lover of red lotus has not gone to sleep.

She, with her heavy heart, remained in the forest

Echoing the singing of cuckoos expressing the virtues of the love god

Śarmiṣṭha : “The leafy letters scribed for the unknown withered away.

The royal portrait of a prince holding a sweet scented flower
on the back of a white horse also got blurred.

Why didn’t you give my mind the wisdom to tolerate and
forget though it knows how to remember?”

Ślōka

The buzzing sound of the beetles was flowing like molten lava within
her ears.

The flower bunches brimming with nectar seemed powdered chili for
her eyes.

“Oh god! What wrong did I do to offer me birth and make it a waste”

When she was lamenting thus the King Yayāti arrives.

(Yayāti meets Śarmiṣṭha and falls in love with her.)

Yayāti : “Without ‘añjanam’ (eye salve) on your long eye lashes, with
a vacant forehead un-dotted with your hair unknotted and
unadorned with flowers, Oh beautiful why are you sitting
alone?

The sparrows cried and flew away.

Terrified, a deer mate ran into forest

I have not come here with a passion for hunting.

You may live without fear.”

Śarmiṣṭha : “I know neither how to tell formal words of salutation; nor
what offer as oblation.

The flowers from the bloomed 'Nīlakkadambu' had fallen before getting withered.

Should I gather those, prepare a garland and offer you as a gift?

Should I present you a ring my mother had given me on the day I came of age to offer it to the prince who weds me?

It is said I am responsible for Dēvayāni 's fall into the well.

I am being punished to be a maidservant.

I accepted it to save my father — the King of Asuras”

Yayāti : “Give me your delicate lotus hand since I am deprived of happiness.”

Ślōka

They were adorned in apparels of excitements.

The eyes became red and turbulent.

The hands consumed the brimming bowls of juicy nectar of communion.

(Yayāti remembers the curse received by his father Nahūṣa)

“You should live with the body of a snake for long. Your sensual passions should go waste. Your soul should live with no peace of mind...

Do not entertain such thoughts. Let my mind withdraws from them quickly.”)

Scene 7

Summary

Both Śarmiṣṭha and Dēvayāni delivered a boy each. The servant maid Mātaṅgi tells Dēvayāni about Śarmiṣṭha's child.

Ślōka

Relishing enough anguish, Śarmiṣṭha became the mother of a beautiful child.

Yayāti named the kid, pretty as moon, 'Puru' on an auspicious day.

She made heaven under the trees, on the banks of rivulets with the rocky embankments.

Her breasts oozed either for healing her wounds or for quenching the thirst of her son.

Upon the golden feather bed, in the palace where rose water is sprinkled, Dēvayāni lay weary of childbirth, watching the smiling face of her son.

Ministers and royal priests murmured the name 'Yadu' into his ears.

She lay dreaming that, he would be the king tomorrow.

Mātaṅgi, who could not give birth to a child, was shocked on hearing the story.

She felt jealous hearing that Śarmiṣṭha gave birth to a son with the royal-radiance. She informed the queen about it.

Mātaṅgi : "With reverence I salute your feet, queen, who became a mother.

I cannot understand how your age comes down when time goes up-

Your lips and cheek became red eyelashes thick and black, swollen and shiny breasts and waist, Body brimming in erotic beauty."

Dēvayāni : "Enough of this game with your tongue

I am happy that a son is born to me

You can receive the gold bangles.

What I aspire further is that wielding the scepter and enthroning himself my son should become the young prince. I have only the desire to watch him being showered with holy water on his head covered with diamond crown by hands with gold bangles and see him live long.”

Mātaṅgi : “Śarmiṣṭha, the cat, delivered a son radiant with a royal halo. The boy will seize and fly away with the diamond crown, which you have been preserving so far. She will remain the royal mother. Then why should you continue to exist? Let the mother and child die. Let them be placed on the altar of justice. Yadu can become the prince only when the boy is condemned to be killed. She is waiting for a chance to make you a slave.”

Scene 8

Summary

Śarmiṣṭha is brought to the court of justice. Yayāti is seated as a judge. He passes the judgment that his own mother should poison the child born out of immoral relationship to death. Śarmiṣṭha is imprisoned. Yayāti saves Śarmiṣṭha who tries to commit suicide without poisoning her son. She is taken to a mysterious forest through a secret path.

Ślōka

Shocked by the story told by the maid, Dēvayāni decided to block the way so that Sharmiṣṭha’s son would not acquire the scepter, crown and the royal extravagance her son should acquire, and thus commanded in the court of justice.

Dēvayāni : “Tell me who the father of this child is and also the name of your secret lover. If you cannot tell the name of his father, tell us the names of the men secretly received by you.”

Śarmiṣṭha : “A merciful saint with a divine halo gave me a boon that I will become a mother if I pray by chanting a hymn.

I have no one except my son to depend on when I face my end.

It is a truth that I became a mother by the blessings of the great sage.”

Dēvayāni : “While drinking milk with closed eyes, you thought that we were blind. Had it been known that you were flirting with youngsters, you would have been allowed to be a prostitute. You added blemish to woman hood by giving birth to a child of illicit relationship.”

Clan preceptor

“This illicit child should die. If not it is dangerous for our country.”

Yayāti : “Listen to the judgment

Tomorrow before the end of night you should poison this child with diamond, and you should end your life in the loneliness of imprisonment.”

Ślōka

Feeling distressed terribly, Śarmiṣṭha fell unconscious in the court.

The King, in grief, after handing over the staff of justice to the Minister Went into the desolate forest to avoid being vulnerable to others, who may trace his slow drift into a sad and sentimental mood.

The servants took her to the prison. Śarmiṣṭha with her wide eyes in agonizing thoughts kept her son close to her heart.

Śarmiṣṭha : “I received the reward for worshiping you in the temple of my mind.

I am satisfied, can the night, yearning to get the magical touch of the sun know its end? Can the tired hands row in this fathomless sea?

Is it an attempt to tell the rotting agonies of life in the turbulent waves, which cut across, and flow?

Dear son, it is time for me to go. The one who knows and guards justice will protect you.

Let my mind melt into the mud within the stalls of this prison.”

(Śarmiṣṭha tries to drink the poison Yayāti comes through a secret passage and prevents it.)

Yayāti : “I am a sinner. Be kind enough to forgive me. Leave the prison secretly. Get into a forest and protect yourself and my son.

I will live here counting the days till we can meet again.”

Scene 9

Summary

Yayāti saves Śarmiṣṭha and her child. They escape through a cave. He comes back to the palace to blame himself.

Dēvayāni in happiness comes near Yayāti. Though she was given hind by Mātāṅgi that Śarmiṣṭha gave birth to Yayāti’s son; she did not bother it. Being sad, Yayāti felt disturbed by her presence. He refuses Dēvayāni’s yearning for love and dashes the plate with betel leaves. Dēvayāni collapses in shock.

Yayāti : “Where did the dear calf of doe depart after presenting a garland with moonstones of tear drops?

Am I a king a defeated immoral coward? Am I born to the human race? In this down pour, she may be wandering in the desolate forest with her son close to her heart.

Will they become prays to wild animals. I cannot think of it.”

(Yayāti remembers the curse received by his father Nahūṣa)

“You should live with the body of a snake for long. Your sensual passions should go waste. Your soul should live with no peace of mind...”

Do not entertain such thoughts. Let my mind withdraw from them quickly.)

Dēvayāni : “To punish the spoiled I tried all the ways.
Do not delay to offer me a kiss of compliment for success.
The breeze carrying ‘Kama’ by his shoulders is entering by
the windows along with the raindrops.
Accept my betel leaf of love mixed and rolled with scent and
sweetness.”

(Yayāti scatters the plate of betel leaves. Shocked by it Dēvayāni falls unconscious.)

Yayāti : “Oh you crooked! Should I submit to all your considerations?
Should I tolerate your hypocrisy and live with you?
It is unfortunate that you have turned into a serpent, though I
mistook you for a garland of sandal.
I realized that you are not a flower of dawn with nectarous lips
but a venomous one.
I thought firmly that I grabbed the hand of lightning, But she
turned into a thunderbolt.
I will not give you the right to live.
I will tear your diamond-like hard heart with this sword.”

He raises his sword on Dēvayāni, but then withdraws and goes away
from the abode.

Scene 10

Summary

Dēvayāni comes back to consciousness. She nostalgically recalls the days she spent with Kacan. The grief-stricken Dēvayāni cursed Kacan as he rejected her plea not to get separated, and left for heaven. Kacan also curses her in retaliation.

Ślōka

Thoughts spread their feathers. The events in delicate abandon danced
in peacock feathers.

In her stream of memory, Kacan came flowing as a flower near her.
(In the context when Kacan gets resurrected Dēvayāni sits near him)

- Dēvayāni : “God heard the agonizing cries of the frightened and so you are alive.
I am lovesick. My mind is tied in the sweet knot of love.
I will pet my butterfly into sleep.
Why should I delay to fasten our fingers together and stroke your hair and kiss?
Why should I delay further?
Are we not for each other?”
- Kacan : “I could realize what I should.
The reason is clear to me. Thank you for it.
For whom should I make garlands hereafter?
For whom should I open honeyed lids of plantain buds?
For whom should they be plucked and given?
When I think of it, the sad sea of separation roars terribly.
We dressed ourselves as father and mother
When we thought who should play the part of a child
You told me to dress as a son .I stood feeling shy.
Allow me to go, dear sister,
Even if I go my soul will live with you.”
- Dēvayāni : “Your lips cannot utter these words
You cannot go without me.
The day when I felt tired after a long walk, you carried me home on your shoulders.
When I tried to pluck buds in deep water and got into trouble, you swam and carried me ashore.
When I could not get sleep, you sang stories of heaven and made me asleep.
You tried to comb my disheveled hair beautifully and adorn it flower garland.
No your lips cannot utter these words.
You cannot go abandoning me.

- I will come with you as a shadow; as your half and no... as yourself.”
- Kacan : “You should not make relationship a binding
Do not fall into a deep trench of tears.
In the garden of your memories I will remain as a beautiful
flower diffusing love.”
- Dēvayāni : “Offer me a boon to be at least my partner today, If not live
with me for this night, know me and fill within me.
Oh the ocean of kindness!
Let me make you mine for a moment at least.
I have been waiting life-long for you; expecting that you will
accept me one day.”
- Kacan : “Goodbye to you, goodbye to the hermitage
Goodbye to memories, I am going.
Dēvayāni curses him
“You will be back here one day in search of me”
Kacan curses her in retaliation
“I will curse you for your good.
Let you be the wife of a warrior”.
(Dēvayāni wakes up from her memories. “Don’t think my
mind, don’t withdraw quickly.”)

Scene 11

Summary

The young Puru comes to his mother and requests her to allow him to go for hunting.

She permits him. Dēvayāni and Yayāti arrive in the forest where Puru also reaches.

Dēvayāni enquires about his well-being without identifying him. She gets angry when she knew that he is the son of Śarmiṣṭha. She goes to her father Śukra.

Ślōka

She, with a tired and sorrow-laden mind left many forests; rivers, towns and reached a forest again with her son. After sixteen years, her son with enthusiasm and humility knelt at his mother's feet and spoke thus:

Puru : "I have a desire which I may humbly refuse to articulate, in case you feel anxious to grant it, to seek your permission and blessing:

You may permit me to go for hunting wearing bow and arrows to show my skill in archery. The lads dwelling in forests call me fervently to play with me."

Śarmiṣṭha : "I cannot tolerate the loneliness in your absence.

I existed, my son, in the flames of agony which fate ordained me.

Your cascade of laughter and sweet words diluted the sin and sorrow.

Do not wear this blue garment.

Do not play with your friends.

Come back to before the garland of 'Nīlakadambu', which I adorned you with, starts withering."

Scene 12

Summary

Yayāti and Dēvayāni arrived in the forest where Puru also reaches. Dēvayāni enquires about his well-being without knowing him. She is angry when she knows that he is the son of Śarmiṣṭha.

She becomes agitated and goes to Śukra .

Ślōka

When the King Yayāti reached the forest with the daughter of the sage to play in the thick forest Puru with bow and arrows also reaches there.

Yayāti : "Who are you boy, with a pleasing body carrying bow and arrows which can fascinate anyone but with no one to accompany you? Can you tell me whether you can come with me and be a friend to my son?"

Dēvayāni : “My son Yadu loves gambling I will offer you delicious food and cloth and a house to live in.”

Puru : “I salute you the manly,
Kindly hear my words.
My name is Puru, I live in this forest and came for hunting.
What shall I do?
It is a bad day; I could not do any hunting. My mother in great grief lives in this forest. She became a prey to Dēvayāni’s wicked deeds. Since she got separated from my father Yayāti and her parents she depends upon me exclusively.”

(Dēvayāni becomes angry and agitated. She tries to go away. As Puru was late to his house after hunting, Śarmiṣṭha, searching for him, reaches the place, where the three were standing. Dēvayāni goes to Śukra as if she is going to teach Śarmiṣṭha a lesson)

Scene 13

Summary

Thinking of punishing Śarmiṣṭha, Dēvayāni arrived at Śukra and explained about her problems. But Śukra cursed Yayāti to become old. In another way, Dēvayāni was punished again. She request for redemption. However, Śukra said that if any of sons agree to offer his youth and accept his old age, then he can exchange and enjoy life. But it will be his end when giving back the youth to his son. Dēvayāni leaves her father in sorrow.

Ślōka

The dark clouds of grief within her heart danced Tāṇḍ’dava with wrath. The fast-flowing rivulet surfed forth. The forest became vibrant in whirlwind. The nostrils quivered. As she ran towards Śukra, she said, “Criminal, I will never forgive you”.

Dēvayāni : “Being humiliated why I should live in this world? Oh father! King Yayāti has been showing terrible infatuation for her since then.
Do you know that Śarmiṣṭha gave birth to his son?
Don’t you know that he has terrible desire to wear the crown?”

Should I give my husband to the one who pushed me into the well and burn myself?

Will you not feel ashamed if such a tragedy falls on me?"

Śukra : "Oh Yayāti, who made my daughter grieve, you will take the body of an infirm and impotent old man with staggering legs, hollow eyes and faltering tongue."

(Śukra curses Yayāti . When time approaches for curse, Yayāti stands on a stool behind the curtain. As he experiences the curse, he becomes old as Hanumān in *Kalyāṇa Sougandhika* and falls down. Dēvayāni, anticipating that Śarmiṣṭha would receive the curse, becomes anguished when she learns that Yayāti received the curse with grief and bewilderment. She requests Śukra again)

Dēvayāni : "Is it your command that I should with my radiant youth spend my life time with this infirm husband, certainly I will accept it.

If you don't liberate my husband from his old age I will jump into the flaming sacrificial fire here in the courtyard of this hermitage."

Śukra : "If your son is willing to accept the old age and give his youth, then the king will become young and enjoy sensual pleasures. But when, he at his old age, returns the youth to his blessed son! Your husband will reach his end."

(Dēvayāni leaves the hermitage with the old Yayāti. Śukra pretends as if he is not seeing it.)

Scene 14

Summary

The spy of a Dānava — the enemy of Yayāti — informs him about Yayāti's old age. Dānava prepare to attack Yayāti.

Ślōka

When Dānava with a powerful army and the great minister as his right hand, was waiting for a chance to annex the territory of Yayāti with his, the spy arrived and told him the story of Yayāti.

- Spy : “I salute the king who transforms the earth into gold.
I will tell you the immoral tales of Yayāti.
The king secretly seduced Śarmiṣṭha, the maidservant of the
daughter of the great Guru of Asuras.
The sage Śukra, being informed that she gave birth to a son
and knew about his father could not control his anger and at
once cursed the king to become an old man.”
- Dānava : “I am intolerant and impatient to bring within my grip the fort,
palace and the crowns of gold of Yayāti who could become
the victor of the world.
I will avenge him by whipping and breaking his back when he
stands staggering in the war field.
Take bow, arrows, sword, and shield. Go for fighting.
Let the suicide squad sever his head and come back before
dusk.”
(Dānava goes for war well armed.)

Scene 15

Summary

Yadu comes for fighting with Dānava. Yadu has been chained. Puru comes for fighting releases Yadu, fights with Dānava and kills him.

Ślōka

He bent the bow on his chest tied the bowstring, filled the quiver with arrows. Having determined to kill Yayāti, in the battlefield he advanced with courage, with the terrible sound of the bowstring.

- Dānava : “Can you the toothless tiger fight with a ferocious lion?
Can the king cobra with a broken backbone fight with an eagle?
You being an infirm king with wrinkles and grey hairs,
walking with a stick, and fighting will be defeated at once.
I will take away your pretty bride.”

(Yadu prepares for war on hearing the war threat... Cry of Dānava.)

Yadu : “You fool, who came to my country, with a desire to fight and make the blood flow, and I will show you the real nature of war immediately”.

Dānava : “I called you not for playing chess and gambling, oh son of Nahūṣa, I have come to kill you and your father and capture the country.”

Yadu : “You will not leave this place without being bit by a tortured snake.

Your chest will be broken into fragments, since you called my father for a fight.”

(They fight. Yadu was chained by Dānava . Puru comes in haste for the war.)

Puru : “You are the one whom I was waiting for a chance to fight. I am the only one needed to tame you then unload the weight hanging on your head and sever it”.

Dānava : “Even if I am unburdened of the weight on your head Even if you carry the weighty crown of gold, Even if your head is shaven, can you tell me boy, whether the fate scribed on your skull will fade out”?

Puru : “I am going to cut off your head, not hair. Death is the sentence passed on you. I am going to adopt the best, the fair, or other treacherous warfare.”

(Dānava was killed in the war by Puru. Puru and Yadu start for the palace.)

Scene 16

Summary

The old and infirm Yayāti asks for youth from his son. Yadu refuses; but Puru comes forward and expresses his willingness to accept old age, after giving his youth. As he moves from youth, Yayāti undergoes a psychological change. He feels detached from sensual pleasures. Though death is going to be the fate, he decides to give back his youth. As he gives back his youth, he

falls down. Kacan appears applies *Mṛtasañjīvani* and makes him live. Puru has been crowned as the king.

Ślōka

When the king burned within, in the flame of sensual love originating from a mind, insatiable in lust, he tries to give his body with wrinkles and gray hairs to his son and get his youth.

Yayāti : “Wandering as a beggar, begging for love, I got this curse as alms.

The illusory world I yearned for is distant.

I cannot capture this mirage.

Dear son Yadu give me your strong body and take back my wrinkles and gray hairs.

When my mind cools after drinking the nectar of love, I will give back the youth”.

Yadu : “What are you telling me? Oh my god!

Are you giving me your wrinkled body pale with white hairs as a gift?

Are you looking for an exchange between your shriveled body and my healthy one?

Are you offering me the supporting stick when I yearn to become a ruler with a scepter?

It is unfortunate to beg a son thus.

Are you not ashamed of it?

Believing everything to be the fruit of your actions continue to live until you die.”

(Hearing the words of Yadu, Puru comes closer to Yayāti and affectionately speaks.)

“Oh the King, you are the one to rule the world and make it prosperous.

It is certain that the king should live young.

I am offering my youth — the gift from an insignificant.

Accept it oh lord.

Know that no words can articulate the depth of gratification
my mind enjoys.

Oh my father, accept my youth.”

(Puru exchanges his youth to Yayāti. In return, he accepts old age. Yayāti is shocked on seeing his dear son. All his desires for sensual pleasures disappear. Yayāti experiences divine bliss on seeing Dēvayāni and Śarmiṣṭha. He decides to give back his youth to Puru and accept death as a path for redemption. He calls the old Puru.)

Yayāti : “Dear children, I am fully contented after leading a satisfying
life.

Dear wives, don’t wipe away your tears let it flow in the form
of a blissful river

Let me dip and splash in it and experience the bliss of
salvation forever.

Puru, embrace my body, with incessant flow of joy.

I have nothing to enjoy further.

What is the pleasure in profane indulgence?

Accept the youth, let me die blissfully.

Let me bathe in the ecstasy of the Ganga and identify with the
supreme soul

Let me become one with love.

Let me tune from my innate self reverberate.”

(As he exchanges youth, he falls and dies. Kacan appears, sprinkles holy
water-Yayāti comes to life in his right age. All are astonished.)

Kacan : “Do you remember me Dēvayāni, my friend,

The day when I became a favorite to your father,

When we became intimate friends and lived with intense love
challenging time?

Did you forget I could get –‘Mṛtasañjīvani’ out of your
compassion?

I left only the pearls of nectar of love strung together in the memory.

On hearing your story, I came to protect you with a sense of gratification and fulfillment.

Accept the gift, which I offer you for supporting me in acquiring knowledge.

Since he is living after his death, he will get back his right age.

Live in harmony and coexistence forever

Live in harmony and coexistence thus.

(To Yayāti)

Dress up in red silk, after giving scepter when crimson sun rises up, Make Puru the king.

Let Puru adorn the crown embroidered with the feathers of royal swan.

Let the rise of Puru dynasty happen today.

Let the sun of love rise and shine.

Let there be welfare for all.

Let everyone be pious.”

(Puru was coroneted as King. For all, rituals Kacan were the witness and assistant. The story ends with an optimistic note.)

CONCLUSION

The conclusions of this thesis are as follows:

In all theatric factors such as language, music, theater and orchestration Kathakali maintain a didymous nature where Brāhminic and non- Brāhminic cultures are synthesized. The peculiar nuptial system- Sambandham-where Brāhmins and non-Brāhmins united, might have paved the way for such a morphological structure.

Body mechanism of a Kathakali performer is very unique. The movements and postures are designed as to never hurt or harm the body. Martial arts like Kaḷaripayat' have influenced to create such a physiological structure.

Structure of Nṛtta, Nṛtya and Nāṭya is different from other art forms. They blend in Kathakali to enrich the theatric outcome. Analogy of Nṛtta with pure music and Nṛtya with verbal songs and Nāṭya with Padams have established here.

Structure of Rasa in Kathakali is different. Nāṭyarasa is not the only Rasa in Kathakali. Kāv्यarasa, Gānarasa, and Citrarasa synthesize together focusing on the theatric outcome.

Abhinayas such as Āṅgikam, Vācīkam, Sātvīkam, and Āhāryam are implied in a unique manner differing from other theatre forms. Orator is also a singer here; a dancer is also an actor who 'speak's with his finger-language. New gestures, new facial masks, new Rāgas (Rāgas used rarely), new Tāḷams, (rhythms) have been incorporated in this art form now.

Structure of music in Kathakali is different from that of Carnatic classical music. Rāgas used in classical music finds a different dimension in Kathakali when used for different characters. Structure of rhythm also is very unique.

Each and every department of Kathakali has enriched itself by assimilating and accommodating novel ideas and concepts thus keeping its momentum forward. Recent evolution of Kathakali plays substantiate proof for that.

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KATHAKALI PLAYS

(All from Kathakali padangal, Compile:Vellinezi Achuthankutty, Tiranottam Dubai, 2009)

1. Aśvati Tirunāl., Pūtaṅmōkṣam
2. Aśvati Tirunāl., Rukmiṇisvayamvaram
3. Irayimman Tampi., Dakṣayāgam
4. Irayimman Tampi., Kīcakavadham
5. Irayimman Tampi., Uttarāsvayamvaram
6. Iṭṭikkulaṅgara Rāmavariar., Kirātam
7. Kallekkulaṅgara Rāghava Piṣarati., Rāvaṅōtbhavam
8. Kallūr Nambūtirippat., Bālivijayam

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14. Kottāraḱkara Tampurān., Bālivadham
15. Kottāraḱkara Tampurān., Kharavadham
16. Kottāraḱkara Tampurān., Putrakāmēṣṭi
17. Kottāraḱkara Tampurān., Sītāsvayamvaram
18. Kottāraḱkara Tampurān., Tōraṇayuddham
19. Kōṭṭayath Tampurā., Kalyāṇa saugandhikam
20. Kōṭṭayath Tampurān., Kālakēyavadham
21. Kōṭṭayath Tampurān., Kirmīravadham
22. Kōṭṭayath Tampurān., Bakavadham
23. Mandavapaḷḷi Ittirāricca mēnon., Rugmāṅgadacaritam
24. Mandavapaḷḷi Ittirāricca mēnon., Santānagōpālam
25. Mandrētath Nambūtiri., Subhadrāharaṇam
26. Matavūr Keḷuāśan., Prahaḷādacaritam
27. Muriṅgur Śāṅkaran pōṭṭi., Kucēlavṛttam
28. Pālakḱād Amṛta Śāstrikal., Lavaṇāsuravadham
29. Sadanam.K.Harikumāran., Karṇaparvam
30. Sadanam.K.Harikumāran., Maṇikanṭhacaritam
31. Sadanam.K.Harikumāran., Śāpamōcanam
32. Sadanam.K.Harikumāran., Yayāti.
33. Unnāyi Vārier., Naḷacaritam
34. Vayaskara Mūsad., Duryōdhaṇavadham

APPENDIX

1

LITERATURE OF TÔṬAYAM

Râgam :Nâṭa. Tâlam: Cempaṭa

Pallavi : Prayer to Gaṇeṣ

Hari hara vidhiṇuta amara pūjita hē (Kalāśam)

Caraṇam

Vāmana rūpa ēkadanta caturāt̄bhutabala lambōdararē(Kalāśam)

Hari hara vidhiṇuta(Kalāśam)

Sakala siddhi phala dāyakarē

Pāśāṅkuśa dhara rajaniśadhararē(Kalāśam)

Vāraṇānana nāgābharaṇa

Kāmita phala siddhakarē

Hari hara vidhiṇuta(Kalāśam)

Tālam :Cempa: preyar to Kṛṣṇa

Jaya bālagōpāla (Kalāśam)

Jaya bālagōpāla jaya gōpikā lōla

Jaya mṛḍula sukapōla jaya rucira phāla(Kalāśam)

Jaya vidhṛta vaṇamāla(Kalāśam)

Jaya vidhṛta vaṇamāla jaya namita sura jāla

Jaya kaṇaka nibha cēla jaya jaya suśīla(Kalāśam)

Sakala jagadādhāra (Kalāśam)
Sakala jagadādhāra sajala jala dākāra
Vraja vihita sañcāra vallavī jāra
Pariṇatavayōdharāṇa(Kalāśam)
Pariṇatavayōdharāṇa pālaya ramā ramaṇa
Bhūripūrīta karuṇa puraṇīndra śayana
Jaya jaya(Kalāśam)

Tāḷam: Pañcāri : preyar to Bhagavati.

Jahnusutā śrita moulē (Kalāśam)
Jahnusutā śrita moulē jaṇṇi mama jagadīśvari
Khinna janē kim na dayā kiṇṇara saṇṇuta tē(Kalāśam)

Prayer to Śiva

Sindhura vara carmmambara (Kalāśam)
Sindhura vara carmmambara bandhura tara kandhara jaya
Cintita phala visraṇana cintāmaṇē śambhō
Tāḷam: Muriyatanta: Preyar to Mukambika

Amba dēvī mahāmayē kollūradri nivāsini
Mullabāṇa ripu jāyē pāhimām mūkāmbikē
Santatam nin padāmbujam cinmaya rūpiṇi nityam
Hanta nāvil tōnṇiṇṇam santatam mūkāmbikē

Tāḷam : Cempaṭa: Preyar to Viṣṇu

Patmāvallabha pālaya bhagavan
Citpuruṣā vibhō muramathāṇa dēvā(Kalāśam)
Malkali mōcana mayikuru satatam
Kilbiṣa nāśana śubha caritā dēvā (Kalāśam)
Jaya jaya paṅgajanābha harē Kṛṣṇa
Jaya jaya paṅgajanābha (Kalāśam) and salutation

2

LITERATURE OF VANDANA ŚLŌKAS

Mātaṅgānanambja vāsaramaṇīm gōvindamādyam gurum
Vyāsam pāṇiṇi gargga nārada kaṇḍādīdyān munīndrān budhān
Durggañcāpi mṛdaṅga śaila nilayām śrīpōrkkalīmiṣṭadām
Bhaktyā nityamupāsmahē sapadinah kurvantvamī maṅgalam

3

LITERATURE OF PUṢAPPĀṬ

Ranga Slokam

*Sāndrāṇandākulātmā harirtha bhagavān bhaktavātsalyaśālī
Dēvakyānandaṇassannihabhuvī jagadā rakṣaṇāyāvātīrṇṇah
Hatvā kamsam sa mallam yudhi saha halinā sarvva lōkaika nātha-
Srīmatyām dvāravatyāmpuri sukhamaivasaddāravatyā samētah
'Nilappadam'*

First Scene

*Dēvadēvan vāsudēvan Dēvakī tanayan
sēvaceyyum janaññalē kēvalam pālippānum*

Second Scene

*Rēvatiramaṇanāḱum Rāmanōṭum kūṭi
dēvakī dēviyōṭum vasudēvarōṭum kūṭi*

Third Scene

*Uttamōttamabuddhiman Puruṣōttama Bhaktaril
uttamōttamanāyīṭum uddhavrōṭum kūṭi*

Fourth Scene

Ragam:Tōḍi., Tālam: Cempaṭa.

*Vārija lōcanamāram nārimārumāyi
Vāridhiyil vilasīṭum (dvārakayam puriyil)*

Ragam :Bhairavi., Tālam :Triputa.

*Rāma pālayamām harē sīta
Rāma ravikula sōma jagadabhi
Rāma nīrada śyāma daśaratha
Rāma pālayamām harē sīta
Rāma ravikula sōma jagadabhi
Rāma nīrada śyāma daśaratha
Rāma pālayamām harē sīta*

*Aṭanta vaṭtam (fast tempo)
Śārada śāsivadaṇa sādhujanāvaṇa*

LITERATURE OF MĒḶAPPADAM

1st stanza-usually sung in Mōhaṇam .

Mañjutara kuñjatala(follows a musical composition)

kēlisadanaē

Ihivilasa rati rabhasa hasita vadanē

Praviśa rādhē mādhava samīpam (Followed by a musical composition in Maddaḷam)

2nd stanza- usually sung in Kalyani, or Tōḍi, but new singers select Ritigoula, Hindolam and many such new ragas.

Navabhavadaśōkadala (Followed by a musical composition in Ceṇḍ'a)

Navabhavadaśōkadalaśayaṇasārē

Ihivilasa kuca klalaśa taraḷa hārē (followed by a normal 'Kalāśam')

praviśa rādhē mādhava samīpam (followed by a musical composition in Maddaḷam)

3rd stanza-Usually sung in Nāṭakurañji but now a days 'Kāpi, Ṣaṇmukhapriya,Rañjini , and such ragas are selected

Kusumaçaya raçita śuci (Followed by a musical composition in Ceṇḍ'a)

Kusumaçaya raçita śuci vāsaḡēhē

Ihivilasa kusuma sukumāra dēhē (followed by a normal 'Kalāśam')

praviśa rādhē mādhava samīpam (followed by a musical composition in Maddaḷam)

4th stanza- usually sung in Athāṇa but new singers select Ārabhi, Darbar and many such new ragas.

Vitatabahu vallī nava(followed by a musical composition in Ceṇḍ'a)

Vitatabahu vallī nava pallavaghanē

Ihivilasa pīna kuca kumbha jaghaṇē (followed by a normal 'Kalāśam')

praviśa rādhē mādhava samīpam(followed by a musical composition in Maddaḷam)

5th stanza -usually sung in Sāveri

Calamalaya mṛdu pavana (followed by a musical composition in Ceṇḍ'a)
Calamalaya mṛdu pavana surabhi śītē
Ihivilasa madana śara nikarabhītē (followed by a normal 'Kalāśam')

Praviśa rādhē mādhava samīpam(followed by a musical composition in Maddaḷam)

6th stanza- usually sung in Madhyamavati

Vihita patmāvati (followed by a musical composition in Ceṇḍ'a)
Vihita patmāvati sukhasamājē
Bhaṇatijayadēvakavi rājarājē
kuru murārē maṅgalaśatāni

Synopsis of Kṛṣṇanāṭṭam Plays

5

1. Avatāram

1. The goddess of Earth complains Brahma, the creator, about her woes in having to shoulder the burden of the wicked. Brahma consoles her.
2. The marriage of Vasudēva to Dēvaki, sister of Kamsa, the defacto ruler of Mathura. Kamsa drives them instate to their residence. On their way Kamsa hears a voice from the skies that the eighth son of Dēvaki will destroy him. In a fit of rage, Kamsa drew his sword and is about to kill Dēvaki, but Vasudēva pacifies him.
3. When Vasudēva, in terms of his promise, took his first born (boy) child to Kamsa, the latter spared the boy; but on second thought after an interview with Nārada; and on advice, Kamsa killed not only the first son, but five more in relentless succession.
4. Ananta was the next child of Dēvaki. But But the foetus was transferred by Viṣṇumāya to the womb of Rohini, a co-wife of Vasudēva and latter Viṣṇumāya herself born of Yaśōda, the wife of Nanda, the chief of the cowherds.
5. The eighth pregnancy of Dēvaki is described in detail.
6. The Dēvas praise the yet unborn child of Dēvaki.
7. The incarnation; The Devine form, the praise and prayer of Dēvaki and Vasudēva.
8. The lord takes on the shape of an ordinary human child which is fondled by parents.
9. As suggested by the lord, Vasudēva exchanges the child with the female baby born to Yaśōda at NandaGōpa's place.
10. Getting wind of Dēvaki's delivery, Kamsa rushes to the prison where Dēvaki and Vasudēva are kept and snatches the baby girl from Dēvaki's arms. When Kamsa was in the act of dashing her against a rock, the divine child wriggles out of his grasp and rising to the skies; warns Kamsa that his enemy has been born on earth. Taken aback Kamsa melts a bit and consoling Dēvaki and Vasudēva, sends them back home.
11. Kamsa details his mission to kill all new born babies.
12. At Gōkul, the Gōpis celebrate the birth of an heir to their chief.

13. The salvation Pūtaṅga, the baby killer, her entrance disguised as Laḷita and later, the real ogress.
14. Cakaṅgāsura and Tṛṇṇvartha are killed as they seek to kill the child.
15. The Gōpis are enthralled with the winning ways of the child-Kṛṣṇa.
16. Childish pranks, a technical dance feature called “Mullappucut’al”
17. Boyish pranks of Rāma and Kṛṣṇa.
18. The Gōpis complain Yaśōda how Kṛṣṇa steals the milk, entering the stores of butter and curds like a thief. Yaśōda warns Him with threats and affectionate words of advice. She consoles the Gōpis with reassuring words and gives costly gifts.
19. Maṅgaḷam.

2. **Kāḷiyamarddaṅam**

1. Kṛṣṇa is charged with having eaten a bit of earth. When looking inside His mouth to verify His denial, Yaśōda sees all the worlds-in miniature inside.
2. Kṛṣṇa is tied to a wooden mortar as a punishment for a tantrum. Naḷakūbara, and Maṇigrīva are freed from a curse.
3. Then trek to Vrindāvan.
4. Nanda, Upananda, Kṛṣṇa, and Balarāma, make merry in Vrindāvan.
5. Valsāsura vadha: A demon who appeared as a bull calf to kill Kṛṣṇa is despatched by him.
6. Bakāsura vadha:
 - a) An asura in the form of a huge heron approaches to gobble up Kṛṣṇa.
 - b) The death- Kṛṣṇa could hold on its beak, pulled them apart and killed him. The heron now assumes his demoniac form.
 - c) Kṛṣṇa plays with the severed beak of the bird.
7. The killing of Akhāsura who takes on the form of a huge pythoin.
8. The abduction of the cows and calves by Brahma- Brahma and Kṛṣṇa- Brahma propitiates Kṛṣṇa.
9. Dhēnuka vadha: Balarāma kills Dhēnukasura.
10. Kāḷiyamardan: The punishment of Kāḷiya, the serpent.
 - a) Kṛṣṇa jumps into the river Kāḷindi.
 - b) The angry snake in action.
 - c) Nanda and the Gōpas arrive on the scene and are frightened out of their wits.
 - d) Kṛṣṇa dances on the hoods of the serpent.
 - e) The wives of Kāḷiya praise Kṛṣṇa.

11. Pralambāsuraavadha: Pralamba takes on the guise of Gōpa but is done away with by Balarāma.
12. The dresses of the Gōpis are purloined by Kṛṣṇa for a while.
13. The wives of Brāhmin pandits are blessed by Kṛṣṇa-An object lesson to assess the value of the heart and head-so called religious observances.
14. Gōvardhanōdhāraṇa: How the hill gave shelter from flood to the whole village.
 - a) Kṛṣṇa persuades nanda Gōpa that Gōvardhan deserves to be propitiated rather than Indra.
 - b) How Kṛṣṇa handled the hill.
15. Maṅgaḷam

3. Rāsakrīdā

1. Vēṅugānam
 - a) Kṛṣṇa is in the pose of playing the fluit.
 - b) The Gōpis flock to him in response to the call of the fluit.
 - c) Kṛṣṇa tests their devotion
 - d) Kṛṣṇa and Gōpis begin their play.
2. Kṛṣṇa and Gōpis sit down on the sands of the Yamuna and enjoy.
3. As the Gōpis get proud of having won over Kṛṣṇa he disappears in the company of Rādhā.
4. The Gōpis shed their pride and go in search of Kṛṣṇa.
5. Rādhā too gets vain and is abandoned by Kṛṣṇa. The distraught Gōpis and regretful Rādhā meet.
6. All of them returns to the sand bank of the river Yamuna and sing the devotion (Gōpika Gītā).
7. Kṛṣṇa suddenly appears before them in all his glory.
8. The ways of the infatuated Gōpis.
9. Rāsalīlā.
 - a) Getting ready
 - b) The Rāsa dance.
 - c) Jasmine dance.
 - d) Kṛṣṇa and Gōpis converse.
 - e) Kṛṣṇa and Gōpis make merry.

10. After performing ceremonies in honour of Goddess Girija in the forest, the Gōpas sleep there. A python attempts to swallow Nanda. The demon –snake is trampled to death by Kṛṣṇa.
11. The killing of Śankhachūḍ'a.
 - a) When Balarāma sports with the Gōpis on the bank of the Yamuna a Yakṣa named Śankhachūḍ'a abducts Gōpis.
 - b) On hearing the cries of Gōpis, Kṛṣṇa pursues him and kills the Yakṣa.
 - c) Kṛṣṇa removes the gem from the Yakṣa's head and presents it to Balarāma.
12. Maṅgaḷam

4. Kamsa Vadham

Ariṣṭāsura Vadha: An Asura in the shape of a bull is kicked to his death.

Saint Nārada informs Kamsa that Vasudēva is his enemy. Kamsa threatens to kill Vasudēva but Nārada persuades him to desist from the act.

Dēvaki and Vasudēva are imprisoned by Kamsa.

(Stories hinted at in the text)

(Kēśi in the form of a horse who attacked Kṛṣṇa is killed)

(Vyōmasura who takes on the shape of a Gōpa and takes part in their play to deceive them is also killed.)

Akṛūra goes to Ambadi (Gōkulam) with an invitation to Balarāma and Kṛṣṇa to go to Mathura to witness the bow festival.

Meeting of Akṛūra, Kṛṣṇa and Balarāma

The Gōpis not getting news of Kṛṣṇa, Akṛūra pacifies them and departure to Mathura .

(On the way to Mathura Akṛūra takes a bath in the river Kāḷindi. When under water Akṛūra sees Kṛṣṇa inside the waters: coming up he sees Kṛṣṇa inside the chariot where he had left Him. In wonder he takes a dip again and sees Lord Viṣṇu himself under the waters. Akṛūra is dumb-founded).

Akṛūra, Kṛṣṇa, and Balarāma-Akṛūra's praise of the Divinity,

10. (Kamsa's washer man is killed. Kamsa's weaver and garland-maker are blessed by Kṛṣṇa).
11. (The deformed Kubja (whose duty was to supply scented unguents to Kamsa) is made whole and transformed into a beauty by Kṛṣṇa).
12. (Kṛṣṇa breaks the bow and kills the keepers who resist).
13. Kamsa Vadha

Kamsa and the wrestlers-

The elephant Kuvalayapīdam is killed.

Kṛṣṇa and Balarāma each armed with one tusk of the elephant-Kamsa and the wrestlers-getting set.

Kṛṣṇa and Balarāma engage the wrestlers.

The ladies in the audience cry 'shame', that it is an unequal combat.

Kṛṣṇa kills wrestler Cāṇūra and Balarāma –Muṣṭika.

Kamsa issues wild orders in despair. Kamsa is killed.

14. Kṛṣṇa and Balarāma set free Vasudēva and Dēvaki and console them

15. The parents and children –In the fullness of their hearts they verily bathed the children with tears of joy.

16. Maṅgaḷam

5. Svayamvara

1. What Kṛṣṇa and Balarāma did after disposing Kamsa, (Giving back the throne to Ugrasēna etc).

2. Kṛṣṇa and Balarāma insist on their Guru-dakṣiṇa how they recompensed their teacher.

3. Kṛṣṇa and Balarāma visit Yama-(God of death)to retrieve their teacher's son.

4. Yama surrenders the Guru's son to them.

5. They present the Guru- his long lost –son as Gurudakṣiṇa.

6. Uddhava as the messenger of Kṛṣṇa to the Gōpis; their response.

7. (Kṛṣṇa meets Sairandhri in her home. A son is born to her by Kṛṣṇa. Visiting Akṛūra and consoling him. Akṛūra reports about the banishment of Pāṇḍavas to the forests.Fights with Jarāandha and how he was repulsed).

8. a) Kālayavana invades Mathura.

b) Kṛṣṇa deceives him.

c) Yavana gets killed at the hands of King Mucukunda.

d) Kṛṣṇa appears before Mucukunda in his Viṣṇu form.

e) Praise of the lord by Mucukunda.

9. (The Yavana hords are destroyed. Jarasantha invades Mathura for the eighteenth time. Mathura is evacuated by the Yādavas who now shift to Dvāraka where they prosper).

10. Balarāma is married to Rēvati.

11. Rugmiṇi who has fallen in love with Kṛṣṇa, coming to know that her brother Rugmi has decided to marry her to Śísupāla, sends a messenger

to Dvāraka seeking Kṛṣṇa's help. Rugmiṇi awaiting for news from her messenger with anxiety.

12. Rugmiṇi prays to Goddess Gouri.
13. Kṛṣṇa carries away Rugmiṇi in his chariot. The resulting uproar in Śiśupāla's camp.
14. Rugmi's pursuit and fight with Kṛṣṇa and his defeat.
15. Syamantaka-
 - a) Kṛṣṇa reaches the cave of Jāmbavan in search of the Syamantaka gem.
 - b) Kṛṣṇa and Jāmbavan fight.
 - c) Praise of Kṛṣṇa by Jāmbavan.
 - d) Jāmbavan presents Jāmbavathy and the gem to Kṛṣṇa.
 - e) The gem is returned to Satrājit by Kṛṣṇa.
 - f) Satrājit presents his daughter, Satyabhāma and the gem to Kṛṣṇa. Kṛṣṇa accepts Satyabhāma and returns the gem to Satrājit.
16. Kṛṣṇa and Satyabhāma enjoy a conversation.
17. Maṅgaḷam

6. Bāṇayudham

1. Kṛṣṇa's visit to Indraprastha, :burning of the Gandava forest the marriage of Kāḷindi, Mitravinda, Sathya, Bhadra, and Lakṣaṇa by Kṛṣṇa.
2. Narakāsuravadha(Killing of Narakāśura).
 - a) Kṛṣṇa proceeds to Prāgjyotiṣpura to fight with Narakāśura accompanied by Satyabhāma.
 - b) Fight with Murāśura. He is killed.
 - c) Fight with Narakāśura.
 - e) Kṛṣṇa swoons while engaged in the fight.
 - f) Regaining consciousness Kṛṣṇa renews the fight and kills Narakāśura.
3. Narakāśura's son Bhagadatta is made the ruler of his father's kingdom. The sixteen thousand ladies imprisoned by Narakāśura are freed. The ear ornament (Kuṇḍāla)of Aditi plundered by Narakāśura are returned to her . Kṛṣṇa uproots The Pārijatha flower plant from heaven and transplanted in Dvāraka . The freed maidens are accepted as wives by Kṛṣṇa).
4. Kṛṣṇa starts on a penance to propitiate Lord Śiva for an ideal son.
5. Kṛṣṇa meets the Ghantākarnas .The Gopins at Badari
6. Their ways of devotion.

7. Kṛṣṇa transforms them into devine beings.
 8. Kṛṣṇa by his penance pleases lord Śiva who grants Him boons.
 9. (Pradyumna is born –Sambarāsura is killed-Pradyumna got married- Aniruddha is born.-He is Married. Balarāma kill Rugmi).
 10. Bāṇayudha: The fight with Bāṇa
 - a) Nārada informs Kṛṣṇa that Bāṇa has imprisoned Aniruddha at Śōṇitapura- his city.
 - b) Kṛṣṇa gets angry and takes to the war path.
 - c) In the fight lord Śiva, under whose protection Bāṇa was living is defeated –and Bāṇa’s superfluous arms are cut off.
 - d) The conversation between Śiva and Kṛṣṇa.
 - e) Marriage of Uṣa to Aniruddha.
 11. Nṛga Moksha: (Salvation of king Nṛga).
 - a) (A huge chameleon , transformed so by Brāhmins curse was rescued from a well and was given salvation).
 - b) (Kṛṣṇa speaks to his children about the greatness of Brāhmins and why they should be revered).
 12. Maṅgaḷam.
- 7. Vivida Vadham**
1. Pouṇḍraka Vasudēva vadham: The destruction of Kāśipuri).
 2. The drunken revelry of Balarāma with his wives.
 3. Vivida’s escapades, Balarāma fight with Vivida and kills him.
 4. (Balarāma rescues Samba from the Kauravas).
 5. (Visit to Samantapancaka. There Kṛṣṇa consoles the Gōpis.he explains philosophical truth to them and get Vasudēva to perform a Yajña).
 6. Kṛṣṇa in the company of Arjuna and Bhīma approaches ‘Jarāsandha’ in the grab of Brāhmins and ‘begs’ a duel with him).
 7. The duel of Bhīma armed with mace.Jarāsandha is killed.
 8. The freeing of the kings whom Jarāsandha had imprisoned and installing his son Sahadēva to succeed his father).
 9. Rajasuya:The Pāṇḍ’avas choose Kṛṣṇa to preside over the assembled kings and offer respects and adoration to Him as such.
 10. The angry Śiśupāla objects using abusive language.
 11. Śiśupāla is killed by Kṛṣṇa.
 12. (Duryōdhaṇa’s ‘Sabha pravēśa’- (visiting the hall of audience).

His ‘Stala Jala bhrama’ (he is unable to distinguish between smooth floors and collections of water, glass doors and open exits) and consequent minor mishaps. Seeing his plight from an upper story Bhīma and Draupady could not control their laughter. It is this incident that sowed the seed for the later Mahabharata war).

13. Sālva Vadha: King Sālva invades Dvāraka when Kṛṣṇa was away with the Pāṇḍavas. Pradyumna and others bravely tried to defend, but in vain. Kṛṣṇa arrived and killed Sālva and also his supporter Danda vaktra).
14. (The dice play between the Pāṇḍavas and kauravas. How Kṛṣṇa blessed Draupadi and was saved from saint Durvasa’s anger, and curse when the Pāṇḍavas were living in the forest. How Kṛṣṇa visited the Kauravas with the message of peace from Dharmaputra. The exhibition of the devine form in the Kaurava audience hall.) The begening of *Mahābhāratam* war. The advise to Arjuna-Gītōpadēśa.
15. How Kṛṣṇa helped the Pāṇḍavas in many ways during the Mahabharata war. He even broke His own promise by handing his weapon , the discus during fight with Bhishma.
16. Kucēla vṛtta(The story about kucēla).
17. Maṅgaḷam

8. Svargarōhana

1. (Kṛṣṇa brought back from the nether World the six sons that Kamsa had killed and showed them to Dēvaki . Kṛṣṇa visited Sruthadeva and Bahulaswa and pleased them).
2. Santhana Gōpalam. (Kṛṣṇa and the Brāhmin’s children).
 - a) Kṛṣṇa and Arjuna reach Vaikuṅtha(the abode of lord Viṣṇu)
 - b) Kṛṣṇa praises lord Viṣṇu-himself.
 - c) Kṛṣṇa and Arjuna receives the Brahmin’s children given by lord Viṣṇu.
3. (Story of Vrigāsura. Saint Bhrigu put the trinity to a test to decide the extent of their nobility. Nārada advices Vasudēva about basic principles of spirituality).
4. Uddhava approaches Kṛṣṇa who is getting ready to leave the world, Knowing that the destruction of Yādava race due to the curse of Manus was imminent.
5. The lord’s elucidation of the principles of Dharma, how to get over illution and Dhyāna Yōga to Udhava.
6. (Udhava follows the Lord’s instructions and goes to Badri.
7. (Kṛṣṇa goes to Prabhāsātīrtha with all the Yādavas; Performs many auspicious deeds and gives away gifts to Brāhmins and pleases them. The Yādavas fight with one another and are destroyed).

8. Balarāma by His yogic powers forsakes his body.
9. Svargarōhaṇa:
 - a) The hunter Jara shoots arrow at the toe of Kṛṣṇa mistaking it for a bird.
 - b) He seeks pardon of Kṛṣṇa overcome by fear.
 - c) He is given salvation by the Lord.
 - d) Kṛṣṇa's charioteer Dāruka arrives there very much upset.
 - e) The devine chariot of Kṛṣṇa rises up by itself.
 - f) The Lord consoles Dāruka and sends him away some message.
 - g) The Lord transforms Himself to Lord Viṣṇu.
10. Vaikuṇṭha: (The abode of Viṣṇu) songs of praise).
11. Maṅgaḷam.

Note : The portions within the brackets are not performed on the stage though they are in the text of Kṛṣṇanāṭṭam.

ല്ലാത്തതായ സ്വരവായുക്കൾ ഭാവസന്ദർഭം പ്രാണപ്രതിഷ്ഠനെന്നുമാണ് ചെയ്യുന്നതെന്ന് തീർച്ചപ്പെടുത്തണം. ഉച്ചാരണസ്വരങ്ങളെക്കൊണ്ട് സംഗീതമാക്കി ശ്രോത്രേന്ദ്രിയത്തേയും, ഉച്ചാരണമില്ലാത്തതായ സ്വരവായുക്കളെക്കൊണ്ടു നേത്രേന്ദ്രിയത്തേയും ആശ്വാദിപ്പിച്ച് സാമാജികന്മാർക്ക് ഒരുപോലെ ആനന്ദദാനം ചെയ്യുവാൻ വഴിവെക്കുകയാണ് ലക്ഷ്യം ചെയ്തിരിക്കുന്നത്.

എന്നാൽ ആകൃതിവൈശിഷ്ട്യങ്ങളിൽ നിന്ന് സൗഖ്യമുണ്ടാകുന്നവെന്ന് പറയുന്നതെങ്കിൽതന്നെ ആകൃതിയിൽനിന്നുതടവിക്കുന്നത് ഒരു വികാരം മാത്രമേ ആയിത്തീരൂ. അങ്ങനെയുള്ള വികാരങ്ങളാണ് അഞ്ചാം അദ്ധ്യായത്തിൽ കാണിച്ചിട്ടുള്ള നിർദ്ദേശദിസഞ്ചാരിഭാവങ്ങൾ. അവ വെറും വികാരങ്ങളാകുന്നതല്ലാതെ സ്വമായിത്തന്നെ പ്രാപിക്കുന്നവയല്ല. തത്പ്രാദികാരങ്ങളാണ് സ്വായിയായിത്തീരുന്നത്. സ്വായിയായിത്തീരുന്ന വികാരങ്ങൾക്ക് വർണ്ണങ്ങളായിരിക്കണം. നിർദ്ദേശദിവികാരങ്ങൾക്ക് അതില്ല. നിർദ്ദേശദികളായ വികാരങ്ങൾക്കു ആലംബനം മാത്രമേ ഉണ്ടാകുന്നുള്ളൂ; ഉദ്ദിപനംകൂടി ഉണ്ടായാൽ മാത്രമേ വിഭാവപരിപൂർത്തി വരികയുള്ളൂ. ആകയാൽ ശരിയായ വിഭാവങ്ങളെക്കൊണ്ടുതടവിക്കുന്ന വികാരം മാത്രമേ സ്വായിയായിത്തീരുകയുള്ളൂ എന്നു സിദ്ധിച്ചു. എന്നു മാത്രമല്ല തത്പ്രാദികൾ സ്വായിഭാവങ്ങളായിത്തീരുന്നതിന് പ്രകൃതിയുടെ സഹായവുമൂടെ വേണ്ടി വരുന്നതുകൊണ്ടാണ് നാട്യഭാവങ്ങളിലേയ്ക്കു പ്രകൃതിലായങ്ങളായ വായുനിർണ്ണയങ്ങളെക്കൂടി കല്പിച്ചിട്ടുള്ളതെന്നും,

അവയുടെ സഹായംകൊണ്ടാണ് നാട്യഭാവങ്ങൾ യഥാർത്ഥമായ സ്വായിഭാവങ്ങളായി പരിണമിക്കുന്നതെന്നു സിദ്ധിക്കുന്നു.

ഇതിന്നുപുറമെ നാട്യഭാവങ്ങളിൽ സ്വരവായുക്കൾ ചേർന്നിട്ടുണ്ടെന്നാൽ സ്വായിഭാവങ്ങൾ വർദ്ധിച്ചു വികാരശക്തിയേറും, ലക്ഷ്യലക്ഷണങ്ങളോടുകൂടി നടന്നുവരിൽ പ്രകാശിച്ച് യഥാർത്ഥനിർമ്മിതി നാട്യസന്ദർഭം സാമാജികന്മാർക്കു ദൃശ്യോപദർശങ്ങളായിത്തീരുന്നു. അപ്പോൾ സംസ്കാരവിശേഷങ്ങളോടുകൂടിയ പണ്ഡിതന്മാരായ സാമാജികന്മാരിൽ സന്ദർഭം പ്രതിഫലിച്ചു യഥാർത്ഥമായ സന്ദർഭത്തിൽ അവിൻ ഉണ്ടാകയും ചെയ്യുന്നു. സന്ദർഭംകൂടി ഉത്തരത്തിലുള്ള ആകർഷണശക്തി സിദ്ധിക്കുന്നത് സ്വരവായുനിർണ്ണയങ്ങളാൽ മാത്രമാണെന്ന് ദൃശ്യരൂപങ്ങളാൽ അതിന്നാൽ സ്വരവായുനിർണ്ണയങ്ങൾ ഭാവങ്ങൾക്ക് അവശ്യമുള്ളതല്ലെന്നും, സ്വരവായുക്കളാണ് ഭാവങ്ങളേയും സന്ദർഭങ്ങളേയും യഥാർത്ഥങ്ങളാക്കിത്തീർക്കുന്നത്. ചുരുക്കത്തിൽ പറയുന്നതായാൽ സ്വരവായുക്കൾ നാട്യഭാവങ്ങൾക്ക് പ്രത്യേകമായ ഒരു ജീവശക്തിയെ ജനിച്ചിട്ടുണ്ടെന്നു പറയാം. അപ്രകാരമുള്ള സ്വരവായുക്കളോടുകൂടിയ ഭാവസന്ദർഭങ്ങളെ വിഭാവസാരമായ നടവൻ നടിച്ചു സന്ദർഭനാ പരിണമിപ്പിച്ചു സാമാജികന്മാരിൽ പ്രതിഫലിച്ചിട്ടുണ്ടെന്നുതന്നെ അർത്ഥം പ്രയോഗമാത്രവും. അതു എങ്ങനെയാണത്:—

ഓരോ കഥാസന്ദർഭങ്ങളിലും മറ്റും നടിക്കേണ്ടതായ ഭാവങ്ങളുടെ ക്ലാപനമായിട്ടുള്ള വിഭാവങ്ങളെ നടൻ മന

ന്നു ചെമ്മാനത്തെ സ്വന്തമാണെന്നുള്ള അഭേദബുദ്ധിയോടുകൂടി സാമാജികന്മാരിൽ സാഹൃദിയന്മാരായ ചിലർമാത്രം അനുഭവിയ്ക്കുന്നു. അപണ്ഡിതന്മാരും, സാഹൃദിയന്മാരല്ലാത്തവരുമായ ശേഷമുള്ള സാമാജികന്മാർക്ക് രസാനന്ദത്തെ കണ്ടെന്നുഭവിക്കാൻ മാത്രമേ കഴിവുണ്ടുള്ളൂ. ഇങ്ങനെയാണ് നടന്മാർ നടിക്കുന്ന ഭാവരസങ്ങൾ സാമാജികന്മാരിൽ ഏതാനും പേർക്കുപിടിച്ചു ആസ്വാദനയോഗ്യമായി ചമയുന്നത്.

എന്നാൽ ഇങ്ങനെയുള്ള ഭാവരസങ്ങളെ നടിച്ചു സാമാജികന്മാർക്ക് ആസ്വാദനയോഗ്യമാക്കിത്തീർക്കുവാൻ നടന്മാർക്കു കഴിവുണ്ടാകുന്നതിന് സ്വരവായുനിർണ്ണയങ്ങളേക്കൊണ്ട് മാത്രമേ സാധിയ്ക്കൂള്ളൂ. അപ്രകാരം സ്വരവായുനിർണ്ണയങ്ങളോടുകൂടി ഭാവരസങ്ങളെ നടിക്കാൻ സാധിക്കുന്നമട്ടിൽ നാലാം അദ്ധ്യായത്തിൽ വിവരിച്ചിട്ടുള്ള അംഗകർമ്മങ്ങളെ സ്വപാധീനമാക്കി, ഓരോ ഭാവത്തിനും കല്പിച്ചിട്ടുള്ള കർമ്മങ്ങളെ വിശിഷ്ടകാരം പ്രയോഗിക്കേണ്ടതാകുന്നു. അതിനും പുറമേ, അഞ്ചാം അദ്ധ്യായത്തിൽ പറഞ്ഞിട്ടുള്ള ആഭ്യന്തരകർമ്മങ്ങളിലുള്ള വായുനിർണ്ണയങ്ങളെ പ്രാണായാമം കൊണ്ട് സ്വപാധീനിച്ചുവരായ നടന്മാരെക്കൊണ്ട് മാത്രമേ അതു സാദ്ധ്യമായിത്തീരുകയുള്ളൂ. അതിന്നു ചിരകാലത്തെ അഭ്യാസവും പരിശീലനവും സ്ഥിരമായ പരിശ്രമവും ഒഴിച്ചുകൂടാത്തതാകുന്നു.

ഇങ്ങനെ നടന്മാർ സാമാജികന്മാർക്കു അനുഭവയോഗ്യമാക്കിത്തീർക്കുന്നതായ വിഭാവാനുകൂലം പ്രതിബന്ധങ്ങളായ രസങ്ങൾ ഏതുതോളമുണ്ടെന്നും അറിഞ്ഞിരിക്കേണ്ടതുണ്ട്.

അദ്ധ്യായം 8.

വിഭാവാനുകൂല രസബന്ധം.

രതിമുതലായവയ്ക്കു വിഭാവാനുകൂലം കാരണമാണെന്നു മുമ്പു പ്രസ്താവിച്ചിട്ടുള്ളതുകൊണ്ടു വിഭാവാനുകൂലിൽ ഓരോന്നും രസോൽപാദനത്തിന്നു പ്രത്യേകകാരണങ്ങളായിത്തീരുന്നതോ എന്നു് അറിഞ്ഞിരിക്കേണ്ടതാകുന്നു. വിഭാവാനുകൂലം ഓരോ രസത്തിന്റെയും ഉൽപാദനകാരണങ്ങളെ ഉായിത്തീർന്നതു് ദണ്ഡചക്രനൂലയെന്നാണ്. കലാലൻ മൺപാത്രങ്ങളുണ്ടാകുന്നതു് കോടിന്റെയും ചക്രത്തിന്റെയും സഹായം കൊണ്ടാണല്ലോ. കോലേമ ചക്രമോ ഒന്നുകൊണ്ടു മാത്രം വേദനിമാണം സാദ്ധ്യമല്ല. അതുപോലെ തന്നെയാണ് ഇവിടെയും സ്ഥിതി. വിഭാവാനുകൂലിൽ ഓരോന്നും ത്യോജിക്കുകെ വിശേഷകാരണങ്ങളല്ല; വിഭാവാനുകൂലം ഓരോന്നിന്നു പ്രത്യേകം ശക്തികളില്ല; ഇന്നിന്ന രസങ്ങൾക്കു ഇന്നിന്ന വിഭാവാനുകൂലം വേണമെന്നു നിർണ്ണയവുമില്ല. ഒരു വ്യക്തിയിൽനിന്നോ ഒരു സാധനത്തിൽ നിന്നോ പലരസങ്ങളും ഉൽപന്നമാകുവാനിടയുള്ളതു കൊണ്ടു് വിഭാവാനുകൂലകെ നിർണ്ണയങ്ങളായാൽ അതെങ്ങനെ സാധിയ്ക്കും? ഈ ശബ്ദമേ ഉള്ളിൽ വെച്ചുകൊണ്ടായിരിക്കാം ജ്ഞി, “വ്യക്തം സ തൈച്ചിഭാവാനുകൂലം” എന്നുള്ള ബുദ്ധിമുട്ടായ പ്രയോഗിച്ചിട്ടുള്ളതെന്ന് ഉത്തരം കേണ്ടിയിരിക്കുന്നു. വിഭാവാനുകൂലിൽ ചിലതുണ്ടായാവാം അതുകൾക്കു യോജിച്ചതായ ഇതരസംഗതികളെ അതതു