

CHAPTER: 4
ABHINAYA / ACTING IN
KUTTIYATTAM AND NATYASHASTRA:
AN EVALUATIVE STUDY



CHAPTER: 4**ABHINAYA / ACTING IN
KUTIYATTAM AND NATYASHASTRA: AN EVALUATIVE STUDY****➤ INTRODUCTION:**

- Kutiyattam is a unique “Dramatic Form”, founded on Bharatamuni’s Natyashastra and developed in a free style based on Natyashastra’s Dramaturgy. In the performance of this art, its proponents emphasize the “Naty Dharmi” aspect rather than the “Loka Dharmi” aspect and also adopt new ways, new codes, new devices / techniques, new conventions and principles.
- Kutiyattam is mainly based on four forms of ‘Abhinaya’ - Satvika, Angika, Vachika and Aharya. Although all four have been provided an equal status, the Satvika is considered the prime among them. Actors of the Kutiyattam are provided special training to perform the Satvikabhinaya successfully.
- Abhinaya in Kutiyattam is highly conventionalized and it follows the percepts of Natyashastra to a great extent. Abhinaya literally means ‘to lead forward’. ‘The mode of conveying the moods of the character to the audience’ is Abhinaya. It can be in following ways:

➤ CHATURVIDHABHINAYA – THE FOURFOLD ABHINAYA:

- ❖ **ANGIKABHINAYA (BODILY ACTING):**
- ❖ **VACHIKABHINAYA (VERBAL COMMUNICATION):**
- ❖ **SATVIKABHINAYA (MANIFESTATION OF INTERNAL FEELINGS):**
- ❖ **AHARYABHINAYA (EXTRANEIOUS):**

➤ **ABHINAYAPRAKARA – MODES OF ACTING:**

- ❖ **PATINNATTM:**
- ❖ **IRUNNATTAM:**
- ❖ **ILAKIYATTAM:**
- ❖ **STOBHAM:**
- ❖ **VARANAM:**
- ❖ **VICHARABHINAYA:**

- ⊗ **PAKARNNATTAM:**
- ⊗ **MANODHARAMA:**

- ❖ **BHAVABHINAYA:**
- ❖ **RASABHINAYA:**
- ❖ **BHAVABHINAYA AND VIBHAVABHINAYA:**
- ❖ **PRAKRTYARTHABHINAYA AND PRATYAYARTHABHINAYA:**
- ❖ **VAKYARTHABHINAYA AND PADARTHABHINAYA:**
- ❖ **NALAVRTTI:**

➤ **CHATURVIDHABHINAYA – THE FOURFOLD ABHINAYA:**

❖ **ANGIKABHINAYA (BODILY ACTING):**

- In Natyashastra Chapter No. – 8, 9, 10, 11, 12 and 13 Bharata maintains that there is certain ‘Guna/s – Qualities’ in “Angika Abhinaya”.
- In Chapter No. – 8 Bharata described –
 - ✧ **Acting of the Subordinate Parts of the Body:**
- In Chapter No. – 9 Bharata described –
 - ✧ **Hastabhinaya: Shloka 1 – 3**
 - ✧ **Mudra with Single Hands: Shloka 4 – 126A**
 - ✧ **Mudra with Both Hands: Shloka 126B – 56**
- In Chapter No. – 10 Bharata described –
 - ✧ **Abhinaya of the Major Limbs:**
- In Chapter No. – 11 Bharata described –
 - ✧ **Performances of Chari/s:**
- In Chapter No. – 12 and 13 Bharata described –
 - ✧ **Mandala/s:**
 - ✧ **The Stage Walk / Gaits of Characters:**
 - ✧ **Sitting and Sleeping Postures:**
- The Kerala tradition is highly elaborative. Each word is uttered slowly and the ‘Mudrabhinaya (Gestures)’ is shown both for the ‘Stem’ and for the ‘Suffix’; there are special gestures to indicate the ‘Number’ and ‘Gender’, as well as the ‘Tense’ and the ‘Mood’.

- Kutiyattam has incorporated a great deal of regional influence in both its ‘Structure’ and ‘Format’. The “Angikabhinaya” in Kutiyattam may be seen with reference to its three vital elements –

⇒ **Mudra: The Code of Gestures**

⇒ **Body Movements**

⇒ **Facial Expressions.**

- In Angikabhinaya the actors communicate the meaning to the spectator through the natural movement of the human body consisting of ‘Angas’ (Limbs) and ‘Upangas’ (Sub-Limbs). The Angikabhinaya – bodily acting / the use of specific gesture for prepositions and in the Kutiyattam is basically suggested by the Kerala text ‘Hastalaksanadipika – basic text for the language of gestures’.

* **HASTAMUDRAS – HAND GESTURES:**

- Kutiyattam employs 24 ‘Hastamudras’ (Hand Gestures) described in the ‘Hastalaksandipika’. The Mudras are like the alphabets in a language. Mudras form a parallel language and characters converse with each other in this language. Mudras have specific meanings with proper beginning, expansion and end. When the ‘Abhinaya’ is accompanied by recitals, ‘Vachik’ becomes important otherwise ‘Mudra’ is important. The Mudras are accompanied by suitable Bhava (facial expressions); e.g. Raudra for Demon, Valour for King; Bhava alone is not sufficient – the eyes and movements would be there also. A single subject / object can be interpreted by more than one gesture, for example Mudra for ‘of’ is shown by Kartarimukha, Suchimukha or Musti. There are 4 kinds of ‘Hastamudras’.


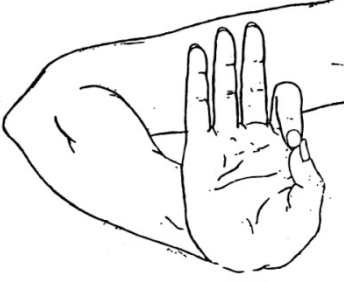
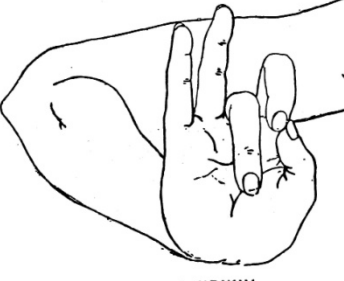
* **FOUR KINDS OF HASTAMUDRAS (HAND GESTURES)**

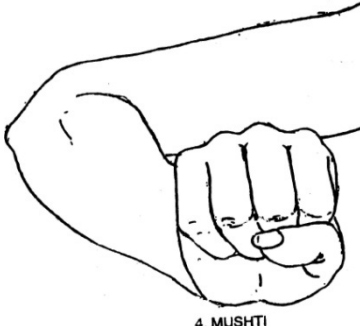
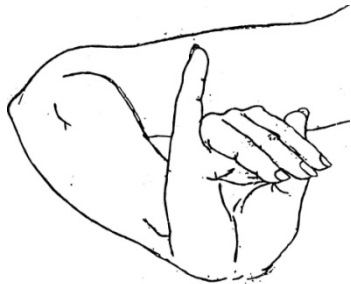
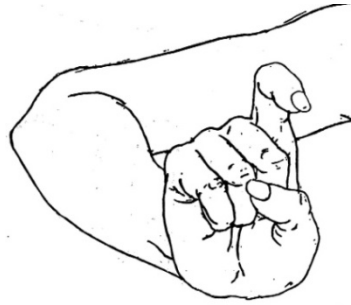
SAMYUKTA (COMBINED)	Combined form using both the hands.	To demonstrate - Sword, Hair, Anger etc.
ASAMYUKTA (NON COMBINED)	Only one hand is used. <i>(Illustration: 1)</i>	To demonstrate - Sky, Hunger, Body etc.
MISHRA (MIXED)	Mixed (Different) Mudras using both the hands. <i>(Illustration: 2 and 3)</i>	To demonstrate - Play, Father, Teacher etc. Lord Brahma– Kataka (L) + Tripataka (R).
SAMANAM (SIMILAR)	Same Mudra to convey different meanings. <i>(Illustration: 4)</i>	To demonstrate - Proximity, Time etc. Kartarimukha (Both Hands).

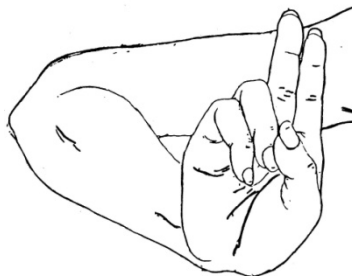
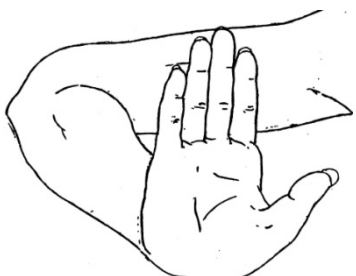
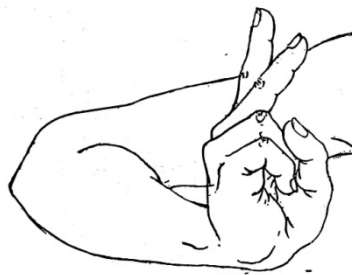
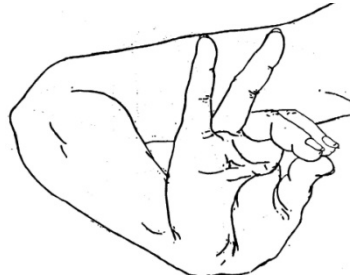
- The ‘Hastamudras – Hand Gestures’ are shown at five different levels, including those below the navel, in front of the navel, in front of the chest, in front of the forehead and above the forehead. However, Kutiyattam does not permit taking the ‘Hastamudras – Hand Gestures’ beyond outspread elbows. The face has to be kept straight without turning full circle and the ‘Hastamudras – Hand Gestures’ confined to the two sides, as far as the eye can see. *(Illustration: 5 To 9)*

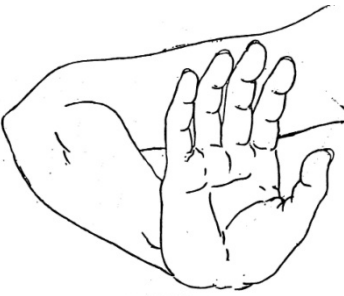

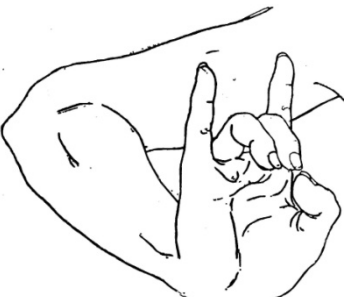

* **BASIC MUDRAS OF KUTIYATTAM AND COMPARISON OF THE MUDRAS OF HASTALAKSHANADIPIKA AND NATYASHASTRA:**

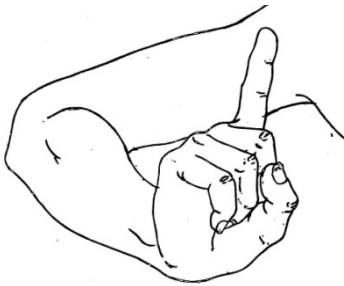
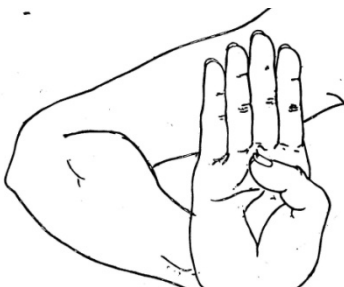
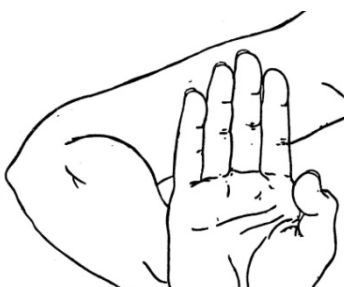

- Here 24 Mudras as a combination of ‘Samyukta (Combined) and Asamyukta (Non-combined)’ Mudras are illustrated as given in “Hastalakshanadipika”.
- “Natyashastra – Chapter No. 9” gives 24 “Asamyukta - Single Handed Mudras” and 13 “Samyukta - Double Handed Mudras”, (Total – 37 Mudras).


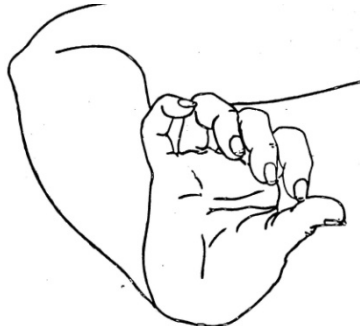
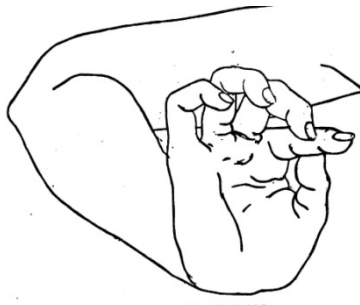
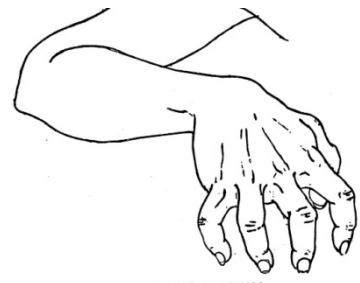
NO.	ICON	MUDRA HASTALAKSHANADIPIKA		MUDRA NATYASHASTRA
		ASAMYUKTA (ONE HAND)	SAMYUKTA (BOTH THE HANDS)	
1	 <p>1. PATHAKAM</p>	PATAKA (It signifies 46 meanings)		TRIPATAKA
		36	10	
		Sun Cloud Door Pillow Foot etc.	Tongue Forehead Tender leaf Day etc.	Ascetic Entrance Fight Waves Wind etc.
2	 <p>2. MUDRAKHYAM</p>	MUDRAKHYAM (It signifies 25 meanings)		SANDAMSA
		13	12	
		Growth Movement Death Straight etc.	Negation Future tense Thought Knowledge etc.	Petals Hairs Threads Plucking of flowers etc.
3	 <p>3. KADAKAM</p>	KATAKAM (It signifies 29 meanings)		KATAKAMUKHA
		20	09	
		Crown Arrow Gold Vishnu Chariot etc.	Sound Fragrance Flower Mirror Offering etc.	Materials for yajna Umbrella Grinding Holding a long stick etc.



4		MUSTI (It signifies 40 meanings)		MUSTI
		25	15	
		Binding Yama Beauty Boon Gift Charioteer Delivery etc.	Superlative Permission Victory Bow To tolerate I / Me Minister etc.	
5		KARTARIMUKHAM (It signifies 27 meanings)		HAMSAPAKSA
		16	11	
		Exertion Speaking Hunting House Sin Pregnancy Conclusion etc.	Speech We Man Plural Order of time You Face enmity etc.	
6		SUKATUNDAM (It signifies 04 meanings)		TAMRACUDA
		03	01	
		Elephant Goat Bird	Making sure	
				Beating time Instilling belief The taking of children In extending Invitation etc.

7	 7. KAPITHAKAM	KAPITHAM (It signifies 10 meanings and are shown by both the hands)		NO EQUIVALENTS
		---	10	
			Behind Pacing Peacock Rolling back Outside etc.	-----
8	 8. HAMSAPAKSHAM	HAMSAPAKSAM (It signifies 53 meanings)		ARDHACANDRAM
		41	12	
		Sandal paste Breasts Cloth Gods Moon etc.	Axe Inviting Anger Sword In front of etc.	Shrubs Conch Fatness Hips Face etc.
9	 9. SHIKHARAM	SHIKHARAM (It signifies 07 meanings and are shown by both the hands)		NO EQUIVALENTS
		---	07	
			To see To drink etc.	-----
10	 10. HAMSASYAM	HAMSASYAM (It signifies 12 meanings)		HAMSASYAM
		08	04	
		Smoothness Sympathy The eyeballs Whiteness etc.	Hair Line Three folds of – skin etc.	Smoothness Smallness Slenderness Insignificance etc.

11	 11. ANJALI	ANJALI (It signifies 17 meanings)		PADMAKOSA
		15	02	
		Rain Fire Ear ornaments Bath etc.	Anger Branch of a tree	
12	 12. ARDHACHANDRA	ARDHACANDRAM (It signifies 13 meanings)		ARDHACANDRAM
		09	04	
		Sky God Grass Memory etc.	Abuse What Smile To start	
13	 13. MUKURAM	MUKURAM (It signifies 20 meanings)		BHRAMARA
		11	09	
		Ankle Separation Growth Pillar Brother etc.	Neck Shoulder Disregards Beetle Negation etc.	
14	 14. BHRAMARAM	BHRAMARAM (It signifies 09 meanings)		ARALA (Approximately)
		05	04	
		Elephant's ear Umbrella Wings of birds Water etc.	Cry Birth Gandharva Fear etc.	

15	 15. SUCHIKA MUKHAM	SUCIKAMUKHAM (It signifies 26 meanings)		SUCIKAMUKHA (Approximately)
		10	16	
		Lakshamana Tail Eye brow Three worlds To fall etc.	To refuse Once upon a time Dead body Another Plural etc.	
16	 16. PALLAVAM	PALLAVAM (It signifies 15 meanings)		CATURA
		09	06	
		Water buffalo An iron weapon Coiling A dart etc.	Distance Tail A cane Grains Smoke etc.	
17	 17. THRIPATHAKAM	TRIPATAKAM (It signifies 06 meanings and are shown by both the hands)		PATAKA
		---	06	
			Body To beg Drink etc.	
18	 18. MRUGA SEERSHAHAM	MRGASIRSAM (It signifies 02 meanings)		NO EQUIVALENTS
		01	01	
		Animal	Supreme	

19	 19. SARPA SIRASU	SARPASIRAS (It signifies 03 meanings and shown by one or both the hands)		SARPASIRAS	
		Serpent Poison etc.		Movement Watering Exchanging etc.	
20	 20. VARDHAMANAKAM	VARDDHAMANAKAM (It signifies 09 meanings)		NO EQUIVALENTS	
		06	03		
		Pearl Knee Necklace Earring etc.	Navel Well Whirlpool etc.	-----	
21	 21. ARALAM	ARALAM (It signifies 05 meanings and are shown by both the hands)		KAPITTHA	
		---	05		
			Bud Sprout Tree Nail etc.	What is truthful In showing what is – agreeable	
22	 22. OORNANABHAM	URNANABHAM (It signifies 07 meanings and are shown by both the hands)		URNANABHA	
		---	07		
			Many Ice Tiger	Lions Tigers The disease of leprosy	

			Horse Fruit Butter etc.	Receiving the stolen – property etc.
23	 <p>23. MUKULAM</p>	MUKULAM (It signifies 04 meanings)		MUKULA
		03	01	
		Monkey Forgetfulness Gloominess	Jackal	The worship of a Gods The kissing of a - lecherous person Contempt Counting the number – Five etc.
24	 <p>24. KADAKA MUKHAM</p>	KATAKAMUKHAM (It signifies 06 meanings and are shown by both the hands)		NO EQUIVALENTS
		---	06	
			Servant Discharging of – arrow Binding A wrestler A valorous man Armour etc.	-----

* **CHARI:**

- A “Chari” is a movement with one foot; because of the performance from both the feet, it becomes extended movement. Movement by both the feet is called “Karana”; a combination of “Karana-s” is known as a “Khanda”; three or four “Khanda-s” making a “Mandala”. The combined movement of the hip, the feet, and the leg up to the knee, the ankle, the thigh and the waist is “Pada Vinyas”, which is called “Chari”.
- ‘Natya Shastra – Chapter No. 11’ describes 16 kinds of “Bhaumiki Chari-s” and 16 kinds of “Akashiki Chari-s” and “Chapter No. 13” describes “The Stage Walk of Different Characters”. In ‘Kutiyattam’, each ‘Mudra’ and every occasion demands a specific foot movement. Specifically in ‘Kutiyattam’, a dance movement on the stage with a set pattern; a diagonal movement has done four times facing the four directions and completing a turn, which is called “Chari”.
- In addition to “Avastha Bheda” - kinds of status / position, “Rasa” and “Katha Paatram” - character, there is also the “Gati Bheda” - kinds of ‘Gaits / Foot Movements’, which is called “Chari”. In Kutiyattam, every character has own specific “Chari”.
- In Kutiyattam the foot movements for elephant, monkeys etc. are well defined, even there is a specific gait for the drunkard. Through this over acting and under acting can be regulated.
- These are of four types as mentioned below:

➔ **GAITS AND FOOT MOVEMENTS OF SOME SPECIAL CHARACTERS
“KATHA-PAATRAM”:**

➔ **BHAUMACHARI –GAIT ON THE EARTH / GROUND:**

➔ **AKASHACHARI – GAIT IN SPACE / ARIEL:**

➔ **SOME SPECIFIC FOOT MOVEMENTS:**

→ GAITS AND FOOT MOVEMENTS OF SOME SPECIAL CHARACTERS
“KATHA-PAATRAM”:

- The difference between the “Gaits and Foot Movements” of the various characters are described below:

⇒ **DHIRODDHATA NATAKKUKA:**

⇒ **KALAPPURATTU NATAKKUKA:**

- A special movement pattern to indicate going from one place to another place especially of a dignified character.
- Jumping steps are done and the legs are waved. This is done facing three directions. Then a turn round is done – all in a set pattern of rhythm.

⇒ **VATTATTIL NATAKKUKA:**

- Running around in a circle; clockwise and anti clockwise.
- Lift the right foot then with the left foot, jump to the left and right. In this manner, walking in jumps in circles is known as “Vattatil Natakkuka”.
- ‘Tarhya Tarhya Tarhya’ is its Vaytal (Padhant).

⇒ **VATTATTIL CATI NATAKKUK:**

- A circular movement pattern to indicate moving from one place to another distant place especially of a demonic character.

⇒ **DHIRODDHATANAYI CATI NATAKKUKA:**

- A way of walking in a proud and defiant manner.
- The actor walks in a circle on one leg, keeping the other leg uplifted from the ground. The left leg and the right leg are used turn by turn.
- Each foot is lifted, projecting the step to jump in a circular path.
- This way of walking is usually used by proud, angry and defiant characters when they come on stage.

⇒ **COLLIYUNDI / NAYIKA NATAKKUKA:**

- A graceful manner of walking of women.
- The steps are done in four directions. The ends of the upper cloth “Uttariyam” are held at the position of the navel and the rhythm is in “Triputa Tala”.
- Occasionally a male character also may do this, especially when he is in the company of “Nayika”. If male and female characters are to enter onto the stage at once, the male character must emulate the gait of the female character.
- When Shri Rama and Sita act together it is the gait of Sita that Rama follows.

⇒ **KUNTANATTAM:**

- A stick is kept between the legs and held with the hands and to its front and back jump to the rhythm of “Kunta Kunta Kuntayo” thrice in three directions. Dancing this way in the four directions onstage is known as Kuntanattam. It is intended for ‘Vasantak’.

⇒ **THE HORSE:**

- Jumps about like ‘Teruperumattam’.
- In all four corners first to the front and then to the back and keep jumping with the lively gait of a horse. The ‘Tala’ for this is “Triputa”.

⇒ **THE ELEPHANTS:**

- Use the elephant posture, spread the legs out and bring them together to step forward in rhythm with the fast “Triputa Tala”.

⇒ **ASCENDING THE CHARIOT:**

- Holding the Suta’s hand, to the rhythm of ‘Tittittat Tittittat Tarhya Threm’ of the fast “Triputa Tala”, going forward and back, indicating climbing into the chariot.
- Ashwarohan (ascending a horse) is shown similarly.

⇒ **ASCENDING THE ELEPHANT:**

- Spreading the legs left and right to the rhythm of 'Tarhya Threm Tarhya Threm Tarhya Threm Tittakkitim Tarhya Threm', striking with the foot to indicate climbing the elephant.

⇒ **MAYILATTAM:**

- Dancing like a peacock with feathers spread and moving in a semi circle.

⇒ **KUTIRACCATTAM POLE NATAKKUKA:**

- This is a movement to suggest the champing gait of a horse.

⇒ **THE DEMONS:**

- Spread out the hands, holding them up and down, lift one leg more, walking in both angles to the rhythm of 'Kitithrem Kitithrem' with a jump in the step.

⇒ **THE SERPENTS:**

- Hand - Gesture of the snake's head with the right hand and show the crawling of the snake with its head held high, go left and right, stepping forward and backward.

⇒ **BRAHMINS:**

- Brahmins walk waving a garment.

→ **BHAUMACHARI –GAIT ON THE EARTH / GROUND:**⇒ **KALAKALAVADYAM:**

- Special steps, with a fork shape in front, the legs held close together, to the three corners of the stage to the accompaniment of "Mizhavu" in fast "Chempa Tala".

⇒ **KONATTUCHARI:**

- Sliding the feet in a triangle then left and right showing four times, bending back towards all four corners lifting one foot more than the other and jumping three times. It is in fast “Tripura Tala”. Vaytal (Padhant) is ‘Ta Kkita Kkita Kkita Kkita Ta Tarhya Tarhim’ - this is to be done four times ‘Tarhim Tarhim Tarhim, Tatta Tarhim Tarhim Tarhim, Tatta Tarhim Tarhim’.

⇒ **KETTITTIRIYUK:**

- ‘Threm Kutuk Tarhi Kitithrem Tarhya Tatantum Tarhim Kittikki Ta Tarhya Tarhyim’ - In this manner, the left foot is kept in front, the right sliding over the ground, spread out then changing the feet and keeping them back standing in front and turning; this is known as “Kettittiriyuk”. It is “Saptapada Vinyasa” as well.

⇒ **MAATMETUKKUKA:**

- Each heel alternately, first thrice, then once and then finally with both feet together, put forcefully on the ground. Along with this, with the hands there are some actions as well. The ‘Tala’ is fast “Tripura”. Vaytal (Padhant) is ‘Kititthem Kititthem Kititthem Kitti, Kiti Threm, Kitithrem, Kitithrem Tarhya Kitithrem, Tarhya Kkitithrem, Tarhya Kitikki Tarhya Threm’.

→ **AKASHACHARI – GAIT IN SPACE / ARIEL:**⇒ **AMBARAYANAM:**

- Literally ‘Moving in the Sky’. Stylized movement to signify movement through the air.
- Standing on the ground or on the top of a stool, moving the legs in a circular manner.

⇒ **RANDAM NATA:**

- On a set pattern the legs are waved towards the corners and a round turn is taken; the waving is done with each leg separately twice on each side.

⇒ **JAATI:**

- One leg is lifted and put down then the second is kept behind it and then both legs are lifted, and spread out to jump. After jumping twice in this manner, the jumping is doubled. This done twice is known as Jaati. The 'Tala' is "Tripura" – 'Tintita Ta Tarhya Tarhyatthrem; Tittita Ta Tarhya Tarhya Threm Tittita Tta Tarhya Tarhyatta Ta Tarhya Ta Tta Tarhya Tarhyatthrem' – twice thus.

⇒ **MEYYU:**

- Lift one leg up, kick it forward, keep both feet together and take a leap and pull one leg backward too. Thus showing four times in two parts, to hang up both legs and keep it with turning feet jumping action by raising both legs twice is called Meyyu. This is shown four times and the rhythm is "Chempa Tala". Vaytal (Padhant) is 'Ti Tarhin Tanna Kitin Tarhya Threm' is done four times then 'Threm Takkiti Tarhin, Takkiti Tarhin Tantt Threm, Tantt Tarhin Tarhin Tarhin Tarhin Tannam Ki Ti Tarhya Threm' - four times thus.
- Hitting the floor with the feet loudly and then keeping them behind, jumping and other actions shown – a bodily act called 'Tatta'. According to the character, there is a difference in the method of showing as well as 'Taal'.

⇒ **KONOTTAM KRIYA:**

- Lift one foot and with only the other, 'Kutichcha' jump and turn thrice to the right and left. Showing this in all four directions is known as – "Konottam Kriya".

⇒ **AASYA KRIYA:**

- In the fast "Tripura Tala" jumping on both angles, both feet are moved in respective direction jumping all together in the centre.

⇒ **SUCHI CHARI:**

- One foot with contracted toes is lifted to knee level, extended forward and placed down. It is repeated with the other leg.

→ **SOME SPECIFIC FOOT MOVEMENTS:**

⇒ **KALIYAM VECCHU TIRIYUKA:**

- Stylised movements done facing the Mizhavu before entering the stage. First keeps the feet in the parallel position, places the right foot forwards and then brings it back to the original position. These are repeated similarly with the left foot. Then turns around, keeps each foot in front and then stands in front of the lamp. This series of five movements is called ‘Panchapadavinyasa’.

⇒ **PARIKRAMAM:**

- Types of gaits associated with the entry of different characters.
- A stylized form of step movement in fast “Triputa Tala”.
- The character of Surpanakha and Hanuman move in this way in all the four directions.
- First the right leg is spread out then the left leg is kept behind it and then left is also spread out then the right leg is kept behind it and then is lifted and forcefully put on ground while on the other hand jumping and in this manner going / walking in all four directions displaying is known as “Parikramam”. It is in fast “Triputa Tala”. Vaytal (Padhant) is ‘Ti, Tti, Tta, Tarhyattaa Tarhyattaa, Tarhyattaa, Tee Ti, Tarhyattaa, Tarhyattaa, Tarhya Tarhyattaa, Tarhya Tarhya Threm, Tittaakkiti Tarhyathrem’ – to be shown in all four directions. There are regional differences in the showing as well.

⇒ **CAVITTI TECCU:**

- Either of the feet is stamped and then that foot is rubbed along the ground and slid to some distance.
- Mnemonics: “Dhakku Kku Kkum Dhakku Kku Kkum Threm Threm Ti Tti” in slow “Vilambit Triputa Tala”.
- Dance steps are done facing the four corners showing some gestures in fast “Triputa Tala”.

⇒ **NRTTAM:**

- Simple dance movement normally done by Sutradhara and some characters at the end of the first day's performance.
- Here the actor lifts one leg and jumps to that side of the leg and then repeats it with the other leg and so on.
- The mnemonics are: "Dha Ki Ta, Dhi Ki Ta". The speed is increased gradually.
- But the characters like Surpanakha, Bali and Hanuman fold the leg, keep it in front and jump slightly to the mnemonics: "Ti Tarha Tarha; Tana Tarha Tarha; Tarha Tarha; Ti Tarha; Tana Tarha; Kiti Kiti; Ta Tarha Tarha" in "Eka Tala".
- This is done on all the four sides. After this the actor goes to the green room and sprinkles the water on his face.

⇒ **CUNIKAKKUR:**

- Here the actor keeps both the feet together. The feet are stamped in accordance with a particular mnemonics; then he takes a jump forward, which is again repeated and so on.
- This is "Cunika" walking movement.

⇒ **UDGHATTANAM:**

- Playing "Mizhavu" in "Chempa Tala" or "Tripura Tala", the 'Taal' is to be given on the hand, jumping and rendering is known as "Udghattanam". With the hands, giving the 'Tala' on a body part and rendering is also known as "Udghattanam".

⇒ **TAPPIYIRANGUK:**

- A fast "Chempa Tala" is used – 'Tittitta tttitt'. This Padhant involves touching the ground slowly with both feet interchangeably in a circle. Doing this four times is known as "Tappiyiranguk".

⇒ **TERU PERUMATTAM:**

- In all four corners first to the front and then to the back and keep jumping with the lively gait of a horse. The 'Tala' for this is "Tripura".

⇒ **ARANDU PERUMAATTAM:**

→ Put the foot in a 'Chaturasrakruti' onstage and do "Padavikshepa" in fast "Triputa Tala", jumping about.

⇒ **VIKSHEPAM VEESHUKA:**

→ Left and right feet make a circle and do "Vikshepa" at the front, which is known as "Vikshepam Veeshuka or Vishala".

⇒ **EXIT IN KALANKAPATRA:**

→ In the "Chempa Tala", from the left and right moving in a circle jumping two-three times walking with the feet together and standing, left and right and quickly turning thrice, this is known as "Exit in Kalankapatra".

⇒ **BANDHANAA NIRGEET:**

→ Exactly in front the left foot is placed and the right foot is also similarly kept in front to the left sliding the foot in the 'Chaturasrakruti', thus walking, is known as Bandhanaa Nirgeet. Vaytal (Padhant) is 'Taa Kkiti Kkiti Kkiti Kiti Ta Tarhya Tarhin'. Four times thus.

⇒ **PARIVARTANATTIL NATAKKUKA:**

→ A way of walking in rectangular pattern.

⇒ **YUDDHA CHARI:**

→ Gait in "Battle".

☆ CONCLUSION:

- The “Angikabhinaya” and the elaborate “Netrabhinaya”, preceding the dialogue in Kutiyattam, as well as the elaboration of the expressive and suggested meaning of the dialogue text are nothing but ‘Sucha’ and ‘Ankura’.
- Kutiyattam contains fewer ‘Laukik’ gestures of the hand than there are in the Natyashastra and striking differences between the two methods in the use of “Mudras”. However, there is more of the “Tantric Significance”. For that matter, the ‘Charis’ and ‘Gatiprachars’ of Kutiyattam are far removed from those ordained in the Natyashastra. In all movements of the body Kutiyattam is highly symbolic reflecting internal states rather than representing a concrete external reality. Where the Natyashastra is inclined towards ‘Loka Dharmi’ ‘Angikabhinaya – Bodily Acting’, Kutiyattam is inclined more towards the ‘Natya Dharmi’ ones.

❖ VACHIKABHINAYA (VERBAL COMMUNICATION):

- In Natyashastra Chapter No. – 15, 16, 17, 18 and 19 Bharata maintains that there is certain ‘Guna/s – Qualities’ in ‘Pathya – The Recitative Part of the Play, i.e., the dialogue.

- In Chapter No. – 15, 16 and 17 Bharata described –

✧ **Phonetics**

✧ **Grammar**

✧ **Syllabic Formation**

✧ **Rhythmic Pattern**

✧ **Metrical Patterns**

✧ **Figures of Speech**

- In Chapter No. – 18 Bharata described –

✧ **How Sanskrit sound is modified in Prakrit: Shloka 1 - 20**

✧ **Four Kinds of Language: Shloka 25 - 44**

✧ **The Dialects: Shloka 45 – 61**

- In Chapter No. – 19 Bharata described –

✧ **Modes of Address: Shloka 1 -20**

✧ **Modes of Address regarding Women: Shloka 21 – 29**

✧ **Names of Characters: Shloka 30 – 38**

✧ **Distinctive Features of Pathya: Shloka 39 -60**

⊗ The Seven Svaras – Notes:

⇒ Sadja

⇒ Rsabha

⇒ Gandhara

⇒ Madhyama

- ⇒ Pancama
- ⇒ Dhaivata
- ⇒ Nisada

⊗ **The Three Sthana/s – Locations:**

- ⇒ Chest
- ⇒ Throat
- ⇒ Head

⊗ **The Four Varnas – Manner of Utterances / Accents:**

- ⇒ Udatta – Acute
- ⇒ Anudatta – Grave
- ⇒ Svarita – Circumflex
- ⇒ Kampita – Quivering

⊗ **Two ways of Kaku – Intonation:**

- ⇒ Sakanksa – Expectant
- ⇒ Nirakanksa – Non Expectant

⊗ **Six Alamkaras – Embellishments:**

- ⇒ Ucca – Loud
- ⇒ Dipta – Waxing
- ⇒ Mandra – Subdued
- ⇒ Nica – Low
- ⇒ Druta – Fast
- ⇒ Vilambita – Slow

⊗ **The Six Angas – Limbs: Shloka 61 - 68**

- ⇒ Viccheda
- ⇒ Arpana

- ⇒ Visarga
- ⇒ Anubandha
- ⇒ Dipana
- ⇒ Prasamana

⊗ **Three Layas – Tempos.**

- ⇒ Druta – Fast
- ⇒ Madhya - Medium
- ⇒ Vilambita – Slow

❖ **Drawn Out Syllables: Shloka 69 - 78**

- This elaborate procedure shows the importance Bharata attaches to “Vachika” and the exhaustiveness of the treatment of “Voice Modulation” in “Ancient India Theatre”.
- In Kutiyattam ‘Vachika’, be it prose or verse, is presented in a particular ‘Svara’ - cadence. The sound pattern of the ‘Chakyar’ has no correspondence to realistic sound; nor is it meant to have any resemblance. The characters in Kutiyattam express their emotions not by imitating the mode of speech in real life. On the other hand, the musical style in Kutiyattam enhances the ‘Rasabhinaya’ of the actor through the medium of ‘Vachika’, with the powerful exploitation of the technique of suggestion.
- There is a similarity of ‘Svaras’ - notes between the “Yajurvedochchaaran” of the ‘Keralite Brahmins’ and the Chakyars. The wording style of the Chakyars does not match that of the modern music, nor does it intend to. The verbal diction of the Kutiyattam clarifies the mood of the character in a tonal way (Sonority), not in the manner of the speech in common use / routine life. Yet, one has to say that it is due to a scientifically designed style and the practice of reading prose stanzas in long notes on the basis of ‘Udatta’, ‘Anudatta’, ‘Swarita’, and ‘Kampita’ notes has contributed greatly to creating the unique flavor of Kutiyattam.
- ‘Nayak’ - The hero and other characters in Kutiyattam render each ‘Shloka’ in a specific ‘Svara’ assigned to each ‘Shloka’. The language of the female characters and the

Vidushaka is 'Prakrit'. Rendering the 'Shlokas' of the 'Desi Language' and the 'Sanskrit Chhaya' version of the 'Prakrit' of the female characters is the duty of the Vidushaka. The dialogues of a vile character such as Surpanakha are in a vile idiom. On special occasions, the dialogues are special too. For example, in 'Ashokvanikank', Ravana calls out thrice to 'Himkara' to 'Chandrama' - moon, first in 'Shadaja', then in 'Pancham', and then in the 'Taar' 'Svara'. The use of these three tones to attract Chandrama's attention is a specialty of Kutiyattam. In this manner, Kutiyattam contains better and more resonant vocal-based acting than prescribed in the Natyashastra. The 'Krushyaksharas' of the Natyashastra are accepted in Kutiyattam as elongated 'Svars' at the end of the vowels.

⇒ **KRUSHYAKSHARAS:**

→ The stretching in pronunciation of long vowels such as 'Aa, I, Ai, or Au' appearing at the end of a consonant is known in the Natyashastra as 'Krushyakshara'. In the expression of grieving, argument, and hatred and such other emotions, these vowels have specific degrees for their elongated pronunciation. For 'Varnas' other than the 'Krushyaksharas', an interval of one, two, three, four, five or six degrees is deemed essential. But there should be no more than six. The length of these 'Viramas' can be fixed as per the 'Virams' of the 'Rasas'. In the Vachik too, the 'Degrees – Time Span', 'Tala' and 'Laya' are deemed essential.

• **THERE ARE FIVE KINDS / COMPONENT OF 'VACHIKABHINAYA – VOCAL ACTING / VERBAL COMMUNICATION' IN KUTIYATTAM:**

I. **SVARATHIL SHOLLUKA:**

→ Special rendering of the Sanskrit / Prakrit dialogues (Granth / Text) in plays, which is unique to Kutiyattam: While uttering the Sanskrit / Prakrit dialogues, each word is uttered very slow, syllable by syllable. This kind of rendering is similar to 'Mantrochchaar', but

not entirely similar to the 'Rigavedic' and 'Yajurvedic' tradition of chanting 'Shlokas', though they do have similarities to each other.

- In the 'Rigavedic' and 'Yajurvedic' tradition, 'Anudatta', 'Udatta' and 'Svarita' notes are used during 'Shloka' chanting. In 'Samaveda', five or six kinds of notes are used instead and contain the element of music.
- The rendering done by Chakyars is known as 'Svarathil Sholluka' and it occupies a position between the 'Rigavedic / Yajurvedic and Samavedic' traditions. What Bharat Muni has recognized as 'Ati Bhasha' imparts a divinity to characters of Devas and other celestial characters and is a profound and serious language, rendered in the manner of 'Vedic Mantrochhaar'. It sets them apart from the human characters.

II. AKKITA AND DHRUVA SONGS:

- Nangiar sings the invocatory 'Shlokas' that are a special kind of vocal music and it can be included in 'Vachikabhinaya'. 'Nandi Shlokas' may also be included in it. Such singing of 'Shlokas' by Nangiar is entirely different from the Shloka rendering by Chakyars.

III. MIZHAVU VADAN:

- The Nambiar's 'Mizhavu Vadan' is also a kind of 'Vachik-Shravya' 'Abhinaya' as 'Mizhavu' also has a separate 'Thaat / Tonality'.

IV. VIDUSHAKA:

- Vidushaka speaks in the local language 'Malayalam'. He first speaks his own words in 'Prakrit', and then its 'Sanskrit Chhaya' is given. This is followed by a 'Malayalam' rendering, at times amounting to detailed explanation elucidating the suggested ideas in the original.
- In 'Vachikabhinaya' the Vidushaka sometimes represents even the significance of the pure sound of words uttered. In Act I of the 'Subhadradhananjayam', while he is wandering in the forest and is thirsty he is attracted by a mirage. Then he hears Arjuna's

words, “Sakhe Kaundlinya!” Then he hears only the sound “e e e” and thinks that it is the sound of the waves in the pond; again he is called, now he hears the sound “Khe”; he says that it must be the sound of the frogs in the pond. This reminds him of his younger days when he used to pierce the eyes of frogs with ribs of coconut leave. While he is in such a reminiscent mood, he again hears the words, “Sakhe Kaundlinya!” It is only now that he understands that his friend Arjuna is calling him.

- Besides the macaroni “Manipravaala” style of mixing ‘Malayalam’ and ‘Sanskrit’ words indiscriminately which became a sort of standard literary language in ‘Malayalam’ because of its usage by the Vidushaka, there is also a kind of ‘Prakritized’ artificial ‘Malayalam’, sometimes adopted by the Vidushaka by the frequent use of phonemes like “s, n, tth”; which produces some humorous effect; but it did not become popular.

V. SPECIFIC SVARAS / RAGAS:

- In Kutiyattam for ‘Vachikabhinaya’ several ‘Svaras / Ragas’ are used to suit different –
- Characters,
- Rasas,
- Time / Situations / Description of Nature.
- The following ‘Shloka and Table’ illustrate the ‘Svaras / Ragas’ and their description as used in Kutiyattam:

मुड्डन् श्री कण्ठितोण्टार्तन् इनीळं मुरळीन्दळम् ।
 वेळाधूळी पुनार्दाणम् वीरतर्कन् च तर्कनुम् ॥
 कोरक्कुरुञ्जि पौराळी पोरनीरुं तथैव च ।
 दुःखगान्धारवुं चेटीपञ्चमं भिन्नपञ्चम् ॥
 श्रीकामरं कैशिकी युं घट्टन्तरि युमन्तरी ।
 स्वरनामड्डळीवण्णं पत्तुं पत्तमतायिटुम् ॥

* **SVARA / RAGA AND IT'S DESCRIPTION:**

NO.	SVARA / RAGA	DESCRIPTION
1	INDALAM	<ul style="list-style-type: none"> Normally used by 'Dheerodatta Nayak'. Some-times by 'Madhyama Patras' – lesser or secondary Nayak like 'Lakshamana'. Also used by 'Arjuna' in the presence of 'Draupadi'.
2	CHETI PANCHAMAM	<ul style="list-style-type: none"> For 'Madhyama Patras' like 'Kanchukia', 'Chetis'. For 'Neecha Patras'. Children use this alone.
3	ANTARI	<ul style="list-style-type: none"> For 'Kavi Vakya'. For telling of stories, narrating.
4	VELADHULI	<ul style="list-style-type: none"> In perplexed condition. Indicates fear. When a message is shouted to someone standing far away.
5	BHINNA PANCHAMAM	<ul style="list-style-type: none"> In extreme joy (Sambhog Sringara).
6	SRIKAMARA	<ul style="list-style-type: none"> In unexpected joy.
7	ARTAN	<ul style="list-style-type: none"> In Sringara.
8	POURALI	<ul style="list-style-type: none"> In Sringara Moorchna. Is also used in 'Vipralambha Moorchna'.
9	MUDDAN	<ul style="list-style-type: none"> In Sringara (Sambhog). Especially Sringara of Rakshasas.
10	MURALINDALA	<ul style="list-style-type: none"> Shri Rama's normal Sambhog Sringara.
11	KAISIKI	<ul style="list-style-type: none"> In Hasya and Bibhatsa.

12	TARKAN	<ul style="list-style-type: none"> • In Raudra.
13	VEERA TARKAN	<ul style="list-style-type: none"> • In Veera.
14	DUKHA GANDHARA	<ul style="list-style-type: none"> • For Dukha and Shoka Bhava.
15	DANAM	<ul style="list-style-type: none"> • For Adbhuta and Bhaya.
16	GHATTANTHARI	<ul style="list-style-type: none"> • In news of the death of a 'Dushta Patra'.
17	THONDU	<ul style="list-style-type: none"> • In Bhakti and Saanta Bhava.
18	KORAKURUNJI	<ul style="list-style-type: none"> • Normal for monkeys.
19	PORANIR	<ul style="list-style-type: none"> • Description of Rainy Season.
20	SRIKANTHI	<ul style="list-style-type: none"> • Is used at the end of act. • Is also used in the killing of 'Dushta Patra'. • For the description of sunset and noon.

* **TALA – MATRAS ACCORDING TO THEIR SVARAS AND RASAS:**

SVARAS / RAGAS	RASAS	REMARKS
⇒ <u>EKA TALA – 4 MATRAS:</u>		
<ul style="list-style-type: none"> • Srikanthi • Thondu • Poraniru • Kaisiki • Indalam • Bhinnapanchamam • Dukha Gandharam 	<ul style="list-style-type: none"> • Hasya • Bibhats • Adbhuta Rasa of Dhirodatta Characters 	<ul style="list-style-type: none"> • Eka Tala of a different type is used when the 'Vidushaka' acts. • It is also used for such dance bits, known as "Kundalamittu Mutichu Kottotu Kooti Cholluka".

⇒ <u>DHRUVA TALA – 14 MATRAS:</u>		
<ul style="list-style-type: none"> • Muddan Tarkan • Korakkurunji 	<ul style="list-style-type: none"> • Adbhuta • Bhayanaka • Rakshasa-Sambhog Sringara • Dhirodhatta Characters-Vipralambha Sringara 	<ul style="list-style-type: none"> • In “Nitya Kriya”- ⇒ Valiyakkitha ⇒ Valiya Kesadipadam ⇒ Vattamthattal etc. • In Shri Rama “Sambhog Sringara” slow tempo is used.
⇒ <u>TRIPUTA TALA – 7 MATRAS – FAST TEMPO:</u>		
<ul style="list-style-type: none"> • Srikamara • Pourali 	<ul style="list-style-type: none"> • ----- 	<ul style="list-style-type: none"> • -----
⇒ <u>TRIPUTA TALA – 7 MATRAS – MEDIUM TEMPO:</u>		
<ul style="list-style-type: none"> • Veladhuli 	<ul style="list-style-type: none"> • Bhayanaka 	<ul style="list-style-type: none"> • Parikramam • Arangu Perumattam • Perumpara Kottuka • Matam Etukkuka • Yasiyasi Pullarikka
⇒ <u>TRIPUTA TALA – 7 MATRAS – SLOW TEMPO:</u>		
<ul style="list-style-type: none"> • Ghattanthari 	<ul style="list-style-type: none"> • Raudra - especially of Dhirodhatta characters. 	<ul style="list-style-type: none"> • Jaati • Kailasamitikkuka Sikharam Pottichu Eriyuka.

⇒ <u>CHEMPA TALA – 8 MATRAS:</u>		
• -----	• -----	<ul style="list-style-type: none"> • Yaugandharayana does “Kangapatrathil Natakkuka”. • Also when ⇒ “Thattu” ⇒ “Gosthi” is played.
⇒ <u>ATANTHA TALA – 14 MATRAS:</u>		
• -----	• -----	<ul style="list-style-type: none"> • When a character acts that he hears what others are saying “Atantha Tala” is used.
⇒ <u>LAKSHMI TALA:</u>		
• -----	• -----	<ul style="list-style-type: none"> • In a dance of “Jatayu”, “Lakshmi Tala” is played.
⇒ <u>THAMPA TALA – 10 MATRAS:</u>		
⇒ <u>PANCHARI – 6 MATRAS:</u>		
<ul style="list-style-type: none"> • Different ‘Talas’ according to circumstances are used for – ⇒ Nitya Kriya ⇒ Teru Perumattam ⇒ Pakshi Stobham ⇒ Kalappurattu Natakkuka ⇒ Udghattanam etc. 		

* **PANCHAVADYA - INSTRUMENTAL MUSIC:**

- There are five main items in the instrumental orchestra for the Kutiyattam. They are referred to as “Panchavadya”:

I. MIZHAVU: (*Illustration: 10*)

- The most important instrument in Kutiyattam. The ‘Mizhavu’ is placed inside the Kuttampalam in ‘Kutapa Sthana’, and its mouth is covered by leather. The ‘Svaras’ (notes) that emanate from the ‘Mizhavu’ are ‘Udatta’, ‘Anudatta’, ‘Svarita’ and ‘Pluta’.

II. TALAKKOOTTAM / KUZHITTALA (A PAIR OF SMALL CYMBALS):
(*Illustration: 11*)

- ‘Kuzhittala’ is played by the Nangiar sitting on a cloth placed to the right of the right ‘Mizhavu’.

III. IDAKKA: (*Illustration: 12*)

- Small but delicate and sensitive drum called ‘Idakka’, played with a small stick by an artist standing near the left ‘Mizhavu’.

IV. KUZZHAL / KURUM KUZZHAL (PIPE):

- Wind instrument.

V. SANKHA (CONCH-SHELL):

- This is considered an auspicious instrument, and a sign of royalty. It is sounded in the background when important characters appear on the stage.

★ **CONCLUSION:**

- Most important thing is that the “Vachikabhinaya - Verbal Acting / Communication” described in Natyashastra is “Loka Dharmi”, whether in ‘Prabhashan’, ‘Sambhashan’ or ‘Geet’, they always seek to emulate the literal meaning; means it follows the manner of style of ‘Representation’. But the pronunciation of prose in Kutiyattam does not even attempt to follow the manner of ordinary talk or style of ‘Representation’, means “Vachika - Oral Acting” of Kutiyattam is more conventional and stylized. The ‘Svaras / Ragas’ for lamentation on the basis of a reading of the Vedas are sung using ‘Udatta’, ‘Anudatta’, ‘Svarit’, and ‘Kampit’ notes for support. These are without the ‘Sapta Svara’, ‘Gamak’, ‘Aalaapan’, ‘Tala’ and ‘Svaras’ recited by the Chakyar bear a striking resemblance to the manner in which the ‘Keralite Brahmanas’ chant the / recitation of the - ‘Yajurveda’. They are created and specified only on the basis of the ‘Nature of the Character’, ‘Time / Situations / Description of Nature’ and the ‘Rasas’ intended. Even sweetness to the ear and faithful emulation has not been attempted here. As for instruments Kutiyattam mainly employs a drum called “Mizhavu”. According to the Natyashastra the wind and string instruments are also part of the orchestra but these are absent in Kutiyattam. Even the small cymbals “Kuzhitala” are used only for rhythm; hence it is “Naty Dharmi” by nature.

❖ **SATVIKABHINAYA****(MANIFESTATION OF INTERNAL FEELINGS):**

- In Natyashastra Chapter No. – 6 and 7 Bharata described –

❖ **Treatment of Rasa - Definitions, Varieties and Their Characteristics:**❖ **Nature of Bhavas and Their Relation to Rasa:**

- The Satvikabhinaya in full is found only in Kutiyattam because Satvikabhinaya involves three things. While Angika, Vachika and Aharya constitute the ‘Annamayakosha or Sthula’ aspect among the ‘Panchakoshas’, the Satvika constitutes the Sukshma (Subtle), which has three parts:

➔ **PRANAM (LIFE BREATH) OF PRANAMAYAKOSHA:**

- The “Pranamayakosha” comes into play by the actor controlling life breath by inhalation, exhalation and compression at various parts of the respiratory system for giving life to the expression of the various emotions, actions and speech.
- This is a very delicate and dangerous system of breathing which has to be practiced under very strict surveillance.

➔ **MANAS (THE MIND) OF MANOMAYAKOSHA:**

- The “Manomayakosha” comes into play in the actions of mind which consists in the superimposition of a ‘Bhava or Mental Creation’, endless ‘Bhavana or Imagination’.
- Mental creation is a specialty of Kutiyattam – how Ravana and Shankukarna create the Kailasa Mountain before our mind’s eye is to be experienced.
- And mental creation is superior to human creation. “Divyanam manas srstir.”

➔ **VIJNANAM (WISDOM) OF VIJNANMAYAKOSHA:**

- In respect of imagination (Bhavana) the great heights to which the Chakyar takes you from the text to cover a single monologue of the third act of Bhasa’s

Pratijnayaugandharayana, 38 nights for a monologue! Such great “Bhavana” is controlled by the “Vijnanamayakosha” which renders these extensive travels and great flights of imagination relevant.

- **(Illustration: 13 and 14)** The three “Deepshikhas - Flames” of the stage are an index for the affinity of the ‘Trinities’. Most actors of the Kutiyattam concentrate on the “Deepshikhas” and stand staring at them for a long. In this “Sthayi - Fixed State”, the rest of the scene disappears from view.
- A curtain (Yavanika / Tirissila) is held by two persons standing in front of the stage and “Nilavilakku - A big lamp”. The first entrance of the main character is to take place. The actor comes and stands behind the curtain. The orchestra of “Panchavadya” is played.
- The actor makes his appearance gradually, by lowering the curtain; and then the curtain is completely removed.
- Now the actor’s mental attitude is indicated by “Satvikabhinaya”.
- This is a position of “Sosmeeti Manasaa Smaran”. One need to identify with the character one is going to represent and this is the launch pad for it, means it is a process of internalization of “Sthayi Bhava” of the respective character – “Katha Patram”.
- **(Illustration: 15 To 17)** If the Vidushaka has an entry, he renders the ‘Prarthana Shloka’ with his face hidden or for attaining “Purusharthachatushtaya” — and other “Pithikas” are rendering, displaying the “Vidushaka – Stobham” and internalizes the nature of that character.
- If it’s not a human but a monkey, Sugriva for example, then the “Vanar - Stobham” is displayed and Sugriva’s character is internalized. Only thereafter does he begin enacting “Vyabhicari Bhava” of the respective character. If Jatayu is about to enter onto the stage, the actor first displays “Pakshi-Stobham” and then the character of Jatayu enters.
- **(Illustration: 18 To 20)** In Satvikabhinaya, the highest form of acting, Kutiyattam occupies a predominant position. Each ‘Shloka’ from the text is interpreted by means of gesture and facial expression to unravel the cosmic dimensions of meaning hidden in the text of the play. The text provides only a bare outline which the actor has to fill in by his skilful ‘Abhinaya’. This gives the ‘Abhinaya’ elasticity not easily attainable in other Traditional Forms.

❖ **AHARYABHINAYA (EXTRANEOUS):**

- “Aharya” consists - the “Costume”, “Ornament”, “Head-Gear”, “Make-up” and “Property” suited to the characters.
- In Nattyashastra Chapter No. – 23 Bharata maintains that there is certain ‘Guna/s – Qualities’ in “Aharyabhinaya”. In this Chapter Bharata described –

- ❖ **Aharya Abhinay: Shloka 1 – 3**
- ❖ **Four Kinds of Nepathya: Shloka 4 – 8**
- ❖ **Alankara/s: Shloka 9 – 14**
- ❖ **Ornaments for Men: Shloka 15 – 20**
- ❖ **Ornaments for Women: Shloka 21 – 41**
- ❖ **Rules regarding use of Ornaments: Shloka 42 – 48**
- ❖ **Ornaments for Celestial and other Femals: Shloka 49 – 61**
- ❖ **Costume and Ornaments for Women of different regions and in different conditions: Shloka 62 – 71**
- ❖ **Make-up: Shloka 72 – 89**
- ❖ **Make-up for different Characters: Shloka 90 – 108**
- ❖ **Beards and Moustaches: Shloka 109 – 116**
- ❖ **Costumes for different occasions: Shloka 117 - 133**
- ❖ **Head-Gear: Shloka 135 – 152A**
- ❖ **Summing-up: Shloka 152B – 156**
- ❖ **Sanjiva: Shloka 157 – 159A**
- ❖ **Weapons: Shloka 159B – 169**
- ❖ **Jarjara and Dandakastha: Shloka 170 – 182A**
- ❖ **Making of Head-Gear: Shloka 183B – 192**
- ❖ **Accessories and Properties: Shloka 193 – 214**
- ❖ **Suggestions: Shloka 220 – 223**

- Kutiyattam contains mainly “Natya Dharmi and Stylized Aharya” but for some characters, “Loka Dharmi” is also used.
- Main characters can be loosely divided into the following:

1. SATVIK CHARACTERS:

→ Sublime and dignified characters possessing virtues.

2. RAJASI CHARACTERS:

→ Greedy, avaricious, covetous characters.

3. TAMASI CHARACTERS:

→ Cruel and destructive characters.

4. MIXED NATURE CHARACTERS:

→ In addition, many characters are also of mixed nature. They possess differing quantities of Satvik (Satva), Rajasik (Rajas) and Tamasic (Tamas) qualities.

⊗ **ANIJALAM / ANIYALAM:**

→ Generic term embracing all pieces of “Costumes”, “Ornaments” and “Head-Gear” worn by actors.

→ **COSTUME:**

- The “Costume” in Kutiyattam is designed not for individual characters, but for the common characteristic represented by these characters, which is much simpler with more of a suggestive quality.

⇒ **CHOPPUTHUNI (RED BAND):**

→ It is a specially prepared “Red Band”, one inch wide and about a yard in length. It is red in the middle and has a black piping at the edges. This is tied on the forehead above the brow. This is the first item of the costume to be worn.

⇒ **CHUTTITHUNI:** (*Illustration: 21*)

→ A cloth band, one yard in length with a piece of red cloth stitched on to it, in a design, worn on the forehead.

⇒ **PILI PPATTAM:** (*Illustration: 22*)

→ A decorative ornament worn on the forehead made out of peacock feather quills strung in three rows.

⇒ **KAUPIN:** (*Illustration: 23*)

→ Folded sheets of white cloth worn around the waist reaching down to the knee.

⇒ **MATTA:** (*Illustration: 23*)

→ A twelve yard long white cloth starched, pleated and tied with string at the back of the waist of the actor.

→ For characters like Ravana, Bali etc. a red cloth is intermixed while pleating, which is called “Matta-Matakkiyat”.

⇒ **POYATAKAM / PAITAKAM:** (*Illustration: 24*)

→ A two meter piece of cloth, the main lower dress, tied at the waist level.

- The lower edges have attractive border.
- The two corners at the lower level are tied to signify some forthcoming vigorous action when occasion arises. The lower corner is tucked to the waist to indicate that the actor is impersonating some other character.

⇒ **KUZHAYAM / KUPPAYAM:** (*Illustration: 25*)

- A coat shaped dress made by stitching together cloth ribbons of black and red colour. The back portion is open but is provided with strings to tie up.
- In the case of Hanuman it is made of white cloth pasted with balls of cotton.

⇒ **UTTARIYAM:** (*Illustration: 26*)

- A garment made of long white cloth, with two decorated ends, folded, and knotted / tied to look like a lotus flower. It is normally worn on the neck.
- It is worn in various ways so as to help to identify the character.
- At times, it would be tied round the waist or sometimes it would be tied like a sacred thread. Often, it is worn covering the back and thrown over the upper arms. Sometimes, character like Ravana wears it in this manner.
- For example, the actor playing a part of Ravana may have to imitate a female character, and then the “Uttariyam” is worn over the shoulders. But Ravana, when he sets out to fight, would tie the “Uttariyam” round his waist. Therefore, the same actor, when playing different roles would change the style of wearing the “Uttariyam”.

⇒ **DHUSARAM:**

- A white piece of cloth about a yard long and three inches wide, rolled up.

⇒ **PINCORA:**

- A part of the female costume made of five or six strips of black and red cloth arranged in folds with one end tied up.

⇒ **BHOKKANDAM:**

- A bundle worn on the shoulders and made of cloth rolled with ashes in it and coloured with turmeric and lime.

⇒ **VAL (TAIL):**

- The tail of Hanuman made of palm leaf and cotton, rolled up in cloth.

→ ORNAMENT:

⇒ CHEVIPPUVU (KANPHUL): (*Illustration: 27*)

- A flower shaped ornament made of wood covered with foil and decorated with coloured stones. It has a stick projecting at the back with which it is inserted into the head-gear near the ears.

⇒ KUNDALAM: (*Illustration: 28*)

- An ear – adornment, varies in shape depending on the character using it.
- **Nayak:** A heroic (Nayak) character uses big ear – rings resembling coconut shells over which there are embellishments with plates and shining studded pieces of mica. It is made of wood, hemispherical in shape, decorated with metal foil and provided with a stick at the back. A string is attached to this for tying.
- **Vasantakan:** Vasantakan in “Mantrankam” wears one made of ‘Pala’ wood, shaped like an egg and smeared with rice paste.
- **Hanuman:** Hanuman uses one made of cotton and resembling a ball.
- **Mad-Man:** The “Mad Man” in “Mantrankam” wears one made of palm leaf interspersed with red and black cloth pieces.
- **Kapali:** “Kapali” in “Mattavilasam” uses one with red “Ixnora” flowers having the shape of a ball.
- **Surpanakha:** Surpanakha wears one made of areca spathe / palm leaf stalks and leaf material, shaped like a ring and interspersed with black and white cloth pieces.

⇒ CHANNAVURAM: (*Illustration: 29*)

- The word means something ‘to hide the chest’.
- It is an ornament to be worn on the chest by tying up the attached strings at the back of the person.
- It is made of some forty sculpted wooden pieces strung together and covered with foil and coloured stones.

⇒ MARMALA: (*Illustration: 30*)

- A garland to be worn on the chest made of “Ixnora” flower.

⇒ **POZHUMPU (KAZHUTHARAM):** *(Illustration: 31)*

→ Crescent shaped piece made of wood and studded with stones and metal pieces for wearing around the neck.

⇒ **TUNGAMALA:**

→ Garland usually worn by chief male character in the play such as Ravana, Bali.

→ It is hung from a “Marmala” worn on the chest by these characters. Therefore, the “Tungmala” is an appendage of the “Marmala”.

→ It is made of fine, thin chips of the mango tree, beautified by “Cetti” flowers.

⇒ **ASTHIMALA:**

→ A garland of “Tecci” flowers and pieces of “Palai” on mango wood is worn by Shiva or Shaivites.

⇒ **TOLVALA:** *(Illustration: 32 and 33)*

→ An ornament to be worn on the upper arm below the shoulder.

→ It is a wooden piece sculpted to a curved shape covered with metal foil and decorated with coloured stones.

⇒ **KATAK (KADA):** *(Illustration: 34)*

→ Wooden bangles worn around the wrist.

⇒ **VALA (KANKANA):** *(Illustration: 35)*

→ Bangles made of metal or of “Palai” wood with metal covering worn on the hand like bracelets.

⇒ **KATISUTRA:** *(Illustration: 36)*

→ An ornament to be tied on the front at waist level.

→ It is made of wood and the figure of “Yali” (Dragon) is sculpted on it. It is decorated with gold pieces and with bells. It is covered with metal foil and coloured stones are pasted on it.

⇒ **CHILAMPU:**

→ Anklets made of silver with hollows balls containing metal pieces so as to jingle while dancing.

⇒ **RATNAPATTAM:**

→ An ornamental item made up of a string with “Tecci” flower, inserted on the rib of a Coconut leaf.

⇒ **PIRISANKHINMALA:**

→ An adornment worn round the fore head with eleven long conch-shaped pieces of “Palai” wood.

⇒ **NAKHAM:**

→ Silvers nails with rings attached to be worn on the fingers.

⇒ **DAMSTRA:**

→ Two small pieces of conch-shell, shaped like long ‘fangs’ and tied to piece of tender coconut leaf with strings and kept in the mouth below the upper lip.

→ The fangs are made to protrude out when desired and withdrawn.

→ HEAD-GEAR:⇒ **KUZHAL:** (*Illustration: 37*)

→ A sort of cap to be worn on the head. A frame covered with black cloth, with an additional piece stitched in the middle to be tied to the brow.

⇒ **VASIKAM:** (*Illustration: 38*)

→ A decoration to be worn on the forehead. It is made of wood, half moon shaped with the figure of “Yali” (Dragon) sculpted on it. Coloured stones are stuck to it and it is tied by a string.

⇒ **PANAKETTU:** (*Illustration: 39*)

→ Hood – a portion of the head gear complex consisting of peacock feathers and black cloth.

⇒ **KIRITAM:**

→ Main head gear made of wooden frame and studded with stones, metal stripes and semi circular ornamental bulges.

⇒ **KESHABHARAM:** (*Illustration: 40*)

→ This is a decoration to be attached to the back of the head gear. It is a circular wooden disc covered with black cloth and decorated with flowers etc.

⇒ **MAKUTA / MUKUTAM:** (*Illustration: 41, 42, 43 and 44*)

→ Crown – head piece worn by characters like
→ Mad-Man in “Mantrankam”, plaited palm leaf will cover it.
→ Hanuman, it will be covered with cotton balls pasted on it.
→ Surpanakha, Sugriva, Jambava etc.

⇒ **KUDUMA:** (*Illustration: 45*)

→ The characteristic head piece worn by “Vidushaka”. A cap made of black cloth interspersed with red and black bands of cloth and having hair like frills falling down to the shoulders.

⇒ **KUTU:** (*Illustration: 46*)

→ The head gear of “Female Character – Stree Vesham”.
→ Made of red silk cloth and shaped like a hemispherical cap with a serpent hood figurine above the fore head and ornamental beads all round.

⇒ **USNISAM:**

→ A turban made of cloth tied around the head.

⇒ **MAYILMUTI:**

→ The artificial hair worn by some male characters such as Jambava, usually tied to the head gear.

⇒ **PETARI:**

→ False hair made of dyed fiber.

→ **PROPERTY AND HANDHELD PROPERTY:**

⇒ **YAVANIKA / TIRISSILA:**

- The curtain used on the stage before the entry of character, which is rectangular in shape and is usually made of red silk.
- Sometimes it is white with the central portion covered with red silk.

⇒ **GADA:**

- Wooden mace or club smeared with rice flour.

⇒ **VAL (SWORD):**

- Sword made of “Palai” wood or of iron.

⇒ **KAPALAM:**

- Silver bowl used by Shaivite character resembling the empty skull carried by Shiva.

⇒ **SULAM:**

- A stick of “Palai” wood shaped like an octagon with triangular projections at one end and an axe shaped piece of wood fitted in the middle.

⇒ **PANTAM:**

- A kind of burning country torch with cloth tied around the tip of a stick dipped in oil and held in the hand by certain characters.

⇒ **TELLI (FRAME THROWER):**

- Powdered incense mixed with well charred and powdered rice husks.
- When a bit of this is thrown on the flame of a burning torch there will be a sudden burst of flame.

⇒ **PALIKA:**

- A silver plate round in shape.

⇒ **MIZHAVANA:**

- A wooden frame to support the “Mizhavu” and for the player to sit on.

- In Kutiyattam, many handheld objects as a ‘Property’ are not used in a realistic manner but used in a stylized manner. Although many such properties are also used in a realistic manner. In ‘Subhadradhananjayam’, Arjuna enters with bow and arrow, Lakshmana

enters with a sword in the 'Surpankhankam', in 'Bhagawadajjukiyam' Shandilya bears a yoke, in 'Mattavilasam' Kapalika holds a begging bowl "Kapalam" and a large cane "Sulam" in the 'Mantrankam' - all these objects are intended as realistic properties.

- In the hands of Rama and Lakshmana, they have swords instead of the traditional bow and arrow because in the South Indian version of the Ramayana, Lakshmana cuts off not only Surpankha's nose but also her breasts.

➔ MAKE-UP:

- Facial "Make-up" gives emphasis to the depiction of expressions. It covers the physical characteristics of the face through a complicated facial "Make-up" by accentuating the eyes, brows or lips of the actor and conceals the ears and chin, which do not have any bearing on theatric communication.
- Accordingly to the character traits, facial "Make-up" is classified as –

⇒ **PACCHA TYPE – GREEN.**

⇒ **KATTI TYPE – WITH A MOUSTACHE RESEMBLING AN INVERTED KNIFE.**

⇒ **TADI TYPE – BEARD.**

⇒ **PAZHUKKA TYPE – LIGHT RED.**

⇒ **MINUKKU TYPE.**

⇒ **KARI TYPE – BLACK.**

- The material used for painting the face is called "Manayola", which is mixed with clarified butter of the cow before applying on the face.
- The ingredients used for the "Make-up" are –

⇒ Rice Powder

⇒ Charcoal Powder

⇒ Turmeric Powder

⇒ **Manassila / Manayola:**

→ A yellow mineral (Arsenic Sulphide Ore); same as 'Manassila' in Sanskrit. It is powdered and mixed with oil and applied to the face. When mixed with a little Indigo Blue, a green shade is obtained and this 'Paccha (Green) Make-up' is the most widely used colour.

⇒ **Vermilion (Cayilyam):**

→ A red coloured stone (Mercury Sulphide Ore).

⇒ Collyrium

⇒ Indian Blue

⇒ Mica Powder (Abhra)

⇒ Sandal Paste

⇒ Holy Ash

⇒ The Red Tecci Flowers

⇒ Nonnana Grass

⇒ The Thread of Plantain Stem

⇒ Bamboo Sticks

⇒ Cork

⇒ The outer covering of the Areca nut Palm etc., which are naturally occurring substances.

- On the basis of the description of the 'Make-up' used in Kutiyattam, we can infer that it includes a bilateral kind of 'Make-up':

⇒ The body colour should be kept as per the character's complexion and hemp fiber should be used to make the beard. This is an example of the "Lok Dharmi" aspect.

⇒ However, when the divine characters are "Nayak" hero, their 'Make-up' is excessive and methodical in order to ensure that they look different from the ordinary characters and that they are clearly visible even in the dim light of the flame torch. This is an example of a purely "Natya Dharmi" aspect.

* **PROCEDURE OF “AHARYA”:**

- The first step in starting “Aharya: Make-up, Costume, Ornaments and Head-gear” prior to a performance is the tying of “Chopputhuni” (Red Band) on the Chakyar’s head after a purificatory bath.
- Next, he makes marks with ghee on his forehead, nose, chin, both cheeks, again on the forehead, nose and chin, thus marking eight times with ghee (Invokes the Ashta Siddhis). He then spreads ghee all over his face.
- Then in “Make-up”, the eyebrows and eyelashes, etc. are painted. (*Illustration: 47*)
- Then the “Kuri” – A sign is painted on the forehead, which is different for the each character like –

⊗ **SHANKUKARNA:**

→ ‘V’ shaped and ‘Red’ in colour and a border with rice paste surrounds it.

⊗ **VIBHISHANA:**

→ “Gopi / Ourdhwa Kunram” shaped. On both sides the rice-paste border is also done.

⊗ **SAMVARANA:**

→ Termed “Pala Flower” and shaped and is in “Red” colour.

⊗ **MARICHA / SURPANAKHA:**

→ “Tridant” shaped.

- The next step is fixing the boundary for painting the face. This is very important that the boundary line cannot be farther from the eye border by more than the width of four tooth-picks. Special care is needed in this respect, because Kutiyattam characters have to render ‘Shlokas’ and their facial movements have greater liquidity.

→ **PACCHA TYPE - GREEN:** (*Illustration: 48 and 49*)

→ Paccha is used for character such as who has royal but gentle / noble characteristic.

→ Such as Shri Rama, Lakshamana, Vibhishana, Arjuna etc.

⊗ **MAKE-UP:**

→ Then the face is painted and “Cutti” or the lining made with rice flour paste and slaked lime round the cheek and the chin is narrower.

→ These characters have a green face, red lips, and the eyes and brows black.

→ After this finer details are done to the face.

⊗ **COSTUME:**

→ Then in “Costume”, main wear is the “Thattu” or “Kaupin”, “Kuzhayam / Kuppayam”, “Poyatakam / Paitakam”, “Matta”, “Uttariyam”.

⊗ **ORNAMENTS:**

→ Then in “Ornaments” “Katak / Kada”, “Tolvala”, “Pozhumpu / Kazhutharam”, “Channavuram”, “Marmala”, “Katisutra”.

⊗ **HEAD-GEAR:**

→ The next step is the fixing of head gear. A black cloth is tied on head. This is followed by fixing a series of adornments for the ear and head termed “Kundalam”, “Chevippuvu”, “Kanphul”, “Chuttithuni”, “Pilippattam”, “Kuzhal”, “Panakettu”, “Vasikam” etc.

→ For “Pacca” roles requiring “Keshabharam” e.g. Arjuna “Keshabharam Kiritam” fixed on the head. The former is fixed only on “Pacca” roles like Shri Rama, “Lakshamana” etc.

⊗ **LEGS:**

→ The legs are also painted with rice paste.

⊗ **LIPS:**

⇒ **CUNTAPPOTI / CUNDILPODI:**

→ Literally “Lip Powder”. Mixture of turmeric powder and lime with a deep red hue, and applied to the lips.

→ **KATTI TYPE – WITH A MOUSTACHE RESEMBLING AN INVERTED KNIFE:**
(Illustration: 50 and 51)

- Katti represents royal and haughty, treading the evil path characters.
- Such as Ravana, Duryodhana etc.

⊗ **MAKE-UP:**

- Then the face is painted green and on the upper lip and part of the face a design of a knife blade is drawn.
- Red and white moustaches run from one cheek to the other and are stuck on. On the nose and between the eyes white and red design is made in relief. It spreads up to the forehead. This gives both brows a knife-like shape.
- Then “Cutti” or the lining made with rice flour paste and slaked lime round the cheek and the chin is narrower; the general size, area of the facial painting will be bigger than in Paccha.
- The “Chuttippoovu” or the white appendage stuck on the tip of the nose is cut in the shape of a flower.
- After this finer details are done to the face.

⊗ **COSTUME / ORNAMENTS:**

- The other adornments are the same as for “Pacca”.
- For Ravana alone there is a special type of garland like adornment for the chest portion, which is called “Tungamala”.

⊗ **HEAD-GEAR:**

- The head gear is “Keshabharam Kiritam”.

→ **TADI TYPE - BEARD:**

→ Tadi is for demonic character or characters representing animal traits. Tadi has different colour patterns according to the character traits and quality.

→ 'Bharata Muni' has described four kinds of beard:

✧ Shuddha.

✧ Shyam.

✧ Vichitra.

✧ Romarsh.

→ There's no beard of the Shuddha kind. So there are said to be only three kinds of beard.

→ In Kutiyattam, all three kinds are accepted with some changes. The word 'Tadi' is used for the beard.

→ Beards of different kinds made of "Tecci" flowers or fiber or cotton depending on the characters, braided in a circular shape. For example 'Jambavan' has a 'Tadi and Moustache' made of hemp ropes braided and allowed to hang loose.

✧ **BLACK BEARD - SUGRIVA:** (*Illustration: 52 and 53*)

⊗ **MAKE-UP:**

→ The face is painted light red and black.

→ 'Sugriva's Tadi' is made from ropes of hemp and black in colour.

⊗ **HEAD-GEAR:**

→ "Kuzhal" and "Makuta / Mukutam".

⊗ There is also a "Val" – Tail.

❖ **RED BEARD - BALI:** *(Illustration: 54 and 55)*

⊗ **MAKE-UP:**

- The face is painted green, red and black.
- The “Chuttippoovu” or the white appendage stuck on the tip of the nose is cut in the shape of a flower.

⊗ **HEAD-GEAR:**

- “Keshabharam Kiritam”.

⊗ **ORNAMENTS:**

- There is a special type of garland like adornment for the chest portion, which is called “Tungamala”.
- ⊗ There is also a “Val” – Tail.

❖ **WHITE BEARD - HANUMAN:** *(Illustration: 56 and 57)*

⊗ **MAKE-UP:**

- In the facial painting is light red and black, cotton wool is also used.
- ‘Hanuman’s Tadi’ is made of cotton.

⊗ **COSTUME:**

- “Kuzhayam / Kuppayam” is also white and made of cotton wool.

⊗ **HEAD-GEAR:**

- “Kuzhal” and “Makuta / Mukutam”, white in colour.
- ⊗ There is also a “Val” – Tail.

➔ **PAZHUKKA TYPE – LIGHT RED:** *(Illustration: 58)*

- Pazhukka is used for kings of magnanimous nature – “Dhirodatta” characters.
- Such as Sutradhara, Rishikumara, Samvarana etc.

→ **CHAYILYAM - BHIMA:**

⊗ **MAKE-UP:**

- The colour of the facial painting is “Light Red”.
- In the place of “Chutti” raised black lines are made.
- **Beard:** Red.

⊗ **HEAD-GEAR:**

- “Kuzhal” and “Makuta / Mukuta”.

→ **MINUKKU TYPE:** (*Illustration: 59*)

⊗ **MAKE-UP:**

- The facial painting is simplistic, being confined to smearing with clarified butter and small markings in black for the eyes, eye brows and forehead.
- In the place of “Chutti” raised black lines are made.
- Such as Narada, Suta, Jambava etc.

→ **FEMALE ROLE – “STREE VESHAM”:** (*Illustration: 59*)

⊗ **MAKE-UP:**

- Female role – “Stree Vesham” is classified under “Minukku Type”.
- The face painting traditionally followed is of the “Pazhukka” format described under “Tadi” type.

⊗ **ORNAMENTS:**

- The body adornments are the same as for “Pacca”, but are smaller in size.

⊗ **HEAD-GEAR:**

- “Makuta / Mukuta” or “Kutu” - A red hemispherical crown.

→ **KARI TYPE / BLACK - SURPANAKHA:** (*Illustration: 60*)

⊗ **MAKE-UP (NINAM):**

- Face is painted black.
- The lips are red and the cheeks and forehead are adorned with white dots.
- A concoction of rice flour, turmeric and lime to be worn by Surpanakha when her nose, ear and breast are cut off.

⊗ **COSTUME:**

- There is no covering for the torso, instead it is painted black.
- Two long protruding fixtures are used in the place of these breasts, which is called “Kuttumula” (Protruding Breasts).

⊗ **HEAD-GEAR:**

- “Kuzhal” and “Makuta / Mukuta” but made of a particular kind of flower.

→ **SPECIAL CHARACTERS:**

→ **BIRD - JATAYU:** (*Illustration: 61 and 62*)

⊗ **MAKE-UP:**

- The facial painting is red and there are special black lines painted on the face.

⊗ **COSTUME:**

- “Kuzhayam / Kuppayam” is also made of cotton wool.
- There is also a small beak appended to the lips, black in colour.

⊗ **ORNAMENTS:**

- Peacock feather is also employed liberally for the shoulder and the chest adornments to give emphasis to the “Bird – Jatayu” are.

⊗ **HEAD-GEAR:**

- “Keshabharam Kiritam” to which there is a special appendage of peacock feather is used.

→ **VIDUSHAKA:** (*Illustration: 63*)

⊗ **MAKE-UP:**

- Vidushaka's make-up is quite suited to enhance the humorous sentiment.
- Rice flour is smeared roughly over his face, chest and arms: over that red marks are made on the forehead, nose, cheeks, chin, chest and arms.
- The eyes are smeared over thickly with "collyrium", even over the eyelids extending on either side as far as the ears.
- Prominent moustache is made, one side raised up and the other side hanging down.

→ **VASANTAKA (MANTRANKAM):** (*Illustration: 64 and 65*)

- "Vasantaka" is a very interesting and special type of character from the point of view of "Costume" and "Make-up".

⊗ **MAKE-UP:**

- The body is painted with rice paste like that of the "Vidushaka".

⊗ **ORNAMENTS**

- The added features are "Pirisankhinmala", "Kundala", "Kuduma" etc.

→ **KAPALI (MATTAVILASAM):** (*Illustration: 66*)

- ⊗ **MAKE-UP:** The facial painting is red.

- ⊗ (*Illustration: 67*)

⊗ **EYES:**

⇒ **CUNTAPPUVU:**

- Dried pistil of the "Cunda" flower (Solanacca) used to redden the eyes of actors for enhancing the aesthetics of eye movements.

→ The eyes highlighted by black Collyrium and tinted red by inserting “Chundappaovu” (Solanacca) dried seeds of the “Chunda” flower; attain brightness (redness) and flexibility, thereby adding to the aesthetic effect of the expressions and eye movement, which is most important in Kutiyattam due to the very great scope for eye movements in its scheme of histrionics.

*** TYOLOGY OF MAKE-UP:**

NO.	MAKE-UP	TYPES	COLOUR / VARNA	CHARACTER
1	Paccha	I	Green	Shri Rama
				Vibhishana
2	Paccha	II	Green	Arjuna
3	Paccha and Black Beard		Green	Maricha (<i>Illustration: 68</i>)
4	Pazhukka	I	Light Red	Sutradhara
				Rishikumara
5	Pazhukka	II	Light Red	Samvarana
6	Chayilyam		Light Red	Bhima
7	Ghee Make-up / Minukku	I		Suta
8	Ghee Make-up / Minukku	II		Narada
9	Ghee Make-up / Minukku	III		Jambava
10	Black Beard			Sugriva
11	Red Beard			Bali
12	White Beard			Hanuman
13	Bird			Jatayu
14	Kurumkatti			Shankukarna (Old Style)
15	Katti			Ravana
16	Kari		Black	Surpanakha
17	Female: Old Style			Malayavati
18	Female: New Style			Subhadra
19	Vidushaka			

★ CONCLUSION:

- No one can possibly imagine Shri Ram, Dushyanta, Nala, Arjun and such other characters in the ‘Costume and Make-up’ prescribed in Kutiyattam all the time. But it is to be understood that the preceptors of Kutiyattam took into account of “Inner Characteristic (Svabhav)” of these Puranic heroes while fixing the ‘Costume and Make-up’ in the code for them and thereby made enjoyable acting even more effective.
- The ‘Costume and Make-up’ of Kutiyattam does not have much relation to those in the Natyashastra. According to the Natyashastra, the costume of each character - the colour of his body and face, depending on the country of his origin - has to be different. The headgear, hair, moustache, beard, dress and ornaments are categorized according to their nature, material, method of adornment, sex of the character, regional differences and so on are as per the region the character belongs to, which is “Loka Dharmi”. But in Kutiyattam, the costume of the character is determined not by a person’s physical characteristics but by his psychological traits, means depends on his or her “Svabhav” nature. That is why, although they are brothers, ‘Bheem’ and ‘Arjuna’ have different costumes. Because ‘Bheem’ is a character largely based on the ‘Veer Rasa’ and less of ‘Sringara’, the colour of his face is “Chayilyam / Pazhukka / Light Red” and also has a “Techchipooova” “Tadi – Beard” and a garland. Though ‘Arjuna’ is a brave warrior ‘Veera Katha Patram’, he is also ‘Sringarik Katha Patram’, which is why his face colour is “Kapota”.
- Similarly, there is difference between the ‘Make-up and Costumes’ of the brothers ‘Sugriva and Bali’. The colour for Bali’s face includes black that for Sugriv does not. This does full justice to Bali’s ‘Sringara’ with Tara. In this manner, it is clear that in Kutiyattam, the ‘Costume and Make-up’ of the characters of Kutiyattam are of “Natya Dharmi” orientation and those in Natyashastra are of “Loka Dharmi” orientation.

➤ **ABHINAYAPRAKARA – MODES OF ACTING:**

❖ **PATINNATTAM:** (*Illustration: 69*)

- It is by standing in ‘Samavastha’ – Normal / Basic posture that “Patinnattam” is enacted. In “Patinnattam” the actor is in a stationary position, with the feet kept closely together and only the body moving.
- The ‘Rasas’ ‘Sringara (Love)’, ‘Karuna (Sorrow)’ etc. and normal stances of the noble characters are presented in this way.

❖ **IRUNNATTAM:** (*Illustration: 70 and 71*)

- This is performed in the ‘Virasana’. According to the differences in the characters ‘Abhinaya’ is done sitting on the seat. At the time of acting he gets up.
- “Irunnattam” is also performed to portray an unhappy mood with the character sitting on the ground. The sorrow of Shri Rama and Ravana is acted sitting on the ground.

❖ **ILAKIYATTAM:** (*Illustration: 72*)

- In this one leg is in forward position and one leg is backward. The ‘Rasas’ ‘Vira (Valour)’, ‘Raudra (Terror)’ and ‘Adbhuta (Wonder)’ are portrayed in this manner.
- In ‘Ilakiyattam’, the actor has the freedom to indulge in all kinds of projections of the body, including movement and jumping and this is also an occasion for the actor to depict elaborate action.

- The conventions also include the various descriptions such as –

✧ **STOBHAM:**

✧ **VARNANA:**

✧ **PANCHANGAM:**

- Elaborate descriptions are part of the well established conventions of Kutiyattam. These are not necessarily character specific; rather they are fixed items to be performed on given contexts or situations.

✧ **STOBHAM:**

- There are appropriate movement, gestures etc. and also in indicating the nature of character whose role is played by the actor and to establish the character in the minds of the spectator, which is called “Stobham”. Such as –

⇒ **Pakshi (Bird) Stobham**

⇒ **Vanar (Monkey) Stobham**

⇒ **Rakshasi (Ogress) Stobham**

⇒ **Vidushak Stobham etc.**

⇒ **VANAR STOBHAM:**

→ Monkey traits like –

→ Scratching various parts of the body like head and hips,

→ Smelling the tip of his tail, booing,

→ Catching hold of tree – branches and shaking them,

→ Taking out leaves from the branches,

→ Showing the teeth out,

→ Making a noise in imitation of the monkey are some of the pranks to indicate the nature of monkey.

⇒ **VIDUSHAK STOBHAM:** (*Illustration: 73 and 74*)

- After looking at the audience and “Chari” the “Stobham” is enacted.
- Puff up the cheeks,
- Act as if chewing something put in the mouth,
- Rub the sacred thread,
- Part the hair on the tuft,
- The upper cloth is folded and squeezed and it is waved on all sides etc.

❖ **VARNANA:**

- The ‘Varnanas of Places’ such as –

⇒ **Vanavarnana – Description of Forest**

⇒ **Rajadhanivarnana – Description of Capital**

⇒ **Samudravarnana – Description of Ocean**

⇒ **Udyanavarnana – Description of Garden**

⇒ **Svargavarnana – Description of Heaven**

⇒ **Ashramavarnana – Description of Hermitage etc.;** are of special interest in Kutiyattam, for they are modes of performance that give rise to a range of opportunities to the artist for elaborate action.

- While there is a general frame-work of the action in each of these descriptions, their content and range are open-ended, drawing freely on the insights and skill of the artist.

⇒ **UDYANAVARNANA – DESCRIPTION OF GARDEN:**

- The ‘Description of a Garden’ vividly portrays the –

- Flowers
- Plants
- Creepers
- Creeper – Houses

- Mounds
- Retreats
- Lakes
- Lotuses in the Lakes
- Bees coming to drink the nectar from the Lotuses
- Swans playing in the Lakes
- Swings
- The soft breeze etc.; and whatever detail the actor wants to include.

❖ **PANCHANGAM:**

- The enactment of “Panchangam, the description of the physical beauty of the beloved, emphasizing five organs –

⇒ **Hair**

⇒ **Eyes**

⇒ **Face**

⇒ **Breasts**

⇒ **Feet**; is set by tradition.

- The elaborate depiction of each organ emphasizing the superior physical grace is a cultural construction, a representation of the ideal – quintessential female beauty and therefore there is an artistic abstraction of reality. However, in the action and communication of this convention, it is possible to show individual talent and a sensitive actor can bring in a touch of innovation by the imaginative extension of a nuance or an emotion.

❖ **VICHARABHINAYA:**

- Every actor at the time of his first entry narrates the past incidents during ‘Nirvahanam’. There is no verbal text prescribed for it. The actor internalizes the situation and finds out suitable code for its communication. Retrospection, descriptive, narration etc. come under ‘Vicharabhinaya’.
- The actor sometimes interprets the situation as through the imitated character and sometimes through the character reflected by the imitated character. This can be done only by ‘Multiple Impersonations’. Imaginative acting is a prerequisite of ‘Vicharabhinaya’ which is effectively presented through ‘Multiple Impersonations’.
- According to eminent scholar Paulose, ‘Vicharabhinaya’ is like the ‘Vastu-Dhvani’ in poetry. At times it remains only as a description, but on other occasions it can stimulate the emotional complex and lead to the realization of ‘Rasa’.
- There are two modes by which the ‘Internal’ thoughts are ‘Externalized’:

⊗ **PAKARNNATTAM:**⊗ **MANODHARAMA:**⊗ **PAKARNNATTAM – MULTIPLE IMPERSONATIONS:** (*Illustration: 75 To 77*)

- Substitute acting; when a character especially during “Nirvahanam”, temporarily assumes the role of another character and acts that part, it is termed “Pakarnnattam”. An indication of such a change in the character is given by tucking the corner of the “Poyatakam” lower garment at the waist.
- At time the same actor takes the role of several characters, when ‘Parvativiraham’ is presented the very same actor has to act as Shiva and Parvati. When ‘Ajakarakabalitam’ is presented the very same actor has to act as Elephant (*Illustration: 75*), Lion (*Illustration: 76*) and Python (*Illustration: 77*).
- Convincing the spectator by means of ‘Dhvani’, actor turns himself into a ‘Shiva’ and ‘Parvati’, acts out the outer meaning and please the general audience.

⊗ **MANODHARAMA – IMPROVISED ACTING:**

- Bharata anticipates in his treatment of “Samanya Representation” the process of imaginative acting. This is the most important innovative technique of Kulasekhara.
- Samanyabhinayas of ‘Sharira’ are six-fold: “Vakya, Sucha, Ankura, Shakha, Natyayita and Nivrttyankura”. Of these two are important for us in this study – “Ankura and Nivrttyankura”.

⇒ **ANKURA:**

- The former is the expression of the inner heart deeply permeated by ‘Satva’.

⇒ **NIVRTTYANKURA:**

- “Nivrttyankura”, in essence, is the same; the only difference is that the expression comes as a response to the words of others. “Nivrttyankura” is the echo of other’s words in one’s heart. It sprouts when the dialogue is suspended (Nivrtta).
- In both these instances the actor is liberated from the text. He can reveal his inner self through imaginative acting. This bud – “Ankura” of Bharata bloomed forth as “Manodharma” in Kulasekhara. Imaginative acting is an extension and elaboration of homogenization in performance.

❖ **BHAVABHINAYA:**

- The word ‘Bhava’ generally, stands for mental conditions. But here it is used in a different sense. The receptive spectator has to be pleased by the presentation of ‘Bhava’. Kulasekhara added a fifth sense to ‘Bhava’ more comprehensive and significant.
- ⊗ Nanaloka – The General Public: Abhinaya – To Entertain.
- ⊗ Prekshaka – Receptive Spectator: Bhava – To Please.
- The ‘Micro Movement’ of the eyes through which the actors often express complex ‘Bhava – Emotions’ “Netrabhinaya” are a class by themselves.

❖ **RASABHINAYA:**❖ **BHAVABHINAYA AND VIBHAVABHINAYA:**❖ **PRAKRTYARTHABHINAYA AND PRATYAYARTHABHINAYA:**❖ **VAKYARTHABHINAYA AND PADARTHABHINAYA:**

- The “Abhinaya” communicates the whole, undivided meaning, which is “Rasa”. The level of “Abhinaya” is called “Vakyarthabhinaya or Rasabhinaya”.
- It is reached gradually through the “Abhinaya” of each meaningful word “Pada”, and even parts of words. An “Abhinaya” at this level is “Padarthabhinaya”, as well as “Prakrtyarthabhinaya” – “Abhinaya of the meaning of the original base of a word which is used in the language by addition of the affixes”, and “Pratyayarthabhinaya” – “The atomic meanings of the affixes”.

→ Sugriva calls Rama by the word “Deva”. The term is derived from the root “Div” which means “To desire”, “To rejoice” and “To have splendor”.

→ All these different meanings are shown through ‘Mudrabhinaya’ while addressing Rama.

→ “You have cut off all the seven ‘Sala’ trees with one arrow; to such a great man killing Bali is only a sport.” After showing this idea through ‘Mudrabhinaya’, he calls, “Deva”.

→ Then he indicates another idea, “Having cut of the seven “Sala” trees you show a desire to defeat Bali, and then again address him “Deva”.

→ Again the next idea, “There is nobody as splendid as you, enthusiastic in killing Bali is indicated, and Rama is addressed, “Deva”.

- This level of “Abhinaya” is called “Bhavabhinaya” and includes “Vibhavabhinaya”. The peak of the “Abhinaya” is “Rasabhinaya”, the supreme objective of “Kutiyattam”.

❖ **NALAVRTTI:**

- The other specialty of the style / mode of acting in the Kutiyattam is that in places it contains 'Nalavrtti', the practice of repeating four times, which involves performing / acting out a 'Shloka' four times.

I. RENDERS 'SHLOKA' WITH 'MUDRABHINAYA (GESTURES)':

- In the first instance, the 'Shloka' is performed in the form of an annunciation, which is indicating the meaning of each word through 'Mudrabhinaya (Gestures)' in the same order as in the 'Shloka'.

II. ENACTS IT WITHOUT RENDERING:

- In the second instance, the words that are heard are performed in the order they appear in 'Shloka', means the meanings are shown again by the 'Mudrabhinaya (Gestures)' but without rendering 'Shloka'.
- The 'Number' and 'Gender' of words, the 'Nature of Compounds' etc. are indicated.
- During the first there is no instrumental music but during the second explanation the instruments are played.

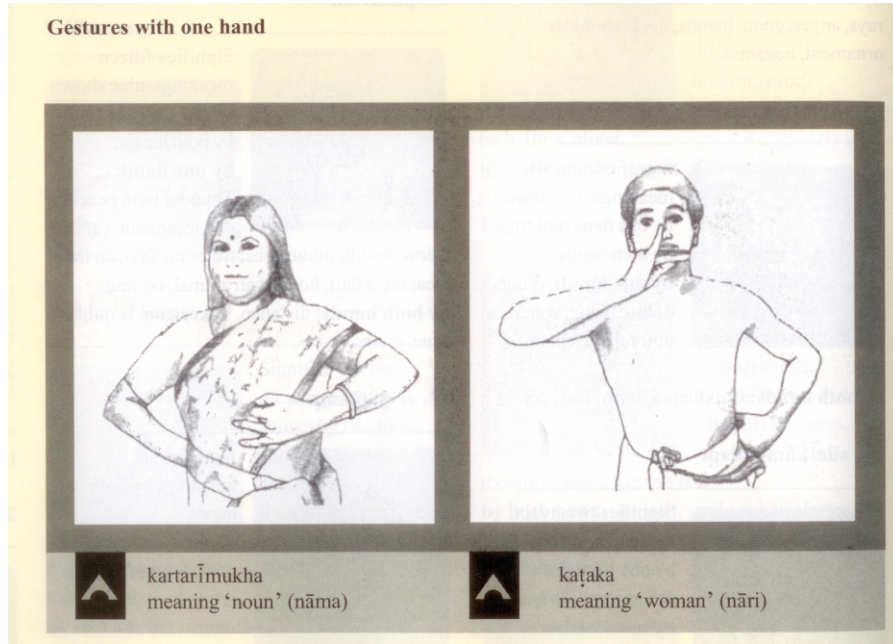
III. NARRATES THE MEANING IN PROSE ORDER:

- The third instance, 'Shloka' is taken up for explaining the 'Syntax (Anvaya)'; this is based on the principle of 'Mutual Expectancy or Akanksa'.

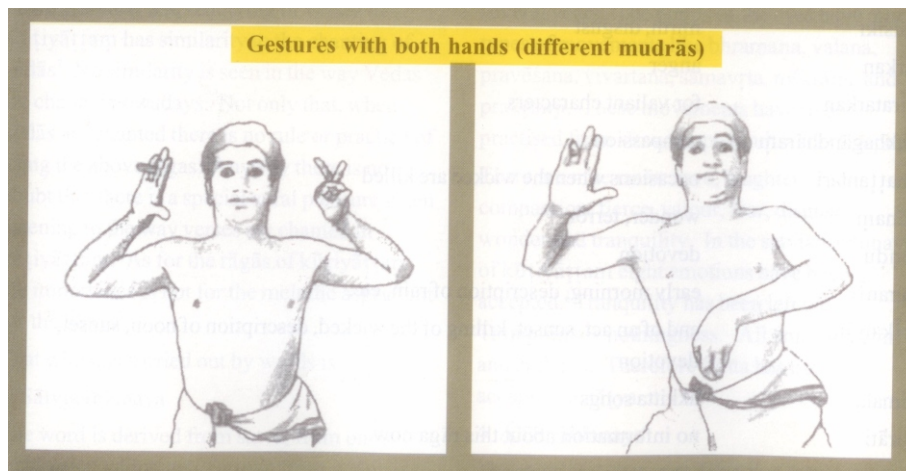
IV. ELABORATES THE MEANING AND SIGNIFICANCE OF 'SHLOKA':

- Finally, the fourth instance is when the performance includes acting that is appropriate to the meaning or sentiment of the words.
- In this last kind of performance, if a specific word, adjective or part of a sentence requires proof of its goodness or corroboration, a special kind of acting is performed, known as 'Upashlokattam'.

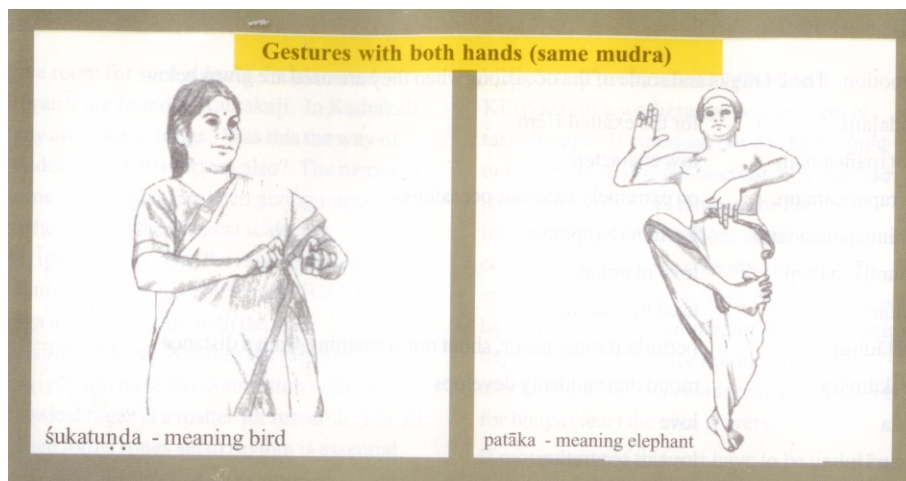
- This affords great scope for improvisation by the performing artist. Thus, the forms that impart depth and intricacy to the performance and render it poignant and effective are uniquely contained in the acting style of the Kutiyattam.
- Such rich amalgam of all the four forms of acting has also been the focal point in naming the art –
Kuti (To Join) + Attam (That comprises all four forms of acting) = itself is “Kutiyattam”.
 - It involves using the ‘Imagination’ to draw the audience’s attention to the ‘Reality’. Its prescriptions are both strange and intricate.



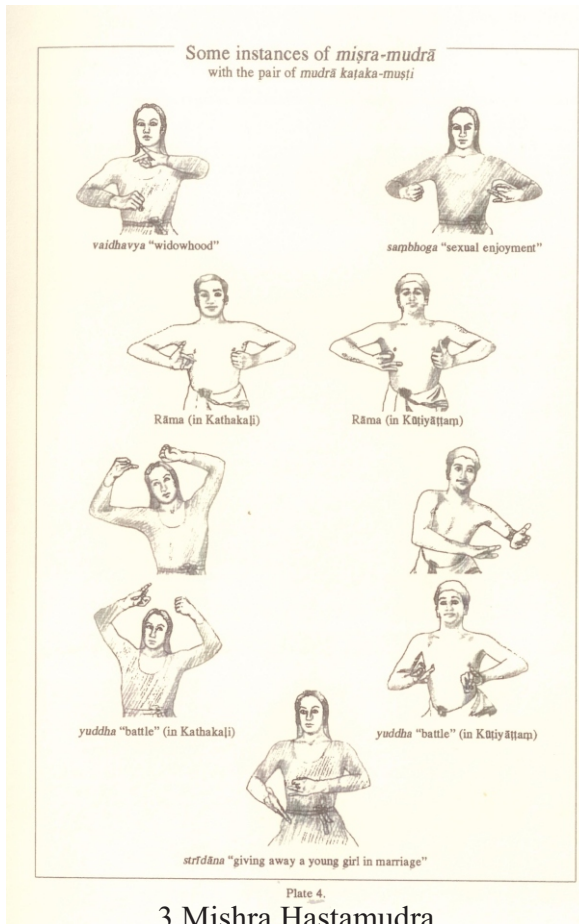
1 Asamyukta Hastamudra.



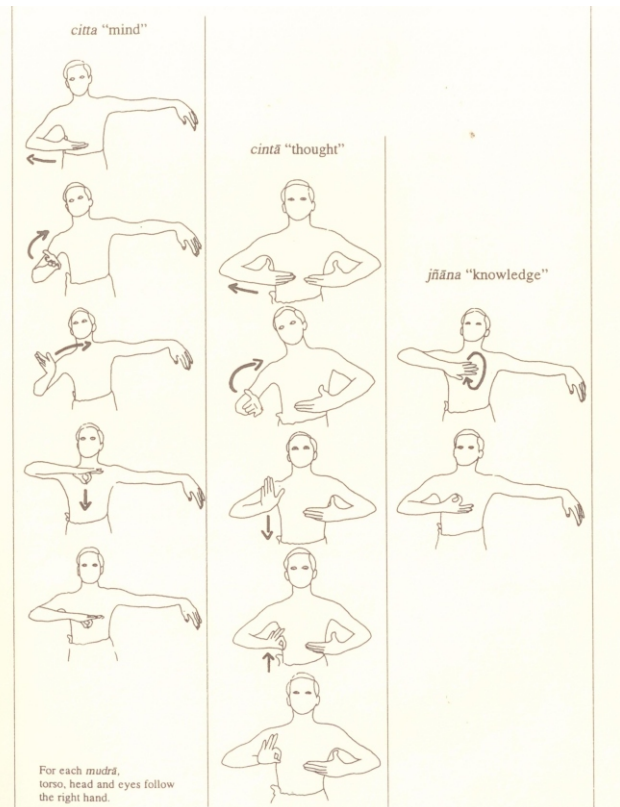
2 Mishra Hastamudra.



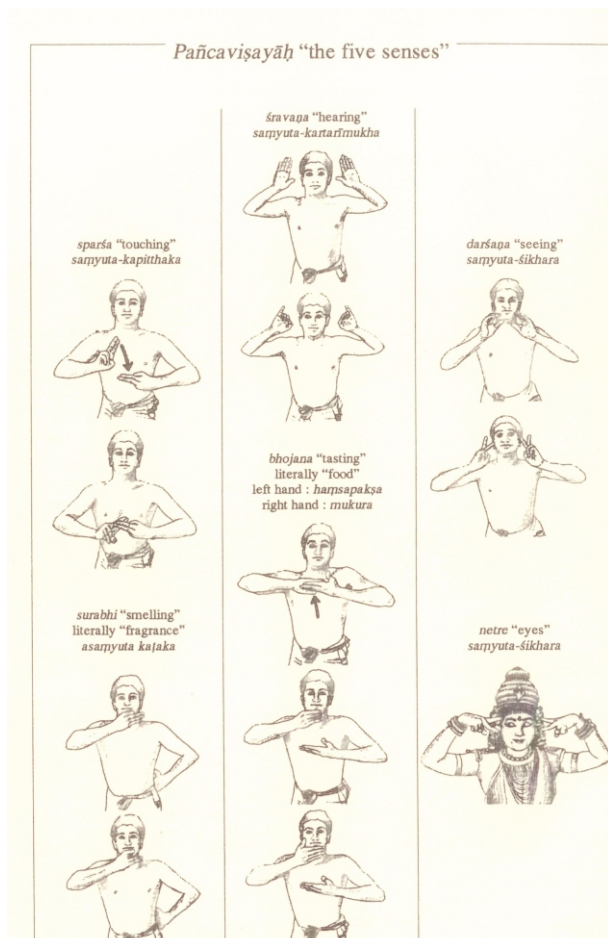
4 Samanam Hastamudra.



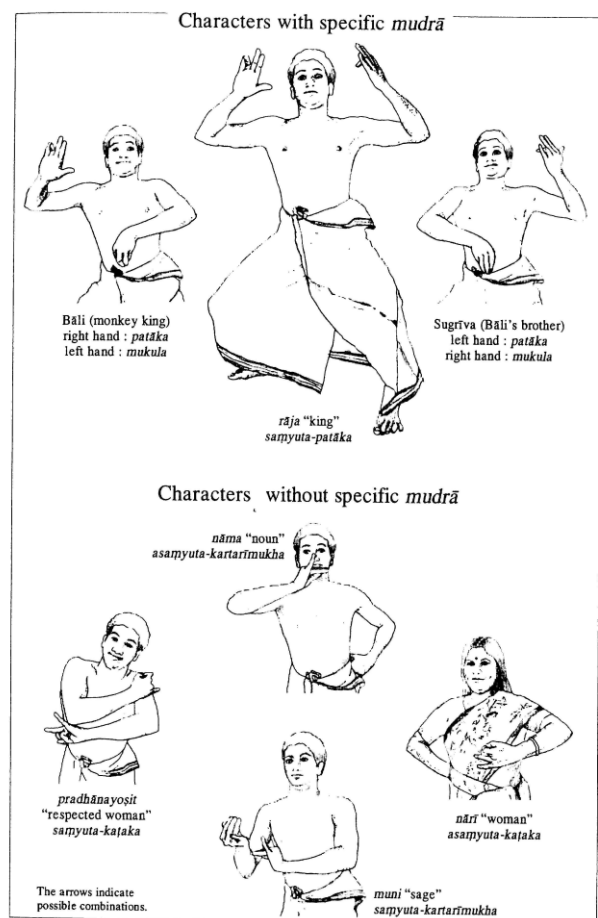
3 Mishra Hastamudra.



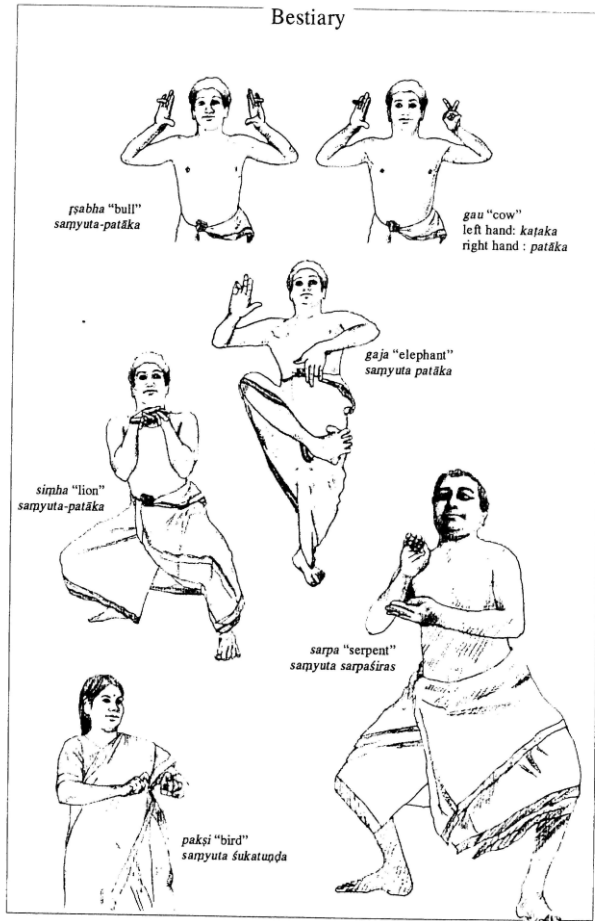
5 The root gesture 'Mudrakhya' called also 'Jnanamudra'.



6 "Panchavisayah" – The Five Senses.



7 Characters with specific Mudra.



8 Bestiary.



9 Tantric Mudra.



10 Mizhavu.



11 Kuzhittala.



12 Idakka.



13-14

Chakyar concentrates on the
“Deepshikhas” and stand staring at them
for a long.



15 & 16 Vidushaka's process of internalization.



17 Vidushaka's process of internalization.



18 Example of “Satvikabhinay”.



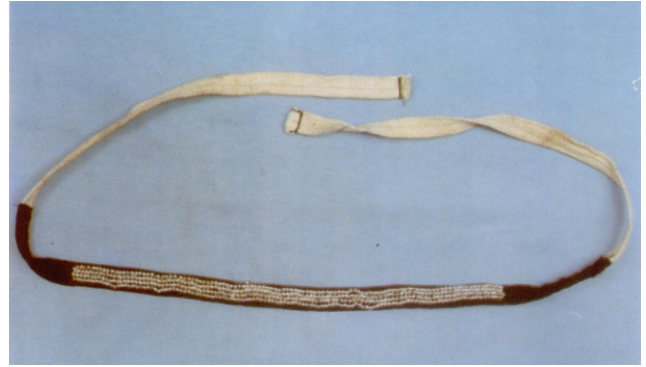
19 Example of “Satvikabhinay”.



20 Rasabhinaya.



21 Chuttithuni.



22 Pilippattam.



23 Kaupin and Matta.



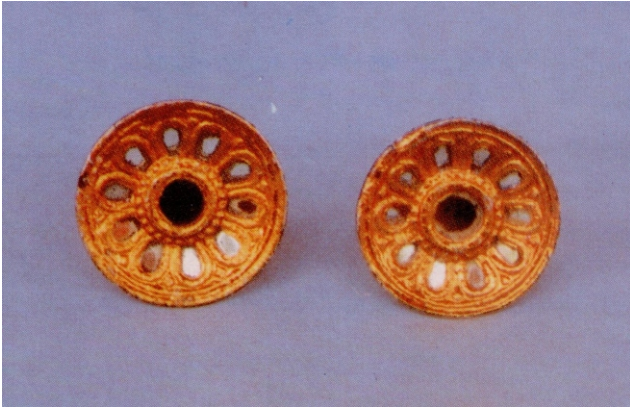
24 Poyatakam.



26 Uttariyam.



25 Kuzhayam.



27 Chevippuvu.



28 Kundalam.



29 Channavuram.



30 Marmala.



31 Pozhumpu.



32 Tolvala.



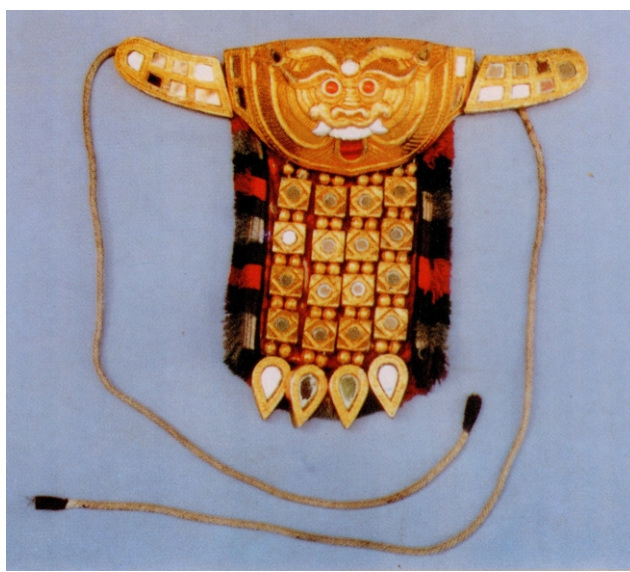
33 Tolvala.



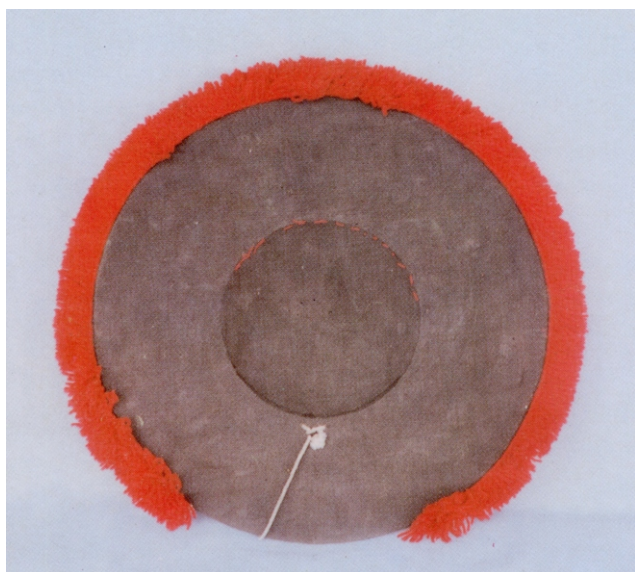
34 Katak.



35 Vala.



36 Katisutra.



37 Kuzhal.



38 Vasikam.



39 Panakettu.



40 Keshabharam.



41 Hanuman's Makuta.



42 Sugriva's Makuta.



43 Jatayu's Makuta.



44 Surpanakha's Makuta.



45 Kuduma.



46 Kutu.



47 Process of Make-up.



48 Get-up of "PACCHA TYPE – GREEN".



50 Get-up of "KATTI TYPE".



49 Get-up of "PACCHA TYPE – GREEN".



51 Get-up of "KATTI TYPE".



52-53 Get-up of "BLACK BEARD – SUGRIVA".



54-55 Get-up of "RED BEARD – BALI".



56-57 Get-up of "WHITE BEARD – HANUMAN".



58 Get-up of "PAZHUKKA TYPE".



60 Get-up of "KARI TYPE
BLACK – SURPANAKHA".



59 Get-up of "MINUKKU TYPE and STREE VESHAM".



61-62 Get-up of "BIRD – JATAYU".



63 Get-up of "VIDUSHAKA".



62



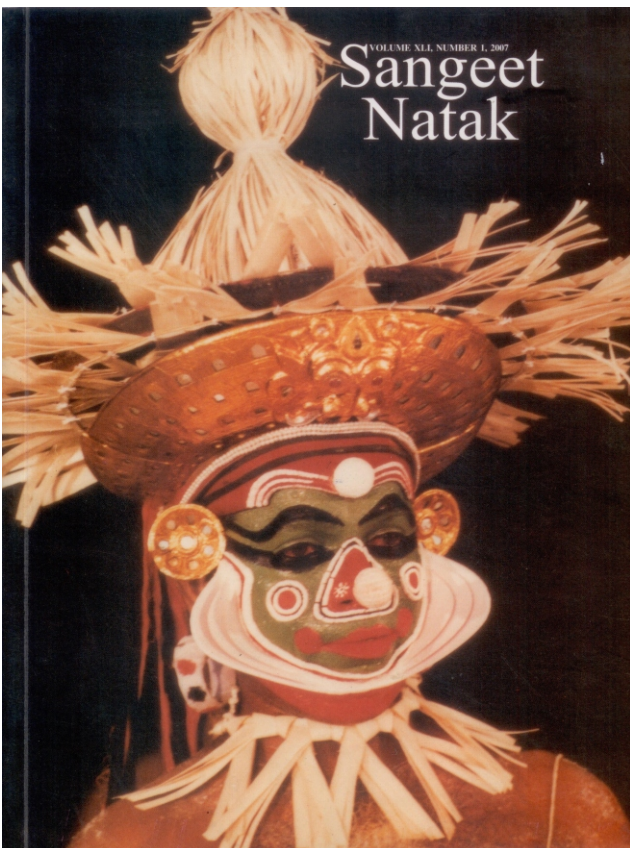
64-65 Get-up of "VASANTAKA - MANTRANKAM".



66 Get-up of "KAPALI - MATTAVILASAM".



68 Get-up of "MARICHA".



67 Get-up of "VIDUSHAKA OF MANTRANKAM".



69 Patinnattm.



70-71 Irunnattam.



72 Ilakiyattam.



73-74 Vidushaka Stobham.



75 Pakarnnattam – Actor in the role of “Elephant”.



76 Pakarnnattam – Actor in the role of “Lion”.



77 Pakarnnattam – Actor in the role of “Python”.