CHAPTER 6

THE THEATRE OF RASA:

AN ANALYTICAL AND PERFORMATIVE ANALYSIS / STUDY OF THE DIRECTION STYLE / THEATRE OF K. N. PANIKKAR:

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- From Panikkar's version of Mahabharata plays, we can definitely say –

⇒ **"Vyasa"** is taken here as the **"Archetypal Narrator"**,

⇒ **"Bhasa"** as the **"Archetypal Playwright"**,

⇒ **"Panikkar"** as the **"Archetypal Director"**.

⇒ The nearer to **"Vyasa"** is **"More of Narration"**,

⇒ The nearer to **"Bhasa"** is **"More of Action"**,

⇒ The nearer to **"Panikkar"** is **"More of Interpretative Performance and Abhinaya"**.

⇒ The **"Macro Text Vs Micro Text"** means -

⇒ **"Dramatic Structure Vs Performance Structure"**,

⇒ **"Narration Vs Action"**,

⇒ **"Event Vs Character"**,

⇒ **"Vachaya Vs Suchya"**,

⇒ **"Sahitya Vs Abhinaya"**; which is a palimpsest meeting of the "Classic" and the "Contemporary" on the grounds of the relation between "Narration and Action" and ultimately transforms in the "Rasa".

- This dynamics is applicable for the evaluation of any dramatized text, whether it is from oral or from written source material.

✪ **THE THEATRE OF RASA:**

RASA ➔ AVASTHANUKARANAM ➔ AVASTHANUKIRTANAM

⬇

PERFORMANCE STRUCTURE:

DRAMATURGICAL STRUCTURE OF ELABORATION

⬇

THOURYATHRIKAM:

NRITA (DANCE), GEETA (VOCAL MUSIC) AND VADYA (INSTRUMETAL MUSIC)

- "Rasa" creates from "Anukirtanam" which is depends upon a "Performance Structure - Dramaturgical Structure of Elaboration" and is about stopping to savour particular moments too.

- Rasa is an experiential rather than analytic category that exists only when and as it is experienced, means it is an active process of taking in. D. Appukutan Nair gives a useful analogy for "Rasa" in the context of 'Kutiyattam and Kathakali' but it is perfect for the "Theatre of Panikkar" also:

"The essence of the emotions is extracted by the actor from the text; the extracted essence is converted by him with the help of his imaginative insight. The essence thus converted and made enjoyable is then presented to the 'Sahrdayan', the connoisseur, who experiences the essence in its new flavour. The process is similar to that of the bee sucking the nectar which is the essence of the flower, converting it within its body to something more relishable and sweet, and finally giving it away in the form of honey."

- This "Analogy for Rasa", Panikkar amplifies and transforms in his creative process:

⇒ "Macro Text" amplifies and transforms into a "Full Length Performance - Micro Text". By embedding -

→ The "Dramatic Action" in "An Elaborate"

→ Largely "Non-Verbal Structure" of "Thouryathrikam" –

⊗ Dance

⊗ Recitation

⊗ Song / Percussive Song

⊗ Stylized Movement.

⇒ The "Mise-en-scene" and "Theatrical Tempo – Rhythm" seek to selectively recreate the elements, conventions and principles of "Natyashastra" and "Age Old Theatre Performance / Practices" with

→ An almost ostentatiously bare stage

→ The use of a painted half-curtain to conceal –

⊗ Painful Sights

⊗ Signal Transitions

⊗ Transformation, within the play which describes as the foundation of innovative stagecraft.

⇒ A slow, deliberate, incantatory style of dialogue delivery. Some recitations also simply vocalize rhythmic consonant clusters that have no linguistic "meaning", meaningless syllables called "Sushkaksharas" but that constitute the oral accompaniment to dance movements. A substantial portion of stage time is occupied by chorus who group and regroup constantly to evoke the main dramatic action, to offer choric commentary on unfolding events. The music draws on "Traditional" but not specifically "Classical" regional styles and complements nearly all movement and speech in the play, ranging from solo singing to collective recitation. With the flute, small hand-held brass cymbals 'Manjiras', the 'Mridangam' and small 'Mizhavu' as the principal instruments. Panikkar

uses changes in musical orchestration and tempo as the primary signals of change in circumstance but mainly in "Bhava".

- However, Panikkar uses the 'Textual Material' as an occasion to explore the full range of possibilities of 'Non-Textual' staging and communicates philosophical meanings through physical devices of enactment, thus both elaborating and reinterpreting the original which ultimately culminates into the "Rasa". From these observations we can say "The Theatre of Panikkar" is "The Theatre of Rasa".

✪ **LOKA-DHARMI AND NATYA-DHARMI:**

- According to established conventions of Indian theatre, "Loka-Dharmi" and "Natya-Dharmi" are the two distinct techniques of acting as figured in "Natyasastra" and its practices followed in "Traditional Theatre".

- According to Panikkar –

⊗ **LOKA-DHARMI:**
→ "Loka-Dharmi" has its direct bearing on "Laukik - Worldly Life". 'Loka-Dharni' is different from 'Laukik' as real is different from realism; the "Ism" makes a lot of difference, yet it cannot express the full meaning of "Dharma". That which is the 'Dharma' of 'Laukik' means 'Loka-Dharmi'.

→ "Loka-Dharmi" is the representation of the real and natural behaviour. It is not simply to be called "Anukarana" of a thing or just "Imitating" the outward reality of a thing; the dharma of that thing which is the "Avastha" is thus initiated upon "Natya-Dharmi" is taken to be conventional.

⊗ **NATYA-DHARMI:**
→ This means something that is not a routine. But this alone does not make it "Natya-Dharmi". For instance, 'Mahout' is 'Kamsavadha - Killing of Kamsa' in spite of being a 'Loka-Dharmi' character, uses charis, music, rhythm and dance. This indicates that using dance or music alone does not make it "Natya-Dharmi".

→ "Natya-Dharmi" is determined by the degree of application of the devices of "Natya". Another aspect to be noted in 'Kutiyattam', the conventions is that the 'Nayak' speaks Sanskrit, the 'Vidushaka' in the vernacular Malayalam and the 'Female Characters' Prakrit. So, in effect, it is a "Trilingual Theatre". Sutradhara represents the "Natya-Dharmi" conventions of 'Abhinaya – acting" and Vidushaka belong to "Loka-Dharmi".

✪ LANGUAGE OF THE BODY IN THEATRE - ABHINAYA:

- According to Bharthruhari's theory on "Sphoat" in relation to art in his "Vakyapadiyam", "Any creative effort in man involves a disturbance, "Sphoat – Burst" of an idea or more accurately a "Bhava" true to the parlance of art".

- According to Panikkar, "The relationship between "Prakrti" and "Purusha" is the same as above. This philosophical though can be viewed in the lights of the "Sthayi – Sanchari" concept in the art of acting. It applies to every sphere of artistic experience that "Sphoat – Spanda – Vibration" in the mind is expressed though "Angika and Vachika" which may be called 'Abhinaya'. The familiar meaning of the word 'Abhinaya' is acting, but it bespeaks, 'Leading Properly'. This leading can be in different ways; but technically speaking the idea or thought sets forth from the mind and expresses though the body."

- The alphabets of a language have to be distinguished from it grammar. In developing the language of the body in theater, what is basically required is the alphabets for the use of body. These alphabets constitute the simple "Satvikabhinaya: Bhava, Vachikabhinaya: Dhwani and Angikabhinaya: Sharira Bhava".

- In totality, "Angika", "Vachika", "Aharya" and "Satvika" are all meant to clarify the meaning of the words and then only team "Arthakriya" becomes relevant.

✪ SATVIKABHINAYA:

- All the messages from the mind get encoded into "Visual or Auditory" medium which is the basis of human communication. The process of human expression in everyday life provides the dynamic of communication for the creative mind. The term 'Bhava' used in 'Natyashatra' is differently called as "Cittavrtti Visesha" by some post Bharat aestheticians.

- An individual artist transforms his secretly imagined 'Bhava' born in the very private world within him into 'Angika and Vachika Codes" meant for all and then it assumes social significance. Here the creative idea which is subjective turns out to be objective and in theatre it gains a shared identify. This happens along with the act of

communication and the prescription laid down in 'Natyshastra' in different context and becomes more relevant and apt.

त्रैलोक्यस्यास्य सर्वस्य नाटयं भावानुकीर्तनम् ।

"Trailokyasyasya Sarvasya Natyam Bhavanukirtanam."

⊗ <u>**CREATION OF ARTISTIC CODES:**</u>

→ Codes work as symbols to the original. 'Bhava' gets codified with the application of two modes of expression:

⇒ **Auditory – Verbal – Shravya: "Vachika".**
⇒ **Visual - Non Verbal – Drshya: "Angika".**

→ These are imageries of the "Body and Mind".

✪ <u>**AUDITORY – VERBAL – SHRAVYA ➔ VACHIKABHINAYA:**</u>

• When the 'Pathya' evokes 'Vocalized Acting', it becomes "Vachika". The dramatic use of the Vaak (Word) demands a process of articulation doing justice to the derivation of the word 'Vaak'. 'Vaak' is made up of "Akshara" and 'Akshara again is "Na Akshara", that which is imperishable. Words are spelt through the nonlinguistic device of vocalization which includes human as well as instrumental sound.

• Even in daily life situations when we pray to God with a mind engrossed in a poignant and devotional state, we are tempted to apostrophize Him with an extremely emotive thrust which easily can be identified as out of ordinary. This measure of application will not suffice to create an incessant flow of 'Bhava' in the 'Natya Dharmi' style of acting.

The demand which the text poses in enacting the meaning of the words, the sense or sentiments contained therein, necessitates the involvement of "Angika" and "Satvika" 'Abhinaya' also.

- If we consider that "Vachika" contains the seed of action, its position as "Karana Sharira" is amply justified. The main point to be noticed here is that in the case of stylized rendering the "Vachika" has to interlink with "Angika - with gesture, and with or without locomotion — both coinciding and complimentary to each other. Panikkar would like to call it punctuation acting as the music and movement create a rhythmic phrase. Hence, the text becomes live an expressive within a "Time – Space" frame and the creation involved therein composes an audio-visual unity. Against the linear treatment, the narrative quality makes a curvature process with decorative designs. An idea is thus celebrated with a lot of stage pictures of symbolic significance, frozen moments, variation in speed all in aesthetic balance by maintaining proper synthesis and proportion to the auditory expression.

⊗ **VEDIC RENDERING:**

→ 'Shlokas' from 'Rig-Veda' are practiced with "Udattam, Anudattam, Swaritam, and Prachaya" 'Svaras'. From the "Traditional Chanting" of the "Veda Mantras" we combined the "Angika". By and large it is felt that the whole concept of vocalization in theatre can be based on "Udatta - The note with the face held up", "Anudatta - The note with the face lowered" and "Swarita - The note with the face in a diagonal movement towards the right". There is a fourth 'Svara' about which scholars differ in their views. The "Vedic Rendering" believes in "Oonnal - Stress" on 'Svara' and "Ilakkam – Extension at the end with vibration". This extension will be done with two vibration in the case of "Hrswa" and three vibrations in the case of "Dirgha". This forms the general idea about the fundamental aspect of "Vedic Rendering". 'Chakyars' of 'Kutiyattam' had utilized this rendering as the basis of their "Dramatic Vocalization" in "Sanskrit Theatre".

✪ <u>VISUAL – NON VERBAL – DRSHYA ➔ ANGIKABHINAYA:</u>
✪ <u>SHARIRA BHAVA - EXPRESSION OF THE BODY:</u>

- The term "Sharira Bhava" is used as a cardinal principle in the "Martial Training – Kalaripayattu". It clearly lays down the twin function involved in the used of body. "Sharira" and "Bhava" – "Body" and "Emotion / Expression" are two distinct aspects. In a more figurative way it can be expressed that the "Sharira – Body" of the actor with the legs firmly set, is rooted in the ground as a tree and "Bhava – Emotion / Expression" sprouts as leaves, flowers and fruits.

⊗ <u>**SHARIRA - BODY:**</u>
→ Body is concrete, material and down to earth.

⊗ <u>**BHAVA – EMOTION:**</u>
→ "Bhava" blossoms from the inner recesses of the bodily existence. It is the subtle expression or delineation of the mind.

- By evolving a scientific basis, for the movements of the actor's body, what is envisaged is the creation of a "Body Language - A flowing and lyrical expression of the body". It is the instrument of expression for him. No amount of neither verbose nor textual material can supersede the function of the actor's body. The expressiveness of the human body also means suggestiveness. More than that the melodic nature of the body is to be maintained with its icon - like poses and fluidity in locomotion.
- In an art form like 'Kathakali or Kutiyattam' it is not enough if the actor merely learns simple body exercises. He should learn the grammar of the concerned art which consists of the set patterns that could create the language.

✪ INTERRELATIONSHIP OF SPACE AND TIME:

- "Shravya" comprises music also which is a temporal art, while "Drshya" as the "Nritya: Art of Dance – Movement" engages itself in the "Space". It has the visual quality as its characteristic. When we attend to "Sangeet: Music" we travel with "Time".

- In art, especially theatre, by 'Time' we mean "Virtual Time" as we have the "Virtual Space" in the "Angika". The ongoing great time is condensed into a precise and prescribed unit. Here unlike in the case of the fleeting "Time" as in the case of "Space" it is possible for one to come back to the point from where one starts. This felt through the process of "Rhythm Cycle with Laya and Svara" factors added to it. This negates the linear operation of time and creates circular movements which help to return to the starting point.

- Time and space are the two components of "Angika" with which the dramatic text is articulated as a language of feeling, and it serves as a vehicle of ideas in theatre. These ideas as structural speech elements sprout into "Kriya - Action" which is the natural corollary of a creative endeavour. "Kala or Time" is not different from 'Kriya'.

- Movement logically relates to space as it occupies space and makes its extension through space. There is also the creation of musical space as it suggests the illusion of space through which we can make a travel. We get a sense of distance through the auditory modulation. Music being the art of time having its rhythmic and melodic ambience can also create the semblance of space.

✪ INTERRELATIONSHIP OF DRSHYA AND SHRAVYA:
✪ KRIYA AND DHWANI (VAAK - SANGEET):

- Music associated with the mental states of the characters, their emotions, their movement patterns, the mood of the situation, the compatibility of all the components of acting and many other minor as well as major aspects and their blending to produce the resultant effect that is "Rasa".

- The interrelationship of "Music and Movement"; the autonomy of one being restricted by the autonomy of the other or one works in support of the other. In other wards music per se and movement / dance are not done for the sake of movement / dance. The functions of both are complementary to each other.

- In music the motion of the forms that is not visible can be felt. But it is given to the ear instead of to the eye. Musical motion is not the same as physical displacement. On the basic level it can only be the semblance of motion. But the image of time as represented in the art of music transcends this illusion and the measurable order of time as it manifests in calendar or watch is transfigured with an aesthetic device of counting the different frequencies, vibrations and durations of visual and auditory combinations.

✪ LEVELS OF COMMUNICATION:
✪ MIND – A MECHANISM: MIND ➔ MAN'S ACTION:

- In life as well as in theatre mind is the point from which "Abhinaya" starts. Mind leads man's actions. When the mind transmits by encoding into physical level the actor embarks on the wonderful realms if communication. At different 'Levels of Communication' below mention mechanism works.
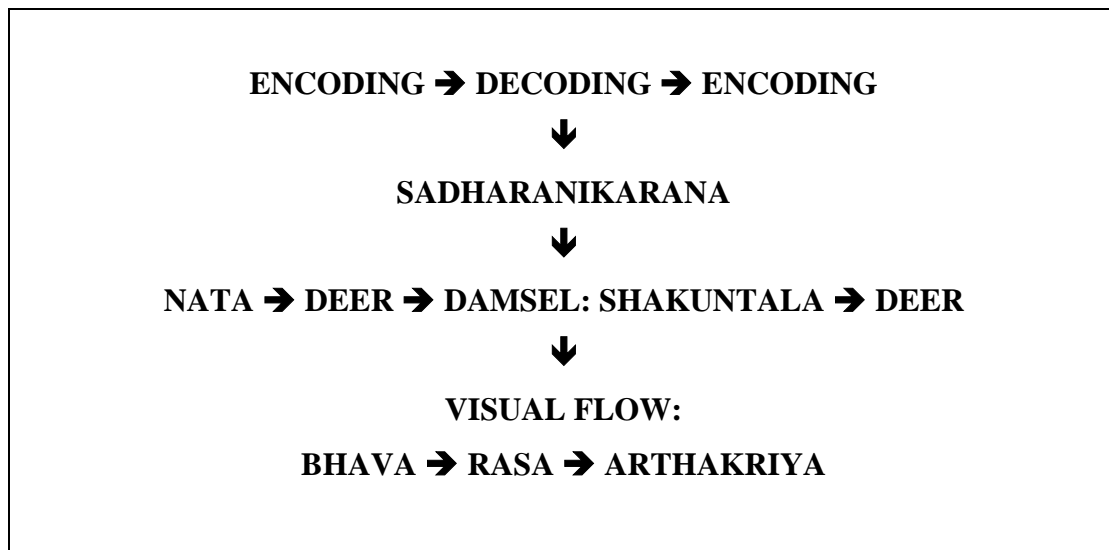
DECODING ➔ ENCODING ➔ DECODING ➔ ENCODING

- This mechanism works from the "Textual Creation" to "Performance Level" and how the poet's creative urge bursts within him as "Sphota" and how his mental transmitting tower manifests his feelings into a continuum of communications. This has to take place in a highly imaginative and aesthetically created space and time, which may bettered as virtual.

✪ **TEXTUAL PERFORMANCE LEVEL:**

- The scope for the functional channeling of the code lies in the text itself. In the realm of playwriting the master poets of 'Indian Theatre', like 'Bhasa and Kalidasa' could combine in their monumental works.

- According to Panikkar, "The "Word" and the "Deed", with the latter lying hidden in the former, as latent energy as the fire in the firewood. The basic text occupied the auditory component with all its literary indological life related textual apparatus which in its turn safe – guarded the visual potential. This is the unique feature of the "Rasa" based representation that is Indian in all its ramified possibilities."

⊗ **KALIDASA'S SHAKUNTALA:**

ENCODING ➜ DECODING ➜ ENCODING
⬇
SADHARANIKARANA
⬇
NATA ➜ DEER ➜ DAMSEL: SHAKUNTALA ➜ DEER
⬇
VISUAL FLOW:
BHAVA ➜ RASA ➜ ARTHAKRIYA

→ The whole idea that is conveyed in the 'Shakuntala' can be abridged into "Bhava – Rasa – Arthakriya" or a "Visual flow from Bhava to Arthakriya".

→ There are two levels of illusion created in this situation by "Decoding and Encoding". The 'Nata' becoming a deer, the deer further transforms into a damsel – 'Shakuntala' and then back to the deer. This "Decoding and Encoding" process leads to how "Sadharanikarana" works in practice.

→ King Dushyanta is on the hunt. To facilitate the hunt, stirring the forest for disturbing animals is done by the king's men. The animals emerge pairing into ferocious and mild ones, the former chasing the latter.

→ There is one pair a leopard and a deer; while the leopard chases the deer, suddenly at one point the, the leopard transforms into Dushyanta and the deer remains as such.

→ Now the deer is alone in fright away from the King's notice. The king stealthily makes his entry and seeing the deer he enacts plucking a bunch of grass. Meanwhile, the deer takes a curvature movement and assumes the role of a bashful damsel in an embarrassed state.

→ Dushyanta rubs his eye and looks at her in wonder and while he rubs his eyes once again, she turns back to the deer. The King in haste calls out for his charioteer declaiming "Suta, Nutaya Ashvan…". He mounts the chariot and the chase continues until the inamates of the 'Ashram' come in the way with the warnings –

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

"Don't follow as well as don't kill the dear / deer of the hermitage."
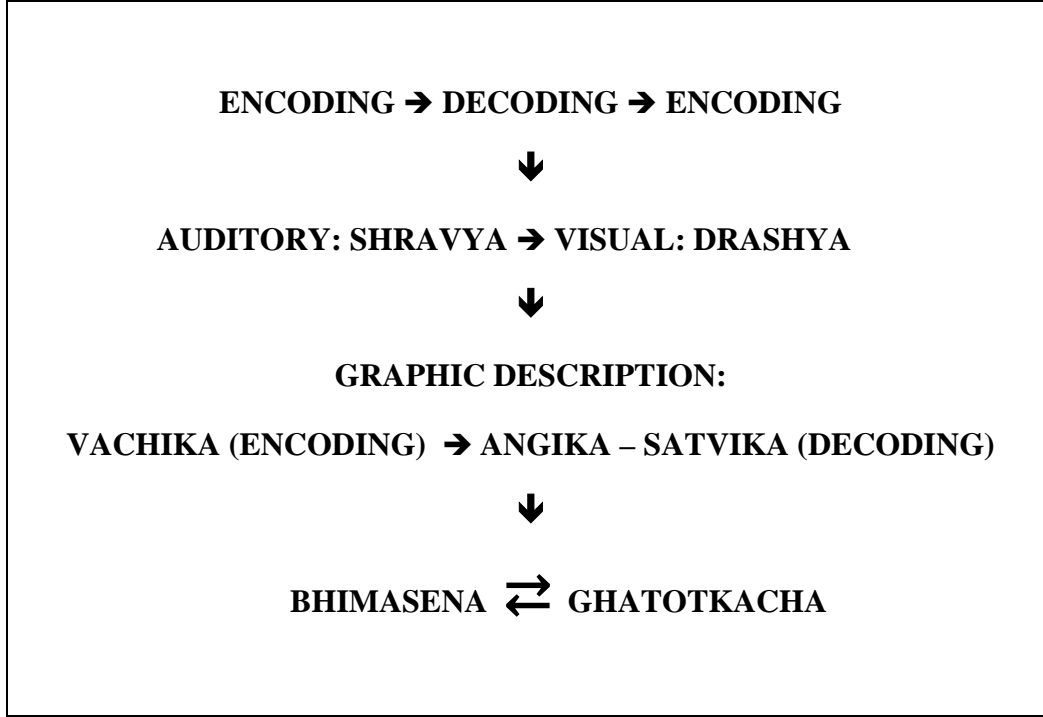
⊗ **KALIDASA'S SHAKUNTALA:**

ENCODING ➔ DECODING ➔ ENCODING
⬇
TEXTUAL ➔ SUB – TEXTUAL
⬇
SHAKUNTALA ➔ SHAKUNTALATVA
↙ ↘
BEE   DUSHYANTA
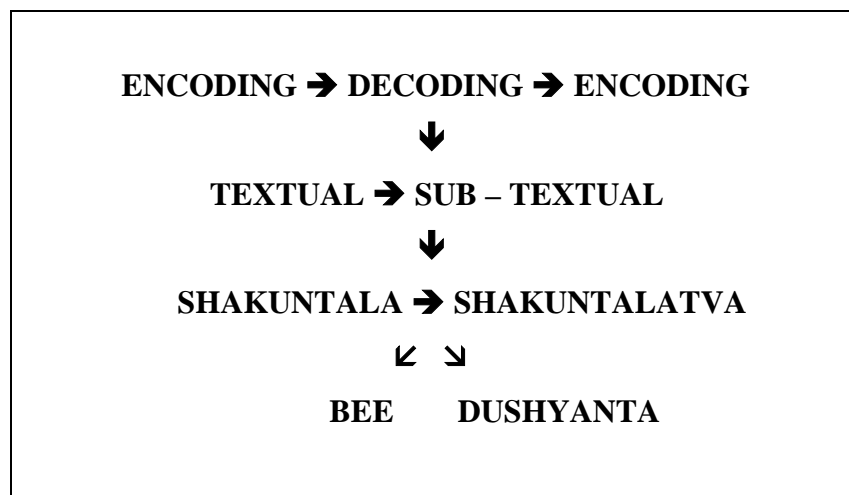
→ The displacement of an image form the original text for the sub textual application was felt in introducing 'Shakuntala', 'Nayika' through the flora and fauna of the hermitage which she adorns. Dushyanta while entering the precincts of Kanva's 'Ashram' beholds 'Sakuntala' form behind a tree and perceives her as a flower, an image of innocence and beauty. In a different context 'Sakuntala' is described as –

<div align="center">**"Anaghratam Pushpam…..Kisalayam Anunam"**</div>

→ Here what is portrayed is the depersonalized and conceptual figure of 'Shakuntala' which may be termed as 'Shakuntalatva" as quality beyond time and space, the qualitative quintessence of a state of being or "Avastha". This is much beyond the worldly persona that is 'Shakuntala'.

→ There are two distinct ways of "Encoding and Decoding" depicted here. The main one is encoded figure of 'Shakuntala' as a flower, an image of innocence and beauty. 'Shakuntala' is disturbed by the cruel lust of the King who looks at her from behind the tree. The King's sensuous desire gets encoded into the bees hovering around the flower. It is introduced as a "Sub – Textual" interpretation to justify the disturbance which 'Shakuntala' experiences later and the sudden appearance of the King with a sword as if to kill the bees in a vain glorious heroism.

⊗ **BHASA'S MADHYAMA VYAYOGAM:**

→ Bhima describes the figure of Ghatotkacha and then Ghatotkacha describes the figure of Bhima. Here in order to show the difference in auditory and visual encoding, the "Vachika" encoding is done by Bhima and the "Angika and Satvika" decoding by Ghatotkacha and then the "Vachika" encoding is done by Ghatotkacha and the "Angika and Satvika" decoding by Bhima.

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┌─────────────────────────────────────────────────────┐
│                                                       │
│        ENCODING ➔ DECODING ➔ ENCODING                 │
│                       ⬇                               │
│        AUDITORY: SHRAVYA ➔ VISUAL: DRASHYA            │
│                       ⬇                               │
│                GRAPHIC DESCRIPTION:                   │
│   VACHIKA (ENCODING) ➔ ANGIKA – SATVIKA (DECODING)   │
│                       ⬇                               │
│           BHIMASENA ⇄ GHATOTKACHA                     │
│                                                       │
└─────────────────────────────────────────────────────┘
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∗ **GHATOTKACHA'S GRAPHIC DESCRIPTION OF BHIMA:**

→ Ghatotkacha's graphic description of Bhima. There follows a graphic description by him about Ghatotkacha's figure without realizing that he was his own son.

→ The physical features and gait of a character vividly depicts his nature, which often stand in for ideas and emotions. In this context, Bhasa has enhanced the 'Natya Dharmi' aspect through an extremely poetic description and Panikkar has enhanced this thing through "Angika, Vachika and Satvika – Abhinya", the part in which Bhimasena describes Ghatotkacha.

"सिंहास्यः सिंहदंष्ट्रो मधुनिभनयनः…..विपुलबलयुतो लोकवीरस्य पुत्रः ।।"

→ "Face and teeth as those of a lion, but eyes brimming as though with honey, it is implied that the face has the demonic quality of the mother and the eyes are compassionate like the fathef s, well-arched and beautiful brows, eagle nose, an elephant's chin, long locks of hair, broad and robust chest, narrow waist, a tusker's gait, long limbs. He is undoubtedly born of a world hero to a demonic woman."

→ In the above passage, Bhimasena, not recognizing Ghatotkacha as his own son, describes his external and internal qualities in the most exquisite manner. The shloka in which Ghatotkacha, similarly not identifying his father, describes the physical and mental attributes of Bhima can be read with the below - quoted shloka.

∗ <u>**BHIMA'S GRAPHIC DESCRIPTION OF GHATOTKACHA:**</u>

→ Bhima's graphic description of Ghatotkacha. There follows a graphic description by him about Bhima's figure without realizing that he was his own father.

<p align="center">"सिंहाकृतिः कनकतालसमानबाहुः.....नेत्रे ममाहरति बन्धुरिवागतोऽयम् ।।"</p>
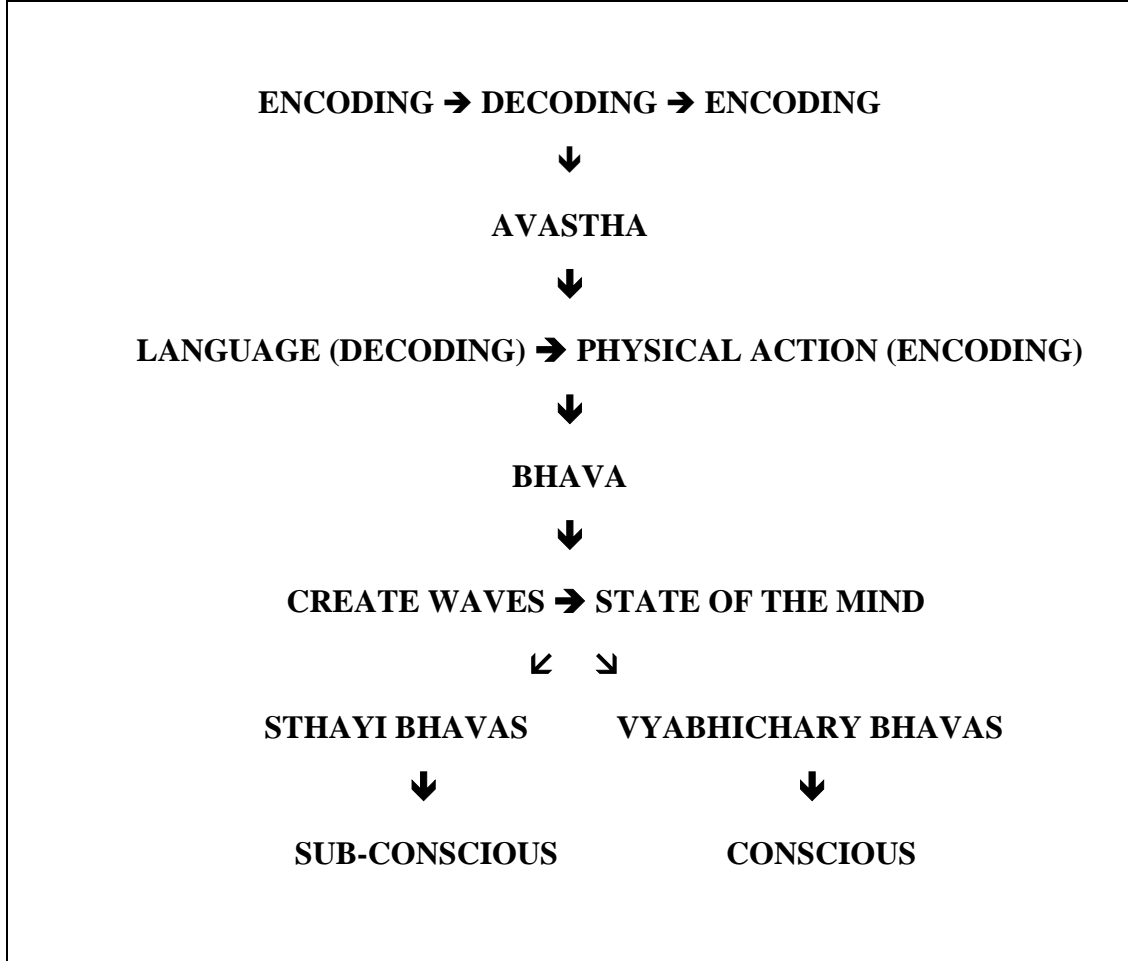
→ "A form like a lion, limbs like the golden palm tree, a narrow waist and a chest like the wings of Garuda - is this the real Vishnu himself? His eyes are like the petals of a full-bloomed lotus. I am drawn to this man as to someone beloved."

⊗ <u>**KALIDASA'S SHAKUNTALA:**</u>

→ The state of being or 'Avastha' of the King already codified into language is decoded and encoded again into physical action. When this reflects on the physical level by movements, they are known as 'Bhava'. These are the 'Vyabhichary Bhavas' which belong to the realm of consciousness which could create waves both in the conscious and sub-conscious states of the mind.

→ Take the rejection of Shakuntala by the King Dushyanta in the Vth Act. The feelings in the mind of the poet are encoded using the following textual references:
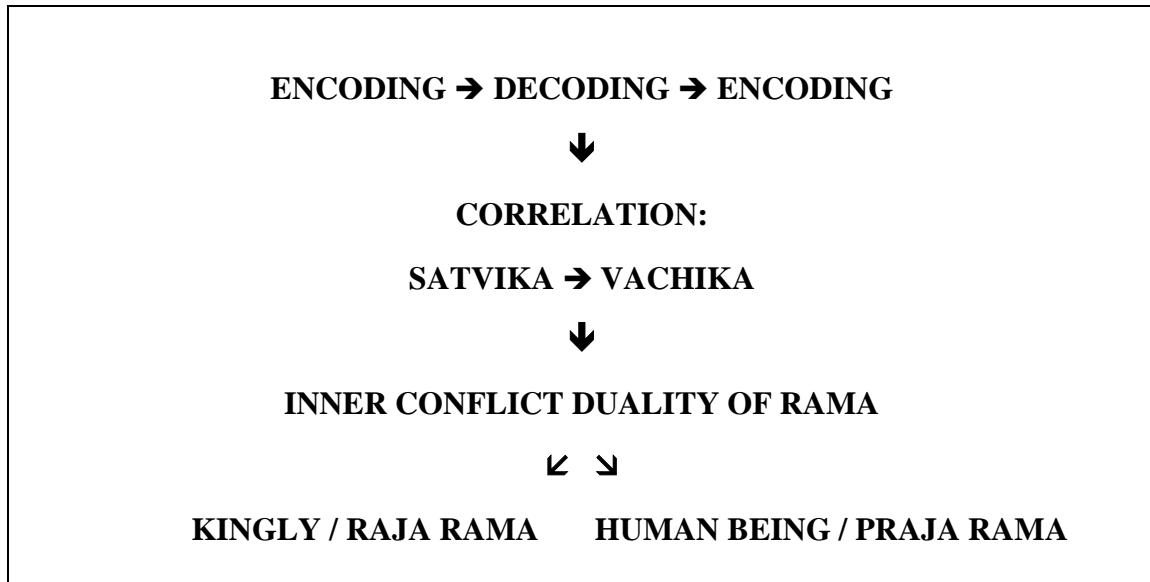
1. Dushyanta: Kinnukhalu, Balavat Utkandhitosmi.
   Shakuntala: Kim Me Vametara Nayanam Visphurati.
2. Dushyanta: Atha, Atra Bhavati - Bhavati Anirvarnaniyam Parakalatram.
3. Dushyanta: Kim Cha, Atra Bhavati Maya Parineetapoorvah.
4. Dushyanta: Bho, Tapodhana, Chintayannapi Sweekaranam…Bhavatya Nasmarami.
5. Dushyanta: Kamam, Pratyadishtam Na Smarami Parigraham Yadepi Munayeh Tanayam.

ENCODING ➜ DECODING ➜ ENCODING

↓

AVASTHA

↓

LANGUAGE (DECODING) ➜ PHYSICAL ACTION (ENCODING)

↓

BHAVA

↓

CREATE WAVES ➜ STATE OF THE MIND

↙   ↘

STHAYI BHAVAS   VYABHICHARY BHAVAS

↓   ↓

SUB-CONSCIOUS   CONSCIOUS

⊗ **BHAVABHUTI'S UTTARA RAMACHARITAM:**

⊗ **ENTRY OF RAMA:**

→ When we think of "Levels of Communication", the "Vaak – Word" content gains priority. We have to deal the "Auditory Codes: Shravya" as elaborately which is a paralinguistic feature. The change of voice according to the change of "Bhava" takes the mere rendering to the required emotional heights in performance. Then only mere recitation will be intensified to the level of articulation.

→ In order to bring out the distinct qualitative correlation between the "Satvika and Vachika – Codes" a performance situation may be examined from Mahakavi Bhavabhuti's Uttara Ramacharitam.

ENCODING ➔ DECODING ➔ ENCODING

⬇

CORRELATION:

SATVIKA ➔ VACHIKA

⬇

INNER CONFLICT DUALITY OF RAMA

↙   ↘

KINGLY / RAJA RAMA   HUMAN BEING / PRAJA RAMA

→ The context is the entry of Rama with the predominance of "Veera Rasa" in his regal pomp and splendor. The textual passage is as follow:

राम वीर...गम्भीर राम...

वीर है...गम्भीर है...

Rama Veer…..Gambheer Rama…..

Veer hai…..Gambheer hai…..

→ This kingly 'Bhava' is followed by the poignant demeanor of 'Adbhuta', expressing his "Antara Dvandva - Inner Duality" brewing within him the inevitable decision to abandon Sita. This is expressed in the following words:

गहन वेदना...दहन शोक का...

द्वन्द्व जगत का...समर हृदय का...

सीते ...प्रिय सीते...

रहूँ कैसे बिना तुम्हारे ?...रहूँ कैसे साथ तुम्हारे ?...

Gahan Vedna…..Dahan Shok Ka…..

Dvandva Jagat Ka…..Samay Hriday Ka…..

Site…..Priya Site…..

Rahun Kaise Bina Tumhare?…..Rahun Kaise Sath Tumhare?…..

$\rightarrow$ These varied expressions underline the inner conflict of Rama, who is torn between two conflicting inner personalities; one the human being that he is declaring to Sita, "How can I live without you!" and the other duty bound assertion of kingly Rama "How can I live with you!". The public opinion questioning the chastity of Sita disturbs king Rama and hence the duality.

✪ <u>NON TEXTUAL PERFORMANCE LEVEL:</u>

- The transformation of the 'Dramatic Text' into 'Performance Text' is essentially indicative of the ushering in of a new creative venture. The 'Non – Textual' or 'Sub – Textural' material is not meant to render a mere 'Restatement' of the original. It is a 'Reconstruction' as well as 'Reinterpretation' of the 'Dramatic Text'. The non-sound areas of the text provided the input for such 'Recreation' where "Dhvani" plays an important role.

- This involves a 'Restructuring' of a situation where sometimes it may require the introduction of 'Non – Textual' text also which should essentially suit the "Contextual Mood" of the text. The replacement of a textual image may augment the emotional thrust, in creating an effective Sub – Textural' application.

⊗ **BHASA'S KARNABHARAM:**

⊗ **ENTRY OF KUNTI:**

⇒ **RE-COLLECTION AND RE-ENACTMENT EPISODE OF KUNTI AND KARNA:**

⇒ **NON TEXTUAL PART FROM:**

⇒ **MAHABHARATA → UDYOGAPARVA → BHAGAVAT YANA PARVA → CHAPTER NO: 145 → MEETING BETWEEN KUNTI AND KARNA → SHLOKA NO: 2 AND 3.**

→ In Mahakavi Bhasa's Karnabharam, 'Kunti' is not there in the 'Dramatis Personae'. Nevertheless, Panikkar felt that her presence stands out as most inevitable to the context as there is a passage where a reference to her made by 'Karna'. This 'Non – Textual' text served its function to encode the auditory and the visual components of the production.

→ Karna is trying his arrow but Karna feels that he fails in his archery in the battlefield. His failure begins when he thinks. 'Why has this 'Astra' (weapon) failed? Is it because of my mother's words?' and reminisces his meeting with his mother Kunti.

→ Kunti enters in Karna's imagination and he is tormented by these thoughts. Kunti requests Karna to eschew his enmity towards Pandavas who are his brothers, Karna refuses.

→ But Karna promises to Kunti that he shall not kill such of her sons as are capable of being withstood and killed by him in the battle, her five sons will not decrease; either she will be with Karna and not Arjuna or if Karna is slain, she will be with Arjuna. Kunti vails, but there is an element of selfishness in her new fondness towards the eldest son.

→ Finally he is able to dismiss her from his thought and he tries his arrow again.

⊗ **BHASA'S PRATIMANATAKAM:**

→ A 'Code' can work as signifier to indentify the intention of the author as envisaged in the title of the play itself. In Mahakavi Bhasa's play "Pratimanatakam", this aspect is innovatively introduced. The play is named as "Pratimanatakam - The Statue Play",

which is amply justified by introducing the statues of the ancestors of the 'Ikshvaku' dynasty in the third act of the play.

→ Bharata returns to 'Ayodhya' form his mother's home to meet his father who was reported to be unwell. In the outskirts of 'Ayodhya' he reaches a newly built statue house where he finds his father's statue also along with those of his ancestors 'Dilleepa, Raghu and Aja'. Bharata is informed by the keeper of the statue house that all the statues are of the dead kings.

→ Bhasa portrays this situation in the most dexterously dramatic way. The significance of the statue ends up with the third Act. From fourth to seventh Acts, the story of Ramayana continues until the coronation of 'Rama' takes place not in 'Ayodhya' but at 'Janasthana', with deviations from original 'Ramayana' story.

→ One may legitimately question the image of "Pratima" as irrelevant to fulfill its dramatic function all through the play. In Panikkar's production of "Pratima", he felt that the original text had been tampered by interpolation from the fourth Act, in which Bharata after seeing his brother 'Rama' in the forest returns to 'Ayodhya' with the 'Paduka – Sandals" of Rama.

→ To do justice to the title "Pratimanatakam", Panikkar introduced a "Non – Textual" text from original Ramayana, which forms the advice of Rama to Bharata:

"Mataram Raksha Kaikeyim, Ma Rosham Kura Tam Prati..."

"Take care of Mother Kaikeyi, never bear any grudge towards her."

→ Bharata encounters the statues again and to his great surprise, the statues are made to repeat Rama's above said words in chorus as a divine interference. The play ends where Bharata gets inspired by the reverberations of the legacy and he falls at the feet of his mother. It is felt that such outsourcing of text has helped to focus the contextual relevance.

✪ **NON TEXTUAL - CODES OF SHUSHKAKSHARAS AND AKSHARA:**

⊗ **CODES OF SHUSHKAKSHARAS – MEANINGLESS SYLLABLES:**

⊗ **BHASA'S URUBHANGAM:**

⊗ **THE SCENES ON THE BATTLEFIELD:**

→ Here warriors in varying combinations mime battle scenes with real swords, shields, and spears, warriors on horseback, elephants on the battlefield, a fight unto death between two soldiers, and vultures devouring the dead.

→ Because the rules of 'Sanskrit Drama proscribe' violence on stage, Panikkar evokes the brutal aftermath of war and the visceral immediacy of hand-to-hand combat entirely through the resources of vividly descriptive, 'Metaphorical Theatrical Language'. "Dead horses and elephants, soldiers and chieftains," for instance, are "sharply etched by the harsh glare of sunlight" as jackals and vultures devour them.

→ All these scenes of combat employ modified and "improved" versions of 'Kalaripayattu' with some recitations, which is simply vocalize rhythmic consonant clusters that have no linguistic meaning, which called "**MEANINGLESS SYLLABLES - CODES OF SHUSHKAKSHARAS**" but that constitute the oral accompaniment to 'Kalaripayattu Movements'.

<div align="center">

धी त्ती धी त्ती धी त्ती धग थै थै थै धोम
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धग थै थै थै थै धोम धग थै थै थै थै धोम
धग थै थै थै थै धोम धग थै थै थै थै धोम।

डर डर डाम डर डर डाम
तीरु कुटु तीरु कुटु डर डर डाम ।
डर डर डाम डर डर डाम
तीरु कुटु तीरु कुटु डर डर डाम ।
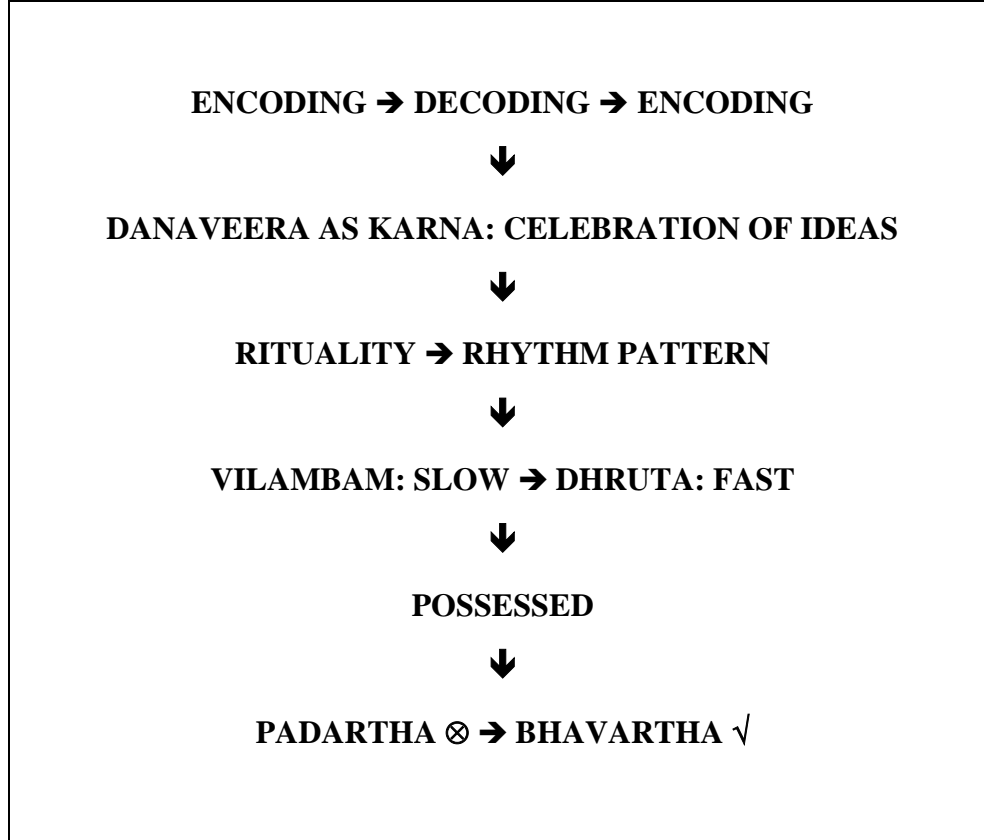
</div>

⊗ **CODES OF AKSHARA – MEANINGFULL SYLLABLES:**

⊗ **SHAKTIBHADRA'S ASCHARYA CHOODAMANI – MAYA:**

⊗ **ENTRY OF RAVANA:**

→ Here use of "Literary Metrical Structure" is made the basis and a new "Rhythm Structure" from the meter is created.

<div align="center">

धगत धगत धगत धगेति
ललाट पट्ट पावके।
धगत धगत धगत धगेति
किशोर चन्द्र शेखरे।
धगत धगत धगत धगत
धगेति पंच चामरम्।
धगेति तांडवोदकम्
प्रचंड राक्षसः प्रियम्।।
दशास्य दीप्त भावितम्
विशेष वीर कोविदम्।
धगत धगत धगत धगत
धगेति विश्व वन्दितम्।।

</div>

✪ **RHYTHM STRUCTURE:**

⊗ **BHASA'S KARNABHARAM:**

⊗ **DANAVEERA AS KARNA - CELEBRATION OF IDEAS:**

→ The "Rhythm Pattern" of this is designed with an element of "Rituality". Here the gift of "Kavacha and Kundal" are given through the movements accompanied with gestures and rhythm from "Vilambam – Slow" to "Dhruta – Fast" tempo using meaningless syllables in arithmetic progression. Speech can be thus ritualized with fervour of possession and emotional thrust. No particular "Padartha" is communicated but suggestive "Bhavartha" to convey the feelings.

ENCODING ➔ DECODING ➔ ENCODING

⬇

DANAVEERA AS KARNA: CELEBRATION OF IDEAS

⬇

RITUALITY ➔ RHYTHM PATTERN

⬇

VILAMBAM: SLOW ➔ DHRUTA: FAST

⬇

POSSESSED

⬇

PADARTHA ⊗ ➔ BHAVARTHA √

→ In the second half of the 'Karnabharam', suddenly as the battle is on, Indra enters in the guise of a Brahmana who wants a great gift from Karna, who is known for his noble alms giving. Indra comes there and a Brahmin emerges out of Indra asking for "भो कण्ण ! महत्तरं भिक्खं याचेमि। Mahattaram Bhiksha" or a great gift. When the Brahmana begs the 'Kavacha' the director presents Indra behind and makes it clear to the audience that he is the father of Arjuna in disguise anxious to save his son.

→ In ordinary conversations you could say something like, "I have these gifts. If you want you can take what you like." But then why did Bhasa write about the cows, horses, elephants, etc. in detail?

→ Karna offers Cows, Horses and Elephants etc. in spite of the protest raised by Shalya. None of these gifts satisfies the Brahmana. When Karna offers many gifts to the Brahmin, the chorus enacts as cows, horses and elephants, etc. So this transformation leads to a celebration of gift giving, known as "Danaveera as Karna" was known for his charity.

* **RE-COLLECTION AND RE-ENACTMENT EPISODE OF KAVACHA AND KUNDAL:**

→ In spite of Shalyaraja's warning, Karna's giving of alms to Indra disguised as a Brahmana culminates in his saying, "I will give you my life." "No no no!" says Indra and then Karna asks, "Then what is it you want? I know what you want ... you want my "Kavach" and "Kundal"."

→ Finally in frenzy, Karna offers Brahmana "Kavach and Kundal - Armour and Ear Rings" which were born with him and falls down. And becomes consumed, or possessed (Tribal Tradition) with making this possible.

→ For that, "An actor in the role of Karna should be imagine that he is in Karna's position and asked to give away something very close to his heart which cannot easily be given away; which is not like giving an earring or a garland. It is something equal to his life itself. When it is asked of "Atman - Soul and when he has no other choice but to give it, what would be reaction?"

→ According to Panikkar, "It could not be done unless the actor got possessed. In normal circumstances, a man cannot cut off things which are dear to him, your body and your very existence where sacrifice is required." Offering one's life as a gift demands quite an abnormal demeanour for the actor, which he has to invoke from the unknown realm within him.

→ How is such a sacrifice done? What is the medium for sacrifice? For that an actor in the role of Karna, he has to go beyond himself. So preparation is required, pre-action is required. Possession is possible but for that actor work up with "Tala – Rhythm". Panikkar took the idea from tradition. It began slowly and then got faster and faster in arithmetic (Tala – Matra) progression. Finally the "Tala – Rhythm" mounted to climax by that time and whit the help of "Dhyana – Concentration", the actor was to get possessed. The buildup of the ascending emotion could be made possible and convincing only if Karna gets possessed in the end.

→ Finally in frenzy, Karna gives Brahmana "Kavach and Kundal - Armour and Ear Rings" and falls down.

✪ **KAKSHYA VIBHAG:**

✪ **GEOGRAPHICAL DIVISIONS AND MULTI FOCAL SCENE SETTINGS:**

- The "Aesthetic Concepts" of "Kakshya: Geographical Divisions and Multi Focal Scene Settings" and the sequential orbits of "Transformation – Swakshetra" that is ascribed to "Mattavarini" have a physical as well as mental existence. Sanskrit poets portray the most imaginative situations in their plays where both these concepts are demonstrated with great dramatic skill and imagination.

- Kakshya is divided mainly into "Abhyantara - Interior and Bahya – Exterior". A character in the acting area, communicating with the audience is occupying the "Abhyantara Kakshya".

- Even while character remains in "Abhyantara Kakshya" he can aesthetically turn out himself to be invisible; rather visibly invisible. It is a frozen point where it remains to fill up the stage picture; but bereft of any function; of course temporarily the function being suspended.

⊗ **KALIDASA'S SHAKUNTALAM:**

→ In the first act and third act, how Dushyanta becomes invisible in the presence of Shakuntala and Sakhis.

- How an actor / character already in the presence of the audience creates the "Bahyakakshya" by 'Abhinaya' leaving way to form the same into "Abhyantara Kakshya" is also an interesting device.

⊗ **KALIDASA'S SHAKUNTALAM:**

→ In the third act, Anasuya goes away with Priyamvada taking the 'Mrga-Potaka' and both leave the stage.

- The directional placement of "Bahya Kakshya" in the established "Indian Theatre" practice is done by a character present in the "Abhyantara Kakshya" and it is done by his looking towards the side, beyond the audience. But the character thus identified makes his entry from the "Nepathya" side.

- These physical characteristics which formulate the "Kakshya" concept have a distinct variation on a mental level which is not a direct transmission of the artist's mind, but an encoded medium, in terms of "Angika and Satvika" which is supported in clear terms by "Vachika". The content of the text which, when encoded, leads itself effectively (which is called 'Abhinaya') a process of transformation involving not only change of "Kakshya" but also the time sequence. Here the message of the artist is communicated through a process of encoding and decoding the mental into physiological and physiological into mental states. The signaling here is like tying and untying a knot.

✪ CHITRA YAVANIKA – THE CURTAIN:

- The creative use of the curtain in "Indian Theatre Tradition" is an important device with which many a "Dramatic Situation" could be embellished. Such situations are available in Panikkar's Theatre, where the curtain is used positively for enhancing the "Dramatic and Aesthetic" expression.

- "Chitra Yavanika" can effectively work as a –

⇒ Dividing line between two "Visuals" or "Locals" or the "Deportment of Characters" in different "Space-Time" settings.

⇒ Canopy to show the pomp and splendor of a character.

- For examples –

$\Rightarrow$ **BHASA'S DUTA VAKYAM: CHITRA YAVANIKA AS CHITRAPATA.**

$\Rightarrow$ **KALIDASA'S VIKRAMORVASHIYAM: CHITRA YAVANIKA AS CREEPER DANCE.**

$\Rightarrow$ **KALIDASA'S SHAKUNTALAM: CHITRA YAVANIKA AS REUNION.**

$\Rightarrow$ **BHASA'S URUBHANGAM: CHITRA YAVANIKA AS DUEL CHARACTERISTIC.**

$\Rightarrow$ **BHASA'S MADHYAMVYAYOG: CHITRA YAVANIKA AS ENTRY OF THE CHARACTER – HIDIMBA.**

$\Rightarrow$ **BHASA'S KARNABHARAM: CHITRA YAVANIKA AS TRANSFORMATION OF INDRA INTO BRAHMANA.**

$\Rightarrow$ **SHAKTIBHADRA'S MAYA: CHITRA YAVANIKA AS DIVIDING LOCALS.**

$\otimes$ <u>**BHASA'S DUTA VAKYAM:**</u>

$\otimes$ <u>**CHITRA YAVANIKA AS CHITRAPATA:**</u>

$\rightarrow$ In the production of Bhasa's Duta Vakyam, "Chitra Yavanika" helped to create the "Chitrapata or Painting", which depicts the theme of "Draupadi Vastrapaharanam".

$\rightarrow$ When the episode is described by Duryodhana, each character emerges from the curtain and becomes a moving painting with the curtain as the frame at the back.

$\otimes$ <u>**KALIDASA'S VIKRAMORVASHIYAM:**</u>

$\otimes$ <u>**CHITRA YAVANIKA AS CREEPER DANCE:**</u>

$\rightarrow$ Urvasi has entered "Kumaravana', a place forbidden for women and turned into a creeper. After the introductory sequence from the Pravesaka, as a link of the theme, it is shown in the production how Urvasi turns herself into a creeper on entering the forbidden forest. The functional use of the curtain is established by Chitralekha and Sahajanya, the curtain beige used as a creeper by rolling it around Urvasi and, unrolling it and thereby creating a curtain (creeper) dance.

⊗ **BHASA'S MADHYAMVYAYOG:**

⊗ **CHITRA YAVANIKA AS ENTRY OF THE CHARACTER – HIDIMBA:**

→ Pati Thirissila – Chitra Yavanika is held by the Curtain dancers. They hold the curtain with one hand a torch each with the other hand. Two persons hold torches at either side of Hidimba. After the first phase her entry, the stage hands take the torches held by the curtain dancers and exit. The curtain now moves to the centre it is held in a position at right angle to the audience dividing the stage in to two Bhima and others enter at the right Hidimba sits on the level at the left.

⊗ **BHASA'S KARNABHARAM:**

⊗ **CHITRA YAVANIKA AS TRANSFORMATION OF INDRA INTO BRAHMANA.**

→ In the second half suddenly as the battle is on, Indra enters in the guise of a Brahmana behind the "Chitra Yavanika", who wants a great gift from Karna, who is known for his noble alms giving. Indra comes there and a Brahmin emerges out of Indra asking for "भो कण्ण! महत्तरं भिक्खं याचेमि। Mahattaram Bhiksha" or a great gift. When the Brahmana begs the 'Kavacha' the director presents Indra behind and makes it clear to the audience that he is the father of Arjuna in disguise anxious to save his son.

→ Here too there is a theatrical possibility which was exploited by the method of transformation.

✪ **CHARACTERS:**

- The characters in classics take their origin from the great depths of human experience and they represent the voice of our own experience. Their configuration, locomotion and articulation in the given 'Space and Time' create a sense of continuum.

- While they interact fighting fate or enjoying love or confusing their problems with concerns or solving them, they are made to create the most unique and universal experience which they share with their spectators.

- The dialogues which constitute the basic textual material, when articulated get charged with emotion which result motion with motivation.

- In this process the transformation of space and time happens. A textual event, a happening having its direct impact with life, is rooted from in human experience which has the latent potential worthy of eliciting responses in the process of their being communicated.

- The transference of a "Real Life Sequence" to a "Dramatic Disposition" as demonstrated in the opening scene of Madhyama Vyayog of Bhasa is worthy to be examined.

⊗ **BHASA'S MADHYAMA VYAYOG:**

⊗ **ENTRY OF SUTRADHARA:**

→ Entry of Suthradhara who introduces the context of the play in which a Brahmana family consisting of father (Keshavadasa), mother and three sons travel through the forest. They are attacked by Ghatotkacha, Bhimasena's son born to the demoness Hidimba.

→ The Shloka "पायात्स पादो हरेः..." is recited from the nepathya / back-stage by Sutradhara. His entry in the "Chempata Vattom; Madhyama Kala in Maddalam (4 beat Rhytham) with a Cherukalasam (short conclusion) at the end of each Thalavattom".

→ When he jumps to a pose leaving a pause – first a deepayashti pose at the up left from where he enters then in the next conclusion the pose of Brahma at the centre, deepayshti again at up right turning against the audience. Poses of Vishnu and Shiva at down right and left respectively coming back to the centre he takes steps in "Lakshmi Tala - Ta Ta Ta Ta Ta Ta Dhim Timrta Timrta Timrta Dhim Ta Ta Ta Ta Dhim Timrta Timrta Dhima Ta Ta Dhim Timrta Dhim Ta Tai Timrtai Ti Tai Ka Timrta Tai" assuming a ritualistic Bhava after Kalasams commence "एवमार्यमिश्रान्विज्ञापयामि।...".

→ The words of the Brahmana boy form the nepathya "भोस्तात! को नु खल्वेषः।..." is followed by uruttu (rolling) in the chenda and the outcry of Ghatotkacha. After "भ्रान्तैः सुतैः...", Sutradhara walks like an Ox as it chased by a Tiger he takes a turn and then assumes the role of the chasing Tiger, both moods in succession make his exit to the left.
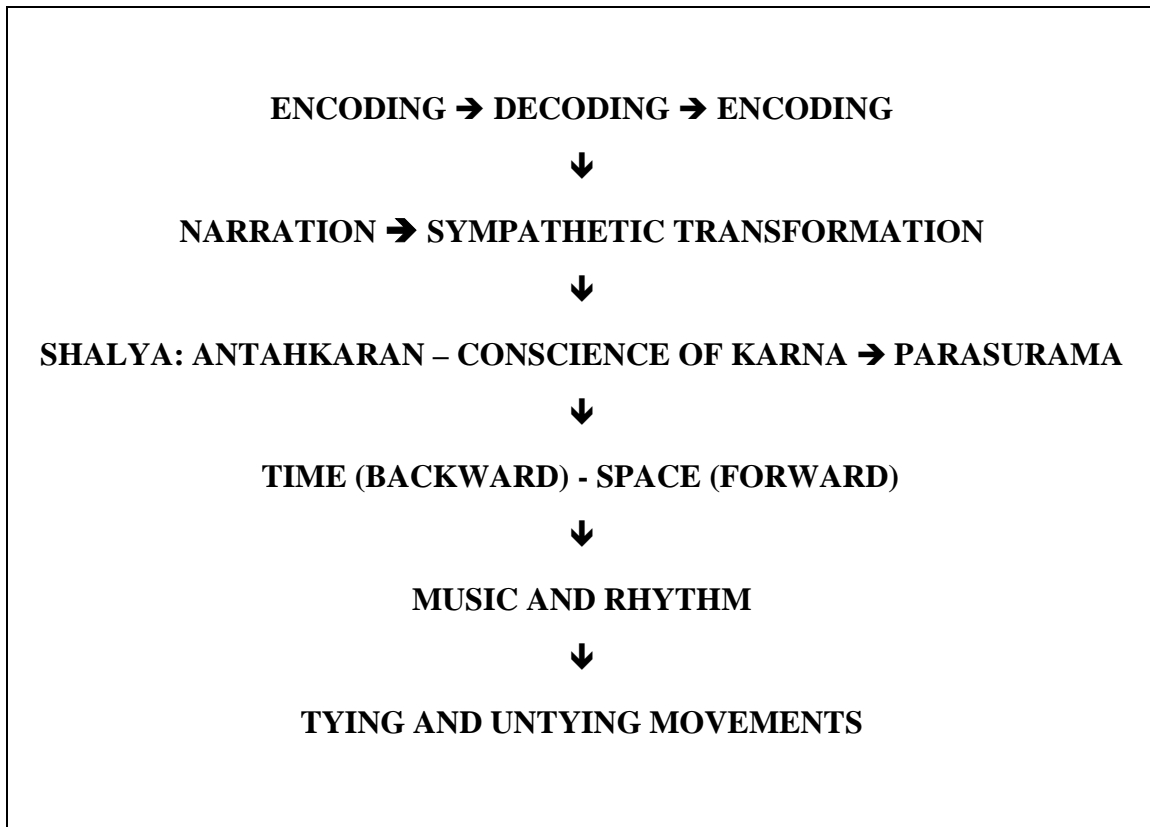
⊗ **BHASA'S KARNABHARAM:**

⊗ **ENTRY OF KARNA:**

→ Entry of Karna and Shalya joins him as the charioteer. When Karna enters the battlefield of Kurukshetra, which really reflects the mind of Karna where another battle takes place.

→ Panikkar made some changes to Karna's state of mind when he makes his entry. Now after the Sutradhara's part Panikkar go straight to the character.

→ When Karna makes his entry, his "Gaits and Foot Movements" follows the **"Kutiyattam's Chari"** called "**DHIRODDHATA NATAKKUKA / KALAPPURATTU NATAKKUKA"**.

→ After the entry, the mental conflict of the Karna is represented and a voice comes from behind saying "सूर्यपुत्र कर्णा... Surya Putra Karna" and Karna look up towards Surya and ask "अहं सूर्यपुत्र? Am I Surya Putra?" And then we hear, "त्वं सूतपुत्र कर्णा... You are Suta Putra Karna".

→ Then "त्वं कौन्तेयकर्णा... कौन्तेयकर्णा... Kaunteya Karna (You are Kunti's Son)" and "राधेय कर्णा... राधेय कर्णा... Radheya Karna (You are Radha's Son)".

→ It is a huge conflict in Karna's mind and he falls down. But then he again musters all his energy and jumps up and the emotion of 'Veera (Valour)' is evoked. But the 'Veera (Valour)' is suffused with 'Karuna / Shoka (Sorrow)', 'Sashokamupaiti'.

✪ **CHITTA VRTTINIRODHA – METHOD OF TRANSFORMATION:**

• One character when gets transformed into another, it is called "Vibhava". The creation of "Vibhava" is a mental act which is termed as "Chitta Vrttinirodha".

• "Vibhava" remains only for a short while; but it is interesting to note how the "Anukrti" becomes "Avasthanukrti" and how it develops into "Anukirtanam", through "Lok Dharmi and Natya Dharmi" culminating in "Mano-Dharma".

⊗ **BHASA'S KARNABHARAM:**

⊗ **TRANSFORMATION OF SHALYA INTO PARASURAMA:**

ENCODING ➔ DECODING ➔ ENCODING

⬇

NARRATION ➔ SYMPATHETIC TRANSFORMATION

⬇

SHALYA: ANTAHKARAN – CONSCIENCE OF KARNA ➔ PARASURAMA

⬇

TIME (BACKWARD) - SPACE (FORWARD)

⬇

MUSIC AND RHYTHM

⬇

TYING AND UNTYING MOVEMENTS

→ There is a "Levels of Communication" in the character of 'Shalya'. In the course of the "Narration", there takes place a "Sympathetic Transformation" of 'Shalya' into 'Parasurama', to accomplish Karna's reliving of his experience. This transformation of the listener to rise to the subjective imagination of the narrator served as an effective communication technique in generating the aesthetic relish in the spectator.

→ Here the "Time" travels backward and forward by using "Space" apart from the recreation of "Time and Space" what happens here "Transformation" of one character into another with the help of "Music and Rhythm". Here the "Music and Rhythm" used to "Tying and Un-Tying Movements".

→ When Karna again feels that his arrows become invalid and loudly thinks about his experience with Parasurama. In the process of the story telling, the listener Shalya
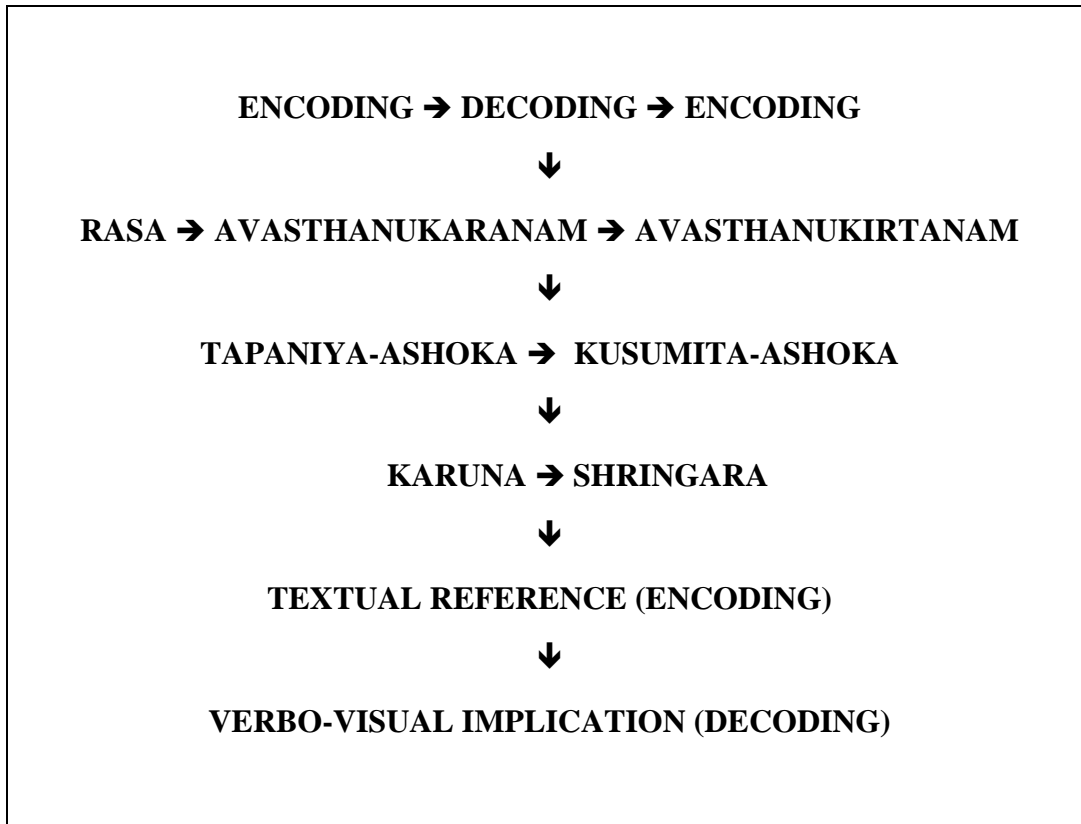
transforms into the role of Parasurama and the whole sequence of teaching archery to Karna ensues.

→ After the meeting with mother Kunti, finally Karna is able to dismiss her from his thought and he tries his arrow again but then again a voice is heard and that is his 'Guru Parashurama' cursing him that "कालविफलान्यस्त्राणि ते सन्तु। At the required time, his knowledge of archery would fail him."

→ And he falls down saying, "This is the reason why this 'Astra' (weapon) is not working!" Karna recapitulates what had happened, his experience with Parashurama. He wants to tell it to someone. He says, "भोः शल्यराज श्रूयतां ममास्त्रस्य वृत्तान्तः। Shalyaraja, listen to me about my Astras's (weapon's) story." Shalyaraja is ready and transforms himself to be Parashurama. He comes from within Karna. He transforms into Karna's mind and from his mind, he asks, "ततस्ततः। What happened then?" Shalya enacts the role of Parashurama created in Karna's imagination. The transformation takes place there and then he says, "I went to Parshurama." "ततस्ततः। Then what happened?" Shalya asks from behind.

→ In the process of describing this, Shalya himself helps Karna by assuming the role of Parashurama. This is what transformation is. And he enacts the role which is slightly difficult to communicate. Panikkar introduced this because this story is known to the whole of Bharatvarsh. Then the question is why Karna is stating it to Shalya who already knows it. He wanted to recapitulate and analyze the story in detail. It is the analysis of an idea, an experience, because it is something that has already happened earlier. So he relates and shares it with Shalya and while sharing Shalya becomes Karna's own "Antahkaran – Conscience".

→ At the same time, according to Karna's wish, he also becomes Parashurama. This is very tricky. He enacts the role of Parashurama and everything about the curse. Until the story of the curse is communicated, Shalyaraja is Parashurama. This transformation from Shalya to Parashurama and back to Shalya is achieved with a very special theatre practice. "A Clockwise Movement from within transforms Shalya into Parashurama" and "While he returns to being Shalya it is an Anti Clockwise Movement". Thus the episode is finished, being completely enacted.

✪ <u>**AVASTHANUKIRTANAM:**</u>

• 'Anukriti' has to be qualifled with its full connotations or developed from into 'Anukirtanam'. How 'Anukriti' develops into 'Anukirtanam'? How the poet's and director's imaginations can be converted into enactment?

⊗ <u>**KALIDASA'S MALAVIKAGNIMITRAM:**</u>

ENCODING ➔ DECODING ➔ ENCODING

↓

RASA ➔ AVASTHANUKARANAM ➔ AVASTHANUKIRTANAM

↓

TAPANIYA-ASHOKA ➔ KUSUMITA-ASHOKA

↓

KARUNA ➔ SHRINGARA

↓

TEXTUAL REFERENCE (ENCODING)

↓

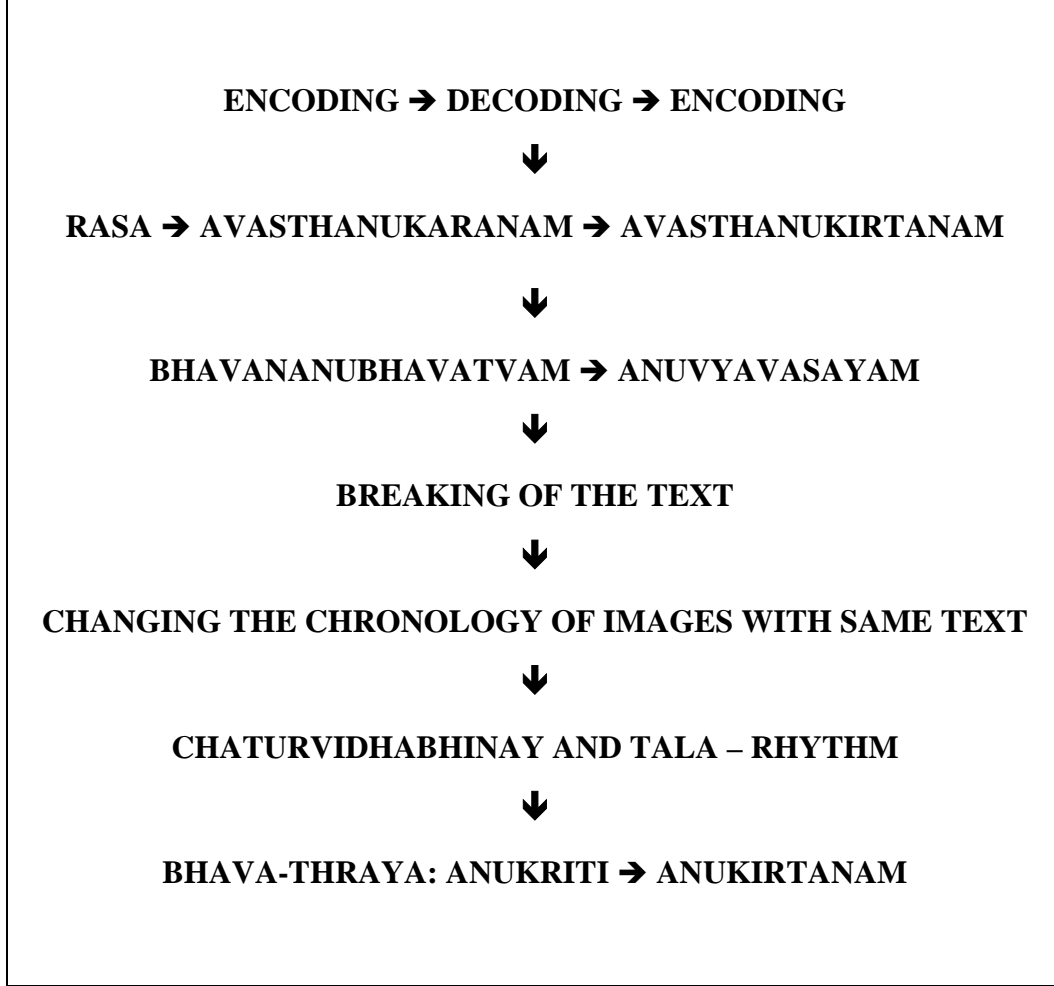**VERBO-VISUAL IMPLICATION (DECODING)**

→ Mahakavi Kalidasa's "Malavikagnimitram" is widely acknowledged and accepted as a romantic play having 'Shringara' as its main Rasa. However, this production is reinterpreted as combination of "Shringara, Karuna, Veer and Hasya Rasas", which are woven around the "Ashoka Vriksha – Tree". How the "Tapaniya-Ashoka" becomes "Kusumita-Ashoka"?

→ Hence the portrayal of an "Ashoka Tree" as the central character in the production was the result of enlarging the scope hidden in a textual reference into a code with verbo-visual implication of functional relevance.

→ "Ashoka" is not only a reference tree to establish the chastity of "Malavika", but also a symbol of the aspirations of the country. "Ashoka" becomes "Shoka" when it does not blossom within the natural cycle and hence becomes the main cause of the sorrow – "Shoka" for the whole society. All incidents and characters of the play are supportive of "Ashoka". That is why the 'Ashoka' plays a significant role in this production and is depicted as a living character, instead of being just a tree.

→ A group of actors was choreographed into a tree providing the base to justify the myth that the tree could sprout when 'Malavika' touched it with her foot. When the country was suffering due to internal unrest and external war, the reflection of this was evident in the withering of leves of the "Ashoka Tree".

→ The change of assuming new colours for the tree is made possible not by invoking any filmic illusion but only evoking the aesthetic device of "Natya Dharmi" enactment.

⊗ **BHASA'S KARNABHARAM:**

⊗ **BHAVA-THRAYA:**

→ When an actor has to assume the role of a well known epic character Karna, the textual context is the sense for the actor's preparation to assume the character. There is no live mode available to the actor. The "Avastha" of the character may be speculated upon from the text. The degree of "Bhavananubhavatvam" required is much greater. So text and context helps this imagination. Since we don't know how the behaviour of the character, the actor has to live with the character. This may be called "Anuvyavasayam". Two aspects are involved in it. The actor learns the contours of the character which he is to enact. The actor also analyses the character on his physical, mental and spiritual level. This helps the actor to recreate and celebrate the qualities of the character.

→ Here, breaking of the text and changing the chronology of images with the same text with "Satvika, Angika, and Vachika – Abhinaya" and "Tala – Rhythm".

ENCODING ➔ DECODING ➔ ENCODING

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RASA ➔ AVASTHANUKARANAM ➔ AVASTHANUKIRTANAM

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BHAVANANUBHAVATVAM ➔ ANUVYAVASAYAM

⬇

BREAKING OF THE TEXT

⬇

CHANGING THE CHRONOLOGY OF IMAGES WITH SAME TEXT

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CHATURVIDHABHINAY AND TALA – RHYTHM

⬇

BHAVA-THRAYA: ANUKRITI ➔ ANUKIRTANAM

→ Karna's predicament as described in the Shloka –

"अयं स कालः क्रमलब्धशोभनो
गुणप्रकर्षो **दिवसोऽयमागतः।**"

→ Karna says that the crucial day has come for him. This idea is developed into "Bhavathraya".

⇒ **FIRST AVASTHA:**
⇒ **THAT DAY HAS COME - दिवसोऽयमागतः। ➔ VEERA – UTSAH:**

→ First 'Avastha' is, 'That day has come' when I the warrior I am, can try my powers.

⇒ <u>**SECOND AVASTHA:**</u>

⇒ <u>**THAT DAY HAS COME - दिवसोऽयमागतः।**</u> ➡ **KARUNA – SHOKA:**

→ Second 'Avastha' is, 'Oh! That day has come' when I have to go against the wish of my mother that Arjuna is my own brother and I should not kill him.

⇒ <u>**THIRD AVASTHA:**</u>

⇒ <u>**THAT DAY HAS COME - दिवसोऽयमागतः।**</u> ➡ **RAUDRA – KRODHA:**

→ Thirdly, 'That day has come' when I can wreak vengeance on my declared enemy Arjuna.

→ There are three contexts to signify that day, which is made into a "Bhavathraya" and therefore 'Anukriti' develops into 'Anukirtanam'.