

CHAPTER: 2

DRAMATIC STRUCTURE (TEXT)

VERSUS

PERFORMANCE STRUCTURE (PERFORMANCE)



“TORANAYUDDHANKAM”

**PERFORMANCE STRUCTURE OF THE THIRD ACT OF
ABHISHEKA NATAKA OF BHASA
IN THE SANSKRIT DRAMA TRADITION OF KERALA –
“KUTTIYATTAM”.**

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THIRD ACT OF ABHISHEKA NATAKA OF BHASA IN THE
SANSKRIT DRAMA TRADITION OF KERALA – “KUTTIYATTAM”.****➤ INTRODUCTION:**

- In Kutiyattam, the ‘**Performance Structure**’ lays stress on the -
 - **Introduction of characters.**
 - **Elaboration of the details of the story / text.**
 - **An actor’s individual performance rather than an ensemble playing.**
- It means, the Kutiyattam ‘**Performance**’ -
 - **Departs radically (De-emphasizes) from the story / text of the drama.**
 - **De-emphasizes the notion of the drama as a total, integrated, artistic unit.**
- The interpretation and commentary are so complex and detailed that Kutiyattam does not present entire drama in a single night. Only one selected act of the drama is presented at a time; each act of the drama has its own title and is meant to be performed in its own entity. But the mode and style of abhinaya / enacting are so elaborate, expatiatory and digressive that even a short episode or dramatic situation becomes very long piece of acting; even within each scene, a performer may spend upto an hour, illuminating a single line of the text by interpreting and making political and social analogies, exploring

emotional associations and telling related stories or peripheral events, thus taking 5 to 35 nights to present even a single act.

- But when only one act is enacted, the presentation of the plot of the drama is left incomplete and truncated, to rectify this defect the Chakyars have invented a device – they add an account of the past life of the important characters of the drama. This addition made to the original text of the drama is called “**Nirvahanam**”; which is completely the work of the Chakyars; the original author of the drama has nothing to do with it. The characters of most of the dramas are all puranic; so in preparing the “Nirvahanam” Chakyars draw their materials from the puranic sources. Another unique structural feature of Kutiyattam is that it permits several actors to perform the same role on different occasions.
- Before examining the individual elements in detail it may be useful to review the general performance pattern.

➤ **HYPOTHETICAL PERFORMANCE STRUCTURE / PERFORMANCE MODEL:**

NIGHT	EVENT	
First	I	Enactment of elaborate ‘Rituals’ - Purvaranga – The Preliminary Rites: The preliminaries of the enactment consist of the - <ul style="list-style-type: none"> • Talayilkettuka - Offstage ceremonial preparation. • Aranguvitanam - The decoration of the stage. • Arangutalikkuk – Reciting the ‘Nandi Shloka.’
	II	Purappadu – First entry of the Sutradhara / Important character. (Actor A) He presents some of the important events leading upto the text of drama and expands on the details found in the first few lines or verses of the text.
	III	Brief concluding rituals.

Second	I	Abbreviated opening rituals.
	II	<p>After Purvaranga and Purappadu, it is customary to preface the performance by a 'flash-back' method of narrating the previous story. It has three parts.</p> <ul style="list-style-type: none"> • Anukramam – Anukramam is denotes the narration of a story (by gestures) backwards in the form of a series of questions, from the time of the entry of the character. • Samksepa – Samksepa is the narration of the story (by gestures) in a concise way from the point where Anukramam ended and taking the story forward up to a point. • Nirvahanam – Recapitulation of the past incidents. <p>First character (Actor B) elaborates stories and major characters connected to, but not found in the text of the drama (Anukarma, Samksepa, Nirvahanam).</p>
	III	Brief concluding rituals.
Third	I	Brief introductory rituals.
	II	Further elaboration of the stories and major characters by the First character (Actor B) (Nirvahanam).
	III	Brief concluding rituals.
Fourth	I	Short introductory rituals.
	II	Entry of the Second character (Actor C) who introduces himself, presents personal background leading upto the moment the drama begins and elaborates the stories from his point of view (Nirvahanam).
	III	Brief concluding rituals.
Fifth	I	Abbreviated introductory rituals.
	II	Further elaboration of the stories and major characters by the First character (Actor C) (Nirvahanam).
	III	Abbreviated concluding rituals.

Sixth	I	Brief introductory rituals
	II	Kutiyattam Proper – The Presentation / Performance of the dramatic text. Performance of the act of the drama beginning at the point in the text where the characters in the previous day's procedures left off and continuing all chronological sequence to the end, with all the necessary characters (Actor A, B, C and so on) or their symbolic substitutes appearing on the stage.
	III	Mutiyakkitta – concluding ceremony / rituals. Performed by the chief actor of the company

- Purappadu, Anukarma, Samksepa, Nirvahanam and Mutiyakkitta are ekaharya, mono performances and Kutiyattam is anekaharya, multi-charactered. In addition to the continuous tradition of staging method handed down from generation to generation, there are actual stage manuals giving choreographic details and elaborate instructions regarding the staging of dramas. The manuals laying down definite rules and prescribing modes and methods of presenting even the minute details of the drama, were prepared and written on palm – leaves by Chakyars in the past and they are still carefully preserved by them in their houses. These stage manuals are the – (*Illustration: 1*)

A. KRAMADIPIKA – PRODUCTION MANUAL:

⇒ It deals with -

→ **Order of presentation,**

→ **The method of production;** of the concerned drama.

⇒ It also deals with the costumes of character, the points to be noted when an actor does his role, as well as assumes the roles of various characters, like when he recalls old events, how to connect up such digressions and annotations and descriptions with the story proper, the dance steps to be done at various points, the svara to be used etc. written in Sanskrit, Malayalam, or a mixture of both. Some texts call it '**Kriyakrama**' also.

B. ATTAPRAKARAM – ACTING MANUAL:

⇒ It deals with -

→ **The way of acting to be done.**

⇒ The word means ‘the way of acting to be done’. It gives details of the abhinaya to be done which are written in Malayalam. It also gives verses to be used for ‘Nirvahanam’. The way each verse has to be enacted, is given in detail. The mood, the dance steps, the svaras, the tala etc. are mentioned in them. It indicates acting methods, the meaning of passages in the text and is in the form of a continuous, moving story, enabling the actor to expound the text accurately.

➤ **“TORANAYUDDHANKAM” - THE THIRD ACT OF ABHISHEKA NATAKA OF BHASA:**

❖ **INTRODUCTION:**

- The play – Abhisheka Natakam depicts the story of Ramayana from the Kishkindhakanda to the Yuddhakanda in 6 acts. Toranayudhhankam is the third act of the Abhisheka Natakam, which is one of the most interesting and spectacular performances presented by the Chakyars in Kutiyattam. The characters are –

1. Shankukarna
2. Ravana
3. Vibhishana
4. Hanumana
5. Rakshasas

❖ SYNOPSIS OF THE ACT:

- Hanuman after meeting Sita at Lanka and giving her Rama's signet ring and all the news, is about to return to Rama. He thinks of a plan to let Ravana know about his visit and destroys the Ashokavanika garden and rests on the top of the Torana – the gate of garden. Shankukarna – the head gardener runs away in fright and informs Ravana who is enraged at it. Coming to know of the complete destruction of the Ashoka garden by Hanumana, Ravana gets furious and orders the monkey to be captured at once. Ravana sends an army of thousand Rakshasas to seize the monkey. Soon news reaches him that the six commanders of that army, including Aksha, have been killed by Hanumana. On hearing this Ravana himself gets ready to encounter Hanumana, but he is stopped from that attempt by the news that Indrajit has already rushed against Hanumana. Indrajit succeeds in overpowering and capturing Hanumana. Ravana orders Vibhishana to bring the captive monkey before him. Vibhishana offers some good advice to Ravana, but the latter only grows angry on hearing the advice and orders Vibhishana to stop. When Hanumana is brought before him Ravana scornfully asks him who is he and why he has entered the private garden. Hanumana informs Ravana of his name and parentage and then conveys to him Rama's ultimatum. Ravana, indignantly orders Hanumana to be killed. When he is reminded that messengers are never killed, he agrees to hear Rama's message which is that Rama is soon coming to Lanka to kill him. Ravana dismisses Rama's threat with a contemptuous laughter and boasts of his great strength. Then Hanumana asks him why he then carried away Sita stealthily. At this Vibhishana also condemns that action of Ravana who now orders to send away Hanumana after setting fire to his tail. When Hanumana has left, Vibhishana once more advises Ravana to return Sita to Rama and thus to avoid a war with a stronger foe. Ravana turns down the advice with contempt.

❖ **BHASA'S TEXT IN SANSKRIT ALONGWITH CHAKYAR'S "ARANGU TALI"**
SHLOKA AND "NIRVAHANA" SHLOKAS:

॥ तृतीयोङ्कः तोरण - युद्धाङ्क ॥

• **FIRST NIGHT:**

• **ARANGU TALI / NANDI SHLOKA / VERSE (अरंगुतेळियिक्कुक्क श्लोक):**

सीतामाश्वास्य वाक्यैस्स्वयमपि मुदितस्तां प्रणम्य प्रयास्यन्
 सञ्चूर्योद्यानपालान् पुनरहितगणान् किंकरादींस्तथाक्षम्।
 हत्वा ब्रह्मास्त्रबन्धादचलधृतगती रावणं दृष्टमुक्त्वा
 दग्ध्वा लङ्कां प्रतस्थे निशिचरनगरीं यो हनूमान् स वोऽव्यात्॥

कालानले तूललवं वितन्वन् बालानले राक्षसराजधानीम्।
 हालाहलग्रीवसमीरजन्मा मालां विपत्तेर्दहतात् कपिर्वः॥

(ततः प्रविशति शङ्कुकर्णः)

शङ्कुकर्णः - क इह भोः! काञ्चनतोरणद्वारमशून्यं कुरुते ? (प्रविश्य)
 प्रतीहारी - अय्य! अहं विजया। किं करीअदु। (आर्य! अहं विजया। किं क्रियताम्।)
 शङ्कुकर्णः - विजये! निवेद्यतां निवेद्यतां महाराजाय लङ्केश्वराय भग्नप्रायाऽशोकवनिकेति! कुतः,
 यस्यां न प्रियमण्डनापि महिषी देवस्य मण्डोदरी
 स्नेहाल्लुम्पति पल्लवान्न च पुनर्वीजन्ति यस्यां भयात् ।
 वीजन्तो मलयानिला अपि करैरस्पृष्टबालद्रुमाः
 सेयं शक्ररिपोरशोकवनिका भग्नेति विज्ञाप्यताम् ॥ १ ॥

• **SECOND NIGHT:**

• **NIRVAHANA SHLOKAS / VERSES (निर्वहण श्लोक):**

धनदेन परित्यक्तां सुविभक्तमहापथाम्।
 विवेश लङ्कां देवारिः स्वर्गं देवाधिपो यथा॥

ततोऽभिषिक्तः क्षणदाचरैस्तदा
 प्रविश्य लङ्कां स्वपुरीं दशाननः।
 निकामपूर्णां च बभूव सा पुरी
 निशाचरैर्नीलबलाहकोपमैः॥

दत्ताऽभूत् कालकेयाय रावणेनातिभीषणा।
 स्वसा शूर्पणखा नाम विद्युज्जिह्वाय नामतः॥

अथ गत्वा दशग्रीवो मृगयामटते स्म सः।
 तत्रापश्यन्महाबाहुं मयं नाम दितेः सुतम्॥

कन्यासहायं दृष्ट्वा तु दशग्रीवो निशाचरः।
 अपृच्छत् को भवानेको निर्मनुष्यमृगे वने॥

मयं नाम दितेः पुत्रं मामवेहि दशानन।
 मायावी दुन्दुभिश्चैव यौ तौ मम सुतावुभौ॥

इयं ममात्मजा राजन् हेमयाप्सरसा धृता।
 कन्या मण्डोदरी नाम पत्न्यर्थं प्रतिगृह्यताम्॥

पिबन् मधु मुखं चुम्बन्नालिङ्गन् गाढमालपन्।
 मण्डोदर्या चिरं रेमे रावणः काममोहितः॥

ततो मण्डोदरी पुत्रं मेघनादमसूयत।
 रुदता संप्रमुक्तोभून्नादो जलधरोपमः॥

अक्षो नामाभवत्तत्र तस्य रक्षःपतेस्सुतः।
 विक्षोभिताखिलारातिवक्षाः काल इवापरः॥

विरोचनस्य दौहित्रीं सप्तज्वालेति विश्रुताम्।
 तां कन्यां कुम्भकर्णाय रावणः समुपाहरत्॥

गन्धर्वराजस्य सुतां शैलूषस्य महात्मनः।
 सरमां नाम धर्मज्ञां लेभे भार्या विभीषणः॥

• THIRD NIGHT:

सौभ्रात्रं दर्शयानस्तु दूतं वैश्रवणस्तदा।
लङ्कायां प्रेषयामास दशग्रीवहितेप्सया॥

चिन्त्यते हि वधोपायः सर्षिसङ्घैस्सुरैस्तव।
निवर्तस्व दशग्रीव! सुपापात् सुरविग्रहात्॥

त्रिलोकानपि जेष्यामि बाहुवीर्यमुपाश्रितः।
चतुरो लोकपालांस्तान् नयिष्ये यमसादनम्॥

ततो युद्धं समभवद् यक्ष-राक्षस-सङ्कुलम्।
पुष्पकं तस्य जग्राह विमानं जयलक्षणम्॥

जित्वा वैश्रवणं देवं कैलासमवरुह्य च।
अपश्यत् पुष्पकं तत्र विष्टब्धं कामगं दिवि॥

ततः पार्श्वमुपागम्य भवस्यानुचरो बली।
नन्दीश्वर उवाचेदं राक्षसेन्द्रमशङ्कितः॥

निवर्तस्व दशग्रीव, शैले क्रीडति शङ्करः।
प्राणिनामेष सर्वेषामगम्यः पर्वतो महान्॥

कोऽयं शङ्कर इत्युक्त्वा शैलमूलमुपागतः।
तोलयामास शैलं तं सभूतगणशङ्करम्॥

चचाल पार्वती चापि समाश्लिष्टा महेश्वरम्॥
पादाङ्गुष्ठेन देवोऽपि स्थापयामास पर्वतम्॥

भीतेन रक्षसा तेन भुजानां पीडनेन च।
मुक्तो विरावः सुमहांस्त्रैलोक्यं येन पूरितम्॥

यस्माल्लोकास्त्रयस्त्वेते रावणेन विराविताः।
तस्मात्त्वं रावणो नाम नाम्ना लोके भविष्यसि॥

यस्माद्वानरमूर्तिं मां दृष्ट्वा हासं विमुञ्चसि।
तस्माद्वधार्थं जायन्तां कुलस्य तव वानराः॥

ततो मरुतं नृपतिं यजन्तं दैवतैस्सह।
उशरि बीजमासाद्य योद्धुकामस्समभ्यगात्॥

इन्द्रो मयूरः संवृत्तो यमराजस्तु वायसः।
कृकलासो धनाध्यक्षो हंसश्च वरुणोऽभवत्॥

अथ जित्वा मरुतं सः प्रययौ राक्षसाधिपः।
नगराणि नरेन्द्राणां युद्धकाँक्षी दशाननः॥

अथाब्रवीद् दशग्रीवं नारदो भगवानृषिः।
गच्छ रावण युद्धाय पितृराजपुरं प्रति॥

ततः संरक्तनयनः क्रुद्धो वैवस्वतो यमः।
कालदण्डममोघं तं तोलयामास पाणिना॥

अथ विज्ञाय भगवान् युद्धं तन्नळिनासनः।
सूक्तिभिः शमयामास द्वयोश्शमनरक्षसोः॥

स तं जित्वा दशग्रीवो यमं त्रिदशपुङ्गवम्।
ततो भोगवतीं प्राप्तः पुरीं वासुकिपालिताम्॥

स्थाप्य नागान् वशे हृष्टो ययौ मणिवतीं पुरीम्।
निवातकवचा यत्र दैत्या लब्धवरास्थिताः।

पूजितस्तैर्यथान्यायं संवत्सरसुखोषितः।
उवाच हर्षयन् हृष्टः कालकेयान् महौजसः॥

• FOURTH NIGHT:

अहं विजित्य त्रिदिवं वशे स्थाप्य पुरन्दरम्।
निवृत्तो विहरिष्यामि त्रैलोक्यैश्वर्यशोभितः॥

अहमिन्द्रो भविष्यामि वरुणो धनदो यमः।
त्रिदशान् विनिहत्याजौ स्थापयिष्यामि चापरान्॥

तस्य राक्षससैन्यस्य समन्तादुपयास्यतः।
देवलोकं ययौ शब्दो भिद्यमानार्णवोपमः॥

श्रुत्वा तु रावणं प्राप्तमिन्द्रः सञ्चलितासनः।
देवानुवाच वै तत्र सर्वानेव समागतान्॥

आदित्यान् सवसून् रुद्रान् विश्वान् साध्यान् मरुद्गणान्।
सज्जीभवध्वं युद्धाय रावणस्य दुरात्मनः॥

ततो युद्धं समभवद् देवराक्षससैन्ययोः।
घोरं तुमुलनिहादं नानाप्रहरणोद्यतम्॥

प्रतीहारी - अय्य ! णिच्चं भट्टिपादमूले वत्तमाणस्स जणस्स अदिट्ठपुरुवो अअं सम्भमो। किं एदं । (आर्य ! नित्यं भर्तृपादमूले वर्तमानस्य जनस्यादृष्टपूर्वोऽयं संभ्रमः । किमेतद् ।)
शङ्कुकर्णः - भवति ! अतिपाति कार्यमिदम् । शीघ्रं निवेद्यतां निवेद्यताम् ।
प्रतीहारी - अय्य ! इयं णिवेदेमि । (निष्क्रान्ता) (आर्य ! इयं निवेदयामि ।)
शङ्कुकर्णः - (पुरतो विलोक्य) अये अयं महाराजो लङ्केश्वर इत एवाभिवर्तते । य एषः,
अमलकमलसन्निभोग्रनेत्रः कनकमयोज्ज्वलदीपिकापुरोगः ।
त्वरितमभिपतत्यसौ सरोषो युगपरिणामसमुद्यतो यथार्कः ॥ २ ॥

(ततः प्रविशति यथानिर्दिष्टो रावणः ।)

रावणः - कथं कथं भो नववाक्यवादिज्झृणोमि शीघ्रं वद केन चाद्य ।
मुमूर्षुणा मुक्तभयेन धृष्टं वनाभिमर्दात् परिधर्षितोऽहम् ॥ ३ ॥
शङ्कुकर्णः - (उपसृत्य) जयतु महाराजः । अविदितागमनेन केनचिद् वानरेण ससंरम्भमभिमृदिताशोकवनिका ।
रावणः - (सावज्ञम्) कथं वानरेणेति । गच्छ, शीघ्रं निगृह्यानय ।
शङ्कुकर्णः - यदाज्ञापयति महाराजः । (निष्क्रान्तः ।)
रावणः - भवतु भवतु ।
युधि जगत्त्रयभीतिकृतोऽपि मे यदि कृतं त्रिदशौरिदमप्रियम् ।
अनुभवन्त्वचिरादमृताशिनः फलमतो निजशाठ्यसमुद्भवम् ॥ ४ ॥

• FIFTH NIGHT:

(प्रविश्य) शङ्कुकर्णः - जयतु महाराजः । महाराज ! महाबलः खलु स वानरः । तेन खलु मृणालवदुत्पाटिताः
सालवृक्षाः, मुष्टिना भग्नो दारुपर्वतकः, पाणितलाभ्यामभिमृदितानि लतागृहाणि, नादेनैव विसंजीकृताः प्रमदवनपालाः ।
तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति महाराजः ।
रावणः - तेन हि किङ्कराणां सहस्रं बलमाज्ञापय वानरग्रहणाय ।
शङ्कुकर्णः - यदाज्ञापयति महाराजः । (निष्कपम्य प्रविश्य) जयतु महाराजः ।
अस्मदीयैर्महावृक्षैरस्मदीया महाबलाः ।
क्षिप्रमेव हतास्तेन किङ्करा द्रुमयोधिना ॥ ५ ॥
रावणः - कथं हता इति । तेन हि कुमारमक्षमाज्ञापय वानरग्रहणाय ।

शङ्कुकर्णः - यदाज्ञापयति महाराजः। (निष्क्रान्तः।)

रावणः - (विचिन्त्य)

कुमारो हि कृतास्त्रश्च शूरश्च बलवानपि ।

प्रसह्य चापि गृह्णीयाद्धन्याद् वा तं वनौकसम् ॥ ६ ॥ (प्रविश्य)

शङ्कुकर्णः - अनन्तरीयं बलमाज्ञापयितुमर्हति महाराजः।

रावणः - किमर्थम्?

शङ्कुकर्णः - श्रोतुमर्हति महाराजः। कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापिता अप्यनुगताः पञ्च सेनापतयः।

रावणः - ततस्ततः?

शङ्कुकर्णः - ततस्तानभिद्रुतान् दृष्ट्वा किञ्चिद् भीत इव तोरणमाश्रित्य काञ्चनपरिघमुद्यम्य निपातितास्तेन हरिणा पञ्च सेनापतयः।

रावणः - ततस्ततः?

शङ्कुकर्णः - ततः कुमारमक्षं

क्रोधात् संरक्तनेत्रं त्वरिततरहयं स्यन्दनं वाहयन्तं

प्रावृट्कालाभ्रकल्पं परमलघुतरं बाणजालान् वमन्तम् ।

तान् बाणान् निर्विधुन्वन् कपिरपि सहसा तद्रथं लङ्खयित्वा

कण्ठे सङ्गृह्य धृष्टं मुदिततरमुखो मुष्टिना निर्जघाने ॥ ७ ॥

रावणः - (सरोषम्) आः, कथं कथं निर्जघानेति।

तिष्ठ त्वमहमेवैनमासाद्य कपिजन्तुकम् ।

एष भस्मीकरोम्यस्मत्क्रोधानलकणैः क्षणात् ॥ ८ ॥

शङ्कुकर्णः - प्रसीदतु प्रसीदतु महाराजः! कुमारमक्षं निहतं श्रुत्वा क्रोधाविष्टहृदयः कुमारेन्द्रजिदभिगतवांस्तं वनौकसम्।

रावणः - तेन हि गच्छ। भूयो ज्ञायतां वृत्तान्तः।

शङ्कुकर्णः - यदाज्ञापयति महाराजः! (निष्क्रान्तः।)

रावणः - कुमारो हि कृतास्त्रश्च,

अवश्यं युधि वीराणां वधो वा विजयोऽथवा ।

तथापि क्षुद्रकर्मदं मह्यमीषन्मनोज्वरः ॥ ९ ॥ (प्रविश्य)

शङ्कुकर्णः - जयतु महाराजः। जयतु लङ्केश्वरः। जयतु भद्रमुखः।

संवृत्तं तुमुलं युद्धं कुमारस्य च तस्य च ।

ततः स वानरः शीघ्रं बद्धः पाशेन साम्प्रतम् ॥ १० ॥

रावणः - कोऽत्र विस्मयं इन्द्रजिता शाखामृगो बद्ध इति। कोऽत्र भोः। (प्रविश्य)

राक्षसः - जयतु महाराजः!

रावणः - गच्छ विभीषणस्तावदाहूयताम्!

राक्षसः - यदाज्ञापयति महाराजः! (निष्क्रान्तः।)

रावणः - त्वमपि तावद् वानरमानय !

शङ्कुकर्णः - यदाज्ञापयति महाराजः! (निष्क्रान्तः।)

• **SIXTH NIGHT:**

रावणः - (विचिन्त्य) भोः ! कष्टम् ।
 अचिन्त्या मनसा लङ्का सहितैः सुरदानवैः ।
 अभिभूय दशग्रीवं प्रविष्टः किल वानरः ॥ ११ ॥
 अपि च,
 जित्वा त्रैलोक्यमाजौ ससुरदनुसुतं यन्मया गर्वितेन
 क्रान्त्वा कैलासमीशं स्वगणपरिवृतं साकमाकम्प्य देव्या ।
 लब्ध्वा तस्मात् प्रसादं पुनरगस्तुतया नन्दिनानादृतत्वाद्
 दत्तं शप्तं च ताभ्यां यदि कपिविकृतिच्छद्मना तन्मम स्यात् ॥ १२ ॥

(ततः प्रविशति विभीषणः।)

विभीषणः - (सविमर्शम्) अहो तु खलु महाराजस्य विपरीता बुद्धिः संवृत्ता । कुतः,
 मयोक्तो मैथिली तस्मै बहुशो दीयतामिति ।
 न मे शृणोति वचनं सुहृदां शोककारणात् ॥ १३ ॥
 (उपेत्य) जयतु महाराजः ।
 रावणः - विभीषण ! एह्येहि । उपविश ।
 विभीषणः - एष एष उपपविशामि । (उपविशति)
 रावणः - विभीषण ! निर्विण्णमिवत्वां लक्षये !
 विभीषणः - निर्वेद एव खल्वनुत्क्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य ।
 रावणः - छिद्यतामेषा कथा । त्वमपि तावद् वानरमानय ।
 विभीषणः - यदाज्ञापयति महाराजः ! (निष्क्रान्तः।)

(ततः प्रविशति हनूमान्।)

सर्वे - आः इत इतः ।
 हनूमान् - नैवाहं धर्षितस्तेन नैर्ऋतेन दुरात्मना ।
 स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया ॥ १४ ॥
 (उपगम्य) भो राजन् ! अपि कुशली भवान् ?
 रावणः - (सावज्ञम्) विभीषण ! किमस्य तत् कर्म ?
 विभीषणः - महाराज ! अतोऽप्यधिकम् ।
 रावणः - कथं त्वमवगच्छसि ?
 विभीषणः - प्रष्टुमर्हति महाराजः कस्त्वमिति ।
 रावणः - भो वानर ! कस्त्वम् । केन कारणेन धर्षितोऽस्माकमन्तः पुरं प्रविष्टः ?
 हनूमान् - भोः ! श्रूयताम्,
 अञ्जनायां समुत्पन्नो मारुतस्यौरसः सुतः ।
 प्रेषितो राघवेणाहं हनूमान् नाम वानरः ॥ १५ ॥

विभीषणः - महाराज ! किं श्रुतम् ।
 रावणः - किं श्रुतेन ।
 विभीषणः - हनूमन् ! किमाह तत्रभवान् राघवः ।
 हनूमान् - भोः ! श्रुयतां रामशासनम् ॥
 रावणः - कथं कथं रामशासनमित्याह । आः हन्यतामयं वानरः ।
 विभीषणः - प्रसीदतु प्रसीदतु महाराजः ! सर्वापराधेष्ववध्याः खलु दूताः । अथवा रामस्य वचनं श्रुत्वा पश्चाद् यथेष्टं कर्तुमर्हति महाराजः !
 रावणः - भो वानर ! किमाह स मानुषः ?
 हनूमान् - भोः ! श्रूयतां,
 वरशरणमुपेहि शङ्करं वा प्रविश च दुर्गतमं रसातलं वा ।
 शरवरपरिभिन्नसर्वगात्रं यमसदनं प्रतियापयाम्यहं त्वाम् ॥ १६ ॥
 रावणः - हः हः हः !
 दिव्यास्त्रैस्त्रिदशगणा मयाभिभूता
 दैत्येन्द्रा मम वशवर्तिनः समस्ताः ।
 पौलस्त्योऽप्यपहतपुष्पकोऽवसन्नो
 भो ! रामः कथमभियाति मानुषो माम् ॥ १७ ॥
 हनूमान् - एवंविधेन भवता किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम् ?
 विभीषणः - सम्यगाह हनूमान् ।
 अपास्य मायया रामं त्वया राक्षसपुङ्गव !
 भिक्षुवेषं समास्थाय च्छलेनापहता हि सा ॥ १८ ॥
 रावणः - विभीषण ! किं विपक्षपक्षमवलम्बसे ।
 विभीषणः - प्रसीद राजन् ! वचनं हितं मे प्रदीयतां राघवधर्मपत्नी ।
 इदं कुलं राक्षसपुङ्गवेन त्वया हि नेच्छामि विपद्यमानम् ॥ १९ ॥
 रावणः - विभीषण ! अलमलं भयेन ।
 कथं लम्बसटः सिंहो मृगेण विनिपात्यते ।
 गजो वा सुमहान् मत्तः शृगालेन निहन्यते ॥ २० ॥
 हनूमान् - भो रावण ! विपद्यमानभाग्येन भवता किं युक्तं राघवमेवं वक्तुम् । मा तावद् भोः !
 नक्तञ्चरापसद ! रावण ! राघवं तं
 वीराग्रगण्यमतुलं त्रिदशेन्द्रकल्पम् ।
 प्रक्षीणपुण्य ! भवता भुवनैकनाथं
 वक्तुं किमेवमुचितं गतसार ! नीचैः ॥ २१ ॥
 रावणः - कथं कथं नामाभिधते । हन्यतामयं वानरः । अथवा दूतवधः खलु वचनीयः । शङ्कुकर्ण ! लाङ्गूलमादीप्य
 विसृज्यतामयं वानरः ।
 शङ्कुकर्णः - यदाज्ञापयति महाराजः । इत इतः ।
 रावणः - अथवा एहि तावत् ।
 हनूमान् - अयमस्मि ।
 रावणः - अभिधीयतां मद्वचनात् स मानुषः
 अभिभूतो मया राम ! दारापहरणादसि ।
 यदि तेऽस्ति धनुःप्लाघा दीयतां मे रणो महान् ॥ २२ ॥

हनूमान् - अचिराद् द्रक्ष्यसि,
 अभिहतवरप्रगोपुराट्टां रघुवरकार्मुकनादनिर्जितस्त्वम् ।
 हरिगणपरिपीडितैः समन्तात् प्रमदवनैरभिसंवृतां स्वलङ्काम् ॥ २३ ॥
 रावणः - आः निर्वास्यतामयं वानरः ।
 राक्षसाः - इत इतः । (रक्षोभिः सह निष्क्रान्तो हनूमान् ।)
 विभीषणः - प्रसीदतु प्रसीदतु महाराजः । अस्ति काचिद् विवक्षा महाराजस्य हितमन्तरेण ।
 रावणः - उच्यतां, तच्छ्रेयो वयमपि श्रोतारः ।
 विभीषणः - सर्वथा राक्षसकुलस्य विनाशोऽभ्यागत इति मन्ये ।
 रावणः - केन कारणेन ।
 विभीषणः - महाराजस्य विप्रतिपत्त्या ।
 रावणः - का मे विप्रतिपत्तिः ।
 विभीषणः - ननु सीतापहरणमेव ।
 रावणः - सीतापहरणेन को दोषः स्यात् ?
 विभीषणः - अधर्मश्च ।
 रावणः - च शब्देन सावशेषमिव ते वचनम् । तद्ब्रूहि ।
 विभीषणः - तदेव ननु ।
 रावणः - विभीषण ! किं गूहसे । मम खलु प्राणैः शापितः स्याः ; यदि सत्यं न ब्रूयाः ।
 विभीषणः - अभयं दातुमर्हति महाराजः ।
 रावणः - दत्तमभयम् । उच्यताम् ।
 विभीषणः - बलवद्विग्रहश्च ।
 रावणः - (सरोषम्) कथं कथं बलवद्विग्रहो नाम ।
 शत्रुपक्षमुपाश्रित्य मामयं राक्षसाधमः ।
 क्रोधमाहारयंस्तीव्रमभीरुरभिभाषते ॥ २४ ॥
 कोऽत्र ?
 ममानवेक्ष्य सौभ्रात्रं शत्रुपक्षमुपाश्रितम् ।
 नोत्सहे पुरतो द्रष्टुं तस्मादेष निरस्यताम् ॥ २५ ॥
 विभीषणः - प्रसीदतु महाराजः । अहमेव यास्यामि ।
 शासितोऽहं त्वया राजन् ! प्रयामि न च दोषवान् ।
 त्यक्त्वा रोषं च कामं च यथा कार्यं तथा कुरु ॥ २६ ॥
 (परिक्रम्य) अयमिदानीम् ---
 अद्यैव तं कमललोचनमुग्रचापं
 रामं हि रावणवधाय कृतप्रतिज्ञम् ।
 संश्रित्य संश्रितहितप्रथितं नृदेवं
 नष्टं निशाचरकुलं पुनरुद्धरिष्ये ॥ २७ ॥ (निष्क्रान्तः ।)
 रावणः - हन्त निर्गतो विभीषणः । यावदहमपि नगररक्षां सम्पादयामि ।

(निष्क्रान्तः ।)

➤ **PERFORMANCE SEQUENCE:**

- At present ‘Toranayuddhankam’ as a religious ritual is performed only in the Vadakkunnathan Temple at Trichur once every five years by the Ammannur Chakyars of Irinjalakuda and at the Shiva Temple in Venganur by the Koyappa Chakyars of Painkulam. It starts on Vijaya Dashmi and the performance begins at 9 p.m. every day. The duration of the performance varies from day to day and the last day’s performance lasts upto early morning. According to ‘Kramadipika’ except Vijaya all the characters were used to come on the stage but nowadays Vijaya also comes on the stage. As would be clear ‘Vira, Raudra and Bhayanaka’ rasas dominate and ‘Sringara’ is absent as there is no ‘Nayika’.

❖ **SIX DAYS SCHEDULE OF THE ENACTMENT OF
“TORANAYUDDHANKAM”:**

NIGHT	EVENT
First	<ul style="list-style-type: none"> • Purvaranga – The Preliminary rites. • Arangutalikkuk – Reciting the nandi shloka. • Purappadu (First Entry) of Shankukarna.
Second	<ul style="list-style-type: none"> • Anukramam. • Samkseparam. • Nirvahanam of Shankukarna (First Phase).
Third	<ul style="list-style-type: none"> • Nirvahanam of Shankukarna (Second Phase).
Fourth	<ul style="list-style-type: none"> • Nirvahanam of Shankukarna (Last Phase). • Entry of Ravana. • First Day of Kutiyattam (Shankukarna, Ravana).
Fifth	<ul style="list-style-type: none"> • Second Day of Kutiyattam (Shankukarna, Ravana).
Sixth	<ul style="list-style-type: none"> • Third Day of Kutiyattam (Shankukarna, Ravana, Vibhishana, Hanumana, Rakshasas). • Mutiyakkitta – concluding ceremony / rituals.

➤ **THE KRAMADIPIKA (PRODUCTION MANUAL) AND
THE ATTAPRAKARAM (ACTING MANUAL):**

➤ **FIRST NIGHT:**

❖ **THE KRAMADIPIKA (PRODUCTION MANUAL):**

➔ **PURVARANG – THE PRELIMINARIES RITES:**

- After taking purificatory bath on the commencing day of Kutiyattam the Chakyar in the role of Shankukarna, Nambiar and Nangiar come to the Kuttampalam and make obeisance to the temple deity. Before a temple performance starts the main priest (mel-santi) gives his blessings to the Chakyar and gives him ‘Koorayum pavitravum’ and ‘Nambiar’ goes to the sanctum sanctorum of the temple, where a priest lights a small oil lamp from the flame burning before the temple deity. Returning to the ‘Kuttambalam’ with the lamp, the ‘Nambiar’ lights the lamp in the dressing room and eventually lights the large stage lamp, which illuminates the performance. Thus the fire which presides over the sacrifices made to the temple deity illuminates the world of the play, extending the realm of the sacred to the performance. (*Illustration: 2*)

* **TALAYILKETTUKA (TYING ON THE HEAD – CHOPPUTHUNI):**

- It is the symbolic first step in an actor’s regime on the day of the performance. After a series of prayers and elaborate religious rites in the main temple as well as in the performance arena, the actor in the role of Shankukarna ties a red cloth on his head, making the first step in the dramatic process. The performer sits cross legged facing eastwards and gets ready for the make-up after worshipping his preceptors, Ganapati, Sarasvati and the family deities. He takes a red cloth – ‘Chopputhuni’ and ties it around the head. 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), silently reciting all the letters of the alphabet, forward from beginning to end and backward from end to beginning and then the 'Upasana Mantras'. He then spreads ghee all over his face. (*Illustration: 3-4-5*)

* **ANIJJUKUTUKA – TO GET READY WITH MAKEUP AND COSTUME:**

- After 'Talayilkettuka', performer on begins the make-up, costume and other green-room procedures proceeding to Purvarang / Purappadu and finally on to the stage presentation. In 'Thoranyuddhankam' for Shankukarna – (*Illustration: 6-7*)

➔ **SHANKUKARNA'S PRESCRIED ATTIRE / GET-UP:**

➔ **MAKE-UP:** (*Illustration: 8*)

- Face: Pacca (Green paint) – Cutti of rice paste.
- Tilak: Chandrakala.
- The legs are painted with rice paste and a line drawn over it with a finger to create the form / marked of an ankle.

➔ **COSTUME:** (*Illustration: 9-10*)

- Head gear: Kuzhal, Panakettu and Vasikam.
- Chopputhuni, Kuzhayam (Kuppayam), Matta, Thattu, Poyatakam (ties the ends of his lower garments), Uttariyam (on his waist), Kaupin.
- Damstra.

➔ **ORNAMENTS:**

- Vala (Chudi), Katak (Kada), Tolvala, Pozhumpu (Kazhutharam), Channavuram, Marmala, Katisutra.
- Kundalam, Chevippuvu, Pilippattam, Chuttithuni, Pinmara.

* **ARANGUVITANAM / RANGAPRASADHANAM –**
THE DECORATION OF THE STAGE:

- A big lamp (Nilavilakku) about four feet high made of bell-metal is placed in front of the stage, lighted with oil and wicks, two wicks facing the actor and one facing the audience. This is the chief source of light in the theatre.
- The decoration of the stage, Rangaprasadhana, which is done as follows -
 - On the right side of the lamp - the cylindrical measuring vessel called para filled with unmilled rice / paddy (Nirapara) and a smaller vessel filled with paddy (Nira itangazhi) with coconut flowers.
 - Besides light – on a plantain leave, ‘Astamangalya’ – eight auspicious things, bunches of tender coconuts, plantain trees with fruits, red silk etc. The pillars are covered with unbleached clothes and decorated with plantain trees having fruits and bunches of coconut and areca nut fruits.
 - Mizhavu is placed on its wooden stand at the back of the stage and covered with unbleached cloth. There is one stool on the stage for the actor to sit when necessary. On the right side of Mizhavu, one unbleached cloth is placed with Talakkootam / Kuzhitalam for Nangiar. (*Illustration: 11-12*)

* **MIZHAVU OCCAPPETUTTUKA:**

- The ritual starts with the playing of the Mizhavu by the Nambiar on the stage before the beginning of the Kuttu / Kutiyattam. It is intended to announce the commencement of the Kutiyattam. Some specific rhythm beats are played. (*Illustration: 13*)

* **GANAPATI NIVEDHYAM / RANGA PUJA / JARJARA PUJA:**

- After Mizhavu occappetuttuka, there is Ganapati Nivedhyam or Ranga Puja or Jarjara Puja consisting of offering oblation to Ganapati, done by the chief priest of the temple. It is intended to ward off all obstacles and success of the performance.

* **GOSTHI-KOTTUKA:**

- This is ceremonial beating of the Mizhavu at the beginning of the Kutiyattam. The Nangiar now comes on the stage and sings hymns called ‘Akkitta’ as a part of the introductory ritualistic ceremonies, with the accompaniment of Mizhavu. The Akkitta hymns are sung in praise of gods Shiva, Ganapati and Saraswati. (*Illustration: 14*)

→ **ARANGUTALIKKUK (RANGA PRASADANAM) – NANDI SHLOKA:**

- It is a form of proksana, purification. After the preliminaries and before the start of the Kutiyattam, the Nambiar, wearing ‘ritual dress’ and comes to the stage as the ‘Nandi Sutradhara’. He stands before the lamp in a prayerful mood with some flowers and water in his hand and chants the Arangu Tali shloka –

सीतामाश्वास्य.....हनूमान् स वोऽव्यात्॥ or कालानले.....कपिर्वः॥

- After that, Nambiar sprinkles the water and strews flowers on the stage and goes back and plays the Mizhavu. (*Illustration: 15*)

* **VAYIKKU:**

- After ‘Arangu Tali’ the curtain is held and the Nambiar plays Mizhavu in ‘Ekatala’. Alongwith Mizhavu, other instruments / the orchestra Kuzhitalam, Sankh, Edakka, Kuzhal etc. are also plays for the entry of the character - Shankukarna. (*Illustration: 16*)

→ **PURAPPADU (FIRST ENTRY) OF SHANKUKARNA:**

* **MARAYIL KRIYA:**

- Ritual dance movements done by Shankukarna behind the curtain accompanied with the Mizhavu. Shankukarna is very much frightened and troubled; performs “Vattattil

Natakkuka” - Runs around three times clockwise and anti clockwise, firmly holding his Kuzhal with both the hands. (*Illustration: 17*)

- He gestures “**Mutikkuka**” - The close of his action.
- Performs “**Mukhattu Nir Talikkuka**” – Aachman and sprinkles water on himself.
- Performs “**Kaliyam Vecchu Tiriya**” – 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 he turns around, keeps each foot in front and then stands in front of the lamp. This series of five movements is called ‘Panchapadavinyasa’.

(*Illustration: 18*)

- He takes hold of the ‘Kuzhal’ with both hands and keeps the legs joined and stands in low posture of inferiority. The curtain is then removed.

* (ततः प्रविशति शङ्कुकर्णः)

- Shankukarna is very much frightened and troubled, trembles from head to foot. (*Illustration: 19*) He moves his lips as if crying out “ve, vve”. The damstra (fangs) is seen protruding outside, then again rolling the thighs held with the hands in fear. He is perturbed and turns around and looks what is behind him. He then pushes aside the ‘Matta’, looks back from the left to the right and towards the door in the backstage on the right and from the right to the door in the backstage on the left. He wonders and suspecting “whether the monkey is following him” turns round in fear, again stands in front of the lamp and gestures as mentioned above. This he does thrice or more.

(*Illustration: 20*)

- He then gestures how “Hanuman uprooted trees and roared”. He enacts getting frightened hearing the roar and making out that he is going to inform Ravana. He walks as done in “**Marayil**” and indicates that he has reached to the “Kanchan Toran - Golden Door of the Palace”.
- Then actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.

- Turning to the right side he stutters and laments. Then he renders “क इह भोः! काञ्चनतोरणद्वारमशून्यं कुरुते?” in the Svara - “Chetipanchamam” without “Mudrabhinaya”. At the time his hands are fixed on his knees.
- The “Cholliyati”, Vijaya’s ‘Granth / Text’ “Kettatuka” – ‘Here Shankukarna hears dialogues spoken by an unseen character, Vijaya from off stage. The dialogue of those who are not brought to the stage is rendered by the ‘Nangiar’. He feigns to hear it by suitable movements of the head, hands or the mudras. This piece of abhinaya is called “Kettatuka”. Shankukarna not only enacts hearing the words of the unseen Vijaya but also brings out fully the meaning of the speech that he has heard by imitating exactly the facial expressions of the unseen Vijaya and enacts with mudras the meaning of her words.’ The “Cholliyati”, Vijaya’s granth “Kettatuka” is rendered in great fear, while trembling.
- “शङ्कुकर्णः - विजये! निवेद्यतां निवेद्यतां महाराजाय लङ्केश्वराय भग्नप्रायाऽशोकवनिकेति!”
Above granth / dialogue is rendered unclearly which is known as “Kottotukuticolluka” (A character, on the day of the Purappadu recites a portion of the dialogue but leaves it incomplete. This left out portion is rendered at the conclusion of the ‘Nirvahanm’ but here the character sings it by using inaudible lip movements while covering the face with the hands. It is a hint to the audience that the ‘Nirvahanam’ is over. This recitation is called ‘Kottotukuticolluka’.); then renders clearly.
- Then he renders “कुतः” upto “यस्यां न प्रियमण्डनापि महिषी देवस्य मण्डोदरी” and enacts as Mandodari who bedecks herself and goes to the garden with her female friends to pluck the buds of the “Karnapoor” (kanphul), acting out weakness on account of love.
- Then he renders “वीजन्तो मलयानिला” and to acts out the incident where Ravana drives off ‘Vayu’. Also acts out the driving away of ‘Sun’ for “रविकरैः अस्पृष्टबालद्रुमाः”.
- Then he renders “सेयं” and acts out the rest of shloka without rendering.
- Then renders “सेयं” and enacts –
- “Kundalam tottu mutikku” - Holding the hands in ‘Kataka’ Mudra just below the ears and slowly moving the hands towards the face, changing the ‘Kataka’ Mudra into

‘Hamsapaksa’ Mudra in process, is called “Kundalam tottu mutikku, which is an indication to the audience that the portion of the story that was being enacted is over.;

- **“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.
- **“Nirgita”** - Dance steps are done facing the four corners showing some gestures in ‘Tripata Tala’.
- **“Chari’s Pada Vinyas / Kuttimutikku”** - A choreographic pattern indication the conclusion of a particular piece of acting does the termination / conclusion of the dance.

❖ THE ATTAPRAKARAM (ACTING MANUAL):

➔ PURAPPADU (FIRST ENTRY) OF SHANKUKARNA:

- After oblation of some “Purvarang – The Preliminaries Rites” and “Arangutalikkuk (Rang Prasadnam) – Nandi Shloka”, Shankukarna gets ready accordingly prescribed attire and enters behind the curtain. He takes hold of the ‘Kuzhal’ with both hands and keeps the legs are joined and stands in low posture of inferiority. The curtain is then removed.

* (ततः प्रविशति शङ्कुकर्णः)

- Shankukarna is very much frightened and troubled, trembles from head to foot. He wonders and suspecting “whether the monkey is following him”. He then gestures how “Hanuman uprooting trees, roared” (*Illustration: 21-22*). He enacts getting frightened hearing the roar and making out that he is going to inform Ravana. He walks as done in **“Marayil”** and indicates that he has reached to the “Kanchan Toran - Golden Door of the Palace”. And then actions **“Kottuvilakkuka”**.
- Turning to the right side, he stutters and laments and then –

⇒ **Granth / Text:** “क इह भोः ! काञ्चनतोरणद्वारमशून्यं कुरुते?”

⇒ **Performative Signs:**

→ (As per the practice) Renders with (Mudra) Abhinaya: Svara - “**Chetipanchamam**”, but here without “**Mudrabhinaya**” because at the time his hands fixed on his knees.

→ Only (Mudra) Abhinaya without rendering: Ho, there! Who is on duty at the “Kanchan Toran - Golden Door of the Palace”? (“**Kottuvilakkuka**”)

→ Renders the same dialogue with (Mudra) Abhinaya. (“**Kottuvilakkuka**”)

- He laments (“**Kottuvilakkuka**”). He hears, and acts “**Cholliyati**”, Vijaya’s granth / Text - “**Kettatuka**”. (*Illustration: 23*)

⇒ **Granth / Text:** “प्रतीहारी - अय्य ! अहं विजया । किं करीअदु । (आर्य ! अहं विजया । किं क्रियताम् ।)”

⇒ **Performative Signs:**

→ Only (Mudra) Abhinaya without rendering: What did you say? “Sir I am Vijaya, what’s to do?” (What can I do for you?) Did you say so? (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “शङ्कुकर्णः - विजये ! निवेद्यतां भग्नप्रायाऽशोकवनिकेति !”

⇒ **Performative Signs:**

→ Renders stuttering.

→ Renders with (Mudra) Abhinaya: Svara - “**Chetipanchamam**”. Oh, Vijaya, take a message at once to his Majesty the Lord of Lanka – the Ashoka garden is nearly all destroyed. (“**Kottuvilakkuka**”)

→ Only (Mudra) Abhinaya without rendering the text.

⇒ **Granth / Text:** “कुतः”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: How so? (“**Kottuvilakkuka**”)

* **EPISODE - RAVANA DRIVES AWAY “SUN”:**

- For the enactment of this episode Shankukarna uses **Abhinaya Prakara – Modes of Acting: “Pakarnnattam”** (At time the same actor takes the role of several characters). In this episode Shankukarna enacts the roles of Mandodari, the Maids, Ravana, the Sun and the Gardners. As “Mudrabhinaya” is rendered in a rhythmic way, the playing of Mizhavu is essential for the acting.
- In the printed text second half of shloka is: “अपि करैरस्पृष्टबालद्रुमाः” – The plants are untouched by hand; but in the manuscripts with ‘Chakyar’ it is: “रविकरेः अस्पृष्टबालद्रुमाः” – Sun’s rays do not fall on the young plants.

⇒ **Granth / Text:** कुतः, “यस्यां न प्रियमण्डनापि.....भग्नेति विज्ञाप्यताम् ।।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara - “**Chetipanchamam**”.
- Only (Mudra) Abhinaya without rendering: (“**Kottuvilakkuka**”)
- Narrates and enacts the meaning in prose order.

- Narrates: देवस्य महिषी मण्डोदरी यस्यां न पल्लवान् लुम्पति ।
- Enacts: Mandodari, the queen of his Majesty does not pluck even the buds of the “Karnapoor” (kanphul) from that Ashoka garden. Is she not fond of bedecking herself? Not so. (“**Kottuvilakkuka**”)
- Narrates: प्रियमण्डनापि
- Enacts: She is very fond of bedecking herself, yet, she is fonder of this garden. So she does not pluck even the buds from there. What is the reason for that?(“**Kottuvilakkuka**”)
- Narrates: स्नेहात्
- Enacts: Due to her love. How is that?
- ⊗ Shankukarna showing the gestures for Mandodari (**Illustration: 24**) takes the posture of a “Nayika” (Heroine) (**Illustration: 25**).

- ⊗ **As Mandodari:** Looks at the maids standing on either side – “Oh maids, let us go to the Ashoka garden”. Holding the hands of the maids walks in “**Colliyundi Natakkuka**” - “Tripura Tala” (A graceful manner of walking of women. The steps are done in four directions. The ends of the “Uttariyam” is held at the position of the navel), turns around and gestures entering the Ashoka garden; enacts, “Oh maids, please bedeck me” (*Illustration: 26-27-28*) and takes the posture of the heroine.
- ⊗ **As one of the maids:** Unties the knot of the hair and lets it down; combs it and ties it up again in the proper manner. Applies “Kumkum” (Vermillion) in the central parting of the hair. Stands aside and gestures with the eyes: “Is it beautiful?”
- ⊗ **As the other maids:** Looks at Mandodari; gestures: “It is good”. In this manner, gradually applies the dot on the brow, puts on bangles in the hands, applies black collyrium to the eyes, puts on necklaces, applies sandal paste on the breasts, plaits the sari and ties it around, applies henna-paste on the legs, puts on anklets (*Illustration: 29*), etc. etc. When each section of the bedecking is over, the “maids” look at each other and gesture that it appears good.
- ⊗ When the bedecking is completed –
- ⊗ **As one of the maids:** Looks carefully, acts having understood the matter, blushes and gestures: “Oh friends, we have not bedecked the ears, if we pluck the buds of the “Karnapoor” (kanphul) from this plant and bedeck her ears with it, it will be very attractive”. (*Illustration: 30*)
- ⊗ **As another maid:** “Oh friend, I will not pluck the buds. If I were to do that, the King will be angry.”
- ⊗ **To Mandodari:** “Oh Madam, if the buds (*Illustration: 31*) are plucked from this plant and the ear is bedecked with it, it will look very attractive.” (*Illustration: 32*)
- ⊗ **As Mandodari:** Attempts to pluck the buds; then gestures “No, it should not be done. If it is plucked this plant will wither”. Then,
- ⊗ **As Shankukarna:** In this manner even Mandodari will not pluck the buds of the “Karnapoor” (kanphul) from that Ashoka garden. (“**Kottuvilakkuka**”)

- Narrates: विजये, मलयानिलं यस्यां न वीजन्तः ।
- Enacts: Oh Vijaya, the breeze from the Malaya Mountain does not blow here. What is the reason for it? (“**Kottuvilakkuka**”)
- Narrates: भयात्
- Enacts: Due to fear of the King Ravana. Not only that. (“**Kottuvilakkuka**”)
- Narrates: रविकरैः अस्पृष्टबालद्रुमाः ।
- Enacts: Since King Ravana (*Illustration: 33-34*) has driven away the Sun, his rays do not fall here. How is that? (“**Kottuvilakkuka**”)
- ⊗ **As Ravana:** One day Ravana had his bath and prayers and took his food; got himself attired properly, went to the hall of audience, and sat on the throne. The royal umbrella was held as also other regal paraphernalia. At that time he asked his ministers. “What shall we do as a pastime” Thinks. “Let us go and visit the garden”. So saying goes to the garden accompanied by the ministers. Entering the garden he looks around once. Looking at the plants carefully he finds them to be withered.
- ⊗ **Then to the gardeners:** “You, gardeners, all there plants are withered. So it is clear that you do not tend them properly. What a pity?”
- ⊗ **As the gardeners:** Standing with due humility “Oh Lord, we always look after the plants properly. At no time is there lack of water in the beds. Kindly look at them carefully.”
- ⊗ **As Ravana:** Looks carefully; there is water in the beds of the plants. Thinks; “What is the reason for the withering of the plants?” He thinks again and looks at the sky. There he sees the Sun. “This Sun is making all the plants wither”. Gesturing in that manner and getting angry; “All right, I shall show him”. And enacts: “I shall kill him”. Ravana runs towards the Sun with a drawn sword.
- ⊗ **As the Sun (*Illustration: 35*):** Seeing it, gets frightened; falls at the feet of Ravana; gets up; takes a low posture and salutes: “Oh Lord, protect me, protect me”. (*Illustration: 36*)
- ⊗ **As Ravana:** “You Aditya, you touch my feet and promise that from today onwards you will not rise in Lanka”.

- ⊗ **As the Sun:** “Oh Lord, from today onwards, I will not come to Lanka, nor will I rise here. I take an oath on your feet”.
- ⊗ **As Ravana:** Kicks away the Sun with the outer foot. Then,
- ⊗ **As Shankukarna:** In this manner as the Sun has been driven away, the rays of the Sun do not fall here. Such a garden has been completely destroyed. Please inform the king accordingly.
- Here, ends the episode of – “Ravana drives away Sun”.

⇒ **Granth / Text:** सेयं शक्ररिपोः अशोकवनिका भग्नेति विज्ञाप्यताम् ।

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Such a garden of Indra’s foe (Ravana) is destroyed, be informed. (“**Kottuvilakkuka**”)

- Then performs “**Kundalam tottu mutikku**”, “**Random Nata**”, “**Nirgita**”, “**Chari’s Pada Vinyaas / Kuttimutikku**”.
- Here, ends the first night’s performance - “Purappadu (First Entry) of Shankukarna”.

➤ **SECOND AND THIRD NIGHT:**

❖ **THE KRAMADIPIKA (PRODUCTION MANUAL):**

➔ **SHANKUKARNA’S NIRVAHANA:**

- Shankukarna attires himself “**Anijjukutuka**” – ‘Gets Ready with Make-up and Costume’; as he did on the day of the ‘Purappadu’ (He ties the ends of the poyatakam and keeps damstram / fangs).
- He comes to the stage and does “**Abhivadyam**” – Stands facing the Mizhavana and invokes the blessing of gurus and family deities; this act of salutation is called ‘Abhivadyam’.

- Then he immediately holds the ‘Kuzhal’ and turns around and starts ‘Mudrabhinaya’ from “विजये! निवेद्यतां निवेद्यतां...” upto the end of the shloka “यस्यां न प्रियमण्डनापि...”.
- Then he gestures “**Mutikkuka**” with hands folded and unties the ‘Poyatakam’, pulls the ‘Pitham’ - Seat to the centre-stage nearer to the lamp, sits on it and does the ‘**Abhivadyam**’ again followed by ‘**Sabhanirikshan**’ – Looking at the audience; in a sitting posture, rhythmically moving the eyes horizontally, vertically and circularly and looking all over the audience, in order to get into the mood.
- Then he starts “**Anukramam**” - Denotes the narration of a story (by gestures) backwards in the form of a series of questions, from the time of his entry tills the “Nirvahanam” shloka; after the sequence of “**Kamalparivartanattitoshut**” – Which is the usual form of greetings and showing respects: Here the hands are first held in the shape of Lotus, then the palms are rotated and then are joined together in ‘Anjali’.
- Then he starts “**Samksepam**” - The narration of the story (by gestures) in a concise way from the point where Anukramam ended and taking the story forward up to a point.
- Then starts “**Nirvahanam**” from the shloka ‘ धनदेन परित्यक्तां.....देवाधिपो यथा॥ ’ Here, the final part of the “**Nirvahanam**” that starts from ‘ अहं विजित्य त्रिदिवं.....त्रैलोक्यैश्वर्यशोभितः॥ ’ is to be done on the first day of the Kutiyattam.
- On that day he enacts ‘how the Kalpavriksha was uprooted from Svarga and brought here in Lanka with care, made to bloom and flower, Rakshasas were entrusted the task of protecting it’.
- Before the “**Kottotukuticolluka**”; Shankukarn makes a circle, turns around and shows all as done on the ‘Purappad’ day.
- Then renders “शक्ररिपोः” and so on. From “यस्यां न प्रियमण्डनापि...” in part and then the whole is rendered with the ‘Mizhavu’.
- Then Vijaya’s ‘Granth / Text’ is rendered in great fear, while trembling.
- Then he renders own text, first with trembling in fear and unclearly in “**Kottotukuticolluka**” and then clearly.

- Then returns to the green room after enacting “**Cholliyati**”, Vijaya’s granth / Text “**Kettatuka**”.

❖ **THE ATTAPRAKARAM (ACTING MANUAL) – SECOND NIGHT:**

→ **SHANKUKARNA’S NIRVAHANAM:**

- The Second day’s performance is called the “Nirvahanam of Shankukarna”. Nirvahanam is the recalling of the past story – “A narration by gestures of the earlier events connected with the story, referred to as ‘Flash Back’ and bringing it upto the present.” Depending on the drama and the character, the period of performance of the Nirvahanam will vary; but in “Toranayuddhankam” it will take two days.
- Before starting the Nirvahana proper, the actor has to do two items, known as ‘Anukramam and Samkseparam’. Anukramam is telling the story (by gestures) backwards from the present to a suitable point in the past. After finishing Anukramam he will start on Samkseparam, which is the narration of the story (by gestures) in a concise way from the point where Anukramam ended and taking the story forward upto a point and after that Nirvahanam is done, gesturing the story in a more detailed manner.
- Shankukarna attires himself “**Anijjukutuka**” – ‘Gets Ready with Make-up and Costume’; as he did on the day of the ‘Purappad’ (He ties the ends of the poyatakam and keeps damstram / fangs). He comes to the stage and does “**Abhivadyam**”.
- Then he immediately holds the ‘Kuzhal’ and turns around and ‘makes the entry’ as he did on the first day: Shankukarna is very much frightened and troubled, trembles from head to foot. He moves his lips as if crying out “ve, vve”. The damstra (fangs) is seen protruding outside, then again rolling the thighs held with the hands in fear. He is perturbed and turns around and looks what is behind him. He then pushes aside the ‘Matta’, looks back from the left to the right and towards the door in the backstage on the right and from the right to the door in the backstage on the left. He wonders and suspecting “whether the monkey is following him”.
- Then he starts only ‘Mudrabhinaya’ without rendering the text from “**विजये! निवेद्यतां...**” upto to the end of the shloka “**यस्यां न प्रियमण्डनापि...**”. Then he

shows gesture for “सेयं”.

- Then he gestures “**Mutikkuka**” with hands folded and unties the ‘Poyatakam’, pulls the ‘Pitham’ - Seat to the centre-stage nearer to the lamp, sits on it and does the ‘**Abhivadyam**’ and ‘**Sabhanirikshan**’. Then starts “**Anukramam**” –

* **ANUKRAMAM:** (*Illustration: 37*)

- While doing ‘Anukramam’ Shankukarna starts from the point of his entry, at the door of the palace of Ravana, to the point when Ravana first entered Lanka to make it his Capital city.
- Earlier in what manner did Shankukarna reach the “Kanchan Toran - Golden Door of the Palace” and converse with Vijaya? Before that how did Ravana go to Svarga, the abode of Devas, and conquer it and plunder valuable items like the Kalpaka Vrksa (the wish-giving tree) and other plants and bring them to Lanka and plant them in the garden and nurture them? Before that how did Ravana go to Patala (Nether-world) and defeat the Nagas and enter into a treaty with the Nivatakavacas? Before that in what manner did Ravana defeat the Lord of Death (Yama)? Before that how did Ravana conquer all the kings in the world? Before that how did Ravana lift up the Kailasa Mountain and toss it into the air and make Lord Shiva happy and how did he get the sword Candrahasa as a present from Shiva? Before that how did Ravana defeat Vaisravana? Before that how did Ravana marry Mandodari? Before that how did Ravana drive away Vaisravana and enter Lanka? All that: how did all that happen? Then starts “**Samksepam**” –

* **SAMKSEPAM:**

- Then long ago, two Rakshasas named Heti and Praheti were born from the two sides of Lord Brahma. From Heti, Vidyutkeshin was born and from Vidyutkeshin, Sukesha was born. From Sukesha, Mali, Sumali and Malyavan were born. After that they went to the city of Lanka constructed by Vishvakarman (the divine architect) and were living there happily. At that time Lord Vishnu killed Mali and Sumali. Then Malyavan went to Patala with the remaining Rakshasas and was staying there in grief. At that time, one day, as

instructed by Malyavan, Kaikasi went to sage Vishravas and made him happy and out of that was born the three sons, Ravana, Kumbhakarna and Vibhishana and the daughter Shurpanakha. When Kaikasi was living with them happily, one day, Ravana went to north Gokarna with his brothers and in accordance with the instructions of his mother he did penance there and propitiated Lord Shiva and from him he got the boon that he could not be killed. His brothers also had obtained boons and with them he reached the northern gates of Lanka.

- Then Shankukarna completes the Samksepanam. He gets up from the “Pitham” and keeps the “Pitham” aside.
- Then starts “**Nirvahanam**” –

* **NIRVAHANAM:** (*Illustration: 38*)

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

- ⇒ **As Ravana:** Oh Vaishravana, come out and fight me.
- ⇒ **As Vaishravana:** Sits on the seat in a happy mood; he hears that Ravana has come and is challenging for a fight. He gets up from the seat, gets frightened and runs away abandoning Lanka.
- ⇒ **As Ravana:** When Ravana entered the city of Lanka abandoned by Vaishravana, how was it like? - Like Indra entering Svarga. How was Lanka? It had been built in the proper manner. It had broad roads. (“**Kottuvilakkuka**”)
- ⇒ **Rendered by Nangiar:** Svara – “**Tarkan**” धनदेन परित्यक्तां.....देवाधिपो यथा॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

- ⇒ **As Ravana (Sitting on Pitham):** At that time all the Rakshasas of Lanka crowned him as the king. Then Rakshasas from various places came and took refuge under Ravana. Those Rakshasas filled up the whole of Lanka. How were the Rakshasas? They were dark like the clouds. (“**Kottuvilakkuka**”)
- ⇒ **Rendered by Nangiar:** Svara – “**Tarkan**” ततोऽभिषिक्तः.....निशाचरैर्नीलबलाहकोपमैः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** Then when Ravana was living there happily, one day, he took his bath, completed his food and sat on the throne in the audience hall. He saw the Kalakeya named Vidyutjihva coming to him. He welcomed him and seating him properly, told him. “Oh Vidyutjihva, please marry my sister.” He gave his sister, the terrible looking Shurpanakha in marriage to Vidhyutjihva. (“**Kottuvilakkuka**”)

⇒ **Rendered by Nangiar:** Svara – “**Tarkan**” दत्ताऽभूत् काल.....विद्युज्जिह्वाय नामतः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana (Sitting on Pitham):** Then one day Ravana (*Illustration: 39*) took his bath, said his prayers and had his food and was sitting happily. He told his men “Oh Rakshasas get ready for going for a hunt.”

⇒ **As Rakshasas:** They tighten their belt and head-gear; they get all the necessary things for a hunt; mount their horses and start.

⇒ **As Ravana (Sitting on the Pitham):** “Did you say that everyone has started? All right, we shall start”. He gets up from the “Pitham”, tightens his belt and head-gear and mounts his horse and starts. He walks around (May perform “**Patapurappadu**”, depending on the availability of time.).

⇒ Rakshasas in great number walk behind him. Starting like this, they reach the forest. They erect poles on the ground all around and tie nets on them firmly. They stir up the forest to drive out the animals; the peculiarities of the movements and gaits of various animals are depicted, and also their running in fright. (This piece can be expanded according to circumstances).

⇒ In this manner, Ravana, killed animals in the forest and ate them. When he was going about like this he saw there Maya, son of Diti. (“**Kottuvilakkuka**”)

⇒ **Rendered by Nangiar:** Svara – “**Tarkan**” अथ गत्वा.....दितेः सुतम्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** Then seeing Maya there with his daughter, asked him: “Oh Sir, who are you? Why are you travelling alone in this lonely place, devoid of men?” (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** कन्यासहायं दृष्ट्वा.....निर्मनुष्यमृगे वने॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Maya:** Maya, who was sitting at the foot of a tree, on hearing Ravana’s words replied: “Know me as Maya, the son of Diti. I have two sons, Mayavi and Dundubhi”. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** मयं नाम दिते:.....यौ तौ मम सुताबुभौ॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Maya:** “Oh, Ravana, this is my daughter Mandodari, borne by an Apsara named Hema. Please accept her as your wife”. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** इयं ममात्मजा.....पत्न्यर्थं प्रतिगृह्यताम्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** Then Ravana came back to Lanka with Mandodari. Taking a bath, he married her with the Fire (Agni) as the witness. When he was living happily with her he drank wine, kissed her lips, embraced her in the proper manner, making her infatuated with nice words; he lived happily with Mandodari for a long time. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** Svara – “Muddhan” पिबन् मधु मुखं.....रावणः काममोहितः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** Mandodari became pregnant. In proper time she gave birth to a son, named Meghanada. How was the son? When the child cried, he made thunder-like sounds. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** ततो मण्डोदरी.....जलधरोपमः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Ravana:** Again, Mandodari became pregnant and in due time delivered a son, named Aksha. How was he? He was one capable of destroying a host of enemies, like another god of death. (“**Kottuvilakkuka**”)
 - ⇒ **Rendered by Nangiar:** अक्षो नामाभवत्तत्र.....काल इवापरः॥
- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Ravana:** Then Ravana gave in marriage to Kumbhakarna, a maiden named Saptajvala, who was Virochana’s daughter’s child. (“**Kottuvilakkuka**”)
 - ⇒ **Rendered by Nangiar:** विरोचनस्य दौहित्रीं.....रावणः समुपाहरत्॥
- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Ravana:** Then Vibhishana married the good natured Sarama was the daughter of the noble Gandharva King named Shailusha. (“**Kottuvilakkuka**”)
 - ⇒ **Rendered by Nangiar:** गन्धर्वराजस्य सुतां.....भार्या विभीषणः॥
- Here ends the second night’s performance - “Nirvahanam of Shankukarna” (Only a forming part).

❖ **THE ATTAPRAKARAM (ACTING MANUAL) – THIRD NIGHT:**

❖ **SHANKUKARNA’S NIRVAHANA CONTINUED:**

- Shankukarna attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume; the Mizhavu is sounded. He comes on the stage, salutes at the Mizhavana, stands in front of the lamp and salutes, unties the ‘Poyatakam’, pulls the ‘Pitham’ - Seat to the centre-stage nearer to the lamp, sits on it and does the ‘**Abhivadyam**’ and ‘**Sabhanirikshan**’.
- Then performs samksepam (a short recalling of the story done the previous day).

* **EPISODE: KAILASODHARANAM – THE LIFTING OF KAILASA MOUNTAIN:**

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** Then, when Ravana was living happily in this manner, out of good will to Ravana and out of brotherly affection and for his welfare, Vaishnavana decided to send a messenger to Lanka. He called a messenger and instructed him. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** सौभ्रात्रं दर्शयानस्तु.....दशग्रीवहितेप्सया॥

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Duta (Messenger):** Stands near the stool and salutes, “What did my Lord say? That I Should goes to Lanka and tells him (Ravana) what is good for him? Then let it be so”.

⇒ Turns round (This indicates that the scene has changed) and performs “**Kalappurattu Natakkuka**” - A special movement pattern to indicate going from one place to another place (This indicates that Duta reaches Lanka).

⇒ Goes near the throne of Ravana and salutes him. “Oh Ravana, your (step) brother Vaisnavana informs you like this: ‘The Devas, with a group of sages, are planning to kill you. Therefore please desist from the sinful deed of fighting with the Devas’”. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** चिन्त्यते हि वधोपा.....सुपापात् सुरविग्रहात्॥

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana (Sitting on Pitham):** He sees the messenger coming. When he hears the words of the messenger, he gets wild. Hearing about the plot to kill him, gestures: “I shall show you”; he draws the sword and chops off the head of the messenger.

⇒ He Announces: “I am starting from hear immediately. I shall conquer all the three worlds and shall kill the guardians of the four-quarters and shall send them to the abode of Yama”. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** त्रिलोकानपि जेष्यामि.....नयिष्ये यमसादनम्॥

- **As Ravana:** “Oh Rakshasas, all of you start immediately to go for a war with Alaka” - the capital of Vaishravana.
- **Then as Rakshasas:** Shows gestures for the marching of the army for war. Performs “**Patapurppadu**” - The army gets ready and starts for the war. After the army has reached Alakapuri, they take up position. Then Ravana challenges Vaishravana for a fight.
- **Then as Vaishravana:** When he is sitting happily, he hears that Ravana has come and is challenging for a fight. Gestures: “Oh soldiers all of you get ready for a war”. Gets down from the seat and gestures that he is starting for the fight, along with the army.
- **Then as Vaishravana (Sitting on the Pitham):** Gestures tightening of the belt and head-gear; takes the bow and fixes the quiver and riding a chariot reaches the battle field. The war drums are beaten. He challenges Ravana for a fight. Gestures how both challenge each other.

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** When they are engaged in a fight like this, the Yaksha army of Vaishravana gets frightened and runs away. At this, the army of Ravana runs towards Vaishravana and drags him out of his chariot and throws him on the ground. There is the demonstration of victory and then they capture the ‘Pushpaka Vimana’ (aerial chariot) of Vaishravana. (“**Kottuvilakkuka**”)

⇒ **Rendered by Nangiar:** ततो युद्धं समभवद्.....विमानं जयलक्षणम्॥

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** Then Ravana got into the Pushpaka Vimana and when flying in the sky, the flight got obstructed due to the Kailasha Mountain on the way.

⇒ **As Ravana (Sitting on “Pitham”):** “Oh Pilot, why is the plane not flying?”

⇒ **As Shankukarna:** “What did the pilot say?”

⇒ **As the Pilot:** “Oh Lord, the plane is caught in the peaks of the Kailasha Mountain”.

⇒ **As Shankukarna:** “Did the pilot say like that?” (“**Kottuvilakkuka**”)

⇒ **Rendered by Nangiar:** जित्वा वैश्रवणं देवं.....विष्टब्धं कामगं दिवि॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Ravana (Sitting on Pitham):** “Then tell the mountain to move off without obstructing my path”.
 - ⇒ **As the Pilot (Standing):** “Your Majesty, Lord Shankara is sitting on the top of the mountain. Because of that, the Kailasha Mountain does not move a bit.”
 - ⇒ **Then as Ravana (Sitting):** “Then will it obstruct my way? Who is this Shankara?” So saying gets out of the plane; goes to the foot of the mountain and looks around.
 - ⇒ At this juncture Ravana performs the abhinaya known as the lifting of Kailasa.
 - ⇒ In this way Ravana lifted up the Kailasa Mountain. The Kailasa Mountain is the abode of Lord Shiva and Parvati and the Bhutaganas. (“**Kottuvilakkuka**”)
 - ⇒ **Rendered by Nangiar:** कोऽयं शङ्करः.....सभूतगणशङ्करम्॥

* **EPISODE: PARVATI VIRAHAM - THE QUARREL BETWEEN
SHIVA AND PARVATI:**

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **Rendered by Nangiar:** चचाल पार्वती.....स्थापयामास पर्वतम्॥
- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Ravana (Stands on the ground):** When trying to catch Kailasa Mountain, sits down on the ground, as if the hands are crushed under the mountain. In this manner when the hands of Ravana started painting he cried out and the sound of that filled up all the three worlds. (“**Kottuvilakkuka**”)
 - ⇒ **Rendered by Nangiar:** भीतेन रक्षसा.....सुमहांस्त्रैलोक्यं येन पूरितम्॥
- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 - ⇒ **As Lord Shiva (Sitting on Pitham):** Seeing Ravana before him remarks: “Oh Ravana, you have made the three worlds reverberate with your roar; because of that you will

become famous in the world as Ravana. ('Rava' means great noise; a person who roars is Ravana.) ("Kottuvilakkuka")

⇒ **Rendered by Nangiar:** यस्माल्लोकास्त्रयस्त्वेते.....लोके भविष्यसि॥

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** Saying like this and presenting Ravana with the sword called Chandrahasa, Lord Shiva disappeared.

⇒ **As Ravana:** At that time Ravana paid obeisance, accepted the gift and again saluted Shiva and started from there.

⇒ **As Parvati:** At that time Shri Parvati appeared before Ravana and said: "Oh Ravana, you may request me for a boon".

⇒ **As Ravana:** When she said that, gestures: "I will not accept boons from women".

⇒ **As Parvati:** "May you meet with your destruction because of a woman." Cursing like this she disappears. Then she instructs Nandikeshvara: "You go quickly and give a curse to Ravana."

⇒ **As Nandikeshvara:** Nandikeshvara, taking the form of a monkey, appears before Ravana. The monkey is on top of a tree. It says: "Oh Ravana, please take a boon from me".

⇒ **As Ravana:** Ridicules the monkey.

⇒ **As Nandikeshvara:** "Seeing me in the form of a monkey, Oh Ravana, you have ridiculed me. Let the monkeys be the cause of the annihilation of your race". ("Kottuvilakkuka")

⇒ **Rendered by Nangiar:** यस्माद्गानरमूर्ति मां.....कुलस्य तव वानराः॥

• **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** After Nandikeshvara cursed like this, Ravana started from there and went to Ayodhya and challenged the king to fight. Then the king Anaranya got ready to fight and faced him in battle. Ravana killed Anaranya and started from there and reached Usirabijam and there challenged Marutta who was conducting a Yaga along with the Devas. ("Kottuvilakkuka")

⇒ **Rendered by Nangiar:** ततो मरुत्तं नृपतिं.....योद्धुकामस्समभ्यगात्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

- ⇒ **As Shankukarna:** At that time Indra and other Devas got frightened; seeing that Ravana was coming for a fight, Indra took the form of a peacock and flew away; Yama took the form of a crow and flew away; Vaishravana took the form of a chameleon and ran away; Varuna went away in the form of a swan. (“Kottuvilakkuka”)
- ⇒ **Rendered by Nangiar:** इन्द्रो मयूरः संवृत्तो.....हंसश्च वरुणोऽभवत्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

- ⇒ **As Shankukarna:** At that time, Marutta who was performing the Yaga saw Ravana coming for a fight. He got ready. Tightened his belt and head dress, took the bow and strung it, fixed the quiver and went in front of Ravana ready to fight.
- ⇒ **Then as Ravana:** “Oh King, I have not come to fight with you. I have come to enter into a peace treaty. Let us enter into a treaty”.
- ⇒ **Then as Marutta:** (getting angry) “Oh Ravana, you better go away from here”.
- ⇒ **As Shankukarna:** When Marutta said like that, Ravana started from there and on his way saw the sage Narada and asked him –
- ⇒ **As Ravana:** “Oh Narada, where shall I go seeking a fight?”
- ⇒ **As Narada:** (when asked like that) “You go to the land of Antaka to subdue Yama, the God of death”. (“Kottuvilakkuka”)
- ⇒ **Rendered by Nangiar:** अथाब्रवीद् दशग्रीवं.....पितृराजपुरं प्रति॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

- ⇒ **As Shankukarna:** Then Ravana started from there and went to the land of the God of Death and challenged Yama for a fight.
- ⇒ **Then as Yama (Sitting on Pitham):** Sees Ravana coming for a fight; gets angry, tightens his belt and head dress and stands ready shaking his weapon, the Stick. (“Kottuvilakkuka”)
- ⇒ **Rendered by Nangiar:** ततः संरक्तनयनः.....तोलयामास पाणिना॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** Then Ravana let off the Brahmastra. In turn, Yama hurled his divine Stick.

⇒ **Then as Lord Brahma (puts the end of the ‘Poyatakam’ over the hand):** “Oh Yama, you recall the Stick”. “Oh Ravana, you recall the Brahmastra”. Saying like that he prevents the fight between the two. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** अथ विज्ञाय भगवान्.....द्वयोश्शमनरक्षसोः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Shankukarna:** In this manner, getting a success over Yama, Ravana started from there and reached the city of Bhogavati ruled by Vasuki (a Naga). (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** स तं जित्वा दशग्रीवो.....पुरीं वासुकिपालिताम्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** From there, Ravana went to the nether world (Patala) and defeated the Nagas (Snakes) and won them over to his side. Ravana became happy and from there he went to the city of Manivati which is ruled by the Nivata-kavacas (a group of demons). (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** स्थाप्य नागान् वशे.....दैत्या लब्धवरास्थिताः।

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Nivatakavaca (Sitting on Pitham):** Gets up and welcomes Ravana; offers him a proper seat. Duly honored by them Ravana lived there happily for a year. Making them happy he told those powerful people like this. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** पूजितस्तैर्यथान्यायं.....कालकेयान् महौजसः॥

- Here ends the third night’s performance - “Nirvahanam of Shankukarna”.

➤ **FOURTH NIGHT:**

❖ **THE KRAMADIPIKA (PRODUCTION MANUAL):**

➔ **FIRST DAY OF KUTTIYATTAM:**

- Ravana attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume; holds the curtain; whereon Shankukarn comes from the left of the curtain and stands in front of the lamp, sees Ravana from afar and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.
- Then he renders “अये अयं महाराजो लङ्केश्वर इत एवाभिवर्तते। य एषः” in the Svara - “**Veladhuli**”.
- Then he renders shloka “अमलकमलसन्निभोग्रनेत्रः.....युगपरिणामसमुद्यतो यथार्कः ॥” in the Svara – “**Tarkan**” and enacts in the form of “**Ilakiyattam**”. Getting angry for “त्वरितमभिपतत्यसौ सरोषः”, hence he walks crookedly - “**Bilangan Ilakinatakku**”.
- Then he renders “यथार्कः”, shows the “**Praveshik**” and returns to the backstage from the left.

* **ENTRY OF RAVANA:**

⇒ **RAVANA’S PRESCRIBED ATTIRE / GET-UP:**

→ **MAKE-UP:** (*Illustration: 40*)

- Face: Katti (with a moustache resembling an inverted knife) – Cutti of rice paste.
- Chuttipuvu – The white appendage stuck on the tip of the nose is cut in the shape of a flower.
- The legs are painted with rice and turmeric mixture made into a paste and a line drawn over it with a finger to create the form / marked of an anklet.

→ **COSTUME:** (*Illustration: 41-42*)

- Head gear: Keshabharan - Kirit.
- Chopputhuni, Kuzhayam, Matta-Matakkayat, Thattu, Poyatakam (ties the ends of his lower garments), Uttariyam (on his waist), Kaupin.
- Damstra.

→ **ORNAMENTS:**

- Vala (Chudi), Katak (Kada), Tolvala, Pozhumpu (Kazhutharam), Channavuram, Marmala, Katisutra, Tungamala.
- Kundalam, Chevippuvu, Pilippattam, Chuttithuni, Pinmara.

→ **PROPERTY:**

- Val (Sword).
- Attired with all these dress and ornaments, the Uttariyam is tied at the waist. The ends of the Poyatakam are tied. He holds a sword in his hand and he has Damstra / fangs in the mouth.
- He makes salutations in the green-room and sprinkles water on his face.
- Then performs “**Vayikku**” - The curtain is held up; lighting the “**Pantam**” - Torchlight and the Nambiar plays Mizhavu. Alongwith Mizhavu, other instruments / the orchestra Kuzhitalam, Sankh, Edakka, Kuzhal etc. are also played for the entry of the character - Ravana.

* **MARAYIL KRIYA:**

- Ravana performs “**Vattattil Cati Natakkuka**” - A circular movement pattern to indicate moving from one place to another distant place.

- He holds a sword in his hand and performs **“Marayil Uddhat Yatra”** - The ritual dance movements, jumping about in the appropriate gait are done by Ravana accompanied with the Mizhavu.
- He gestures **“Mutikkuka”** - The close of his action.
- Performs **“Mukhattu Nir Talikkuka”** – Aachman and sprinkles water on himself.
- Performs **“Kaliyam Vecchu Tiriya”** – Stylised movements done facing the Mizhavu before entering the stage. First keeps the feet in the parallel position, places the right foot forward and then brings it back to the original position. These are repeated similarly with the left foot. Then he turns around, keeps each foot in front and then stands in front of the lamp. This series of five movements is called ‘Panchapadavinyasa’.
- Then stands in front of the lamp in a special stance **“Cunikakuru”** - Left leg in front, right leg at the back, the legs being quite apart and ready for action. This stance is taken for Vira, Raudra and Adbhuta Rasas. Ravana stands in a low posture and shakes the sword, makes his eyes protrude, roars, tightens the fist of the left hand and shakes it. When Ravana performs “Cunikakuru”, the characteristic posture that his body assumes is called **“Cunikkakuttil Nilkkuka”**.

* (ततः प्रविशति यथानिर्दिष्टो रावणः ।)

- Then the curtain is removed, two stage-hands hold **“Pantam”** (burning torches) over which they throw **“Telli”** - Powdered incense mixed with well-charred and powdered rice husks. When a bit of this is thrown on the flame of a “Pantam” - burning torch there will be sudden burst of flame; a flame thrower.; that goes up in flames. Then looks at the sword, makes ‘Drashtam’ protrude out.
- Then performs “Vattatil Perumaari” and returns to the backstage from the left.
- Then enters on the stage from right, roaring and taking the sword showing the **“Praveshikam”** (Certain characters, when enters on the stage, reveal their own characteristics to the audience by making certain gestures and movements, which are called ‘Praveshikam’.) - When Ravana comes on the stage, he reveals his own characteristic to the audience by making certain gestures and movements, thrice.

- Then looks at the sword and places it to the right of the lamp. He then takes hold of the “Pantam” - burning torches and goes into the green-room in a tumult along with the stage-hands and then comes back on the stage and again goes to the green room. He does like this thrice.
- Then leaves the torches, takes the sword and flings and catches it, touches it to his chest and such other gestures, in this manner, on showing the “Praveshikam” thrice. On that last round he sits on the stool.
- Then from Vijaya coming to know of the complete destruction of the Ashoka garden by Hanumana, Ravana is furious and takes the sword and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.
- Then he renders “कथं कथं भो नववाक्यवादिञ्छृणोमि.....वनाभिमर्दात् परिधर्षितोऽहम् ।।” in the Svara – “**Viratarkan**” and then renders the same shloka in piecemeal.
- Then puts the sword down; renders and enacts “कथं कथं भो नववाक्यवादिन्।”.
- Then Shankukarn comes running crying in fear. Goes to the left and with both hands holds the ‘Kuzhal’ and trembles.
- Then renders “जयतु महाराजः। अविदितागमनेन केनचिद् वानरेण ससंरम्भमभिमृदिताशोकवनिका।” in “**Kottotuku**” (inaudible lip movements while covering the face with the hands) and then clearly renders “कथं कथं”, “अविदितागमनेन” and so on renders accordingly techniques.
- Then renders “केनचिद्” and “केन चाद्य” with its arguments and counter arguments.
- Then Shankukarna slowly renders “वानरेण”, on hearing which Ravan covers his mouth and renders “क्व, क्व” and then “कथं वानरेणेति”; shows ‘Damstra’; exhibiting shame and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.
- Then renders “गच्छ, शीघ्रं निगृह्यालय।” on which “यदाज्ञापयति महाराजः।” renders twice, walks in a circle and comes to the backstage.
- Ravana unties the “Poyatakam” and puts it on the upper arm, sits on “Pitham”, does fanning by “Uttariyam” and with both hands ties the right knee, sits in still posture,

stares, cuts the “Damstrams”, looks up and down, thinks, shakes his head once and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing, on the left.

- Then renders “भवतु भवतु।”; here in proportion, the Mizhavu is also lightly played. While doing the present shloka's “युधि जगत्त्रयभीतिकृतोऽपि.....निजशाठ्यसमुद्भवम्।।” “**Cholliyattam**” shows “Patapurappad” for “युधि” and the event of the piercing of the Devas with thorns for the “निजशाठ्यसमुद्भवम् फलम् अनुभवन्तु।”.
- Then “अमृताशिनः” is rendered as by Devas crying and then becomes Ravana and renders it in Svara – “Tarkan”. In this manner, shows twice or thrice.
- Then renders the upper half, sits on the “Pitham” and then “**Pada Vinyas of Chari / Kuttimutikku**” (a choreographic pattern indicating the conclusion of a particular piece of acting) does the termination / conclusion of the dance.

❖ THE ATTAPRAKARAM (ACTING MANUAL):

➔ SHANKUKARNA’S NIRVAHANA CONTINUED:

- Shankukarna attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume; the Mizhavu is sounded. He comes to the stage, salutes at the Mizhavana, stands in front of the lamp and salutes, unties the ‘Poyatakam’, pulls the ‘Pitham’ - Seat to the centre-stage nearer to the lamp, sits on it and does the ‘**Abhivadyam**’ and ‘**Sabhanirikshan**’.
- Then continues his Nirvahana.
- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**
 ⇒ **As Ravana (Sitting on Pitham):** Oh! Nivatakavacas, I shall start from here immediately; I shall go to Svarga and defeat Indra and all other Devas. After conquering Indra, I shall go back to Lanka and shall reign as the Lord of the three worlds. (“**Kottuvilakkuka**”)
 ⇒ **Rendered by Nangiar:** अहं विजित्य त्रिदिवं.....त्रैलोक्यैश्वर्यशोभितः।।

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana (Sitting on Pitham):** Then I shall kill the Devas in battle and shall become Indra. I shall become Varuna, Vaishravana and Yama (the guardians of the four quarters). I shall appoint other Rakshasas in the posts of other Devas. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** अहमिन्द्रो भविष्यामि.....स्थापयिष्यामि चापरान्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana (Sitting):** “Oh Rakshasas, all of you start immediately to Svarga for a war”.

⇒ **Then as Rakshasas (getting up from the Pitham):** Enacts “Patappuappadu” – The start for a war. In this manner the marching Rakshasa army reached Svarga. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** तस्य राक्षससैन्यस्य.....भिद्यमानार्णवोपमः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Ravana:** Then going to Svarga, encamping with the army, challenged the Devas for a fight; played the war drums tumultuously. At that time -

⇒ **As Indra (Sitting on Pitham):** Hears it; he shivers along with the ‘Pitham’. When Indra heard that Ravana has come for a fight, Indra shivered along with his throne and became helpless; he told the Devas like this. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** श्रुत्वा तु रावणं.....सर्वानेव समागतान्॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Indra (Sitting on Pitham):** “Oh Devas, all of you together, start for a war with this evil minded Ravana”. (“Kottuvilakkuka”)

⇒ **Rendered by Nangiar:** आदित्यान् सवसून् रुद्रान्.....रावणस्य दुरात्मनः॥

- **Only Mudrabhinaya / Enactment of Nirvahanam shloka without its rendering:**

⇒ **As Devas (getting up from Pitham):** Enacts “Patappuappadu” – The start for a war. Indra, mounted on the neck of the elephant Airavata, started. He went with all of them to

the battle field, took positions there, challenged the Rakshasas for a fight, beat the battle drums. In this way a great fight ensued between the Rakshasas and the Devas. (“**Kottuvilakkuka**”)

⇒ **Rendered by Nangiar:** ततो युद्धं समभवद्.....नानाप्रहरणोद्यतम्॥

- Then the Rakshasas and Devas fought. All the Devas got frightened and ran away.
- **Then as Ravana:** Looking around once and observing fought with Indra. At that time all ran away; he went inside the palace and looked around. There were splendid horses and elephants and women. He took away all of them. Then he entered the Nandana garden and looked around: “Oh, what a wonder! Oh Rakshasas, you dig out those plants.” Seeing the Rakshasas trying to dig out big trees, he laughed and made fun of them: “Idiots go away”. He himself dug out the plants, and handed them over to the Rakshasas. All of them together marched over to Lanka, arrived at the Ashokavanika garden; sat on the ground, dug pits himself; took over the plants, planted them; and watered them.
- **As Shankukarna:** In this manner, bringing beautiful plants of Svarga he planted and nurtured them here in this garden.
- **(Mudra) Abhinaya:** “Such a garden has been destroyed. Go, and inform Ravana like this”.
- Then, turning round (indicating change of scene), keeping both hands on the head dress, shivering very much, showing fright. (“**Kottuvilakkuka**”) (*Illustration: 43*)

⇒ **Granth / Text:** शक्ररिपोः अशोकवनिका भग्नेति विज्ञाप्यताम् ।

⇒ **Performative Signs:**

→ Renders stuttering.

→ Renders with (Mudra) Abhinaya.

→ Only (Mudra) Abhinaya without rendering: His Majesty’s consort Mandodari, though interested in bedection does not pluck even the buds of the “Karnapoor” (kanphul) from the small plants in the Ashoka garden; the Malaya breeze does not blow there and the Sun’s rays do not fall there. Such a garden has been completely destroyed. Please inform accordingly. (“**Kottuvilakkuka**”)

→ Renders the full shloka: “यस्यां न प्रियमण्डनापि...”.

- Then unties the end of the ‘Poyatakam’ and performs “**Kundalam tottu mutikku**” – The portion of the story that was being enacted is over.
- Here ends the “Nirvahanam of Shankukarna”.

❖ **FIRST DAY OF KUTTIYATTAM:**

- Again, tying the ‘Uttariyam’ on the waist, he ties the end of the ‘Poyatakam’ and stands in the pose of the frightened Shankukarna; actions “**Kottuvilakkuka**” and gets the singing Nangiar to render the dialogue of Vijaya. Shankukarna hears, and acts “**Cholliyati**”, Vijaya’s granth / Text - “**Kettatuka**”.

⇒ **Granth / Text:** “प्रतीहारी - अय्य ! णिच्चं भट्टिपादमूले वत्तमाणस्स जणस्स अदिट्ठपुरुवो अअं सम्भमो। किं एदं ।”

⇒ **Performative Signs:**

→ Only (Mudra) Abhinaya without rendering: What did you say? In the stance of Vijaya: “Oh Sir, we who have always been serving His Majesty has never experienced such a commotion.” Did you say so? (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “भवति ! अतिपाति कार्यमिदम्। शीघ्रं निवेद्यतां निवेद्यताम्।”

⇒ **Performative Signs:**

→ Renders stuttering.

→ Renders with (Mudra) Abhinaya: Oh Lady, this is a very urgent matter; quick inform, please inform.

→ Renders the words again and repeats the gestures. (“**Kottuvilakkuka**” with a signal of his elbow)

⇒ **Granth / Text:** “प्रतीहारी - अय्य ! इयं णिवेदेमि।”

⇒ **Performative Signs:**

→ Only (Mudra) Abhinaya without rendering: What did you say? In the stance of Vijaya: “Oh Sir, I shall immediately convey.” Did you say so?

- Shankukarna in normal stance looks around once.

→ (Mudra) Abhinaya: I see Ravana at a distance. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “अये अयं महाराजो लङ्केश्वर इत एवाभिवर्तते।” (*Illustration: 44-45-46*)

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Veladhuli**”. Here is His Majesty, the Lord of Lanka coming along this very way.

→ Renders the same words again.

- He then goes back to the green-room. Then the curtain is held and the Mizhavu is played. Shankukarna stands on the left of the curtain looking to the right. Sees Ravana in his brilliance; (Mudra) Abhinaya accordingly; actions “**Kottuvilakkuka**”.

(*Illustration: 47-48-49*)

⇒ **Granth / Text:** “अमलकमलसन्निभोग्रनेत्रः.....युगपरिणामसमुद्यतो यथार्कः ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Here, Maharaja Ravana with his eyes shining like fully opened lotuses and fierce looking, with blazing golden lamps and held in front him, comes in an angry mood like the Sun at the end of a Yuga.

→ Renders the shloka again. Then he retires to the green-room.

* **ENTRY OF RAVANA:**

- Ravana gets ready according to prescribed attire; the Uttariyam is tied at the waist. The ends of the Poyatakam are tied. He holds a sword in his hand and he has Damstram / fangs in the mouth.
- The curtain is held up; lighting the “**Pantam**” - Torchlight and the Nambiar plays Mizhavu.
- Ravana enters behind the curtain and performs “**Vattattil Cati Natakkuka**”, “**Marayil Uddhat Yatra**”. (*Illustration: 50*)
- Then stands in front of the lamp in a special stance “**Cunikakuru**”.

* (ततः प्रविशति यथानिर्दिष्टो रावणः ।)

- Then the curtain is removed, two stage-hands hold “**Pantam**” (burning torches) over which they throw “**Telli**” (incense powder) that goes up in flames. Then looks at the sword, makes ‘Drashtam’ protrude out. (*Illustration: 51 and 52*)
- Then showing the “**Praveshikam**” thrice. (*Illustration: 53-54-55*)
- Then stands in front of the lamp in a special stance “**Cunikakuru**”. When Ravana performs “Cunikakuru”, the characteristic posture that his body assumes is called “**Cunikakkuttil Nilkkuka**”. (*Illustration: 56*)
- Then Ravana standing up and (Mudra) Abhinaya: What did Vijaya say? (*Illustration: 57-58-59*)
- **In the stance of Vijaya:** Your Majesty, a monkey has come and destroyed the Ashoka garden completely. Did you say so?
- **As Ravana (Sitting on Pitham) (Illustration: 60):** Gets very angry; takes the sword in his hands, gets up and puts the ‘Pitham’ aside and with the sword in his hands and in an angry mood actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** कथं कथं भो नववाक्यवादि....॥ (*Illustration: 61*)

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Viratarkan**”. What, what? Strange words are these thou utterest. I am listening. Speak at once. What fearless wight intent on death has dared this deed today? By rooting up this grove he has done me grievous injury. (“**Kottuvilakkuka**”)
- Narrates and enacts the meaning in prose order.
- Only (Mudra) Abhinaya without rendering. (“**Kottuvilakkuka**”)
- Renders same shloka again.

- Then, Shankukarna runs in from the greenroom. (*Illustration: 62*)
- He holds his “Kuzhal” with both hands. (*Illustration: 63*)

- शङ्कुकर्णः (stutters) - जयतु महाराजः.....। (hail your Majesty)
- रावणः (speaks) - कथं कथं भो नववाक्यवादिन्.....।। (what, what? Strange words are these thou utterest)
- शङ्कुकर्णः (stuttering in fear) - अविदितागमनेन। (by one entering unnoticed)
- रावणः - श्रुणोमि। शीघ्रं वद। (tell me quick, I am listening)
- शङ्कुकर्णः - अविदितागमनेन। (by one entering unnoticed)
- रावणः - केन चाद्य। (by whom today)
- शङ्कुकर्णः - केनचिद्। (by some one)

- This is repeated by both Ravana and Shankukarna in the same manner. (*Illustration: 64*)

- रावणः (imitating his way of speaking and making fun of him; *Illustration: 65*) - केनचिद्। केनचिद्।; (then sternly) केन चाद्य? (*Illustration: 66*)
- शङ्कुकर्णः - वानरेण। (by monkey)
- रावणः (on hearing this closes Shankukarnas mouth with his palm, in disgust and speaks in a low voice; *Illustration: 67-68*) - (सावज्ञम्) कथं वानरेणेति। (how by a monkey); (then sternly) गच्छ, शीघ्रं निगृह्णानय। (go quickly)
- When Ravana says this, Shankukarna gets frightened and starts to run (*Illustration: 69*). Ravana pulls him back and says रावणः - निगृह्णानय। (catch and bring). (*Illustration: 70*)
- शङ्कुकर्णः (stuttering in fear) - यदाज्ञापयति महाराजः। (निष्क्रान्तः।) (*Illustration: 71-72-73*) (as your Majesty commands); he repeats that in normal Speech. (*Illustration: 74*)
- He runs around and returns to the green-room. (*Illustration: 75-76-77*)

- Then Ravana unties his 'Uttariyam' and the ends of his 'Poyatakam' and sits on the 'Pitham'; fans himself with the 'Uttariyam' (*Illustration: 78*); keeps his left leg over his right leg; locks his arms around his left knee. Remains without any movement (*Illustration: 79*); makes the 'Damstram' protrude out; stares with protruding eyes; moves his head up and down; moves his body laterally to the left and right; thinks

(*Illustration: 80*). He turns in the ‘Pitham’ to the left and actions “Kottuvilakkuka” (*Illustration: 81-82*); speaks in measured tone “भवतु भवतु।” - let it be, let it be and then-

⇒ **Granth / Text:** “युधि जगत्त्रयभीतिकृतोऽपि.....निजशाठ्यसमुद्भवम्।।” (*Illustration: 83-84-85*)

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”.
- Only (Mudra) Abhinaya without rendering: (“**Kottuvilakkuka**”)
- Narrates and enacts the meaning in prose order.

- Narrates: त्रिदशैः मे इदम् अप्रियम् कृतं यदि
- Enacts: If the Devas living in Svarga have done this deed which is not to my liking, because of their enmity, let it be so. How so? How am I? (“**Kottuvilakkuka**”)

- Narrates: युधि जगत्त्रय भीतिकृतोऽपि
- Enacts: In the wars I have frightened every one in the three worlds. How is that?

(*Illustration: 86-87-88*)

- ⊗ When I was living happily in this Lanka, I said: “Look here, Oh Rakshasas all of you start to Svarga for a war”. Gestures the Rakshasas starting for the war.
- ⊗ Ravana performs “**Patappuappadu**” – The start for a war.
- ⊗ “In this manner I started with the army and reached Svarga and took up position in the battle field, beat the war drums, and challenged the Devas for a fight”. At that time –
- ⊗ **As Indra (Sitting on Pitham):** (Hearing the challenge for the fight.) “Oh Devas, all of you start for a fight with Ravana”.
- ⊗ **Then as the Devas:** Performs “**Patappurappadu**” in a brief manner.
- ⊗ **As Indra:** Tightens the belt and head-gear; takes the weapon Vajra (Thunder bolt); climbs on to the back of the elephant – ‘Airavata’, goes to the battle field; positions the army; beats the war drums, challenges for a fight.
- ⊗ **As Ravana:** They fought with each other. Then sits on ‘Pitham’. (“**Kottuvilakkuka**”)

- Narrates: अतः अमृताशिनः निजशाठ्यसमुद्भवम् फलम् अचिराद् अनुभवन्तु।
- Enacts: Since the Devas who eat nectar do this harm to me, they will soon suffer for this treachery of theirs. How is that? When I fight like this I shall pierce them with my spear.
- ⊗ **As Devas:** Sits on the ground and cries in a plaintive tone: “अमृताशिनः अमृताशिनः”
- ⊗ **As Ravana (Sitting on Pitham):** Only (Mudra) abhinaya: Thrusting with the spear.
- ⊗ Renders: Svara – “**Tarkan**”. (fiercely): “अमृताशिनः”
- ⊗ Only (Mudra) abhinaya: In this manner let the Devas suffer for their evil deeds. (“**Kottuvilakkuka**”)
- Narrates: अनुभवन्त्वचिरादमृताशिनः फलमतो निजशाठ्यसमुद्भवम्।
- Enacts: They will soon experience the result of their treacherous deeds.
- He sits in the appropriate manner and performs “**Pada Vinyas of Chari / Kuttimutikku**” (a choreographic pattern indicating the conclusion of a particular piece of acting) does the termination / conclusion of the dance.

➤ **FIFTH NIGHT:**

❖ **THE KRAMADIPIKA (PRODUCTION MANUAL):**

➔ **SECOND DAY OF KUTTIYATTAM:**

- On the second day, Shankukarna attires “**Anijjukutuka**” and in order to mark entry plays Mizhavu and ties “Poyatakam”, holds the “Kuzhal” and frightenes, comes running from the backstage and runs around clockwise and anti clockwise and stands.
- As on “Purappad” day, as though showing everything and actions “**Kottuvilakkuka**”.
- Then renders with fear and trembling from “जयतु महाराजः” to “तेन हि” once in “**Kottotuku**” (inaudible lip movements while covering the face with the hands) and then clearly renders in Svara – “Tarkan”.

- On the completion of the “Attam”, render should start from “तस्य ग्रहणसमर्थ”.
- Then Ravana, as on the previous day, attires “Anijjukutuka” and Performs “Mukhattu Nir Talikkuka” – Aachman and sprinkles water on himself; in order to mark entry plays Mizhavu in Svara – “Tarkan”, comes running from the backstage and Performs “Kaliyam Vecchu Tiriya”, does “Abhivadyam”, sits on the “Pitham”, does fanning by “Uttariyam” and sits in a “Dhiroddhat Bhava”.
- Shankukarn enters and from “जयतु महाराजः। महाराज! महाबलः खलु” starts Kutiyattam.
- Then For “तेन खलु”, Ravan makes the monkey powerless. Shankukarna exaggerates the actions of the monkey through acting and after renders “यदाज्ञापयति महाराजः।”, he goes with jumping.
- Then in a fright, comes running and walks in a circle, stands and moves his lips as if crying out “ve, vve”.
- Then starts rendering from “जयतु” onwards in “Kottotuku” (inaudible lip movements while covering the face with the hands).
- Then renders shloka “अस्मदीयैर्महावृक्षैरस्मदीया.....किङ्करा द्रुमयोधिना ।।” in Svara – “Chetipanchamam”. Then enacts and goes jumping.
- Then Ravan, on sending Akshakumar, renders the shloka “कुमारो हि कृतास्त्रश्च.....वा तं वनौकसम् ।।”.
- Then “Cholliyattukka” for “अनन्तरीयं”, at that time Shankukarn also wears the “Tungamala” and enters.
- Then on the right side of the “Mizhavana”, he falls on the “Vakrapada”, sits on the floor, cries, beats his chest with both hands, rubbes the fore part of “Panakettu”, dashing his head as well.
- Then also reads “अनन्तरीयं, अनन्तरीयं”, and then again gets up and falls. Then reads it whole, in this manner renders and enacts it thrice as per skill. In this manner, falls repeatedly, crawls and reaches the left of Ravan at the centre of the stage, renders “आनन्तर्यमानन्तर्यं” several times and in the end renders “बलं”.

- Then renders “श्रोतुमर्हति महाराजः। कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापिता अप्यनुगताः पञ्च सेनापतयः।” firstly in “**Kottotuku**” (inaudible lip movements while covering the face with the hands) then clearly.
- Then renders “पञ्च सेनापतयः।” once again with getting the legs together and jumps, falls, and then “**Nupurpadattil irippu**” (special way of sitting with folded legs).
- Then pulls out and starts “**Kutukaliyatam**” – gambling. Then renders “कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापितः” as if for himself, then gets up and renders clearly.
- Then starts from “ततस्ततः” renders “Granth” (Text) and enacts, Hanuman kills them then Ravana renders and enacts the shloka “तिष्ठ त्वमहमेवैनमासाद्य.....क्षणात् ।।”, gets up, moves awkwardly and starts going away.
- Then, Ravan keeps listening “प्रसीदतु प्रसीदतु महाराजः! कुमारमक्षं निहतं श्रुत्वा क्रोधाविष्टहृदयः कुमारैन्द्रजिदभिगतवांस्तं वनौकसम्।” till the “**Cholliyattam**” by Shankukarna and then Shankukarna goes away jumping.
- Then Ravana renders shloka “कुमारो हि कृतास्त्रश्च, अवश्यं युधिं.....मह्यमीषन्मनोज्वरः।।” in the Svara – “**Tarkan**” and performs “**Cholliyattam**” in a thoughtful gesture (Bhava).
- Then Ravana, sits awaiting the arrival of Shankukarna, on which he comes jumping in circles and renders “जयतु महाराजः”.
- Then after Shankukarna renders “संवृत्तं” once, then keeps rhythm with his hands and head and renders the entire shloka “संवृत्तं तुमुलं युद्धंबद्धः पाशेन साम्प्रतम् ।।”.
- Then “ततः स वानरः शीघ्रं” etc. renders in the Svara – “**Tarkan**”.
- Then performs Rakshasas’s “Granth” (Text) in “**Muticholluk**” – The person is covered with cloth and makeup is avoided. Unimportant characters are brought on the stage in this manner.

- In the end, Shankukarna turns round, jumps, walks and then “**Pada Vinyas of Chari / Kuttimutikku**” (a choreographic pattern indicating the conclusion of a particular piece of acting) does the termination / conclusion of the dance.
- Then Ravana sits, thinks and gets up, and then “**Kuttimutikkukolluk**”.

❖ **THE ATTAPRAKARAM (ACTING MANUAL):**

➔ **SECOND DAY OF KUTTIYATTAM:**

- On the second day, Shankukarna attires “**Anijjukutuka**” and in order to mark his entry plays Mizhavu and ties “Poyatakam”, holds the “Kuzhal” and frightened, comes running from the backstage and runs around clockwise and anti clockwise and stands.
- As on “Purappad” day, as though showing everything and actions “**Kottuvilakkuka**” (with his elbow). (*Illustration: 89*)

⇒ **Granth / Text:** “जयतु महाराजः। महाराज !.....तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति महाराजः।”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: Svaya – “**Tarkan**”. (“**Kottuvilakkuka**”)
- Narrates and enacts the meaning in prose order.

- Narrates: महाबलः खलु स वानरः।
- Enacts: That monkey is very strong. Why so? (“**Kottuvilakkuka**”)
- Narrates: तेन खलु मृणालवदुत्पाटिताः सालवृक्षाः
- Enacts: He has uprooted the big Sala trees as if they were mere lotus stalks and has smashed them. (“**Kottuvilakkuka**”)
- Narrates: मुष्टिना भग्नो दारुपर्वतकः
- Enacts: Play hills made of wood have been pounded by his fists. (“**Kottuvilakkuka**”)

- Narrates: पाणितलाभ्यामभिमृदितानि लतागृहाणि
- Enacts: Huts made with vines and creepers have been squeezed out with his palms. (**“Kottuvilakkuka”**)
- Narrates: नादेनैव विसंज्ञीकृताः प्रमदवनपालाः
- Enacts: By his mere roars, the guards of the garden have become unconscious and fallen dead. (**“Kottuvilakkuka”**)
- At this point Shankakarna returns to the green-room. Till this time Shankukarna would be addressing an empty seat. Ravana is supposed to be there, but, arrives only at this point.
- Then Ravana, as on the previous day, attires **“Anijjukutuka”**, in order to mark his entry plays Mizhavu in Svara – “Tarkan”, comes running from the backstage and Performs **“Kaliyam Vecchu Tiriyuka”**, does **“Abhivadyam”**, sits on the “Pitham”, does fanning by “Uttariyam” and sits in a “Dhiroddhat Bhava”.
- Then Shankukara comes and stands on his left; he is shaking with fear. (*Illustration: 90*)
- Renders: शङ्कुकर्णः (stuttering) - जयतु महाराजः। महाराज !..... and then -

⇒ **Granth / Text:** “तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति महाराजः।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya.

→ Only (Mudra) Abhinaya without rendering: Please order some forces capable of catching and killing that monkey.

→ Renders the same words again and stands shaking in fear.

- Ravana actions **“Kottuvilakkuka”**.

⇒ **Granth / Text:** “तेन हि किङ्कराणां सहस्रं बलमाज्ञापय वानरग्रहणाय।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Then, out of my army here, send a thousand soldiers to catch the monkey. (**“Kottuvilakkuka”**)

→ Renders the same words again.

- Shankukarna actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “शङ्कुकर्णः - यदाज्ञापयति महाराजः ।”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: As your Majesty commands. (“**Kottuvilakkuka**”)
- Repeats the words. Runs around once, turns around. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “अस्मदीयैर्महावृक्षैरस्मदीया.....किङ्करा द्रुमयोधिना ।।”

⇒ **Performative Signs:**

- ⇒ Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: Svara – “**Chetipanchamam**”. Oh Lord, he uses trees as weapons, and in a trice he has slain our large force of soldiers with our own great trees.
- Renders the Shloka again.

- Ravana actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “कथं हता इति । तेन हि कुमारमक्षमाज्ञापय वानरग्रहणाय ।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Then, let it be. Then bid Prince Aksha catch the monkey. (“**Kottuvilakkuka**”)
- Renders again.

- Shankukarna actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “शङ्कुकर्णः - यदाज्ञापयति महाराजः ।”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: As your Majesty commands. (“**Kottuvilakkuka**”)
- Repeats the words. He jumps around and goes to the greenroom.

- Ravana sits thinking; actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “अवश्यं युधि वीराणां....मह्यमीषन्मनोज्वरः।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: The prince is well trained in arms, brave, and strong. He should catch this forest-dweller perforce or slay him. In a fight between valiant men, surely, there will be either victory or death. Yet, I feel uneasy at heart that my son has to fight with a monkey.

→ Renders the shloka again.

- In the printed text shloka “अवश्यं युधि वीराणां....मह्यमीषन्मनोज्वरः।।” appears much later, when Shankukarna informs that Prince Indrajit has gone to fight the monkey and shloka “कुमारो हि कृतास्त्रश्च....तं वनौकसम् ।।” is found in the printed text in this context.
- The position of the two shlokas are interchanged by the ‘Chakyars’ and according to the manual this is the tradition of the ‘Chakyar families’.
- Then Shankukarn also wears the “Tungamala” and enters.
- Then on the right side of the “Mizhavana”, he falls on the “Vakrapada”, sits on the floor, cries, moans, beats his chest with both hands, rubbes the fore part of “Panakettu”, dashing his head as well, he falls on the ground, rolls and sits up and stands and goes to the left of Ravana’s seat, cries obit in great sorrow.
- शङ्कुकर्णः - “अनन्तरीयं, अनन्तरीय”

⇒ **Granth / Text:** “अनन्तरीयं बलमाज्ञापयितुमर्हति महाराजः।।”

⇒ **Performative Signs:**

→ Renders stuttering. (“**Kottuvilakkuka**”)

→ Renders with (Mudra) Abhinaya: Emergency, quickly more forces may please be sent. (“**Kottuvilakkuka**”)

→ Repeats the words. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** रावणः - किमर्थम्?

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: (Sternly) Svvara – “**Tarkan**”. What for? Has not my son Aksha gone there? Then why other soldiers should be sent there. (“**Kottuvilakkuka**”)
- Renders the same words again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “शङ्कुकर्णः - श्रोतुमर्हति महाराजः। कुमारं वानरमभिगच्छन्तं....पञ्च सेनापतयः।”

(When Shankukarna stutters “श्रोतुमर्हति”, it will be heard as something like “Choru-kari”, which in Malayalam means ‘Rice-Curry’; which is the example of using this character for comic relief.)

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: May your Highness be pleased to listen. When Prince Aksha was going towards the monkey, even without your Highness’s orders. The five army commanders saw him going and even without your orders they followed prince Aksha. How was that? (“**Kottuvilakkuka**”)
- Narrates and enacts the meaning in prose order.

- Narrates: पञ्च सेनापतयः।
- Enacts: Then Shankukarna sits on the ground taking the roles of the army commanders.
- ⊗ **As the five commanders:** They ask for liquor to be brought; accept the pot of liquor, take a drinking vessel (glasses), pour liquor into the glasses, take the glass in the left hand; with the right hand take curry for eating; drink liquor and bite the curry held in the right hand; do that two or three times; give to all others also. They also drink liquor and eat curry; again pour liquor from the pot into the glasses. After repeating this, drink directly from the pot; when it is emptied the pot is thrown away; they get intoxicated; they ask for the board and coins for playing dice. The dice-board is spread; they move coins playing dice. When they were playing like this, they saw prince Aksha going along the sky for the fight.
- ⊗ **As one commander:** “There goes prince Aksha; where is he going?”

- ⊗ **As another commander:** “I say, he is going to fight someone.”; “then let us also go.”
- ⊗ **As the five commanders:** In a hurry they kick away the dice-board; quickly they tighten their belts and head-gear, string their bows, tie the quivers; all of them depart at once. (**“Kottuvilakkuka”**)

→ Then Shankukarna does Mudrabhinaya – “Prince Aksha”: Renders all the words and all his lines again (**“Kottuvilakkuka”**)

⇒ **Granth / Text:** “रावणः - ततस्ततः ?”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – **“Tarkan”**. Then what?

→ Renders the words again. (**“Kottuvilakkuka”**)

⇒ **Granth / Text:** “शङ्कुकर्णः - ततस्तानभिद्रुतान् दृष्ट्वा.....हरिणा पञ्च सेनापतयः।”

⇒ **Performative Signs:**

→ Renders stuttering. (**“Kottuvilakkuka”**)

→ Renders with (Mudra) Abhinaya: Oh Lord, that monkey seeing the five commanders approaching him directly, as if frightened Jumped over on to the gate, took a golden beam from there, jumped at the commanders and beat them to death. (**“Kottuvilakkuka”**)

→ Renders the words again. (**“Kottuvilakkuka”**)

⇒ **Granth / Text:** “रावणः - ततस्ततः ?”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – **“Tarkan”**. Then what?

→ Renders the words again. (**“Kottuvilakkuka”**)

⇒ **Granth / Text:** “शङ्कुकर्णः - ततः कुमारमक्ष”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Then immediately, Prince Aksha.
- Renders once more in the Mode Tarkan.

⇒ **Granth / Text:** “क्रोधात् संरक्तनेत्रं....मुष्टिना निर्जघान ।।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Oh Lord, the eyes of prince Aksha were with anger; taking the bow and arrows, quickly riding a chariot having fast horses, went over to him and showered arrows like the rain in the rainy season. At that time the monkey brushed aside all those arrows, caught hold of the neck of prince Aksha and strangled him and with pleasure, punched with his fist and killed.
- Renders the shloka again. (“**Kottuvilakkuka**”)

- Ravana gets very angry and shows ‘Praveshikam’ and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “रावणः - (सरोषम्) आः, कथं कथं निर्जघानेति । तिष्ठ त्वमहमेवैनमा....क्षणात् ।।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Ah, how? What do you mean killed? You stay here, I am so angry. I myself shall go after that worm of a monkey and shall quickly reduce him to ashes with the spark of my anger.
- Renders the shloka again.

- Ravana stands up from the ‘Pitham’. When he takes three steps to the right and is about to go away, Shankukarna intervenes and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “शङ्कुकर्णः - प्रसीदतु प्रसीदतु महाराजः !”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: Oh Lord, be pleased, be pleased. (“**Kottuvilakkuka**”)
- Repeats the line.

- Ravana then turns back and sits on the seat.

⇒ **Granth / Text:** “शङ्कुकर्णः - कुमारमक्षं निहतं.....कुमारेन्द्रजिदभिगतवांस्तं वनौकसम्।”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: Your Highness, hearing that Prince Aksha is killed by monkey, your son Prince Indrajit, his mind full of anger, went forth to attack the wild animal – monkey. (“**Kottuvilakkuka**”)
- Repeats the line. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - तेन हि गच्छ। भूयो ज्ञायतां वृत्तान्तः।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Then you go quickly and get more information and come. (“**Kottuvilakkuka**”)
- Ravana renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “शङ्कुकर्णः - यदाज्ञापयति महाराजः।”

⇒ **Performative Signs:**

- Renders stuttering. (“**Kottuvilakkuka**”)
- Renders with (Mudra) Abhinaya: As your Majesty commands. (“**Kottuvilakkuka**”)
- Repeats the line. (“**Kottuvilakkuka**”)

- Shankukarna runs around and goes back to the green-room. Ravana contemplates and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “रावणः - कुमारो हि कृतास्त्रश्च, अवश्यं युधि वीराणां.....मह्यमीषन्मनोज्वरः ॥”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. My son Indrajit is well trained in weapons; he is valiant and very strong. So he will easily catch the monkey or even kill him.
- Renders Shloka again. (“**Kottuvilakkuka**”)

- Shankukarna comes dancing and jumping from the green-room and singing. He claps his palms or keeps rhythm striking on his body or head. He comes near Ravana and –

⇒ **Granth / Text:** “शङ्कुकर्णः - जयतु महाराजः ।....संवृत्तं तुमुलं....पाशेन साम्प्रतम् ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: There ensued a tumultuous fight between the Prince Indrajit and the monkey. Then the monkey was quickly tied-down with ropes in a fitting manner. (“**Kottuvilakkuka**”)

→ Renders shloka again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - कोऽत्र विस्मयं इन्द्रजिता शाखामृगो बद्ध इति ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. What is there to wonder at Indrajit catching a tree-hopping animal – monkey and tying it up? You there!

→ Renders the line again and adds: “भोः कोऽत्र ।” (who is there?) (“**Kottuvilakkuka**”)

- Then Rakshasa, covering his head with a silk cloth comes and stands behind Ravana.

⇒ **Granth / Text:** “राक्षसः - जयतु महाराजः !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Hail your Majesty.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - गच्छ विभीषणस्तावदाहूयताम् !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: You go and call Vibhishana over here.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “राक्षसः - यदाज्ञापयति महाराजः !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: As your Majesty commands. (“**Kottuvilakkuka**”)

- Rakshasa goes back in the same way he came in, without getting in between the Mizhavu.

⇒ **Granth / Text:** “रावणः - त्वमपि तावद् वानरमानय !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Oh Shankukarna, you too go and bring that monkey over here.

→ Ravana renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “शङ्कुकर्णः - यदाज्ञापयति महाराजः !”

⇒ **Performative Signs:**

→ Renders stuttering. (“**Kottuvilakkuka**”)

→ Renders with (Mudra) Abhinaya: As your Majesty commands. (“**Kottuvilakkuka**”)

→ Repeats the line. (“**Kottuvilakkuka**”)

- Shankukarna runs around, performs “**Pada Vinyas of Chari / Kuttimutikku**” and returns to the greenroom.

- Ravana Sits on ‘Pitham’ in a contemplative mood; then stands up; performs “**Pada Vinyas of Chari / Kuttimutikku**” and goes back to the greenroom.

➤ **SIXTH NIGHT:**❖ **THE KRAMADIPIKA (PRODUCTION MANUAL):**➔ **THIRD DAY OF KUTTIYATTAM:**

- Ravana, as on the previous day, attires “**Anijjukutuka**” and Performs “**Mukhattu Nir Talikkuka**” – Aachman and sprinkles water on himself; in order to mark his entry plays Mizhavu in Svara – “Tarkan”, comes running from the backstage and Performs “**Kaliyam Vecchu Tiriya**”, does “**Abhivadyam**”, sits on the “Pitham”, does fanning by “Uttariyam” and sits in the former mood (Sthayi).
- Then in the reflective mood (Sthayi) and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.
- Then renders from the “**भोः! कष्टम्**” with representation, then “**Cholliyattukka**” for shloka “**अचिन्त्या मनसा लङ्का.....प्रविष्टः किल वानरः ।।**” and “**Lankavarna Aatoo**” - describing ‘Lanka’ through gestures.
- Then “**सहितैः सुरदानवैः**” and acts out the sentiment of ‘Worthless monkey without any fear has indeed entered’.
- Then “**Cholliyattukka**” for shloka “**जित्वा त्रैलोक्यमाजौ.....कपिविकृतिच्छद्मना तन्मम स्यात् ।।**”, enacts “**Patpurappad**” in brief, does all the “**Attam**” for “**गर्वितेन मया**”, then also acts out the “**Kailasodharanam**” for “**क्रान्त्वा कैलासमीशं**” and “**Parvativiraham**” for “**साकमाकम्य देव्या**”. After all the acting is done, renders the latter half and then goes to the backstage.
- Vibhishana attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume.

* **ENTRY OF VIBHISHANA:**

⇒ **VIBHISHANA'S PRESCRIED ATTIRE / GET-UP:**

→ **MAKE-UP:** (*Illustration: 91*)

- Face: Pacca (Green paint) – Cutti of rice paste.
- Tilak – Urdhvapundra ('U' – shaped).
- The legs are painted with rice and a line drawn over it with a finger to create the form / marked of an anklet.

→ **COSTUME:** (*Illustration: 92*)

- Head gear: Kuzhal, Panakettu and Vasikam.
- Chopputhuni, Kuzhayam, Matta, Thattu, Poyatakam (ties the ends of his lower garments), Uttariyam (on his waist), Kaupin.

→ **ORNAMENTS:**

- Vala (Chudi), Katak (Kada), Tolvala, Pozhumpu (Kazhutharam), Channavuram, Marmala, Katisutra.
- Kundalam, Chevippuvu, Pilippattam, Chuttithuni, Pinmara.

→ **PROPERTY:**

- Gada (Mace).
- He makes salutations in the green-room and sprinkles water on his face.
- Then performs “**Vayikku**” - The curtain is held up and the Nambiar plays Mizhavu. Alongwith Mizhavu, other instruments / the orchestra Kuzhitalam, Sankh, Edakka, Kuzhal etc. are also played for the entry of the character - Vibhishana.

* **MARAYIL KRIYA:**

- Vibhishana holds a “Gada” (Mace) in his hand performs “**Kalappurattu Natakkuka**” - A special movement pattern to indicate going from one place to another place.
- He gestures “**Mutikkuka**” - The close of his action.
- Performs “**Mukhattu Nir Talikkuka**” – Aachman and sprinkles water on himself.
- Performs “**Kaliyam Vecchu Tiriya**” – 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 he turns around, keeps each foot in front and then stands in front of the lamp. This series of five movements is called ‘Panchapadavinyasa’.

* **(ततः प्रविशति विभीषणः।)**

- Then the curtain is removed and he stands holding the poyatakam in his left hand with an unpleased expression “Aha! I feel very unhappy. Why so? I am now going to see elder brother Ravan.” and actions “**Kottuvilakkuka**” - for the stopping of the Mizhav playing.
- Then starts “**Cholliyattukka**” from “अहो तु खलु”, which renders in Svara – “**Chetipanchamam**”.
- Then performs “**Kalappurattu Natakkuka**” - A special movement pattern to indicate going from one place to another place. Then he approaches and on seeing Ravan seated, folds his hands and approaches with “जयतु”. Alongwith “Granth” (Text), he renders “एष एष उपपविशामि” and then on the left moves the “Pitham” with his feet and goes from the left and sits.
- Then he renders “यदाज्ञापयति महाराजः”, performs “**Kalappurattu Natakkuka**” and goes to the backstage.
- Hanuman attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume.

* **ENTRY OF HANUMAN:**

⇒ **HANUMAN'S PRESCRIED ATTIRE / GET-UP:**

→ **MAKE-UP:** (*Illustration: 93*)

- Face: Tadi – White Beard (Made by ‘Cotton’).
- Caliyam – Paint on his face and on the brow is a mark of a cluster of conches.
- The legs are painted with rice and a line drawn over it with a finger to create vertical and horizontal lines.

→ **COSTUME:** (*Illustration: 94*)

- Head gear: Makuta - Sculpted in wood on which cotton is pasted, Kuzhal and Vasikam.
- Chopputhuni, Kuzhayam (made by white ‘Cotton’ cloth on which is stuck white ‘Cotton Wool’), Matta, Thattu, Poyatakam (ties the ends of his lower garments), Kaupin, Valah (White Tail).

→ **ORNAMENTS:**

- Katak (Kada), Pozhumpu (Kazhutharam), Channavuram, Katisutra.
- Kundalam, Chevippuvu, Pilippattam, Chuttithuni.
- He makes salutations in the green-room and sprinkles water on his face.
- Then Hanuman ties “Poytakam” and uses the cloth with both hands under the ridge on the wrist to puts it askew and wraps around. At both ends of the cloth two Rakshasas holds it and covers the head with the cloth.
- Then performs “**Vayikku**” - The curtain is held up and the Nambiar plays Mizhavu. Alongwith Mizhavu, other instruments / the orchestra Kuzhitalam, Sankh, Edakka, Kuzhal etc. are also played for the entry of the character - Hanuman.

* **MARAYIL KRIYA:**

- Both Rakshasas hold and drag Hanuman, the three of them run around and all the four corners of the stage. Hanuman roars and tries to throw them off-balance in each corner. Then after everything is done, all of them turn round in a circle.
- Then Hanuman **“Mizhavanakkal”** – stands near where the “Mizhavu” is placed and gestures **“Mutikkuka”** - The close of his action.
- Then Hanuman and Vibhishana (Walk in **“Kalappurattu Natakkuka”**) both perform **“Kaliyam Vecchu Tiriya”** – 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 he turns around, keeps each foot in front and then stands in front of the lamp. This series of five movements is called ‘Panchapadavinyasa’.

* **(ततः प्रविशति हनुमान्।)**

- Then the curtain is removed and Hanuman goes to the right and Vibhishana to the left. Hanuman roars and tightens his fist and shows the **“Praveshikam”** through clenches fist by “Musti Mudra” and actions **“Kottuvilakkuka”** - for the stopping of the Mizhav playing.
- Then Rakshasa renders **“आः इत इतः”** and goes to the backstage.
- Then Hanuman shows **“Praveshikam”** even though his hands are tied up and then unties the long piece of cloth from Hanuman’s hands.
- Then Hanuman stands in front of the lamp in a special stance **“Cunikakuru”** - Left leg in front, right leg at the back, the legs being quite apart and ready for action. This stance is taken for Vira, Raudra and Adbhuta Rasas. When Hanuman performs “Cunikakuru”, the characteristic posture that his body assumes is called **“Cunikakkuttil Nilkkuka”**.
- Then Hanuman does **“Vanar Stobha”** - Monkey traits, like scratching various parts of the body, smelling the tip of his tail, booing etc.

- He contemplates; renders and enacts the shloka “नैवाहं धर्षितस्तेन.....राक्षसेशदिदृक्षया ।।” in Svara – “**Takan**”.
- Starts rendering “स्वयं ग्रहणमापन्नः”, “**Udhyanbhanjanam**” (destruction of the garden) should be shown with acting; including the part from the capture to tying up presented well through acting.
- After the shloka “नैवाहं धर्षितस्तेन.....राक्षसेशदिदृक्षया ।।” is completed, Ravan sits in the centre. Vibhishan hands folded, sits on the seat to the left and Hanuman stands to the right, looks up at the part on the left and gives a description of the seated Ravan.
- As he is not honoured by offering a seat, he winds his tail, makes a pile and sits on top. Then, in the right corner, without showing his back to Nangiaramma, takes the “Pitham” (Stool) forward, with most of his back turned towards Ravan, he sits on the top of “Pitham”, keeps it on the knee of his left leg, threads his fingers, turns toward the left and arrogantly and disobediently looks at him and gets up immediately and “**Panchapuchchhamatakki**” (In a stance with great humility), covers his mouth with both hands and most disobediently renders “Granth” - text “भो: राजन्”; after rendering which he sits as before.
- Looking again and again, rendering the same thing again and again, “Have you made / performed “Tiloday” (Ritual oblation) for your son's death?” is communicated through “Mudrabhinaya” – handgestures and then sits.
- Then he starts counting Ravans heads and hands, does “**Vanar Stobh**” and repeating this during every silence after “Granth” - text.
- Then Ravan looks at Hanuman and on perceiving his monkey form, derisively puts his leg in front and looks critically, and renders “**किमस्य तत् कर्म?**”.
- After the sequence is over, Hanuman gets up from his seat and does “**Panchapuchchhamatakki**” (In a stance with great humility) as before and goes closer and with contemptuous posture, mouth closed with both hands, with serious contempt renders “Granth” – text “**एवंविधेन भवता**” and looks on disobediently as before.

- In this manner, when the sequence is completed, Shankukarna (with head covered) renders “यदाज्ञापयति महाराजः” and then renders “इत इतः”.
- On the completion of Ravana's “Granth”, Hanuman gets up from “Pitham” and starts walking away but due to listening of Ravana's “Granth”, he renders “अयमस्मि” and goes closer to Ravana and stands in front with a strut.
- Then once Ravana's “Granth” is finished, Hanuman starts “Cholliyattukka” from “अचिराद् द्रक्ष्यसि”, which is rendered in Svara – “Tarkan”.
- Then on completion of Ravana's “Granth”, without joining hands shows the clenches fist in his gesturing and walks as “Marayil” in a circle once.
- Then unties the “Poytakam” and stands to the right of “Mizhavana” and then “Pada Vinyaas of Chari / Kuttimutikku” (a choreographic pattern indication the conclusion of a particular piece of acting) does the termination / conclusion of the dance.
- Then Vibhishana and Ravana perform the “Kutiyattam” between them. Finally, Vibhishan renders “अहमेव यास्यामि” in Svara – “Chetipanchamam”.
- Then descends from the seat and stands on the ground. Then “Cholliyattukka” for shloka “शासितोऽहं त्वया राजन् !.....च यथा कार्यं तथा कुरु ।।”, which is rendered in Svara – “Dukhagandharam”, then sits in “Nupurpadattil irippu” (special way of sitting with folded legs) and bows.
- Without looking at this, Ravana stands at his seat. Vibhishan takes “Gada” - mace in his hand, sways it and showing “Ambarayanam” (Representation of aerial travel, standing on the ground or on the top of a stool, moving the legs in a circular manner) with his army shown through the aerial route.
- Then puts “Pitham” in front of the lamp, stands up on it, sways his mace, then keeps it to his side, renders “अयमिदानीम्” in Svara – “Shrikanthi” and then renders and enacts the title shloka “अद्यैव तं कमललोचनमुग्रचापं.....नष्टं निशाचरकुलं पुनरुद्धरिष्ये ।।”.
- Then becomes “Gadapani”, with four Rakshasas does the “Ambarayanam” in such a manner as to be able to see Shri Rama, and then he climbs down, unties the “Uttariyam” and then “Kuttimutikkukolluk”.

- Then Ravana renders own “Granth” - text and then shows as if to say ‘I must go to protect the city’, gets up and performs **“Vattattil Cati Natakkuka”** - A circular movement pattern to indicate moving from one place to another distant place and then **“Pada Vinyaas of Chari / Kuttimutikku”** (a choreographic pattern indicating the conclusion of a particular piece of acting) does the termination / conclusion of the dance.
- Then “Mutiyakkittaa (special rhythmic patterns are played on the Mizhavu and it indicates the end of the Kutiyattam) is also to be played.

❖ **THE ATTAPRAKARAM (ACTING MANUAL):**

➔ **THIRD DAY OF KUTTIYATTAM:**

- Ravana, as on the previous day, attires **“Anijjukutuka”** and Performs **“Mukhattu Nir Talikkuka”**; in order to mark his entry plays Mizhavu in Svara – **“Tarkan”**, comes running from the backstage and Performs **“Kaliyam Vecchu Tiriya”**, does **“Abhivadyam”**, sits on the “Pitham”, does fanning by “Uttariyam” and sits in the former mood (Sthayi).
- Then in the reflective mood (Sthayi), contemplates and actions **“Kottuvilakkuka”**.

⇒ **Granth / Text:** “रावणः - (विचिन्त्य) भोः ! कष्टम् ।”

⇒ **Performative Signs:**

→ Renders slowly in a lowered voice.

→ Only (Mudra) Abhinaya without rendering: Oh, what a pity. (**“Kottuvilakkuka”**)

→ Renders the same line again.

⇒ **Granth / Text:** “अचिन्त्या मनसा लङ्का.....प्रविष्टः किल वानरः ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – **“Tarkan”**. My enemies, the Devas, in order to insult me, even if they were to come teaming with the Asuras, cannot even visualise this prestigious Lanka. What is the reason for that? How is this Lanka?

→ **“Lanka Varnanam” – Description of Lanka:** Entrance, Towers, Walls, Moats, Arsenals, Seven-storied mansions, Moats filled with weapons, Soldiers stationed inside who are ready for the battle with their belts and head-gears properly tightened, and standing ready for action. In such a well-guarded Lanka, they will not venture to insult me. Not only that, due to fear they would not even think about it in their minds. (**“Kottuvilakkuka”**)

→ Narrates and enacts the meaning in prose order.

- Narrates: वानरः दशग्रीवं अभिभूय प्रविष्टः किल ।
- Enacts: Into Lanka, which is like this, a worthless monkey without any fear has indeed entered, to annoy Dasagriva - Ravana. (**“Kottuvilakkuka”**)

→ Renders the second half again.

→ He then speaks the words “अपि च” (not only that).

* **EPISODE: KAILASODHARANAM – THE LIFTING OF KAILASA MOUNTAIN;
PARVATI VIRAHAM - THE QUARREL BETWEEN SHIVA AND PARVATI:**

⇒ **Granth / Text:** “जित्वा त्रैलोक्यमाजौ....कपिविकृतिच्छद्मना तन्मम स्यात् ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – **“Tarkan”**.

→ Only (Mudra) Abhinaya without rendering: After conquering the three worlds as also the Devas and Asuras in battle, getting proud (*Illustration: 95*), going to Kailasa Mountain (*Illustration: 96-97-98-99*) and shaking it (*Illustration: 100-101-102-103*) along with Lord Shiva (*Illustration: 104*), his consort and the attending Ganas, obtaining blessing from him and then being cursed by Shri Parvati (*Illustration: 105*) and Nandin because I did not show them due respect; would that curse be working on me now in the guise of a monkey? (**“Kottuvilakkuka”**)

→ Narrates and enacts the meaning in prose order.

- Narrates: मया आजौ ससुरदनुसुतं त्रैलोक्यं जित्वा ।
- Enacts: In the war, I conquered the three worlds, occupied by Devas and Asuras. How was it? How am I? (**“Kottuvilakkuka”**)
- Narrates: गर्वितेन (*Illustration: 106*)
- Enacts: I was filled with pride. How was that? As instructed by my mother I went to north Gokarna Ashrama. I made Lord Shiva pleased by doing penance. I got the boon “unkillable”. Then with my younger brothers who also had obtained boons, I went to Lanka and drove away Vaishravana from there. I entered Lanka and I was crowned as the king and lived happily. Then I told the Rakshasas to get ready and march for war.
- He performs **“Patapurppadu”** - The army gets ready and starts for the war, in the sitting posture itself.
- “In this manner I started for the war and along with the army I went to Svarga and obtained victory over the Devas; from there I went to Patala and conquered the Asuras and Nagas (Serpents) and I conquered the kings of the Earth. In this manner I became very proud by conquering all these in the three worlds. Not only that. (**“Kottuvilakkuka”**)
- Narrates: कैलासं क्रान्त्वा स्वर्गणपरिवृतं ईशानं देव्या साकमाकम्प्य ।
- Enacts: Then lifting up Kailasa shook up the mountain where Lord Shiva and his consort were surrounded by the Bhutaganas. How was that? While I was happily living in this Lanka one day (*Illustration: 107 and 108-109*), after finishing my bath, and worship, I took my food and I sat on the throne (*Illustration: 110*) in the audience-hall with the regal paraphernalia like the Umbrella, the peacock-feather fans, whisks made of Yak-hair etc. At that time a messenger sent by Vaishravana came in front of me (*Illustration: 111*) and from him when I heard about the plan to murder me (*Illustration: 112*), I got wild and cut off his head with a sword and killed him (*Illustration: 113*). I announced: “I am starting from here immediately. I shall conquer all the three worlds and shall kill the guardians of the four-quarters and shall send them to the abode of Yama”. I ordered the

army to start for a war at once: “Oh Rakshasas, all of you start immediately to go for a war with Alaka” - the capital of Vaishravana.

⊗ **Then as Rakshasas:** Shows gestures for the marching of the army for war.

* **PATAPURAPPADU–THE ARMY GETS READY AND STARTS FOR THE WAR:**

- ⇒ **As the commander of the army:** Tightens his belt and head gear, touches the sword and shield and touches his head (Salutes); shakes the sword and shield, walks around once, jumps and stands in front of the lamp, holds the sword and the shield in the armpit and salutes: “What did his Majesty say? That every one should start for the war, is it? So be it”. And does “**Chavitti Thecchu**” (Kalaripayat Movement) - Takes the sword and shield held in the armpit, stamps on the floor and stretches the leg, walks around once and stands in front of the lamp: “You Rakshasas there, all of you start for the war quickly”.
- ⇒ **Then as one of the Rakshasas:** Tightens his belt and head gear, takes a step after stamping on the ground and stretching the leg; salutes the sword; holds the shield in the left hand and the sword in the right, walks around once, jumps to the front, gestures: “Go and bring the horse”; seeing the horse being brought, takes hold of the bridle and jumps on to the horse; shows the gait of the horse, turns round and starts.
- ⇒ **Then as another Soldier:** Tightens his belt and head gear, shows gesture for a spear; stamps, stretches the leg and jumps, and touches the spear kept on the ground and touches his head in salutation; takes the spear with both the hands; stands up and faces the lamp; throws the spear up in the air and shows catching it when it comes down; walks around once and jumps and stands before the lamp; gestures “bring the elephant”.
- ⇒ **Then as the elephant:** Lies down on the side; then touches the elephant and touches his head in salutation; mounts the elephant and shows the gait of the elephant; turns around and shows that he has started.
- ⇒ **As another soldier :** He tightens his girdle and head dress; takes a bow, throws it up and catches it; walks around once, strings the bow, twangs it, fixes the quiver at his back, takes an arrow and shakes it, holds it in his hand; walks around once and gestures “bring the chariot”. Stands waiting for it; sees the chariot being brought; catches hold of the

charioteer's hand and lifts himself up into the chariot, holds the bow and the arrow in his hands; walks around and stands.

- ⇒ **Then as the commander:** Holds the sword and shield and walks around once. Goes near the king, keeping the sword and shield in his armpits salutes and gestures that the army is ready to march. Salutes and stands aside deferentially.
- ⇒ **Then as Ravana (Sitting on Pitham):** "What did you say; everyone has started, is it?" Contemplates: "All right, we shall start". Getting up from the seat: Tightening his belt and head gear, stamping on the floor and stretching the leg, and jumps up; takes the sword, touches his head after touching the sword, in salutation; throws it up and catches it. Walks around once, stands and gestures: "Bring the chariot". He watches the chariot being brought.
- ⇒ Gets into the chariot, holding the hand of the charioteer. Shows the movement of the chariot. Stands erect. Then to the mnemonics ta ki ta, ta ki ta, walks around twice in a jumping gait, and again stands erect. Gestures that the 'Umbrella' is held and walks around once holding it. Shows gesture for Yak-whisks and waves it.
- ⇒ Walks around twice playing the 'Chenda'. Walks around twice playing the 'Maddalam'. Then he acts the same for other similar instruments like 'Edakka', 'Udukku', 'Timila' and 'Elattalam' (Cymbals); and for various musical instruments, the 'Kombu', 'Kuzhal', 'Shankha' (Conch); walks around twice for each item.
- ⇒ Then walks around showing preparation of betel leaves for chewing. Then taking a spittoon walks around collecting spittle. In the middle of these walks around once, simply waving the hand. Then walks around showing the gesture for sound spreading all around. Gestures that the army has started in this manner. (*Illustration: 114-115-116-117*)
- ⇒ After the army has reached Alakapuri, they take up position. Following the rhythm for the mnemonics ki ti threm, ki ti threm, ki ti ki ti threm threm, jumps to the right and to the left. Shows the gesture for elephant when jumping to one side and when jumping to the other side shows the gesture for taking up position. Similarly for horses, chariots, infantry who have the weapons bow and arrow, sword and shield, spear, mace etc. Jumping about like that, they take up positions.

- I went to Alkapuri with the army and challenged Vaishravana for a fight. (*Illustration: 118-119-120*)
- ⊗ **Then as Vaishravana:** When he is sitting happily (*Illustration: 121*), he hears that Ravana has come and is challenging for a fight. Gestures: “Oh soldiers all of you get ready for a war”. Gets down from the seat and gestures that he is starting for the fight, along with the army.
- ⊗ **Then as Vaishravana (Sitting on the Pitham):** Gestures tightening of the belt and head-gear; takes the bow and fixes the quiver and riding a chariot reaches the battle field. The war drums are beaten. He challenges Ravana for a fight. Gestures how both challenge each other.
- ⊗ **As Ravana:** When we are engaged in a fight like this, the Yaksha army of Vaishravana gets frightened and runs away. At this, the army of Ravana runs towards Vaishravana and drags him out of his chariot and throws him on the ground (*Illustration: 122-123*). There is the demonstration of victory and then they capture the ‘Pushpaka Vimana’ (aerial chariot) of Vaishravana.
- At this juncture Ravana performs the abhinaya known as the lifting of Kailasa.
- **EPISODE: KAILASODHARANAM – THE LIFTING OF KAILASA MOUNTAIN:**
 - ⇒ **As Ravana:** Then I got into the Pushpaka Vimana and when flying in the sky (*Illustration: 124*), the flight got obstructed due to the Kailasha Mountain on the way (*Illustration: 125*).
 - ⇒ **As Ravana (Sitting on “Pitham”):** “Oh Pilot, why is the plane not flying?” (*Illustration: 126*) “What did the pilot say?”
 - ⇒ **As the Pilot (Illustration: 127):** “Oh Lord, the plane is caught in the peaks of the Kailasha Mountain”. (*Illustration: 128*)
 - ⇒ **As Ravana (Sitting on Pitham) (Illustration: 129):** “Did the pilot say like that?”; “Then tell the mountain to move off without obstructing my path”.
 - ⇒ **As the Pilot (Standing on Pitham):** “Your Majesty, Lord Shankara is sitting on the top of the mountain. Because of that, the Kailasha Mountain does not move a bit.”

(Illustration: 130)

- ⇒ **Then as Ravana (Sitting):** “Then will it obstruct my way? Who is this Shankara?” So saying gets out of the plane; goes to the foot of the mountain and looks around.

(Illustration: 131-132)

* **MUDRABHINAY: “PARVATVARNAM”-DESCRIPTION OF THE MOUNTAIN:**

- ⇒ This mountain is not an insignificant one; going to both sides slowly observes carefully *(Illustration: 133-134-135-136)* the vastness *(Illustration: 137-138)*, the height *(Illustration: 139-140-141-142)*, the crevices, the caves *(Illustration: 143)*, the peaks *(Illustration: 144)*, the valleys, the clouds on the mountain top falling as rain, water flowing down in rills and rivulets, which in confluence turn into rivers flowing down, forming water falls, and winding rivers with ripples, whirlpool, sandbanks, etc. I see the plains on the top, huge trees with curved branches, leaves, flowers, fruits, creepers encircling the trees, tap roots and so on. I see several animals such as the elephant, the lion, the tiger; the bear etc. moving about freely enjoy life. I see several birds such as the cuckoo, the parrot, the dove, the eagle etc. I see caves in which the lion takes shelter. I see serpents and pythons.

- ⇒ “I have not seen such a big mountain. I should make this lofty mountain move and give room for my “Pushpakam” to move on without any hindrance. I must lift this mountain and throw it away.” Tightens the belt and head gear and gets ready. I strain all his nerves to lift the “Kailasa Mountain”.

- ⇒ **As Ravana:** Punches the mountain *(Illustration: 145-46)*, lifts it up, throws the Kailasa Mountain up and catches it when it comes down.

(Illustration: 147-148-149-150-151-152-153)

- ⇒ “Having lifted Kailasa Mountain, I tossed it into the air, held it in my left hand as it came down. Tossed it up again and held in my right hand. *(Illustration: 154-155)* Tossed again higher by the right hand. After a while it returned and I held it in my left hand. Tossing the mountain higher and higher and holding it when it fell in one of my twenty hands. I waited for some time. As the mountain flew up very high and it disappeared in the sky, I

decided to have a drink and snack. I commanded my attendant to bring them. He brought a peg full of intoxicating drink, cups and pungent beef steak. I poured the drink into the cups, drank, chewed the beef and steak, and enjoyed drinking. (He enacts the drinking spree) Then I thought of playing dice. The materials for the game of dice were brought as ordered. I went on playing, watching in between for the mountains' decent."

⇒ In this way I lifted up the Kailasa Mountain. The Kailasa Mountain is the abode of Lord Shiva and Parvati and the Bhutaganas.

* **EPISODE: PARVATI VIRAHAM - THE QUARREL BETWEEN
SHIVA AND PARVATI:**

- ⇒ **As Ravana (Sitting on Pitham):** At this time Lord Shiva was sitting in Kailasa spending the time happily with Shri Parvati on his left thigh. (*Illustration: 156-157-158*)
- ⇒ **As Lord Shiva (Sitting):** Lifts Parvati up and keeps her on his lap. (*Illustration: 159-160-161*) He is watching her amorously.
- ⇒ **As Parvati (Sitting) (*Illustration: 162-163*):** In the stance of a 'Nayika', tucking the end of the 'Poyatakam' in the waist, sits. Parvati also in an amorous mood looks at the Lord Shiva from head to foot. Her eye gets stuck on Shiva's braided hair. She watches for a while and points at his braid and enquires -
- ⇒ **Mudrabhinaya:** "Oh My Lord, What is it that I see on your head?"
- ⇒ **As Lord Shiva (Sitting on Pitham):** The tuck of the 'Poyatakam' is removed.
- ⇒ **Mudrabhinaya:** He thinks, "What shall I tell her; all right. I will cheat her". "Oh Parvati have you not heard that there is water on my head. It is only water."
- ⇒ **As Parvati (Sitting in the manner of the goddess):** "Oh husband, I see a face there. What is the reason for it?"
- ⇒ **As Lord Shiva (Sitting):** "Oh Parvati, it is not a face there. It is a lotus flower." (*Illustration: 164*)
- ⇒ **As Parvati (Sitting):** "Oh Lord, I see curls of hair on top of the brow, what is the reason for it?" (*Illustration: 165*)
- ⇒ **As Lord Shiva (Sitting):** (Taken aback awhile, but regaining confidence.) "Oh Parvati. They are not curls. They are rows of bees hovering about." (*Illustration: 166-167-168*)

⇒ **As Parvati (Sitting):** “Oh My husband. I see two eyebrows. How come?”

(Illustration: 169)

⇒ **As Lord Shiva (Sitting):** (Though a bit perplexed, regaining composure.) “They are not eye-brows, Oh Parvati. They are waves in the water.”

⇒ **As Parvati (Sitting):** (With strong suspicion about the veracity of her husband’s reply.) “No, my Lord. I see two eyes there. What is the reason for that?”

⇒ **As Lord Shiva (Sitting):** (Much worried about the searching question, manages to say.) “Oh Parvati. They are not eyes; they are two fish moving in the water.”

(Illustration: 170-171)

⇒ **As Parvati (Sitting):** (Thoroughly dissatisfied with the explanation.) “Oh My husband, I see two breasts there. What is the reason?” *(Illustration: 172)*

⇒ **As Lord Shiva (Sitting):** (Though appearing crestfallen, quickly recovers to answer.) “Oh Parvati, they are not breasts. They are two Chakravaka birds.” *(Illustration: 173)*

⇒ **As Parvati (Sitting):** (Thoroughly dissatisfied.) “He is cheating me. I can’t live with him; therefore I shall go to my father’s house”. *(Illustration: 174-175-176)*

⇒ **Mudrabhinaya:** “Oh maids let us go to my father’s house”; gesturing like that, and catching hold of the hands of two maids, gets up from the ‘Pitham’. Her face registers one after the other, her love for Lord Shiva, sorrow at the impending separation from the husband, and jealousy towards Ganga, who sits on her husband’s head.

⇒ Slowly moving away by the left side of the ‘Pitham’, stands upon the ‘Pitham’, shows the gait of ‘Nayika’, then slowly the whole body starts shaking. Then along with the other moods registering on the face, fear also is exhibited. The intensity of the shaking slowly increases even as the various moods are seen on the face. Due to the intensity of the shaking the hair gets untied and falls down and it is held in one hand; the brassier which is loosened is held by the right hand. The intensity of the shaking increases further. She gets down on the floor and tightly embraces Lord Shiva. *(Illustration: 177)*

⇒ **As Lord Shiva (Sitting on Pitham):** Sees the mountain shaking. With the toe of the foot presses down.

- When only “Parvati Viraham” is separately performed, abhinaya is based on a benedictory shloka, which is –

मौलो किन्नु महेश ! मानिनि । जलम्, किं वक्त्रमम्भोरुहम्
किं नीलालकवेणिका, भ्रमरिका, किं भूलते वीचिका ।
नेत्रे किं शफरी किमु स्तनयुगं प्रेखद्रथाङ्गद्वयम्
साशङ्कामिति वञ्चयन् गिरिसुतां गंगाधरः पातु वः ॥

- In this manner I threw up Mount Kailasa with Shiva, Parvati and Bhutaganas and caught it in my hands when it came down. (“**Kottuvilakkuka**”)
- Narrates: तस्मात् प्रसादं लब्ध्वा (*Illustration: 178*)
- Enacts: I got blessings from Lord Shiva. What is the reason for that? His beloved, Parvati, got angry on seeing Ganga on his head. She started to her father’s house along with her maids. At that time I had shaken Kailasa. Because of that Parvati got frightened and was unable to proceed and came back and embraced the Lord. Hence, he was pleased and appeared before me. He blessed and presented me with the sword, Candrahasa and disappeared. At that time I saluted him and accepted the sword Candrahasa. At his manner Lord Shiva blessed me. Not only that. (“**Kottuvilakkuka**”)
- Narrates: पुनः अनादृतत्वाद् अगस्त्यया नन्दिना च ताभ्यां शप्तं च दत्तं ।
- Enacts: Then, since I did not show any respect to Parvati or Nandikeshvara, both of them got angry and cursed me. How was that? : I saluted Lord Shiva and accepted the Candrahasa from him and started from there. While going Parvati appeared before me saying, “Oh Ravana, please accept a boon from me”. I told her “I would not accept boons from women, you go away”. At this Parvati got angry and cursed me saying “Oh Ravana, you will meet with your destruction on account of a woman” and she disappeared. She told Nandin: “you go and give a curse to Ravana”. At this, Nandikeshvara appeared before me in the form of a monkey and said “Oh Ravana, you take a boon from me”. I felt ashamed on seeing him and told him: “Oh, monkey I will not take a boon from you”. I mocked and laughed at him. At that he got angry and said: “Oh Ravana, you will not

accept a boon from me because I am a monkey, is it? Monkeys are insignificant, is it? Then let great harm befall you on account of a monkey”. He disappeared cursing like this. In this manner, because I did not care for both of them, they got angry and cursed me. (“**Kottuvilakkuka**”)

- Narrates: तत् कपिविकृतिच्छद्मना मम स्यात् ।
- Enacts: Will that be happening now in the guise of this monkey? (“**Kottuvilakkuka**”)

→ Ravana recites the entire second half of the shloka and retires to the green-room.

* **ENTRY OF VIBHISHANA:**

- Vibhishana attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume. The curtain is held up and the Nambiar plays Mizhavu for the entry of Vibhishana.
- Vibhishana holds a “Gada” (Mace) in his hand performs “**Kalappurattu Natakkuka**”.

* **(ततः प्रविशति विभीषणः।)**

- Then the curtain is removed and he stands holding the poyatakam in his left hand with an unpleased expression “Aha! I feel very unhappy. Why so? I am now going to see elder brother Ravan.” and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “विभीषणः - (सविमर्शम्) अहो तु खलु महाराजस्य विपरीता बुद्धिः संवृता।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Alas how perverse has the king’s mind surely become. Why is it so?
- Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “मयोक्तो मैथिली.....सुहृदां शोककारणात् ।।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Chetipanchamam**”. He has been told many times by me, “You better give back Sita to him Rama.” He however does not listen to me, causing misery to his friends and he does not listen to me.
- Renders shloka again. (“**Kottuvilakkuka**”)

- He then walks in “**Kalappurattu Natakkuka**” and goes back to the green-room. He then re-enters along with Ravana. Ravana sits on ‘Pitham’. Vibhishana goes to the left of the ‘Pitham’ and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “विभीषणः - (उपेत्य) जयतु महाराजः ।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Victory to the king!
- Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - विभीषण ! एह्येहि । उपविश ।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Oh Vibhishana, come, sit down.
- Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “विभीषणः - एष एष उपपविशामि ।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: (Salutes) Yes, Yes, I shall sit here. (sits on another ‘Pitham’)
- Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - विभीषण ! निर्विण्णमिवत्वां लक्षये !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Oh Vibhishana, you look a bit depressed.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “विभीषणः - निर्वेद एव खल्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Depression is natural in a servant, who serves a master who disregards well meant words.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - छिद्यतामेषा कथा । त्वमपि तावद् वानरमानय ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Cut that story out. You too go quickly and bring that monkey here.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “विभीषणः - यदाज्ञापयति महाराजः !”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: As your Highness commands.

→ Renders the line again. (“**Kottuvilakkuka**”)

- Then getting up from the ‘Pitham’, walks in “**Kalappurattu Natakkuka**” and goes to the greenroom. Then Ravana also goes to the greenroom. He is still supposed to be on the stage, but, stands aside to make entry of Hanuman.

* **ENTRY OF HANUMAN:**

- Hanuman attires “**Anijjukutuka**” - Gets Ready with Make-up and Costume. Then Hanuman ties “Poytakam” and uses the cloth with both hands under the ridge on the wrist to put it askew and wraps around. At both ends of the cloth two Rakshasas hold it and cover the head with the cloth. Then the curtain is held up and the Nambiar plays Mizhavu for the entry of Hanuman.
- Both Rakshasas hold and drag Hanuman, the three of them run around and all the four corners of the stage. Hanuman roars and tries to throw them off-balance in each corner. Then after everything is done, all of them turn round in a circle.
- Then Hanuman and Vibhishana walk in “**Kalappurattu Natakkuka**”.

* **(ततः प्रविशति हनुमान्।)**

- Then the curtain is removed and Hanuman goes to the right and Vibhishana to the left. Hanuman roars and tightens his fist and shows the “**Praveshikam**” through clenches fist by “Musti Mudra” and actions “**Kottuvilakkuka**”. (*Illustration: 179*)
- Then Rakshasa renders “आः इत इतः” and goes to the backstage.
- Then Hanuman shows “**Praveshikam**” even though his hands are tied up and then unties the long piece of cloth from Hanuman’s hands.
- Then Hanuman stands in front of the lamp in a special stance “**Cunikakuru**” - Left leg in front, right leg at the back, the legs being quite apart and ready for action.

(*Illustration: 180*)

- Then Hanuman does “**Vanar Stobha**” - Monkey traits, like scratching various parts of the body, smelling the tip of his tail, booing etc. (*Illustration: 181*)
- He contemplates and –

⇒ **Granth / Text:** “हनुमान् - नैवाहं धर्षितस्तेन.....राक्षसेशदिदृक्षया ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Takan**”.

→ Narrates and enacts the meaning in prose order.

- Narrates: अहं तेन दुरात्मना नैर्ऋतेन न धर्षितः एव ।
- Enacts: That evil minded Rakshasas did not capture me. (“**Kottuvilakkuka**”)
- Narrates: स्वयं ग्रहणमापन्नः
- Enacts: I allowed myself to be caught. How was that?
- He shows by gestures the destruction of the garden. “After seeing Sitadevi, I started on my return journey. Then I thought, “if I were to depart then it would be improper; the Raksasas would make fun of me. So I should not go”. He enacts thinking again: “I shall destroy this garden”; he plucks a shoot and drops it on the northern side as an offering to Lord Ganesha to ward-off obstacles. He uproots trees and throws them away; squeezes out by his palms the huts made of creepers and vines; play-hills are smashed. He runs around half a dozen times roaring; looks to both sides a couple of times; he sees two Rakshasas sleeping there (*Illustration: 182*). He uproots a tree and is about to smash them to death. Then he thinks: “It is not proper to kill one who is asleep”. He sits on the ground and ties the beard of one to that of the other (*Illustration: 183*). He ties the hair in the arm pits of one to the beard of the other. He removes their weapons and keeps them away. Then he roars like a lion.
- The Rakshasas wake up; they look for their weapons and rush at Hunuman. He uproots a tree and with that he clubs them to death. At that time he sees Rakshasas running to Ravana and informing him that the garden has been destroyed. Then Ravana sends many soldiers. He kills them all. Then he sees seven sons of the Ministers coming to fight him. He plucks a tree and kills them all. Then he sees five commanders of the army coming and he beats them to death with a crow-bar. Then Prince Aksha comes flying in the sky and starts showering arrows. Hanuman jumps on to the aerial car. (For this he shows ‘Ambarayanam’, flight in the sky, standing on a stool). He destroys the horses and the charioteer. Then he gestures that he has caught hold of Prince Aksha. He gets down from the stool and standing on the ground, he gestures that he punched the prince to death. Then he sees prince Indrajit coming. They both fight. He sees Indrajit shooting the Brahmastra. He contemplates, then gestures: “Oh let it be”. He gets hit by the Brahmastra and becomes incapacitated. He walks around and sits on the ground.
- In this manner, of my own accord, I allowed myself to be captured. (“**Kottuvilakkuka**”)

- Narrates: राक्षसेशदिदृक्षया
- Enacts: Due to my desire to see the Rakshasas King. (“**Kottuvilakkuka**”)

→ Then renders the second half of the shloka again and goes back to the greenroom.

- Ravan comes on the stage and sits on the ‘Pitham’ in the centre. Vibhishana comes and salutes and sits to his left. Hunuman goes to the right of Ravana; looks around once; sees Ravana and facing his left describes (by Mudra-Abhinaya) the way Ravana is seated.

(Illustration: 184-185)

- Hanuman: “Ravana did not receive me properly by offering me a seat and so I coiled my own tail and made a seat for my self.
- He sits on the ‘Pitham’ (kept to the right of Ravana) without showing his back to the Nangiar, but showing some portion of his back to Ravana (*Illustration: 186*). He keeps his left leg over the right leg and locks his palms on the knee. He turns to his left and looks in defiance and gesticulates, creating a nuisance. He stands up, and closing his mouth with both his hands and in a stance of great humility. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:**

⇒ **Performative Signs:** “हनूमान् - (उपगम्य) भो राजन्! अपि कुशली भवान्?”

→ Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. (Then goes near, looks in disdain.) Oh king, are you doing well? “Have you performed the ritual oblation on the death of your son?”

- Heanuman sits; he counts the number of heads Ravana has; the number of hands etc. counting with his finger pointed at Ravana’s face. He exhibits monkey traits (like scratching etc.) during the interval between the renderings of the dialogue.
- Ravan looks at Hanuman, feels disgusted, turns to the left, and sits stretching his feet, looks disparagingly. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - (सावज्ञम्) विभीषण ! किमस्य तत् कर्म ?”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Oh Vibhishana, why does he do like this?

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “विभीषणः - महाराज ! अतोऽप्यधिकम् ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Oh Majesty, he will do even more than this.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - कथं त्वमवगच्छसि ? कथं भवान् जानाति ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svava – “**Tarkan**”. But how? How do you know that?

→ Renders the line again. (“**Kottuvilakkuka**”)

- From here onwards, the dialogue (Granth / Text) between Ravana and Hanuman is conducted in Svava – “**Tarkan**”. Vibhishana’s dialogue in between are in Svava – “**Cetipanchamam**”. As is the normal procedure, the dialogues are rendered at first; then their meanings are gesticulated and then the dialogues are rendered again.
- The only instance of variation in the presentation of this section of dialogue happens, when Hanuman says:

“हनूमान् - भोः ! श्रुयतां रामशासनम् ।”

- Ravana gets angry at the usage ‘Rama’s command’ and enacts “**Praveshikam**”. Hanuman also does “**Praveshikam**” along with Ravana.
- Hanuman stands up and assuming a very humble attitude goes near Ravana and closing his mouth with both hands and –

⇒ **Granth / Text:** “हनूमान् - एवंविधेन भवता किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम् ?”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: (in a loud defiant voice) When you are all that, why was his wife abducted by impersonation?

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “विभीषणः - सम्यगाह हनूमान् । अपास्य मायया.....छलेनापहता हि सा ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Chetipanchamam**”. Well said, Hanuman. Luring away Rama by illusion, oh Rakshasas, you took the guise of a mendicant and she was taken away by a trick.

→ Renders the line again. (“**Kottuvilakkuka**”)

- Once again, from here onwards, the dialogues (Granth / Text) of Ravana and Hnuman are rendered in Svara – “**Tarkan**” and that of Vibhishana in Svara – “**Chetipanchamam**”. However, in two places, more action is depicted.

⊕ When Ravana orders Shankukarna to set fire to the tail of Hanuman and throw him out: The Rakshasas covering himself with a piece of cloth goes behind Ravana –

⇒ **Granth / Text:** “यदाज्ञापयति महाराजः ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Chetipanchamam**”. As your Majesty commands.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “रावणः - एहि तावत् ।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Or else, you come here.

→ Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “हनूमान् - अयमस्मि।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Here I am.
- He runs to Ravana and stands there disrespectfully in a haughty posture.
- Then he renders the line again. (“**Kottuvilakkuka**”)

⊕ At the end of the scene when Ravana banishes Huanuman:

⇒ **Granth / Text:** “रावणः - आः निर्वास्यतामयं वानरः।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Banish this monkey.
- Renders the line again. (“**Kottuvilakkuka**”)

⇒ **Granth / Text:** “राक्षसाः - इत इतः।”

⇒ **Performative Signs:**

- Renders with (Mudra) Abhinaya: This way, this way.
- Renders the line again. (“**Kottuvilakkuka**”)

- Hanuman, in the posture of having both his hands tied, twists his hands with fists closed tightly; walks around as he did behind the curtain earlier and standing by the left side of the Mizhavu and performs “**Pada Vinyas of Chari / Kuttimutikku**” and goes back to the greenroom.
- Starting from “विभीषणः - प्रसीदतु प्रसीदतु महारजः।” Till “रावणः - (सरोषम्) कथं कथं बलवद्विग्रहो नाम ।.....कोऽत्र? ममानवेक्ष्य.....तस्मादेष निरस्यताम् ।।”, the dialogues (Granth / Text) are rendered, gesticulated and repeated.
- More action is applied from when Vibhishana is banished, till the end of the performance.
- Vibhisana gest up from ‘Pitham’, actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “विभीषणः - अहमेव यास्यामि। शासितोऽहं त्वया राजन्.....यथा कार्यं तथा कुरु ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: (Sits in “**Nupurpadattil irippu**” - special way of sitting with folded legs; and bows.) “अहमेव यास्यामि।” in Svara – “**Chetipanchamam**” and rest of Svara – “**Duhkhagandharam**”. Do not get angry, oh king. I shall go of my own accord. Reprimanded by you, oh king, I shall go but I am not guilty. Cast off your anger and lust and act in the manner as before.

→ Renders the line again. (“**Kottuvilakkuka**”)

- Without looking at this, Ravana stands at his seat. Vibhishan takes “Gada” - mace in his hand, sways it and showing “**Ambarayanam**” (Representation of aerial travel, standing on the ground or on the top of a stool, moving the legs in a circular manner) with his army shown through the aerial route.
- Then puts “Pitham” in front of the lamp, stands up on it, sways his mace, then keeps it to his side and Mudra (Abhinaya): “I shall go to Sri Rama himself”. He sees in front of him one third of the army of Lanka ready to go with him.
- To them: “Oh members of the army, you stay here with my elder brother”.
- Mudra (Abhinaya): He is going with four Rakshasas; then contemplates, and actions “**Kottuvilakkuka**”.

⇒ **Granth / Text:** “अद्यैव तं कमललोचनमुग्रचापं.....नष्टं निशाचरकुलं पुनरुद्धारिष्ये ।।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Shrikanthi**”. Today itself, I shall take refuge under Shri Rama, the lotus eyed one, who wields a terrible bow, who has determined to kill Ravana, who does good to his devotees, who is good among men. I shall once again raise up this race of Rakshasas which is on the verge of extinction.

→ Renders the line again. (“**Kottuvilakkuka**”)

- Does the “**Ambarayanam**” in such a manner as to be able to see Shri Rama, and then he climbs down, unties the “Uttariyam” and then “**Kuttimutikkukolluk**” and goes back to the greenroom.
- Ravana sits on ‘Pitham’ with the sword in his hands. Thinks and actions “**Kottuvilakkuka**”. (*Illustration: 187*)

⇒ **Granth / Text:** “रावणः - हन्त निर्गतो विभीषणः। यावदहमपि नगररक्षां सम्पादयामि।”

⇒ **Performative Signs:**

→ Renders with (Mudra) Abhinaya: Svara – “**Tarkan**”. Alas, Vibhishana has left. Therefore I too shall set about making arrangements for the protection of the city.

- Then Ravana gets up with the sword in his hand and performs “**Vattattil Cati Natakka**” - A circular movement pattern to indicate moving from one place to another distant place and then “**Pada Vinyas of Chari / Kuttimutikku**” (a choreographic pattern indication the conclusion of a particular piece of acting) does the termination / conclusion of the dance. (*Illustration: 188-189-190*)
- Then “**Mutiyaikkitta**” (special rhythmic patterns are played on the Mizhavu and it indicates the end of the Kutiyattam) is also to be played.

❖ **MUTIYAKKITTU – RITUALISTIC CLOSURE OF THE KUTIYATTAM:**

After gesturing the end of the Kutiyattam Ravana retires to the green-room and removes his crown, but with the red band still on his head he comes back to the stage, with a Kindi (vessel) full of water. He washes his face and feet. This is in place of the ritualistic ceremonial bath (avabhrta snans) and sprinkling of holy water at the end of the Yaga, as the presentation of a drama is considered to be a “**Chakshush Natya Yajna - Visual Sacrifice**”.

From the three big wick bundles burning in the stage lamp, the actor in the role of Ravana takes one wick from each of the flames. With a prayer he throws them up and after they fall on the ground their flames are extinguished. He salutes and touches the ground and touches his head as a final prayer and he goes back to the green-room. (*Illustration: 191*)



1 Manuscript of the original
“Kramadipika” and
“Attaprakaram” preserved by Chakyars.



2 Lighting the lamp as a part of
“Purvarang” on the first night.



3-5 Process of “Talayilkettuka” – Tying on the head “Chopputhuni”.



5



6-7 Process of “Anijjukutuka”
To get ready with Makeup and Costume.

8 Makeup of Shankukarna.



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9-10 Costume and Ornaments of Shankukarna.



11-12 “Aranguvitanam / Rangaprasadhanam” – The decoration of the stage.



13 Mizhavu Occappetuttuka.



14 Gosthi – Kottuka.



15 “Arangu Talikkuk”
Rang Prasadnam: Nandi Shloka.



16 The curtain is seen being held after
“Arangu Talikkuk”.



17 Shankukarna performing
“Vattattil Natakuk”.



18 Shankukarna performing
“Panchapadavinyasa”.



19 Shankukarna is seen trembling due to fear.



20 Shankukarna is seen pushing aside the "Matta" and looking back from left to the right towards the door in the back-stage.



21 Shankukarna establishing Hanuman as a monkey through the "Mudra" prescribed for it.

22 Shankukarna's "Mudrabhinaya" to show how Hanuman uprooted the trees.





23 Nangiar rendering Vijaya's "Granth".



24 Shankukarna showing "Mudrabhinya" for Mandodari.



25 Shankukarna taking the posture of "Nayika".



26



27



26 - 28 Shankukarna enacting as Mandodari:
“Oh maids, please bedeck me.”



29 Shankukarna enacting as maid
who is putting on anklets on the legs of Mandodari.



30 Shankukarna's “Mudrabhinaya” showing how the
“Karnapoor” would look attractive.



31 Shankukarna gesturing the buds
through its prescribed “Mudra”.



32 Shankukarna enacting as maid how the ear
would look attractive if bedecked with bud.



33



33-34 Shankukarna enacting the role of Ravana.



35 Shankukarna enacting the role of the Sun.



36 Shankukarna begging for protection as the Sun.



37 Shankukarna doing “Anukramam” as a part of “Nirvahanam”.



38 Shankukarna performing “Nirvahanam”.



39 Shankukarna enacting as Ravana who refers what happened one day by showing appropriate “Mudra”.



40 Makeup of Ravana.



41-42 Costume and Ornaments of Ravana.



43 Shankukarna is seen stuttering and lamenting.



44 - 46 Shankukarna rendering with
“Mudrabhinaya”: (The arrival of Ravana.)



45



46



47



47-49 The sequence of Shankukarna rendering with “Mudrabhinaya” the shloka while standing on the left of the curtain looking to the right towards Ravana.



49



51 The entry of Ravana holding the sword after the removal of the curtain; two stage-hands are seen holding “Pantam” and throwing “Telli”.



50 The entry of Ravana behind the curtain and performing “Vattattil Chati Natakkuka”, “Marayil Uddhat Yatra”.



52 Ravana holding and looking at the sword.



53-55 Ravana holding “Pantam” and looking at it in “Raudra Bhava”.



56 Ravana in the special stance of “Cunikakkuttil Nilkkuka”.



57



57-59 Ravana enacting as if he has seen Vijaya and listening to her and wondering.



60 Ravana sitting on “Pitham” in “Raudra Bhava”.



61 Ravana rendering the shloka in “Raudra Bhava”.



62 Shankukarna is seen running in from the greenroom.



63 Shankukarna is seen holding his “Kuzhal” and looking in the direction of Hanuman.



64 The dialogue / conversation between Ravana and Shankukarna.



65 Ravana is seen here making fun of Shankukarna.



66 Ravana uttering sternly.



67-68 Ravana is seen listening to what Shankukarna says and reacting to it.



69 Shankukarna is seen frightening and starting to run.



70 Ravana catching hold of Shankukarna and bringing him back.



71-73 Shankukarna is seen stuttering in fear and rendering with “Mudrabhinaya”.



74 Ravana commanding Shankukarna to go away.



75-77 The sequence of Shankukarna returning to the greenroom.



78 Ravana showing fanning.



79 Ravana is seen here keeping his left leg over his right leg, locking his arms around his left knee.



80 Ravana is seen here in the thinking position.



81-82 The sequence of “Kottuvilakkuka” done by Ravana.



83-85 Ravana rendering with “Mudrabhinaya” the shloka.



85



86



86-88 Shankukarna showing “Mudrabhinaya” for “Svarga”.



89 Shankukarna's typical entry on the second day of Kutiyattam.



90 Shankukarna is seen standing on the left of Ravana and shaking with fear.



91 Makeup of Vibhishana.



92 Costume and Ornaments of Vibhishana.



93 Makeup of Hanuman.



94 Costume and Ornaments of Hanuman.



95 Ravana showing the proud.



96



97



96-99 Ravana showing Kailasa Mountain through “Mudrabhinaya”.



100



101



100-103 Ravana showing shaking of Kailasa Mountain.



104-105 Ravana showing Lord Shiva and Parvati through “Mudra”.



106 Ravana narrating and enacting .

107 “Mudrabhinaya” indicating: One day.



108-109 Showing the capital city of Lanka.



110 The "Mudra" of sitting on the throne.



111 Showing Vaishravana's messenger coming in front of him.



112 Hearing Vaishravana's plan to kill him.



113 Getting wild.



114



115



114-117 Ravana performing various stages of “Patappuappadu” – The start for the war.



118



119



118-120 The sequence of challenging for war.



121 Showing Vaishnavana sitting happily.



122-123 Showing his running towards Vaishnavana and dragging him out of his chariot.



124 Showing his flying in the sky in the “Pushpaka Vimana”.



125 Showing the “Pushpaka Vimana” being obstructed due to “Kailasa Mountain”.



126 Asking why the “Pushpaka Vimana” is not flying.



127 Ravana as the Pilot of the “Pushpaka Vimana”.



128 Ravana as the Pilot replying the “Pushpaka Vimana” is caught in the peaks of the Kailasha Mountain”.



129 Sitting on the “Pitham” and listening to the Pilot.



130 Standing on the “Pitham” as a Pilot and telling that “Kailasa Mountain” does not move a bit.



131



131-132 Getting out of the “Pushpaka Vimana” while asking who has obstructed his way.



134



135



133-136 The sequence of Ravana carefully observing the “Kailasa Mountain”.



137



137-138 The sequence of Ravana showing the “Vastness” of the “Kailasa Mountain”.



139



141



139-142 The sequence of Ravana showing the “Height” of the “Kailasa Mountain”.



143 Ravana showing the “Caves” of the “Kailasa Mountain”.



144 Ravana showing the “Peaks” of the “Kailasa Mountain”.



145-146 Ravana showing “Punching” the “Kailasa Mountain”.



147



148



149



150



151



147-153 Ravana showing the “Lifting” of the “Kailasa Mountain”.



154-155 Ravana tossing up and down the “Kailasa Mountain”.



156



157



156-158 Showing Lord Shiva and Parvati sitting on the “Kailasa Mountain”.



159



159-161 Ravana as Lord Shiva lifting up Parvati and keeping her on his lap.



162-163 Ravana's Symbolic transformation into Parvati.



164 Ravana as Lord Shiva telling Parvati that this is a lotus flower.



165 Ravana as Parvati showing Lord Shiva, the curls of hair.



166



167



169 Ravana as Parvati showing Lord Shiva that she is observing two eyebrows.

166-168 Ravana as Lord Shiva telling Parvati that the rows of bees are hovering about.



170-171 Ravana as Lord Shiva telling Parvati that they are two fish moving in water.





172 Ravana as Parvati showing
Lord Shiva that she is observing two breasts.



173 Ravana as Lord Shiva telling Parvati
that they are Chakravaka birds.



174



175



174-176 Ravana as Parvati is leaving for her
father's house as being cheated by Lord Shiva.



177 Ravana as Parvati embracing
Shiva after the shaking of the
“Kailasa Mountain”.



178 Ravana enacting.



179 Entry of Hanuman being caught by two Rakshasas.



180 Hanuman in the special stance of "Cunikakkuttil Nilkkuka".



181 Hanuman showing "Vanar Stobha".



182 Hanuman as one of the Rakshasa sleeping there.



183 Hanuman tying the beard of the one to that of the other Rakshasa.



184



184-185 Ravana sitting on the "Pitham" in the centre, Vibhishana sitting on his left on the "Pitham" and Hanuman standing on his right.



186 Hanuman sitting on the “Pitham” to the right of Ravana without showing his back to the Nangiar but showing some portion of his back to Ravana.



187 Ravana sitting on the “Pitham” in a thinking posture.



188



189



188-190 Ravana performing “Kuttimutikku” – Pada Vinyas of Chari.



191 Chakyar performing “Mutiyakkitta” .