

“NATYAKALPADRUMAM”

SUBMITTED BY

SANIGA.S

SB19BHA022

FINAL YEAR B.A BHARATHANATYAM

ST.TERESAS’S COLLEGE

DEPARTMENT OF BHARATHANATYAM

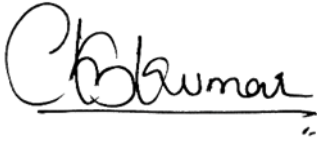


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CERTIFICATE

Certified that this is a confide record of final year project on “NATYAKALPADRUMAM”. Submitted by SANIGA.S (SB19BHA022) and submitted in portal fulfillment of the requirement of award of B.A Bharatanatyam this .



Mr.Suresh kumar CK.

Head of the department .

St.Teresa’s College.

Ernakulam.



Ms.Arunima JR

Lecture-in-charge

Dept.of Bharathanatyam

St.Teresa’s College

Ernakulam



College seal.

External Examiner

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NATYAKALPADRUMAM

BY, GURU. MANI MADHAVA CHAKYAR

INTRODUCTION

NATYAKALPADRUMAM:

The author begins his work with an introduction and a few benedictory and introductory verses written in Sanskrit language. Here he salutes Gods, Goddesses and his great Gurus like Panditaratnam Pannisseri Sankaran Nampoothiripad and His Highness Darsanakalanidhi Rama Varma Parikshith Thampuran. Then he summarises the beginning of Natya and Natyaveda as told by the great sage Bharata in his monumental work Natyasastra and salutes the sage. Then in one stanza the author narrates his horoscope (Jataka) which depicts his scholarship in Jyotisha. Then again he prays for the blessings of sage Bharatha the propagator of Natya on the earth.

It was first published in Malayalam (1975) by Kerala Kalamandalam, with financial assistance of Sangeet Natak Academi, New Delhi. This monumental work serves as the reference to scholars and students. The entire book is written in the old Sanskrit text style closely following Natyasastra.

I choose this topic “NATYAKALPADRUMAM” to present a Project, Because I want to study about the Role of this book in the present koodiyattam performance and the man who established this book. It contains about all aspects of ancient Sanskrit drama theatre tradition of Kerala koodiyattam. And I want to study about the biography of Guru. Vidhushakararatnam Padmasree. ManiMadhava Chakyar.

ABOUT THE AUTHOR

Mani Madhava Chakyar was born on 15 February 1899, in his ancestral home at Thiruvangayoor near Karayad, of Kozhikode district of Kerala. His father was Vishnu Sarma and mother was Savithri Illotamma. He belonged to the Mani family of Chakyars of North Kerala, who for centuries have been the custodians of Koodiyattam – the traditional Sanskrit theatre – and Chakyar Koothu, another classical art form based on Sanskrit Champu.

He trained in Chakyar Koothu and Koodiyattam in traditional way, under the direct guidance of his uncles who were great scholars and masters of these art forms. They were Guru Mani Parameswara Chakyar, Guru Mani Neelakandha Chakyar and Guru Mani Narayana Chakyar. He belonged to the “Mani” tradition of Koodiyattam and Chakyar Koothu which gives importance to both Rasa-abhinaya and Vachika-abhinaya.

His first performance (Arangettam) of Koodiyattam was at the age of 14 at Triikkaikkunnu Temple of North Kottayam of Malabar. He performed the huge number of Atiyantara koothus of Mani family (the koothus which are assigned to the family from ancient times) in large number of temples stretching from Malabar to Thrissur. It consist of all devotional ritualistic Koothus and Kudiyyattams including Anguliyanka, Mattavilasa Prahasana, Mantranka, Ezhamanka (seventh act of Ascharyachoodamani) about eight decades continuously in temples of Kerala. It includes ancient Kerala temples such as Matayikkavu Bhagavathi Temple of Kannoor, Taliparamba Rajarajeshwara Temple, Kottiyoor Perumal Temple, Lokanarkavu Temple of Vatakara, Thali (Tali) Siva Temple of Kozhikode, Thirunavaya Navamukunda temple, Thiruvegappura Sree Mahadeva Temple, Pandamangalam Krishna temple of Kottakkal, Kotakkal Vishwambhara (Shiva) temple, Kallekkulagara Emoor Siva temple, Triprayar Sri Rama temple, Peruvanam Shiva temple of Cherpu, Avittathur Shiva Temple etc. Chakyar won high renown for the artistry of his performance in these temples, as well as in many others.

He married P. K. Kunjimalu Nangiaramma, the daughter of his uncle, Mani Parameshwara Chakyar. She was an exponent in female characters of Kudiyaattams and Nangiarkuthu and various Ragas and Shlokas used for the art form. She used to accompany him in the performances.

He known as “the Emperor of Rasa-Abhinaya”, he had an exceptional ability to perform Rasa-Abhinaya. His Netrabhinaya was world-famous and he had the ability to act only with eyes. He was well versed in all the traditional Koodiyattams and all the prabandhas used in Chakyar Koothu. He was able to explain the concepts, methods and practices of Koodiyattam and Chakyar Koothu in a clear and authentic way. He had an in depth study of Natyasastra of Bharata Muni, as well as ways of acting which were popular in Kerala. His knowledge and mastery over both theory and practice of Koodiyattam were superb. He was a veteran teacher and practitioner of these art forms and Sanskrit.

Contributions: He was the first one to take Koodiyattam and Chakyar Koothu outside the precincts of the temples of Kerala to all over India and to impart training in Kudiyaattam to non-Chakyar disciples including foreigners. He had produced many disciples in Kudiyaattam and other classical arts like Kathakali. He was a Sanskrit scholar and was used to give lectures and talks in Sanskrit.

He is the author of Natyakalpadrumam – an encyclopaedic treatise on all aspects of Koodiyattam. He was a Fellow of national art academies including Sangeet Natak Akademi and recipient of coveted titles like “Natyacharya”, “Vidushakararatnam” and awards including Padma Shri and Sangeet Natak Akademi Award.

Awards and honours:

1964: Sangeet Natak Akademi Award

1964: Paderewski Foundation (New York) Certificate of Merit

1974: Padma Shri

1975: Kerala Sahitya Academy Award

1976: Kerala Sangeet Natak Academy Fellowship

1982: Sangeet Natak Akademi Fellowship

1982: Govt. of India Emeritus Fellowship

1982: Kalidasa Academy Fellowship

1983: Kerala Kalamandalam Fellowship

1987: Tulsi Samman

1991: Guruvayoorappan Sammanam

MASTER OF RASA-ABHINAYA

He is considered as the all-time great master of Rasa-abhinaya (enacting sentiments in their perfection) with special reference to Netrabhinaya (enacting sentiments, etc. through the beautiful and masterly movements of eyes only). He was exceptionally well in the field of Satwika-Abhinaya. He is considered as “one of the most wonderful theatre actors of the last century”.

He was known for his roles (which has importance of Satvika-Abhinaya in Koodiyattams) like Ravana (Katti veshha), Arjuna (Pacha veshha), Udayana (Pacha veshha), Jeemootavahana (Pazhukka veshha) etc.

His abhinaya of Kailasodddharana (lifting of Kailasa) and Parvati Viraha (separation of Parvati), enriched with the Netrabhinaya and Pakarnnaattam - Abhinaya (actor playing the role of another or more than one character shifting constantly without changing costume), were widely acclaimed.

He was known for the abhinaya of the slokas like “sikhinishalabham..” of the play Subhadradhananjayam by playing it with mere eyes. He was able to act in detail the Moths falling in and out of the lamp fire by evoking his Netrabhinaya, with assigning different rasa’s for female moth, male moth and the fire. Guru’s Abhinaya of the shloka smaramyavandhyadhipateh sutayah from Bhasa’s Swapnavasawadattam is also widely acclaimed one.

Publications:He has written an authoritative, award-winning book (in Malayalam) on Koodiyattam called Natyakalpadrumam (1975). This work is being used as a reference by scholars and students. Natyakalpadrumam deals with all aspects of Koodiyattam in a scientific and critical manner. This book is considered the encyclopaedia of Koodiyattam. It won the prestigious Kerala Sahitya Academi

Award (1976). This book is translated into Hindi by Sangeet Natak Akademi of New Delhi.

His biography (in Malayalam), Mani Madhaveeyam (1999) was published by Department of Cultural Affairs Publications of the Government of Kerala. The book gives the picture of astonishing accomplishing and momentous life of the Guru. It gives an excellent account of his struggles and his lifelong devotion towards the art form. The book includes Guru's memoirs of his illustrious stage life spanning about 80 golden years. Book contains a lot of rare photos giving us an insight to maestro's both personal and theatre life.

Guru has written articles in various journals and presented number of papers in conferences on various aspects of Koodiyattam, Abhinaya, Raagas, Natyasastra, Chakyar Koothu, Rasābhinaya in Kathakali etc.

One of his other book is Matha Vilasam (Mattavilasam 1968), the choreography and play part (actor's manual - Attaprakara) used in Mattavilasaprahasana Kudiyaattam. He wrote the Attaprakaras of Abhinjanashakunthala, Swapnav ā savadatta, Vikramorvasiya, Malavikagnimitra, Pancharatra and Nagananda

NATYAKALPADRUMAM

Natyakalpadruma- theatrical study written by Mani Madhava Chakiar the great Guru of Koodiyattam the traditional Sanskrit theatre, is divided into eight chapters. The cover photo shows the famous Pakarnaatta-Abhinaya (male character enacting female character) of the maestro in Koodiyattam. Preface of the book is written by renowned scholar Shri Kunjunni Raja. The book contains Navarasa photos of the maestro along with many of his rare Koodiyattam photos. The author begins his work with an introduction and a few benedictory and introductory versus written in Sanskrit language. Here he salutes Gods, Goddesses and his great Gurus like Panditaratnam Pannisseri Sankaran Nampoothiripad and His Highness Darsanakalanidhi Rama Varma Parikshith Thampuran. Then he summarises the beginning of Natya and Natyaveda as told by the great sage Bharata in his monumental work Natyasastra and salutes the sage. Then in one stanza the author narrates his horoscope (Jataka) which depicts his scholarship in Jyotisha. Then again he prays for the blessings of sage Bharatha the propagator of Nāṭya on the earth.

In the last stanza he compares his work to the Kalpadruma- the heavenly tree which gives everything requested. Natyakalpadruma also gives all details about Natya that is Koodiyattam and so the name of the work Natyakalpadruma is meaningful in all senses.

CHAPTERS

The eight chapters included in this work are

- Samjnaprakarana
- Paribhashaprakarana
- Mudra-Taalaparakarana

- Swaraprakarana
- Rasaprakarana
- Abhyasaprakarana
- Drishtantaprakarana
- Vaisheshikaprakarana.

Samjnaprakarana: The first chapter Samjnaprakarana gives the names of costumes and other materials used in Koodiyattam. A detailed description of different names etc. used in Koodiyattam for different steps, actions etc. are also given in this chapter.

Paribhashaprakarana: The second chapter Paribhashaprakarana gives the names and descriptions of different types of narration, enacting, characters, their languages, characteristic features etc. This chapter also narrates different types of acting which are included in koodiyattam on special occasions. For example, how to act on stage without dialogue such things like capital city, mountain, trees, garden, hermitage, seasons, heaven etc. are given precisely. Famous Abhinayas (acting) such as Kailasodharana (lifting of Kailasa), Parvati Viraha (separation of Parvati) etc. are also included in this chapter. Details of wearing different costumes and different types of abhinaya are also given here.

Mudra-Taalaprakarana: The third chapter Mudra-Taalaprakarana gives elaborate narration of Mudras (movements of hands and fingers), their names and their usage in Abhinaya. Different Taalas used in Koodiyattam are also described here. The usage of different Taalas according to different Swaras (Ragas) and different contexts is the next point discussed in this chapter.

Swaraprakarana: The fourth chapter, Swaraprakarana deals with different Swaras (Ragas) used in Koodiyattam they are 20 in number which are called Muddan, Shreekanthi, Thondu, Aarthan, Indalam, Muralindalam, Veladhuli, Danam, Veeratarkan, Tarkan, Korakkurunji, Paurali, Poraneeru, Dukkagandharam, Chetipanchamam, Bhinnapanchamam, Shreekamaram, Kaishiki, Ghattanthari and

Anthari. Details of their usage in abhinaya according to Rasas, Characters, Contexts etc. are also narrated with suitable examples.

Rasaprakarana: The fifth chapter which is called Rasaprakarana deals with Satwika-Abhinaya (Satwikabhinaya)- the most important one among the four types of Abhinayas. Topics such as Natya, Nritya, Nritta, Rasa, Bhava, Vibhava, Anubhava, Satwikabhava, Vyabhicharibhava, their enacting, movements of eyes for different Rasas and Bhavas etc. are also discussed here . Some examples of Rasabhinaya (Rasa-Abhinaya) are also given. Thus this chapter gives a clear picture of the theory and practice regarding Rasabhinaya. The minute details of Netrabhinaya- enacting with eyes, eyes only are given here by the greatest master of Netrabhinaya.

Abhyasaprakarana: The sixth chapter Abhyasaprakarana deals with practical training in Koodiyattam. Here the author gives twenty one types of eye movement which are to be practiced by a Koodiyattam artist who specialises in Rasabhinaya. These are very important for Koodiyattam artist as well as artists from other classical art forms. Special duties of Chakiars (actors), Nangiarammas (actresses) and Nambiars (drummers who play Mizhavu) are also narrated here in detail .

Drishtantaprakarana: the seventh chapter contains examples of different types of abhinaya, narrations of different types of stories and conversations etc. used in Koodiyattams. Peculiarities of languages to be used in different contexts by different characters are also given here.

Vaisheshikaprakarana: The last chapter Vaisheshikaprakarana gives Slokas used as benedictory verses in the beginning of different Koodiyattams with and without Abhinaya, Slokas used in Nirvahana, Slokas used at the time of elaborate special Abhinayas such as the beauty of heroine etc., Slokas used by Vidūshaka (Vidushaka) which are mostly in regional language Malayalam or Prakrit, examples of stories used by Vidushaka etc. It also gives the details of special stage arrangements to be

made for the performance of some rare scenes. Then the author gives the special rules and regulations to be observed by the Koodiyattam troop at the time of performance especially when it is done in a Koothampalam (traditional theatre) or in a traditional Hindu temple which are the real stages of this traditional, classical art form. Some special rights of traditional families of artists are also given. Details of special performance in some traditional Hindu temples in Kerala are also discussed in this chapter.

ORGIN OF KOODIYATTAM

Koodiyattam, meaning “combined acting” in Malayalam, combines Sanskrit theatre performance with elements of traditional koothu. It is traditionally performed in temple theatres known as koothambalams. It is the only surviving art form that uses drama from ancient Sanskrit theatre. It has a documented history of a thousand years in Kerala, but its origins are not known. Koodiyattam and Chakyar koothu were among the dramatized dance worship services in the temples of ancient India, particularly Kerala. Both koodiyattam and Chakyar koothu originated from the ancient art form koothu, which is mentioned several times in Sangam literature, and the epigraphs of the subsequent Pallava, Pandiyan, Chera, and Chola periods. Inscriptions related to koothu can be seen in temples at Tanjore, Tiruvidaimaruthur, Vedaranyam, Tiruvarur, and Omampuliyur. They were treated as an integral part of worship services, alongside the singing of Tevaram and Prabandam hymns.

Ancient kings are among those listed as authors of works for these services. There is evidence of these across the ancient subcontinent during the Chola and Pallava periods. A Pallava king called Rajasimha has been credited with authoring the play Kailasodharanam in Tamil, which has the topic of Ravana becoming subject to Siva’s anger and being subdued mercilessly for this.

It is believed that Kulasekhara Varma, a medieval king of the Chera Perumal dynasty, reformed koodiyattam, introducing the local language for Vidusaka and structuring the presentation of the play into well-defined units. He himself wrote two plays,

Subhadradhananjayam and Tapatisamvarana and made arrangements for their presentation on stage with the help of a Brahmin friend called Tolan. These plays are still performed. Apart from these, the plays traditionally presented include Ascaryacudamani of Saktibhadra, Kalyanasaugandhika of Nilakantha, Bhagavadajjuka of Bodhayana, Nagananda of Harsa, and many plays ascribed to Bhasa, including Abhiseka and Pratima.

Koodiyattam Is a traditional performing art form in the state of Kerala, India. It is a combination of ancient Sanskrit theatre with elements of Koothu, an ancient performing art from the Sangam era. It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity

PERFORMING STYLE OF KOODIYATTAM

Traditionally, koodiyattam has been performed by Chakyars (a subcaste of Kerala Hindus) and by Nangyaramma (women of the Ambalavasi Nambiar caste). The name “koodiyattam”, meaning playing or performing together, is thought to refer to the presence of multiple actors on stage who act in rhythm with the beats of the mizhavu drummers. Alternatively, it may also be a reference to a common practice in Sanskrit drama where a single actor who has performed solo for several nights is joined by another.

The main actor is a Chakyar who performs the ritualistic koothu and koodiyattam inside the temple or in the koothambalam. Chakyar women, Illotammas, are not allowed to participate. Instead, the female roles are played by Nangyaramma. Koodiyattam performances are often lengthy and elaborate, ranging from 12 to 150 hours spread across several nights. A complete Koodiyattam performance consists of three parts. The first of these is the purappadu where an actor performs a verse along with the nritta aspect of dance. Following this is the nirvahanam where the actor, using abhinaya, presents the mood of the main character of the play. Then there is the nirvahanam, a retrospective, which takes the audience up to the point where the actual play begins. The final part of the performance is the koodiyattam, which is the play itself. While the first two parts are solo acts, koodiyattam can have as many characters as are required to perform on the stage.

The elders of the Chakyar community traditionally taught the artform to their youngsters. It was performed only by Chakyars until the 1950s. In 1955, Guru

Mani Madhava Chakyar performed Kutiyattam outside the temple for the first time,[5] for which he faced many problems from the hardline Chakyar community.

INSTRUMENTS USED IN KOODIYATTAM

Traditionally, the main musical instruments used in koodiyattam are the mizhavu, kuzhitalam, edakka, kurumkuzhal, and sankhu. The mizhavu, the most prominent of these, is a percussion instrument that is played by a person of the Ambalavas Nambiar caste, accompanied by Nangyaramma playing the kuzhithalam (a type of cymbal).

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The drum is played only with hands. The Sanskrit name of nambiar “Panivada” (‘pani’ means hands and ‘vada’ comes from the verb ‘vadanam’ meaning playing, altogether meaning the one who plays with hands) comes from this reason.

Mizhavu is treated as a “Brahmacharya” and it is considered as sacred. It is used to accompany the holy ritualistic temple performance of Koodiyattam and Koothu. Only Ambalavasi Nambiar community members are allowed to play it inside temples or Koothambalams still.

a

v

KUZHITALAM: An idophonic instrument kuzhithalam though similar to thalam in shape, it is smaller in size. Flat copper/brass plates round in shape are connected together by a string through holes in the middle. Used in nagaswaram, Chakyarkoothu, Bhajana and Ottanthullal along with other dance instruments for thalam.

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knotted cords against the resonators, the idakka is played with a stick. Like the damaru, the idakka's pitch may be bent by squeezing the lacing in the middle. The idakka is slung over the left shoulder and the right side of the instrument is gently beaten with a thin curve-ended stick.

It is believed that the word comes from the Malayalam word idakku, meaning "centre". The word is said to allude to the instrument's position between the temple idol and the devotees.

KURUMKUZHAL: The kuzhal is a traditional double reed wind instrument used in the south Indian state of Kerala. It is similar in construction to a nagaswaram or a large shehnai, and has a very shrill and penetrating tone. Kuzhal is primarily used as an accompaniment for chenda-led ensembles Panchari Melam and Pandi Melam, where the piper plays the anchor role. However, as prelude to melams, it is also used to present solo concert (with a couple of accompanying instruments), in which case it is called Kuzhal Pattu.

The instrument has a wooden body with a conical bore, at the end of which is affixed a brass bell. The player, who is almost always male, blows through a double reed and closes small holes with both hands.

SANKHU: The first sound that was heard at the time of evolution was omkaram. Omkaram is the source of all sounds in the universe. Sanku or Sankham produces the omkaram sound. This instrument produces only one sound – Omkaram. Sanku (conch) is a must for all temple rituals and instrumental music. The conch and the sound that the conch produces are considered holy and extraordinary. From ancient times during wars and temple conflicts, the conch has played an important role. The conch is necessary to wake the God, and thereby create a serene ambience. Instruments played during rituals begin and end with the sound of the conch. Panchavadyam and Kathakali begin with the sound of the conch.

Sanku are marine fossil remains. They are shell of molluse, animals of the sea shore with soft bodies devoid of any bone but having hard shells.

CONTRIBUTIONS OF MANIMADHAVA CHAKYAR

He was the first one to take Koodiyattam and Chakyar Koothu outside the precincts of the temples of Kerala to all over India and to impart training in Kudiattam to non-Chakyar disciples including foreigners. He had produced many disciples in Kutiyattam and other classical arts like Kathakali. He was a Sanskrit scholar and was used to give lectures and talks in Sanskrit.

REFORMING THE ART FORM

In 1949 he performed Chakyar Koothu for All India Radio, which was the first time the art was performed outside Koothambalam. In 1955, under his leadership, Kutiyattam was performed outside the temple for the first time in his village at Killikkurussimangalam. For performing the art forms outside the temples he faced lot of objections from the Chakyar community. In an interview, he remembered

In 1962, under the leadership of V. Raghavan- an art and Sanskrit scholar – Sanskrit Ranga of Madras invited Chakyar to perform Kutiyattam there. This was the first time Kutiyattam was performed outside Kerala by his troupe. They performed at Madras on three nights, showing Kutiyattam scenes from three plays: Abhiṣeka, Subhadradhanañjaya and Naganda . Chakyar’s performance made great

impact on the people and art critics so that the artform and Chakyar himself became known outside Kerala. He was then invited to perform Kutiyattam at various places in North India during 1964, such as New Delhi and Banaras.

After Chakyar's first tour to New Delhi, he was awarded the Sangeet Natak Akademi Award in 1964 for his contributions to Chakyar Koothu and Kutiyattam. This was his first national recognition.

He performed Chakyar Koothu and Koodiyattam for All India Radio and Doordarshan for the first time, which helped to attract thousands of listeners to these traditional art forms. It was he who started demonstrations in Kudiattam to popularise the same.

The President of India, Sarvepalli Radhakrishnan, invited him to perform Kutiyattam at Rashtrapati Bhavan in 1964 and was impressed by his exceptional acting skill. His Kutiyattam performances, lectures and demonstrations at well-known centres such as the Madras Music Academy, the International Centre for Kathakali in New Delhi, the Experimental Theatre in New Delhi and Bombay and the National Centre for the Performing Arts in Bombay brought him wide popularity and recognition

He choreographed and directed acts of the plays like Kalidasa's Abhijnanasakuntala, Vikramorvasiya and Malavikagnimitra ; Bhasa's Swapnavasavadatta and Pancharatra; Harsha's Nagananda for the first time in the history of Koodiyattam. He along with his troupe performed these Kutiyattams all over India

When his guru, Rama Varma Parikshith Thampuran, wrote a new Sanskrit champu prabandha called Prahlādacharita and requested senior artists to study and perform the same on the Chakyar Koothu stage, they said it was impossible for them to stage such a new prabandha. Then Thampuran asked Chakyar, who was then a comparatively young artist, to try. He agreed and studied a part of the prabandha within one night and performed the same on the next day at Tripunithura – the then capital of Cochin state (1962). The incident made the scholars to accept his mastery over both Sanskrit and the classical art form. After some months, he performed entire Prahladacharita at the same stage.

CHAKYAR: is an intermediate priestly caste coming under the Ambalavasi community of Hindus in the Kerala state of India. The women in this caste are called Illotammas. They occupy a position in the Hindu Temple in managing the affairs of the temple, though not the actual conduct of ceremonies. They are assigned with the holy temple ritualistic performance called Chakyar Koothu and Koodiyattam, which is the only surviving ancient Sanskrit theatre in India.

Chakyar is the main actor who performs the ritualistic Koothus and Koodiyattams inside the temple or in Koothambalams. Their women, Illotammas, are not allowed to participate in these.

NAMBIAR: The Sanskrit name of Nambiar is Pānivada. ‘pani’ means hands and ‘vada’ comes from the verb ‘vadanam’ meaning playing; altogether meaning the one who plays with hands, since Nambiar are assigned to play the holy drum “Mizhavu”, which they play with their hands only. Nambiar are assigned to play the drum “Mizhavu” in ritualistic temple performances like Koodiyattam and koothu in Koothambalams inside the temples. These highly refined art forms narrating stories from Hindu epics and puranas, combined with prevailing socio-political events, were originally performed in temples in connection with festivals by members of this community along with Chakyar community. The nambiar who play Mizhavu are sometimes called as Chakyar Nambiar or Mizhavu Nambiar.

NANGYARAMMAS:

The women of the Ambalavasi-Nambiar caste (Nangyarammas), play Nangyar Koothu and the female characters of Koodiyattam. The traditional

MUDRAS

ANGIKABHINAYA

1. Mudras Hand Gestures

The Mudras are like the alphabets in a language. Kutiyattam has twenty four Mudras described in the 'Hastalakshanadeepika' .

There are some others which are not included in that. For e.g..., Sri Rama 's bow. The Mudras in dance do not possess extended meaning while in Kutiyattam they have. Mudras are complete only when they have a proper beginning, expansion and an end.

Mudras are of four kinds

- a) Samyuta :This is a combined form using both hands.
For e.g..., to portray the sun, deer etc.
- b) Asamuta :This uses only one hand.

E.g.... to show animals, floweres, women.

c) Misara Mudra: These are the mixed Mudras using both hands.

E.g., to depict father, mother, etc.

d) Samana Mudra :This if the use if the same Mudra to convey

Different meanings

For e.g., to show Asura, Sameeps, Samaya

When the acting is accompanied by recitals, verbal becomes important. Otherwise Mudras are important. Expression and form a language by themselves through which the characters communicate with each other. With a preliminary understanding of the mudras it is possible to appreciate the performance.

b) Twenty four Basics mudras

Pataka, Mudrakhyam, Katakam, Mushti, Kartarimukham, Sukatundam, Kapitham, Hamsapaksam, Sikharam, Hamsasyam, Anjali, Ardha Chandram, Mukuram, Bhramanam, Sucimukham, Pallavam, ripatakam, Mrgasirsakam, Sarpasirasu, Vardhamanakam, Aralam, Urnanabham, Mukulam and Katakamukham are the twenty four basic Mudras. The 'Hastalaksanadeepika' mentions twenty four Mudras as a combination of Samyuta and Asmyuta Mudras. Bharata 's Natyasatra describes twenty four Asamyuta and thirteen Samyuta Mudras, making a total of thirty seven. Nandikesa' s 'Abhinayadarpana' has thirty two Asamyuta and twenty three Samyuta Mudras. The Mudras should be accompanied by suitable Bhava (facial expressions). For exmple, Raudra for lion, Bhaya for deer etc. Bhava, Mudra and the ocular movements make Abhinaya complete.

c) Charis

Like in other dance forms Kutiyattam also involves training for feet movements. Each Mudra and every occasion demands a specific feet movement. These are called Caris. In Kathakali the feet movements for elephants, monkeys etc., are not given. But in Kutiyattam, these are well defined. There is a specific gait even for a drunkard. Through this overacting can be regulated

1) Cari

This is the movements unifying the positions of the hips, feet, ankles and thighs. These are of three kinds.

Bhaumacari (gait on the ground).eg. character hanumaan and bali

Akasacari (gait in space)

Yuddhacari (gait in battle)

2) Parikramam

The characters of Surpanakha and Hanuman move in this way in all four directions (on the stage)

3) Kalappurathu

Natakkua

This is the style of entry for noble charectrers like Sri Rama, Lakshmana etc.

4) Vattathil Cati

Natakkuka

This is the movement for Rakshasas (demons) and Monkeys

5) Cellunti

Nadakkuka

This is the movement for female characters.

If a male accompanies her, he moves similarly.

6) Nityakriya

This is the ritual dance that the actor performs on the first day and is one of the preliminary lessons taught to a student of Kutiyattam.

7) Maravil Kriya

This is done behind the curtain and facing the Mizhavu (the accompanying percussion instrument).

8) Dikpala Vandanam

This is part of the Nityakriya on the first day and involves paying obeisance to the deities of the eight Quarters. This is followed by Kesadipadam (descriptions from head to foot) of the Gods Siva and Parvati. Then follows the obeisance to Brahma (the creator) and other Gods and to all living beings.

9) Mutiyakkitta

At the end of every Act, the main character comes forward, removes his crown, wears the red band of cloth tied around his forehead and after bowing places the wicks of the ceremonial lamp onto the grounds.

10) Stobhas

These are character specific and illustrate the character further. For example, the Vidusaka (jester) does a cari (dance), surveys the scene, puffs up his cheeks, pretends to chew and meddles with his sacrificial thread and hair. Other Stobhas include Vanara Stobha, Rakshasa Stobha etc.

11) Pravesikam

This is similar to Tiranottam in Kathakali. The characters of Ravana, Bali, Sugreeva, Surpanakha etc. have pravesikam.

12) Patappurappadu

This depicts the soldiers setting out for battle receiving orders from the commander.

13) Pindibandham

These are formations made out of Caris

BHAVAS

SATTVIKA

(Manifestation of Internal Feelings)

As per the Natyasastra there are eight Satvikabhavas Viz. Stambh. Pralaym, Romanca, Asru, Vaivaynyam, Vaiswaryam, Vepathu, Svedam. Some of these are difficult to express in Kutiyattam due to the peculiarities of the make up. Acting through ocular movements is the most important techniquq for expression in Kutiyattam.

Kulasekhara 's 'Vyangyavakhya' referred to earlier, classifies the audience into two - the lay man and the scholarly. The exposition of hidden or inner meaninf is necessary for satisfying the latter. Here only ocular movements can be of use and words (vacika) alone will not suffice.

The actor setrives to please boptth the connoisseur and the common man through his performance. The former can be addressed only by the manifestation of the internal feelings. The hidden meaning of the text is to be conveyed to the expert audience by the movements of the eyes. This requires training of the highest level. The presentation of Rasa and Bhava comes under Sattvika

		
Hasya-Comedy	Sringara-Love	Karuna-Pity
		
Raudra-Furious	Veeryam-Heroic	Bhayanakam-Fearful
		
Bhibatsam-Disgus	Adbhutham-Wonder	Shantam-Peace

COSTUMES

AHARYA

(Extraneous)

Aharya is constituted by the costumes and the stage. 'Natyasastra' provides specific directions in this regard. The costumes in Kutiyattam were derived from those of various visual art forms extant in the region of Kerala. The rice powder that the Vidusaka wears on his face, chest and hands, the tecciflowers tucked behind his ears, the naga (serpent) symbol on the crown are all specific to the region.

The colour combinations applied for the heroic characters may perhaps have been employed, elsewhere as per the 'Natyasastra'. The important Vesha (categories of characters) are as follows:

Pacca	:	for Sri Rama, Vibhishana, Arjuna etc.
Minukku	:	Sutha & Jambavan
Pazhappu	:	Sutradhara, Rishis (Sages) etc.
Karutta Tati	:	Sugreeva
Cuvanna Tati	:	Bali
Velutta Tati	:	Hanuman
Katti	:	Ravana
Kari	:	Soorpanakha

All the heroines dress alike. Among the vidusakas Vasantaka and Sandilyan differ. The stage is equipped by a single stool and a lamp with three wicks lit and placed at the front of the stage.

MUSIC

VACHIKABHINAYA

(Verbal Communication)

Ragas-Musical modes

Kutiyottam employs twenty four Ragas also called Svaras. Ragas are not rendered according to rhythm as in songs but are sung as verses. Each Rasa has a specific Raga associated with it. Given below are examples.

Indalam : for noble characters

Cetipancamam : for lower characters

Virapancamam : for extremely heroic occasions

Bhinnapancamam : for highly elated occasions

Muralindalam : for Sri Rama 's love

Antari : the Raga used by the storyteller And not used by the character.

Swalpantari : for Varunan

Velabhuli : for fear, anxiety and calling from a distance.

Sri Kamaram : for a sudden spurt of emotion

Artan : for arngara and rati

Paurali : for Srirama 's love-lorn state

Mudden : Rakshasa 'a love

Kaisiki : for Hasya and Bibhatsa

Tarkan : for Krodha and Raudra

Viratarkan : for Vira rasa

Duhkhagandhari : for Soka and Karuna

Charrantari : for Bharataavzakya and for conveying

The death of a cruel character

Danam : Adbhuta (wonder), Bhayanaka (fearsome)

Tondu : Bhakthi (devotion), Santa

Puraniru : for description of rain, morning...

Srikanti : used at the end of a drama

Ragas and their styles or rendition have no classical backing. Ragas are not sung. Tambura and harmonium that keep up the sruti are not employed. The ragas may be rendered differently by the different actors. Kutiyottam places a low premium for the learning of classical music in its training routines.

When one considers these facts there might emerge the conclusion that traditions of classical music have no significance in Kutiyattam. Was the situation similar in the older days? The names of certain Ragas give rise to this suspicion. Indala and Puraniru are two ragas that have been mentioned which were used in Kathakali earlier in the form of songs. The name of certain ragas has been mentioned that stress on some of the scaled in the heptatonic scale. For example, Cetipancamam, Virapancamam, Bhinnapancamem etc. We are not sure whether these ragas have any relation with the Pancamasvara.

It has to be investigated whether Kutiyattam has any realations with classical music traditions. There is an opinion that the recital of the slokas (verses) resembles the chanting of Vedas, this opinion again being doubted by many scholars, since the chanting of Vedas does not involve adherence to specific Ragas. Whatever be the conclusions drawn, it can be said that the Ragas in Kutiyattam place an emphasis on the emotive effect rather than the mode of recital.



Guru.Mani Madhava chakyar

In his Netrabhinaya



നാടുകല്പദ്രുമം

മാണിമാധവചാക്രൂർ



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CONCLUSION

Natyakalpadruma- theatrical study written by Mani Madhava Chakiar the great Guru of Koodiyattam the traditional Sanskrit theatre. The author begins his work with an introduction and a few benedictory and introductory verses written in Sanskrit language. Here he salutes Gods, Goddesses and his great Gurus like Panditaratnam Pannisseri Sankaran Nampoothiripad and His Highness Darsanakalanidhi Rama Varma Parikshith Thampuran. In the last stanza he compares his work to the Kalpadruma- the heavenly tree which gives everything requested. Nāṭyakalpadruma also gives all details about Natya that is Koodiyattam and so the name of the work Nāṭyakalpadruma is meaningful in all senses

The influence of Natyakalpadrumam is very evident on sankrit theatre arts. The Author GURU.MANI MADHAVA CHAKYAR is famous in his netrabhinaya

The book helps to the students and scholars for based on sankrit and malayalam theatre arts. We well proud to talk The book NATYAKALPADRUMAM is firstly published in Kerala sahithya acadami.

