

The Vidushaka: Glimpses in Select Plays

D. APPUKUTTAN NAIR

Kūṭiyāṭṭam is the presentation of Sanskrit dramas in the Kerala temple theatres by a community called Chākyār. All the thirteen plays of Bhāsa, seven others viz. *Aṣṭacharyachudāmaṇi* of Saktibhadra; *Kalyāṇasougandhika* of Nīlakaṇṭha; *Nāgānanda* of Śrīharṣha; *Bhagavadajjukiya* of Bodhāyana and *Mattavilāsa* of Mahendravikrama Pallava are known to have been put on stage by the Chakyārs of Kerala. Attaprakarams (directions for acting) and Kramadipikas (codes of procedure) are available for many of these but are not easily made available by the Chakyārs for others.

A performance of Kūṭiyāṭṭam is not designated by the name of the drama, but by the name of each Anka (act) of the drama, since even a single Anka requires several nights to perform and completeness is achieved by Nirvahanam (recapitulation of the earlier parts)— prefixing to the performance portions from the earlier *Ankas* of the drama and various other sources.

Not all of the above dramas have a Vidushaka. The Vidushaka appears only in *Pratījnayaugandharayāna* and *Swapnavasavadatta* and *Avimaraka* of Bhāsa, *Subhadrādhānanjaya* and *Tapatisamvaraṇa* of Kulasekhara; *Nāgananda* of Śrīharṣha, *Bhagavadajjukiya* of Bodhāyana and *Mattavilāsa* of Mahendravikrama Pallava.

Of these, the Vidushaka in *Subhadrādhānanjaya*, *Tapatisamvaraṇa* and *Nāgananda* come under the same category. The Vidushakas in *Pratījnayaugandharayāna*, *Bhagavadajjukiya* and *Mattavilāsa* are all different. I have not been able to locate the Attaprakaram and Kramadipika for them.

To do full justice to the treatment of Vidushaka in Kūṭiyāṭṭam, one would require a few days for presentation and hundreds of pages of writing. The reason for the need for an elaborate treatment of the Vidushaka of Kūṭiyāṭṭam is that for his performance, the text provides only a nucleus. Mantrankam, the third Act of *Pratījnayaugandharayāna* has a monologue, which takes thirty-eight nights for presentation on the stage. A monologue in *Bhagavadajjukiya* takes sixteen nights on the Kūṭiyāṭṭam stage.

1. Let us first take up the Rūpaka- *Subhadrādhānanjaya* of Kulasekhara (a Kerala dramatist). There are five *Ankas* in this Rūpaka of which the first Anka takes eleven nights for performance. The Vidushaka in this makes his entry on the fourth night. The background theme at this juncture is as below.

Towards the end of his one year's pilgrimage, Dhānanjaya halts at Prabhasatirtha on his way back home. Kaundinya, who accompanies him on this pilgrimage, feels tired, hungry and thirsty. He is near an Asrama (hermitage) and begs for alms from the hermits. It is at this stage that from the Nepathya, we first hear aloud the Prākṛit dialogue of the Vidushaka "Bho-Bho Bhagavantho Maheṣṭho dikham dedha dikham dedha".

The Vidushaka then enters holding a rolled up leaf, begging for alms from the hermits in the *parṇasala*. His face and chest are smeared with white rice flour, with stripes and vermillion circular marks on his chest, arms, forehead, cheeks, nose and chin, with long and wide black hands for the eyes, a black moustache drooping on one side and turning upwards on the other, a rolled betel leaf tucked in one ear and a ball of flowers in the other in place of earrings. He enters and begs for alms conceiving the auditorium as the *parṇasala* and the audience as the hermits.

From this Pravesaka (entry), he goes on to the formal establishment of the Vidushaka character, i.e. enacting the *Vidushaka Śṭobha*, after a special type of dance called Chari.

The Vidushaka śṭobha consists in pretending to chew the pan, cleaning the sacred thread *yajnopavita*, combing hair with fingers, fanning himself with the shawl. After that he meditates. He then commences his humorous narration, extolling the uncertainty of fate (*karmaphala*) and relates the story of the Brahmin with respect to his fate; and then how even the Trinity, Brahmā, Vishnu and Siva, had to suffer on account of *karmaphala*. He compares Brahma to a *kulala* (potter): both of them are creators; one creates man with *pañca bhūtas*, the other creates pots with *pancha-bhūtas* (earth, water, air, then the empty space within the pot being *ākāśa* and fire). The only difference is that Brahmā fires his creature after use. The potter fires his creation before use.

On the fifth night, he interestingly relates many disputes and quarrels with several anecdotes. On the sixth, seventh and eighth nights he narrates the fulfilment of the *purusharthas*, which is a stinging social satire. Here, instead of the accepted *purusharthas*—*Dharma*—*Artha*, *Kāma* and *Mokṣha* — he discusses *Asana* (Feasting), *Rājaseva* (serving and pleasing the king), *Vinoda* (sexual enjoyment with a prostitute) and *Vanchana* (Betraying the prostitute whom he had enjoyed). In *Asana* he explains how these people once went in search of feast, how they enjoyed each of the items of food etc.; in *Rājaseva*, the different types of kings and how dangerous it is to serve a king (It is like licking the edge of sharp sword or kissing a poisonous cobra). In *Vinoda*, he describes how sex is to be enjoyed, the different types of women, different types of prostitutes and so on. It may be noted that whatever has happened on these days has no direct bearing either on the story or dialogue of the drama. On the ninth night alone the text of the drama is enacted.

Going around the hermitage for alms, and finding it deserted, Kaundinya Vidushaka curses his fate and then sees water at a distance. He rushes to it to quench his thirst, but it is only a *marichikā* (mirage). Dhananjaya calls him back — “Sakhe” — but the thirsty Kaundinya hears only the last syllable “e” and imagines it to be the sound of waves; the next time Dhananjaya calls “Sakhe” he hears the last “Khe” and, being thirsty, he thinks it is the sound of the frog in the water. The next time, Dhananjaya calls, Kaundinya hears him all right. This is the way that even a call “Sakhe” is developed by the Vidushaka in *Kūṭiyāṭṭam*.

In the enactment of the drama, apart from rendering his Prākṛit dialogue in a humorous way with actions, the *Kūṭiyāṭṭam* Vidushaka has several other roles to perform. He must first render his Prakṛit passage, then give its Sanskrit version, then explain it in Malayalam, and then recite, in Malayalam, a *Chāyā-śloka* (shadow or parallel *śloka*) or and a *pratiśloka* (a *śloka* with counter-meaning). He should do the same things in respect

of whatever the Nāyaka (Hero) or Nāyikā (Heroine) may say or do. The *sloka* should be explained with *anvayam* and the meaning explained in very great detail with examples, anecdotes etc.

There is a *sloka* in *Subhādradhananjaya*:

Saundaryam, sukumārātā, madhuratā kāntir manohāritā,
sṛimattā, mahimeti sargavibhavan niśśeṣa nārīguṇān
etasyāmupayujya durvidhatayā dīnaḥ parāmātmabhūḥ
sraṣṭum vāñchati cet karotu punarapyatraiva bhikṣāṇam.

The Vidushaka explains this on the following lines. Dhananjaya will say 'Atmahū bhikshatanam karotu'. Then the Vidushaka will say: What? "Ātma-Bhū bhikshatanam karotu"? Didn't you get any one else to do the bhikṣaṇam. What a tall order, my friend! There are millions of people for begging in this world. (Looking at one among the audience), Look, this man would like to beg. He will do any amount of begging. Even, here, he came by begging for an invitation. Not only he, several people here are like that. Look here (to another man), Did you also not come here by begging? When such is the case, why did you order Brahma to beg? Well, even big people are begging. Does not our Prime Minister beg for money from other countries? Nowadays, we have all reached a condition when we can exist only by begging. But asking the Almighty Brahma, who can create anything, to beg is real madness. Probably you think that you are such a great man to give orders to Brahma. You think you are a Soma-Vamsa Prince. You are the son of Indra, the friend of Krishna and all that, but there must be a limit to madness.

He goes on narrating interesting stories of madness. Then he says: I wanted you to describe the beauty of the girl. You now say: "Let Brahmā go begging". You don't answer me. You are mad, etc. etc., In this strain the Vidushaka continues for nearly twenty minutes and finally asks: Why are you so angry with Brahmā to say that he may go begging?"

Thus Dhananjaya says "durvidhatayā dīnaḥ", the next phrase in the *sloka* in *anvaya*. This is repeated by Vidushaka who continues: "I see, he is in a pitiable condition. I did not know that. Poor Brahma! He created the whole universe and now is in difficulties. Many rich people reach this condition nowadays."

This is the way the Vidushaka explains a *sloka*. Then he reads a parallel *sloka* which reminds him of the ugliness of his housemaid: "If Brahma exhausted all his resources of Soundaryam, Sukumārātā, Madhuratā, Kānti, etc. in creating this beautiful girl, and had to go begging to her for these for another creature, the same is the case with Chakki my house-maid. In creating my ugly housemaid Brahma exhausted all his resources of bad breath, foul body odour, ferocious looks, vulgar language, repulsive glances etc. And if Brahma wants to create another one, he has to go and beg of Cakki, my house-maid." This is one type of Vidūṣhaka. The Vidūṣhaka of *Tapatisamvarana* and *Nagananda* also belong to this category.

Let us now consider the *Vidushaka* in *Mantrāṅkam*, the third act of *Pratīnayaugandharayāna* of Bhāsa.

The three ministers of King Udayana, who is held captive, conspire to get him released. Yaugandharāyaṇa disguises himself as a lunatic, Vasantaka as a jesting beggar, and Rumaṇvān as a monk.

The plots and intrigues in managing the escape of King Udayana form the theme of the third act of *Pratijñā* called Mantrankam in Kūṭiyāṭṭam. The main character in this act is Vidūṣhaka, the jesting beggar, the disguised Vasantaka.

The text of his monologue is as follows (The Sanskrit version of the Prākṛit text). Vidūṣhaka: “*Bhoḥ devakulāpīṭhikāyāṃ mama modakamallakam niṣṣipya dakṣiṇāmāśakāṇ ganayitāvā badhwā pratinivṛtta idānīm modakamallakam na prekshe.....etc.*” “Ha, I put my bowl of sweets at the feet of the temple deity, counted the gold pieces received as gift, tied them up, and when I look back, I do not find my bowl of sweets.”

This is apparently an incoherent and ludicrous monologue. But it has an implied meaning. “The beggar having deposited the sweet balls at the feet of the deity” implies that Udayana is deposited safe in the hands of Vasavadatta. His “counting the gold pieces received as gift” implies that the instructions he received in the execution of the plan for the release of Udayana have been checked. “When he looked back, the sweet balls are missing” implies that after checking up the plan, when he arrives at the meeting place for discussion the chief planner is missing.

Such double meanings cannot be conveyed by a single medium of expression in the normal course by just rendering the dialogue. In many situations in Kūṭiyāṭṭam, the obvious meaning is conveyed by the oral delivery of the text and the implied meaning by hand gestures, etc. But in the presentation of the above monologue by the Vidūṣhaka, the Kūṭiyāṭṭam presentation goes far beyond this. Let us see how it is done in Mantrankam.

The first night of Mantrāṅkam starts with the ritualistic and ceremonial entrance of the Vidūṣhaka dressed in a clumsy way wearing a loincloth, carrying a stick in hand, a bag on his shoulders, a conch rosary tied around the head, and the forehead smeared with sacred ash. He performs the usual dances and narrates in a stylised language and with the use of gestures the background story and ends with a story called Pāramangalam, a stinging satire on the Nair community, and pronounces the first word “bho” in the text of the monologue above. With this, the first night’s performance of nearly three hours comes to a close.

The second night covers only certain ritual dances. The third night after the ritual dances, there is *kesadipadavarnanam* or description from head to foot of Siva and Pārvatī with dance and hand gestures. On the fourth night, the Vidūṣhaka starts Nirvahana, i.e. the recapitulation of the story thus far, covering the birth of Udayana (his ancestors being included in the story), the incidents leading to the capture of Udayana by the enemies, the scheme drawn up by Yaugandharāyaṇa, Vasantaka and Rumaṇvān to secure the release of Udayana and the consequent adoption of various disguises by the three *sachivas* (ministers) with the *narma-sachiva* Vasantaka taking the disguise of a jesting beggar, by the grace of Siva at the Siva temple. He expresses his shock of surprise and is waiting in his own pitiable disguised form. Then, he consoles himself extolling the virtues of various components of the disguise like the new tuft of hair, bag, conch, rosary, stick etc. By relating orally the various advantages of each of these, he substantiates their virtues by

appropriate stories tinged with satire and humour which send the audience to peels of laughter.

The next night, he goes on to describe the technique for releasing Udayana, the choice of accomplices, the need for wisdom, tact etc.... required in such ventures. He discusses the *lakshanas* (characteristics), the merits and demerits of the various methods with stories to support them. Then he chooses 'Sivoti' whom he, in his mind, deems to be his rather symbolising his conscience. Whenever an adventure is thought of, there is his timid nature which cautions him against any rash action. Then wisdom (Sivoti) gives him the proper guidance.

Thus when he proceeds along the path to obtain the release of Udayana, he finds two paths. One path is called *parajyan*, (based on Sukranīti), which is concerned with the destruction of the enemy rather than with achieving good results for one self. The other path is *atmodaya*, which is not concerned with the enemies' destruction, but only with one's own welfare. The second path is chosen. He chooses the second path only after discussing the advantages and disadvantages of each with long interesting stories in support of them.

When he proceeds along the chosen path of *atmodaya*, he finds four paths: *sāma*, *dāna*, *bheda* and *danda*. He examines each of these and rejects each of them, but finds a small byway near the *Sāma* path. This is *abhedokti sāma*. When he goes along *abhedokti sāma*, he finds six paths. He discusses each of them and rejects and finds a small seventh indistinct path called *pracchanna barhaspatyam*, which implies disguise and spying work, followed by cunning methods, to win over a strong enemy. In support of this, he relates, the *Vāmanāvatāra* of Vishnu and *Tripuradahana*. In this way, with several stories, maxims, proverbs, etc., the narration goes on for several nights and on the 38th night, the drama moves forward from the first word 'Bho' in the Vidushaka's monologue in *Mantrankam*.

Imagine, a monologue which should not take more than two minutes to render orally as required by the playwright takes thirty-eight nights for the Kūṭiyāṭṭam artiste. The text of the play is augmented multifold by several thousand times, when all the implied, remote and counter ideas and ideologies are brought in, exposed and thrashed out completely shaped, with *nirvachanas*, *vyākhyānas*, *bhāshyas*, *akhyanas*, *upakhyanas*, etc. rendered in a humorous manner, with believable and natural down-to-earth stories, unbelievable and supernatural legends, in prose and verse, orally and visually rendered by a single performer. Political ideas and philosophies are expounded on the basis of knowledge acquired from *Arthasāstra*, *Dharmasāstra*, etc. dealing with various types of espionage, choice of co-workers, etc.

One more type of Vidushaka, viz. Śāṇḍilya of *Bhagavadajjukīya* of Bodhāyana, is briefly described here.

Śāṇḍilya, the Vidūshaka, coming from a poor Brāhmin family, seeks various paths for getting *Annam* (food). Not being satisfied with the inadequate *annam* provided in his traditional background, he joins a Buddhist monastery where he is told that they feed well. But he finds the *annam* provided there also inadequate. So he leaves the monastery and joins a *parivrājaka* as his *sisya* or disciple in the hope of getting *annam*. There, he is

made to carry the belongings of the *parivrājaka* like a donkey. This is the background of the Pravesaka of Vidūshaka, Śāṇḍilya. I give below the monologue of Śāṇḍilya (in the Sanskrit version of the original Prākṛit)

Bhoḥ prathamam-evāhamkaraṭakaśeṣ-samiddhe niraksarāprakṣipta jihve kaṇṭhā-prasakta-yajnopavīte Brāhmaṇyamātra-partiṣute kuleprasūtaḥ. Tato dvitīyam asmākām giheśana-nāśena bubhuṅkṣitaḥ prātar-aśana-lobhena Śākyaśramaṇakam pravrajitosmi. Tatas-tatra dāsvāḥ putrāṇām-ekakāla-bhuktatvena bubhuṅkṣitaḥ tamapi viśīja cīvaram vhitvā, pātram pratolya chatra-mātram gṛhītvā nirgatosmi. Tatas- trīyamasya duṣṭācāryasya bhanda-bhāra gardabhassa-mvṛttaḥ.

("First of all, I was born in a family where they maintained themselves by eating the remains left over by crows [on the completion of funeral rites]. I was absolutely illiterate, though I wore the sacred thread or *yajnopavītam* and was very proud of my Brāhmin origin. Secondly, due to scarcity of food in our home, I went hungry. Thinking that I would get at least a morning meal, I joined a Buddhist monastery. But since those bastards gave me only one meal a day, my hunger increased. So I left that; I tore up my robe, broke my begging bowl, but carried with me the umbrella. Thirdly, I joined this bad Achārya, who burdened me with all his belongings, which I carry like a donkey.")

In Kūṭiyattam, this monologue is rendered by Śāṇḍilya, the Vidūshaka, in sixteen nights. This performer is to be proficient in all *śāstras*, all *darśhanas*, and everything connected with the Hindu religion as also the Jaina and Buddhist religions, philosophies and life in the monasteries. The Attaprakaram specifies that the performing Chākyār should get training from Bhaṭṭas etc. Let me indicate in brief the nature of the exposition of this monologue by Śāṇḍilya.

Indicative of "Bho", Śāṇḍilya enters wailing in his ugly disguise. The hair on his head has been reduced to a small tuft with conch rosary tied around; his dress has been reduced to a loin cloth, his forehead, arms, chest etc. are smeared with sacred ash; he finds a *danḍa* (stick) in his hand and a small bag under his arm. In addition, he is shown carrying a big bag of belongings of the *parivrājaka* his guru. He has a crooked stance with one of the legs being supported by the *danḍa*. His eyes are inquisitive.

His crooked stance represents his mental deflection and his consequent defections from a devout *pūrva-mīmāṃsaka* to a Buddhist and now to a yogi. His *jijnāsā drshti* (searching eyes) represents his quest, viz. Brahman. Then he shifts his stance and shows Brahman in hand gestures and cries in happiness.

Then he renders vocally the external meaning of the passage as follows:

Ah! What a fate! When someone dies, on the eleventh day after the death, offerings of rice balls are made and the crows eat them. The remains left by the crows used to be my food. Such was my poverty. As for my religious duties, I do not know even a single *mantra* of the Vedas. But with the sacred thread on my shoulders, like a creeper around a tree, I used to go to the highways to pride myself in hearing people calling me by the caste name of Brāhmin.

I then heard that the Buddhist monasteries serve a sumptuous morning meal. Delighted to escape from starvation, I converted myself to Buddhism and joined a monastery. But those bastards gave me only one meal

a day and it increased my hunger. In anger I tore away my dress, broke my begging bowl and taking only the umbrella to protect me from sun and shower, I left the Buddhists in search of *annam* (food). Then I met this *parivrājaka* who promised me *annam*. He gave me all his belongings including *yoga sambhāram* tied in a bag and I carry it for him like a donkey. But he also has not fed me adequately so far.

The Vidushaka then renders the inner meaning of the above passage: "Born in a family of *ṛtviks*, I observed all the vedic rituals for the sake of *annam* (Brahman). But I found that, that would not fetch me *annam*. I then thought that I will be able to get *annam* [Brahman] by following the Buddhist religion. That also did not satisfy me, because it was incomplete. [Here he discusses the various *darśanas*, *pramāṇas* etc.] I am now with his *parivrājaka* to get *annam* through Yoga."

On the fourth night, the Vidushaka, after performing several *kriyas* (ritualistic actions), looks as if he heard a sound: "What is it that I hear? Didn't you hear it?" He tries to listen in different ways and suspects that some one is crying about the death of a person: "Is it not someone weeping at the death of someone else. Then, did he die a death or did he not die a death?" He pretends to check up and say "No, it is a certain death." He assures himself. And then he says "If so, how did he die? He died of an arrow, he died of an arrow, he died of an arrow. How did the arrow get here? Probably the God misplaced it here. Where exactly did God misplace the arrow?" etc. etc. The talk continues.

Then he asks: "Who was it that died? Was it a Brāhmin, Kshatriya, Vaiśya, or Śūdra? He was a Brāhmin. If he was a Brāhmin, was he Ṛgvedi, Yajurvedi or Sāmavedi? If he is a Ṛgvedi, is he an Āśvalāyana or Kaushītaka? If a Yajurvedi, among the 101 types only Baudhāyana and Vādhūlakam are important. To which of these does he belong? If a Sāmavedi, out of one thousand types, is he a Talavakāra or Chāndogya?

He describes the funeral rites of each of the above categories in brief. Then he comes to learn that the deceased is an Āśvalāyana Ṛgvedi. Then he confirms that as between *Ekāgni* and *Tretāgni*, he is *Tretāgni*. He describes, their funeral rites in great detail. This way the Vidushaka goes on with this discourse for thirty-eight nights.

The *Mattavilāsa* Vidushaka is the *kapālī*. He is yet another type. The time at my disposal would not allow me to discuss him here.

Thus the Vidushaka in *Kūṭiyāttam* is not just the character that the dramatist had in mind. He just uses the text of the drama as a springboard to catapult himself into the far regions of space-covering aesthetics and literature as in *Subhadrādhanañjaya*; *Dharma Śāstra*, *Artha Śāstra* etc. as in the case of *Mantrāṅkam*, or religion, philosophy etc. as in *Bhagavadajjuka*.

The definition of Vidushaka as 'vidyāyāmatinipuno' and 'viratamakhilasyāśayavedi' is most apt in the case of *Kūṭiyāttam*. Chākyārs recite the following *śloka* on the qualifications of a Vidushaka: "Ekasyām vidyāyāmatinipuno narmaṇi pravīṇatarah hāsyakṛdya"-viratamakhilasyāśayavedi viduṣakajneyaḥ.

The other definitions in *Sāhityadarpaṇa* and other books do not add to our knowledge of the Vidushaka of *Kūṭiyāttam*. They just look up at him as 'hāsyakara', 'kalaharati', 'narmāvādi' 'vikṛtāṅga-vacho-vesha' etc.

Vachikabhinaya

MANI MADHAVA CHAKYAR

In Kūṭiyāṭṭam, for *vachikabhinaya*, several *svaras* are used to suit different characters, *rasas*, and time; these are also sometimes referred to as *ragas*. This paper describes the names, application and examples of these *svaras*.

The Name of *Svaras*

Muddhan śrīkaṇṭhi tonḍārtan; indalam muralindalam;
Velādhuli punar Dānam; Vīratarkan ca tarkanum;
Korakkuruṇṇi paurālī; Puranīrum tatheiva ca;
Dukkhagāndharavum ceti; Pañcamam bhinnapañcamam;
Śrīkāmaram Kaiśikium; ghattantariyum Antarī;
Svaranamāṇṇalīvaṇṇam; pattum pattumatāyitum

Application

Now the practical applications of these *svaras* are described, with examples:

1. Artan

Srngare ratibhave ca
prayenarto nigadyate

In the *srngara rasa* and *ratibhava* of heroes belonging to the *dhirodhatta* category, the *slokas* and sentences are recited in the *raga* called Artan. Sometimes Indalam is also used.

Examples for Artan

Calakuvalayadhāmnorañjanasnigdhamakṣṇor-
bhayacaladhṛtiyugmam keyamālolayanī
mukhaparimalalobhāt bhṛṅgadattānuyātrā
śīthilayati subhadrāmudritam mānasam me

(*Subhadradhananjaya*, Act I)

Anayājaghanābhoga
bhāramantharayānāyā
anyatopi vrajantyā me
hṛdaye nihitam padam

(*Nagananda*, Act I)

Example for Indalam

Na khalu na khalu mugdhe, sāhasam kāryameta-
 dvyapayanaya karametam pallavābham latāyāḥ
 kusumamapī vicetum yo na manye samarthah
 kalayati sa katham te pāśamudbandhanāya?

(*Nagananda*, Act II)

2. Muralindalam

Śrīrāmasya tu sambhoga—
 śṛṅgāre muralindah

In the *Sambhoga srngara* of Sri Rama, Muralindalam is used. For example:

Śailāyāmibhirambuvāhanivahacchayeistriyāmācareih
 sevyā pañcavatīti me matirabhūdudvelakautūhalā
 seyam devi, cirocitāmupanayatyudyānayogyām śriyam
 sroturvismayanīya vastuviṣayāśśailātavisāgarāḥ

(*Ascharyachudamani*, Act II)

Message in Separation:

Āyātam māmāparicitayā velayā mandiram te
 coro daṇḍyastvamiti madhuram vyāharantī bhavatyā
 mande dīpe madhulavamucām mālayā mallikānām
 baddham ceto dṛḍhataramidam bāhubandhācchalena

(*Ascharyachudamani*, Act VI)

Muralindalam can also be used at the height of *Vipralambha*, in the case of Rakshasas

3. Muddhan

Rākṣasānām tu śṛṅgāre
 raso muḍḍho nigadyate

The *rāga* called Muddhan is used in the *śṛṅgāra* of Rakshasas. For example:

Pīban madhu, mukham cumba-
 nnāliṅgan gāḍha, mālapan
 maṇḍodaryā cīram reme
 rāvaṇah kāmamohitaḥ

(*Rakshasotpatti*)

Maratakataṭe mandākinyā madaṅkaniṣādinī
kanakanaḷinotgandhīn svargānilān pratigṛhṇatī
bhayaparavāṣe dattāpaṅgā mahendraparigrahe
manujamavadhucyeiṣā kāmam mayā saha ramsyate

(*Ascharyachudamani*, Act III)

4. *Srikamaram*

*Srikāmarākhyasteṣām tu
vipralambhasya mūrccane*

At the height of *vipralambha* in the case of Rakshasas, *vipralambha* is used. For example:

Gandharvadeityagaganecaranāgayakṣa
kanyāsanāthamavarodhanamasmaḍīyam
sarvasvameva tava sundari dāsakṛtya
mālambate yadi tavāsti mayi prasādaḥ

(*Ascharyachudamani*, Act V)

5. *Paurālī*

*Śrīramasya tu paurālī
vipralambhasya mūrccane*

In the *vipralambha* of Sri Rama, *Paurālī raga* is employed. For example:

Āpādyabhaṅgiṣayanam taruṇeḥ pravāḷei
rālūya puṣpamalakābharanāstayā te
vaidehi, candi, mama jivitaṁnini, tva
mehīti santvayati kāmapi puṣpavallīm

(*Ascharyachudamani*, Act VI)

6. *Bhinnapanchamam*

Bhinnapanchama is used for Sri Rama, in the sense of wonder (*vismaya*) that cuts across his *sṛngara*:

*Bhinnapancamarāgasyāt
Śrīrāmasyādbhuto kvaciḥ*

Example:

Caranaṇaḷinasādhyam yāna, mahāryamambhaḥ
śayanamavaniprṣṭham, maṇḍanam snānamātram,
tava taruṇi, tathāpi, tvam śrīyā cakṣuṣī me
harasi puramayodhyāmāvasantiva, citram

(*Ascharyachudamani*, Act II)

Bhinnapanchamam is used in the *vipralambha* of Rakshasas. For example:

Nayati nayane sāvajñām mām karoti karāvṛtam
śrutimasahana śrotranāndam vaco mayi jalpati
vilapati puro rāmam baddhanjalau mayi tiṣṭhati,
pratidinamaham jane nāsyāḥ prasādanasādhanam

(*Ascharyachudamani*, Act V)

Till now, the *ragas* mainly based on *srngara* were described. The other *ragas* are given below.

7. Kaisiki

Rasayoh kaiśikām prāhuḥ
hāsyabībhatsayorapi

In *hasya* and *bibhatsa*, the *slokas* are rendered in Kaisiki *raga*.

Example for hasya:

Diṇḍi daṇḍam dadhāno bhasitasita tanurbhasmakṣipta tripundrī
bhāsvat kaupīnavāsāḥ praviśati gaṇayan dakṣiṇāmāṣakaṇām
mantrārtham vahniśālām pratikṛtasamayassatsakhibhyāmubhābhyām
no paśyāmīti jalpan jalā iva matimān modakam devapīṭhe.

(*Pratijnayaugandharayana*: (Vasantaka's *alama*))

Example for bibhatsa:

Nīlotpalākṛtimapāsya rathāṅgarūpa-
māpadyate nayanayugmamidam tanuśca
ālūnanāsikatayā vivṛtāntamūleir-
danteissaridvimathiteva siteirmṛṇāleih

(*Ascharyachudamani*, Act III)

Ucchṛiteikabhujayaṣṭimāgatām
śronilambipuruṣāntramekhalām
tām vilokya vanitāvadhe ghṛṇām
patrīṇām sahamumoca rāghavaḥ

(Ramayanam Prabandha)

Karayornnūpure keyam
padoḥ keyūrakaṅkaṇe
aṅjanam gaṇḍayordhṛtvā
kabaryām veṣṭitāmśukā

8. Dukkhaḡandharam

Dukkhaḡāndhararāḡastu
śoke ca karuṇe mataḥ

The *slokas* in *karuṇa rasa*, as well as its *sthaiyī bhava*, called *soka*, are sung in Dukkhaḡandharam. For example:

Etāḥ punarharmyaḡatāstriyo mām
vātāyanārdhena vinisṛtāsyāḥ
hā cārudattetyabhibhāsamāṇa
bāṣpam praṇālībhirivotsrajantī

(Charudatta)

Viṣṛmbhādurasinipatyalabdhanidrā-
munmucya priyaḡṛhiṇīm ḡṛhasya śobhām
ātāṅkasphuritakathoragarbhaḡurvīm
kravyādbhyo balimivadārunaḥ kṣipāmi

(Uttararamacharita)

9. Tarkan

Krodhe raudrarase capi
tarka rāḡa udāhṛtaḥ

In *raudra rasa* and its corresponding *krodha*, Tarkan is employed

Examples for *raudra*:

Varṇebhyo hṛtamupaḡīvyāṣāṣṭhamamśam
ṣāḡḡuṇyam bhuvinayatām dharāpatīnām
samānyā tava janānī samudranemī
cāritram tava kimidam pativratānām

(Ascharyachudamani, Act V)

Katham katham bho navavākyavādin
śṛṇomi śikhram vada kenacāḡya
mumuruṇā muktabhayena dhṛṣṭam
vanābhi mardāt paridharṣitoḡam

(Abhisheka, Act III)

Examples for *krodha*:

Ākrandantīmanāthāmiṣa mama miṣātaḥ
kanyakām kṣamāṇām
muktveinam yāhi no cedudayagiriśiro
varṣmanah kṣṇadhāmnaḥ
āgneyāstrāsyanyiriyadbahalaśikhīśikhā-
śreṇinirdagdhamūrte-
-ssoham sadyopi dagdhyām tava sita bhasitā-
pāṇḍarām bhūtadhātṛim.

(*Subhadradhananjaya*, Act I)

10. *Viratarkan*

Viranamni rase rago
vīratarko budheismṛtaḥ

For *vira rasa*, *Viratarkan* is used. For heroes belonging to *dhiroddhata* variety, their enthusiasm (*utsaha*) gets expressed in *Viratarkan*.

Example:

Vyājṛmbhate jaladharodaracumbibāhu-
rāvartate kṣaṇanatonnata bhūmichakrā
vyādāya vaktramabhidhāvati bhīmamasma-
nudghātītārgalakavāṭapuṭā purīva.
Sandhyāruṇā salilavāhaparampareva
sāilasya dhāturasadhūsariteva bhittiḥ
balātapa praṇayinīva tamālavīthiḥ
sandṛśyate sarasaloḥita tāmramūrthiḥ

(*Ascharyachudamani*, Act V)

For *dhiroddhata*:

Ahi bhavanapidhānānyāyudhīkrtya śailā
nyamarajayini sainye rakṣasāmattakakṣye
kathamiva raṇabhūmau vartate vānarāṇā
mupavanataruvallīpallavonmāthi yūtham

(*Ascharyachudamani*, Act V)

11. *Danam*

Since *bibhatsa* (which was mentioned along with *hasya*) has already been discussed, now leaving them, we come to *bhayanaka* and *adbhuta*.

Dānarāgodbhutarase
bhayānakarase kvacit

In *adbhuta rasa*, *vismaya sthayibhava* and occasionally in *bhayanaka*, the *raga* employed is *danam*.

Example for adbhuta:

Vasortham dayayeiva nāti prthavaḥ
kṛttāstarūṇām tvaco
bhagnālakṣyajaratkamaṇḍalu nabhaḥ-
svaccham payo neirjjharam
dṛśyante trutitojjhitāścavaṭubhir-
-mmaujyaḥ kvacinmekhalā
nityākarmaṇayā sukena ca padam
sāmnāmidam pathyate

(Nagananda, Act III)

For Bhayanaka:

Antargguhotgamahājagarasyadamṣṭrā
vyākṛṣṭapādamurugarjjitameṣasimhaḥ
damṣṭrāgrakṛṣṭapṛthukumbhatatāsthivatg
gatgrivanikhātānakhamakṣipati dvipendram

(Kalyanasaugandhika Vyayoga)

Sometimes, for *bhayanaka rasa* also, Veladhuli is used. For Example:

Kolāhalaśravaṇajrmbhitasambhramasya
siddhāśramasya savidhe sahasā vyaloki
uttāḷakālajaladapratimallakānti
raktāmbuvarṣi bahurakṣasacakraṇvāḷam
Ehi paśya śarīrāṇi munīnām bhāvitatmanām
hatānām rākṣaseirghoreirbahūnam bāhubhīrvane

(Ramayana Prabandha)

12. Tontu

Tonḍākhyarāgāśśante ca
bhaktibhāve ca kathyate

The *slokas* and *vakyas* that express *santarasa*, *bhakti bhava* and *sama*, the *sthai* of *santa*, should be recited in Tontu.

Example for Santa:

Ajñānanidrāśāyito
bhavatā pratibodhitah
sarvaprāṇi vadhādeṣa
viratodyaprabhṛtyaham

(Nagananda, Act V)

Example for Bhakti:

Bhasmāṇkārāgaurāśśaśikusumajatā-

śulakaupīnadhārī
 ṇṭtārambhaprasakto mukharaḍamaruko
 devasomāsahāyaḥ
 pītvā pītvā kapālāt sahayuvati surā-
 matṭahāsam vitanva-
 -nnādhāvatyeṣa mattaḥ skhalitapadayuga-
 ssatyasomaḥ kapalī

(*Mattavilasā alama sloka* of Kapali)

Now, having described the *ragas* used in *rasas*, the rest of them are enumerated.

13. Indalam

Virāṇām nayakādīnā-
-muttamānām svabhavataḥ
gitasiddhanta tattvajñei-
rindaḷo rāga iṣyate

Indalam is the *ragā* ascribed to valorous and noble heroes in their natural form. 'Noble' here means *dhirodatta*, 'svabhavata' means a natural disposition when there is no intrusion of other *rasas* or *bhavas* like *srngara*, etc. Examples follow:

Sri Rama

Ayam deśassamaḥ śrīmān
 puṣpīstarubhirvṛtaḥ
 ihāśramapadam saumya
 yathāvad kartumarhasi

(*Ascharyachudamani*, Act I, Nirvahana)

Jimutavahana

Nyāye vartmani yojitāḥ prakṛtayaḥ
 santassukham sthapitā
 nīto bandhujanastathātmamasamatām
 rajyepi rakṣā kṛtā
 datto dattamanorathāthikaphalaḥ
 kalpadrumopyarthine
 kim kartavyamataḥparam, kathaya vā
 yatte sthitam cetasi

(*Naganandam*, Act I)

Arjuna

Ambāstanyamahābhiṣekamupari
 premāśrupātam guro-
 -rāryasyāpi vṛkodarasya caraṇā-
 -śleṣam yamāśleṣaṇam
 kṛṣṇāyāśca kaṭākṣavikṣaṇasukham
 nāsādayam prāpitaḥ

puspeṣorviśikheirmukundasahajā-
sanmārgapuṣpasprhām

(*Dhananjaya*, Act I)

Vidyadhara

Drutamajñananīlamavayoḥ kham
sikharādutpatatoḥ śiloccayasya
anupūrvikayā vikārajātam
grasamāneva vasundharā vibhāti

(*Ascharyachudamani*, Act VII)

14. *Korakkurunji*

Korakkurunji rāgasyāt
kapīnām tu svabhāvataḥ

The natural disposition of monkeys is represented by *Korakkurunji raga*. Here it means that there is no interference of other *rasas* in the *Prakarana*. Examples follow:

Hanuman

Mainakām nāgakanyāsurasuhṛdamu
lāmghya bandhum payodhe
rākarṣan vegavaśyam diva iva śīthilam
carma jīmūtajālam
laṅkām prāptosmi devam gurumapi mama vi
smāyayannāśugatyā
rājño rāmasya devyei prahita iva śaro dhārayannaṅgulīyam

(*Ascharyachudamani*, Act VI)

Hanuman (in adbhuta)

Eṣām pallavamamśukāni, kusumam
muktāḥ, phalam vidrumam
vaidūryam daḷa, maṅkuro maratakam
heimam ca śākhaśatam
ete ke jagatīruho vanajuṣapyajñātapūrvā mayā
prāyaḥ saramamī divo vitapinaḥ kim tei, rmmamānyo bharaḥ

(*Ascharyachudamani*, Act V)

For Krodha

Abhihatavaravapragopurātṭām
raghuvarakārmukanādanirjjitastvam
harigaṇaparipīḍiteissamantāt
pramadavaneirabhisamvṛtam svalaṅkām

(*Abhisheka*, Act III)

15. *Puraniru*

*Puranīrākhyā rāgastu
varṣākālasya varṇane
prabhātavarṇanāyam ca
gītajñeirupagīyate*

Puraniru is used in the description of morning, sunrise and the rainy season.

Example for Rainy Season

*Kekaya ca śikhinām ṁṛdudhūtā
ketakī sumanasā marutā ca
nīravāhamalināsu niśāsu
prāṇasamśayamagā sa muhūrtam*

(*Ascharyachudamani*, Act VI)

Description of Morning

*Ksīrodavāridhavaḷe śayane prasuptam
prābodhayannuśasi vandiganā narendram
parjanyaavāriviratau laliteirvacobhi-
-rādyam pumāmsamiva tumburunāradādyāḥ*

(*Pratijna*, Mantrankam-Nirvahana)

Description of Sunrise

*Ārāddṛṣtam caladaḷapuṭeirdīrghika padminīnā-
-mardhonmilanmukulanayaneih praspḥurat bhṛṅganādeih
tucchikurvattuhinakanikājālakam me purastā-
-dāvirbhūtam kiraṇanikareirambarādārkabimbam*

(*Tapatisamvarana*, Act I)

16. *Srikanthi*

*Anakāvasane śrīkaṇṭhi
duṣṭāṇamapi himsane
sandhyāvarṇanavelāyam
madhyāhnasya tu varṇane
bhaktibhāve ca vidvadbhiḥ
kathyate gītipārageih*

The *slokas* and *vakyas* at the end of each play are recited in *Srikanthi raga*. It is sometimes used on occasions like the killing of an evil person, the description of morning and dusk, and occasionally in *bhakti bhava*. Examples follow:

The End of an Act

Aparagiriniṣaṇṇam vāsaram vāsaraśri-

rabhimatamabhisartum prāṇanātham pradoṣe
svatanumatanurāgād samvṛṇōtīva sāksā-
-dasitajaladanīlenāndhakārāmsukena

(*Subhadradhananjaya* - Act I)

Description of Dusk

Rathacaraṇāyudhasya caraṇena hato rabhasā-
-nnabhasa iva cyuto namucirasrakaneih kṣariteih
pratinavabandhujīvaksumacchavibhiḥ savitā
śaśimukhi, diṅgmukhāni kiraṇeiraruṇīkurute

(*Acharyachudamani*, Act II)

Description of Noon

Tāpāt tatkṣaṇaghrṣtacandanarasā-
pāṇḍūkapolau vahan
Samsakteirni jakarṇatālapavaneih
samvījyamanānanah
sampratyēṣaviśeṣasiktahṛdayo
hastojjhiteiśśikareir-
-ggāḍāyallakadussahāmiva daśām
dhatte gajānām patiḥ

(*Nagananda*, Act I)

News of Killing of an Evil Person:

Tātakāyām hatāyāntu
vibudhā hr̥ṣtamānasāḥ
mumucuḥ puṣpavarṣāṇi
teṣām mūrdhasu satvarāḥ
Visasrju rathavṛṣṭim kausumīmambuvāhā
nanṛtumamaravadhvo daddhanuḥ khe mṛdangāḥ
jaguranimiṣasūta dikpurandhryaḥ prasedu-
stutuṣurakhilalokā maṅgaleneivapūrnāḥ

(*Ramayana Prabandha*)

Bhaktibhava

Phālodyatghanagharmabindumaṭani-
nyastāgrahastāmbujam
madhye muṣṭini viṣṭapañcaśāṣaram
bibhrāṇamanyamkaram
viraśtīnakharakṣateiriva naveir-
bbānavraneirāṇkitam
rāmam devamavasthitam praṇamata

pronmathya lañkeśvaram

(*Ramayana Prabandha*)

Killing of Evil Person

Ārokṣyāmi tavāṅgamātmamahasā
re kṛṣṇa kṛṣṇetyalam
kṣipteṣordviṣatassudarśanamasau
duddarśanam prodvahan
uccheirdharmapatho jayatvitivadan
martāndacantatviṣā
tenakuṇṭhājavam cakhandā kumateḥ
kaṇṭham vikunṭheśvaraḥ

(*Rajasuyam Prabandha*)

17. *Veladhuli*

Velādhūlirbhayāddhetor-
ddūrasthasya vacovidhau
hāsyē kvacidavajñāyām
tvarāyām kāpi kathyate

The *raga* called Veladhuli is employed for talking in fright, defiance, derision, in haste, as well as in calling out from a distance. Examples follow:

Calling Out

Ādtāmagniradyaprabhṛti hutamasa-
-ndūṣitam yātudhānei,-
-rāṣṭryākāśagaṅgāpayasi munivṛṣā-
-ssaptasandhyām japantu,
bhānorvāha bhajerannacakitamrjunā
vartmanā mandarādrim
sādhvyaścāritrabhaṅgajjahatu bhaya, mapā-
stārggaḷā dyaurapi syāt

(*Ascharyachudamani, Act VII*)

Talking from a distance

Mām vṛkā bhakṣayiṣyanti śārddulādvīpinopivā
mām harotsrjya kākutsthau namaste rākṣaseśvara

(*Ramayana Prabandha*)

In Fright

Kopam prabho, samhara samhareti
yāvat girāḥ khe marutām carantī

tāvat sa vahnirbhavanetrajanmā
bhasmāvaśeṣam madanam cakāra

(Mattavilasa)

In Haste

Asti dvāravatī nāma
pāre paścimasāgaram
puruḥūtapurībhūti-
parībhūti karī purī

(Subhadradhananjaya-Nirvahana)

In Defiance

Alamiṣṭvā maghān mūrkhā
khaḍgadhāreyamasti naḥ
adavīyānayam panthā-
svarllokamupatiṣṭhate

(Ramayana Prabandha)

In Derision

Re re rāvaṇa, rākṣasādhamapaśo,
magnosi mohāṇave
śatrum te samupāgatam jaḷamate
nobuddhyase kevalam
rāmaśceiṣa karāvalambitadhanu-
stīkṣṇojjvalat sāyaka-
-ssākṣāt kālā ivāparastavapura
dvāristhitaḥ sānujaḥ

(Ramayana Prabandha)

18. *Chetipanchamam*

Dvaīyādiṣu pātreṣu
nīcapātreṣu bālake
svabhāviko bhavedrāga-
sceṭīpañcamanāmakaḥ

The raga allotted to secondary characters, evil characters and children, is called Chetipanchamam. Examples follow:

For Secondary Character

Unmaryādamupekṣya rāvaṇamaham
rāmādvinaśyami nu?
vyāhṛtyāpriyamapnu yānnu vipadam
chaṇḍādutaḥ svāmināḥ

pakṣaudvāvapi me na pathya, manayoḥ
 śreyānayaṃ rāvaṇā-
 nnāśo me, patanāvasānamacirā-
 nnekṣe yataḥ svāminah

(*Ascharyachudamani*, Act V)

For Evil Character

Yasyām na priyamaṇḍanāpi mahiṣī
 devasya maṇḍodari
 Snehallumpati pallavānnaca punar-
 vvijanti yasyām bhayāt
 vijanto malayanilā ravikarei-
 rasprṣṭa bāladrūmā
 seyam śakrariporaśokavanikā
 bhagneti vijñāpyatām

(*Abhisheka*, Act III)

For children

Vṛddhāstenavicāraṇīyacaritā-
 stīṣṭhanti hum vartate
 sundastrīdamanepyakuṇṭhayaśaso
 loke mahānto hi te
 yani strīṇyakutomukhānyapi padā-
 nyāsan kharāyodhane
 yadvā kauśalamindrasūnunidhane
 tatrāpyabhijñojanaḥ

(*Uttararamacharita*)

Yathendāvānandam vrajati samupete kumudīnī
 tattheivāsmin drṣṭīrmamakalahakāmaḥ punarayam
 jhaṇalkkārakrūrakvaṇitaguṇagunyaṭgurudhanūr-
 dhṛtapremābāhurvikaca vikarālavraṇamukhaḥ

(*Uttararamacharita*)

19. *Ghattantari*

Duṣṭanigrahavārtāyām
ghattantarirudāhṛtā
āsīrvāda vidhāveṣa
maṅgalaprārthanāvidhau

In *bhakti* which describes the killing of an evil person, *asīrvada* which comes in Bharatavakya, in the invocation to a favourite deity and in Nandi mangala, etc. Ghattantari is used. Examples follow:

Killing of an Evil Person

Phālodyatghanagharmabindumaṭaṇī-
nyastāgrahastāmbujam
madhyemuṣṭiniṣṭapañcaśāṣaram
bibhrāṇamanyam karam
vīraśrīnakharakṣateirivanaveir-
-bbāṇavraṇeirāṇkitam
rāmam devamavasthitam praṇamata
pronmathya laṅkeśvaram

(*Ramayana Prabandham*)

Bharatavakya

Imam sāgaraparyantām
himavadvindhya kuṇḍalām
mahīmekātapatrāṅkām
rājasimhaḥ praśāstu naḥ

(*Bhasa*)

Invocation to a Favourite Deity

kātvam sundari, jāhnavī kimiha te
bhartā haro nanvasā
-vambhastvam kimu vetsy mānmatharasam
jānātyayam te patih
Svamin, satyamidam nahi priyatame
satyam kutah kāmīnā-
-mityevam harajahnavīgirisutā-
-saṅjalpitam pātu vaḥ

Nandimangalam

Kṛtvā pradakṣiṇamaśeṣavasundharāyā-
-stūrthāvagāhapariśudhamatiḥ prabhāse
śṛutvā mukundasahajā muditābhilaṣaḥ
pāyāt sa vaḥ pṛthulakīrtibhujāḥ kīrītī

(*Subhadradhananjaya, Act I, Arangutali*)

20. *Antari*

*Kavivākye kathākṣepe
kvacidantarirucyate*

In the words uttered by the poet, as well as on occasions when the story is merely narrated, *Antari* is used. Examples follow :

Words of the poet

Tasmin viprakṛtāḥ kāle
tārakeṇa divaukasah

turāsāham purodhāya
dhāma svāyambhuvam yayuḥ

(*Mattavilasa-Nirvahana*)

Narration of Story

Tam deśamāropitapuṣpacāpe
madhudvitīye madane prapanne
kāṣṭhāgatasneharasānuviddham
dvandvāni bhāvam kriyayā vivavruḥ

(*Mattavilasa-Nirvahana*)

With this, the elaborate description of the *svaras* is concluded.

*From Natyakalpadrumam, Kerala Kalamandalam, Cheruthuruthy.
Translated from Malayalam by Sudha Gopalakrishnan.*