

Svaras in Kūṭiyāṭṭam

PAINKULAM RAMA CHAKYAR

The *vachika* in Kūṭiyāṭṭam, be it prose or verse, is presented in a particular cadence. The sound pattern of the Chakayar has no correspondence to realistic sounds; nor is it meant to have any resemblance. The characters in Kūṭiyāṭṭam express their emotions not by imitating the mode of speech in real life. On the other hand, the musical style in Kūṭiyāṭṭam enhances the *rasabhinaya* of the actor through the medium of *vachika*, with the powerful exploitation of the technique of suggestion. The following *sloka* enumerates the *ragas* (*svaras*) used in Kūṭiyāṭṭam:

Veladhūli varāti toti puranīrandhāli paurālayaḥ
tānaścāntarayasca kāmarayuta śrīkaṇṭhatarkkāhvayau
gāndhāraśca kurokkuruṇṇi vimalā muḍḍhābhidaḥ kaiśikā
hindoladvaya pañcamatrayayutārāgaśca nāṭyesmrtaḥ

My guru has told me that according to the old view, Kūṭiyāṭṭam has twenty-four important *mudras*, and an equal number of important *ragas*, but only twenty-one *ragas* have been identified. Since there are *slokas* to determine the application of the twenty-one *ragas*, they can be understood easily. The names of the *ragas*, mentioned in the *sloka* quoted above, are as follows:

1. Veladhuli; 2. Varati; 3. Toti (Tontu); 4. Puraniru; 5. Andhali (Artan); 6. Paurali; 7. Tanah (Danam); 8. Antari; 9. Ghattantari; 10. Name is not clear (Though there are three Antaris [8-10], the definitions of only two of them are available. The application for the third is not clear.); 11. Kamaram (Srikamaram); 12. Tarkan; 13. Viratarkan (12-13: Takkahvayau); 14. Gandharam (Dukkhagandharam); 15. Kuralkkurinji (Korakkurinji); 16. Vimala (application not identified); 17. Muddhan; 18. Kaisika (Kaisiki); 19. Indalam; 20. Muralindalam (19-20: Hindoladvayam); 21. Chetipanchamam; 22. Bhinnapan-chamam; 23. Virapanchamam (21-23: Panchamatrayam); 24. Srikanthi.

From the above, the two *ragas* Varati and Vimala are not clear. Similarly the name of an Antari is also not known. The basis for their application has not been found. It is not clear whether they can be of use in items like Akkitta. This matter needs to be further explored.

I have found the *slokas* defining the prescriptive rules from crumbling palm-leaf manuscripts recovered from the families of Potiyil, Kidangur, Ammannur and Kuttancherry. (They have been listed below.) A close examination might reveal more facts from them. In the Kramadipika of Ascharyachudamani K.P. Narayana Pisharoti mentions twenty-three *ragas*. Mani Madhava Chakayar in *Natyakalpadrumam* asserts: "pattum pattumatayitum" (ten plus ten—i.e., twenty). One thing is certain—in plays like

Anguliyankam, twenty-one *ragas* are still being used *in toto*. If extensive research is undertaken on this subject, I am certain that the twenty-four *ragas* enumerated by my guru can be discovered.

II

Now let us see the prescriptive rules for the application of the *ragas*. The *slokas* containing the definition of each *raga* (*svara*), along with its explanation, are given below:

1. *Indalam*

*Vīraṇām nāyakādīnām uttamānām svabhāvataḥ
gītisiddhānta tattvajñeirindaḥ rāga ucyate*

For noble heroes (and heroines) in ordinary situations i.e., when they are not under the spell of emotions like love, anger, etc. *Indalam* is used. Examples follow:

- i. In *Nagananda*, Act I: Jimutavahana's *sloka* beginning with 'Rāgasyāspadamityavaimi nahi me dhvamsīti na pratyayaḥ...'
- ii. In *Ascharyachudamani*, Act I: Sri Rama's portion beginning with the Churnika: Devi nagarādhivāśāt saviśeṣa iva vanādhivaso me pratibhāti.
- iii. *Ascharyachudamani*, Act II: Sri Rama's part beginning with the Churnika: Vaidehi vidūre sarvam vismayanīyatayāśrūyate.
- iv. For noble heroines, Sita's part in *Surpanakhanka*: Ayyavutta athimamavikodūhalam.
- v. In *Balacharita*: for Sutradhara, and in benedictions: "Sankhakṣiravapuh." In *Ascharyachudamani*: "Vīcīsthāne sahasram." In *Mattavilasa*: 'Bhāṣaveṣha..' and *Madhyamānāntupātrāṇam kvācindala eva hi*
Cetipaṇcamarāgaśca kvacidityucyate budheih"

On certain occasions, even some middling characters have *Indalam*. For example.

- i In *Pratimanataka*, Act III: Bharata's words beginning with *Suta* (See *Ramayanam Kramadipika* 8-45 line-3)
- ii In *Mantranka*: Yaugandharayana's *sloka*, beginning with "Snātasya yasya samupathita."

But middling characters usually have the *raga* *Chetipanchamam*.

2. *Chetipanchamam*

*Nīcānāmapi pātrānām bālakānām tattheiva ca
Chetipaṇcamaragasyānnetaro drśyate, kvaciḥ*

For evil characters and for children, *Chetipanchamam* is employed, in ordinary situations. For example, for evil characters:

- i. *Pratimanataka*, Act II: The soldier's words: 'Bhodu dāṇikidam ethakayyam. '
 - ii. *Abhisheka*, Act III: the words of Ranabhiru: 'Udīrinasatvena. '
- Example, for children:
- i. *Sakuntala*, Act VII: Sarvadamana's words: *Munchamam bhava...*

3. Koralkkurunji

Koralkkuruñṇi rāgasyāt kapīnāntu svabhāvataḥ

Monkeys in ordinary situations have Koralkkurunji *raga*. On other occasions, Tarkan, Viratarkan, Danam, Dukkagandharam, etc. may be used. For example,

- i. In *Ascharyachudamani* Act VI: Hanuman's Churnika: 'Samprati hi lankam praposi' and the *sloka* 'Mainākam Nāgakanya..'
 - ii. *Abhisheka*, Act I: Sugriva's *sloka*, beginning with 'Mukto deva..'
 - iii. *Abhisheka*, Act I: Hanuman's *sloka* beginning with 'Nrpa tava...'
- Instances of ragas used for monkeys on other occasions:
- i. *Abhisheka*, Balivadhanka: Sugriva recites (a) 'Sampraptā harivarabāhu..' in Tarkan; (b) 'Aparādhamanuddisya...' in Veladhuli; (c) 'Karikarasadsau...' in Dukkagandharam.

4. Antari

Avasthayāntu tattvajñeirantari rāga ucyate

While enacting in *avastha* Antari *raga* is used. Here *avastha* means the enactment of a story where the character deviates from his real nature. This *raga* is usually employed in *Nirvahana slokas*. For example, the *Nirvahana sloka* in *Anguliyanka*

Rāvaṇāvarajātatra rāghavam madanāturā
Abhipede nidāghārta vyālīva malayadrūmam

is recited in Antari. The earlier *sloka* deals with Surpanakha's tempting of Sri Rama by adopting the disguise of Lalita. This is done in the *bhava* of Surpanakha. The situation is given in the *Attaprakara* thus: "Then Surpanakha goes to Sri Rama and salutes him in *kamalaparivartana* and stands in *sribhava*. Then pulling down the edge of her skirt she acts in this *avastha*. Surpanakha, the sister of Ravana, goes to Sri Rama under the spell of love, like a female serpent oppressed by heat reaching the shade of a sandal tree. But according to *Kramadipika* of *Abhishekanataka*, in "Samudratarananka" on one occasion Varuna makes use of this *raga*.

5. Veladhuli

Velādhulistvarāyāntu bhayānakarase kvacit

dūrasthabhāṣaṇe caiva sa eva parikīrtitaḥ

Veladhuli *raga* is used excitement and fright, as well as in calling out from a distance.

Example for excitement: *Nagananda*, Act II, when the hero comes to know the heroine want to commit suicide, the *sloka* “Na khalu na khalu mugdhe...”

Example for fright: *Ascharyachudamani*, Act II: Sri Rama on seeing Surpanakha discard her disguise, and come to him as a Rakshasi, the *sloka* “Bhimadamstramaruṇordhva...”

Example for calling out from a distance: (i) *Swapnavasavadatta*, the Nirvahana *sloka* “Vikṣobhayantyamburujanti vrkshān...” and (ii) *Abhishekanataka*, Balivadhanka Act I: Sugriva’s challenge ‘Aparādhamanuddiśya ...’

6. Srikamaram

Atarkita pramodeturagaḥ śrikamaro rāgaḥ matāḥ

Srikamaram is used in unexpected happiness.

Examples: (i) *Ascharyachudamani*, Act V: Ravana mistakes the moon for the sun, and finds out to his great joy that it is the moon itself: Nabhanuresha maya dattābhayaścandramāḥ ...; (ii) *Subhadradhananjaya*, Act I: The hero’s *sloka* Athava avāncita evaḥamamunā ... and Vyalolahāramurasā tarasā...

7. Artan

Srngarakhya rase rāgaḥprāya āрто nigadyate

On almost all occasions of *srngara*, Artan is used. The word *prayā* indicates other occasions also. That would be discussed later. Example: (i) *Nagananda*, Act II: The *sloka* “Vyavrtyei vasiṭāsitekṣṇanaruca ...”(ii) *Dhananjaya*, Act I: the *slokas* *Chalakuvalaya...* and *Saundaryam sukumārātā...*

8. Paurali

“Tanmūrccchanetu paurālvipralambhasyamūrchane”

“Tanmūrccchane”-the summit of “that”- i.e., Paurali, is the summit of Artan. It is used at the height of *vipralambha*.

(i) *Ascharyachudamani*, Asokavanikankam: When Ravana goes to meet Sita in Asokavanika, he describes the garden and the beauty of Sita, and is overcome by the impact of love, the *sloka*:

Janatāmasokasāhakāramañjari...; (ii) *Anguliyankam*: Hanuman while describing Sri

Rama's excess of love: *Āpādyabhangīśayanam ...*; (iii) *Dhananjaya*, Act III: Arjuna's *slokas* in *vipralambha*: *Cakitacakitam ...* and *chandrālokān ...*

9. Muddhan

Rākṣasanāntu śṛṅgare rāgo Muddho nigadyate

Example: (i) *Ascharyachudamani*, Act III:

Maratakataṭe mandākinyā madanka niṣādini...; Also in *Sambhogasrngara*:

Example: (i) *Rakshasotpatti*, Nirvahana: "*Piban madhumukham cumban ...*"

10. Muralindalam

Śrī rāmasya tu sambhogasṛṅgare muralindalaḥ

Sri Rama's *sambhoga sṛṅgara* is in *Muralindalam* (His *vipralambha* is in *Artan*).

Examples:

- i. *Ascharyachudamani*, Act VI: *Kuvalaya palāśākṣi kva tvam gatā...*;
- ii. *Ascharyachudamani*, Act VI: The sloka *Āyātam māmaparicitayā...* is in *Paurali* because it is *viprabmbha*, while in *Ascharyachudamani*, Act II: *Caraṇanalināsādhyam yāna...* is in *Muralindalam*.

11. Kaisiki

"Rasayoḥ kaiśikim prāhurhāsya bibhatsayorapi"

In *hasya* and *bibhatsa* *rasas*, *Kaisiki* is used.

Example for *hasya*: *Mattavilasa*, *Kapali's sloka* "*Bhasmalankaragaur-aśśaśikusumajata...*"

Example for *bibhatsa*: *Anguliyanka*, Nirvahana: "*Pāyampāyamasrṅgmajjam khādam khādam cha mastakāt...*"

12. Tarkan

"Krodhe raudrarase cāpi tarkarāgaḥ udahrtah"

In *krodha* and *raudrarasa*, *Tarkan* is used.

Example for *krodha*: *Abhisheka*, Act III: Ravana's anger about Hanuman: "*Ahh, katham katham nirjjaghāneti...*"

Example for *raudra*: *Ascharyachudamani*, Act II: Sri Rama seeing Surpanakha, soaked in blood: "*Sandhyāruṇa salilavāhaparampareva...*" At the height of *krodha*, an extreme level of *Tarkan* is used.

Example: *Ascharyachudamani*, Act V: Ravana suddenly getting up from his prostrate

position: “*Kim kim varṇebhyo hṛtamuparbhujya...*” (This may be seen from the Attaparakara of Asokavanikankam)

13. Viratarkan

“*Viranāmnirase rāgo vīratarkaḥ smṛto budheih*”

Viratarkan is used in *vira rasa*. Example: i. *Ascharyachudamani*, Act V: Ravana's *sloka* “*Ahi bhavanapīdhānāyāyudhākṛtya...*”; ii. *Ascharyachudamani*, Act V: Parnasāṅka “*Kvedam vanam...*”; iii. *Ascharyachudamani* Act V: Mayasītanka “*Api vāsavavārānasya...*”; vi. *Ascharyachudamani*, Act II: Sri Rama's *sloka* “*Tribhuvanaripurasyā Rāvaṇaḥ...*”

14. Virapanchamam

Atyantadhīrasamrambhe vīrapancama ritah

Virapanchama is used in highly valiant actions.

Examples: i. *Ascharyachudamani*, Anguliyankan: Nīrvahana-Sri Rama's reply to the challenge of Rakshasas: “*Kapole janakya karikalabha...*”; ii. *Ascharyachudamani*, Anguliyankan: Kāpila Vasudeva's *sloka* on seeing that the sixty thousand sons of Sagara approach to kill him. *Tān pāṣaṇā kṛpāṇa kāmukagadā...*

15. Dukkhaṅdharām

Dukkhaṅdhararāgastu dukkhe ca karuṇa matah.

This *raga* is used in *dukkha* (grief) and *karuṇa* (pathos).

Example for *dukkha*: *Ascharyachudamani*, Act II; Sri Rama's *sloka*: “*Dhigaham mānuṣam janmavasudhāmātragocaram...*” Example of *Karuṇa*:

Ascharyachudamani, Act III: Lakshmana's *sloka* “*Satyavādini dharmīṣṭhe putri...*”

16. Danam

Dānarāgodbhūtarasebhayānakarase kvachit..”

Danaraga is used in *adbhuta rasa*, and sometimes in *bhayanaka* ‘Sometimes’ because usually *Veladhuli* is used in *bhayanaka*. Examples for *adbhuta*:

- i. *Ascharyachudamani*, Act III: Ravana while seeing Sita for the first time: “*Indranimamahapsarobhiranayam...*”;

- ii. *Dhananjaya*, Act I: when Arjuna describes the hermitage: 'Aho mahānubhāvata' and 'śikhinīsalabho...'

17. *Ghattantari*

Duṣṭānigrahavārtāyam ghaṭṭantarirudāhṛtaḥ

Ghattantari is used on occasions of reporting the death of evil persons. Example: *Ascharyachudamani*, Act III: Lakshmana's *sloka* and Anguliyankam, *Nirvahana*: "Ksatajakaṇikāpātāt sandhyaghana..." Though according to textual practice, this is the *sloka* for *Ghattantari*, in *Mantranka*, it is supposed to be used in some instances. But no evidence for this has been found.

18. *Tontu*

Tondākyarāgassānte ca bhaktibhāveca kathyate

Tontu is used in *Santa rasa* and *bhakti*. Example for *Santa*: *Mattavilasa*, *Nirvahana*:

"Mano navadvāra niṣiddhāvṛti..."

Examples for *bhakti*: i. *Abhisheka*, Act IV:

"Nārāyaṇasya nārārūpamupāśritasya..."; ii. *Balivādha*, *Nirvahana*: "Daśarathasutārama..."

19. *Bhinnapanchamam*

Praharṣātiśaye rāgaḥ bhinnapancama ucyate

The *raga* *Bhinnapanchama* is used in excessive joy.

- Examples: i. *Nagananda*, Act II: "Sakhe paśya paśya, akliṣṭa śobhādharasya...";
ii. *Nagananda*, Act III: "Smitapuspodgamoyam te drsyatedhara pallave..."

20. *Puraniru*

Puranīrākhyarāgastu varṣakālasya varṇane

Prabhātavarṇanāyānca gītajñeirupagīyate.

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

Example for description of rainy season: *Ascharyachudamani*, Act VI: 'Kekaya cha śikhinam mṛdūdhutaketakī...'

Example for description of morning: *Tapatisamvarana*, Act II:

'Aye anuṇmiṣṭabālātāpoyam divasāvatarah...'

21. *Srikanthi*

Aṅkāvasāne śrīkanthī duṣṭānām himsanepi ca

Sandhyāvarṇanaveḷāyām madhyahnasya ca varṇane
bhaktibhāve ca vidvadbhiḥ kathyate gītipārageiḥ

Srikanthi is used at the end of an act, at the killing of evil persons, in the description of noon and dusk time, and in *bhakti bhava*.

Example for the end of an act: *Ascharyachudamani*, Act VI: 'Raksoadhāt viratakarma visrjya capām...'

Example for description of dusk time: i. *Dhananjaya*, act I: 'Aparagiriṇiṣaṇṇam vāsaram vāsarasri...'; ii. *Ascharyachudamani*, Act II: 'Ratha caraṇāyudhasya...'

Example for description of noon: *Nagananda*, Act I: 'Tāpāt tallakṣaṇa...'

Example for killing of an evil person: *Balacharita*: Nirvahana: 'Sandhyakale sabhādvāre...'

Example for *bhakti*. The invocation beginning with 'Viśvajanādhipa...'

III

It is very difficult to identify the *ragas* (*svaras*) in Kūṭiyāṭṭam. The training is not done by teaching the names of the *svaras* or their operational modes. The practice is that each *sloka* is recited in a particular manner. When it is tallied with the prescriptive rule for the *svara*, it is usually found to be correct.

While reading "Svaraprakarana" in Mani Madhava Chakyar's *Natyakalpadrumam*, I saw in it a few observations, which deviated from other texts, as well as the practice that is currently followed. My comments on them are given below:

Natyakalpadrumam says: "Svaranāmaṇṇalivannam pattum pattumatāyitum." I have already established with theoretical support that there are twenty-four *ragas* in Kūṭiyāṭṭam, with definitions for twenty-one of them.

In *panchamatraya* (Panchama triad), Madhava Chakyar mentions only two: Chetipanchamam and Bhinnapanchamam. He has omitted Virapanchamam. In Kramadipika of *Ascharyachudamani*, K.P. Narayana Pisharoti even raises the question whether there are more than three Panchama's. Whatever be that case, Virapanchama cannot be omitted. This is used in many places in *Anguliyanka*. The rule goes: 'Aṭyanta-vīrasamrambhe vīrapancama iritaḥ'.

Examples:

- In *Anguliyankan*, when Rakshasas like Khara challenge Rama to war, the situation of Rama is described in the Nirvahana *sloka* beginning with 'Kapole jānakyāḥ karikalabhadantadyuti...'
- Anguliyankan*, Sagaropatti—the *sloka* "Tān pāsāṇakrpāṇa kāmukagadā..." and 'Ambhodhīn pramivathya vā....'

These *slokas* are recited in Virapanchama.

I also have differences with *Natyakalpadrumam* regarding the portions where he mentions the *viniyoga* of *svaras*. A few of them are given below:

1. *Natyakalpadrumam* says that in *sṛṅgara* and *rati*, Indalam also is used. In *Kūṭiyāṭṭam*, no character is supposed to use Indalam for *sṛṅgara*. I have established with adequate reasoning here that it is used for heroes in ordinary situations (*samavastha*). Now, the example provided for Indalam in *sṛṅgara*. 'na khalu na khalu mugdhe...'—is used not in Indalam, but in Veladhuli, on the stage. There is a reason for this: seeing that the heroine is going to hang herself, the maid shouts for help and Jimutavahana rushes to the scene. The *kriya* is *satvaramupasrtya latapasamakshipan*. Here the occasion is one of alarm, and according to rule, Veladhuli is used. There is not even the depiction of *mudra* for this *sloka*; the hero just goes and unties the noose in the heroine's neck. The great actor Kidangur Rama Chakyar was famous for this scene. I have myself seen his *abhinaya* of this scene on four occasions. From this it is clear that this scene is not *sṛṅgara*-oriented; nor is it sung in Indalam. When a woman attempts to commit suicide by hanging, let alone Jimutavahana, no one else would feel *sṛṅgara*.

2. The *sloka* cited in *Natyakalpadrumam* as an example of Muralindalam, beginning with 'Śailāyāmbhirambuvāhanivahacchayeih ..' should be sung in Indalam. In Surpanakhanka, though Rama starts accompanied by Sita, the *sthai* is not *sṛṅgara* but *vira*. The reason is that, in the Purappad, neither *kesadipada* nor *panchanga* is enacted here. Without these *alambana* and *uddipana*, *sṛṅgara* is nowhere enacted in *Kūṭiyāṭṭam*. The conventions for describing *sṛṅgara* are: describing *panchanga* (description of the five organs of the heroine), suffering the five arrows of Kama (Kamasara), swooning and getting revived by the soft breeze. Without these, *sṛṅgara* cannot be enacted in *Kūṭiyāṭṭam*. But in *Ascharyachudamani*, Act I, on the occasion when Lakshmana sees Surpanakha for the first time, *panchanga* is acted.

Similarly in Balivadhanka, when the enraged Bali slowly changes from *raudra* and *vira* to *sṛṅgara*, the *sloka* *Aninditāṅgi* should be recited in Artan, followed by *panchanga* and *kamasara*. Earlier, in anger, the same *sloka* is recited in Tarkan. This is a supreme example to illustrate the change of *ragas* according to moods.

3. In the Kramadipika of *Ascharyachudamani*, in Sri Rama's Purappadu, it is clearly stated that Indalam is used for 'Vaidehi ...' The *slokas* 'Sailayamabhi....' etc. are used for accentuating Indalam. According to *Natyakalpadrumam*, the *sloka* from *Ascharyachudamani*, Act VI, beginning with 'Ayatammamityadi...' signifying separation (*viraha*) should be sung in Muralindalam, but actually it is to be recited in Artan.

4. The argument that the height of *vipralambha* in Rakshasas should be represented by Muralindalam is also not convincing. No precept has been cited in *Natyakalpadrumam* to establish this point. Because the rule is 'Sri Ramasya tu sambhoga sṛṅgare muralindalah.': this *raga* is strictly restricted to the depiction of *Sambhoga Sṛṅgara* in the case of Rama. Even for Rama, in *vipralambha*, other *ragas* like Artan and Paurali are used.

5. The statement in *Natyakalpadrumam* that 'Srikamarakhyastesham tu

vipralambhasya murcchane' does not seem to be correct. The *sloka* beginning with 'Gandharvadaitya...', cited in *Natyakalpadrumam* as an example, is given in Asokavanikankam Attaprakaram as rendered in Muddhan. The practice also is in Muddhan. In Ravana's *vipralambha*, according to Asokavanikankam Attaprakaram, the *sloka* 'Janatamasokasahakara...' is in Paurali raga, but it does not say that there is no rule for Ravana to render it in Srikamaram. But, as said earlier ('atarkitapramodetu ragah Srikamaro matah') it is because Ravana felt unexpected joy. The example has been provided earlier.

6. In *Natyakalpadrumam*, Bhinnapanchama is cited by giving the example of *charananalinasadhyam* The end of the *sloka* has the word *chitram*, but apart from that, no wonder is depicted here. On the other hand, the subject matter is *sambhoga srngara*, and the raga is Muralindalam. This is highlighted in Ramayanam Kramadipika.

7. The *sloka varnebhyohrtamupabhujya* cited in *Natyakalpadrumam* as an example of *raudra* is not correct. Because in the line 'Ravanah. sarosham sahasotthaya . . .', the emphasis is on *krodha*. Asokavanikankam Attaprakaram prescribes that this *sloka* is to be recited in Kaisiki; the meaning also corresponds to that.

8. The Kapali named Satyasoma smears sacred ash all over his body and wearing only a loin cloth (*kaupina*) he dances, plays on the drum called *damaru*, takes liquor from his *kapala*, gives it to his wife, drinks it himself, shouts loudly and approaches with Devasoma, with faltering, slipping steps. This verse is *hasya rasa*-dominated; the play is in the dramatic category of *prahasana*; the entry is of *Kapali*, the main character; the scene is replete with humour. In some texts of *Mattavilasa Attaprakaram*, there is a clear record that this *alamasloka* is recited by humming and singing it twice in Kaisiki. Anyway it is clear that the humming and singing of this *sloka* is done only in Kaisiki.

9. In *Natyakalpadrumam*, the observation that the *sloka* 'Ambastanya mahābhīṣeka...' is an example of Indalam is also not correct. The first part is recited in Indalam and the second part in Artan. There is a reason for this: When the curtain is removed, Arjuna surveys his bow and arrow, thinks, heaves a sigh, describes the beauty of Subhadra—the sister of Krishna—and is overcome by the arrows of Kama. Then, *srngara* is relevant here. In the second part, 'Kṛṣṇāyāścha kaṣṭākshavikṣaṇasukham . . .' is recited in Artan, while the first part is in Indalam.

10. The rule cited in *Natyakalpadrumam* regarding Veladhuli raga does not give the usual version in the lines. A line 'hasye kva chidavajnyam' is added. In none of the extant Kūṭiyāṭṭam plays today can we see Veladhuli for *hasya* (ridicule) and *avajna* (contempt); nor has this been passed on by the gurus. Therefore there is no basis for this statement, either from prescribed rules or by practical training.

The examples of this given in *Natyakalpadrumam* are *slokas* from *prabandhas*. These *slokas* (from *prabandhas*) are usually not provided with *svaras*. The statement

'ameeragascha natye smṛtaḥ' makes it clear that *ragas* are used only in Kūṭiyāṭṭam, which is dominated by *abhinaya*. In *prabandha* which gives emphasis to oral acting, each actor recites the *gadya* (prose) and *padya* (poetry) according to his own style; as far as I know, there is no universal standard for their recitation.

The Southerners have their own style; the northerners have theirs. Moreover, there are differences between the styles of Kuttancherry, Potiyil, Ammannur . . . The method of recitation of the *guru* and his *sisya* also might vary in *prabandha*, because there is no theoretical stipulation regarding this. Whereas in Kūṭiyāṭṭam, Valia Parisha Chakyar belonging to Ambalapuzha, Potiyil Chakyar from Kottayam, Ammannur Chakyar from Irinjalakkuda, Koypa Chakyar from Vanneri, Mani Chakyar from Northern Malabar have the same *svara* pattern, this uniformity is not seen in the narrative art of *prabandha*. Still, when the Chakyars—who are used to reciting the *slokas* in their proper *ragas*, and are also adept in their *abhinaya*—narrate the *prabandhas*, they integrate the appropriate *svaras* indicating suitable emotions like *bhakti* etc. When *ragas* like Puraniru, Bhinnapanchamam, Artan, Virapanchamam, Muddhan, etc. are recited according to their *svaras*, and then their meaning explained, it does not seem to be suitable. Therefore it is not appropriate to cite *slokas* from Champu poetry, which are not in use in Kūṭiyāṭṭam. Is there any need to resort to Champu poetry, when there is a wealth of material, suitable to give as examples, in plays like *Nagananda*, *Anguliyanka* and *Mantranka*?

11. The definition given in *Natyakalpadrumam*, *Bhinnapanchamaragasyat sriramasyadbhute kvachit* cannot be taken as a dictum. The *Kramadipika* of Ramayana—which combines the three plays *Ascharyachudamani*, *Abhisheka* and *Pratima*—does not mention anywhere that Sri Rama has a *svara* like this in his *slokas*.

12. No one is heard to have recited Arangutali *sloka* in *raga*.

Here I have merely pointed out a few departures from the norm, both in theory and practice. Today's mistake sometimes gets validated as the norm tomorrow. That is why I have attempted to highlight a few points that occurred to me as incorrect, in this authoritative text *Natyakalpadrumam*. In any case, it is advisable to discuss these issues in an open forum in the presence of scholars, and determine their authenticity.

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