

# **Priyadarshini Ghosh**



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## **Report: National Kutiyattam Seminar Shyamom**

I, along with my colleagues and repertory members were very fortunate to be part of this wonderful workshop and seminar organized by Madhava Mathrugramam.

I have been researching on principles of Yoga in performance with special reference to Kuttiyattam and Mohiniyattam training, the seminar was extremely beneficial.

We went through classes of Upanga training and the learning of the mudras through Ramayana Samkshepam with Shri Rajaneesh Chakkyar.

The lectures delivered by the eminent scholars like G. Venu where he talked about the Navarasa acting technique as taught by the legendary Asan Bhagavathar Kunnyuni Thampuran of Kodangallur whose abhinaya supremacy 'turned' him into Narasimhan in portraying Roudra or how he could stop his prana in 'dying' in Bali vadha to portray the Shanta. Thus indicating an immense Yogic control of the breath in Abhinaya.

The other stalwarts who presented were Margi Madhu explaining the usage of Anga and Upanga and body movements by Pothil Renjith Chakkyar. Dr A.N. Krishnan moderated the section on the importance of the Rhythm and Mizhavu, Dr C.K. Jayanthi talked on the Rasa theory.

And in the evening all culminated in the performances depicting the Navarasas. We experienced total Rasanispatthi as we laughed, cried, felt awestruck and romanchita, in Sahridaya with the actors on stage.

Priyadarshini Ghosh

# Shyamam

## A National Workshop Based on Navarasa and Naatyasastra to Kutiyattam acting Techniques

### Introduction

According to Natyasastra, Natya can be defined as the method of mixing four fold techniques and the product of this method brings directly towards audience. Rasa or the emotion is Laukika or Alaukika audience the essence of it and enjoy in their heart. Rasikas experience the aesthetics of abhinaya by their seif expertism and character.

Guru Ammannur Madhava chakyar, great practitioner in Kutiyattam and exponent in Natyasastra says when Vibhava getting Strong Rasa experience also gets more appreciable. Mixing of Stayi Bhava with Vibhava, Anubhava and Vyabhichari Bhavas produces Rasa in the Chitta(Mind) of spectacles. Satwika abhinaya which originates only from the peaceful state of mind hence natya sticks around satwika abhinaya.

### About the Workshop

This five day work shop aims to study this aspects of Navarasa and the four fold abhinayas- Angika, Vachika, aharya and Satwika. In Kutiyattam characters with satwika guna will be portrayed in Pachavesham. In this work shop navarasas are performed selecting different situations based on Navarasa and those situations performed using different characyers in Pachavesham only.

On these FIVE days Gurus, experts and practitioners in Kutiyattam were took part in this workshop and conducted detailed training sessions and performances by them on Four Fold Acting techniques in Kutiyattam and Natyasastra.

This national workshop has conducted byRajaneesh chakyar along with Madhavamathrugramam, A Kutiyattam Institutional trust with the financial support from Sangeet Natak academy, New delhi under the scheme project “Safe guarding the Intangible Cultural Heritage and diverse cultural traditions of India.

Students from Kolkatha, Rajasthan, Hyderabad and kerala were also participated in this five day. Every day session Starts with Eye Practice- Netra Sadhaka and Voice training- Kanta Sadhaka by Bending on Knees and Legs.

## Workshop Day I.....13/05/2015

First day workshop started with Guru Vandan (Guru Ammannur Madhavachakyar) by Shri. Paimkulam Narayanachakyar and Late Smt. Margi Sathi.

### Lec Dem 1

Topic : experiencing Mudras through Ramayanam Samkshepam.

This session has carried out by Shri. Painkulam Narayanachakyar

Summary of the Lec Demo.

This session mainly focusing on Angika abhinaya of Kutiyattam. According to N.S. Angika abhinaya have a major role in four fold acting techniques. Total movement area in Kutiyattam theatre is constrained to close to the actors body. Elbows should be raised up to the same level of shoulders. Both hands should hold 30cm approximately from the chest. Both hands in same level should hold at a distance of 25 cm approximately. (this measurements may vary according to the body measurements of actors). Both hands should rise till fore head and bring down till the waist level.

Ramayanam samkhepam(R.S) means the whole story of Ramayana compressed in short to practice and enact on stage. For practice R.S is very useful. According to sloka

Yato Hastha: Tato Drishti

Yato Drishtistato Mana:

Yato Manastato Bhavo

Yato Bhavastato Rasa:

Eye should follow Hand Movement. While practicing R.S this concept will be thoroughly earned by the student. The entire story of Ramayana will be shown like this. It will take atleast three years to complete for full practice. While completing this student will be well versed practiced in angika abhinaya. The relation of hand and eye movement will be completely practiced.

Shri. Narayanachakyar has demonstrated some portions from this R.S with the help of assistant Kum.Kalamandalm Vijisha.

## Lec Dem 2

Topic : Acting portions in Nangiarkoothu Concentrating on Navarasa.

This session has carried out by Smt. Margi Sathi.(Late)

Summary of the Lec Demo.

Sreekrishnacharitham Nangiarkoothu is the solo performance of Kutiyattam by females only. Story of Krishna will be explained 28 days of performance. During this story an elaborated acting of navarasa is also done.

Smt. Margi Sathi, an exponent of Nangiarkoothu Has explained the way how to perform the 9 Rasas.

The situation as follows. When Krishna arrives at Mathura palace with his elder brother Rama and his devotee Akroora, the different feelings of people in Mathura palace being enacted through Navarasa abhinaya.

The wrestlers of King Kamsa feels angry- **Raudram**

Common citizen feel Astonishment thinking Krishna is a prince- **Adbhutam**

For Ladies Feel Love towards Krishna seeing his beauty-**Sringaram**

Gopas feel Hasya since they think Krishna is one like among them- **Hasyam**

Kings in Mathura feel More Heroism since Krishna is a young Boy- **Veera**

Devaki feels high amount of Sadness thinking Kamsa kills him- **Karunam**

Kamsa feels frightened since he knew Krishna killed Elephant- **Bhayanaka**

People who does not think Krishna is not a God feels Jugupsa- **Beebhalsam**

All Sages feel Krishna is parabrahma – **Shantha**.

Initially Margi Sathi has explained the possibility of this situation. An actor turns in to different characters and expresses their mental feelings based on krishnas entry. After the explanation she has demonstrated this portion

beautifully so that everyone can understand clearly. This portion has choreographed by Guru Ammanur Madhavachakyar.

## Lec Dem 3

Topic : Navarasa Sadhana.

This session has carried out by Shri.G.Venu

Summary of the Lec Demo.

Sri.G.Venu, Kutiyattam Scholar and Performer has shared his views about Natyasastra and importance of Kodungallur Royal family. According to his opinion world has watched at the amazement of Natyasastra and Indian performing arts. Mainly the growth of such artforms are related to discussions, research, and experiments that happened in long back years. Olden days king patronage was the authorities to keep such performing arts. All these platforms were rich with good familiarity and interaction with scholars and artistes. Sources of clarification and suggestions were carried out.

Mahodayapuram in Chera Kingdome nowadays known as Kodungallur, which mentioned in Chilappathikaram. Chakkayyan means chakyar who perform Ardhanareeswara by himself which is an ultimate of Indian Acting. Kulasekharavarman a chera king in 11<sup>th</sup> centuries who made so many renovations in Kutiyattam.

Kodungallur royal family was such an informative space on that period in kerala. For two centuries chakyars and kathakali actors were trained their Natyasastra and Acting techniques.

They had done in depth research studies and training in Natyasastra and Sanskrit aesthetics. Also masters in palace had a great care for giving the advance training to artistes without altering the fundamental and traditional practices in their performing arts.

Accorging to Venuji, ACTING and ABHINAYA are different. Just mimicking is Acting. But being that which imagined is abhinaya, which includes the four ford abhinaya. Navarasas, the basic nine rasas are fundamental part of acting in our traditional classical and modern theatre and Dance. Kutiyattam has evolved centuries back which concentrating in Netra abhinaya and Navarasa.

Kodungallur Bhagavathar kochunni thamburan who was a maestro in Natyasastra. Swaravayu is a technique he himself doing, for actors he derives Rasavayu the breath which helps to develop rasas. While doing the angika abhinaya, adding the techniques of rasavayu makes the entire acting memorable and powerful. Bhagavathar thamburan has taught this technique to only three performers. Pattikkyamodi ravunni menon, Thekkinkattil Ravunni nair (both Kathakali maestros) and in kutiyattam Ammannur Madhavachakyar. The way guru ammannur has trained he applied in his acting which led the death of Bali. Theatre in dying. Also he carried out those techniques to some of his disciples. Based on this way Shri. Venuji has created an acting technique called Navarasa sadhana which widely accepted by actors across the world.

### Performance 1

On the first day performance has done based on Rasa Sringara. The Love, Sambhogasringara between Arjuna and Subhadra. Kutiyattam Subhadradhanamjayam has performed. While Arjuna moving to Dwaraka he see a demon kidnapping a beautiful young girl through sky. He starts to shoot Agneya Astra (Arrow powered by Fire God). Terrified demon throws girl down and escapes. Arjuna catches her on his hand placed besides him. The girl was Subhadra. But both can not recognize each other but fell in love.

Subhadra and Arjuna performed by Dr. Indu.G and Margi Madhu Chakyar respectively.

## Workshop Day 2..... 14/05/2015

Second day workshop started with Guru Vandan (Guru Ammannur Madhavachakyar) by Shri. Margi Sajeev Narayanachakyar and Shri. Kalamandalam Sangeeth chakyar.

### Lec Dem 4

Topic : Vachika Abhinaya in Kutiyattam concentrating Navarasa order.

This session has carried out by

Shri. Margi Sajeev Narayanachakyar

Shri. Kalamandalam Sangeeth chakyar.

Summary of the Lec Demo.

Kutiyattam is Sanskrit theatre in which performer should chant the dialogues as the texts in the play. The music in Kutiyattam can be indicated as “Swaram chollal” meaning chanting in a typical format which based on the Vibhava and Anubhava and Vyabhichari bhava.

Music in Kutiyattam can be called as Swaram chollal. Chanting style in Kutiyattam has more or less close relation with veda chanting. But along with chanting actor should add the emotional aspects of breath. This is the major difference from veda tradition. But basics from Vedas.

According to Kutiyattam there are twenty four different kinds of chanting styles in which three were unknown to these days. Twenty one still here. Among them here adds nine swaras related to Navarasas.

Sringara Chanting Style for human is Aarthan,

for Demon(RAkshasa) is Muddan

Sambhoga Sringara of Sreerama is Muraleendalam

Adbhutham (Wonder) Chanting Style is Daanam

Veera (Valour) Chanting Swara is Veeratharkkan

Hasyam and Beedhalsam Chanting Style is Kaisiki

Bhayayanaka (Fear) Chanting Style is Veladhooli

Karunam (Sadness) Chanting Style is Dukhagandharam

Roudra (Anger) Chanting Swara is Tharkkan

Santham Chanting Style is Thondu

This kind of classification should follow for the training. Participants in this workshop also joined for voice training and in every morning continued this training.

Every day Ramayanam samkshepam has trained by Ammannur Rajaneesh chakyar for the participants.

## Lec Dem 5

Topic : Making of Sakunthala inspired by Kutiyattam

This session has carried out by Dr. Krishna Mahawer (Maharani colleg, Rajanstan )

Dr. Krishna Mahawer had talked about the tendency of some contemporary theatre artistes to train and add the elements of classical elements in to their works. Shri. Rajanedra panjal who is an aluminian of NSD, has worked a lot to understand the acting techniques of Kutiyattam and also added wisely in to his stage works.

## Lec Dem 5

Topic : Making of Sakunthala inspired by Kutiyattam

This session has carried out by Dr. Krishna Mahawer (Maharani colleg, Rajanstan )

A Kutiyattam performance based on Rasa Addhutha. Character Ashcharya lakshmana. From this name astonishment is clear. Situation as follows. After Rama killed Ravana he orders sita to jump in to fire. Lakshmana has followed her to watch. After sita entered in to fire she came out with out any injuries. This made lakshmana astonished. The entry of character is called Ashcharya lakshana. Performed by Margi Narayana chakyar,

Second show had done based on rasa Veera. Character is Duryodhana. He waiting the arrival of Krishna who comes as a messenger. At that time he shows whole his royal power which explained the valour. Duryodhana himself decides to watch at a drawing in which harassment of Panchali has sketched. He explains how the vasthrakshepa done. Veera is the main sthayi bhava.



Workshop Day 3..... 15/05/2015

Third day workshop started with Guru Vandan (Guru Ammannur Madhavachakyar) by Shri. Pothiyil Renjith chakyar and Smt. Priyadarshini Shone.

## Lec Dem 6

Topic : Body movements and Practices in Kutiyattam

This session has carried out by Pothiyil Renjith chakyar

This session mainly focusing on Angika abhinaya. Anga means main body parts. A new comer who starts Kutiyattam training starts with maravil kriya, nitya kriya.

Vandanam in Kutiyattam is called Abhivadyam cheyyuka which shown in the video. We do salute to brahma, Vishnu and siva and entire creature in the word. Every character before do entry to stage will do this salutation either on the syage or from the green room according to the sthayi bhava of that character.

Movements in kutoyattam

Vattathil nadakkuka walking slowly in a circular way is us3d for satwika character like Brahmins, sages ectc

Vattathil chadi nadakkuka.. walking in a circular way with arrogance used for characters who are in veera, roudra emotion. Like Bali, Ravana etc

Ambarayanam means journey through the sky.

Chollunthi nadakkuka this is a special kid of movement of female character

Kalappurathu nadakkuka movement for Male charachetrs.

Kriya of Vidooshaka.. when Vidushaka entering on stage this movement will be done

Praveshikam.. a special kind of jumping movement to show the anger of a character with roaring sound

Participants of workshop has also practiced the entire movements with renjith chakyar.

After this Ramayanam samkshepam also trained as continuation concentrating the eye movements and cheek muscles according to the movements of Hand gesturers.

## Lec Dem 7

Topic : Thouryatrika in theatre communication based on mizhavu

This session has carried out by different mizhavu players.

In this session possibility of mizhavu in Kutiyattam and other artforms including contemporary theatre has also discussed. In Kutiyattam the music is in an another style. Not in the carnatic or hindusthani style. Mizhavu is drummed by hands and not by the sticks. It follows the actor and some times back.

In kuitiyattam mizhavu is placed right back to the actor. But all these players cleverly follows all the hand movements, also eyemovements, eyebrows, cheeks and more in shookshma level. This is gained by the repeated practice and understanding with the performer.

The main thalam used in mizhavu is 7 beats Tripuda and 4 beats eka thalam.

Some times 14 beats adantha, dhruva and lakshmi thalam also played.

Akkitha is other kind of music song sung by the woman(Nangiar) sitting on the stage.while nangiar sings akkitha performance will be also done. This is the nrtya part in Kutiyattam.

There are lots of new compositins hare taking place in mizhavu. This instrument is used in contemporary theatre. Ganapathy by Smt. Veena paani ji, old town by Shri.Roysten abel. Roysten has directed a play only focusing on 12 mizhavu playes, the kitchen was succesfull.

Like wise now days mizhavu has its own dirrived path and possibilities of this instrument is widely opened and accepted by people.

In evening session there are two performances were held based on Hasya and Bhayanaka rasa.

### Hasya Rasa

In Kutiyattam Vidushaka is the hasya character. He is the intimate friend of a king who can advice and criticize king and through the presentation of play he

criticise the society, government etc. it is not a sharp criticism. He criticise through jokes and some other suggestive meanings.

Second act of Abhijnanasakunthalam has performed.

Pothiyil Renjith Chakyar performed as Dudhyantha

Ammannur Rajaneesh Chakyar as Vidushaka

Smt.Bhadra P.K.M performed as Chedi.

Bhayanaka Rasa

Next performance based on Bhayanaka Rasa. Story has taken from Bhasa's Abhishekanatakam third act, Thoranayudham in which Hanuman comes to Lanka and he destroy the Garden. Shankukarna the garden keeper who escapes from his attack and informs Ravana about the entire activities of Hanuman. Story of this character has performed.

Shankukaran by Shri. Kalamandalam Sangeeth Chakyar

Ravana by Ammannur Madhav Chakyar

## Workshop Day 4..... 16/05/2015

Forth day workshop started with Guru Vandan (Guru Ammannur 0Madhavachakyar) by Shri. Nellyode Vasudevan Nambutiri(Kathakali actor) and Margi Madhu chakyar

### Lec Dem 7

Topic : Usage of Anga and Upanga in Navarasa

This session has carried out by Margi Madhu chakyar

This session mainly focusing on Nethra abhinaya. Anga and Upanga means main body and Sub body parts.

### Netra Sadhaka

Kutiyattam is considered as Chakshusha Yajna means Holy Sacrifice with Eyes. Kalidasa says this concept in his play Malavikagnimitram through Sutradhara. There are Ten basic types of Eye movements in Kutiyattam. Practicing these methods makes one's eyes more powerful to bring different kinds of emotions.

Following movements are basic methods of Practice.

Right to left

Up and Down

Circular way clockwise and anti clockwise.

Half circle through up and down

Square

Digit 8 which shown horizondally.

Total 10 in number. Guru Mani madhava chakyar has given in this book as whole Malayalam letters can be shown by eye movement.

While performing, the connection with hand gestures and eye movements are important. In Kutiyattam after the completion of every gestures actor should look at the lamp fire wicks. While looking surrounding actor must open the eyes applying suited Vayu balam( Force of Breath) towards eyes. Every movements should touch the entire sides of eyes. Especially for circular and Eight movements. Each rasas should practice with applying the breath which

associated to its basic root. This practice eventually makes more power for the performance. Also madhu chakyar demonstrated the eye movements and Navarasas.

After this Ramayanam samskhepam also trained as continuation concentrating the eye movements and cheek muscles according to the movements of Hand gesturers.

## Lec Dem 8

Topic : Rasa theory and the aesthetics of Kutiyattam

This session has carried out by Dr. C. K. Jayanthi

This session mainly focusing on theory of Rasa (emotion) and how it could be experiencing through Kutiyattam theatre. Every common people knows what is Rasa. Even though when we experience food, people in kerala says using Malayalam word “*Nalla Rasam*” means good taste. She tries to interpret even though one does not aware about natyasastra and Bharatha, in kerala We used to use the word “Rasa” which is also an experiencing.

Kutiyattam has an oldage of more than two thousand years. There is a sayable connection with Rasa experiencing and Natyasastra. Main rasa theory has derived by Abhinavagupta in 9<sup>th</sup> century. Renovation of Kutiyattam by Kulashekharavarman, a chera king was also done in last footage of 9<sup>th</sup> century. Its happened a co incident.

In 6<sup>th</sup> chapter of Natyasastra there are eleven natya samgrahas are for Natya. Among this bhava can originate only through abhinaya. Four fold Abhinaya. Dharmi, vrithi, pravrithi and Sidhi are supported to Abhinaya. Swara, Gana and Athodyam are to attract audience. Abhinaya is more powerful or attractive by these three elements. They projects the abhinaya. Ranga is a typical space to create the atmosphere which explained in the text using natya samgraha.

Dr. Jayanthi has explained the Kakshya vibhaga of Ranga which is well used in Kutiyattam theatre. Bharatha says percussion instrument should place at Kuthapa position which known as Kuthapavinyasa. In Kutiyattam stage mizhavu placed at kuthapa position that is behind the actor.

Kutiyattam is doing not in a single day. But in ten or sixteen or twenty one or more. An actor enters on the first day with santha rasa and after presenting Bharathavakyam againg rasa becomes to santha. In between there are lots of

bhavas, vibhavas come and go like waves in an ocean. This is the rasa experience in Kutiyattam and enjoyment of abhinaya in this theatre. Abhinavagupta says “Santhal bhava pravarthathe, santhal bhava praleeyathe” meand bhava comes from santha rasa and which ends in shatha itself. This is the concept of Abhinavaguptha which can see in Kutiyattam rasa experience. Kerala there is no such explanatory theatre art forms to experience like this. Also she has selected some moments to demonstrate this elements with the help of experienced actors.

## Lec Dem 9

Topic : Discussion on the rhythms of Folk arts like Mudi yettu and Ottenthullal

This session has carried out by Shri. Varanatt Narayana Kurup

The ancestry of Mudi yettu a folk art form in Kerala extends to past from bhadrakali temples here. Aharya in mudi yettu is taken from koodiyattam and kathakali. Bhadrakali who takes incarnation for slaying the demon king Darika. This art form contains lots of ritualistic elements like wearing the head gear from the garbha griha the holy space where deity resides.

Shri. Varanatt Narayana Kurupp who is guru of Kizhakke Varanatt Mudi yettu sangham has joined this workshop and delivered his experiences and also demonstrated the ritualistic aspects of this art form. Since this art form has a high relation with belief and ritualistic methods he has concentrated to demonstrate rather than explanation.

Main characters are

Bhadrakai, Darika, Koyimbada Nayar, kurruppanmar, Lord Shiva, Danava, Sage Narada, bhootham, anthimahakalan etc. main instrument is chenda. A student needs not less than five years to train mude yettu to perform the preliminary lessons and perform in temples. Kathi, kari and Thadi are the main aharya in mudi yettu.

Koodiyattam and Mudi yettu are related in some aspects. Both are old and traditional art forms. Though the master has performed he has not explained more about rhythms used. But he concentrated to explain the charies and nritta concept with chenda drumming, the battle between bhadrakali and Darika.

After the lec demo two kutiyattam performances happened based on

Karuna rasa and Beebhalsa rasa.

Seethaparithyagam from Uthararamacharitham Ist act choreographed by Ammannur Rajaneesh chakyar who performed as Rama. Sreerama came to know people dislikes he lives with sita who resided in Ravan's palace. He decides to send Sita to forest who is pregnant. But here actor tries to explore the conflicts in the mind of Rama by a debate with Bharatha who rejects strongly threminate activity of Rama. But finally Rama done the decision what he takes. But he hugs the feet of Sita who is at a nap. And Rama go away from her as when he did for hunt the golden deer.

In Kutiyattam this type of production is first time. Rama receives all the evilness by doing this rejection.

Beebhalsa Rasa

The detailed explanation of a burrier ground. After the crimination bhoota, preta and pishacha come there and they take flush, blood and bones. Drinking and eating, they are dancing, flush eating birds, foxes and wolfs come to eat. They quarrel each other. Some kinds of python enjoys to swallow the flush. Worms and crabs and entire beebhalsa bhava produces.

The story taken from Malathi madhavam play of Bhavabhuthy who wrote uthararamacharitham also.

Both performances done by Ammannur Rajaneesh chakyar.

## Workshop Day 5..... 17/05/2015

Forth day workshop started with Guru Vandan (Guru Ammannur Madhavachakyar) by Shri. Rajendra Panjal and Smt. Krishna Mehawer

### Lec Dem 10

Topic : drumming according to Natyasastra and Kutiyattam

This session has carried out by smt. Bhadra.P.K.M and Kalamandalam Ravikumar.

This session mainly focused on thalas (rhythms) playing on mizhavu while acting. Thalas are also used according to Navarasas. Mainly the sthayi and vyabhichari bhava.

Sringara the four beat Eka thala

Adbhutha seven beat Thripuda thala

Veeara and roudra seven beat thripuda but with more stress and power

Karuna ekathala

Hasya two beat Eka thala

Beebhalsa seven beat thripuda thala0

Santha four beat Ekathala.

In sringara for both sambhoga and vipralambha ekathala used. While Nayaka and nayika describing the beauty by doing keshadipadam three and half beat thripuda is used. If actor doing Valiya keshadipadam dhruva thalam is used.

Lakshmithalam(14 beat), adantha thalam(14 beats) chamba(10) kundanachi thalam(14 ) are also used rarely.

Shri. Kalamandalam ravikumar along with Kalamandalam Vivek also demonstrated different rhythms by playing on mizhavu. Ammannur shava chakyar also demonstrated.



## Lec Dem 11

Topic : difference on Rasa anubhuthy in drumming kriyas on mizhavu

This session has carried out by Shri.P.K. Unnikrishnan Nambiar

Systematic and rhythmic movements in Kutiyattam can be called “Kriya”.

Characters like Hanuman, Shurpanakha, Kapali in Mathavilasa prahasana, Bhrantha in Pratijnga yougandharayana are some special characters doing kriyas.

Chari, Kalakalavadyam, Jathi, parikramam etc are the terms using for different kriyas. Characters doing kriyas show high amount of energy.

While doing shurpanakha it is strictly indicated in attaparakaram as follows

“Performer and drummer should utilize high amount of energy”.

Kriyas of Hanuman in Anguleyamkam. 6<sup>th</sup> act of Ashcharyachoodamani is high complex. This kriyas are used to practice for several years to perform on stage. The concept of kriyas of Hanuman indicate he is crossing the south ocean to approach Lanka.

Kriyas of Kapali is performed to show the *Bhakthi Rasa*. Kapali is a character who earned the saropya (Same angika) of Lord shiva. He travels to different temples and holy places and perform Thandava nritha of Shiva. Concept while performing kapali is Shiva Thandava.

Both Anguliyamkam and Mathavilasam are also performing in temples as offerings by people.

Utghattanam is a Malayalam word which means clapping hands while jumping. This kriya is performed to express an high amount of happiness which you can see in the video.

On conclusion Unnikrishnan Nambiar tries to analyse as, kriyas in Kutiyattam are essential as they are related to characterization and to execute the sthaya bhava of a character. So practicing kriyas in Kutiyattam is essential for both actors and drummers.

## Lec Dem 12

Topic : influence of Make up pattern in Kutiyattam from theyyam.

This session has carried out by Shri. Ammannur Rajaneesh chakyar and

Kalanilayam Haridas

Make up in Kutiyattam has a lots of influence from theyyam. Kuruttumashi which is also using in both theyyam and Kutiyattam.

Chutty is another major part of Aharya. This is generated by rise paste mixed with lime and white thick papers. Chutty is different for different characters. Pacha, kathi, Thadi are the main aharya which are also using different pattern.

Ornaments in Kutiyattam made by wood. Every weapon should made by wood. Peetam the main stool, the shelf to place mizhavu are also wood.

Participants are keen to attend in the green room to view and understand the make up techniques entire five days.

On the concluding day a book written by Shri.Ammannur Rajaneesh Chakyar has released by former Registrar of Kerala Kalamandalm Deemed to be university.

After the function two performances held which based on Raudra and Shantha rasas.

Raudra Anger

Situation is when Rama reached at the shore of southern ocean to pass Lanka, he requested Ocean for a path to cross it. But ocean rejected his request and waves had stricked at the face of Rama. Furious Rama starts to shoot AGNEYA ARROW. This is only typical situation when Rama gets angry.

SreeRama has performed by Pothiyil Renjith chakyar

Shantha Rasa

Death of Duryodhana. On the final day of Kurukshetra war bhima strikes on the thighs of Duryodhana. He becomes unable to walk, stand up. Eventhough Bhima breaks the rules of war, Duryodhana regrets what he did earlier towards pandavas, especially to Droupadi. His mind becomes clear and innocent. Slowly

he takes whole the breath. He experience the shantha Rasa and give up his prana.

This portion has performed by Ammannur Rajaneesh Chakyar.

Performances has done based on the nine rasas and different characters only in Pavcha vesham. This is the main attraction of this work shop. This kind of performance is first time in the history of Kutiyattam.

Considering the Lec demos, participants has shared their knowledge To improve the experience of participants. It can understand that every elements related to Rasa and bhava, thala, aharya, angika, vachika and satwika are mentioned in detail to uplift the taste of audience to aware more about Natyasastra and Kutiyattam.

#### Conclusion of the project

Conducting this event that introduce different possibilities and methodologies which give an ideal environment that will really helpful for up coming artiste to interact each other, encourage collaborate and support to impart a space to perform, practice and interact healthfully.

Our focus of this work shop is to realize this context and not to impair but to impact its result on artiste, audience & public. Participation of Gurus, Masters, Artistes and directors from different discipline will provide the participants to facilitate experimental process, wider field of practice to incarnate the traditional methods to modern style and vise versa. This would make to disseminate acquired knowledge and expertise each on their field in imaginative & innovative ways.

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Workshop Participants who are invited

Kutiyattam -

Kulapathy G. Venu

Shri. Painkulam Narayanachakyar

Shri. Margi. Sajeev Narayanachakyar

Shri Margi Madhu chakyar

Smt. Margi Sathi

Shri. Ammannur Rajaneesh Chakyar

Smt. Dr. Indu. G

Shri. Kalamandalm Rajeev

Shri. Kalamandalam A.N.Hariharan

Shri. Kalanilayam Unnikrishnan

Shri. Pothiyil Renjith Chakyar

Shri. P.K. Unnikrishnan Nambiar

Shri.P.K. Hareesh Nambiar

Shri. Kalamandalam Ratheesh Bhas

Shri. Kalamandalam Ravikumar

Shri. Kalamadalam Sangeeth Chakyar

Shri. Kalamandalam Vineesh

Shri. Kalamandalam Manikantan

Shri. Kalamandalam Sajith Vijayan

Nepathya Jinesh.P.Chakyar

Shri. Kalamandalam Aneesh

Shri. Kalanilayam Rajan

Smt. Kalamandalm Prasanthi

Smt. Bhadra P.K.M

Shri. Kalanilayam Haridas

Shri. Kalanilayam Sankaranarayanan

Shri. Kalamandalam Nikhil

Kalamandalam Vivek

## 2). Mohiniyattam

1. Smt. Priyadarshini Ghosh (Kolkatha)

2. Smt. Mohana Iyyer (Kolkatha)

## Mohiniyattam Students

1. Kum. Sree Radha

2. Kum.Rituparna Pal

3. Kum. Ronu Saha

## 3) Sanskrit Scholars

1. Dr. C.M.Neelakantan

2. Dr. C.K.Jayanthi

3. Dr. A.N. Krishnan.

## 4. Mudi yettu

Kizhakke Varanatt Narayana kurup and group

## 5. Ottanthullal

Shri. Suresh Kaliyath Kalamandalm

## 6. Theatre

1. Shri. Rajendra Panjal ( Rajasthan& NSD Passout)

2. Smt. Paulomi Bose(Kolkatha)

3. Dr. Krishna Mahewar (Kota, Rajasthan)

## 7. Research Scholars

1. Shri. Akshay. K.G. (University of Sanskrit, Kalady)
2. Shri. Naveen Ratna ( University of Hyderabad, Theatre student)
- 3.Kum. Soumya. V ( University of Delhi, Inter discipline research scholar)
- 4.Kum. Ambili.G. Nair ( Bharatiya Vidya Bhavan, Cochin)

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