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Rasābhinaya In Kathakali - Some Examples And Observations

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Abstract: A birds'-eye-view of some of the factors contributing to *rasa* in the performance of Kathakali has been presented with typical examples for different *rasas* such as *śṛṅgāra*, *hāsyā*, *karuṇa*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, and *adbhuta*. An overview of various *rasa-dṛṣṭis*, *abhinayas* and other factors in Kathakali, evoking *rasa* in the *sahṛdayas* (spectators) have been touched upon briefly.

Index terms: Rasābhinaya, Kathakali, āṭṭakkatha, sahṛdayas.

1. INTRODUCTION

Kathakali - the traditional classic dance-drama performance of Kerala, has been attracting the attention of connoisseurs (*sahṛdayas*) world-wide ever since its beginning in the form of *Rāmanāṭṭam* as early as the 'sixteenth or seventeenth century of the Common Era' (Bharatha Iyer, 1983). 'Abhinaya is the dexterous expression of environment and emotion by the actors' (Mātasseri Madhava Warriar, 1955). Here, *bhāva-rasa* holds prime importance. It has four branches as -

1. *Āṅgika* - It is the *abhinaya* using movements of six *aṅgas* and six *upāṅgas* such as head, hand, chest, waist, sides, feet, eyes, eye-brows, nose, lips, chin and cheeks.
2. *Vācika* - Trying to understand things through words, dialogues, and sounds.
3. *Āhārya* - Dressing up with costumes suitable for the nature and stature of the casts.
4. *Sāttvika* - It is the *abhinaya* showing eight *sāttvika* states such as *stambha*, *romāñca*, *sveda*, *svara-bhaṅga*, *vepathu*, *vaivarnya*, *aśru* and *pralaya* (Mātasseri Madhava Warriar, 1955).

1.1. Rasābhinaya in literature

The famous *śloka* suggested by *Nāṭyaśāstrakāra* for absolute delight, is given as -
 “*yato hastah, tato dṛṣṭih; yato dṛṣṭih, tato manah, yato manah, tato bhāvo; yato bhāvah, tato rasah*”, which means - ‘The eyes of the actor should follow his hands; mind should follow the eyes and *bhāva* the mind. Appropriate *rasa* originates from that *bhāva*’. The methods of acting prescribed for the expression of different *rasas* have been detailed in the *Nāṭyaśāstra* of Bharatamuni (Adya Rangacharya, 1996). Adya Rangacharya in his critical notes on the *Nāṭyaśāstra* describes the acting methods to be followed for the expression of eight *rasas* (Adya Rangacharya, 1996). According to the *Bharata-rasa-kārikas*, the *abhinayas* for various *rasas* are described in minute detail with descriptions of the various *bhāvas* involved (Vedabandhu, 1985). Literature reports nine *rasa-dṛṣṭis* for the *rasābhinaya* in Kathakali (Naṭanakalānidhi Gopināth, 1958, Vattappampil Peethambaran, 2012). These include *kānta-dṛṣṭi* for *śṛṅgāra rasa* along with others such as *hāsyā*, *karuṇa*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, *adbhuta*, and *śānta rasa-dṛṣṭis*. Guru Gopināth describes the acting of nine *rasas* in detail (Naṭanakalānidhi Gopināth, 1958).

Śṛṅgāra

‘Kānta-dṛṣṭi consisting of a side-glance with a little beautiful raising and motion of eye-brows, a smile on the lips and a pleasant countenance could lead to śṛṅgāra rasa’ (Naṭanakalānidhi Gopināth, 1958). Besides, the slow pace of steps and the verses in the *Patiñjāṭṭam* give sufficient time for the actor to enact the verses with appropriate *mudras* and expressions.

Hāsyā

‘Hāsyā is enacted by raising one eye-brow only, drawing the vision in, shrinking of nostrils, slight blackening of eye-lids and brightened facial colour (Naṭanakalānidhi Gopināth, 1958).

Karuṇā

The gaze for *karuṇā rasa* consists of ‘depressed eye-lids, pupils directed towards the end of nose and tears in the eyes’ (Naṭanakalānidhi Gopināth, 1958).

Raudra

‘The *rasa-dṛṣṭi* for the *abhinaya* of *raudra* consists of cruel, intense look with swollen eye-lids, staring pupils and curved eye-brows’ (Naṭanakalānidhi Gopināth, 1958).

Vīra

‘Reddish blazing eyes, wide open with pupils looking straight and with seriousness are used to enact *vīra-rasa*’ (Naṭanakalānidhi Gopināth, 1958).

Bhayānaka

Bhayānaka is enacted by the following facial expressions. ‘Slow raising of eye-brows, first sequentially, and then together; bulging out of pupils and looking both sides frequently; expansion of nostrils; trembling of cheeks with lips drawn inwards; turning neck both sides; and colour of face changing from black to red’ (Naṭanakalānidhi Gopināth, 1958).

Bībhatsa

The *rasa-dṛṣṭi* for *bībhatsa* involves ‘drooping eye-lids, hanging pupils and constricted eyes’ (Naṭanakalānidhi Gopināth, 1958).

Adbhuta

‘*Adbhuta rasa* is enacted by protruded pupils and slightly tilted looks with slightly expanded *dṛṣṭi*’ (Naṭanakalānidhi Gopināth, 1958).

1.2. Some examples of *rasābhinaya* in Kathakali

Expressions of the eight *rasas* mentioned by Bharatamuni in his *Nāṭyaśāstra* can be seen at its best forms in some of the Kathakali performances, as outlined below:-

Śṛṅgāra

A number of variations of *śṛṅgāra rasābhinaya* can be seen in Kathakali, depending upon the nature of the character as *pacha* (eg. Kriṣṇan), or *katti* (eg. Duryodhanan or Kīcakan). In the former, the *patiñjāṭṭam* (dance with a slow pace) and the beautiful picturesque and melodious verses make it all the more enjoyable. A typical example is the *śṛṅgāra rasābhinaya* of Kriṣṇan with Rugmiṇi and Radha in *Narakāsuravadham*

starting with the verse “*Cancaḷākṣimāre varika*”. The sweet description of the ambience (garden) along with the *dviṭyākṣara-prāsa* of the verses add to the relish of *śṛṅgāra rasa*.

Another example is that of King Naḷan (in *Naḷacaritaṁ* - Second day) starting with the verse, “*Kuvalaya-vilocane, bāle...*” with a beautiful description of Damayanti. This is also equally superb in the *abhinaya* of *śṛṅgāra rasa*.

Even the *śṛṅgāra rasābhinaya* of *katti* characters such as Duryodhanan and Kīcakan can be enjoyed from different perspectives. Thus, for example in the *patiñjāṭṭaṁ* of Duryodhanan and Bhānumati in *Uttarā-swayamvaram*, starting with the verse, “*Kalyāṇi kāṅka mama vallabhe!...*”, there is a description of the beauty of garden (*vibhāva*) in the first *caraṇa* and that of Bhānumati in the *caraṇas* 2 to 4. The famous ‘*Ekalocanam*’ verse comes as the third *caraṇa*, which stands as a touch-stone for the *rasābhinaya* expertise of the actor. The verse goes as -

“*Koki nin mukhaṁ kaṇḍu, candranennu cinticcu, ekāntaṁ virahatte śaṅkiccitā,
Ekalocanam koṇḍu kopamoṭu ninneyuṁ, śokamoṭapareṇa nokkunnu patiyeyuṁ*”

Here, with one eye the actor has to express the pain of separation of hen-*koki* bird from its mate at dusk, and look with anger in the second eye at the moon which was instrumental for separation. For a perfect *abhinaya* of this scene, *bhāvas* of *śoka* and *krodha* should reflect in the eyes of the actor, simultaneously (Chavara Appukkuttan Pillai, 2009). Also, there are two beautiful descriptions in the fourth *caraṇa*, as -

“*Kekikalitā ninṭe keśa-bhaṅgiye kaṇḍu, kārkoṇḍaliti modālāṭṭunnu,
Mākandāṅkura-jālamāsvadiccattimodaṁ, kokilaṅgaḷumanukoolamāy pāṭṭunnu.*”

Having seen the dark beautiful hair of Bhānumati, peacocks dance happily, misunderstanding it as dark clouds in the sky; and cuckoos sing melodiously, having enjoyed the taste of flower-buds of mango-tree.

In contrast to the above, the verse for *śṛṅgāra rasābhinaya* of Kīcakan to Mālīni (Sairandhri) is one sided. It goes as -

“*Mālīni rucira-guṇa-śālīni kelkka nī, mālinimel varā tava māninimār-maule.
Taṇḍārśara-śara-nira koṇḍu mama, koṇḍalveṇi mana-tāril iṇḍal vaḷarunnu.*”

The aesthetic beauty of the same with imagery and *dviṭyākṣara-prāsa* can be savoured by any *sahṛdaya*.

Another *śṛṅgāra pada* with super imagination can be found in the second *caraṇa* (second *padam*; first act) of *Dakṣayāgam* where *Dakṣan* says to Vedavalli, as —

“*Panimati-bimbaṁ mukhasamamiha te, paṇi tuṭarumpoḷ amsu-mukaḷite
Vanaṇe ! Dusthitanāṁ vidhi nūnaṁ, matiyākkī bata ! śilpavidhānaṁ.*”

Comparing her face with moon, he says that *Brahma* stopped his process of creation seeing the beauty of her face!.

Hāsyā

Satirical comedy (*Ākṣepa-hāsyam*) can be seen very much in the boastful arguments between Arjuna and Kirāta in the eighth act of *Kirātaṁ*. This is seen in the words of Kirāta such as —

“*Kalla-kṛiṣṇanennullavan kollāṁ caṅgāti, bhaḷḷil kuravullonalle...*”

Apart from above, the *lokadharmi abhinaya* between Bāli and Sugrīva in *Bālivadham* and that between Trigarttan and Malayan in *Nizhalkuttu* are typical examples of *hāsyā-rasābhinaya*. In the former (*Bālivadham*), prior to the fight between Bāli and Sugrīva, they make funny gestures and imitative sounds characteristic of monkeys. In the latter (*Nizhalkuttu*), when Trigarttan prohibits the entry of the magician Malayan to the fort of Duryodhanan, Malayan uses his supernatural magical powers to freeze and control

the body movements of Trigarttan to his whims and fancy. Both of the above *lokadharmi abhinayas* are very much entertaining even to the normal spectators, since there is no need for pre-requisite knowledge of *mudras*, etc.

Karuṇa

Karuṇa rasa is prominent in many of the *āṭṭakkathas* such as *Duryodhanavadham*, *Naḷacaritaṁ*, *Rugmāṅgada-caritaṁ*, etc.

The pathetic state of Draupadi during *vastrākṣepa* in *kaurava-sabha* in the *āṭṭakkatha Duryodhanavadham*, is a classic example. Following the order of Duryodhanan, Duśśāsanan hurls Draupadi to the *sabha*, snatching her by hair. The scene of laments of helpless Draupadi and her plea for help certainly arouses compassion and pity in the hearts of *sahṛdayas*. Draupadi's prayer to Lord Kriṣṇa starts in Act 6, with the verse —

“*Ha Ha Kriṣṇa Kriṣṇa Hare ! Ha Ha Kripānidhe Śaure!*
Ha Ha Mukunda Murāre ! Ha Ha Dīnabandho Pāhi...”

Karuṇa rasa is very much there in *Naḷacaritaṁ*, spread through-out from first to third day of the *āṭṭakkatha*.

In *Naḷacaritaṁ* - 1st Day (Act 2) when King Naḷan captures the golden swan, it laments pathetically, evoking *karuṇa rasa*. It is expressed by the well-known verses in *caraṇas* 1 and 2 as -

“*Janakan maricu poy; tanayan njānoruttan en -*
Janani taṇṭe daṣayiṅgane; api ca mama dayitā
Kaḷiyallanaticirasūtā prāṇān kaḷayumati vidhurā;
Ennāl kulamitakhilavum aruti vannitu...” - (*caraṇa* 1)

“*Cerutum piṇḍa ceyyāttorene konnāl, bahu duritamunḍu tava bhūpate;*
Manasi-ruci-janakam, eṇṭe ciraku maṇi-kanakam, itu koṇḍākā nī dhanikan;
Ayyo ! Guṇavum anavadhi doṣamāyitu...” - (*caraṇa* 2)

The swan foresees the possible consequences of his death and despises the king and self.

The pitiable state of Naḷan after repeated failures in game of dice with Pushkaran, is well brought out by the following verse in *Naḷacaritaṁ* - 2nd Day (Act 5), as —

“*Ūṇinnāstha kurañju ; nidra niṣayiṅkal polumillāteyāy,*
Veṇunnorotor ābhimukhyaṁ oru neraṁ nāsti;
Naktaṁ-divaṁ kāṇum, ponnu prattu-ninnu karayum bhaimi;
Naḷannantike tānum, Pushkaranum, tadīya vṛuṣavum nālāmatillārume.”

The verse starting, “*Loka-pālanmāre...*” in *toḍi rāga* by Naḷan in *Naḷacaritaṁ* - 3rd Day, also evokes *karuṇa rasa* in *sahṛdayas*. The verse, “*Vijane bata...*” in *toḍi rāga* of Bāhukan in Act 6 (*Naḷacaritaṁ* - 3rd Day) is yet another example where Naḷan in the form of Bāhukan laments, thinking over the probable pathetic state of Damayanti in the forest. The lament of the snake *Kārkkodakan*, entrapped in the forest fire (Act 3; *Naḷacaritaṁ* - 3rd Day), starting with, “*Kāṭṭutīyil paticene...*” is also meant for expression of *karuṇa rasa*.

In *Rugmāṅgada-caritaṁ*, being bound by his truthful pledge, King Rugmāṅgada is prompted by Mohini to cut-off the head of his son Dharmāṅgada, keeping him in his mother's lap and without shedding even a single drop of tear. The helpless state of Rugmāṅgada paves way to *karuṇa rasa*, as reflected by the verse in *toḍi rāga* in the 9th Act, as —

“*Āvatendevaṁ īśvara, Mohinikkentennil vairam ?*
Snehāmritānandātmike ! Pāvanāṅgi ! catikkolla.”

Raudra

Raudra rasa is variously expressed in characters such as *Raudra-bhīman* in *Duryodhanavadham* and *Narasimham* in the sixth Act of *Prahlāda-caritam*.

Expression of *raudra rasa* is very much prominent in the killing of Duśśāsanan by *Raudra-bhīman* in the 15th Act of *Duryodhanavadham*, starting with the verse of Bhīman as —

“*Andhamate! Tiṣṭa; kim dhāvati bhavān?, Andhātmaja! Ninṭe raktaṁ kuṭiccuṭan,
Bandhuraḡātri Pāncāli tan veṇiye, Bandhippanennulla satyaṁ kazhikkuvan.*”

Also, *raudra rasa* is manifested in its peak in the scene of *Narasimham* killing Hiranyakaśipu, following the śloka - “*Tatkālānalpakapyat - sva-vadana-kuhara...*”. The special effects used and roaring of *Narasimham* add to the overall effect of expression.

Vīra

Expression of *vīra-rasa* is also very much common in the *pacca* and *katti* characters of Kathakali. Valalan’s encounter with Trigarttan in *Uttarā-swayamvaram* is a typical example. After the release of captured herd of cows, and King Virāṭa from Trigarttan, Bhīmasenan in disguise of Valalan, challenges Trigarttan for a combat. He says -

“*MūḍHamate ! Raṇa-nāṭakamāṭuka pāṭaccarakīṭa !
Kūṭa-karmaṅgaḡ phaliccīṭumennorttiṭāte, pāṭavamunḡeṇkil vannaṭuttīṭuka.
Oḡiccu vanna gokkaḡe, teḡiccu-koṇḡu pokāte, veḡiccattu vāṭā, povāṇayaccīṭumo?
Kaḡiccīṭeṇaṁ onnaṭarkkaḡattil namukkatinu, viḡiccīṭunnita ninne Valalanaham.*”

A similar example for *vīra-rasa* can be seen in the call of the *Mallan* for fight (with Valalan) in Act 6 of *Kīcakavadham*. The verse in *Madhyamāvatī rāga* is given as —

“*Coḡiccu-ninnu pāraṁ, kuraccīṭum kukkuraṁ, kaṭiccīṭukayillenna saṁśayaṁ
Maḡiccīṭeṇḡa namme jayiccukollāmennu, koticcīṭunnateṇkil vannaṭukka nī.
Aḡiccu viravoṭu taḡicca ninṭeyuṭaḡ, poḡiccīṭuvanennu dharikkaṇaṁ.*”

Here, the *dvitīyākṣara-prāsa* and the appropriate selection of words help to keep the vigour and tempo high, as required for expression of *vīra-rasa*.

Bhayānaka

Examples of *abhinayas* involving *bhayānaka rasa* are there in *Nizhalkuttu* and in *Ambarīṣa-caritam*. In the *aṭṭakkatha Nizhalkuttu*, the black magician / *mantravādi* (Malayan) brought by Duryodhanan to his palace refuses initially, to kill the *pāṇḡavas* by capturing their shadows. Hearing that, Duryodhanan tortures him physically and threatens to kill him, then and there itself. The gestures and look of fear on the face of Malayan in a helpless state reflect *bhayānaka rasa*. Threatening the Malayan (in the 14th Act), Duryodhanan says —

“*Nanneṭa ! Malaya śaḡḡHa ! vākkukaḡ; onnukūṭiyava colleṭa, nīyiha !
Ennālappozhe tīre nandikeṭṭa vākkukaḡ connoru nāḡku khaṇḡiccenniye viṭā ninne.
Ennabhiprāyaṁ pole innutannakkaḡare, konniṭunnākil tanniṭāṁ tava jīvan.*”

Another classic example of *bhayānaka rasa* can be seen in the pathetic flight of *Durvāsāvu Maharshi* being chased by *Sudarśana-cakra* in *Ambarīṣa-caritam*.

Bībhatsa

The costume / make-up of the actor also has a great role in evoking the *bībhatsa rasa* in the spectators. Examples are, that used for showing the mutilated / deformed body of *Śūrpaṇakha* (in *Kharavadham*) or that of *Nakratuṇḡi* (in *Narakāsuravadham*).

The appearance of *Śūrpaṇakha* is described in the opening *śloka* of Act 11 in *Kharavadham*, prior to the words of *Śūrpaṇakha*, as —

“*Srī Rāmanoṭu Janakātmaja collumappol ; Vīreṇa sā Raghavarasya sahodareṇa
Ārānnikṛttaghana-karṇa-kucātiḥorā; Srī Rāghavam niranunāsikametya connāl.*”

In *Narakāsūravadam* (Act 4), Jayantan’s words prior to deformation of *Nakratuṇḍi* is given thus -

“*Arṇojākṣikaḷe hariccoru nin karṇa-nāsikā-kuca-kṛundanamihā
Tūrṇam ceyvān kaṇḍukolka nī; nirṇayamatinuṇḍu me karālē.*”

Adbhuta

Adbhuta rasa is also expressed and experienced at times during Kathakali performances. Two such contexts are the *Viśvarūpadarśana abhinaya* of Duryodhanan in *Duryodhanavadham* and the realisation by Arjunan in *Kirātam* that the *Kirātan* with whom he fought was indeed Lord Śiva, for pleasing whom he was doing penance.

The former scene occurs at the end of the opening *śloka* of Act 10 in *Duryodhanavadham* when Lord Kṛiṣṇa appears in *Viśvarūpa* in front of Duryodhanan and Duśśāsanan who insult him. Overwhelmed with *adbhuta rasa* both of them get fainted. In the *śloka* it is described as -

“*Sadhānārthamiti bruvantamajitam tvandhātmajoyam jagat -
Bandhum tam bhavabandhanachidamaho bandhum yadārabdhavān
Śarvabrahmamukhāmārasuranarakṣoṇī samudrādikaṁ
Viśvam svātmani darśayan sa bhagavān viśvākṛuti san babhau.*”

In the latter scene (Act 8 of *Kirātam*) Arjunan is struck with wonder which gradually transcends to *bhakti bhāva*. Having seen his flowers of worship falling on the head of *Kirātan*, realisation dawns upon him and he prays with absolute devotion, as -

“*Manmatha-nāśana mama karmamevamo?
Janmamoṭuṅguvān varam kalmaṣāre tareṇame.
Devadeva tava pāde āvoḷam jñān arpiccoru
Pūvukaḷ kāṇunnitallo kevalam kāṭṭāḷa-maulau!
Antakāri bhagavān tān entitenne catikkayo?
Veṇṭiṅkaḷ tellitā kaṇḍen hanta veṭan tan talayil.*”

1.3. A few observations on rasābhinaya and factors contributing to rasa

1.3.(a). Rasābhinaya

It can be noted from the general practice of Kathakali *abhinaya* that there are some *standard mudras*, *rasa-drṣṭis* and facial expressions that are used widely for evoking different *rasas*. The effectiveness (*siddhi* / perfection) of such an *abhinaya* depends on the expertise of the actor. However, apart from this, the *manodharma-abhinaya* of the actor plays a major role in evoking *rasa* in the *sahṛdayas* / spectators. A skilful, dexterous actor can make a remarkable difference in expression of the nuances, background and details of a particular context through *manodharma - abhinaya*. Many famous Kathakali actors of the past were known for that, as well. An imaginative *sahṛdaya*, well-versed in the *āṭṭakkatha* can fully comprehend the gestures (facial expressions and *mudras*) of the actor and get aligned with the thought processes of the character on stage. Thereby he/she can appreciate the *abhinaya* better and enjoy the underlying *rasa* to a maximum.

Among the *abhinayas* of the lady characters of Kathakali, two types of dances such as *sāri nṛttam* and *kummi nṛttam* need special mention (Kalamandalam Keshavan, 1980). The *lāsya abhinaya* of the former with appropriate steps, *mudras* and *rasa-drṣṭis*, and the co-ordinated movements of the latter synchronised with the verses and *tāḷa* contribute a lot for the *rasānubhūti*.

The *kalāśas* at the end of each *colliyāṭṭam* is yet another source of *rasa*. In its varied forms, *aṣṭa-kalāśas* are generally used in Kathakali, to suit specific occasions (Kalamandalam Keshavan, 1980, Nāyar, 1990). These *kalāśas* help a lot in providing a fitting finale at the end of the recitation of the *padas* and to give an indication of the essential nature of a character.

Regarding the enactment for different *rasas* specific patterns have been mentioned (Bharatha Iyer, 1983). In the words of Bharatha Iyer, "...unlike *raudra* where speed intensifies tension and dramatic effect, *śṛṅgāra* acquires dramatic beauty by a more leisurely treatment...Love scenes are therefore *patiṅjāṭṭams* (literally leisurely or slow-moving dance). The texts of these love scenes are highly poetic and romantic. The glances, postures, gait and facial expressions employed are so sweet, graceful and suggestive of the animating emotion that the actors look like embodiments of radiant love" (Bharatha Iyer, 1983). "Some of the *śṛṅgāra padas* are well known to be enacted effectively in *Keḷiyāṭṭam*, *Ekalocanam*, and *Madagajayānam*. The special greatness of Kathakali is embedded in its expertise. The expression and conveyance of *rasas* through the movement of limbs, glances, facial expressions, and *mudras* creates a unique experiential world" (Karmachandran, 2008).

It can be seen that in Kathakali performances, both *loka-dharmi* and *nāṭyadharmi abhinayas* are widely predominant. Though both can be enjoyed by all *sahṛdayas*, it is those who are having a higher level of aesthetic appreciation and knowledge (of *āṭṭakkathas* and Kathakali *abhinaya*) who can enjoy the performances better. In *nāṭyadharmi abhinayas*, the *mudras* (hand gestures and facial expressions) are almost always standardised and well defined. An experienced Kathakali spectator (*sahṛdaya*) can grasp them immediately and 'enjoy continuously' as the performance progress, however long it may be.

1.3.(b). Other factors contributing to *rasa*

Other six stages of Kathakali, before the main *kathābhinaya* are also equally enjoyable (Karmachandran, 2008). They are, *Śuddha-maddalam*, *Toṭayam*, *Vandana-ślokaṁ*, *Purappād*, and *Meḷappadam*. The *rasa* resulting from the percussion skills of the performers on *ceṇḍa*, *maddalam*, *ceṅgila*, and *ilattālam* can be relished by itself.

Further, the unique style of singing by the background singers (*Ponnāni* and *Śiṅkiṭi*) supported by the percussion, giving deliberate emphasis on certain words, intonation, pauses and repetition (for the actor to enact fully) can also be enjoyed by itself. Thus for example, the synchronisation of the *tālas* (particularly *ceṇḍa* and *maddalam*, with the hand/limb movements of the actor) makes the performance all the more enjoyable. In the rendering of verses, various *rāgas* are well known for their potential to generate different *rasas*, as for example - *Śaṅkarābharaṇam* for *śṛṅgāra*, *Balahari* for *hāsyā*, *Toḍi*, for *karuṇa*, *Sāraṅgam* for *raudra*, *Madhyamāvati* for *vīra*, etc. That is why the melody of *kathakali-pada* is so appealing to the *sahṛdaya* audience, as well.

The unique face-painting (*cuṭṭi*), its attachments, head-gear, ornaments and brilliant costumes depicting the nature of different characters such as *pacca*, *katti*, *tāḍi* (white and red), *kari*, and *minukku* can be appreciated and enjoyed by even the lay-person among the spectators. Traditionally, the prominent *rasa* for *pacca* is *śṛṅgāra*, and that for *katti* is *vīra*. Also, the *rasas* for *tāḍi* and *minukku* are *raudra* and *karuṇa* respectively. The above-mentioned make-up and costumes have a great role in supplementing the *rasa* component of *āhāryābhinaya*. Besides, the occasional unique sounds, screams (and 'gogvas') made by certain characters add to the beauty of this type of *abhinaya*.

Factors such as the mode of rendering of verses, synchronisation of *tāla* with the enactment of verses, different steps; their paces and pauses, beauty of the attire and make-up of the actors etc., also contribute for effectively evoking *rasa* in Kathakali. Depending upon the capability for aesthetic appreciation of the *sahṛdaya*; his / her outlook and knowledge of *āṭṭakkatha*, the ensuing *rasa* could be relished most. Besides, the *tanmayībhāva* of the *sahṛdayas* with the characters on stage (with respect to their mental processes), through the process of *sādhāraṇīkaraṇa*, enable the former to relish the intended *rasa* at its highest level.

CONCLUSION

The factors contributing to the expression and enjoyment of *rasa* in Kathakali may be summarised as follows:-

1. The four types of *abhinaya* such as *āṅgika*, *vācika*, *āhārya*, and *sāttvika* are used by the actor for expression of *rasas* and create *rasānubhūti* in the *sahṛdayas* (spectators).
2. Though the *padas* and *tāla-meḷas* of Kathakali can be enjoyed by themselves, in the performance these are used synchronously and harmoniously with the acting, to generate a unique experience of *rasa* for the spectators.
3. The aesthetic appreciation capability of the *sahṛdayas* (based on repeated observations of Kathakali performance, knowledge of *āṭṭakkathas* and *mudras*) is a key factor in his/her *rasānubhūti*.

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