



Rasābhinaya In Kathakali - Some Examples And Observations

A.R. Ravindranatha Menon*

Research Scholar,

School of Linguistics and Literary Studies,

Chinmaya Vishwa Vidyapeetha, Veliyanad, Kochi, Kerala, India

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 *śrṅgāra*, *hāsyā*, *karuṇā*, *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 Warrier, 1955). Here, *bhāva-rasa* holds prime importance. It has four branches as -

1. *Āṅgika* - It is the *abhinaya* using movements of six *āṅgas* 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*, *vaivarṇya*, *aśru* and *pralaya* (Mātasseri Madhava Warrier, 1955).

1.1. *Rasābhinaya* in literature

The famous *śloka* suggested by *Nātyaśāstrakāra* for absolute delight, is given as -

“yato hastah, tato dṛuṣṭih; yato dṛuṣṭih, 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 *Nātyaśāstra* of Bharatamuni (Adya Rangacharya, 1996). Adya Rangacharya in his critical notes on the *Nātyaśāstra* 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, Vattapparampil Peethambaran, 2012). These include *kānta-dṛṣṭi* for *śrṅgāra rasa* along with others such as *hāsyā*, *karuṇā*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, *adbhuta*, and *sānta rasa-dṛṣṭis*. Guru Gopināth describes the acting of nine *rasas* in detail (Naṭanakalānidhi Gopināth, 1958).

Śrṅgāra

‘*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 *śrṅgāra rasa*’ (Naṭanakalānidhi Gopināth, 1958). Besides, the slow pace of steps and the verses in the *Patiñjāṭam* 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:-

Śrṅgāra

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

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

Another example is that of King Nañan (in *Nañacaritam* - 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 *patiñjāṭam* of Duryodhanan and Bhānumati in *Uttarā-swayaṁvaraṁ*, starting with the verse, “*Kalyāṇi kāṇka mama vallabhe!...*”, there is a description of the beauty of garden (*vibhāva*) in the first *carāṇa* and that of Bhānumati in the *carāṇas* 2 to 4. The famous ‘*Ekalocanam*’ verse comes as the third *carāṇa*, which stands as a touch-stone for the *rasābhinaya* expertise of the actor. The verse goes as -

“*Koki nin mukham kāṇdu, candranennu cinticcu, ekāntam virahatte śāṅkiccitā,*
“*Ekalocanam kōṇdu kopamoṭu ninneyum, śokamoṭapareṇa nokkunnu patiyeyum*”

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 *carāṇa*, as -

“*Kekikalitā ninṭe keśa-bhaṅgiye kāṇdu, kārkoṇḍaliti modālāṭīṭunnu,*
“*Mākandāṅkura-jālamāsvadiccatimodam, kokilaṅgalumanukoolamāy pāṭīṭunnu.*”

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 Mālini (Sairandhri) is one sided. It goes as -

“*Mālini rucira-guṇa-śālini kelkka nī, mālinimel varā tava māninimār-maule.*
“*Taṇḍārśara-śara-nira kōṇdu mama, kōṇḍalveṇi mana-tāril iṇḍal valarunnu.*”

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

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

“*Panimati-bimbam mukhasamamīha te, paṇi tuṭarumpol amśu-mukalīte*
“*Vanaje ! Dushtitanām vidhi nūnām, matiyākkī bata ! śilpavidhānām.*”

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 *Kirātam*. This is seen in the words of Kirāta such as —

“*Kalla-kriṣṇanennullavan kollām caṅgāti, bhallil 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*, *Nalacaritam*, *Rugmāṅgada-caritam*, etc.

The pathetic state of Draupadi during *vastrākṣepa* in *kaurava-sabha* in the *āṭṭakkatha Duryodhanavadham*, is a classic example. Following the order of Duryodhanan, Duśsāsanan 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 *Nalacaritam*, spread through-out from first to third day of the *āṭṭakatha*.

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

“*Janakan maricu moy; tanayan njānoruttan en -*
Janani tanṭe daśayiṅgane; api ca mama dayitā
Kaliyallanicirasiūtā prāṇān kalayumati vidhurā;
Ennāl kulamitakhilavūm aruti vannitu...” - (carana 1)

“*Cerutum pizha ceyyāttorenne konnāl, bahu duritamuṇdu tava bhūpate;*
Manasi-ruci-janakam, enṭe ciraku maṇi-kanakam, itu koṇḍākā nī dhanikan;
Ayyo ! Guṇavūm anavadhi doṣamāyitu...” - (carana 2)

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

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

“*Ūṇinnāstha kurañju ; nidra niśayiñkal polumillāteyāy,*
Veṇunnorotor ābhimukhyam oru neram nāsti;
Naktam-divam kāṇum, ponnu prattu-ninnu karayum bhaimi;
Nalannantike tānum, Pushkaranum, tadiya vruṣavūm nālāmatillārume.”

The verse starting, “*Loka-pālanmāre...*” in *toḍi rāga* by Nālan in *Nalacaritam* - 3rd Day, also evokes *karuṇa rasa* in *sahṛdayas*. The verse, “*Vijane bata...*” in *toḍi rāga* of Bāhukan in Act 6 (*Nalacaritam* - 3rd Day) is yet another example where Nālan 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; *Nalacaritam* - 3rd Day), starting with, “*Kāṭṭutūyil paticene...*” is also meant for expression of *karuṇa rasa*.

In *Rugmāṅgada-caritam*, 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 —

“*Āvatendevam iśvara, Mohinikkentennil vairam ?*
Snehāṁritānandātmiye ! Pāvanāṅgi ! catikkolla.”

Raudra

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

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

“*Andhamate! Tiṣṭa; kim dhāvati bhavān?*, *Andhātmaja! Ninṭe raktam̄ kuṭiccutān,*
Bandhuragātri Pāncāli tan veṇīye, Bandhippanennullā satyam̄ kazhikkuvan.”

Also, *raudra rasa* is manifested in its peak in the scene of *Narasimham* killing Hiranyakasipu, following the *śloka* - “*Tatkālānalpakyat - 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-karmaṅgal phalicciṭumennorttiṭātē, pāṭavamuṇḍenkil vannaṭuttiṭuka.
Oliccu vannu gokkale, teliccu-kondu pokāṭe, veliccattu vāṭā, povānayaccīṭumo?
Kalicciṭeṇām onnaṭarkkalattil namukkatinu, vilicciṭunnita 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 —

“*Coṭiccu-ninnu pāraṁ, kuraccīṭum kukkuraṁ, kaṭicciṭukayillenna saṁśayam*
Maṭicciṭeṇda namme jayiccukollāmennu, koticciṭunnateṇkil vannaṭukka nī.
Aṭiccu viravoṭu taṭicca ninṭeyuṭal, poṭicciṭuvanennu dharikkaṇam.”

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 *āṭṭakkatha Nizhalkuttu*, the black magician / *mantravādi* (Malayan) brought by Duryodhanan to his palace refuses initially, to kill the *pāṇḍavas* 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 śaḍha! vākkukal; onnukūṭiyava colleṭa, nīyiha!*
Ennālappozhe tīre nandikeṭṭa vākkukal connoru nākku khaṇḍiccenniye viṭā ninne.
Ennabhiprāyaṁ pole innutannakkallare, konniṭunnākil tanniṭām tava jīvan.”

Another classic example of *bhayānaka rasa* can be seen in the pathetic flight of *Durvāsāvū 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 *Nakratuṇḍi* (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 Raghuvarasya sahodareṇa*
Ārānnikruttaghana-karṇa-kucātighorā; *Srī Rāghavam niranunāsikametya connāl*.”

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

“*Arnojāksikale hariccoru nin karṇa-nāsikā-kuca-krundanamiha*
Tūrṇam ceyvān kaṇḍukolka nī; nirṇayamatinuṇdu me karāle.”

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 *Kirātām* 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 Kriṣṇa 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 -

“*Sadhanārthamiti bruvantamajitam tvandhātmajoyam jagat* -
Bandhum tam bhavabandhanachidamaho bandhum yadārabdhavān
Śarvabrahmamukhāmarasuranarakṣoṇī samudrādikām
Viśvam svātmani darśayan sa bhagavān viśvākṛuti san babhau.”

In the latter scene (Act 8 of *Kirātām*) 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 āvolām jnān arpccoru
Pūvukal kāṇunnitallo kevalam kāṭṭāla-maulau!
Antakāri bhagavān tān entitenne catikkayo?
Ventīkal 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 nrīttam* and *kummi nrīttam* need special mention (Kalamandalam Keshavan, 1980). The *lāsyā abhinaya* of the former with appropriate steps, *mudras* and *rasa-drṣṭis*, and the co-ordinated movements of the latter synchronised with the verses and *tāla* contribute a lot for the *rasānubhūti*.

The *kalāśas* at the end of each *colliyāttam* 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, *śrṅgāra* acquires dramatic beauty by a more leisurely treatment...Love scenes are therefore *patiñjāttam* (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 *śrṅgāra padas* are well known to be enacted effectively in *Keliyāttam*, *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 *nātyadharmi 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 *āttakkathas* and Kathakali *abhinaya*) who can enjoy the performances better. In *nātyadharmi 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 *Melappadam*. The *rasa* resulting from the percussion skills of the performers on *cenda*, *maddalam*, *ceṅgila*, and *ilattālam* can be relished by itself.

Further, the unique style of singing by the background singers (*Ponnāni* and *Śiṅkīti*) 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 *cenda* 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 *śrṅgāra*, *Balahari* for *hāsyā*, *Toḍi*, for *karuṇā*, *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 *śrṅgāra*, and that for *katti* is *vīra*. Also, the *rasas* for *tāḍi* and *minukku* are *raudra* and *karuṇā* 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 *āttakkatha*, 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 *sādhāraṇikarāṇa*, 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-melas* 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*.

Acknowledgement

Sincere thanks are due to Shri P. Rajashekharan, Vaikom (writer of *āṭṭakkatha* scripts) and to Dr. N. Anil Narayanan, Research Supervisor, School of Linguistics and Literary Studies, Chinmaya Vishwa Vidya-peetha, Veliyanad, Kochi, for providing valuable suggestions and insights in the development of this manuscript. Thanks are also due to the *Ubhayabhārati* and CIF libraries of CVV, *Ādi Śaṅkara Nilayam*, Veliyanad, Kochi, and to the State Central Library, Palayam, Thiruvananthapuram, for providing literary resources.

REFERENCES

- [1] Bharatha Iyer K., (1983), “Kathakali - The Sacred Dance-Drama of Malabar”, Oriental Books Reprint Corporation, New Delhi - 110015, Ch. XI, pp. 83-84.
- [2] Mātasseri Madhava Warrier, (1955), “*Kathakaliyum Sāhityavum*” - (A small study), (Malayalam), Vidyārthi Mitram Book Depot., Kottayam, pp. 4-6, 19-28.
- [3] Karmachandran P.R., (2008), “*Kathakali kandu rasikkām*”- (Dialogue; Study), (Malayalam), Prabhath Book House, Thiruvananthapuram, pp.18-29, 38-47.
- [4] Adya Rangacharya, (1996), “The *Nātyaśāstra*” (English Translation with Critical Notes), Munshiram Manoharlal Pub. Pvt. Ltd., New Delhi - 110055, pp.53-76.
- [5] Vedabandhu, (1985), “*Rasabhārati*”, Kerala Sahitya Academy, Thrissur, pp.21-267.
- [6] Naṭanakalānidhi Gopināth, (1958), Sahitya-Pravartaka Cooperative Society, Kottayam, pp. 105-112.
- [7] Vattapparampil Peethambaran, (2012), “*Abhinayattinē akappoul thedi*”, (Malayalam), The State Institute of Languages, Nalanda, Thiruvananthapuram, pp. 14-21.
- [8] Chavara Appukuttan Pillai, (2009), “*Kathakaliyile rasa-vicāram*”, (Malayalam), The State Institute of Languages, Kerala, Thiruvananthapuram, pp.121-131.
- [9] Kalamandalam Keshavan, (1980), “*Kamaladalam*” - (Essays), (Malayalam), National Book Stall, Kottayam, pp.14-28, 88-107.
- [10] Nāyar M.K.K., (1990), “*Kathakali*”, (Malayalam), DC Books Kottayam, p.84, 88-89.