

**A COMPARATIVE STUDY OF THE CONTEMPORARY
ACTORS' TRAINING PROCESS IN NOH AND KUTTIYATTAM**

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Theatre Arts

By

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CERTIFICATE

This is to certify that the thesis entitled “**A comparative study of the contemporary actors’ training process in Noh and Kutiyattam**” Submitted by Prabhath. B bearing Reg.No 04SNPT01 in partial fulfillment of the requirements for the award of Doctor of Philosophy in Theatre Arts is a bonafide work carried out by him under my supervision and guidance.

The thesis has not been submitted previously in part or full to this or any other University or Institution for the award of any degree or diploma.

Signature of the Supervisor

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Dean of the School

DECLARATION

I Prabhath B hereby declare that this thesis entitled “**A comparative study of the contemporary actors’ training process in Noh and Kutiyattam**” submitted by me under the guidance and supervision of Dr.Joly Puthussery is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree or diploma.

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CHAPTER I

INTRODUCTION

1.1 PREAMBLE

To train or not to train... that is not the question, then for a contemporary theatre actor the questions would be what to train, how to train and how much to train (the same applies for the other extreme who would want to think what not to train, how not to train and how much not to train). Some inherent questions arise in the training processes for contemporary theatre where eclecticism is rampant. Contemporary theatre actor is trained in Thai-boxing, Sufi dances, aerobics, yoga and meditation, magic, aerial gymnastics, rasa boxes, snakes and ladders, body weather practices, long distance running, transcendental group jumping, military discipline, cinematic dance, stick fight, cyborgic transformations, horse riding, naturopathy, swimming, trance music, agriculture, nonsensical poetry, cooking, clowning...the list aims to train the actors to imitate everything from those under the sun to the cancerous cyber viruses and soul searching intergalactic aliens. In this plethora of training modules and cross-cultural performance practices the actor's body seems to be conceived as a super body, transcending the limits of self: physical, psychological and cultural. Prescriptions are varied from twenty days crash course on Grotowski to Ayurvedic massages. The primary concern and contradictions still remains: how do the knowledge systems evolving from a particular body culture gets appropriated into another in the apparent onslaught of mediatisation and globalization which claims to

wipe borders, genders, ethnicities and belief systems? Do the body and its re-appropriations fulfill the demands of another body culture? How do body cultures preserve itself in the context of theatre?

1.2 SIGNIFICANCE OF THE STUDY

Contradictory opinions exist regarding the issue of preservation of cultures and art forms. Should they be preserved like antique museum pieces or should they be modernised for global consumption? Do both these approaches preserve or prevent the transformation of art forms? On May 18th 2001 for the first time UNESCO proclaimed 19 of the world's most remarkable examples of cultural expressions. Selected by an 18- member jury, the winning entries were chosen for their outstanding value as Masterpieces of the Oral and Intangible heritage of Humanity. This global proclamation emphasizes the importance of safeguarding this great but endangered heritage-cultural spaces and forms of popular artistic expression thereby preserving cultural diversity (Venugopalan, 2007). Of these nineteen, Kutiyattam and Noh theatre are two body cultural expressions with striking parallels in terms of its historical and artistic concerns. As (Richmond) (2001) mentions both Noh and Kutiyattam are historically significant to the cultures from which they spring. They are even considered "classical arts," in today's parlance. What do these two antique theatre forms, patronised to be preserved, inform a contemporary theatre actor whose form is either an absence of a unifying form or presence of a multiplicity of forms? The continuous presence of these two traditions through the ages make the research undertake a comparative study to understand the nuances behind the sustenance of these two forms without undergoing major transformations in its conventional

structure and practice methodologies. This phenomenon is fascinating because both these forms still seem/try to keep their identity intact despite the onslaught of mediatisation and globalization.

1.3 REVIEW OF RELEVANT LITERATURE

Literature review has been initially conducted in two different streams related to the two distinct theatre forms Noh and Kutiyattam.

The Cambridge Guide to Asian Theatre¹ edited by (Brandon & Banham, 1993) provides the picture of common characteristics of the performance traditions of Asian countries. While giving the general idea about the traditional performances and important performance genres it also gives emphasis on the contemporary theatre performance of each country. Information is provided relating to the historicity and practice of both Noh and Kutiyattam among other art forms of Asia.

The Guide to Noh by (O'Neill, 1990)² is the book which gives general descriptions about Noh and its structure of performance. Further it gives a general awareness on the history, schools, performers, musicians, authors, plays, stage and the Noh theatre. The main body of the book provides the English summaries of most of the plays in the repertoires of Noh. The main aim of the book seems to help a non Japanese spectator to enjoy the performance and appreciate it same as Japanese.

Noh and Kyogen in the contemporary world³ is a collection of essays edited by (Brandon, 1997). The first part of the book is addressing the values that Noh and Kyogen hold for contemporary society both in Japan and other cultures. The second

part is giving detailed descriptions on the adaptations that happened over the centuries in the art of Noh and Kyogen. The third part of this book is dealing about the influence of Noh outside Japan especially in the western theatre from nineteenth century same as the influence of western theatre in Japanese cultural movements. It provides knowledge about the wide interaction between Noh and Kyogen and western theatre.

David (Griffiths, 1998) *The Training of Noh Actors and the Dove*⁴ gives a historical and philosophical description based on the trainings and practices of Noh theatre with the help of his own illustrations. The book provides a general study on the brief historical background of Noh, the interrelations between music, rhythm and dance, the influence of costume, property and the stage and finally combining these elements in the preparation of the Noh actor. The play 'The Dove' written by the same author shows the influence of Noh and its practice outside Japan particularly in western countries.

The book named *The ethos of Noh: Actors and Their Art*⁵ written by (Rath, 2006) is gives a description on the transformation of memories in to the tradition. The Detailed investigation on the inspiration of the evolutions of the tradition in this book shows that how the myths and customs represent the ethos of Noh. Further it helps to find out the institutional development of Noh and its professional practices from the fourteenth century to the end of the twentieth century. It also gives a clear picture of the mysterious, strict and male-dominated practice of Noh theatre under the five major hereditary schools and the actors and their devotion towards the traditional acting practice.

Ze-ami and his theories of Noh drama⁶ is the book written by (Sekine, 1985) which gives a detailed description about the Noh and its development from pre historical time to the modern age. It also provides a clear picture about the Zeami's Philosophical approach on the structure of various kinds of plays, training, acting and writing as the fundamental practice of a Noh actor. Further it deals with the public competitions and the concepts of audience and Hana as the conceptual aim of the Noh performance practice.

Noh Theatre: Principles and Perspectives⁷ is the book written by (Konparu, 2005) which gives both introduction and technical details about the Noh and its professional practices. This book gives the knowledge about the art of time and space in Noh and also the modular system that underlies in every Noh performance were he describes about the improvisational nature of Noh within the strict limits. Further this book describes about the direct interactions and relationship between each spectator and actor which consider as the one time experience. The Book give a general idea about principle and perspectives, characteristics, philosophical and aesthetic underpinning of Noh followed by the description on stage, elements and patterns, plots , performers, music, movement , mask, costumes and properties. Further it concludes with how the various parts work together to create the structure of the performance. Apart from the first work that offers the comprehensive explanation and analysis of the principle of Noh theatre it provides the traditional material with new and fresh perspectives.

The Book titled 'On the art of the Noh drama: the major treatises of (Zeami, 1984)⁸' is first systematic and annotated English translation of the major treaties on the art of the Noh theatre by Zeami Motokiyo (1363-1443). This book, translated by J.

Thomas Rimer and Yamazaki Masakazu, describes about the every major aspects of the art of Noh in the time of Zeami. It gives the understanding about his theories, practical insights with philosophical insights and the art of the playwright to the reciprocal nature of the relationship between performer and audience. The first treatises *Fushikaden* focus more on understanding of the art of Noh and its practice by describing the method of training based on the age of an actor that start from his childhood to the stage of his career as a both as a performer and aesthetician. The second one *Shikado* give Zeami's views on the fundamentals of an actor's art and the various levels of his accomplishment. The third treatises *Kakyo* give information about the performance skills, audience response and the goals of Noh performance. Further it also describes the most impotent aesthetic concepts of Zeami named (*Yugen*) and (*Myo*). Forth one *Yagaku Shudo Fuken* is short treatises contain the metaphysical style from the Buddhist text, poetry, and Confucian Maxims that related to the art of Noh. The fifth one is Known as *Kyui* give the nine levels of the Noh performances. In the sixth one *Shugyoku tokka* Zeami gives answers on six questions which give a number of metaphysical concepts. The Seventh one named *Sado* or *No-Sakusho* is giving an understanding on the proper way of composing a Noh text. The eighth one *Shudoshō* give the views of Zeami on the natural way of ensemble acting and the ninth one *Sarugaku dangi* is giving a wide range of understanding about the technical aspects and related matters to the music of Noh. In addition to the works translated in this book there are other five more treatises by Zeami which is not included in the present volume of this book.

Zeami and The Noh Theatre In the world⁹ is a collection of essays edited by (Ortolani & Leiter, 1998) which organised under five parts as Zeami's Theories and

Aesthetics, Zeami and Drama, Zeami and Acting, Zeami and the world and Zeami Discussed. The book deals with the aesthetic concepts of Zeami which is known as *hana* the flower and *Yugen* the grace. It also gives an understanding on Zeami as a theorist in the contemporary world and also the value of his theatrical concepts in present age. Further it discuss about the imageries of Zeami's plays which resembles the outcast status of the Noh actors in the time of Zeami. This book also provides the detailed description on the connection between Zeami and the Zen Buddhist ideologies and its resemblances in his writings. Further it gives understanding about acting concepts of Zeami and its relevance in the contemporary actor training in the world. Overall the book tries to place Noh and its practice in an international frame work.

Abhinethri¹⁰ is the book in Malayalam by Usha (Nangiar, 2003) that provides brief and general understanding about the practices of Sanskrit theatre in India with main focus on Kuthu and Kutiyattam practices in Kerala. Further she is underlining the important representation of female actors in Kutiyattam and also the significant role of Mizhavu in the performance practice. The book also gives an understanding about importance of Attaprakaram and Kramadeepika in Kutiyattam with examples with a detailed study about some of the important characters. To some extent the book also discusses about the training system of an actor in traditional Kutiyattam schools (Gurukulam) with an example of Ammanur kalari.

(Venugopalan, 2007) Kutiyattam Register¹¹ is a study that contributes more information about Kutiyattam and the related art forms in Kerala. It also discusses about the other external elements of Kutiyattam performance practice like, makeup, music, costumes and Koothambalam in detail. After giving a foundation on the

Sanskrit dramas in Kutiyattam, this book provides information about the practicing artist, scholars, institutions and families of Kutiyattam with a pictorial documentation of performance practise.

(Rajagopalan & Kuppuswami Sastri Research Institute., 2000) book named Kutiyattam: Preliminaries and Performance¹² is the study of Kutiyattam actors' performance practice based on the Attaprakaram and Kramadeepika which has published and unpublished versions. The book is a valuable collection of the literary and presentational aspect of Kutiyattam which was scattered matters before. It gives the detailed description on the consecration and preparation of constructing the Koothambalam and also examining the Purvaranga in Kutiyattam in relation with Purvaranga mentioned in the Natyasastra. Thus the first two chapters of the book deal with the preliminaries of Kutiyattam. Further it gives the detailed narrative on the performance of Kutiyattam with an example of the 'Thorana Yuddam' which is one of the plays by the famous pre-Kalidasa playwright Bhasa. The uniqueness of this study is the harmony of literary angle and the theatrical angle in Kutiyattam.

Women's Role in Kutiyattam¹³ by (Rajagopalan, Janaki, & Kuppuswami Sastri Research Institute., 1997) is a comprehensive study on the aspect of the role of women in Kutiyattam and the related Nangyar Kuthu. The book gives a deep narration on scholarly treatise that the Kutiyattam artists follow. The book discusses the different attitudes to the position of women in life and art in ancient India and then quite methodically moves on the social setting in Kerala with its matrilineal orientation to understand the overall situation behind the Kutiyattam theatre. More than half of the book is concerned with Nangyar Kuthu, where the stage is exclusively dominated by the single woman performer. Rajagopalan has giving a scene by scene

account of the entire 'Sri Krishnacaritam' the story of Krishna told in a series of verses to be rendered solo by the actress. The book gives a lot of information, and it creates in the reader a desire to see Kutiyattam and prepares him to understand and appreciate the niceties of the performance.

Natyakalapadrumam: A Theatrical Study on Kutiyattam¹⁴ written in Malayalam by Mani Madhava (Chakyar, 1996) is a significant study about the entire area of Kutiyattam performance and practice. The book provides a wide knowledge on the methods of Kutiyattam acting, external elements like music, costume, emotional identifications, therefore help one to realize the depth of Kutiyattam.

In to the world of Kutiyattam with the Legendary Ammannur Madhava Chakyar¹⁵ is the book written by (Venu & Natanakairali (Organization), 2002), which provides a meticulous description about how the great masters and their disciples devoted to maintain the practice of the Kutiyattam from centuries. The book gives an understanding about the form, beauty, its survival through years of neglect and want of patronage and the achievements of great masters with a focus on the contribution by a great actor Guru Ammannur Madhava Chakyar. Further it mentions his disciplined and austere life style with his attitude and approach to the art form and its practice. In general the book gives the present state and future prospects of Kutiyattam by giving a review on the efforts made to preserve the Kutiyattam and rejuvenation of its tradition.

The journal Sankeet Natak Special Issue: Kutiyattam published by Sankeeth Natak Academy New Delhi gives a detailed description on the art of Kutiyattam with: The architecture, dramatic texts, training methods, Music, Makeup, The performing

families and different institutions teaching/performing the art which is on the verge of extinction.

(Paulose & International Centre for Kutiyattam (Tripunithura India), 2006) written a book named 'Kutiyattam Theatre The Earliest Living Tradition'¹⁶ Published by D.C. Books, Kerala with financial assistance of UNESCO/ Japan Funds-in-Trust. The director general of UNESCO Koichiro Matura attest "The United Nations Educational Scientific and Cultural Organization hereby proclaims Kutiyattam, Sanskrit theatre-India- a Masterpiece of the Oral and Intangible Heritage of Humanity" and KG Palouse almost convinces through his broad and detailed narratives. He in his concern of retaining the traditions which have been lots sets up high challenges for a Kutiyattam actor in terms of performances and training. future innovations in the field of Kutiyattam seem to look imbibing strength from three sources spectacles from indigenous tradition, subtle acting from the primitive Dravidian sources and narrative technique from the Puranic suta.

In relation to a comparison among these art forms Fraley P (Richmond)(2001) and Sudha (Gopalakrishnan, 1991)¹⁷ briefly refer to the similarities in terms of the aesthetics, history and performative practices.

1.4 AIMS AND OBJECTIVES

From the literature survey it is observed that no work has come out so far exclusively on the detailed comparative study of Noh and Kutiyattam in general and actors training in particular. The proposed research project is a comparative study of actors training practices in both of these classical performance traditions.

This study focuses on modes of actor training process in practice by these highly codified traditions from the insider's point of view as well as with an observer's critical perspective.

By comparing these two highly stylized and still practicing traditions will bring in the nuances of the Asian theatrical aesthetics which consider drama as a poetic imagery with the combination of music and dance to create the organic harmony of sentiments.

In future the project will lead in evolving certain actors training processes for the contemporary theatre practice. This will give more priority and emphasis upon the mental faculties to be developed for an actor in search of a language and will intern transcend the present formalistic concerns over body and voice of an actor.

1.5 AREA OF THE STUDY

The research has been conducted with focus on the dramatic text, performances, teaching and training for a professional actor in both Noh and Kutiyattam. The institutions studied were Tessenkai and Theatre Nohgaku in Japan, Chathakudam Mizavu Kalri, Nadana Kairali and Kerala Kala Mandalam in India. It also incorporates allied performances like Kyogen and Kuthu from the above mentioned countries. The study also focuses on the inter-relationships between performer and rhythm, space and visual, context and event pertained to the Noh and Kutiyattam.

1.6 METHODOLOGY

Methodology contains two types of methods that are employed in the collecting, analysis and interpretation of the data. Since the study give more focus on the actors training for the two classical performance traditions, it is imperative to understand the practice and process of both classical traditions and its development in the history of Asian Theatre. The observation method is employed for this reason. The books and documents on the performance history of both Noh and Kutiyattam are reviewed thoroughly in order to understand the sources of these traditions. Many preparations and performances have been witnessed in order to evaluate the elements and approaches that are employed in the performance practice and actor training of Noh and Kutiyattam. To study actor training technique participatory observations have been employed. Apart from that the frameworks of theatre contemporary training, production and consumption are employed to understand these art forms are practices in the present. Unstructured interviews are conducted with the master teachers, students, performers', organizers as well as spectators. This methodology led to the analytical comparison of many facts that are practicing in the lifelong actor training process of both Noh and Kutiyattam.

1.6.1 Source of the study

Major source of study comprise the literature survey of various books on the performance tradition of Noh and Kutiyattam, documents on its practice, records and interviews.

Various practice observed while receiving the training in both forms, audio and video documentation on the practice and performances of the Noh and Kutiyattam during the time of fieldwork.

1.7 OUTLINE OF CHAPTERS

For the clarity and viability of the thesis it has been divided into six chapters.

1. Introduction

2. Plotting the Heritage of Noh

The chapter narrates the history and growth of Noh From the pre historical phases to the twenty-first century. This includes the repertoire, Structure and classification of the plays, stage and architecture, music ensemble, costume, mask and the properties. In short the chapter deals with history text and theatricalities of Noh. This includes The Historical Origin and Development, Development through Various Stages in History, Repertoire of Noh Plays, Classification of Noh Plays, The Stage of Noh Theatre, The Music of Noh Theatre, The Noh Costumes, and Noh Mask as the Essential Part of Acting. The chapter concludes with a realisation that the training is an essential part in the professional performance practice of Noh theatre actor.

3. Mapping the treasure of Kutiyattam

The chapter encompasses the historical growth of Kutiyattam through the ages and its socio-cultural milieu. As the only existing relic of Sanskrit theatre Kutiyattam has its affinity with the Natyasastra and other textual traditions of

the early ages. Thus the chapter progress through this indebtedness of Kutiyattam to Natyasastra. It also portrays the various historical stages of its growth and changes like: Kulasekhara period, 12th and 13th century to the period of its regeneration in 20th century. Further the chapter deals with Repertoire of Kutiyattam, Kutiyattam performance Structure, coexistence of Kutiyattam and its allied art forms, Koothambalam and the scope of theatrical presentations, The Music Ensemble and The Modes of Acting in Kutiyattam. The chapter concludes by understanding that in order to fulfill the expectation of spectators the form itself demands an ongoing training module to become an actor in Kutiyattam

4. Actors Training in Noh - 'A journey Through the Bone, Flesh and Skin'

The chapter includes a detailed study of the Actor training processes of Noh tradition. It start with the study on the performers and their roles in Noh followed by the curriculum of training in accordance with the age of trainee, different grades of actors in their training and performance practice, The fundamental modes of training, Importance of vocal and dance training with the mastery on three basic roles. Apart from discussing about the training on pre-written actors manual to getting in to the world of masks the chapter also deals with the important aesthetical concepts behind the technical learning of acting and its practices according to Noh performance traditions. This chapter concludes by ascertaining the basic philosophy of training laid by Zeami and stress upon the prominence given to the actors will and lifelong training.

5. Actor Training in Kutiyattam -‘Formation and Transformation Through Characters’

The chapter starts by discussing the traditional performance families and the role of performers concerned to Kutiyattam and allied performance practices. It develops through discussing the different stages of a Kutiyattam actor training. Apart from dealing with the Fundamental Modes of Actor Training to the first performance the chapter also highlights the importance of Training in *Charis*, Methods of Various *Attam*, Training in Dramatic Sequences, Learning Ramayana Samkshepam, Grammar and *Attaprakaram* and finally the Aesthetic Concept of Rasa and Its Training. The chapter concludes by revealing the togetherness of all the elements in Kutiyattam; like the training and performances, an actor’s body and characters body, a written text and a performance, the music and the movement and finally the actor and the spectator.

6. Conclusion

The chapter comparatively analyses the resemblances and differences of both these traditions and arrive at certain stark characteristics features which construct both these traditions to attain its unique identity. The thesis reiterates the existing practice of Noh and Kutiyattam and the importance of lifelong practice as a basic principle for creating-the most successful and professional actor on stage.

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Notes

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CHAPTER 2

PLOTTING THE HERITAGE OF NOH

2.1 INTRODUCTION

Noh or Nogaku is one of the most important and oldest traditional forms of Japanese theater, which has been in vogue since 14th century. As a live tradition, Noh theatre has survived over all these centuries and has developed itself in to a form of stage art. Sekine (1985) observes that six hundred years old Noh theatre, can now be studied not only in its own right but as an introduction and explanation to Japanese culture in a wider sense. All these six hundred years Noh were performed as a stage art and continued to develop through the changes in Japanese culture. According to Konparu (1983) Noh is the classical stage art of Japan, developed from a variety of sacred rituals and festival entertainment arts. This was brought to a state of refinement and maturity during the Muromachi period (1336-1568).

Even though there is not much evidence of the origin of Noh, it is obvious that Noh drew the theatrical motivation from such art forms as *Sangaku*, *Gigaku*, *Bugaku*, *Dengaku* and *Kusemai*, etc... The earliest form of Japanese theatrical entertainment is *Gigaku* which was introduced into Japan in AD 612 from Southern China. There are also arguments that attach the origin of this art to India and Greece.

Nomura Shiro (1997)¹ is of the firm opinion that to recognize Noh one should be aware of its origination which dates back to more than thousand years. Art forms like *Sarugaku* and *Dengaku* was by the Chinese and Koreans and was popularized in Japan over years. During Muromachi period the Ashikaga Shoguns and later the Tokugawa shoguns of the Edo Period, raised it to a dignified art form. This later added elegance of the art, which is visible in its present form.

The introduction of Chinese culture to Japan was thought to be the reason for the new philosophical religious concepts introduced then or imbibed and the art seems to demonstrate this at on a physical level. On the one hand it was *Bugaku* and *Gigaku* court dance and music forms that employed masks and rich fabrics in their costumes and on the other *Sangaku*-an acrobatic and mime entertainment form which was popular in public were the major art forms that were to Japan.

2.2 THE HISTORICAL ORIGIN AND DEVELOPMENT

Noh`s first Origins have not yet been traced although an immense amount of time and labor has been spent by academics and art historians in investigating its roots. It is indeed worthwhile to study the different stages and developments Noh have through as an art form over centuries. To grasp the meanings of Noh as an art it is necessary to have an understanding of its centuries-old traditions, for these traditions

have been the language through which Noh performers and audiences have spoken about Noh from the medieval age to the present (Sekine, 1985). Naturally all traditional art forms are deeply connected with costumes in the community from where it originated. Thus it is important to know both mythical and historical versions' of the origin and development of Noh.

2.2.1 Pre-Historical Period

Documentation of pre-historical period depends on the legendary stories that are handed through oral communication from generation to generation. These stories on the legends of gods and their supernatural activities deal with mythology than with facts and logical thoughts. These myths contain tales of supernatural activities of heroes in harmony with the conservative meaning of the word. It can also be a formulation of fundamental beliefs and experiences handed down to a particular community in the memorable way. As fundamental beliefs, myths are building blocks of an ethos that constitute a group's mode of self-understanding.

The word *Nogaku* is a recent term that refers to both Noh and Kyogen which was known as *Sarugaku* in the early stages. *Sarugaku* was an older performing art that developed in to *Sarugaku Noh* and gave rise to Noh. As Ortolani (1995) indicates there is little scholarly consensus on the use of the terms *Sarugaku*, *Sarugaku Noh* and

Noh to indicate different historical stages in development of this art and he adds that *Noh* performers might have referred to themselves as *Sarugaku* performers until recently. There are several interpretations on the origin of *Sarugaku* that is closely combined with the mythical stories and facts. The first and important version is from the writings of Zeami Motokiyo.

Zeami Motokiyo (1363-1443) was both the author and stage performer of the finest plays in the repertoire. He and his father Kanami Kiyotsugu (1333-1384), synthesized the form of *Sarugaku* that became so popular a stage art performed as *Noh*, today. In addition, Zeami was a fruitful theoretician who left a cluster of treatises on the art of acting for his heirs meant to be studied in secret. Zeami claimed in his first essay, *Fushi-Kadan*, that the origin of *Sarugaku* (as *Noh* was called in his time) was enacted in the episode of Amano-Iwato in the Age of the Gods (Sekine, 1985).

According to Zeami (1974)² the myth on the very origin of *Sarugaku* happened as follows when the sun goddess, Amaterasu-Omikami, hid herself in a rock cave called Amano-Iwato, darkness covered the world. Myriads of deities, including Himanemino-Mikoto who was the son of the Moon God, gathered at the Amano-Kaguyama Mountain and tried to coax her out by playing *Kagura* music and giving comical performances. Amongst them, Amano-Uzumeno-Mikoto came

forward and put a branch of the sacred tree on her head and danced and sang, stamping her feet in a state of trance. The Sun goddess heard this faintly and opened the door of her cave a crack, so that light once again fell on the world. The faces of all the deities looked white. This performance by Amano-Uzumeno-Mikoto was the origin of *Sarugaku*. However another version of the same story says that Sun Goddess opened the door of her cave upon hearing the laughter of the Gods as they watched Amano-Uzumeno-Mikoto shedding her upper garments and letting her lower garments fall into disarray as she danced in a trance. It was the hilarity caused by this topless goddess that brought light back to the world.

In the third version Zeami suggested a possible Indian origin for *Sarugaku*. During Buddhist reign a rich man builds a *Gionshoja* temple and holds a service in it for the dead. While *Gautama*, the preacher was making his peroration, *Aryadeva* came in with thousands of skeptics. Following the sign of brandishing branches from the sacred tree *Sariputra*, a disciple of *Gautama* slipped into a room behind the hall where he presented sixty-six sketches of mimes. As the skeptics heard the entertainment they gathered in the room to listen to the music of the flutes and drums. Thus *Gautama* was able to conclude his preaching. This is considered as an origin of *Sarugaku* in India.

From the discussions above it is revealed that the first version on the origin of *Sarugaku* concentrates on its divine roots; the second on dance, while the final version was aimed at giving a prestigious origin to *Srugaku* in an era where the performers were considered as untouchables. These legendary origins of *Sarugaku*, whether in India or in Japan, is obviously mythological but at the same time the writings of Zeami provides a fundamental understanding of the origin and traces its dependency on religious organizations and its Buddhist influence that originated from India.

2.3 DEVELOPMENT THROUGH VARIOUS STAGES IN HISTORY

The study attempts to divide the development of Noh in the various periods in history for the convenient understanding based on the changes of kingdoms and rulers in Japan. The main period in that includes the Nara Period (710-794), the Heian Period (794-1192), the Kamakura Period (1192-1333), the Muromachi Period (1333-1573) and the Edo Period (1600-1868). Conversely, the transformation in Noh can also be measured by the different names obtained along its development namely *Sangaku*, *Sarugaku*, *Sarugaku* Noh which now is known as Noh.

2.3.1 The Nara Period (710-794)

The early form of Noh was shaped in the Nara Period, when the *Sangaku* and *Sarugaku* spread in to Japan from China. Both forms consist of lively dances, song and mysticism. This was the first step of the development of the great Noh tradition.

Sangaku was rather like a circus with its acrobats, conjurors, jugglers and clowns.

Sangaku was beginning to include music and dance in its repertoire towards the end of the period of the Tang dynasty in China. This made it more theatrical in concept and soon even began to include dialogue (Sekine, 1985)³. *Sangaku* was protected by the imperial court and gradually extended among to the common people.

Sarugaku a derivative of the *sankaku* first appeared as an entertainment with trained monkeys. The name itself came from *saru* which means monkey. Later it become more formal and was used on ritualistic religious occasions. From there it developed as the *Sarugaku Noh* where the art form gained a reliable story and a plot for its performance.

2.3.2 The Heian Period, (794-1192)

While on one hand, *Sangaku* remained outside the literary culture, it could present amusement to the public on such occasions as religious festivals held at local shrines and at temples. The trained monkeys, its acrobats and magicians were a

gorgeous part of the show. *Sarugaku* was often performed on special occasions attended by high ranking aristocrats while *Sangaku*, remained a public entertainment for the masses. The *Sangaku* actors developed sketches and mimes to entertain the illiterate public. On the other hand, the upper class culture *Sarugaku*, was not at all shared by the ordinary people who remained illiterate. However, towards the end of the Heian period and with the rise of the Samurai kingdom the status of the *Sangaku* actors' enhanced in the community. The Change in the name of their art from *Sangaku* to *Sarugaku* sounded impressive and more esteemed.

In the middle of the Heian period with the rise of religious movement Shinto became the origin of a new art form called *Dengaku*. *Dengaku* had been generally performed in the Heian period, in the rural areas outside Kyoto as part of the harvest festivals. The main part of *Dengaku* was a dance called *Dengaku-Odori*, accompanied by instruments such as *Binzasara* and acrobatics with *Kakaashi* and *Katanadama*. In the Kamakura period *Dengaku* and *Sangaku* (by then called *Sarugaku*) had strong mutual influence on each other (Sekine, 1985)⁴.

2.3.3 The Kamakura Period (1192 -1333)

Sarugaku and *Dengaku* remained as the main entertainment for ordinary people. *Sarugaku* concentrated on the performance in religious ritual. `In order to

perform its religious role, *Sarugaku* developed in complexity and came to include two quite different forms of drama. One was musical drama based on such serious themes as the portrayal of legendary heroes and of historical events; and the other was comedy which later developed into *Kyogen* (Sekine, 1985).

In the Kamakura Period, *Sarugaku* established more relationship between the temple and shrines which was symbolized by the importance of *Okina* in *Sarugaku*. *Okina* was thought to have been the portrayal of a dramatised Buddhist ritual. Zeami regarded *Okina* as the archetype of Noh dancing and singing. Assimilation of *Okina* gave a divine shade to the *Sarugaku* and the play became as important as a religious service itself. It soon began to be performed in the festivals as the most important program. As a result the *Sarugaku* actors were no longer complete outcasts. Religious events were of paramount significance to the *Sarugaku* troupes and so it became their most solemn duty to attend them apart from the regular source of income (Sekine, 1985). The association with temple made *Sarugaku* troupes more responsible and in case of failure of a member to attend the ceremonies of the temple forced him to leave the troupe forever.

Towards the end of the Kamakura era the troupes started giving occasional benefit performances. The mutual concern was with the temple, called *Kanjin-Sarugaku* meant in order to raise funds for the maintenance of the holy

buildings. They started public performances which were a mixture of all popular entertainment performances such as *Sarugaku*, *Dengaku*, *furyu* and *shirabyoshi* known as *Kanjin-Kogyo*.

Dengaku and *Sarugaku* became much more dramatic and were nominated as *Dengaku Noh* and *Sarugaku Noh*. *Sarugaku* further developed into a form called *Kyogen*-comedies made up of witty dialogues and improvisations. Through this development the actors of *Sarugaku* troupes started earning more money for their lively hood and acquiring more confidence to refine their performing techniques and contents of the plays.

2.3.4 The Muromachi Period (1333 – 1573)

During Muromachi periods, *Sarugaku Noh* and *Dengaku Noh* almost reached their peak of perfection as performing arts. In these periods there were many celebrated actors in both fields who influenced and encouraged each other that helped enhance the development of the Noh art. This was termed as the golden period of Noh. During the reign of third emperor (*Shogun*) the Noh was considered more than a temple ritual. The Shogun protected the art of Noh in place of the temple. The creative changes in stage, costume, props, acting all perfected the art of Noh theatre (Sekine, 1985).

As per Zeami's consideration Ichu, Kiami (*Dengaku* actors), Kannami, and Doami (*Sarugaku* actors) were the popular actors who have done the preliminary works to establish Noh as a performing art. Noh was given what was essentially its final form by Kannami and Zeami father and son who may conveniently be regarded as having worked for Noh over hundred years between 1350 and 1450. These two, whose names figure as the greatest in the history of Noh, were belong to the first rank irrespective of whether they are writers, actors or the musicians. After the death of the Shogen Yoshimitsu the next Shogun Yoshimochi was not very interested in *Sarugaku* and particularly in Zeami. He preferred and supported *Dengaku* in general and helped Zoami the *Dengaku* actor. This situation put Noh in to condition of decline. The eighth Shogun Yoshimas's time was the second peak of culture in the Muromachi period and the Shogun was so much in favor to Onami. This time Zen Philosophy was widely implemented to the art and ink painting and Noh become more formalized and stylized in its presentation.

2.3.5 The Edo Period (1600-1868)

Tokugawa kingdom now called Tokyo had a strict cast system prevalent where *Samurai* was the upper cast and *hinin* the untouchables. The samurai chose to watch the Noh theatre since they respected the order and tradition above all else. Noh

became a ceremonial entertainment for the samurai and lost its large public audience (Sekine, 1985). The *Shogunate* made up a structure for preserving Noh as a traditional art. During this reign four troupes namely, Komparu, Hosho, Kanze and Kongo were prevalent; however the rise of a new school Kita was unexpected in the world of Noh where everything was so traditional. Five of this Noh troupes started taking responsibility for all the performing arts in the shogunate ceremonies. Conversely this came up with a catch of stricter training and perfection of performance. As a result Noh transformed into a powerful art form which represent more spiritual and internal energy. This made Noh an elite art of the Samurai community.

In the end of the Edo period more chanting books and *kyogen* plays were published. This made Noh popular to again among the common people. In general, Noh performances reflected the policy of the *Shogunate* where changes were not encouraged neither in the style nor acting nor content of the plays. In the end of the Edo period the form became more structured and all movements were fixed and stylized. Noh became slower than before and pauses came to have greater importance in acting.

2.3.6 The Modern Period (19 -21 Century)

When the Meiji era (1868-1912) came the people destroyed the caste system. All the customs were banned and Noh faced the most difficult time in its history. Noh lost all its patrons such that many of the actors gave up their profession. Several schools of supporting actors and musicians also disappeared from the scenario. Gradually the government began to use the traditional form to attract the foreigners. This started to work out and slowly lots of foreign funds came to protect the long live tradition of Noh. The then new financial groups and house hold agencies started to give new breath to the Noh and *Kyogen* which came to be known as *Nogaku*. It made new audience and performers under one roof called *Shiba-Nogaku-Do*. This is the starting of the indoor Noh stage where several great actors appeared and Noh was studied and researched. This made Noh to flourish among people of all ages and walks of life (Council, 2004).⁵

During Japan's defeat at the end of the Second World War Noh's support structure was lost or radically changed and Noh once again entered the phase of dangerous time. Through the devoted efforts of each generation of Noh actors who performed newly written Noh and *Kyogen* plays and toured all over the country, Noh started displaying unprecedented prosperity ever noticed in its history. Owing to its frequent performances abroad it is today gaining high acclaim all over the world.

Noh were successfully transformed from its aboriginal form to a classical form over a period of six centuries through a great amount of cultural and social change. Although there were brief periods in the late fifteenth and nineteenth centuries where its popularity and patronage declined significantly Noh maintained an unbroken performance tradition. Several factors have added to it including the strong passion of Japanese culture towards the old forms (whether aesthetic, political or economic). Instead of being discarded with the emergence of new forms they proceed in their own ways while new forms develop on parallel tracks. As is true in most of the Japanese arts, once Noh was perfected, Noh performers felt it should be preserved rather than developed into newer forms. Other performers created new theatres such as the puppet theatre, Kabuki and various modern forms, which continue to exist alongside Noh. During its early development Noh has influenced by many other art forms such as dance and drama. Although these later arts drew on the Noh structures, techniques and texts, Noh maintained its uniqueness due course. Ultimately Noh reflect a way of life and social structure very remote from that of present-day Japan.

2.4 REPERTOIRE OF NOH PLAYS

When we go back to the history there are more than two thousand years since Noh plays were written It is found that majority of the plays were written during the

time of Tokugawa period (1603-1868) though many of the plays have never been performed on the stage. Nearly two hundred and forty plays performing today were written in the fifteenth century making up the present day repertoire for schools. Popular among them were written by Kannami, (1333-1384), Zeami, (1363-1443), Zenchiku (1405-1468), Motomasa (?-1432), and Kojiro (1434-1516).

2.4.1 The Structure of the Noh Play

Most of the plays in Noh theatre share a common structure. As the play begins, a monk playing the role of what is called *Waki* enters. He does not wear a mask in any of the play. *Waki* arrives at a place while on a pilgrimage over various historical places in Japan. The place reminds the monk of some noble man or woman, possibly an outcast who is connected to the place. Following the introduction the scene is set and the main character *mae-Shite*, enters wearing a mask more often. The term *mae-Shite* is used for this main character during the first half of the plot. The *Waki* then asks the *mae-Shite* about the history of the place and persons associated with it. Initially *Shite* claims or pretends not to know much but gradually a fairly detailed story emerges. Finally the *Shite* admits that he is actually the ghost of a person celebrated in the legend of that place. The disguised person *Shite* then leaves the stage whose exit is termed as *nakaiti*. This marks the end of the first half of the

play. However this does not mark an interval for the audience. The *Waki* continues to remain on stage and begins a conversation with the *ai* (a *kyogen* actor without a mask who has been waiting at the *hashigakari* (a bridge that connects the stage and the dressing room and also functions as the extension of the stage)). This conversation consists of the *Waki* repeating the questions asked earlier by *mae-Shite*, and the *ai* repeating the *mae-Shite's* answers. This however is in witty and simpler words. Then the *Waki* tells the *ai* about the person whom he had just then met and parted from. The *ai* explains that this must have been the ghost who haunts the place in disguise. After suggesting to the monk to pray for the ghost the *ai* disappears. The *Waki* puts this suggestion to practice. But while he is praying he enters into a dream-like state (*mgun*). The ghost appears again this time not in the world as such but as part of the *Waki's* dream. He wears a different costume from the one worn in the first scene. In this new guise he is called the *ato-Shite* or main character of the second half of the plot. The *ato-Shite* speaks of his obsession with the past and the agony he endures in the present and asks for the monk to pray for his release. The *Waki* continues to pray until the ghost, set free by the prayers, expresses his joy by performing a dance. At the conclusion of the dance the *ato-Shite* disappears.

A Noh play is a drama in which the *Shite's* ghost, upon entering the dream world of the *Waki*, is also able to enter the subconscious of each member of the

audience. They share the confession of his obsession with mortal life and his agony in the after-life and his request for prayers for his recovery are addressed to them too. His liberation is symbolized by his exit from the stage. The plays in the Noh repertoire are ranked according to difficulty, and an actor must have the permission of the head of the school to perform certain plays. This permission is granted when the head of the school deems the actor skilled and experienced enough to perform the role. The particular plays which serve as the landmark of development vary somewhat from school to school, but the four plays which most often serve this function are *Shakkyo*, *Midare*, *Okina*, and *Dojoji*. Actor Tsumura Reijiro of the Kan-Ze school claims that for a Noh actor this play (*Dojoji*) presents the single most important barrier to be overcome in order to be accepted as a fully qualified member of his profession. The critical evaluation of this first performance is of such importance that it can dominate the course of his entire professional life (Schechner & Appel, 1990)⁶.

Based on the subject treatment and the main characters-such as god, men, women, lunatics, or demons- the Noh plays are classified into five groups. Although the time of its early implementation is unclear, during the Muromachi period Zeami modified the concepts of *Jo*, *Ha*, *Kyu*, a fundamental principle of an organic movement which is derived from the central *Bugaku* principle. He decided and arranged the performance in to five segments that is *Jo*-represents one introductory

movement, *Ha-* represents three developments and *Kyu* represents a final sequence. The play *Okina* is an exemption in that; it stands alone more as a ritual than a performance for entertainment. In the Edo period all performances started with the *Okina* and then were followed by each play from all five categories. The duration of the performance is from morning and continues through the day that begins right in the morning.

2.5 CLASSIFICATION OF NOH PLAYS

Noh plays are classified in to five groups that is Kami-Mono (god plays), Shura-Mono (warrior plays), Kazura-Mono (women play), MonoGurui – Mono (madness plays), Kiri Noh (Demon Plays).

2.5.1 First Group: God Plays (Kami-Mono)

The first category plays are called *Waki* (side) Noh, *Kami* (god) Noh or Shinji (Shinto ritual) Noh. The main character *Shite* usually represents the god in this plays. God appears in the human world for moment and praises the peace and wealth of the world with blessing. Sekine (1985) is of the opinion that generally the plots of plays in this category plays are usually simple stories based on well known myths. Such plays render a mood of celebration and joy. Consequently, they are not dramatic

and they serve to cater to a religious function since their performances express a search for peace by means of the performance. The *Shite* character gives blessing to the *Waki* and the audience. Sometimes the *Shite* will be the spirit of a tree or flower which is the religious substitute to the god or goddess. According to Konparu (1983) the *Kami* (god) in Japan, has no specific form and is always considered as being manifestation of logos. Typically *kami* has existence only in thought and language but in Noh they are portrayed with concrete images. This shows that the introductory plays mostly concentrate on harmony of joy and blessing. The religious association the portrayal of the icon and the aesthetic qualities of such kinds of plays usually involves the creation of an auspicious atmosphere.

2.5.2 Second Group: Warrior Plays (Shura-Mono)

The second category plays are called *Shura* – Noh or *Shura-mono*. *Shura* was a war-loving evil god in Brahmanism and the protector of religion in Buddhism (Sekine, 1985). Generally the *Shite* will be the ghost of a famous warrior from the Heike (*Taira*) or Genji (*Minamoto*) family. The topic of *Shura* Noh plays are all about the Samurai warriors who died in the battle and whose souls are involved in revenge. The agony of this warrior in hell and the recovery from it are the main elements in the theme of the plays. A majority of the plays are tragedies (*make-shura*) and written

based on the tragic fall of the *Heike* families. *Heike-Monogatari* (The tale of the Heike) forms the base story for these plays. The main aim of this category of plays is not to show the battle but to show the after effects of the battle and a wandering soul whose body is dead. Konparu (2005) believes that in this sort of plays, time and space are transcended as life is viewed from the perspective of death. The first part *Shite* speaks of something that happened in the past and the second part enact that tale in the present world in the form of effective dramatic concentration. Often such plays end up with the departure of the *Shite* after *Waki* prays for his soul with a rapid tempo.

The above mentioned paragraph high lights the fact that the warrior plays can create an atmosphere of bravery and vigor and also provide scope or inspiration for energetic physical action involving both depression and the glory of death.

2.5.3 Third Group: Women Play (Kazura-Mono)

Kazura in Japanese literally means wig. Generally the *Shite* in these plays has to wear wig to portray women characters. The main sources for the women plays are the *Genji-monogathari* (Tale of Genji) and the *Ise –Monogathari* (Tale of Ise). Music in these plays are more melodious than in any other group and the movements are more gentle and minimal. As Konparu (1983)⁷ said these plays draw the viewer into the elegant evocative and mysterious state of grace (*Yugen*). Usage of the most

elaborate and wonderful masks and attractive costumes it can really fascinate the audience through its performance. Women Noh is having the most important position in the Noh world among the five groups in the repertoire. According to Sekine, (1985) love in these plays is revealed as a great effort and struggle for the heroine. With the influence of Buddhism, Zeami and other authors the character of the heroine is torn between passion and sinful suffering which makes love more painful and sad. Most of the plays in this group have the structure of Mugen-Noh, in which there is an intermission which divides the play into two halves. It is obvious that when a woman character is the central part of the play it gives special emphasis on creating a graceful atmosphere. Apparently this type of play makes the most representative use of song and dance; the very basis of the art of Noh. As it shows, the seed of this category is filled with grace to provide a proper theatrical effect on the stage.

2.5.4 Fourth Group: Madness Plays (Monogurui–Mono)

The fourth group of plays known as madness plays or lunatic pieces is most dynamic and dramatic. These plays also have a great variety of themes. The *Shite* will be distressed on emotional or psychosomatic basis. As Konparu (1983)⁸ remarks that, the apparent madness of exorcism and shamanistic religious rites were part of the original form of *Sarugaku*. Transformed in the form of passion to god this category of

Noh was named madness. Many of the fourth category plays show the realistic or imitative acting style. Further this includes a variety of genres like entertainment, love or jealousy, with a dramatic emotional piece set in the present.

It shows that many of the plays in this category make an immediate harmony with the audience since the action required no explanation. The element of madness is theatrically so effective that any play in this classification is enjoyable beyond doubt.

2.5.5 Fifth Group: Demon Plays (Kiri-Noh)

This category has a more dynamic plot than any other group in Noh. These plays are performed fantastically and vigorously. The action of the play is much faster compared to other plays and sometimes the actors even do acrobatic performances on stage. Zeami suggests actors to do this category play with lots of energy and vigor so that it can surprise the audience. The *Shite* portrays Non-human, Demon, Evil spirit, Animal or an Imaginary character with human heart. It seems that the Demon plays show quality of delicacy within strength.

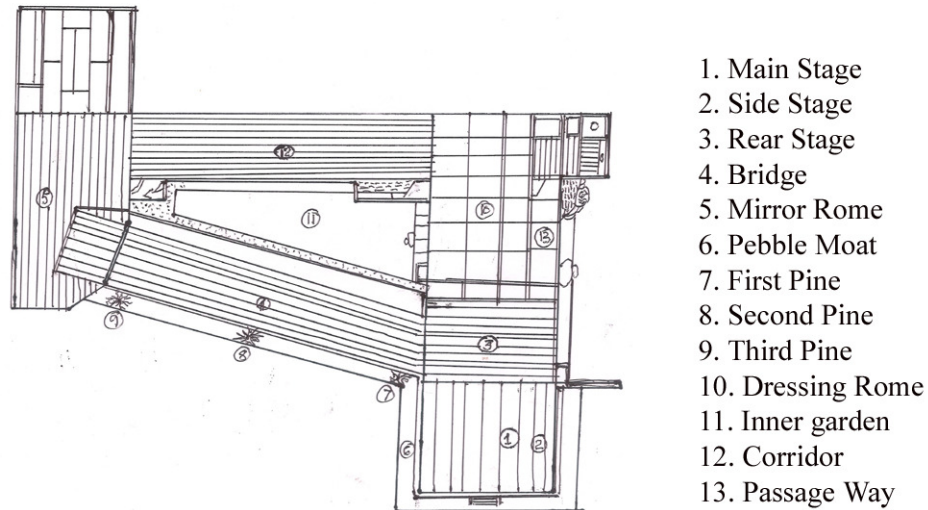
The above mentioned groups show that classification of plays started since the time of Zeami and it was a custom to take one play from each group and perform in the above order. It also reveals the effect and importance of *Jo*, *Ha*, *Kyu* in the structuring of the performance. Further it reveals that the classification of the Noh

plays was determined not only by the subject matter but also by the role of the *Shite* or protagonist. It should be noted however, that these classifications were applied to an existing collection of plays. Although rarely performed in the original five movement format, performance today still follows the same general arrangement.

2.6 THE STAGE OF NOH THEATRE (NOH BUTAI)

Years of research and innovations of the Noh artists ended up with the most scientific and transparent form of a performance space called Noh butai. According to Kishibe (1974) one has to know the style of the stage to identify the specific nature of Noh. Noh butai (Noh stage) is a term that incorporates with the main stage, bridge and mirror room (see Fig 2.1). The stage is a square area with a blend of three spaces called hone butai- the main stage, Waki-za -the side stage and ato-za -the rear stage. Noh stages today are built in accordance with a code established in the Edo period called the Tokugawa Government Noh Stage Design Standards. With specified dimensions of each part, as well as the structure, construction method, materials, ornamentation and other details (Konparu, 1983). The stage is an empty space that gave more possibility to the performer and heightens the symbolic nature of the space. The entire performance area is elevated 136 cm from the audience level and is viewed from two sides.

Figure: 2.1 The Plan of a Noh Stage



2.6.1 The Main Stage (Hon butai)

Hon butai or the main performance area is about three hundred and twenty square feet of three-dimensional solid space with four pillars and a roof. There are cross beams about twelve feet from the stage floor and the ridgepole is about twenty-one feet from the floor. The stage floor is about three feet higher than the ground level. This foremost performance space is divided into three main areas Jo, Ha, and Kyu representing rear stage middle and front. Each area is further divided into three parts forming right, left and center stage from an actor's angle. The first division Jo-za is upstage right where the main entry and exit happens. The next area is called Daisho-mae the upstage centre. The drummers usually sit just behind this.

The third area, *Fue-ze-mae* the upstage left is where the flutists are seated. The second partition of the stage represents the *Ha* (breaking, development) region also having three divisions that is *Wakisho* known as *Waki* front on the centre right, *Shonaka*-the centre stage and the centre left known as *Jiutai-mae* in front of the orchestra area. The division of the third area is on the down stage that represents the *Kyu* (active, climatic) region. On the down stage right corner is what is known as *Sumi* that has a pillar named sighting pillar (*Mistuke basira*). *Shosaki* is down stage centre which is the foremost part of the stage and *Waki-za-mae* downstage left is in front of the place where *Waki* the second character is seated.

The above references provide a clear picture of the main stage in the Noh theatre architecture. It is clear that the division of the Noh stage depends upon several factors. The stage itself contributes classical composition of the play since it is fixed on the basis of actions and activities of the characters on the stage. Learning about the nine divisions of the main stage is very important for a Noh actor since most of the authors' use these units while specifying all the movement and action in the choreography. The major part of the performance takes place in this main stage which is based on the *Jo-Ha-Kyu*-Philosophy.

2.6.2 The Side Stage (Waki-Za)

The side stage is a performance place developed by the end of the sixteenth century as part of the formation of the Noh. This place is designed as the extension of the left side of the main stage. There are two performance positions on the stage. One is made for Waki and the other for Jiutai (chorus). Waki's seat is at down stage on the border line of the main and side stage and the Jiutai sits on the up stage of this particular locale. Total area of Waki-za is nearly about four feet from the left side of the main stage with a railing on two sides. The roof of the main stage covers the side and the floorboards that run vertically.

2.6.3 The Rear Stage (Ato-Za)

The Ato-za is an extension of about nine feet back from the upstage or Jo region of the main stage. This place is covered with a thatched roof shed that is an extension of the back of the main roof. The place occupied by the flutist and the drummers known as hayashi-za is the main performance position on the rear stage. The second performance location, upstage right corner of the rear stage is designed for the kyoken-attendant-of the Shite called Kyoken-za. Occasionally, the kyoken of the instrumentalist may sit just behind the Shite Kyoken.

2.6.4 The Bridge (Hashi-Gakari)

Hashi-gakari is the second part and a unique feature of the Noh butai. The meaning of hashi is bridge and *gakari* is suspension. This pathway among the main stage and the mirror room is open on both ends with railings on both sides. Its peaked thatched roof is separate from main stage roof and ceiling that is refined with beautiful roof beams. Hashi gakari with 42 to 77 feet length and 4.97 to 6.96 feet width is divided in to three parts based on the *Jo Ha Kyu* principle. The first division represents *Jo* known as mask board where the actor challenges the existence of the mask located next to the mirror room curtain. *Ha* place is known as the music board where the actor starts to move based on the rhythm of the instrumental music located on the centre part of the bridge. Finally, at the fan board, the actor grabs the attention of the audience to the holding of the fan in their hands. This is the *Kyu* place located next to the main stage and the upstage part of this area called *Kyogen-za* is the place for the *ai-kyogen*. The bridge is generally in an angle of 100 to 105 degrees from the main stage even though there are slight variations based on the width and length of the bridge. According to Konparu (1983) hashi-gakari (suspension bridge) means something aerial. Thus, the emphasis is more on the time-transcending journeys between this world and the other world of ghosts and spirits than on the general daily routine of the real human beings. To symbolize the natural background of the journey

there are three young pine trees set on the pebble mote in front of the bridge. The pines of the Noh stage function as visual land marks for acting and are used in choreographic instructions. It is also important that the curtain and flute player should be in a straight line so that they could see the entrance and exit of the actor which help in timing the length of the music piece.

The mirror room-is an extension of the dressing room and perhaps also an extension of the bridge but the curtain the separation and makes this place separate. There is a full-sized mirror in this room where the costumed Shite sits in front and gets into the masks and concentrates on becoming one with the image in the mirror. There is place for musician to sit and tune their instruments where the real invisible performance of the Noh will start. After the tuning up the instrumental players proceed along the far side of the bridge and take their places on stage when it is time for the Shite to enter. *Shite's* performance starts behind the raised curtain similarly and continues even after the curtain is lowered. He continues his stately pace in character until he comes to a stop at a certain spot (Konparu, 1983). Noh begin and end in the mirror room reflecting very important and special places in the Noh theatre. This is the place where the actual beginning and ending of the performance happened. This is the place where the actor transforms as his character. This is also a preparation place for both musicians and actors. There is a curtained door near the entrance to the

bridge from the mirror room. This door is called *makuguchi*, which is framed by two pillars called *makuguchi-bashira*. There is a huge curtain *age-maku/kir* hung from the top between the two pillars used for the beginning and ending of the Noh. Usually the colors of the curtains are purple, white, red, yellow, and green from left to right. Two lower sides of the curtains are attached with the bamboo pole and the seated assistants use to rise and lower the curtain based on the command of the actor.

2.6.6 Audience Place (Kensho)

The literal meaning of *kensho* is the seeing place as translated in the literal sense. The audience space is divided into four units based on the angle of the seat. The first one called Shomen is the area directly in front of the stage and the next is the area facing the side known as Wakishomen. The third one Naka-shomen is the wedge in between the shomen and Waki-shomen or middle front and finally the Ji-ura is the place behind the chorus, which is rarely used for seating today. Over the years there has been a change from tiers of tatami-matted platforms to rows of modern theater seats that can ideally accommodate 350 to 500 audiences. However some traditional Noh theaters still maintain the old style. A wide area of rack with pebbles that separate the audience and the performers is named *Shirasu*. The gap between the *shirasu* and the main stage is formally bridged by a set of three or four step ladder

(*kizahashi*). Nowadays there is no function for this stairs except it is the mark of the center of the stage.

2.6.7 The Dressing Rooms

The dressing rooms in the Noh theatre are plain rooms with flooring by tatami-mats. Dressing rooms is connected with the mirror rooms by a sliding door. Generally there are separate rooms for Shite, Waki, instrumentalists, and kyogen players with the exception of some buildings where the performers share the rooms.

2.6.8 The Pillars in the Noh Stage

There are four pillars that provide border to the main stage. Every pillar is connected with some purpose and perception than just a support to the roof or ornamentation on the stage. As it gives a three dimensional quality of the performance to the audience it works as a visual landmark to the performers.

Shite bashira is the pillar which gives the central position to particular Shite performance while the second one Mituke bashira literary means sighting or eye-fixing pillar that helps an actor to determine his own position on the stage, particularly, while acting with his mask on. The third pillar is near to the position of Waki character is known as Waki bashira and Fue bashira while the fourth one is

located on the upstage left just near the flutist. Apart from the four main pillars there are pillars called Kirido guchi at the back of the stage. Kuogen pillar is near to the Kyogen seat, the upstage right corner of the rear stage where the bridge joins just behind that Koken pillar, is closest to the Koken's seat. This shows that even the name of the pillar is based on the function or location of it. The stage floors are fully cleaned and polished like a mirror which helps the actor to make his movement fairly smooth and graceful; moreover, the reflection of the figure of the actor generates fantasy images on the stage. Fixing big hidden pots under the stages in several spots to reverberate the stamping of the actors feet is one of the uniqueness of the Noh stage design. There are four to six pots under the main stage, two to three beneath the rear stage and three under the bridge.

Rather more than a simple platform for the performance the Noh stage is an architectural space that creates drama with the indefinable participation of the audience. The design in Noh butai is more connected to the needs of the performers to create the character of Noh acting. The structure of the Noh stage is different from the idea of proscenium theatres and may be very close to the new avant-garde experimental theatres like the thrust and intimate performance studios or stages without curtain or theatre with stage and seating at the same level.

2.7 THE MUSIC OF NOH THEATRE

The music of Noh performs live on stage to create a harmony of energy and creative liberty for the performance. Music is the most important part in Noh performance as it creates the atmosphere and mood of the performance. The five elements in Noh music consists of *Utai* the solo singing by actors and chorus in unison and an ensemble of four instruments named *Fue*, *Kotsuzumi*, *Otsuzumi*, and *Taiko*. In addition there are sounds like the rhythmic stamping created by Shite actor on the stage and the set of bells used by the *Kyogen* actor.

2.7.1 The Vocal Music (Utai)

The vocal music of Noh chanted or spoken named *Utai* is a kind of poem or song. Although the construction of the drama varies according to the plot it is based upon a stereotyped form. This consists of sections placed in a certain order. Each section of singing consists of stereotyped melodic units. The melodic line is one that mainly conveys the words and their meanings to the audience (Kishibe, 1974). Thus the progression of Noh drama is exclusively connected with *Utai* that consists of non-rhythmic prose, (always delivered by an actor) either in non-metrical chanted verse or metrical chanted verse. The chorus sits in two rows; front and back, in a place called *Jiutai-za* and do the dynamic chanting known as *Jiutai*. During *Jiutai* the chorus

members describe the events, surroundings and recite the emotions of the character like some narrator. In principle, all Utai consists of phrase units (*ku*) of twelve syllables, a hemistich of seven syllables followed by a hemistich of five syllables. This form arose from the long tradition of Japanese poetry and also appears in children's songs and folk songs. The physiological advantage may be as great as the literary precedent: sung in a standard melody and at a standard tempo, a unit of twelve syllables can usually be managed comfortably in one breath (Konparu, 1983).

Although the timing and the appropriate tone of the chorus members is controlled by the leader of the chorus named *Jiashira* they never try to bring a harmony in their chanting. Therefore each member chants in his individual voice. It is important to have an idea of the tone system of the melody and the vocalization of the Utai. *Yowa-gin* (gentle or melodic mode) and *Tsuyo-gin* (the stronger or dynamic mode) the two styles in vocalization of Utai give more specific impression on the Noh music and chanting in particular.

2.7.2 Melodic Mode Chant (Yowa-Gin)

Literal meaning of this mode of chanting is weak singing which also was known as soft singing (*Ju-gin*). This type of singing is used to express the complexity and sorrow depicted in the play. It has a recognizable melody with fixed pitches.

There are base pitches with a perfect fourth apart namely *Ge* (low) *Chu* (middle) *Jo* (high) and *kuri* (upper). However, standard pitch of singing depends upon the nature of the play the role and performer.

2.7.3 Dynamic Mode Chant (Tsuyo-Gin)

This strong mode of chant which is also known as *go-gin* is used for passages expressing excitement, bravery, or solemnity. The effect of this strong singing is very different from the melodic chanting. Rather than melodic rise and fall it is a kind of abstract melody with certain levels of intensity. A greatly refined musical technique is required to master this style of *Utai* and bring its beauty and power to life.

2.7.4 Intoned Speech (Kotaba)

Kotaba are a prose passage which is in contrast to the verse sung in either melodic or dynamic mode. For example, it is such as the *Waki's* speech of self-introduction delivered in a non-rhythmical way. These speech passages are not distinguished by modes and are given only by an individual actor, never by the chorus.

It is evident from the above discussions that *Noh* required a natural voice in its chanting that produce a diaphragmatic breathing, reverberating through the chest

and head, and resonating within the oral cavity so that it sounds as though intense and swallowed. There are different categories of voice production in Noh that is classified in a traditional way based on the subjective and emotional criteria; however, it gives no concrete indication of pitch or physiological descriptions.

2.7.5 Instrumental Music (Hayashi)

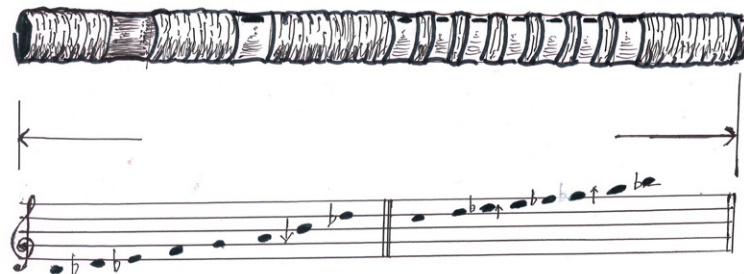
The instrumental music of Noh jointly called *hayashi* or *Noh-bayashi* is composed of four musical instruments. As Kishibe (1974) remarks, that the instrumental ensemble of the Noh called *Shi-byoshi* generates a strong impression in creating a perfect atmosphere for each scene. The specific style of the ensemble structure in rhythm, call by drummers, and the refined style of elasticity contribute to this impression in actual performance. The refinement of the timber on each instrument is emphasized. The specialist who plays each instrument will be from different families or schools who have inherited sophisticated skills and style of performance.

2.7.6 Flute (Fue)

The only wind instrument in the *hayashi* is the flute called *Nohkan*. It is a unique instrument that is made of bamboo (not a single piece but a pipe constructed of

eight or twelve strips of narrowly split bamboo) with seven finger holes. *Nohkan* is special in not following a particular pitch or tonal scale thus each of them has holes located in different positions and the strips are dissimilar in length (See Fig 2.2). *Nohkan* collaborates in performance with *Utai* but its melody is different in line from that of the chanting. Generally there are two ways in which the instrument is played. The first one with a matching rhythm called *Awasebuki*, and the second one *Ashiraibuki* the unmatched companion that is incompatible in rhythm with drums and chorus. The *Ashiraibuki* is used to decorate the melody of the vocal music and express the state of mind or emotion of the main character to create a particular atmosphere.

Figure: 2.2 The Noh Flute



2.7.7 Small Shoulder Drum (Kotsuzumi)

This is a small two headed hand drum with animal skin positioned on both ends of a hollow wooden hourglass shaped body (See Fig 2.3). This is held in place by an orange colored cord (*shirabe*) laced through holes with a rim on its head.

Kotsuzumi is played by grasping the tuning cords *shirabe* with the left hand at the same time holding the drum up at the right shoulder and striking on the skin with right hand. The player controls the pitch and tune by manipulating the tension exerted on the cords with the left hand as well as manipulating the fingers on the right hand to strike the drum. For making the best tune and sound the skin should not be too dry. Therefore the player keeps breathing or putting saliva-wetted paper to the back skin or breathe on the front skin to keep it moist. The player continuously pays attention to the condition of the instrument

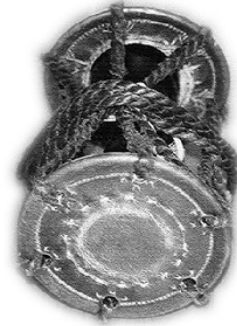
2.7.8 The Large Hip Drum (Otsuzumi)

This is the drum that is also known as *Okawa* or large skin, which makes a sharper, higher sound and does not have variable pitch (See Fig 2.4). The cord of the large drum is tight so that the sound is determined by the strength of the strike or the player holds the drum skin after he strikes it. For about an hour before the performance, its cowhide skin is roasted in charcoal fire on both sides to make it dry and tight as possible while fixing them firmly on the body. The drummer grabs the cords with his left hand, rests the drum on his left thigh, and sounds it with his right hand. In this position, this large hand drum creates a contrasting sound along with a small hand drum that resonates in a well-balanced manner.

Figure: 2.3 Kotsuzumi



Figure: 2.4 Otsuzumi



2.7.9 Drum (Taiko)

This drum, considerably larger than the other two drums that has a fixed pitch like *Otsuzumi* and is put on the floor with a stand and beaten with two drumsticks (See Fig 2.5). There are two types of techniques that the drummer uses here to play this instrument. One is to strike gently holding the sticks against the skin so that it can prevent the drum from resonating while the other way is to bounce the stick with different strengths to make strong, medium and gentle sound. The usage of the two drumsticks helps the player to create complicated rhythms that are often use to portray superhuman characters-such as god, *Oni* (demon) and spirits to add attraction to the Noh drama.

Instead of accompanying the dance or *Utai* the *hayashi kata* (instrumentalists) structure the music of Noh on an equal footing with *Shite* and *Jiutai*. *Noh-bayashi* not only leads to the development of the play during a concert with its

vocal music but also creates a dynamic rhythm which is as pure instrumental music. This in turn gives artistic life to the dance of the performer. The highlight of the Noh music lies in the most sophisticated combination of fitted and free rhythm between the vocal and the instrumental harmony (Kishibe, 1974). With the most economic use of instruments, Noh achieve one of the deepest and highest expressions possible in theatre. As a result, it is very different from the background music or accompaniment and occupies a particularly significant place in Noh.

Figure 2.5 Taiko



2.8 THE NOH COSTUMES

The costumes used in the Noh are called robes. According to Konparu (1983) it is outstanding in its texture, colour and form. Its weave, embroidery and patterns are indeed of great historical and cultural interest. Costume, like other elements of Noh is a system in which components are combined in accordance with certain rules. *Shozoku*, the inclusive term of the costume worn by Noh actors is roughly divided into four categories. *Kitsukerui* is a kimono like undergarment, *Uwagirui*, the outer

robe, *Hakamarui* a long stiffed divided skirt resembling baggy trousers, and *Obirui*-the ribbon.

2.8.1 Kitsukerui (Under Robe)

Generally there are three kinds of under robes which provide the shape for the costume.

- *Surihaku* (foil appliqué) is a small sleeved robe of pale white color with appliqué of gold or silver foil, which represents a woman's skin. Generally, the gold foil on fabric with red indicates a young woman, while silver foil without red for middle aged or older women and in special case there are also robes with a stylized fish scale pattern in gold or silver.
- *Noshime* (striped) is a usual under robe that is commonly used for aged male characters, soldiers and common villagers with small sleeved robe in plain striped or checked fabric.
- *Nuihaku* is also used as under robe which is the same as that used for the aged male, soldiers and common villagers.

2.8.2 Uwagirui (Outer Robe)

There are twelve kinds of outer robes in the Noh costumes that vary according to characters types.

- Karaori, (Chinese weave) a representative of Noh costume is a small-sleeved robe of lush brocade, woven in Chinese style, one of the comparable intricacies. Karaori with red colour is used for the young woman and without red used for middle aged or old women characters.
- Nuihaku (embroidery, foil) is a small sleeved robe with gold or silver foil appliqué and embroidery on a satin weave base. The effect of these shimmering, gorgeous robes beautifies the Karaori and is used for both male and female roles.
- Atsuita(thick board) is similar to the Karaori but with geometrical patterns and used as under or outer robe principally for male characters.
- Choken meaning long silk is a diaphanous broad sleeved unlined cloak that is used for dancing. It has a gold thread pattern woven with the ground of white, purple, scarlet, pale green or pale blue. This is mostly used for female characters but sometimes is worn by noblemen characters in warrior Noh.
- Maiginu (dancing robe) is nearly the same as Choken (dancing robe) but front and the back of the borders are seamed at the sides and there is no tie cord.
- Kai ginu (hunting robe) is a loose cloak with a round collar and threaded cuffs. Lined Kai ginu is worn by the god, demon, other spirits and the unlined graze by the court nobles and the god.

- Noshi (direct robe) is much similar to the unlined Kai ginu and is worn by emperors and aristocrats.
- Happi (receiving the low) is made with the same fabric of Kariginu .In that the striped one is used for the nobles of Taira clan with the right sleeve slipped off the shoulder, rolled up and inserted vertically into the back. On the other hand lined one is used for the Minamoto warriors and demons.
- Sobatsugi (follow next) is a sleeveless *happi*, which is used for common warrior, attendants and Chinese characters.
- Suo (plain cover) is the everyday dress of an ordinary person in medieval Japan. It is a wide sleeved hemp robe with stencil dyed designs worn with matching trousers.
- Hitatare (direct cover) is wide sleeved common dress of a warrior consisting of a matching robe and trousers like the suo made of stiff lined silk. This is sometimes worn beneath the trousers to give them shape and sometimes the robe is worn without the trousers.
- Mizu goromo (water robe) is a short wide sleeved cloak of very thin silk that is categorized by weave and pattern as plain weave, striped and gauze weave. The brown, plain weave is frequently worn by the Waki as a traveling priest, gauze weave by female characters and the striped by male characters.

2.8.3 Hakamarui (Trousers)

The four kinds of trousers called Hakama is one of the unique designs that evolved from the traditional costume of Japan. There are variations in color, shape and texture based on the character types.

- Okuchi (large mouth) is the plain colored hakama with back of stiff weave and softer pleated front, having very large openings at the ankles that are used for a variety of both male and female roles. They are usually white but may also be colored in red, purple, light green, or brown decorated with a repeated crest pattern.
- Hangir or Hangiri (half cut) is similar in shape as okuchi with gold linings and large design patterns made to portray gods, demons and warriors.
- Naga bakama (long hakama) is the hakama with very long trailing pant legs, upon which the performer treads, which is usually in scarlet colour.
- Sashinuki (laced) is a soft baggy pantaloons laced with cuffs and tied above the ankles allowing the fabric to balloon and fall softly to the ground.

2.8.4 Kaburimono (Headgear)

There are different kinds of head gears and wigs that incorporate with Noh Costume.

- kashira is a large mane like headpieces of red, white or black worn by supernatural beings, deities and demons.
- Katsura (wig) is the type of wigs which include the woman's wig Katrura usually tied at the back, the long wig (naga katsura), the long switch (naga kamoji), the acolyte wig (kasshiki katsur), disheveled tresses (midare bin), the old woman's wig (uba katsur) and the old man's hair (jo gami).
- Tare (flowing) is a wig similar to katsura but worn with the hair flowing with black colour for young male and female characters and white for old characters.
- Kammuri (crown) is the official headgear worn by nobles, shrine officials, gods, and Chinese characters as well as special crown indicating dragons and demons in kanawa.
- Boshi (hat) represents all kinds of hats and caps worn by monks and other characters.
- Eboshi(bird hat) is a lacquered hats has a high crested peak especially those worn by court nobles in ancient times.

- Zukin (kerchief) is hoods and cowls worn by members of clergy.

In addition to this, the musicians, chorus and stage assistants usually wear formal male attire that is black kimono with white family crest and Noh hankama. Traditional Japanese clothing is made of flat fabric without tucks or darts and fitted to the body by folding and tying without buttons or snaps. Plain narrow bands are used over the under layers of the robes and bands of special fabric which sometimes has embroidery on the outer layer (Konparu, 1983). This shows that shozoku is more than a suit. However, with the kahatsurui (wigs) and kaburimono (headgear) it expresses precisely the character of the role being played. Further, it represents several hundred years of Noh tradition as a commitment towards preserving Noh in its true spirit and form. By donning the costume the actor accepts this commitment and dedicates himself to become the character he plays. So it might be true to say that the purpose of wearing the costume is more to enable the actor to transform himself to the character than to enable the audience to recognize the assumed identity of the character.

Figure 2.6 Noh Headgears



Katusura



Kashira



Eboshi-Samurai



Eboshi-Nashiuchi



Eboshi-Maeori



Ui-Kammuri



Sui-Kammuri

2.9 NOH MASK AS THE ESSENTIAL PART OF ACTING.

In early religious rites it was believed that the mask itself was the god. So to cover oneself with the mask is equal to changing oneself into the form of god. Thus when mask was incorporated into dramas for transformation of appearance masked drama was created (Konparu, 1983). A remarkably important function of the Noh masks is to help the actor transform to be the character. In other words, putting on the mask called *Omote* enables the actor to achieve the depths of identification with his role. The Japanese tradition believes that the Noh mask is rather part of the actor's body and when combined with particular costumes they together symbolize the character being played. According to Takahashi (2004) The Noh mask helps the *Shite* to reach deep concentration while doing the performance. He further believed that there exists another world inside the *Omote* and it is the gateway leading to the other world. This mutual exchange of identification of actor with character in the other world is the heart of the Noh performance. Without this the ultimate aim of performance which is compared with the blooming of a flower is impossible.

Thus Noh masks have a far more intimate, mutual relationship with the actor than any other items used in Noh theatre. Noh actors use the word *Omote*, meaning 'front' or 'faced' rather than the common name used to refer to their masks. It is not simply due to the importance placed upon their care and handling but also the

recognition of the mask as a companion that provides an entrance into the world that the actor is attempting to create (Hisao, 1984).⁹ The Noh mask as we know it today was brought to its present level of perfection during the late fourteen and early fifteenth centuries. The name of the type of mask to be used in a play is specified in the chant book. Although in practice there is considerable variation depending on the performer's interpretation of the role as well as the range of masks available (Konparu, 1983).

2.9.1 Types of Noh Masks

There are varieties of masks approximately one hundred and fifty types of them that are in use in Noh today. As there are masks which are similar included among these it is possible to group them into large divisions by their characteristics. Yashuo, (1984) Identifies six basic types of masks namely Okina, Kijin, Jo, Okato, Onna and Ryo.

- Okina(God) Okina, is the principal god mask of Noh and is used only in the play named Okina which was perfected in the early Kamakura period (early thirteenth century).

- Kijin (Demon) Kenji (Dimen-god) is the mask meant to depict the horrible features of a righteous demon that will dispel evil fiends which developed from the Buddhist statues
- Jo (Old Man) mask also took shape pretty early and is used particularly for the character of a godly old man. Thus reflecting the general notion in ancient times that the elderly person is closest to gods and spirits.
- Okato (Man) originally created as the mask of male deities from the end of the Kamakura period and developed until the thirteenth century Nambokucho period. From Zeami's period onwards this mask represented the noble man's character.
- Onna (Woman) masks increased rapidly in number with the expansion of the repertoire of plays Zeami's period. The standard, classic young woman mask represents the noble woman of Heian period. As (Hisao, 1984) believed the woman mask of Noh help to express extremely delicate emotions to a skillful actor on the stage.
- Ryo (Spirit) mask represents both divine spirits and vengeful ghosts.

Before each performance the leading actor in the Noh, the Shite, puts on his costume and wig facing a large mirror in the Noh theatre green room. After a brief period of silent contemplation the Shite lifts the mask and faces it as though in

greeting. He then places the mask over his face and moves onto the stage (Richie, 1984).

Figure 2.7 Noh Masks

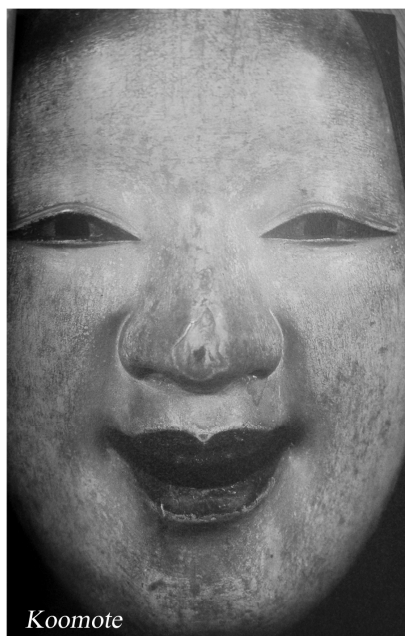
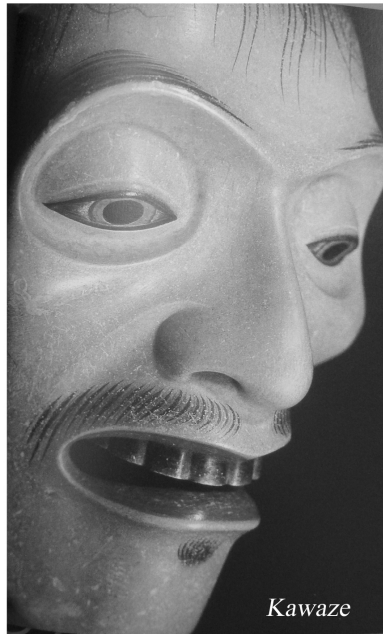


Figure 2.8 Noh Masks



As Hisao (1984) believes, Noh is an art that attempts to depict the joys and sorrows of human life. Thus the Noh mask must be capable of expressing the inner world of the human mind convincingly. For this purpose, it must have both a sense of

reality as a human face and a certain amount of abstraction as well. The donning of a mask is considered the most important element in evoking this phenomenon of possession. The Noh mask has the power not only to cover the face of the actor like an ordinary mask, but also to blend with the body. At the same time, it also has the power to act and react in opposition to the performer. Rather it is designed in such a way of harmony with all the other elements of presentation on the stage to draw out and excite the rich imaginative powers of the audience.

2.10 CONCLUSION

Throughout, the history of Noh shows how it has grown in to a full-fledged traditional theatrical performance. By incorporating most of the performance practices Noh developed in to a collective art with the synergy of each performer harmonized in a way that it could produce a peak artistic accomplishment that is known as coincidence and may even seem divine. The structure like division of the plays, its performance, space, costume, music, light and other aspects are all designed to enrich the performance to get to this particular artistic accomplishment. It is better to realize that Noh has been considered as being representative of the traditional performances and at the same time it takes into consideration the contemporary world too. Since the folk and monkey dance Noh has become one of the most celebrated

performing art forms in all most all foreign countries. Gathering and incorporating new trends and ideas while keeping the traditional values Noh has become one of the most sophisticated and classical performances practiced in the world. The above studies confirm that Noh have developed its own performance structure, circumstances and the abilities. All these again depend on the treatises of Zeami the main objective of which is to help the actor reach his ultimate aim on stage. Thus all external elements—such as stories, stage, costumes, music and masks help an actor to develop his internal elements and emotional journey. The external elements can be copied or adopted but the internal elements cannot be easily copied or imitated. It requires time for learning and understanding in order to make them come alive in each individual performer. It is only the actors training that can help an actor create and develop his internal elements in order to make the performance come alive, make them vibrant with his concentration, awareness and energy. Thus the most fundamental question one can ask is how the Noh performer trained and what is he supposed to do as a Noh performer.

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Note:

¹ See the article by Nomura Shiro, Teaching the Paradox of Noh, pp. 204-205 in, Noh and kyogen in the contemporary world

² In Fushi-Kaden Zeami is describing about the possible legendary origin of Sarugaku that related with the Gods, Zeami, Komparu Zenchiku, Omote, Akira, & Kato, Sh uichi. (1974). Vol.26. Iwanami Shoten, P.38

³ Sekine is discribing the historical development of Noh from Sarugaku and Sangaku in his book '*Ze-ami and his theories of Noh drama*'(1985)

⁴ Ibid

⁵ Japan Arts Council's website is provided some historical explanation about acting Kutiyattam and its external elements

⁶ This is taken from the Essays by Monica Beth and Brazell which came in the book edited by Schechner, Richard, & Appel, Willa. (1990). *By means of performance : intercultural studies of theatre and ritual*. Cambridge ; New York: Cambridge University Press.

⁷ Yougen is one of the most important concepts that described by Zeami and Zen Buddhist ideology which Komparu Kunio giving more description about this concept in his book *The Noh theater principles and perspectives*. Warren, Conn. [s.l.]: Floating World ; Antique Collectors' Club [distributor].

⁸ Ibid

⁹ Kanze Hisao is memorising his first experience of putting in to the Noh mask and the connection btween his acting and mask , Kanze. (1984). Life with the Noh Mask. *Mime Journal*.

CHAPTER 3

MAPPING THE TREASURE OF KUTIYATTAM

3.1 INTRODUCTION

Kutiyattam is one of the most incredible performance traditions in the history of world theatre believed to be a supreme legacy treasured by humankind. Kutiyattam shows how a theatre practice survived over the last two millennia on its own aesthetic basis and on the spirit of a pan-Indian dramatic tradition. It is commonly believed that Kutiyattam is the only surviving performance tradition of the classical Sanskrit plays written between the second and eleventh centuries A.D (L.S. Rajagopalan, 1997). The term Kutiyattam is a combination of two Dravidian words *Kuti* literally means combined and Attam is acting. Consequently in real the term Kutiyattam means combined acting. It is extremely fascinating to historically review how an unbroken tradition of Sanskrit theatre survived in Kerala the southernmost tip of India while all other performing traditions of Sanskrit plays have ceased to exist elsewhere in India.

3.2 THE BEGINNING OF DRAMA

There are several theories and debates about the creation of drama in India. The most celebrated theory in these is the divine origin of Natya Veda- the knowledge of acting and dancing. As one of the Kutiyattam historians and scholars Paulose (2006) points out, the early beginnings of Sanskrit theatre in India is normally marked out to Natyasastra during second century BC. According to sage Bharata, Lord Bhrama (the God of creation in Hinduism) created the art of performance. Further, it

believed that Bhrama had handed over the Natyaveda to sage Bharatha who along with his sons propagated it through their performance practices. Their performance in the world of Gods annoyed the sages and as a result, the Gods and sages proclaimed the performers as outcastes. Further King Nahusha who had defeated Indra and won over the world of Gods re-established the performers and their art. The above story seems to establish that the emergence of Indian traditional theatre is more or less mislaid in myths and legends. According to Awasthi (1983) it was during this period and the subsequent centuries that drama evolved and grew. Epics, commentaries, works on humanities, grammar and the plays themselves are the varieties of sources that provide plenty of material on the above mentioned argument. Therefore, the legend of Natyasastra seems to be a parallel story to the growth of drama through various stages adding and incorporating different elements during the course of its development. According to evidence provided by historians there are several theories on the origin of the drama which is parallel to the divine origin of drama and performances.

The first theory claims that drama evolved from the performance of dialog-hymns in Rig-Veda that are dramatically chanted by the priests during the time of burial and sacrifices during the Vedic period, that is, BC. 2000-1020. As Awasthi (1983) remarks, these dramatic dialogues have been an integral element of the textual structure and also a device to develop the narrative of ancient traditional theatre performances. The epics and the *puranas* abound in these dialogue sequences that include prayers on receipt of harvest and children. In the Vedic period sacrifices promoted theatre in two ways. Imitation in the hymns of the dice player brought the performance of sacrifice close to dramas. Secondly, music and dance were employed to entertain the priests at intervals (Paulose, 2001). The Vedic period devoted the

performance to Lord Indra, who is known for his arrogance and luxury. Therefore, the starting point which was the festival of Indra and his heroic actions, created the basis of the ancient theatre. According to Raghavan (1993) BC 3000 is the approximate date to the existence of drama found in Rig Veda. The historical evidence after the excavation of the Nataraja statue prevalent during Indus-valley civilization indicates the concept of *Ardhanarisvara* (half male and half female) and the dance of the Tandava and the Lasya.

The second theory describes the development of drama from the recitation of the two great epics-the Ramayana and the Mahabharata dated around BC.1500. The long and continued tradition of these epics in performance and its performance structure clearly indicate their vital role in the origin and development of drama.

Another theory argues in favour of the secular origin of drama in India that evolved from popular and folk performances. Some of the clues about this practice can be found in the tribal groups of India. There has always been a strong tradition of folk performance of various types, parallel to the classical and literary dramatic tradition both co-existing in a relationship of mutual exchange of themes, conventions, and performing techniques (Awasthi, 1983). The *Jathaka* stories that give more information about several kinds of entertainments and popular performances in those days also provide lots of ideas about the social life in the ancient period and illustrate the rich folk tradition, which emerged from the villages of India. Most of the ballads in this tradition were in regional language and not in Sanskrit which became popular songs yet flourished without land barriers. There were actors, dancers, instrumentalists, acrobats, magicians who used to exhibit their art both in villages and their streets. The only aim of the performance then was to entertain the spectators and it was received well by the community.

The various theories mentioned above point out to the numerous foundations and different elements that contributed to the making of drama. It throws more light and emphasizes on the fact that the art of expression and communication of emotions is as old as the human community is. As Paulose (2001) remarks the origin and evolution of *Natya* is by the fusion of different streams of ancient life of the Vedic represented by Indra, Indus civilization presented by Siva and folk traditions of that time. This fact lay hidden in the story of the origin of *Natya* described by Bharata in *Natyashstra*. Further, it has helped to synthesise that drama survived concurrently at different levels as chant, sacrificial rites, recitation, pageants, processions, improvisatory folk, mime and puppet shows and served its own needs within its own context. Even though there is not much evidence available on the construction of *Natyasastra* it is definite that the Pre-Bharata theatre was more popular and folk-oriented.

3.2.1 Natyasastra Tradition

Bharata's *Natyasastra* was an output of a very scientific and systematic research done on every part of the flourishing theatre and dance scenario of that particular time. For making a fundamental and universal platform for Indian classical theatre, Bharata assembled certain elements from various forms of theatre and dance and refined it to make an encyclopedic treatise on the norms of performance practices. As part of creating a grammar for refining drama and theatre, Bharata took performance from outdoor to indoor. The folk stories were replaced by stories of king and nobles and acting was divided as *Lokadharmi* and *Natyadharmi*. This formulated a set of rules and regulations for play writing and further extended it to performance. Bharata's disciples Kohala, Dattila and others kept up and extended this tradition.

The eminent playwrights like Bhasa, Kalidasa, Sudraka and Sriharsha visualized the stage and composed dramas accordingly. Raghavan (1993)¹ remarks, in the 4th century BC a play named *Vasavadatta Natyadhara* was considered as a well developed state of dramatic art. In brief, the period from 4th century BC to 6th century AD could be identified as the golden age for Sanskrit theatre in India. Lollata, Sankuka, Bhattanayaka and Abhinavaguptha had written commentaries for *Natyasastra* in between 500-1000 CE. However, in the last millennium this Sanskrit theatre started to get weak in terms of its performance and practices. The complexity involved in acting and the difficult grammar of Sanskrit converted Sanskrit theatre into a presentation meant for elite class and thus alienated it as a media of entertainment for the common audience. As Paulose (2001)² observes since 1100 AD there is clear evidence in history that Sanskrit theatre faced total disappearance particularly from the way it existed. From the middle of the 11th century, there was lot of new emergence and developments in the regional forms and languages in India that gave a stable turn to the Sanskrit theatre. Richmond (2001)³ argues that the Islamic emperors ordered a shift in performance to outdoors and encouraged it to the less sophisticated tastes of rural audience. Thus, the performers had to survive as storytellers, jugglers, acrobats and singers. As Venu (2005) observes *Natyasastra* is an elaboration of different concepts of theatre prevalent in different regional languages imbued with certain loftiness. Since the treatises are not a copy of the acting principles of any particular art form, most of the aspects in the *Natyasastra* have not exactly followed the currently prevalent dance and theatre forms. The stories in regional languages presented with their own flexibility attracted more audience. Since Sanskrit theatre could not overcome this situation, it became a part of Indian history. According to Rajendran (2007) albeit with a lot of regional variations, most

of the characteristic features of Natyasastra is survived through the Kutiyattam theatre tradition of Kerala.

3.3 HISTORICAL DEVELOPMENT OF KUTIYATTAM

The history of Sanskrit theatre in Kerala was entirely different from the other parts of India and quite different from the way Natyasastra was practiced elsewhere. South India particularly Kerala has its own tradition in ancient theatre performance and practices. To find out the history of Kutiyattam theatre, one has to know about the Tamizakam, which incorporated three states called Chola, Chera and Pandya. There are evidences that Tamizakam had a rich and fully developed theatre tradition even before Sanskrit classical theatre and literature. Sangham literature that includes *Tolkappiyam* and *Chilappathikaram* are the inheritance of Tamizakam. As D.Appukuttan Nair (1995) mentions, Tamil epic *Chilappadikaram* composed by the Tamil poet Ilango Adigal refers to the enactment of a play titled *Tripuradahanam* by an actor called Kutta Chakyan of Parayur (Paravur Chakyar) in Northern Travancore. This particular reference to the Chakyar staging kuthu (performance) during the period of King Cheran Chenkuttuvan has made certain scholars including the famous historian and litterateur Ullur S. Paramesvara Iyer, to conclude that Kuthu must have been prevalent in Kerala in the 2nd century A.D. Further *Chilappadikaram* describes the Ardhanarisvara dance by Paravur Chakyar and the aptitude of the actor who could express different emotions in his eyes one and the same time . This provides evidence to consider that Chakyar community belongs to Kerala then part of Tamizakam which had a very rich and old tradition of acting that came from the Sanskrit theatre. *Chilappadikaram* also contributed to the evidence about the variety of performances in the ancient time as Kotukottiyattam, Pandurangakuthu, Pavakkuthu, Kuravakkuthu,

Aryankkuthu etc... Plays like Mattavilasa by Pallava king Mahendravarikrama, Nagananda written by Sriharsha, was considered as the earliest dramas performed in Kerala during the 7th century. Nilakanthakavi's Kalyanasaugandhika, a blend of Ramayana and Mahabharata traditions, is considered as the earliest play by a Kerala poet.

3.3.1 Re-Structuring of Kutiyattam (10-11 Century)

As a performing art form, Kutiyattam developed into further codified and stylish form in the time of King Kulasekhara Varman, a Chera ruler of Kerala from 978 to 1036 A.D. He himself the author of the two dramas Subhadra dhananjaya and Tapatisamvarana, is said to have reformed the Sanskrit stage in collaboration with his minister and scholar Tolan, who was responsible for adding the local language in Kutiyattam tradition. With the help of his associates and actors, king Kulasekhara built up a system for performing the drama with sufficient intelligibility on the stage. The results of the research in this field gave birth first to performance text that contains the interpretation of the written drama. This treatise known as *Vyangyavyakhyā* literally meaning sub-text and also become a reward to the actors in that century that provided more opportunity to actors to use their imagination and improvisation (Manodharma). As a result, the method of amplification in theatrical action and meticulous presentation of situation of theatrical potential developed the emphasis of Kutiyattam plays. According to Venugopalan (2007) the duty of the actor also developed into playing narrator and interpreter from playing mere imitator in Natyasastra tradition. He started establishing his character from the point of time of his prime entry in the consciousness of the spectator. However, realizing the danger of limiting Kutiyattam as form of entertainment meant only for the elite, intellectual

taste, the choreographers at this period introduced and developed the role of Vidushaka, the comic character, and made him a popular stock character on stage. Historical evidence says that the innovations of King Kulasekhara integrated the introduction of the Malayalam language by Vidushaka to explain the Sanskrit and regional language passages of the texts. King Kulasekhara developed the two levels of acting based on the requirements of the audience. One was the folk which provided the outer meaning of the story and satisfied the common audience at the same time while the other was an appropriate subtext which converses through the gimmicks of the eyes of the actor that rendered complete fulfillment and delight to the elite audience. The most significant acting conventions like *Pakarnattam* (transformation from one role to another) introduced in this time made Kutiyattam acting unique in the world of performing arts. According to historians this is the time the Nagyar kuthu (single female performance), an offshoot of Kutiyattam originated and developed with the support of King Kulasekhara. By launching numerous changes into the existing format and adding many other enhancements and elevating its power as an intimate performing art, King Kulasekhara remoulded Kutiyattam to a great theatre tradition of the world.

3.3.2 Entering to Temple Premises (12–13 Century)

The decline of Chera kingdom resulted in the transfer of power to village assemblies and temples and consequently both of them became patrons of Kutiyattam. Historians believe that this is the time Bhasa's plays were introduced on the stages of Kerala by Kutiyattam actors. The actors were practicing the new method of presentation introduced by Kulasekhara in several other dramas like *Mathavilasa*, *Naganada*, *Bagavadajuka*. As a development in performance structure Vidushaka

started narrating the past story at the beginning of the play as well as by using regional language, which made it more popular. Further development shaped the individual performance of Vidushaka and brought it the name Prebhandha kuthu or Chakyar Kuthu. By that time most of the performances of drama moved to the inside of the temple premises.

3.3.3 Age of Transformation (14-19 Century)

Kutiyattam began adding more ritualistic aspects in its performance structure and thus made nearly a transformation. Temples started providing a special place for the performance named Koothambalam within the premises. Particular families were appointed for performing in each temple and the presentation of the drama was looked upon as *Yajna* (ritual of sacrifice). It demanded intense responsibility from each family to maintain this tradition and hand over to the next generation. The Chakyar houses became the training center for Kutiyattam, where the young actor received trained from his own uncle.

The acting in Kutiyattam reached its perfection and become highly conventionalized to a great extent by following the principles of Natyasastra. *Vidhushaka* came to the center of the theatrical performance by enlarging his own role to overshadow all the other characters in a play. Didactic and cultural elements were gradually introduced by adding stories from the Epics and Puranas paving a way for adult education and for the moral uplift of the people. Both *Pakarnattam* and the *Manodharmam* become major charisma in acting. As a result Kutiyattam transformed into its present form during this period and became more complex in its performance and practice.

3.3.4 Stage of Declining (19-20 Century)

This is the period known as the declining stage of Kutiyattam. The emergence of a new art form named *Kathakali* one of the traditional dance dramas was the most significant reason behind this. Kathakali became more popular due to several reasons. In contrast to Kutiyattam, it was performed outside the temple and invited people from all castes and creeds. Much the same as Kathakali, *Ottam Thullal* another art form founded by Kuncchan Nambiyar (who was the *Mizhavu* drum player in Kutiyattam) became popular due to its simplicity in the structure of its performance. As Paulose (2006) observes the most important reason for the decline of Kutiyattam was the disintegration of the rigid social structure that prevailed in Kutiyattam. Even at this stage, there were only a few Chakyar families in general and legendary actors in particular, who retained the training and performance of this form. Renowned actors like Paramesvara Chakyar, Ittiyamman Chakyar, Valiya Paramesvara Chakyar followed by his own nephew and disciple Cheriya Paramesvara Chakyar and his disciple Kidangoor Rama Chakyar were responsible for keeping this great tradition alive. In the next generation the legend actor Ammanur Cachu Chakyar who was very famous in doing Vidushaka in Kutiyattam and also in organizing a Kutiyattam Kalari within his own family circle was responsible for producing the heroes of the 20th century namely, Paikulam Ramachakyar, Ammanur Paramesvara Chakyar and Ammanur Madhava Chakyar.

3.3.5 Flourishing Period (20-21 Century)

The later part of the 20th century was very important to Kutiyattam tradition in many ways. This form was exposed to the outside of Koothambalam. Thus the people around the world got an opportunity to witness it. The artists of this period struggled

hard to bring out the best possibilities of this art form and made it a more dynamic and revolutionary form. Painkulam Rama Chakyar is responsible for bringing Kutiyattam to the public from the restrictions of temple theatres. Another legendary actor Guru Mani Madhava Chakyar performed at madras and at New Delhi in the year of 1962.

In 1965, Kerala Kalamandalam started offering a training program for Kutiyattam actors without the barriers of caste or religion under the leadership of Painkulam Rama Chakyar. The legendary performer Sivan Nambudiri became the first non-Chakyar who received training from Kalamandalam and is still performing. In 1970, the first Koothambalam outside the temple was constructed at Kalamandalam under the supervision of late Sri D.Appukuttan Nair. Kutiyattam was performed outside India in 1980 in Paris followed by other European countries. This shows the revolutionary movement that was made that took Kutiyattam from its being a mere ritualistic temple theatre to making it part of the world theatre movement. This made Kutiyattam procure the attention of theatre people and scholars from all over the world. Equivalent to Kerala kalamandalam the other institutions and Gurukulams like Margi Thiruvananthapuram, Ammannur Chachu Chakyar Smaraka Gurukulam Irinjalakuda, Padmasree Mani Madhava Chakyaar Smaraka Gurukulam Killikurissimangalam and the International Centre for Kutiyattam, began giving a new life to this great art. Kutiyattam performance in foreign countries soon captured the attention of the world theatre community paving way for the ultimate honor from the UNESCO. In 2001, UNESCO declared Kutiyattam as a masterpiece of oral and ethereal heritage of humanity.

The above discussion reveals that Kutiyattam is a peculiar combination of the Sanskrit concept of theatre and an independent regional interpretation of the text.

While Kutiyattam's Vedic origins have been preserved and regarded as sacred, the actor's independent interpretation of the text has simultaneously adapted itself to regional tests until Kutiyattam has been naturally assimilated as a supreme individual art of Kerala. The vigour of the folk art roots of Kutiyattam may explain largely why this art form is still alive. The merging of the principles of Natyasastra with Kutiyattam helped to Kutiyattam incorporate emotional expressions in its performance structure. Throughout history, Kutiyattam positively incorporated new trends and styles while eliminating surplus concepts for its entrenched sustainability. To conclude, it is the revolutionary decision and commitment of actors towards their committed practice, research and performance, that facilitate Kutiyattam today to hit the highest point in the scenario of world theatre.

3.4 REPERTOIRE OF KUTIYATTAM.

The reason why Kutiyattam is often known as presentation of traditional Sanskrit theatre is because, the collection of plays are those adapted from Sanskrit *Rupakas* (Ten forms of drama in Sanskrit texts on dramaturgy). Even if it is an enactment of the Sanskrit plays, Kutiyattam uses only a scene or act instead of using the full-length play. The scene or act of the play is treated as almost a full-fledged play for practical and aesthetic reasons and also elaborates the act for minute and detailed acting while presenting it on stage. The title of the stage presentation itself is related to the title of the Act and not the Drama and traditionally it takes almost fifteen days to complete an act itself. Bhasa, Harsha, Saktibhadra, Kulasekhara Varman, Neelakantha, Bodhayana and Mahendravikramavarman are the celebrated playwrights in Kutiyattam repertoire. It shows that the dramas selected for the Kutiyattam stage presentation were not from those of the most famous playwrights

like Kalidasa and Bhavabuti. This may be because Kutiyattam in its adaptation prefers a minimal text with more dramatic and less descriptive potential. For Kalidasa's language with its rich poetic nuances does not lend very easily to its choreographic treatment (Gopalakrishnan, 1999). Though there is not much evidence that Kutiyattam given importance in selecting the plays of Bhasa than any other playwrights, most of the scholars believe that it is more because of a possibility in his plays for elaborating the story by using the intricate hand gestures, facial expressions and body kinetics more than in the others. Bhasa plays were introduced to Kutiyattam during the age of 12th CE. and were more appropriate to the practice and thus successful for stage performance. As a result Kutiyattam actors chose scenes from Bhasa to communicate their talents through the intricacies of acting. All scholars are agreed on the point that the plays of Bhasa cannot be rated high from a purely literary angle; but Chakyars have shown that from the theatrical angle their rating is the highest. At the same time there is a view that the use of Malayalam and the freedom for the Vidushaka to criticize anyone began from the time of King Kulasekhara, who had the help of his minister, the poet Tholan. So, it is probable that the shift of the stress from the theatrical aspect to the literary aspect started then (L. S. Rajagopalan & Kuppaswami Sastri Research Institute., 2000).

As per historical evidence there were several types of Sanskrit *Rupakas* like *Natakas*, *Prakaranas*, *Vyayoga*, *Prahasana*, *Dimam*, *Natika* and *Anka* that were adapted for performance on the Kutiyattam stage from centuries back.

As D. Appukkuttan Nair (1995) mentions, the following *Rupakas* as shown in table 3.1 are the important writings that have been selected for adaptation into Kutiyattam performance scripts.

Table:3.1 Classification of Playwrights and Plays in Kutiyattam

No	Playwrights	Plays
1	Bhasa	Pratima, Pratijnayaugandharayana, Swapnavasavadatta, Abhisheka, Balacharita, Dutavakya, Karnabhara, Dutaghtotkacha, Charudatta, Madhyamavayayoga, pancharatra.
2	Kalidasa	Sakuntala
3	Harsha	Nagamandala
4	Kulasekhara	Subhadradhananjaya, Tapatisamvarana
5	Saktibhadra	Ascharyachudamani
6	Neelakanda Kavi	Kalyanasaugandhika, Srikrishnacharita
7	Mahendravikramavarman	Mattavilasa
8	Bodhayana	Bhagavadajjukiya

These plays provided the foundation for the actor to build his performance on it by adding the inner meanings and its improvisations thus it is known as pre-text. Instead of performing the author text blindly Kutiyattam actors have been selecting some of the particular acts from these plays and have further prepared for themselves individual full-fledged stage manuals as the sub-text and depended on this for their performance. Most of these manuscripts of dramas that today represent the repertoire of Kutiyattam depend on the ancient choreographic resources named *Attaparakaram*

(Acting Manual) *Kramadeepika* (Production Manual). Chakyar families preserved these palm leaf manuscripts in secrecy kept the custody of the family and later handed down from generation to generation. Thus these two have become the handbooks of the Kutiyattam performers that contain the sum total of the experience of great masters over the centuries. Each family has their own stage manual that originated during the last 400-500 years as inexhaustible treasures for the world of acting.

3.4.1 Attaprakaram (Acting Manual)

The literary meaning of the word Attaprakaram is 'the way the acting is to be done'. Each Chakyar family keeps this manual that mentions the deeper details of the acting to be done during particular performance. It is a sort of commentary over Pre-text while at the same time provides information about the mood, the dance steps, the Svaras (pitch), the Tala (Rhythm) and so on. Further it describes the verses to be used for *Nirvahana* and the way each verse has to be enacted in detail. As P.K. Nambiar (1995) depicts, Attaprakaram describes various modes of acting such as *vachyarttha* (denoted sense), *vyangyartta* (connoted sense), *sleshartta* (wordplay), extra dramatic features like *upashlokam* (the vidushaka's parody in Sanskrit sung in replay to the hero's sloka), *pratislokam* (the vidushaks's translation of the *upasloka* in simple Malayalam), the modes of expressing different emotions involved in features like *krida*, *koppniykkuka*, *kailasodharanam*, *parvathiviraham* and the like. Even an actor who does not have much knowledge of Sanskrit can perform properly with the help of Attaprakaram as it is written in the local language of Kerala Malayalam. The Attaprakaram of each play is of great help in reviving the performance of acts which are not in vogue now.

3.4.2 Kramadeepika (Performance Manual)

This is a manual which gives a detailed description of costumes of characters, of the rules and regulations to be noted when an actor does a role; or assumes the roles of various characters, such as when he recalls old events; as well as about how to connect up such digressions and annotations and descriptions with the story proper; the dance steps to be done at various points; the *Svara* to be used and such others. It also provides detailed descriptions on the rhythmic movement of the limbs, the mode of exit and entrance and the features of the characters. Further it provides warnings on possible pitfalls in acting and mentions different styles of doing a piece adopted by different troupes.

The above discussion reveals that both Attaprakaram and Kramadeepika were the most important treatises of Kutiyattam. These manuals provided a detailed description on how logically organized was the Kutiyattam actors in history. Above all, these manuals were those that lent a hand to Kutiyattam for overcoming the greatest challenges in the history of Performing Arts and brought the performance tradition of Kutiyattam alive .

3.5 STRUCTURE OF KUTIYATTAM PERFORMANCE

The performance structure of Kutiyattam is totally different from any other performance in the world. Traditionally it demands six nights to complete the performance of one play in Kutiyattam. While performing on the stage, Kutiyattam actors stress more on the introduction of characters and presentation of story with detailed elaboration with the help of stage manuals and production manuals.

The performance of the first night gave more importance on introducing the first character on stage. First entry known as *purapad* is usually presented with a special

music while holding a half curtain in front of the performer. Behind the curtain actor performs a pre-choreographed movement pattern called *maravilkriya* as part of the preparation of the actor and by way of showing respect towards the music ensemble and the whole stage. Soon after the curtain is removed the actor reveals the character to the accompaniment of musical instruments. The main objective of the first evening's performance is to introduce certain aspects of the story and the personality of the particular character. On the second evening, the same character enters with the objective of elaboration and detailed description of the story using verses and several acting techniques that are prescribed in the acting manuals. This part is known as *Nirvahanam* which is an enactment that provides a detailed description of the story up to the beginning of that particular act. As D. Appukuttan Nair (1995) mentions *Nirvahanam* denotes the narration of the story that has happened so far. This has two factors- *Anukrama* and *Samakshepa*. *Anukrama* is an overview of the major incidents of the story, enacted in the reverse order. the enactment of the incidents that have happened the beginning to the commencement of the story is called *Samkshepam*. Depending upon the play, the third or fourth day of the performance starts with the introduction of another major character followed by the *Nirvahanam* of that particular character for a day or two.

The final evening is the peak point of the total performance where the actual show of Kutiyattam takes place. The total number of the characters come together on the stage and perform the chanted dialogue and verses with its dramatic action. The *Vidushaka*, generally a close friend of the hero, extends and enriches the performance of Kutiyattam using the local language Malayalam. Thus the final day requires longer period than any other day's performance to complete the presentation. It is completed when the leading actor pays respect towards God and the audience through

specially choreographed movements. The Aattaprakarams and Kramadeepikas always use the term *Kuthumutippu* as part of the stage direction to indicate the closing of a day's performance.

3.6 ALLIED ART FORMS OF KUTIYATTAM

While staging of drama with more than one character is popularly known as Kutiyattam there are also associated performances that are commonly called *Kuthu*. Generally *Kuthu* is a long-winded solo oral delivery and gesture presentations- a combination of Chakyars and Nangyars which therefore have a different performance structure.

3.6.1 Atiyanthira Kuthu

While doing the performance practice as Kuladharmas inside the temple premises the Chakyars created a method of presentation for protecting and mastering the main episode of the performance. The performance of these several episodes is commonly known as Atiyanthira Kuthu. Mantrankam Kuthu, Anguleeyankam Kuthu and Mathavilasam Kuthu are integrated into this category. Later these performances became the fundamental lessons for Kutiyattam actor training.

3.6.2 Mantrankam Kuthu

Traditionally, Mantrankam Kuthu is a forty one day long verbal discourse by Vidushaka. The third act of Bhasa's play *Pratijnayaugandharayanam* is the primary text for this performance. The essential specialty of Mantrankam Kuthu is the oral rendition of epic stories (puranas). One can include any story in between the

performance like down to earth and lewd stories to entertain and satirize the social environment of the times. Once the actor concludes the Mantrankam Kuthu he becomes a master in verbal communication (*Vachikabinaya*).

3.6.3 Anguleeyankam Kuthu.

This is a forty one days or twenty one days long one man show of the sixth act of *Ascharyachudamani* written by Sakthibhadra. In this the actor represents the role of Hanuman and presents the entire old stories of Ramayana in front of Sitha throughout this performance. Instead of oral rendering the actor uses only gestures to present the stories. The actor gain mastery in the gestural presentation of Kutiyattam with all its details and fineries through the performance of Anguleeyankam Kuthu. This is the most widely performed Atiyanthira Kuthu in the temples by a majority of the Chakyar families.

3.6.4 Mathavilasam Kuthu

Mathavilasam Kuthu is the presentation of a one act play written by Mahendravidyalaya Pallava (Seventh century A.D.) and generally presented as a ritual performance in several temples. Spreading the dance of God Siva (Thandava) on the earth for getting rid of a curse is the basic theme of this play. The hero Mendicant (Kapali) is the main icon of the play who dance intoxicatedly. The Kutiyattam actor masters the dance form while doing the Mathavilasam Kuthu.

3.6.5 Purushartha Kuthu.

Purushartha Kuthu is the Nirvahanam (the narration of the earlier events connected with the story) of Vidushaka(jester). Usually it takes four days to complete the Nirvahanam of Vidushaka. Significance of the term Purushartha is accepted moral values of the old -Brahmin - community; they are Dharma (ethics), Artha (wealth), Kama(lust) and Moksha (deliverance from human bondage). Vidushaka says that in the present world the Purusharthas are sexual promiscuity (vesyavinodam) cheating the illicit sexual partner, (vesyavnachanam), greed for food (Asanam), service to the king (Rajaseva). Expounding this Vidushaka severely criticizes the downfall of the society. He makes fun of people in every walk of life and brings in veiled references to contemporary politics and social behavior. He speaks in Malayalam quoting extensively in Sanskrit. Narrating suitable stories he entertains the audience, and attracts large crowds.

3.6.6 Nangyar kuthu

Nangyar Kuthu is an offshoot of Kutiyattam and is the solo performance by Nangyar, also known as Nanyaramma Kuthu. Throughout forty one days performance the actors transform to the character of Kalpalatika who was the maid to Subhadra, Lord Krishna's sister and narrate the entire story of Lord Krishna. The *Misravishkambham* (prologue) of the second act of the famous play *Subhadradhananjayam* written by King Kulasekhara is taken out from the play and performed as a separate piece. Even though the actual dialog of the character is very little, its Nirvahanam is very long and about two hundred and twenty odd verses to be acted. Nangyar has to depend only on gestures to perform the Nirvahanam such that the verses connected with it are sung by another Nangyar. Nangyar Kuthu also serves

as part of Nangyars training method to master the art of becoming a Kutiyattam actor. It has a separate identity of its own and was popularized since the time of King Kulasekhara. According to legends, king Kulasekharavarman married a talented Nangiar actress in order to provide innumerable performance opportunities to her. In the process of popularizing the art form of Nangiar Kuthu, the king announced that Nangiar Kuthu could be performed in all the temples of his Kingdom (Venugopalan, 2007). More innovations and experiments are still happening in this theatre form by the great performers of this art.

3.6.7 Chakyar Kuthu (Prabandha Kuthu)

Chakyar kuthu also known as Prababndha Kuthu is another offshoot of Kutiyattam. The actor represents the character Vidushaka (jester) and narrates the Puranic stories in local language. They quote from *Puranas* (epics) and *Prabhandas* (a mixer of prose and verse) and give discourses. The actor has greater freedom of showing his talent in several ways in this particular performance. He can shift from one character to another and at the same time take up any contemporary issue and relate it to the story, and improvise as much as he can. This is one of the most popular forms in Kerala temples. According to Venugopalan, (2007), the objective of this oral rendition is criticism of the social order by use of pungent humor and piercing satire. The performer enjoys the freedom to digress to even personal criticism of those in power and authority even in their presence. The most interesting feature of this art form lies in the relationship created between the audience and actor. The actor has the privilege of pointing out to any member of the audience, make him part of the story he is narrating, as a character for instance, and also have the advantage of criticizing him personally too.

3.6.8 Patakam

Patakam is a form of oral delivery of epic stories performed by Nambiyar which is a very similar performance to Chakyar Kuthu. Compared to the Chakyar kuthu Patakam is technically simpler and there is less complexity involved in its acting techniques. Prabhandhas are the text used for this but Patakam artists cannot have the privilege of pointing to a member of the audience and criticize him as can it be done by the Chakyars.

The above discussion reveals that all the allied forms of Kutiyattam are equally important in keeping Kutiyattam form alive and in sustaining its stature. Currently, a number of innovations are being made in the related forms especially in terms of its presentation, acting and script for a new performance.

3.7 THE PERFORMANCE SPACE- KOOTHAMBALAM

Kutiyattam is also known as temple theatre. The reason behind this is the intimate relationship of Kutiyattam with temple from 12th century onwards. It is also true that Kutiyattam is further considered as a ritual and thus the staging of the Kuthu and Kutiyattam were strictly restricted to the temple premises. There were special temple-theatre architectures constructed within temples meant only for the staging of the Kutiyattam and Kuthu by Chakyar and Nambiyar families. This specially constructed theatre structures built in principle of the temple structures in Kerala are known as Koothambalam in Malayalam that are built in the outer circle and on to right side of the main shrine.

Venugopalan (2007) mentions that occasionally Kutiyattam was performed in places named *Valiyampalam Uttupura* and *Vatilamatam*. Valiyampalam is a space adjacent to the sanctum-sanctorum. Uttupura is a large dining hall and Vatilamatam is

an integral part of the temple structure near the entrance. In addition, there are certain temples like Ampalapuzha, Takazhi which has a separate performance place named *Natakasala* which is another typical theatre structure corresponding to Koothambalam. Further Kutiyattam was also performed on open stages know as Kuthuparampu for such unique performances as the Parakkum Kuthu which is the enactment of the fourth act of Naganantham Kutiyattam which has a flying scene.

Natyasastra describes the prescribed structure of performance space and it's theatre complex called *Natyamantapas* and *Natyagruhas*. According to Bharatha, *Natyamantapas* are divided into three based on their shape that is *Thrisram* (Triangle), *Vikrushtam* (Rectangle) *Chaturasrm* (square). These three are further divided into three kinds of performance places based on size called Sreshtam, Madhyamam and Heenam. Even though majority of the Koothambalams are in rectangular in shape and also similar to Vikrushta-Madyama, it does not completely follow the directions made in Natyasastra in terms of its construction and function.

As Raja (1974) believes various temples are still preserving more than a dozen Koothambalams. Among them the Koothambalam in Vadakkunnatha temple at Trichur is the largest until day. The present structures of the Koothambalams are not much older than three hundred years but the tradition of staging goes back to much earlier times.

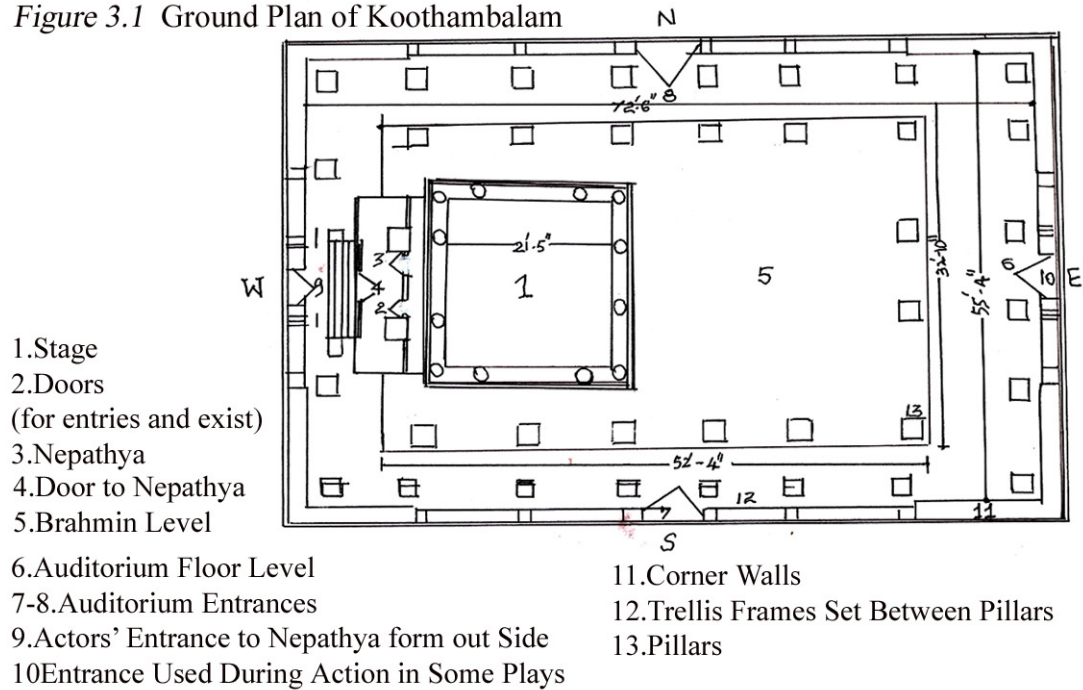
According to L. S. Rajagopalan (2000) Koothambalams in Kerala are built upon the references of rules of construction laid down in the great Sanskrit texts named *Tantra Samuchaya* by Narayana in (fifteenth century), *Shilparatna* of Srikumara (sixteenth century) Mayamata. To prove this he further quotes the following relevant verses that is originally found in Silparanta described by Kanippayyoor Damodaran Namboodiripad.

- a) It should be built in front of the deity on the right side and should be properly embellished.
- b) The perimeter of the Koothambalam (or its main beams) should have the same *yoni* as the main temple.
- c) There should be three finials (stupis) having a specific height. The height of the roof from the main beam should be half its width. The proportions of the super-structure, plinth height of stupis etc. should be based on the basic module-known as the pada which may be 1/16, 1/20, 1/24, or 1/28 of the semi perimeter of the Koothambalam.
- d) The number and nature of the rafters are specified. The *yoni* of the stage should be the same as that of the Koothambalam (i.e. of the main shrine also) and it should have a regular roof resting on four pillars.
- e) The drums are to be kept at the back of the stage and the dressing room is to be behind that. All proper embellishments must be made appropriate to the Koothambalam.

The above mentioned discussions prove the direct link between Koothambalam and Natyasastra at the same time it strictly adheres to the specifications from the *Tantra Samuchaya* and *Shilparatna* in their art of construction. Thus it is a harmony of classical Sanskrit theatre architecture mingled (or mixed) with local taste and regional requirements.

The inside of the Koothambalam is divided into two equal parts. While one part is reserved for the audience (*Rangamandalam*), the other is kept for the performers (*Rangamandapam*). This reflects a fifty: fifty participation of spectators and performers in the performance itself.

Figure 3.1 Ground Plan of Koothambalam



3.7.1 Rangamandapam

The place reserved for the performers *Rangamandapam* also known as *Arangu* has four divisions based on the activities onstage that is *Rangapita*, *Mathavarini*, *Rangasirsha* and *Nepathya*

A) *Rangapita*- the stage proper is normally and nearly a square on a raised platform which has an elevation of only about 45.5 cm from the ground level. The construction of the stage always faces the deity. Consequently the actors get a chance to perform the art in front of the God. It is made of a hollow stone base which is filled with mud and rubble and plastered with cow-dung. It also has an inner roof with wooden planks supported on wooden columns with red and bright paint and polish which is further decorated with intricate carvings. The stage pillars are different in shape, design and colour from the auditorium pillars. Their distribution on the acting area helps the audience and

enables the actor to establish particular 'locale' for the different scenes even within the limited space (Vatsyayan, 1980).

- B) *Mathavarini* is an outer subsidiary acting area situated on the left and right side of the Rangapita. Studies by Panchal, (1977) shows that the mathavarini's do not function any more for significant dramatic purposes as described in Natyasastra. Thus in Koothambalams it is constructed as narrow strips on each side. This area is used for seating of some audience and also for the Nangyars who sit and recite the verses while the acting is confined to the main stage during performance.
- C) Rangasirsha is on the rear side of both the main acting area and subsidiary acting areas. This place in Koothambalam is also no longer very relevant as far as Kutiyattam is concerned thus remaining as a mere narrow strip connecting the dressing room by two doors situated on two sides of a back wall. This particular place in between the two doors is meant for the musicians in Kutiyattam known as *Mruthankapadam*. The *Mizhavu* player who is the major percussionist for Kutiyattam usually sits on a cage like wooden frame called *Pinjara* while the other musicians stand and perform.
- D) Nepathya- this is a small rectangular room for meant for make-up and costume behind the Ranagpita. A wall separates these two areas and the two doors on this wall are made for the entries and exits of the performers. This room runs parallel to the width of the stage usually lower than the stage level, and also occasionally at the same level as the auditorium floor.

3.7.2 Rangamandala

The auditorium is flat built at a lower level to the stage. It has rows of large pillars on either side and also in front and at the back; besides which there are smaller ones also on the outside and still smaller ones further on the outermost side. As Panchal (1977) observes the main audience gets to sit in front of the stage either on the raised platform or on the ground level found between the two inner rows of pillars. Others sit on the passages and on the sides of the stages even though the performance is aimed exclusively for the audience sitting in front of the stage. The pillars are made of wood or stone or either stone base wooden pillar. And all of these end in an ornamental shaft or capital. The roof of Koothambalam gives an impression of a cave like structure because of its enormous and steeply rising characteristics.

According Paulose (2006) in a Koothambalam built as per scientific norms, one sitting anywhere in the hall can hear the words of the characters without the use of any amplifying equipment. The reason for this is thought to be the shape and structure of the inner side of the roof of the auditorium which is decorated by a mass of wooden beams, struts, beams, and uneven ornamental sections which consequently improve the acoustic quality. In addition, a Bronze (brass) lamp (Kali-Vilakku) about five feet tall is kept in front of the stage as an important source of illumination for the performance. There would also be thick wicks, one facing the audience and two facing the actor, that are lit up by using coconut oil. Most of the *Abhinayas* are done in front of the lamp and the height will be on level with the actors' eyes. The three wicks are said to represent the three fires on a sacrificial altar, namely *Garahapatya*, *Ahavaniya* and *Dakshina*. They also symbolize the three Gods- namely Brahma, Vishnu and Siva. Due to the beliefs of some devotees, the deity comes over to the

stage to see the Kutiyattam performance so in some temples like *Peruvanam* devotees don't enter the temple while kuthu or Kutiyattam is performed in the Koothambalam.

The above mentioned discussions prove that Koothambalam is the best example for an intimate theatre complex around the world that is predominantly designed for the performance of Kutiyattam. The fundamental characteristic of Koothambalam is the proximity between the audience and the actors'. The structure of the Koothambalam itself helps both actors and audience to reach the ultimate aim of the performance called *Rasanishpathi*. Even though there is not much stage setting in Kutiyattam the total construction of Koothambalam with its ornamentations and carvings help the actor to bring the audience to totally another time and space using the expressive movements of his eye, lip, cheeks, eyebrow, fingers etc. Koothambalam is incredibly suitable for an involved audience to observe even a brief and subtle movement of different parts of the body of an actor, which helps to develop an imaginative vision in his soul.

3.8 THE MUSIC ENSEMBLE IN KUTIYATTAM

The music ensemble plays a major role in creating a precise atmosphere for situations, characters and for the entire performance. Corresponding to the actor, the music ensemble also offers its own contribution to evoke the appropriate sentiment in the heart of the audience. The musical aspects in Kutiyattam can be divided into two sections. The first one is vocal music which is connected with the stylized speech of the actor while rendering verses in various *ragas* that are generally known as *Svaras*. The second one is instrumental music provided by the *Mizhavu*, *Idakka*, *Kuzhithalam*, *Kuzhal* and the *Sanku*.

3.8.1 STYLIZED SPEECH

The vocal delivery in Kutiyattam is recitation or chanting of stanzas and the detailed explanation of the verses and the prose of Sanskrit dramas.

The way of chanting verses is neither as the Karnataka or Hindustani ragas nor as the ordinary chanting of *Slokas* in typical Kerala style. According to Kutiyattam actors it is commonly known as '*Swarathil cholluka*' that is more or less similar to the chanting of Vedas with specific notes in recitation. In the article music in Kutiyattam L. S. Rajagopalan (1995) divides the mode of chanting into three sections such as modes used by certain characters, modes used for expressing certain sentiments (*rasas*) and modes used for certain situations or some description of nature. The above mentioned division clearly shows the important functions of stylized speech in Kutiyattam. As part of the Vocal music Nangyar provides support by verses named *Akkitha*. During the time of duet (goshti), various verses accompany pure dance in pre-play activities, for all the flashbacks, and also recite the parts meant for female characters when they are not present on stage; Support with the cymbals depict the rhythmic pattern during the entire performance. The stylized speech of actors in Kutiyattam also known as Vachikabhinaya is also discussed elaborately in the latter part of this chapter.

The uniqueness of the Kutiyattam music is the prominence of rhythm (*tala*) more than melody. Each movement in the universe is based on a certain rhythm- the flight of birds, the flow of rivers and all natural movements are rhythmic. Similarly song, musical instruments and dance are all grounded in rhythm (Nambiar, 1995). Thus Mizhavu the main percussion instrument leads the music ensemble along with the accompaniment of *Idakka* and Cymbals, although there are wind instruments like

Kurumkuzhal and *Sankhu* (conch) in the band. The classical rhythmic patterns (*Thalakramam*) in Kutiyattam are divided on the basis of choreographies, special occasions, certain actions and suggestion of particular emotions. Druva tala (14 matra), Ekatala (4 matra), tripuda tala (7 matra), Misrachappu (3½ matra), adanta tala (14 matra), Kandachappu (10 matra), Champada tala and lakshmi tala are the major talas that are used for Kutiyattam performance. Each tala is used according to situations, different characters, variations of bhava, according to variety of stylized limb movements that intensifies the natural growth of particular emotion.

3.8.2 MIZHAVU

This prime unique instrument which is used only in Kutiyattam performance now is a big pot-shaped instrument made of copper though with clay in the olden times. The mouth of the Mizhavu is covered with tightly stretched tender leather and tied with cotton thread. A small hole on the side of the body helps to circulate the air inside and resonate the sound, thus providing appropriate modulation while being played. Mizhavu is treated as a holy object in Temples and even has to go through ceremonies like initiation (*Upanayanam*) while installing it inside the Koothambalam and when it broken or damaged it has to go through the rituals of cremation (*Samskaranam*) like a being from a Brahmin family. There are two types of Mizhavu according to its shape- the round and the egg-shaped one. Depending on its size, there are categories—big, medium and small (Nambiar, 1995). Generally the size of this instrument is about thirty-six inches high and twenty-six inches in diameter at its widest point and held vertically on the stand named *Mizhavana* located in-between the two doors of the green room. Generally, there are two Mizhavus and among the players one plays the basic beat supporting the lead player who engages in the

recreation of complex rhythms. As the pot-drum is only a piece of leather stretched over the mouth of a pot and played with the palms, it is obvious that not many tonal variations are possible. Still different rhythmic patterns are played on it with different drum syllables (Richard Van M, 1993). Through generating both soft and booming sounds the Mizhavu player is able to create a specific atmosphere for each moment of the performance along with the supplementing effect of acting and also facilitating a reach into the emotions of the characters.

Figure 3.2 Mizhavana

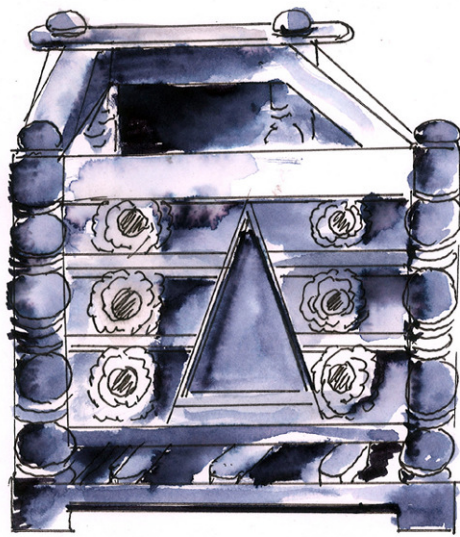


Figure 3.3 Mizhavu



3.8.3 Idakka

This drum is a small, delicate and most sacred percussion instrument in the shape of an hourglass, played with a stick and closely related with the *Sopana Sangeetham* (a highly devotional vocal music rendered beside the sanctum of a Hindu temple). Idakka player usually stands beside the Mizhavu drummer and provides the rhythm in agreement to the rhythms set up on the Mizhavu, thus working out to be a wonderful accompaniment. The *Idakka* player produces extreme variations of the

pitch while playing through manipulation of the tension of the thread that bind the drum. Idakka can produce notes covering nearly two octaves thus merging well with the sounds produced by the Mizhavu. It also gives a superb sound effect to support the expressions and movements of the performers in the play.

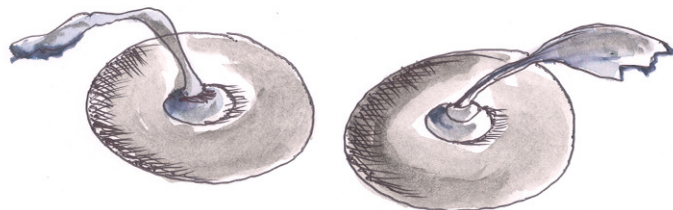
Figure 3.4 Idakka



3.8.4 Kuzhithalam

This small pair of cymbal is made of bell metal that is played by Nangyar who sits on the stage right to provide the rhythmic support to the performers and their movements. Further this instrument is meant to control the rhythm and blend all the sounds produced in the performance.

Figure 3.5 Kuzhithalam



3.8.5 Kurumkuzhal

This instrument is in the shape of a pipe made with a black-coloured wood. It has seven holes in the upper part and a hole at the bottom. The *seevali* grass (is a particularly round shaped grass grown in certain villages of Tamil Nadu) is affixed along the mouth of the pipe to produce appropriate *Svaras*. The basic background tune (sruthi) is provided by the Kurumkuzal. However it has more or less disappeared from the Kutiyattam stage in the recent times.

Figure 3.6 Kurumkuzal



3.8.6 Sankhu

The conch, is used to indicate the beginning and also to purify the end of the performance. The sound of the conch is always used to enrich the notes of the other musical instruments in particular situations. The blend of these five basic music instruments enriches the dramatic action and reaches out to the spectators.

Kutiyattam music works on different notes and rhythm throughout the performance. There are times when the orchestra plays on the stage but there are no characters present. For example, before the Kutiyattam actor enters the stage it is the musicians who start playing the preshow music which is known as *Mizhavu*

Ochapeduthuka. Further, during intervals when there are no characters on stage, the orchestra provides entertainment to the audience. Frequently orchestras play to suit the dance movements depicting different aims and objectives. Further the orchestra bears a significant objective of creating emotional and elaborate acting like *ilakiyattam*, *choliyattam* etc... Sometimes it represents the rhythmical actions of characters while the actor tries to establish the *sthayin* and *sthobha* with a set of movements. There are also times when the actor is supposed to follow the rhythmical instruments and the musicians play the role of co-actor. Rhythm in Kutiyattam is played throughout the performance except at the time of speeches. Before starting the speech the actor gives a signal to the musicians to stop the music known as *vilakkuka*. As soon as the speech finishes the rhythm once again starts to accompany the gestural interpretations. The rhythm follows the actions of the character in certain set scenes, such as set movements that establish characters (*stayin* and *stobha*), and fight scenes. Otherwise the actor follows the rhythm played on the Mizhavu through his actions.

The above discussions prove the importance and authority of the use of the music and the instruments in Kutiyattam. It is clear that Kutiyattam demands a deep understanding between the actor and musicians in order to make the dramatic representations vigorous and elegant. However, at the end it is the skill and will of the musicians that emphasize the clarity, discipline and intensity of each action including movement of eyes, gestures and facial expressions and such aspects of acting on stage.

3.9 THE MODE OF ACTING IN KUTIYATTAM

According to Natyasastra tradition the word abhinaya (enacting) derived from the root *nin* (lead to) prefixed with *abhi* (towards) there for abhinaya can be translated

as leading towards or carry forward. According to Kutiyattam principle the actor has to represent the established mode of the character's innermost passions into the heart of the audience (*sahrudhaya*) in order to evoke the proper aesthetic fulfillment (*rasa*). As Richard Van M (1993) suggests the proper emotions (*bhava*) for the intended *rasa* is more important in Kutiyattam than telling a complete story. The elaboration of the text, the story in flashback, and all other such aspects contribute to the expression of proper emotion and thereby the relative *rasa*. It is by using the four various modes of acting that one can achieve this-that is acting with body (*Angika abihinaya*), speech (*Vachika*), costume and make-up (*Aharya*) and also intense acting combining both mind and body (*Satvika*). A proper blend of these modes of acting allows Kutiyattam to provide a sense of fulfillment for the audience during the performance.

3.9.1 Angikabhinaya.

For communicating the meaning of the text to the audience the Kutiyattam actor uses the natural movement of his limbs (*Angas*) *pratyangas* and minor limbs (*upangas*). This microscopic and meticulous way of acting is known as *Angikabhinaya* which is functional in *Akyanas* (narrations), *Nirvahana* (descriptions of past events), *Sambhava Vivarana* (delineation of incidents), *Upaslokas* and for the many different *Attams*. Except *Vidushaka* all other characters lay more emphasis on this mode to communicate. *Angikabhinaya* can be divided into three parts. First one named *Irunnattam*, which is acting in the sitting position either on a stool or on the floor. Second one is called *Patinjattam*, where an actor stands in the basic posture, (*Thanu Nilkuka*) where the entire action is done in a slow tempo and even while the body moves the feet does not change its position. The higher characters are done this way in order to communicate such sentiments as *Srinkara*, *Karuna* etc... The third one

Ilakiyattam, gives more importance to the elaborations and improvisations of actions with vibrancy and proper orientation of movement. Here the actor has the freedom to move, and jump as he wishes according to the character enacted and the situation too. This mode is mostly used for expressing wonder, valour and terror in the performance. Apart from these three there are different kinds of feet movements known by the common term *chari* with the two division called *bhumikachari* and *akasachari*. The movement with feet touching the ground is known as *bhumikachari* and the movement above the ground, for example, jumps etc... are known as *akasachari*. D. Appukuttan Nair (1995) mentions the divisions on *bhumikachari*, is *kalakalavadyam chari*, *konattu chari*, *kettittiriyuka*, *matametukkuka* and *vattattil chatuka*, *amabarayanam*, *jati meyyu*, *parikramam*, *nrittam*, *rantam nata*, *konottam*, *kriya* and *hasyakriya* are *akasa charis*. Further there are different movements depending on the characters presented. For example all animal characters except elephants should jump, monkeys should leap in a circle, demons too should leap in circular movement. If a man and woman hold hands, the man should imitate the gait of the woman. There are other modes of walk like *chollunthi natakkuka*, *kalappurathu* and group walking etc... All of the above mentioned movement patterns are classically codified within the frames of Kutiyattam and it can be said that this leg movement patterns provide the roots for its acting and creating the shape of Kutiyattam in combination with the hand gestures.

3.9.1.1 *Hasta Mudra (Hand Gestures)*

The most valuable contribution of Kutiyattam to the world of theatrical arts is the narration of story through a unique system of hand gestures. There are twenty four hand gestures (*hasta Mudras*) used in Kutiyattam that depict in *Hastalaksanadipika*,

one of the most elaborate and popular treatises on hand gestures from Kerala. The potential of the hands to evoke and express emotions is responsible for the evolution of a branch in acting called *hasthabhinaya*. As Venu, (2005) remarks while emoting, the eyes and the mind are focused on the figures that are created in the emptiness within the hands. The connections established between the hands and the mind is what produces and sustains the natural emotions. Keeping this in mind Kutiyattam demands five particular positions of the hand that depends on the geography of the actors body. The positions are as follows: below the navel, equivalent to the level with the navel, below the chest, equivalent to the level of the chest and above the forehead of the actor. According to Kutiyattam scholars the gesture should not exceed the field of vision while keeping a straight face and the hand should kept within the field of the elbow. Each gesture (*mudra*) that is used in Kutiyattam is formed with the aim of generating the exact meaning. Mudras can be categorized depending on the way it portrays and the way it communicates. The first category of *mudras* are easy to understand because of the way it imitates the actions or object from real life.

Presenting the unfolding of a flower by actors hand gesture is one of the fine example of this category of hand gestures. The second category of *mudras* are more suggestive than imitative. For example, for fire the Kutiyattam actor displays the quality of fire than imitating fire. The third category is a bit more conventional than both imitative or suggestive. In this case the actor blindly follows the tradition without questioning as in gestures and movements of rituals. For example, the gesture of guru-preceptor. There are definite hand gestures for each and every word in Kutiyattam, even for gender, and number. The introduction, interpretation and elaboration of the text, which often are very long, acted out only through gestures (Richard Van M, 1993). To elaborate the meaning of the verses the actor has to perform four-fold

angikabhinaya. First one gives importance to the actions appropriate to long verses. The second concentrates on the description of the sub-text of the verses using the *angas*, *prathyangas* and *upangas*. The third, where the actor enacts the multiple meaning of each word in verse by an extensive expression supported by the different modes of verbal utterances. In the fourth level, the actor has to elaborate and interpret the entire verse again with the usages of hand gestures and the combination of eyes and mind in order to produce the required sentiments.

3.9.2 Vachikabhinaya (Vocal Delivery)

Vachikabhinaya or the vocal delivery is another dominant technique for communication in Kutiyattam performance. The spoken language used for Kutiyattam is Sanskrit, Prakrit and Malayalam, the local language of Kerala used mainly for parodies, explanations and descriptions in the performance. According to Rajendran (2007) all the four-fold modes of acting envisaged in Bharata's Natyasastra survive, with some modification, in Kutiyattam. Among these, the Vachikabhinaya deserves special attention. The elements of the other three types of abhinaya can be found in other art forms like Bharatanatyam, Kathakali and the Yaksagana also. But Kutiyattam is the only art form which has preserved the Natyasastra tradition of delivering either poetry or prose section of the text with voice modulation. According to A.M Chakyar (2007)⁴ Vachika is the body of Natya and considering the acting part of Kutiyattam, Vachikabinaya is the pillar of the four styles of acting. The *vachika* in Kutiyattam, be it prose or verse, is presented in a particular cadence. The sound pattern of the Chakyar has no correspondence to realistic sounds; nor is it meant to have any resemblance to real sounds. The characters in Kutiyattam express their emotions not by imitating the mode of speech in real life. On the other hand, the

musical style in Kutiyattam enhances the *rasabhinaya* of the actor through the medium of *vachika*, with the powerful exploitation of the technique of suggestion (P. R. Chakyar, 1995). The recitation of prose or verses in Kutiyattam in an appropriate *svara* or *raga* is divided into five divisions. The first one is the recitation of the Sanskrit and prakrit passages through a method which is unique to Kutiyattam. This is a slow and a special kind of reciting syllable by syllable both in prose and poetry. The second one, the invocatory verses sung by the Nangyar is quite different from the recitation techniques of the actors or Chakyars. The third one is the rendering by the Nambiyar in a dissimilar tone. Fourth one is Vidushakas rendering styles of the prose that demands another mode and method of voice production and speech articulation. The fifth one is the verse in the play that is known as *slokas*, each of it is set to a particular *raga* corresponding to the situations, types, moods, particular animal world, season of the year , time of day , etc... The main objectives of *raga/svara* in Kutiyattam is to evoke sentiments (*bhava*) than giving importance on its melodic or rhythmic quality. Detailed studies reveal that *vachikabinaya* of Kutiyattam is more related to the two different existing styles of performance practices. One is the *Tevaram* music in Ancient Tamil Nadu and the *Ygurveda* chanting practice from Kerala. There are slight different opinions while dealing with the number of *svaras* used in Kutiyattam. M. M. Chakyar (1995) asserts that there are twenty *svaras* and some of the Kutiyattam actors and scholars consider this as the basic. At the same time P. R. Chakyar (1995) claims that his teacher trained him about twenty four *svaras* and also provides proper definitions on twenty one of them with ample theoretical support. In fact the whole Kutiyattam actors use these *svaras* with minor difference making variations based on region, school, family and individual. According to Rajendran (2007) the study of the *vachikabhinaya* in Natyasastra

provides evidence to the amazing richness of voice modulation in ancient theatre. It is this quality which can easily be found in Kutiyattam theatre, though the prescriptions in Kutiyattam are very different in nature. Finally, Vhachikabhinaya in Kutiyattam helps both actor and audience to define the nature of the character that is portrayed on stage. Special recitation techniques are intended to emphasise on particular dramatic conventions, situations, characters' states of mind (*bhava*) that can lead the spectator towards ultimate state of enjoyment (*rasanishpathi*), with the help of all other three modes of acting.

3.9.3 Aharyabhinaya (Costume and Make-up)

Aharyabhinaya in Kutiyattam is the addition of Make-up, costume, ornaments and hand properties which otherwise in Kutiyattam is merely the physical appearance and external element of the characters. As Richmond (1990) remarks generally there is not much setting and adjustable stage lightings used for Kutiyattam performance. Thus the visual spectacle depends on costumes and make-up. Designs and colors of costumes, ornaments, and headdresses have symbolic meaning and significance, meant to reveal the identity of the characters to the spectators. On the basis of the details taken from stage manuals it can be said that the costume and make-up in Kutiyattam are stylized and represent the characters more as types than as individuals. The costumes and make-up of Kutiyattam indicate special features of Kerala in their designs and applications. It can be said that costumes and make-up in Kutiyattam are very much related to the folk dances like *Theyam* and *Thirayattam* that still survive in the northern part of Kerala. Further, the motif which is used for the headdress, the colourful flowers and betel leaf are refined from the other folk performing art forms and rituals in Kerala. All most all make-up ingredients used in

Kutiyattam are basically rice powder, turmeric powder, red arsenic, oil-black, *chailium* (vermilion), *manayola*, *neelam*, *vazanaru* (thread of banana stem), *chundapoovu*, red *thechi* flower, bamboo stick, crock, lime and coconut oil. All this natural products are also used for make-up in folk theatres of Kerala over ages. According to Somadas (1995) in the earlier period it was the Nambiars (Traditionally Mizhavu players) who used to look after the costume and make up aspects in Kutiyattam. However after Kutiyattam came out from temple premises the professional make-up artistes who were trained at institutions like Kerala Kalamandalam and Margi have become more popular in this field.

3.9.3.1 *Make-up*

The costume and facial make-up give extra- brilliance to the character in appearance. Since the Kutiyattam actor deals with the role of superhuman characters like God, demons, etc, this painted face-mask kind of make-up is the first step for him to transform into his character. Mindset of the characters types is emphasized through the colour scheme that is used for the make-up of the face. For example the character types *dhirodatta* are typically the noble heroes uses green face *pacha* (green), red lip, black eyes and eyebrows. As Enros (1993) mentions they wear *chutti* which is an elaborate white paste or paper frame that extends down in a curve from the cheekbones and the sides of the jaw to join at the chin to create a kind of projection and focus towards the face and eyes. The character type for *diroddhata* uses the makeup that is known as *pazhuka* . They also use the same manner of make up as *pacha* but with a red painted face and black painted face. The next important character type is the heroes who travel on the path of wickedness uses the make-up named *kathi*. Additional colours such as red and white added in this with the green

faces to create an image of stylized mustache. The third category, entirely painted black on the body with a white mark on the forehead, cheek and red on the lips, known as *Kari* that represent the typical black character type like demons. To represent the animal characters Kutiyattam uses another type of make-up called *thadi* (beards) that are divided into two categories that depend on the characteristics of an animal. The make-up for Vidushaka (jester) is completely different from the other characters as his body such as face, arms and chest is painted with white paste. As he paints his eyes and brows he also applies brown dots on select points on his body and the facial make-up consists of red and white stripes over the face and three white stripes on the forehead with *chutti*. Finally the character type called *minukku* (gloss) wears a very simple and shiny makeup on the face which is generally used for the female and sages. The table below shows the general division of character types in Kutiyattam.

3.9.3.2 *Costumes and Ornaments*

The costumes and the ornaments in Kutiyattam is commonly known as *Aniyalam*. As Richmond (1990) says, generally the Kutiyattam costumes are tied rather than buttoned, sewn, snapped or zipped. Generally most of the male characters use similar kinds of costume except animals, sages, Vidushaka, birds and other characters who have specific costume.

Usually costumes can divide into five major parts that is upper garments, lower garments, undergarments, folded garments and scarf.

- *Kupayam* a long sleeve upper garment which looks like a jacket is made of out of a striped cloth with red and black in colour.

- The lower garment called *Poyathakam* is two pieces of white cloth with red and black stripes near the lower end that hang from the hips down to the feet.
- The undergarment is known as *kopinai* which is a piece of white cloth wrapped tightly from the waist to the knee.
- The folded garment with frill that actors used to wear at the back of his waist is known as *mattam*.
- The upper scarf with two ends tied in the shape of lotus flower is known as *uttariyam* which is worn either on the shoulder or on the waist according to the situation.

The costume for all heroines is sari, blouse and upper garment from the dress with prosperous bangles, necklaces and ear rings and the head wears with beautiful decorations. Similarly the vidushaka character also has same kind of costume in different plays that is a lower garment like dhoti.

The ornaments consist of pairs of bracelets, worn on the wrists and on the upper part of arm, necklaces, rings and the karnakundala (ear rings that hang from the head dress). The crown known as kiritam has slight variations according to the character types of the hero. The different types are individualized by minor changes in ornaments and other decorations such as the mark on the forehead (Tarlekar, 1975). When the costume merges with specific character, make-up and the ornaments, it always represents the nature of the character.

Figure 3.7 Kutiyattyam Headgears



Kesabharan(Male)



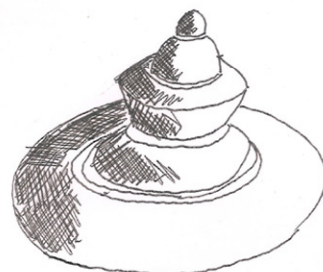
Kireetam(Jatau)



Makutam(female)



Makutam(female)



Makutam(Sugriva)



Makutam(Hanuman)



Kesabharan(Bali)

Table 3.2 Make up and Classification of Characters in Kutiyattam

No	Name	Characters
1	Pacha (green)	Srirama, Vibhisana, Arjuna, Lakshmana etc.
2	Kathi (knife)	Ravana,
3	Pazukka (orange red)	Stage-manager, Bhima, Vidyadhara, Samavarana etc
4	Minukku (gloss)	Narada, suthradhara, Jambavan, Suta, etc.
5	Karutha Thadi (Black beard)	Sugreeva
6	Chuvanna Thadi (Red beard)	Bali
7	Vella thadi (Whitebeard)	Hanuman
8	Kari (Black)	Surpanaka (a demoness)

3.9.3.3 Accessories and Stage Arrangement

Stage arrangement, decorations, properties are very much important in aharyabhinaya though they are minimal and selective. Traditionally it was a big oil lamp that was kept in the center of down stage that provides the entire light for the performance. However now a day's performers depend on electrical lights. Three or two frames that stand for placing the mizhavu know as mizhavana, nirapara, a wooden stool for royal characters and the wooden weapon like sword, bows arrows etc... Traditionally the stage is decorated with bunches of green plantain, tender coconuts and tender leaves of its tree. For special performance like *Parakkum kuthu*, *ninamaniyuka*, *ozhukuka* special arrangements are done.

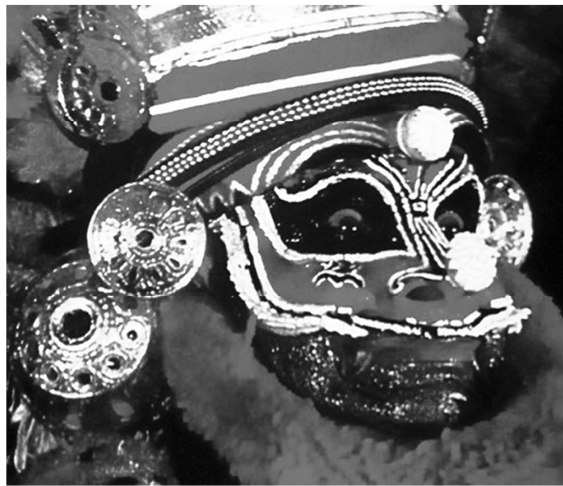
Figure 3.8.1 Make up resembled to Mask in Kutiyattam



Nangyarkuthu



Kathi



Chuvannathadi



Vellathadi

Figure 3.8.2 Make up resembled to Mask in Kutiyattam



Vidushaka



Pacha



Kari



Pazhukka

3.9.4 SATVIKABHINAYA

Satvikabhinaya is one of the most celebrated yet most difficult acting modes in Kutiyattam. Satvika emerged from the word *satva*, which can be translated as the spirit or soul of any creature which has no shape or form. Thus satvikabhinaya could be described as the acting of the spirit and the state of mind of the character which is formed within the actor. This is none other than expressing the inner emotions and thoughts of the character in a particular time and space. Kutiyattam actor uses his facial part (*mukhabhinaya*) generally the eyes (*netrabhinaya*) particularly to express the satvikabhinaya during performance. Through the combination of the delicate movements of his eyes, eyebrows, lips, cheeks, chin but without any hand gestures the actor reflects on the mindset and emotional journey of the character which corresponds to that particular mood.

In Satvikabhinaya, the actor on stage focuses his eyes on the lighted oil lamp which addresses the stage and the audience alike. The performer does his meditation in front of the lamp. He does not even move his eyeballs while looking at the lamp. Here he undergoes the unenviable experience of becoming one with the body and spirit of the character concerned. If he acts as Vidushaka (jester), he will do *Vidushaka Sthobha* at first and then the role. Likewise as Sugreeva, he first enacts the *Vanara sthobha* and later plays the role of Sugreeva. As Jatayu, he enacts *Pakshistobha* at first and then assumes the character of Jatayu linked to the text and contexts accordingly.

3.10 CONCLUSION

The above discussions shows that this continuous practicing theatre is one of the greatest examples for actors ensemble theatre. It is ensemble in its form as the proper blend of the life of folk artists of Kerala and the Natyasastra concepts of Sanskrit theatre. As an art, which provides the freedom to the actor to travel beyond the written text and go for different related verses and stories from other texts to enrich his performance Kutiyattam is unique in the scenario of world theatre. It is indeed a great ensemble in collaboration with instrumental music, make-up, costume and stage décor and above all with actors in performance. Further, it demands the quality of an actor to transform from one character to another without changing his costume and make-up. As Venu (2005) believes- more than a ritual Kutiyattam is a full-fledged dramatic art form that provides scope for enactment of *bhavas* and *rasa* (aesthetic pleasure). The harmony of highly codified body movement, hand gestures, significance in facial expressions and eye movements with all range of elaborations to minimalism are the specifications of Kutiyattam. Instead of just translating the meaning of individual words or sentences, the actors entire body in Kutiyattam provokes the imagination of the spectators with the support of percussionists. It is only through the power of a proper training an actor can evolve a situation or scene and provide an aesthetic experience to the *sahrudaya* (experienced spectator). Finally it becomes truly an ensemble when the actor and audience jointly evolve the exquisite moments of aesthetic experience through the performance.

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¹ Raghavan, V. “*Sanskrit drama in performance*” in Richard Van M. Baumer and James R. Brandon, eds., *Sanskrit Drama in Performance* New Delhi: Motilal Banarasidass Publishers. 1993, p.10.

² K. G Poulouse, *Kutiyattam: Abhinayathinte Tudarchayum Valarvhayum, Trippunitura*: International Centre for Kutiyattam, 2001, p, 60-61

³ Farelly Richmond “south Asian Theatres” in Hohn russel brown eds. *Oxford illustrated History of Theatre*. Usa: Oxford University Press, 2001. p.449

⁴ From Ammannur Madava Chakyar,s diary, Madhu, M. (Ed.). (2007). *Ammnnur Madhava Chakyar, Aranginte mdhavam*. Iringalakuda: Ammannur Madhava Chakyar Navathi Celebration Committee.

CHAPTER 4

ACTORS TRAINING IN NOH

‘A JOURNEY THROUGH THE BONE, FLESH AND SKIN’

4.1 INTRODUCTION

The treatises of Zeami provide enough evidence that Noh theatre was concerned with the importance of systematic training for an actor. The secret theories written by Zeami in the fourteenth and fifteenth centuries mainly point out to the principles of this particular art form and the functions of acting, music, and movement in Noh. These treatises are the foundation for Noh actor training and the ideas and philosophies that evolved by Zeami in the Noh world are still interesting and meaningful to theatre artists of all kinds. Training is in fact a lifelong dedication in so far as Noh is concerned, as Zeami believes that it is a journey through the bone, flesh and skin. Bone is an outstanding artistic quality that gifted actors naturally show in his performance because it is an inborn ability. Flesh is the elements visible in a performance that arise from the power of the skills of the actors. To obtain this power of skill, actors have to master the two basic art of chant and dance in Noh. Skin can be explained as a manner of ease and beauty in performance that can be obtained when the two other elements are thoroughly perfected.

As (Rath, 2006) remarks Noh school is the fundamental unit of institutional organizations in the world of Noh theatre in Japan. *Ryu* is a Japanese word that can be translated as ‘school’ and also be rendered as ‘artistic style’, and each school promotes a distinct performance style. Traditionally, there are five different schools that offer training for Noh actors. All the Noh schools are an extension of a family

from wherein the name of the schools originated. Thus the traditions of the schools are basically inherited from the family. The family tree of Kanze, Hosho, Kongo and Komparu schools continue to exist since the age of Zeami and the fifth school called Kita, which is an offshoot of Kongo family, evolves and has been in vogue continuously since the seventeenth century A.D. Generally, almost all performers are specialize in one role type under one school and continue to perform only that on the stage. The types of schools are based on the role that a performer takes up in a performance and the categorization of performers also depends on their contribution towards the creation of performance on stage.

4.2 PERFORMERS AND THEIR ROLES

All those who appear in Noh are collectively known as performers. According to (Konparu, 1983) the performers are the creative staff that consist of professionals with the artistic training and ability to perform on stage. Today, these performers communally referred to as *Nogaku-shi* in Japanese which can be translated as ‘master of Nogaku’. But in the olden times they were all known as *Noh Yakusha* (Noh actor). The professional Noh actors are supposed to have a deep understanding of all the other elements of the performance and their art in which they are involved, though they will do only their part. Performers on stage are divided into five categories that depend on their activities on stage and they are *Shite-Kata*, *Waki-Kata*, *Kyogen-Kata*, *Hayashi* and *Koken*.

4.2.1 The Shite-Kata

Shite-kata is the group of actors who train and practice the leading roles in the Noh performance. There are several categories of roles inside the *Shite-kata* and that can be named as the *Shite*, *Shite-zure* (tsure), *Tomo*, *Kokata*, *Jiutai* (chorus).

- The actor who creates the main character in a Noh performance is known as the *Shite*. Usually, there will be only one *Shite* in each performance and the quality of the performance always depends on the skill of his transformation into the character that he portrays. Often, the *Shite* wears mask that intensify the symbolic nature of the character and also mediate to guide the flow of the consciousness of the audience as the symbolic image dominates the Noh space. The *Shite* who appears in the second half of the two-act play is known as *Nochi-Shite*.
- *Shite-zure* (tsure) is the subsidiary actors who are as important as the *Shite* and only appear in some special plays. They are also known as *Moro-jite* that literally means the twin-*Shite* and wear masks only when playing female roles. *Tsure* appears in the second half of the two act play and is known as *Nochi tsure*.
- *Tomo* is the word use to represent the minor actors who often appear in the performers. They also use masks only when they play the role of women.
- The word *Kokata* is used to indicate the child performers of *Shite* group who often portray the role of a child and occasionally the role of adult.
- The chorus and the choral music of the Noh are called *Jiutai*. Usually, the members in *Jiutai* are colleague actors to the *Shite* consequently from the *Shite-kata* of the same school. The major responsibilities of the chorus are to keep the story moving, setting the séance, describing the characters and action

and sometimes delivering the speech for *Shite* and *Waki*. Throughout the show the chorus will maintain a great relationship and mutual interaction with the *Shite*.

All five schools have their own *Shite-kata* with a slight difference in their melody and performance text, thus do not perform together.

4.2.2 The Waki-Kata

Waki-Kata is the second category of actors in the Noh performance. *Waki*, *Waki-zure* (tsure) and *Tomo* are the three groups among this category.

- *Waki* is the one who portrays the second important character in the performance. He may generally be regarded as the foil of the *Shite* since his task is to create the grounds for the *Shite* to appear and perform. Once he has drawn out the *Shite*, he seats himself, moves to the *Waki-za*, behind the Waki pillar out of sight of the audience, and stays there immobile except when necessary for the development of the play. All Waki appear as living men, they never play female characters or wear masks. There are three major types of Waki characters that is the official, the priest or the man. The most representative among these types is the traveling priest. The Waki is always passive, negative and dark, representing yin, in contrast to *Shite* who is active, positive, bright thus represent yang. Both *Shite* and *Waki* need to complement one another to harmonize in terms of performance (Konparu, 1983). The plays called Waki Noh are the ones that give more important to Waki characters.
- *Waki-zure* (*tusure*) is the one who portrays the character that accompanies the Waki. This character appears occasionally in some of the special plays and does not wear mask.

- The *Tomo* is a companion usually added only for dramatic interest, both in *Shite* and Waki group.

The schools for Waki actors are different from the *Shite* actors. Presently, Thakayasu, Fukuo and Hosho are three major schools that offer training for Waki actors in Japan.

4.2.3 The Kyogen –Kata

There are two major functions for the *Kyogen* actors. The first is performing the independent comedy called *Hon-Kyogen*, present between the Noh plays. The second one is performing the role type named *Ai-kyogen*, within the Noh play as a local person, servant or boatman. *Ai-Kyogen* asks questions to Waki by using simple local language. This is often done to add the story between the acts, while the *Shite* is offstage thus their account of the monologue provide enough time for *Shite* to change his costume for the second act. Explaining the play in colloquial language helps the common audience to understand the content of the text thus adding a new dimension to the drama. There are few more elaborate and extraordinary *Ai-kyogen*, who perform between acts of certain Noh, with more substantial stories and such characters as monkeys and even as seaweed and also occasionally use their masks. *Kyogen* players can easily be distinguished by their yellow colour *Tabi-socks*, since all the other performers wear the usual formal white. Okura and Izumi are the schools that provide training for the *Kyogen-kara*.

4.2.4 The Hayashi-Kata

Hayashi-kata is the combination of one flute, shoulder-drum, hip-drum, and stick drum. The musicians usually have to enter before all the other performers to provide the entrance music for the characters. During the play they create proper

timing and lead the chant and movements on the stage. As per the performance structure of Noh *Hayashi-kata* supposed to exit only in the end.

The three major schools that provide training for Noh flute is Isso, Morita and Fujita. There are four schools for the shoulder drum that is Ko, Kosei, Okura and Kanze. Kadono, Takayasu, Ishii, Okura and Kanze are the five important schools that train Hip drum while the training for stick drum is given by Kanze and Komparu schools.

4.2.5 The Koken Kata

Koken can be translated as attended and a nonperforming performer is in fact a very important part of the Noh play. There are always *Koken* for the *Shite-kata* who sits at the back of the stage right near the bridge from the time the *Shite* enters until his exit. Major objective of the *Koken* is to adjust the *Shite's* garments, set out or remove a prop, or perform an on stage costume change. It is his responsibility to make sure that all the details of the performance proceed smoothly so that the main actor is entirely free of any worries and can concentrate on his role. However if the *Shite* forgets one line, the stage attendant serves him as a prompter, and at any cost if the *Shite* becomes incapacitated or unable to perform, the stage attendant steps in as understudy. The *Shite-kata Koken* thought be an experienced actor from the same schools of *Shite*. The *Koken* for the *hayashi-kata* who is not necessary for the same school, has to exchange instruments and assist the instrumentalist. As in the *Shite kata*, *Koken* in the *Kyogen* thought to be a senior *Kyogen* actor.

Noh actors' normally meet in the dressing room on the day of the performance. Usually they don't organize stage rehearsals unless the play is new, difficult or a rare performance. This is not because of their laziness but they are deeply clear about their part in all plays. The years of training from a very young age culture each actor to

harmonize his part spontaneously and quite unpredictably in the performance. It is also important for a *Shite-kata* actor to go through the training of all the categories of Noh. Thus he will be always ready to lead a total performance, group, a school or a family. The school head of the school or family known as *Iemoto* has the all right to select the students, licensed professionals and determine the contents of the repertoire and so on. Even though there are slight differences between the five families in Noh, each remains the particular family's training method such that the philosophies fundamentally are very similar. The basic structure of tradition which a Noh actor is expected to follow is based firstly upon the hereditary aspect and secondly upon the age, talent and experience. A professional *Shite* can identify a good talented student from among the Noh trainees and recommend to him to become a member of that Noh family.

4.3 THE STAGES OF NOH ACTOR TRAINING

The concept of training in the school of Noh is entirely different from the impression about schools in the modern system. It is more as the *Gurukul* system of living and learning, where a pupil is supposed to devote himself to the particular art form. As the first step of the training the pupil becomes the member of that particular Noh family. The learning process has to be natural and constant till he stops practicing as a Noh actor. Once the student is accepted by his master, he starts his training with all sense of discipline and continues till he reaches in to the highest form of being a Noh actor. The fundamental concept of training in Noh is to lead the actor to find out his richest and most beautiful state called the real *Hana* (the development of the flower) which is the maximum possible consciousness of the physical, vocal and psychological technique, which is achieving the highest level of creativity.

4.3.1 Kokata Stage

As the tradition suggests, a Noh actor should start training in childhood the minute he becomes capable of walking and talking properly. From the age of seven onwards the child trainee receives his training in a household space. The training room that duplicates the surface and the scale of a Noh theatre is attached to the Masters' house. The boy actor (*Kokata*) is taught to chant and dance by the master teacher *Iemoto* or by a seiner teacher with appropriate disciplinary codes. According to (Zeami, 1984), when a boy practices at this age, he will naturally show some elements of beauty in what he does. If, by chance, he should show some special skill in dance movements, or chanting, or in the kind of powerful gestures required for demon roles, he should be left free to perform them in his own manner, according to his own desires. The master teacher allows the child to shine on his own permitting him to dance, sing or even act out a particular role in his own natural way. Thus a beginner in Noh always is given the freedom to perform any kind of role as he and how he wishes retaining his natural and childlike appearance. Children of this age are not pressurized because they don't are not self conscious. The student is never assessed as having done well or poorly nor admonished too much. Even though there are no referred books or scores to follow at this stage, the child actor begins learn the discipline of how to sit, stand, and move. The child actor simply positions himself in front of the teacher and learns the fundamentals of chanting and movement by using the copying and imitating methodology. In most of occasions, the teachers would be correcting the alignment of his body such as the position of his feet, arms, trunk, and head, till the basics are grasped by repeated practice. Once the student learns the basics of movement patterns, he gets a chance to portray one simple *Kokata* role with

his skill in a full length Noh performance. This which is the main objective of training at this stage promotes both enthusiasm and natural goodness of a child actor. Thus the student is allowed to follow his heart and perform at a time that is most appropriate for him. Through this performance the actor gets a chance to introduce himself and his skill as an actor before a sympathetic audience. He also gets an experience of facing the audience understands the preparations that occur backstage. When there is no preparation for the *Kokata* role in the play, the student learns *shimai* which are short dance sections of the major traditional Noh drama and gets a chance to perform it along with a complimentary chorus. Ultimately the body and the voice of the student actor are cultured simply by using it in rehearsals and performances. The Noh training offers more scope for self discipline to the student through a structured pattern of training. For example, the everyday class of the child actor starts with the traditional bowing and greeting in *seiza* which is the formal sitting on the floor. The teacher shows the pupil how to arrange and move his body and deliver his voice in a proper and gentle manner. The pupil has to imitate the teacher who shows him both the movement and chanting aspects gets to repeatedly do it till he understands and acquires mastery over the language, form and meaning of Noh. Showing how and training to cope with what has been shown is the method of Noh. Thus, lessons are conducted with adequate emphasis on separate elements of Noh (Griffiths, 1998). Even though there is no formal teaching in chorus and instrumental music, at this stage the child actor gets an idea of the rhythmic patterns through repeated practice of the *Kata* (movement patterns) and the *Utai* (the chant). After the initial introduction to the formalities of Noh training the actor has to slowly increase the length of his practice with the master-teacher and has to learn and explore the deeper aspects of *Kokata* role in relation to the different kinds of plays. Thus the child actor gets a

chance to discover further while acting spontaneously and naturally. Ideally the child actor is expected to take part in the act that consists mainly of dancing and singing. There are no formal examinations to measure the development of the child actor in Noh; however a constant and close observation is maintained by the master-teacher in order to observe the natural *Yugen* (grace). Majority of the training has been devoted to explore the spirit and grace of the child actor through a disciplined practice.

4.3.1 First Part of Uchideshi Stage

The meaning of Uchideshi is ‘inside student’ and traditionally in this stage the student has to reside fulltime in the master-teachers house and undertake a rigorous training of this art. Thus the important step in this stage is the acceptance in to the household of the *Iemoto* family. Unless the trainee is the son or nephew of *Shite* or the master’s family, the approval for entry into the Noh family will happen only based on the ability of the trainee. According to (Zeami, 1984) from the age of eleven or twelve onwards the voice begins to achieve its proper pitch. Therefore, this is the proper time to explain various aspects of Noh and the student actor begins to comprehend Noh as the second stage of his training. The melodious voice and the exquisite figure hide the weak points and make his performance more graceful and charming. Generally, the master-teachers never give complicated parts and never teach any fine points concerning role playing to the student actor of this stage. The training in this age concentrates more on creating an authenticity in chanting and movement of the actor. Further the student actor gets a chance to learn various kinds of parts in acting; this would help him master the stylized forms of dancing, and also utter each word during chanting with perfect clarity also learn precision in characterization. The trainee will get both formal and informal individual as well as a group, as both participants and

viewers. The Master-teacher will spend time observing students taking up intent practice and pass judgment on their practice and also corrects them. At the same time, the student will spend time with *Unideshi* colleagues and learn the tunes of chanting and also the dance of *Shite* roles in different dramas. He also gets an opportunity to observe most of the experienced seniors practice and at times gets to be part of the chorus. Acquiring knowledge by watching and performing is the most important aspect of the Noh actor's constant training. As (Griffiths, 1998) points out the student actor has to remember that there is always something new that emerges during practice, rehearsal, and performance and thereby one gets adequate time to absorb and learn these nuances while watching.

4.3.2 Second Part of Uchideshi Stage

This is the most complicated period in the life of a student actor. The main reason for this is the change in the student voice as he grows into adulthood and the related change in the physical and mental process affects his performance too. He has to carefully get his training to acquire a stable sound that would help him to gain a better opportunity to perform. As (Zeami, 1984) observes the majority of the physical alterations happens at this time, thus leading the audience to distinguish the actor as an adult and expect the quality of work too accordingly. However, the student actor will not be technically capable of delivering the performance and would face difficulty in delivering the performance according to the expectation of the audience. As it is a crucial period, the student has to go through a careful training during this time. He is recommended to practice a pitch comfortable to him by using appropriate techniques from morning to evening. Most important of all, he must vow to himself that, although he is now in a crucial period, he will truly stake his life for Noh and

never abandon it. Should any actor give up his training at this point, his skill can never increase. Since this age is the most important for his entire career the student actor has to understand how to handle the adolescent changes within him and train himself more carefully without allowing too much strain. According to traditional beliefs if the student actor of this stage, tries to regulate the pitch of his voice too forcibly, it automatically leads to the damage of his voice.

Learning and mastering all of the backstage preparations and preliminaries are as important as the training received for acting in this stage. Even though there is no formal training for the back stage works and preparations, student actor usually master it through observing the senior member of the school while assisting them at the time of show. Through this the student becomes familiar with folding, packing and maintenance of costumes, costumes necessary for an actor, property making, transportation of set and property from one location to the other and also maintain appropriate interaction with the other performers. In short, constant and careful practice in this stage decides the future life of a student actor.

4.3.3 Third Part of Uchideshi Stage

The most difficult period of a student life comes to a close around twenty-three or twenty-four and then the actor enters in the most important stage of his professional life. In this stage the actor almost masters his art of singing and dancing and even role playing. The training and the physical developments come together in this stage and he gets ready to perform a young role. According to (Zeami, 1984) it is at this stage that the level of artistry of the performer begins in order to become established and the limits of the actor will be fixed by the amount of training and self-discipline practiced. His voice becomes settled and body matures which are strong

points required for a Noh actor. Physical growth and the voice changes of the actor come to a close at this stage. At the same time (Zeami, 1984) advises the student actors that this achievement may be simply a type of luck and if the actor begins to think that he is a theatrical genius at this stage then he will lose all talents he has achieved thus far. Even if an actor in this stage is praised by his audience and he manages to win a competition over a famous performer, he must recognize the fact that this achievement is merely a temporary one. , Therefore, he should begin at once to study role playing with utmost seriousness and inquisition into every detail of those who have already achieved a real reputation for their performances, so that he may rehearse them all the more diligently. Owing to his steady voice and mature figure he might be able perform better than an old expert in the competition. This is the time an actor has to look at himself from an objective point of view rather than watching himself from a subjective point of view. It is then that he might be able to perceive his earlier successes as a kind of coincidence and also realize that there is no guarantee that it will ever remain or continue. Thus instead of getting carried away far by this success a Noh actor must keep training in this stage and listen to the advice of the experienced actor in order to make his acting, well established and precise.

Once the actor reaches this stage they can also start teaching the *Utai* and *Shimai* to the amateur artist of Noh with the permission of *Iemoto*. While teaching they also can re-evaluate the technique and selected part of the play so that these classes also serve as self training programs for the Uchideshi. The Uchideshi stage would come to a close in the mid- twenties and the pupils enter the next stage known as *Jun-Shokabon* stage. The length of the Uchideshi stage depends upon the age, the time of training, personal, educational and domestic aspects and the rate of progress made during the training time.

4.3.4 Jun-Shokabun Stage

In this stage, the actor gains more autonomy in his training and practice. In *Jun-Shokabun* stage the actor has to take up more difficult roles and at the same time has to be careful not to lose the right contact with the essential training resource. As per traditions this stage is the richest period in a Noh actor's career. This is the stage when the actor is enabled to realize the result of all training that he had received from his childhood. The actor has to concentrate more on the practice of performing with maximum artistic beauty. If he is not able to achieve the peak of his career in this stage, it will be very difficult for him to build up a career after his forty. Even though permission to perform is still in the hands of the Master the actor still might get more exciting and challenging roles at this stage. The actor in this stage also needs to be aware of how and where he can be cast in order to reach the next step and attain fame in future. The Noh theatre believes that if an actor can attain certain standard or recognition in his work in this stage, he will be prominent in the scenario of Noh theatre later.

According to (Zeami, 1984) the actor at thirty-four or thirty-five years of age represents the peak stage of perfection in his art form. If by then an actor grasps the various aspects of performance through hard training, and masters them, he will truly be acknowledged by the public and will achieve a reputation as a great actor. At this stage of his career, he can recall all that he has learned thus far; it is also the moment when he is able to plan up means to accomplish what he wishes to achieve in the future. If such things are not mastered at this age, then, it will be difficult for an actor to gain reputation among the audience later in his career; as the actor is only in the making till he is thirty-four or thirty-five, and begins to decline after forty. The reality that those who do not achieve a reputation at this stage of their career have not

actually mastered the art of Noh continues to remain an earnest fact. Therefore, it is in this period that the actor must perfect his self-discipline. If the actor still works as a second-grade actor in this stage it is impossible to change in the future.

When an actor reaches forty-five his physical skills will start to decline. If he has not acquired his techniques firm under his belt by thirty-five he will have very little to work with. The Noh actor is expected to 'charm' the audience at this age with the real and authentic expose. To the contrary, if the actor is unable to unearth the 'charm' of performance in this age then he should seriously reconsider his future very carefully. As Zeami (1984) advises there are only two ways in this situation. One is to concentrate on the practice with twice as much effort or give up the career as a professional Noh actor. After watching closely the performance of the pupil the master will then decide to grant him the status of being a full-fledged professional artist.

4.3.6 First Part of Shokabun Stage

An actor who reaches this stage is considered as a professional Noh actor. Reaching this particular stage depends on the outcome of a dedicated training period that the actor goes through in the previous stages. The actor gets appropriate focus on what exactly he has to say and do than merely demonstrate his skills before the audience. As (Zeami, 1984) remarks the actor must find new means of showing his skills. Even if he has achieved a fine reputation and has mastered the art of the Noh, he must in turn be able to have in his own troupe young actors who will eagerly follow him. He cannot depend merely on his physical beauty and external energy. And keeping this point in mind the actor should be able to change his ways of acting at this stage. The actor should choose roles that are congenial to him and that can be

played in a relaxed manner without physical strain. He should allow the younger actors to exhibit their own abilities, and he should play with them in a modest fashion, as an associate, even if he has no young successor of a suitable caliber. He alone as an actor should not perform any highly complicated and strenuous role himself all the time.

As Zeami emphasizes, in this stage the actor has to have more focus on internalizing his actions and also reduce the external expression. The actor by this stage acquires an extensive body control which comes by constant practice. As a result of the body control the actor reaches a point of ease that produces a sensitive stage of grace. Reaching this state of mind and producing the grace (*yugen*) is thought to be the ultimate symptom of a true path of an actor's training in Noh.

4.3.7 Second Part of Shokabun Stage

In the early stages the actor can choose plays which has physical quickness with energetic and gymnastic dance sequence that also include fights with sticks and swords. At the same time when he reaches the height of his acting career he always prefers to perform those plays that involve lengthy series of delicate, slow pattern of movement and stillness. Even though actor is no longer dependent on his physical beauty at this stage the audience feels the delicate and moving senses that emanates from within the actor. If the actor is still able to create artistic beauty at this age it means that he has been able to reach far beyond the technique. According to (Zeami, 1984) from this point onwards, there is a lot more that can be done. However, an actor who has truly mastered the art, even though he has lost his ability to perform many of the roles, and although he may manifest less and less of his artistry in

performance, still will have something of the aesthetic sense (*hana*) and grace (*yugen*), even though he can no longer play a varied repertoire.

The actor has to analyse carefully what he can and cannot do at this stage and once he realizes his shortcomings he could put more of his time in the teaching of the art, thus spreading it. Both teaching and the self-analysis will help the actor to develop his career from this stage to the end of his life as an artist.

The above quoted discussions prove that the actor training in Noh has been designed and theorized since the fifteenth century. Even today Noh actors are more or less following the same discipline and structure of training in all respects. However, there are slight changes between the schools and individual master - teachers and everybody believes in this system of learning by stages to master the art of acting by way of imitating. . The division of the training into stages based on the age and experience of the actor always provides him an opportunity to get trained in a quite natural way of life. (Brandon, 1997) notices that this idea of training in seven stages-as one of the most wonderful and encouraging view points on actor and actor training. This provides a positive image of a long life in theatre compared to how the television series and films give unusual opportunities for teenage performers to become stars overnight-and just as quickly as they appear to be replaced by younger faces. Zeami, on the other hand, describes how the Noh actor, by training continuously throughout his career, is always ready to accept new challenges that match with successive stages in life.

Noh actor develops a quality through his training that he should be humble enough to criticize his own performance because he is so aware of his own incompetence. He is all ways ready to learn his lesions and remember it any time.

4.4 THE FUNDAMENTAL MODES OF TRAINING

As a foundation for training, an actor has to go through the regimented, deep and constant practice in the two basic arts (*nikyoku*) song and dance. According to (Zeami, 1984) there are various important elements to be mastered in the art of acting. Among them, an actor who is beginning his training must not overlook the two basic arts and three role types. These provides the proper means for an actor achieve the correct style in acting. As Kathryan Whyllie (Ortolani & Leiter, 1998)¹ mentions, training involves acquisition of technique in carefully planned stages calibrated to the age of the student. Dance and chant provide a foundation to which role playing is added beginning at the age of seventeen. At the outset, dance and chant training involves meticulous copying of the movements of a master-teacher in order to acquire the correct forms and rhythmic sequencing of the *Kata* or movement patterns. The actors acquire a sense of accomplishment in the poetic aspect of acting and the flexibility of movement through this fundamental practice. Further as shelly Fenno Quinn (Ortolani & Leiter, 1998)² tresses chanting and dancing were the modalities through which all language and stage businesses were expressed.

The second step towards the acting practice recommended by Zeami is learning the three styles (*santai*). These role types refer to three prototypical styles of representation in which all specific roles are subsumed. The three stages are the aged style (*rotai*), the feminine style (*nyotai*) and the martial style (*guntai*). This practice named role play helps an actor to stand up for the reality of the life directly and express it. In the study of the Three Roles the actor learns the correct norms of posturing for three broad styles of playing. This training is meant to embody the epic part of the life and aim for the articulation. Both methods are crucially opposite each

other and the fundamental task of the actor is the amalgamation of these methods into practice.

The above passages reveal that, the necessity of learning to dance and chant are the fundamental training for an actor's individual development. Noh actor is expected to reach a balance between mimetic and musical as his first step in acting practice and then only he can move in to an unmediated representation of life. That is, those who do not begin their training with the Two Basic Arts and Three Role types will only succeed in committing themselves to the creation of mere scattered elements in their Role playing, and this seems to be like a tree with its leaves but without any trunk (Zeami, 1984). The mastery of the two basic arts and three role types will make an actor superior in his art and permit him to manifest his own vision in all kinds of characters and plays.

To master the basic elements the actor has to start by imitating his teacher and this should be combined with the will to judge himself and his art. Through repeated practice he absorbs the form into his body and mind thus acquires a chance to know deeper about the form of art and thereby gain fluency in presentation. At the same time (Zeami, 1984) points out that an actor may not be said to have achieved a fluent mastery at the stage when he is still imitating what he has learned from his teacher.

The imitation may be effective at the surface level, but he will not yet have assimilated the art in to himself, his artistic powers will be insufficient, and his real skill with regard to Noh will not have increased-such is the actor who remains at the level of externalization. An actor who adds strength to his natural abilities through constant practice and rehearsal, understands quickly, and puts himself totally in to the object of his role and such a one who can truly be said to have achieved internalization.

Through this passage Zeami emphasise that an actor who only imitates his teacher cannot be a true master in his field and Noh is expecting an actor who can internalise the art than externalise it. While training, the master-teacher supposes to concentrate on creating such actors who can transform into their characters while performing on the stage.

The accomplishment of a Noh actor training occurs through the equalisation of two different methods that are imitation and becoming. In the imitation method the actor copies all bodily expressions like gestures, postures, movement patterns and facial expressions realistically. Here the actor has to observe a human action, analyze it, and reproduce it in conscious detail. On the other hand, the method of becoming permits an actor to incorporate himself into the emotions of the character by distinguishing the human action as a stream of awareness. The constantly developing flow of awareness permits an actor to travel entirely beyond the division between his body and mind and to incorporate himself into the character. The unity of these two methods creates an ideal actor in the world of Noh theatre. It is also a harmony of the objective method and the subjective method, a consciousness of the outside and inside. To find out a balance between the two methods is a lifetime task and thus the entire actor training in Noh theatre is designed to reach equilibrium between the two.

4.5 VOICE OR CHANTING TRAINING

Noh tradition gives immense value for culturing and evolving an appropriate voice for the Noh actor. Since The speech in Noh theatre is between normal speech and singing and it more sounds like chanting the verses. The voice appropriation of the actor happens only with continuous chanting of the plays in repertoire, thus it is an essential outcome of the actors entire artistic life.

Certain amount of practice absolutely strengthens an actor's voice and the voice in such case would easily carry well. A complete training in chanting alone takes an actor's voice from weak to high level of achievement. As per tradition, the actor should be taught tunes by his teacher and through gentle, continuous and repeated practice he will also become master of it. As (Zeami, 1984) mentions the actor must sit up properly and listen to the tune of a flute for the key note to start singing while he beats the rhythm with his fan. Since it is the most important occasion in an actor's life he should never think that it is just mere practice. As (Oida & Marshall, 1997) points out, most actor when they are doing an exercise tend to think that it is just an exercise thus if he make a mistake it does not really matter. However, if anybody makes a mistake on the stage he has to keep going and make an attempt to cover the error. An actor cannot stop and try again. In fact, he really cannot afford to make mistakes at all. Whenever an actor practices, it is better that he imagines that he is doing exercises before an audience. It suddenly becomes important that he engages himself fully, and avoids sloppiness. In this way, the quality of his work improves, and training will be genuinely useful. If an actor thinks that he is 'only doing an exercise', the work will be of little value, irrespective of how well he performs it.

4.5.1 Wau and Shu (Horizontal and Vertical Voices)

Listening to the tune carefully permits an actor to understand the two different kinds of voices. As training with regard to an actor usually begins with the vertical or weak voice and then reach the horizontal or strong one. Practice on these two different modes alone would mould an actor to become a perfect master art of chanting and finally he will be able to chant in a harmony of both horizontal and

vertical voices, which is most ideal for Noh.

The sincerity and responsibility which considered as the fundamental quality of a Noh actor should commence from the beginning of his training. The guidance that (Zeami, 1984) gives on the voice training is as follows:

- One should use one's voice when one has a good chance of training it, and when one's condition is good.
- One should take medicines for the throat after one has finished training. Then one can improve one's voice.
- As for the method of training one's voice, it is hardly possible to make general remarks about this, as each person has a different quality of voice and different strengths of breath.
- When one exercises the training of the voice in *wau*, the horizontal voice, he should use it economically. On the other hand, one should force one's voice when using *shu*, the vertical voice. There are different types of voice; the one in which it is better in sing with force, the other better in letting the voice carry naturally.

As (Zeami, 1984) suggests the early morning time and the evening is the best time for voice practice. Actors are recommended to do chanting practice on different kinds of plays in the evening time, while morning time as an actor should save his voice it is better to practice gently and less. (Konparu, 1983) describes that Utai is a chanted or spoken music of Noh which is a kind of song or poem in the Classical literary style. The above cited views on voice training reveal that, there are two kind of voice for an actor to understand and develop throughout his training period. The training approaches for both horizontal and vertical voice are different from each other and the actor has to master both types of voice projections to become a

professional adult in acting. From the time of Zeami, voice culturing and training were done with care and coherence such as dividing the forceful training to the evening and the gentle training to early morning.

4.5.3 Pitch, Breath and Vocalization

The melody of singing for a Noh play comes out of *shu*, so Noh chanting starts with *shu* and then changes into the *wau* style and once again finishes with *shu*. Vocalisation in Noh is fully connected with the control of breath for which the actor has to have a deep understanding on how to manipulate his breath based on the pitch and type of voice projection. The actor makes use of the breath as it goes out at the time of chanting in *wau* voice, and in *shu* voice chanting he uses the breath as it comes in.

Both ways of breathing while singing create tunes which sometimes help the voice and at other times help to embellish it beautifully. Thus the training concentrates more on making the actor learn how to control the two ways of breathing so that they will suit the words and sentences and also the way in which words are accented in a play. As (Zeami, Komparu, Omote, & Kato, 1974) said in *fukyokushu* this is the life of Noh singing, the way of Noh singing is based on breathing because only through sustaining the proper breath one can produce the correct pitch. While receiving voice training the actor has to try to grasp these concepts as much as possible and incorporate them into his own technique. While listening carefully to the pitch of the accompanying instruments (flute) that precede him, the actor must align the increasing intensity of the pressure of air in his chest to this pitch, close his eyes, and draw in his breath, so that when he projects his voice, his first sounds will automatically be produced at the proper pitch. If he merely listens to the pitch but

does not align himself with it (that is preparing the proper amount of air in his chest), then when he produces his first sounds he will by no means find it easy to take on the proper level of pitch. (Zeami, 1984).

The above mentioned passage reveals the importance of pitch and also its connection between the strength and the pressure of the breath used to produce voice. It also shows that an actor has to be very careful as to produce proper sound with the correct pitch of the instrument. As the pitch depends upon the control and production of the breath, the actor has to properly get trained in the movement of his lips for producing the proper sound syllable by syllable. The training in chanting should lead the actor to reach a position in which he would be able to fit the melody to the words and chant the syllables and words in a clear and correct manner. The beauty of the chanting in the final outcome of syllables and words performed in a clear and correct manner. The actor should be able to understand and master this and he should be able to incorporate the composition and the performance. He should also be able to harmonise the melody and characteristics of sound in the text. There is a proper order to follow while learning the art of chanting. The first step in that is thorough learning of the text word by word. As the second step, the actor has to master the melody of each line, then he has to learn how to colour the melody depending on the meaning of the line. Finally the actor has to learn how to apply the proper pitch and accent on it. After all these steps are taken, the actor must concentrate on how to bring all these concepts together to create an aesthetic beauty and grace while it is performed. In Art, at every stage, an emphasis must be placed on the rhythm. When practicing the voice, the trainee should miss no occasion to obtain this kind of training, so beneficial to personal development (Zeami, 1984).

The above paragraph shows that the scientific order of the learning process not only properly moulds and conditions the Noh actors' voice and quality of speech but also makes the actor to understand and interpret his text. Thus ultimately this systematic training acts as the back force of the '*hana*' or the flower which is the aesthetic beauty he produces at the time of performance. It also highlights the importance of the natural rhythm an actor has to follow during both training and performance in his artistic life. The actor has to learn all other parts, such as adjusting the link of words with music, lengthening and shortening the lines according to the meaning and situation and chanting according to notes etc., in order to reach the final state named *Kokorone*. As (Zeami, 1984) observes *Kokorone* is the ideal state that an actor can reach when he sings using both vertical and horizontal voice, saving his voice and decorating the tune, all of this is based on the unchangeable method of the ideal use of breath. To reach the highest level of chanting the actor has to learn the play without bothering about its tune, learn the tune without bothering about the play; learn the tune without bothering about its tune (Zeami et al., 1974). Finally, the actor who reaches the highest levels of accomplishment can start practising the most difficult notes and accents like five-note scales and the four voiced accents as well as the mutual musical systems of different pitch like *ritsu* and *ryu*. Once an actor is able to understand these principles and become cognisant on the basic distinctions involved in choosing the appropriate voice and manner he can create a sense of felicity. In terms of practicing the musical aspects of Noh the flow should be taken to heart: forget the voice and understand the shade of the melody. Forget the melody and understand the pitch. Forget the pitch and understand the rhythm (Zeami, 1984). With regard to the right way to proceed in practice, an actor first of all comes to a firm understanding of the real nature of his vocal instrument; this understanding helps him

to determine the appropriate way to proceed. Only then will he be able to follow the proper path which allows him to reach the highest stage of perfect freedom in producing his voice.

4.6 MOVEMENT OR DANCE TRAINING

To enter a performance space, the first thing an actor has to know is the geography of his own body. Thus to start with training for Noh the student actor has to undergo three important and basic elements of physical training. These fundamental elements named *Kamae*, *Suriashi* and the *Kata* are the ones which any of the Noh actors has to continuously practice in his entire artistic life. Both *Suriashi* and *Kata* generate from *Kamae* which helps to overcome any of the imbalance in the basic posture that will reduce aesthetic effect. The whole training in Noh is designed in a way to help the child actor explore the possibilities of these three elements throughout his life to master the art and build a career.

4.6.1 Kamae

The basic body position of the Noh actor is called *kamae* where the feet of the actor is together and the body weight has been shifted slightly forward. The position of the upper trunk is straight and thrusting, the lower part of the spine being pulled in. The arms, extended between the shoulders and the wrist are slightly curved with the elbows out, and the hands are in front of the trunk. All movements develop and return to this energy-charged posture. The location of the *Kamae* is more earthbound than elevated, which is more associated with the natural laws of gravity. The mastery of this posture with its natural look is the lifetime preoccupation of the Noh actor. Through continuous practice of the basic standing posture the *Kamae*, actor learns

how to stand in the centre with a clear awareness of the big power that pulls up from the top and the strong gravity from the ground that helps maintain perfection. Moreover there is also the awareness of a pulling force from the front, rear left and right of his body.

4.6.2 Suriashi

Shuriashi is the movement of an actor in Noh with his sliding feet. The feet of a Noh actor always tries to keep contact with the floor and only the toes are lifted slightly at the end of the step. The mastery on his basic posture *Kamae* and slightly bent knees allows an actor to make his art of sliding natural and effortless. When energy from the actor's front get stronger than that from his rear, the breath of that moment brings his leg forward and that becomes the *hakobi* the basic movement of walk in Noh. As the first step an actor has to learn the *hakobi* because it is the root of all movements in Noh. As (Kanze, 1979) suggests, an actor in *hakobi* should try to keep his walking body in a single line. When the more an actor forgets that his body is constructed with face, hands, backbone and so on, then the more he can walk as a single line. It provides more possibility to an actor to express his emotion physically. Keeping this as the major guideline the actor starts his training with the basic stance which is the arms describing a circle, the trunk tilted forward, the knees slightly bent, and the center of gravity located in the lower part of the abdomen. It is also important to keep in mind that such stance should be stable and natural while practicing. At the second stage the actor has to move to gliding walk while maintaining the basic stance. He moves horizontally on one level, without bobbing up and down, and the movement proceeds from the hip.

When the actor learns how to raise the right arm and bring it forward to the center of his body while moving a few steps forward a *Kata* called *Sashikomi* emerges. As (Kanze, 1979) explains while moving in *Sashikomi* the actor has to stretch his arm ahead concentrating gradually until the direction is entirely frontal. And when the forward movement stops and he is still, the power with which one is pulled both forward and backward, both left and right, has a tremendous strength that actually seems to pierce-with its transparency-in the space ahead. When the actor moves back stretching out both arms, three steps from the stillness a *Kata* named *hiraki* becomes visible. Both *Sashikomi* and *hiraki* are techniques that manage or control breathing itself.

4.6.3 *Kata*

According to etymological dictionaries the word *kata* derives from *kami* (god) and *ta* (paddy or hand). Thus ka-ta involves god, agriculture and the hand of man, and indeed the basic movement patterns of Noh are related to agricultural activities and sacred rituals. In Noh actor training *kata* originally is meant to formalize the body movement with a specific purpose and it is also the structures of the movement patterns which furnish the energy source and the shape of the actor in performance. Even though there are some special *Kata* designed for specific plays, majority of the *Kata* are used in all plays. Depending upon the nature of the play and the skill of the performer the same and familiar *Kata* can recur to imply a separate identity. To create this separate identity the Noh actor has to master the *kata* by repetitive practice.

Two Japanese words *Kata* and *katachi* are closely related. When, *Kata* corresponds to pattern or model it refers to a set of movements in martial arts and to

dance patterns in Noh, the word *katachi* symbolizes shape, form, or condition, as perceived by the senses. The chi of *katachi* apparently is an indication of internal powers and often appears written with the character of soul or spirit. We see it in such words as *Orochi* (a mysterious mountain deity), *Tachi* (field deity), *Mazuchi* (water deity), and *Ikazuchi* (lightning deity). Chi is used here to indicate a kind of spirit or ghost developed from an elemental being.

Ancient Noh texts illustrate *kata* with sketches of the actor dressed only in a loincloth and it can be said that *kata* is quite unrelated to costume specially in terms of outward appearance of a certain performance but focuses more on the movements of the body. Through continuous practice the actor tries to reach ease and produce an internal energy with his external pattern of movement. In other words the actor begins with practicing of *Kata* as pattern and finally reaches *katachi* as form (Konparu, 2005). As in most eastern traditional art forms Noh actor also uses the system of standard patterns to express the heart of the character through giving a specific shape. *Kata* allows the actor to create or define the particular character that he portrays. Furthermore when he expresses the inner spirit of the character it becomes *katachi* and finally the audience responds to the form and understands the mind.

Steady concentration conveys both the stillness of the seated and standing postures and the action that results from the movement of the head, arms, torso, and legs. Actors acquire the ability to sit, stand, and move as prescribed through years of physical and mental training. The influence of Zen Buddhist thought is evident in this approach: each movement is reduced to its minimum, and therein lies the discovery of its perfection (Konparu, 1983). As acting consists of movements of the actor's body, in relation to the mind of the character as well with the words and lines in the play, the actor has to go through all detailed training in its form and movement. The actor

has to know how to use his body, hands and feet according to the music and atmosphere. According to (Zeami, 1984) to have an a deep understanding of these movements, an actor has to master different kinds of skills in dancing.

1. The first one an actor has to understand is the skill of self-conscious movement, which involves establishing the technical form of the dance and movement. Its learning begins with the actor pressing his palms together as through in respect, placing various elements of the body in to motion, moving the hands in appropriate gestures and so on. To sum it up when it comes to proper structure of *jo*, *ha*, *kyu*, the actor will be able to reach the mastery of all other principals involved.
2. Although the skill of self-conscious movement concerns the movements of the dance as well, in the second skill named movement beyond consciousness the handling of the actor's hand and feet are not involved; rather, this skill is concerned with the creation of an appearance that can bring about the proper feeling inherent in the dance itself. It is the creation of an atmosphere central to that method of performance in which the appearance of the actor goes beyond mere techniques and concrete forms. Such a performance resembles a bird that opens its wings and casts itself to the movement of the winds.
3. The third one which is skill of mutuality in balance involves blending the skill of movement with the *jo*, *ha*, and *kyu* that result from the skill of control. This skill of control produces an art of design; the skill of movement produces an art beyond external pattern. When these two can be combined together in an art of mutuality, the results will reach a culmination of artistic skills. The spectators, for their part, will then find such a performance truly moving. When an actor performs with these two principles in mind, the term skill of

mutuality in balance can truly be applied to his performance.

4. The fourth is the principle of mutuality in self-conscious movement that arises after the skill of mutuality of balance is mastered. The skill of self-conscious movement is then made the basis for an artist's conception. And the skill of movement beyond consciousness is made subordinate to it in a particular performance.
5. Finally mutuality in movement beyond consciousness, on the other hand, places the skill of movement beyond consciousness at the center. This makes the skill of self-conscious movement subordinate to it. This combination produces an art beyond any mere appearances.

The above passages confirm how a Noh actor attains the ultimate level of his skill through step by step practice. The actor has to understand the difference between each type of skill through practising his movements and forms. The first one gives more importance on self conscious movement which is the movement of an actor's different body parts including his limbs. As a beginner the actor has to develop the skill of dance form self consciously which is known as *Suchi* in Japanese. The essential part of the second one *Buchi* is the static state of an actor's body with full of internal consciousness, or it can also be defined as the movement beyond the consciousness. Through a continuous training in the first form the actor will able to acquire control of his entire limbs and body that allow him to move on the stage with a permanent flow. This also provides a balance of the dance with a blend of both control and structure of movement. Thus the movement appears as too effortless and natural in the third one. The fourth one is more internal and the training is more into making the movement a flow of the actors' imagination and self awareness that in turn helps the actor to get in to a meditative condition. Once an actor reaches the

position of distinguishing the above referred movement forms of acting and also attains mastery of each type of acting through his training, then he would be able to make a perfect blend of both of these in order to create the fifth one which is the ideal one called *sokoukuchi*. The fundamental acting in Noh tradition is that an actor should be self conscious to articulate his movements on the internal consciousness and reach into mutuality. Through his training an actor has to reach a state where the flow of movements become really coordinated without his consciousness and control over it. And also at the same time acquire an ability to show the internalization of the character thus, ultimately transforming in to the very character that he portrays.

Noh tradition believes that if a child actor masters both dancing and chanting properly, then he will be able to perform a harmonious combination besides which in the future he can also be an expert who can present artistic performance with ease. This is because; the proper way of training would help him to keep his gentle beauty or *yugen* till the end of his artistic career. The proper mastery comes when an actor imitates his teacher's will, shows discernment, assimilates his art, absorbs his art into his mind and body and thereby reaches a level of perfect fluency in the art of chanting and dancing. The actor has to surrender himself to his natural abilities through rehearsals and practices and render himself thoroughly into the object of his role which is indeed to achieve internalization of his character thus depicting real life when he performs.

4.7 THREE ROLE TYPES

Once an actor gets an authentic mastery on the fundamentals of the dance and chant right at the early stages of his training period, then he has to go through the process of impersonating the three basic characters. As the first step of understanding

the basic characters the actor has to imitate his master and his style and repeatedly practice it until he is able to portray them autonomously. Traditional teachers of Noh believe that once an actor gains the ability to portray these three characters through repetitive practice, then he can easily apply these techniques to type of acting that involves any character. The actor in this stage would start his training on the basic role type keeping the elegance and gentleness gained through his training in voice and dance.

As (Zeami, 1984) mentions even though an actor may perform a variety of parts his successful beginning must lie in his study of the three role types to create an acting style of the highest fruition. These three are the old person, the woman, and the warrior. An actor must master the study of what is essentially required to imitate a quiet and solemn old man, great elegant woman and the powerful warrior. Furthermore the actor will be able to manifest a characterization of these depending only on the artistic intentions of his performance.

4.7.1 The old Man and His Dance

Learning the old man and his dance is one of the crucial steps for an actor in his career. Achieving the skills to appear as an old man is a basic model for portraying characters like divine, solemn and quite. As this character requires a calm mind, the training in its dance allows the actor to develop gentle pauses and tranquil movements. Even though the actor has to portray an old man's character, he is never allowed to appear like an old man who bends their loins and hips, shrinking their bodies while doing unattractive patterns of movements. Since this role is the summit of Noh it is very easy for spectators to identify the real skill of an actor. Thus to reach mastery of portraying an old man the actor has to practice for years and get into the peak of his

art. (Zeami, 1984) used the word *Kanshin-Enmoku* to describe the technique of matching the enactment of an old man's character. The actor has to learn to imitate the body posture by observing the master teacher. And the basic drawings by Zeami thus, say that one has to become the character first and then look at the distance with a quite mind to depict the behavior of this particular character. To fulfill the creation of an old man the actor should not attempt merely to imitate the external characteristics of old persons. The actor should be a bit slow in responding to the sounds of the *taiko* or *tsutsumi* and chant while his gestures and movements will also follow only an instant after the music. Generally old man's limbs are heavy and he is hard of hearing thus quite naturally his physical movements cannot keep pace. However all of them want to appear young. Keeping this principle in mind an actor has to play this role in a youthful manner such that every old person would wish to assume and show the desire, the old feel for the young. An old person no matter how youthfully he wishes to dance, will not, in principle, be able to keep up with the beat of the music. Finally the contrast of an old man dancing like a young one creates a novelty in the mind of the spectator. Once an actor appears as an old man of high rank with gestures involving no characteristic movements and stillness hopefully he can be a skillful master actor. An actor who learns and masters an old man's character can use this same technique to portray characters like god, old woman, nun, etc...

Figure 4.1 Old Man



Figure 4.2 Old Man Dancing



4.7.2 A Woman and Her Dancing

The role type of woman is commonly suitable for young actor commonly because he will be able to produce the fundamental elements of such a character. The most important thing an actor has to do here is to discard his masculine strength while learning to identify the woman character. The actor has to train to get the female gentleness, body flexibility and the feminine look in order to present this character. For example the actor should be able to keep his hips and knees straight with loose hands and a flexible body posture while concealing his steps with long costumes. The position of the head and neck is very important in doing a woman character because if the neck bends backward the face may appear vulgar at the same time if the actor looks down it will be inappropriate. Since a male actor is doing this character it is very much important to take care to dress in proper dress in order to make the character effective. An actor has to learn how to impress gentleness and delicate beauty through his dancing to convey the elegance of the woman character. The actor

should also learn to bear the heart of a female and perform it smoothly to create the ultimate beauty in the heart of the spectator.

Figure 4.3 Woman



Figure 4.4 Woman Dancing



4.7.3 A Warrior

This is the third basic character an actor has to go through. As it is difficult to learn all these characters at one and the same time, the actor should wait to reach the right stage to learn these role types. By learning the character of a Warrior the actor gets a chance to develop powerful movements in his artistic life. The fundamental characterization of the warrior is the strength of his body with the full use of his intelligence. The actor has to learn how to use the powerful movements by retaining the gentleness and beauty through studying the posture and the form carefully from his teacher. Once an actor learns the warrior character he can apply these techniques to portray even the mad person or the character of a demon.

Once an actor gets trained in playing the roles of the basic characters he will be able to naturally understand the other characters like Gods, Demon, Buddhist priests etc...

Further the actor should get trained in all other styles of acting in order to manage all

styles of expression. Regular training and practice moulds an actor to create continuous impressions of novelty and he may be able to colour his characters while performing. At the same time, the actor has to carefully keep the same spirit of novelty in chanting, dancing, gesture and expressive movements. As (Zeami, 1984) believes an actor should develop the acting skills to the height of his ability, ready to dedicate his heart and soul in practicing it and also in being a good teacher.

Figure 4.4 Warrior



4.8 UTAIBON (NOH ACTORS' MANUAL)

The important progress in the training period of an actor is that he gets a chance to go through the family *Utaibon*, which is known as Noh actors' manual or performance script. Each play has this highly complex and codified description that guides an actor to self-sufficiency or autonomy in his art. Generally, it contains the words for speech with the indication of rhythm of drumming, indicating the way of chanting and the miniature illustrations of the physical postures and actions and also the changes in particular movements etc... Through learning how to read and understanding the *Utaibon*, the actor reaches a position where he can prepare the

chant, dialogue and the physical movements all by himself and show his teacher. From then onwards the master teacher will only check and pass judgment on what has been developed by the student through his skills acquired over a long period of training. The teacher may even demand the student to prepare a new piece of chant or dance by merely consulting the *Utaibon* of a particular play. These significant situations would help the actor to realize himself as a full-fledged actor who has by then accomplished a solid establishment of oral and physical skills.

4.9 HIGH SKILL IN MUSIC OF NOH

Even though a professional actor is not expected to perform the instrumental music of the Noh, it is very important for him to get trained and reach the high standard of skills in playing drum and the flute. The *Shite* actor has to achieve total awareness on the rhythmic and notational structures of all the other elements of Noh performance; he will be trained on music alone along with a small group of actors who share the same stage of training.

4.10 GETTING IN TO MASK

The most important moment of a Noh actor in his life as an artist is to get a chance to wear the mask of a *Shite* role. Even though the actor might be an expert in handling the mask such as in removing and putting it back from the silk bags and carrying boxes, he never gets a chance to wear it before he plays his *Shite* role. As mask helps the actor to sustain stability and the style of performance, the entire body movements and the structures of the physical language in Noh are molded and developed based on masks. The interesting thing in mask training is that, mostly the actors wear the mask only when they get close to the performance, and usually do the

training without mask. Always the actor practices the dance and actions and choreographs merely imagining that they wear the mask. The only time they use the mirror to see the mask is at the moment before they are about to get to the stage. The time in the mirror room is sacred and mirror room exercise should be the most important part of the daily ritual before performance. After the dressing the actor carefully studies the mask and captivates the spirit of the mask in to his body. As a result the audience becomes the mirror in the time of the performance and the actor externalises the characters inner psyche and be entirely in the control of technical essentials that are communicated to the audience. The actor has to discover the way in which to animate his mask. There should be someone who can help the actor from outside to give life to his character. Usually, the *Iemoto* (master) or the senior actor is the one who helps the actor to recall the shape and angle of his dance with the mask to acquire proper accuracy. And as an end result the spirit of the mask and the performer start praising each other in totality.

Noh training demand that the actor has to follow natural and proper steps of learning from his teacher. He is not allowed to skip some steps and superficially imitate some experts without gaining the fundamental quality of acting. The actor has to keep to the responsibility of dealing with role types suitable for his age and skill to gain true ability in his career. The master teacher is responsible for judging the student and not let the student perform anything beyond his natural ability.

Accomplishment of an actor is deeply rooted in his continuous and repeated practice of his art till he becomes an expert in it. Therefore the whole training is considered in this particular way. This training provides time for thoroughly learning each and every part of an actor's art that would help him maintain quality in performance till the end of his artistic life. Generally, actors start by making one or

two roles as their favorites and develop it through experience and practice till it becomes easy to perform. Further, he evolves new roles in his repertoire without forgetting all the roles played earlier. Thus the actor learns new things from the old roles and mixes the new roles into the existing ones. Thus even the old roles appear new to the audience. Finally, through training the actor is supposed to reach a point of appreciating the arts and natural beauty. As a result, the spirit or soul of an actor develops into a creative circumstance that the inner images and inner poetry of the play begin projecting while he performs.

4.11 AESTHETIC CONCEPTS BEHIND THE TRAINING

The process of actor training depends on what they aim through their performance on stage. The entire training is designed for molding an actor to reach the aesthetic concepts and thus fulfill the aim of the performance. Noh theatre keeps unique aesthetic concepts behind its training that originated and developed from the time of Zeami till day. The most important concept in Noh is *Hana* (the Flower). Flower is a symbol that Zeami uses to describe the true beauty created by an actor in different ways throughout his career. In his writings in *Kadensho* (treatises of transmission of flower) signifies the central concept of *Hana*. From the aesthetic concept of *Hana*, Zeami travels to the concept of *Yugen* that is considered as an ultimate stage of attainment in all areas for an actor. Thus *Yugen* can translate itself as the profound and mystical grace of an actor during his performance. Another important concept is keeping *Jo.ha.kyu*- the fundamental natural rhythm-in acting.

4.11.1 Hana (The Flower)

Noh theatre conceives the *Hana* as the ultimate aim of an entire performance. Even though the literary meaning of *Hana* is flower, the elements of this aesthetic concept are so versatile. The concept of *Hana* was introduced by Zeami while he was developing the system of acting and actor training in Noh to describe the seasonal effect of freshness and fascination. This freshness and fascination is the novelty that the audiences have never seen before and remain fresh in its creative power. As (Zeami, 1984) says all plants and trees flower at their appropriate season, and people appreciate their flowers because they are fresh and novel. Similarly in Noh an actor must try to strike an audience with the freshness of each play and each performance. All these flowers fall after a while; it is not in their nature to last for a long time. When they open at the appropriate seasons, they strike people's eyes with their novelty and freshness. *Hana* in the Noh is the same freshness and novelty of an actor that attracts the audience and will vary according to his age and skill. The training in Noh emphasizes the need to have a capacity to play different roles depending upon the suitable times in the actor's career.

The child actors naturally attract the audience with their elegance and gracefulness which make almost anything they do interesting to watch and it also masks the weak points in their performance. At the age of twelve or thirteen the grace of an actor is stronger and produce the *jibun no hana*-the flower of that particular moment. Since it is the *Hana* for this particular moment it disappear when the child actor's physical and vocal changes happens at the age of sixteen. It is very significant that at this stage the actor has to fully concentrate on developing this technique. Then the actors aged twenty-four can also attract the audience with their physical charms. Therefore, the actor in this age is being judged against a performer who is already

highly regarded. It may seem on the occasion of his performance that his flower is a new and fresh one, and, should he win a competition, others may praise him beyond his due, so that the actor himself comes to believe that he is already highly skilled. Since this *Hana* is mainly based on the visual effect of their youthful bodies it is considered as merely a superficial beauty. According to (Zeami, 1984) one who believes that this temporary flower is the real flower is one who has separated himself from the true way. And indeed, any performer can be taken in by this temporary flower and thereby fail to realize that he is losing the real one. Such is the situation of a young actor. If the actor has true ability to understand his own level of perfection in his acting then he can never lose the level of the flower. If an actor thinks he has attained a higher level of skill than he has reached, however, he will lose even the level that he has achieved. The truly new flower comes only through the actor's age and experience, when his spectator is truly being surprised. Even at the age of thirty-five which is the peak of perfection in an actor's career, he should recognize that he is not yet found the true flower. As this is the condition where the actor hasn't reached the real *Hana* yet (*imada makoto no hana wo kiwamenu*). Thus an actor has to analyse his abilities from outside and objectively reach the technical mastery of his art to produce the real *Hana* in his career. At the age of forty-five if an actor can produce the novelty and freshness without depending on his physical beauty and skill then that is called the real *Hana* (*Makato no Hana*) Since *jibun no hana*, *koe no hana* and *yugen no hana* and so on are the flowers which come from the skill there is a time those flowers will wither. But as for *makato no hana*, the way of blooming and the way of withering are as the heart, that's why they remain as it is. It means *jibun no hana* is the flower which arises from the performers physical condition and skill at the same time the *makato no hana* is the flower which arises by the movement of the heart.

More than learning the myriad styles of expression, an actor must not forget the flower that he has established at various phases of his career. These various flowers, past and future, make up the various elements of one's acting style. By past and future it means that the various styles that an actor has naturally mastered at various times, such as his presence as a child actor, his art as a young adult, his elaborate skills as a mature actor, as well as technique as an older performer, should all form a part of his art. Again an actor must never forget the aspects of his art that he has learned from the beginning of his career as an actor, so that, in response to varying circumstances, he may make use of them (Zeami, 1984). The actor must learn to act as much role types he can so that he becomes somebody who keeps seeds of all various flowers. An actor has to have a large amount of repertoire to make an appeal to his audience without being stuck with a particular genre of plays or limiting himself to special kinds of characters or scenes alone. The actor who is always ready to create any flower which suits the contemporary circumstances is known as the master in the Noh theatre. However, it is a vague conceptual beauty that goes beyond the physical limits of an actor. Finally, in his old age the Noh actor reaches to the higher level of *Hana* that is known as *Shiore* (the drooping or withering of a flower). Only an actor who masters every aspect of *Hana* can attain the *Shiore* because it is the same as the flower which can wither only after blooming. This is possible only through expressing the will of an actor on stage that creates a sense of aesthetic pleasure.

4.11.2 Yugen (Grace)

The word *Yugen* originally represents the fundamental ideas of beauty found in poetic theory which means the elegance or grace. According to (Konparu, 1983) From the days of the poet Fujiwar no Shunzei (1114-1204), it was taken to mean the

beauty of *yojo*, lingering charm or suggestiveness, and was considered the ideal of beauty of the classical thirty one-syllable poems called *wakas*. It indicated a state of subtle, haunting beauty in the heart, and sentiment of song-poems. Later it was refined to become *subi*, the quiet, rustic beauty embodied in the fundamental aesthetic ideal of *haiku*. Then, we are told; it was cleansed of quietist shade and made artistic, and came to mean beauty that perfects.

Considering Noh acting, *Yugen* is a mysterious elegance or graceful performance that fills inside all characters. It is not limited to the good and beautiful. Thus it is much profound and complex with a sophisticated air about it. As Otomo Taishi Benito (Ortolani & Leiter, 1998)³ explains, it is the Zen concept of the Buddha-like nature of all things (*Bhssho*) inspired Zeami to give the metaphysical justification for the transference and application of *Yugen*. Thus the whole training of an actor should be to create *Yugen* in various types of atmosphere and all kinds of role types he performs. According to (Zeami, 1984) it is like seeing various characters such as court ladies of high and low rank, men woman, monks, ordinary people, peasants, barbarians, beggars, and non-humans (actually the equivalents of beggars) holding a branch of a flower. Even though the characters vary all of them carry such branches of flowers that symbolise the beauty of acting. It is the mental force that makes the acting graceful. It is a special spirit of a performance that exists or creates a state of subjectivity for the audience, beyond the simple visual level. Thus it is very difficult to apprehend it intellectually. Since *Hana* symbolises an exterior beauty or beauty that can be seen *Yugen* is a subconscious beauty which can be felt and responded to. Or in another way *Hana* is a beauty made to be seen and *Yugen* is made to be felt. Thus Noh is often called the art of *Yugen* and the most ultimate idea of an actor is to create the *Yugen* on the stage with any character and atmosphere. To create the *Yugen*, acting

in Noh theatre is considered as a stylized and symbolic representation of the essence and substance of the human experience realised through the use of dance and music. The training in dance and music in the earlier stages help an actor to create the true path of *Yugen*.

4.11.3 Jo, Ha, Kyu

Jo, Ha, Kyu can be considered as the most important aesthetic concept in Noh. The term originates from Chinese ancient court music and was imported to Japan through *Gagaku*. In Japan it was adapted as an arranging principle for poetry, tea ceremony, and flower arrangement and eventually to Noh. As (Konparu, 1983) observes ever since it was taken into the Japanese language the terms *Jo, Ha, Kyu* came to have much broader meaning, distinct from the original concept. From 14th century onwards Noh actors considered *Jo, Ha, Kyu* as the creative progression of every phenomenon in this universe- even the cry of a bird and the noise of an insect. These rhythmic structures are the result of an accurate observation of the natural patterns. Zeami alone is responsible for the elaborate theoretical refinement and codification of this concept; he adapted *Jo, Ha, Kyu* which originally controlled the tempo and mood within a piece of dance music, to every segment that was encompassed by the structure of Noh theatre. One cannot exaggerate and say that the whole universe of Noh consists of *Jo, Ha, Kyu* (Ishii, 1980). In Noh theatre each play keeps this dramatic structure, each scene, each single speech, and each gesture and movement has its own individual *Jo, Ha, Kyu*. Considering the rhythm of acting in Noh (Konparu, 1983) points out that it represents the natural rhythm of life; that all thought and verbal modulations proceed not at an even pace but with time on an incline, so to speak. The idea is that the most natural way of being and doing is to

begin slowly and gradually, build to a rapid climax, stop, and begin again. Thus the training of an actor is absolutely concentrated on making him define and embed all his movements into to this particular rhythm. As (Oida & Marshall, 1997) points out, even a single gesture such as the raising of an arm will commence at a certain speed and end at a slightly faster rhythm. The degree of acceleration will vary; sometimes it is quite clear to the onlooker, sometimes the shift in tempo is so slight that it is not visible, but it is always there. The sense of onward progression is never absent. Sometimes the surface of the action slows down, or stops completely, and there is no visible *Jo, Ha, Kyu*; nevertheless, the development of *Jo, Ha, Kyu* still happens this time at an internal level. Since this rhythmic pattern is natural it also exists in the body of the spectator. They also experience the sense of organic suitability while the actor uses it while performing. Through his training the Noh actor recognizes that working in this real rhythmic pattern helps him to appear more organic and natural than focusing simply on training of imitating the superficial realism. This can create genuine feelings of fulfillment in the spectator that emerges spontaneously. As a result, the action becomes more truthful for both actor and spectator. The communication also becomes instinctive rather than intellectual. The training concentrates to bring the actor beyond his self consciousness and ego to gain the correct sense and recognize the principle of *J, Ha, Kyu* both in micro and macro level.

4.11.4 Tai and Yu

The origin of this concept is from Buddhist Philosophies that means the essence and its function. To define the importance of an actor's creative mind, Noh tradition adapted this concept into the practice of acting. Tai is the cause of every action and depends on the mind of the performer while Yu is the effect. Therefore it

can be visually be made manifest. According to Zeami (1974) if *Tai* is flower, *Yu* is the scent and if *Tai* is moon *Yu* can be the moonlight. As (Oida & Marshall, 1997) describe, every actor should have a fundamental structure behind any of his action; otherwise the details of expression cannot rise in any kind of truth. At the same time, an actor also has to know how to let this deep structure be made visible to the audience. Thus an actor in Noh theatre should know that the necessity of *Tai* and *You* is equally important at the time of performance. While developing the character, all the outer manifestations that form a character are the result of the inner spirit and feelings. *Tai*, is not only this inner spirit of the character but also the total understanding of the art of Noh theatre. It is also the proper acquisition of the basic style and form of that art through constant use of discipline and training, *Yu*, which may contain certain elements unique to the performer; it visually comes out in *Tai* (Ishii, 1980). Generally *Tai* is something which is felt. Which is precisely that feeling of mind and *Yu* is the bodily function of that feeling. Thus the mature performer has to realize that he should imitate *Tai* instead of imitating *Yu*. In another words once an actor copy *Tai* it normally grows as *Yu* in artistic context. This Psycho-Physical law of acting shows that through the all physical training an actor in Noh has to gain the great capacity condensing and focusing emotions and finally create an inner communication between an actor and the audience. When an actor reaches in to a state of artistically refined emotional energy he find out his mind as *Shohin* which can be connected as beginner's mind or primary intention.

4.12 CONCLUSION

The above mentioned discussions clearly prove that a Noh actor has to dedicate all his life towards the art of Noh. According to the systems of training

created by Zeami it is a lifelong process for the actor who dedicates himself towards the Art of Noh and its practice. The actor has to understand the proper meaning of learning through having a real mastery of basic skills which allow him to enter in to the realm of grace and finally connect all the arts through a concentrated intensity of the mind. To give more emphasis to the importance of the mind (Zeami, 1984) suggests that what is felt in the heart is ten; and what appears in movement seven, when an actor feels ten in his heart he should express only seven in his movements. When a beginner in Noh learns to gesture with his hands and to move his feet, he will first do as his teacher tells him and so will use all his energies to perform in the way in which he is instructed. Later, however, he will learn to move his arms to a lesser extent than his own emotions suggest, and he will be able to moderate his own intentions. The master actor of Noh never tries to show his skill but always tries to show the determination of the on stage. According to (Zeami, 1984) it is the actors will (*Kokoro*) that like an invisible strings animate a marionette on a procession cart. It shows that the actor overcomes duality of the mind and body through his training. Thus he is able to create a total fusion of emotion and expression in order to deliver the intensity of pure feelings upon the audience. Furthermore, the response from the spectator helps an actor to propose the hypotheses of what he learns. This vibrant circle of practice-that is training, stage performance, and spectator's response decide the excellence of a performer.

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² Shelly Fenno Quinn, “Fierce Moons, Gentle Demons: Zeami’s Body Poetique ” Benito Ortolani and Samuel. L. Leiter eds, 1998,*Zeami And The Noh Theatre In The World*. New York: ACASTA, City University of New York. p. 110-126

³ Otomo Taishi Benito, Ortolani and Samuel. L. Leiter eds, 1998,*Zeami And The Noh Theatre In The World*. New York: ACASTA, City University of New York. p. 110-126

CHAPTER 5

ACTORS' TRAINING IN KUTIYATTAM

'FORMATION AND TRANSFORMATION THROUGH CHARACTERS'

5.1 INTRODUCTION

Historical evidence proves that Kutiyattam as a performing art grew into a full-fledged theatre art at least from the time of King Kulasekhara. Formerly, it was exclusively preserved by a small community of performers from Chakyar and Nambiar cast. Until *Kerala Kalamandalam* started offering courses on Kutiyattam in 1965, the performance and practice of this art form was a hereditary occupation reserved for that particular community alone. Owing to this a child's profession was determined by birth, undeniably not by choice. One had to follow an established long-standing custom in the training and practice of Kutiyattam acting. There is evidence that the old generation of master actors and scholars visualized this art form with extreme seriousness about its purpose and procedure and rendered it with surplus aesthetic enjoyment of a rare kind. The numerous legends about the great actors of the past are an indication of the high regard with which the art of Kutiyattam was held (Paniker, 1995). In order to provide exquisite moments of aesthetic pleasure families of all performers kept the training and skills as their own professional secrets. However, ever since Kutiyattam came out of the temple premises Kerala Kalamandalam published an encyclopaedia of Kutiyattam named *Natyakalpadrumam*. This book is a collection of writings by the great scholar and performer Late Guru Mani Madhava Chakyar. Thus for the first time the practice and training system came

out from the secrecy of the family precincts. The implication of this work is that through accumulating his experience and the traditional resources Mani Madhava Chakyar made it accessible to both actors and spectators who are from outside the community. There are slight differences in training and performance from each family because each master teacher (*guru*) has his own way of imparting knowledge especially in hand gestures, chanting, and significantly in acting manuals. (*Attaprakaram and Kramadeepika*) Thus they have some different stance from other families and teachers with regard to this treatise. Even though there are slight arguments depending on the families, it is incredible that this performance community prevented their tradition of enacting in the time of colonialism owing to the indifference to the community. This is because even at that critical situation the performers considered their roles in the performance as a duty of their life thus practicing the training and performance with full of dedication.

5.2 PERFORMERS AND THEIR ROLES

Since this classical theatre art form has been the traditional hereditary profession of many of the Chakyar and Nambiar families of Kerala, there were special family oriented theatre groups among both Chakyar and Nambiyar who had the rights to perform Kutiyattam and kuthu in different temple premises. Historical evidence proves that these families lived in the land donated by the temple in order to perform the Kutiyattam and Kuthu without any drawback and obstruction. If by chance the performance was faulty, the temples reserved the right to take back the property from the families. This obligation to perform the annual ritual of Kuthu and Kutiyattam made it compulsory for the family to reserve the male members of the family to devote themselves to the study of these arts (A. M. Chakyar, 1995). Even though there

were eighteen theatre groups and eighteen Chakyar-Nambiyar families in this profession, presently it is only seven Chakyar families and seven Nambiyar families who exist still as traditional performers. In these temple oriented theatre groups Chakyars do the acting, Nambiyarss focus on Mizhavu playing, make up and stage arrangements and rituals and the Nangyar (female from Nambiyar family)portrait the women characters, sing and play *Kuzhi thalam* (bell-mettle cymbals).

5.2.1 Chakyar

Traditionally, the male actors have been members of the Chakyar community which is a part of the *Ampalavasi* or temple dweller caste; this is one of the smallest communities among the temple servants from Kerala. As per evidence from Chilappadikaram the name Chakyar was used to indicate the group of people that were professional actors hailing from the village called Parvur near the banks of Periyar River. The term ‘Chakyar’ is derived variously from ‘Sakti’ (Cakki in bhasa), Saksi or Sakyan. The word is also formed from ‘Slaghyar’ or an abbreviated form of ‘Slaghya Kulakkar’ (men of respectability) or ‘Slaghya-vakkukar’ or ‘Slaghya-gir’ (Rajagopalan & Kuppuswami Sastri Research Institute., 2000).

As K.P.S.Menon (1995) points out the Namboothiri who goes astray due to force of circumstances also becomes a Chakyar. Though such occasions were rare, a Namboothiri who gets excommunicated is received into a Chakyar family which quite willingly accepts him. Even though still there are debates about the origin of this community one thing is sure that the dedicated artist from this community are the ones who preserve and transmit kutiyattam performance tradition and it’s practices from generation to generation without a break for centuries. Since the acting is considered as the Kuladharm (family duty) Chakyars necessarily received their

training from e child hood both in Kutiyattam and Kuthu. Ever since the beginning of Kerala Kalamandalam which was the first institution for traditional art forms, there are few artists from the other castes also practicing as the actors in Kutiyattam and Kuttu. But the right to perform Kutiyattam and Kuthu inside the temple premises is still reserved only for the Chakyars and Nambiars. As P. R. Chakyar (1995a) point out, the following are the names and details of eighteen Chakyar families in Kutiyattam profession in the olden times.

Table 5.1 Chakyar Families in Kerala

No	Name	Details
1	Kuttancherry	Settled near Nelluvay , did not have any relationship with other Chakyar families.
2	Ammannur	Originated from Pattambi then shifted to Muzikulam and finally settled in Irinjalakkuda.
3	Paravur	Originated from Paravur but subsequently merged with Ammannu family.
4	Koyapa	Originated from Vanneri region and settled in Pinkulam.
5	Pantallur	Now this family has merged with Koyapa which however originated from Eranad.
6	Mekkad	This family belongs to Annamanada.
7	Valia Parisha	Started in Kidangur.
8	Ambalappuza	Originated and settled in Ambalappuza

9	Kazhakkuttam	From Kazhakkuttam itself (the mekkad, Valiya Parisha, Ambalappuza and Kazhakkutm merged together and descendents stayed in Kazhakkutam.)
10	Karttikamattam	Original family hails from the south east of Perumbavur now merged with Cheriya Parisha
11	Cheriya Parisha	Originaly from Kidangur
12	Potiyil	Originaly from the south banks of Aluva river
13	Tottm	Originally from the north east side of Tippunitura
14	Manganam	Started from the east of Kottayam
15	Evur	Near to Evur Temple (the families of Potiyil, Tottam Manganam and Evur become one)
16	Manalikkara	Now the family is extinct. They used to process the rights for temples like Tiruvattar. Now the properties and rights belong to Eramallur.
17	Perunchallur	Near Talipparambu, Now not in the profession thus their properties and rights are belong to Mani
18	Taliyil	Not extinct now thus the rights are handed over to Mani through Koyapa.

Presently the Chakyar families named Pothiyil, Cheriya prisha, Valiya prisha, Ammanur, Koyppa, Kuttancheri and Mani are involved in the Kutiyattam profession.

There are also parallel institutions like Nadanakairali, Margi, Chathakkudam Mizhavukalari which work intensively in the Gurukulam mode and also provide training in Kutiyattam acting beyond the borders of caste, religion and Nationality.

5.2.3 Nambiyar

Nambiyar is from a sub-cast of Ambalavasi who have been associated with Kutiyattam and kuthu as the percussionists and were experts in makeup. According to history the Nambiyars were those who introduced the local languages into Kutiyattam which prove that they used to perform in the olden days. The earlier evidence shows that Nambiyars used to narrate storylines as the introduction and thus were known as Suthradhara till the role of Vidushaka came and took this role. It was then that the local language began to be used. Still this local language introduced by Nambiyar is known as Nambiyar Tamil or Mardangika Tamil. At the same time Nambiyar keeps the right to perform the salutation before the performance while doing the job of Mizhavu player. As a result of Kerala Kalamandalam, presently there are many drummers who belong to another community who play the percussion and are specially trained in makeup and costume. Kaviyoor, Thrikariyoor, Vllivattam. Eadanadu, Chathekudam, Kalakathu and Kochapilli are the families that still practice this profession with other artists.

5.2.4 Nangyar

Nangyar are the women from Nambiyar community who keep performing the female roles in Kutiyattam and Nangyar Kuthu. It is this presence of women both as actresses and singers which distinguish Kutiyattam theatre from the traditional

theatres in many other parts of the world. It is historically evident that women have been appearing in different roles in Kutiyattam at least from the time of King Kulasekharavarma. The responsibilities of Nangyar in Kutiyattam performance can be divided into three. One is to place themselves on the stage right in full view of the audience throughout the performance, playing the bell-metal cymbals to render time for the performers and singing verses-either for invocation of Gods and Goddesses or for vocal support to the performer who enact Nirvahana or solo flashback. Second is to portray the women characters in the play and the third, to perform the special role of Subhardra's maid Kalapaltika in Nirvahana mode in Nangyar kuthu, dramatically narrating the entire story of God Krishna. In this it is about Lord Krishna impersonating the various characters in about fifty or sixty episodes without change of costume or make-up. The performance depends on the whole gamut of histrionic skills and also in presenting varied emotions through gestures and body language. The Nangyars also have to go through the same intensive training as the Chakyars. Thus the acting ability of the Nangyars is proverbial.

Although training practices differ from one teacher to another, the student is instilled with a sense of selflessness and absolute devotion to the teacher and his art. Even if the teacher does not happen to be student's parent, he pays his teacher the same respect he would his own father. Venu (2005b) describing the motto of their Kutiyattam *gurukula* tradition which says that one master with two students in the beginning period of training and one master with one student in the final stage. This maxim shows the importance that a performance community gives to the proper training in Kutiyattam acting. Further it reveals that the higher stages of training will happen only when the master teacher considers the student on an individual basis. Such that the most distinguishing aspect in the training of students for art forms like

Kutiyattam is- the very personal attention of the master, which is essential to the student for his growth as a full-fledged artist.

5.3 THE STAGES OF KUTIYATTAM ACTOR TRAINING

The training period of Kutiyattam actors are life-long which is absolutely against the idea of becoming an actor overnight as in the modern TV serials. The fundamental training for Kutiyattam actors begin at childhood and continues till he or she starts performing independently and also becomes able to create his own performance manual (*Attaprakaram*).

5.3.1 The Preliminary Stage

According to A. M. Chakyar, (1995) at the age of seven the student would be initiated into the elementary lessons of Kutiyattam. Beginning to train at an early age provides an effortless and systematic development of an actor in his career such as creating a deep understanding of himself and the form. In fact, to begin the training before the expansion of an actor's bone and limb is helpful to culture his body and mind for this particular art form. According to Usha Ngiyar (2011)¹ a student at the age of seven to ten is more capable of imitating the teacher and reproducing it with enthusiasm. As they at that time will not be grown up enough to understand the depths of emotions and basic sentiments. Consequently this is the apt time to concentrate on making them understand the physical form and style of Kutiyattam. In this age, the student actor will receive the basic training in order to culture his voice and body. Formal training is conducted in a family compound known as *Kalari*,

literally means institution. Kalari is a small training room with basic facilities like protection from heavy Monsoon rains, good ventilation and smooth earthen floor.

The basic training is to recite the *slokas* loudly in their appropriate ragas. While singing the *slokas*, the trainee should remain in the basic posture of Kutiyattam dancer-*samapada* posture, holding the hands in *musti* or first with flossed fingers, moving them appropriately to the tune of singing. The *slokas* would be selected from different plays; this singing would be continued for two hours as a *sabda-sadhana* (voice –training). During the day time the student has to learn the *Nityakriyas* (dance portions) which consider the *Purappad* part of the plays. After lunch at noon, they have to learn by heart the ‘Siddharupa’ and Amarakosa as important parts of the study of grammar. Later in the evening, he has to begin practising the movements of the eyes. Then in the night again he has to recite the *slokas* from memory thus the training in child hood is stretched over the whole day. According to A. M. Chakyar(1995) he persevered in this difficult training system chiefly because of his fear of the uncles who were his master teachers. If the things taught one day were not repeated correctly the next day, his uncle would beat him mercilessly. If there was some slight slackness or lack of attention he would not get his food that night and there was no other choice at that time. This helps him to continue his study of Kutiyattam in the *Gurukula* mode. The above mentioned discussion shows the intensity of rigorousness in the basic training of Kutiyattam under the family system of teaching and learning. The family oriented teaching system is not time bound but once it became a specific subject in Kerala Kalamandalam, the teachers developed a teaching pedagogy for a five year period. It was more intensive than the family oriented training system. Childhood training in Kutiyattam is mostly to construct or create a foundation for the student actor as the first step of converting him in to a Kutiyattam actor both mentally

and physically. For example it is very much important to culture the actor while training him or her beginning with the way of standing, moving in particular situations, in chanting particular *svaras*, the harmony of the hand gestures and the movements of the eye and eyebrows etc... In this context the training that the master teacher introduces is to make a positive effect on the actor and continue the training module to mould him naturally appropriate to Kutiyattam. Once the student successfully completes his first stage of training in the basic skills and Nityakriyas then he gets an opportunity to do his debut (*Arangettam*). This opportunity will completely depend on the assessment of the master teacher.

5.3.2 Second Stage

After successfully completing the debut the student would be considered fit for playing minor roles in Kutiyattam. Thus, he is appointed for playing minor roles in plays in which the master teachers were played the major roles. The student actor in this stage has to closely involve himself in the procedures of the performance. By assisting his teachers and seniors in the dressing room and even on stage the actor gets more familiar with the performance. In fact Kutiyattam masters believe that this is one of the very natural ways of teaching. The actor absorbs the complicated plays, characters, and in a gradual way realises the application of skills on stage by participatory observation in performance. In this second stage, the student actor has to develop his acting skills by practicing special dramatic conventions like Vanavarnanam (description of a forest), parvathavarnana (description of a mountain), patappurappdu (preparation for battle), kesadipadavarnana (description of the beauty of a woman from head to toe) and Nepathyam kettatuka (action in response to an imaginary voice from behind the scene) (Nair, 1995). Generally, the actor student on

stage is a senior student in the institution who thus takes charge of leading the basic classes for junior students and conducts every day *sadhanas* (repeated practices) in the morning. Even though there are no written rules and regulations the actor needs to practice in this mode of training at least for five years. Consequently, the student actor has to carry out at least ten to twelve years of rigorous practice to learn the fundamental information by heart. Further study is more important for an actor in his artistic life. Thus he has to be with the master teacher with passion and commitment.

5.3.3 Youth Stage

The actor has to work almost all the time in order to gain knowledge of the *Attaprakaram* of all the important plays thoroughly. The actor has to be very particular in creating clear and accurate expression of each word and line, the proper use of the *mudras* and abhinaya. At this stage the master teacher gives more classes on the coordination of the actor's *mudras* and eyes and also for the eyes and creative mind that help an actor to produce expression of emotions accurately. As A. M. Chakyar (1995) remembers his teacher Chachu Chakyar asks him to repeat everything several times until the teacher is fully satisfied. A demand is placed on acquiring flawless accuracy and artistic effect of keeping the body in the right posture, in showing the *mudras* and in the coordination between eyes and hands. At the same time the teacher also provides the actor sufficient opportunities to obtain stage experience (*rangaprarichaya*). At this time the actor also has to take responsibilities in teaching the new students and in taking care of all the performances Kuthu and Kutiyattam. This is the stage an actor has to concentrate on establishing himself as a favourite Kutiyattam actor among all kinds of audience. Creating such appeal to the

audience is always important for an actor to carry out his later artistic career with the leadership quality in performance and practices. An actor in this stage has to go through all possible higher studies in Sanskrit language, on Natyasastra, on eye exercise, and on *rasabhinaya* and so on, which help him to elaborate the acting sequences and also contribute his own to the existing form. This contribution of an individual actor in Kutiyattam is known as *manodharma* and through this quality an actor will be able to reform the form which he gained through his entire training.

5.3.4 Senior Stage

This is the stage an actor in Kutiyattam is considered as the master performer of the particular form. Thus he can even start practicing as an individual performer and teacher. The mental and physical capacity he obtains through practice helps him absorb all other knowledge. By keeping the body in health the actor at this stage acquires the quality of concentrating his mind on anything he wants. Proper concentration results in a mature performance as a result the actor becomes a role model in the field of Kutiyattam performance. The actor in this stage mostly spends his time on spreading the knowledge through performance and classes. Making new students to keep the tradition alive is one of the most important activities that an actor is supposed to do in this stage. As A. M. Chakyar (1995) points out all great gurus loved their sincere and devoted pupils as their own children. They never taught for any payment or remuneration. They wanted to transmit whatever knowledge and skills they had to the younger generations. In fact they also thought of earning a name through their students. Thus the actor-teacher in this stage concentrates on developing new Attaprakaram with his students in order to contribute his wisdom to the form and make it more rooted. The knowledge of an actor-teacher is considered to be reflected

through the performance practice of his students so that the final stages of an actor is mostly devoted to teach his students and thereby learn more things through such teaching. Therefore the actor in Kutiyattam continues his learning till the end of his life as a creative artist.

5.4 THE FUNDAMENTAL MODES OF ACTOR TRAINING IN KUTIYATTAM

Entering into the depth of Kutiyattam and mastering its form of acting is the only way for an actor to reach the stage of transforming into the characters that he portrays on stage. Therefore the fundamental training in Kutiyattam is fully designed in a mode that helps an actor to understand both the existing forms of his body and art. Considering the form of an actor's body in Kutiyattam the preliminary importance is to culture the body and voice appropriate for to performance. Training for chanting the scripts and the basic structure of movement provide proper means for an actor to achieve the style while he starts to do the characters in Kutiyattam. It is said that if an actor does not properly learn the basic skills in the beginning stages of his training it is very difficult for him to become a flourishing actor in his life time. As the first step of training, the student actor is insisted upon to imitate his master teacher in all kinds of movements and vocal exercises and also repeatedly do it till he gains fluency in that. The primary focus of the initial training is to understand and develop the command on balance, alignment, and control of his entire body and its limbs. Training in basic posture helps him to reach an exact body language that Kutiyattam demands from an actor. Furthermore, he will be able to train his vocal chanting through this basic body language.

Second part of the training mostly depends on the running repertoire of the particular school. The actor usually starts with learning the characterisation of *Sutradhara* for his debut performance otherwise allotted minor roles in the plays. As he becomes senior he learns more complicated roles and naturally becomes an expert in elaborating special scenes and characters.

The final part of the training develops an actor's capability of role transformation in one play. Here the actor achieves the ability to travel from his basic character to various impersonations of the characters without changing his external elements such as makeup and costumes. As Paniker (1995) describes when the actor does the role of Ravana and enacts Parvativiraham or separation of Parvati and Siva, he narrates the whole episode in great detail either by assuming the roles of Siva and Parvati alternately or the actor who is in the makeup of hanuman sees the projected characters like Sita, Rama or Lekshmana by means of his gestures and facial expression. This is considered as the ultimate artistic achievement of an actor in his life. The superior actor is the one who has the ability to show different characters in detail and to be judged by experienced spectators (*sahrudhaya*) who can see the expressions and characters beyond the external elements. In other words, the lifelong practice enables an actor to internalise the external elements of his own art form which allows him to exist as a medium through which all characters can appear.

5.4.1 The Basic Posture

Learning the basic posture is the first and foremost mode of training in Kutiyattam because this posture is the foundation for all other developments for an actor in his career. According to M. M. Chakyar (1995a) in the basic posture the actor

has to keep the front portion of his feet open, the heels should be pushed in further he has to take care that his hips are not thrust backwards so that the body will be balanced well. Now, while remaining standing, the body is lowered to a sitting posture (*thanu nilkkuka*). Usually a stick is placed in between the two knees, so that they do not come closer to each other. Starting with duration of five minutes this stance should be practised every day; and the training should make it easy for the student to stand in this position for about an hour. This fundamental posture commonly known as *arakku vayu koduthu thanu nilkuka* that is essential for the suitable presentation of the voice and emotions and also the initial step for a student to transform into a Kutiyattam actor. Through the rigorous practice of the basic posture the actor student reaches into the most balanced attitude of his physical body with his feet equidistant, bending at the knees, *vayu* (energy or breath) held in the bottom of the spine and the elbows at the same level as the shoulders. Venu (2005a) believes that this posture reflects the element of the divine within the human, ‘the basic stance is to get the energy point at the bottom of the spine-that is *Kundalini* of the *Yoga*. Only if an actor has proper energy concentration at the back, is his face lit. His eyes are bright; he becomes a different person, because of the energy he develops. Then he can do wonderful things, because he is not ordinary anymore. In that case this position of the body has been developed through centuries of study and observation of the human anatomy and the geography. As a result, this position provides a good flow of energy to the entire body of the performer. Almost all movements in Kutiyattam start and end with this posture thus mastering it is very much fundamental and significant in the accomplishment of the Kutiyattam actor. This is the reason why the traditional curriculum compels an actor to go through this posture by practicing

initially for five minutes and slowly extend to sustain the posture with the proper application of the (*vayu*) breath on the spine for an hour.

The shape and form of *Thannu Nilkuka* very much depends upon the height of the students. With the practice of the squatting posture, the student actor acquires a balance of his body with a sturdy posture. Once trained and comfortable to sustain this position for some time the actor practices the movements of the hands rotating their wrists in various patterns like rotating towards the front and then in the reverse, in front of the chest with the palm in open and closed positions. This exercise with *maradakkum* literally means ‘with in the chest’ eventually leads to reciting of *sloka* and hand gestures. A student is expected to dedicate eight to nine hours during his every day for this. Indeed the Guru has all the right to decide the number of hours and the basic practices that a particular student should work on.

5.4.2 The Chanting Practice

It is important to note that the chanting training in Kutiyattam happens only in the basic posture while rotating the wrists. Practicing the singing/chanting *svara/raga* sections in the significant squatting posture of Kutiyattam is a hard task for the beginner at the same time very effective to shape the performing body of the Kutiyattam actor. As Nangiar,(2003) mentions, morning training done by an actor should give more focus on developing control over his body, voice and mind (imagination). The chanting practise for an actor both in Mangala *sloka* and *Nirvahana sloka* afford a consequence only when it happens every day in this traditionally prescribed body posture. As a result the entire body of an actor gets warmed up by an internal energy and the vocal cords start to open consequently. This practice naturally leads the actor to achieve the accurate *ragas* or *svaras* in

Kutiyattam. Since this training is a cluster of exercises designed for evoking both body and voice, it regulates the flow of energy, brings the breath to the centre and calls forth the proper vibration of the voice. Further, it enables an actor to train his voice with good control and release and at the same time gain an expressive or emotive voice to suit different kinds of dramatic time and space.

As Venu (2005a) remarks rendering of *slokas* is considered to be the *Vachikabhinaya* in Kutiyattam. This is a style of rendering which is schematised after taking into consideration the tone which is most suited to the *sthayi* and *sanchari bhavas* of the characters. It is also indebted to the style of Vedic chants, made possible with the employment of an appropriate accent. According to P. R. Chakyar, (1995b) the fundamental realisation of being an actor has to be gained through training in the *Vachika* in Kutiyattam, be it prose or verse, which is presented in a particular cadence. The sound pattern of an actor has no correspondence to realistic sounds; nor is it meant to have any resemblance. The characters in Kutiyattam do not express their emotions by imitating the mode of speech in real life. On the other hand, the musical style in Kutiyattam enhances the *Rasabhinaya* of the actor through the medium of *Vachika* with the powerful exploitation of the technique of suggestion. Considering a beginner in Kutiyattam it is extremely difficult to identify the ragas that are used in his daily training. Therefore, the training is not done by teaching the names of the *svaras* or their operational modes. The practice is done by the recitation of each *sloka* in a particular manner by the teacher and the student has to learn through imitating his teacher. When it is tallied with the prescriptive rule for the *svara*, it is usually found to be correct.

This shows that in the beginning stages of training the student actor are not so aware of the categorisation of sentiments or classification of *svara's* in vocal

chanting (*svarikuka*). To start with, the work on voice had little to do with learning the clear melody. It had much more to do with the kind of ascending and descending lines, with the pulsing out or letting flow voiced breath in connection with certain consonants and their vowels, with the modulation of lengths and the energy of accents. Since there is no permission to make individual variations and improvisations, it requires long years to master proper cadence of rendering *svaras*. Normally the verses are taught as they are sung during the performance and teachers do not follow a note by note pattern as found in conventional music training. By following the instructions of the master teacher, gradually the student realises the kind of *svara* he sings in a particular scene or and understands how he develops a particular *rasa* from the basic sentiment.

Table 5.2. Different Kinds of Svaras/Ragas Which are Used for Rasa's

No	Name	Usages
1	Arthan	The verses and chants which describe the Srungara of the hero.
2	Muddan	To show the Srungara of Rakshasa.
3	Sreekamaram	For the peak of the vipralamba Srungara of Rakshasa.
4	Paurali	Vipralamba Srungara of Sree Rama
5	Bhinapanchakam	The peak stage of the Sombhoka Srunkara of Rama
6	Kaisiki	Use of either Hasya or Bibatsa

7	Dukhagandharam	Use of the verses make Compassion in Karuna rasa
8	Tarkan	Use of the Roudhra rasa to show anger
9	Veera Tarkan	Using of the verses for Vira rasa for valiant characters
10	Danam	To show Bhayanaka- terror- and the wonder in Bibhatsa
11	Tondu	Using of the verses which show the Santa rasa and devotion

Table 5.3 Other Svaras/Ragas and Their Usages

No	Name	Usages
1	Indalam	This is the common svara for the veera and uthama hero (exalted hero)
2	Korakkurinji	For the common situation of the vanara
3	Puranir	Use of describing morning sunrise and rain etc
4	Srikandhi	To describe sunset, killing of the wicked, noon, devotion and the verses at the end of the all acts.

5	Veladhuli	Verses to show terror, shouting mocking and nervousness ect
6	Chedipanchamam	Use for Second cast, low (Neecham) cast, child character.
7	Bhinapanchamam	Vipralambha srungra of Rakshasa the extreme happiness of the vipralambha and Srirama's wonder while srungara
8	Gattantari	Devotion while killing the wicked and sometimes while praying to some deity
9	Antari	While describing the story alone
10	Vimala	Akkita songs
11	Virapanchamam	On extremely valorous occasions
12	Muralindalam	Love in union
13	Varati	No information about this raga currently.

As Pfaff (1997) recalls his Kutiyattam guru Ammanur Madhava chakyar's advice, once an actor learns the chanting of *sloka* he has to understand it well by himself. This is because later the relative *mudras* (gesture) are used in acting. Furthermore, he has to add his eye to that and finally the *bhava* (emotion) has to come out. When an actor learns the *sloka* perfectly, then the *mudras* will be easier, when the *sloka* and the *mudras* are perfect, then the eyes will be easier and when all three are

perfect only then *bhava* could be performed well. When an actor learns, whatever he learns has to be within him, not beside him. Only when it is within him, his performance too then would naturally be his, and he would simply perform it.

5.4.3 The Leg and Hand Exercises

There are series of preliminary exercises for the actor's legs and hands that are meant to culture his body and also are designed in a way to develop his physical fitness. Further, these exercises are made to develop an actor's body movements in different rhythmical patterns that generally start with a slow tempo developing into medium speed and thus reach a fast pace. These exercises are considered to be very significant for the beginners because it's thought to be a practice that develops the physical skills of an actor in Kutiyattam.

Since the movements and positions of the feet play a great role to form the Kutiyattam body of an actor while he performs, it is essential that he should be able to move his feet as per the requirement of Kutiyattam performance. According to Madhavan (2010) swinging the legs (*kaal veeshu*) sideways as high as possible leaning against the wall with the outstretched arms supported on it is one of the important exercises in that. Student needs to look at the wall and is not expected to look at his legs while doing this exercise. As a result of continuous practice in swinging the legs an actor not only develops the flexibility of the thigh joints but also improves his body balance in an accurate way by applying an appropriate body weight. In this sort of practice the actor extends his leg while he bends the other one in a squatting position with particular, calculated shifting of weight of his body. Jumping exercise on parallel feet is considered as one of the important and essential

trainings for the exercise of legs. The student actor has to lift his leg as high as possible, forward while jumping. Jumping exercise also helps an actor to develop both his internal and external energy with the deepest concentration. The actor also has to be aware of keeping his spine stretched while moving which is one of the most important matters to make the exercise effective. At the same time the actor has to retain the attention of his internal powers which is known as *vayu* concentrating it to the bottom part of his spine and keep the navel part as the gravity centre of the body. The moment the actor loses the focus on his spine he loses his balance.

Learning the form of Kutiyattam gives significance to the circular-movements of an actor's wrists. It primarily helps an actor to mobilise his hand to tell a story by using some of the particular *mudras*. Since the most non-verbal communication in Kutiyattam depends on the hand gestures beginning from the basic training time the actor has to develop the quality of moving his hands in various tempos. Through practise of the wrist and finger exercise, the actor reaches a point when he can manipulate his hands to create the prescribed hand gestures in Kutiyattam. Venu (2005a) observes that the most salutary contribution of Kutiyattam is the narration of story through a system of hand gestures. *Hasthabhinya* as a branch itself evolved from the potential of the hands that are used to express emotions. While expressing, the eyes and the mind are focussed on the figures that create the required emotions in the emptiness with the hands. The connections established between the hands and the mind is what produces and sustains the natural emotions. Generally hand gestures in Kutiyattam can be divided in to four varied types based on execution during the performance.

Table 5.4 Different types of Mudras

No	Name	Application	Example
1	Samyukta	Combines -(the same gestures using both hands)	Sun, deer etc.
2	Asamyukta	non-combined (a gesture each shown by using a single hand)	Animal, flower and woman.
3	Misra	mixed (using different gestures on either hands)	Widowhood, father, teacher and play.
4	Samanam	Similar (using same gesture for two different things)	Equal ,near

5.4.3.1 Twenty four Hasta Mudras

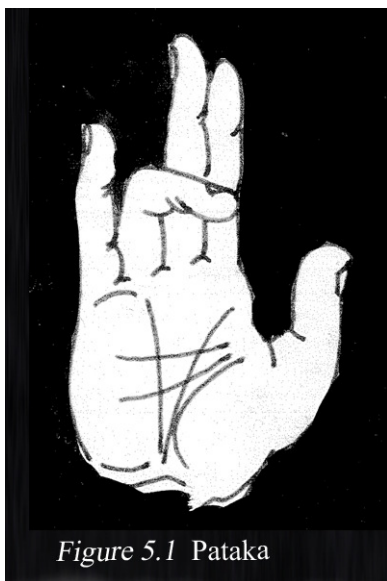


Figure 5.1 Pataka

Signifying with one hand

Sun, King, Elephant, Lion, Bull, Crocodile, Arched gate, Creeper, Flag, Waves, Path, Netherworld, Earth, Hips, Vessel, Storied house, Evening, Midday, Cloud, Ant hill, Thigh, Servant, Moving, Indira's weapon, Tower, cold, Vehicle, Mildness, Humpback, Door, Pillow, Trench, Foot, Bolts in a door.

Signifying with both the hands

Day, Like, Body, Doing, Tongue, Forehead, And, Messenger, Bank, Tender leaf.

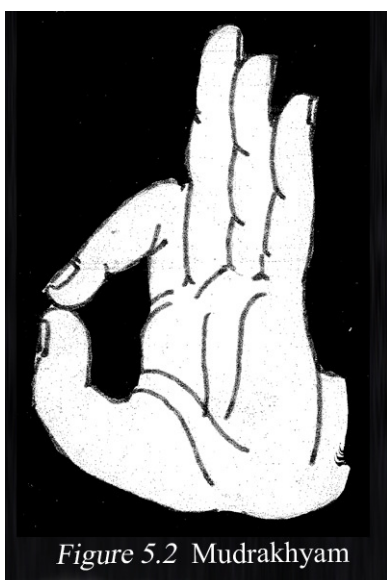


Figure 5.2 Mudrakhyam

Signifying with one hand

Growth, Movement, Forgetfulness, All, Information, Heaven, Ocean, Close, Matter, Death, Meditation, Sacred thread, Straight.

Signifying with both the hands

Thought, Desire, Self, Remembrance, Mind, Knowledge, Creation, Vital air, Humiliation, Negation, The dative cause, and Future tense.

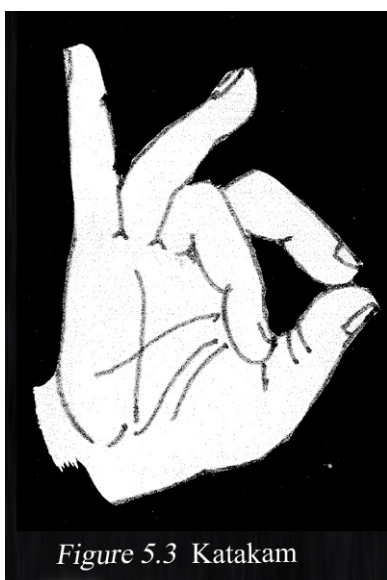


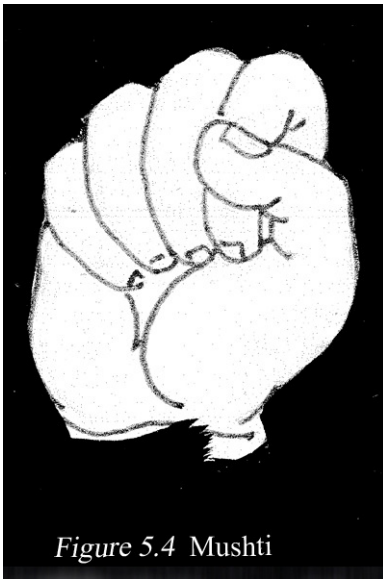
Figure 5.3 Katakam

Signifying with one hand

Vishnu, Krishna, Balabhadra, Arrow, Gold, Silver, Demoness, Sleep, Main Women, Lakhmi, Lute, Star, Garland, Blue-lotus, Rakshasa, Crown, Bar used for shutting a door, A particular thing, Chariot, With.

Signifying with both the hands

Flower, Mirror, Female, Offering Oblations, Perspiration, Little, Sound, Quiver, Fragrance.

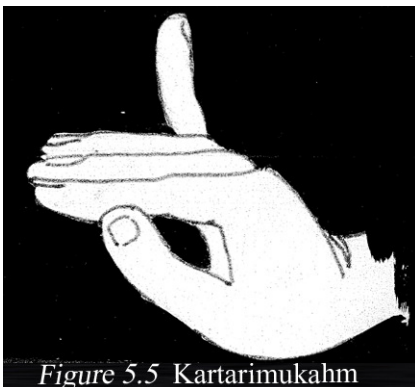


Signifying with one hand

Charioteer, Boon, Beauty, Holy, Spirit, Binding, Deserving, Staying, Ankles, Pulling, Chowrie, Yama, Mud, Medicine, Curse, Swing, Gift, Circumambulation, Digging, Spear, Renunciation, Velour, Burning, Scattered, Delivery.

Signifying with both the hands

In vain, Superlative, To despise, Minister, To surpass, Bow, To tolerate, Donation, Permission, Victory, I/me, One, Old age, To take away, To eat.

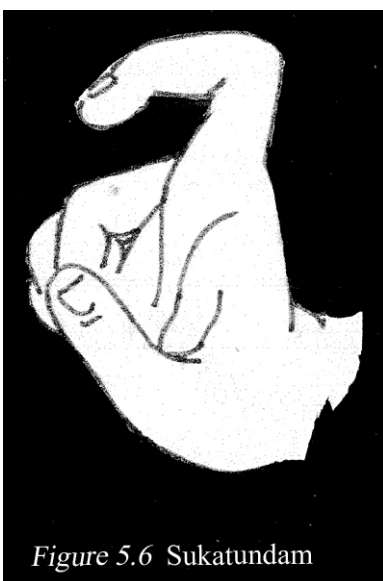


Signifying with one hand

Sin, Exertion, Brahmana, Fame, Penance, House, Sanctity, Hunting Hunger, The act of hearing, Bank, Speaking, Pregnancy, Conclusion,

Signifying with both the hands

You, Order of time, Speech, Plural, We, Man, Face, Enmity.

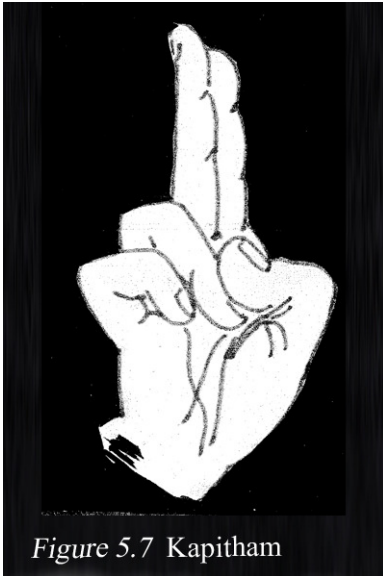


Signifying with one hand

Elephant, Goat, Bird.

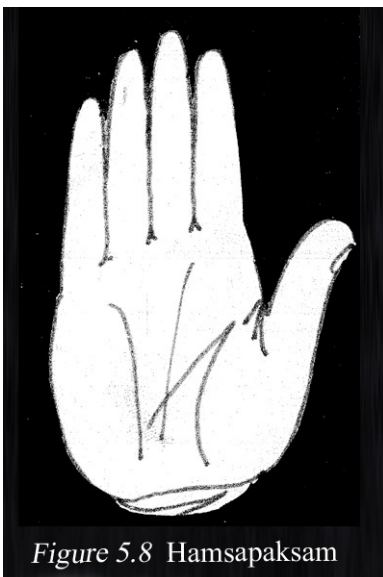
Signifying with both the hands

Making sure.



Signifying with both the hands

Net, Doubt, Peacock, Feathers, To drink, To touch,
Pacing,
Rolling back, Outside, Behind, To descent.

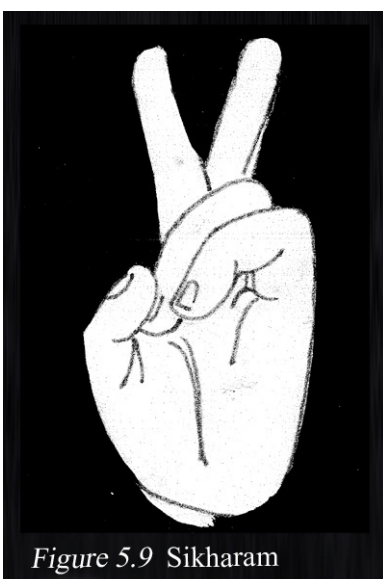


Signifying with one hand

Moon, Wind, Cupid, Gods, Peak, Mountain, Always,
Relatives, Bed, Stone, Down, To beat, To conceal, To
spread, To establish, To come, Bowing down,
Sinking, Sandal paste, Embrace, To follow, Fish, To
protect, To reach, Cheek, Puja, Shoulder, Hair,
Obedient, To bless, Like that, Tortoise.

Signifying with both the hands

You, Sword, Anger, Now, I, In front of, Flame,
Inviting, Axe, reaching the lap, to ward off.



Signifying with both the hands

To walk, Two legs, Two eyes, To see, Pathway, To
search,
For, Two ears, To drink.

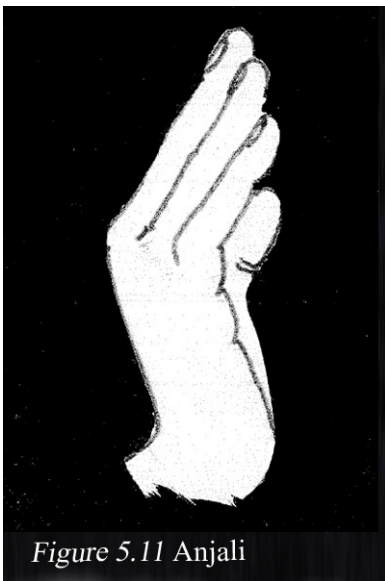


Signifying with one hand

The eyeballs, Smoothness, Power, Whiteness, Blue, Red, Sympathy, Line of hair growth.

Signifying with both the hands

Beginning of rains, Hair, Line, Three folds of skin.

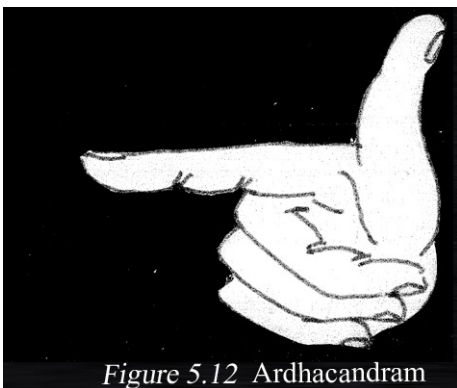


Signifying with one hand

Heavy rain, Vomiting, Fire, Flow, Terrible noise, Hair locks, Blood, Ear ornaments, Inflammation, Worries, Always, River, Bath.

Signifying with both the hands

Branch of a tree, Anger.

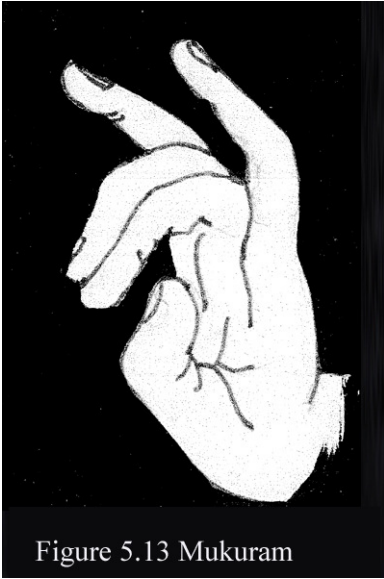


Signifying with one hand

If, What, Helplessness, Sky, A man's hair, Blessed, God, Grass, Memory,

Signifying with both the hands

To start, Smile, What, Abuse.



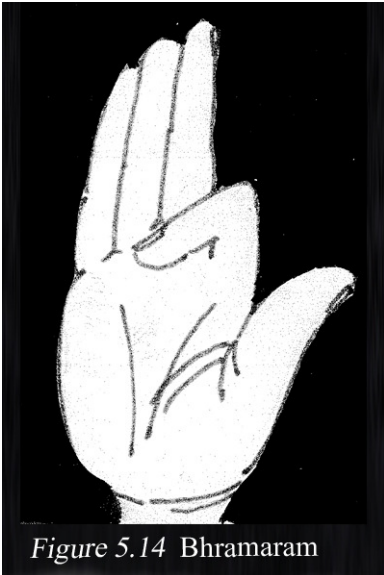
Signifying with one hand

Fangs, separation, ankle, waist, Vedas, brother, pillar, mother, the speedy one, demon, good growth.

Signifying with both the hands

One who disregards, beetle, rays, anger, good bangle, neck, shoulder ornament, negation.

Figure 5.13 Mukuram



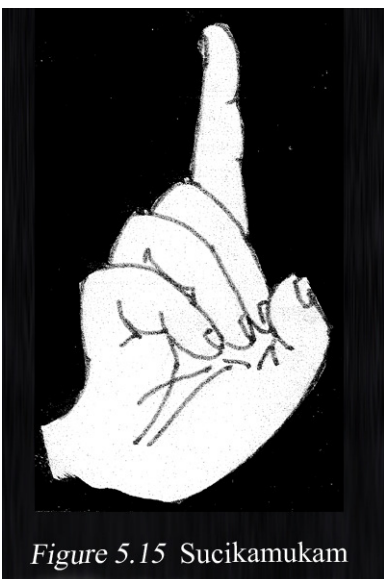
Signifying with one hand

Wings of bird, song, water, umbrella, elephant's ears.

Signifying with both the hands

Gandharva, birth, fear, cry.

Figure 5.14 Bhramaram



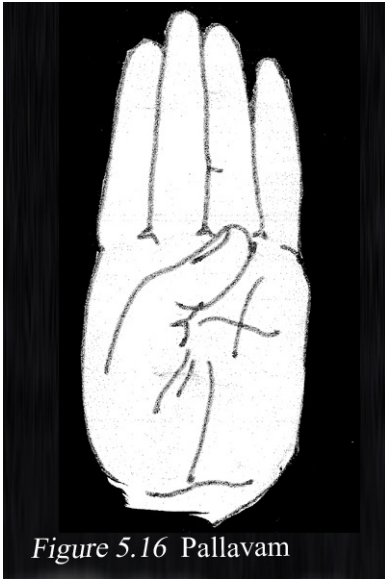
Signifying with one hand

Broken, to jump three worlds, Lakshmana, to fall another, month eye brow, loose, tail

Signifying with both the hands

One, alas, dead body, another man, plural, hear, once upon a time , this man these men, country, a little, witness, to refuse, to command, to come , go for fighting.

Figure 5.15 Sucikamukam

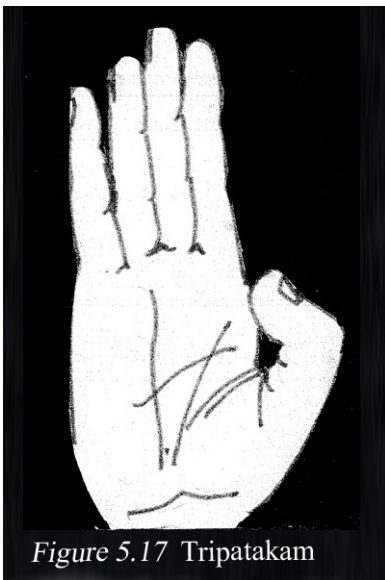


Signifying with one hand

Thunder bolt, peacock a cow, length of the eyes, water buffalo, an iron weapon, a dart, horn of an animal, coiling.

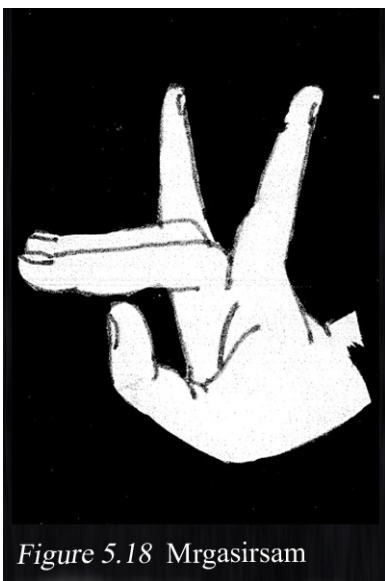
Signifying with both the hands

Distance, stake, smoke, tail, a cane, grains.



Signifying with both the hands

Sunset, beginning with, form of address, drink, body, to beg.



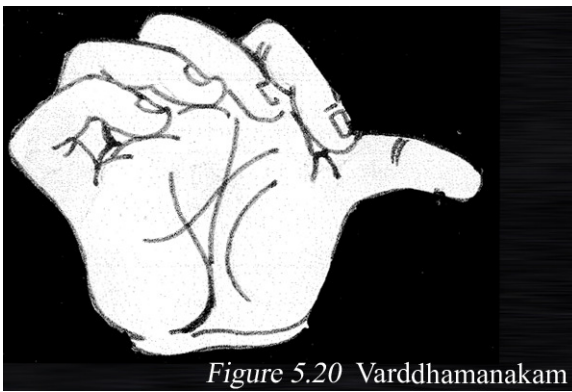
Signifying with one hand

Animal, supreme soul.



Signifying with one hand

Serpant

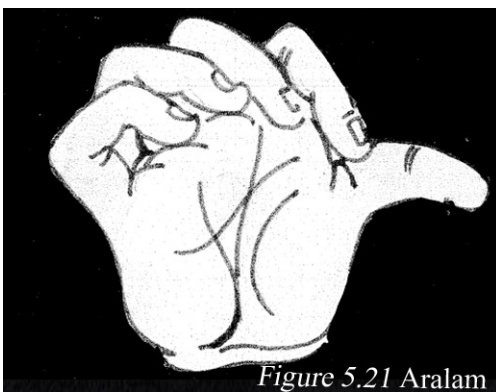


Signifying with one hand

Earrings, pearl necklace, knee, ascetic, mahout.

Signifying with both the hands

Whirlpool, navel, well.



Signifying with both the hands

Fool, tree, nail. Bud, sprout.



Figure 5.22 Urnanabham

Signifying with both the hands

Horse, fruit, tiger, butter, ice, many lotus

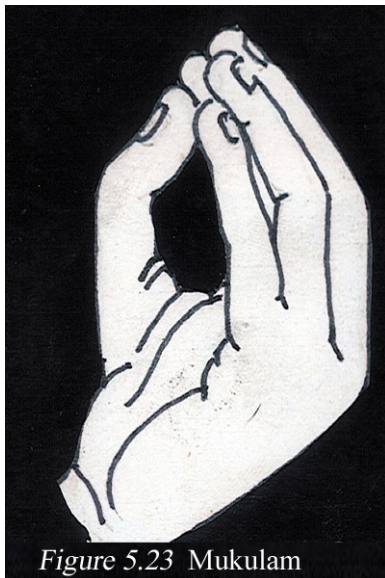


Figure 5.23 Mukulam

Signifying with one hand

Jockal, forgetfulness gloominess, monkey,



Figure 5.24 Katakamukham

Signifying with both the hands

Armour, servant, a valorous man, a wrestler,
discharging of arrows, bindings

5.4.4 The Eye and Facial Exercises

Exercise for the face muscles everyday with focus on different parts like cheeks, lips, eye, etc is one of the unique features of Kutiyattam practice. The above motioned body parts known as *Upangas* are very important in Kutiyattam acting in relation with the minute expressions of sentiments. Kutiyattam tradition believes that different expressions revive the heart of the character which is being transmitted through the actor's eyes (change this sentence. Not clear). So the whole exercise for the face altogether means to develop the quality of the eyes and support the movements of the eyes. Since the eye is more sensitive than all other parts, it is insisted that the acting student has to sit in front of the teacher to practice his eye exercises.

Generally eye exercises are performed in front of the master teacher while sitting in a cross-legged posture. While sitting and acting the student has to be conscious of his spine as it is stretched to ensure the flow of breath. As part of the preparation the student has to massage his eyes too by applying ghee or purified butter. Then he lifts the eyebrows up to the maximum with wide opened eyes. The teacher always reminds the students to keep his eyes wide open and the student has to follow the guidance of his teacher and also the movement of his hands. The preliminary lesson an actor has to learn is to focus his widely opened eyes to one spot while giving breath (*vayu*) to both eyes in order to light it with energy. Once the actor is able to focus his eyes then he can start training up for moving through different focal points. In this practice the actor starts from a focal point keeping a certain medium distance in front of him. , Gradually, the length of the focal point could be brought up very close without getting cross-eyed and then move further the focal point to the farther end far away and then again return to the same focal point which is

at the medium from where the actor actually started. The actor also gets his training on different kinds of focus as sharp focus, normal focus and soft focus. Furthermore, the actor start his practices on basic movements of eye, eye brows, eye-lids, lower muscles, outer edge of eyes, cheeks and other facial organs. As part of the training for eyebrows the actor starts learning how to lift the eyebrows up and down with wide opened and focused eyes.

- **eyebrow Training:** As part of the training for eyebrows the actor starts learning how to lift the eyebrows up and down with wide opened and focused eyes. The actor has to start this training in a very slow mode and by constant training he may able to move it in a fast rhythm which results in a movement close to vibration.
- **Eye-lids Training:** The training of the lower eye-lids starts with moving it gently up and down without moving the upper eye-lids. In the final stage, the student should be able to do very fast movements shaking his lower eye-lids. And through training the actor reaches a natural trembling capacity of the eye-lids.
- **Cheeks Training:** The student has to start his cheek exercise by moving the air inside the mouth as if gargling. Through practice the actor makes the movement minimal and intensive which looks like shivering of the cheeks.
- **Lip Training:** The lip has been trained to move up and down, that is similar to expansion and contraction.

All of these exercises start slowly and gently with ultimate care and they develop gradually into rapid movements. All of these exercises concentrate on giving the inner muscles in the face and eyes expansion and contraction of every group of.

Thus, it helps an actor to use these naturally when he does his performance on the stage.

As M. M. Chakyar (1995a) points out there are twenty-one types of exercises for the eye, based on movement of the pupils' of an actor's eyes.

1. Circular movement of the pupil, towards the left and the right.
2. Pupil at the centre, moving to the left and right
3. Pupil at the centre, moving upwards and downwards
4. Movement sideways, to the left and right
5. From the side of the left eye, moving downwards, reaching the right , in the shape of a half moon
6. Same movement as above but from the top
7. Movement of the eye imitating this figure
8. Eye movement flowing this pattern
9. Eye movement flowing this pattern
10. Opposite movement from all the above mentioned descriptions.
11. Movement imitating the figure V- starting from the left corner, coming down towards the centre, and doing up to the right corner
12. The opposite movement of the above
13. Taking three positions in the upper portion
14. Opposite of the above.
15. Sideways movement
16. Opposite movement
17. Taking three positions sideways
18. Opposite of the above
19. Like horizontal eight

20. A vertical eight

21. Like the figure three positions each, horizontally and vertically.

There are eight important movements in the above mentioned that is, in full circle, horizontal lines, vertical lines, diagonals, semicircles, squares and the endless figure eight. According to Pfaff (1997), acting student should practice each of these movements in both directions so that all the little muscles and vessels would develop evenly. Each movement had to flow smoothly and evenly, with short pauses at the end points where the movements receive its energy. Owing to the time to time reminders from the teacher the student naturally starts keeping his eyes wide open even while he looks down.

Once the student is able to do above the mentioned movements without trembling in the pupils of his eyes, the teacher allows him to continue his training with applying breath in the pupil of eyes. At the higher level the actor realises how the energy comes through his eyes and how he expresses the feelings through his eyes. M. M. Chakyar, (1995a) suggests that one should particularly take care to avoid the possibility of getting the 'serpent-eye' (*Sarpadrishti*) while doing this complicated *vayu* training. When the actor successfully completes the prescribed *vayu* training he becomes the only one thought to be capable of expressing adequate *rasa* in his performance. Finally, the actor reaches the stage to express the complex situations and emotions by consciously adjusting the eyes focusing independently of any external stimulus. He becomes aware of the complex inner muscles. He also realises the possibility of consciously applying this control to produce the expressions by the micro movements of his eyes and the overall elasticity of the facial movements. Since the expression of the eyes gives the liveliness of Kutiyattam acting, the actor has to continue his eye exercises till the end of his life as a performing artist.

5.4.5 Nityakriya - Training and First Performance

Nityakriya includes choreographs of complex foot work literally mean daily activities is a very important component of actor training in Kutiyattam. According to M. M. Chakyar (1995a) until the actor learns to do Nityakriya himself, the other *kriyas* are not taught and it is necessary to practice it at least once day. This whole composition is referred to as *Purappad* which literally means preliminary. And so is Purvaranka in Kutiyattam and also the performance for the debut (*arangattam*) which is the first major step of an actor's career. Nityakriya is the dance (*nrutta*) portions which consist of the dance of the characters in the *purappad* part of the play. According to tradition, the first role of an actor is the stage manager from Bhasa's Sanskrit play, Balacharitham. Before he may proceed to study other roles, even before he is permitted to study Kutiyattam seriously, he must first master this part and perform (Brown, 2001). In Nityakriya there are various small segments of movement patterns. In that the preliminary one an actor has to go through is the training known as *Maravil Kriya* which includes seven series of movement patterns that are created to be performed behind the curtains. This highly stylised movement patterns are structured on the admiration and devotion between actors and the drummers. Thus a student actor has to practice and perform these intimate movement patterns while facing the musicians sitting on the stage. This is followed with an offering of flowers in *Panchapadavinyasa* while paying proper obeisance. Further the student learns *Tevaram*, (worship of God) to show his presence on stage. Even though these choreographies are not visible to the common audience the actor has to practice it with all perfection and precision because this is an important step for an actor to transform himself into the character in Kutiyattam.

In the second stage, the student has to learn sutradhara's *sloka sankhaksheeravapuh* in *Balacharitam*, *vailiyokkam* and *kunkunam* will be followed by a description from head to toe of *siva* the Lord of the three worlds and *Parvaty* the daughter of the mountains. This is followed by the paying of obeisance to the *Ashta dik palas*, and then floral offerings and prostrations offered to the heavens, earth, underworld and all the living creatures there (Venu, 2005a). In the end part of the Nityakriya, the actor student has to learn how to respect and worship all living beings and pray for the world welfare. The final choreography is to enact the offering of respect to the nature for a never-ending career. The student actor has to practise all the above mentioned movements and chanting patterns while following the various rhythmic syllables (*vaytari*) by the master teacher (*asan*). The student repeatedly practices the Nityakriya in front of his teacher with the accompaniment of Mizhavu drums till he is able to perform it without any difficulties.

Nityakriya training provides the form of Kutiyattam to the beginner for which it exploits his extreme balance, physical and vocal control, and the structure and pattern of movements while he practices. The daily practice of Nityakriya enables the actor to synchronise all movements and gestures in tune with the richly varying rhythm of the drummers. Since this is the fundamental practice in Kutiyattam to understand the form of the acting the student actor has to follow each and every step prescribed by the teacher without any manipulations there for there is no space for improvisations. As per the rule of tradition, an actor has to learn this Poorva Ranga Kriya by heart and do it without any hitches. The master teacher can only then decide his debut on the stage. Generally for debut the boys do the role of Rama from play *Ascharya chudamani* and girls do the role of maid from the play *Subhadradhananjayam*. Once an actor does his *Nityakriya* performance in his debut

he can continue to study *Kriyas* from other plays like *Anguliyankam*, *Mattavilasma* and also practice different dramatic sequence based on the repertoire of plays in the school.

5.5 TRAINING IN CHARIS

There are different types of movement patterns in Kutiyattam which is known as *Chari*. *Chari*-the combined movement of hip, feet, angle and thigh is a necessary part of both acting and training in Kutiyattam. The actor has to learn all the three kinds of *Charis* that is *Bhaumachari*, *Akasachari*, and *Yudhachari*. In this *Yudhachari* is also known as *Padappurapadu* (preparation for war) and is one of the important ones. Since it is the movement that shows preparation of war it is designed with various kinds of vigorous movements adapted from the martial arts of Kerala named Kalaripayattu. Based on the characters and their physical appearance *Yudhachari* again is divided into four kinds as follows:

- Parikramana is the one that is usually done towards the four directions to portray the common behaviour of the characters like Surpanakha and Hanuman etc...
- Kalappurathu Natakka is usually meant to indicate the characters like Rama, Lakshmana ect...
- Vattathilchadi Natakka is the choreography designed to indicate the walking style of demons
- Chollyyunti Natakka is movement patterns that show the mode of walking by ladies.

In order to show various types of *Yudhachari* an actor has to learn the movements such as war preparations, usages of different kinds of weapon, imitating the movements of animals, and different types of jumping and stamping. The practice of these movement patterns fundamentally are meant to shape the skills of the student actor and thus enable him to understand the form both physically and mentally better. Since one *Yudhachari* roughly takes forty to fifty minutes, it also helps an actor to increase his internal energy. And mould an actor to move freely inside the form of Kutiyattam while performing. Since these movement patterns commonly appear in almost all plays, an actor who masters this kind of movement patterns can use according to the needs in the plays. These movement patterns are highly stylized and designed aesthetically to practice and present with the accompaniment of Mizhavu music. By continuous practice of these kinds of movement patterns, the student actor gains an opportunity to use his *Manodharma abhinaya* inside the prescribed form for he is also expected to reform his existing form by using this opportunity.

5.6 METHODS OF VARIOUS ATTAM

The term *Attam* can be described as the manner of acting in Kutiyattam. The actor has to receive the training in different types of *Attam* such as *Patinjattam*, *Ilakiyattam*, *Irunnattam* and *Pakarnnattam*.

- *Patinjattam* training gives an understanding to the actor about the ways of acting in the basic standing posture of Kutiyattam. Generally this way of acting techniques is used to portray the characters in a higher position and also enacts the feelings like love, sorrow.

- *Ilakiyattam* is a way of acting with one leg in forward position and one leg back ward position (Paulose, 2006). In terms of training, an actor who has successfully completed the training in Kriya is allowed to receive his training in *Ilakiyattam*. As M. M. Chakyar (1995b) describes the actor has to learn how to recite the *slokas* according to the ragas. Further he learns how to show the *mudras* in its appropriate nature with stamping and jumping (Chavittichati), raising the leg, stamping with spreading of the feet (parathicchavitti), stamping and jumping sideways, turning swinging and twisting the body. Through practice the actor should be able to intersperse the *Charis*, *Kriyas* and other *Attams* depending on the particular context in order to elaborate the meanings of the *sloka*.
- *Irunnattam* training is important for an actor to understand the way of acting while sitting on the floor. In performance this mode of acting is chosen according to the situation of the character. It usually use when the character has to portray deep sorrow like sorrow of Rama or Ravana, etc...
- *Pakarnattam* is the most important mode of acting in Kutiyattam which comes at the higher level of an actor's training. In pakarnattam training the actor has to learn how to deal with the enactment of the role of several characters. It is to learn how to change the role according to needs. Such that an actor who acts as Ravana suddenly changes as Siva, then Parvathi and so on. To learn this technique an actor has to be trained in different dramatic sequences such as Kesadipadam, Kailasodharanam etc...

5.7 TRAINING IN DRAMATIC SEQUENCES

As part of learning to perform in a more profound way the actor has to go through the training in select dramatic sequences. This also teaches an actor to do the solo performance on stage while enacting different characters at a time without changing the basic *Aharya* of the character. There are many such scenes that are already choreographed by older generation of artists to instruct an actor how to deal with the elaborate acting in Kutiyattam.

5.7.1 Kailasoddaranam

This is one of the most important dramatic sequences in Kutiyattam commonly known as *Parvata Varnana* meaning the describing mountain. Even though this scene can be acted in several situations by several characters, the popular scene in this is called Kailasoddaranam (lifting the mountain of Kailasa) by the character Ravana. As part of training the actor has to study how to see the height and width of the mountain only by using his eyes. The actor has to focus his eyes without blinking it and has to describe the mountain in detail. This is the part known as *Parvatha Varnana* where the actor sees and enacts the whole characterisation of the mount Kailasa such as the deep forest, the streams and rivers, the birds and animals, the life in the forest and so on. By practice an actor in Kutiyattam learns how to elaborate this sequence with suitable improvisations of new scenes and introduction of new characters into the basic story. In this situation the actor also gets the chance of travelling from one character to another (*Pakarnattam*) that depends on the ability of successfully adding new situations and stories. The second part of these sequences is lifting the mountain by using his whole body and throwing it in to the height with his strength. When the

actor throws the mountain it vanishes into the sky. Thus the actor has enough time to improvise the actions and situations before it comes back to his hand again. This is repeated in several ways and the actor who is a master in this now can create wonderful sequences and elaborate the scenes until the time he desires. Though this sequence is specially developed to be enacted on several occasions to describe Ravana's valour, the basic of the Parvatha Varnana can be used in different situations and plays.

5.7.2 Ajagarakabalitam

This is another scene an actor has to practice which is selected from the play called *Kalyanasaugandhikam Vyayoga*. In the particular circumstances the character Bhima is in a forest in order to collect the flower for *Gandhari*. While walking in the forest Bhima happens to see an elephant that is attacked by a python and a lion. The actor who portrays Bhima transforms into the elephant and shows the gentle way of collecting food and eating. Furthermore, when the elephant falls asleep a huge python comes out and catches hold of the feet of elephant. Here the actor takes over the roles of Python and does all the actions of swallowing the foot of an elephant and also reacts as the elephant that cries deafeningly in pain. While the elephant gets up and tries to escape a lion from its cave in the forest on hearing the cries of the elephant reaches too quickly at the spot. Now in this scene the actor has to add the role of lion which jumps and smashes on the head of the elephant. On learning this scene the actor learn lots of *pakarnattam* skills like acting at the same time as elephant, python and lion watched by the basic character Bhima. This is one of the

scenes which provide the opportunity to an actor to learn and understand the human quality of sentiments in animal characters.

5.7.3 Kesadipadam

Kesadipadam is literary means from head to toe. It is a detailed description of the entire physic of a human being whether man or woman. By training an actor has to learn how to describe the whole body of a human being while following rhythmic patterns of Mizhavu. Most celebrated part in this is the description of the beauty of *Sita* by king *Ravana*. The actor who does *Ravana* has to move in the basic posture of Kutiyattam from the rear to the front stage while watching and describing the beauty of *Sita* who sits in the palace garden. The actor has to do this role with the ultimate control of his body movements and also the skills of *pakarnattam*. This particular scene should be done with elaborate acting while keeping the key emotions for almost an hour.

There are lots of other scenes like *Kopaniyikkal* (elaborated dressing) where a single actor has to enact the conversations between three different characters. In the scene named *Udyana Varnana* (describing a garden) the actor has to learn how to show actions resembling a peacock dance (*Maiyilattam*) which contains the cleaning of feathers, beak and legs in a rhythmic way; an elaborate description of a tree (*Vriksha Varnana*) by showing the leaves, fruit, flowers, buds etc and bees drinking honey from the flower; (*Vandukalude Madhupanam*) by using the movements of his eyes. The student has to continuously practice these dramatic sequences throughout his artistic life to master more of their details and acquire perfection. While doing his

roles in the performance he learns to harmonise all factors together that he has received from his master teacher.

5.8 LEARNING RAMAYANA SAMKSHEPAM, GRAMMAR AND ATTAPRAKARAM.

The actor in Kutiyattam also has to receive training in Sanskrit language, Grammar, poetry, *Ramayana Samkshepam* and Attaparakaram. Learning *Sidharupa* and *Amarakosa* is very important in Kutiyattam training as part of learning the Sanskrit grammar thus it is important for an actor to learn these every day afternoon during his training period. Practicing *Ramayana Samkshepam* is one of the very important parts in Kutiyattam because it is one that forms totality of all other individual skills. As Pfaff (1997) describes, an actor learns the complex and rigidly codified language of the hands and eyes by working through the story of the Ramayana word for word, sentence for sentence, using the fixed-text form of the *Ramayana Samkshepam*. Every aspiring Kutiyattam actor has to follow this path. The Samkhepam is constructed in such a way that all possible words and grammatical applications of the (*mudra*) gestural language in Kutiyattam appears in it. As a result, mastering *Ramayana Samkshepam* provides an opportunity for the student to understand the entire glossary and the possibilities contained in the (*mudra*) gestural language. Besides, it helps the actor to coordinate his eye movement with particular gestures while placing concentration on it. Finally, the actor has to find out a flowing rhythm for his narration thus the complex (*mudra*) gestural language slowly becomes natural. Therefore by practice the actor reaches the stage where that the gestural language appears as natural and expressive as the words themselves.

5.9 AESTHETIC CONCEPT OF RASA AND ITS TRAINING

A Kutiyattam actor learns all the various components in acting separately to create the ultimate aesthetic fulfilment in spectators. This ultimate aesthetic fulfilment of spectators in Kutiyattam is known as *Rasa Nishpathi* as described in Natyasastra. After learning the different components like physical movement patterns, chanting the dramatic lines, movement of eyes and story-telling by hand gestures the actor is expected to harmonise all these concepts through introducing the *rasabhinaya* into it. The following verse from Natyasastra describes each step of incorporation of an actor's skill in order to produce the rasa in the spectator.

Yato hastastato dristi-	Where the hand goes, the eyes follow
-ryato drististato manah	where the eyes go, the mind follows
Yato manastato bhava-	where the mind goes, the feeling follows
-ryato bhavastato rasa	and where feeling is, rasa emerges

And finally it is this *rasabhinaya* that captures the mind of the spectator in Kutiyattam. Mind is a key element that works behind *rasabhinaya* thus the actor has to get control over his mind and his body. The exercises for *netrabhinaya* will help an actor to reach the awareness of his mind. Pfaff (1997) notes that his Kutiyattam master teacher Ammannur Madyava Chakyar believed, the mind-or the inner substance-is the same for all human beings. Therefore, behind the differences in shape and colour one can always find the same depth and unity. This is why a Kutiyattam actor is always able to transmit the fundamental feelings to the audience. Rasas which are the authentic outcome of the mind of an actor can only generate from a genuine inner feeling. Thus it is more related with the temperament and mood (*chithavruthi*)

of an individual and structures from one's own experience. The appearance of temperament (*chitavruthi*) is known as (*bhava*) sentiments in Natyasastra tradition. There are forty-one types of temperaments. From among these Kutiyattam distinguishes nine selected *bhavas* as basic emotional states (*Sthayibhava*). *Rati* (pleasure or delight), *hasa* (laughter, humor) *soka* (sorrow or pain), *krodha* (anger), *utsaha* (heroism or courage), *bhaya* (fear), *jagupsa* (disgust) *vismaya* (wonder) and *samam* (Quietude) are considered as *Sthayibhavas* because it is naturally visible in all living things around the world. A highly talented actor develops and corresponds these *bhavas* to the spectators in order to make them experience the nine *rasas*. The actor has to train himself in order to develop the *Sthayibhava* into nine *rasas* by adding determinants (*vibhavas*), consequents (*anubhavas*) and complementary psychological states (*sancharibhavas*). The actor should be capable of manipulating his glance or (*drusti*) to create *rasa* from the *Sthayibhava*. According to *Mani Madhava Chakyar* there are nine kinds of *Bhava dristis* and also nine kinds of *Rasa dristis*. Only the actor who masters the eye and facial movements will be able to do these *dristis*. The actor has to learn how to express the comprehensive feelings through his eyes with the help of all his facial movements. Thus the actor always has to make sure that his eyes are visible to the audience and for that the movements of his head is particularly restricted while performing. Even though the mind is the key force behind all the glances, an actor needs to get a long time training to execute proper way of expressing the mind through eyes in Kutiyattam. While practicing these exercises it is significant for an actor to concentrate his mind on the interior aspects as well as direct his awareness towards the outside. All most fifty years back students used to learn the *rasas* while he works on a selected Act or play other than practising the nine *rasas* separately. Further Kutiyattam teachers added and developed the *rasa*

training one by one in as part of the preparation of the Kutiyattam actor. The student actor has to learn the basic skills and principles of expressing the rasas from the teachers practically by following the four line verses which describe the characteristics of all the nine *rasas* separately. The student usually does this practice while sitting down in front of the master teacher with awareness of the whole body and mind. Once an acting student clearly grasps all the nine *Sthayibhavas* he can then, add particular ways of breathing system into it, learn how to create all the nine *rasas* on his face. *Srungara*, *Hasya*, *Karuna*, *Raudra*, *Veera*, *Bhayanaka*, *Beebhatsa*, *Atbhata* and *Santha* are the nine *rasas* that are to be practiced in the following ways.

- *Srungara* (Erotic): The principal mood of *Srungara* is love (*rathi*) and happiness. The actor has to bring his lips near the teeth while giving a little strength to it. In order to get the cause the actor has to imagine the joy inside and naturally the breath will come inside that fills the cheeks, He has to extend the smile from his natural way of smiling and when the look seems to drink the object with eyes fully open and clear, the eyebrows being lifted and vibrant filled with significance and when accompanied a side long glance (*kadaksha*) the amorous look appears naturally on the face of actor.
- *Hasya* (Mockery): The principal mood of *hasya* is indifference or humour. Actor has to look into a certain direction and slightly contrast his lips in order to make a psychological state of laughter. His eye-ball has to slightly be drawn into the eyes accompanied by varied wondering movements of pupils along with the eye-lids that contrast in different degrees in order to suit the intensity of laughter; this glance is known as *hasya dristi*.
- *Karuna* (Pathetic): The principal mood of *Karuna* is grief (*soka*) with a pathetic look that arises from the psychological state of sorrow. The actor in this

emotion droops down his upper eye-lids in addition to the pupils nervous with grief and tends to come together at the bridge of the nose. His lip has to be slightly lower in its tips with a quivering or twitching movement while looking at the front. This sad look with full of tears is known as *Karuna dristi*.

- *Raudra* (Furious): The principal mood of *raudra* is anger (*Krodha*). The actor in this emotion has to make his eye-lids tremble with the sharp and motionless pupils. He has to lift his eyebrows up completely with open eyes that have a fixed focus. This fierce look with highly red and powerful eyes is known as *Roudra dristi*.
- *Veera* (Heroic): The principal mood of *Veera* is courage with sturdy and fully open eyes. The actor's eyes in this emotion have to be fully opened and majestic. Further the ends of the eyes are contracted and even the eyes have to glow with brightness. This particular look called *Veera dristi* expresses variety of qualities named liberty, courage, majesty, sweetness and affability with halo that inspire lustre and grace.
- *Bhayanaka* (Terrible): The principal mood of *Bhayanaka* is created from a psychological state of fear. The actor's eye-lids are raised and held motionless at the same time the pupils have to be pushed and are very restless. Further he has to look at the object that made him feel fear and move to both sides terrified. This look with terrible fear is called *Bhayanaka dristi*.
- *Bibhatsa* (Odious): The principal mood of *Binhatsa* is disgust with motionless limbs. The actor has to manipulate his eye-lids in a way that restlessly tend to come together and the pupils are unsteady. The nose of the actor has to be slightly up with lowered lips and contracted eyebrows. The eye-balls at the

corners of the eye should be driven by repulsion that occurs caused by the object seen.

- *Adbhuta* (Marvellous): The principal mood of *Adbhuta* is surprise with wide opened eyes. The pupils go into the white screen of the eyes and come out alternated. The white screen of the eye has to be moist and the eye-lashes are slightly contracted as well as the corners of the eyes are bright with surprise. The cheeks of the actor should contain a slight flicker and the eyeballs have to be pushed with the use of proper *vayu* then the look is called *Adbhuta dristi*.
- *Santa* (Peace): The principal mood of *Santa* is Quietude which is a tranquil face. This emotion is considered as the beginning and finishing point of the all other emotions. The actor has to control all his other emotions and goes in to a meditative situation as well as keeping passivity as the fundamental principal. This emotion is common to all species around the world that travels through the cycle of birth and death. In this emotion the actor tries to exercise the spirit of self-reliance through passivity other than trying to aggressively transmit meaning to the audience.

According to A. M. Chakyar (1995), it is Bhagavatar Kunjunny Tampuran who had developed a special style of acting the emotions through their lifelong research on Natyasastra and abhinaya in particular. This style of practising rasabhinaya is according to the method called *svara-vayu*. The method *svara-vayu* is based upon this close relationship between *rasas*, *svaras* and breath-control. Over long time of study and work experience an actor will be able to learn as to when he has to highlight and mitigate the *rasas* according to the context. The actor has to learn how to control all his facial muscles separately and thus make it cohere with all movements while practicing emotions. Even though the training technique is mechanical while

mastering the technique the actor also has to enquire about the genuine feeling and thus get an inner image from his own experience. The actor has to observe everyday life in order to understand how they behave, react and the changes that happen in their body in particular situations. It shows that *Bhavas* cannot be expressed merely with physical techniques. On observing the actor understands the natural ways of ‘action and reaction’ or the ‘cause and effect’ that happen at all levels in nature.

5.10 CONCLUSION

The descriptions elaborated in this chapter reveal how an actor in Kutiyattam goes through a lifelong training in order to fulfil the mind of the audience. From the beginning of his training the actor travels with an aim of being a full-fledged performer in Kutiyattam. Therefore the actor works hard on learning the skills in order to develop his willpower. During the training the actor learns all the skills for creating coherence of body and mind. The actor student in Kutiyattam starts his training by devotion and respect towards the form and the master thus learns it without any questions. The structure of repetition of daily practice helps an actor to by-heart the form through developing the skills of acting. By mastering the skills along with experience in performance practice on the stage, the Kutiyattam actor discovers his own way of acting which is not just the imitation of his teacher. Besides, he is eligible to create his own Attaprakaram with his own interpretations of any of the particular Act. When he is able to reform his art of acting he can continue his teaching along with performance in order to propagate his art form. Ultimately, the actor has to appear to move with ease and creative freedom which can be

achieved only through strict discipline and rigorous training. As Paniker (1995) mentions Kutiyattam acting is not just communicating the translation of meaning of individual words or sentences through gestures. In the process of aesthetic communication the experienced actor involves his entire body, mind in order to evoke the imagination of the spectator. The actor by his power of imagination creates scenes, visualises fantasies while the experienced spectator develops his imagined reality through following every movement of the actor's eyes, hands, feet and costume for making the aesthetic experience jointly. This imagined reality is not the reality that exists outside the performance but it is the reality which is created by the actor and spectator while the performance is on. Thus the togetherness implied by the word Kutiyattam seems to extend from the training to performances, an actor's body to characters body, literary text to performance text, the music to the movement and finally the actor and the spectator.

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¹ Informed by Usha Nangyar in an Interview while researcher practicing Kutiyattam and Mizhavu at Chathakkudam Mizhavu Kalari

CHAPTER 6

CONCLUSION

6.1 INTRODUCTION

The detailed discussion in the foregoing chapters shows a picture of how both Noh and Kutiyattam have managed to preserve their traditional performance practices throughout history by incorporating different methods of performance practice. The historical development of both Noh and Kutiyattam started as a total sum and combination of folk music and dance along with rituals made for the ordinary people. As part of its survival strategy both Noh and Kutiyattam lost their connection with the ordinary people for quite a long time and they were performed exclusively for the feudal and religious communities at a certain point of time. Later both these art forms were released out of the feudal system and thus received greater attention globally by overcoming the boundaries of cultures and languages.

Instead of depicting everyday life as it is, Noh and Kutiyattam give more importance to guide the spectators into the deeper and more important aspects of man's nature. These forms of dance and music are delicate art forms of the greatest beauty which add the myth of their own respective regions and the related expressions of feelings. It is to create such aesthetic fulfilment upon the spectators that both Noh and Kutiyattam practitioners developed and structured their entire area of performance practice while keeping the traditional values alive. This consideration help them to transform a popular folk form to the most sophisticated and classical performing arts in the world.

The study of its particular performance spaces-*Noh Butai and Koothambalam*- shows that the performance of these art forms were not intended for a mass but considered for select number of audience. The main stages for both art forms are square in shape and the structures are roofed with a intimate seating for spectators thus demanding minimal yet detailed acting. Both genres demand precise procedures with specific meaning for entrance and exit on the bare stage which is considered as a sacred place. The set and properties that are used for both Noh and Kutiyattam are very much selective and minimal which provide the quiescent effect during performance. The musicians are on the rear stage and they are also considered as co-performers in both the art forms. Through costumes and make-up both art forms categorize the identity, type, rank and importance of the character.

Since the spectator is expected to be familiar with the narrative outline of the play, his interest in watching the play is not so much in the progression of the events as in the depiction of the emotional states and the total experience which captures the 'essence' of things, creating an idealized world of non-illusory and make-believe world, rich in poetic and symbolic beauty (Sudha Gopalakrishnan, 1991). Indeed, while keeping to the strict rules and regulations of executions of performance, both Noh and Kutiyattam actors have to master the art of harmonizing the symbolic gestures, movement patterns, and also the chanting with the instrumental music, make-up and costume, stage decor and properties. As a result, both art forms are performed with an aim of provoking the imagination of the spectators and invigorating the space between the actor and spectator. Finally, the moment of a beautiful and aesthetic experience in both Noh and Kutiyattam is jointly evolved by the ensemble and committed presence of both the actor and spectator. Compared to Noh the number of plays represented in Kutiyattam repertoire is very less. At the

same time, five separate types of Noh plays can be presented in a single day programme as per the principle of *Jo, Ha, Kyu*. The plays used for Kutiyattam performance therefore come under the classes prescribed by *Natyasastra* and the presentation of a single act in Kutiyattam traditionally requires more than six days.

Even though there are many numbers of female characters in Noh, the tradition allows only the male performers to portray all the characters during a professional performance. This is however in contrast to that of Kutiyattam which is practiced by both men and woman with an exemption of the role of an aggravated Surpanaka which alone is played by a male actor.

Both Noh and Kutiyattam give respect and also consider the actors training as the most important part of their performance practice. According to the aesthetic vision of each art the actor's body is an instrument for expressing his creative ideas on stage, therefore the training for an actor is meant to help him accomplish complete harmony of his body and mind. Training in both art forms require long period of time and an actor has to dedicate his whole life towards practicing his art and for its development. Only a cultured body and mind can provide an actor self-confidence, harmony and freedom for his creative activities. Therefore, the master actor in each art wished to banish the element of mistake from his profession and create a solid ground for the next generation.

The comparative study thus clearly points out points of parity and disparity between Noh and Kutiyattam actor training which may simply be put down as follows:

6.2 RESEMBLANCES OF NOH AND KUTIYATTAM ACTOR TRAINING

6.2.1 Analogy to Gurukul system of Training

Both in Noh and Kutiyattam the idea of training is structured in the manner of *Gurukul* system. In Noh performance practice once the child is accepted as the student he quite naturally becomes the member of the school or family. He has to practice regularly by following the all discipline and style of the school or teacher. At the same time the particular teacher or school also is responsible for taking up such kinds of students to the highest expression of a Noh actor.

In Kutiyattam also training in acting is developed and conserved by the master teacher and handed down to the respective student in the mode of *Gurukul* education by a particular performance community or the family. This systematic training offers plenty of chance for the student to accumulate lots of information about an ideal actor by observing his *Guru (teacher)* both in performance and everyday life. The success of a student in this particular mode of training in both traditions is connected with his intimate relationship with his teacher. At the same time, the accomplishment of a teacher depends on the achievements of his student. Thus, he devotes his life to educate him by observing his approach, qualities, and capacities to become a performer to continue the performance tradition (*parampara*). This system of teaching includes discipline, devotion, hard work and concentration in order to create a well-learned, responsible actor who can face any of the challenges during his performance practice.

6.2.2 Training at early stages of life

With regard to the beginning stage of the actors' training both Noh and Kutiyattam teachers still believe that the training should start at the early stages of an actor's life.

In terms of Noh an actor should be able to start his training between the age of seven and nine. A student at this age naturally shows eagerness towards the art of acting and also has natural traits of expressions.

Kutiyattam teachers too are of the opinion that training between the age of seven to ten is the best in order to mould the body for Kutiyattam performance. It is also trouble-free for the teacher to culture the body of his student before his bones and limbs develop well. Consequently, it is also considered to be the best time to teach the form and style of acting and is also thought of as the best time for a systematic and effortless development of a student's career as an actor. The student at this stage is enthusiastic in imitating his teacher and also effortlessly learns the basic body postures, movement patterns and the chanting of both Noh and Kutiyattam.

2.3 Importance of Imitation

Both Noh and Kutiyattam give specific importance for imitation as the fundamental rule of an actor training. In order to learn the fundamental skills in Noh and Kutiyattam the student has to copy whatever the teacher does or shows in the class. Noh tradition believes that to become a successful actor one has to imitate his teacher well and then judge for himself to see if he can understand the art as well as absorb the art into his body and mind as the absolute. Thus while training the entire

fundamental postures; movements and chanting are copied by the student from his teacher with brilliant precision.

To become a Kutiyattam actor the student has to start his lessons only by imitating the postures, movements or chanting demonstrated by his teacher in the classes. In the initial stages the student has to learn all the skills of Kutiyattam by copying his teacher in order to become a specialist in the art of acting.

Such teaching and learning is considered as the natural way of learning the language, culture and even others minds. In modern sciences, imitation has been thought as an extraordinary quality of intelligence that helps one to understand himself both individually and socially.

6.2.4 Significance of Repetition

Both in Kutiyattam and Noh immense importance is given for repetition as part of an actor's training process. In both traditions the skill is considered as a kind of language to communicate between the teacher and the student and also for understanding their art more deeply. It is only through repeating the skills that an actor can reach the level of perfection and mastery of the skills that are taught to him by his master teacher.

In both forms constant practice helps an actor to realise what he learned from his teacher and further it helps him achieve the internalisation of his performance skill through putting him into the object of his role to feel freedom and the maturity in his acting. In other words the repetition process helps an individual to achieve an almost second nature as a well- trained actor. The repetitions are the ones that alter the internal energy of an actor. Further, these repeated exercises fulfil the function of

nourishing the inner sensitivity and awareness of an actor. In fact repetition helps the actor to build his skills and enables him to perform his roles with greater spontaneity.

In Noh, repetition is extremely helpful especially in the process of learning the movement patterns (*kata*) and other information. Furthermore, it also helps an actor to recall the information. The information of Kutiyattam practice also can be recalled by an actor effortlessly in his life time because ultimately the actor becomes what he repeatedly does.

6.2.5 Activating Spine and Centre of Gravity of the Human Body

Both Kutiyattam and Noh traditions believe that while training, an actor should be aware of activating his spine and also be conscious about the centre of gravity of the human body.

In Kutiyattam training the actor has to be fully aware of his body while holding his breath at the hip (at the base of his spinal column) in order to make an active presence of himself on the stage. As Kutiyattam actors believe evoking this navel part through practice helps an actor to strengthen his breath, energy, integrity, and sense of connection to the audience or outer world and concentration on the spine helps to activate the entire nervous system.

In Noh also the actor has to activate his spine while focusing on his body language by controlling the breath known as *ki-hai* which provides strength to his hip. The part called *hara* (the area of the body that lies a few centimetres below the navel) in Noh is considered as the centre of an actor's entire self.

Thus by activating both spine and the centre of gravity of the human body the actor in both forms develop an internal energy which is essential for an actor

6.2.6 Voice and Movement as the Fundamental Art

Training in both Noh and Kutiyattam give prime importance for culturing the voice and movement of a student actor. In Noh tradition an actor student begins by training his voice and physical movements, which is considered as the very foundation for an actor to understand the basic language of his art for reaching the pinnacle of mastery and success. Training in chanting and physical movements helps the Noh actor to create the form of metaphorical and poetic language of acting in Noh. The basic posture called *Kamae* and the fundamental movements like *Shuriashi*, *Hakobi* and *Sashikomi* are the foundations for a Noh actor to build his performance and transform himself into the very character that he creates.

In Kutiyattam also the fundamental training for an actor starts with reciting the *slokas* (verses) in the suitable *ragas* (tune). Appropriate to the tune the trainee keeps rotating his wrist with flossed fingers while standing in the basic posture of Kutiyattam. It is this posture called *thanu nilkuka* that facilitates an actor to produce his voice and emotions in Kutiyattam language. Even though this practice of chanting in the significant squatting posture is a hardcore practice for a student, it is the only way to shape the body for good performance for the Kutiyattam actor. The movement with the hand gestures in Kutiyattam permits an actor to travel through his imaginative spaces in order to create the aesthetic pleasure in the spectator.

Both in Noh and Kutiyattam the vocal delivery, be it prose or verse, is presented in a particular cadence instead of expressing their emotion by imitating the mode of speech in real life. Here both the sound and movement patterns of an actor are not a true copy of the realistic sounds and real life movements; nor does it mean to hold any similarity. The training in movement and chanting helps an actor to understand the real nature of his own physical and vocal mechanisms; consequently

he will be able to find out the proper path to produce his voice and movement with perfect freedom.

6.2.7 Learning the Pre-determined Choreographies

There are fixed choreographies both in Noh and Kutiyattam and learning these pre-determined choreographies is the important part of an actor training in both traditions.

In Noh these choreographies are known as '*Kata*' that is intended to formalize the movement patterns of an actor. It is essential for an actor to master this *Kata* in order to create a separate identity while he performs.

Kutiyattam actor also learns the art of acting through training in the pre-determined choreographies like Nityakriya, Chari, Attam and dramatic sequence. It is through the practice of these movement patterns that an actor in Kutiyattam realises the vitality of his form more physically and mentally.

The training in pre-determined choreographies guides the actor both in Noh and Kutiyattam to attain the ultimate level of his skill through step by step practice. Through repetitive training the actor will be able to acquire control over his entire limbs and body that allow him to move on the stage with a kind of continuous flow. Further such practice in both traditions helps an actor to develop an awareness of his entire body and the surroundings.

6.2.8 Learning the Character Types

Understanding the character types through imitating the grandmaster is the second stage of an actor training in both Noh and Kutiyattam.

Noh tradition believes that, it is important for an actor to gain the ability of portraying the three basic characters that are the old man, woman and warrior. Once the actor masters these basic characters he can easily apply these techniques to any type of acting that involves any character and also create an acting style of the highest fruition.

Likewise, in Kutiyattam also the actor has to learn to portray the character types than imitating the daily life characters. The important character types an actor has to learn in Kutiyattam are called *dhirodatta*, *dhiroddhata*, demons, animals, and *vidushaka*. Any characters in Kutiyattam will fall under these classifications. Thus learning these characters types is the most important base for creating any other character on stage.

Furthermore, majority of the characters portrayed in Noh and Kutiyattam are not the real life characters but something supernatural

6.2.9 The Role of Acting Manual in Training

Learning the acting manual is considered as one of the most important part of training in both Noh and Kutiyattam. These highly complex and codified descriptions are handed over from generation to generation in order to give the actor more clarity on his creative works.

In Noh the actor's manual known as *Utaibon*, contains a complete detailed description of the delivery of speech, rhythm, physical movement etc. Mastering the *Utaibon* through years of practice is considered as a milestone in the career of a Noh actor.

In Kutiyattam the *Attaparakaram* and *Kramadeepika* are the ones which guide an actor for presenting a play on stage. Thus the essential aim for actor training in

Kutiyattam is to understand the practical application of *Attaparakaram and Kramadeepika*.

6.2.9 Learning through Exposure and Experience on the Stage

Both the traditions consider stage practice as an important part of training. Even though the student actor learns the art form through several years of training under the master, his study does not stop with mere graduation. It is only through the exposure and experience on stage that an actor can harmonise his inborn talents and creative imagination and become a fruitful professional actor.

In Noh the student actor has to learn and master all of the back stage preparations and preliminaries by assisting the teachers and seniors at the time of the show. While performing on stage the actor gets chance to understand and analyse the proper applications of his knowledge. It is undeniable that constant and careful practice in this method is the only way to create a professional actor in Noh.

Same as in Noh tradition Kutiyattam also believes that a student after completion of his debut has to start performing minor roles with his teachers and seniors. At the same time he also has to involve in the production procedures by assisting his teachers and seniors in the dressing room and also for other preparations. Through this method of learning an actor in Kutiyattam gets more familiar with the performance practice of his art form.

In fact this is considered as the natural way of training in both Noh and Kutiyattam. For here the actor learns the plays, characters and applications of skills gradually and also gets a chance to understand the inclination of his respective audience. Consequently, by harmonising his body and mind the actor in both forms

develops himself into a professional artist who can meet the demands and challenges in his art at any point of time.

6.2.10 Form to Reform

The most important objective of the training in both Noh and Kutiyattam is to shape the actor to easily transform into the character that he plays. The actor has to learn how to transform his voice, shape, movements, behaviour and sentiment levels (*ankikam, vachikam, ahariam and swathkam*). The form that contains the appearance of patterns, poetry, songs (*chants*) and dance (*kriya*) is the only phenomenon which can help an actor to make his transformation effortless and the rhythm provide the spirit of acting. Therefore, the first part of the training mostly concentrates on learning the existing respective forms of Noh and Kutiyattam. The actor learns the forms through the process of information- information on culturally transferred behaviour patterns. Thus this process of learning can be considered as a mimetic way of learning instead of a genetic way of transmitting.

The actor in both Noh and Kutiyattam learn the forms thoroughly till he can inhabit inside this form and thus finally realise that the form is not static. Therefore, the real mastery in acting comes when the actor is able to reform his art form by contributing something new to the existing form. In fact, the forms are designed to help the actor experience how the body and the voice function. Thus through years of training and performance practice the forms enable an actor to find freedom. Forms therefore can be considered as the discipline or stylisation and freedom for reforming as improvisation which is known as *manodharma* in Kutiyattam. Thus in both

traditions improvisation is allowed to an actor only after he becomes a grandmaster in his own respective form.

6.2.11 Training for Inner Substance in order to Produce *Rasa* or *Hana*

At the ultimate level of actor training in both Noh and Kutiyattam the focus is more on developing the inner substance of an actor. Both traditions believe that it is only through harmonising the physical components that an actor can reach the level of manipulating his emotions in different levels. The performance practice in both theatres is meant for the spectator who is capable of internalizing the dramatic situations and emotions with concentration and whole-heartedness. Therefore, such performance can create an aesthetic fulfilment in the spectator or in the performance space in all totality.

In Noh, the fundamental principle of a fruitful actor's function and also the aura he creates while acting is conceptualised as the flower (*hana*). Depending upon the quality of skill and will of an actor this Zen-like understanding can give nine different levels of ideal aesthetic experience. As a flower that withers only after blooming and spreading the scent, the Noh actor with the quality of *Yugen* should be able to control the breath of the spectators like the supercharged air and space created by his acting.

The whole training and performance practice of Kutiyattam too are designed to create the ultimate level of aesthetic enjoyment for the spectator (*sahrudhaya*) called *Rasa*. Since the nine defined *Rasa*'s emerge from the nine basic psychological states (*Sthai*) which is common to all creatures in the world, the Kutiyattam actor with

his mastery and control over body and mind can transmit the feelings to the spectators (*sahrudhaya*) using depth and unity of his performance.

Instead of imitating or showing the daily life the actors in both Noh and Kutiyattam create symbolic images of daily life and extend it to deliver that feeling to the spectator. This effort of the actor is the very essence which generates the ultimate presence of beauty (*yugen/bangi*) in his performance. Further the effort from both sides- that is, from both the actor and the spectator-transform the time, space and action, thus attaining a collective consciousness. It is this united artistic or symbolic time, space and action which differentiates the performance from daily life and which also provides the ultimate aesthetic fulfilment or an experience of bliss.

Both art forms make space for the spectator to enter into the aura of performance, and the spectator too contributes by thinking independently.

6.3 BASIC DIFFERENCES

Beyond the above mentioned basic similarities there is some dissimilarity also perceptible in matter of concepts and performance practice reflected in the training of both Noh and Kutiyattam.

6.3.1 Training for the Elaboration of Dramatic Action

Kutiyattam actor mostly depends on his highly complex hand gestures (*hasthamudras*). These with its symbolic movements and dance depictions are used to elaborate the dramatic action in the performance. In order to reveal the multiple levels of meaning embedded within the text of the play the actor also trains himself in the fourfold method of performance. These elaborations require more time than the

narration of the story which is a unique feature of Kutiyattam acting. Besides, the Kutiyattam actor has to learn the mechanism of *Pakarnattam* which forms a significant part of the practice of explanation in acting.

In contrast to the above mentioned principles of Kutiyattam acting and its training, the Noh actor has to learn how to present the dramatic action in a more compact and minimalistic manner. As (Zeami, 1984) proclaims the training intends to mould the most full-fledged actor who is able to offer better and effective performance while he does less or nothing.

6.3.2 Training for Facial expression and Mask acting

The face of an actor in Kutiyattam is considered as one of the most fundamental parts assigned to express emotions with the central focus on the eyes. Thus the actor in Kutiyattam has to go through a rigorous training from childhood to gain control over these sensitive organs in his body. It is the mastery over the muscles of the face and eyes that help Kutiyattam actor to come out from the realistic kind of acting. The heavy and stylised facial make-up of Kutiyattam functions as a mask and facilitates an actor to highlight the basic psychological stage (*sthaibhava*) of the character by hiding his individuality.

In contrast to the above mentioned mode of performance practice and training, the face of an actor in Noh theatre is required to function as a neutral mask. The actor should not use any facial muscles to express the emotions; he is not even allowed to blink his eyelids during the training time. At the time of the actual performance the mask totally covers the facial expression of the main actor (*shite*), thus highlighting his individuality. If there is no mask the actor has to sustain the quality of tranquillity which is rather similar to the *Santa Rasa* in Kutiyattam.

6.4 FINDINGS AND IMPLICATIONS

The study of the actors training system in both rich and organic traditional art forms of Asia, The Noh and Kutiyattam informs the significance of actor training systems to a contemporary actor. It shows the importance of lifelong practice as an important principle for creating-the most successful actor on stage. Through step by step practice the actor attains the ultimate level of his skill and is able to convey the difference between each form by intelligent and psychophysical negotiations.

Learning the skill or form is considered as the best language to begin communication between the teacher and student. This is necessary to reach the ultimate aim which is something beyond all such skills. The dedication and the relationship of both student and teacher are also very important to mould an actor to traverse beyond the skill. It is also showed that continuous and repeated mode of practice is the organic way of an actor to reach a healthy synchronisation of his physiology, psychology and consciousness.

By a constant training career, an actor should always be willing to accept new challenges which are harmonised to successive stages in his life. This would provide him a positive image for a long life in theatrical performance. As both Noh and Kutiyattam indicate, the foremost objective of actor training should be designed in order to meet the demands and challenges of the existing forms of theatre. By learning and understanding the existing forms and structures of theatre an actor should make he/she capable of experiencing life in the present or the here and now which, evoke the quality of internal energy to draws the spectators towards them. The training should help him remove dualistic distinction between the subject and object, body and mind and between the actor and the audience in the higher stages. When the body and mind begin to function as one the intellectual understanding will fuse with instinctive

knowledge. Instead of playing the externals of the character the actor has to play the essence of the character that he portrays. The target of training should be the overall psychophysical development of an actor to play the substance and never the effect. Therefore, training should specifically focus on the locale of an actor, his manner, potentialities and boundaries of his body and mind. A conscious attempt to explore the internal process of an actor with a unique vision and responsibility bring the successive energy in the contemporary performance practice.

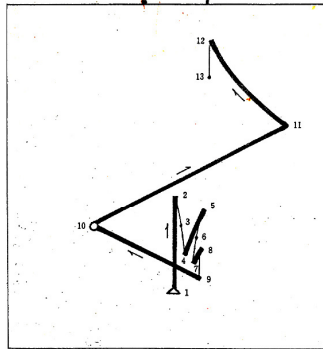
This particular comparative study empowers the researcher to proclaim the necessity of a repertory system as continuity for actors training at every institution that offers training for contemporary actor. This repertoire with a basic focus on lifelong study of the performance text will help the actors to traverse beyond the formalistic concerns of physical skills and display. Despite of the still unanswered questions like; why do these two forms always maintains an elitist exclusivity? Or who tags this as elitist? Is it a survival strategy? The thesis hopes for deriving processes from the traditions to equip the budding actors for the contemporary theatre.

Reference

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APPENDIX-1

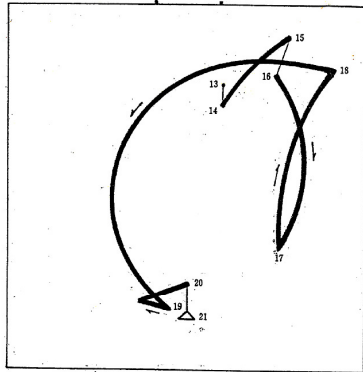
UTAIBON OF NOH PLAY YUYA (EXCERPTS)



SHITE
 南を遠に眺むれば 大悲擁護の薄霞
 Ni na mi o Ha ya ka ni na ga me ye ba Do hi o o go no u su ga su mi
 ya ya go ge n no u tsu ri wa su Hi na mo o na ji ma gu wa no
 熊野権現の移ります 浄名も同じ 今熊野

SHITE
 寺は桂の橋柱 立出く峯の雲花
 Te ra wa ka tsu ra no ha shi tsu ra no Do on Ta chi de te mi ve no ku mo Ha na
 ya a ra nu ha tsu za ku ra no Gi o n ba ya shi no ga wa ra
 やあらぬ 初櫻の祇園林下河原

湯谷 YUYA



湯谷

千々の花盛
 Chi Ji no ha na za ka ri

花の春は清水の唯頼の頼もき春も
 ha no no ha ru wa ki yo mi zu no Ta da ta no me ta no mo shi ki ki Ha Yu mo
 稻荷の山の薄紅葉の青かり葉の秋また
 I na ri no ya ma no u su wo mi Ji no A o ka ri shi ha no a ki Ma ta

APPENDIX 2

ATTAPRAKARAM THORANAYUDHANKAM KUTIYATTAM (EXCERPTS)

അഭിനേക നാടകം - മൂന്നാമതം - തോരണയുദ്ധം

അനുഭവകാരം

തോരണയുദ്ധം തുടങ്ങിയപ്പോൾ പുറത്തുനിന്നു ശത്രുക്കൾക്കു നേരിട്ടു. ദുവന്ത ഗ്യാമം, നെറുനിലിൽ കുറി- ചന്ദ്രനെ, തലയിൽ കൂർ, ധനുക്കുട്ടി, ചുട്ടിത്തുണി, ചിലിപ്പട്ടം, ചുവപ്പുതൂണി, കണ്ണാലം, ചെവിപ്പൂവ്, കപ്പാലം, പൊട്ടുപ്പൂവ്, തോൾവള, കടകം, മാറു, കടിപ്പുതം, ചുവപ്പുവെൽ അരിതേയ് വരയ് ചിലമ്പും വരണണം. ചാച്ചാലം, നമ്പ്യാലം, നമ്പ്യാലം, കളിച്ച് ഇരുമാലി തുണാവലത്തിൽ വന്ന് നിലവിളക്ക് പൊട്ടിക്കി, നിറപറയുംവെച്ച്, അന്നിലവയിൽ ഒരു നിലവിളക്ക് കൊളുപ്പിച്ച് അടുത്തുവെച്ചു. വെച്ച് ഒരു മാറ്റം വിരിച്ച്, ചാച്ചാൽ അതിൽ വെച്ച് തലയിൽ കൊട്ടി. അന്നിത്തുളുട്ടി കഴിഞ്ഞു, മിഴിവു മൂർച്ചപ്പെടുത്തി, പൊട്ടിക്കൊട്ടി, അരഞ്ഞുതളിച്ച് -

സീതാമാധ്വന്യവാക്കൈ സ്തുത മൂർദ്ധരീത:

താം പ്രണമ്യ പ്രസാസ്യൻ
 സത്യേണ്ണോദ്യാന പാലാൻ മൂന്നരഹിതഗണാൻ
 നിജരാരിംസ്തന്മാർഷം
 ചന്ദ്രാബ്ജസ്യവസ്യാവലശതിസൃതി
 രാവണം സൃഷ്ടി മൂർത്തുദയ്യാ
 ലതാം പ്രണയ നിശിചരത ഗരിം
 ശോഹനമാൻ സഭോവ്യാൽ

അങ്ങനെയൊക്കെ അരഞ്ഞു തളിച്ച് ചവന്നിട്ടു ചിട്ടിയ് വാലിയ്, മറു കിട വട്ടത്തിൽ ചാടി നടപ്പാൻ കൊട്ടിയൊരു ശത്രുക്കൾക്കു ഉന്നതീലം അരികിൽ കൊട്ടി ചുരിൽ കണ്ണിന്റെ തട്ടവും കൊട്ടി, രണ്ടു കൊക്കൊന്നും അരികിൽ നിന്ന് അടിവായ്യാലെയ്ക്ക് അപമുചിട്ടിയ് ഭവപ്പെട്ട്, പരിഭ്രമിയ്, വലത്തും ഇടത്തുമാലി കൃന്നുവട്ടം കൂടിത്തരിഞ്ഞു മൂട്ടിയ്, ദുവന്ത ചിട്ടിയ് കളിയും വെച്ചു നിരിഞ്ഞു വിളങ്ങിയാ ഗേഹര നിശിഞ്ഞു നിന്ന് അപമുചിട്ടിയ് നന്നായി ഭവം നദിയ്, ഭദ്രമാ വിറപ്പിയ്, വെ. വെ. തന്നെ അങ്ങനെയ് വലത്തും, തടഞ്ഞുട്ടും വട്ടത്തിൽ ചാടി ചിരന്നയും ഗേഹര ചിട്ടിയ് നന്നായി ഭവം നദിയ്, ഒരു കയ്യുമാറ്റിയെൽ താങ്ങി അന്നിലവകൂടെ അതു വാളതലക്കും തോണി ചിന്നാലയ വാഗരൻ വരിവെച്ചു. ചെന്നു കൊട്ടി നേട്ടു. ചന്ദ്രമാൻ സൃഷ്ടി പരിച്ച് ശത്രുക്കൾക്കു, ഭവപ്പെട്ട്

ഭാഗ്യം കിരണപരമേശ്വരൻ പ്രാർത്ഥനയിൽ ദൈവം അനുഗ്രഹം, ദൈവം വിളമ്പി
 വലത്തോട്ടായി ചൊല്ലുക - ഓ ജനങ്ങൾ: കിരണപരമേശ്വരൻ പ്രാർത്ഥന
 ശ്രദ്ധിക്കുക - എന്ന് ദൈവം അനുഗ്രഹം ചെയ്തിട്ടുണ്ട്. ദൈവം ദൈവം കൈമാറ്റം
 ചെയ്തിൽ താങ്ങി വളരെ കരഞ്ഞു വിളമ്പി - ചേടി പരമേശ്വരൻ - ഓ
 ജനങ്ങൾ: ദൈവം വാഴും നന്നായി ചെയ്തി - അമ്മം - അമ്മം ഇവിടെ
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 ചെയ്തി. ചിന്നയും വിളമ്പി, രണ്ടാമതും ചെയ്തി. കിരണ വിളമ്പി. വിളമ്പി
 ചെയ്തത് ശ്രദ്ധിക്കുക. ചെയ്തത് പരമേശ്വരൻ. അമ്മം ചെയ്തത്
 ചെയ്തത് വിളമ്പിയതും, അമ്മം ചെയ്തത്. അമ്മം ചെയ്തത് എന്ന്
 ചെയ്തി വിളമ്പി - വിളമ്പേ! നിവൃത്തി നിവൃത്തി. മഹാദൈവം പരമേശ്വരൻ
 ചെയ്തത് ദൈവം ചെയ്തതായിട്ടുണ്ട്. അമ്മം ചെയ്തത് ചെയ്തത് ചെയ്തത്
 ചെയ്തി ചിന്ന നന്നായി ചെയ്തി - അമ്മം - അമ്മം വിളമ്പിയ നിവൃത്തി
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യേശു ന പ്രിയമേധനാചി മഹിമി
 ദൈവസ്വ മേധാനാരി
 മേധാനാരി മേധാനാരി ചെയ്തത് ചെയ്തത്
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വിളമ്പിയ മേധാനാരി, രണ്ടാമതും
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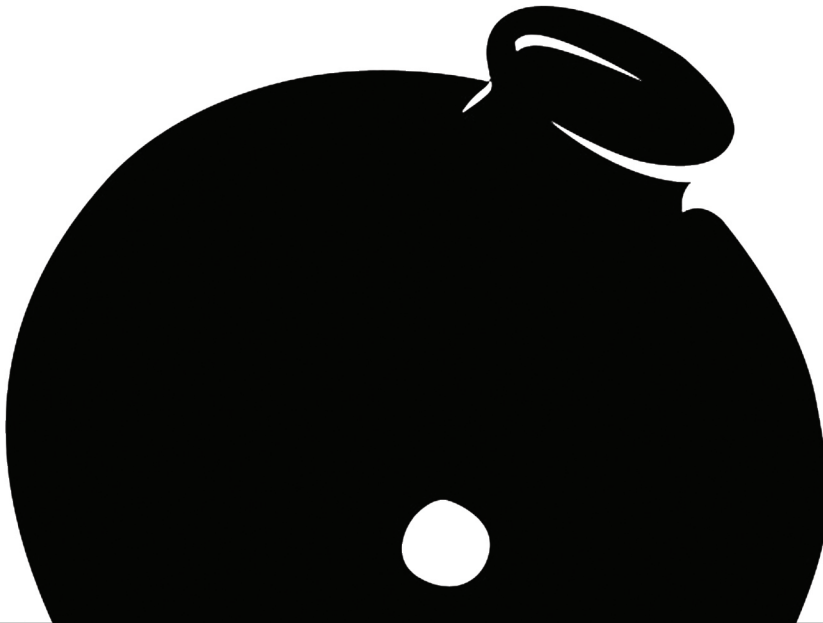
PHOTOGRAPHY





LEARNING MIZHAVU FROM V.K.K. HARIHARAN

This prime unique instrument which is used only in Kutiyattam performance now is a big pot-shaped instrument made of copper though with clay in the olden times.





NOH PERFORMANCE

The process of actor training depends on what they aim through their performance on stage. The entire training is designed for molding an actor to reach the aesthetic concepts and thus fulfill the aim of the performance. Noh theatre keeps unique aesthetic concepts behind its training that originated and developed from the time of Zeami till day.

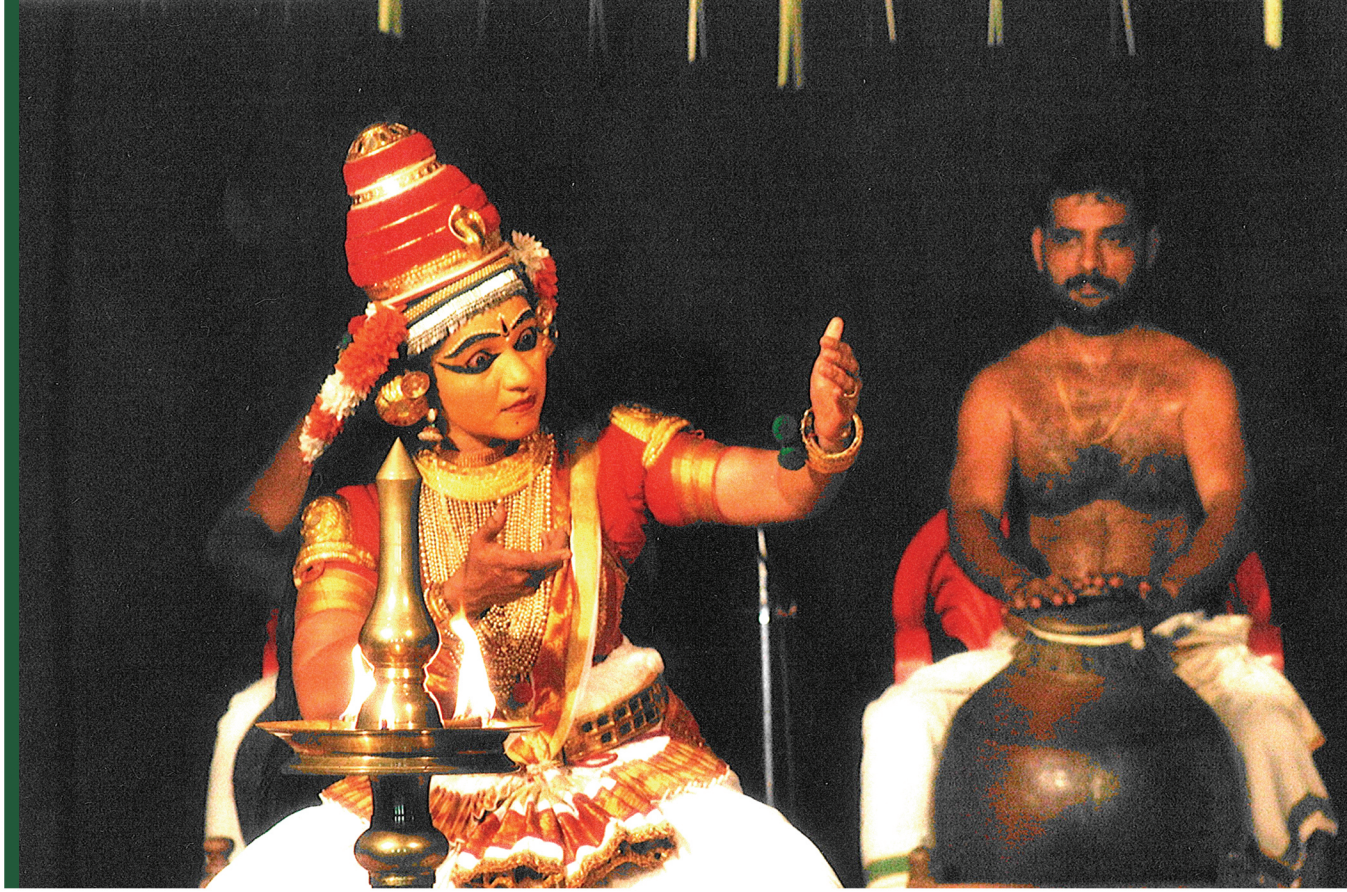




NOH PERFORMANCE

Finally, in his old age the Noh actor reaches to the higher level of Hana that is known as Shiore (the drooping or withering of a flower). Only an actor who masters every aspect of Hana can attain the Shiore because it is the same as the flower which can wither only after blooming. This is possible only through expressing the will of an actor on stage that creates a sense of aesthetic pleasure





PERFORMANCE OF KUTIYATTAM

Yato hastastato dristi-
-ryato drististato manah
Yato manastato bhava-
-ryato bhavastato rasa

Where the **hand** goes, the eyes follow
where the **eyes** go, the mind follows
where the **mind** goes, the feeling follows
and where feeling is, **rasa emerges**

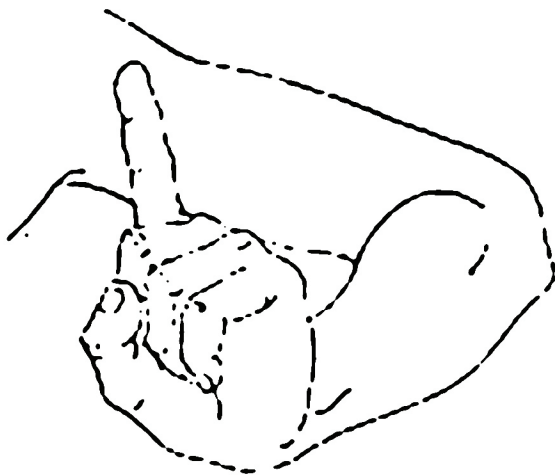




TRAINING OF KUTIYATTAM

A student at the age of seven to ten is more capable of imitating the teacher and reproducing it with enthusiasm. As they at that time will not be grown up enough to understand the depths of emotions and basic sentiments. Consequently this is the apt time to concentrate on making them understand the physical form and style of Kutiyaattam.

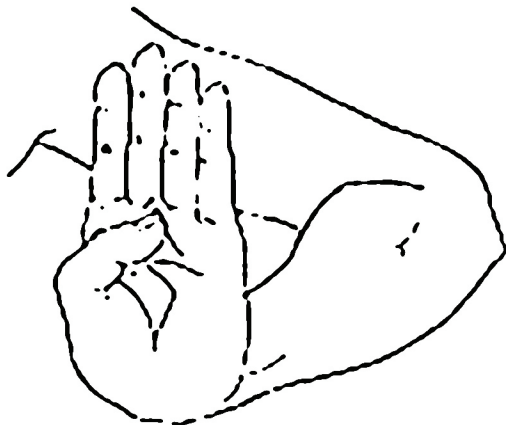
Usha Nagiar





TRAINING OF KUTIYATTAM

The actor has to work almost all the time in order to gain knowledge of the Attaprakaram of all the important plays thoroughly. The actor has to be very particular in creating clear and accurate expression of each word and line, the proper use of the mudras and abhinaya.





ATTENDING NOH CHANTING CLASS

There is a proper order to follow while learning the art of chanting. The first step in that is thorough learning of the text word by word. As the second step, the actor has to master the melody of each line, then he has to learn how to colour the melody depending on the meaning of the line. Finally the actor has to learn how to apply the proper pitch and accent on it





ATTENDING NOH TRAINING PROGRAMME

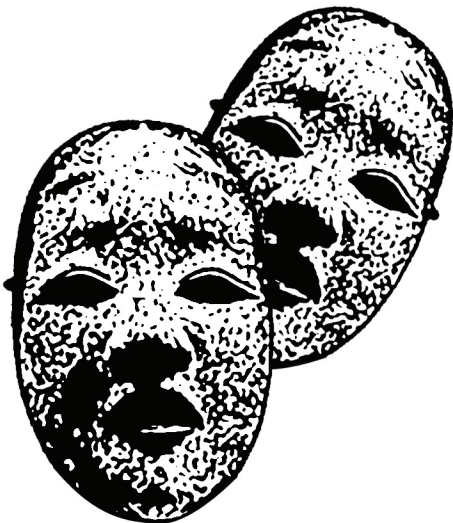
To enter a performance space, the first thing an actor has to know is the geography of his own body. Thus to start with training for Noh the student actor has to undergo three important and basic elements of physical training. These fundamental elements named Kamae, Suriashi and the Kata are the ones which any of the Noh actors has to continuously practice in his entire artistic life





OPEN AIR NOH STAGE

Years of research and innovations of the Noh artists ended up with the most scientific and transparent form of a performance space called Noh butai. One has to know the style of the stage to identify the specific nature of Noh. Noh butai (Noh stage) is a term that incorporates with the main stage, bridge and mirror room





ATTENDING KOTSUZUMI CLASS

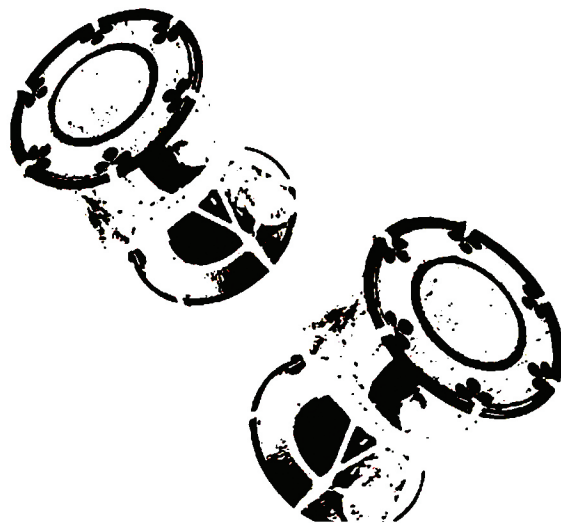
Kotsuzumi is played by grasping the tuning cords (shirabe) with the left hand at the same time holding the drum up at the right shoulder and striking on the skin with right hand. The player controls the pitch and tune by manipulating the tension exerted on the cords with the left hand as well as manipulating the fingers on the right hand to strike the drum.





ATTENDING KOTSUZUMI CLASS

Even though a professional actor is not expected to perform the instrumental music of the Noh, it is very important for him to get trained and reach the high standard of skills in playing drum and the flute. The Shite actor has to achieve total awareness on the rhythmic and notational structures of all the other elements of Noh performance



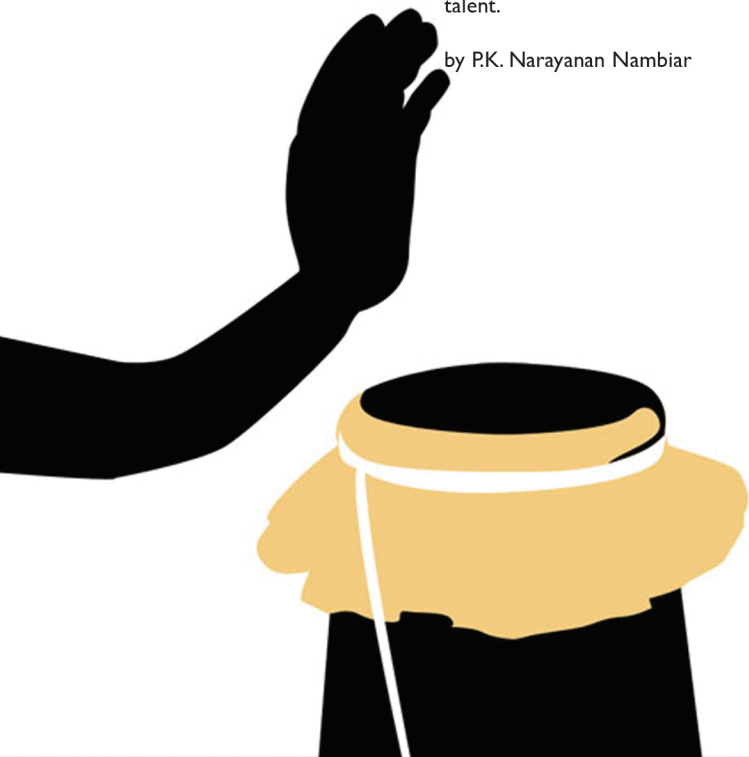


LEARNING MIZHAVU FROM V.K.K. HARIHARAN

This prime unique instrument which is used only in Kutiyattam performance now is a big pot-shaped instrument made of copper though with clay in the olden times.

To attain the craftsmanship on the **Mizhavu**, the artist has to have considerable practice, a comprehensive knowledge of Kutiyattam, familiarity with drama and stage traditions, an awareness of the legendary stories, knowledge of mudras, rasas and ragas, ability to understand character, awareness of talas, tempo and tune, knowledge regarding the important points on the **Mizhavu** that are the sources of musical notation on the instrument and original talent.

by P.K. Narayanan Nambiar



GLOSSARY

General and technical terms relating to Noh

Ageuta: a basically high pitched singing part, with a fixed rhythm that can run up to ten units of seven five syllables. The ageuta is often used for the shite after his entrance, and for the opening choral passage.

Aisho: the term for the fourth group in Zeami's classification of Noh plays.

An-i: a high grade of acting ability at which an actor can exercise the height of his art with ease during his performance.

Aware: emotional response to beautiful and transient natural phenomena which became the prevailing themes of waka poems at the end of the Heian and Kamakura periods. This evanescent beauty was also cultivated in Noh to produce the effect of its aesthetic, hana.

Banshiki: the note of ancient Japanese music, the equivalent of in European music.

Bonsai: a tree planted in a pot and artificially kept in a small shape by pruning, placed indoors or outside the main entrance of a house or in the garden.

Bugaku: the classical court dance and music which was originally Chinese developed in the Nara period and the Heian period. It had some influence on the formation of Noh.

Bunraku : a puppet theatre which became popular in the Edo period.

Choshinka-fu: the second highest of the nine grades. This refers to the acting of an expert who has reached a state of ease in his performance and so can mix unorthodox acting with orthodox to strengthen the latter.

Dengaku : songs and dances originally performed by peasants at rice planting and harvesting as part of ritual, as well as for entertainment. Later in the Kamakura and early Muromachi period, it was performed by professional actors for various audiences. Dengaku developed in a parallel fashion with Saru-gaku, but it remained more fragmentary and failed to develop further.

Fukyo: a psychological unbalance caused by excessive love of natural beauty.

Genzai-mono : a realistic play in which the shite is real historical character and does not wear masks.

Gosai-fu : the highest of the three lower grades in Gosai-fu, Zeami's essay on Ten Nine Grades. This is the grade of acting which only actors who has reached the top three grades can perform.

Goso-fu: the middle of the lower three grades in Zeami's essay on The Nine Grades, the grade of a performance which merely looks rough and tough without total physical control being exercised.

Hakama: baggy trousers usually worn by men.

Hana: Zeami's metaphor referring to true artistic accomplishment, aesthetic beauty in Noh drama (hana literally means flower.)

Hannyashingyo: a relatively short prayer of Buddhism, written of the ultimate understanding of truth in the universe.

Hataraki: a vigorous, violent dance danced by a supernatural creature or a god at the climactic moment of a play.

Hayabushi: Zeami's term for a rhythmic structure in which one of the eight beats has two syllables of the text to go with it. This rhythmic chanting and music is effective in a climactic moment of a battle scene.

Hayashikate: a general term for musicians of the Noh theatre. It includes a Japanese flute player and three drum players. Three drums are Kotsuzumi, Ootsuzumi (or Okawa), and Taiko.

Hie: literally means coldness. Zeami's use of this term suggests the beauty of simplicity presented on stage with some detachment and symbolism which appeal to the hearts of the audience.

Hinin: an outcast. Sangaku entertainers were often called Senmin-Sangaku-hoshi, outcasts, actors who are dressed as monks.

Hitamen: the appearance of the shite without a mask in a realistic play.

Hitoutai: solo. Zeami's term which refers to portions of the shite's musical performance in the opening sequence after the issei.

Hoka : a genre of a play which has a hoka as its shite. Hoka is a street entertainer who shows magic, tricks and mimicry (such entertainers are often called hokaso as they are usually dressed as monks.)

Hoshi: a monk

Hosho : one of the five Noh schools existing today; originally one of the four

Sarugaku troupes in the area of Yamoto (Nara), once called Tobi-za.

Ichuno-ken: the mental vision of a play which an actor will create in himself before an actual performance.

I-fu: a performance in which an actor's inner vision is fully brought out in his acting and which impresses the audience enormously.

Issei: a solo. An entrance song for the shite and the waki with a rich melodic form.

Jibun: timing or timeliness. See jibunno-hana, medoki and odoki.

Jibunno-hana: the attractiveness of a performance by a youthful actor, who has physical charm and a beautiful steady voice.

Jo-ha-kyu: jo means introduction or prelude, the opening section of a play which has a slow and steady tempo. ha means development or exposition, the middle section of a play which has an increased level of dramatic and musical force. kyu means a climax or finale, the final section of a play which has a quick tempo to go with the dramatic ending.

Jungyaku: a reversed order.

Kabuki : one of the Japanese traditional theatres. It was developed through the Edo period, having won popular support from the unsophisticated towns-folk. It took a form which was the other extreme from Noh, being crude and exaggerated.

kagura : music for the Gods. Shinto music in which various rites, dances and pantomimes are included.

Kaigen: to impress an audience with an actor's best skills when he performs the most

important part of a play.

Kaimon: to impress an audience with an ideal co-ordination of libretto and its musical score.

Kan: a high tone in singing. kan also means (by a different Chinese letter) the utmost dramatic impression; the reasons for its impressive nature cannot be described by an audience.

Kanjin: performances given before a public audience to raise money for the construction or the repair of a temple or shrine. Various kinds of troupes (giving various kinds of entertainments) were hired on such occasions. It was an easy way of raising funds and it also encouraged actors and dancers to be professionals.

Kanka-fu: the third highest of the Nine Grades, close to the top three grades of achievement. Zeami compared it to the performance, with simple beauty, of hie.

Kan-pu: a very successful performance in which an actor surprises the audience.

Kanshin enmoku: an ideal state for an actor who performs the role of an old man. This means to keep his mind calm and look at the distance during his performance.

Kanze-za: one of the five Noh schools existing today (Kanze-ryu); originally one of the four Yamato Sarugaku troupes, formed by Kanami, and once called Yuki-za.

Karakoto: a play in which the shite is either a Chinese man or a woman.

Kata: symbolic sets of gestures and movements.

Kazura Noh: a general term applied to the third group of Noh plays. Kazura literally means wig. Most of the lead characters in this group are court ladies.

Kem-pu: a visually impressive performance in which an actor shows his skills in dancing and acting.

Kimono: a general term for a Japanese garment traditionally worn by both men and women.

Kiribiyoshi: Zeami's term for a rhythmic structure in which one beat has a syllable of the text to go with it. This rhythmical yet slow chanting is often used at the end of a play for a calm and majestic effect.

Kiri Noh: a general term applied to the fifth group of Noh plays, otherwise called zatsu-Noh (miscellaneous Noh). Plays in this group are often very dynamic and spectacular- one play of this group is used to finish off the day's performance.

Kita-ryu: one of the five Noh schools existing today. This troupe was founded by Schichidaiyu Kita in the early Edo period.

Koi: a court lady of high rank, next to Nyogo. Her duty was to arrange the clothes of the Emperor.

Kokorone: an ideal state of singing in which an actor can use both a vertical and a horizontal voice, save his breath and emphasise the tune.

Komparu-ryu : one of the five Noh schools today and formerly one of the four Yamato Sarugaku troupes, called Enmai-za.

Kongo-ryu : one of the five Noh schools existing today; it was formerly one of the four Yamato Sarugaku, and was called the Sakoto-za troupe.

Kosho-fu : the middle of the middle three grades of Zeami's The Nine Grades, the

grades at which an actor is required to widen his repertoire and expand his ability in every sense.

Kosode: literally means a small sleeve. The early prototype of the Japanese kimono worn by an ordinary woman in Zeami's time.

Koto: an ancient Japanese string instrument made for court use.

Kotsuzumi: one of the three drums used in the performance of Noh. It is hit with a bare finger, and the drum is wetted by sticking pieces of wet paper on the rear of it and by breath giving moisture to the front side of it before use.

kuri : the first section of the three parts that make up a kusemai. This has a fixed rhythm and sung by chorus.

kurui-Noh : plays of the fourth group, dealing with the characters who are distraught with various causes such as lovesickness, jealousy or love for a lost child

kusemai : 1. a popular form of song and dance that began in the Kamakura period and particularly became popular at the time of Kanami. 2. a part of Noh play. Kanami adopted kusemai into the Noh and developed the kanze-bushi singing to go with dancing. kusemai is usually placed in the climactic part of a play.

kyogen : 1. a comic short play, developed alongside the Noh play which are all serious. Kyogen plays are placed between the Noh plays to relax the attention. 2. a Kyogen actor appears between the two parts of a play and tells the story of the play in simplified language. He is often asked to do so by the waki, a supporting actor, often a monk.

kyoku : the ideal effect of singing described by Zeami. The spirit of the tune cannot be learned; the musical score alone exists.

kurai : Zeami's use of this term refers to various degrees of accomplishment in the Noh. Kurai-dori in actual performance means to present a role an actor is playing with appropriate dignity and elegance.

Machi-utai: a short piece of song for the waki at the beginning of the second part of a play.

Make-shura: a play which deals with a hero of the Heike family which lost its power after the fatal defeat at the series of battles against the Genji family.

Medoki: an unlucky time that often decides the result of a competition in favour of one's opponent this relates to the Chinese philosophy of ying yang or Indian yogic philosophy of ida and pingala.

Michiyuki: a short piece of song by the waki or the shite describing the changing landscapes while he is travelling. While singing this piece the actor does not walk about,. This theatrical convention enables an actor to travel hundreds of miles in a short time without moving.

Mokuzen-shingo: Zeami's term, meaning eyes front, mind behind. This technique makes an actor see his performance more objectively. See rikenno-ken.

Mugen-Noh: This type of Noh was introduced by Zeami to bridge the time gap between two scenes of a play. In this type of play, the second part takes place in the dream of the waki, usually a monk.

Mumon: a tune (or the singing of the tune) which sounds simple without any use of artificial decorative arrangement yet is impressive in a subtle way.

Mushin: nothingness as the state of mind in Zen. Zeami's use of this term refers to

the sublimation of an actor's artistic creative effort into subconscious mind.

Myo: the height of art in Noh, which is exquisite, mysterious and almost intangible.

Myoka-fu : the highest of the Nine Grades of acting, an exquisite performance in which an actor goes beyond conscious artistic effort into spontaneous and subconscious levels of achievement.

Makairi: an interval. This usually separates a play into two major parts and gives time for the shite to change his costume and mask, to become a different character in the second part. During this interval a Kyogen actor comes on stage and tells the audience the story of the play in plain language.

Namuami-dabutsu: a Buddhist's player.

Nanori: announcement of their identity by the shite and the waki after their entrance. Sometimes, however, the shite's identity is not revealed until the end of the first part.

Nikyoku-santai: two arts of singing and dancing and three basic roles in the Noh. They are that of an old man, a woman and a warrior.

Myogo: a court lady of high rank, next to chugu (the wife of the Emperor) who waited on an Emperor in his bed chamber.

Odoki: a lucky time this often affects the result in favour of an actor performing in a competition. See medoki.

Onnade: this literally means a woman's (writing) hand. When this new alphabet was first introduced, it was used mainly by women whose literary achievements were most impressive.

Ootsuzumi (or okawa): one of the three drums used in the performance of the Noh; it is bigger than kotsuzumi and is struck by flat fingers covered with dried paper sacks (like finger stalls); the skin of this drum has to be dried by a charcoal fire before use.

Otoshibushi: a type of melody (not known precisely) which contains a sudden drop of pitch.

Otsu: a low tone of voice, the opposite of kan.

Rambu: a popular dance among courtiers and samurai at drinking occasions in the Heian and Kamakura period.

Rangyoku: the term for the fifth group in Zeami's classification of Noh plays.

Ran-i: almost equivalent to choshinka-fu of the nine grades. A very high level of achievement at which an actor can mix unorthodox with orthodox acting to strengthen the latter.

Rembo: the term for the third group in Zeami's classification of Noh plays.

Renga: this literally means linked verse. A poetic form usually consisting from two to a hundred parts, alternating five-seven-five and seven-seven syllable units. The aristocratic poet NijoYoshimoto elevated this form of poetry into art, and it became popular in the court.

Rikkenno-ken: this term means to see oneself in objective perspective, in other words through the eyes of his audience. In Noh acting this contradictory attitude is required during a performance, while an actor is trying to identify himself with the character he is acting subjectively.

Rikido-fu: the role of a true devil, which an actor should present with frightening force. Zeami disapproved of this type of role in the Noh, as it was hardly possible to create hana through acting it.

Rikitai-shinsai: Zeami's motto for acting the role of a warrior. To convince his audience, an actor needs to perform this role with his full strength, while he is using his mental deliberation to go deeply into the details of the subtle change in the emotions of the character.

Rongi: a section of dialogue sung alternately by the shite and the waki or by the shite and chorus. The rhythm of this part is fixed.

Sabi: an aesthetic term placed higher than yugen, elegance. Sabi is the aesthetic beauty seen in simplicity and desolate nature which has some rural quality.

Sage-uta : a basically low-pitched sequence with a fixed rhythm, which usually takes two to four units of seven-five syllables and precedes the age-uta.

Saido-fu: the role of a devil who has a human mind and heart through physically a demon.

Sangaku: an ancient form of entertainment which came from China and spread in Japan. This was popularly performed in the Nara and early Heian period, and later developed into

Sarugaku: This included music, dancing, tricks, magic, and crude mines.

Sarugaku: archetype of the Noh. During the Kamakura period this developed into a musical drama, and was further developed alongside Dengaku into a most sophisticated part, by Kan-Ami, Zeami and their contemporaries. It was later called

Sarugaku-Noh.

Sarugaku-Ennen : a term for Sarugaku (or Sarugaku Noh) performances given for the religious purpose of making wishes (for longevity) by professional actors or often by monks. Religious plays were usually chosen for such occasions.

Sashi: a lyrical passage sung either by the shite or the waki in a recitative form.

senjinno-koto : Zeami's theory of scale and depth: If an actor performs in a play with a large scale of vision, his performance won't give depth and will become too vague and general. On the other hand if he focusses on the details of the acting, he will lose the grand scale. Zeami advises actors to pay attention to the large scale of vision first and after that to mind the details.

Senmon-fu: the lowest of the three middle grades; the grades at which an actor begins his career.

Senmon-goken: lines first, then the gestures. For better understanding of a Noh performance, Zeami advocates letting an audience hear the lines first, slightly before an actor shows the gestures to go with them.

Senu-hima: a pause between actions. The moment when an actor is not acting or speaking is crucial for the success of the total performance, and it can be more impressive than physical acting if an actor acts out the pause mentally and does not break the flow of his acting.

Sewamono: a genre of plays which deal with contemporary persons as the shite of plays. this genre includes such plays as Kagekiyo, Hachinoki and Shunkan and deals with human emotions involved in them.

Shakuhachi: a Japanese bamboo flute used in Noh performances in Zeami's time. It accompanies Japanese folk songs.

Shidai: an entrance song, with a fixed rhythm, in which the shite or the waki usually explains the background of the story.

Shimeritaru: this literally means wet. Zeami acclaims an element of the sombre to show up the beautiful things in his theory of shiori; for example, Komachi with a touch of sorrow looks more beautiful because of that sorrow. If this is excessively done, however, it will become altogether wet and depressing.

Shin-i: Zeami's term, equivalent to ichuno-ken. The inner vision of the character and the play that an actor will create before his performance.

Shinji-Noh: a Noh performance organized at festivals of a shrine or a temple, or organized for a special religious purpose.

Shin-Sarugaku: a term given to Sangaku which took over the name for pretigious reasons; troupes who specialised in this kind of entertainment gave amusing, entertaining performances, and drew favourable attention from aristocrats.

Shiori: this literally means withering. In Zeami's writings it refers to beauty with a touch of sorrow, which strengthens its appeal.

Shirabyoshi: a popular type of dance in the Heian period; shir-abyoshi dancers were often courtesans.

Shite: the lead part of a play, or an actor who performs the role.

Shite-ichinin-shugi: this means the whole production of a play is organized to show

up the role of the shite (the lead) and the actor who performs that part.

Sho-fu: the lowest of Go-i. The grade at which an actor, despite slight clumsiness in his dancing and acting, can still impress his audience with the strength of his voice.

Shoka-fu: the highest of the middle three grades in Zeami's essay on The Nine Grades. At this grade an actor, after having a long training and after acquiring a wide repertoire, starts giving an impressive performance with hana, flower. This is a step to the upper three grades.

Shoshin: in Zeami's term this means a youngish actor, aged around twenty-four to twenty-five.

Shoshinno hana: the same as the jibunno-hana, the temporary attractiveness of a young actor's performance with full use of his physical and vocal charms.

Shu: the vertical voice, shu, saku, sho: Zeami's theory of writing a play. Shu means choosing a suitable character for the leading role of a play, saku putting one's material into perspective, and sho writing the play in suitable language.

Shura: a devil who is by nature fond of fighting in Indian Buddhism. In Noh, this term is applied to the play which deals with the spirit of a dead samurai who is suffering in the realm of the shura.

Shura-Noh : a term for the second group of plays which have the suffering spirits of samurai as their shites.

Soen-fu: the lowest of all the Nine Grades. At this grade, an actor's performance is only rough, and he has no control over his acting, which consequently does not please his audience.

Taiko: one of the three drums used in Noh performances. In some plays this drum is omitted; it is rather flat and is hit with two sticks.

Taishin-shariki: Zeami's motto for taking the role of a female character. An actor should abandon his physical strength and act with all his mental force, identifying himself with the female character.

Tai-yu: literally Tai means body and yu means function. By Zeami's use of this term, tai means all preparatory work and directed movements and yu means the result of acting.

Tanzaku: a long narrow piece of hard paper, often decorated with silver and gold. It was used for writing a waki poem.

Tayu: a term used for one or two of the leading actors of a Noh theatrical troupe. Such an actor usually performs the lead part in a play.

Tendoku : Zeami's term referring to an actor jumping to the higher grades of acting without fully mastering his own level of acting, or starting to imitate an expert's performance without understanding what is required to give such an outstanding performance.

Toryo: a leader and manager of a troupe.

Tsure: a companion to the shite or the waki in a Noh play.

Umon: an artificially beautiful tune in the singing part of a Noh play.

Ushin the opposite term of mushin. Zeami uses it to describe a continuous conscious effort for artistic creativity and a full use of artifice at work.

Wabi: this literally means forlornness, sadness or desolateness, but when it is applied to the arts, it means simple and rural subdued beauty in forlorn circumstances.

Waka: a standard poetic form in the Nara Heian and Kamakura periods (eighth to twelfth century). It has thirty-one syllables.

Waki: the waki serves as a foil for the shite and often sets the scene. He never wears a mask.

Waki-Noh : a general term for the plays grouped into the first category, plays about gods. The opening piece of a play is usually a Waki-Noh play, which concerns a god and exhibits a ceremonial and congratulatory character.

Wau: the horizontal voice.

Wazaogi: an old term for an actor. Such entertainers were in due course absorbed in Sangaku troupes in the Heian period.

Yugen: this term means elegance and sophistication. Zeami's use of it changed as he grew old; first he referred to the elegance and grace of an aristocrat and his behaviour, and then to transcendental beauty, mystery and depth.

Yukyoku: the term for the second group in Zeami's classification of Noh play.

Zen : a Japanese school, of twelfth century Chinese origin, teaching that contemplation of one's essential nature to the exclusion of all else is the sole way to achieve pure enlightenment.

General and technical terms relating to Kutiyattam

Abhinaya: Histrionic representation, literally, abhi means toward and ni means to lead. Abhinaya is that which leads or carries toward.

Abhisheka Nataka: The play Abhisheka Naktaka of Bhasa deals with the story of Ramayana. The story begins in the middle, with the truce between Rama and Sugriva, and courses through several incidents and ends with Rama's Coronation.

Adiyantiram : Religious ceremony that must be observed.

Akkita : Invocatory verses of Ganpati, Sarasvati, Siva, Etc..., In Sanskrit, musically canted by Nangyar at the beginning of the performance along with drumming and at the end of the first act as the final invocation, (mutiyakkitta). In Mudiakkita there is no songs are sung but only the playing of the Mizhavu to a set pattern with the accompaniment of cymbals.

Ambarayanam : Representation of aerial travel, standing on the ground or on the top of a stool, moving the legs in a circular manner.

Ammanattam: A game of throwing up and catching balls.

Anguliyankam: The name of the sixth act of the drama, Ascharyachudamani.

Anubhava : An external manifestation of a feeling by appropriate symptoms.

Anukrama: This denotes the narration of a story backwards in the form of a series of questions, from the time of the entry of the character. This is done by gestures. at each stage, gestures for “how was it” is added. When a character that has not completed his performance the previous day appears, he recaptures the story backwards. He then narrates by gestures; a condensed version of the story forwards from the very beginning up to a point. This is *samkesepa*. Then he does *Nirvahanam*, a detailed and

annotated version of the story and brings it up to the present by gestures.

Arangettam: The first public performance of an artiste, the debut.

Arangu Tali: Literally ‘sprinkling the stage’. It is a form of purification. After the preliminaries and before the start of the performance on the first day, the Nabyar, wearing ritual dress comes to the stage as the *Nandi Sutradhara*. He stands before the lamp in a prayerful mood with some flowers and water in his hand and chants the *nandhi sloka* (Arangu Tali Verse) and sprinkles the water on the stage, and goes back and plays the Mizhavu drum. It is after this that an actor enters the stage for which we see the stage direction in the plays *nandyante thata pravisati sutradharah* etc. The Chakyar have separate *arnagu tali* verses for separate acts of the same play. Sometimes different tropes have different slokas.

Ascharyachudamani: One of the most important plays in the repertoire of Kutiyattam by Shaktibhadra, who lived in Kerala in the late 9th or early 10th century. The plot of Ascharyachudamani covers the story of Ramayana from the arrival of Rama, Sita and Lakshmana in Panchavati to Rama's victory over Ravana and his subsequent return to Ayodhya.

Attaprakaram: Acting Manual of Kutiyattam in Malayalam which describes about the way the acting is to be done in particular plays.

Balivadham: Balivadham is the Act I of Abhisheka Nataka of Bhasa. Balivadham deals with the incidents leading to the Killing of Bali, The King of the monkeys.

Bhasa: Bhasa is one of the earliest Sanskrit dramatists. Scholars have put his date on 5th or 4th century B.C. and ascribed thirteen plays to him.

Chakyar: The Chakyar are a small section of temple dwellers. They are specialists in the art of acting in Kutiyattam.

Chari: The dance movement on the stage with a set of pattern: a diagonal movement did four times facing the four directions and completing a turn. There are variations depending on the character.

Gita Govindam: Musical Composition by poet Jayadeva depicting the romantic episode of Radha and Lord Krishna

Gosthi Kottuka: The playing of the Mizhavu at the beginning of the performance. As the word *gosti* indicates this is done to assemble the crowd. Along with the playing of the Mizhavu, the Nangyar will also be keeping the rhythm with the Cymbals and also be singing some prayer songs.

Hanuman: The famous monkey chief, devotee of Sree Rama.

Hastalakshanadipika: A treatise on hand gestures found in Kerala.

Jatayuvadham: Act III of Saktibhadra's play Ascharyachudamani.

Kakkarissi Natakam: A theatre of the rural areas, which was originally a tribal theatre. This satirical dance drama form bases its theme on the puranic legend that Siva, Parvati and Ganga incarnated themselves in the Kakkala tribe.

Kalamezhuthu: Picture drawn on the floor as part of a religious ritual.

Kalappurattu Nadakkuka: A movement to indicate going from one place to another, especially of a dignified character. Jumping steps are done and the legs are waved. This is done facing three directions. Then a turn round is done- all in a set pattern of

rhythm.

Kalari : Training Centre for performing arts

Kalaripayattu: The martial art form of Kerala which has influenced the development of many Kerala dance forms as a major source of body language.

Kalyanasaugandhikam: The play Kalyana Saugandhikam ascribed to the authorship of Nilakantha, a Keralite Nambutiri Brahmin who belongs to the 10th century A.D. The play derives its name from Kalyanaka, a Vidyadhara messenger of Indra and Saugandhika a rare and fragrant flower sought after by Draupadi..

Kathakali: Kathakali is the chief classical theatre of the people of Kerala. Kathakali literally means acting out a story. Puranic stories are mimed by the Kathakali actors, who appear on the stage captivatingly, decked in colourful costumes, richly ornamented and with their faces resplendent with enchanting make-up. The ensuing performance is a harmonious blend in mime, dance and music. No wonder this art form, representative of the best of Kerala's cultural heritage, is gaining fame and recognition even of the global cultural arena.

Kerala Kala Mandalam: Founded in 1930 by Vallathol Narayana Menon, Kerala Kala Mandalam is a pioneering teaching institution for the classical performing arts of Kerala.

Kesadipadam : The head to foot description shown in gestures.

Koothambalam: A special theatre inside the walls of the temples. The architectural science behind its construction is peculiar to Kerala. Beautiful sculptures adorn the Koothambalam which is a tribute to the aesthetic taste of Kerala temple architecture.

It is the last word in acoustic perfection. Now there are Koothambalam in fifteen temples while four others carry their ruins.

Koothu: The common term for both acting and dancing.

Kramadipika: Production Manual which is in Sanskrit, Malayalam or a mixture of both.

Krishnanattam: Krishnanattam a dance - drama with the different roles played by different actors. In Krishnanattam the complete story of Sree Krishna, from his avatara (incarnation) till his Svargarohana (ascent to heaven), is presented in series in eight consecutive days. The literary composition on which Krishnanattam is based is a work Krishnagiti composed by Manaveda, a member of the royal family of the Zemorin of Kozhikode.

Kundalini: The divine cosmic energy symbolised as a coiled female serpent lying dormant in the lowest nerve centre at the base of the spinal column.

Kuri : The forehead mark prescribed for each character.

Mahabharata: One of the two great epics of India supposed to have been composed by sage Veda Vyasa, describing the struggle between the Pandavas and the Kauravas.

Mantharankam: Act III of the play Pratijnayauganharayana of Bhasa. The Vidushaka has the key role to play in this. The Chakyars learn the art of narrating stories by practising Mantrankam.

Margi : A School of classical performing arts of Kerala, Margi was established in 1971 by the efforts of the late D. Appukuttan Nair.

Mattavilasam: Mattavilasam or 'Diversion of the Drunk' of Mahendra Vikramavaraman is the earliest farcical sketch in one Act.

Mizhavu: The chief musical instrument used in Kutiyattam and Nangiar Koothu. It is a large spherical pot (Kudam) with its open end closed with tightly stretched leather. In the early years, the Mizhavu was made of clay. But today the Mizhavu is made of thin plate of copper.

Mohiniyattam: The female lasya, which is a tender and graceful dance of Kerala. Mohini means a maiden who excites desire or steals the heart of the on looker. It has often been said that the movements of the limbs and body of the danseuse of Mohiniyattam should be gentle and graceful like the waves in a calm sea or the swaying of the paddy plants in the field in the breeze.

Nambiyar : A member of subcaste of temple servants. In the performance of Koothu and Kutiyattam the Chakyars were assisted by Nambiars who play the Mizhavu and help the actor with his make-up.

Nangiar: The female members of a Nambiar family are called Nangiars. The chief duties of the Nangiars are performing Nangiar Koothu, playing female roles in Kutiyattam along with Chakyars, singing slokas as accompaniment to the acting and beating the Kuzhithalam (Cymbals).

Nangiar Koothu: Nangiar Koothu is the theatre of the Nangiars who have chosen the profession of dancing, singing and acting Sree Krishna Charitam narrated through 217 solkas is the traditional repertoire of Nangiar Koothu. It covers the story of the 'Dasamaskandha' of bhagavata. In a detailed and exhaustive performance, the actress will be able to finish the abhinaya of only two or three slokas a day. When this is

performed as a ritual in the temple, the performance usually lasts for 12 days.

Narasimhavataram: An incarnation of Vishnu when he appears in the form of a Narasimha (Lion-man) in order to kill the asura Hiranyakasipu.

Natya: Drama in general; also mimetic dance.

Natya Sastra: The great treatise on dramaturgy in Sanskrit by Sage Bharata, written at some time between 2nd century B.C. and 2nd century A.D.

Navarasas: The nine aesthetic sentiments (amour, wonder, valour, ridicule, anger, fear, sorrow, disgust and tranquillity).

Netrabhinaya: Eye expressions, the role of the eye in evoking various feelings and emotions.

Nirvahana: Describing in detail the previous story or the bio-data of a character up to the point of the scene which is to be presented.

Nritya: Dance with emotional expression of mood.

Parakkum Koothu: Parakkum Koothu is an episode from Harshavardhana's play Nagananda. In the fourth Act of the play there is a scene where Garuda swoops down from the top of a hill, picks up Jimutavahana lying on the ground with his beak and returns to the top of the hill. Sixty-four strings are tied to different parts of the body of the performer playing Garuda. The Nambiar controls Garuda as a puppet player manipulating the strings in the flying scene.

Prabhandha Koothu: When the Chakyar, putting on the guise of the Vidushaka (jesture) relates puranic stories in a manner replete with interest and humour, the

performance is called Prabandha Koothu.

Purepped: The first entrance on the stage of an important character.

Purushartham: The Vidushaka in plays like Nagananda, Subhadradhananjayam and Tapatisamvarana presents an elaborate exposition of purusharthas in a degraded Brahmin society such as Vinoda (Entertainment), Vanchana (Treachery), Asana (Eating food), and Rajaseva (service under a King). The Purusharthas in the traditional context are Dharma (Model propriety), Artha (Material prosperity) Kama (Desire) and Moksha (External emancipation).

Putanamoksham: A scene from Nangiar Koothu. The demoness Putana, at the orders of King Kamsa, approaches Ambadi to kill Krishna. She disguises herself as Lalita. Though enchanted by the extraordinary beauty of the infant Krishna, she decides to carry out her mission and feeds the child with milk from her poisoned breast. Along with breast milk, Krishna sucks out the vitals of Putana and she dies, thereby attaining Moksha.

Sabhanireekshanam: The rhythmic movements of the eyes in horizontal and circular manner. This is used at the beginning and end of the Anukramam and at the end of the Samkshepam.

Satvikabhinaya: Psychosomatic mode of acting with harmony of body and mind.

Sloka : Form of Sanskrit verse.

Surpanakhankam: Surpanakhankam is the Second Act of Ascharyachoodamani of Saktibhadra, deals with the life of Rama, Sita and Lakshmana in Panchavati and the episode of the disfigurement of the Soorpanakha at the hands of Lakshmana.

Subhadra Dhananjayam: Among the plays from Kerala which have been adapted to Kutiyattam, Kulasekhara Varma's Subhadra Dhananjayam occupy an important position. This is a five act play which deals with the love between Arjuna and subhadra.

Suryanamaskaram: Suryanamaskar combines prayer and physical exercise with asanas. Sun (Surya) is supposed to be the bestower of all health. Hence doing obeisance (namaskaram) to him every morning, will surely secure health for the individual.

Sutradhar: Stage Manager and speaker of the prologue of a play. The verse of prayer for benediction at the beginning of a Sanskrit play is sung and rendered in gesticulation by the main Sutradhara. The Sthapaka Sutradhara converses with his assistant or wife (Nati) in which, the play, the author, the occasion of the production are mentioned.

Svaras: Musical modes called svaras or ragas are employed in the recitation or chanting of the verses and prose passages in Kutiyattam. This is not similar to the singing of Carnatic or Hindustani ragas. The recitation of the slokas in Kutiyattam closer to the chanting of the Vedas.

Takayil Kettuka: Literally 'Tying on the head'. This is the first step in the performers' preparations in the dressing room. This rite insists in tying a red ribbon devotionally on the head as the beginning of putting on make - up.

Tapatisamvaranam: A play by Kulasekhara Varma (978 to 1036 A.D.)

Tolpavakoothu: Tolpavakoothu (leather puppet play) is presented periodically at the Bhagavati or Bhadrakali temples of Palaghat and the neighbouring areas as part of the

ritualistic worship of the Goddess. tol menas leather, pava menas puppet and koothu is always the story of the Ramayana.

Toranayudham: Act III of Abhisheka Nataka of Bhasa who is one of the earliest Sanskrit dramatists. Abhisheka Nataka deals with the story of Ramayana.

Udyanapravesam: A scene from Asokavanikamkam, the Act V of Ascharyachudamani of Shaktibhadra.

Vibhava: In literary compositions, a state of affairs or environment conducive to the origination of romantic, aesthetic sentiments.

Vidushaka: The clown or jester in drama.

Vyabhicharibhava: Transitory emotions.