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 troup\s 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 son 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 and 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 and 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 pantomines 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 kins of troupes (giving various kins of entertain- ments) 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 per-formance, with simple beauty, of hie.

**Kan-pu**: a very successful performance in which an actor sur-prises 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 school 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.

**Kiribyoshi**: Zeami’s term for a rhythmic structure in which one beat has a syllable of the text to go with it. This rhythmic 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 Ze-Ami'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 distressed 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 play are placed between the Noh plays to relax the tension. 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 conven-tion enables an actor to travel hungreds of miles in a short time without moving.

Mokuzen-shingo: Zeami's term, meaning eyes front, mind be- hind. 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.

Rikenno-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 the 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 yougish 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 beautifl 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 forlorness, 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 congratulationary character.

**Wau**: the horizontal voice.

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

**Yugen**: this term means elegance and sophistication. Zeami's use of it changed as he grew old; first the 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.

Ambarayananam: 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.

Anguliyanakam: 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 world 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 are form of Kerala which has influenced the development of many Kerala dance forms as a major source of body language.

Kalyanasaugandhaikam: 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 Vidyadhar 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 Manthrankam.

**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 onlooker. 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 Nambia rs who play the Mizhavu and help the actor with his make-up.

**Nangiars:** 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 (gesture) 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, Subhadradasanjanayam 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.