

Performance of Abhiṣhekanataka of Bhasa in Kerala

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It is worth noting that Bhasa has written two dramas, both of which include Rama of Valmiki as the primary protagonist. Among the two, the Abhiṣhekanataka and the Pratima nataka are the two categories. Within the sixth acts of Abhiṣeka, he provides an explanation of the story of three kandas, namely Kiskindha, Sundara, and Yuddhakanda. The story begins with Rama's death of Balin and the crowning of Sugriva as the king of monkeys. It then follows the conflict with Ravana throughout its whole, culminating in Rama's personal abhiṣeka and victory.

Rupaka-Svapnavasavadattam, Pratijnayaugandharayanam, Pancaratram, Carudattam, Dutakhatotkacam, Avimarakam, Madhyamavyayogam, Balacaritam, Karnabharam, and Urubhangam are some of the plays that are contained within the palm-leaf that was discovered by M.M.T. Ganapatisastri in 1909. The palm-leaf was found in the house at Manalikkara matham, which is located near Padamanabhapuram. Following that, he discovered two dramas, namely Abhiṣeka and Pratima, which were part of a private collection that was located in the palace library as well as in Kailasapuram, Haripad, Chengannur, and Manganam. There were thirteen plays that were published under the name of the thirteen Trivandram plays, and they were written in Malayalam respectively. As Caryacudamani, which was written by Abhiṣeka, Pratima, and Saktibhadra, has been played throughout the Ramayana natakas in the Kerala theatre.

Abhiṣeka means “coronation” and as such the title is more than significant for this play as it refers to three contains in all. In this first act “सुग्रीवस्याभिषेकः कल्प्यचामा। In fourth act “विभीषणअद्यप्रभृतिमद्वचनात्लंकेश्चरो भव। In sixth act “प्राप्ताभिषेकः कृतः”।

The tale of Abhiṣekanatakam; its history Abhiṣekanatakam is where Bhasa tells the account of the Kiskindha-Sundara-Yuddhakandas that are found in the Ramayana religion. The conflict between Bali and Sugriva is mentioned at the beginning of the play. In the end, Rama succeeded in killing Bali when he was assisting Sugriva. Sugriva ascends to the position as king of vanaras after Bali's death. In accordance with the predetermined arrangements, Sugriva dispatches vanaras in every direction in order to locate Sita. Hanuman comes face to face with Jatayu. The news that Ravana had stolen Sita was relayed to Hanuman by Jatayu. Following that, Hanuman began the process of destroying Asokavanika. He was aware that Ravana had dispatched his army along with Aksakumara in order to capture Hanuman. It was Hanuman who put an end to that.

The time has come for Ravana to send his son Meghanada, and he is the one who brings Hanuman before Ravana. The first thing that Hanuman did was introduce himself and state that he was a messenger of Rama. In agreement, Ravana informed Hanuman that if he did not embrace Rama, he would be responsible for the destruction of both them and their kingdom. Ravana accuses Bibhisana of leaving him without notice.

Following that, Rama, Laksmana, Hanuman, and Sugriva and the army arrived to the coast of the ocean. It is now possible to traverse the sea, which has been split. There, they took Bibhisana under their wing and decided to make him their companion. Bibhisana was able to identify the Suka and Sarana, and he presented a plea to impose punishment on the Vanara family. Nevertheless, Rama let them go and conveyed to Ravana that he was ready for a battle with him by sending them as a message. During the battle between Rama and Ravana, a number of Raksasa individuals, including Kumbhakarna and Indrajith, were eliminated. Ravana, upon hearing the name, assumed that this was due to Sita, and as a result, he began to contemplate the possibility of killing Sita. On the other hand, the servant was able to stop him. At that moment, Ravana's servant arrived with the heads of Rama and Laksmana, both of whom had been murdered by Indrajit. Observing that Sita had suffered an unconscious fall. After that, she made a request to Ravana that he murder her using the same sword. Her courage grew stronger. After then, Rama and Ravana engaged in a battle with one other, and Rama fired a weapon at Ravana, causing him to be killed. Rama was later crowned king of Ayodhya and given the title of king.

Acting customs in the state of Kerala Among the many Sanskrit tragedies that are performed in Kutiyattam, Bhasa's plays are considered to be the most significant performance. One of the earliest performances of Sanskrit play is called Kutiyattam, and it is a kind of dramatic representation that is slightly distinct from other forms of dramatic representation that are known to have existed in other parts of India. There is only one art form from Kerala that has been accepted and recognised by UNESCO, and that is kutiyattam.

Sanskrit tragedies of Bhasa are presented on the Kutiyattam stage. These dramas include Abhisekanatakam, Pratimanatakam, Svapnavasavadattam, Pratiijnayaugandharayanam, and Balacaritam. Each act in Kutiyattam has a unique name; they are referred to as Balivadhham, Hanumaddutam, Toranayuddham, Samudrataranam, Mayasiras, Prathamadvitiyankam, and Pattabhisekam. The first act of this Abhisekanatakam, Balivadhham, and the third act, Toranayuddham, have both been performed in Kerala and in other countries, and they have garnered a lot of attention worldwide. At the Trissur Vadakkunnatha temple and the Venganellur temple, Balivadhham and Toranayuddham were presented once every five years when they were first presented.

There are a great number of technical elements that are utilised on the stage when a Sanskrit drama is performed in Kutiyattam. These elements are associated to the ritualistic aspects of acting, the entrance and exit of characters, the fourfold Abhinayas, costumes, movements of characters, and the utilisation of background music and drums, among other things. These kinds of technical phrases are known as Nirvahanam, and they are used to explain the current circumstances (this is broken up into three parts: Anukramam, Samkseparam, and Vistaranam). There are several different names for

Mizhavoccapetuttuka, Gostikottuka, Arangutalikkuka, Marayilmatal nata ati, Nityakriya, Dikpalavandanam, Kesadipadam, and Alamaslokam Mutiyakkitta, among others.

In Kutiyattam, every act serves as an Arangutalislokam, and each one is unique. The Sloka will either be in the form of a synopsis of the play or one that is tied to the role of the main character. Both of these options are potential. Four conditions are outlined in the Arangutalislokam of Balivadham, which is a play in the style of Kutiyattam. A. The Text, which is the author's own creation. B. My interpretation of what the text is saying. Production Manual (Kramadipika) is part of the C. Attaprakaram refers to the Acting Manual. Kramadipika describes almost everything that is associated with characters in accordance with the instructions that are found in the Natyasatra. This includes the specifics of his costume, the characteristics of such a costume, the subtle means of expression that should be utilised in order to emphasise the distinctive manner in which a character walks, sights, or looks at things, as well as the peculiarities of the characters in the way that they articulate their speech. The remuneration of the actors, the rights to which he is entitled, and other related topics are also discussed in the text. The document also mentions the rights to which he is entitled. Sri Rama's Purappatu was the first activity. The second day is the Nirvahanam of Sri Rama. The third day is the Purappatu of Sugriva. The fourth day is the Nirvahanam of Sugriva. Kutiyattam is in the fifth day.

Conclusion

In Balivadham, Rama made a covert attempt to kill Bali, but her death did not occur until a considerable amount of time had passed. Because of the arrow, he sustained a wound. Because of his talent, the actor is able to portray the drawn-out process of dying. Throughout the entirety of the death sequence, the audience members move along with the actor.

In Toranayuddham, Sankukarna informed Ravana that Hauman had arrived in Lanka and utterly destroyed Asokavanika. Eventually, Hanuman arrived at Ravana's residence and conveyed the word that Rama had sent. Hanuman conveyed to Ravana the command to be ready for war in preparation for the kidnapping of Sita. With regard to the passing of Bali and the actions of Hanuman and the control of his position. It is becoming increasingly common to use this acting approach in Kerala as well as in other nations.

References

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