

INTERPRETATION OF THE IMPLIED IN THEATRE

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“The first thing you have to do when confronting Shakespeare is break down the wall of resistance that has been constructed between you and him by a cultural atmosphere fraught with willful misunderstanding”- Joseph Smigelski (English Instructor at Northern California). “Shakespearean plays are probably best enjoyed in a classroom manned by a learned and eloquent tutor, and, so are the works of the likes of Kalidasa. That’s because the very soul of such writings are found to be beyond the limitations of explaining in either writing or representation on stage

Sanskrit Poems are prescribed in two categories, “Audio-Worthy” (Shravya-Kavya or which are better consumed by reading) and “Visual-Worthy” (Drshya-Kaavya or which are better taken in, watching). Incidentally, even Indian plays (dramas) come under “Poetic Works”, unlike the theatrical concepts of the west. Further the prose-based writings too have a poetically aesthetic slant rather than direct implications

Therefore, it becomes absolutely necessary for the performers as well as those who wish to have a meaningful access to it, for reading or viewing, that a detailed interpretation of the literature of the plays is available for reference as a separate discipline

Against the backdrop of the foregoing in particular and for understanding writings on any other subject in general, which are written, invariably in Prosodic format, it was necessary that a suitable interpretation was handy to get to know even the basics. Therefore the “Art of Interpretation” has attained a separate status in the field of Sanskrit Literature. For almost all known Sanskrit writings, including dramas, multiple interpretative works have been produced and were considered necessary. Since, going into detailed list of such elucidations is beyond the scope of this write-up, that part is not being covered

The Interpretation Technique

As in any language, the comprehensive explanation of the original text is the basic objective of the interpretation of Sanskrit Literary works too. Nevertheless, since Sanskrit literature in general and poetry in particular, is aesthetic in nature, explanations of the real instinctive spirits of the usages are necessary to prepare a reader to fully comprehend them. Incidentally, it is to be noted that, not only the prosodic writings but also prose-based creations are considered under "Poetry". It is the obligation of the interpreter to bring out the following in a poetic work:

- a) Dismantling of combined words (Padachedam)
- b) Placing in order the words of the poem so that the entire passage is formed as a cohesive unit, containing one or more complete sentences, a process called "Anvaya"
- c) Explaining the cases of each nouns, adjectives and adverbs as well as verbs and adverbs and corresponding aspects
- d) Bringing out the explicit and implied meanings, inter-alia stressing on the suitability of each word
- e) Citing examples of such usages with references to dictionary (Amarakosham) and those used by other writers in similar context

Since explanation techniques of Sanskrit Poetic works are extremely complex, though fundamental, and not intended to be covered here, we would not go to the intricacies of that and concentrate on Interpretation Techniques evolved in Classical Theatres

The Science of Acting – Introduction to Natyashastra

As is known, the very purpose of theatre is enactment based on a prepared text. Notwithstanding that fundamental statement, elaborate theories have been identified and scripted down for expressing the essence of what is meant to be presented.

As regards Indian Classical Theatres, the first such work available to us is Bharata Muni's "Natyashastra". This in fact, is an encyclopedic work on Theatre written in about 2c. BCE. The author, Bharata himself, was a talented actor and, in all probability, the head of a dramatic group. He had with him the recorded aphorisms of his predecessors, the in-depth experience he gained and the rich knowledge he acquired through interaction with contemporary conventions. The theatre should have been vibrantly active during his time.

Bharata prescribed a grammar for theatre emulating his predecessor Panini, who culled out the sophisticated language called Sanskrit from the existing popular tongues. Bharata, further, codified the instructions for those who composed dramas and who transformed texts into performances

Grammar for Theatre

The first thing that Bharata did was to effect a change in the space of performance and magnificent theatre-houses began to sprout out. Bharata's disciples put forth the following issues and he gave them the corresponding answers:

- I. **How did Natya Originate?:** Lord Brahma created Natya to instill lofty ideas in the society, as a play-thing (kridaniyaka - क्रीडनीयक), with a motive of upliftment of people.
- II. **The theatre (Natya) is for whom? :** Vedic knowledge has access to a privileged few, but theatre is for all
- III. **What are the components of Natya?:** Gesticulated, Spoken and facial expressions (Angika-Vacika-Satvika, आङ्गिक-वाचिक-सात्विक-आभिनयाः), combined with music and percussion are the five components. Later on, dance was also added as a sixth component
- IV. **On what authority does Natya function? :** Natya is evolved out of and functions on the authority of Vedas
- V. **How can it be performed?:** Through the mode of presentation (Prayogamarga - प्रयोगमार्गः)

Concept of Imitation

Bharata reveals his concept of imitation in a very symbolic way. The demons revolted against the first presentation of the story of “Milky Ocean Churning” ((क्षीराब्धिमन्थनम्), wherein they were reportedly shown as being ridiculed. Bharata pacifies them explaining that “Acting” is not “**imitation on ‘as is what is’ basis**”, but it is ‘Bhavanukirtana’ (भावानुकीर्तनम्). Three words are important here: anukarana, vikarana and anukirtana - अनुकरणम्, विकरणम्, अनुकीर्तनम्.

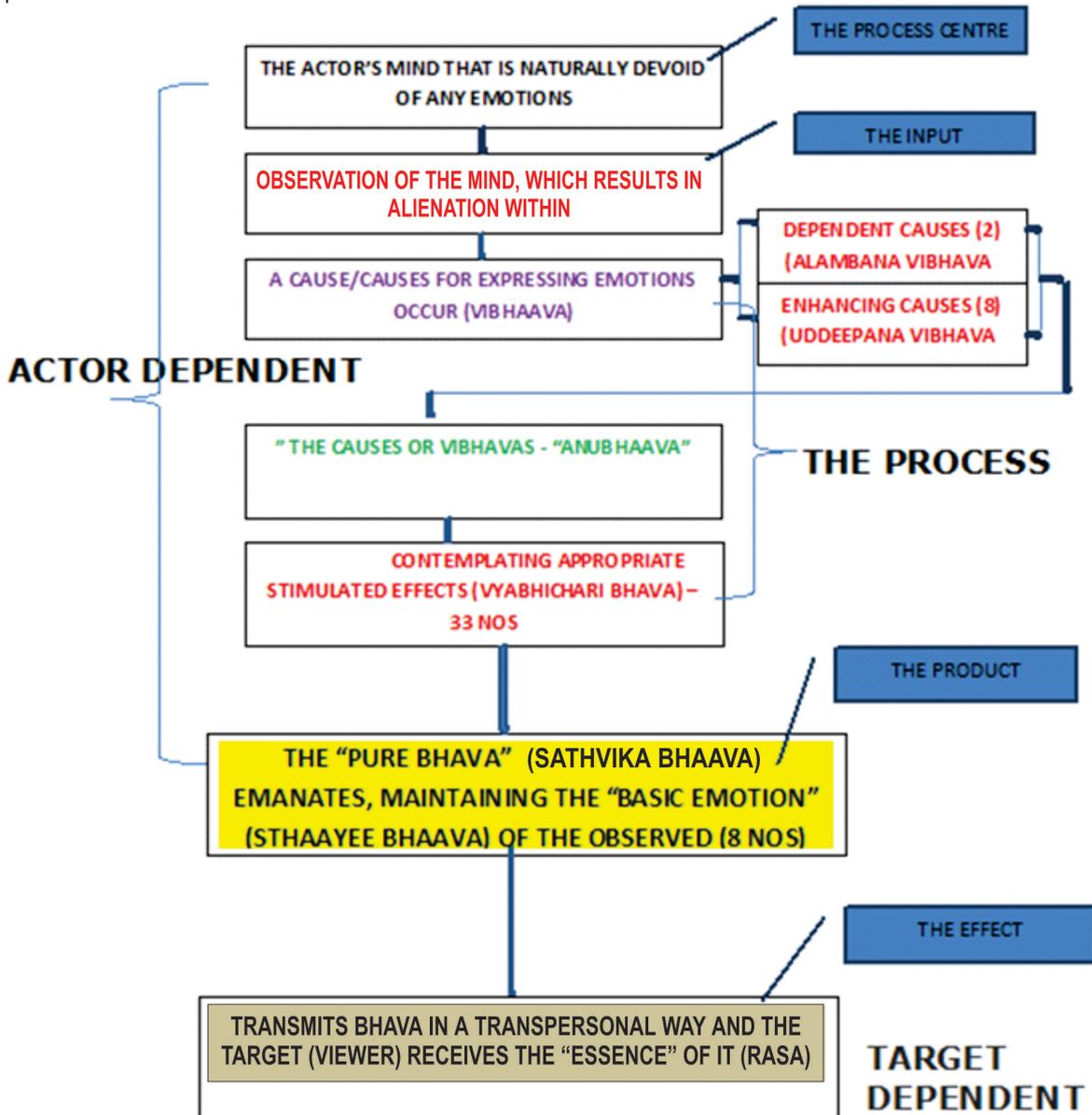
These nomenclatures and their distinct connotations are significant: “Anukarana” is imitation, which has two levels – “vikarana” is mimicry and “anukirtana” is Idealized representation. The first one cannot claim to be a piece of art and hence, the practices contained in popular theatre cannot claim to be truly creative. “Anukirtana”, on the other hand, is the imagined representation of an idealized situation. The actor has not seen, for example, Romeo and Juliet. How could an actor representing them have expressed their love? He/she has to reconstruct the characters and imagine their reflections, which would have hardly anything personal in it. This concept of “Imitation” is absolutely cardinal in Natyashastra.

The basic emotions, called “Bhava” (love, anger, pity etc. – 8 nos) which form in the minds of actors who have assumed the form of the characters remain in abstract state and are invisible to viewers. They are expressed through their correlatives: The transient moods (सञ्चारीभावाः – 33 nos.) and involuntary expressions (सात्त्विकभावाः – 8 nos.). Thus the emotional complex consists of (8+33+8) 49 expressive tools. The term “Bhava” is used to distinguish transient moods from permanent mental states in the context of acting.

However, there is another meaning of “Bhava”, which is related to imagination. (Poets like Kalidasa have used this term in that sense). The primary responsibility of the author and the actor is to portray the emotive experience of the character. Author is silent since he can only speak through the actor. Actor, as his own self, is also silent since he is representing a character. He/she, for the purpose of this portrayal, needs to transfigure himself (herself). This actor/character has only his/her body to interact with the viewer. Therefore, he/she transforms his/her body

into a language through movement of his limbs (Angika), Verbal renderings (Vachika) and more importantly, facial expressions (satvika). In addition, the costumes and make-ups aid him. These expressions, singularly or as a combination, are “Abhinaya” and are the most important aspect in theatre.

**THE PROCESS OF POETIC ACTING OR CLASSICAL ACTING
EMOTION (BHAAVA) AND ITS ESSENCE (RASA)**



Bharata’s treatment of abhinaya is elaborate and extensive. He adopts several principles for its classification. We would not go into detail about them. However, it is important to note that he concludes that the collective aesthetic response of

the techniques of acting is the criterion of the success of a performance in all its details

There have been many elucidations on Natyashastra, the most predominant one being “Abhinavabharati” by Abhinavagupta, which in fact, churns out the essence of Bharata’s manifestations.

The Theory of Dhvani

The word “Dhvani” implies “Resonance”. The theory of Dhvani refers to “Aiming to look at poetry beyond its literal limits”. Ānandavardhana (Kashmiri Pundit - 860-890 CE) is credited with creating the dhvani theory elaborated in his seminal work “Dhvanyaloka” (ध्वन्यालोकम् – The vision of Resonance). The purpose intended to be served was to churn out intellectual, imaginative and emotional elements of a poem that blends into a predominant sentiment, making a simultaneous appeal to awaken the reader.

The Dhvani articulates the philosophy of “aesthetic suggestion” in a poetry. Hence, approaching a poem, applying the theory of “Dhvani” eventually make the sense of the work “reverberate” into the reader. Mahamahopadhyaya Pandurang Vaman Kane, winner of Bharat Ratna award, writes: “the Dhvanyāloka is an epoch-making work in the history of literature. It occupies the same position in poetics as Pāṇini’s Aṣṭādhyāyī in grammar and Śaṅkarācārya’s commentary on Vedānta. Anandavardhana says: “When the poet writes, he creates a resonant field of emotions and to comprehend it, he and the reader or hearer must be on the same **wavelength**.” The method requires sensitivity on the parts of the writer as well as the reader

Incidentally, a detailed commentary of this work has also been done by Abhinavagupta. According to Abhinavagupta, the **aesthetic** experience is the manifestation of the innate dispositions of the **self**, such as love and sorrow, by the self. It is characterised by the contemplation of the bliss of the self by the connoisseur. It is akin to the spiritual experience as one transcends the limitations of one’s own self during the aesthetic contemplation of characters depicted in the work of “**art**”. Abhinavagupta maintains that this **rasa** (literally, *taste* or *essence*,

the final outcome) is the '**summum bonum**' of all literature. (*Anandavardhana; Abhinavagupta* by Daniel H.H. Ingalls)

Introduction to Vyangyavyakhya (The Interpretation of the Implied)

As discussed in the previous section, the most important development in the field of aesthetics after "Natyashastra" was the application of "Rasa" through the medium of "Dhvani". Luckily for Anandavardhana, "Dhvani" had been accepted as pivotal in Indian aesthetic thought, especially since Abhinavagupta set up a strong foundation in his commentary called "Locana" (लोचनम्, meaning 'eyes').

Many scholars in Kashmir were critics of the doctrine of dhvani when it was introduced. But, the outside world did not know that Anandavardhana had a strong champion in the distant southern-most tip of the peninsula, who applied the principle of "Dhvani" to theatre and paved for the survival of "Natyashastra"'s "Prayogamarga" (Application Technology). This royal dramatist Kulasekhara realized the potential of "Suggestion" in theatre and revolutionized the performance tradition of Sanskrit dramas.

There are ample proofs to suggest that cultural exchanges between Kashmir and Kerala were prevalent, as revealed from the studies of this author. Naturally, therefore, Kulasekhara must have had access to "Dhvani" theory soon after its inception in Kashmir. To further this, Kulasekhara is almost a contemporary of Abhinavagupta, though it cannot be ascertained whether the former had seen "Locana". However, fact remains that the manuscript of the latter's "Abhinavabharati" was preserved in Kerala.

Why do People watch Theatre

Kulasekhara was a voracious reader, enthusiastic connoisseur and a master of Mahabharata, based on which he wrote two dramas, namely "Tapatisamvaranam" and "Subadhradhananjayam". He wanted to know why people are prompted to come and watch the drama, when they already know the story and know even the sequence of presentation. The ascertainment was that, they were keen to know the "**How**" part of presentation and not at in "**What**" part. While addressing the issue, Anandavardhana came to Kulasekhara's aid, and

the latter found through the former's theories that there was immense scope for the actor, if the actor was able to portray the silence hidden by great dramatists in their texts.

Presenting the explicit is not a big deal, but bringing out the implicit is great. Excited over this revelation, he discussed with his scholarly associates:

“Wise men say that poetry endowed with suggested sense is commendable. Hence, I wrote two dramas pregnant with inner meaning. I will take the role of an actor and show you how it is to be represented on stage”

While he did so, a scholar in his court noted down the details and hand-to-hand, through generations reached us. This, perhaps would be first ever stage script written by the dramatist himself for his own work. A new epoch opened up in Sanskrit theatre. In fact, the most important innovations Kulashekhara made are, “Retrospection” and “Suggestive Acting”.

Retrospection

By and large, a character's entry is denoted in text as: "ततः प्रविशति....." (After that, enters.....). Here, a question automatically arises, “After what?”, and taking advantage of this anticipatory question, actor proceeds to sequentially narrate the prior incidents, that finally culminated in his present appearance. The feature is technically called ‘purvasambandha’ (“पूर्वसम्बन्ध” or connecting the past to the present). Only after establishing the status of the character in this way, does the actor proceeds to enact the prescribed text in the play.

The actor does not have a text to depend on for this narration, since this is not part of the original drama text. Hence, as a norm, he/she cannot verbally render anything. Though this makes matters complicated, the actor is practically liberated from the constraints of the text. He is offered an opportunity to build up a castle of his own, albeit not deviating from the course of the storyline. However, he cannot be a mere reporter but a narrator who cannot speak. Hence, he has to convert himself, according to circumstances, into various characters that the character he presently represents was associated with. This turned out to be an

exhilarating experience both for the actor and the spectator. This phenomenon, technically called “Pakarnaattam” (Multiple Impersonation), is, in fact, contrary to the accepted notions. Bharata insists that a person made up in the costume of a particular character can only represent that character, though in pure dance, this is permissible. Anyway, the process of “Single-Character” narration elevates the conventional stage to the highest level of artistry. The actor, who is already a narrator becomes an interpreter too!!

Sub-Texts

Great poets often speak through their silence and hence, hidden in the main text are many sub-texts. Actor now has the added responsibility of de-coding the inner-meanings to the audience. There are different layers among the audience. Kulashekhara classifies them as two: “Prekshaka” and “Nanaloka” (प्रेक्षकाः, नानालोकः – approximately, connoisseur and viewer). The former are learned scholars and others the ordinary folk. The “Prekshaka” requires special treatment. After communicating the outer meaning through four-fold acting (such as gesticulated, verbal, expressive and costume-based), the actor shall interact with the “Prekshakas” and convey the suggested sense through the movement of eyes. He cannot use words to convey the hidden meaning and neither can he show explicit gesticulations. The communication is only through the eye in this regard. We will take an example.

In the play Subhadradhananjaya, the jester, Kaundinya, for the first time appears in a very exhausted condition overcome by hunger and thirst since he lost the company of his friend Arjuna, who hurriedly walked far in search of Subhadra. The jester’s entrance is marked by the text: “ततः प्रविशति श्रमालसः विदूषकः भिक्षापात्रहस्तः” (Thereafter enters a completely worn-out jester with a begging pot in hand). The actor in the form of Kaundinya enters thus and the first dialogue to be rendered is:

“Hey the noble mendicants, give away alms, please”

(भगवन्तो महर्षयः, भिक्षाम् दत्त – bhaganto maharshayah, bhikshaam datta)

Here, the feminine gender of the word “bhikshaa” (भिक्षा) suggests “woman”. Hence after enacting the sense of the words “give away alms”, the actor suggests to the “Prekshaka” through eyes – woman (in this case, Subhadra). The “Prekshaka” would understand that Subhadra, who is already in love with Arjuna, is promised for someone else by her elder brother, Balarama. Here, the jester is asking as alms, Subhadra for his friend.

The Structure of Vyangya vyakhya (Interpretation of the Implied)

This kind of interpretation of the implied is explained in “Vyangyavyakhya”. The story of Subhadra (सुभद्रावृत्तान्तम्) is not mentioned in words, but is implied. The implied meaning is communicated through the eyes. Kulashekhara’s theatre visualized the immense potential of suggestion and created many sub-texts, separate from, but in tandem with, the main text.

Kulashekhara had written two dramas as mentioned earlier. The subtexts, directly produced by the playwright for his own plays are as follows:

Play	Name of subtext	No of Acts in Play	Vyangyavyakhya Available
Tapatisamvaranam	Samvaranadhvani	6	First three acts
Subhadradhananjayam	Dhananjayadhvani	5	First act and almost half of the second

These two dhvani texts combined are known as Vyangyavyakhya. We will discuss only the “Dhananjayadhvani” to indicate the nature of Vyangyavyakhya.

Retrospection in Subhadradhananjayam play

The text of the drama, begins with the entry note: “Thereafter enters Dhananjaya with bow and arrow in his hands” (ततः प्रविशति धनुर्बाणपाणिर्धनञ्जयः).

The actor in the costume of Arjuna, enters thus and enacts retrospection or recapitulation of the events to answer the question “After What”. There is a guideline for him initiated by the playwright. The actor proceeds to narrate the incidents that led to his being there.

The incidents in brief are: Pandavas with Panchali were living happily in Indraprastha. Once Narada visited them, issues an instruction that Panchali shall be in the company of one of the brothers at a time and other brothers shall not even see her. As per seniority she first resides with Yudhishtira. During the time, a Brahmin approaches Arjuna with a request to save his cows that have been taken away. Arjuna, in anxiety to help the Brahmin, goes to elder brother’s quarters to pick up his arms stored there, thereby violating Narada’s instructions. He, as atonement, has to proceed on an year’s pilgrimage. He takes his jester friend Kaundinya with him. They travel clockwise in the country. After many incidents that are narrated, at point, he meets with a “Yadava” who informs about Subhadra’s love towards Arjuna. Arjuna is immediately overwhelmed and proceeds in a hurry towards Dwaraka, thereby getting separated from his jester friend. As a result he is presently alone in a hermitage near Dwaraka. This is the retrospective narration the actor/character does as a self-introduction.

Note that, not even a word of the original text has been uttered so far by the actor/character. He does this in order that the spectators are brought to the situation. It has to be borne in mind that the actor has only two modes of acting at his command to interact with the audience – the physical and the emotional.

Deployment of Vyangyavyakhya

After the self-introduction, Arjuna enacts what is specified in the text, that is “Thoughtfully sighing” (सचिन्तं निश्वस्य). Now, his “thoughts” cannot be spoken out. They are expressed. What is expressed is noted down as Interpretation of the implied or “Vyangya”, a very brief is appended below:

“Pitiable are my deeds, though brave as I am, not able to meet obligations since I get distracted even by slightest provocations, etc. etc.”

These should ideally reflect on the face as enactment of “Thoughtfully Sighing”.

Thereafter the first dialogue (aside) is uttered. The whole sentence is “even though the year-long pilgrimage has come to an end.....”

For each of the words, the implied meanings, very briefly, are:

“Ah! How did this change come to me? The alluring glances of Draupadi held me back when I set out for the pilgrimage. The look begged me not to leave. However I had to leave and she looked at me in rancor. In fact, what she feared has come true. When a time has come to end the pilgrimage, I am attracted by Subhadra and became disinterested in returning home. My friend too does not encourage my new relation. Now I have lost sight of him. In case he returns to Indraprastha, he would reveal the truth”

Thus bringing out the implied spirit of the first sentence, he proceeds further to enact the following passage, which happens to be verse, remembering about his mother, brothers and especially Draupadi.

The preceding is an example of the implied meanings of just one line of the original text. The pattern continues for the part of text that he had initiated the “Vyangya Vyakhya”. We would wind up about this unique work just by a simple illustration.

In Dhananjayam Act-1 itself, Kaundinya, the jester, finally meets with Arjuna. During their ensuing conversation, they observe a maiden being carried away by demon through sky. Arjuna, with his “amber-arrow” (Agnaya Astra) terrifies the demon, who abandons the maiden. The maiden falls in the hands of Arjuna, and, in fact they fall in love at first sight. However, thereafter, the maiden mysteriously vanishes, as is being pulled away. In this context, answering a query by the jester, Arjuna replies:

“Somebody who remained unseen must have dragged her away”. The original sentence in Sanskrit goes thus:

"अन्तर्हितेन केनापि अन्तर्धानं उपनीतया भवितव्यम्"

Here, the catchword is “kenapi” (केनापि). To get the case “by someone” (केन) the root word used here is “kah” (कः). This also means “Garuda”, the bird-vehicle of Krishna. Hence the suggested meaning would become “She has been dragged away by Garuda”. Factually, Krishna had instructed Garuda to get her. However, that message is given to the “Scholarly Spectator” by usage of this particular word. This example is cited just to show the intellectual involvement of the playwright in plotting his scheme.

A perusal of Kulashekhara’s work of “Vyangyavyakhya” would ensure that neither the actors/ director nor the spectators are left with any uncertainty as to what is to be presented and what is being presented respectively

Keralite Sanskrit Theatre, Kulashekhara and Kutiyattam

There is a wrong notion even among the learned that Kulashekhara introduced innovations in Kutiyattam. There was no Kutiyattam at his time or earlier. It emerged a century or two after him. That does not imply in any way that Sanskrit Theatre was absent. There existed a very active theatrical atmosphere during his time. Kulashekhara’s innovations, however, revitalized a stagnant Sanskrit stage and paved the way for the emergence of Kutiyattam.

The aesthetics of celebrated classical Keralite art-forms like Kutiyattam (12.c.CE) Krishnattam (15CCE), Kathakali (17CCE) and Mohiniyattam were founded on the principles of “Vyangyavyakhya”

That contribution of Kulashekhara is unparalleled. There were socio-cultural reasons behind the incorporation of Kulashekhara’s ideas in Kutiyattam. We would not go into their details.

Natyashastra & Kutiyattam

Kutiyattam follows the principles of Natyashastra, yet the former is different from the latter. The most important deviation is in the mode of presentation. Bharata’s

primary concern was “Natya”. Kutiyattam transforms “Natya” to “Attam”. Natya is prose, Attam adds poetry to it

Bharata conceives a stage with multiple characters manning it. Kutiyattam prefers solo performances. Started as retrospective narration in the pretext of “Poorvasambahnda”, it developed as recapitulations (Nirvahana) in Kutiyattam. This makes the art-form an actor’s theatre

Imaginative acting, hinted at by Bharata, is fully developed in Kutiyattam. Multiple impersonations which Bharata does not permit is accepted in Kutiyattam. These two aspects make the presentation exhilarating

Bharata permits the jester to use local language. Vidushaka in Kutiyattam made the maximum use of this provision and monopolized, so to say, the stage for days together

Bharata prescribes rigid structure for a drama. Kutiyattam violates it. It has a loose structure and the performance is elastic. The dramatic text or the author are more or less irrelevant as the actors follow the stage-scripts (Attaprakaram) specifically prepared by experienced actors

‘The actor in Bharata’s scheme is an imitator. In Kutiyattam he is an imitator, a narrator and an interpreter

A Hook for the Actors – Natankusa

The Sanskrit dramas on the principles of “Natyashastra” and “Vyangyavyakhya” subsequently came to be adopted by the Acting Community of “Chakyar-Nangyar-Nambyar”. Chakyar, by that time had a very rich background by way of interpreting epics and Puranic stories through “koothu”.

Nevertheless, that adaptation also came to be over-ritualized, as opined by a few recent scholars. This ritualizing was, probably, necessitated due to social reasons, though it would be right to say that the ritualizing could be one of the reasons for the marginal survival of the art-form till the third quarter of the last century. Had it not found a life till then, the later visionaries would not have been able to showcase the richest theatrical tradition of the country to the world, so

much so that Kutiyattam has been recognized by UNESCO as “**Masterpiece of Oral and Intangible Heritage of Humanity**”

Notwithstanding that, It is difficult to believe that Kulashekhara had permitted local dialect to be used for the jester in Kutiyattam. “Nataankusam” (15c.CE) is essentially a critical analysis of “Kutiyattam” and not “Sanskrit Theatre” or “Sanskrit Playwrights”. The unknown author vehemently denounces the presentation practices of Kutiyattam. There are very many indications to suggest that Kulashekhara had anything to do with many of the staging patterns in Kutiyattam which the author of Natankusa considers as aberrations.

Kulashekhara must not have permitted local dialect to be deployed in his dramas. Bharatamuni, or Natyasastra, permits it. The Acting community has meaningfully taken advantage of Bharata’s allowance. The incorporation of local language in Sanskrit Drama is brought out as irrelevant by the critique. He, in no uncertain terms, holds Kulashekhara and another famous Keralite playwright Shaktibhadra (of Ascharyachoodamani fame) in high esteem. “Ankusa” (अङ्कुशः) means hook. The author of Natankusa intends to put a curbing hook on the actors and not on the writers. He is against the practices of avoiding presentation of female characters such as Seetha (Ascharyachoodamani) and Draupadi (Subhadra-Dhananjayam). He also opposes certain ritualistic dance-sequences (Kriya) being performed by actors.

This author is of the strong opinion that “Natankusa” cannot be studied in isolation. It presupposes Vyangyavyakhya, the work of another Natyasastra scholar, inheriting the same tradition

Conclusion

“Vyangyavyakhya”, the Interpretation of the implied, is most certainly the greatest contribution made to the Sanskrit Theatre in general and Kutiyattam in particular. Also, based on the statements made above, the chronological order of advent of works on theatre, as logically concluded by this author is appended below:

Period	Work	Subject	Creator	Place of Origin
02 c. BCE	Natyashastra	Grammar on Acting	Bharata Muni	North India
09 c.CE	Abhinavabhara ti (950-1020)	Commentary on Natyashastra	Abhinavagupta	Kashmir
09 c.CE	Dwvanyaloka (820-8900)	The Theory of Resonance in poetry	Anandavardhan a	Kashmir
09 c.CE	Locanam	Commentary on Dhvanyaloka	Abhinavagupta	Kashmir
09 c.CE	Vyangyavyakh ya	The Interpretation of the Implied for his plays	Kulashekhara	Kerala
11 c.CE	Advent of Kutiyattam	Acting Manuals and Performance Sequences	Chakyar Community	Kerala
15 c. CE	Natanakusa	Critique on Kutiyattam	Anonymous	Kerala

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Wife: T K Sarala,Principal(Rtd); Son: Manu wedded to Annie; Daughter: Smrti to Sanjeev
Grand - daughters: Navaneeta, Nisa Sayana and Nandita.