

**KATHAKALI (CODE-061)**  
**MARKING SCHEME**  
**CLASS XII (2020-21)**

**PART A**

**(Objective type MCQ)**

**Questions 1 to 9 carry 1 mark each. Answer any 8.**

1. Mention the rasa used to depict **Valour**
  - a) Bhayanakam
  - b) Bheebalsam
  - c) Veeram
  - d) Hasyam

**Ans: c) Veeram**

2. Mention the rasa used to depict **love or romance**
  - a) Hasyam
  - b) Shantam
  - c) Sringaram
  - d) Karunam

**Ans: c) Sringaram**

3. How many types of Abhinayas are there in Kathakali?
  - a) 6
  - b) 3
  - c) 8
  - d) 4

**Ans: d) 4**

4. Name the synchronized movements of the body, hands and eyes in Kathakali.
  - a) Kalusadhakam
  - b) Chuzhippu
  - c) Kannusadhakam
  - d) Cholliyattam

**Ans: b) Chuzhippu**

5. Which percussion is played by the main vocalist the "Ponnani".
  - a) Elathalam
  - b) Harmonium
  - c) Chengila
  - d) Maddalam

**Ans: c) Chengila**

6. Which are the percussions used for Keli?
  - a) Maddalam, Chengila, Edakka and Elathalam
  - b) Madalam, Chenda ,Chengila and Elathalam

- c) Chenda, Chengila, Edakka and Elathalam
- d) Elathalam, Edakka, Chengila and Harmonium

**Ans: b) Madalam, Chenda ,Chengila and Elathalam**

7. Kathakali concludes with the prayer dance \_\_\_\_\_.
- a) Thodayam
  - b) Keli
  - c) Dhanasi
  - d) Melappadam

**Ans: c) Dhanasi**

8. Narrative text which serve various purposes such as connecting two different scenes or describing the actions of a character are known as \_\_\_\_\_.
- a) Kalasham
  - b) Dandakams
  - c) Chuzhippu
  - d) Ilakiyattam

**Ans: b) Dandakams**

9. How many types of chuzhippu are there?
- a) 5
  - b) 6
  - c) 8
  - d) 7

**Ans: d) 7**

**Questions 10 to 13 carry 2 marks each. Answer any 2.**

10. Match the following:
- |                        |                      |
|------------------------|----------------------|
| a) Keechakavadham      | Vayaskara Aryan Moos |
| b) Duryodhanavadham    | KottayathThampuran   |
| c) Kalyanasaugandhikam | UnnayiWarrier        |
| d) Nalacharitham       | IrayimmanThambi      |

**Ans:**

- |                               |   |                             |
|-------------------------------|---|-----------------------------|
| <b>a) Keechakavadham</b>      | - | <b>IrayimmanThambi</b>      |
| <b>b) Duryodhanavadham</b>    | - | <b>Vayaskara Aryan Moos</b> |
| <b>c) Kalyanasaugandhikam</b> | - | <b>KottayathThampuran</b>   |
| <b>d) Nalacharitham</b>       | - | <b>UnnayiWarrier</b>        |

11. Match the following:

- |               |          |
|---------------|----------|
| a) Shringaram | Juguptsa |
| b) Bheebalsam | Shokam   |
| c) Karunam    | Haasam   |
| d) Hasyam     | Rathi    |

**Ans:**

- a) Sringaram - Rathi
- b) Bheebalsam - Juguptsa
- c) Karunam - Shokam
- d) Haasyam - Haasam

12. Which hand gesture is used to depict a **beautiful lady**
- a) Mukuram in the left hand and katakam in the right hand
  - b) Mushti in the left hand and Mukuram in the Right hand
  - c) Mukuram in the right hand and Katakam in the left hand
  - d) Mukuram in the left hand and mushti in the right hand

**Ans: c) Mukuram in the right hand and Katakam in the left hand**

13. Which are the hand gestures used to depict **Sun**
- a) Pathaka in both hands
  - b) Hamsapaksham in both hands
  - c) Pathaka in right hand and hamsapaksham in left hand
  - d) Anjali in both hands

**Ans: a) Pathaka in both hands**

**Question 14 carry 3 marks.**

**14. "Thodayam is the ritualistic performance in Kathakali"**

- i) Who is the composer of the text for Thodayam?
  - a) Kottayam Thamburan
  - b) KottarakkaraThamburan
  - c) Mukunda Raja
  - d) Vallathol Narayana menon

**Ans: a) Kottayam Thampuran**

- ii) Which is the thaalam not used in Thodayam:
  - a) Adantha
  - b) Tripuda
  - c) Chamba
  - d) None of the above

**Ans: d) None of the above**

- iii) Which percussion is not used in Thodayam?
  - a) Maddalam
  - b) Edakka
  - c) Chenda
  - d) Elathalam

**Ans: c) Chenda**

**PART B**

**(Descriptive Questions)**

**Questions 15 and 16 carry 2 marks each.**

15. How many types of characters are there in Kathakali? Which are they?

Ans: There are 5 types of characters in Kathakali, namely,

- i) Pacha
- ii) Kathi
- iii) Kari
- iv) Thadi
- v) Minukku

16. What do you mean by Anga, Upanga and Prathyanga

Ans:

- Anga means the main parts of the body – head, hands, chest, flanks, waist and hips, feet.
- Upanga means the finer subtler parts of the body- Fingers, eyes, eyelids, eyebrows, nose, lips, cheeks, and chin.
- Prathyanga means the subordinate parts of the body – the shoulder blades, arms, back, belly, thighs and shanks.

**Questions 17 and 18 carry 3 marks each**

17. Distinguish between:

- i) Samyutha mudras and Asamyutha mudras
- ii) Lokadharmi and Natyadharmi

Ans:

- i) Samyutha mudras are those where the same gestures are used in both hands to depict an idea. Asamyutha mudras are those gestures made with only one hand.
- ii) Lokadharmi is the realistic or imitative style of acting. Whereas Natyadharmi is the highly stylized method of acting.

18. Write the difference between Sthayi bhava and Sanchari bhava.

Ans: Sthayibhava refers to “permanent moods”. It can be termed as the origin of bhava from which Rasa is originated. Emotions that are stable and universal can be termed as Sthayi bhava or constant feelings.

Sancharibhavas are light, fleeting emotions that appear and disappear in quick succession and serve to strengthen the Sthayi bhava or permanent emotion in a song.

Sanchari bhavas are the auxiliary sentiments and situations which help in better understanding the main subject of the representation of narrative and poetic elaborations through dance.

Sanchari bhava means improvisation or explanation. These are transitory emotional feelings that differ from situations to situation. They will not have a constant nature.

**Question 19 and 20 carry 5 marks. Answer any one.**

19. What are the four types of Abhinayas in Kathakali? Briefly explain.

Ans: The four types of Abhinayas in Kathakali are;

- **Angika Abhinaya-** The art of acting through the body  
It has greater prominence. The entire drama is enacted through the body. The actor interprets the drama through the hand gestures, body movements and facial expressions. The entire body which include the three parts :Anga, upanga and Prathyanga are used by the actor to convey the ideas. There are 24 basic hand gestures acquired from Hasta Lakshana Deepika, are used in different ways - Samyutha (double handed), Asamyutha (single handed), Misra mudras (different gestures in both the hands).
  - **Satvika Abhinaya –** The art of acting the inner emotions  
It depicts the inner emotional and mental states and psychological communication. It is the subtle, expressive, and internal elements of acting. This is done by using the facial expressions especially through the eyes. Kathakali is heavily indebted to Koodiyattam for its Satvika abhinaya. Satvika abhinaya includes Navarasas, Satvika bhavas, sthayi bhavas and sanchari bhavas.
  - **Aharya Abhinaya –** The art of Acting through makeup and costumes  
In kathakali Aharya abhinaya is taken seriously. The elaborate makeup and costumes require several hours of preparation. The makeup and costumes in Kathakali are remarkable for their intricate stylisation. The makeup is used to transform the actor into a God or a demon. Costumes are very dramatic and this ponderous costumes is to exaggerate even the slightest tilt of the body. Different colour costumes are used to depict and differentiate the characters. The ornaments and headgears too are different for different characters. The different headgears used are Krishnamudi, Kireetam (Keshabharam), Vattamudi, Kattalamudi, Kuttichamaram, Naradamudi etc.
  - **Vachika Abhinaya –** The art of Dialogue and Musical Accompaniment  
Music in Kathakali is stage music as distinct from chamber music of the concert hall. In kathakali, the vachika abhinaya, the verbal element of the performance or the rendition of the text of the dramas, is not performed by the actor- dancers. Two singers accompanied by the percussion ensemble, provide the text as well as support the mood of the drama through the art of music, both vocal and instrumental. The dramatic purpose of the music is to support the bhaavas enacted by the actor dancers and to give the audience the emotional import of the attakatha. The lead singer, the ponnani plays Chengila, and the second singer, the shingidi plays the elathalam.
20. Write briefly, the influence of the art forms Mutiyettu, Kootiyattam, and Kalaripayattu on Kathakali.

Ans:

Influence of Mutiyettu on kathakali: Kathakali is indebted to Mutiyettu for many of its preliminaries, ritual elements, makeup & costuming, staging, stage properties and dramatic techniques. Preliminaries such as Keli, the lighting of the Kalaripayattu on the stage, the Thodayam( a ritual dance) and the Purappad ( an invocatory dance) are also part of Kathakali performance. Mutiyettu make-up has influenced Kathakali in terms of ingredients and materials certain application techniques and rituals. The use of Chayilyam, manayola, mashi and chutti are fundamental to the make-up of Kathakali. The headgear used by the character Danavendra in Mutiyettu resembles the Kireedam in Kathakali. Common to both dramatic

forms the basic stage property, Thirasheela is used. The use of dramatic sounds by the characters such as roaring, shrieking and shrill laughter, is also common to both dramatic forms. The “Thiranokku” of powerful and aggressive characters is an integral dramatic convention in Mutiyettu as well as in Kathakali. The percussions like chenda, chengila and elathalam are also common for both Mutiyettu and Kathakali. The theme of Mutiyettu is always the victory of good over evil. Many of the Kathakali attakathas have the same universal theme.

Influence of Kootiyattam on Kathakali: Kathakali is indebted to Kootiyattam for many elements of make-up, costumes, themes, training and acting techniques, gestural language, and staging. The stylized make-up and costumes of Kootiyattam and Kathakali share certain elements. Both Kathakali and Kootiyattam follow the same categorization of characters – Pacha, Kathi, Kari, Thadi, Pazhupp and Minukku. Kathakali is fully indebted to Kootiyattam in the training of upanga – for eyes, eyelids, eyebrows, cheeks, lips, and breath control. The properties on the stage are the same; the lamp, the curtain, the wooden stool, torches and tellipodi are used in both dramatic forms.

Influence of Kalaripayattu on Kathakali: The place where Kathakali training is held is called “Kalari” as well as kalaripayattu. The basic body exercise or meyyurappu of Kathakali are a modified form of meyyurappu of Kalaripayattu. The oil massage i.e. uzhichil, has also been adopted by Kathakali from the material art form Kalaripayattu. The basic postures are the same for both the art forms with slight modification made for the dance drama. Some of the steps and movements of Kathakali are modifications of the “Adavu” of Kalaripayattu. In Kathakali there are many battle scenes that are directly influenced by the material art form. “Mallayudham” in Kathakali has been directly derived from the “Meypayattu” of Kalaripayattu.