CHAPTER 5

TOWARDS “THANATHUNATAKAVIDI”:
OUR OWN PLAYS ABOUT OUR OWN PROBLEMS
IN OUR OWN FORMS:
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IN OUR OWN FORMS:

• In this chapter, a detailed study of ‘Panikkar’s Theatre’ has been discussed in which plays that have been directed as well as written and directed by him and evaluating

⇒ Performance Structure - Pattern / Performance Language,
⇒ Acting Pattern and
⇒ Production Design Pattern; on the basis of his seven path-breaking plays, a case study will is prepared and discussed; which are –

⇒ KARNABHARAM:
⇒ MADHYAMA VYAYOG:
⇒ URUBHANGAM:
⇒ ABHIJNANA SHAKUNTALAM:
⇒ VIKRAMORVASHIYAM 4th ACT:
⇒ KALIVESHAM:
⇒ THEYYA THEYYAM::
• METHODOLOGY (MACRO TEXT/SAHITYA VS MICRO TEXT/ABHINAYA):

⇒ PERFORMANCE TEXT:

⇒ DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):
⇒ SYNOPSIS OF THE PLAY:
⇒ INTERPRETATION WITH DIRECTOR’S NOTE:
⇒ DRAMATIC TEXT – DECONSTRUCTING AND RECONSTRUCTING:

⇒ The “Dramatic Text” is edited in a particular style of “Reconstuctrd and Deconstructed Text”: Follow the description given in the table below.

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<tr>
<th>XXXXX</th>
<th>ORIGINAL TEXT</th>
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<td>XXXXX</td>
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⇒ SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY WITH ILLUSTRATION:
⇒ KARNABHARAM:

⇒ PERFORMANCE TEXT:

⇒ DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

• Sutradhara
• Chorus
• Karna
• Shalya
• Kunti
• Shalya as Jamadagnya
• Surya
• Indra
• Vajramukha
• Indra as Brahmin

⇒ SYNOPSIS OF THE PLAY:

• This story is based on the Indian Epic “MAHABHARAT”. Kunti gave birth to Karna when she was a virgin. His father is the Sun God. Kunti abandoned Karna immediately after his birth and a charioteer Atiratha and his wife Radha brought him up as their own son. Karna grew up unaware of his royal blood.

• The five sons of Kunti, the Pandavas and their cousins, the Kauravas grew up as enemies even from their boyhood. When the Pandavas and their teacher insulted Karna as a lowborn, who has no right to compete among royal children in archery, Duryodhana, the eldest of the Kauravas made him the King of Anga country. From that day onwards there was an intimate bond between Karna and the Kauravas. The grudge between the Kauravas and the Pandavas ultimately developed into a full-fledged war for the right to
govern the kingdom. In this war, Karna became one of the Commanders-in-Chief of the Kaurava army.

- The Sutradhara after his benedictory stanza hears some noise caused by the warrior messenger of the Duryodhana telling Karna of the imminent fight that is approaching. Karna is however ready in his war dress for the dreadful battle and is proceeding to the battle field with Shalya. So the messenger departs. Karna is seen on the battle field of Kurukshetra in a gloomy mood and preparing himself for his fight with Arjuna. He asks Shalya to drive the ‘Ratha’ to where Arjuna is. But he is held back by the memory of the fact that Pandavas are none, but his younger brothers.

- Just as Karna was to take up his command of the battle, his mother Kunti revealed to him his actual lineage and pleaded with him that he should not kill his own brother Arjuna in the battle. This put Karna in an embarrassing situation, being unable to neither accept nor reject her request.

- As the Shalya moves on he tells Shalya of the trick by which he won his armour from the sage Jamadagnya. He narrates the whole episode which runs as follows: once Karna went to Parasurama, the scion of the ‘Bhrigu Rishi’, the destroyer of the warrior class. He went to him humbly saluted and stood on one side. He blessed Karna and asked him about who he was and the purpose of his visit. He then expressed his desire to learn the art of war and the use of every kind of weapon. He told him that he would teach only Brahmans and not the Kshatriyas. Parasurama started teaching him in the use of weapons. One day when Karna went with him to fetch some fruits and roots, grass flowers and fuel. While wandering in the forest, Parasurama became exhausted and started taking a nap with his head on Karna’s lap. Unfourtunetly in insect ‘Vajra Mukha’ bored through Karna’s thighs. But he did not move and bore the pain with fortitude so that the slumber is not disturbed. The warm blood, oozing out from his thighs, woke him up. Parasurama at once guessed by Karna’s endurance that he must be belonging to a Kshatriya and thus furious Parasurama cursed him that “Useless be thy weapons in any timeof need”.

- Karna the son of Surya was born with luminous earrings and protective armour over his chest. As long as he possessed these, nobody could kill him. Knowing this, Indra the father of Arjuna comes in the guise of a Brahmana and asks for the armour and earrings
of Karna as a gift. Karna, famous for his benevolence, willingly part with them. And this leads to his fall. Shalya warns him not to part with them and when Brahmana leaves, he tells Karna that he has been cheated by Indra. Though Karna parts with his safety but not with his generosity.

- Then Karna and Shalya start for the battle and proceed in the chariot. The former hears Arjuna’s conch and instructs Shalya to drive his car to where Arjuna is and with this the play ends.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

- Mahakavi Bhasa portrays in his classic work Karnabharam the downfall of the mighty epic hero Karna, projecting the inner conflict that develops in him when he enters Kurukshetra to wage a crucial battle with the Pandavas. Karna looks back at his past at this late hour of trial and experiences intense agony and remorse that shakes him to the very foundation of his being. Right at the center of the battlefield he fights another battle within himself which assumes different dimensions. His own conscience transforms to the charioteer, Shalya questioning his avowed and declared intention to avenge all in the battle. He musters all strength in holding his courage; but suddenly falls asunder by developing a weakness for his mother. His mother Kunti on the eve of the battle, which he is to fight, reveals to him his unknown identity and appeals to him to rethink and alter his allegiances in the battle. He has only two options open, either to own his mother and negate serving his cause or disown his mother by rejecting all legacies inherited from her and depends solely on his own merits and might. He ponders over the truth at this crucial moment of his life whether or not it is possible to succeed by cutting off from his natural links.

- In Karna’s case providence has it that he is to fall back on his own but there again a strong rebuff from the past overtakes him; the painful experience which he has to encounter from his guru Parasurama. The whole episode which culminates in the curse of the guru is retold by Karna to himself or rather to his charioteer Shalya who helps Karna to recount he experience by assuming the role of the guru and at the same time the inner
conscience of Karna himself. The reporting of a past event is thus re-enacted and re-experienced at a critical moment when Karna faces the stark reality that even his own self-earned faculties leave him in the lurch.

- A man endowed with supreme qualities made out of the best elements of nature failing for no fault of his own. When you probe into the reason you may have to land at the primordial sources of a cosmic microcosm which involves an interruption of the very elements which constitute the inner and the outer being of the individual which readily has to respond to inevitable dictates that come from above. Here two major components of ingredients of nature can be located, one owning zealously and the other disowning strongly the poor man who is ultimately the victim of a universal conspiracy of the celestials. Surya the father of Karna and Indra the father of Arjuna represent the basic sources of the conflict, a phenomenon of universal dimension, reflecting and reacting on a single individual, whose destiny is put to a rigorous test, the consequences of which could not be borne by the fragile mortal frame of the man.

- The eternal interaction of the element of nature is continuously resulting in the downfall of man – an endless story in which the indomitable will of man struggles for ultimate liberation.

⇒ DRAMATIC TEXT – DECONSTRUCTING AND RECONSTRUCTING:

कर्णभारम्

(नान्यन्यन्ते तत् प्रविष्ठि सूत्रधारः।)

सूत्रधारः- नमृगपतिच्छायायम्...नमृगपतिच्छायाय
आलोकनश्रान्तनारी...
नमृगपतिच्छायाम् आलोकनश्रान्तनारी
नरदनुजसुपरश्रातपतातालोकः नरदनुजसुपरश्रातपतातालोकः।
कर्जकुलिनश्शाली कर्जकुलिनश्शाली
भिन्नदेवतेिण्डवक्षः भिन्नदेवतेिण्डवक्षः
सुरिषुष्टलहन्ता सुरिषुष्टलहन्ता
श्रीरोऽस्तु श्रीः श्रीं श्रीः श्रीः श्रीः । १ ॥ ॥
श्रीघरोःस्तु द्विये वः।। (६)
एवमार्थिनिद्विजाप्यामि। (परिक्रमा कर्ण दत्त) अर्थे कि नु खलु मधि विज्ञापनव्यग्रे शब्द इव श्रवये? अङ्गे
पश्यामि।
(नेपथ्य) भो भो। निवेद्यां निवेद्यां महाराजायांध्वराय गुरुकाल उपस्थित हि।
सूतःयाः- भवतु विज्ञातम्।
सह्रामे तुमुले जाते कर्णाय कलितान्तलि।
निवेदयति सम्ब्रान्तो भृगुय दुर्योधनानायः।। आ आ आ।। ॥ ॥ ॥ (निष्क्रान्तः।)

कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ...
(ततः प्रविष्टति कर्णः।)

सूयपुत्र कर्णा...

अहं सूयपुत्र?

ततं सूतपुत्र...सूतपुत्र कर्णा

अहं सूतपुत्र...

ततं कौन्तेयकर्णा... कौन्तेयकर्णा...

राधेय कर्णा... राधेय कर्णा...

सूयपुत्र कर्णा... सूयपुत्र कर्णा...

सूतपुत्र कर्णा... सूतपुत्र कर्णा...

सूयपुत्र...सूतपुत्र...सूयपुत्र...सूतपुत्र...

कर्णा...आ...आ...आ...आ...आ...
समरमभिन्नतार्म प्रस्थलाः नागकर्ता: 

(परिक्रमा विलोक्य) अर्य अवस्थाग्रजः समरपरिच्छेदपरिवृतः शत्यराजः सहस्रभवनाश्रितीस्वयं एवाभिरते।

शोः! किं नु खलु युद्धोप्यवस्तुर्मुक्त्युद्धराक्रमम्याभूत्स्वरूपं हृदयपरितापः। एष हि —

अत्युग्ग्रीतिविशदः समरेण्यग्राणः
अत्युग्ग्रीतिविशदः समरेण्यग्राणः
शोःं च संप्रति ससोकमूपईं धीमान्।
अत्युग्ग्रीतिविशदः समरेण्यग्राणः
शोःं च संप्रति ससोकमूपईं धीमान्।

प्राप्ते निदापसम्यथ घनारिशुद्धः
सूर्यं सूर्यं स्वभावरुचिमानिव भालि कर्णः: || अंकुरित कर्णः: (8)

वादपसपानि। (निभान्तः।) (ततः प्रविशति यथानिर्दिष्टः कर्णः: शत्यराजः।)

धीम धात्ता धगधीगुप्ताः धीमधीम धात्ता धगधीगुप्ताः धीमधीम धात्ता धीम धीम धात्ता धीत्ते धीत्ते धीगुप्ताः (8)

कर्णः:- मः तावन्नम शरमर्गविक्षेपतः

संग्रामः: किलितपतः: सजीवरोचः। आ आ आ

कर्तव्यं रणशिरसि प्रियं कृतं

द्रष्ट्वो यः स भवेदन्तः यः में || अंकुरित

शत्यराजः! यज्ञारण्तुनुसस्त्रेव चोदताः मम रथः। ||

शत्यः बाहमः। (चोदयति)

धीम धात्ता धगधीगुप्ताः धीमधीम धात्ता धगधीगुप्ताः धीमधीम धात्ता धीम धीम धात्ता धीत्ते धीत्ते धीगुप्ताः (8)

कर्णः:- अहो नु खलु

अन्योन्यशास्त्रविविधपीतेनकृत्तात्मः

योधगच्छापरस्यवेदः महायेवः

कुञ्जान्तक्रित्तविक्रमाणि ममार्यि

वेषुःमात्रेयं संख्यामात्रेयं युद्धकाले || अंकुरित
कणा...
कणा... आ.. आ.. आ..
कौन्तेयस्तवं... कौन्तेयस्तवं...
कौन्तेयस्तवं न राधेयो कौन्तेयस्तवं न तवाधिरथः पिता कौन्तेयस्तवं आ.. आ.. आ..

मासिस सूतकुले जातः कण तदु विन्द्री मे वचः

मासिस सूतकुले जातः कण तदु विन्द्री मे वचः || 1 ||

कणा...कौन्तेयस्तवं... न राधेयो...कौन्तेयस्तवं...

कानीनस्तवं मया जातः पूर्वजः कृष्णिणा धूतः |

कृष्णिराजस्य भवने पार्श्वस्तवमसि पुनः || 2 ||

कणा...कौन्तेयस्तवं... न राधेयो...कौन्तेयस्तवं... कौन्तेयस्तवं... कौन्तेयस्तवं...

प्रपातपिनिशेष्याय चतुर्यो ओ...न हनिष्यायि ते सूतान पञ्चःवहि सूतोदेवि भविष्यन्ति तवदुवः सा अर्जुनांवः

हदे कणा सा कणावः हदे अर्जुने ||

भोः कष्टम्
पूर्व कृष्णेऽं समुप्रसो राधेय ईत विश्रुतः।
युधिष्ठिराद्यस्ते मे यज्ञायथस्य पाण्डवः || 7 ||

अर्यं स कालः क्रमलब्धशोभनो गुणप्रकरणो दिवसोऽयमागातः।
कर्ण... आ... आ... कौन्तेरस्वं... कौन्तेरस्वं...

निर्गम्यमवं च मया हि शिष्कितं
पुनर्वत्र मातुर्याचनं वारितः।। 8 ॥

मया हि शिष्कितं अस्वं कारोविफलान्यस्वागी ते सन्तु॥

भो: शाल्यराजुः श्रूयतां ममावः कृतार्थः।
शार्यः- ममावस्तं कौतुहलमेवं वृत्तार्थं श्रोतम्।
कर्णः- पूर्वमेवाहं जामदग्न्यस्तं सकारं गतवानस्तम्।
शाल्यः- तस्यस्त।।
कर्णः- ततः,
बिरुपलकपिलतुवंगज्ञानकायः
मुद्रान्वालयः न परं धनान्मु।
क्षत्रान्तकं मुनिवरं भृगुविकुटतं
गत्वा प्रणा निकटे निप्रस्तः सिद्धाशिष्यः।। 9 ॥

शाल्यः- तस्यस्त।।
कर्णः- ततो जामदग्न्यनं ममावीयचनं दत्तवा पृष्टोश्चस्म। को भवानुः किमविमहागते इति।
शाल्यः- तस्यस्त।।
कर्णः- तत्तथा भागवत् अखिलावःवाणपुगियशिक्षितोविचारमोत्तमाश्चर्याश्चर्यं।
शाल्यः- तस्यस्त।।
कर्णः- तत्तथा उपनोदेः हभावता भ्रक्तेण पूर्वमेवं करिष्यामि प य क्षत्रियाणामिति।
शाल्यः- अस्ति खलु भावतः क्षत्रियवर्यः पूर्ववेम्। तत्स्यस्त।।
कर्णः- ततो नान्ह क्षत्रिय इत्यस्भोपेशं ग्रहीतमार्फे मया।

नान्ह क्षत्रियं? नान्ह क्षत्रियं।

शाल्यः- तस्यस्त।।

आकौडपत्रः पीपीरः करिष्यामि अखिलावःवाणपुगियश्च व्याप्तं च हरमास्तं एदते दलः।
॥ आदित्यहदयम्॥
आदित्यहदयं पूणं सर्वशुचुविनाशनम्।
जयावह जपेनित्यम् अक्षयं परमं शिवम्॥ ४॥
आदित्यः संविता सुरः खमः पूषा गमस्तिस्मान्।
सुवर्णसहस्रो भानुहिरण्यरता दिवाकरः॥ १०॥
नमः पूर्वस्य निर्ये पश्चिमायाद्ये नमः।
न्योनिगणानां पलये दिनाधिपतये नमः॥ १६॥
॥ ऋग्वेद प्रथमं मंडलं सूक्तं – ११ ॥
ऋषी – जेतामाधुचन्दर, देवता – इन्द्र, छन्द – अनुपटि
इन्द्र विश्वा अवोधन्तमुद्यथं सरं गिर।
रथीतम रथीनां वाजानां सत्यति पतिम्॥ १ ॥
सहयो त इन्द्र वाजिनो मा भ्रम शवसस्पते।
त्वामभि प्र योनुमो जेतासपरार्जितम्॥ २ ॥
(MAHABHARATA – SHANTI PARVA – RAJADHARMANUSHASANA PARVA)
(KARNA’S TRIAL – JAMADAGNI SLEEPS ON HIS LAP – HIS THIGH IS BORED – JAMADAGNI’S CURSE)
तत्: कदाचिदु हारमस्तु चरणाश्रयमण्डलिकताः।
कर्णन सहितः धीमनुपवासेन करित:॥ १४॥
कर्णस्य बाहुवीर्यां प्रयौगुणं दमनेन च।
तुतोष तुतोष भृगुशाद्यात् तुतोष भृगुशाद्यात् गुरुशुश्रुश्यत तथा गुरुशुश्रुश्यत तथा॥ १॥
सुष्पच सुष्पच जामदाधन्यस्तु विश्वोपपत्तनस्सङ्गः।
कर्णस्यस्योतस्सङ्गस आधाय स्योतस्सङ्ग आधाय शिरः कलात्मनः गुरुः शिरः कलात्मनः गुरुः॥ ५॥
कर्णः- ततः कातियकालातिक्षमेव केदारचित्तफलमूलसम्पत्तिकुशकसुमाहरणाय गतवता गुरुण सहानुगतोऽस्मि।
शाल्यः- ततस्ततः।
कर्णः- ततः स गुरवेनध्वनिर्प्रत्यमानभद्रः संग्रामसमुगम्याः।
शाल्यः- ततस्ततः।
कर्णः- ततः।

कृते वद्युवेन नाम कृष्णिर देवानमोऽरुः
निद्राचेदभयावसानं गुरुं निद्राचेदभयावसानं गुरूऽ खैर्यांत्या वेदना।
उत्थाय श्लेष्मान्तु: स सहसा रोकानस्येव।
बुध्या मां च शशाप कालविकल्पनायस्वागिते सत्यचतुः सन्तु।।१०।।
शाल्यः- अहो कपिदामिहितं तत्त्वेऽवत।
कर्णः- परिश्रामेः तावदस्त्रयं वृत्तानं। (तथा कृत्वा) एतान्यस्वागिते निर्याय्यांश्व लक्षयते। अपि च।

इम्म हि देवेन निमीलितेष्कण।
मुहः स्वयमः विश्वशास्त्रुऽड़ेमाः।
गोजाश्च नललच्छद्वध्वनिष्कर्मोऽ
निथेद्यन्तावं रणं निबध्वते।।११।।
शाहुखुदुनत्वभवरस निशाच्या निः शाब्दः।
शाल्यः- भोः कपेः किं तु खलिचदमः।
कर्णः- शल्यराज! अत्मर्न विश्व।
हतोधिपि लम्बते स्वाय जित्या तु लम्बते यसः।
उभे बहुमते लोके नास्ति निष्कलं रणं।।१२।।

अपि च, इम्म हि युद्धविन्यासतः
हया सूर्यण समानवगा:।
श्रीमतसु काम्बोजकुलेशु जाताः।
रक्षत्वः मां यद्यपि रक्षस्तवः।।१३।।

अश्योऽस्तु गोविराधः गानातामः। अश्योऽस्तु पतित्वनामः।
अश्योऽस्तु गोविराधः गानातामः। अश्योऽस्तु पतित्वनामः।
अश्योऽस्तु मम प्राणकालस्य। एष भोः प्रसन्नःस्वमः।
समरमुखसहं पाण्डवानां प्रविष्य
प्रविष्यरुगानां धर्मराजः च बद्धा।
मम शर्यवेगेणां पालवित्त्वा
वनवसिष्ठ सुप्रसे श्रोमदः।।१४।।

शाल्यः- ततस्ततः।
कर्णः- ततः स गुरवेनध्वनिर्परिश्रमानभद्रः संग्रामसमुगम्याः।
शाल्यः- ततस्ततः।
कर्णः- ततः।
कर्णः- शल्यराज! यवासायर्बनंसतैव चौधां भन्म रथः।
शल्यः- बाह्द्रमः। (उभो रथारोहणानात्यतःः) (सन्याते)
भो कर्णः! महत्तरं भिवकः याचेरी। (भोः कर्णः! महत्तरं भिक्षा याचे।)
भो कर्णः! महत्तरं भिक्षा याचेरी। (भोः कर्णः! महत्तरं भिक्षा याचे।)
श्रीः- भो मेधः। सूर्यंैव निवर्त्य गच्छन्तु भवन्तः। (कर्णःमुहगमः)
भो कर्णः! महत्तरं भिवकः याचेरी। (भोः कर्णः! महत्तरं भिक्षा याचे।)
कर्णः- (आकार्षः) अवे वौरंवानुः श्रादः।
भो कर्णः! महत्तरं भिवकः याचेरी। (भोः कर्णः! महत्तरं भिक्षा याचे।)
श्रीमानेष न केवलं हिजवरो न केवलं हिजवरो स्वसालभावो महानाकार्ण्य स्वरम्य धीरिनिन्दे चित्राग्रिताक्ि।

उत्त्तरंस्तोतिमिताज्ञाताक्ष्याकारितायप्राप्तायानि-
सित्चक्त्यस्तवशाुवािगहति सहस्य चाँतो ममेत इतःः। २५ ॥

आद्यता स विप्रः। न न। अहमेवात्वयामः। भगवत्मित इतः। (ततः प्रविशति ब्राह्यंरूपेण श्रादः।)

कर्णः- दूरं प्रोतोरस्म भगवनः।
यातः कृत्यग्न्यनामहमदश लोके
राजेन्द्रसौतिमिणापिज्यादपदमः।
विण्डापििकरजस्तु तु प्रज्ञामौहः:
कर्णः भवत्महमेश नमस्क्तरांः। २६ ॥
श्रादः- (आलगातमः) किं नु खलू मगा वक्तव्यं, यदि दीर्घारुण्यंवित वक्तव्यं दीर्घारुण्यंवितः। यदि न वक्तव्यं युद्ध इति मां परिभवति।
तस्मानुभयं परिहत्य किं नु खलू वक्तव्यमः। भवतु, दृष्टमः। (प्रकाशमः) भो कर्णः! सूर्यं वित्व, चन्द्रे वित्व, हमिवन्ते वित्व, सागरे वित्व, चिंतृतूदो दे जस्मे। (भो कर्णः! सूर्यं इव चन्द्रं इव हिमवनात् इव सागरं इव तिथितु ते या्ः।)
कर्णः- भगवनः। किं नु वक्तव्यं दीर्घारुण्यंवितः। अथवा एल्देव मोहम्। कृतः-
ध्रुवं हि यथेऽः पुरुषेषु साधोऽभुज्जगिज्याचापला शृष्टिश्रयः।
तस्मात्जनपालनमात्रंदुष्या हतेभु देशस्य गुणा धरन्ते। २७ ॥
भगवनः, किमेतिृति। किमेति ददामि।
श्रादः- भो कर्णः! महत्तरं भिवकः याचेरी। (भोः कर्णः भिक्षा याचे।)
कर्णः- महत्तरं भिक्षा भवते प्रदास्य। श्रृणान्ता मद्यभवः।
ददामि...न ददाल्यः... ददामि...न ददावतः...

ददामि..... ददामि... ददामि... गोसहंसं ददामि... गोसहंसं ददामि...

गुणवद्मृतक्ष्रीरङ्गाभिव्यासं गुणवद्मृतक्ष्रीरङ्गाभिव्यासं
द्रिघवर द्रिघवर! रचनां ते रचनां ते द्रिघवर! रचनां ते तृप्तवत्सानुसङ्गाम् तृप्तवत्सानुसङ्गाम्।
रुवणमधिकक्ष्रीराधार्यायं पञ्चः रुवणमधिकक्ष्रीराधार्यायं पञ्चः
विहितकनकश्रृवंग विहितकनकश्रृवंग ददामि ददामि गोसहंसं ददामि गोसहंसं ददामि।

शक्रः- गोसहंसं तिः मुहुर्तं खिं रिविवः पेन्चार्म क्रणं! पेन्चार्म। (गोसहंससिद्धिः मुहुर्तं सौरं पिवामिः।

नेच्छामि क्रणं! नेच्छामि।) कणः- किं नेच्छति भवान्। इदम्यं श्रूव्यताम्।

ददामि...न ददाल्यः... ददामि...न ददावतः...

रब्धतुरङ्गामाूं साधनं रजङ्गक्षम्: रब्धतुरङ्गामाूं साधनं रजङ्गक्षम्।
सकलनृपतिमायं सकलनृपतिमायं मान्यकाम्योज्जनातम् मान्यकाम्योज्जनातम्।
सुगुणमनीलमवं युष्टर्रापः
सपोद वहु सहस्रं ददामि वाजिनाः ते ददामि।

शक्रः- अस्स तिः मुहुर्तं आद्यहामि। पेन्चार्म क्रणं! पेन्चार्म। (अथ इति। मुहुर्तकम्योहामि। नेच्छामि क्रणं! नेच्छामि।)

कणः- किं नेच्छति भवान्। अन्वयंदिः श्रूव्यताम्।

ददामि...न ददाल्यः... ददामि...न ददावतः...

मदसरितकपोळं ष्टुःदे: सेव्यमानं मदसरितकपोळं ष्टुःदे: सेव्यमानं
गिरिरनिच्छवं गिरिरनिच्छवं मेघाम्पौर्णेश्वम् मेघाम्पौर्णेश्वम्।
सिन्नवनीस्तानं वारणानामवं विन्नवनीस्तानं वारणानामवं
रिपुसरितकर्म्यं ददामि वृद्धेतुद्वारणामां ददामि।

शक्रः- गच्छ तिः मुहुर्तं आद्यहामि। पेन्चार्म क्रणं! नेच्छामि।

(गच्छ इति। मुहुर्तकम्योहामि। नेच्छामि क्रणं! नेच्छामि।)
कर्णः- कि नेच्छिति भवान्। अन्यदपि श्रृयताम्। तेन हि अपर्याप्तं कन्यकं। अपर्याप्तं कन्यकं ददामि।
श्राकः- गहिणा गच्छामि। (किंचिदश्राकः) गच्छामि कर्णः। गच्छामि। (गृहीत्वा गच्छामि। नेच्छामि कर्णः नेच्छामि।)

कर्णः- तेन हि जित्या पृथ्वीददामि।
श्राकः- पुढ्यने अं करिस्मम्। (पृथ्व्या कि करिस्मम्।)

कर्णः- तेन हि नेच्छित्तोपमलः ददामि।

॥ कृष्णदेव अयदशम मंडलम् सूक्तः - ८०॥

ऋणिः - अग्निसौधीकः / अग्नि वैश्वानरः, देवता - अपिन, छुंद - त्रिषुर्

अग्नि रोदसी वि चर्चसमेज्जनितिनिपिरि वीरकुक्षिः पुरुषिधिः ॥ १ ॥

श्राकः- अग्नित्वोपमक्रेण किं कक्षः। (अग्नित्तोपम लेण किं कार्यम्।)
कर्णः- तेन हि मंचियां मंचियां ददामि।
श्राकः- अविहा अविहा। (अविहा अविहा।)
कर्णः- न भेतव्यं न भेतव्यम्। प्रसीद्वं भवान्। अन्यदपि श्रृयताम्।

अद्भु: सहिः जनितं मम देहरक्षा
देवाषुरणीपि न भेदयमिदं महासः।
देवं तथापि कवच सह कुण्डलाः
प्रीत्या मया भगवते रूपं यदि स्वयात् ॥ २१ ॥
श्राकः- (सहर्ष्मम्) देषु, देषु। (ददातु, ददातु।)

पदु... न ददात्वम्... पदु... न ददात्वम्...

कर्णः- (आत्मात्मम्) एष एवास्य कामः। किं नै केऽचिरंकप्तबुध्यं कृष्णस्योपायः। सोंपि भवतु।

पियुःकमणत्वोचितम्। नारिस्तं संशयः। (प्रकाशम्) गृहताम्।
शाल्यः- अछुर्गारज! न दात्वम् न दात्वम्।
कर्णः- शाल्यराज! अलमलं चारित्तुम्। पश्य
शिख्रूप क्षण गृहपुरी लक्ष्यार्थः।
सुबद्धमुल्ला निपत्तिः पादपः॥
जलं जलस्थानं च शुष्कितं
हृदं च दयं च तथेव तिन्द्रत॥ २२ ॥

tस्मातं गृहपुरीं (निन्धु सद्य)
श्रवः (दीन्द्र आश्रयम्) हि गृहोते एव। पूर्वमेवाशुन्नविज्ञायं सर्वदेवेऽज्ञं समर्थिं तदद्वाम् मयानुिितम्।
tस्मातदहमेष्यावतारांतमाः हृदशुष्ककर्णे।ईन्द्रशुष्कपश्याम पश्याम पश्याम ॥ (निष्ठातः)॥

शल्यः- भो अहिगराज! वनस्पतः खलु भवान्।
कणः- केन।

शल्यः- श्रवः।
कणः- न खलु। श्रवः खलु मया वनस्पतः। कृतः,
अनेकदाशुशिशरलिपिः ब्रिये: 
कीर्तिमान् दानवसादसद्यमद्यः।

(अवश्य ब्रह्मकथा)

dेवधुतः- भो कणः! कथेकुण्डलगृहाँर्जनितपुत्रात्तपेन पुरुषरूपानुगृहितोत्सि। पाण्डवेष्टेंकपुरुषवधयथमक्षणमस्य।

विमला नामो शक्तिरियं प्रीतमुखातुम।

कणः- धिगु, दत्तव्यं न प्रीतमुखाकु।

देवधुतः- ननु ब्रह्मकथन वचनानु गृहातुम।

कणः- ब्रह्मकथनचरितः। न मन्तरक्रान्तपूर्वम्। कदा लभेयं

देवधुतः- यदा स्मरिस तदा लभेय।

कणः- बाहम्। अनुगृहितोत्सि। प्रतिनिधित्वात्तं भवान्।

देवधुतः- बाहम्। (निन्धु तः)॥

कणः- शल्याराज! याबद्धमाराहावः।

शल्यः- बाहम्। (रथारोपण नात्यं)॥

कणः- अयं शल्य इव श्रुयते। कि न खलिदम्।

श्रूक्षेत्रसनिपतिः प्रलवसागारोगौषधवतः।

कुष्ठस्वा वा न तु भवेत् तु फलरूपः।

नृत्नु युथिःप्रपर्जयकोपिताम्

पार्वः करिष्याति यथाबलमद्य युद्धम्।॥ २४ ॥
SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

- Some scholars were led by the argument that the ‘Karnabharam’ never ends with Karna’s death and that may be the reason why it is considered unfinished. But Panikkar felt that the play ‘Karnabharam – The Burden of Karna: The burden that he has inherited from his birth – Kavacha and Kundal.’ was very different in its structure and wanted to make it a well structured play with a proper beginning, middle and end. It starts with the words of Karna…..

“शल्यराज! यत्रासावज्जुनस्त्रैव चोढ्रतां मम रथः।”
‘O Shalyaraja! Take my chariot to where Arjuna stands!’
• The play ends with the same words. It might sound absurd, but there is a lot of transformation that takes place between which creates the entire drama. Panikkar tried out the transformation methodology to its fullest possible extent in the production. It demanded it, it was inevitable.

• ‘Karnabharam’ can be divided into two parts.

⇒ **FIRST PART:**

→ The first part happens before Karna enters the battle field. He happens to see his mother Kunti and comes to know from her the reality that he is her son. It is after he has this knowledge that he enters.

❖ **SCENE 1:**

→ Group offering obeisance to the Narasimha incarnation of Maha Vishnu with the help of big “Cymbals Rhythm”. *(Illustration: 1, 2 and 3)*

❖ **SCENE 2:**

→ Entry of two Sutradharas announcing the coming in of Karna to the battlefield of Kurukshetra as the Commander-in-Chief. *(Illustration: 4)*

❖ **SCENE 3:**

→ **ENTRY OF KARNA:** *(Illustration: 5 and 6)*

→ Entry of Karna and Shalya joins him as the charioteer. When Karna enters the battlefield of Kurukshetra, which really reflects the mind of Karna where another battle takes place.

→ Panikkar made some changes to Karna’s state of mind when he makes his entry. Now after the Sutradhara’s part Panikkar go straight to the character.

→ When Karna makes his entry, his “Gaits and Foot Movements” follows the “Kutiyaattam’s Chari” called “DHIRODDHATA NATAKKUKA / KALAPPURATTU NATAKKUKA”. *(Illustration: 7)*

→ After the entry, the mental conflict of the Karna is represented and a voice comes from behind saying “सूर्यपुत्र कर्ण... Surya Putra Karna” and Karna look up towards Surya and
ask “अहं सूयपुत्र? Am I Surya Putra?” And then we hear, “त्वं सूयपुत्र कर्णा... You are Suta Putra Karna”.

→ Then “त्वं कौन्तेयकर्णा... Kaunteya Karna (You are Kunti’s Son)” and “राधेय कर्णा... Radheya Karna (You are Radha’s Son)”.

→ It is a huge conflict in Karna’s mind and he falls down. But then he again musters all his energy and jumps up and the emotion of ‘Veera (Valour)’ is evoked. But the ‘Veera (Valour)’ is suffused with ‘Karuna / Shoka (Sorrow)’, ‘Sashokamupaiti’.

☆ SCENE 4:
→ The Group describes Karna’s prowess as well as his present dejected mood.
→ When group describes Karna’s prowess, Chorus follows “Kalaripayattu Movement”.
  (Illustration: 8, 9, 10 and 11)
→ After that Karna commands to Shalyaraja: (Illustration: 12)
  “शल्यराज! यज्ञसार्यैवं न्यूनत्रेबं चोद्यतां मम रथः।”

• There are two sub parts here too.

⊗ FIRST SUB PART: RE-COLLECTION AND RE-ENACTMENT EPISODE OF KUNTI AND KARNA:
⊗ NON TEXTUAL PART FROM: MAHABHARATA → UDYOGAPARVA → BHAGAVAT YANA PARVA → CHAPTER NO: 145 → MEETING BETWEEN KUNTI AND KARNA → SHLOKA NO: 2 AND 3.

☆ SCENE 5:
→ In the first sub part, Karna is trying his arrow but Karna feels that he fails in his archery in the battlefield. His failure begins when he thinks. ‘Why has this ‘Astra’ (weapon) failed? Is it because of my mother’s words?’ and reminisces his meeting with his mother Kunti. (Illustration: 13)
**SCENE 6:**

**ENTRY OF KUNTI: (Illustration: 14 and 15)**

→ Kunti enters in Karna’s imagination and he is tormented by these thoughts. Kunti requests Karna to eschew his enmity towards Pandavas who are his brothers, Karna refuses.
→ But Karna promises to Kunti that he shall not kill such of her sons as are capable of being withstood and killed by him in the battle, her five sons will not decrease; either she will be with Karna and not Arjuna or if Karna is slain, she will be with Arjuna. Kunti vails, but there is an element of selfishness in her new fondness towards the eldest son.
→ Finally he is able to dismiss her from his thought and he tries his arrow again.

**SCENE 7:**

**KARNA’S “BHAVA-THRAYA” AND “AVASTHANUKIRTANAM”:**

→ ‘Anukriti’ has to be qualified with its full connotations or developed from into ‘Anukirtanam’. How ‘Anukriti’ develops into ‘Anukirtanam’? How the poet’s and director’s imaginations can be converted into enactment?
→ When an actor has to assume the role of a well known epic character Karna, the textual context is the sense for the actor’s preparation to assume the character. There is no live mode available to the actor. The “Avastha” of the character may be speculated upon from the text. The degree of “Bhavanubhavatvam” required is much greater. So text and context helps this imagination. Since we don’t know how the behaviour of the character, the actor has to live with the character. This may be called “Anuvyavasayam”. Two aspects are involved in it. The actor learns the contours of the character which he is to enact. The actor also analyses the character on his physical, mental and spiritual level. This helps the actor to recreate and celebrate the qualities of the character.
→ Here, breaking of the text and changing the chronology of images with the same text with “Satvika, Angika, and Vachika – Abhinaya” and “Tala – Rhythm”.
→ Karna’s predicament as described in the Shloka –

"अर्यं स कालः क्रमलब्धशोभनो
गुणप्रकर्णः दिवसोऽययमागतः।"
Karna says that the crucial day has come for him. This idea is developed into “Bhavathraya”.

⊗ **FIRST AVASTHA: (Illustration: 16 and 17)**

⊗ **THAT DAY HAS COME - दिवसोपयायमागतःः ➔ VEERA – UTSAH:**

→ First ‘Avastha’ is, ‘That day has come’ when I the warrior I am, can try my powers.

⊗ **SECOND AVASTHA: (Illustration: 18 and 19)**

⊗ **THAT DAY HAS COME - दिवसोपयायमागतःः ➔ KARUNA – SHOKA:**

→ Second ‘Avastha’ is, ‘Oh! That day has come’ when I have to go against the wish of my mother that Arjuna is my own brother and I should not kill him.

⊗ **THIRD AVASTHA: (Illustration: 20)**

⊗ **THAT DAY HAS COME - दिवसोपयायमागतःः ➔ RAUDRA – KRODHA:**

→ Thirdly, ‘That day has come’ when I can wreak vengeance on my declared enemy Arjuna.

→ There are three contexts to signify that day, which is made into a “Bhavathraya” and therefore ‘Anukriti’ develops into ‘Anukirtanam’.

⊗ **SECOND SUB PART:**

⊗ **RE-COLLECTION AND RE-ENACTMENT EPISODE OF PARASURAMA AND KARNA:**

⊗ **SCENE 8:**

⊗ **TRANSFORMATION OF SHALYA INTO PARASURAMA: (Illustration: 21 - 22)**

→ Karna again feels that his arrows become invalid and loudly thinks about his experience with Parasurama. In the process of the story telling, the listener Shalya transforms into the role of Parasurama and the whole sequence of teaching archery to Karna ensues.
→ Here the “Time” travels backward and forward by using “Space” apart from the recreation of “Time and Space” what happens here “Transformation” of one character into another with the help of “Music and Rhythm”. Here the “Music and Rhythm” used to “Tying and Un-Tying Movements”.

→ After the meeting with mother Kunti, finally Karna is able to dismiss her from his thought and he tries his arrow again but then again a voice is heard and that is his ‘Guru Parashurama’ cursing him that “कालविफलान्यस्वार्थणि ते सन्नु। At the required time, his knowledge of archery would fail him.”

→ And he falls down saying, “This is the reason why this ‘Astra’ (weapon) is not working!” Here Panikkar has used Kalari. This is how Panikkar placed these events.

→ Then we go back to the first part that is, Parshurama’s curse. Karna recapitulates what had happened, his experience with Parashurama. He wants to tell it to someone. He says, “भी: शाल्यराज श्रृङ्खला ममावस्त्रय वृत्ततः। Shalyaraja, listen to me about my Astras’s (weapon’s) story.” Shalyaraja is ready and transforms himself to be Parashurama. He comes from within Karna. He transforms into Karna’s mind and from his mind, he asks, “तत्स्ततः। What happened then?” Shalya enacts the role of Parashurama created in Karna’s imagination. The transformation takes place there and then he says, “I went to Parshurama.” “तत्स्ततः। Then what happened?” Shalya asks from behind.

→ In the process of describing this, Shalya himself helps Karna by assuming the role of Parashurama. This is what transformation is. And he enacts the role which is slightly difficult to communicate. Panikkar introduced this because this story is known to the whole of Bharatvarsh. Then the question is why Karna is stating it to Shalya who already knows it. He wanted to recapitulate and analyze the story in detail. It is the analysis of an idea, an experience, because it is something that has already happened earlier. So he relates and shares it with Shalya and while sharing Shalya becomes Karna’s own “Antahkaran – Conscience”.

→ At the same time, according to Karna’s wish, he also becomes Parashurama. This is very tricky. He enacts the role of Parashurama and everything about the curse. Until the story of the curse is communicated, Shalyaraja is Parashurama. This transformation from Shalya to Parashurama and back to Shalya is achieved with a very special theatre
practice. “A Clockwise Movement from within transforms Shalya into Parashurama” and “While he returns to being Shalya it is an Anti Clockwise Movement”. Thus the episode is finished, being completely enacted.

(Illustration: 23, 24, 25 and 26)

憺 SCENE 9:
憺 ENTRY OF SURYA: (Illustration: 27 and 28)
憺 NON TEXTUAL PART FROM: ADITYA Hridayam → SHLOKA NO: 4-10-16.
→ Entry of Surya, the father of Karna.
→ Firstly Chorus enters and performs “Surya Namaskaram” and then Surya makes his entry and performs his prowess through movement and rhythm.

憺 SCENE 10:
憺 ENTRY OF INDRA: (Illustration: 29 and 30)
憺 NON TEXTUAL PART FROM: RIGVEDA → PRATHAM MANDAL → SUKTAM: 11 → SHLOKA NO: 1 AND 2.
→ Entry of Indra, the father of Arjuna.
→ Indra makes his entry behind the “Chitra Yavanika” on the rhythm of above mentioned Shloka.

(Illustration: 31, 32 and 33)

憺 SCENE 11:
憺 FIGHT BETWEEN INDRA AND SURYA: (Illustration: 34, 35 and 36)
→ There takes place a fight with the help of “Chitra Yavanika” and “Tala – Rhythm” between Indra and Surya as a reflection of the animosity between their sons.

憺 SCENE 12:
憺 ENTRY OF VAJRA MUKHA: (Illustration: 37 and 38)
→ In the fight, Indra fails and sends out Vajra Mukha, a wild bee against Karna.
→ The insect – “Vajra Mukha”, is a case of external intervention.

(Illustration: 39 and 40)
SCENE 13 AND 14:
CURSE OF PARASURAMA:
NON TEXTUAL PART FROM: MAHABHARATA → SHANTI PARVA → RAJADHARMANUSHASANA PARVA → CHAPTER NO: 3 → SHLOKA NO: 4-1-5.

SCENE 13:
→ After the long training Parasurama was well pleased with the power of Karna’s arms, his love for him, his self-restraint and the services he rendered to his preceptor and gave “Brahmashtra – Weapon of Brahma”. (Illustration: 41 and 42)
→ One day the highly intelligent Parasurama while walking with Karna in the Vicinity of his retreat felt himself very weak for the fasts he had undergone. From affection created by confidence the tired guru Parasurama sleeps on the lap of his disciple Karna.

SCENE 14:
→ Vajra Mukha bites both the thighs of Karna, who stands the pain while blood oozes out which awakens Parasurama. This ends up in Parasurama cursing Karna for hiding his Kshatriya identity, “कालविफलान्यस्याणि ते सन्तु। At the required time, his knowledge of archery would fail him.” (Illustration: 43, 44 and 45)
→ The love and care of the disciple to his guru is evident in the Parasurama incident. Karna is an ideal disciple; ironically Parasurama is not the model of a preceptor.
→ These are the first part.

• Before the actual situation of the war, comes the moment of taking the decision and then he enters the battlefield and the play starts with Shalyaraja being addressed by Karna as mentioned earlier with the words,

“शल्यराज! यज्ञायांवर्जनस्तत्रेव चोद्धतां मम रथः ।।”
SECOND PART:

SCENE 15:
TRANSFORMATION OF INDRA INTO BRAHMANA:
(Illustration: 46, 47 and 48)

→ In the second half suddenly as the battle is on, Indra enters in the guise of a Brahmana behind the “Chitra Yavanika”, who wants a great gift from Karna, who is known for his noble alms giving. Indra comes there and a Brahmin emerges out of Indra asking for “भो कण्ण! महत्तरं भिक्षयं याचौँ” Mahattaram Bhiksha” or a great gift. When the Brahmana begs the ‘Kavacha’ the director presents Indra behind and makes it clear to the audience that he is the father of Arjuna in disguise anxious to save his son.
→ Here too there is a theatrical possibility which was exploited by the method of transformation.

SCENE 16 AND 17:

DANAVEERA AS KARNA:

SCENE 16:

DURING AGNI NON TEXTUAL PART FROM: RIGVEDA → DASHAM MANDAL → SUKTAM: 80 → SHLOKA NO: 1.

→ In ordinary conversations you could say something like, “I have these gifts. If you want you can take what you like.” But then why did Bhasa write about the cows, horses, elephants, etc. in detail?
→ Karna offers Cows, Horses and Elephants etc. in spite of the protest raised by Shalya. None of these gifts satisfies the Brahmana. When Karna offers many gifts to the Brahmin, the chorus enacts as cows, horses and elephants, etc. So this transformation leads to a celebration of gift giving, known as “Danaveera as Karna” was known for his charity. (Illustration: 49, 50, 51, 52, 53, 54, 55 and 56)
SCENE 17:

RE-COLLECTION AND RE-ENACTMENT EPISODE OF KAVACH AND KUNDAL:

→ In spite of Shalyaraja’s warning, Karna’s giving of alms to Indra disguised as a Brahmana culminates in his saying, “I will give you my life.” “No no no!” says Indra and then Karna asks, “Then what is it you want? I know what you want ... you want my “Kavach” and “Kundal”.” (Illustration: 57)

→ Finally in frenzy, Karna offers Brahmana “Kavach and Kundal - Armour and Ear Rings” which were born with him and falls down. And becomes consumed, or possessed (Tribal Tradition) with making this possible. (Illustration: 58 and 59)

→ For that, “An actor in the role of Karna should be imagine that he is in Karna’s position and asked to give away something very close to his heart which cannot easily be given away; which is not like giving an earring or a garland. It is something equal to his life itself. When it is asked of “Atman - Soul and when he has no other choice but to give it, what would be reaction?”

→ According to Panikkar, “It could not be done unless the actor got possessed. In normal circumstances, a man cannot cut off things which are dear to him, your body and your very existence where sacrifice is required.” Offering one’s life as a gift demands quite an abnormal demeanour for the actor, which he has to invoke from the unknown realm within him.

→ How is such a sacrifice done? What is the medium for sacrifice? For that an actor in the role of Karna, he has to go beyond himself. So preparation is required, pre-action is required. Possession is possible but for that actor work up with “Tala – Rhythm”. Panikkar took the idea from tradition. It began slowly and then got faster and faster in arithmetic (Tala – Matra) progression. Finally the “Tala – Rhythm” mounted to climax by that time and with the help of “Dhyana – Concentration”, the actor was to get possessed. The buildup of the ascending emotion could be made possible and convincing only if Karna gets possessed in the end.

→ Finally in frenzy, Karna gives Brahmana “Kavach and Kundal - Armour and Ear Rings” and falls down. (Illustration: 60)
SCENE 18:

→ Karna musters all the remaining strength and repeats his refrain –

“शल्यराज! यत्रासावर्जुनस्त्रैव चोद्यतां मम रथः।”

→ The war continues, the indomitable courage of Karna persists, and the enemy Indra celebrates his son’s impending victory. (Illustration: 61)

CONCLUSION:

• “शल्यराज! यत्रासावर्जुनस्त्रैव चोद्यतां मम रथः।” This sentence is present in the beginning, the middle and also in the end. That’s why it never ends with a Bharatvakyā or anything like that. So some scholars believed that this was an unfinished work, which Panikkar don’t believe. The play itself stands unique in its structure.

• Another point relevant to this study is the director’s interpretation of the life of the hero. Panikkar penetrates into the mind of his hero and finds out that he was a victim of a universal conspiracy of the celestial. However, Karna was at the receiving end in all these cases. None helped him nor understood his nobility. This interpretation instills new life to Karna. One leaves the hail believing that honor lies not in victory; defeat to be great, perhaps more rewarding.

• In true sense, Panikkar portrays in ‘Karnabharam’ the downfall of the mighty epic hero Karna, projecting the “Inner Conflict” that develops in him when he enters Kuruksetra to wage a crucial battle with the Pandavas. Production gives us a very vivid picture of the inner experience of the character, Panikkar recreates the theme giving stress not only to the moral problem involved in the making up of his character but the whole conflicting experiences that he encounters in the battlefield and his reactions to them.

• In Panikkar’s production, the first was the detailed analysis of Karna’s experience with Kunti, second with Parasurama and the third was his detailed celebration of charity with Indra in the role of Brahmana. The whole play in a sense is a retrospective narration. Means Karna talks to himself, which is “Vicharabhinaya”. Kavalam transforms the inner
self of Karna to concretize “Visual Images” and gives the inimitable “Theatre Language through Visual Poetry”; therefore epic theme assumes a new dimension. Even Shalyaraja is one such externalization. The three incidents, though different in details, have a common thread — the thought process of a disturbed mind. That process is presented on stage though a series of vocal, gestural and corporal visual signs. So, we can say that ‘Karnabharam” is a “Celebration of Thoughts / Ideas”.

- In the theatre space thus created, the ‘Performane Text’ opens a drama which is theatrically vibrant, visually brilliant and interpretatively original. A micro situation in the epic, which is a macro text although intrinsically and thematically pregnant with emotion, is projected as if through a microscope. In this aspect “Karnabharam” develops into “Karnabharatam” or a Bharata of Bhasa’s creation with Karna as the central figure.
MADHYAMA VYAYOGA:

PERFORMANCE TEXT:

DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Sutradhara
- Keshavadasa: The old Brahman
- Keashavadasa’a wife
- Youngest Son
- Elder Son
- Middle one Son
- Ghatotkacha
- Bhimasena
- Hidimba

SYNOPSIS OF THE PLAY:

- In this play Bhasa infuses a Mahabharata theme with a plot – design inspired from a famous story of the “Vedic Tradition – Sunahshepakhyana of Aitareya Brahmana”.

- Based on an incident in the Mahabharata the central point of the dramatic development of the play is the word ‘Madhyama’ (The Middle One) applied to both Bhima, the Madhyama Pandava, and the Madhyama, the second of the three sons of a Brahmin.

- The play opens with the Sutradhara pronounces a benediction on the spectators and starts addressing them. But he has to stop suddenly because of some noise, which on second hearing proves to be the cry of an old Brahmana called Keshavadasa. This old Brahmana with his wife and three sons were passing through the forest, which was then the abode of Ghatotkacha and his mother Hidimba. They were being pursued by Ghatotkacha – furious half human and half demonic, son of Bhima born of demoness Hidimba.
Ghatotkacha has been sent by his mother Hidimba to get her a human being for breakfast, he strolls in the forest in search of human being and catches sight of the Brahmana family. Ghatotkacha speaks of his peculiarly embarrassing situation, his reverence for the Brahmana’s but he has to execute his mother’s command, one among them will have to sacrifice his life as meal to Hidimba and would spare the remaining members. Thus begins the discussion among them as to who should sacrifice himself for the sake of the family.

The old Brahmana states that his body decrepit with age has practically finished its journey of life. So he should offer, to save his sons. But wife cries out “No, no…an ideal wife exists for the sake of her lord only. This body has served its purpose. I shall offer it as a sacrifice to this demon to save my husband and sons”. On the fround of old age and female, Ghatotkacha rules out the offers of the old Brahmana and his wife. There is a generous rivalry among the three in self surrender. Among the three sons, the distressed father clings to the eldest son and the bereaved mother to the youngest son. Therefore, the second son Madhyama offers to go with Ghatotkacha after much deliberation. He surrenders to Ghatotkacha and accompanies him to fulfil his duty of madhyama son to his family by sacrificing himself. However he asks sometimes to slake his thirst in a forest pool in the vicinity.

Madhyama goes to a nearby pond to quench his thirst. As he does not return soon, the impatient Ghatotkacha calls out ‘Madhyama, Madhyama’, ‘Come soon’. When Ghatotkacha was screaming for the ‘Madhyama’, Bhima was engaged in his exercise. Hearing his name, he wondered who it might be disturbed him in his exercise. Nevertheless he had to arrive on the scene to respond to Ghatotkacha’s call as he is also the ‘Madhyama’ of the Pandavas. Bhima stands before him and tells him that he was madhyama by name. Keshavadasa in a whisper to his wife and sons says that he must be the middle Pandava. The old Brahmana entreats Bhima to help them. In a shortwhile, the Brahmanana middle son also appears. Keshavadasa requests Bhima to rescue his son and Bhima offers his help. He asks Ghatotkacha to release the Brahmanana boy but Ghatotkacha refuses to set him free and tells even if his own father had commanded, he would not have obliged. Ghatotkacha adds that he has seized him by the orders of his
mother Hidimba and her lord is the great Pandavas, Bhima. Bhima learns that Ghatotkacha as none other than his own son. Bhima decides that he have a first hand knowledge of his son’s valour.

- Bhima decides to go in the Ghatotkacha’s place but not by force and offers himself in place of the Brahmin’s second son. Ghatotkacha accepts the offer; Bhima demands to be taken by force. A long duel ensues. There is a fine blending of comic and the heroic sentiments. There are the melodramatic moves of the son to over power Bhima with a tree, rock etc. As a last resort he even tries to bind Bhima by the magic house given by his mother but this time also he fails. At the end of the duel finally he admitting defeats and begs Bhima to accompany him.

- On being called by her son Hidimba emerges on the stage. Ghatotkacha presents Bhima to Hidimba as the man brought for her meal. Hidimba is overjoyed to see Bhima and asks her son, Ghatotkacha, to fall at his feet. She explains that her demand was made only to secure her a visit from Bhima whom she has missed for many a year. Brahmana family expresses their sense of gratitude to Bhima for saving his son’s life and then departs for their destination. A happy reunion follows.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

- The theme of the play is a creation of the poet’s own rich imagination. We do not find any mention as such in the Mahabharat or any of the Puranas where an incident like this is mentioned depicting Bhima as the middle Pandava. His mission here is to save the middle one (second son) of the old Brahmana. The image of middleness is effectively used to represent the innate modesty, courage and suffering of Bhima. But it is equally applicable to the second son of the Brahmana family also. He occupies the middle place in the threeness of the family, with the first one being claimed by the father as his rightful progeny to do his obsequies and the third son as the beloved of the mother. So when one of the sons is claimed by Ghatotkacha to be taken as food for his mother the middle one is left disowned by both the parents. The master stroke of Bhasa’s quality of humor
(smiling at such a selfish attitude) justifies the saying about the ‘Hasa’ of ‘Bhasa’. The structure of the play is designed in such a way that the position of Hidimba as Sutradhara is divulged only at the last moment leading to the unexpected meeting between the long separated husband and wife (Bhimasena and Hidimba). The humor that is Bhasa’s forte reaches its height when the father finds out the identity of his son and decides to hold on to the information. The poetic merit of the play is of a high order comprising interplay of a variety of sentiments.

⇒ DRAMATIC TEXT – DECONSTRUCTING AND RECONSTRUCTING:

मध्यमव्यायोगः

(नान्दन्ते ततः प्रविष्टिः सूतधरः ।)

सूतधरः- पायालस पादो हरे: योसरुब्धहयावसादः
पादो हरे: कुर्कलयामलखुंगनीलः।
वः प्रोखमसिंभुवनक्रमः राज
बैतूरीश्रंक्रमः इवायर्सरागस्य ।। ९ ।।
एवमार्यामिश्रान्यायापापः। अते किं नु खलु मचि विज्ञापनव्यः शब्द इव शृवते। अहं पथायमः।
(नेपथे) भोस्तत! को नु खल्वे:। भोस्तत! को नु खल्वे:।

सूतधरः- भूतः, विज्ञातमः।
भोः शब्दोच्चारणादस्य ब्राह्मणोदयः न संशयः।
वास्तवे निर्विशेषत्केन केनचित्यापचेतसा ।। आ - आ - आ ।। २ ।।
(पुनर्निक्षेत्रमेव) भोस्तत! को नु खल्वे:। भोस्तत! को नु खल्वे:।

सूतधरः- हटन दूढः विज्ञात। एष खलु पाण्डवमथ्यस्यातमः विहिदम्बारिणिसम्भूतः राक्षसानिरकृतवृं ब्राह्मणजनः
वितास्यति। भोः कष्टमः। अत्र हि -
भानातः सुधः: परवृत्तस्वरः: सदारे -
वृंदी डिजः निर्मित्याः: स एषः।
व्याप्ताद्वस्माचैव कृष्णः: सथनुः:
सन्त्रस्तवस्य इवाकुलतामुपैति।। ३ ।। (निज्ञानताः!)

स्थापना।

(ततः प्रविष्टिः सुत्रत्वक्तलपरिवृत्तः ब्राह्मणः: पृष्ट्वो घटलकचरः।)
ब्राह्मणः- भोः को नु खल्वे:। भोः को नु खल्वे:।
तरुणविकारक्रियाकेशो भुक्‍टिपुदोज्ज्वलपिंडगलावताकः।
सत्तिपदिव घनः सकण्डसूत्रं युगानित्वं प्रतिमायस्तरस्य ॥ ४ ॥

प्रथमः- भोस्ताल। को नु खलोपः।
महुर्गुलनिश्चकः पीनविवीतीकवशः।
कनककपिलकेशः पीनकोशोववासा।
किमिरनिबन्धाणः पाण्डरूप्तदेशयः।
नव इस जलगभो लीयमाननुदुःखः। ॥ ५ ॥

द्वितीयः- क एष भोः।
कलभदशलदेशः लाङ्गलाकारनासः।
करिवकरबाहुलीनीमूर्तिवणः।
हृदंतवहर्षीतो य स्थितो भाँति भ्रीमः।
विध्वपुरुपरिहतुः शाङकस्वयं रोषः। ॥ ६ ॥

तृतीयः- भोस्ताल। को नु खल्ययमानस्मृद्वायतः।
वद्वरातो चलेन्द्रणः स्त्रेन् सर्वपरत्र्त्र्त्रणाः।
मूर्द्धनरी मृगसड़क्यानाः मृत्वः मृत्वः मृत्वः पुरुषविग्रहः। ॥ ७ ॥

ब्रह्मणी- अयो को ऐसो अभाजं संदर्भं। (आयो! क एषोस्मान सत्तापयति।)

घटोत्तचः- तिष्ठ। भो ब्रह्मण। तिष्ठ तिष्ठ।
किं यासो मद्धमृत्वावासि:कथ्यत्वसारो।
विद्रवदारसुरक्षणीन्द्रके।।
ताशियपंचपनोन्तरोपविन- सन्त्रः। कल्पसहितो भुजागो वथातः। ॥ ८ ॥

भो ब्रह्मण! न गन्तवम् न गन्तवम्।

वृः- ब्रह्मण! न भेतवम्। पुजका: न भेतवम्। सभिमशा हुस्त्वात्त्वा।
घटोत्तचः- भो! कस्म। जानामभ सर्वस्र सदा च नाम ढिगोऽतमः पूज्यतमः पूर्विधा।
अकार्मेसभव भायाभ कार्य मातृनैयोधपाठ प्रकाशः। ॥ ९ ॥

वृः- ब्रह्मण! कि न स्मरसि: तत्रभवता जलकिलकेव मुनिनोक्तान अनपेतरकस्मिं वनप्रमाद्यां गन्तव्यिनिः।
तदेवोपपुः भूमिः।
ब्रह्मणी- कि दार्शन अयो मन्त्रत्वचण्य विव दिष्ट्यात्। (किम्बिनानाभों मध्यस्थवणवं इव दृश्यात्।)

वृः- कि कारिष्यामि कि कारिष्यामि मन्त्रभावः।
ब्रह्मणी- श्च बिक्रोकोम। (ननु विक्रोकोमा।)
प्रथमः- भवित्व कस्य वयं विक्रोकोमः।
इंद्र हि श्रृवं तिमिरोक्तरप्रमेणप्रकारवर्त्तरुद्धीविकथयम्।
खोगुण्यशिष्यपि समाकलनात्तरं वनं निवासाभिमं मनस्विनामः ॥ १० ॥
बुधः- ब्राह्मणः । ते भत्यं, न भत्यं। मनस्विनजननिवासवोपय्यमितः श्रुत्वा विगत इव मे सत्त्वाः। शाक्रे के नातिदूरेण
पाण्डवार्मेण भवितवयम्। पाण्डवादुः,
युद्धपीलवचः शरणागमत्वत्सः शरणागमत्वत्सः
दोनेषु पक्षपिताः कृतसाहसारः
एवंविद्याप्रतियेकवर्त्तितानाः
दण्डे वयाहिमह धाराविनं समवःः ॥ ११ ॥
प्रथमः- भोस्तात! नाति पाण्डवशा इति यथे।
बुधः- कार्यं त्य जनिषे।
प्रथमः- श्रुत्व तत्त मया तपपाताच्छता केनचिदृ ब्राह्मणः शतकुम्भः नाम यजमनुसक्तिः महर्षयोऽय्याश्रमः गता इति।
बुधः- हन्त हन्ता। समः।
प्रथमः- तात! न तू सर्व एव। आश्रमपरिपालनायंमह स्थापितं: किल मधयमः।
बुधः- यथवं सर्विषेदः सर्वे पाण्डवः
प्रथमः- स चायस्या वेतायां व्यायामपरिचयार्थ विक्रुद्ददेशस्य इति श्रृवते।

बुधः- हन्त निरशाः: समः। भवतु पुत्र! व्यपाश्रिष्ये तद्वेदनम।
प्रथमः- अलमलं परिश्रमः।
बुधः- पुत्र! निवेद्यन्त्यांनी खलु प्रार्थना। भवतु पश्यामस्तावल। भो भो: पुरुष! अस्त्यस्माक मोक्ष। अस्त्यस्माकं
मोक्षः।
घोटोक्तचः- मोक्षोधितम् समायः।
बुधः- कः समयः?
घोटोक्तचः- असित मे तात्रवती जननी। तयाहमाजातः। पुत्र! ममोपवासनम्यांमस्मित्वाच शरि च मनानुप: प्रतिकुमाने
त्वम् यतो यतो भवानुः।
पत्न्या चारितशालिन्या द्विपुरो मोक्षमिच्छसि।
बलावलं परिजाय पुरुस्मकं विसर्जः। ॥ १२ ॥
बुधः- हे भो राक्षसापरस! किमहमाहाणः?
ब्राह्मणः- श्रुतवचारुः: पुत्रे शोलगुणानविन्तमाः।
पुरुषाद्यूद स्तवां कर्त्यं नियुक्तमान्याः ॥ १६ ॥
घोटोक्तचः- यथिन्नो ह्रीवशेषः! पुरुषमेकं मुच्छः।
कस्कुर्देः: क्षणेष्टि विनाशमुमयायस्याः ॥ १४ ॥
बुधः- एव एव मे निषचव। कृतकृत्यं शरीरं मे परिश्रमेण जर्जर्मः।
राक्षस्याः सुतापेक्षी होष्ठायम् विधिसंस्तुत्मः। ॥ १५ ॥
ब्राह्मणः- अव्यः! मा मा एव। अव्यः! मा मा एव। पदमत्थमिष्याः पदवच्छवति ज्ञाम।
गहीदृशयं एंद्रण सर्वेण अव्यः कुलं च सरक्षितमिच्छः। (अव्यः, मा मेवः पदमत्थमिष्याः पदवच्छवति नाम।
गुरुपर्ववेलेते सर्वेणां कुलं च रक्षितमिच्छः।)
घोटोक्तचः- भवति! न खलु श्रीजनोऽभिमतस्तत्वभवत्या।
बुधः- अनुग्रहमिथ भवन्तमा।
घोटोक्तचः- आः बुधस्तथ्यमपसर।
प्रथम:- भोस्तः! चर्चा खलु तावंकिंचित्।
बृहः- ब्रूह ब्रूह शीघ्रम्।

प्रथम:- मम प्राणेनुःप्राणानन्यच्छामि परिशक्तिः।
कस्मात् कुलसाय्य मोक्षमाति मा भवान। ॥ १६ ॥
द्वितौ:- आर्य! मा मैत्रम्। ज्येष्ठः श्रेष्ठः कुले लोके पितृणां च सुसंप्रेयः।
ततोऽहेन यास्यामि गुरुवर्त्तिमुम्मर्नः ॥ १७ ॥
तृतीया:- आर्य! मा मैत्रम्। ज्येष्ठो भारालिपुत्रमः कथितो ज्येष्ठवार्तमः।
ततोऽहं कर्त्तमस्याहो गुरुणां प्राणरक्षणम् ॥ १८ ॥
प्रथम:- वत्स! मा मैत्रम्। आर्यं हिन्नमा प्राणो ज्येष्ठःपुरुषे तावंते।
ततोऽहेन यास्यामि गुरुणां प्राणरक्षणात। ॥ १९ ॥
बृहः- ज्येष्ठमित्रमम न शक्तिमान परिशक्तिः।
बालाः- यह अयो ज्येष्ठमित्रममधि ज्येष्ठमित्रममध्य तह अह य पि कणिभृतमित्रममाः ।
(यथायो ज्येष्ठमित्रमम पत्रायणी ज्येष्ठमित्रममाः)
द्वितौ:- विज्ञानस्वरत हस्तेवादी निर्याः।
घोटोक्तः- अहं प्रीतोस्विः। शीघ्रमागच्छ।
द्वितौ:- धन्योवार्थ मध्योवाच धन्योवाच मध्योवाच मध्योवाच यदृ गुरुप्राणः स्वेच्छा प्राणे परिशक्तिः।
वनसुष्माहिंद्यमहतः कायस्मेवत्तु हुलमयम् ॥ २० ॥
घोटोक्तः- अहं स्वजनवास्यनमस्य राशणवाहोः।
द्वितौ:- भोस्तः! अभिवादयः।
बृहः- एवंहि पुत्र। एवंहि पुत्र। विनिमय गुरुप्राणानु स्वेच्छा प्राणुपरलस।
अक्षतामुद्युपायं ब्रह्मदोषकमवञ्जुहि। ॥ २१ ॥
घोटोक्तः- चिराचं खलु भाषणवदुः। अतिक्रामाति मातुरारकालः। किनु खलु करिष्ये। भवतु दृष्टम्।
भो भाषणः! आह्यातं तव पुत्रः।
बृहः- आर्याः अतिरिक्तं खलु ते बचनम्।
घोटोक्तः- कर्यं रुष्यति। मर्ययतुः भवान्यर्ययतु। अर्यं मे प्रकृतिदोषः। अर्यं किनमा तव पुत्रः।
बृहः- एवर्यः न शक्यं श्रेष्ठम्।
घोटोक्तः- युक्तोभो। भाषणकुमार! किनमा ते भाला।
प्रथम:- तपस्वी मथमः।
घोटोक्तः- मथम इति सदृशमस्य। अहेमवाच्यामि। भो मथम! मथम! शीघ्रमागच्छ। भो मथम! मथम! मथम! शीघ्रमागच्छ।
(तत्त प्रविष्णि भीमसेनः।)
भीम:- भोः कर्यायं स्वरः।
खंस्यालिवतने विरोधी तारः
ध्रुवमहन्ते दृश्यंकेते बनेसिमिन।
नाप्तत च मनोऽयं स्वरोऽयं
भुवनुकृष्ण हि धनुध्यायस्वरस्य ॥ २५ ॥
घटोत्कर्षण:- चिरायते खलु भ्राणवद्वः। अतिक्रामति मातृहारकालः। किं न खलु करिष्ये। भवतु दृष्टम्। उच्चे: शब्दपाययामि।

घटोत्कर्षण:- भो मध्यम शीघ्रमागच्छ।
भीम:- भो। को न खलनेतिद्वस्तावः तम मयामाधिनमेव मध्यम इति मां शब्दायति। भवतु पश्यामस्तावः।
घटोत्कर्षण:- भो मध्यम शीघ्रमागच्छ।
भीम:- (परिक्रमायतोऽवर्त सविस्मयः) अहो दर्शनीययोऽय पुरुषः। अर्थ हि।

सिंहास्यः सिहदंश्रो मधुनिन्धनयः सिंधगमिश्रकणयः
बधुभूः स्वेतनासों दिरदपतितहुँरुपीविलिङ्गके शः।
व्यूहोऽर वज्रमयः गवाधरसंगतिमयःपीनसिंवः।
सुव्यक्ते राक्षसाः सौविलिङ्गवतो लोकवृद्धिस्य पुत्रः। ॥ २६ ॥

घटोत्कर्षण:- चिरायते खलु भ्राणवद्वः। उच्चे: शब्दपाययामि।

घटोत्कर्षण:- भो भो मध्यम शीघ्रमागच्छ।
भीम:- भो! प्राणोऽस्मि।
घटोत्कर्षण:- न खलने यो भ्राणवद्वः। अहो दर्शनीययोऽय पुरुषः। य एसः
सिंहास्यः कनकातलसमानवः।
मध्ये तनूरस्पष्टविलिङ्गः।
विष्णुभवेदिकसितार्कुण्डणात्रेयो।
नेत्रे ममहरति बन्धुरिवागतोऽयम्। ॥ २७ ॥
भो मध्यम! त्वा खलवह शब्दपाययामि।
भीम:- अरः खलवह प्राप्तः।
घटोत्कर्षण:- किं भवानिप मध्यमः।
भीम:- न ताकवपरः। मध्यमोऽहस्मवध्यानामनृतिकानाः च मध्यमः।
मध्यमोऽहस्महिलियो भ्रातृणामिप मध्यमः। ॥ २८ ॥
घटोत्कर्षण:- भ्वतित्वमः।
भीम:- अो! च, मध्यमः पञ्चभूतानां पायिकानां च मध्यमः।
भवे च मध्यमोऽहस्मोऽहस्मीलोकसवस्यः मध्यमः। ॥ २९ ॥
वृद्ध:- मध्यस्वतित्व समप्रको नूतं पाण्डवस्य मध्यमः।
अस्मान्नोकृमिहारतो दर्शःपुत्रोऽविशिष्टः। ॥ ३० ॥
(प्रविशयः) मध्यम:- अस्याभायम् पदितम्यः परलोकेषु दृष्टमभः।
अतिश्वेतर्मनोऽद्य दृत पद्मप्रोज्जवलं जलम्। ॥ ३१ ॥
(उपगमः) भोः पुरुषः। प्राणोऽस्मि।
घटोत्कर्षण:- प्राणविश्वायनाः खल्वर्ति मध्यमः। मध्यमः इत्व इतः।
वृद्ध:- (भीमसेनमुनागमः) भो मध्यमः। परिश्रावस्य भ्राणकृतमः।
भीम:- न भेतव्यम न भेतव्यम। मध्यमोऽहस्मभवादये।
वृद्ध:- वायुरीक दीयांधूभयं।
भीम:- अनुग्रहीतःिः। कृतः भयमार्यस्य।
बुध:- श्रृवत्तम्। अध्य कुरुराजनेन सुधितांगिधितां पूर्वं कुरुजानंगले सूपग्रामवासंतवो माठरसमोंश्रुतः कलसाराशष्ट्रवर्यः केन्द्रवद्वत्तीणां नाम श्रावण। तस्य ममेंवस्तानं दीशं उद्रमक्रामवासी मातुः कौशिकसमोंश्रुतः यज्ञवर्धमामासं। तस्य पुषोपनननथं सकलत्रोः सिस्म प्रसितः।
भीम:- आर्यस्तु पन्ता॥ तत्ततः।
बुध:- ततो मामेष हि।
संजलजलदातः पदुमपञ्चयतः।
मृगपत्तिगतिलोको राष्ट्रस: प्रायेंशः।
जगति संदिभाण्डकस्त्वचिल्पानां सम्बन्धः
संसूलविरजनं भोः। हंतुकामोऽभ्येन। ॥ ३२। ॥
भीम:- एवम्। अनेन श्रावणजनस्य मार्गविच्छः कृतः। भवतु निग्रहीतामि तावदेनम्। भोः पुरुष। तिष्ठ तिष्ठ। भोः पुरुष। तिष्ठ तिष्ठ।
घटोळकचे:- एव सिस्म।
भीम:- किमेवं श्रावणजनमपरायणसि।
पुज्ज्यक्तकोण्यस्य पत्नीकान्तप्रभस्य।
बुधस्य विचनदः भवतु राहुरिवतितः। ॥ ३३। ॥
घटोळकचे:- अथ किमूः। राहुरेव।
भीम:- आः निवर्तव्यहाराः यंसद्यस्तनयेः सह।
सय्यपरापादः ज्ञात्यामण्यचर्यात्माः व्रजसत्तमः। ॥ ३४। ॥
घटोळकचे:- न मुख्यते।
भीम:- (आम्बसत्तम) भोः। कस्य पुण्याणेन भवितत्वम।
श्रावणमम सर्वेऽयः कोऽयः भोः। गुणतस्करः।
दूष्टविद्वासलोणपृण्यां सोभदस्य स्मरायमः। ॥ ३४। ॥
(प्रकाशम) भोः पुरुष। मुच्याम।
घटोळकचे:- न मुख्यते। मुच्यतामतिविस्वव्यं व्रजीत विद्ये मे पिता।
मुख्यते न तथा श्रेष्ठ गृहीतो मातुः राजः। ॥ ३५। ॥
भीम:- (आम्बमत्तम) कथं मातुः राजः। अहो गुरुस्थणुः खल्वं तपस्वः।
माता किल मुरुण्याणं देवतानां च देवतमो।
मातुः पुरस्कृत्य वयमेता दसाः गताः। ॥ ३७। ॥
(प्रकाशम) पुरुष। प्रस्तव्यं खल्वं तववस्तिः।
घटोळकचे:- श्रुत्रेह या, श्रीप्रभु।
भीम:- का नाम भवतो माता।
घटोळकचे:- श्रुताः, हिंडिम्या हिंडिम्या नाम राक्षसी, कोर्वकुलाओऽपेन पाण्डवेऽन महामनं।
सनयः या महाभागः पूर्णेन ओरिवेशुः। ॥ ३८। ॥
भीम:- (सहजायमात्तम) एवं हिंडिम्याः पुषोऽयः। सदृशः खल्वः गर्वः।
रूपं सत्यं बलं चेत्यं निरूपः सदृशं बहुः।
प्रजासु शेषौऽरुपाण्यं मनवचवायं कौशः। ॥ ३९। ॥
(प्रकाशम) भोः पुरुष। मुच्याम।
घटोत्कचः- न मुच्यते
भीमः- भो ब्राह्मण! गुरुतां तत्र पुजः। वयमेनमनुगमिष्यामः।
द्वितीयः- मा मा भवानेवम्। वचनः प्रागेव मे प्रणामं गुरुमाणेवपेक्षयां।
युवा रूपरूपं गोपेतो भवासितस्य भूतते।। ४० ।।
भीमः- आर्यः मा मेचम्। क्षत्रियाकुलोत्पमोऽहम्। पूर्वततमः खलु ब्राह्मणः। तस्मात्वच्छरोऽरुणा ब्राह्मणशारीरं विनिमातुमिच्छयं।
घटोत्कचः- (आत्मगतम्) एवं क्षत्रियोऽरुणा तेनस्य दर्पः। भवतु, इमेव हत्वा नेष्माम्। (प्रकाशम्) अथ केनाय वारितः?
भीमः- मया।
घटोत्कचः- किं त्वयं?
भीमः- अथ किम्।
घटोत्कचः- तेन हि भवानेवगच्छतु।
भीमः- एवमितिबलवेकुञ्जमुग्माहिमम्। यदि ते शक्तिरस्त बलात्कारेण मां नय।
घटोत्कचः- किं मा प्रत्येवभजाते भ्यान्?
भीमः- मतुरे हृद जाने।
घटोत्कचः- कथं कथं तत्र पुजोऽहम्।
भीमः- कथं रूषितः। मर्यर्वतु भवान्। सर्वः प्रजा: क्षत्रियां पुत्रश्रेष्ठेनिधीयते। अत एवं मयाभिनितम्।
घटोत्कचः- भौतिनामाभुर्गमहानम्।
भीमः- भूयं न जाने शापमि सत्तेन भूयं न जाने जातुं तदिच्छमी भवत्सपीपे।
किं रुपमेत्तद्र भद्र तस्य गुणापुण्यः सदृशं प्रस्तयस्य।। ४१ ।।
घटोत्कचः- एष ते भवमुपदिशामि। गृहस्तमाधिन्यमथम्।
भीमः- आयुष्मिति, गृहीतमेतत्।
घटोत्कचः- कर्मचिव।
भीमः- काज्ञनस्त्राभस्त्राभः रिपुणां निग्रहे रतः।
अथ तु दैखाण्य वाह्यायुः साहजः मम।। ४२ ।।
घटोत्कचः- इदुमुग्मः पितुम भीमसेनस्य।
भीमः- अथ कोौऽरथ भीमः नाम।
विविधानो शिवः कृष्णः: शकः: शक्तिधरे यमः।
एतेऽरुणकृत्यां भद्र नेन ते सदृशः: पितः।। ४३ ।।
घटोत्कचः- सर्वः।
भीमः- धिगुञ्जमेतत्।
घटोत्कचः- कथं कथमपुत्रमिच्छयं। श्रिपिस्मे गुरुम्।

भवस्त्रिम् स्वृत्तौ वृष्टि नात्मग्नायूतः। (उत्पात्तं प्रहारतं) कथमाननापि नाश्यते हनुम।।

किं नु खलु करिष्येः? भवतु, दृष्टम्। भवतु, दृष्टम्। एतदीग्रिकृटमुपत्यञ्च प्रहारम्।
शालकृणं मया श्रिपितं प्रणानादय वायस्ववत।

भीमः- रुपसपिकृलल्ह वन्यो न व्यायां वर्षमेधने।। ४४ ।।
घॊठबचः (प्रहत्य) कथमनेनापि न शक्यते हनुमू। किं न खलु करिष्ये। किं न खलु करिष्ये। भवतु दृष्टम्। ।

नवंहं भीमसेनसय पुत्रः पोद्रो नस्तवतः।
तिष्ठदानी सुसमझि नियुक्ते नासित मलसमः II ४५ II
(इत्युपि नियुक्तेन कुरुतः)
घॊठबचः (भीमसेनं बदुधः) ब्रह्मचित्त कथमहं तव वीर्यमुल्लक्ष्य बाह्योपनेन इव दृष्टः। पौड़ितो मद्वुजाभ्याम्।
भीमः (आच्याम्) कर्म गृहीतोस्मीनेन। भोः सुवर्णः! चरिते ते श्रावः। कृततर्कः भव। (प्रकाशम्) भोः पुरुषः।
अवहितोऽभव।
घॊठबचः- अवहितोऽस्मिः।

भीमः- (नियुक्तमनवभुतः) व्यपनव बलदेव हृद्दसरेण्यसि वीर।
न हि मम परिखेदैव विषये बहुदेवः II ४६ II
घॊठबचः कथमनेनापि न शक्यते हनुमू। किं न खलु करिष्ये। भवतु दृष्टम्। असि माद्व्रासदलोभः मायापाशः,
तेन चरिते न्यायः। कृतः खल्वः। भो गिरे ! आपस्तावः। हन्त ज्वतितः। (आच्याय मन्नण ज्वतितः) भोः पुरुष।
मायापाशः वदस्तव् निविषोऽनुभाविष्।
राजसेन्मुक्तवत्मः राशियुद्ध इवःस्वः II ४७ II (ईत मायाय बधानाति)
भीमः- कर्म मायापाशेन बदोऽसिः। किमिदानी करिष्ये। भवतु, दृष्टम्। असि मे महेश्वरसादवलोभः मायापाशमोक्षः
ममः। तं जगामि। कृतः खल्वः। ? भो ब्राह्मणकृमार ! आनय कम्भदुग्गः आपः।
बुद्धः- इष्या आपः। (भीमः आच्यायचित्त मन्नण जज्वता मायापाशनयाति)
घॊठबचः- अते जतितः पारः। किमिदानी करिष्ये। किमिदानी करिष्ये। भवतु, दृष्टम्। भोः पुरुषः। किमिदानी
करिष्ये। किं न खलु। पुरुषसमयं स्मर।
भीमः- सम्यक्षित। एष मस्तरामि। गच्छायतः। (उमी परिक्रमम्)

बुद्धः- पुष्का। किं कुमाः। अयं गच्छति बुकोदः।
आच्याय राखाममम्म्र ज्वल्लुगुः।
अथवः बाहुविक्रीण्युग्गः पुंक्तः।
एष प्रायत्ति शक्तकरवधृतं तीर्थः।
मासार्धिकां गोष्टमरस्तलस्मू ममाः। II ४८ II

घॊठबचः- इह तिथि। ल्यादागमनमम्म्यसि निवेदयामि।
भीमः- बाह्मः। गच्छ।
घॊठबचः- (उपसुत्त) अम्बि! अम्बि! अयमभवादये।
(प्रविष्य) हिलिम्या- जाद! चिरं जीव। (जाती! चिरं जीव्)
घॊठबचः- अनुगृहीतोऽस्मिः। चिरभिमभितो भवत्या आहारायमानीतो मानुषः।
हिलिम्या- जाद! कीरिसो माणुसो आणीदो। (जात; कीर्दिसो माणुष आणीले:)
घॊठबचः- भवात्ति रूपमार्गः मानुषः। न बोियाण।
हिलिम्या- किं बहाणः। (किं ब्राह्मणः)
घॊठबचः- न ब्राह्मणः।
हिलिम्या- आदु थेरो। (अयणास्थिरः)
घटोटकचर- न बुद्धः।
हिंदुमव- किं बाँधो? (किं बांलः)
घटोटकचर- न बांलः।
हिंदुमव- जह एवं, पेक्षाकर्म दार्यं। (उभेक परिक्रममतः।) (वेध्वें परिपार्धम तावदेनम्।)
हिंदुमव- किं इसी माणगुस्व आणि दो। (किमे करुण आनोतः।)
घटोटकचर- अर्धः! कोईःम्।
हिंदुमव- उम्मत: देववे खुम आहारः। (उन्मत्तक, देवतं खल्चमालः।)
घटोटकचर- आः कर्ष्य देवतः।
हिंदुमव- तब अ, मम अ। (तब च, मम च।)
घटोटकचर- कः प्रत्यः।
हिंदुमव- अंद्र पञ्चाः। जेले अयुतसो। (अर्ह प्रत्यः जयत्व्यपुञ्जः।)
भीम- (संतोकः) का पुरियामः। अर्ह देवी हिंदुमवः।
अस्मां क भ्रात्यांप्रभु श्रवणां गहने वने।
जातारुण्यां देवं। सन्तायणां नागिनस्यां। ॥ ४९ ॥ हिंदुमवः! किमिदाम।
हिंदुमव- (कर्ण) अयुतः। ईदिंग विवः। (आर्यपुढ़ः। इदुशमिवः।)
भीम- जाता राक्षसीं, न समुद्रचार्यांनाः।
हिंदुमव- उम्मतः! अभिवाैद्ध धीरः। (उन्मत्तक! अभिवाप्य धीरः।)
घटोटकचर- भोस्तात! ।

आज्ञानातू मया पूर्व यद्रभवामभिवावदतः।
अर्ह पुषाराध्यथ प्रसादः करुणासिस। ॥ ५० ॥
अहं स धार्यारूढ्यान्वधानर्यघोडङ्कयाळः।

अभिवाद्यः। पुजाचापलं कन्नुमहसिः।
भीम- एवं! पुजः। ज्यात्मक्तवृत्त ज्यात्मेव। (द्वित परिपत्य) अर्ह स धार्यारूढ्यान्वधानिः। पुजः खेल्वाणिः। पुजः! अतिष्टपराक्रमो भवः।
घटोटकचर- अनुम्होतादिः।
बुद्धः- एवं। भीमसेनपुष्कः घोडङ्कयाळः।
भीमः- पुजः! अभिवाद्यात्मभवन्त कृष्णदासमः।
घटोटकचर- भगवानभिवाद्यः।
बुद्धः- पितासदृश्यिष्टविनितंभवः।
घटोटकचर- अनुम्होतादिः।
बुद्धः- भो! बुकादह! रक्षितमस्म्ऱ्कुलः, स्वकृलिवृत्त च। गच्छामस्तावः।

भीमः- अनुम्हा हातः। भवतः सर्वार्थसीविदं सिद्धयाम।
आदिश्रावः! द्वृत्तात्समां तत्र विश्राम गाम्यस्मृः ॥ ५९ ॥
बुद्धः- कृष्णात्मनविने जीवनित्वादने। तत्समाद्यामेवस्तवः।
भीमः- गच्छात्! भवान स्वकृलिवृत्त: पुनर्देशाय।
बुद्धः- बाह्मः। प्रथमः कल्यः।
SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

SCENE 1:
ENTRY OF SUTRADHARA: (Illustration: 62 and 63)

→ Entry of Sutradhara who introduces the context of the play in which a Brahmana family consisting of father (Keshavadasa), mother and three sons travel through the forest. They are attacked by Ghatotkacha, Bhimasena’s son born to the demoness Hidimba.

→ The Shloka “पायात्स पादो हरे…” is recited from the nepathya / back-stage by Sutradhara. His entry in the “Chempata Vattom; Madhyama Kala in Maddalam (4 beat Rhythm) with a Cherukalasam (short conclusion) at the end of each Thalavattom”.

→ When he jumps to a pose leaving a pause – first a deepayashti pose at the up left from where he enters then in the next conclusion the pose of Brahma at the centre, deepayashti again at up right turning against the audience. Poses of Vishnu and Shiva at down right and left respectively coming back to the centre he takes steps in “Lakshmi Tala - Ta Ta Ta Ta Dhim Timrta Timrta Dhim Ta Ta Ta Ta Dhim Timrta Timrta Dhima Ta Ta Dhim Timrta Dhim Ta Tai Timrtai Ti Tai Ka Timrta Tai” assuming a ritualistic Bhava after Kalasams commence “एतरमायमिश्रात्तिज्ञायामि…”.

→ The words of the Brahmana boy form the nepathya “भोस्तात्त जो नु खल्लेष:…” is followed by uruttu (rolling) in the chenda and the outcry of Ghatotkacha. After “धान्ते:


Sutradhara walks like an Ox as it chased by a Tiger he takes a turn and then assumes the role of the chasing Tiger, both moods in succession make his exit to the left.

**SCENE 2:**

**ENTRY OF THE BRAHMANA AND HIS FAMILY:** *(Illustration: 64 and 65)*

**COSTUME AND MAKE-UP OF THE BRAHMANA AND HIS FAMILY:**

- The general colour scheme and pattern is based on elements of Kerala’s Traditional and Folk art forms to suit the mood in the characters “The Brahmana and his Family” in the play.
- But mainly, elements of Kutiyattam and Kathakali are adopted in the costume and make-up of the Brahmana and his family who are depicted in the play merely as simple, timid persons who are subjected to great misfortune.

→ The old Brahmana, his three sons and wife enter from the right. Father holding the hand of the eldest son, the mother the youngest and the middle one in between move in a zigzag way looking around in utter fear to the accompaniment of “Vilamba Chathurasra scale with Thirsra bent (slow 4 beat with 3 beat bent)” on bass drum.

Thakita Thakita Thaka Tha..... (Scale)

Dhim Dhim Dhim Na (Prayoga)

**SCENE 3:**

**EXIT OF THE BRAHMANA AND HIS FAMILY:**

→ The ‘Dhim Na’ at the end is in a Ghanavadya, this is accompanied by a drone on a many stringed instrument Suddenly the outcry of Ghatotkacha from nepathyam with an Uruttu on Chenda is heard, they run amok the father holds the eldest and the mother the youngest and they leave middle on left alone again the outcry and Uruttu Madhyama runs through the winding path by taking very short pace and bending the whole body down and he exits.
SCENE 4:
ENTRY OF GHATOTKACHA: (Illustration: 69 and 70)

AHARYA - GHATOTKACHA: (Illustration: 66, 67 and 68)

- The demon Ghatokacha who has inherited the qualities of his princely father as well as those of his demonish mother, also wears breast plate, to indicate his wind strength, made of natural material the dried grass his ornaments as well consists of articles made of similar materials like tender cocoanut leaves.
- Ghatotkacha’s umbrella skirt like in Kathakali, in yellow is covered with dried Coconut levels. His long untied hair and the crust made of grass reveal both his way of life and prominence.

→ Curtain dancers from the up right enters in “Chempata Tala (4 beats)”, cross the stage, return to the upright, they move to the centre. Ghatotkacha is behind the curtain, they go back, the curtain is lowered. Ghatotkacha is seen behind the curtain in a sitting pose on the level up stage, he comes down with the certain in front, moves to right and left showing his might and grander behind the “Pati Thirissila” (Half Curtain).

→ Ghatotkacha shows “Raudra Bhava” to one side to the accompaniment of ‘Chenda’ and compassion to the other side to the accompaniment of ‘Maddalam’ in “Chempata Tala with Kurappu (bringing down the extent of the Tala)” and finally both Bhavas merge the instruments also merge he find the Brahmana family passing at the distance recedes with the curtain to the level and fixes there behind the curtain.

SCENE 5:
THE BRAHMANA AND HIS FAMILY ENCOUNTERS WITH GHATOTKACHA: (Illustration: 71 and 72)

→ The Brahmana and Prathama from one side and the Brahmani and Triteeya from the other side enters, they meet at the centre – comes together to the accompaniment of a “Kalasam - bass drum beat with one beat in Ghanavadya at the end of Chaturasra”.
→ The middle one appears in a quicker “Chempata Tala”, goes round in search of others, sees them as if from a distance runs to them in a winding way.

→ They all see each other in a “Cheru Kalasam”, form a circle each holding the other, they walk in a line.

→ All on a sudden Ghatotkacha with an outcry appears behind the curtain and stares at them, they form in to a group with Madhyama in the front the old man at the back with stretched hand, others in better all facing Ghtotkacha the curtain dancers move away with the curtain in “Chempata Tala in Mridangam”.

→ Ghatotkacha chases the Brahmin group they fall down at down left.

**SCENE 6:**

**DEMANDS OF GHATOTKACHA: (Illustration: 73, 74 and 75)**

→ Ghatotkacha demands one from among the Brahmana group to be taken as breakfast for his mother Hidimba. The members of the Brahmana family vie in offering himself / herself for this noble sacrifice.

→ Finally, it is Madhyama (The Middle One) who is chosen for the sacrifice, which happened because the father wanted the Prat hama (First Son) to perform his funeral rites as per the tradition, while the mother wanted the Kanishta (Youngest Son) since he is most dear to her. When the Madhyama boy declares that he is owned by none, Ghatotkacha ironically states that he is pleased to own him.

**SCENE 7:**

**LAST WISH OF MADHYAMA – THE MIDDLE ONE: (Illustration: 76 and 77)**

→ When the Madhyama boy seeks permission from Ghatotkacha to satisfy his last wish to have a gulp of water before his being sacrificed, Ghatotkacha agrees on the condition that he would return soon lest his mother’s breakfast time would be disturbed.

**SCENE 8:**

**EXIT OF THE BRAHMANA, HIS FAMILY AND GHATOTKACHA:**

→ Ghatotkacha, finding that the Madhyama boy is not returning, gets impatient and beckons aloud, “भो मध्यम! मध्यम! शीघ्रमागच्छ!…”
These words uttered again in “Chempata Tala” and ‘Mridangam’ takes over the Tala, all the characters move slowly to the left, the curtain enters from the right front and moves in the same direction, the characters and the curtain disappear.

**SCENE 9:**

**ENTRY OF BHIMA: (Illustration: 80 and 81)**

**AHARYA - BHIMA: (Illustration: 78 and 79)**

- In this play, Bhima is a prince in exile - living in forest; he is very strong in physic seen as engaged in physical exercises. Elements suggesting his princely grandier, superhuman prowess and wild life are combined.
- Instead of a crown he wears a head get which befits his present plight. His “Veera / Valour” is suggested by a breast plate and the protruding palm sheath ornaments tied on the arms and wrists. The pleated loin cloth (Umbrella Skirt like in Kathakali) worn is in a manner structurally balancing the outfits in the upper portion of the body and representing the Dhiroddatta quality of Bhima Terra Verte green colour suits his life in exile.

The above mentioned same Tala is taken over by Chenda and Bhimasena enters from up left majestic - ‘Rajasa Bhava’. Bhima is seen engaged in his routine physical exercise in the forest, during the incognito period of Vanavasa of the Pandavas. Moves his hand as doing Physical exercise, proceeds to the centre, takes a turn and at the end of a “Cheru Kalasam” beholds a mountain at the right side.

Scales the mountain with his eyes, shows the Mudra of the mountain, his eyes move down and then on the left sees another mountain, shows that the two mounts are of equal height. He climbs on the mountain at the left, by raising his legs but not moving from the point where he is fixed, reaches the top of the mountain at the end of a “Cheru Kalasam”, looks down standing on his toes looks, at the other mount, he images that he could stretch his right leg and place it on the top of the other mountain raises his right leg, places it at a stretched point looks down, bending his face downward, enjoys the physical feat, leaps to a distance when the “Chenda makes a Perukku”.

He remembers his association with Hidimba, recalls her alluring nature, decide to find her out and walks but find a trees standing on the way in one beat of the Chenda he holds the tree with left hand, in another beat lifts it and in the third throws it away, walks around.

**SCENE 10:**

**BHIMA ENCOUNTERS WITH GHATOTKACHA: (Illustration: 82)**

And then Ghatotkacha’s beckon call, “भो मध्यम! मध्यम! श्रीमानश्रीमच्छ!…” is heard from the nepathyya. Bhima wonders who dares to call for him in the forest as he feels that he is the only Madhyama.

Bhima goes on a look out to find the source of the call and beholds Ghatotkacha. Before Ghatotkacha “चिरायते खलु श्राहणवर्त्त्त:!…” he and the Brahmin family enter in the same Tala in which they left the stage.

Ghatotkacha fixed on the level, the Brahmin group after taking a round (Parikramana) at the centre fix at the up left.

**SCENE 11:**

**GHATOTKACHA’S GRAPHIC DESCRIPTION OF BHIMA:**

Ghatotkacha’s graphic description of Bhima. There follows a graphic description by him about Ghatotkacha’s figure without realizing that he was his own son.

The physical features and gait of a character vividly depicts his nature, which often stand in for ideas and emotions. In this context, Bhasa has enhanced the ‘Natya Dharmi’ aspect through an extremely poetic description and Panikkar has enhanced this thing through “Angika, Vachika and Satvika – Abhinya”, the part in which Bhimasena describes Ghatotkacha.

“सिन्हास्य: सिंहवंशे मधुनिभणयन:…..विपुलवल्लुतो लोकविरस्य पुजः ॥”

“Face and teeth as those of a lion, but eyes brimming as though with honey, it is implied that the face has the demonic quality of the mother and the eyes are compassionate like the father’s, well-arched and beautiful brows, eagle nose, an elephant’s chin, long locks
of hair, broad and robust chest, narrow waist, a tusker’s gait, long limbs. He is undoubtedly born of a world hero to a demonic woman.”

→ In the above passage, Bhimasena, not recognizing Ghatotkacha as his own son, describes his external and internal qualities in the most exquisite manner. The shloka in which Ghatotkacha, similarly not identifying his father, describes the physical and mental attributes of Bhima can be read with the below-quoted shloka.

**SCENE 12:**

**BHIMA’S GRAPHIC DESCRIPTION OF GHATOTKACHA:**

→ Bhima’s graphic description of Ghatotkacha. There follows a graphic description by him about Bhima’s figure without realizing that he was his own father.

“सिंहाकृति कनकतालसमानबाहुḥ……नेन्त्रे ममाहर्षि बन्धुरिवागतोवययम् ॥”

→ “A form like a lion, limbs like the golden palm tree, a narrow waist and a chest like the wings of Garuda - is this the real Vishnu himself? His eyes are like the petals of a full-bloomed lotus. I am drawn to this man as to someone beloved.”

- In the above-quoted verses, by using similar ‘Mudras’, the actual relationship between the two heroes of equal importance in ‘Vyayoga’ is poetically justified.

**SCENE 13:**

**BHIMA BLOCKS TO GHATOTKACHA: (Illustration: 83 and 84)**

→ The Brahmin boy Madhyama enters after taking his last gulp of water and gets ready to be taken away by Ghatotkacha and Ghatotkacha takes possession of him and leaves.

→ After “प्राप्तवानिधानो…” Ghototkacha takes Madhyama by hand, takes a round and exits at up left in “Chempata Druta Kalam”. Bhima after, “भोः पुरुष! तिष्ठ तिष्ठ।” in the same Tala follows Ghatotkacha, the Brahmin and family also follow him in the same Tala but with mild steps.
→ Ghatotkacha enters from the right in the same Tala and proceeds to the left, Bhima follows Ghatotkacha repeating “तिथ लिखा!” and blocks him from the front. The Brahmin group enters in the same movement as they left.

**SCENE 14:**

**THE OLD BRAHMANA PREDICAMENTS TO BHIMA:** *(Illustration: 85 and 86)*

→ The old Brahmana presents their predicament to Bhima and implores him to interfere and save their son.

**SCENE 15:**

**BHIMA ORDERS GHATOTKACHA TO FREE THE BRAHMANA BOY:**

*(Illustration: 87 and 88)*

→ Bhima encounters Ghatotkacha and wants him to free the Brahmana boy, to whom Ghatotkacha curtly disagrees and declares that even if his father requires him to do so; he would not condescend because he caught him at his mother’s behest.

→ Bhima enquires who his mother is and he spells out her name ‘Hidimba’ to which Bhima excitedly reacts, but still hides within him his feelings.

→ Bhima orders Ghatotkacha to free him and when Ghatotkacha again refuses, he snatches the boy away from him and offers himself to go with Ghatotkacha.

**SCENE 16:**

**THE FIGHT BETWEEN BHIMA AND GHATOTKACHA:**

→ After “कथं कथमनृत्मित्याह...”, Ghatotkacha with vigorous steps in “Chempata Druta Kalam”, gets ready for a fight in a long leap moves from left stage to down stage right, fixes there at the end of a “Tala Vatta”.

→ The Brahmin and his family member standing at upstage right lean towards the right, Ghatotkacha moves to the left and in the same Tala, the Tala is repeated when the Brahmana group, with their bodies leaning towards left, drift along stumbling on the way and fall on the up left. Bhima remains on the level upstage. He then comes down and fixes just in front of the Brahmana group.
⊗ **FIGHT WITH TREE:**
→ Ghatotkacha moves forward from the downright uproots a big tree and beats Bhima with it to the accompaniment of a “Chempata Kalasam”, Bhima snatches the big tree with his left hand, breaks it is to two and throws the two pieces away.

⊗ **FIGHT WITH MOUNTAIN:** *(Illustration: 89 and 90)*
→ Next attempt of Ghatotkacha is to hit his opponent with a mountain. He lifts the mountain in “Chempa Druta Kalam”, approaches Bhima with the mount, the Brahmana and family run to the right corner (up stage), Bhima follows them.
→ Ghatotkacha in a “Kalasam” throws the mountain, Bhima in the next “Cheru Kalasam” holds the mountain with both hands, threatens his opponent with the gesture of a throw he smiles and throws away the mount with his left hand.

⊗ **FIGHT WITH DUAL:** *(Illustration: 91)*
→ Ghatotkacha boasts himself about his prowess and offers a fight with him to prove his might; Bhima gets ready for the dual. Ghatotkacha wants Bhima to be armed with his weapon, to which Bhima reacts saying that his hand itself is the weapon. Looking at Bhima’s posture, Ghatotkacha wonders that such strength can be exhibited only by his father. Bhimasena without actually knowing that he is facing his own father. Bhima now asks who his father is and tries to belittle Ghatotkacha’s father (who is Bhima himself). Ghatotkacha gets furious on this and there follows a test of might between the two.
→ Then the duel in “Muri Atanta Tala” from down left. Ghatotkacha moves to the centre and raises his right hand at the end of the “Muri Atanta Vattoms”, in a similar “Tala Vattom” Bhima does the same. The duel continues in the Kurappu of the same Tala (in to 4 and 2).
→ In the end Ghatotkacha in a mime, holds his hands in a gripping posture, as if he is holding the opponent in a tight grip. Bhima, also in a mime, assumes the posture of being held in the grip of Ghatotkacha but both really remain at least one foot apart. Bhima, while in the grip, makes a jerk of his body, Ghatothkacha reacts to this, finally in a leap Bhima gets himself free. Invariably in every fight, Ghatotkacha fails.
SCENE 17:

MAYA PASAM: (Illustration: 92 and 93)

Before calling “शो गिरे! आपस्ताव्वत्...”, the ritualistic atmosphere is created by the rhythm in “Chathurasra on Chenda” playing with palms as in “Kriyanaga Panchavadyam” accompanied by boles “Yahidhrem Yahidhrem Yahindha Ku Ku Ku”. Ghatotkacha mimes the flow of the river from the mountain beholds the same, sips the water with both palms ceremoniously, from this ritual he creates an imaginary rope and shows that he ties Bhima with it. Bhima reacts by turning round and assumes the plight of being tied up. To affect the deliverance from the Bhima does the same ritual in “Kundanachi Tala - Ta Ka Ti Tak Ti Tai”.

SCENE 18:

GHATOTKACHA REQUESTS BHIMA TO KEEP HIS PROMISE:

As Ghatotkacha fails in every fight and feels totally defeated, he requests Bhima to keep his earlier promise of accompanying himself for the sacrifice and Bhima follows Ghatotkacha.

SCENE 19:

HIDIMBA’S ENTRY: (Illustration: 96)

AHARYA - HIDIMBA: (Illustration: 94 and 95)

- Hidimba is essentially of demonish origin her basic nature is marked by the canine teeth and by the protruding breasts common for demons in all Traditional art forms of Kerala.
- Her matted her is tied on the top by a string made of stones and beads. Ornaments also are of similar nature.
- Her umbrella skirt like in Kathakali is black in contrast with that of her son who inherits his father’s qualities also. Her loin cloth also is covered with dined cocoanut leaves.

Pati Thirissila – Chitra Yavanika is held by the Curtain dancers. They hold the curtain with one hand a torch each with the other hand. Two persons hold torches at either side of Hidimba. After the first phase her entry, the stage hands take the torches held by the
curtain dancers and exit. The curtain now moves to the centre, it is held in a position at right angle to the audience, dividing the stage in to two. Bhima and others enter at the right; Hidimba sits on the level at the left. *(Illustration: 97 and 98)*

**SCENE 20:**

**HAPPY RE-UNION OF THE FAMILY:** *(Illustration: 99 and 100)*

→ After “अत्र फ़ल्यो।…” by Hidimba, she and Bhima meet each other across the curtain. The curtain dancer exits. There is a happy re-union of the family.

**SCENE 21:**

**BHARATAVAKYAM:**

→ In the final sequance Bhima, Hidimba and Ghatotkacha and the Brahmin family exit. Bhima comes back to the stage for the Bharatavakyam with a ritualistic move.
Þ URUBHANGAM:

Þ PERFORMANCE TEXT:

Þ DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Warriors
- Balarama
- Duryodhana
- Suyodhanan: Theiryam of Duryodhana
- Dhritarashtra
- Gandhari
- Pauravi
- Malavi
- Durjayan
- Ashwathama

Þ SYNOPSIS OF THE PLAY:

- Based on the Mahabharata, this tragic play in One Act depicts the duel between Duryodhana and Bhima. There is the elevation of Duryodhana who has been made to behave better by Bhasa than as shown in the original epic. Bhima defies the rule of battle and to fulfill his own, smashes Duryodhana’s thighs in the “Gada Yuddha – Fight with Maces” and hence the title is most appropriate.
- At the close of Mahabharata war, the fight between Bhima and Duryodhana begins. The prelude features warriors who witness their “Gada Yuddha – Fight with Maces” and give a graphic description of the battle field is full of corpses of kings, soldiers, horses and elephants slain in battle and of jackals and vultures assembled to eat the flesh of dead bodies.
From the back-stage some noise is heard and later on it is found that a terrible “Gada Yuddha – Fight with Maces” is going on between the two giants in the presence of Vyasa, Vidura, Balarama and Krishna. The fighters are equally matched. Though Duryodhana has greater skill in the club-fighting but Bhima has an edge over him, with his superior strength, as opined by another warrior. At the fight progresses suddenly Bhima gets a blow on his head and falls down. The anxiety of the Pandava supporters grows, while Balarama becomes glad at the victory of his disciple.

Duryodhana makes mockery of Bhima by telling him not to be afraid as he is not going to kill him though his life was at Duryodhana’s hand. Krishna now makes a secret sign to Bhima by striking on his own thighs and gazes at the sky indicating that the thighs are the weak spots of Duryodhana. This refuses a new spirit in Bhima. With a loud thundering noise, he rises up to confront Duryodhana. Both exchange dreadful blows and after fighting for sometime Bhima hurls his mace with both hands on the thighs of Duryodhana as directed by Krishna and thus disobeys the standing norms of “Gada Yuddha – Fight with Maces”. Duryodhana’s thighs are broken and bleed profusely. He falls to the ground.

In Act proper Duryodhana is first shows with Balarama, who indignantly out bursts at Bhima’s foul play and affirms that Duryodhana had been cheated and he is going to kill Bhima. This provides greatest consolation to the fallen Duryodhana. Balarama asks Duryodhana to hold on a little longer. With great effort, Duryodhana crawls in and tries to pacify Balarama but the latter becomes more enraged and talks of killing all the Pandavas. He realizes that it was not Bhima but the great lord Krishna who has deceived him and says that it was no use fighting in these circumstances. Now there is touching scene of Duryodhana’s meeting with his parents, wives and son.

Enters Dhritarastra, Gandhari, his son Durjaya and the queens of Duryodhana – Malavi, Pauravi. They all bewailing his sad lot and searching for him on the battle field. The queens are crying on aloud, walking on foot and bare-headed, without their usual veils with hair in disarray. All this pierce Duryodhana poignantly than his physical injuries.

To fulfill this father’s desire to salute him Duryodhana tries to get up to fall at the feet of his father but falls down again. He utters “…When Bhima hurled his mace at me, he did
not rob me of my thighs alone, he robbed me also of the power to go and prostrate at my father’s feet.”

- His son comes to him in his childish way to sit on his lap but the father prevents him from doing so. His inability to offer his lap as a resting place for his beloved son is the unkindest cut all to Duryodhana. He breaks down in grief.

- Gandhari too comes to the spot and softly weeps. He seeks to comfort his parents. He requests Dhritarastra to console his mother by telling her that her son died in the war without showing his back. He is dying in the same dignity in which he was born.

- He expresses his love for his mother by his desire to be her son in all his future lives, if he has earned any merit. He consoles the warrior queens by standing that their husband is meeting with the hero’s death having performed in all earnest all his kingly duties. They should not weep but only think of his glory with pride.

- In his parting advice to his son, he preaches reconciliation and his enmity with the Pandavas gives place to a sort of repentance and purification of the soul. He asks him to honour Draupadi and Kunti like his own mother and to join with the Pandavas in giving him the last oblation. At this moment, arrives Ashwatthama who makes a big sound with his bow. He is infuriated at the news of the condition of Duryodhana. Duryodhana however replies that his condition is due to his discontent. But Ashwatthama is firm in his decision to kill all the Pandavas and Krishna.

- Duryodhana tries to dissuade him by stating that after the lose of his brothers Karna and others; it is of no use to revive enmity. Unconvinced Ashwatthama tells him that it appears as if his dignity has been killed along with his thighs. But Duryodhana replies that dignity in the life of the king and it was for dignity alone that he fought. He further says that the sins committed by the Pandavas are nothing as compared to his ill treatment towards Pandavas such as the dragging of Draupadi, the slaying of Abhimanyu or the making of the Pandavas wonder in the forest.

- Despite Duryodhana’s every counsels to peace, Ashwatthama swears vengeance with Balarama as a witness to fight with the Pandavas and crown Durjaya as the emperor. At this Duryodhana feels satisfied.

- Visions of his revered ancestors, his brothers, Abhimanyu and Apsaras etc. float before Duryodhana and he passes away. They cover the corpse with a cloth. Grief stricken
Dhritarastra decides to go to the forests for penance. Will upraised weapon, Ashwatthama depart to kill the Pandavas in their sleep?

- Drona ends with the general praise by all the protection of the earth by “Our King” after destroying his enemies.

⇒ **INTERPRETATION WITH DIRECTOR’S NOTE:**

- URUBHANGAM, noted for its pathos, fury and heroism is a rare specimen of tragedy in the Indian concept. Set on one of the most poignant scenes from Mahabharata, it depicts the final fall of a Kaurava King Duryodhana, who decidedly stood for ‘Adharma’ all through his life.

- At the end of his life, suddenly he realizes that his belief was wrong. When he faces the inevitable finale of his life, he looks back. Even in him the feelings of dharma dawn.

- The war continues to be fought in and around Duryodhana, he realizes its fatality. But how can he spell it out? He himself has unleashed the evil forces. Now it is too late.

- He succumbs to his doom even as his son Durjaya and his retinue march on to the goal he once cherished.

- A word about Dhritarashtra.

  “**Is he blind?**
  
  **Yes - but no.**”

- His blindness is described by Bhasa’s Baladev: “His eyes are divided among his hundred sons.”

- In this portion, it is attempted to recreate the funny, pathos and tragedy by creating two Duryodhanas. One, the warmonger and the other his “Theyyam”, which we may call Suyodhana, suggesting the good qualities in him which spring out from him at the moment his thighs, are fatally broken by Bhimasena.

- Of the two-told aspect of the hero, the mundane one is the mortal existence of Duryodhana struggling under the pangs of death. The other is his spirit, which unveils a supernatural dimension and is projected in his “Theyyam”. “Theyyam” literally means Daivam or Godhead. It can be his death itself. It is the spirit half-released from the wounded Duryodhana; his own conscience advocating all his higher qualities.
DRAMATIC TEXT – DECONSTRUCTING AND RECONSTRUCTING:

उभयमयम्

(नान्दन्ते तत्त: प्रविष्टां सूतरारः।)

सूतरारः- भीष्मप्रेणक्तम् जयद्विजजनां गान्धारारक्षनां
कर्णाद्विपीप्मकरां दुर्योधनस्वतसमाः।
तीर्थं दशुद्वं शरसिसिनीतः वेन प्रत्येकानृवः।
शार्कृयां तरणं वः स भगवानस्तु द्वः केशवः। || १ ॥

एवमाणीमण्डलिण्यायाम्। अद्य! किच्छ! खलु मयं विज्ञापनव्ययं शब्द इस्ते भूष्यते? अहं! परमाम्।
(नेष्टे) एते सम् भो! एते सम्। (प्रवशिष्य)
पारिपृथकः- भाव कुलो नु खलवेते,
स्वर्गाय्महमुखक्षत्रिगतमः
नारायणनसृशिवमृकुकाग्नः।
मलक्षित्मप्रदर्शनेनलिखिते: शरीरे-
रमणयेर्वयेर्विभिन्ना परिष्ठेन भ्रमन्ति || २ ॥

सूतरारः- मार्गस! कि नान्यक्षिथी। तन्त्रार्कनेत्रवश्यो दुर्योधनादेवशेषे धृतराश्नपक्षे, पाण्डवजनार्कोर्वशेषे
युधिष्ठिरपक्षे, राजा सारिसमककोरे समस्तपञ्चके,
एत्रां हनकाराधनेनरुवोः
साक्षीपूणेर्विभिन्नचित्तपत्र प्रविष्टम्।
युद्धे वृकोदरसुभोशणोः प्रवगे
यौधा नरेन्द्रनिन्धनेनकृत्वा प्रविष्टा। || ३ ॥ (निक्रान्ति)
स्थापना (तत्त: प्रविष्टान्ति भवताः॥)
सवते- एते सम् भो! एते सम्।

प्रथम्- वैरयावतं वैरयावतं बलस्य निकर्ष स्वप्नयो निकर्ष मानमन्यतिष्ठाओऽवं निकर्षाग्न्यः
युद्धश्चर्कर्षां हुद्द्रक्षर्कर्षां स्वर्ग्यवर्षसं स्वर्ग्यवर्षसं हयध्यायिष्ठां नृणाम्।
राजा पशुपतिकालोर्वश्यं वैरश्यं वैरश्यं प्राणमहिमकक्तु प्राणमहिमकक्तु
सम्प्राप्ता रणसंज्ञामार्कम् सम्प्राप्ता रणसंज्ञामार्कम् राजा नमः सदक्रमं राजा नमः सदक्रमं। || ४ ॥
युद्धवस्त्रयां युद्धवस्त्रयां स्वायत्तसम्बन्धी स्वायत्तसम्बन्धीः।

द्वितीयः - सम्यक्षमानाः

उपलब्धिमाय उपलब्धिमाय नागेश्वराणं नागेश्वराणं शरीरधराधरा शरीरधराधरा
उपलब्धिमाय नागेश्वराणं शरीरधराधरा
शरीरधराधरा शरीरधराधरा शरीरधराधरा शरीरधराधरा
दिशिदिशिकुता गृहस्वाभासं हतारिधरयथा यथा। आ...आ...आ...आ...।
हतारिधरयथा यथा: हतारिधरयथा यथा: हतारिधरयथा यथा:।
अवनिपत्त: स्वर्य प्राप्त: क्रियामरण: रणेण प्रतिमुखिमे तत्तत्रत्वाचि चिरे निहतासाः।। ५ ॥

तृतीयः- एवमेतस्। कारवत्करृपृणो बाणविन्यस्तः
हतगच्छत्वाय वैरवहिन्माधिकाः।
धनावतततविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवি঵ি঵ি঵ি঵ি঵ি঵िविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवি঵िवি঵िविविविविवি঵िविविविविविविविविविविवি঵िविविविविविविविविविविविविविविविवি঵िविविविविविविविविविविविविविविविविविवি঵िवি঵ি঵ি঵ি঵िवি঵ি঵ি঵ি঵िविविविविवি঵िविविविविविविविविवि
प्रथम:- इस निष्कर्षों को इलामपुर के बाद लखित घटनाओं को उल्लिखित नहीं किया जा सकता।

द्वितीय:- इसमें परस्पर मिलने वालों के बारे में लिखा गया है।

तृतीय:- एक निरस्तता में निरस्तता के बारे में लिखा गया है।

चतुर्थीय:- इन श्रेणियों के बारे में लिखा गया है।

प्रथम:- केसर रायी।

द्वितीय:- मा मा रायी।

दूर कार्यकर्ता के बारे में लिखा गया है।

सवेरा:- अग्रें छल एक निष्कर्षों को उल्लिखित नहीं किया जा सकता।
द्वितीय:- भीमस्योरसि भीमस्योरसि चारुकाज्ञनशिलाश्चिने व्रतिकारी व्रतिकारी व्रतिकारी व्रतिकारी व्रतिकारी व्रतिकारी व्रतिकारी व्रतिकारी प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रति...
हिंदी:- एवं इदंतीमपदार्थमानं भीमसेनं दृष्टवा स्वमूर्मविभिन्त्य कामिंपि संज्ञा प्रवचित् जनावतः।

तुलीय:- एष संज्ञा समाधासितो मारितः;
संहत्य भ्रूकुटीललिपिवृश्चं स्वेदं करेणक्षिपते
बाहुव्यं पार्षेवं भीमवर्षविवर्षवं द्वन गदाम।
पुत्रं दीनमुदीक्षयं सर्वगतिनां लम्बेवं दतं बलं
गजनम् सिद्धव्रेश्यं: क्षितितलादुप्रूयं: समुदितः॥ २३ ॥

प्रथम:- हन्त पुनं: प्रवतं गदायुधम्। अनेन हि,
भुमो पाणितले निष्णयं तरसा बाह्र प्रमुखाधिकं
सन्तोषपुंजन्ति विक्रमरस्तुत: क्रोधाधिकं गर्जता।
त्यत्त्वं भर्तंग्रृणां विहाय सम्यं कृत्यं संज्ञासमं
गान्यरीतनस्य पाण्डुत्तनेनोवाविभुगो गता॥ २४ ॥

सवं- हा धिक्क पतितो महाराजः हा धिक्क पतितो महाराजः।

तुलीय:- एष रुपितपन्योतितांगं निपतनं कुरारां दृष्टवा खमुतपितों भगवान् द्विपायनः। य एषः;
हेलास्ववत्लोचने हृलीना नेष्टपरेष्टः कृतो
दृष्टवा क्रोधनिमीलं हल्पं दुमोभिन्मेत्याः।
सम्मानाः: करपञ्चरात्तरगतो द्विपायनन्याविताः
भीमं क्रणंमुरावलिमितिनिन्त्वखं द्विपायने॥ २५ ॥

प्रथम:- अये अयम्यमर्मोमिलतं भल्लाचारों भीमसेनाप्रक्रणमुरालिक्ष्ममाण: हि एयाभितस्ते भगवान् हलायुधः।
य एषः; चलिव्लितिमीलिः क्रोधतांमायातः
भमसमविचारं किंचिदुक्ष्ठ मालामु
अतितुलविलिमित्ववत्षालनुकृष्ठं
क्षितितलवितीयः: पार्षेवेच चन्दः॥ २६ ॥

हिंदी:- तदगम्यांतः वयमित्रां तावमहाराजस्य प्रवचनार्थभवाम:।
उभो- बाह्येः। प्रथम: कल्पः।

(निष्काशतः:)
विशेषकः।

(ततः प्रवचित बलदेवः)

बलदेव:- भो भो: पार्थिवः! न युक्तिमद्। भो भो: पार्थिवः! न युक्तिमद्।
भो भो: पार्थिवः! न युक्तिमद्।
मम रिपुवलकां लाङ्गलं लब्धित्वतः
रणकृतमातिसिन्धु च नावेक्ष्य दयात्।
रणयश्रसि गदां ततं दुष्योभिनोः
कृतविनयसुमदुश्यं पातितः: पातित्वः॥ आ - आ - आ॥ २७ ॥
भो दुष्योधनं! मृहत्त तावदत्मा धार्यंताम्।
सौभोक्षकायम् महासुपर्प्राकृतिक्राकुदक्षकृषि
कालिन्दीनलदेशकं रिपुवलनन्यागपहारं।
हस्तोक्षणितहं करोमी रथिनस्वेदार्धःकुंकोतरः
भौमस्यधर्मसा यवद्यां धिपुले कंदरमाणकुलम्।

(नेपथ्ये) प्रसीद्धु प्रसीद्धु भगवानं हलायथ: प्रसीद्धु प्रसीद्धु भगवानं हलायथः।
बलदेवः अेः एः गतोध्वनुगच्छितः मातरस्वी दुष्योधनः। य एः,

(ततः प्रविशितं भग्नोरुय्युगलो दुष्योधनः - केत्यम् दुष्योधनः।)

दुष्योधनः
आः एः भोः। आः आः। आः आः। आः आः।

बलदेवः प्रश्नाम्य संयुगः दन्तनेन सर्क्षणाद्राकुलालक्षकः
भूसंस्पर्णाद्राकुलालक्षकः बालमण्णः ग्राहितः।
निवृत्तं नाममिथ्यं विशेषितमयान्तु शुरुः सासुरुः
राज्यावस्था भोगमणिकांले श्रावटोजः कोसिः। आः आः।

दुष्योधनः
भौमेन भौमेन भित्या समयं वैवस्यं गदाधिवाटकश्चर्करूपः।
भूमो भूमाभ्यं परिस्थितयम् स्वं देहस्यपरं वहामि।

बलदेवः भोः पाथिः न सुकमिदम्। भोः भोः पाथिः न सुकमिदम्।

प्रसीद्धु प्रसीद्धु भगवानं हलायथः।

केत्यम् दुष्योधनः
त्यावद्योंतितं पतितस्य भूमा-
वेत धिन्त यथाविद्यम निमुख्य रोषम्।
जीवनं ते कूःकृतस्य निवापमेंवशा

दुष्योधनः
वरेः च विग्रहभक्षाः वर्य च नष्टः।

बलदेवः भोः दुष्योधनः मृहत्त तावदत्मा धार्यंताम्।

दुष्योधनः
किं भवानकरिष्यायत।
बलदेवः भोः श्रुवतमाम्।
आक्षेतनाद्राकुलालक्षकः शरीरे
निवृत्ततीतीकाद्यानुमुशस्मारः।
दस्यां संयुगः सर्वव्याख्यानानानु।
स्वाग्नुयायानुरुषांस्त्रं पाण्डुप्रजान्।

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वेष्यम् दुष्याधनः या मा भवानेवम्।
दुष्याधनः या मा भवानेवम्।
प्रात्जात्वकस्ते भीमे गते भ्रातुस्ते दिव्यम्।
मवि चेवं गते राम!

विग्रहः किं करिष्यति।।
विग्रहः किं करिष्यति।। 33 ।।

बलदेवः मत्तत्वं बज्यते भवानित्युन्मत्रो मे रोषः।
दुष्याधनः बज्यत इति माँ भवान् मन्यते।
बलदेवः कः संशयः?
दुष्याधनः हन्त भो! दत्तमुल्या इब मे प्राणः। कृतः -
आवीपानलन्दरणज्ञतुमृतादृश्यमिवर्तितं
युक्ते वेष्यवाणयः चल्लश्शाल्यमप्रतिप्रविष्टतिना।
भृमेनात्त हङ्डिद्याराजसपत्नप्राणप्रतिग्रहिणा
यद्वैं समवेताः मा छलोत्त्य भो राम। नाह जितः।। 34 ।।
बलदेवः भीमसेन इदनाः तत् युद्धवन्मनुपर्य घात्यति।
दुष्याधनः किं चाहि भीमसेनेन बज्यतः।
बलदेवः अथ केन भवानेविधयः कृतः.
दुष्याधनः श्रुयताम्, वेष्यवाणयः स परिजातकर्तस्तामनै तुल्यः हतो
दिव्यं वर्षसहस्रमणवजले सुप्रतिच्छ यो लोलया।
तीव्रं भृमगं ब्रविष्ण सहसा निवार्जुनप्रज्ञाप्रिय-
स्तेनाहं जगमः प्रस्येन हरिणा मृत्योऽश्रूराहितः।। 35 ।।
(नेपथ्य) उससह उससह अय्या! उससह। (उल्लसत्योत्सर्तायाः! उत्सर्त।)
लीजमहारा: सुप्रतिज्ञातसर्वत्र सुप्रतिज्ञातसर्वत्रस्वमाण:-
द्वाराध्यः कनकापूर्वविलम्बपत्रः।
सूचो यथा विनिर्दिशयणज्ञातसाधकः
द्वाराध्यमहाराजान्यनिनित्तादित:।। आ - आ - आ।। 36 ।।

(तत्प्रविशिष्ट धृतराष्ट्रो गान्यारी देव्यो दुर्जयश्च।)

धृताराष्ट्रः पुत्र कथसि?
गान्यारी- पुत्र! कथसि? (पुत्र! कथसि?)
बलदेवः (विलोकनः) अथ समाचारान्नत्वाराष्ट्रः गान्यारी च दुर्जयनेवादशितमार्गं नत्त्वपूर्णवनं
शोकाभ्युदयहस्तनिकितमिति एवाधिश्वकः। य एव, धृताराष्ट्रः पुत्र कथसि?
गान्यारी- पुत्र! कथसि? (पुत्र! कथसि?)

देव्य- महाराज! कथसि? (महाराज! कथसि?)
भृंगराज़:- भो! कष्टम्।
वज्रवननिहंतं श्रुत्चा सुताम्याहवे मम।
मुखमन्तरण्याक्षाम्यमन्मथरं कुतम् ॥ ३७ ॥
गान्यारि! गान्यारि! किं धरसे।
गान्यारि- जीवाणुविष्मण मन्दवभार। (जीवाणुविष्मण मन्दवभार।)
भृंगराज़:- गान्यारि! किं दृश्यते दुर्योधनमन्मथछ: कुलमानी।
गान्यारि- महारा! ण दिस्सदि। (महारा! ण दृश्यते।)
भृंगराज़:- कथं न दृश्यते। हन्तमो! अध्यास्यहम्मथवोलकन्यावे काले पुंशं न पस्यामि। भोः कुतान्तहतक! रिपुसमर्कविमादेः मानवोवृक्षदितः
सुत्रांतात्मविहों वैरसमन्यादा मानम्।
धरणितविकौण किं स योगोऽ न भोतुः।
सकृददय भृंगराज़ः पुरूसं निवामः ॥ ३९ ॥
गान्यारि- जाद सुपोषण। देहं में पदिव्यवण। पुत्रस्विविष्सु दुःखिदं समस्सासेहः महारां। (जात सुपोषण। देहं में
प्रतिवचनम्। पुत्रस्विविष्सु धितं समस्सासेव समाभासेय महाराजं।)
वल्लेवः- अये। इयमङ्गुवशंती गान्यारि।
या पुत्रकस्वस्नेवकुमदोऽख्या
दुर्योधनस्विविष्सुकन्यातेव।
अस्त्रजस्मयुः पातिरेत्तचनः
मायुः कुतं नवभवतिमवं। दयासि। ॥ ४० ॥
भृंगराज़:- पुत्रं दुर्योधनं! अण्टदशाश्वकृतशीमहाराज! कवासि।
राजा- अण्टदशाश्व महाराजः।
भृंगराज़:- ऐहं पुत्रश्वस्त्वेच। देहं में प्रतिवचनम्।
राजा- ददामि खलु प्रतिवचनम्। अनेन चतुर्योऽन ब्रीडितोऽपि।
भृंगराज़:- ऐहं पुत्रं! अभिवादयस्व माम्।
राजा:- अयमङ्गुवशमङ्गिः।
भृंगराज़:- ऐहं पुत्रं! अभिवादयस्व माम्।
राजा- अयमङ्गुवशमङ्गिः।
भृंगराज़:- ऐहं पुत्रं! अभिवादयस्व माम्।
राजा- अयमङ्गुवशमङ्गिः।
भृंगराज़:- ऐहं पुत्रं! अभिवादयस्व माम्।
राजा- अयमङ्गुवशमङ्गिः।
(उच्यन्ते रूपितत्वा पुतति हा धिकृः। अयं में द्विभिः प्रहराः। कथं भोः।
हरं में भीमसेनं गदापालकचवथे।
समस्मूद्रस्वस्नेव गुरुः पादभविदनम् ॥ ४१ ॥
गान्यारि- एतं नादा॥ (अत जाते।)
देव्यः- अये। ! इमा मह। (आएः हे स्वः।)
गान्यारि- अण्टदशाश्वात्तारं। (अण्टदशाश्वात्तारं।)
देव्यः- गच्छम मन्दशाहा। (गच्छकः मन्दभा!)
देव्यो- महाराज! कुञ्जसि ह... ह... ह... महाराज! आस...आस...आस... कुञ्जसि ह... ह... ह...
राजा- भो! कष्टम। कम्मापि स्वयं श्रद्धित।
पूर्व न जानामि गद्यभित्रात्तुसुविधाणामि तु समस्यामि।
येने प्रकाशोऽकृत्यमऽजनाति रंग प्रकाशोऽवरोधानाति ॥ ३८ ॥
धूर्तराष्ट्र:- क एष भो! मम वस्त्रान्तमकप्यम्न मार्गमदेशयमि।
दुर्योधः- ताद! अत्र दुज्न्यो। (तात! अत्र दुर्योधः।)
धूर्तराष्ट्र:- रोधुर्योप्यः पितामधिच्छ।
दुर्योधः- ताद! परिसंस्तो खु अत्र। (तात! परिश्रान्तः खल्वहम्।)
धूर्तराष्ट्र:- गच्छ, पितृरुक्कः विश्रम्वसः।
दुर्योधः- ताद! अह! गच्छामि। (उपसृष्टः) ताद! कहीं सि? (तात! अह! गच्छामि। तात क्ष्यासि?)
राजा- अयमयागतः। भो! सर्ववस्त्रायं हेदसंसिद्धै: पुजन्येहो मां दहति। कुतः,
दुर्योधः- ताद! कहीं सि?

dुःख्रामभिषो यो ममाइक्षार्यनोचितः।
निवितं दुर्योप्य दृश्य किन्न मामसभायायति ॥ ४२ ॥

दुर्योधः- अत्र महाराजो भूमीए उवविष्टो। (अत्र महाराजो भूमीपुणविष्टः।)
राजा- पृथ पृथ किम्यथामिहातः।
दुर्योधः- तुप्रे चिरायसि ति। (व् चिरायसि।)
राजा- अहो अस्यन्वस्त्रायापि पुजन्येहो हदयं दहति।
दुर्योधः- अह! पि खुर्दे अड्के-उवविषामि। (अड्कमारोहति) अहमपि खलु ते अड्के-उपविषामि।
राजा- (निवायं) दुर्योध! दुर्योध! भो! कष्टम्।

हदसप्रित्यननो यो मे नेत्रोषस्य स्वायम।
सोऽयं कालपिष्यायस्यन्यः नैनिच्चमागतः ॥ ४३ ॥
दुर्योधः- अड्के उववेसं किन्निमित्ते पुज वारेसि। (अड्के उववें किन्निमित्त ल्यूच वारेसि।)

राजा- त्यक्तः परिचवत्तु पुत्र! यत्र तत्र त्यवस्याम्।
अद्यप्रृत्ति नास्तीदं पूर्वमुक्ते तवसनम् ॥ ४४ ॥
दुर्योधः- कहीं णु हु महाराजो गमिस्यदि। (कुत्र नु खलु महाराजो गमििशिति।)
राजा- भात्वसमनुगच्छामि।
दुर्योधः- म पि लोह गोह। (मामपि तत्र नव।)
राजा- गच्छ पुत्र! एवं वृक्कदर्शेऽ- भीमसेनेन ब्रह्म।
दुर्योधः- एहिम महाराज! अण्णसीमि। (एहिम महाराज! अन्नवसे।)
राजा- पृथ के।
दुर्योधः- अयाये अयेहे सद्ये अन्तेश्रेण अ। (अयायायें सद्येषाम्: पुरेरेच।)
राजा- गच्छ पुत्र! नाममातुणु सम्यं।
दुर्योधः- अह! तुम्म पायसं। (अह! त्या नेत्रवायमि।)
राजा- वालसावसि पुत्र।
दुर्ध- (परिक्रमा) अर्था! अर्थं महाराजाः। (आयाााााः! अर्थं महाराजः)
देवेयं- हा हा! महाराजाः! (हा हा! महाराजः)
धृतराष्ट्रं- कवासो महाराजः।
गान्यारं- काहि में पुत्राः। (कृत्री में पुत्रकः)
दुर्ध- अर्थं महाराजाः! भूमीए उवाङ्ख्यते। (अर्थं महाराजाः भूमियामुष्किण्डः)
धृतराष्ट्रं- हन्त भो! किमयं महाराजः।
व: काणनानन्तसमस्मार्थं लोकं किलैः कविषुधिपिपदः।
कृत: सम्बृहिंगङ्गतंतपस्य झेरेरङ् करारनन्तसमस्मार्थं। || ४५ ||
गान्यारं- जान सुध्यं भो! परिसंस्तोल्लि। (जात सुध्यं भो! परिश्रान्नोऽसि।)
राजा- भक्त्या: खल्वः पुत्रः।

धृतराष्ट्रं- केवल भो!।
गान्यारं- महाराजः! अहम्मीदुर्धमपरिक्रमा। (महाराजः! अहम्मीदुर्ध प्रसविणोः)।
राजा- अध्योपक्रमात्मामनववच्यामि। भोस्तात किमिदं वैवल्यन।
धृतराष्ट्रं- पुत्र कथमविकल्वो विविधामि।
वयस्तर्वेदस्विसंतं संपुष्वन्धरसंजितं।
पूर्वे भ्रानंशतं नरं लघ्यकर्षिन्तं हतम् ॥ ४६ ॥
(पनिता) राजा- हा धिकुः। पतितोऽजववाण। तात! समाधस्यात्ववस्तीम्।
धृतराष्ट्रं- पुत्र! किमित सत्माध्यायामि।
राजा- अपराजितं युधं हं इति। भोस्तात। शोकिनश्रोणे ज्ञितां ममानुवः।
लघ्यादाद्माद्यांग्यायणांभ्रमिलंतनववच्यामिनिवलंतिवल्याम।
येतेव मानन जउं म्प्रसुवर्तस्तेन्य माने किंवं प्रश्यामि। ॥ ४७ ॥
धृतराष्ट्रं- वृद्धस्य में जीवितं: \सुहस्यं निरस्संनीयत्ववचनस्य।
धृति निग्रहवमैन सम्भवतस्तीत्रसमाक्रमाति पुरुषोऽकः। ॥ ४८ ॥
वल्यामसे:- भो! कश्यम।
दुर्धननरन्थरस्य नित्याङ्कन्तवक्ष्णः।
न शक्नायत्यानवं कर्तुमात्मनिवदनम्। ॥ ४९ ॥

राजा- विषायांयर्णवमत्ववतीम्।
गान्यारं- भण्हां ह जाद।। (भण जात।)
राजा- नमसक्त्य वदामि त्यं बदं पुष्यं मया कृतम्।
अवस्यामसे जातयं में त्वमेव जाती भव।। ५० ॥
गान्यारं- मम मयाशि छुँ तुए भणिदो। (मम मनोथः खलु त्वा भणितः।)
राजा- मालिवः! ल्यामसे श्रृद्धः।
भिरा में भुखुः गदानिमुक्तित्वमण्युक्तकालोऽस्तितः-\विक्षयुत्सिताः: \भारसर्वपौर्वर्तकाशो इति।
पशुमें ज्ञनश्चाङ्गदशरी पवार्त्याचिची मुलोऽभो।
भवं ते नपराईमूखो युधं हतं किं क्षत्रिये रोदिः। ॥ ५१ ॥
अथि नाना एसा सहधर्मचारिणी रोदामि। (बाला एसा सहधर्मचारिणी रोदिमि)

राजा- पौरषी! त्वमेव श्रुणु।
बेदोधीर्विवेमंकेषरभ्रमरसिद्ध धृता बानथवाम।
श्रुणामुरि स्थितं प्रवशति न व्यसिता: संख्यता।
युद्धाःपदश्वाहिन्नृपत्य: सतंत्पिता निग्रहे
माने मानिनि! श्रीमथ न हि रुद्वन्द्वैविधानां सिंहः। ॥ ५२ ॥
पौरषी- एककाङिकवेदविण्म्यं रोदामि रोदामि रोदामि रोदिमि। (एककुलप्रेवस्निष्ठचया न रोदिमि)
राजा- दर्जः! दर्जः! त्वमेव! श्रुणु।
धृतराष्ट्रः- गान्न्तार! किन खलु वक्षयत।
गान्न्तारः- अहं पितं एवं चिन्तोतः। (अहमिमि तदेव चिन्तयामिः)

श्रायु पुनः श्रुण्यित्वमा, तत्रवभवत्याघम्याया: कुन्त्या निदेशो चार्पित्वय: वर्तित्वयः।

बलदेवः- अहो वैरें पराचारप: संवृत्तं। अये शब्द इह।
सत्ताहुनुमिनिनादवियोगमूक्तं
विश्वववाणकवचवन्नातप्रति
कस्त्येक कार्यकरो हतस्वयथः
विभ्रान्तवसण गगव गरोति। ॥ ५४ ॥। (नपथे)
दुःसीनात्कार्मुक्तं कार्यविवेय: यो युद्धवः सहित: प्रावित्तः।
तंदेव पूर्वः प्रविष्मां श्रुतमुद्विप वृत्तिवर्षमेधम्। ॥ ५५ ॥।
बलदेवः- अये अये गुपुरुमो श्रद्धामेव एवाधिवमतेऽ। यैहः,
सुभृत्कर्ममफस्टवप्तिवीण्टुप्ती
संहितकुण्डार्वयात्वत्तमवाहा।
सर्वसमवस्यं कार्मुक्तं कर्त्तारमणाः
सत्ताहुनु इमे: श्रुत्गतंन्द्रचायः। ॥ ५६ ॥।

(ततः: प्रविष्माव्य सः)

अथि नाना- (एवोकेमेव पाठित्वः) भो भोः। समरसारमोभवानकलचित्सुः गामसमवसमुख्तिशत्रुक्रृतिविग्रहः।
स्तोकाशाशः भासानुद्वमन्द्राणाः। समरसारमीयो राजाः। शृणुन्तु शृणुन्तु भवन्तः।
छलबलदलितोऽः कौरवनन्द्रोऽ न चाहं
शिरिलविफलशस्यः सूतपुत्रोऽ न चाहम्।
इह तु विजयभूमी स्रष्टुमधोऽध्यतसः।
सरभसमभमेकोऽऽ्रणपुमुऽऽविश्वदैविमिः।
क्रिमनवा ममन्यिपतलमविजयवर्तलय्याः समरणप्रयोः। (परिक्रम्य)
मा तावत्। मृदु गुरुनिवपन्यऽऽविष्णवा किल कुरुक्तिलितकमूत्तः कुरुराजः।

क एतचः वर्षायति। कृतः
उद्यान्नवलः रश्याधिपताः चापिहतीयः करे
यस्यानेकाचारहिनीनुपतविशिष्टति वाक्येनमुखः।
भीमः रामेश्वरकलिदगच्चस्ततः भोजः रणः
व्यक्तिनिर्जित एव सामाख्यितः कालेन दुर्योधनः।। ५८।।

तत् कव न खलु गतो गदातरीपुञ्जः। (परिक्रम्यावलोकः) अयेय अयमभिन्तगजुरगनररथप्राकारसंध्यगतः:
समरपवाचिपरारः कुरुराजः।

व एः, मोलीनिपातचलकेशमकुखानाले
गय्यापदानिपतनक्षतरोणनाले।
भावस्त्तमकेशलालसूननिविदः
सत्यवागिन्द्र इव परिचयमालसूरः।। ५९।।

(उपसृष्टः) भोः कुरुराजः किमिदम।
राजः- गुरुपुणः। फलमपरितोपसः।
अद्वित्यामाः- भोः कुरुराजः। सत्कारमूलमार्जिपिथ्यः।
राजः- किं भवानूः करिष्यति।
अद्वित्यामाः- श्रृवतामूः।
युद्धानं गुरुपुणनिविदः
मन्त्रायुक्तमूलमुदयपश्चयिक्रम।
कृष्णं सामाभुनमं युधिष्ठीरसहानाले:
संकौणले समीपचिकित्वते। विचारपरदा शिपियमि क्षिपियमि क्षिपियमि।। ६०।।

थेयम दुर्योधनरः - दुर्योधनः। मा मा भवानेवः।

गतं धार्मिकः सकलममिचिकं नृषकुलं
गतं कर्णं सम्म सन्तविततुः शन्तसुपुत्तः।
गतं भ्राताण्में शतमभिमसंसुगमुखः
वयं चचेष्मूत्त गुरुसुवः।

थेयम दुर्योधनरः - दुर्योधनः। धनुरमुखदु भवानूः।। ६१।।
अध्यायामा- महा कुरुराजः।
संपुर्ण पाण्डुपुरण गदापत्तकचाप्राप्ते।
सम्मूद्रवनाय दर्पणपूर्ण भवतो हतः। ॥ ६२ ॥

राजा- मा मेचम्। मानशरीरा राजनः। मानान्यन्यं मया निग्रहो गृहीतः। पश्य गुरुपुत्रः।

यतकृपा कर्निग्रहान्वितकचा दृष्टे तदा द्रोपदी।
यद्वालोप्यं हतस्तदा राणमुखे पुजोऽभिमन्नुष्युः पुरा।
अध्यायान्तिं वन वनमृगायत्तावयः सांग्रहितः।
नन्दल्यं मथ तैः कुर्तं विमुखः भो! दर्पहं दीक्षितः। ॥ ६३ ॥

अध्यायामा- सर्ववा कृत्यात्मलोकान्तिः।
भवता चतवना चेव वीरलोके: शाम्यहम्।
निशासमर्ममुत्पाद्य रणो धक्ष्यामि पाण्डवान्। ॥ ६४ ॥

वल्लेरि- एतदु भविष्यत्वदुहातं गुरुपुरण।
अध्यायामा- हलायुधोधर्म्भवान्।
धुरारण्यः- हतः। सांकितिती खंलु वर्जना।

अध्यायामा- दुष्यम्। इतस्तावः।
पितुविक्रमदायोऽः राज्येभुजवलायजिने राज्येभुजवलायजिने।
विनाभिषेकेः आः राजा त्वं विप्रोक्तवंचनैवै। ॥ ६५ ॥

राजा- मा तावत्। मा तावल्। मा तावल्। हतः। कुर्तं में इद्यानुविषः। परित्यजन्तीव में प्राणः।
इमेः द्रवमत्त: शतनुप्रभृतयो में पितुविषमातः। एतत्कर्णमः कृत्या सम्मृतिं शाश्वतः।
अयमेष्ठयर्वतिषर्वविषकः कार्तिक्षभरोमाहंशकार्त्तलमोक्तथी कृष्टिः भिमापते मायाभिमन्नुष्युः।
उद्ययादवोपस्यसो मायाभिगतः। इमे महार्णवा मूर्तिमन्तः। एता गद्ग्राम्भृतयो महान्तः।
एष सहस्रस्यप्रवृत्तो मा नेतु वीरवाहिः विमानः।
वीरवाहिः विमानः कालेन प्रोक्तः।

(स्वर्ग गतः।)
SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

- Bhasa’s “Dramatic Text” Urubhangam structurally divides into two parts –

  ⇒ **FORMER PART:**
  → Vishkambha - A vivid picture of the terrible destructiveness of war.

  ⇒ **MAIN PART:**
  → Two Fold Aspect of Suyodhana.

- But Panikkar’s “Performance Text” consists of a succession of more or less self-contained performative units that coalesce into four major “Performative Movements” –

  ⇒ **FIRST PERFORMATIVE MOVEMENT:**
  → The scenes on the battlefield.

  ⇒ **SECOND PERFORMATIVE MOVEMENT:**
  → Duel combat between Bhima and Suyodhana.
⇒ **THIRD PERFORMATIVE MOVEMENT:**
→ The interaction between the mortal ‘Suyodhana’ and his ‘Theyyam’.

⇒ **FOURTH PERFORMATIVE MOVEMENT:**
→ Suyodhana’s “Swargarohana”: The ultimate union of the mortal ‘Suyodhana’ and his ‘Theyyam’.

- In the Panikkar’s Urubhangam, the character of Suyodhana assumes three illusory dimensions.

❖ **FIRST SUYODHANA:**
→ Reporting of the war in the Vishkambha, the soldiers assume the roles of Bhimasena and Suyodhana and fight with their maces taking the conflict to its crescendo.

❖ **SECOND SUYODHANA:**
→ This is followed by the entry of Baladeva and later of Suyodhana. This is the second Suyodhana who is the real one.

❖ **THIRD SUYODHANA:**
→ When Suyodhana is half dead of this two-fold aspect, the mundane one is the mortal existence of Suyodhana, struggling under the throes of death; the other is his spirit, which unveils a supernatural, dimension and is projected in his ‘Theyyam’ emerging from him, the moment he is beaten down wounded. ‘Theyyam Suyodhana’ is the third Suyodhana.

- The method throughout is that of selective, suggestive elaboration, which are designed to extend and deepen the spectator’s emotional response to this ‘Anti - War Play’. Panikkar’s Urubhangam gives a vivid picture of the terrible destructiveness of war and towards the end of the play, speaks through his characters that the praise on the victor of war is profitless. And hence, Panikkar’s theme is lively in the context of the world situation and is relevant to all times.
FIRST PERFORMATIVE MOVEMENT:

THE SCENES ON THE BATTLEFIELD: (Illustration: 101 To 107)

→ In the first movement, warriors in varying combinations mime battle scenes with real swords, shields, and spears, warriors on horseback, elephants on the battlefield, a fight unto death between two soldiers, and vultures devouring the dead.

→ Despite its brevity Panikkar’s Urubhangam is a radical ‘Classical Sanskrit Performance’ because of the subtlety with which it both conforms to, and deviates from, the established Mahabharata narrative and the prescriptions of the ‘Natyashastra’.

→ Because the rules of ‘Sanskrit Drama proscribe’ violence on stage, Panikkar evokes the brutal aftermath of war and the visceral immediacy of hand-to-hand combat entirely through the resources of vividly descriptive, ‘Metaphorical Theatrical Language’. “Dead horses and elephants, soldiers and chieftains,” for instance, are “sharply etched by the harsh glare of sunlight” as jackals and vultures devour them.

→ All these scenes of combat employ modified and “improved” versions of ‘Kalaripayattu’ with some recitations, which is simply vocalize rhythmic consonant clusters that have no linguistic “meaning” but that constitute the oral accompaniment to ‘Kalaripayattu Movements’.

SECOND PERFORMATIVE MOVEMENT:

DUEL COMBAT BETWEEN BHIMASENA AND SUYODHANA: (Illus.: 108-110)

→ Reporting of the war in the Vishkambha, combat segment reaches a climax when the two outer warriors in a group of ten metamorphose into Bhima and Suyodhana, and the others remain on stage to witness their confrontation.

FIRST SUYODHANA – “WARRIOR ASSUME THE ROLE OF SUYODHANA”:

→ Those two outer warriors assume the roles of Bhimasena and Suyodhana and fight with their maces taking the conflict to its crescendo.

→ Impersonation of characters such as Bhimasena and Suyodhana and the re-enactment of with it happening in the ‘Samantapanchaka’ in the role of warriors is a technique which makes a shift of the locale and creates in illusion of the real incident.
During the duel, the two principal characters, Bhimasena and Suyodhana freeze in their poses after every major gesture of assault, while one or more “observers” provide comment. The warriors who impersonates Suyodhana gets back to his original role of the soldier after enacting the fall of Suyodhana and the Vishkambha comes to a close.

**THIRD PERFORMATIVE MOVEMENT:**

**THE INTERACTION BETWEEN THE MORTAL ‘SUYODHANA’ AND HIS ‘THEYYAM’:**

**SECOND SUYODHANA – “REAL ONE”:**

(Illustration: 111 and 112) This is followed by the entry of Baladeva and later of Suyodhana. This is the second Suyodhana who is the real one who reveals a dual personality with his remorse on the one hand he is fade of ace with death and his egoistic earthly longings on the other hand even when he is half dead of this two-fold aspect, the mundane one is the mortal existence of Suyodhana, struggling under the throes of death; the other is his spirit, which unveils a supernatural, dimension and is projected in his ‘Theyyam’ emerging from him, the moment he is beaten down wounded.

**ENTRY OF SECOND SUYODHANA: (Illustration: 113 and 114, 119 and 120)**

The entry of Suyodhana creates baffling problem which goes deep into the roots of our histrionics; that is, whether he would walk after having fallen down in the battle with both things broken. How and to what extent can ‘Natya Dharmi’ concept of ‘Abhinaya’ acting are relied on to design the entry of the character. The description about his entry given by Baladeva in Shloka -

“श्रीमान् संयुक्तनेन रूढिरेणाद्रांतृलिप्त...भोगमर्यादले श्रान्तोज्जितो वासुकि: 11”

“That he crawls like the serpent ‘Sesha’, let loose on the waves after the churning of the oceans by Devas and Asuras... etc”. Use of “Pati Thirissila – Chitra Yavanika” is ideal for producing the required effect.
But then while the play proceeds, the problem of his locomotion continues. If the physical inability caused by the braking of the thighs is to be taken in the true realistic sense, he cannot but the stationed at a fixed pleased on the stage.

But this will not in any way help the actor to project the real situation in which the character is entangled. The logical in giving proper locomotion to the body of the actor in order to reflect his psychic emotion is simple and in conformity with the basic concept of the Indian approach to art; so much of if a similar situation is to be presented in Kathakali.

Accordingly Panikkar, “We could imagine that the genius of the art would positively warrant a style that keeps away from the touch of reality. A person who receives a mortal physical blow like this would behave in a way, which if truthfully imitated, could not serve the purpose in theatre, even if the style of acting followed in realistic. It all the more become imperative in the ‘Natya Dharmi’ way of expression to externalize the inner agony of the character by the application of different moods to which he is exposed to. Acting involves the creation of various sentiments in the mind of the spectator by a constant shift form “Sthayi (Basic) Bhavas” to “Sanchari (Transitory Mood) Bhavas” and again to the “Sthayi Bhavas”. This naturally requires the interaction between the “Psyche of the Actor” and “Physic of the Actor”.

Hens through the character of Suyodhana, the actor has to create the feeling of the struggle under the pangs of the wounds and at the same time traverse through the various “Sanchari (Transitory Mood) Bhavas” like Hatred, Anger, Disgust, Terror, Valour etc. given expression to these thoughts, but again striking the basic pathetic note.

THIRD SUYODHANA – “THEYYAM SUYODHANA”; (Illus.: 115 To 118, 121)

Panikkar’s production focuses on Duryodhana’s sudden change in personality and transformes in Suyodhana. “Here is a ‘Nayak’ who stood for “Adharma - Evil and Injustice” all his life, but time moment he faced the inevitable, “Dharma - Duty, Law, Righteousness and Virtue” dawned on him”.

The third movement in the play, which is the most innovative and philosophically the most complex, has no equivalent in Bhasa. To make the idea of Duryodhana’s emergent
alter ego concrete, Panikkar invents a second character – ‘Theyyam’ (Godhead or Incarnation), who springs out of the former’s shattered thigh and literally embodies his better self. The broken body is Duryodhana, his goodness raises from it as in the form of Theyyam.

→ ‘Theyyam’ which literally means ‘Daivam’ or ‘Godhead’ or ‘Incarnation’, is a “Traditional Ritualistic Performative Art Form of Kerala” with “Archetypal Images”, having ancestral worship as one of its motifs. The conferment of Godhead on a war hero after his death was also not rare, as the case of the ‘Theyyam’ know as ‘Kativanur Viran’ amply illustrates. There are no better instances to show the use of “Indigenous Myths and Traditions” to explain a ‘Classical Drama’.

→ In Urubhangam this concept is relevant in so far as the ‘Theyyam’ depicts the spirit that is half released from the wounded Syuodhana, which possesses all his sublime qualities and also manifests Suyodhana’s death itself.

→ The interaction between the mortal Suyodhana and his ‘Theyyam’ and the ultimate union of the two, leave at the finale, a lasting impression of consecration on the part of Suyodhana from all the taints and blemish of human frivolity.

→ The purpose of these deviations is to reconceive the once arrogant and querulous Kaurava prince as the noble, stoic, and forgiving “Suyodhana,” and to recast his final struggle as a process of moral transformation.

⊗ ENTRY OF THIRD SUYODHANA: *(Illustration: 122 and 123)*

→ Beginning with Suyodhana’s entry on stage behind the “Traditional Pati Thirissila – Chittra Yavanika”, this scene develops a triangular dynamic in which the ‘Theyyam’ counsels the wounded prince, allows him to sublimate his anger, and brings him to a state of recognition in which he can forgive his enemies and accept his impending death.

→ The scene obviously has a crucial “Theatric Function”: It places Suyodhana at the centre and creates a space for his ethical transformation through the agency of a character that is “visible” only to him.

→ But it is also visually spectacular, presenting the ‘Theyyam’ as a larger than life figure on stilts, with an enormous headdress and a red and gold costume. The yellow costume and
normal appearance of Balarama then contrasts with both the imposing figure of the ‘Theyyam’ and the prone figure of the wounded Suyodhana.

(Illustration: 124 and 125)

**FOURTH PERFORMATIVE MOVEMENT:**


→ The fourth movement, which begins with the entry of blind Dhritarashtra, Gandhari, Suyodhana’s two wives – Pauravi and Malavi and his son Durjaya, is textually close to Bhasa but again unpredictable and intricate in its methods of elaboration.

**ENTRY OF SUYODHANA’S FAMILY: (Illustration: 128)**

→ When Dhritarashtra and Gandhari enter the battlefield with Suyodhana’s wives Pauravi, Malavi and his son Durjaya; their entrance is a Panikkar’s interpretative version of the “Kathakali Purappattu - The First Entrance of an Important Character from Behind the Pati Thirissila – Chitra Yavanika”.

→ In Kathakali, the ‘Purappattu’ ‘involves the formal, stylistically rendered, symbolic presentation of the characters through dance / movements in four stages’. In other words, the plot stops while the moral characteristics of the character are laid out for the spectators through dance / movements rather than dialogue; then the “Pati Thirissila” is dropped or pulled away, the character joins the scene and the plot continues forward.

→ The ‘Theatric Conversation’ in this scene is interspersed with choreographic patterns that focus attention on the key relationships among the Kauravas:

* Suyodhana and Dhritarashtra - Gandhari. (Illustration: 129)
* Suyodhana and his two wives – Pauravi and Malavi. (Illustration: 130)
* Suyodhana and his son Durjaya. (Illustration: 131 and 132)

→ In Panikkar’s production, the elongated entrance of Suyodhana’s family establishes who they are and most importantly how they feel. Durjaya leads his grandparents onto an upstage walkway where they move slowly to the accompaniment of a dirge-like drumbeat, which unrelentingly pulls them forward to the place where they confront the death of their last remaining son.
Dhritarashtra and Gandhari take three faltering steps and rest, three more stumbles and recover; three more steps forward and stop. They are so distraught and so old, feeble and blind that they can hardly walk, and they weave from side to side. Every so often they wail: “My son, where are you?” and “Where are you, my child?” Their vocal delivery is modelled after the Kutiyattam performer’s “Swarathil Cholluka”, a form of vocalization that comes from Vedic chanting. As Panikkar uses it in Urubhangam, the “Swarathil Cholluka” has the quality of keening and is its own ‘Vocal Act’; that is, the quality of the sound itself rather than the meaning of the text that accompanies it convey the emotional depth of the moment.

Again, the emphatic and sorrowful enunciation of the words ‘Putra – Son’ and ‘Maharaja - Lord, King, Husband, Father’ in the performance connotes both the strength of familial relations within the Kaurava house and their inseparability from political relations.

Through their keening, the actors give the sense that Duryodhana is already dead and that his parents are already in mourning. When they step onto the main acting area they collapse with their heads in their hands, groaning their lines for the third and final time.

As Suyodhana approaches the moment of death, the ‘Theyyam’ returns to prepare him for the after world, while young Durjaya becomes another parallel self. Father and son appear seated together on the floor with their backs to each other, while the half curtain gradually conceals them. The myth Suyodhana itself undergoes a “Structural Variation” to accommodate Bhasa’s unconventional reading of his character and Panikkar’s even more novel theatrical interpretation of it.

The play ends, however, by superimposing the public on the private once again: the chorus of warriors returns to witness Suyodhana’s exit, and Ashwathama’s unappeased rage shatters the elegiac mood of the final scene. (Illustration: 133)

Panikkar’s production is also unique with use of the technique of “Pakarnnattam”. This is normally used when one character transform to another character. There it is used not for a person, but for an idea - the innate goodness in the character and it is given a physical, though supernatural form. The split character is externalized in two concrete forms; transformation here touches a “Trans – Theatric” level. (Illustration: 134 To 136)

This type of extended elaboration is known as ‘Anukirtanam’, which Panikkar defines as a ‘Celebration of mood by stretching it out to enhance the ultimate Rasa’.
ABHIJNANA SHAKUNTALAM:

PERFORMANCE TEXT:

DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Shakuntala as Deer
- Dushyanta
- Dushyanta’s Charioteer
- Vaikhanasa: Hermitage
- Anasuya
- Priyamvada
- Madhavaya: King’s Jester
- Durvasa Rishi
- Kanva Rishi
- Sharngaravah: Hermitage
- Sharadvatha: Hermitage
- Gautami
- Chorus
- Matali

SYNOPSIS OF THE PLAY:

Abhijnana shakuntala of Mahakavi Kalidasa is based on the “Shakuntalopakhyana” of Mahabharata. The poet has recreated the epic situation and made it a profound work of art which would combine “the earth and heaven in one sole name” as praised by Goethe, the great German poet.
• The original play is in seven acts. The present production is an abridged one and intended to bring out the subtext depicting the love theme between Dushyanta king of Hastinapura and Shakuntala. The scene of the four acts takes place in sage Kanva’s hermitage at the foot of Himalaya. Later the scene shifts to Dushyanta’s palace.

• In the first act King Dushyanta is in the forest with his retinue engaged in the royal hunt. While he is about to shoot his arrow at a deer, he is interrupted by an ascetic who informs that the animal belongs to the ‘Ashrama’ of ‘Kulapati Kanva’. In the ‘Ashrama’ he comes across three girls watering the flowering plants: At the first sight itself the king falls in love with one of them, who is Shakuntala the adopted daughter of Kanva. The king out of extreme love for Shakuntala determines to encamp there and engage in his love pursuits. Shakuntala also is struck by the grace and charm of the new visitor.

• In the second act the king is introduced in a love-sick condition with his bosom friend Madhavya the Vidushaka. In the ensuing scene we find both the hero and heroine affected by the malady of love.

• The 3rd Act ends with the union of the lovers in the traditional Gandharva marriage and the king adorns her with a signet ring where his identity is marked. While Shakuntala is alone in the hermitage, brooding over the thoughts about her lover, she fails to offer proper hospitality to sage Durvasa who visits the hermitage as a guest. The hot tempered sage curses her that she would be forgotten by the person whom she contemplates. Her friends Anasuya and Priyamvada plead Shakuntala’s absent-mindedness. Then the sage forgives by saying that the curse would cease to have effect on the production of some token of recognition.

• In act - 4 Kanva approves the Gandharva marriage and sends her to her husband with Gautami and two of his disciples. The whole scene depicting the departure from the hermitage is touchingly portrayed in the 4th act.

• In the act – 5 at the royal palace the king cruelly denies all knowledge about his relationship with Shakuntala. Shakuntala fails to arouse the king’s memory. As a last resort she wants to show him the signet ring which was given to her at the time of
parting; but unfortunately it had slipped off from her finger during the journey. Finally she is driven out of the court.

- In the concluding scene we find how the lost ring was regained and how the king’s memory was recollected. The play ends with a happy note of reunion.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

- The first textual reference “मृगयाविहारी पार्थिवो दुष्यन्तः! Mrgaya Vihari Parthivo Dushyantah” clearly indicates the king’s disposition and the reaction of his subjects on his hunt at different stages. The second passage appearing at the end of the text “Prakrti hitaya parthiva” also is coupled with this to bring out an interpretative meaning for the production. “प्रकृतिहिताय Prakrti Hitay” is “प्रजाहिताय Praja Hitay”, (welfare of the people) to which the king is abounding by duty. It is evident from the text that Dushyanta’s hunt which started with a hunt for the animal, had ultimately culminated in the hunt of the poor girl Shakuntala. Shakuntala is also another deer of the forest; the textual words lead you to the contextual acting by which Shakuntala represents nothing but nature. This too is amply indicated in the text by Kalidas where Shakuntala is linked and seen as a fresh flower, as an innocent deer etc, clearly suggesting that Shakuntala is not only a hermitage girl but nature in its most exuberant and pure form.

- Another point to be noted is that there is an interaction between the group and the individual – the king and the people at large - one complimentary to the other, both moving in a causal chain, both coming at cross and both compromising each other. Dushyanta feels that he has no bounds while he dabbles in his own fancies in the sacred precincts of the hermitage. So the note of caution from the people was not cared by him. Slowly by the end of the 3rd act, he responds to the sentiment of the group; but by then he is head and soul deep in his commitment. We find that the same people instead of her mother the heavenly character Menaka, have given refuge to her when she was thrown out by her lover.
• In the final scene of reunion, the same people kindle the king’s memory by handing over the signet ring to him.

• The limit of one’s own rights irrespective of whether one is the ruler or the ruled has to be prescribed by some super imposed sanction, lest the social equilibrium would be disturbed. Whichever age we belong to, the problem repeats in different contemporary dimensions.

⇒ DRAMATIC TEXT – DECONSTRUCTING AND RECONSTRUCTING:

अभिजानशाकुक्तलम्
प्रथमोडङ्कः

या सृष्टि: सप्तदास्य वहति विधिषुतं या हिर्यां च होत्री
ये द्वे कालं विधत्तं: श्रृवंशिष्यणु: या स्थिता व्याप्ति विश्वम् ।
यामहा: सर्ववीजप्रकृतिरिति यथा प्राणिन: प्राणवन्त: प्रत्यशामि: प्रभुनस्स्तुमिश्रवतु वस्तामिश्रामिश्रश: ॥ १॥
(नान्दस्मुन्त)
सूधार: – (नेपथ्याशिमुखमवलोक्य) आयं, यदि नेपथ्यविधानमवसितम् । इत्स्तवादागम्यताम् । (प्रविश्य) नारी - आर्यपुषु, इयममिस्म।
सूधार: – आयं अभिज्ञभूक्षित वरिष्ठयम् । अद्य खलु कालिदासविधिवस्तुना नवनाभिजानशाकुक्तलाखयेन नाटकेणप्रस्ताववतः। अर्थामिश्य:। तत्प्रतिपादायमीत्ययतां यत्न:।
नारी - सुविवि:प्रत्योगतायां न किमपि परिहारस्यते।
सूधार: – आयं, कथायामि ते भूतायम्।
आ परितोषाधिकुष्या न साधु मन्ये प्रयोगविज्ञानम्।
बलवदवं शिक्यतानामालव्यप्रस्त्रयं चेते: ॥ २॥
नारी - आयं, एमेवत् अनन्तरकर्मीयमयं आजापयतु।
सूधार: – किमन्यादस्य: परिष्ट: श्रृवंशिष्यणु: । तद्दिनमेव लावदविशिष्यणुत्मभोगमक्षां श्रीमासमन्वयमधुकृत्य
गीताम्। संप्रति हि,
सुभाषसंहिताविभा: पालसंसर्गसुभिवनवितास:।
प्रत्याचायमुलमन्िद्रा दिवश: परिणामसमणीयाः: ॥ ३॥
नदी - तथा
ईष्टोष्ठचुन्मन्तानि भमर्गः सुकुमारकःसर्वित्वानि
अवसंसर्यति दयमाना: प्रभादः शिरीषकु सुमानि \[44\]
सूत्रधार: - आर्य, साधु गीतम् | अहो रामब्रह्मदित्वपुनःसिद्धिति संस्कर्ते रङ्गः | तत्त्वाति कवित्त्रपरमामार्थायतीनामः?

नदी - नवनार्यःभ्रेष्टः प्रभममुक्तप्रभमित्वानन्तकःक्तलं नामापूर्वः नाटकः
प्रयोज्ये अधिक्रियतात्मिति?

सूत्रधारे - अर्थःसमयगानुवृत्तिभन्तिस्मिः अर्थविन्यस्ये विस्मृतं खळु मया तत् | कुः:
तत्वात्मिति गीतारागेण हारिणा प्रसंभं इतः:
एष राजेव दुष्पन्तः सारंगणांतंससा ||\[5\]||
(इति निकालिं)
प्रस्तवणा
(तत: प्रविष्ट भृगुनार्यसारधरापुरस्तो राजा रथेन सूतश्च)
सूत: - (राजानं मृगं चालकोऽपाः) आयुष्मानः
कृष्णारसे ददराभिस्मुत्वथ चालिच्यांकृष्णः
भृगुनार्यारण सारधरापुरस्ता विनाभिनम ||\[6\]||
राजा - सूत्वं दूरममुन्यासारंगणेण वयमाकृत्तं: | अन्य पुनरिदानीमिपि

श्रीवाहुगाभिरामं मुहरुपुपतसिति स्यन्दने बदरशः:
पश्चादर्शन प्रविष्टः शरपतनभयादुवलसा पूवकायम्.
दशरथीवितले: श्रमविनुतमुखिभिः खेत्रवत्मा
पश्योदयपूलत्वाचूवियाह बहुतरं रसोकमुद्री प्रयाति || \[8\]||

(सविसंयम) तदेष कदममपुपतत् एव मे प्रयत्नप्रेक्षणीयः संबृत्त: |
सूतः -आयुष्मान, उदधारतनो भृमिरिति मया श्रीमसंयम्यनादु रथसन्य मन्दीकृतो वेन: | तेन मृगः एष विक्रस्तादातः
संबृत्त: | संप्रति समदेशविन्तिनस्ते न दुरासदो भविष्यति |
राजा - तेन हि मुच्यन्ताभिषेषव: |
सूतः - यदातायपनच्यायमाः (रथःगं निरुप: ) आयुष्मान, शश्व पश्च अस्य
मुक्तेषु राक्षिषु निरापत्तपुर्वकाया
निकम्पं चामररूपानि वीक्रोद्वर्धकाणि: |
आत्मोमथ्यते प्रजानिरपलवलीया
धावनत्तथाये भृगजात्वाकमयेव रथय: || \[8\]||
राजा - सत्यम्। अतीत हरितो हरिश्च वर्तन्ते वाजिन्। तथा हि -

यदालोक सूहं ब्रजति सहसा तदविपुलता।

यदर्थे विशिष्टम् भवति कृतस्मानामिव तत्।

प्रकृति यदवः तदपि समरेखा नयनयो।

ने मे दूरे कित्रियकसणमि न पाश्रेय रथज्वाल ॥९॥

सूत। परेवन्त्ययापतिसमादनम्॥(इति शरसन्धाना नाशमति)

(तेपथे) भो भो राजन, आश्रममुगोऽयं न हंत्वयो न हंत्वयः।

सूतः-(आकाशयावलोक्य च) आयुषमन, अर्थ खलु ते बाणापावतिन्तः कृष्णासारस्यान्ते तपस्विन उपस्थितः।

राजा - (सप्रभुक्तमम) तेन हि प्रभृतिपत्त्व वाजिन्।

सूतः- तथा (इति रथं ध्याख्याति)

(ततः प्रविशत्यातो नृत्यो वैधानः)

वैधानः - (हर्षात्मुदय्यम) भो भो राजन, आश्रममुगोऽयं न हंत्वयो न हंत्वयः।

न खलु न खलु बाणः सन्निपातयोऽयमिस्मि।

मुदुश्च गृहशरीरे पुर्णाशाविवाहिनः।

कव बत हरिणकां जीवितं याति तोलेकृते।

कव च निशिंदिन्त्रा जग्सारः शरार्थे।॥१०॥

तत्सपन्तुर्वसा न्यायम न ध्यातिक्षिप्तं तपस्विन।

आन्त्राणाय वः शस्त्रं न भ्रातुमलामासि।॥११॥

राजा -एष प्रविशतिः।

वैधानसः-(सर्वभास्मदपिस्युत्सारियस्य भवति।)

जनम यस्य पुरोपावेशे युक्तपमिदं भवेः।

पुरुषसं गुणणे च चक्कवित्तममानुजः॥१२॥

इति - (बाहु उदयम्) सर्वथा चक्कवित्तं पुरुषाण्नुजः।

राजा - (सप्रणामम्) प्रविशुर्वहितं भार्त्र्यवचनम्।

वैधानसः- राजन, समिदाहरणाय प्रस्थिताय वयस्य। एष खलु कणव्य कुलपतेनामालिनीतीर्थाय दश्येत।

ने च वद्य-कार्यारीतिः प्रविशिष्टं भास्यवतात्मित्येऽसकारः। अपि च।

रस्यासारस्यार्थमाज्ञानं च भाविन्याय। राजा - (सप्रणामम्) प्रविशिष्टं भास्यवचनम्।

वैधानसः- इदालीवे दुहःतरं शक्त्वलामातिशिक्षकार्य नियुष्य दैवसस्य। प्रतिकूलं शमिविशु समतोलं गतः।

राजा - अपि सन्निधितं दृश्ये।
राजा - भववर्त्त | तामेव द्राक्षयामि | सा खलु विदितभवित्त मां महर्षः कथविषयति ।

वैद्यवनः - साधयमस्तोतवः | (इति सशिष्यो निष्कावनः)

राजा - सुत्, घोदयायसान् | पुण्याश्रमदर्शनेन तावदात्मानं पुनिमहे ।

सूत् - यदाजायपत्यायुष्मान् | इति भूषो रथवें निरुपयति ।

राजा - (समन्तादवलोक्य) सूत्, अक्षितोप्पि जायत एव यथायमाश्रमभोगस्तपोवनस्येति ।

सूत् - कथविषय ।

राजा - कि न पश्यति भवान् ? इह हि, नीवारा: शुकर्मवकोटरुखभवस्तर्यामधः।

प्रस्निघथा कपिविडंग्दुदोर्वलखिद: सूचन्त एवोपला: ।

विष्वसोपपमादिनिनगति: शब्दं सहजं मुगा-स्तोयाधारपथशाश्व वतकलशिखातिद्यनदेिहितिता: || १४

सूत् - सर्वमुपस्तमः ।

राजा - (सत्तकमान्तरं गतवा) तपोवधनिविविशिनामुपरोधो मा भूत् | इहेव रथ्य स्थापय यावदवसामि ।

सूत् - धूमा: प्रश्य: अवतर्यायामान् ।

राजा - (अवतीर्थ) सूत्, विनीलवेशण प्रवेशंतयानि तपोवनानि नाम । इदं तावद गृहयतामः | (इति सूतस्याश्रणानि

धनुश्चोपतनियार्यं) सूत्, यावादाश्रमवसिनिन: प्रत्यवेक्याःयमुपालवत्त तावदपर्त्वाः \| ऋणं वाजिन: ।

सूत् - तथा । (इति निष्कावनः)

राजा - (परिक्रमायवलोक्य च) इदामश्रमदवारसः | यावदवसिस्मामि | (प्रविश्य निमित्त सूययणः)

शान्तमिदमाश्रितं सुपुरुषत च बाहु: कुत: फलविहार्य ।

अथवा भविष्यानां द्वाराणि भविष्य सर्वम् ॥ १५ ॥

(लेपथे) इति इत: सख्योः ।

इष्टदीपचुमित्तानि इष्टदीपचुमित्तानि इष्टदीपचुमित्तानि इष्टदीपचुमित्तानि ।
(तत्: प्रविशिति यथोक्तत्वारण पह सह सहीभयं शकुन्तला)
शकुन्तला - इतः इत्: साहित्। ।

अनुसूया - हला शकुन्तलेः तवत्तौशि तताकाशपस्याश्रमवृक्षकः प्रियतरा: इति तर्कयामिः। येन
नवमालिकाकुमुस्मपमवायिः तवमेषपालावलवृक्षणे नियुक्त।

शकुन्तला - न केवळं तातनियोगं एव। असिते मोऽदस्तन्तरोऽपेते (इति वृक्षे सह निरुपयति)
राजा - कथामिः सा कापडूहुता। असाधुशः खालु तस्माधान काश्या य इमागश्रमधर्म सिद्धुक्ते।

इदं किलाक्यमंनोहं वपुस्तपः कश्च साधयितुं य इच्छत।

धूम स्नीलोकऽपखधारणाः शमीलतां चछेदुमुखिवृद्धिवत् ॥१७॥

भवतु, पादपांत्तिहितै एव विश्रांविव तावदनं पश्चायमी। (इति तथा करोति)

शकुन्तला - संहितां अन्नसे, अतिपितोत्तदेन वल्कलेन प्रियंवदया नियत्नितासिम। शिशिलय तावदेतः।

अनुसूया-तथा (इति शिशिलयति)

प्रियंवदा - अन्त पयोधपविस्तारिषृः आत्मो योकमुस्मपालभस्व। (भो किमुपातभसे?)
राजा - काममनुरुपमस्या वपुशो वल्कलं न पुनरङ्काकरणं न पृथ्यति। इति:

सरसिसुप्रविभं शैवेतनापि राज्यः
मलीनमापणि हिमांशोलक्षम लक्ष्मी तनोति।

इयमाधिकोणा वल्कलेनापि तन्वी

किंसिव हि ममुराणां मण्ड्यानाननुतीम्। ॥१८॥

शकुन्तला - (अर्गतोदवलसक) एव वातरितपलवलंगुणिमिस्तन्तरयला भां केसरवृक्षकः। यावदनं संभावायमी। (इति परिक्रमातिः)

प्रियंवदा - हला शकुन्तले, अौृ तातनमुहृतृ तिष्ठृत, तवत्तै त्वयोपगत्यय लतासनाथ इववयं केसरवृक्षकः प्रतिभाति।

शकुन्तला - अतः खालु प्रियं - वदसिस तवमपः।
राजा - प्रियमपि तथागाह (शकुन्तलाः) प्रियंवदा। अस्या: खालु

अधर: किस्मत्ययाः: कोमलविपाकारणी। बाौः

कुसुमविष लोभनीयं योकमुस्मपेसु सन्नध्द्यम्। ॥१९॥

अनुसूया - हला शकुन्तले, इव वतवंतरवधः सहकारस्य तथा कृतनामधेया वनज्योत्सन्ति नवमालिका। एना

विस्मृताति।

शकुन्तला - तदात्मानमपि विस्मृतायामिः। (लतामुस्मपेलत्वलक्ष्य) हला, रमणीयेको खालु काल एतेस्य

लतापमपमविउपस्य वत्तिकः संवृतः। नवकुसुमोत्स्या वनज्योत्स्ना सिन्धुपलवल्लपोषकम: सहकारः।

प्रियंवदा - अनुसूये, जानाति 'किं शकुन्तला वनज्योत्सनामतिमात्र पश्चिम।' इति?

अनुसूया - न खालु विभावायमी। कथाः।

प्रियंवदा - यथा वनज्योत्सनानुपण पादपेन संगता, अपि नामवभमङ्ग्यात्नां 

पुरुषं वर लभेय इति।
राजा - (सत्यमुष्कुल्य)
कः पौरवे वसुमर्ती शासित शासितार पुरा निरंतर निरुत्तमनाम्
अयामावश्यकतानि मुग्धास्व पतिःपुरवायमान।
असंसुया - आये न खुनु किमूम्मत्मऽहिनम्। इय नौ प्रियसकी मधुकरविमूम्मतमाना कार्तिरेन्नूता! आये आये। (इति शकुंतलाः दशंक्षितः)
राजा - (शकुंतलासमुद्रमियो भूतवा) अथव तपो वर्षते? (शकुंतला सत्यमांवकातना तिष्ठितः)
असंसुया - इदानीमतिमतविशेषाशेशमेन। हला शकुंतले गच्छोतवम। फलविमराण्यन्युप्रह। इद यापोदकम भवविष्टि।
राजा - भतीना सुसंतोविगृह कृतमात्मिथम्।
प्रयक्तवरा - तेन हनमाजः प्रच्छण्यविशेषाशेशाय जन्मतम्मविश्वः परिश्रविनोर्द करोत्तायः।
राजा - नूनू यूस्मस्यनार कर्मणा परिश्रवता:।
असंसुया - हला शकुंतले, उचिता न: पर्युपरसन्नित्मितीनम्। अत्राविष्ठायः। (इति सर्व उपविष्ठितः)
शकुंतला - (आत्मततम) किनु समस्य भक्ष तपोऽविरिहिनो विकारस्य गमनियास्य संतुता।
राजा - (सर्व विलोक्य:) अहो! समस्यचोरस्य भतीना सौहार्दः।
प्रियंद्वदा - (जनानितिकम) अनसूया, को नू खल्वेष चतुर्गम्भीरावृत्तिमोहूः प्रयमालपणङ्गभाववाचिन लक्ष्यते?
अनसूया - सधि.ममान्यिति कौतूहलम्। पुरुषार्णा तात्वदनम्। (प्रकाशम) आर्यस्य मधुरालालपणितो विस्तम्भो मा मननयते कतम आर्यं राजसिंवृषाल्लक्रियायते, कतमो वा विरहपृथ्विसुकजनः कृती देशः। किन्तु तत्तं वा सुकुमारसरोद्धि पथपवनमनपरशमस्यात्मा पदमपुष्पितः?
शुकुन्तला - (आलमगतम) हेदू, मोहम्यम्। एषा तथा चिन्तिततत्तनसूयाः मननयते।
राजा - (आलमगतम) कथयिनानान्यायम् नित्येदयायम्। कथं वृत्तान्तमारेन करोमि? भवतु। एवं तात्वदनां वक्षे। (प्रकाशम) भवितः। यो पौर्णेन राजा धर्मधिधिकारे नियुक्तः। सोऽहम्विध्वंक्षकियोपधभयाः धर्मार्यपमिदमायात्।
अनसूया - सनाथा इदानी धर्मचारिणि। (शुकुन्तला भृद्गारलज्ञां रूपयति)

सख्येः - (उभयोकारं विदितात्, जनानितिकम) हला शुकुन्तले, यद्यादाय तात्। सनिनिहितो भवेत्?
शुकुन्तला: - तत्। किः भवेत्?
सख्येः - इम जीवितन्तस्वेच्छन्तिप्रतिशृण्णं कृतार्थं वर्षयती।
शुकुन्तला - युक्तपापेम्। किमिष् हदयकृत्य कृतता मननयथे। न युव्योर्वचनं श्रष्टानामि।
राजा - ववयपि तात्वदनयोः सखिगंतकां किमिष्य पृच्छामः?

सख्येः - आयं। अनुगृह इवयमयवर्यन्त.documentElement।
राजा - भगवन्तकाश्यपः शास्ते इमपृच्छिन् स्थितं इति प्रकाशः। इंगं च वः सखिः तदात्मजेति कथमेतत्?
अनसूया - श्रुतंपन्तः। असिः कोषि कौशिक इति गोत्रनामेयाः महाप्रावी राजपिः।
राजा - असिः। पृच्छः।
अनसूया - तमयोः। श्रीयस्याः। श्रीमान्यितः। तेन उज्ज्वलायाः। शैरसंविध्वंसदिसिता तस्मात्य व्यवस्योः। पिता।
राजा - उज्ज्वलश्रवशं सनितं मे कौतूहलम्। आमुलात्। श्रीशुमिच्छामि।
अनसूया - श्रुतंपर्यः। गौतमसीत्या पूर्व जिल्य तस्मात् राजपिः। उग्रं तपस्वित्य सर्वभायाः किमिष् जातश्रृंद्वेदगौरम्।
नामार्पणं। प्रशिष्टनियधिबधविन्दकारणी।
राजा - अस्यंयनवध्वंसाधि भ्रुक्क्तं द्वेणामः।
अनसूया - ततो वसन्तदादाः। (वसन्तावतारं) समयं तस्मात् उत्तिदिम्तरुणं प्रेक्ष्यं।.... (इत्यद्विते लज्जया विषयति)
राजा - परस्तात्जायतं एव। सर्वतथापससंभवेश।
अनसूया - अथ किंमोः?
राजा - उपपद्ययस्।

मनुस्येः कष्टे वा क्ष्यास्य सुपरि: संभव:।
न प्रभुतत्तलं ज्योिर्तिदेवति वसुधातलातः। (शुकुन्तलायोग्यथी तिष्ठन्ति)
राजा - (आलमगतम) लवधाकाशों मे मनोरथः। किं तु सखिया:। परिहासोदाहता वरप्रमाये श्रुता धृतद्वैधभावकाटरे मे मन:।
प्रियंद्वदा - (सस्मसि शुकुन्तलां विवेचन्य नायकाभिमुखी भूत्वा) पुनरीिक पक्षयुक्तम्य इवयस्।
(शुकुन्तला सखीमहंदुळ्या तर्जयति)

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राजा - सम्मगुपलकितं भवत्या | अशितम नः सच्चिरितश्रवणोन्यादन्यदपि प्रष्टव्यम्।

प्रियंवदा - अलं विचारं | अनिचन्त्रण्यानुषोभस्तपरिज्ञानो नाम।

राजा - इति सर्वें ते जातुमिच्छामि।

वैथासंस किमनय त्रांमाप्रदानादुत्यापारोधि मदनस्य निषेधवित्यम्।

अत्यन्तमेव मदसेयांतुलाभाभिः निवास्त्यति समं हरिणागगामिः।॥२४॥

प्रियंवदा - आर्य धर्मचरण्यपि रवरश्यं जनः। गुरुः पुनरस्या अनुप्रवर्तनाः स्तकः।।

राजा - (अलमगतम) न दुर्वापेयं खलु प्राप्तना।

भव हदय सामिलाणं संगति सन्देहनिर्णयं जातः।

आश्चर्यसे यदविनं तदितं स्पर्शकां स्थनं।॥२५॥

श्वचंतला - (सरोचिनिव) अनन्तोऽस्मिन गमिष्याम्यहम्।

अनन्तुया - किम निनिर्भरम्?

श्वचंतला - इमानसंवद्धप्रश्नाचिनी प्रियंवदामार्गायेय गौंतयै निवेदन्यायामि।

अनन्तुया - सखि, न युक्तदृक्तस्यकारविशेषं विसुद्ध स्वच्छन्दं गमनम्।

(श्वचंतला न कथिच्छुकत्वा प्रस्थितव)।

राजा - (सहीतुमिच्छन्तिगृहयात्मकाम, अयमगतम) अहो वेष्टानिरतिवधिका कामिनानमावृति।।

अनुगार्यामुनितसम् सहसा विनयेन वारतप्रसरः।

स्थानादनूचुलान्थपि गच्छे पुनः प्रतिनिहृतः।॥२६॥

प्रियंवदा - (श्वचंतलां निरळत्व) हला, न ते युक्त गलतुम्।

श्वचंतला - (सभ्युभुहंगम) किम निनिर्भरम्?

प्रियंवदा - वृषसेच्छन्दे द्वे धारायने मे। अहि तातः।

आत्मानं मोचयितां ततो गमिष्यसि। (इति बलादेन निदर्जत ततः)

राजा - भद्रे वृषसेच्छन्दादेव परिश्रान्तमश्रोतरी लक्ष्ये। तथा हस्ता।।

सस्तासामा शिलमाहोलघितलावह घटदास्यनु -

ददापि स्वस्तवेष्यु जज्ञाति शवस: प्रमाणाधिकः।

बद्र्द कणिशीरोपधं वदने धम्मःसां जालं।

कन्धे सतिनिव चैवसहस्तसमिताः। पधौ कुलरा मृतज्ञा।॥२७॥

तदहमनमानुषिा करोमि (इत्युपुलियं दातुमिच्छति।) (उषे नाममुदाराश्यामुवच्च परस्परस्तपनास्चक्यत्)

राजा - अल्मरमानमन्या संभाव्य। राजा: परिश्रोयर्यम्।

प्रियंवदा - तनं हि नाहित्येतदंिगुलियप्रमदंगुलियवायुम।

आर्यत्व वचलेनामृगेदानीवेष (किमित्वद्विस्य) हला।
शकुन्तले, मोचितास्यनुक्रियायां अथवा महाराजन । गच्छेदानीम् ।

शकुन्तला - (आत्मरत्न) यदयत: प्रभवित्थप्रयामिः (प्रकाशम) का लप्तं विसंक्षेप्यतः योग्यताः वाः?

राजा - (शकुन्तला विलोकयः, आत्मरत्नमुः) किन नु खलु यथा वयस्यायमेवविमययमपणसंसारः प्रति स्यात्? अथवा लवधावकाशं मे प्राणिः। कः तः

वाय के निश्चयति यदयपि मे वर्यामिः कर्ण ददात्यान्निमुः मभि भाषमाणः।

कामु न ततर्तिति मदननिर्मुखिनः भूविष्ठमन्ययिष्ठ्या न तु इद्धिः रसयः। ||२८||

(सेताथ्ये) भो भोस्तपस्तिनः सन्निहितः। तपोवनसात्वकर्ष्याय भवत । प्रत्यासनः किल मृगायविहारी पार्थिवो दुष्यन्त्!}

एकरगुरुहतस्तथा हि रेणविमपीवक्ततजलादेवलकेशु ।
परतिति परिणताश्रयानां शलभसमुः इवाश्रयदुःशेषु। ||२९|| अपि । राजात

तौकितयय्वुपादत्वसंसारजातपशः।
मूलेः मधुस्तस्संस्करणादृश्योः
धमारणयः प्रतिविशिष्ठति गजः। स्यंदनलालोक भी:। ||३०|| (सवःःः कर्ण दत्वा किन्यिष्ठिदव संशाश्च-)

राजा - (आत्मरत्न) अहो धिक्ष! पौरा अस्मदस्तिरेषिः। तपोवनमुस्तदनित्ति भवतु । प्रतिगित्रियमामस्तातः।

साखयाः - आय्य, अनेनारण्यकृत्ततन्त्वे पत्याक्कलः समः। अनुजातिन्ति न उष्टत्भागमाय।

राजा - (सर्वमक्ष) गच्छति भवतः। वयस्यप्रथमप्रीठा यथा न भवति तथा प्रतिश्रीमाहेः।

साखयाः - आय्य, अस्भावितातिथिस्तस्तकार भूयोषि प्रेषणनिनिमलत लज्जामहे आय्य विज्ञापितसुः।

राजा - मा मैवम्। दशीनेन्द्र भवतीन्न्नुर्सूत्तरस्मिः।

(शकुन्तला राजानमलोकलयनति सद्यज्ञं विलम्बयः सह सधीत्यां निफळातः।)

राजा - मन्दातूतकृतोः निम् गरागणमः प्रति। यावदनुपाद्रिकान् समेत् नातिदूरे तपोवनस्य निवेशेयम्। न खलु शक्नोमिः शकुन्तलायवायारादतामान्न निवर्तितितुः। मम हि —

गच्छिति पुरे: शरीरं धारितं पश्चादसंस्कुच्यू चेतः।

चीनार्धवसभिषित केतोः, प्रतिवां नीयमायनस्य। ||३१||

मृगायविहारी पार्थिवो दुष्यन्तः। (८)

(इति निफळातःस्वर्यः)
द्वितीयोऽङ्कः

(ततः प्रविष्टित विषण्णो विदुःकः)

विदुःकः - (निष्ठवयम्)

विदुःकः - (निष्ठवयम्) आ...शालेन...। तुगानाध्यायनकषणात्सत्मेव राजार्थिन निवातिं शायतद्वय नासिं। श्रो दिनस्तो।

एतत्त्व गृहायशोत्सरू राजो वयस्थिवाभवत निविषणोऽसिं। ए...नदी...ए...नदी...। अय मृगायं वराहोत्सय शालेन उत्तरे।

मध्यायणोऽपि क्रीष्मविनियोऽपायासु वनराजादिवनिषणेकत्र अन्तवीतेष्टवी। पत्रसंकरशायणेण कदुकानि गिरिन्दी गलानि

पीयनि अंियतवेवं शूल्यामासेंसुष्ठ आहारो मुज्यय। तत् महत्यव प्रत्युपेश दास्याः पुषः।

शकुनिलुध्वधके वृक्षार्धसंसारणो निविषणोऽसिं। इत्यतेनदानीपी कीण्डा न तिष्णामांित। ततो गणिन्द्योपिर पिण्डकः

संवृतः। हयः किलासायव अवसरोऽतवि तदन्तात मृगायशास्रीणायं प्रविषणो तापसुकन्यकः शुकुन्तला ममाध्यन्तयत्वा

दशिषतः। साम्प्रत्त नागरामानाय मनः कथमः पहिरि च करोिति। अदाय तसि तापने विन्यतुतोक्त्र्योऽपि प्रभातातमारीत्।

का

गति। यावतः शृष्टाचारिक्रमं पर्यामित। (इति परिक्रमायोऽवलक्ष्या), एष एष आग्नेयतिः प्रधववयः। भवतु।

अद्वग्राह्याविकल इव भुक्तव स्थायिमात। यद्यवेषिन प्रम विषण्णम लमेय।

(इति दणकणकाछ्यमवन्र्य स्थितः)। (ततः प्रविष्टित वधलिनिदिनिकिपरिवरो राजा)

राजा - कामं श्रीया न सुलभा मनस्तु तावावदशेशनाशश्वसि।

अकृष्टाः शिप मनस्ति जूतिमुःब्रभयायमेन कुप्ते ष॥१॥

(स्मिततं कृतवा) एमात्मात्मसप्रसमाविशेषेष्मनिषणं इत्वसतः परायतिता विजविन यत्वेते।

हिंशंधवं विष्णुतमनयक्तोपि नयने यत्रपक्षयत्वा यथा

यातं यच विष्णुमवगुःतवया मन्दं विलासाविद।

मागा इतयुपसद्य यदिन्य सा सासुमुक्त तं सकी

सर्वं ततिकल मन्तवराणमहो कामी सतं पश्यति।

॥२॥

विदुःकः - (तथास्थिय एव) श्रो वयस्य, ने मे हस्तपादं प्रसरति। तद्रावामाणे जाम्यसे।

राजा - (सर्वं तत्त्व तत्त्व) कृतवा गात्रेषपातः।

विदुःकः - कुतं किल स्निम्बायात्मकास्यकुशल्याकाशरणं पृष्ठसं।

राजा - न खल्वाच्चाच्चाम।

विदुःकः - श्रो वयस्य, यद्येशतं कुक्कलीलां विक्ष्पण्यति तत्त विक्रमेशनं प्रभावेष्ट, नन्तु नदीवेगस्य।

राजा - नदीवेगस्तः कारणम।

विदुःकः - ममपि भवान।

राजा - कथमिव।

विदुःकः - एवं राजकारणामुक्तवेशतात् आकुलप्रदेशे वनस्थिवत्तिता तथा भवितवद्यम।

यद्यसत्यं प्रत्य्हं

श्वादसमुत्त्यायं: संस्कृदत्तिसंविशंत्यानं मम ग्रामणामानोशग्वसिं संवृत्त। तत्रसादिविष्णुमि विषण्टु मामेकामपि

तावदशेशम्यतुभुः।

राजा - (स्वगतम) अथ चैवमाह! ममपि काश्यपसुनामः अनुसृूत्यं गृहवाविकलं चेत्! कुले,-
विद्वाकः - (राजा मुखु विलोक्य) अनुभवान किमपि हदये कृत्या मन्नयते
अरपये मया रुद्दितामातित॥
राजा - (सर्वत्र) किमन्यम् अन्निक्रमणायं मे सुहृदवावक्यम् इति स्थितोभस्मि इति
विद्वाकः - पिचं जीव (इति गन्तुमिचछति)
राजा - वयस्य, तिष्ठ | सार्वेश मे वचः |
विद्वाकः - आजापयतु भवान |
राजा - विश्रान्ते भर्भा मामापाकम्ब्रमन्ननमासे कर्मणि सहायेन भवितव्यम्
विद्वाकः - कि मोदकखादिकायम् तेन हययं सुगुणीतः क्षणः |
राजा - यत्र वक्यामि | कः कोखः ?
(प्रविष्ट) दौवारिकः - (प्रणम्य) आजापयतु भर्भा |
राजा - रैतरकः, सेनापतिरतदाहयथातम् |
दौवारिकः - तथा (इति निषक्रम्य सेनापतिनास सह पुनः प्रविष्ट य) एश आजावचनोतकण्यो भर्भतो दत्तरष्टरेव तिष्ठति |
उपसर्पवायः |
सेनापति:- (राजानमवलोक्य) इष्टदोषापि स्वामिनि मुग्धया केवलं गुणावेद

संवृत्ता | तथा हँदे देव:-
अन्नवर्धनार्ता षाटकन् कौपी स्वरसिद्धार्थनार्याणु खेदलेलीरम्भितम्
उपविद्वानिः गात्रं यवपतिवलक्यं गिरिजर इव नागः प्राणसारं विभरति ||४||
(उपेत्य) जयलु जयलु स्वामी | गृहीतशवपदमरणम् | किमन्यत्र अवस्थीयते ?
राजा - मन्दोत्साहः कृतोऽस्मि मृगायवादिना माधवेन |
सेनापति:- (जनानितकः) सर्वे स्थिरप्रतिवल्यी भव | अहं तात्वत्स्वामितिविश्वलस्वतिनुवत्तिष्ठे | (प्रकाशम) प्रलपत्वेष वैयेषः | ननु प्रभुरे निदर्शनम्
मैद्रेदकुषोंडरारं लयु भवत्युत्थानवोग्यं वयुः
सत्तानामपि लक्ष्येते विकृतिमिचित्तं भयाग्रोध्योः ||
उत्क्रः स स धतुरिनां यदिष्ठवः सिद्धान्ति लक्ष्ये चले
मिथ्येत व्यसनं वदनिः मृगायांमोऽतिविनोदः कुतः ||५||
विद्वाकः - अपेहः, रे उगोरहूरुकः अत्रभवानप्रकृतिमितपनः | त्यं तात्वदवशीलोऽस्मिमाहिण्डभानो नरानाधिकालवृपस्य जीणक्र्ष्य कस्यपि मुहे पतिष्ठसि |
राजा - भद्र सेनापते, आश्रमस्थितकृद्द विष्ठत स्मः | अस्तस्ते वचो नामिनन्दामि | अद्य तावत्;
राजा - तेन हि निवर्तय पूर्वगतान्वनग्राहिणः। यथा न मे स्नितान्तः पोवनमुपस्थिति तथा निशेषंद्वः। पश्यं। नियमव्रकात् तपोवनेषु गुरुः हि दाहात्मकमस्ति तेजः। ॥

राजात - (परिजन विलोकय) अपनन्ततु भवतवः मूर्गवावेषम्। रेतवक्त, तरिक्यं स्वं नियोगामशून्तुं क्रुः। परिजनः - (तेन आजायमाः) (इति निषार्णः।)

विदूषकः - कृं तं भवत निमण्डक्ष्मि। साम्प्रदमेतिसि मादपरिविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िविविविवি঵ি঵ি঵िविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवি঵ি঵ি঵िविविविविविविविविविविविविविविविविवি঵िवি঵िविविविविविविविविविविविविविविविविविविविविवि
राजा - परवती खलु तन भवति | न च सत्त्विनितोशः गुरुजनं।
विद्वृक्षः - अथ भवन्तमन्तरणं कीर्षस्तत्त्वं: हृषिद्रागः? 
राजा - निसर्गाद्वारागल्बस्तपसिवकण्याणाः | तथापि तु -
अभिमुखे मधि संहितमीक्षणं हसितमन्यिनिमित्तकृतोदयम्।
विनयावर्तुत्तरतत्त्वं न विदुतो मदनो न च संवुतः। ||२०॥
विद्वृक्षः - न खतु हस्तमार्गस्य तत्त्वं समारोहितः।
राजा - मथं: सर्वशाने पुन: शालोत्तमापि काममविष्कृतो आवस्तेभवत्त्वः। तथा हि।
द्राक्षुरः पारणं क्षत इत्यकाण्डं तन्वी स्थितता कर्तिधेतिव पदार्थं गतवा।
आसीद्विवृत्तितदना च विमोचयान् शाखामु: वल्कलसकतमपि दुमाणाम्। ||२१॥
विद्वृक्षः - तेन हि गृहीतपायेः भव ू: कुर्तं त्योपपवं तपोवनमिति पश्यामि।
राजा - सद्यं, तपस्वित्वं: कैशिचित्तपरिजातोदिः। चित्तय तावेतु कणापदेशेन पुनराश्रमपदं गच्छामः।
विद्वृक्षः - कोसपरोषपदेशों युष्माणं राजाम्। नौवशिष्ठ भागमस्माकमणुपहरतिवति।
राजा - मूःखुं अन्यमेव भागधेयमेते तपस्वित्वं निर्विपन्निः यो रत्नाशीनपि विहायामिन्ददयेते। पश्य भो -
यदुविश्वमिति करणमियो नृपाणाः क्षणी तत्त्वलम्।
तप: षडबागमस्यं ददत्तयायका हि न। ||२२॥
(वेदपथे) हस्तं सिद्धदार्थ रव:।
राजा - (कर्णं दत्ता) अथ धीरप्रशान्तस्वैरस्तपसिवमिश्रोदवलवतः।
(प्रविशयं) दौरारिकः - जयतु जयतु भवति। एतो दृवतं ऋषिकृमारो प्रतिहर्श्रिमुपस्थितोः।
राजा - तेन हस्तवललं: प्रवेशत्वो।
दौरारिकः - एष प्रवेशायमिः। (इति निष्क्रमं ऋषिकृमसरायं सह प्रविशणं) इति इतो भववत्ती। (उभारी) राजानं विलोकयत:।
प्रथम: - अहो दीप्तिमंतापि विशेषसनीयतत्त्वं वपुषः। अथवा उपपन्नमेतद्धिम्मनं ऋषिमियो नातिनिम्ने राजनि। कुतः।
- 
अध्याक्रान्तं वसितमुनामपाश्रमं सर्वसोभरं रक्षायोगमयमपि। तप: प्रत्येकं सत्त्विनोति।
अस्यापि दयं स्पृशति वशिनश्राणिवददन्तंसीत: पुपण:। शबदो मुनितिः मूः केवलं राजपूर्वः। ||२४॥
द्वितीयं - गोहम, अथं स वल्लभसिंहो दृष्यतः।
प्रथम: - अथ किम्।
उभी - (उपगम्य) विजयस्व राजन!
राजा - (आसनादुर्धार) अभिवाद्ये भवन्ति।
उभी - स्वर्णि भवते | (इति फलात्मकहरु)
राजा - (प्राप्तम परिगृह) आज्ञापतयुक्तमामसि।
उभी - विदतो भवानाश्रयस्वदामहस्य: | तेन भवन्ति प्रार्थयते।
राजा - किमाजपयति?
उभी - "तत्रभवत: कण्वस्य महर्षसान्निधियाद्वास्य: न इत्इतथात्ममुयप्यस्व उत्पादयति | तत्कलस्वरार्यां सारथिद्वितीयेन भवता सनाथीत्रियतां आश्रमः।" इति।
राजा - अनुवाहोतोरिधिम।
विद्युषः - (अथवार्य) अथातानीमनुकुला तेजस्यार्थ।
राजा - (समिति कृत्वा) रैतक, भतव्तनादुर्धार्यां सारयि: "सवारासन रथमुस्तायम्।" इति।
दौऱारिखः - यद्व आज्ञायति। (इति निष्क्रान्तः) उभी -(सहष्ठ) अनुकारिणि पूर्वेण युक्तसमिदं तवथय।
आपनाभस्वतेन दीर्घितता: खलु पौरवः। || १६॥
राजा - (सप्रणामम्)गच्छतां पुरो भवन्ति। अहम्प्यापुदाय आत एव।
उभी - विजयस्व (इति निष्क्रान्तः)
राजा - माधवय, अन्याय शकुन्तलादुर्धारेन कुतुहलम्?
विद्युषः - प्राम्रम सप्तरावहस्यात। इतानी राजसवृत्तान्तेन विद्युषः नावशेषित:।
राजा - मा भैसि। | ननु मतसमीपे वतिष्यसे।
विद्युषः - एष राजसावित्रितोरिधिम। (प्रविष्ठ्य)
दौऱारिखः - सजजो रथो भृतुविजनप्रस्थानामेतते। एष पुराणसबदवीजामास्तितिः। करभक आगत:।
राजा - (सदरम्) किमावशि: | प्रशिति:?
दौऱारिखः - अथ किम्?
राजा - ननु प्रविष्ठ्यतातम।
दौऱारिखः - तथा। (इति निष्क्रान्त, करभकेक सह प्रविष्ठ्य) एष भरत:। उपसर्ग करभकः। जयलु जयलु भरतः। देवायायपायि "आगमिनि चतुर्थादिवसे प्रृत्त्तपारणो भम उपवसो भविष्यति। तत्र दीपायुष्यावश्य सनित्तितेन भविष्यतम्।" इति।
राजा - इतिस्तपितकायेम। इत्यौ गुजजनाण। यद्युद्वयामपि अननितक्रमणीय:। किमत्र प्रतिविष्ठ्यम?
विद्युषः - विशाङ्कवर्मानततां तत्थत।
राजा - सत्यमाकुलीभूमिः।
कृत्यमेक्षिन्नदेशताद्दौतीभवति म मनः।
पुरः प्रतिहं शैले स्मृति स्मृतस्योहो यथा ||१७॥
(विविधत्व) सखे, त्वमस्मय धुं इति प्रतिगृहितः। यतो भवानितः प्रतिनिधीन्त्व तपस्विकार्यवृत्तान। संसाराध्यायेन मामावेद्य
तत्सभवतीमाः पुजःकृत्य मनुष्यातुमहिः।
विद्वृिकः - न खलु मा रक्षोभिरकं गणयसि।
राजा - (सर्वचित्र) कथमेतद्विन्न विना संभव्यते?
विद्वृिकः - यथा राजानुजेन गन्तव्यं तथा गच्छामि।
राजा - ननु तस्मायोविवेधः परिहरणीय इति सर्वनामस्थित्वात्यावृत्त सह प्रस्थापायमि।
विद्वृिकः - (स्वगतम) तेन हि वुजाजोमिदमामी संवृत्तः।
राजा - (स्वगतम) चलोरयं ववुः कदाचिदस्मायाज्ञानां अन्तः पुरुषेऽः कथयेतुः। भवतुः। एहमेवं वशये। (विद्वृिकः
हस्तरंगृः) वर्षयं, ऋषिगणावादश्रमं गच्छामि। न खलु सत्यमेव तापसनकन्यायां ममाभिलाशः। पश्यः
kव वयं कव परोक्षसम्मथो मुखश्रृवः समेदितो जनः।
परिहासविज्ञितं सखे परमाथनं न गृहयत्तं वचः ||१८॥
विद्वृिकः - अथ किमः।
(इति निष्कान्तसत्ततः)

तृतीयोःइःकः

(ततः प्रविष्टि कुशानादय यज्ञमात्रशयीषः)
शिष्यः अहो महानुभावः पार्थिवी दुश्यन्तः। यत्प्रविष्टिमात्र एवाश्रमं तत् भवति निरुपदवाणि नः कर्माणि संबुक्तानि।
का कथा वायुपन्थाने उपायश्चदेद दुरः।
हुंकारेण धनुः स हि विचानामोहितः ||१॥
यावविध्योदैदस्तरायणे दस्मृन्तिविभवः उपहरामि। (परिक्ष्यावलोक्यः च आकाशे) प्रियंवदे, कर्षयेद्मुशिरानुत्तेपनं
मृणालविन्त्वि च नलीनीप्तना नीऽवते्। (शृष्टिमिनीयो) इं क्रवीणि। "आतपस्यगर्गेत्र बलवदस्वस्तः शकुन्तला।
तस्या: श्रीरिविशेषानां" इति। तहि यत्तानुः उपचर्यात्म।। सा खलु भवात्: कन्वस्य कुलपतेष्वाचारसिद्धः। अहमपि
तावदातैतिकिनिन्त्श शान्तुदिकमस्य गोगतीकृत्वा सत्वजित्वाधिष्ठानमि। (इति निष्कान्तः)
विष्कान्तः

(ततः प्रविष्टि कामयमानावस्थयो राजा)
राजा - (सचित्त निशेषस्य)
जाने तथोसो वीयश्च सा बालर परवतीति विधितमः।
अलमिस्मा ततो हदयं तथापि नेमद् निवर्त्यतितुमः ||२॥
(मदनायां निवृषः) भावानु कुमारुः, त्वया चात्रस्मर च विश्वसनीयायामिति सन्धीयते कामिजनायाः। कुः -
तव कुमारश्चदि शारीरिकायितुमि।
द्वयमिदस्यथार्थ ह्यस्ते मदविधेषु।
विष्वृजिते हिमगृहरिङ्गितमिण्ड््तुः यूःः:।
त्मणि कुसुमबाणान्वजसारेकरौणि \( \text{I.3} \) अथवा
अनिश्चनि मकरकेतुर्मासो रुजमावहनमिनतो मे ।
यदि मंदिरात्मकान्तानाम तांमिन्देवृभी पहरतीति \( \text{I.4} \)
(सख्येदं परिक्रम्य) कव नू खुजु संयथिते कर्मणि सदमेयंनुजातं । भ्रमकालं तत्तातं विवेदायमि ? (नन्द: श्वस्य) किन्तु खुजु मे प्रत्यादनुजाते। शरणमन्यष्टं ? यावदेनामविनयामि । (शूर्यमवलक्ष्य) इमाम् उग्रतपेकः प्रत्येक त्वात्वलयवस्तु मालिनीरन्तु सस्त्रीका शकुन्तला गमयति । तात्र तवदावहायमि । (परिक्रम्य संस्पर्शी शुभायितव) अहो, प्रवातसुभा पयसूये ।
शकुन्तलशब्दसूद्रमि: कणवाही मालिनीरंगगणामि ।
अन्गिःगंगायतःपरिवर्तसातायमि । परिक्रम्य तथा कृत्वा, सहर्षम्।
अनाव, लधं नेतनिर्ण्यांमि । एषा मे मनोत्तरप्रियतत्वा सकुसुमासां शिलापूढविधशयाना सर्वीस्यामवन्तायते । भवतु। श्रेष्ठार्धायासां विक्रमार्पितामि । (इति विलोकनं स्थितत:) (ततः प्रविष्टशित यथोक्तविवापरा सह सर्वीस्यां शकुन्तला) सख्याः - (उपविज्ञान सहस्तहे) हसा शकुन्तले, अधि सुखाय ते नलिनीपवायतः ।
शकुन्तला- कि मां वृजायतः सख्याः ? (सख्याः विषाद नाथाधित्वा परस्परमविवायतः)
राजा- बतवस्यस्वस्वशरीरा खुजु शकुन्तला इशयते । (सविवाय) तत्कपयायामपदोशः स्वसात, उत्त यथा मे मनसि वतेते ?
(साद्विनां निवर्ण्यं) अधवा कृंत संन्देहे ।
स्तन्नयत्सोशीरः प्रशिपिलसुणालेकलवायनियायाया: सावारथ विकम्प वनमीनी तवुरिदम ।
समस्तांप: काम मनसिनतिनदयाप्रसव्य –
नेतु तु शीष्मस्वयं सुभोगमपराधं युवतिपु । \( \text{I.5} \)

प्रियंदता- (जनानिन्तकम) अनसुपे, तस्त्य रजश्र: प्रथमदर्शनात् आराम्य पर्युत्सुकेव शकुन्तला । किन्तु खल्वस्यास्तनिमित्तो यथमातुक: भवेत् ?
अनसुपु: - सख्य, ममपीक्ष्यशाक्षा इदयस्य । भवतु प्रकृतिमि तावदेनाम् । (प्रकाशम) सखि, प्रत्यवासी किमपि ।
बलवान् खुजु ते सन्तानः ।
शकुन्तला – (पुर्वोदिह श्रवणादुद्धय) हला, किन्तु वक्तुकामाति सः?
अनसुपु: – हला, शकुन्तले, अनवधवत्तरे खल्वायं मदनमगतस्य कुलाचारस्य । किन्तु तू यादीशरीरसस्निन्देशु कामयमानान्तमवर्था श्रुतिे, ताश्रीवे तव पवयामि । कथय, कितित्तव्या ते संपारि: । तवारेहदो: । जतनानारम्भ: प्रतिकारस्य ।
राजा- अनसुपायामपूर्वनागते मंदियस्यत- ।
शकुन्तला – (आत्मगतम) बलवान् खुजु मेईभिन्निवेशः । इदानीमपि सहसौत्योर्यां शक्तामि नविन्नेदितुम् ।

प्रियंदता- सखि, शकुन्तले, सुखु एषा भाषति । किमातम आत्मकपेक्षयसे । अनुदिवसं खुजु परिहीयसेः । केवल लावण्यमयी छाया त्या न मुरूचति ।
राजा- अवित्थतमाह प्रियवदा। तथा हि
क्षामशाककऽमातानमासुः काठिन्यमुक्तस्तत्तदं
मध्यः कलाक्ततः प्रकाशविनदण्डछवि वा पाण्डुः।
शोच्या च प्रियदर्शरा च मदनविलिणषयमालस्वतेः
पञ्चासिमिद शोषणेन महता सुपृष्टा लता माधवी।॥८॥

शुकुन्तला- सखि, करण वान्यस्य कार्यविषयम्। किल्लायासपिन्दीनाः वा भविष्यम्।
उः- अत एव खुल निबन्धः। सिन्धुजन सविचक्तां हि दुःख सहयदेवन भवति।
राजा- पुष्पो जननेन समस-यसुखेन बलानेत्यं न वक्तति मनोगतमाधिष्ठानम्।

इत्यतो विवृत्तिः बहुःप्रेमनाय सदृशेष्ठारस्ते श्रवणकालस्तत्त गौशलिः॥९॥

शुकुन्तला- सखि, यतः प्रभृति मम दर्शनपथानां स तपोवनवशिष्टा राजपिः।----------(|नर्यादिकृत सः नात्यति)
उः- कथयतु प्रियसाकी।

शुकुन्तला- तत आकर्षणं तदुत्तरमालसपातस्थासिम संवृत्ता।
राजा-(सहस्रं) श्रुतं श्रीत्वमुः।

समर एव तापात्निविभिषित स एव मे जातः।
दिवस इवाशेषस्तपात्ये जीवलोकस्य।॥१०॥

शुकुन्तला- यदयपि वामनमुलं, तदा तथा वर्त्तां यथा तथर्याराज्यं अनुकम्पनीयो भवामि।
अन्यायस्यं सिन्धुमेता मे नित्यादकम्।

राजा- संस्यायदीदि वचनम्।

प्रियवदा-(जननित्वम) अनुसूया, दुरंगतमन्नाधिकारुणां कालहरणम् यस्मिन् ब्रद्धावे, स तलामभृत्। पौरवाणम्।
तद्वृत्तमास्या अभिलापोऽभिनिन्दतुम्।

अनुसूया- तथा यथा भण्सि।

प्रियवदा-(प्रकाशम्) सखि, दीप्तियादुषपस्तेकऽभिन्न्येष। सागरमृद्धित्वा क्रृष्ट वा महानद्वतस्तरति कक्षानी
सहकारमत्तेष अतिमुक्तस्तता पल्लविति सहते।

राजा- किमथ चिरमयं, यदम विशाश शशादक्षरवामनुत्तरते।

अनुसूया- कः पुनरिपयो भवेदयेवालिमिन्तं निमोत्त च सयमय मनोष्यम् सम्पादयावः।

प्रियवदा- निमोवस्तित चित्तनीयो भवेत। स्वातिमिति सुकर्म।

अनुसूया- कथयतु।

प्रियवदा- ननु स राज्यस्या सिन्धुवधर्षेण सुदृशातिरिमार्व एतानु दिवसान्त्रागारकृष्य लक्षयते।

राजा- सत्यमिति चुंबूतेन एवार्थम्। तथा हि।

\[
\text{इदमशिशिरैरस्तापद्विवष्णुमणिकृतं}
\]

निशि निशि श्रुतान्तस्तापयागंप्रसरविस्मार्थं।

अन्तितुलितन्त्रपताकः सुमुहणिमनकात्

कन्तकलपत सत्यं सत्यं महा प्रतिसायते॥११॥

प्रियवदा-(हिंदिनः) हल्ला, मदनलेखोः र्व्य क्रियताम्।

| तथा सुमनगोपियं कुञ्जः देवप्रसादस्य वर्दशे तस्य हस्तं

प्रापक्षयम्।
अनसूया- रोचते में सुकुमारः प्रयोगः। किं वा शकुन्तला भणितः?
शकुन्तला- को नियोगः वा विकल्पः?

प्रयंवदा- तेन हि आतमं उपन्यासपूर्वं चिन्तयत् तावत् किमिः ललितपदक्षेपनः।
शकुन्तला- हलः, चिन्तयाब्यः। अवधिरणाभिषेकं पुनःगृहः प्रति इदामः।
राजा- (सहर्षम्) अयं स ते तिष्ठताः सङ्कीर्णेऽस्य किमि सङ्कीर्णे वधीरणाम्

लाभते वा प्रायपर्यंत न वा विश्वं श्रीमद्यो दुरापः कथमिष्ठर्थस्ते भवेत्।।१२॥

सख्याः अयं आतममुण्यावपालः, क इदानीं सशरीरिनिरिपितः सशरीरः ज्योतिः पदान्ते वार्यति?
शकुन्तला- (समिस्तं) नियोजितेतदनीमसिमः। (द्वियुक्तिः चिन्तयति)
राजा- स्थाने खलू विस्मृतिनिषेधः चसुष्णा प्रयामवलोकनकामः।

उन्निधित्वकेशुलातमानसः पदानि रथचल्यः।
कप्यन्ते प्रयत्यति मर्यमन् कपोलः।।१३॥

शकुन्तला- हलः, चिन्तितं महा गीतवस्तुः। असस्मितताः मुनिलेखनसाधानाः।
प्रयंवदा- एतसमिस्तं कायकशुदेशसकमे नित्यनीपते नारीनिषिद्धवानिः कुरः।
शकुन्तला- (यथे) कुत्ता रुपविन्यासः हलः, शूष्णमित्राणी सहस्त्रांश न वैते।

उभे- अवहिते सः।

शकुन्तला- (वाचस्य) तव न जाने हदयं मम पुनः कामः दिवधिपि रात्रिमणः।

निर्णयूः तपति कलीस्यवबि वृत्तामोरथाधन्यागानः।।१४॥
राजा- (सहसीपुरूः) तपति तन्नागः मदनस्यमानिः मां पुनःहत्येः।

gपयंति यथा शालितः। न तथा हि कुमुदवती दीवसः।।१५॥

सख्याः- (विशेषः सहर्षमृचायः) स्यांगमविचवलमिनिः मनोवर्षः। (शकुन्तलामेवतामात्मनिध्वःतिः)
राजा- अतमम्यासेन।
सन्त्तकृतुस्मृतयानः स्वकल्पविसेशस्सगसृभीणः।
गुरुपिरायाय न ते गात्रायुपचारार्हितः।।१६॥

अनसूया- इतः शिलातलेशसमत्तकरोऽतरस्। (राजपीविलोक्ति शकुन्तला सलजा िष्ठितः)

प्रयंवदा- दुयोरिः चुययोरुन्योनारः प्रत्यः। सवीनिः पुनःसकक्तवादिनीः करोति।
राजा- भंत्रे, नैतितपहयमः। विशिष्टिः ह्यवृत्तिनमतुतपाः जनयति।
प्रयंवदा- आपननवर्ष सिद्धिनिवासिः जनयातिःहुः राजा भवितवमित्त्यं युभाःकं ध्रमः।

राजा- नारायणसमः।
प्रयंवदा- तेत हीयमाबः प्रयासः त्वाचुवमित्रेहेदामवस्त्रांते भयमत मदननारोपितः।
राजा- भंत्रे सपथरागः सवः। सवलागुहीलोकसिनः
शकुन्तला- (प्रयंवदावलोकः) हलः, किमः पुरोपपुरुषस्तकस्य राजस्यस्यपोऽभित राजः।

राजा- सुन्दरः।

इदामः वर्षपद्याम मत्तवः हुः सकिर्णेऽस्य हदयं मम।

यदि समयेसे मदरेक्तम मदनवाणातोऽसिनः हुः। पुनः।।१७॥

अनसूया- वयस्यः बहुवलभा राजाः भूयते। यथा नौ प्रयासः कत्पुजनशोधनिः न भवति तथा निर्भायः।
राजा- भद्रे, किं बहुना-
परियहबृहुवेश् पि दृश् प्रतिष्ठे कुलस्य मे।
समुदरसना चोवै सधै च युयोधरिम। ॥१८॥
उभे- नित्यंते स्वः।
प्रियोवदा- (सर्वदिशेषम) अन्यौके, एष इतदत्तस्तिकुमो गृहपालो मातरमविध्यति। एह संयोजयाव एनम्। एह संयोजयाव एनम्। (इत्यथे प्रश्नते)
शकुन्तला- हला, अश्वानंमि। अन्यतरा युयोधरावछताः।
उभे- पृष्ठिः या: शरणं स तव सममे पवते। (इति नित्यान्ते)
शकुन्तला- कथं पते एव?
राजा- अन्यमाम्वे म्। नवयमाराधियता जनस्तवसमीपे पवते?
कं शीतोः कर्मसन्धिदिनिमारावतान् सञ्चारयामि नित्येनिदितलादलुन्त्ते।
अर्के निवाहाय करोः यथासूत्रे ते संवाहायि चरणावुक पववाताम्। ॥१९॥
शकुन्तला- न मानीययेश्वरा मानोराधिश्योः। (इत्युथा मानुसनिम्चाति)
राजा- सूरदोः, अपिरिनिविणो दिवसः। इः च ते सहेलावथा।
उत्स्रुत्यु कुसमुज्यनं नित्येनिदितलिङ्गसतंवारणम्।
कथा तपे गम्यस्यि परिवाहायपेलवेर्गः। ॥२०॥ (इति बलदेवान् निनित्यति)
शकुन्तला- पैरव, रक्त विनयम्। मदनसन्तप्तपि न खलामानः। प्रावामि।
राजा- श्रीक, अवं गृहजन्यायेन। हेत्यं ते पवविदत्थमां तत्रभवानन्त्रोष्यं ग्रहीणस्य कुलपित:। पश्चिमः गान्धर्वः (१) विवहिनः। (२) गान्धर्वः विवहिनः। (३) विवहिनः राजविषक्षणः। (४)।
श्रुवते परिणीतास्त:। (५) पितृविश्वाशमानिदिता:। (६) ॥२१॥
शकुन्तला- मुःय्य तावं मामम्। (भृंगोऽपि सखीजनमनुमानिश्चितः।
राजा- भक्तु मौक्षायमि।
शकुन्तला- कदि?
राजा- अपिरिक्षस्य सतात कुसमुज्यनव सरस्य सपोङ्
अधरस्य पिपासात मया ते सदयं सूरदोः गृहयते रसोङ्गम। ॥२२॥
(इति मुक्यमयः: समृममयुक्तिमिच्छति। शकुन्तला परिशिरति नादेवे।)
(नेपथये) वक्राक्षकुषके, आमन्त्रयस्य सहचरम्। उपस्थिता रजनी।
शकुन्तला- (कर्णाद नवतोल्लादव्यः) पैरव, अससंयम मम सहीरवृक्तान्तोत्तोपमाभायायो गौतमीत एवागच्छति।
तदविद्वान्तिताते मथ?

मुक्ययाविहारी पारिवो दुःशंकात्! (४)

राजा- तथा। (इत्यत्रामाधवविन्य तिर्थकाति।)
श्रुवते- इति तत्र आया गौतमी।
गौतमी- (शकुन्तलापृवेम्) जानेनां, आच्नि लघुसन्तपाती तेक्कगानि?
शकुन्तला-आयं, अस्ति मे विशेषः।
थूुःतवपतखलपतसमप�ूतधच्ा�म अथ्ा, इहध्त�पया्ृरयप ूमप ू् लूा्लय्तमपहूू तयथा्या�मत। त (स्रूधम्लध य) भूययाःत्पष्मयीतनर�रलप�लूातनअयात�नलाया�मयं लाौूधतमौमथल्खतहपतव�लवी्ु्तवखधर�्रूःत। हयूातनष्�मोंत�यसायरण�मतयासजयमाव्कणध वधरौूपंतसहसातवत््ूसधाहाच् वध�मतनूौयाो�्त॥२४॥ (आकान्) राजवय ! सायंूव्तस्वकमर�णतसंप्ातू् ््ो�ंतहपूानव्ूींत्ृरूःतपययूाःत। सौधया्यधोक�्नाःत�्�नूानवावामयत॥२५॥ (इि निष्कान्त:) राजा- अयमहमाधच्ा�मत। मूपथधमङकः (ूूःतप�्नूःतकप सपमा्मयंतवा्यौतयकतस�यक) अवसूया- अतयतसतराज�परृरिष्ंत्ृरसमारय�पर�य�्रसिजरूत आतमवधतवधरं प�्ियाौूःत्परसमाधूतइूधधूंत्ातूाौूंत यमर�ूत्ातवत््�ूत। अवसूया- कथ�म् ! अवसूया- धपण्ू्तकौयकातप�ू्ाोवीय्तययंतपथमःतसङकव्ःत। तूं यवोतोध्म््तसम्ाोय�ू वौ्पयास्वत क�प सपमधःत। अवसूया- ववपतस�याःतनकप ौूला ? अवसूया- अतयत्पवयरोय्वासिौववहूा ! अलम्ूा्�दःतकप सपमधःत। (नोपथे) अयमहं भोः। असुंषा- (कण दत्ता) अतिशीतलिविवदितम्। नृरेयदाना- नन्दुतसननिहिता शुकुनला ? असुंषा- अदय पुनईदेवतानननिहिता। अलमेतावप्रि: कुसू्भ।
वातसोधित्यं विवक्षितम्।
विविधत्वं यमनयनायसाः सकारात्मकप्रकृतिः।
समस्तप्राणिः साधुनाम्। तद्यथेतत्त्ववाद सत्यसमर्थम्।
कस्मिन्नामः पुज्योपराधि शून्यवर्तमानसम्भवति।
(पुरे)ऽवलोक्यः न खलु यस्मिन् कस्मिन्नामः।
एष दूषाः सुलभंकोप महंसः।
तथा श्रद्धा वेगवाहकपुल्लया दुरीया गत्या प्रतिनिधित्वां।
अनुसूया- कोऽन्यो हनुवाहार्थु प्रभवति ?
गतः, पादः: प्रणम्य निवर्त्यानां, यावदहर्षादंक्षुकप्रकाशमि।
(यति नित्यातः)
प्रियंदयाः तथा
अनुसूया- (पदात्ररः स्थितिः निरूपः) अहो, आवेगसहिताया गत्या च द्ददद्ददददासः ममायस्य तद्ददददासः
पुष्पभाजनम्।
(यति पुष्पोद्यय रुपांति )
(प्रविष्ठया) प्रियंदयाः सति, प्रकृतिव्रकः: स कस्मात्नाय प्रतिगृहणाति ? किमपि पुनः सानुकोशः कृतः।
अनुसूया- (सर्वस्मिन) तरितम बहुवेददापि।
कथय य...
प्रियंदयाः यदा निवर्तितं नेचछति, तदा विजापित मया।
“भगवन्, प्रथम इति प्रक्षयविज्ञातनपः। प्रभावस्य दुहितान्नस: नगरतक्रोऽपाधि मयादित्यत्” इति।
अनुसूया- 
प्रियंदयाः तथा, “न मे वचननमथाभवितुमहति।” कि त अभिजनानार्यंदशेन शापो निवर्तितयाते।” इति मननयमाण एवान्ततिहः।
अनुसूया- शक्यमिन्नातीमाथिसुतः। अस्ति तेन राजार्थिणः सत्त्वप्रयत्नेन स्वामध्याक्षितस्यमहेश्वरायकः।
स्वस्विन्यद्यम्।
तरितम स्वाधीनोपाया शकुन्तला भविष्यति।
प्रियंदयाः सति, एहि।
देवकाय तावदस्या निवर्त्यावः। (परणामातः)
प्रियंदयाः (पितौर्य) अनुसूये, पथः तावः।
सास्त्रहोतित्व नदालेशिलिखित प्रयस्किरः।
शरुत्तगत्या चिन्त्यात्मानमपि नेता विभवः योः।
कि पुनर्मनन्तुकम्।
अनुसूया- प्रियंदया ददवेरवः (नामुः) एष वृत्तान्तस्थितां।
रसित्वया खलु प्रकृतितपेलवा प्रयस्किरः।
प्रियंदयाः- को नामोण्याभुकन नवमालाकम सिर्याति।
शिष्यः
(ततः प्रविष्ठतया सृपनित्वितः: शिष्यः)
शिष्यः वेदोपक्षायं शास्त्राद्विद्धस्य तथा भवता प्रवासादुपुर्वने कार्यहेतुः।
प्रकाशं निर्देशस्वलोकयाम्बि
कियदवशिठ्ठं रजस्या इति (परिक्रमयाशिवक्यः च) लहन्त प्रभातसः।
तथा हिः।
यात्येवकोऽस्ति शिखरं परिश्रीवाधिनामविश्वकृताः:।
सर एकतोऽकः।
तेजोदयायुः युगद्वयस्वदेवस्य योक चिन्यमय इवात्मदशात्तेषु॥२॥ अपि च।
अन्तहिते शशिनिः सैव कृतसः ते एष्ट न नन्दयति समस्मार्यशोभा
इष्टप्रवासजितत्यावलयाज्ञपेतुः नूलमेतितातुः सुदुःस्वहि।॥३॥
अनुसूया- यद्यौपि नाम विषयपारिमुखस्य जान्त्यादत्तत्वः विदितं तथापि तेन राजा शुकुन्तलायामार्यमचारिताम्।
शिष्यः यादवदुस्थितां होमस्वं गुरवे निवेदयामि।
(निष्क्रान्तः)
अनुसूया- प्रविष्ठत्वातां तिमोराजा! कि करिः? नाम सम्बन्धे प्रवोच्यं संग्रामपरितिरहति। कः क्रियायां सकामो भवतः,
येनसवस्यस्य जने शुद्धेदया सीधी पद्म कारिता।
अथवा दुर्सः शाप्य एष्ट विकारयित।
अन्यथा, कथं स राजपरित्यागिनां मन्नवित्यातां। कालस लेखमांपि न विसृज्यति।
तद्ददोभिजानामहुः करि तस्य विसृज्यावः।
एक्षरों तथापि तपस्विनों कोशःपरिचयार्थम्। नन्दु सत्किब्बामी दोष इति व्यक्तित्वार्थम् न पार्थायमि प्रवासप्रतिनिधिवृत्तस्य तात्ताक्षरप्रस्मार्थम्।

अत: यथा:समानार्थिन्यार्थम्।

(प्रस्तुति) प्रिंयवदा:-(संस्करण) सरस्वती, त्वरस्व त्वरस्व शुद्धतलायः प्रस्तावनाः कुं बर्तुक्तितम्।

अनुसूया- संस्करण, कथयते क? 

प्रिंयवदा- श्रृणु। इदानी सुखशायित्वृत्तिचक: शुद्धतलासकारां गतस्तमि।

अनुसूया- प्रश्नतत। 

प्रिंयवदा- तात्तवतेन तन्त्वात्वात्तुमृला परिषद्ध समानार्थिन्यार्थम्। अभिन्दितम्।

दीन्त्या धृष्टाकुलविश्लेषणम्। यज्ञामत्य पात्र एवाहि: पलता। वत्स। सुशुष्कप्रतिपत्ता विद्ययवशोचनायसि संवृत्ता। अद्धैव ऋषिक्षितां ल्याः भ्रतुः। सम्रीप मित्वानामिति।

अनुसूया- अथ: केन सौंविद्यतात्ताक्षरप्रश्नार्थम्।

प्रिंयवदा- अनिशयार्थ प्रविष्टवते शरीरे विना छन्दोमया वाणया।

अनुसूया- (संस्क्रिय) कथयत। 

प्रिंयवदा- (संस्क्रियविश्लेषण) 

दुष्प्रभेदानि हतो तो दानां भूते भ्रवः। 

अवेधे: तत्त्वा यथान्वितनिषिधो यथाचितम्।

अनुसूया- (प्रिंयवदासिद्धिविश्लेषण) संहित, प्रिय मे। किं तद्धैव शुद्धतलानीयत इत्युक्तकृ ष्ट्वादाधारणे परिण्यथाभवामि।

प्रिंयवदा- संहित, आवा तद्दुवरन्ता विनोदनिभावः। सा तपस्विनी निवृत्ता भ्रवः।

अनुसूया- तेन ह्येतस्मिन्दशुद्धशापावलम्बिते नालिकेशपस्मुद्रक: तद्द्वार हस्तस्निहिताः कुरु। यावदभ्रव: तस्य मूखग्रोहानां तृष्णोपितकां दूरिर्मितगतानातीत मृगलसमालमभावे विदितवामि।

प्रिंयवदा- तथा क्रियताः। (अनुसूया निष्क्रियता, प्रिंयवदा नायकेन सुभन्नसो गृहणाति) 

(नेपथ्ये) गौतमि, आदित्यनयं शाकाकुमानया: शुद्धतलाननामय।

प्रिंयवदा- (कणोदत) अनुसूये त्वरस्व। एते खुत हस्तिनापुरगामिनः ऋणः। श्रवद्यन्ते।

(प्रतिवर्त्य समालमभावनस्ति) अनुसूया- संहित, एहे। गच्छय। (इति परिक्रमकः)

प्रिंयवदा- (विलोकन) एथा सुचिते एव शिक्षामिताः प्रतिपृणतीनिवादहस्तार्थादितः।

स्वस्थितादिवालकिकासपि इत्यर्थमितिभिवादध्वनि शुद्धतलार्थार्थ: 

उससम्य एवाम्। (इत्युपसप्तः) (ततः प्रविश्चित यथोदिष्ट्वापां आसनस्थः शुद्धतला) 

तापसीनामन्यदभामा:-(शुद्धतलां प्रश्न) जारते, भुपतिव्याससूचिकं महादेवीश्च: लभसवः।

दुपपियता- वरसे, वैरपियतवती भ्रवः।

तुत्तियता- वरसे, भूतिवुभवत: भ्रवः। (इत्यशिष्योऽदस्या गौतमीवर्जिनिष्क्रियता:) 

साक्ष्या- (उपस्थत्व) संहित, सुखम: संहिते। भ्रवतुः। 

शुद्धतलार्थ: स्वागते मे सहसेवः। इति निषिद्दतमः।

आः- (मदकलपत्राविश्वया, उपविश्वय) हला, सज्जावेदः। वाक्ये महंदसामालमभावं परिचयवातः।

शुद्धतलार्थ: इदानी बहु मत्तत्त्वातः। दुर्लभसमिदाति सन्तकमंडलं भविष्यन्ति।

आः- संहित, उदिनतं न ते महंदसामालसो रोपितः। (इत्युपरिवृद्धि नायकेन प्रसाधित: )

प्रिंयवदा- आभारणोपितं रूपामायुक्तसमूहः। प्रसाधानवेदनक्यायः। (प्रतिवर्त्योपायप्रसाधसृष्टिकोपनक) 

आः- इदमलकरांभा्म अल्पक्रियात्मकः (सर्व संविलोकन विशिष्टता:) 

गौतमि- वरसा नरद, कुल एतस्। 

प्रथमः- तात्ताक्षरप्रभवावतः।
धकूमी- किं कानसी सिद्धि?:

दवितीय- न खुलूँ। श्रृयताम। तत्र भ्रवता वयमाणाप्त:। शकुकतलाहेतोरवनस्पतिभ्यः। कुसुमावन्याहरतेति। तत्र इदमानं जने विदितन्युपादु तत्रण। माइयमाविष्कृतं निष्ठुरूत्तरसमाद्यसमुज्ञोऽसस:। लालसः। केन चित्।

अन्येव वनदेवताकर्तरसेवपार्हाजीतिथियते।

प्रथम- गौतम, एष्य्यहि। अभिषेकवातीणाय काश्यपाय वनस्पतिसेवा निवेदयावः।

दवितीय- तथा । (इति निष्ठानाती)

सप्तयोः, अर्ह, अनुितकम्भावणीयं जतः। चिरकमपरिचयन्ति अर्हेण ते आबरणितविलयं कुवः।

शकुकतलाः। जाते वो नैपूण्यं। (उभे नाट्येऽनालकृतः) (ततः प्रविषयति स्वानोऽल्पः। काश्यपः)

काश्यपः- यायसत्यदाः शकुकतलेति इदयं संस्कृतमुक्तवण्या

करणः- सत्मंतबाणपूर्वितकल्पितांताजंड दर्शनम्।

वैकल्यम् मम तावदीशस्मिदं स्नेहदायारणकसः।

पीडत्वस्ते कृष्णः। क्षणं नु तनन्तिवातेषु। दृश्यसः। ॥६॥ (इति परस्यसति)

सप्तयोः। हला। शकुकतले। अन्तसम्भवणानाति। परिवत्त सामप्रति इम्यतममुगलम।

गौतमी- जाते, एष त आनन्तपरिवाहिना चक्षुषा परिष्माणं इव गुरुपस्थिताः। आचारं तावत्यतित्तदसृष्ण।

शकुकतला- (सवीडम) तात, वनदे।

काश्यपः- वस्ते, यवतेत्रव शम्भशाः भुर्वबहुमता भव ।

सुतं त्यमपि समाजे सव पुरुसवापृणि। ॥७॥

गौतमी-| भगवत, वर- खलेषः। नाशीः।

काश्यपः- वस्ते। इतरसदयो हुनामम् प्रदक्षिणोकुण्डः। (सवः परवरक्षतिः)

काश्यपः। (अजकछन्दसातसशस्त्रसः)

अभि वैदी परितः। कथनुभिष्यः। ॥२॥ समस्तवन्तः। वानससस्तिंददाः। ॥२॥

अपचन्तो दुर्जत हंतकमां ॥२॥ त्वस्तानास्त्व वहनयः। पावकन्तु। ॥२॥ ॥८॥

प्रतिफूजस्वदानीम् - (सवृष्णकोणः) कर्ते शाल्गरवमिश्रः?

(प्रविषय) शिष्यः- भगवनः। इसे समः।

काश्यपः- भगवनाः। मार्गमादेशः।

शाल्गरवः। इति इति भवतः। (सवः परवरक्षति)

काश्यपः। वो भोः। सन्मिहितसात्यपवनसतः।

पावुः न प्रथमं व्यवस्थितं जलं श्रुतावश्यामितः। नादते वियम्यमापृणि भवता स्नेहेन या फलवम।

अदृश्ये व: कुसुम स्रूपतिस्वः। यस्या भवव्युत्सवः

सवं वायुति शकुकतला परितारूः सर्वनुज्ज्वातः। ॥९॥ (कोकिलेर्वव सूप्यितः)

अनुमतानवनः शकुकतला तरुमनिन्द्रयं वनवासवर्णे।

प्रसृतवित्तसंकल्प मथ यथा प्रतिवचननीततमेवभृत| ॥१०॥ (आकाशः)
रमयाौूरःतकमलवीहृरूधःतसरधयि्ायायपमधवरयांमूाक र मयूखूा्ःत। यूयातकप न्नयरजधमाोपर्णपरययाः
नाौूावपकू ल््विमतन्िमत्ौथाःत॥११॥ (स्�तस�्यमयमाकणरयिौू)
धकूमी-जाू्, अजवियवगधा�यरवपांजलवा�सतू्ध्वंतो््ूा�यःत।तपणम
नकप ौूला- (सपणामंत्ृरधमय, जवािौूकमय)
हलातपयं्ो् आयर्पुोनरवधतसपकायातअरया्म्ोंत्ृरतयजौतयातोपःख्वत
म्तमरणकत्परूः प्ू�ू्त।
नकप ौूला- (सपणामंत्ृरधमय, जवािौूकमय)
hलातपयं्ोा वतक् ्लंतू्ध्व�्रहकाूरातस�य््त।तत्यध्ियथू�्यधधयय
ू्ध्वयया�्तूा्तसम्यथातसियू्
उतध�लूोयरकयलातमागयःत्ृरतय ूवूरवातमयूराःत।
अ्साू्ापडप्ुातमञमौतय्ूणी्तलूाः
ातम्तमरणकत्परूः प्ू�ू्त।
कािय्ः- अ्ध�मतू्मययांतसधोयारयव्हमयत।तइयं
नकप ौूला- (उ््तयतलूामा�लङगय)
्वजयधतयव् मूूसङधूा�्तमां पतया�लङध्ूधधूा�यःतनाखायहा�यः
ोूर्ृर्�ूरवीतू्तखलप य�्षया�मत।
कािय्ः- सङकिव्ूंतपथमम््तमयातू्ाथ� यूाररमातमससनंतसपकाूधधरूातत्मयत।
मूू्वतसं�्ू्ूीतव्मा�लक ् यमय अययामहंतत्�यतमसंप�ूत्ीू�मौूः
कािय्ः- उत्�मणधवरयवयधग्गधो्ाितूं याष्ंतकप गतियथरूयात�्हूावपयौधमयत।
अियमौवल कूवूधौवूयू�मयाध् माध�त्ोा�वतखलपतू्त�्पमीय्िौूत॥१५॥
कािय्ः- (आतमधूमय)
यकंतवपतखलपतूुतय्ूधतोपषयौूययतयप ूग्मयमा�यः
सौो्ष्तयमय? (इ�ूत�मौूय�ू)
नकप ौूला- (जवािौूक ं)
हला, वलवी्ुाौूृरूमयतअ�् सहमरम्ियौतयाूपरातमध्ा यार्�ूतोपषकरमहंत
करधमी�ूत।
अवसूया- स�ख, मध्ंतमौुयय्त।
हपांत्वातधमयूतरजवींत् परामय
धप्रत् रहोपःखमानायौधःतसाहयूत॥१६॥
कािय्ः-
नाङरधर्, इयातत्यातमत्मवायूततसतराजातनकप ौूलांत्परयकातयःत।
नाङरधर्ः-
आयूपतयध्ावयत।
कािय्ः-
अयमासाधपत्मूतयतसंयमधवावपचमधतकप लंतमातमव-
यत्अयययाःतकथमरययाौध्काूांतयव्हप्ाितूंतमतूामयत।
सामाौयपुू्ितू्ू्रक�मयंतोर्पपतसियातत्या
यागयायतूमूःत्रंतवतखलपतूत्ाचयंत्धूयौधप�यःत॥१७॥
नाङरधर्ःत
–
धाह्ूःतसौो्नःत।
कािय्ः-
्तस्, त्मोावीमवपनासवीयाूसत।त्वककसधम्
त्सूधतलकयकका
यू�यषकंतय्तो कणात्ृरजव्तयागय्ष्वपतस्यकवी
याौतय््ंतधावहणी्ोंतयप्ूयधत्ामाःतकप लययाधयःत॥१८॥
कथंत्ातधकूमीतमौयू्
धकूमीत-
हूा्ावयत्धूजवययध्ो्नःत।तजाू्
कािय्ः-
्तस्
इम्तअंतपो्य्त।तवतयप ूमवयधःतूुतधौूपमपत।तत्यातसह
धकूमीतयायय�ूत।
नकप ौूला-
(�्ूरमििलषयत)
कथ�मोावींतूाूययाङकात्ृरनष्ा
मलयू्धौमू�लूातमौोवलू््तो्नाौूर्तजी्ूंत
dहार�यषया�म
।
कािय्ः-

ey
कथंत्ातधकूमीतमौयू्
धकूमीत-
हूा्ावयत्धूजवययध्ो्नःत।तजाू्
कािय्ः-
्तस्
इम्तअंतपो्य्त।तवतयप ूमवयधःतूुत�ौूपमपत।तत्यातसह
dहार�यषया�म
।
कािय्ः-
्ूयूामयत।
यूत्ता चिराय चन्दनमहीम्सपतनी दौष्ट्यनित्तमश्रितसंधम तन्यश लिषेय।
भूति तद्गतकुटुम्बभरेव सार्थं शान्ते करिष्यसि धदं पुराश्रमेशस्मिन ॥२०॥
गोत्तीमी-जाते॥ परिधीयते गममवेता । निरवर्त धितसम्। अथवा चिरेणपि पुनः पुराश्रेयं मन्नतिष्यते। निवर्तताः भवान्।
काशयपः- वसे । उरश्यते तपोषुनुकलाम।
शुक्लतला -(भूय: पितःमिशिषय) तपशयणपिधी तातशारीरय। तन्मातिमां गणन कृत उत्कलकोः।
काशयपः -(स्वति: वाससम्)
शम्हेश्याति मम शोकः कथं नु वतसे। तथा रचितपूर्वम् ॥।
उद्दन्वाशिदन्ति नीवारसिम लिषेयकः: ॥ ॥
गच्छ। शिवतस्ते पन्थानः सम्हु। (निफळान्ता शुक्लतलासहयायिनश्य)
साध्यः- (शुक्लतला विलोकय) हाधः पिधक। हाधः पिधक। अन्तःहिताशुक्लतलावनारायणः।
काशयपः -(स्वति: वाससम्) अनसुरे।! गतवती वा सहायिरी। निमृथ शोकमन्नुगच्छत भां प्रसिद्धतम्।
उमे- तात। शुक्लतनारसिद्धि शूररूयिन तपोवन धनं प्रविषामः?
काशयपः-सन्तहःप्रतिरष्णदशिनी (सविम्सि मिर्कय) हत्त भो।! शुक्लतलां पतिकुलं विसुर्य लवधमिदानी स्वास्थ्यम्।
अथैं हि कन्नया परिक्षीये एव तामदय सम्रेश्य परिष्थितः।
जानो ममाय विशेष: प्रक्रमं प्रत्यषधन्याया इवान्त्सतरात्म॥२२॥ (इति निष्क्रान्ता: सर्वी)

पञ्चमोऽडकः

(ततः प्रविषाध्यासननुस्थ्रे राजा विद्वुषकः)
विदुशकः- (कर्ण दत्तवा) भो वयस्य, सद्गीतशालान्तस्वधानं देहि। कलविश्वदया गीते: स्वरसंघोगः शूरते। जाने
तन्माती हस्पिदिका वर्णपरियं करोऽतित्।
राजा- तृणा भव। याधादकययामि (अकाशे गीयते)
अभिनवमुद्धोनोपसत्तं तथा परियुपुष्य चूतमधजीरम्।
कमलसतिमात्म्यनुवो मधुकर विसमुतोस्येनं कथम् ॥१॥
राजा- अहो! रागपरिवाहिणी गीति।
विदुशकः- कि तावदगीत्याः अवगतोऽकश्यर्थः?
राजा- (सिंहं कुला) सक्षिकृत्तप्रणयोंयों जनः। तदस्य देवी वसुमित्रतमोरण मदुपालमभवगवतोऽसिम। सचे माध्यम,
मदुपालमात्यता हस्पिदिका। निपुणमुपालबधोऽस्मिति।
विदुशकः- यज्ञनागापयि (उत्त्याय) भो वयस्य, गहीतस्य तत्स परक्षीयः हरेत: शिखंदके ताधमान्यस्यासरसा
वीतारास्येव नातिष्ट इद्दानी मे मोकः।
राजा - गच्छ। नागरिकवुद्या संजाप्यनाम।
विदुशकः- का गति: (इति निष्क्रान्तः)

राजा- (उपगमम्) जयतृ जयतृ देवः। एते खंडु हिममिरेपीपकायणावरिः। काश्यपसन्देशमादय सस्तीकासापिति:
सम्प्राप्ता।। शृध्वा देव: प्राणामृ। (आत्मगंतम) कि नु खंडु हिममेविधायमान्यममजनविरहारस्तिम।
बलदृष्टोनन्तयोऽसिम। बलदृष्टोनन्तयोऽसिम। बलदृष्टोनन्तयोऽसिम। अथवा,
रम्याणि वीक्ष्य मधुतांश विश्मय शब्दादन प्युःसुको भवति यत्सुखितोऽपि जन्तुः।।
राजा- (संदर्भ) किं काश्यपसन्देशारिणः?
कच्चुकी - यथा किमः?
राजा- तेन हि मदवत्तानात विज्ञापत्तापुष्पाधायः सोभात: अमृतास्मातसिन: श्रीतेन विधिना सत्कृत्य स्वयमेव प्रवेशितमहीति। अहम्प्रयत तपस्विदांशोचिते प्रदेशः स्थितः प्रतिपालयामि।
कच्चुकी - यदाजायपति देवः। (इति निष्कान्तः)
राजा - (उद्द्यान) वेदवत्ति, अभिनश्यामांमादेशाय।
प्रतीहारी- इति इतो देवः।
राजा- परिक्रमति (अधिकारखंड निरुप) सर्वः प्राचितमयम अधिगम्य सुखी संपद्यंते जन्तुः। राजा तु चरितार्थादु: खोलरेव।
औसुश्यामान्यवस्त्रारिणः प्रविष्टः किल्लनात्स्य लघुपरिपालन वृल्लिते॥ नातिश्रमांमन्यनाय यथा श्रमाय कर्त्यं स्वहस्तर्दुर्धवधामातपत्रम्॥
(प्रविष्टः) वैविलासीनं - विजयतां देवः।
प्रथमः- स्वसुसुधातिरित्विनाया विद्येयसो लोकहोतो। प्रतिदिनमथवा ते वृल्लितेविवैवेद।
अमृतार्थिति हि भूयन्न पादस्त्रोक्तिमुण्य शमियति परितप्य चावाय संहितानाम।॥
दृश्वीयः- निमयविसं विमार्गविश्रुतावतान्तर्पुष्पः प्रश्रमविसे विवादः कल्पसे रक्षायः।
अंतुषु मवेशे जातयः सत्तुः नामः त्वथा तु परस्मापणं बन्दुकृत्य प्रजानाम।॥
राजा - उत्तरात्तमसः पुरानवीकृत: समः। (इति परिक्रमति)
प्रतीहारी- एक अभिनवसंभावनाश्रीक: सनंविनिहोमधुः। अनन्तरगतिनिद्राधी कार्यपेन नतस्वामीप: प्रेषितः स्य:?
किं ताबद्दलमुनिद्राश्रमस्य विधेयसतथो दृष्टिः
धार्मार्यप्रथेः सन्निवेद्य ग्राम्यविशेषवर्णविशेषः।
आहोत्सवसरसो ममाग्नपरिवर्तनिः वीरेशम्
इवायदुहर्ततमपरिदेहानुः मे मनः॥
प्रतीहारी- सूर्यप्रगतिनिदिन ऋषिषो देवं संभाजवितुमाच्या इति तक्षकामि। (ततः प्रविशन्ति गौतमी संहितः। शक्तलों पुरस्कृत् मुनयः। पुराचैंन कच्चुकी पुरोहितशच।)
कच्चुकी- इति इतो भवनतः।
नानरधर्ः - नारत्ूः, महायाधःतकामंतवर्�ूर�यौवियथ�ूरसकवतकििमत्णारवाम्थम्काष्धम�्तयजू्त।

ूथा्ीोंतनि्त्ृर�मू�्�् ू्वतमवसा जवाक�ण तमौय्तहपू्ह्र�ूंतधाह�म्त॥१०॥

नारत्ूः - यथाव्तय्ाौ्परप््नावोतथंतयूूःतसं्ातूःत।तअहम�्, अपय ू�म्तयवाूःतनप�मरनप�म�म्तपयपधोतइ्तसपरूमयत।

यधो�म्तय्धरध�ूजरव�महतसपखसङ�धवम्ध�मत॥११॥

्परधवहूः - (राजावंत�ववोरिय)

राजा- (शकुंतलां हष्टवा) अथातभवति, का स्वदवगणठनवती नातिपरिसफटशरीरलवणः।

मध्ये तपोधानां किसतयमिं पाणुपाणाणाम्।॥१३॥

प्रतीहारी- देव, कुतुहलगभं: प्रहितो न मे तर्क: प्रसरति | ननु दर्शनीया पुनरस्या आकृतिद्विख्यते।

राजा- भूतु अनिवणनीयं परकत्रम्म। शकुंतला- (हस्तमुसिकृत्वा, आत्मगतम) हदय, किमेव वेपसे? आयचुस्यं भाववस्थाय धीरं तावदव।

पुरोहितं (पुरो गवा) एते विधिवदवितासतपरिवः | कश्चित् एषामपापायायसंदेशः। | त देव: श्रीतुमहित।

राजा- अवहितोसिम।

ऋषयः- (हस्तनुद्यम्य) विजयस्व राजन्।

राजा- सर्वानभिवादये।

ऋषयः- इद्देन युज्यस्व।

राजा- अपि निर्धनतपसो मुनयः?

ऋषयः- कुसो धर्मक्रियाविधः सतां रक्षितरि त्यचि

तमसस्तपति धर्माशी साध्याविधिविष्णुथि।॥१४॥

राजा- अर्थवान खलु मे राजश्वदः। अथ भगवानलोकानुशाय कुशली काश्यपः?

ऋषयः- स्वाधीनकुशश्चिदिसननं। स भवन्तमनमयप्रश्नपूर्वकमिदमह।

राजा- क्रिमाजापितः भगवानः?

शाङ्गरवः- यज्ञभेः समयादिमां भद्रीयां दूहितं भवानुपायस्त तन्मया प्रीतिमता युज्योरुज्यातम्। कुतः।
शृङ्खलाओं प्रायः। समानतःनृत्यसाधनं वापृतं विचर्यत होत्य न गतः प्रजापतिः ॥१५॥
तदीविनामांसत्यं प्रतिचित्रोत्तरं सहस्रम्वरणायः। इति ॥
गौतमी- आर्य, किमपि वक्तुकोमारसिम ॥ से वचनावसरोपितस्तिः। कथितः।
नापीकोण गुरुजनोनयां तथा पृथ्व्य न बन्धुः ॥
एकेमेव चरिते भणामि किमकमेकस्मै। ॥१६॥
शृङ्खला- (आत्मगतम) कं नु खल्वायुपराय भगवति ॥
राजा- किममुद्ययतस्तमः ॥
शृङ्खला- (आत्मगतम) पांकः खलु वचनोपन्यासः ॥
शािगरः- कथमेव नामः अद्वतः। ऐव तुरतो लोकवृत्तवत्तलिमणातः।
सतीमपि जातिकृकृतकंसंगम जनोनय्यथा भतुःमति विजयाते ॥
अताः। समीपे परिपूर्वविषयं प्रियविषयमिव प्रमदा स्वपनविनिमित् ॥१७॥
राजा- किमद्वितीय यह परीणात्वृकृतः। शृङ्खला- (विवाहदान, आत्मगतम) इदशय, साम्प्रति त आशङ्का ॥
शािगरः- कं क्षस्तायुद्धः पिता तथा विमुख्तोचिता राजा देवै।
राजा- कुलोयमस्तकलपनाप्रथम् ॥
शािगरः- मृचन्त्र्यमित्वमेकारः। प्रायमेश्वयमत्तेऽ ॥१८॥
शािगरः- विशेषणपतिपतिसिम।
गौतमी- जाते, मुदुत मा न्यनसः। अपनेष्यामित तावते अंगुणयानमभवत्।
तत्तस्तिः भार्तोछिन्नव्यतिः। (यथेष्टत कारति)

शृङ्खला- (शृङ्खलां निवेदन्य, आत्मगतम) ॥
इदमपदमेव रुपमकल्पकान्तिः प्रतिमारतागच्छति स्थायान वेयत्वयवस्तसन ॥
भमए इव विमाने कुलमकस्तसूतरां न च खलु परिख्योत्कुण्या नापि शक्तनोमि हातुम् ॥१९॥ (इति विवाहयस्तिथिः)
प्रतिहारी- (स्वगतम) अहो धर्मालोपयति भूमि। ईश्वर नाम सुखोपानस्न धत्युम कोशयो विचारविधः।

शािगरः- भो रजनेन, किमित्ती जोशमारयते ॥
राजा- भोषस्तपोपि रिख्यवित न खलु स्वेकरणमस्तवतः। रमामि। तत्कथितमारक्षयत तत्वल्क्षणां
प्रत्यथायां केरिमणांशुक्रायां। प्रतिपत्तयेः।
शृङ्खला- (अपगाय) आवस्यं परिचयेः ॥
शािगरः- भो रजनेन मा तावत् । भो रजनेन मा तावत् ॥
कृतार्थमांसुखनमाथवायामान। सुहतं तथा नाम मुनिदिविनायाम।
मृष्ट प्रतिभायायत सम्बन्धार्थ नापीतो दस्युतिरसिसि येन ॥२०॥
शारदलवत्- शािगरः, विश्र त्वमयमधरक्त्यमः। बुधक्तले, वक्त्वमुक्तस्तमधामि। सौंध्यमथवान्वेवमः। दीयातः।
प्रत्यथप्रतिचतवामसः।

शृङ्खला- (अपगाय) इदमवत्तस्तत्वं गते तारश्वुपुर्गे किं वा स्वामितेः। आत्मेदार्शनी में शोभनीय इति व्यवसितमेतः
॥ (प्रकाशम) आयुपूर्वे (इत्यवक्ते) संशयत इदानीं परिश्रमे मैथ समुदायारः। पारशर पारशर, युक्तं नाम ते तथा
पुरूसक्तस्वभावावलान्दद्यमिनि जनं समयान हिंदुयताः प्रत्यथाविशेषः।
राजा- (कणाविधाय) शान्तं पापम ?
व्यपदेशमालविलयिौं किंमहसे जनभिंमं च पातियतम्।
कूलक्षेषे सिम्बुः प्रसन्नमाबस्थितं च॥२१॥
शुकुन्तला- भवनु। यदि परमार्तं: परपरियहक्षिकिना त्वये छू त्तूं तदभिजानेनानने तवाश्कामपनेष्यामि।
राजा- उदारः कलपः।
शुकुन्तला- (मद्रास्यां परमास्य) हा धिकः हा धिकः! अघुमस्वियक्षेत्या मेधागुरः! (इति सविवधाय गौतमीमवेशाय)
गौतमी- ननुं ते शक्रावतारायण्यं श्रीदीर्घाेशसिंरतं बन्द्रामायण्यं प्रारम्भमङ्गलीयक्ष्म ज्ञानमाङ्गलीयक्ष्म।
राजा- (समसम्यम) इंद्र तपस्येणपनमति स्त्रेषणामिति यन्छयते।
शुकुन्तला- अत्र तावदवविधिना दर्शिं प्रभुतम। अपरं ते कथित्यियामि।
राजा- श्रीत्वमशिदजं सुवृतम।
शुकुन्तला- ननुं एकसम्य दिष्टसे नवमालिकामण्ये नतिनीपजाजनगतमुदं तव हस्ते सन्निहितमसम्य।
राजा- श्रुणुमात्तवत्।
शुकुन्तला- तत्तत्तं से पुत्रकृतों दीर्घापायो नाम मूलगोपमकसिंरति। त्वयं तावत्तष्टमणिवत्फ्युक्षितपि।
पिनकित्यमुक्षिपर चुक्षिदिति उदयेन। न नुस्ते परियहादस्ताययमा मुममत। पश्चातसिमन्वन्या मया गुरीते सतवलेवन क्रूः प्रायः। तदा लम्बित्य प्रहसिंतासिः। सर्वं समकं धिं विश्वसिति। द्रव्यभारण्यकाविति।
राजा- एवमादिमि: आत्मकार्यंमिन्नरिनिीमानन्तमवालमधुभिः। आकुप्तं ते विश्विणि।
गौतमी- महानाग, नाईस्येव मन्त्रितम। तपोवनसंपविधिये अनुभिजोय ँ जन: कैलसव।
राजा- तापसवृतेः,
स्त्रीणामविशिष्टपुरुषमानुषीषु संस्कृयते किमु या: प्रतिभोपवच्य।
प्रागृहक्षणमात्तस्मस्मप्यज्ञा- मन्न्यैविवैजः: परारमुः: खलु पोषयति।॥२२॥
शुकुन्तला- (सरोषम) अनाय, आत्रमो हदयानामायन प्रेक्षासे। क इदानीमयों धर्ममकुणक्ष्चितास्तृंणच्छ्यक्ष्मोपमस्य त्वानुवृहि तिर्यमितस्य तत्?
राजा- (आलगमतम) सन्निधिधुष्यं मा कु वन्तनितव इवरय:। कोषो लस्यते। तथा यथयमा नम्यव विकसर्यदेशावित्वतृति वृति रहं:। प्रणमप्रतिपद्यमाने
श्रेददूरो नुूं वित्वालेरोहित्यासा महन समसानन्तिवितर्य स्मरस्य।॥२३॥
(प्रकाशम) भद्रे, प्रतितुं दुप्प्यानस्त सरितं। तथापीदे न लस्य।

शुकुन्तला- सुपूः तावदन स्वच्छस्वयारिणी कृतमस्य, याहमस्य पुरुषश्रेयायेन मुखमोहददयविष्य हस्ताभ्यासमुग्धात।
(पदानन्तेन मुखमात्तय रोदित)।
शाक्षरे- इतष्मालमकृतम अप्रतिहतं चापलं दहत।
अत: पीरस्य कर्तव्य विशेषाः संसेवात्मि रहं।
अजातददेश्ये वैरिवमिति सौदम।॥२४॥
राजा- अथ भो: किममात्तत्रधारयदावान संयुंदाषाते: किपुरः
शाक्षरे- (सामायम) श्रुणुं भविष्यदर्शतमान॥
आ जन्मं: शाहयमशिक्तों यस्तस्यायपरण वचन जन्मसं
परालमणाधापमण्यं वैविद्यं ते सदुत्क मितात्वाय॥२५॥
राजा- भो: सत्यवादिन, अमहुपागं तावदस्माभितम। कि पुरिमातितिति लम्बवये?
शाक्षरे- विमिपत।
राजा- विनिष्ठ था, पौरवें, पार्थेत दित न श्रद्धेयमेत त।
शारदवत्- शाईगरव, किमूलतरेन? अनुमिते गुरुः सन्स्तशः प्रतिनिवितरीमहे वयम्। (राजान प्रति)
तदेशा भवेत् कान्ता त्यज वैनाम गृहाण वा।
उपपन्नाः हि दारेझु प्रभुता सर्वतोमुखी। ॥२६॥
गौतमी, गच्छायत् (प्रस्थिताः)

शकुन्तला - कथमनेन विप्रवधासिम्, यूमपिप मां परित्यजयथः। (इत्यनुतपः)
गौतमी- (सम्प्रदा) वस्ते, शाईगरव, अनुगच्छतीम खलु न कर्णपरिदेविनी शकुन्तला। प्रत्यादेशपुरुषे भर्तीरि किं वा ते पुषिका करोतु?
शाईगरव- (सरोषं व्वृत्त्त्य) किं पुरोभागः स्वातःन्यमवलम्बसे? (शकुन्तला भीता वेपते)

शाईगरव- शकुन्तले, यथे यथा वदति शिष्यपत्स्थ त्वमसि किं पितुस्कृतं तथा।
अथ तु वेत्सिः गुणे दत्मामुमः पतिुकुले तः दारङमणि क्षमम्। ॥२७॥

लिष्ठ | साधायमो वयम्
राजः- भोक्तपत्विन, किम्तभवती किम्तभवाय मुखपमसे?
कुमदान्येव शशाक: सविता बोधयति पड़कजान्येव।
विशिः न्नि परपरियः श्वेतप्राइमुखी वृत्ति। ॥२८॥

शाईगरव- यदाः तु पूर्ववृत्तमान्यस्तु गाज्विस्तृतेः भवाः सत्सदैव कथम् अध्यमभीरृः?
राजाः- भव्यमते वागु स्वलाग्य पुष्च्चामि।
मुः स्याममहेन्द्रा वा वदन्निमश्येति संयाये।
दारस्यागी भवामाहृ सरस्यपरममसुः। ॥२९॥

पुरोहित:- (विचार्य) यदि तावदेश क्रियतम्।
राजाः- अनुवासतु मां भवानु।
पुरोहित:- अति भवती तावदाप्रयासवादस्तृयेति हिष्ठिः। कु त इद्मुच्यत चेत्। तः साधिरादिष्ठपूरः प्रथमसेव चक्रवतिः।
विषयेत तु पितुस्कृयाः समीपनयतमवस्थितमेव।
राजाः- यथा गुरुव्यो रोचते।
पुरोहित:- वस्ते, अनुगच्छ माम।

शकुन्तला - भगवति वसृधे भगवति वसृधे, देहि मे विवरम्।
(इति ददती प्रस्थिता) निषिक्षणात संह पुरोधसा तप्स्विनिशिव राजा शापव्यवहितस्मृति: शकुन्तलागात्मेम चिन्नमाळम्।
(नेपथः) आश्चयमस्मस्मायम्।

राजाः- (आकप्सः) किं नु खलु स्यात्।
(विषयाः) पुरोहित:- (सविश्वमयम्) देवा, अमुनानु खलु संवृत्तसः।
राजाः- किमिवृ?
पुरोहित:- देवा, परवृत्तेः कण्वशिष्येः सा निन्दति स्वानि भाग्यानि बाला बाहूक्षेपं क्रिदित प्रवृत्तसः।
राजाः- किं च।
राजा- सख्तिया, पश्चादमध्ये पुरुषभावायरकण्णच)

रक्षण- (पुरुष लाड्यित्वा) अरे कुम्भीकर, कथय कुत्र तथ्य एतन्मणिवन्धनोत्करीकनामध्ये राजकीयमहुगुलीकं समासादितम।
पुरुष- (भीतिनाटिकेन) प्रसीदन्तु भावमिश्रः । नाहमीशकर्मकारी ।
प्रथम- कि श्रोमनो ब्रह्मण इति कृत्वा राजा प्रतिष्ठाहो दत्तः ।
पुरुष- श्रुतदेशीम् । श्रुतदेशीम् । अहं श्रकवतार्याम्यन्तरवसी धीवरः ।
द्रवतीय्- पाटचरे, किमसमाविज्ञति। पुष्टा ।
श्याल- सूचक, कथयतु सर्वभनकुमेन । मीनमनत्तरा प्रतिवधनीतम ।
उभः यदवूल्त आजपथ्यत कथय ।
पुरुष- अहं जालोगालादिमिभ्रमस्यब्धनोत्पायः । कु तुम्बभरण करारि ।
पुरुष- एकभृतिभद्वो ब्यक्तो होतिमस्यभो मया कलिपयः । यावतस्यदार्यंतः प्रेक्षे ताबदिदं
रल्यामुगुल् श्रुतायम् । पश्चात् अहमस्य विक्रयाय दशेयनु गृहीतो भावमिीः । मारयत वा मुच्चत वा ।
अयस्मयाममूक्तातः ।
श्याल- अड़गुल्ायकेशशनमस्य विमश्यितयम् । राजकुमारमेव गच्छाम् । यावददमस अड़गुल्लीकं यथागच्छन मलें निवेदय ततः । शासान प्रति वध निक्ष्मामिः ।
प्रथम- जान्क, सफरतो मम हस्तवस्य वधस्य समानसः निलधुम् । (इति पुरुष निरदेशित) पुरुष- नाहाइत भावोकारणारणो भवितुम् ।
(प्रविष्ट) श्याल- मुख्यमात्र जालोपजीवी । उपपन्नः खल्वश्यागुलीयस्यागमः ।
पुरुष- भारक, इतरोद्ध युगमकु मुगमोहुमूलं बश्वतः ।
श्याल- धीवर, महत्तरयस्य प्रियवस्यक इदारी में संतुतः । कामदम्बीसास्किकस्माकं प्रथमसोहदम् इत्यते ।
तद्योज्याङडलोकमेव गच्छाम् । तद्योज्याङडलोकपानेव गच्छाम् । (इति निःकालस्वं) राजा- सखे, सर्वंमिनार्म स्मरामि शकुणतलाणः । प्रथममूक्तातः ।
विदूषक- भोः किमेतत् । अनुपपन्नः खल्वश्याय त्वष्य । कदापि सत्युषा: शोकवास्तव्या न भवनित । ननु प्रवातोपि
निलक्षणा मिसः ।
राजा- तिन्त्र, निराकरण विकल्यायः प्रियाया: समवस्थामुम्मूत्य बलवदशरणोऽद्दितम । विदूषकः । (प्रकाशम) भोः ।
SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

- Mahakavi Kalidasa’s great play ‘Shakuntalam’ noted for its highly poetic quality and allegoric brilliance with sweet sentiments and charming melodies becomes relevant for, any time.

- A classic like ‘Shakuntalam’ gives us sufficient scope to reconceive, reinterpret and reconstruct it in the ‘Modern Indian Theatre’; inferet such great works gain the status of classic, perhaps mainly due to their viability for such reconstruction for all times. Panikkar re-interpreat ‘Shakuntalam’ inspired on two key passages in the play which he wanted to interrupt in the “Contemporary Social Context”: 
**FIRST PASSAGE – INTERPRETATION:**

→ The first passage which speaks about the royal hunt of Dushyanta in Act I -

“मृगयाभिहारि पार्षियो दुष्यन्तः! Mrgaya Vihari Parthivo Dushyantah”

→ Which is clearly indicates the king’s disposition and the reaction of his subjects on his hunt at different stages.

**SECOND PASSAGE – INTERPRETATION:**

→ The second passage appearing at the end of the text “Bharat Vakya” -

“प्रकृतिहिताय पार्षिवः Prakrti hitaya pathiva”

→ This is also coupled with this to bring out an interpretative meaning for the production.

“प्रकृतिहिताय Prakrti Hitay” is “प्रजाहिताय Praja Hitay”

→ To which the king is abounding by duty.

• This experimentation and utilization of the “Basic Text” in creating the “Sub Text” for “Non Textual Acting” involves both “Content Wise and Technique Wise” creation.

• But this has to be done without taking the textual motifs too far from the goal intended by the author or atleast adduced from the script while reading through the lines. It is not easy to pinpoint such intention with exactitude in the case of a work which unveils many dimensions due to its poetic impact. Although such works are conceived far back from our time, they are amenable at all times to re-thinking and re-interpretation.

• Panikkar’s own interest in doing the play came from the above mentioned passages, which suggested that the play could be treated with an effective stress on contemporaneity, without making and change in the text; but by editing it thoroughly so as to suit the interpretation.
• The adaptability of the text and the flexibility of its concept hold enough scope for renewed improvisation which, Panikkar felt would reinforce its classical grandeur. The theme is focused on a conflict between the self – indulgence of the ruler and the social insistence on bringing him back to duty and righteousness.

• The individual Vs society is an eternally baffling problem which should inevitably culminate in the subjugation of the individual’s interests by those of the totality.

FIRST PASSAGE – INTERPRETATION:

मृगायाविहारी पार्थिवो दुष्यन्तः!

“MRGAYA VIHARI PARTHIVO DUSHYANTAH”

ENTRY OF DUSHYANTA: (Illustration: 137 To 139)

→ Dushyanta enters the forest for the hunt of the animals. Nevertheless it finds no reason why it should not interfere with the king’s temptation to cross the legitimate domain of the royal hunt and hence accuses him “ततः प्रविष्टिः मृगानुसारी सशरीरापहस्तो राजा रथ्व सूतश्च। O King Dushayanta is in his hunt”.

→ The word ‘Hunt’ acquires a different dimension by virtue of the added connotation ascribed to it, even while the king follows the “मृगा - Innocent Antelope” in the beginning of the play.

TRANSFORMATION OF MRGA - ANTELOPE INTO SHAKUNTALA:

→ Panikkar has tried to project this aspect in his production by which the whole concept to ‘Shakuntalam’ was put in a nutshell by showing the ‘King’s Chase’, at a point at which it appears to him that “the antelope has culminated into the hunt of the poor damsel – ‘Shakuntala’.” He rubs his eyes and looks to find that it is only the antelope. (Illustration: 140 To 144)

→ The visual manifestation of this idea is further corroborated in the text when Vaikhanasa speaks to the king thus:

ओ भो राजन, आश्रममृगोयः न हंतव्यः न हंतव्यः।
From the words of Vaikhanasa, it is clear that Shakuntala is the “Ashram Mrga - The Deer of the Hermitage”. Word “Hanu” in “Hantavyo” means “To Kills” and apart from killing, also signifies “To Follows”.

So Vaikhanasa might have been cautioning the king against chasing the “Mrga”, meaning also “Shakuntala”. The word “Mrga” means not only the “antelope”, but also “that which is sought for”. Means to say “Don’t follow”, while what is evidently stated is “Don’t kill the animal”. It is evident from the text “मृगया” connotes “The Hunt for a Prey” as well as “The Quest of a Desirous Mind”.

The textual words lead you to the contextual acting by which the antelope turn out to be Shakuntala herself for a moment. From this aspect, the visual interpretation in the beginning of Panikkar’s production was conceived as follows.

The displacement of an image form the original text for the sub textual application was felt in introducing ‘Shakuntala’, ‘Nayika’ through the flora and fauna of the hermitage which she adorns. Dushyanta while entering the precincts of Kanva’s ‘Ashram’ beholds ‘Sakuntala’ form behind a tree and perceives her as a flower, an image of innocence and beauty. In a different context ‘Sakuntala’ is described as –

“Anaghratam Pushpam…..Kisalayam Anunam”

Here what is portrayed is the depersonalized and conceptual figure of ‘Shakuntala’ which may be termed as ‘Shakuntalatva” as quality beyond time and space, the qualitative quintessence of a state of being or “Avastha”. This is much beyond the worldly persona that is ‘Shakuntala’.

There are two distinct ways of “Encoding and Decoding” depicted here. The main one is encoded figure of ‘Shakuntala’ as a flower, an image of innocence and beauty. ‘Shakuntala’ is disturbed by the cruel lust of the King who looks at her from behind the tree. The King’s sensuous desire gets encoded into the bees hovering around the flower.
It is introduced as a “Sub – Textual” interpretation to justify the disturbance which ‘Shakuntala’ experiences later and the sudden appearance of the King with a sword as if to kill the bees in a vain glorious heroism.

SECOND PASSAGE – INTERPRETATION:

“प्रकृतितिहाय पार्थिव: PRAKRTI HITAY PARTHIVH”

“प्रकृतितिहाय PRAKRTI HITAY” IS “प्रजाहिताय PRAJA HITAY”

PRAKRTI Vs PURUSH-PRAJA: GROUP Vs INDIVIDUAL

→ “Prakrti Vs Purush – Praja”, “Group Vs Individual”; both moving in a causal chain, both coming at cross and both compromising each other. The group’s reactions as an essential background against the individual’s experience is further felt and maintained throughout the scheme of the production. (Illustration: 155 To 158)

CASE – 1:

DUSHYANTA’S “मृगया – HUNT” IN THE FOREST:

→ Dushyanta while entering the forest for “मृगया – Hunt” never realized that the word “मृगया” had wider connotation. The antelope which he chases foreshadows in him faint musings of a romantic thought, which normally one should cast off while one enters the precincts of a hermitage. When the hunt kindles in him feelings of amour and he initiates a step further from his expected limit, the interference of the group manifests itself in the form of disapproval but never the less this proves to be futile. He feels that he has no bounds while he dabbles it his own fancies. Slowly by the end of the third act he responds to the sentiments of the group; but by then he is head and soul deep in his commitment.
→ Dushyanta assumes a level of “Social Consciousness”, reacting to the “Attitude of Multitude” but he hides behind blissful forgetfulness, ascribed to providence, a dimension contrived by the great author to make his portages far above any possible blemish in his character, which might cast shadows on the “Traditional Nayak Concept”. In the case of Dushyanta, “मृगया” indicates his individual pursuit which takes him away from the group.

→ Here the group always shares common sentiments and feelings. When the “Nayak – Dushyanta” is not trank in his approach to problems, the group strongly resents to his actions with one voice. In the beginning we find them to be completely in harmony with their kings’ ways. They stir the forest for the hunt and transform themselves into pairs of antelopes and tigers and run amok. From among the group one stray antelope is chased by the king. At one point while he approaches the deer, it suddenly turns cut to be a beautiful damsel – “Shakuntala”. He rubs his eyes and eagerly looks again to find that it is the same old animal. Dushyanta, taken aback by this strange experience; while he is again on the hunt Vaikhanasa cautions him –

ॐ ओ राजन, आश्रयमृगयां कहिः हनतव्यं न हनतव्यः ।

⊗ **CASE – 2:**

⊗ **KANVA’S KANVATVA: (Illustration: 161 To 163)**

→ All the Individual characters in the play except the — Vaikhanasa, Sharngaravah, Sharadvatha, Kanva and Durvasa etc. all belong to the group representing the people at large. Kanvas love for Shakuntala, the message which he sends to the king and similar human sentiments are reacted as the group feelings Kanva not even appears an ascetic in his outfits. His ‘Kanvatva’ (the state of being Kanva) emerges from the group against an act which possibly hurts the lofty image of a ruler.
CASE – 3:

CURSE OF DURVASA: (Illustration: 159 and 160)

→ It is only from the group consciousness that the character Durvasa emerges at the end of the third act after Dushyanta is show to have realized his duty as a king and left the forest.

→ The curse of Durvasa, although not meant in the text to be enacted, is made relevant to the context when it manifests itself into the wrath of propel against the unrighteous act of their king, who has done injustice to an innocent girl – ‘Shakuntala’ and stealthly kept away his treacherous designs from them.

→ The society’s wrath leads to the loss of memory of the king of his commitment to Shakuntala. When the king repudiates shakuntala in Act V and thus errs again, the society comes for her rescue and succour and takes charge of her in the place of Menaka her mother as in the text. (Illustration: 164 T0 166)

→ Here, the loss of memory of the ruler, although desired by the group, cannot be made to last for long, because that would entail serious damage to the observance of righteousness of their king, and hence the acceptance of Shakuntala by the group instead of by Menaka as it is depicted in the text. This may be treated as a major deviation from the original; but to make the interpretation more effective and meaningful in the context the supernatural element is taken away and the interference of the group is introduced as a logical conclusion.

→ Later the “Marital Ring”, “Abhijnanabharana” recovered from the belly of the fish becomes symbol of legitimacy of the conjugal relationship of the king with Shakuntala, readily accepted by the people. “Abhijnana” which is indicative of oblivion and remembrance, two psychogenic functions of the mind experienced by Dushyanta. This takes us to the denonment where the lovers and reunited and merge in the crowd singing the Bharatavakya and Shakuntalam ends with a note of optimism.

(Illustration: 167 To 169)
CONCLUDING OBSERVATION:

Accordingly Panikkar, “That means nothing other than the imperative need for diligent observance of duty and responsibility on the part of every one, not to speak of the ruler alone. The limit of one’s own rights irrespective of whether one is the ruler or the ruled has to be prescribed by some superimposed sanction, lest the social equilibrium would be disturbed. Whichever age we belong to the problem repeats in different contemporary dimensions”.

Panikkar has used the great text with a view to project this thought for which the later portion of the story was not essential. The incidents happening in the play after the sixth act were out of the purview of Panikkar’s scheme of interpretation and hence deleted. Taking only the reunion of the lovers as the denouement, taking shape as a natural and logical evolution of the thought process.


➤ VIKRAMORVASHIYAM 4th ACT:

⇒ PERFORMANCE TEXT:

⇒ DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Chorus
- Pururavas
- Urvashi

⇒ SYNOPSIS OF THE PLAY:

- The play is considered a ‘Trotaka’ as it depicts the love between Pururavas – A mortal king and Urvashi – A semi divine nymph of exquisite beauty who.
- The king accompanies Urvashi on the high reaches of ‘Mount Kailasa’. While dallying with the king, on the banks of the ‘Mandakini River’ the king happens to see Udayavati, a Vidyadhara girl engaged in bulding sand – castle for fun. Thinking that Pururavas is gazing at the girl, Urvashi gets enraged.
- Angry at her husband for this trivial cause, Urvashi leaves her mortal lover in a spasm of jealousy and enters the grove of Kumara, the divine war lord which is forbidden to women. Once Kumara took a vow of eternal celibacy and went to ‘Gandha – Madana Hill’ for meditation and a rule that any female who entered his finest would be metamorphosed into a creeper. So, Urvashi is cursed to be transformed into a Jasmin creeper. Now begins the pathetic pursuit of the king after his invisible beloved. He enters in a mad frenzy with eyes fixed on the sky.
- He keeps asking birds (Chakors), the swans, the tusker, the fragrant cave (The favourite haunt of the celestial nymphs) and the deer about his sweet heart. But all his efforts go futile until he notices some bright red thing that shines from the crevice between the rocks.
• The gems fall into Pururavas hands at the instance of a divine sage, who from behind the stage asks him to take it, as it is through the power of this gem called ‘Sangamaniyam’ meaning ‘Reunion’ created from the red of mother Gauri’s feet that he would regain his lady – love. The king looks round in all directions and sees the sage in deerskin. Pururavas takes the advice as blessings and accordingly picks up the gem. Shortly he comes near slender creeper and embraces it.

• Under the influences of the gem, Urvashi is at once brought back to herself. Seeing her king swoons and falls. When he regains his consciousness Urvashi informs him that it was due to the curse of Kumara that she became a creeper and regained her own form due to magic stone.

• Pururavas shows her the gem and places it on her forehead. Happily they enter the city of ‘Pratishthana’ to enjoy each other’s company.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

• The theme of the play “VIKRAMORVASIYAM” is can conceived in this production as the growth of a man from his physical might to spiritual glory.

• Pururavas is already like a full grown Aswatha (banyan tree) reminding us of the verse in Bhagvat Geetha –

\[
\text{ऊध्रमूलमधः} \quad \text{शाखमश्वत्यं} \quad \text{प्राहरवन्यम्} \quad | \\
\text{छन्दद्विन्य यस्य पर्णाचि यस्तं वेद स वेदवित्} \quad |
\]

• Pururavas is climbing the height to heaven and reaching there, the helps Indra the supreme lord of the Devas. In his might he excels even the heavenly beings. Kalidasa refers to be ‘Swethaswathra Upanishad’ in the ‘Mangalacharana’ where Lord Shiva is viewed as the cosmic ‘Purusha’. This suggests the whole theme of the mortal Pururavas’s growth as a Superman. The motif of the banyan tree is to be understood in this context.

• In the Vedic original (Mandalam 10 Sukta 95) of the story of Pururavas and Urvasi the image of lightning followed by thunder is used. Here Urvasi is the lightning and
Pururavas the thunder that follows. She is like the breeze that can never by possessed by the mortal. That means that she is the essential quality that makes nature inaccessible to man (Duraapanaavaata Ivaahamasmi). Still Urvasi, as the name suggests, is attractive to many (Urun Vasikaroti) the enchantress who has sensual pleasure as her direct quality. That is the reason why Pururavas is attracted by her beauty, especially when he was himself feeling elevated in his physical powers which could even render service to the celestial beings. After having saved Urvasi from Kesi the demon, and the first love sprouted and developed in Urvasi towards him, Pururavas remains human with his periodical visits to the land of the immortals.

- When Urvasi commits a mistake in rendering the name of Pururavas instead of ‘Purushathama’ as in the text of the play ‘Lakshmi Vijayam’, Sage Bharata the director of the play curses her to go as a mortal companion of Pururavas to the earth.

- Pururavas loves Urvasi under the full belief that she is the gift of Gods and as such should even remain immortal. But being turned into a mortal she seems to pass through the process of ageing. This fact disturbs Pururavas who goes away from her enticed by the gandharava girl which ultimately proves to be a futile exercise. By the time Pururavas realises that he was running after a mirage, Urvasi has turned out to be a twig by entering the Kumara Vana which is a prohibited area for women.

- Why is Udhyavati conceived by Kalidasa as a girl who plays on the bank of ‘Mandakini River’ making heaps of sand? He is infatuated by the girl when Urvasi who is ageing becomes an obsession for him. This subtle reference in the play clearly establishes his momentary shifting of interest. This infatuation and running in search of the mirage is a really contemporary problem not only in love but in all matters in which the youth is enamored of.

- The birth of the son Ayushya also is symbolic of the realization of Pururavas his own rebirth by which his approach to Urvasi totally changes.

- He treats Urvashi as his mother-being the mother of his child - which is again his own rebirth or experience reborn into a spiritual context.

- The stone, ‘Sangammariya’ was the reason for his self realization. The very same stone which made Pururavas realise his identity and helped him to join Urvasi was taken away by a vulture.
SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

- For the production of ‘Vikramorvashiyam’, Panikkar inspires mainly from the “Performance Structure of the Kutiyattam” and “Kalaripayattu”. The presentation of an excerpt or a single act of a Sanskrit play suits quite well with the “Kerala (Sanskrit) Theatrical Tradition – Kutiyattam”. In fact the Chakyars never do the full text of a play in their repertoire of Kutiyattam. Usually it seems the Ankas (Acts) had been named as “Jatayuvadhankam”, “Parnasalankam” and “Toranayuddhankam” etc. for the purpose of production.

- In Kutiyattam each act can constitute a complete thematic structure, with enough textual material for a full length treatment, extending to several nights. The earlier part of the performance would consist of very elaborate story telling to the audience – “Purappadu and Nirvahanam”, as prelude to the specific content at which the play proper commences.

- In the acting of the play the tendency is to limit the extent of the text and given it the maximum visual elaboration. For this purpose there are elaborate theatre manuals called “Kramadipika and Attraprakaram”, running parallel to the text and consisting of not only directions for acting and instructions to the followed in the make up, costume etc. but also the non textural passages for ‘Vachikabhinaya’ to embellish the textual situations.

- Panikkar was asked in 1981 by the Kalidasa Akademi, Ujjain to do the IV Act of ‘Vikramorvasiyam’. The same work was assigned to two other directors as well, Kamlesh Dutt Tripathi and Ratan Thiyam. Here was a situation were you are asked to do something, which you yourself wouldn’t have preferred to do as part of your creative work in the normal course. But the idea of the Kalidasa Akademi behind this scheme was two – folds:

I. To give an opportunity to probe into the possibilities in Sanskrit theatre and face the practical problems involved in doing a play.

II. To see the three different ways in which the same text would be interpreted by three directors.
CREATIVE PROCESS:

- The text seemed to be a hard nut to crack because it posed very subtle problems of creating visual pottery. How to cope up with the plan and make it a creative process? Failure in this would render the whole Endeavour meaningless.
- The great problems to be faced at the outset itself have been to identify in the test a self-contained emotional buildup and to construct content – wise structure for the fourth act alone, at the same time creating an appropriate outer form consisting of choreographic pictures, mostly through a single actor who does the role of Pururavas.
- This mythological hero is endowed with very high qualities of wisdom and prowess. He is held in high esteem for his indomitable courage and strength. His abilities are acknowledge even by gods, in the approval of which, he gets a long lease of companionship with the heavenly damsel Urvasi. A man who nurtures his inherent virtues and practices them in life becomes himself the embodiment of virtue. The path of virtue is however, strewn with thorns. Eternal Vigil is the price for the upkeep of the glory one attains painstakingly. Even a moment’s lapse would push him down from the pinnacle of happiness into the abyss of agony. It was such a fall that happened in the life of Pururavas, as it can be found in the fourth act of the play.
- King Pururavas, a here of the “Dhiralalita” disposition, was in a position to woo several wives simultaneously. But justice demands that a person with several wives has to remain faithful to them all. Pururavas has for once failed this norm. He becomes unmindful of Urvasi, who has till then adorned his thoughts and whom he had scored as an intimate part of his own soul. The moment of his unmindfulness heralds his precipitous fall from glory and happiness. The lapse from his righteous path is occasioned by Udayavati, a bewitching damsel whom he espied on the banks of river Mandakini. He gets infatuated at her enticing charm, an act unworthy of a great hero. He thus loses his integrity and also his own beloved Urvasi, that is his own identify.
- The sense of lose soon awakens him from the sham world of infatuation. Where did she Urvashi, disappear? Or to be more truthful, where did he lose his own soul? Thence commences the long search, search of a man who has lost his very elements. This search forms the current in which the theme flows apace to its consummation.
NON-TEXTUAL PART:

- Apart from Kalidasa’s text Panikkar using the “Rigveda Pathya” also in which the dialogue between Pururava and Urvasi gives useful material for “Recreation of The Myth”.

URVASHI TURNS INTO A CREEPER:

CHITRA YAVANIKA - CREEPER DANCE: (Illustration: 170 To 179)

- Urvasi has entered “Kumaravana’, a place forbidden for women and turned into a creeper. The creative use of the curtain in the “Indian Theatre Tradition” is an important device with which many a dramatic situation could be embellished.
- After the introductory sequence from the Pravesaka, as a link of the theme, it is shown in the production how Urvasi turns herself into a creeper on entering the forbidden forest. The functional use of the curtain is established by Chitralekha and Sahajanya, the curtain beige used as a creeper by rolling it around Urvasi and, unrolling it and thereby creating a curtain (creeper) dance.

PURURAVAS EKAHARYA ABHINAYA (SOLO ACTING) / PAKARNNATTAM:

STHAYI BHAVAS ➔ SANCHARI BHAVAS ➔ STHAYI BHAVAS:

- Pururavas, in his confusion, seeks her presence in all that meet his eyes. His senses run amock. Looking up to the skies, he sees for a moment a demon flying past with Urvasi in his hands. But oh! No it is not a demon, but only the dark blue rain cloud; and it is not Urvasi struggling for freedom from the demon’s steely clutches, but the flashing lighting. (Illustration: 180 To 183)
- Pururavas then conjures up the image of a he – elephant that has lost its mate. How heart rending is the agony of separation for the elephant?
- On the stage at this point, before the intent gaze of the audience, transformations of roles take place. In the place of the pining king, there now emerges the pining elephant.
• The link of impersonation that extends from the actor to the character, to another character, to still other characters and back to the original character, creates several layers of illusion in the minds of the audience, this technique known as the “PAKARNNATTAM”, which is “EKAHARYA ABHINAYA (Solo Acting)”.
In such evolution when the mood changes according to the change of character, the “Sanchari Bhavas (Transitory Moods)” that intervene create a panoramic change of sequences, reporting back to the “Sthayi Bhava (Permanent Mood)” of the main character, thus strengthening and aggregating them into a comprehensive thought process. *(Illustration: 184 To 186)*

⊗ **TRANSFORMATION OF PURURAVAS INTO ELEPHANT:**

• This transformation is achieved by the actor’s taking a few rhythmic steps around and turning to the audience taking the ‘Pose (Vadivu)’ and ‘Gesture (Mudras)’ of the elephant, inspires from the “Kalaripayattu”.

• Then proceeds the elaborate acting of the role of the elephant writhing in “Mental Agony”. The roles of the king and the elephant intertwine from the king to the elephant and the elephant to the king. This technique which is intended to show that the turmoil of the elephant is the same as the king’s own, offers rich drama and abundant scope to feast the eyes and the imagination of the audience.

⊗ **TRANSFORMATION OF PURURAVAS INTO PEACOCK:**

• The imageries change in quick succession. After the elephant it is the peacock. Pururavas now espies, a peacock dancing in ecastacy. He wonders why it is so happy. Must be, he figures, the peacock has now become very proud of the beauty of its plumage since its better rival, the long and curly tresses of his beloved Urvashi are there no more.

• The point to be stressed here is that it can be inferred from the text that in the acting technique, the changeover of the character of Pururavas into that of the peacock, showing its mirth is essentially involved, although a different method of presentation also can be
adopted by introducing the peacock onto stage by a different actor and the whole sequence can made visually rich by the use of chorus also.

• Each or any one of one of these variations is appropriate to the context and there are further possibilities also worth attempting. Panikkar’s method was more risky in so far as it offered definite challenge to single actor to keep the tempo undiminished during almost the entire duration of the play by creating the illusions through the impersonation of several characters and changing moods involved therein.

• Now, to revert to the development of the plot; at the end of his search, Pururavas comes across the precious gem ‘Sangamaniya’ which comes to him only as a result of penance. With this gem adorned on his head he embraces the benevolent nature which turns out to be none other than his lost beloved Urvasi.

(Illustration: 187 To 191)
KALIVESHAM:

PERFORMANCE TEXT:

DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Nata
- Pati-Dhari Nata
- Kali
- Nala
- Damayanti
- Nata’s Wife
- Karkotaka

SYNOPSIS OF THE PLAY:

SCENE 1:

- The Kathakali actors, a pious Brahmin, known for his role Kali in the famous Kathakali play “Nala Charitam”. Kali is an immoral character, invisible to all; but visible to the actor and of course to the audience too. The actor is cautious to keep the character without being possesses of it. Slowly the character takes the upper hand in the process of interaction; but badly hit by the reality that it can manifest only through the actor.

- It tutors the actor all its immoral attributes and the poor Brahmin actor turns out to be ferocious. King Nala having lost his royal sway wanders through the forest with his consort Damayanti. Kali through the actor creates a sense of fear in Damayanti in the guise of a serpent. Actor and Kali were two entities; now they become one, then there is a “Threeness”, Nata, Kali and Nala made into one entity.
(SCENE 2):

- The night performance is over, the actor returns home in the morning; still at his wits end in the obsession of Kali. His wife tries her best to keep him normal. But he finds Kali everywhere, in every one including his wife. In a reflective mood he entreats his fans to cast him on any role other than Kali; preferably that of noble characters like Dharmaputra; but this is rejected.

(SCENE 3):

- Kali instigates Nala to abandon his consort in the forest. When Nala is away Kali makes a futile attempt to molest Damayanti. Her chastity transforms into a forest fire which threatens to annihilate Kali. Serpent Karkotaka who falls in the fire seeks Nala’s help for rescue. When saved, the serpent shows its real nature and bites Nala. The venom within Nala drives out Kali from his within. Nala graciously allows Kali to be off on a condition that he will never disturb the virtuous.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

- A play based on the famous Kathakali story “Nalacharitham” – an interpretative extension of the puranic theme, which focuses on the life experience of an actor who is known for his role of Kali. In the epic theme, King Nala is the protagonist who gets possessed of Kali, the evil character.

- The text of this play provides a context in which Nata (Actor) instead of Nala is the protagonist. There is an interaction of three characters Nata, Kali and Nala. Kali has no physical existence. His presence can be manifested only through Nata (actor). When the Kathakali theme makes its renewed passage to the contemporary theatre it presents to us a thought process, which forms the very basis of the art of transformation in theatre.

- Is it incumbent on the part of the actor to be subservient to the role, which he enacts? Is it not the basic tenet of the art of acting that it should not be like that? The Nata (actor) in
this play is a Brahmin who follows his cast prescriptions for a strictly religious life, whereas he is destined to do the role of a wicked character. When the actor encounters a situation that his fans always prefer to see him in Kali’s role, he is caught up in a predicament and he is denied of any role than that of Kali.

- This experience of the actor can be extended beyond the individual level, so as to reach out to the realm of life of those who are hit by the evil designs of Kali and who meet with their tragedy. The purpose here is not to probe into the erosion of values in man. The play envisages the crisis, which human life encounters and the idea, which lies integrated with the theme, highlights how such dilemma could be overcome.

➔ SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

❖ SCENE 1:
→ Benediction - The theme is on Natya.

❖ SCENE 2:

⊗ SEQUENCE 1:
→ (Illustration: 192) The Nata enters and introduces himself as a pious Brahmin, a Kathakali actor who is destined to take the role of Kali, the evil character in the play Nalacharitham. (Illustration: 193) Kali is a concept of all vices (addiction for gold, wine, women, gambling and murder) put together. Depicted as black colour in the beginning and then turning out to be a spirit, Kali tries to get into the psyche of the actor. The actor resists stating that Kali will not be allowed to enter into him without his consent and that he can never function without him. (Illustration: 194 To 196)

⊗ SEQUENCE 2:
→ (Illustration: 197 and 198) In the process of getting ready for the performance, (Illustration: 199 To 201) Nata learns from Kali the details of how he should enact
Kali’s role. *(Illustration: 202)* The entry of Nala and Damayanti. Nala is in exile after his wedding with Damayanti, losing his kingdom as a result of internal conspiracy. They are in a joyous mood. *(Illustration: 203)* Kali creates serpent phobia in Damayanti and the actor is taught by Kali to assume the form of a serpent. Damayanti gets frightened at its sight. Nala says that the serpent is one among many who attended their wedding with a desire to marry her. Since Damayanti remains scared, Nala drives it away.

⊗ **SEQUENCE 3:**
→ Kali enjoys the beauty of Damayanti and tries to embrace her; but realizes that it cannot be done without physical existence. *(Illustration: 204)*

⊗ **SEQUENCE 4:**
→ Kali demands that he should get into Nata’s psyche. Since he is a Brahmin, the actor expresses that he is unfit to contain Kali. *(Illustration: 205)* Nala and Damayanthi enter a bower and enjoy the romantic spring season. Kali gets furious when he fails in his attempts to embrace Damayanti since it is only a spirit devoid of body. Kali instigates the actor to follow him in full concentration and dictates to practice Kali’s five vices.

⊗ **SEQUENCE 5:**
→ The actor enters into a pact with Kali that he would always follow his dictates as against his earlier stand and allows himself to get possessed of Kali. The three entities Kali-Nata-Nala all fuse into one.

⊗ **SCENE 3:**

⊗ **SEQUENCE 1:**
→ *(Illustration: 206)* Nata reaches home in the morning after a night of performance. Nata’s wife receives him. He starts to get engaged in the daily ablutions. When his wife looks at him, Nata feels something strange in his own behavior, and wonders whether he has to enact even in the role of a husband. He takes pity on his wife for her lonesome waiting
for him through the night. She looks more tired than him who actually spent a sleepless night of performance. He expresses his appreciation for his beloved wife.

⊗ **SEQUENCE 2:**
→ Nata’s wife recollects her dream of the previous night when she witnessed a frightening figure, black as the clouds instilling a sense of deep fear in her. She relates this figure to her husband. Nata for a while transforms himself to be Kali and assumes the cruel behavior of the character when his wife looks at him and falls unconscious. Nata regains normalcy, wakes her up and seeks pardon.

⊗ **SEQUENCE 3:**
→ *(Illustration: 207)* Nata’s wife instigates him to do ‘Sandhya Vandanam’, the morning oblation, and pours water to his palm. *(Illustration: 208)* Kali then enters and disrupts this act. Seeing Kali, Nata scolds Kali for interfering even in his personal life. To Nata’s wife, Kali is invisible.

⊗ **SEQUENCE 4:**
→ Nata is in a protesting mood. He witnesses the presence of Kali even in his wife and drives her away.

⊗ **SEQUENCE 5:**
→ Nata makes his long felt complaint that he is always selected for the devilish role of Kali. *(Illustration: 209)* Instead he begs for a pious role like that of Yuddhistira and enjoys enacting that role. But this privilege is refused to him, and he sarcastically agrees to be satisfied with Kali’s role.
SCENE 4:

SEQUENCE 1:
→ *(Illustration: 210)* Nala and Damayanti roam around in the forest. They are extremely tired, thirsty and hungry. They see birds flying around and plan to catch and have one bird as food.

SEQUENCE 2:
→ *(Illustration: 211)* Nata and Kali together transform into a bird and defeat the couple’s attempt to catch the bird. *(Illustration: 212 and 213)* In the process Nata as Kali takes away Nala’s dhoti and Nala become naked. *(Illustration: 214)*

SEQUENCE 3:
→ Under Kali’s spell, Nala believes that Damayanti has brought in all bad fortunes for him and tries to abandon her.

SEQUENCE 4:
→ Damayanti is shocked at the change of behaviour of Nala, and weeps in despair. Nala then feigns pity on her and makes her sleep on his lap. While she is asleep, he stealthily escapes leaving her alone in the forest. *(Illustration: 215)*

SEQUENCE 5:
→ *(Illustration: 216)* Kali finds it as the best opportunity to molest her and instigated by Kali, Nata amorously approaches to embrace her. In a helpless mood, her protest finds expression in a forest fire.

SEQUENCE 6:
→ Karkodaka, the serpent gets trapped in the fire. Nala passes through to whom Karkodaka implores to be saved. *(Illustration: 217)* When he is saved, he bites Nala and claims that he is actually helping him by doing so as his colour got changed with the bite which enables him to move incognito until his problems are settled.
SEQUENCE 7:

→ *(Illustration: 218)* In the end, Nala spells out Kalisantarana mantra and defeats Kali and holds him at the tip of his sword, warns him and lets him free on the condition that he will never get into good people. Kali’s spirit leaves Nata and goes to the audience in search of an abode to dwell. *(Illustration: 219)*

SCENE 5:

EPilogue:
THEYYA THEYYAM:

PERFORMANCE TEXT:

DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):

- Chorus
- Daivathar - Devta / Rama
- Angakkaran - Angakar / Lakshamana
- Poonkanni - Balkali / Sita
- Ramunni - Ramanna / Paranki – Phirangi / Ravana
- Yatri
- Police
- Jagirdara
- Salguni - Satguni
- Old Lady (Budhiya)
- Beppuran

SYNOPSIS OF THE PLAY:

‘Theyyam’ can be roughly translated as the re-incarnation of a dead soul. Sometimes dead war heroes are raised to the status of ‘Theyyam’. ‘Theyya Theyyam’ is thus a double re-incarnation of a dead man’s soul and a dead hero. ‘Theyyam’, a ritualistic art performed in North Malabar on festive occasions, usually represents the dead hero, who is raised to the sublime level of God in the minds of village folk.

The play ‘Theyya Theyyam’ being performed here is the story of a villager ‘Ramunni’ who regularly used to cast himself as Theyyam in the village festival, as it was his family right. He appeared as “Paranki Chamundi” every year without fail, for which the folk admired him profusely.
• The performance here begins with a flashback which presents the story behind “Paranki Chamundi”. The villagers have a version of Ramayana for themselves – in which Rama is Daivathar, Sita, is Poonkanni, Lakshamana is Angakkaran, Hanuman is Beppuran and Ravana is the pirate Paranki.

• The people of the village are terribly afraid of Paranki who arrives on a sailship. In their version of Ramayana Paranki is attracted by the beauty of Poonkanni, wife of Daivathar and abducts her. Realizing that his strength is in the magic belt tied around his hip, Beppuran snatches the belt and kills Paranki when he is asleep. Thus put to death, Paranki is raised as the Theyyam ‘Paranki Chamundi’ by the people.

• Ramunni, who used to perform the Theyyam in the village, also has a past similar to the story of Ramayana. He is the subject of a landlord named Mekkamthala. When Mekkamthala is about to molest Kannipoo, the daughter of a respectable man named Salguni, Ramunni foils the attempt and kills Mekkamthala.

• That night, Ramunni flees the village with Kannipoo. This sets the police after Ramunni, who is missing, but his mother is confident that he would return to the village on the day of Theyyam, wherever he is. As anticipated, Ramunni returns on the day and performs the Theyyam, as his vow is. Salguni and his people recognize him and beat him to death when he performs the Theyyam. This makes Ramunni the Theyyam of a Theyyam – “THEYYA THEYYAM”.

⇒ INTERPRETATION WITH DIRECTOR’S NOTE:

• The re-creation and re-enactment of the epic theme of Ramayana in the creative mind of the rustic provide one stream of the plot.

• Ramunni usually performs the main role in the ritualistic village version of Ramayana, -that of Paranki (Ravana). Paranki means the outsider. Parallel to the epic stream there is another flow of the plot – the story of the human beings who transform into the characters in the play. There are instances when the two distinct streams join and then again flow apart.
• The process of transformation and the reversal are significant dynamics lying latent in the play and this is justified in the play by using the acting area with the territorial division as imagined in the Natyasastra concept of ‘Mattavarini’.

• ‘Mattavarini is the geographical area where the process of transformation takes place. Probably the wings of the stage may be the extreme point where the actor transforms into character as it is the area where he encounters the audience.

• But the transformation mechanism happens and should happen in the mind of the actor and that should have happened much earlier than his appearance in the visual range of the audience.

• The mental process of the actor evolves into the realm of the character at several stages and the transformation is not limited to any specific spot; or rather it can happen anywhere in the acting area during the interaction with the audience.

• Sometimes it is contemplated through a series of acting techniques. Sometimes it suddenly sprouts when an actor gets enthused by certain specific motivation. In the production the exact interaction between the reality in an actor and his otherness are worked out to interpret the structural specialties of the play.

➔ SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

➔ THEORY OF TRANSFORMATION IN THEYYAM:

➔ “Theyyam - A Ritualistic Art”, performed in North Malabar, Kerala on festive occasions, usually represents the dead hero, who is raised to the sublime level of God in the minds of village folk.

➔ Means ‘Theyyam’ can be roughly translated as the “Re-Incarnation of a Dead Soul”. Sometimes dead war heroes are raised to the status of ‘Theyyam’.
In ‘Theyyam’ there are two types of “Transformation”.

**FIRST TYPE OF TRANSFORMATION:**

- First, every human being is transformed into ‘Theyyam’ after death. ‘Theyyam’ means the deification of the spiritual and word ‘Theyyam’ derives from ‘Deivam’ or ‘God’.
- This type of transformation is a metaphysical one:
  
  * From Death to Deification
  * From Human to the Divine.

- The social rationale behind the transformation after death is that persons who suffered untimely deaths or who suffered injustice in an unequal society, as well as those whose earthly life needs to be rewarded also achieve deification.
- The ‘Theyyam’ deities were propitiated for the welfare of the community, village or individual and they in turn appeared before the devotees through the medium who may be a priest or chosen person and granted their wishes. The Theyyam then can also be a functional tool for a society to assuage its guilt and the dancing, an act of contrition as well as an attempt at appeasement.

**SECOND TYPE OF TRANSFORMATION:**

- The second type of ‘Theyyam’ is of gods whose different reincarnations are enacted as ‘Theyyams’. These gods are Dravidian the protectors of humanity from natural disasters. They do not sit in judgment over humanity in a shroud of morality, but actively participate in the day to day life of humankind.
- Demon gods such as Ravana are included in this list. The rationale is that there is no distinction between hero and demon gods. On the human side, too, it is not just the “Heroes and Protagonists” who are made ‘Theyyams’; it is also the “Antiheroes and Antagonists”. The result is a flattening out of a hierarchical value system in the human and godhead, which leads to the humanization of gods and the deification of humans.
**NOTION / PROCESS OF THE TRANSFORMATION:**

→ Lying at the root of all the “Folk Traditions of Performance in India” is a great significance ascribed to the “Notion / Process of the Transformation” of “Villager to Character”. Here two level of “Transformation”:

* **First Level:** “Villager to Performer”
* **Second Level:** “Performer to Character”

- The identification of villager for the role also on two level:

* **First Level – Physical Sense:**
  → Villager learns the codes of gesture, mime, facial and body language, the language of theatre etc.
* **Second Level – Metaphorical Sense:**
  → The performer identifies with the role in a metaphorical sense, that he, villager, is being transformed into the role he is representing.
  → This process of transformation takes place in the mind of the, other villagers / spectators. The spectator sees at once the villager / actor and actor / character and, since surface realism is impossible to achieve in a village context the spectator is being asked to make an even greater suspension of disbelief.
  → It could be said, in fact, that the actor only plays a minor role in the process of transformation, in that his primary function is to act as facilitator of the spectator’s mental transformation.

**AESTHTICS OF RITUALISTIC PERFORMATIVE ART FORM OF THEYYAM:**

→ ‘Theyyam’ performed in the courtyards of Hindu temples, the demarcations between life and performance are not fixed. Times are announced for the beginning of the performance but these are never adhered to, as the enactment of the ritual is driven by social factors, and is not considered an exhibition of “Fabricated Aesthetics”.
The action emerges from the villagers’ preparations without any significant ritual marker. The performance emerges from a shared knowledge of the ritual between groups of core performers. The emphasis is on the accomplishment of the ritual, rather than the completion of a performance. With such life and performance markers being so fluid, it is up to the spectator to transform the performer into a trance-possessed spirit. It is also the spectator who transforms the hyperventilating, writhing performer into the living embodiment of the god represented.

- Such a value system is evident in everyday life, is what Kavalam Narayana Panikkar discovered, and his particular version of the ‘Theyyam’ ritual is based on a real-life incident. Here was a case of a traditional performer also being involved in a real-life drama similar to the drama he was preparing to enact, and the duality of the situation was the inspiration for a play based on an ancient myth, and set in a modern context. This duality leads inevitably to two parallel plots which eventually merge.

**SCENE 1:**

**SEQUENCE 1:**

→ *(Illustration: 220 To 222)* Entry of actors and musicians. *(Illustration: 223)* They are preparing to enact a village version of Ramayana, and actors for different roles are selected. Theyyam artiste Ramunni is selected to enact the role of Paran ki (The Outsider/Ravana) and he is assigned to dress up and get ready. Kannippoo is chosen as Poomkanni (Sita) along with two actors in the role of Daivathar (Rama) and Angakkaran (Lakshmana).

**SEQUENCE 2:**

→ Daivathar, Angakkaran and Poomkanni pass through the forest while the group watches. *(Illustration: 224)*
⊗ **SEQUENCE 3:**
→ *(Illustration: 225)* Ramunni assumes the role of Paranki by looking into the mirror and makes sure that he is the character Paranki. *(Illustration: 226 and 227)* The leader of the Group ties an amulet around Paranki’s waist which represents his strength. *(Illustration: 228)* They sing in his glory. *(Illustration: 229 and 230)*

⊗ **SEQUENCE 4:**
→ *(Illustration: 231)* A wayfarer is seen with a bundle on his shoulder by Paranki who follows him and corners to loot his belongings to which the group protests and Paranki drives all of them away. *(Illustration: 232 To 234)* Paranki then notices the trio - Daivathar (Rama), Angakkaran (Lakshmana) and Poomkanni (Sita) and enjoys the beauty of Poomkanni. The group interferes and warns Paranki to be weary of Daivathar and do away with his amorous advances to Poomkanni.

⊗ **SCENE 2:**

⊗ **SEQUENCE 1:**
→ *(Illustration: 235)* A member of the group in the role of a police man enters and he asks the group whether they are aware of the incidents happened during Ramunni's penance (a religious obligation practiced prior to the impersonation ceremony of Theyyam). He informs the group that Ramunni has murdered Mekkanthala, a notorious landlord. From among the group an actor is selected to do the role of Mekkanthala.

⊗ **SEQUENCE 2:**
→ *(Illustration: 236 and 237)* The group including Ramunni, Kannipoo is agricultural workers in Mekkanthala’s farm. While they are engaged in harvest Mekkanthala lasciviously approaches Kannippoo *(Illustration: 238)* and Ramunni who is her beloved witnesses the landlord’s misbehavior and the whole group is in protest against the landlord. *(Illustration: 239)* The clash between the landlord and the group reaches a climax; the strength of the group becomes indomitable and they exit giving a warning to the landlord to trust the soil and to have love for fellow beings.
SEQUENCE 3:
→ As Kannipoo returns home after her work, the landlord once again makes advances to her, which was watched over by Ramunni in hiding and when he is at the point of molesting her, Ramunni jumps into the fray in which the landlord gets murdered. (Illustration: 240 and 241) Ramunni and Kannipoo hand-in-hand elope. (Illustration: 242 To 244) He realizes for a moment that he has to come back for the ritual of Theyyam. But Poomkanni insists on going ahead with their escape.

SCENE 3:

SEQUENCE 1:
→ (Illustration: 245) Group introduces Salguni, who is the father of Kannipoo. He is in total agony at the loss of his daughter. With the help of the police man Salguni takes a vow to wreak vengeance on Ramunni. A lady from the Group introduces herself as Ramunni's mother, argues to Salguni in favour of her son. (Illustration: 246) She expresses confidence in her son that he would return, wherever he is, to impersonate as ‘Paranki Chamundi’, which is an inherited family rite. The Group pacifies Ramunni’s mother that they would venture to search out for the missing couple.

SEQUENCE 2:
→ The Group on search comes across a river and discovers its origin to be the eyes of Daivathar (Rama) who is pining over the separation from Poomkanni (Sita). The two themes - the epic story Ramayana and the other the story of Ramunni and the concerned actors merge into one. Salguni claims that the loss of his daughter is as serious and sorrowful as Rama’s suffering. (Illustration: 247) The Group convinces him that Daivathar’s agony is a shared one unlike any personal and ordinary sorrow like his.

SCENE 4:

SEQUENCE 1:
→ The Group selects one of the actors as Beppuran (Hanuman) to redeem Poomkanni (Sita). *(Illustration: 248)*

⊗ **SEQUENCE 2:**

→ Beppuran takes the message to be delivered to Poomkanni (Sita) from Daivathar (Rama) and sets on his journey in search of Poomkanni (Sita). He flies over the sky and alights on Paranki’s ship where he has kept Poomkanni (Sita) a captive. *(Illustration: 249)*

⊗ **SEQUENCE 3:**

→ The leader of the Group advises Beppuran to grab the amulet from Paranki’s waist in which all his powers are hidden. *(Illustration: 250)*

⊗ **SEQUENCE 4:**

→ Paranki (Ravana) approaches Poomkanni (Sita) to grab her and the group sets ablaze as fire. *(Illustration: 251)*

⊗ **SEQUENCE 5:**

→ *(Illustration: 252)* The furious Paranki goes to deep meditation to muster all his strength to win over Poomkanni (Sita) and falls asleep in the course of it. Beppuran takes advantage of this and grabs the amulet and kills him. *(Illustration: 253 and 254)*

⊗ **SCENE 5:**

→ *(Illustration: 255)* The penultimate day of the Theyyam ritual arrives. There is a tense atmosphere; the policeman ready to arrest Ramunni if he happens to arrive, Salguni geared up to barge upon Ramunni if and when he appears, and the confident mother excitedly awaits Ramunni *(Illustration: 256)* - when Ramunni makes his appearance in full outfits of Theyyam. *(Illustration: 257 To 259)* During the Theyyam show, Ramunni is beaten down to death by Salguni and friends. He dies in the guise of Theyyam and hence “Theyya Theyyam - The Theyyam of a Theyyam”. *(Illustration: 260 and 261)*

→ The irony, of course, is not lost that the character Paranki is deified after having committed an unjust act. He had stolen another man’s wife, and therefore his killing
could be seen to be just. But on the village level of the story, Ramunni is killed for avenging an act of injustice, an attempted rape and he thus appears to be an innocent victim. Given the nature of the value system however, it must be remembered that Ramunni abducted, rather than eloped with, another man’s daughter. Both Ramunni and Paranki are deified and it is at the point of the ‘Theyyya Theyyam’ that the audience is confronted with the irony that surrounds the act of deification. This cultural processing of a noble religious ideal is based on shaky social and moral foundations even; the spirits are attributed with godliness.

gaard PRODUCTION NOTE ON “THEYYA THEYYAM”:

→ The chorus not only narrates but chants and sings, and is accompanied by percussion instruments in measured rhythm. The members of the chorus also punctuate the action in their self introductions directly to the audience. The inference is of the multiple identities we all assume in everyday life. Everyday life and the tools associated with it take on added significance in this production. The sickles used by the villagers at harvest time are threatening instruments of death. Costumes are minimal, parts represent whole costumes and the result is that we are always aware of the duality of the performer’s function.

→ When Paranki puts on his belt, he is possessed by superhuman strength. Performers become characters by looking into mirrors and seeing themselves reflected back as characters, not as performers. The performer playing Bepporan - Hanuman builds up an increasingly large vocabulary of monkey - like gestures, in south Kerala Ottanthulal / Kutiyattam style – “Vanara Stobham”, in order to become the character. There is no pretence at realism. All action is stylized and the dualities between the two storylines are maintained only by minimum use of gesture and costume. The spectators are always made to feel that the difference between past and present, and between the two fictional realities of the drama, is minimal. The stage is a constant among these acts of transformation and the chorus represents society as a perennial narrator of the stories, as a witness to the drama of events. The dramaturgical and theatrical continuum is an index to a belief system based on deification.
→ The plot involves all the vestiges of the rites, passions and concerns of an agricultural community and the transformability of the actor/villager as sign, is as intact as in the original Theyyam dance.

 السلطات/العملية المتغيرة في "THEYYA THEYYAM":

→ The play does not unfold chronologically. The villagers’ story and the Ramayana story are woven together textually, achieved in performance through the use of chorus. No character exists discretely. They all, both are antagonists and protagonists, emerge from and return to the chorus. Simple acts such as putting on a head-dress, an item of costume, picking up a sickle, or staring in a hand mirror, all achieve the transformation from the choral text to character. Character identities are transient and fleeting, for as the narrative moves on, the performers must move from one plot to the next and also take part in the chorus.

 السلطات الفيلسوفية المتغيرة في "THEYYA THEYYAM":

→ Accordingly “Brian Singleton”, Irony is dramatized by the transforming ability of performer to the role and this forms the very crux of the play. The villager first transforms by acts of penance into performer, and then from performer, by learning the dance tradition, transforms into character A “Ramunni”. The performer next transforms into character B “Paranki Chamundi” (The Deified Paranki) and still furthers into character A (The Deification of Ramunni). And so the author, Panikkar, takes the mirroring of the two roles and reflects them into infinity. The essence of this modern theatre is the dramatization of the impossibility of totally the separating performer from the role.

→ This is also taken one step further by highlighting the lack of boundaries between spectator and performer. Although spectators are not invited to perform, the performance of “Theyya Theyyam” can take place even if the divisions between spectators and performers are all their loosest. In an open space, with the performers on the same level
as the audience. The actors can emerge from anywhere to perform. As well as breaking down barriers it does much to suggest that theatre takes place in life.

→ The stage has an important role to play in the act of transformation. This vital act of transformation in the modern theatre is an allegory of the regional and religious value system. The religious belief represented through theatrical allegory not only resists urbanizing and westernizing rationality, but also any met theatrical self-consciousness on the part of the spectator. Resistance, therefore, becomes theatrical as well as social, religious, and non-rational.

- Panikkar’s “Notion of Interculturalism” and his “Interculturalist Approach to Modern Indian Theatre” is a defiant attempt to legitimize his performance heritage by resisting the dominant ideology through ritual practice.

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- Close studies of the ‘Dramatic Text Vs Performance Text’ of the Plays are unfolding the myriad forms of an ‘Imaginative Theatre’.
- Panikkar’s vision set the Classical Sanskrit Theatre on a strong foundation in his life – time; it continues to inspire the Contemporary Theatre to find out a new idiom to interpret ancient texts to meet the challenges of present – day life.
1, 2 & 3. Group is offering obeisance to the Narasimha.

4. Entry of two Sutradharas.

7. Entry of Karna.

8 to 11. The Group is describing Karna's prowess as well as his present dejected mood.

12. Shalya's Costume Design.
13. Karna's failure begins when he is thinking

14 & 15. Entry of Kunti.

14 & 15. Entry of Kunti.

16 & 17. First Avastha: VEERA – UTSAH.

20. Third Avastha: RAUDRA – KRODHA.

21-22 Transformation of Shalya into Parasurama.
23 To 26 The whole sequence of teaching archery by Parasurama to Karna.

31 Design Work: Surya - Head Gear.

27-28 Entry of Surya.
32-33 Design Work: Indra - Head Gear, Chitra Yavanika, Property.

29-30 Entry of Indra.

34 To 36 Fight between Indra and Surya.
36 Fight between Indra and Surya.

37-38 Design Work: Mask and Costume
Vajra Mukha

39-40 Entry of Vajra Mukha.
41-42 After a long training Parasurama is giving “Brahmashtra” to Karna.

43 Parasurama is sleeping on the lap of his disciple Karna.

44 Vajra Mukha is biting both the thighs of Karna.

45 Parasurama is cursing Karna.

46 To 48 Transformation of Indra into Brahmana.
46 To 48 Transformation of Indra into Brahmana.

49-50 Indra as Brahmana is asking for “Bhiksha” to Karna.

51 Karna is offering Cows to Indra as Brahmana.

52 Karna is offering Horses to Indra as Brahmana.
53 Karna is offering Elephants to Indra as Brahmana.

54 Indra as Brahmana is rejecting “Bhiksha” as Elephants.

55 Karna is offering Gold to Indra as Brahmana.

56 Karna is offering 'Agnishtoma-Phalam'.

57 Karna is offering Indra as Brahmana “Kavach and Kundal - Armour and Ear Rings”.

58-59 Karna is becoming possessed and giving “Kavach and Kundal” to Brahmana.
58-59 Karna is becoming possessed and giving “Kavach and Kundal” to Brahmana.

60 After becoming possessed Karna falls down.

61 Karna is again ready with all the remaining strength.
62-63 Entry of Sutradhara.

64-65 Entry of the Brahmana and his Family.

69-70 Entry of Ghatotkacha.
66 To 68 Design Work: Aharya – Costume and Makeup of Ghatotkacha.

68 Makeup of Ghatotkacha.

71-72 The Brahmana and his Family encounters with Ghatotkacha.

73 To 75 Demands of Ghatotkacha.
73 To 75 Demands of Ghatotkacha.

76-77 Last wish of Madhyama.

80-81 Entry of Bhima.

82 Bhima encounters with Ghatotkacha. 83-84 Bhima blocks Ghatotkacha.

85-86 The old Brahmana predicaments to Bhima.
86 The old Brahmana predicaments to Bhima.

87-88 Bhima is ordering to Ghatotkacha to free the Brahmana boy.

89-90 The fight between Bhima and Ghatotkacha: Fight with Mountain.

91 The fight between Bhima and Ghatotkacha: Fight with Duel.
92-93 The fight between Bhima and Ghatotkacha: Maya Pasam.

94-95 Design Work: Aharya – Costume of Hidimba.

96 Entry of Hidimba.

97-Hidimba
Ghatotkacha meet each other.
98 Hidimba

Bhima meet each other.

99-100 Happy Re-Union of the Family.
101 - 107 Warriors in varying combinations mime battle scenes with real swords, shields, and spears, warriors on horseback and elephants on the battlefield.
108-110 Two outer warriors assume the roles of Bhimasena and Suyodhana and fight with their maces taking the conflict to its crescendo.

111 Design Work: Aharya
Costume of Baladeva.

112 Entry of Baladeva.
113-114 Design Work: Aharya – Costume and Head-gear of Real-One Suyodhana.

115 & 116 Design Work: Aharya – Costume and Head-gear of Theyyam Suyodhana.
117 Head-gear of Theyyam Suyodhana.

118 Design Work: Chitra Yavanika.

119-120 Entry of Real-One Suyodhana.

121 Entry of Theyyam Suyodhana.

122 Conflict between Real-One Suyodhana and Theyyam Suyodhana.
123 Conflict between Real-One Suyodhana and Theyyam Suyodhana.

124-125 Conversation between Baladeva and Real-One Suyodhana.

126 Design Work: Aharya Costume of Dhritrashtra and Gandhari.

127 Design Work: Aharya Costume of Durjaya and Pauravi / Malavi.

128 Entry of Suyodhana's Family.
129 Relationship / Conversation between Suyodhana and Dhritarashtra – Gandhari.

130 Relationship / Conversation between Suyodhana and Pauravi – Malavi.

131-132 Relationship / Conversation between Suyodhana and Durjaya.
133 The chorus of warriors & Ashwathama.

134 To 136 Suyodhana’s “Swargarohanam”: The ultimate union of the mortal 'Suyodhana' and his 'Theyyam'.
137 Design Work: Aharya
   Costume of Dushyanta.

139 Design Work: Aharya
   Costume of 'Suta'.

138 Design Work: Aharya
   Head-Gear and Ornaments of Dushyanta.

140 Shakuntala as Antelope.
141 Entry of Dushyanta and Suta.

142 The antelope has culminated into the hunt of the poor damsel – 'Shakuntala'.

143 Dushyanta is enacting the Shloka:
"ग्रीवाभङ्गाभिरामं...
"

144 When Dushyanta is again on the hunt
Vaikhanasa is cautioning him
भो भो राजन्, आश्रममृगोऽय
हन्तव्योः हन्तव्यः।

145 Design Work: Aharya
Costume and Ornaments of Shakuntala.

146 Design Work: Aharya
of Priyamvada and Anasuya.
147 Design Work: Aharya of Priyamvada and Anasuya.

148-149 Shakuntala described as “Anaghratam Pushpam…”

150 Entry of Shakuntala.
151 Entry of Shakuntala, Priyamvada and Anasuya.

152 To 154 Meeting / Conversation between Shakuntala and Dushyanta.

155 Entry of Vidushaka
Madhavyah: King's Jester.

156 Shakuntala in grief.
157 Meeting / Conversation between Shakuntala and Dushyanta.

158 Shakuntala and Dushyanta expressing their eternal love for each other.

159 Design Work: Aharya Costume and Makeup of Durvasa.

160 Shakuntala is day dreaming about Dushyanta.
161 Design Work: Aharya
Costume and Ornaments of Gautami.

162 Design Work:
Aharya of Vaikhanasa,
Sharngaravah, Sharadvatha.

163 Shakuntala is happily sent to Dushaynta's palace.
164-165 Shakuntala, Gautami and Vaikhanasa present themselves in Dushyanta's court.

166 The society comes for Shakuntala's rescue.

167 Matali being trapped.

168-169 Happy Re-Union of Shakuntala and Dushyanta.
CREEPER DANCE:
Urvashi turns into a Creeper with the help of Chitra Yavanika.
180 to 183 Pururavas in his confusion seeks Urvashi's presence in all that meet his eyes.
182

183

184-185 Pururavas is conversing with Peacock.

186 Pururavas is conversing with Cuckoo.

187 Pururavas comes across the precious gem 'Sangamaniya'.
188 To 191 Happy Re-Union of Pururavas and Urvashi with the help of Chitra Yavanika.
192 Nata enters and introduces himself.

193 Nata is destined to take the role of Kali.

194 To 196 Kali is trying to get into the psyche of the Nata.

197 In the process of getting ready for the performance.
198 In the process of getting ready for the performance.

199 To 201 Nata learns from Kali the details of how he should enact Kali's role.

202 The entry of Nala and Damayanti.
203 Kali creates serpent phobia in Damayanti.

204 Kali enjoys the beauty of Damayanti and tries to embrace her.

205 Nala and Damayanti enter a bower and enjoy the romantic spring season.

206 Nata reaches home in the morning after a night of performance.

207 Nata's wife is instigating him to do 'Sandhya Vandanam'.

208 Kali enters and disrupts Nata for 'Sandhya Vandanam'.
209 Nata begs for a pious role like that of Yuddhistira.

210 Nala and Damayanti roam around in the forest.

211 Nata and Kali together transform into a bird.

212-213 Nata and Kali together defeat the couple's attempt to catch the bird.

214 Nata as Kali takes away Nala's dhoti and Nala becomes naked.
215 Nala feigns pity on Damayanti and makes her sleep on his lap.

216 Kali molests Damayanti and instigates, Nata amorously approaches to embrace her.

217 Karkodaka implores to be saved by Nala.

218 Nala defeats Kali.

219 Kali's spirit leaves Nata.
220 Design Work: Set.

221-222 Design Work: Aharya – Costume of Chorus.

226-227 Design Work: Aharya Costume and Head-Gear of Paranki.
223 Entry of Actors and Musicians.

224 Daivathar, Angakkaran and Poomkanni are passing through the forest.

225 Ramunni assumes the role of Paranki.

228 The leader of the Group is tying an amulet around Paranki's waist.

229-230 The Group sings in Paranki's glory.
230 The Group sings in Paranki's glory.

231 A wayfarer is seen with a bundle on his shoulder.

232 To 234 The Group warns Paranki to be weary of Daivathar and do away with his amorous advances to Poomkanni.
235 A member of the group in the role of a police man is entering and instigating the Group.

236-237 The group including Ramunni, Kannipoo is agricultural workers in Mekkanthala's farm.

238 Mekkanthala lasciviously approaches Kannippoo.

239 Whole group is in protest against the landlord.
240-241 Ramunni jumps into the fray in which the landlord gets murdered.

242 To 244 Ramunni and Kannipo hand-in-hand elope.

245 Salguni is the father of Kannipo, who is in total agony at the loss of his daughter. 246 A lady from the Group introduces herself as Ramunni's mother.
247 Salguni claims that the loss of his daughter is as serious and sorrowful as Rama's suffering.

248 The Group selects one of the actors as Beppuran (Hanuman) to redeem Poomkanni (Sita).

249 Beppuran takes the message to be delivered to Poomkanni and flies over the sky.

250 The leader of the Group advises Beppuran to grab the amulet from Paranki's waist.

251 Paranki approaches Poomkanni to grab her and the group sets ablaze as fire.

252 The furious Paranki goes to deep meditation.

253-254 Beppuran grabs the amulet and kills him.
255 Design Work: Aharya Head-Gear of Theyyam.

256 Mother excitedly awaits Ramunni.

257 To 259 Ramunni makes his appearance in full outfits of Theyyam.

260-261 Ramunni is beaten down to death by Salguni and friends.