

FIRST REPORT OF THE ICH PROJECT

Project title: Documentation of Subhadradhananjayam Kramadipika, Attaparakaram & Vidushaka Portion

File No: 28-6/ICH-scheme/116/2014-15.

Project doing by: Bhadra.P.K.M

“Neelambari” Ammannur Chakyar Madhom,

Chachuchakyar Road, Irinjalakuda, Thrissur, Kerala,

680121

I- Brief Introduction of the Project

Kulasekharavarman of Mahodayapuram, known by the appellations “Keralacudamani” and “Mahodayapuraparameswara” is one of the few great rulers who wielded their pen as well as their scepter. He is remembered not only as a great patron of literature on a par with Bhoja of Dhara, but also as a dramatist and a past master in the art of histrionics. His contributions towards enriching the Sanskrit literature of Kerala can never be overlooked.

Works of Kulasekharavarman

Kulasekhara is believed to have written four works. Mukundamala, a short devotional lyric is also ascribed to Kulasekhara according to some tradition; but some scholars opine that it is ascribed to the Vaishnavist, Kulasekhara Alvar. The works of Kulasekhara are:

1. ASCARYAMANJARI: This work is only known through references and citations. Quotations from Ascaryamanjari, which is referred to by the author himself in the prologue of his work Tapatisamvarana occur in

several commentaries of Amarakosa. This may be presumed to be the first work of the author.

2. TAPATISAMVARAM: It is a drama in six acts describing the love between Tapati, the daughter of the Sun God and Samvarana the King of Hastinapura. The play owes his name to the hero and the heroine of the piece. The source of the plot is Tapatyopakhyana contained in the Adiparvan of the Mahabharata.
3. SUBHADRADHANANJAYAM: The famous story of Dhananjaya's abduction of Subhadra forms the theme of this drama. The source of the plot is Subhadraharana contained in the Adiparvan of the Mahabharata. The drama describes the story in five acts with suitable changes.
4. VICCHINNABHISEKAM: According to the tradition, Kulasekhara has written a third drama called Vicchinnabhisekam. No manuscript of the work is available.

Tapatisamvaranam and have been published from the Trivandrum Manuscript Library and both of them have been translated into Malayalam.

Kulasekhara's Dramas on the Kerala Stage

Sanskrit dramas are not staged as such in Kutiyattam. Individual acts from well-known classical dramas are selected and adapted and each of such acts is known by a different name. Every act, which is staged in Kutiyattam, is rewritten according to the specifications of the Kerala stage. Hence, very often original verses and lines written by the Cakyars find a place in the adapted scenes of the classical dramas. An instance may be cited from the first act of the Subhadradhananjayam adapted to the Kerala stage. Dhananjaya is describing Subhadra to his friend Vidusaka who uses the local language Malayalam to reply. Vidusaka admits his folly and appreciates the choice of his friend.

For such adaptations, there are two kinds of stage manuals called Attaprakaram and Kramadipika. These manuals adapt classical dramas by supplying introductory portions and vernacular translations and parodies. Kramadipikas include the stage directions, costumes of each character, remuneration to the artists etc. Attaprakaram describes in detail the various modes of acting.

II- OBJECTIVES OF THE RESEARCH, DATA COLLECTION OR DOCUMENTATION OF THE PROJECT

All the five acts of Subhadradhananjayam were enacted in earlier days. Only the first act is popular among them. Srikrshnacaritam Nannyarkuttu- which is developed as an independent female art-form, is the part of the second act of this play. Kramadipika and Attaprakaram is available for acts except the fourth act. Vidusakaslokas in vernacular language are also available for all the five acts. The second and third acts were directed by Guru Ammannur Madhava Chakyar at Margi Kutiyatta Vidyalayam. The portion of the entry of the Goddess Katyayani in the fifth act is staged recently under the direction of well known Kutiyattam exponent Usha Nangyar. Vidusakaslokas for this portion was written by Dr. K. V. Vasudevan because the traditional slokas were undiscovered at that time. More research should be done to find out the details of the fourth act.

Regarding with the documentation of above mentioned details are done in such a way that

1. Collecting and arranging the Kramadipika of all available acts.
2. Collecting and arranging the Attaprakaram of all available acts.
3. Collecting and arranging the Vidusakaslokas of all five acts including Purusarthakkuttu.

4. Collecting verses from the Nannyarkuttu which is attached to the second act of this play.
5. The complete Play published by Trivandrum Manuscript Library will be attached.
6. The main acting portions like Calakuvalayam, Soundaryam sukumarata, the hanging scene of Subhadra, Katyayani Purappatu etc. will be highlighted with indicating the page number.
7. Preparing the Sloka index in the Sanskrit alphabetical order.
8. A glossary for technical words of Kutiyattam will be attached.

Libraries Visited for the Data Collection

1. Sangeet Natak Akademy Library, New Delhi
2. IGNCA, New Delhi
3. National School of Drama, New Delhi,
4. Kerala Sangeeta Nataka Akademy, Thrissur
5. Guru Ammannur Madhava Chakyar Memmorial Research Centre, Irinjalakuda
6. Natanakairali, Irinjalakuda
7. Margi, Tiruvanathapuram
8. Nepathya, Muzhikkulam
9. Padmasri Mani Madhava Chakyar Smaraka Gurukulam, Lakkidi
10. Painkulam Ramachakyar Smaraka Kalapeetham, Painkulam
11. Sree Sankaracharya University of Sanskrit, Kalady
12. Kerela Kalamandalam Deemed University for Art and Culture, Cheruthuruthi.

Scholars Interviewed

1. Padmasri P. K. Narayanan Nambyar

2. Ammannur Kuttan Chakyar
3. Sri Venu. G
4. Smt. Nirmala Panikkar
5. Painkulam Narayana Chakyar
6. Margi Sajeev Narayana Chakyar
7. Margi Madhu
8. Dr. K. G. Poullose
9. Dr. C. M. Neelakanthan
10. Dr. K. P. Sreedevi
11. Dr. K. V. Vasudevan
12. Margi Sati
13. Usha Nangyar
14. Dr. E. N. Narayanan
15. Ammannur Rajaneesh Chakyar
16. Smt. Kapila Venu
17. Dr. Aparna Nangyar

III. Implementation and Time frame of the project

This work started on May 2015 after getting the permission from Sangeet Natak Akademy. Research work is already done by collecting the data from different libraries, experts and manuscripts. Only the arrangement of content, preparation of sloka index and glossary are remaining. A Malayalam script is available for the fourth act which has similarity to the Nambyar Tamil. Thus only a few works are remaining.

IV. Specific areas of the Respective State in which the Art-form is Practiced – Geographical, Typographical and Other Related Aspects that the Project may Cover

Since the book is related to 'Kutiyattam' which is the traditional Sanskrit theatre of Kerala, main location of the work is Kerala and different libraries in Kerala. As part of the data collection, it is needed to visit some important libraries outside Kerala too. Moreover, that job is already done now. As a first attempt, the book will be published in vernacular language- in Malayalam. In future, a translation into English also is furnished.

V. Photos related to the project

Photos related to data collection, data availed and library visited are annexed in *jpeg* format and already emailed to the address mentioned in the letter.

VI. Selected Bibliography

English

1. Gopalakrishnan, Sudha, *Kutiyattam: The Heritage Theatre of India*, Niyogi Books, New Delhi, 2011.
2. Mehta, Tarla, *Ancient Indian Play Production*, Motilal Banarssidas Publishers, Delhi, 1997
3. Poullose, K. G., Dr., *Kutiyattam Theatre – The Earliest Living Tradition*, D.C. Books, Kottayam 2006
4. Rajaendran, C, Dr., Ed., *Living Tradition of Natyasastra*, New Bharatiya book Corporation, Delhi, 2002.
5. Tarlekar, G.H, *Studies in the Natyasastra*, Motilal Banarssidas Publishers, Delhi, 1999.
6. Unni, N. P., Dr., *Sanskrit Dramas of Kulasekhara*, Kerala Historical Society, Thiruvananthapuram – 1977

7. Unni, N. P., Dr., Sullivan M., Bruce, *The Wedding of Subhadra and Arjuna: The Kutiyattam Drama Subhadra and Arjuna*, Hawaii University Press, Hawaii – NY
8. Unni, N. P., Dr., Sullivan M., Bruce, *Sun Gods Daughter and King Sammvarana: Tapatisamvaranam and the Kutiyattam Tradition*, Nag Publishers, New Delhi- 1965

Malayalam

1. Madhu, Margi, *Aattattinte Vazhiyatayalanga*, International Centre for *Kutiyattam*, Thrippunithura, 2002.
2. Poulse, K. G, Dr., *Kutiyattam - Abhnayattinte Valarccayum Tutarccayum*, International Centre for *Kutiyattam*, Thrippunithura, 2001.
3. Sankunni Nair, M. P., *Natyamandapam*, Mathrubhumi Books, Calicut, 1987.
4. Usha Nangyar, *Abhinetri*, Keli, Mumbai, 2003.

VII. Conclusion

The process of documentation has started based on an aim that available Kramadipika, Attaprakaram including Nirvahanam, acting portions of female characters such as Subhadra the heroine, Maya Draupadi and Goddess Katyayani, Vidushaka portions including Purusharthakutu were spread out. Attaprakaram of Fifth act of the same was newly choreographed.

Process of Documenting includes coordinating whole these spreading data in to one book. Therefore, this book will be treated as a wealth of knowledge in the field of Kutiyattam which helps Kutiyattam artistes as well as scholars, research students and connoisseurs.
