

09 March 2016  
Kudamaloor

From,

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To,

Shri. Amit Saxena,  
Intangible Cultural Heritage Section,  
Sangeet Natak Accademy, Rabindra Bhavan,  
Feroz Shah Road, New Delhi 110 001.

Reference: 28-6/ICH-Scheme/23/2014-15/12739 dated 12 March 2015.  
Subject: Reworked I st Report of Novel presentation of Female characters in  
Kathakali. Video CD of the presentation.

Dear Sir,

Let me send revised I st Report of Novel presentation of Female characters in  
Kathakali.

A video CD is enclosed with hard copy of this report.

This is with reference to your subject "Scheme for safeguarding intangible  
cultural heritage and diverse cultural traditions of India 2014-15.

Thanking you,  
Yours faithfully.



Mathoor Govindan Kutty,

Enclosed Video CD (with hard copy)

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## NOVEL PRESENTATION OF FEMALE CHARACTER IN KATHAKALI

1st Report on 12 June 2015. Revised and reworked  
ON 09 MARCH 2016, WITH VIDEO CD ENCLOSED.

### Possibilities of acting female characters of Kathakali in modern era.

Kathakali involves a total fulfilment of acting. It is a classical art form of perfect mingling of other art forms. Kathakali and Koodiyattom are classified to classical art form because it carries classiness in content and presentation. Kathakali is a total theatre comprising acting, dancing, music, instrumental music, literature, drawing and sculpturing.

Are female characters in Kathakali flexible to accept timely refinements? What are the significance and position? We should examine the background of its origin and progress.

### What is Kathakali?

Epical stories are presented with four types of acting with accompaniments of music and songs. Bharathamuni mentions four types of acting in chapter eighth of Natyasasthra.

Those are Angikam (gestures), Vachikam (the spoken word), Aaharyam (make up and costume) and Sathwikam (aesthetic emotional expression).

Angikam is the acts of attitudes with appropriate movements of body.

Vachikam is the act with appropriate emotional words.

Aaharyam is actors the characters are converted into reality.

Gestures are more human and acquire images by costumes and ornaments.

Sathwikam is emotions of common than emotional words. And that helps actors to concentrate more on movements. So the unearthly characters they represent won't speak. And there won't be any depreciation of supernaturalism. Hand gestures are in the place of letters in movements of body. Letters together creates word so gestures join body movement to create words. Sentences and words are created in Kathakali based on 24 basic gestures. Kathakali has a world of gesture language for nouns, verbs, plurals and cases.

A good actor won't necessarily be a singer. Kathakali selects situations from epical stories and shape them with sloka and padams and act accordingly. Atta Katha is the script of Kathakali. Most of the padams are dialogues of characters. Dialogues are written in the form of poems. Kathakali assigned singers at back so the songs are presented with more emotionally tuned and orchestrated. Orchestrated words are more sentimental. Act of music beautify expression of movements and emotions. Singer's proficiency of expressing emotions nourishes acting.

Purpose of costumes in Kathakali is to create a background of ancientness and supernatural.

Acting by imageries created by dazzling colourful costumes mainly separates Kathakali from other art forms. Kathakali costumes are segregated by five technical terms Pacha, Kathy, Kari, Thadi, and Minukku. Kathakali costumes don't represent individuals. They are symbols of special characteristics. Characters are graded by sathwa guna, rajo guna, and thamoguna.

Pacha and Minukku represents sathwa guna, Kathy represents rajo guna, Kari and Thadi represents thamo guna.

Sathwika acting is more majestic and aesthetic among four type of abhinaya. Sathwika abhinaya invokes aesthetics that impresses the mind of appreciator. Kathakali is not either dance or total acting. Acts according to words are important in this art form. Nruthyam is acts according to words. Each word in songs is acted with hand gestures. Expressions of emotions are important in Nruthyam act. In natyam not only expressions but emotions are also enacted.

Kathakali literature has a structure of words that suits for alternative different emotions. But in stories like Nalacharitha actors are not retiring after emotional expressions. They achieve rasa by depending prominent emotions and act the story. Four third of acting in Kathakali is strictly as per natyadharmi (technical method). One fourth of acting is in (lokadharmi) worldly ways. Act according to technical methods of natyam is natya dharmi. Sentences mainly of exaggeration, extra ordinary deeds, temperaments widespread in general world, limitless expression of emotions, playful and dandy body movements that follows technical methods of Natyasasthra, enacting others while acting principal character (pakarnattom) are the speciality of act as per technical methods. Worldly human emotions expressed realistically in loka dharmai. Controversial characters like mahout, coward, and carpenter are more in loka dharmi.

This is a general explanation of what is Kathakali. Now, let us scrutinise the origins, progress and elements enriched it.

Origin and progress of Kathakali.

A king known in the name of Kottarakkara Thampuran discovered this stage art Kathakali. There is no information clearly available about the name and time of the poet. Thampuran requested King Manavedan of Calicut to send artists of Krishnattom to south. Manavedan turned down the request and stated that none at south is wise and aesthetic enough to enjoy Krishnattom. Angry dishonoured king Kottarakkara Thampuran declared a war of art. He divided story of Ramayana into puthra kameshti, Sita swayamvaram, vichinna abhishekam, Ghara vadham, Bali vadham, thorana yudham, sethubandhanam, yudham. He made poems and words named it Ramanattam and staged it. Story of Rama is introduced instead of story of Krishna. Eight stories introduced in Ramanattom instead of eight stories from Krishnattom, incarnation to swargarohana. It seems that revenge fulfilled. Manavedan wrote Krishnageethi literature of Krishnattom in Malayalam Era (kolla varsham) 829. 'Grahya sthu thir gatha kayi' indicates date of Kali Year in the poem that begins with 'Spayath bhakthi bharena nuna manassa'. Ulloor opines that Ramanattom derived after ten or twelve years. So we understand Kottarakkara Thampuran lived in 17<sup>th</sup> C and the beginning of Ramanattom is in about AD 1666.

Birth of Ramanattom indicates a turning point in art and literature. Sanskrit was the language used in visual presentation of 'Koothu' and 'attom'. It was only Chakyar, Nambiar and Nangiar performed art in 'Koodiyattom'. At the time of Krishnattom atheletic warrior chieftains became artists. Ramayanam Kathakali story written in a mix-up of Malayalam and Sanskrit called manipravalam. Artistic skills of all casts of Brahmins to Nairs could enter in temple and acquired a freedom of performance. Ramanattom was a modern art form without much difference from folk arts at the time of its introduction. It took only Vachikam and Aaharyam from four act styles. Ramanattom in those days was a mix up of music and dance. Kottarakkara Thampuran brought elements more or less from Kerala art form mudiyettu, thirayattam, padayani, theyyam, kalari payattu, Pava koothu, kolam thullal, koodiyattom, and ashtapathi attam to shape Ramanattam. A lighted lamp will be staged first and men costumed Rama and Lakshmana perform Thodayam accompanied by 'maddalam'. Curtain will be taken off. Characters will enter by order and act the story. There is a singer to repeat singing of costumed actor. Rama and Lakshmana has blue in face, sages and female characters has white manayola, Ravana and other demons, Bali and other monkeys had masks to make them ferocious. Male characters had crowns and almost all other characters had bodily ornaments and costumes like in 'Koodiyattom'.

King of Vettathu nadu refined Ramanattom originated in the intellect of Thampuran to an act art form. He eluded act with emotional words. Actors can introduce acting ideas in lines of poems by

Gestures. This is a major modernisation by the king of Vettathu nadu. He modernised costumes too and introduced 'chenda' to accompany 'maddalam'. He changed Ramanattom to a splendid art form of act and dance

Aesthetic standard of Ramanattom elevated now. Introduction of Kottayam stories transformed Ramanattom to an art form close to Kathakali the general term of today. Stories from Mahabharata that included tales of human life opened an opportunity to perform emotions like love and valour.

Literature, music, acting and costumery achieved rudimentary standards during the era of Kottayathu Thampuran.

Nala charitha of Unnai Warrior gave great literary imaginations and proficient dramatics to 'Kathakali stories'.

Nalacharitham Kathakali play included features of dramatical values like proper form of plot, elegant characters, lasting sentiments and nourishing emotions and expression of life. Warrior's story stood out incomparable among Kathakali literature.

Kathakali literature written with elaborated unnecessary descriptions of erotica during era of Vanchi kings. A patternised form evolved in Kathakali literature at this time. Later Kathakali and its literature flourished by writings of talented and skilful poets like Irayimmen Thampi and Kareendran.

All art forms underwent a period of depression during end of eleventh century due to changes occurred in political social scenario. Persons like V Krishnan Thampi helped Kathakali. 'Hadaka Vadham of Thampi introduced visible trends. Arrival of Vallathol and establishment of Kalamandalam are greatest events in history. We are obliged to that great poet and institution for Kathakali and other art forms that we see today.

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More efforts to reform Kathakali happened at palace of Vanchi kings after era of Kottayathu Thampuran. Kaplingattu Namputhiri directed stories of Karthika Thirunal and Ramanattom tales when he depended Thiruvanthapuram palace. Nampoothiri was a genius in Samkha kali, Koodiyattom, Mohiniyattom, Ramanattom, Krishnanattom, and other prevailing art forms of dance drama. He could find new ideas and incorporate those in Kathakali. 'Kallu vazhi chitta, of Ittyraricha Menon primed in central Kerala. Pattikkamthodi Ramunni Menon popularised this style through his students.

We get an idea of the importance of Kathakali, its origin and progress by the description above.

Ramanattom at the beginning was performed like any other folk art forms. It is refined by dedicated masters and art loving appreciators time to time. Now it is refined and performing maximum acting of four types.

#### History of female characters in Kathakali.

It may be rigorous exercises intended to control body and a night long performance period that elude women from acting in Kathakali. Nangiar in Koodiyattom beautifully performs female characters. Men take role of female characters in Krishnanattom. It was Vishnu who started costuming and transforming to a female. Other beautiful women were jealous of Vishnu when he attired to Mohini. Beauty of female increased when male represented her in costumes. Let us leave this ancient story.

A male actor who is beautiful in costumes and has a good sense of the characters they represent raises aesthetic enjoyment of appreciators. But somewhat that won't happen when women take role of female characters.

It was Pacha and Kathy male characters ruled the stages at the beginning of Kathakali history. There was a believe at the beginning that skill of acting, ability to express emotions, imaginations are possible only to a male character who are at stage from beginning to end. In fact female characters of Kottarakkara Thampuran had no freedom or personality. Sita sided and shadowed by Rama and Mandodari by Ravana. Kathakali may be performed without a female character on stage. It is said that male characters acted with a mortar covered by a cloth and imagined that a female character. We can't think that none in the spectators found it is unfit. We should believe that it was the attitude of Kathakali performers lead to such a 'cruelty'. Appreciators and performers might have understood that female characters have a confirmed power and grace on stage by arrival of Urvashi, Lalitha and such characters of Kottayam Thampuran. We should note that Thampuran made those characters to excel in dance than their emotional expressions.

Introduction of Damayanthi Nalacharitha of Unnai Warior, Mohini of Rugmangada charitha of Mandavappally Ittyraricha Menon, Sairandhri and Sathi of Irayimman thampi, Devayani in Devayani swayamvaram of Thazhavana Govindan Asan stated on stage that female characters can also express emotion while acting. Female characters became equally important as male characters. It is understood that what is required by female characters is not just the skill of dancing. Their ability to express emotional deeds and the rasa is also equally vital. Female characters got prominence at the moment they realised it.

Female characters are included in the category of 'Minukku'. Actors who has a graceful face shines their face with Manayola and water. They draw eye and brows and draw lips with colour. There is nothing unusual in this makeup than the makeup of male characters. They wear a bit fluffy cloth and wear wrinkled sari above. They wear an outer coat and tie artificial breasts. They wear konda and ornaments on ear. Make up of female characters conclude by wearing chamaram, urumal, and kurunira. Costumes and makeup of female characters were not full in older times. They wore a piece of cloth on head instead of Konda. Interestingly this resembles dress and make up of Muslim woman in Kerala.

There were female characters prominent from beginning to end like male characters. They are Kongattu Nanu Menon, Ambalapuzha Kunjikirishna Paniker, Thenmadhathil Sankunni Menon and Damayanthi Narayana Menon alias Porayath Narayana Menon. Few male actors became famous in taking up female characters. But Kudamaloor Karunakaran Nair opened a new era.

His arrival on stage gave female characters an exceptional grace and fullness. He gave personality to female characters who were supposed to be shadowed by male characters. And the heroines got an unmatched position on Kathakali stage. Actor Kottackal Sivaraman completed the effort of Kudamaloor. Kottackal Sivaraman successfully performed suitable emotions spread out in the mind of Mohini, Damayanthi etc. Their efforts gave female characters a prominent position in Kathakali.

#### Speciality of acting female characters.

There are no first grade characters in other art form like we have in Kathakali. In case of Lalitha and Urvashi it is systematically recorded that what they do on stage. There are no systematic orders for presenting Damayanthi, Mohini and such female characters. Actor's personality is impressed on act when they act according to scripted lines. Emotional expressions or few postures are successfully presented when act according to scripted lines are insignificant. An actor who takes female characters simplifies intensity of scientific code of acting. They seek probability of acting with earthly acts. Actors of female characters can bring suitable changes in gestures and steps without leaving the framework of Kathakali. Even characters with personality have nothing to do except act according to scripted lines. There are no elaborate acts available even for weighty characters like Lalitha, Urvashi of Kottayam style. Detailed act is possible only for Poothana in Poothana Moksham. We can't say that it is the reflection of emotions. The act is unsatisfactory for an actor with personality and imagination.

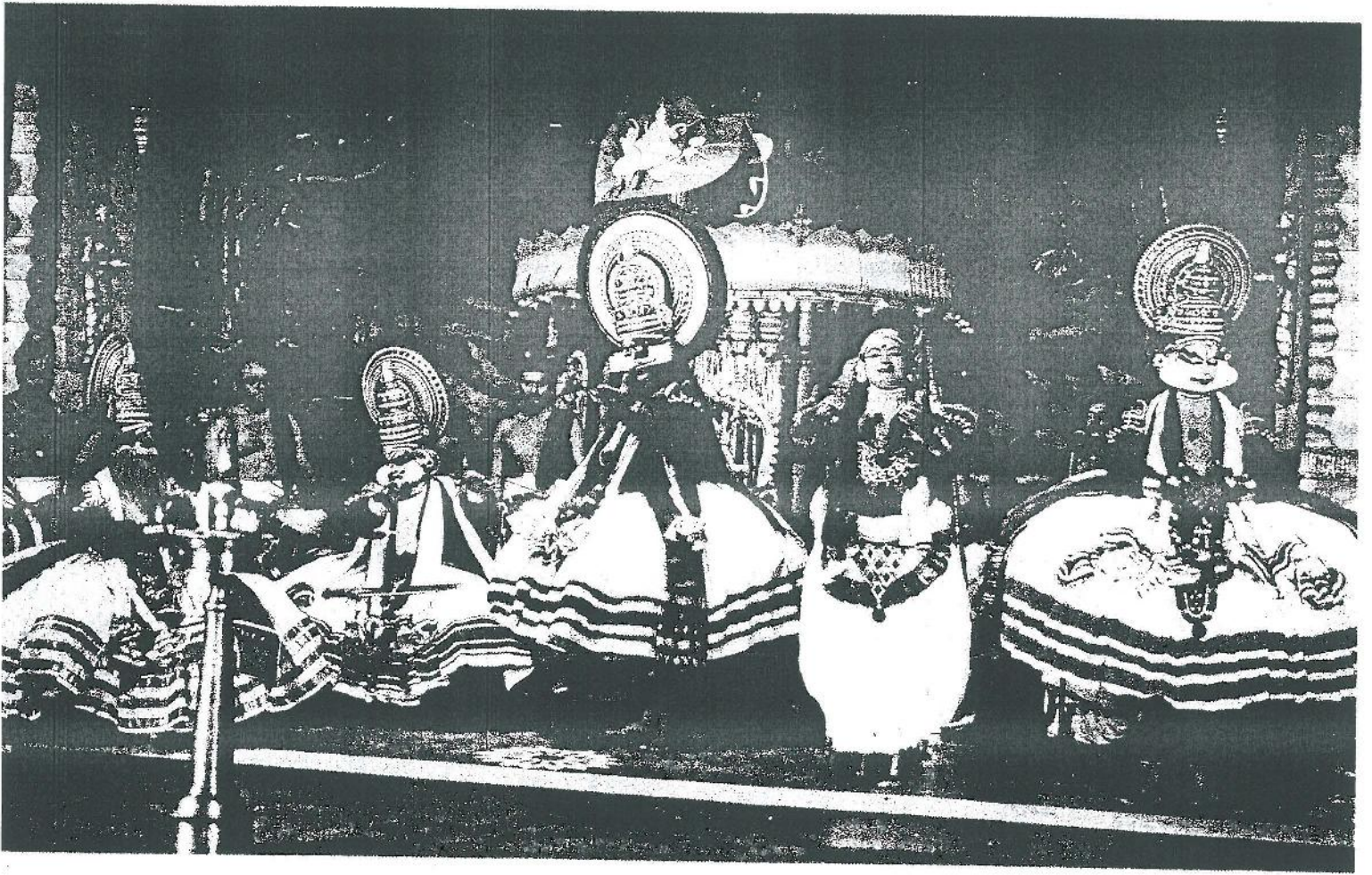
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Poetry, novel and plays originate in literary works by retelling epical stories even today. Droupadi of Prathibha Roy, Mruthunjayan of Sivaji Sawanth, Yayathi of Khandelkar, Ini njan orangatte by P.K Balakrishan, Randamoozham by M.T., and Ramayana Nataka Thrayam by Sreekandhan Nair are noted among them. .Literary works often guide stage performance of an actor rich in imagination. Minute level learning of epical stories opens new possibilities. Kathakali will be more aesthetic when an actor select appropriate details and stage them without harming purity of Kathakali. There are serious appreciators of Kathakali who evaluate the actor by capability and willpower to do new things.

I have been on stage presenting characters for several years and thought to bring few changes. I am sure that it won't break the technical terms of Kathakali. This is not in case of heroines but the 'wives' who stay on stage like scarecrows to harmonise eroticism. I intend to observe each and every characterisation on stage and to find out where we can add new things and what should be omitted. I think I should take Droupadi of Duryodhana Vadham because she is a symbolic character of feminism.



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### DRAUPADI IN DURIYODHANA VADHA

While perusing the world classics, one cannot see such injured personality like Draupadi. She was compelled to marry five men at the same time, though the practice of polyandry was not prevalent at that time. She acts in dual role in her life time - wife of elder brother and younger brother at the same time. It was a humiliation that she was disrobed publicly by her own relatives the presence of her husbands who keep mum while undressing her. What a heinous punishment-inflicted on her for trifles. She made a laugh at Kauravas who made a visit at Indiraprastha. The character possessed by Draupadi is rather different from that of Kunthi and Gandhari. She is not so sympathetic. After exile, she had been paramputating the forest for a period of thirteen



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years with her dishevelled hair with an intention to avenge the wicked Kauravas. In the mean time she suffered so many hard ships - the attacks from Demons, Encounter with Jayadratha, Kichaka's flirting, One year Incognito at Virata Puri - She suffered all these only because of the fact that her husbands would not be disgraced by no one else. At last she took an avenge in the battle field yet the misfortunes followed her. She desires to become the Queen of Hastinapura after winning the Battle, but her desires did not fulfill. After war, a tragic mishap happened. Aswathama brutally killed her sons while they were asleep. Yet she never frustrated herself she came to know that Aswathama is solely responsible for the mishap that had happened at midnight, slaying her innocent children. She was biding her time to take revenge on Aswathama.

The characterisation of Draupadi is entirely different from that of Kunthi Sita and Gandhari. The predominant feature of her character is good temper and tolerance as she emerged out of fire. She was radiant and a treasure house of virtues. For this, it is an herculian task to play the role of Draupadi in the play of Duryodhana vadha.

### SCENE 3

### INDRAPRASTHAM

#### DHARMAPUTHRA, BHIMA AND DRAUPADI

As soon as the curtain rises Dharmaputhra and Panchali are seen seated in the Assembly Hall when Duriyodhana and Dussassana arrive. The play commences with the ridiculous dialogue of Bhima to Duryodhana.

1. *"Kimbo suyodhana sake Kusalamai*

*Gam beer'n veela Jaladhe"*

Panchali should react in accordance with the padoms played by Bhima. Panchali is fully aware of the pride and prejudice of Kauravas towards Pandavas. Duryodhana is over. Whelmed with jealousy against Pandavas for having possessed a beautiful castle called Indraprastha. On seeing the castle he is filled with envy at pandavas sucess. Now he is in a gruding contemplation. In this scene the main bhava of Draupadi is Hasya. The visit is a disaster as the Kauravas are faced with a number of embarrassing situations, at one place they think that a crystal floor is water and raise their garments to avoid getting wet. When they look ridiculous in raising their garments. Panchali starts laughing. She claps her hands and burst out laughing when they fall in to the pool of water. Here Panchali is exposing her real Bhava.

In this context, some actors are constrained to limit the scope of abhinaya as they are of the opinion that it is unkind to laugh at a person who is in trouble. This notion is wrong. The laughs of Draupadi over her foolishness takes Duryodhana revenge on pandavas which is regarded as the immediate cause of Kuruskethra war.

When Kauravas depart, Panchali listens to Dharmaputhra eagerly. Dharama Puthra says to Bhima.

2 "Arutharuthu chapalamidam Ai Bala  
Arutharuthu Sahasamidam".....

In the mean time Panchali says to Dharmaputhra "The Kauravas have come here not because of their love and affection towards us. The predominant feature of their character is pride. We show little mercy to Kauravas now so that their deeds are wrong. Be careful, lest he should possess our castle by hook or crook." Here Panchali warns of Dharmaputhra, for the anticipated event. After a while, she should satisfy herself that Dharmaputhra is so tender hearted that he cannot know the crookedness of Kauravas.



*Draupadi in Duryodhna Vadha*

## SCENE 5

### THE PANDAVAS, PANCHALI, SAKUNI, DURYODHANA, DUSSASANA

Having lost his army, his kingdom and all his wealth Dharmaputhra stakes his brothers one by one in the game of dice. Finally he stakes himself and Draupadi. All of them becomes slaves to Kauravas.

Duryodhana now retaliates for the mockery shown by Bhima and Draupadi when he was their guest at the pandava palace. Duryodhana says to Dussasana.

3 "Dasaradhakiya pandavarivarude  
Darangaleiha sapadi varuthuka  
Dasee Krithyam Eduppan Avale  
Sasicheeduka Dussasana Nee"

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### Literary Meaning :-

All are our slaves! And now, brother dear, I want to see their proud wife's face ! Go quickly and bring our new maid servant here. And compel her to sweep and clean up this place.

Hearing these words, Dussassana rushes to Draupadhi's residence and asks her to come to conference Hall. Draupadi requests him to remain there as she is not in a position to go there. But Dussassana turns a deaf ear to her request. He brings in Draupadi dragging her by her hair and begins to disrobe her. (In this scene, some actors hit Draupadi on her head and strike with the foot and throws to the middle of audience. This is some what awkward to be avoided) Here Draupadi expressess different Bhava.

Dialogue of Drupadi begins

A. "Ha Ha Krishna ! Krishna Hare !

Ha Ha Kripa nithe saure !

Vallabhanmmar Dasarayi Vallathe ~~nan~~

Dussassana Mallan Kaiyyil Akapetten

Vallavee Vallabha..... Pahi

### Literary Meaning

Oh my Lord Krishna

Great Vishnu Mukunda

Oh ! kindness, oh, comfort

I beseech you, console me

My husbands have all become

Slaves of Duryodhana

Oh husband of all the Gopikas save me

My unbearable sorrow

I know you can see

All seeing, all knowing

Lord Krishna, Protect me

She prays desperately to Krishna. "Valla bhanmar Dasarayi"....Here Draupadi stands up in fear and trembling and looks at Pandavas in wonder. In "Dussassana Mallan" here Draupadi looks on in agony and acts in such a way, "Vallavee Vallabha.... here she prays to Krishna with great devotion to show mercy.

Let us see now this situation is described in the famous novel 'Draupadi' written by Prathibha Roy.

..... " Suddenly the lustful, fiendish Dussana came to me. I confined to the corner of my apartment. But he approached me shamelessly.

"Come on dear, now you are under our possession. Get rid of your dignity and chastity.....

Give up your false prejudice and forget your husbands for good. Consider Duryodhana and his brothers as your master. You all will be safe in future." Dussassana extends his lustful hands towards me and shouted and dragged me by my hair to the council chamber. Usually after Draupadi dialogue, the dialouge of Dussassana begins. But it would be better to question the propriety of Duriyodhana to bring her to the chamber with a single garment and questions the injustice to stake her in the Game of Dice by Dharmaputhra as her has already become slave to Duryodhana. Also questions the silence maintained by the venerable saints in the Dias at the time of disrobing, who never resisted such heirous act committed by Dussassana.



*Dussassana in Duryodhana Vadha*

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Dussassana says to Panchali

5. " Panchali kel Ninnudaya  
Pancha pranathanmmarum  
Ancchathe Kandeavam Nilkave  
Chanchala heenam poonchela  
N Janninnazhikkuvan  
Vanchaka Varanam Vasudevathmaja  
Vanchathi Balavum Kananamippol".

Meaning:

Oh foolish Panchali shut up

can prayers to the crooked Krishna help you now

Sweep this courtyard and clean up this place

Do it now, or worse will follow

I'll take off your clothes before the eyes of your spouses, our slaves

I am eager to know Vasudeva's great strength in your present distress. Like your husbands, he can do nothing to help you.

Panchali is shocked to hear the words of Dussassana that he was going to disrobe her. She suddenly holds her hem. Let us see Karna's comment in the novel Draupadi.

" ..... All forget the previous incident? A few years ago, at the time of her wedding, she humiliated all princes who came for the wedding. It is in justice, no doubt, insult a woman publicly, But another question arises. Did'nt she comit any injustice during her marriage ceremony. She liked Arjuna. Okey then why did she play such a drama before the invited guests, she made all of us fool. After all, she transgressed the limit of propriety of polyandry. She tarnished the sancity of marriage, It is absolutely right to undress her before the men after all she has already discarded her morality after having married five men".

Dussassana Started disrobing me. Do he comply with the words of Karna. I Solemnly says. " The universe never witnessed this type of heinic or barbaric act. When sita was abducted by Ravana, the Jatau obstructed his way and sacrificsed himself. The vanaras abandoned their life to regain Sita, Here, in the midst of venerable saints and the

esteemed hosts the modesty of Draupadi was outraged and the saints keep mum when she was going to be molested at the behest of the king. All turned to be spectators eagerly waiting to enjoy a marvellous sight! See Ravana Kidnapped Sita but never molested her. To add insult to injury to the woman hood in the Kingdom, these people trying to molest me and the monsters do not deserve any condonation."

While doing so, Panchali should approach each and every person in the Council Chamber and requests to rescue her from the lands of Dussassana. She is totally frustrated after having convinced that her husbands stands helpless. As a last resort, she approaches Dussassana not to insult her utmost requests him to consider her to be his sister. She resists Dussassana using her at most strength; When Dussassana is about to disrobe her she prays to Krishna.

6. *"Oh lord and husbands of all the Gopikas  
Who playfully stole their clothes away  
To bring them to know you, Oh Gopala Krishna  
See what is happening Before the assembly  
I am being underressed by this monster Dussassana  
While my husbands stand helpless save me, I pray.*

She prays desperately to Krishna and swoons. All knowing Krishna heard the heart rending prayer to Draupadi. He saved her feminine modesty. The cloth Dussassana pulled become an endless sari. Dussassana went on his work. At last, in exhaustion, he staggered and collapsed before the Assembly.

This is the most dramatic scene in this play. It is said that the immediate cause of the Kurukshetra War was the laughter made by Draupadi at a time when Kaurava visited at Indra Prastha. It became tense when Draupadi was humiliated publicly. It was Karna who prompted Duryodhana to Disrobe Draupadi Publicly because he felt strong indignation against her for having humiliated him at the time of her wedding. So the presence of Karna is inevitable in this scene. But usually Karna is not seen present in this scene.

Ragaining consciousness Draupadi rises and transforms herself in to a terrifying form. While performing the role of Draupadi in this scene, the actor should take maximum care and diligence in the interpretation of Hastha mudras, aesthetic emotions, limbs movements etc. Please note that certain actors for a while remember Lord Krishna in gratitude for having given garments at this crucial moment, But this is not desirable. In Vysa Bharata, there is no such story about Krishna who clothed Draupadi and saved her from humiliation. So it would be better to curse Kauravas immediately after rising

7. *Bahu Chathiyale*.....

..... *Ranathil Marikka*.

Draupadi (to Sakuni):

By cheating at dice, oh ignoble Sakuni,  
You've enslaved us all to Duryodhana's will.  
But you shall pay dearly for your rank duplicity -  
My husband Sahadeva will kill you in battle !

(to Karna - if he is on stage) :

You, karna, who winks and will always conspire  
In the evil schemes of your patron, Duryodhana,  
Encouraging him in his shameful behaviour; You  
shall die by the hand of my valiant Arjuna!

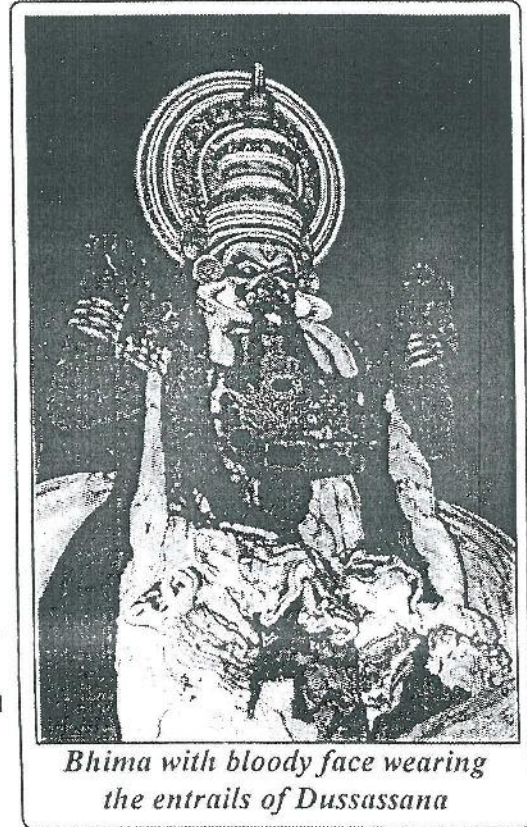
(to Dussassana) :

For you foul demon Dussassana,  
A quick, clean death would be too good !  
For dishonouring me, my husband, brave Bhima,  
Will rip you open and drink your blood!

(to Duryodhana):

You, "veera" Duryodhana, who prompts your brother  
To commit these dastardly deeds, you shall die!  
You stroke your leg with lascivious pleasure -  
But Bhima's mighty club shall shatter that thigh !

At the end of each 'charanam' Draupadi gives curses. Prior to curse she should say herself " I am Draupadi, the wife of pandavas. I am to call down curses upon Kauravas in the presence of all of you, Draupadi transforms herself as Bhima and performs the act of killing Dussassana ripping him open and drink his blood she vows that her hair will remain dishevelled until he is killed. Also performs the act of shattering the thigh of Duriyodhana with Bhima's mighty club.



*Bhima with bloody face wearing  
the entrails of Dussassana*

Duryodhana exiled pandavas to forest for 12 years and ordered them to spent one year sojourn in cognito with out being recognised by any body. If their Identities are discovered during the course of this preiod, they would again be sent back to the forest for another twelve years.

Draupadi stunned at having heard the order of Duryodhana. Regaining strength, she decides to go to the forest with her dishevelled hair. she wanted to intensity the revenge of her husbands against Kauravas, lest they should forget the henious deeds of Kauravas. Bearing all hard ships, I must go to forest with my husbands. Holds the hands of Dharma puthra Draupadi draws back after exposing her dishevelled hair to Kauravas.

## SCENE 6

### SREE KRISHNA - PANCHALI

Just after Draupadi's curses in scene 5, scene 6 begins. By the terms of the Game, the losers are to be banished to the forest for twelve years and then live together in cognito, with out their identities being discovered for one year.

So having divested themselves of their wealth the Pandavas went to their mother for blessing. They went to the forest of thrones with Draupadi and successfully completed twelve years in forest and one year incognito in Matsysa Kingdom. This scene commences after the expry of thirteen years. Draupadi Suffers a lot of miseries during the twelve years of forest exile and one year incognito at Virata puri. She waits for the ensuing encounter with Kauravas. In the mean time, Draupadi is stunned at hearing a news that Krishna agrees to act as a mediator and go to Duryodhana and ask him for the share of land. She belives that all her expectations turn to be futile. She vigourously protested against Krishna's mission to Hasthinapura.

Krishna is about to go to Duryodhana's palace where Draupadi approaches Krishna weeping with her dishevelled hair. After the sanskrit verse (sloka) the dialogue of Draupadi commences.

8. *Pari pahimam Hare Padmalaya pathee.....*

..... *Kesava Gamikkenam*



Draupadi :

Lord Krishna, to your feet like lotus petals  
 I bow, and beg for your intervention  
 To end my grief, oh form of goodness,  
 Oh Vishnu, give me your protection !  
 Before you leave with my husband's message,  
 To my sad words I beg you to listen :  
 Remember the wicked Dussassana's efforts  
 To disrobe me in court? Oh ocean of wisdom,  
 You saved me, you thwarted that one who is pitiless!  
 I show you my hair, rudely pulled by that demon  
 And uncombed, unkempt for all these years-  
 In accordance with my vow ! Oh destroyer of sadness,  
 I implore you: redress that crime most heinous.

The main Bhava of this scene is shoka she expressess her grief over wording Pathikalude Vakkiam' towards Krishna. In the Padam 'Poorvamuru Poorurha' ... She remembers the wicked Dussassana's efforts to disrobe her in court and expressess deep anguish against him. In "Kesamidu Kanduu"... here she takes her dishevelled hair and soloquies " Always seeing the dishevelled hair my flame of revenge shall not extinguish. Draupadi then comes to Krishna and kneels down before him and then burst out crying. At the zenith of sorrow, he expressed hand pose after being heard the Padam "Kesava Gami Kenam"

After hearing Krishna's words in reply to her laments she takes consolation and comfort. In 'Rulavilambanam, here expressess' I have waited for the last thirteen years, I must wait more if needed.

After padam Draupadi should listen to Krishna's consolation. Then says to Krishna "Oh lord you spared me all times I had to bear all these sufferings not to become the queen of the kingdom, but to avenge the insult by ripping Dussassana. Please do the needful". She bows Krishna and takes hair and shows it to him. Krishna assures her that every thing will turn out as she wishes Krishna departs.

## SCENE 9

## BHIMA - PANCHLALI

To enable Bhima to fulfil Draupadi curse on Dussassana, Krishna has given him special powers. Bhima appears in a terrifying form (called Raudra Bhima) blazing with anger as he searches for his number one enemy, Dussassana. He finds him and there is a fierce battle. After killing Dussassana, Bhima drinks his blood, pulls out his entrails and roars in fury.

Draupadi hears the roaring sound and stunned at having seen Bhima in a horrible form. Bhima comes to him with bloody face wearing the entrails of Dussassana. Regaining her consciousness Draupadi feels in ecstasy. Bhima embraces Draupadi and anoints Draupadi's hair with Dussassana's blood. After a while, Draupadi takes her hair dripping with the enemies blood and Bhima tics up her hair with his hands. Draupadi is in a mood of ecstasy after having successfully fulfilled her bow. She says "Now vengeance is complete, and my vows are performed, my feminine modesty protected. Panchali not humiliated. She has been honoured. Draupadi hugs Bhima and draws back.

\_\_\_\_\_ END \_\_\_\_\_

18/21

The following scenes need to be more explanatory in acting. These added portions will enhance importance of female characterization.

### Scene – 3

What differences can be brought to this scene.

Laughter unintentionally broke out from heart at portion of “Chadiyo Jalathil athuna...” But she controls herself instantly. She may act Bhima mocks them more. So then I can't do it. They are quiet familiar with mockery by Bhima. My mockery must result in more shame and anger. I must have to suppress myself. Act this and face should express sympathy. Do not act annoyance or impatience. Act that it is quiet right when Dharmaputra act padam. End the scene with an expression that she has to be more cautious in further dealing with Kaurava.



19/21

Scene – 5

How this scene should be.

Dharmaputra fails after pledging himself and wife Panchaali. Duriyodhana commands Prathakaami, a messenger to bring Draupadi before assembly. So when Duriyodhana says “Dasee krityam eduppan avale saasichdeeduka Dussasana nee.”

Dussasana can act sending Prathakaami to bring Draupadi. Draupadi can act when Prathakaami informs her. Draupadi : “What right Duriyodhana has to command me. I am the wife of Pandavas. I am great queen. What right Dharmaputra has to pledge me if he pledged himself first. I am not going to move a step until you bring information. Act this and stay commanding Prathakaami to leave. And only later act Dussasana in view.

Later dragged and fallen on assembly,

After acting “Ha ha Krishna”... Add the following portion.

“ Eka Vastrayum rajaswalayum aayoru nissahaya sodariya naariye  
Niranja sabhayil valichizhachu varuthy lajjippikkukayo Kaurava dharmam  
Dayayum daanavum enikkini venda  
Sadayam marupadi thannal porum  
Kula vadhu vine apamanichal kulam mudiyumennorkkuka ningal  
Swayam panayam athakiya pandavan patniye yengane panayam nalkum  
Pranjan marum gurikkanmarum ekanamithinoru utharam udane”  
Then act padam of Dussasana.



20/21

Let us have words of Draupadi from novel 'Yajna seni' when Dussasana cruelly disrobe her.

"Never an event like this took place. Such uncivilized hellish event may have not happened in the great time span ancient till now. Ravana abducted Sita but did not touch her. Every one including gurus have been watched this disgraceful deed and thrilled like a sight in drama. This disgusting assault on womanhood will stay unfaded in history. Naked ancient man roamed in forest. Never a hundred and more men may have watched body of a naked woman with such lustful eyes."

Include this portion anywhere while acting. At least abbreviate the portion and act it here or after padam with Krishna in the next scene. It is better act casting a curse that I will tie my loose hair dipped in that blood. This should be just after acting "Maruthy sooran..." padam with Dussasana. And that enliven with more feelings. Show the untied hair and warn Kauravas about forthcoming consequences before leaving stage. It is appropriate to add more acting. Shower tears and cast a curse on Kauravas that after 13 years their widows must have to showers a thousand times more that it is now.



21/21

Scene: 6

Yajnaseni should begin act like this after padam of Krishna. "Oh! Krishna! Once upon a time there was no food when sage Durvassa visited our ashram in the forest. I prayed in tears and you appeared before me. You starved demanded food and ate a little. Durvasa also satisfied. Now I leave my sorrow before you. Share this sorrow to Kaurava women.

