

**CHAPTER 5**  
**TOWARDS “THANATHUNATAKAVEDI”:**  
**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 be prepared and discussed; which are –
    - **KARNABHARAM:**
    - **MADHYAMA VYAYOG:**
    - **URUBHANGAM:**
  
    - **ABHIJNANA SHAKUNTALAM:**
    - **VIKRAMORVASHIYAM 4<sup>th</sup> 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 “Reconstructed and Deconstructed Text”: Follow the description given in the table below.

XXXXX	ORIGINAL TEXT
<u>XXXXX</u>	<u>DECONSTRUCTED TEXT</u>
<b>XXXXX</b>	<b>RECONSTRUCTED TEXT</b>

→ **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. Unfortunetly 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

(नान्ध्यन्ते ततः प्रविशति सूत्रधारः।)

सूत्रधारः- नरमृगपतिवर्ष्मा आ... नरमृगपतिवर्ष्मा

आलोकनभ्रान्तनारी...

नरमृगपतिवर्ष्मा आलोकनभ्रान्तनारी

नरदनुजसुपर्व्व्रातपाताललोकः नरदनुजसुपर्व्व्रातपाताललोकः।

करजकुलिशपाली करजकुलिशपाली

भिन्नदैत्येन्द्रवक्षाः भिन्नदैत्येन्द्रवक्षाः

सुररिपुबलहन्ता सुररिपुबलहन्ता

श्रीधरोऽस्तु श्रिये वः श्रीधरोऽस्तु श्रिये वः ॥ १ ॥

श्रीधरोऽस्तु श्रिये वः ॥ (६)

एवमार्यमिश्रान्विज्ञापयामि । (परिक्रम्य कर्णं दत्त्वा) अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते? अङ्ग पश्यामि ।

(नेपथ्ये) भो भो ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय युद्धकाल उपस्थित इति ।

सूत्रधारः- भवतु विज्ञातम् ।

सङ्ग्रामे तुमुले जाते कर्णाय कलिताञ्जलिः ।

निवेदयति सम्भ्रान्तो भृत्यो दुर्योधनाज्ञया ॥ आ आ आ ॥ २ ॥ (निष्क्रान्तः।)

कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ... कर्णा आ...

(ततः प्रविशति कर्णः।)

सूर्यपुत्र कर्णा...

अहं सूर्यपुत्र?

त्वं सूतपुत्र...सूतपुत्र कर्णा

अहं सूतपुत्र...

त्वं कौन्तेयकर्णा.. कौन्तेयकर्णा...

राधेय कर्णा... राधेय कर्णा...

सूर्यपुत्र कर्णा... सूर्यपुत्र कर्णा...

सूतपुत्र कर्णा... सूतपुत्र कर्णा...

सूर्यपुत्र...सूतपुत्र... सूर्यपुत्र...सूतपुत्र...

कर्णा...आ...आ...आ...आ...आ...

प्रस्तावना (ततः प्रविशति भटः।)

भटः- भो भो ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय युद्धकाल उपस्थित इति ।

करितुरगरथस्थैः पार्थकेतोः पुरस्तात्

मुदितनृपतिसिंहैः सिंहनादः कृतोद्य ।

त्वरितमरिनिनादैर्दुस्सहालोकवीरः

समरमधिगतार्थः प्रस्थितो नागकेतुः ॥ ३ ॥

(परिक्रम्य विलोक्य) अये अयमङ्गराजः समरपरिच्छदपरिवृतः शल्यराजेन सहस्वभवनात्रिष्क्रम्येत एवाभिवर्तते ।

भोः ! किं नु खलु युद्धोत्सवप्रमुखस्य दृष्टपराक्रमस्याभूतपूर्वो हृदयपरितापः । एष हि —

अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

शौर्ये च संप्रति सशोकमुपैति धीमान् ।

अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

शौर्ये च संप्रति सशोकमुपैति धीमान् ।

प्राप्ते निदाघसमये घनराशिरुद्धः

सूर्यः सूर्यः स्वभावरुचिमानिव भाति कर्णः ॥ ४ ॥ भाति कर्णः । (८)

यावदपसर्पामि । (निष्क्रान्तः ।) (ततः प्रविशति यथानिर्दिष्टः कर्णः शल्यश्च ।)

धीम धत्ता धगधीगुधग धीमधीम धत्ता धगधीगुधग धीमधत्ता धीम धीम धत्ता धीत्तै धीत्तै धीगुधग धी

। ( ४ )

कर्णः- मा तावन्मम शरमार्गलक्षभूताः

संप्राप्ताः क्षितिपतयः सजीवशेषाः । आ आ आ

कर्तव्यं रणशिरसि प्रियं कुरुणां

द्रष्टव्यो यदि स भवेद्धनञ्जयो मे ॥ ५ ॥

शल्यराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ॥

शल्यः- बाढम् । (चोदयति)

धीम धत्ता धगधीगुधग धीमधीम धत्ता धगधीगुधग धीमधत्ता धीम धीम धत्ता धीत्तै धीत्तै धीगुधग धी

। ( ८ )

कर्णः- अहो नु खलु

अन्योन्यशस्त्रविनिपातनिकृत्तगात्र-

यौधाश्ववारणरथेषु महाहवेषु

कुद्धान्तकप्रतिमविक्रमिणो ममापि

वैधुर्यमापतति चेतसि युद्धकाले ॥ ६ ॥

## (MAHABHARATA – UDYOGAPARVA – BHAGAVAT YANA PARVA)

## (MEETING BETWEEN KUNTI AND KARNA)

कर्णा...

कर्णा... आ.. आ.. आ..

कौन्तेयस्त्वं... कौन्तेयस्त्वं...

कौन्तेयस्त्वं न राधेयो कौन्तेयस्त्वं न तवाधिरथः पिता कौन्तेयस्त्वं आ.. आ.. आ.. ।

नासि सूतकुले जातः कर्ण तद् विद्धि मे वचः

नासि सूतकुले जातः कर्ण तद् विद्धि मे वचः ॥ १ ॥

कर्णा...कौन्तेयस्त्वं... न राधेयो...कौन्तेयस्त्वं...

कानीनस्त्वं मया जातः पूर्वजः कुक्षिणा धृतः ।

कुन्तिराजस्य भवने पार्थस्त्वमसि पुत्रक ॥ २ ॥

कर्णा...कौन्तेयस्त्वं... न राधेयो...कौन्तेयस्त्वं... कौन्तेयस्त्वं... कौन्तेयस्त्वं...

प्राप्तानविशख्यान चतुरो ओ...न हनिष्यामि ते सूतान पञ्चैःवहि सूतोदेवि भविष्यन्ति तवद्भुव सा अर्जुनावः  
हृदे कर्णे सा कर्णावः हृदे अर्जुने ।

भोः कष्टम् ।

पूर्वं कुन्त्यां समुत्पन्नो राधेय इति विश्रुतः ।

युधिष्ठिरादयस्ते मे यवीयांसस्तु पाण्डवाः ॥ ७ ॥

दिवसोऽयमागतः ।

दिवसोऽयमागतः ।

दिवसोऽयमागतः ।

दिवसोऽयमागतः ।

अयं स कालः क्रमलब्धशोभनो

गुणप्रकर्षो दिवसोऽयमागतः ।

कर्णा... आ.. आ.. आ...कौन्तेयस्त्वं... कौन्तेयस्त्वं...

निरर्थमस्त्रं च मया हि शिक्षितं  
पुनश्च मातुर्वचनेन वारितः ॥ ८ ॥

मया हि शिक्षितं अस्त्रं कालविफलान्यस्त्राणि ते सन्तु।

भोः शल्यराज श्रूयतां ममास्त्रस्य वृत्तान्तः।  
शल्यः- ममाप्यस्ति कौतूहलमेनं वृत्तान्तं श्रोतुम्।  
कर्णः- पूर्वमेवाहं जामदग्न्यस्य सकाशं गतवानस्मि।  
शल्यः- ततस्ततः।  
कर्णः- ततः,  
विद्युल्लताकपिलतुङ्गजटाकलाप-  
मुद्यत्प्रभावलयिनं परशुं दधानम्।  
क्षत्रान्तकं मुनिवरं भृगुवंशकेतुं  
गत्वा प्रणम्य निकटे निभृतः स्थितोऽस्मि ॥ ९ ॥

शल्यः- ततस्ततः।

कर्णः- ततो जामदग्न्येन ममाशीर्वचनं दत्त्वा पृष्टोऽस्मि। को भवान् किमर्थमिहागत इति।

शल्यः- ततस्ततः।

कर्णः- ततः भगवन् अखिलान्यस्त्राण्युपशिक्षितुमिच्छामीत्युक्तवानस्मि।

शल्यः- ततस्ततः।

कर्णः- तत उक्तोऽहं भगवता ब्राह्मणेषूपदेशं करिष्यामि न क्षत्रियाणामिति।

शल्यः- अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम्। ततस्ततः।

कर्णः- ततो नाहं क्षत्रिय इत्यस्त्रोपदेशं ग्रहीतुमारब्धं मया।

नाहं क्षत्रिय ? नाहं क्षत्रिय ।

शल्यः- ततस्ततः।

आकीडपतडग पीपीरीकं अखिलाङ्खडपर्यन्तं व्याप्तं ब्रह्मास्त्रं एदते दत्तं।

## ॥ आदित्यहृदयम् ॥

आदित्यहृदयं पुण्यं सर्वशत्रुविनाशनम्।

जयावहं जपेन्नित्यम् अक्षय्यं परमं शिवम् ॥ ४ ॥

आदित्यः सविता सूर्यः खगः पूषा गभस्तिमान्।

सुवर्णसदृशो भानुर्हिरण्यरेता दिवाकरः ॥ १० ॥

नमः पूर्वाय गिरये पश्चिमायाद्रये नमः।

ज्योतिर्गणानां पतये दिनाधिपतये नमः ॥ १६ ॥

## ॥ ऋग्वेद प्रथम मंडल सूक्त - ११ ॥

ऋषि - जेतामाधुच्छंदस, देवता - इन्द्र, छंद - अनुष्टुप

इन्द्रं विश्वा अवीवृधन्त्समुद्रव्यचसं गिरः ।

रथीतमं रथीनां वाजानां सत्पतिं पतिम् ॥ १ ॥

सख्ये त इन्द्र वाजिनो मा भेम शवसस्पते ।

त्वामभि प्र णोनुमो जेतारमपराजितम् ॥ २ ॥

(MAHABHARATA – SHANTI PARVA – RAJADHARMANUSHASANA PARVA)

(KARNA'S TRIAL–JAMADAGNI SLEEPS ON HIS LAP–HIS THIGH IS BORED–JAMADAGNI'S CURSE)

ततः कदाचिद् रामस्तु चरन्नाश्रममन्तिकात् ।

कर्णेन सहितो धीमानुपवासेन कर्षितः ॥४॥

कर्णस्य बाहुवीर्येण प्रणयेन दमेन च ।

तुतोष तुतोष भृगुशार्दूलो तुतोष भृगुशार्दूलो गुरुशुश्रूषया तथा गुरुशुश्रूषया तथा ॥ १ ॥

सुष्वाप सुष्वाप जामदग्न्यस्तु विश्रम्भोत्पन्नसौहृदः ।

कर्णस्योत्सङ्ग आधाय स्योत्सङ्ग आधाय शिरः क्लान्तमना गुरुः शिरः क्लान्तमना गुरुः ॥ ५ ॥

कर्णः- ततः कतिपयकालातिक्रमे कदाचित्फलमूलसमित्कुशकुसुमाहरणाय गतवता गुरुणा सहानुगतोऽस्मि ।

शल्यः- ततस्ततः ।

कर्णः- ततः स गुरुर्वनभ्रमणपरिश्रमान्मदङ्के निद्रावशमुपगतः ।

शल्यः- ततस्ततः ।

कर्णः- ततः

कृते वज्रमुखेन नाम कृमिणा दैवान्ममोरुद्धये  
निद्राच्छेदभयादसह्यत गुरो निद्राच्छेदभयादसह्यत गुरो धैर्यात्तदा वेदना ।  
उत्थाय क्षतजाप्लुतः स सहसा रोषानलोद्दीपितो  
बुध्वा मां च शशाप कालविफलान्यस्त्राणि ते सन्त्विति सन्तु ॥ १० ॥

शल्यः- अहो कष्टामभिहितं तत्रभवता ।

कर्णः- परीक्षामहे तावदस्त्रस्य वृत्तान्तम् । (तथा कृत्वा) एतान्यस्त्राणि निर्वीर्याणीव लक्ष्यन्ते । अपि च ।

इमे हि दैन्येन निमीलितेक्षणा

मुहुः स्वलन्तो विवशास्तुरङ्गमाः ।

गजाश्च सप्तच्छददानगन्धिनो

निवेदयन्तीव रणे निवर्तनम् ॥ ११ ॥

शङ्खदुन्दुभयश्च निःशब्दाः निःशब्दाः ।

शल्यः- भोः कष्टं किं नु खल्विदम् ।

कर्णः- शल्यराज ! अलमलं विषादेन ।

हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः ।

उभे बहुमते लोके नास्ति निष्फलता रणे ॥ १२ ॥

अपि च, इमे हि युद्धेष्वनिवर्तिताशा

हयाः सुपर्णेन समानवेगाः ।

श्रीमत्सु काम्बोजकुलेषु जाताः

रक्षन्तु मां यद्यपि रक्षितव्यम् ॥ १३ ॥

अक्षयोऽस्तु गोब्राह्मणानाम् । अक्षयोऽस्तु पतिव्रतानाम् ।

अक्षयोऽस्तु रणेष्वपराङ्मुखानां यौधपुरुषाणाम् ।

अक्षयोऽस्तु मम प्राप्तकालस्य । एष भोः प्रसन्नोऽस्मि ।

समरमुखमसह्यं पाण्डवानां प्रविश्य

प्रथितगुणगणाढ्यं धर्मराजं च बद्ध्वा ।

मम शरवरवेगैर्जुनं पातयित्वा

वनमिव हतसिंहं सुप्रवेशं करोमि ॥ १४ ॥

शल्यराज ! यावद्रथमारोहावः ।

कर्णः- शल्यराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

शल्यः- बाढम् । (उभौ रथारोहणं नाटयतः ।) (नेपथ्ये)

भो कर्ण ! महत्तरं भिक्खं याचेमि । (भोः कर्ण ! महत्तरां भिक्षां याचे ।)

भो कर्ण ! महत्तरं भिक्षां याचेमि । (भोः कर्ण ! महत्तरां भिक्षां याचे ।)

शक्रः- भो मेघाः । सूर्येणैव निवर्त्य गच्छन्तु भवन्तः । (कर्णमुपगम्य)

भो कर्ण ! महत्तरं भिक्खं याचेमि । (भोः कर्ण ! महत्तरां भिक्षां याचे ।)

कर्णः- (आकर्ण्य) अये वीर्यवान् शब्दः ।

भो कर्ण ! महत्तरं भिक्खं याचेमि । (भोः कर्ण ! महत्तरां भिक्षां याचे ।)

श्रीमानेष न केवलं द्विजवरो न केवलं द्विजवरो यस्मात्प्रभावो महा-

नाकर्ण्य स्वरमस्य धीरनिनदं चित्राप्रिताङ्गा इव ।

उत्कर्णस्तिमिताञ्जिताक्षवलितग्रीवार्पिताग्रानना-

स्तिष्ठन्त्यस्ववशाङ्गयष्टि सहसा यान्तो ममैते हयाः ॥ १५ ॥

आहूयतां स विप्रः । न न । अहमेवाह्वयामि । भगवन्नित इतः । (ततः प्रविशति ब्राह्मणरूपेण शक्रः ।)

कर्णः- दृढं प्रीतोऽस्मि भगवन् !

यातः कृतार्थगणनामहमद्य लोके

राजेन्द्रमौलिमणिरञ्जितपादपद्मः ।

विप्रेन्द्रपादरजसा तु पवित्रमौलिः

कर्णो भवन्तमहमेष नमस्करोमि ॥ १६ ॥

शक्रः- (आत्मगतम्) किं नु खलु मया वक्तव्यं, यदि दीर्घायुर्भवेति वक्ष्ये दीर्घायुर्भविष्यति । यदि न वक्ष्ये मूढ इति मां परिभवति । तस्मादुभयं परिहृत्य किं नु खलु वक्ष्यामि । भवतु, दृष्टम् । (प्रकाशम्) भो कर्ण ! सुय्ये विअ, चन्दे विअ, हमिवन्ते विअ, सागळे विअ, चिट्ठदु दे जसो । (भो कर्ण ! सूर्य इव चन्द्र इव हिमवान् इव सागर इव तिष्ठतु ते यशः ।)

कर्णः- भगवन् ! किं न वक्तव्यं दीर्घायुर्भवेति । अथवा एतदेव शोभनम् । कुतः-

धर्मो हि यत्नैः पुरुषेण साध्यो भुजङ्गजिह्वाचपला नृपश्रियः ।

तस्मात्प्रजापालनमात्रबुद्ध्या हतेषु देहेषु गुणा धरन्ते ॥ १७ ॥

भगवन्, किमिच्छसि । किमहं ददामि ।

शक्रः- भो कर्ण ! महत्तरं भिक्खं याचेमि । (महत्तरां भिक्षां याचे ।)

कर्णः- महत्तरां भिक्षां भवते प्रदास्ये । श्रूयन्तां मद्भिभावाः ।

ददामि...न दादव्यं... ददामि...न दादव्यं..

ददामि..... ददामि... ददामि... गोसहस्रं ददामि... गोसहस्रं ददामि...

गुणवदमृतकल्पक्षीरधाराभिर्वर्षि गुणवदमृतकल्पक्षीरधाराभिर्वर्षि  
द्विजवर द्विजवर! रुचितं ते रुचितं ते द्विजवर! रुचितं ते तृप्तवत्सानुयात्रम् तृप्तवत्सानुयात्रम्।  
तरुणमधिकमर्थिप्रार्थनीयं पवित्रं तरुणमधिकमर्थिप्रार्थनीयं पवित्रं  
विहितकनकशृङ्गं विहितकनकशृङ्गं ददामि ददामि गोसहस्रं ददामि गोसहस्रं ददामि ॥ १८ ॥  
शक्रः- गोसहस्रं त्ति। मुहुत्तअं खिरं पिबामि। णेच्छामि कण्ण! णेच्छामि। (गोसहस्रमिति। मुहूर्तकं क्षीरं पिबामि।  
नेच्छामि कर्ण! नेच्छामि।)  
कर्णः- किं नेच्छति भवान्। इदमपि श्रूयताम्।

ददामि...न दादव्यं... ददामि...न दादव्यं..

ददामि..... ददामि... ददामि... ददामि... ददामि...वाजिनां ते ददामि...

रवितुरगसमानं साधनं राजलक्ष्म्याः रवितुरगसमानं साधनं राजलक्ष्म्याः  
सकलनृपतिमान्यं सकलनृपतिमान्यं मान्यकाम्बोजजातम् मान्यकाम्बोजजातम्।  
सुगुणमनिलवेगं युद्धदृष्टापदानं  
सपदि बहु सहस्रं ददामि वाजिनां ते ददामि ॥ १९ ॥  
शक्रः- अस्स त्ति। मुहुत्तअं आळुहामि। णेच्छामि कण्ण! णेच्छामि। (अश्व इति। मुहूर्तकमारोहामि। नेच्छामि कर्ण!  
नेच्छामि।)  
कर्णः- किं नेच्छति भगवान्। अन्यदपि श्रूयताम्।

ददामि...न दादव्यं... ददामि...न दादव्यं..

ददामि..... ददामि... ददामि... ददामि... ददामि...

मदसरितकपोलं षट्पदैः सेव्यमानं मदसरितकपोलं षट्पदैः सेव्यमानं  
गिरिवरनिचयाभं गिरिवरनिचयाभं मेघगम्भीरघोषम् मेघगम्भीरघोषम्।  
सितनखदशनानां वारणानामनेकं सितनखदशनानां वारणानामनेकं  
रिपुसमरविमर्दं ददामि वृन्दमेतद् वारणानाम ददामि ॥ २० ॥  
शक्रः- गअ त्ति मुहुत्तअं आळुहामि। णेच्छामि कण्ण! नेच्छामि।  
(गज इति। मुहूर्तकमारोहामि। नेच्छामि कर्ण! नेच्छामि।)

कर्णः- किं नेच्छति भवान्। अन्यदपि श्रूयताम्। तेन हि अपर्याप्तं कनकं। अपर्याप्तं कनकं ददामि।

शक्रः- गहिणअ गच्छामि। (किंचिद्गत्वा) णेच्छामि कण्ण! णेच्छामि। (गृहीत्वा गच्छामि। नेच्छामि कर्ण! नेच्छामि।)

कर्णः- तेन हि जित्वा पृथिवीं ददामि।

शक्रः- पुहुवीए किं करिस्सम्। (पृथिव्या किं करिष्यामि।)

कर्णः- तेन ह्यग्निष्टोमफलं ददामि।

॥ऋग्वेद अथदशमं मंडलम् सूक्त - ८०॥

ऋषि - अग्निसौचीक / अग्नि वैश्वानर, देवता - अग्नि, छंद - त्रिष्टुप्

ॐ...ॐ...ॐ...ॐ...

अग्निः सप्तिं वाजंभरं ददात्यग्निर्वीरं श्रुत्यं कर्मनिःष्ठाम् ।

अग्नी रोदसी वि चरत्समञ्जन्निग्निर्नारीं वीरकुक्षिं पुरन्धिम् ॥१॥

शक्रः- अग्निट्टोमफलेण किं कय्यं। (अग्निष्टोमफलेन किं कार्यम्।)

कर्णः- तेन हि मच्छिरो मच्छिरो ददामि।

शक्रः- अविहा अविहा । (अविहा अविहा।)

कर्णः- न भेतव्यं न भेतव्यम्। प्रसीदतु भवान्। अन्यदपि श्रूयताम्।

अङ्गैः सहैव जनितं मम देहरक्षा

देवासुरैरपि न भेद्यमिदं महास्त्रैः।

देयं तथापि कवचं सह कुण्डलाभ्यां

प्रीत्या मया भगवते रुचितं यदि स्यात् ॥ २१ ॥

शक्रः- (सहर्षम्।) देदु, देदु। (ददातु, ददातु।)

देदु... न दादव्यं... देदु... न दादव्यं...

कर्णः- (आत्मगतम्) एष एवास्य कामः। किं नु खल्वनेककपटबुद्धेः कृष्णस्योपायः। सोऽपि भवतु।

धिगयुक्तमनुशोचितुम्। नास्ति संशयः। (प्रकाशम्) गृह्यताम्।

शल्यः- अङ्गराज! न दातव्यं न दातव्यम्।

कर्णः- शल्यराज! अलमलं वारयितुम्। पश्य

शिक्षा क्षयं गच्छति कालपर्ययात्

सुबद्धमूला निपतन्ति पादपाः ।

जलं जलस्थानगतं च शुष्यति

हुतं च दत्तं च तथैव तिष्ठति ॥ २२ ॥

तस्मात् गृह्यताम् । (निकृत्य ददाति ।)

शक्रः- (गृहीत्वा आत्मगतम् ।) हन्त गृहीते एते । पूर्वमेवार्जुनविजयार्थं सर्वदेवैर्यत् समर्थितं तदिदानीं मयानुष्टितम् ।

तस्मादहमप्यैरावतमारुह्यार्जुनकर्णयोर्द्वन्द्वयुद्धं पश्यामि पश्यामि पश्यामि । (निष्क्रान्तः ।)

शल्यः- भो अङ्गराज ! वञ्चितः खलु भवान् ।

कर्णः- केन ।

शल्यः- शक्रेण ।

कर्णः- न खलु । शक्रः खलु मया वञ्चितः । कुतः,

अनेकयज्ञाहुतितर्पितो द्विजैः

किरीटिमान् दानवसङ्घमर्दनः ।

सुरद्विपास्फालनकर्कशाङ्गुलि-

र्मया कृतार्थः खलु पाकशासनः ॥ २३ ॥

(प्रविश्य ब्राह्मणरूपेण)

देवदूतः- भोः कर्ण ! कवचकुण्डलग्रहणाज्जनितपश्चात्तापेन पुरन्दरेणानुगृहीतोऽसि । पाण्डवेष्वेकपुरुषवधार्थममोघमस्त्रं

विमला नाम शक्तिरियं प्रतिगृह्यताम् ।

कर्णः- धिग्, दत्तस्य न प्रतिगृह्णामि ।

देवदूतः- ननु ब्राह्मणवचनाद् गृह्यताम् ।

कर्णः- ब्राह्मणवचनमिति । न मयातिक्रान्तपूर्वम् । कदा लभेय ।

देवदूतः- यदा स्मरसि तदा लभस्व ।

कर्णः- बाढम् । अनुगृहीतोऽस्मि । प्रतिनिवर्ततां भवान् ।

देवदूतः- बाढम् । (निष्क्रान्तः ।)

कर्णः- शल्यराज ! यावद्रथमारोहावः ।

शल्यः- बाढम् ! (रथारोहणं नाटयतः)

कर्णः- अये शब्द इव श्रूयते । किं नु खल्विदम् ।

शङ्खध्वनिः प्रलयसागरघोषतुल्यः

कृष्णस्य वा न तु भवेत्स तु फाल्गुनस्य ।

नूनं युधिष्ठिरपराजयकोपितात्मा

पार्थः करिष्यति यथाबलमद्य युद्धम् ॥ २४ ॥

शङ्खदुन्दुभयश्च ।

शल्वराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

शल्यः- बाढम् ।

धीम धत्ता धगधीगुधग धीमधीम धत्ता धगधीगुधग धीमधत्ता धीम धीम धत्ता धीत्तै धीत्तै धीगुधग धै

। ( ८ )

(भरतवाक्यम्)

सर्वत्र सम्पदः सन्तु नश्यन्तु विपदः सदा ।

राजा राजगुणोपेतो भूमिमेकः प्रशास्तु नः ॥ २५ ॥

ॐ पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते

पूर्णश्च पूर्णमादाय पूर्णमेवावशिष्यते ॥

ॐ शान्तिः शान्तिः शान्तिः ॥

(निष्क्रान्तौ ।)

कर्णभारमवसितम् ।

### → 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 ! यत्रासावर्जुनस्तत्रैव चोद्यतां 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 “Kutiyattam’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 कर्णा... Surya Putra Karna” and Karna look up towards Surya and

ask “अहं सूर्यपुत्र? Am I Surya Putra?” And then we hear, “त्वं सूतपुत्र कर्णा... You are Suta Putra Karna”.

→ Then “त्वं कौन्तेयकर्णा... कौन्तेयकर्णा... Kaunteya Karna (You are Kunti’s Son)” and “राधेय कर्णा... 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! यत्रासावर्जुनस्तत्रैव 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 "Bhavananubhavatvam" 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 –

“अयं स कालः क्रमलब्धशोभनो  
गुणप्रकर्षो दिवसोऽयमागतः।”

→ 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 - दिवसोऽयमागतः। → 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 - दिवसोऽयमागतः। → 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 - दिवसोऽयमागतः। → 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 “कालविफलान्यस्त्राणि ते सन्तु। 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, “भोः शल्यराज श्रूयतां ममास्त्रस्य वृत्तान्तः। 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, “ततस्ततः। 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.” “ततस्ततः। 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)*

❖ **SCENE 9:**

❖ **ENTRY OF SURYA:** *(Illustration: 27 and 28)*

❖ **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.

❖ **SCENE 10:**

❖ **ENTRY OF INDRA:** *(Illustration: 29 and 30)*

❖ **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)*

❖ **SCENE 11:**

❖ **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.

❖ **SCENE 12:**

❖ **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 "Brahmashtira – 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, "कालविफलान्यस्त्राणि 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! यत्रासावर्जुनस्तत्रैव चोद्यतां 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 भिक्षुं याचेमि। 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! यत्रासावर्जुनस्तत्रैव 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! यत्रासावर्जुनस्तत्रैव 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 Bharatvakya 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 concrete “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 through 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's 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 ground 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 Brahmana middle son also appears. Keshavadasa requests Bhima to rescue his son and Bhima offers his help. He asks Ghatotkacha to release the Brahmana 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**

(नान्द्यन्ते ततः प्रविशति सूत्रधारः।)

सूत्रधारः- पायात्स पादो हरेः वोऽसुरवधूहृदयावसादः

पादो हरेः कुवलयामलखड्गनीलः।

यः प्रोद्यतस्त्रिभुवनक्रमणे रराज

वैदूर्यसंङ्क्रम इवाम्बरसागरस्य ॥ १ ॥

एवमार्यमिश्रान्विज्ञापयामि। अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते। अङ्ग पश्यामि।

(नेपथ्ये) भोस्तात ! को नु खल्वेषः। भोस्तात ! को नु खल्वेषः।

सूत्रधारः- भवतु, विज्ञातम्।

भोः शब्दोच्चारणादस्य ब्राह्मणोऽयं न संशयः।

त्रास्यते निर्विशङ्केन केनचित्पापचेतसा ॥ आ - आ - आ ॥ २ ॥

(पुनर्नेपथ्ये) भोस्तात ! को नु खल्वेषः। भोस्तात ! को नु खल्वेषः।

सूत्रधारः- हन्त दृढं विज्ञातं। एष खलु पाण्डवमध्यमस्यात्मजो हिडिम्बारणिसम्भूतो राक्षसाग्निरकृतवैरं ब्राह्मणजनं

वित्रासयति। भोः कष्टम्। अत्र हि -

भ्रान्तैः सुतैः परिवृतस्तरुणैः सदारै-

वृद्धो द्विजो निशिचरानुचरः स एषः ।

व्याघ्रानुसारचक्तो वृषभः सधेनुः

सन्त्रस्तवत्सक इवाकुलतामुपैति ॥ ३ ॥ (निष्क्रान्ताः।)

**स्थापना।**

(ततः प्रविशति सुतत्रयकलत्रपरिवृतो ब्राह्मणः पृष्ठतो घटोत्कचश्च।)

ब्राह्मणः- भोः को नु खल्वेषः। भोः को नु खल्वेषः।

तरुणरविकरप्रकीर्णकेशो भ्रुकुटिपुटोज्ज्वलपिङ्गलायताक्षः ।  
सतडिदिव घनः सकण्ठसूत्रो युगनिधने प्रतिमाकृतिर्हरस्य ॥ ४ ॥

प्रथमः- भोस्तात ! को नु खल्वेषः ।  
ग्रहयुगलनिभाक्षः पीनविस्तीर्णवक्षाः  
कनककपिलकेशः पीनकौशेयवासाः ।  
तिमिरनिवहवर्णः पाण्डरोद्वृत्तदंष्ट्रो  
नव इव जलगर्भो लीयमानेन्दुलेखः ॥ ५ ॥

द्वितीयः- क एष भोः !

कलभदशनदंष्ट्रो लाङ्गलाकारनासः  
करिवरकरबाहुर्नीलजीमूतवर्णः ।  
हुतहुतवहदीप्तो य स्थितो भाति भीम-  
स्त्रिपुरपुरनिहन्तुः शङ्करस्येव रोषः ॥ ६ ॥  
तृतीयः- भोस्तात ! को नु खल्वयमस्मान्पीडयति ।  
वज्रपातोऽचलेन्द्राणां श्येनः सर्वपतत्रिणाम् ।  
मृगेन्द्रो मृगसङ्घानां मृत्युः मृत्युः मृत्युः पुरुषविग्रहः ॥ ७ ॥

ब्राह्मणी- अय्य को एसो अम्हाअं सन्दावेह । (आर्य ! क एषोऽस्मान् सन्तापयति ।)

घटोत्कचः- तिष्ठ । भो ब्राह्मण ! तिष्ठ तिष्ठ ।  
किं यासि मद्भयविनाशितधैर्यसारो  
वित्रस्तदारसुतरक्षणहीनशक्ते ! ।  
ताक्ष्याग्रपक्षपवनोद्धतरोषवह्नि-  
स्तीव्रः कलत्रसहितो भुजगो यथार्तः ॥ ८ ॥  
भो ब्राह्मण ! न गन्तव्यं न गन्तव्यम् ।  
वृद्धः- ब्राह्मणि ! न भेतव्यम् । पुत्रकाः न भेतव्यम् । सविमर्शा ह्यस्य वाणी ।  
घटोत्कचः- भोः ! कष्टम् । जानामि सर्वत्र सदा च नाम द्विजोत्तमाः पूज्यतमाः पृथिव्याम् ।  
अकार्यमेतच्च मयाद्य कार्यं मातुर्नियोगादपनीय शङ्काम् ॥ ९ ॥

वृद्धः- ब्राह्मणि ! किं न स्मरसि तत्रभवता जलकिलन्नेन मुनिनोक्तं अनपेतराक्षसमिदं वनमप्रमादेन गन्तव्यमिति ।  
तदेवोत्पन्नं भयम् ।

ब्राह्मणी- किं दाणिं अय्यो मज्झत्थवण्णो विअ दिस्सदि । (किंमिदानीमार्यो मध्यस्थवर्ण इव दृश्यते ।)

वृद्धः- किं करिष्यामि किं करिष्यामि मन्दभाग्यः ।  
ब्राह्मणी- णं विक्कोसामो । (ननु विक्रोशामः ।)  
प्रथमः- भवति कस्य वयं विक्रोशामः ।

इदं हि शून्यं तिमिरोत्करप्रभैर्नगप्रकारैरवरुद्धदिवपथम् ।

खगैर्मृगैश्चापि समाकुलान्तरं वनं निवासाभिमतं मनस्विनाम् ॥ १० ॥

वृद्धः- ब्राह्मणि ! न भेतव्यं, न भेतव्यम् । मनस्विजननिवासयोग्यमिति श्रुत्वा विगत इव मे संत्रासः । शङ्के नातिदूरेण पाण्डवाश्रमेण भवितव्यम् । पाण्डवास्तु,

युद्धप्रियाश्च शरणागतवत्सलाश्च

दीनेषु पक्षपतिताः कृतसाहसाश्च ।

एवंविधप्रतिभयाकृतिचेष्टितानां

दण्डं यथार्हमिह धारयितुं समर्थाः ॥ ११ ॥

प्रथमः- भोस्तात ! नात्र पाण्डवा इति मन्ये ।

वृद्धः- कथं त्वं जानीषे ।

प्रथमः- श्रुतं मया तस्मादागच्छता केनचिद् ब्राह्मणेन शतकुम्भं नाम यज्ञमनुभवितुं महर्षेर्धौम्यस्याश्रमं गता इति ।

वृद्धः- हन्त हताः स्मः ।

प्रथमः- तात ! न तु सर्व एव । आश्रमपरिपालनार्थमिह स्थापितः किल मध्यमः ।

वृद्धः- यद्येवं सन्निहिताः सर्वे पाण्डवाः ।

प्रथमः- स चाप्यस्यां वेलायां व्यायामपरिचयार्थं विप्रकृष्टदेशस्थ इति श्रूयते ।

वृद्धः- हन्त निराशाः स्मः । भवतु पुत्र ! व्यपाश्रयिष्ये तावदेनम् ।

प्रथमः- अलमलं परिश्रमेण ।

वृद्धः- पुत्र ! निर्वेदप्रत्यर्थिनी खलु प्रार्थना । भवतु पश्यामस्तावत् । भो भोः पुरुष ! अस्त्यस्माकं मोक्षः । अस्त्यस्माकं मोक्षः ।

घटोत्कचः- मोक्षोऽस्ति समयतः ।

वृद्धः- कः समयः ?

घटोत्कचः- अस्ति मे तत्रभवती जननी । तयाहमाज्ञाप्तः । पुत्र ! ममोपवासनिसर्गार्थमस्मिन्वनप्रदेशे कश्चिन्मानुषः प्रतिगृह्यानेतव्य इति । ततो मयासादितो भवान् ।

पत्न्या चारित्रशालिन्या द्विपुत्रो मोक्षमिच्छसि ।

बलाबलं परिज्ञाय पुत्रमेकं विसर्जय ॥ १२ ॥

वृद्धः- हं भो राक्षसापसद ! किमहमब्राह्मणः ?

ब्राह्मणः श्रुतवान्वृद्धः पुत्रं शीलगुणान्वितम् ।

पुरुषादस्य दत्वाहं कथं निर्वृतिमाप्नुयाम् ॥ १३ ॥

घटोत्कचः- यद्यर्थितो द्विजश्रेष्ठ ! पुत्रमेकं मुञ्चसि ।

सकुटुम्बः क्षणेनैव विनाशमुपयास्यसि ॥ १४ ॥

वृद्धः- एव एव मे निश्चयः । कृतकृत्यं शरीरं मे परिणामेन जर्जरम् ।

राक्षसाग्नौ सुतापेक्षी होष्यामि विधिसंस्कृतम् ॥ १५ ॥

ब्राह्मणी- अय्य ! मा मा एवं । अय्य ! मा मा एवं । पदिमत्तधम्मिणी पदिब्बदत्ति णाम । गहीदफलेण एदिणा सरीरेण

अय्यं कुलं च रक्खिदुमिच्छामि । (आर्य, मा मैवम् । पतिमात्रधर्मिणी पतिव्रतेति नाम । गृहीतफलेनैतेन शरीरेणार्यं कुलं च रक्षितुमिच्छामि ।)

घटोत्कचः- भवति ! न खलु स्त्रीजनोऽभिमतस्तत्रभवत्या ।

वृद्धः- अनुगमिष्यामि भवन्तम् ।

घटोत्कचः- आः वृद्धस्त्वमपसर ।

प्रथमः- भोस्तात ! ब्रवीमि खलु तावत्किंचित् ।

वृद्धः- ब्रूहि ब्रूहि शीघ्रम् ।

प्रथमः- मम प्राणैर्गुरुप्राणानिच्छामि परिरक्षितुम् ।

रक्षणार्थं कुलस्यास्य मोक्तुमर्हति मां भवान् ॥ १६ ॥

द्वितीयः- आर्य ! मा मैवम् । ज्येष्ठः श्रेष्ठः कुले लोके पितृणां च सुसंप्रियः ।

ततोऽहमेव यास्यामि गुरुवृत्तिमनुस्मरन् ॥ १७ ॥

तृतीयः- आर्य ! मा मैवम् । ज्येष्ठो भ्रातापितृसमः कथितो ब्रह्मवादिभिः ।

ततोऽहं कर्तुमस्म्यहो गुरुणां प्राणरक्षणम् ॥ १८ ॥

प्रथमः- वत्स ! मा मैवम् । आपदं हि पिता प्राप्तो ज्येष्ठपुत्रेण तार्यते ।

ततोऽहमेव यास्यामि गुरुणां प्राणरक्षणात् ॥ १९ ॥

वृद्धः- ज्येष्ठमिष्टतमं न शक्नोमि परित्यक्तुम् ।

ब्रह्मणी- यह अय्यो ज्येष्ठमिच्छदि ज्येष्ठमिच्छदि तह अहं पि कणिट्ठमिच्छामि ।

(यथार्यो ज्येष्ठमिच्छति तथाहमपि कनिष्ठमिच्छामि ।)

द्वितीयः- पित्रोरनिष्टः कस्येदानीं प्रियः ।

घटोत्कचः- अहं प्रीतोऽस्मि । शीघ्रमागच्छ ।

द्वितीयः- धन्योऽस्मि धन्योऽस्मि धन्योऽस्मि धन्योऽस्मि यद् गुरुप्राणाः स्वैः प्राणैः परिरक्षिताः ।

बन्धुस्नेहाद्धि महतः कायस्नेहस्तु दुर्लभः ॥ २० ॥

घटोत्कचः- अहो स्वजनवात्सल्यमस्य ब्राह्मणवटोः ।

द्वितीयः- भोस्तात ! अभिवादये ।

वृद्धः- एह्येहि पुत्र । एह्येहि पुत्र । विनिमाय गुरुप्राणान् स्वैः प्राणैर्गुरुवत्सल ।

अकृतात्मदुरावापं ब्रह्मलोकमवाप्नुहि ॥ २१ ॥

घटोत्कचः- चिरायते खलु ब्राह्मणवटुः । अतिक्रामति मातुराहारकालः । किं नु खलु करिष्ये । भवतु दृष्टम् ।

भो ब्राह्मण ! आहूयतां तव पुत्रः ।

वृद्धः- आः अतिराक्षसं खलु ते वचनम् ।

घटोत्कचः- कथं रुष्यति । मर्षयतु भवान्मर्षयतु । अयं मे प्रकृतिदोषः । अथ किंनामा तव पुत्रः ।

वृद्धः- एददपि न शक्यं श्रोतुम् ।

घटोत्कचः- युक्तं भोः ! ब्राह्मणकुमार ! किंनामा ते भ्राता ।

प्रथमः- तपस्वी मध्यमः ।

घटोत्कचः- मध्यम इति सदृशमस्य । अहमेवाह्वयामि । भो मध्यम ! मध्यम ! शीघ्रमागच्छ । भो मध्यम ! मध्यम !

शीघ्रमागच्छ ।

(ततः प्रविशति भीमसेनः ।)

भीमः- भोः कस्यायं स्वरः ।

खगशतविरुते विरौति तारं

द्रुमगहने दृढसंकटे वनेऽस्मिन् ।

जनयति च मनोज्वरं स्वरोऽयं

बहुसदृशो हि धनञ्जयस्वरस्य ॥ २५ ॥

घटोत्कचः- चिरायते खलु ब्राह्मणवटुः। अतिक्रामति मातुराहारकालः। किं नु खलु करिष्ये। भवतु दृष्टम्। उच्चैः शब्दापयामि।

घटोत्कचः- भो मध्यम! शीघ्रमागच्छ।

भीमः- भोः। को नु खल्वेतस्मिन्वनान्तरे मम व्यायामविघ्नमुत्पाद्य मध्यम इति मां शब्दापयति। भवतु पश्यामस्तावत्।

घटोत्कचः- भो मध्यम! शीघ्रमागच्छ।

भीमः- (परिक्रम्यावलोक्य सविस्मयं) अहो दर्शनीयोऽयं पुरुषः। अयं हि,

सिंहास्यः सिंहदंष्ट्रो मधुनिभनयनः स्निग्धगम्भीरकण्ठो  
बभ्रुभ्रूः श्येननासो द्विरदपतिहनुर्दीप्तविशिलष्टकेशः।  
व्यूढोरा वज्रमध्यो गजवृषभगतिलम्बपीनांसबाहुः  
सुव्यक्तं राक्षसीजो विपुलबलयुतो लोकवीरस्य पुत्रः ॥ २६ ॥

घटोत्कचः- चिरायते खलु ब्राह्मणवटुः। उच्चैः शब्दापयामि।

घटोत्कचः- भो भो मध्यम! शीघ्रमागच्छ।

भीमः- भोः! प्राप्तोऽस्मि।

घटोत्कचः- न खल्वयं ब्राह्मणवटुः। अहो दर्शनीयोऽयं पुरुषः। य एषः-

सिंहाकृतिः कनकतालसमानबाहुः

मध्ये तनुर्गुरुदपक्षविलिप्तपक्षः।

विष्णुर्भवेद्विकसिताम्बुजपत्रनेत्रो

नेत्रे ममाहरति बन्धुरिवागतोऽयम् ॥ २७ ॥

भो मध्यम! त्वां खल्वहं शब्दापयामि।

भीमः- अतः खल्वहं प्राप्तः।

घटोत्कचः- किं भवानपि मध्यमः।

भीमः- न तावदपरः। मध्यमोऽहमवध्यानामुत्सिक्तानां च मध्यमः।

मध्यमोऽहं क्षितौ भद्र भ्रातृणामपि मध्यमः ॥ २८ ॥

घटोत्कचः- भवितव्यम्।

भीमः- अपि च, मध्यमः पञ्चभूतानां पार्थिवानां च मध्यमः।

भये च मध्यमो लोके सर्वकार्येषु मध्यमः ॥ २९ ॥

वृद्धः- मध्यमस्त्विति समप्रोक्ते नूनं पाण्डवमध्यमः।

अस्मान्मोक्तुमिहायातो दर्पान्मृत्योरिवोत्थितः ॥ ३० ॥

(प्रविश्य) मध्यमः- अस्यामाचम्य पद्मिन्यां परलोकेषु दुर्लभम्।

आत्मनैवात्मनो दत्तं पद्मपत्रोज्ज्वलं जलम् ॥ ३१ ॥

(उपगम्य) भोः पुरुषः! प्राप्तोऽस्मि।

घटोत्कचः- प्राप्तवानिदानीं खल्वसि मध्यमः। मध्यम! इत इतः।

वृद्धः- (भीमसेनमुपगम्य) भो मध्यम! परित्रायस्व ब्राह्मणकुलम्।

भीमः- न भेतव्यम् न भेतव्यम्। मध्यमोऽहमभिवादये।

वृद्धः- वायुरिव दीर्घायुर्भव।

भीमः- अनुगृहीतोऽस्मि। कुतो भयमार्यस्य।

वृद्धः- श्रूयताम्। अहं खलु कुरुराजेन युधिष्ठिरेणाधिष्ठितपूर्वं कुरुजाङ्गले यूपग्रामवास्तव्यो माठरसगोत्रश्च कल्पशाखाध्वर्युः केशवदासो नाम ब्राह्मणः। तस्य ममोत्तरस्यां दिशि उद्यामकग्रामवासी मातुलः कौशिकसगोत्रो यज्ञबन्धुर्नामास्ति। तस्य पुत्रोपनयनार्थं सकलत्रोऽस्मि प्रस्थितः।

भीमः- अरिष्टोऽस्तु पन्थाः। ततस्ततः।

वृद्धः- ततो मामेष हि।

सजलजलदगात्रः पद्मपत्रायताक्षो

मृगपतिगतिलीलो राक्षसः प्रोग्रदंष्ट्रः।

जगति विगतशङ्कस्त्वद्विधानां समक्षं

ससुतपरिजनं भो! हन्तुकामोऽभ्युपैति ॥ ३२ ॥

भीमः- एवम्। अनेन ब्राह्मणजनस्य मार्गविघ्नः कृतः। भवतु निग्रहिष्यामि तावदेनम्। भोः पुरुष! तिष्ठ तिष्ठ। भोः पुरुष! तिष्ठ तिष्ठ।

घटोत्कचः- एष स्थितोऽस्मि।

भीमः- किमर्थं ब्राह्मणजनमपराध्यसि।

पुत्रनक्षत्रकीर्णस्य पत्नीकान्तप्रभस्य च।

वृद्धस्य विप्रचन्द्रस्य भवान् राहुरिवोत्थितः ॥ ३३ ॥

घटोत्कचः- अथ किम्। राहुरेव।

भीमः- आः, निवृत्तव्यवहारोऽयं सदारस्तनयैः सह।

सर्वापराधेऽवध्यत्वान्मुच्यतां द्विजसत्तमः ॥ ३४ ॥

घटोत्कचः- न मुच्यते।

भीमः- (आत्मगतम्) भोः। कस्य पुत्रेणानेन भवितव्यम्।

भ्रातृणां मम सर्वेषां कोऽयं भोः! गुणतस्करः।

दृष्ट्वैतद्बालशौण्डीर्यं सौभद्रस्य स्मराम्यहम् ॥ ३४ ॥

(प्रकाशम्) भोः पुरुष! मुच्यताम्।

घटोत्कचः- न मुच्यते। मुच्यतामिति विस्त्रब्धं ब्रवीति यदि मे पिता।

मुच्यते न तथा ह्येष गृहीतो मातुराज्ञया ॥ ३६ ॥

भीमः- (आत्मगतम्) कथं मातुराज्ञेति। अहो गुरुशुश्रूषुः खल्वयं तपस्वी।

माता किल मनुष्याणां दैवतानां च दैवतम्।

मातुराज्ञां पुरस्कृत्य वयमेतां दशां गताः ॥ ३७ ॥

(प्रकाशम्) पुरुष! प्रष्टव्यं खलु तावदस्ति।

घटोत्कचः- ब्रूहि ब्रूहि, शीघ्रम्।

भीमः- का नाम भवतो माता।

घटोत्कचः- श्रूयतां, हिडिम्बा हिडिम्बा नाम राक्षसी,

कौरव्यकुलदीपेन पाण्डवेन महात्मना।

सनाथा या महाभागा पूर्णेन द्यौरिवेन्दुना ॥ ३८ ॥

भीमः- (सहर्षमात्मगतम्) एवं हिडिम्बायाः पुत्रोऽयम्। सदृशो ह्यस्य गर्वः।

रूपं सत्त्वं बलं चैव पितृभिः सदृशं बहु।

प्रजासु वीतकारुण्यं मनश्चैवास्य कीदृशम् ॥ ३९ ॥

(प्रकाशम्) भोः पुरुष! मुच्यताम्।

घटोत्कचः- न मुच्यते

भीमः- भो ब्राह्मण! गृह्यतां तव पुत्रः। वयमेनमनुगमिष्यामः।

द्वितीयः- मा मा भवानेवम्। त्यक्ताः प्रागेव मे प्राणाः गुरुप्राणेष्वपेक्षया।

युवा रूपगुणोपेतो भवांस्तिष्ठतु भूतले ॥ ४० ॥

भीमः- आर्य! मा मैवम्। क्षत्रियकुलोत्पन्नोऽहम्। पूज्यतमाः खलु ब्राह्मणाः। तस्मान्मच्छरीरेण ब्राह्मणशरीरं विनिमातुमिच्छामि।

घटोत्कचः- (आत्मगतम्) एवं ? क्षत्रियोऽयं, तेनास्य दर्पः। भवतु, इममेव हत्वा नेष्यामि। (प्रकाशम्) अथ केनायं वारितः ?

भीमः- मया।

घटोत्कचः- किं त्वया ?

भीमः- अथ किम्।

घटोत्कचः- तेन हि भवानेवागच्छतु।

भीमः- एवमतिबलवीर्यान्नानुगच्छामि। यदि ते शक्तिरस्ति बलात्कारेण मां नय।

घटोत्कचः- किं मां प्रत्यभिजानीते भवान् ?

भीमः- मत्पुत्र इति जाने।

घटोत्कचः- कथं कथं तव पुत्रोऽहम्।

भीमः- कथं रुष्यति। मर्षयतु भवान्। सर्वाः प्रजाः क्षत्रियाणां पुत्रशब्देनाभिधीयन्ते। अत एव मयाभिहितम्।

घटोत्कचः- भीतानामायुधं गृहीतम्।

भीमः- भयं न जाने शपामि सत्येन भयं न जाने ज्ञातुं तदिच्छामि भवत्समीपे।

किंरूपमेतद्वद भद्र तस्य गुणागुणज्ञः सदृशं प्रपत्स्ये ॥ ४१ ॥

घटोत्कचः- एष ते भयमुपदिशामि। गृह्यतामायुधम्।

भीमः- आयुधमिति, गृहीतमेतत्।

घटोत्कचः- कथमिव।

भीमः- काञ्चनस्तम्भसदृशो रिपूणां निग्रहे रतः।

अयं तु दक्षिणो बाहुरायुधं सहजं मम ॥ ४२ ॥

घटोत्कचः- इदमुपपन्नं पितुर्मे भीमसेनस्य।

भीमः- अथ कोऽयं भीमो नाम।

विश्वकर्ता शिवः कृष्णः शक्रः शक्तिधरो यमः।

एतेषु कथ्यतां भद्र केन ते सदृशः पिता ॥ ४३ ॥

घटोत्कचः- सर्वैः।

भीमः- धिगनृतमेतत्।

घटोत्कचः- कथं कथमनृतमित्याह। क्षिपसि मे गुरुम्।

भवत्विमं स्थूलं वृक्षमुत्पाट्य प्रहरामि। (उत्पाट्य प्रहरति।) कथमनेनापि नशक्यते हन्तुम्।

किं नु खलु करिष्ये। भवतु, दृष्टम्। भवतु, दृष्टम्। एतद्दिगिरिकूटमुत्पाट्य प्रहरामि।

शैलकूटं मया क्षिप्तं प्राणानादाय यास्यति।

भीमः- रुष्टोऽपि कुञ्जरो वन्यो न व्याघ्रं घर्षयेद्वने ॥ ४४ ॥

घटोत्कचः- (प्रहृत्य) कथमनेनापि न शक्यते हन्तुम्। किं न खलु करिष्ये। किं न खलु करिष्ये। भवतु दृष्टम्।

नन्वहं भीमसेनस्य पुत्रः पौत्रो नभस्वतः।

तिष्ठेदानीं सुसन्नद्धो नियुद्धे नास्ति मत्समः ॥ ४५ ॥

(इत्युभौ नियुद्धं कुरुतः।)

घटोत्कचः- (भीमसेनं बद्ध्वा) ब्रजसि कथमिह त्वं वीर्यमुल्लङ्घ्य बाह्वोर्गज इव दृढपाशैः पीडितो मद्भुजाभ्याम्।

भीमः- (आत्मगतम्) कथं गृहीतोऽस्म्यनेन। भोः सुयोधन! वर्धते ते शत्रुपक्षः। कृतरक्षो भव। (प्रकाशम्) भोः पुरुष! अवहितो भव।

घटोत्कचः- अवहितोऽस्मि।

भीमः- (नियुद्धबन्धमवधूय) व्यपनय बलदर्पं दृष्टसारोऽसि वीर।

न हि मम परिखेदो विद्यते बाहुयुद्धे ॥ ४६ ॥

घटोत्कचः- कथमनेनापि न शक्यते हन्तुम्। किं नु खलु करिष्ये। भवतु, दृष्टम्। अस्ति मातृप्रासदलब्धो मायापाशः, तेन बध्वैनं नेष्यामि। कुतः खल्वापः। भो गिरे! आपस्तावत्। हन्त स्रवति। (आचम्य मन्त्रं जपति।) भोः पुरुष।

मायापाशेन बद्धस्त्वं विवोशोऽनुगमिष्यसि।

राजसे रज्जुभिर्बद्धः शक्रध्वज इवोत्सवे ॥ ४७ ॥ (इति मायया बध्नाति)

भीमः- कथं मायापाशेन बद्धोऽस्मि। किमिदानीं करिष्ये। भवतु, दृष्टम्। अस्ति मे महेश्वरप्रसादाल्लब्धो मायापाशमोक्षो मन्त्रः। तं जपामि। कुतः खल्वापः? भो ब्राह्मणकुमार! आनय कमण्डलुगता आपः।

बृद्धः- इमा आपः। (भीमः आदायाचम्य मन्त्रं जप्त्वा मायामपनयति।)

घटोत्कचः- अये पतितः पाशः। किमिदानीं करिष्ये। किमिदानीं करिष्ये। भवतु, दृष्टम्। भोः पुरुष! किमिदानीं करिष्ये। किं नु खलु। पूर्वसमयं स्मर।

भीमः- समयमिति। एष स्मरामि। गच्छाग्रतः। (उमौ परिक्रामतः।)

वृद्धः- पुत्रकाः किं कुर्मः। अयं गच्छति वृकोदरः।

आक्रम्य राक्षसमिमं ज्वलदुग्ररूप-

मुग्रेण बाहुबलवीर्णगुणेन युक्तम्।

एष प्रयाति शनकैरवधूय शीघ्र-

मासारवर्षमिव गोवृषभस्सलीलम् ॥ ४८ ॥

घटोत्कचः- इह तिष्ठ। त्वदागमनमम्बायै निवेदयामि।

भीमः- बाढम्। गच्छ।

घटोत्कचः- (उपसृत्य) अम्ब! अम्ब! अयमभिवादये।

(प्रविश्य) हिडिम्बा- जाद! चिरं जीव। (जात! चिरं जीव।)

घटोत्कचः- अनुगृहीतोऽस्मि। चिराभिलषितो भवत्या आहारार्थमानीतो मानुषः।

हिडिम्बा- जाद! कीदिसो माणुसो आणीदो। (जात, कीदृशो मानुष आनीतः।)

घटोत्कचः- भवति रूपमात्रेण मानुषः। न वीर्येण।

हिडिम्बा- किं बह्मणो। (किं ब्राह्मणः।)

घटोत्कचः- न ब्राह्मणः।

हिडिम्बा- आदु थेरो। (अथवा स्थविरः।)

घटोत्कचः- न वृद्धः।

हिडिम्बा- किं वाळो। (किं बालः।)

घटोत्कचः- न बालः।

हिडिम्बा- जइ एव्वं, पेक्खामि दावणं। (उभौ परिक्रामतः।) (यद्येवं पश्यामि तावदेनम्।)

हिडिम्बा- किं एसो माणुसो आणीदो। (किमेष मानुष आनीतः।)

घटोत्कचः- अम्ब ! कोऽयम्।

हिडिम्बा- उम्मत्तअ दव्वदं खु अम्हाअं। (उन्मत्तक, दैवतं खल्वस्माकम्।)

घटोत्कचः- आः कस्य दैवतम्।

हिडिम्बा- तव अ, मम अ। (तव च, मम च।)

घटोत्कचः- कः प्रत्ययः।

हिडिम्बा- अअं पच्चओ। जेदु अय्यउत्तो। (अयं प्रत्ययः! जयत्वार्यपुत्रः।)

भीमः- (विलोक्य) का पुनरियम्। अये देवी हिडिम्बा।

अस्माकं भ्रष्टराज्यानां भ्रमतां गहने वने।

जातकारुण्यया देवि! सन्तापो नाशितस्त्वया ॥ ४९ ॥ हिडिम्बे! किमिदम्।

हिडिम्बा- (कर्णे) अय्यउत्त! ईदिसं विअ। (आर्यपुत्र! ईदृशमिव।)

भीमः- जात्या राक्षसी, न समुदाचारेण।

हिडिम्बा- उम्मत्तअ! अभिवादेहि पितरं। (उन्मत्तक! अभिवादय पितरम्।)

घटोत्कचः- भोस्तात!

आज्ञानात्तु मया पूर्वं यद्भवान्नाभिवादितः।

अस्य पुत्रापराधस्य प्रसादं कर्तुमर्हसि ॥ ५० ॥

अहं स धार्तराष्ट्रवनदवाग्निर्घटोत्कचोऽ।

अभिवादये। पुत्रचापलं क्षन्तुमर्हसि।

भीमः- एह्येहि पुत्र! व्यतिक्रमकृतं क्षान्तमेव। (इति परिष्वज्य) अयं स धार्तराष्ट्रवनदवाग्निः। पुत्रापेक्षीणि खलु

पितृहृदयानि। पुत्र! अतिबलपराक्रमो भव।

घटोत्कचः- अनुगृहीतोऽमि।

वृद्धः- एवं भीमसेनपुत्रोऽयं घटोत्कचः।

भीमः- पुत्र! अभिवादयात्रभवन्तं केशवदासम्।

घटोत्कचः- भगवन्नभिवादये।

वृद्धः- पितृसदृशगुणकीर्तिर्भव।

घटोत्कचः- अनुगृहीतोऽस्मि।

वृद्धः- भोः वृकोदर! रक्षितमस्मत्कुलं, स्वकुलमुद्धृतं च। गच्छामस्तावत्।

भीमः- अनुग्राहात्तु भवतः सर्वमासीदिदं शुभम्।

आश्रमोऽदूरतोऽस्माकं तत्र विश्रम्य गम्यताम् ॥ ५१ ॥

वृद्धः- कृतमातिथ्यमनेन जीवितप्रदानेन। तस्माद्गच्छामस्तावत्।

भीमः- गच्छतु भवान् सकुटुम्बः पुनर्दर्शनाय।

वृद्धः- बाढम्। प्रथमः कल्पः।

भीमः- हिडिम्बे ! इतस्तावत् । वत्स घटोत्कच ! इतस्तावत् ।

तत्रभवन्तं केशवदासं आश्रमपदद्वारमात्रमपि सम्भावयिष्यामः ।

यथा नदीनां प्रभवः समुद्रो  
यथाहुतीनां प्रभवो हुताशनः ।  
यथेन्द्रियाणां प्रभवं मनोऽपि  
तथा प्रभुर्नो भगवानुपेन्द्रः ॥ ५२ ॥

(निष्क्रान्ताः सर्वे ।)

॥ मध्यमव्यायोगं नाम नाटकं समाप्तम् ॥

## → SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

### ❖ SCENE 1:

#### ❖ ENTRY OF SUTRADHARA: (*Illustration: 62 and 63*)

→ Entry of Sutrathara 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 हरेः...” is recited from the nepathya / back-stage by Sutrathara. His entry in the “Chempata Vattom; Madhyama Kala in Maddalam (4 beat Rhytham) with a Cherukalasangam (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 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 “एवमार्यमिश्रान्विज्ञापयामि ।...”.

→ The words of the Brahmana boy form the nepathya “भोस्तात ! को नु खल्वेषः ।...” is followed by uruttu (rolling) in the chenda and the outcry of Ghatotkacha. After “भ्रान्तैः

सुतैः...”, 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 Traiditinal and Folk art forms to suit the mood in the characters “The Brahmana and his Family” in the play.
- But mainly, elemnets 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 nepathya 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 coconut leaves.
- Ghatokacha's umbrella skirt like in Kathakali, in yellow is covered with dried Coconut leaves. 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. Ghatokacha is behind the curtain, they go back, the curtain is lowered. Ghatokacha is seen behind the curtain in a sitting pose on the level up stage, he comes down with the curtain in front, moves to right and left showing his might and grandeur behind the “Pati Thirissila” (Half Curtain).

→ Ghatokacha 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 Ghatotkacha 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 Prathama (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 physique seen as engaged in physical exercises. Elements suggesting his princely grandeur, superhuman prowess and wild life are combined.
- Instead of a crown he wears a head gear 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 Dhrodatta quality of Bhima Terra Verde 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 imagines 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! शीघ्रमागच्छ।...” is heard from the nepathya. 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 ब्राह्मणवटुः।...”, 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.

“सिंहास्यः सिंहदंष्ट्रो मधुनिभनयनः.....विपुलबलयुतो लोकवीरस्य पुत्रः ॥”

→ “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.

“सिंहाकृतिः कनकतालसमानबाहुः.....नेत्रे ममाहरति बन्धुरिवागतोऽयम् ।।”

→ “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 “प्राप्तवानिदानी...”, Ghatotkacha 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 “तिष्ठ तिष्ठ।” 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 कथमनृतमित्याह।...”, 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, Ghatotkacha 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 “भो गिरे! आपस्तावत्!...”, 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 the 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 dried coconut 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 “अअं पञ्चओ।...” 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 sequence Bhima, Hidimba and Ghatotkacha and the Brahmin family exit  
Bhima comes back to the stage for the Bharatavakyam with a ritualistic move.

➤ **URUBHANGAM:**

➔ **PERFORMANCE TEXT:**

⇒ **DRAMATIS PERSONAE (IN ORDER OF APPEARANCE):**

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

⇒ **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 stating 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 loss 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 wander 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:उद्भङ्गम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः।)

सूत्रधारः- भीष्मद्रोणतटां जयद्रथजलां गान्धारराजहदां

कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसम्।

तीर्णः शत्रुनर्दा शरासिसिकतां येन प्लवेनार्जुनः

शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः ॥ १ ॥

एवमार्यमिश्रान्विज्ञापयामि। अये ! किन्तु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते? अङ्ग! पश्यामि।

(नेपथ्ये) एते स्मो भोः! एते स्मः। (प्रविश्य)

पारिपार्थिकः- भाव कुतो नु खल्वेते,

स्वर्गार्थमाह्वमुखोद्यतगात्रहोमा

नाराचतोमरशतैर्विषमीकृताङ्गाः

मत्तद्विपेन्द्रदशनोल्लिखितैः शरीरै-

रन्योन्यवीर्यनिकषाः पुरुषा भ्रमन्ति ॥ २ ॥

सूत्रधारः- मारिष! किं नावगच्छसि। तनयशतनयनशून्ये दुर्योधनावशेषे धृतराष्ट्रपक्षे, पाण्डवजनार्दनावशेषे

युधिष्ठिरपक्षे, राज्ञां शरीरसमाकीर्णे समन्तपञ्चके,

एतद्रणं हतगजाश्वनरेन्द्रयौधं

सङ्कीर्णलेख्यमिव चित्रपटं प्रविद्धम्।

युद्धे वृकोदरसुयोधनयोः प्रवृत्ते

यौधा नरेन्द्रनिधनैकगृहं प्रविष्टाः ॥ ३ ॥ (निष्क्रान्तौ)

स्थापना (ततः प्रविशन्ति भटास्त्रयः।)

सर्वे- एते स्मो भोः! एते स्मः।

प्रथमः- वैरस्यायतनं वैरस्यायतनं बलस्य निकषं बलस्य निकषं मानप्रतिष्ठागृहं प्रतिष्ठागृहं

युद्धेष्वप्सरसां युद्धेष्वप्सरसां स्वयंवरसभां स्वयंवरसभां शौर्यप्रतिष्ठां नृणाम्।

राज्ञां पश्चिमकालवीरशयनं वीरशयनं वीरशयनं प्राणाग्निहोमक्रतुं प्राणाग्निहोमक्रतुं

सम्प्राप्ता रणसंज्ञमाश्रमपदं सम्प्राप्ता रणसंज्ञमाश्रमपदं राज्ञां नभः सङ्क्रमम् राज्ञां नभः सङ्क्रमम् ॥ ४ ॥

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युद्धेष्वप्सरसां युद्धेष्वप्सरसां स्वयंवरसभां स्वयंवरसभां ।

द्वितीयः- सम्यग्भवानाह ।

उपलविषमा उपलविषमा नागेद्राणां नागेद्राणां शरीरधराधरा शरीरधराधरा  
 उपलविषमा नागेद्राणां शरीरधराधरा  
 शरीरधराधरा शरीरधराधरा शरीरधराधरा शरीरधराधरा  
 दिशि दिशि कृता गृध्रावासा हतातिरथा रथाः । आ...आ...आ...आ... ।  
 हतातिरथा रथाः हतातिरथा रथाः हतातिरथा रथाः हतातिरथा रथाः ।  
 अविनिपतयः स्वर्गं प्राप्ताः क्रियामरणे रणे  
 प्रतिमुखमिमे तत्तत्कृत्वा चिरं निहताहताः ॥ ५ ॥

तृतीयः- एवमेतत् । करिवरकरयूपो बाणविन्यस्तदर्भो  
 हतगजचयनोच्चो वैरवह्निप्रदीप्तः ।  
 ध्वजविततवितानः सिंहनादोच्चमन्त्रः  
 पतितपशुमनुष्यः संस्थितो युद्धयज्ञः ॥ ६ ॥

प्रथमः- इदमपरं पश्येतां भवन्तौ ।

एते परस्परशरैर्हतजीवितानां  
 देहै रणाजिरमहीं समुपाश्रितानाम् ।  
 कुर्वन्ति चात्र पिशितार्द्रमुखा विहङ्गा  
 राज्ञां शरीरशिथिलानि विभूषणानि राज्ञां शरीरशिथिलानि विभूषणानि विभूषणानि विभूषणानि ॥ ७ ॥

डर डर डाम डर डर डाम  
 तीरु कुटु तीरु कुटु डर डर डाम ।  
 डर डर डाम डर डर डाम  
 तीरु कुटु तीरु कुटु डर डर डाम ।  
 डर डर डाम डर डर डाम  
 तीरु कुटु तीरु कुटु डर डर डाम ।... ..

द्वितीयः- प्रसक्तनाराचनिपातपातितः समग्रयुद्धोद्यतकल्पितो गजः ।

विशीर्णवर्मा सशरः सकार्मुको नृपायुधागारमिवावसीदति अवसीदति अवसीदति अवसीदति अवसीदति ॥८॥

तृतीयः- इदमपरं पश्येतां भवन्तौ ।

माल्यैर्ध्वजाग्रपतितैः कृतमुण्डमालं  
 लग्नैकसायकवरं रथिनं विपन्नम् ।  
 जामातरं प्रवहणादिव बन्धुनार्यो  
 हृष्टाः शिवा रथमुखादवतारयन्ति ॥ ९ ॥

सर्वे- अहो नु खलु निहतपतितगजतुरगनररुधिरकलिलभूमिप्रदेशस्य विक्षिप्तवर्मचर्मातपत्रचामरतोमर-  
शरकुन्तकवचकबन्धादिपर्याकुलस्य शक्तिप्रासपरशुभिण्डिपालशूलमुसमुद्करवराहकर्णकणयकर्पण-  
शङ्कुत्रासिगदादिभिरायुधैरवकीर्णस्य समन्तपञ्चकस्य प्रतिभयता प्रतिभयता प्रतिभयता प्रतिभयता प्रतिभयता  
प्रतिभयता प्रतिभयता प्रतिभयता ।

प्रथमः- इह हि, रुधिरसरितो निस्तीर्यन्ते हतद्विपसङ्क्रमा  
नृपतिरहितैः स्त्रस्तैः सूतैर्वहन्ति रथान् हयाः ।  
पतितशिरसः पूर्वाभ्यासाद् द्रवन्ति कबन्धकाः  
पुरुषरहिता मत्ता नागा भ्रमन्ति यतस्ततः ॥ १० ॥

द्वितीयः- इदमपरं पश्येतां भवन्तौ । एते,  
गृध्रा मधूकमुकुलोन्नतपिङ्गलाक्षा  
दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः ।  
भान्त्यम्बरे विततलम्बविकीर्णपक्षा  
मांसैः प्रवालरचिता इव तालवृन्ताः ॥ ११ ॥  
तृतीयः- एषा निरस्तहयनागनरेन्द्रयोधा  
व्यक्तीकृता दिनकरोग्रकरैः समन्तात् ।  
नाराचकुन्तशरतोमरखड्गकीर्णा  
तारागणं पतितमुद्रहतीव भूमिः ॥ १२ ॥

प्रथमः- अहो ईदृश्यामप्यवस्थायामविमुक्तशोभा विराजन्ते क्षत्रियाः । इह हि,  
स्त्रस्तोद्वर्तिनेत्रषट्पदगणा ताम्रोष्ठपत्रोत्करा  
भ्रूभेदाञ्चितकेसरा स्वमुकुटव्याविद्धसंवर्तिका ।  
वीर्यदित्यविबोधिता रणमुखे नाराचनालोन्नता  
निष्क्रम्पा स्थलपद्मिनीव रचिता राज्ञामभीतैर्मुखैः ॥ १३ ॥  
द्वितीयः- ईदृशनामपि क्षत्रियाणां मृत्युः प्रभवतीति न शक्यं खलु विषमस्थैः पुरुषैरात्मबलाधानं कर्तुम् ।  
तृतीयः- मृत्युरेव प्रभवति क्षत्रियाणामिति ।  
प्रथमः- कः संशयः ।

द्वितीयः- मा मा भवानेवम्  
स्पृष्ट्वा खाण्डवधूमरञ्जितगुणं संशप्तकोत्सादनं  
स्वर्गाक्रन्दहरं निवातकवचप्राणोपहारं धनुः ।  
पार्थेनास्त्रबलान्महेश्वररणक्षेपावशिष्टैः शरै-  
र्दपौत्सिक्तवशा नृपा रणमुखे मृत्योः प्रतिग्राहिता ॥ १४ ॥  
सर्वे- अये शब्दः ।

किं मेघा निनदन्ति वज्रपतनैश्चूर्णीकृताः पर्वता  
निर्धातैस्तुमुलस्वनप्रतिभयैः किं दार्यते वा मही ।  
किं मुञ्चत्यनिलावधूतचपलक्षुब्धोर्मिमालाकुलं  
शब्दं मन्दरकन्दरोदरदरीः संहत्य वा सागरः ॥ १५ ॥  
भवतु, पश्यामस्तावत् । (सर्वे परिक्रामन्ति ।)

प्रथमः- अये एतत्खलु द्रौपदीकेशधर्षणावमर्षितस्य पाण्डवमध्यमस्य भीमसेनस्य भ्रातृशतवधक्रुद्धस्य महाराजदुर्योधनस्य  
च द्वैपायनहलायुधकृष्णविदुरप्रमुखानां कुरुयदुकुलदैवतानां प्रत्यक्षं प्रवृत्तं गदायुद्धम् ।

द्वितीयः- भीमस्योरसि भीमस्योरसि चारुकाञ्चनशिलापीने प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते प्रतिस्फालिते  
भिन्ने वासवहस्तिहस्तकठिने भिन्ने वासवहस्तिहस्तकठिने भिन्ने दुर्योधनांसस्थले दुर्योधनांसस्थले  
अन्योन्यस्य भुजद्वयान्तरतटेष्वसज्यमानायुधे  
यस्मिंश्चण्डगदाभिघातजनितः शब्दः समुत्तिष्ठति समुत्तिष्ठति ॥ १६ ॥

तृतीयः- एष महाराजः,  
शीर्षात्कम्पनवल्गमानमकुटः कोधाग्निकाक्षाननः  
स्थानाक्रामणवामनीकृततनुः प्रत्यग्रहस्तोच्छ्रयः ।  
यस्यैषा रिपुशोणितार्द्रकलिला भात्यग्रहस्ते गदा  
कैलासस्य गिरेरिवाग्रचिता सोल्का महेन्द्राशनिः ॥ १७ ॥  
प्रथमः- एष सम्प्रहाररुधिरसिक्ताङ्गस्तावद दृश्यतां पाण्डवः ।  
निर्भिन्नाग्रललाटवान्तरुधिरो भग्नांसकूटद्वयः  
सान्द्रैर्निर्गलितप्रहाररुधिरैरार्द्राकृतोरः स्थलः ।  
भीमो भाति गदाभिघातरुधिरविलिन्नावगाढव्रणः  
शैलो मेरुरिवैष धातुसलिलासारोपदिग्धोपलः ॥ १८ ॥

द्वितीयः- भीमां गदां क्षिपति भीमां गदां क्षिपति गर्जति वल्गमानः आ - आ - आ - आ  
शीघ्रं भुजं हरति तस्य कृतं भिनत्ति शीघ्रं भुजं हरति तस्य कृतं भिनत्ति ।  
चारीं गतिं प्रचरति प्रहरत्यभीक्ष्णं  
शिक्षान्वितो नरपतिर्बलवांस्तु भीमः  
चारीं गतिं प्रचरति प्रहरत्यभीक्ष्णं  
शिक्षान्वितो नरपतिर्बलवांस्तु भीमः ॥ १९ ॥

तृतीयः- एष वृकोदरः,  
शिरसि गुरुनिखातस्त्रस्तरक्तार्द्रगात्रो  
धरणिधरनिकाशः संयुगेष्वप्रमेयः ।  
प्रविशति गिरिराजो मेदिनीं वज्रदग्धः  
शिथिलविसृतधातुर्हेमकूटो यथाद्रिः ॥ २० ॥  
प्रथमः- एष गाढप्रहारशिथिलीकृताङ्गं निपतन्तं भीमसेनं दृष्ट्वा,  
एकाग्राङ्गुलिधारितोन्नतमुखो व्यासः स्थितो विस्मितः  
द्वितीयः- दैन्यं याति युधिष्ठिरोऽत्र विदुरो बाष्पाकुलाक्षः स्थितः ।  
तृतीयः- स्पृष्टं गाण्डिवमर्जुनेन गगनं कृष्णः समुद्रीक्षते  
सर्वे- शिष्यप्रीततया हलं भ्रमयते रामो रणप्रेक्षकः ॥ २१ ॥  
प्रथमः- एष महाराजः,  
वीर्यालयो विविधरत्नविचित्रमौलि-  
र्युक्तोऽभिमानविनयद्युतिसाहसैश्च ।  
वाक्यं वदत्युपहसन्नतु भीम ! दीनं  
वीरो निहन्ति समरेषु भयं त्यजेति ॥ २२ ॥

द्वितीयः- एष इदानीमपहास्यमानं भीमसेनं दृष्ट्वा स्वमूरुमभिहत्य कामपि संज्ञां प्रयच्छति जनार्दनः ।

तृतीयः- एष संज्ञया समाश्वासितो मारुतिः,  
संहत्य भृकुटीर्ललाटविवरे स्वेदं करेणाक्षिपन्  
बाहुभ्यां परिगृह्य भीमवदनश्चित्राङ्गदां स्वां गदाम् ।  
पुत्रं दीनमुदीक्ष्य सर्वगतिना लब्ध्वेव दत्तं बलं  
गर्जन् सिंहवृषेक्षणः क्षितितलाद्भूयः समुत्तिष्ठति ॥ २३ ॥  
प्रथमः- हन्त पुनः प्रवृत्तं गदायुद्धम् । अनेन हि,  
भूमौ पाणितले निघृष्य तरसा बाहू प्रमृज्याधिकं  
सन्दष्टोष्ठपुटेन विक्रमबलात् क्रोधाधिकं गर्जता ।  
त्यक्त्वा धर्मघृणां विहाय समयं कृष्णस्य संज्ञासमं  
गान्धारीतनयस्य पाण्डुतनयेनोर्वोर्विमुक्ता गदा ॥ २४ ॥

सर्वे- हा धिक् पतितो महाराजः हा धिक् पतितो महाराजः ।

तृतीयः- एष रुधिरपतनद्योतिताङ्गं निपतन्तं कुरुराजं दृष्ट्वा खमुत्पतितो भगवान् द्वैपायनः । य एषः,  
हेलासंवृतलोचनेन हलिना नेत्रोपरोधः कृतो  
दृष्ट्वा क्रोधनिमीलतं हलधरं दुर्योधनापेक्षया ।  
सम्भ्रान्तैः करपञ्चरान्तरगतो द्वैपायनज्ञापितो  
भीमः कृष्णभुजावलम्बितगतिर्निर्वाह्यते पाण्डवैः ॥ २५ ॥  
प्रथमः- अये अयमप्यमर्षोन्मीलितरभसलोचनो भीमसेनापक्रमणमुद्वीक्षमाणः इत एवाभिवर्तते भगवान् हलायुधः । य  
एषः, चलविलुलितमौलिः क्रोधताम्रायताक्षो  
भ्रमरमुखविदष्टां किंचिदुत्कृष्ट मालाम् ।  
असिततनुविलम्बिस्त्रस्तवस्त्रानुकर्षी  
क्षितितलमवतीर्णः पारिवेषीव चन्द्रः ॥ २६ ॥  
द्वितीयः- तदागम्यतां वयमपि तावन्महाराजस्य प्रत्यनन्तरीभवामः ।  
उभौ- बाढम् । प्रथमः कल्पः ।

(निष्क्रान्ताः ।)

विष्कम्भकः ।

(ततः प्रविशति बलदेवः ।)

बलदेवः- भो भोः पार्थिवाः ! न युक्तमिदम् । भो भोः पार्थिवाः ! न युक्तमिदम् । भो भोः पार्थिवाः ! न युक्तमिदम् ।  
मम रिपुबलकालं लाङ्गलं लङ्घयित्वा  
रणकृतमतिसन्धिं मां च नावेक्ष्य दर्पात् ।  
रणशिरसि गदां तां तेन दुर्योधनोर्वोः  
कुलविनयसमृद्ध्या पातितः पातयित्वा ॥ आ - आ - आ ॥ २७ ॥

भो दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।  
 सौभोच्छिष्टमुखं महासुरपुरप्राकारकूटाङ्कुशं  
 कालिन्दीजलदेशिकं रिपुबलप्राणोपहारचितम् ।  
 हस्तोत्क्षिप्तहलं करोमि रुधिरस्वेदारद्रपङ्कोत्तरं  
 भीमस्योरसि यावदद्य विपुले केदारमार्गाकुलम् ॥ २८ ॥

(नेपथ्ये) प्रसीदतु प्रसीदतु भगवान् हलायुधः प्रसीदतु प्रसीदतु भगवान् हलायुधः ।  
 बलदेवः- अये एवं गतोऽप्यनुगच्छति मां तपस्वी दुर्योधनः । य एषः,

(ततः प्रविशति भग्नोरुयुगलो दुर्योधनः - थैयम दुर्योधनः ।)

दुर्योधनः आऽ....एष भोः ! ओऽ....ओऽ....ओऽ....ओऽ....ओऽ....

बलदेवः- श्रीमान् संयुगचन्दनेन रुधिरेणार्द्रानुलिप्तच्छवि-  
 भूसंसर्पणरेणुपाटलभुजो बालव्रतं ग्राहितः ।  
 निर्वृत्तेऽमृतमन्थने क्षितिधरान्मुक्तः सुरैः सासुरै-  
 राकर्षन्निव भोगमर्णवजले श्रान्तोज्झितो वासुकिः ॥ आ - आ - आ ॥ २९ ॥

दुर्योधनः भीमेन भीमेन भित्त्वा समयव्यवस्थां गदाभिघातक्षतजर्जरोरुः ।  
 भूमौ भुजाभ्यां परिकृष्यमाणं स्वं देहमर्धोपरतं वहामि ॥ ३० ॥

बलदेवः- भो भोः पार्थिवाः ! न युक्तमिदम् । भो भोः पार्थिवाः ! न युक्तमिदम् ।

प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

थैयम दुर्योधनः त्वत्पादयोर्निपतितं पतितस्य भूमा-  
 वेतच्छिरः प्रथममद्य विमुञ्च रोषम् ।  
 जीवन्तु ते कुरुकुलस्य निवापमेघा

दुर्योधनः वैरं च विग्रहकथाश्च वयं च नष्टाः ॥ ३१ ॥

बलदेवः- भोः दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।

दुर्योधनः किं भवान्करिष्यति ।

बलदेवः- भो श्रूयताम्,  
 आक्षिप्तलाङ्गलमुखोल्लिखितैः शरीरै-  
 निर्दारितांसहदयान्मुसलप्रहारैः ।  
 दास्यामि संयुगहतान्सरथाश्वनागान्  
 स्वर्गानुयात्रपुरुषांस्तव पाण्डुपुत्रान् ॥ ३२ ॥

**थैयम दुर्योधनः** मा मा भवानेवम् ।  
**दुर्योधनः** मा मा भवानेवम् ।  
 प्रतिज्ञावसिते भीमे गते भ्रातृशते दिवम् ।  
 मयि चैवं गते राम !

**थैयम दुर्योधनः** विग्रहः किं करिष्यति ।।  
**दुर्योधनः** विग्रहः किं करिष्यति ।। ३३ ।।

बलदेवः- मत्प्रत्यक्षं वञ्चितो भवानित्युत्पन्नो मे रोषः ।

**दुर्योधनः** वञ्चित इति मां भवान् मन्यते ।

बलदेवः- कः संशयः ?

**दुर्योधनः** हन्त भो ! दत्तमूल्या इव मे प्राणाः । कुतः -

आदीप्तानलदारुणाज्जतुगृहाद् बुध्यात्मनिर्वाहिणा

युद्धे वैश्रवणालयेऽचलशिलावेगप्रतिस्फालिना ।

भीमेनाद्य हिडिम्बराक्षसपतिप्राणप्रातिग्राहिणा

यद्येवं समवैषि मां छलजितं भो राम ! नाहं जितः ।। ३४ ।।

बलदेवः- भीमसेन इदानीं तव युद्धवञ्चनामुत्पाद्य स्थास्यति ।

**दुर्योधनः** किं चाहं भीमसेनेन वञ्चितः ।

बलदेवः- अथ केन भवानेवविधः कृतः ।

**दुर्योधनः** श्रूयताम्, येनेन्द्रस्य स परिजातकतरुर्मानेन तुल्यं हतो

दिव्यं वर्षसहस्रमर्णवजले सुप्तश्च यो लीलया ।

तीवां भीमगदां प्रविश्य सहसा निर्व्याजयुद्धाप्रिय-

स्तेनाहं जगतः प्रियेण हरिणा मृत्योः प्रतिग्राहितः ।। ३५ ।।

(नेपथ्ये) उस्सरह उस्सरह अय्या ! उस्सरह । (उत्सरतोत्सरतार्याः ! उत्सरत ।)

वीर्याकरः सुतशतप्रविभक्तचक्षु सुतशतप्रविभक्तचक्ष-

दर्पोद्यतः कनकयूपविलम्बबाहुः ।

सुष्टो ध्रुवं त्रिदिवरक्षणजातशङ्कै-

दैवैररातिमिराज्जलिताडिताक्षः ।। आ - आ - आ ।। ३६ ।।

(ततः प्रविशति धृतराष्ट्रो गान्धारी देव्यौ दुर्जयश्च ।)

धृतराष्ट्रः- पुत्र क्वासि ?

गान्धारी- पुतअ ! कहिं सि ? (पुत्रक ! क्वासि ?)

बलदेवः- (विलोक्य) अये अयमत्रभवान् धृतराष्ट्रः गान्धारी च दुर्जयेनादेशितमार्गोऽन्तःपुरानुबन्धः

शोकाभिभूतहृदयश्चकितगतिरित एवाभिवर्तते । य एषः,

धृतराष्ट्रः- पुत्र क्वासि ?

गान्धारी- पुतअ ! कहिं सि ? (पुत्रक ! क्वासि ?)

देव्यौ- महाराज ! कहिं सि ? (महाराज ! क्वासि ?)

धृतराष्ट्रः- भोः ! कष्टम् ।

वञ्चनानिहतं श्रुत्वा सुतमद्याहवे मम ।

मुखमन्तर्गतास्त्राक्षमन्धमन्धतरं कृतम् ॥ ३७ ॥

गान्धारि ! गान्धारि ! किं धरसे ।

गान्धारी- जीवाविदमिह मन्दभाआ । (जीवितास्मि मन्दभागा ।)

धृतराष्ट्रः- गान्धारि ! किं दृश्यते दुर्योधननामधेयः कुलमानी ।

गान्धारी- महाराज ! ण दिस्सदि । (महाराज ! न दृश्यते ।)

धृतराष्ट्रः- कथं न दृश्यते । हन्तभो ! अद्यास्म्यहमन्धो योऽहमन्वेष्टव्ये काले पुत्रं न पश्यामि । भोः कृतान्तहतक !

रिपुसमरविमर्दं मानवीर्यप्रदीप्तं

सुतशतमतिधीरं वीरमुत्पाद्य मानम् ।

धरणितलविकीर्णं किं स योग्यो न भोक्तुं

सकृदपि धृतराष्ट्रः पुत्रदत्तं निवापम् ॥ ३९ ॥

गान्धारी- जाद सुयोधन ! देहि मे पडिवअणं । पुत्तसदविणास दुत्थिदं समस्सासेहि महाराजं । (जात सुयोधन । देहि मे

प्रतिवचनम् । पुत्रशतविनाशदुः स्थितं समाश्वासय महाराजम् ।)

बलदेवः- अये । इयमत्रभवती गान्धारी ।

या पुत्रपौत्रवदनेष्वकुतूहलाक्षी

दुर्योधनास्तमितशोकनिपीतधैर्या ।

अस्त्रैरजस्रमधुना पतिधर्मचिह्न-

मार्द्राकृतं नयनबन्धमिदं दधाति ॥ ४० ॥

धृतराष्ट्रः- पुत्र दुर्योधन ! अष्टादशाक्षौहिणीमहाराज ! क्वासि ।

राजा- अद्यास्मि महाराजः ।

धृतराष्ट्रः- एहि पुत्रशतज्येष्ठ । देहि मे प्रतिवचनम् ।

राजा- ददामि खलु प्रतिवचनम् । अनेन वृत्तान्तेन व्रीडितोऽस्मि ।

धृतराष्ट्रः- एहि पुत्र ! अभिवादयस्व माम् ।

राजा- अयमयमागच्छामि ।

धृतराष्ट्रः- एहि पुत्र ! अभिवादयस्व माम् ।

राजा- अयमयमागच्छामि ।

धृतराष्ट्रः- एहि पुत्र ! अभिवादयस्व माम् ।

राजा- अयमयमागच्छामि ।

धृतराष्ट्रः- एहि पुत्र ! अभिवादयस्व माम् ।

राजा- अयमयमागच्छामि ।

(उत्थानं रूपयित्वा पतति) हा धिक् । अयं मे द्वितीयः प्रहारः । कष्टं भोः !

हतं मे भीमसेनेन गदापातकचग्रहे ।

सममूरुद्वयेनाद्य गुरोः पादाभिवन्दनम् ॥ ४१ ॥

गान्धारी- एत्थ जादा ! । (अत्र जाते !)

देव्यौ- अय्ये ! इमा म्हा । (आर्ये ! इमे स्वः ।)

गान्धारी- अण्णेसह भत्तारं । (अन्वेषेथां भर्तारम् ।)

देव्यौ- गच्छाम मन्दभाआ । (गच्छावः मन्दभागे ।)

देव्यौ- महाराज! कुत्रासि हे... हि... हि... । महाराज! आऽ...आऽ...आऽ...कुत्रासि हे... हि... हि... ।

राजा- भोः! कष्टम्। यन्ममापि स्त्रियो रुदन्ति।

पूर्वं न जानामि गदभिघातरुजामिदानीं तु समर्थयामि।

यन्मे प्रकाशीकृतमूर्धजानि रणं प्रविष्टान्यवरोधनानि ॥ ३८ ॥

धृतराष्ट्रः- क एष भोः! मम वस्त्रान्तमाकर्षन् मार्गमादेशयति।

दुर्जयः- ताद! अहं दुज्जओ। (तात! अहं दुर्जयः।)

धृतराष्ट्रः- पौत्र दुर्जय! पितरमन्विच्छ।

दुर्जयः- ताद! परिस्संतो खु अहं। (तात! परिश्रान्तः खल्वहम्।)

धृतराष्ट्रः- गच्छ, पितुरङ्के विश्रमस्व।

दुर्जयः- ताद! अहं गच्छामि। (उपसृत्य) ताद! कहिं सि? (तात! अहं गच्छामि। तात क्वासि?)

राजा- अयमप्यागतः। भोः! सर्वावस्थायां हृदयसनिहितः पुत्रस्नेहो मां दहति। कुतः,

दुर्जयः- ताद! कहिं सि?

दुःखानामनभिज्ञो यो ममाङ्कशयनोचितः।

निर्जितं दुर्जयो दृष्ट्वा किन्नु मामभिधास्यति ॥ ४२ ॥

दुर्जयः- अअं महाराजो भूमि ए उवविट्ठो। (अयं महाराजो भूम्यामुपविष्टः।)

राजा- पुत्र पुत्र किमर्थमिहागतः।

दुर्जयः- तुवं चिरायसि ति। (त्वं चिरायसीति।)

राजा- अहो अस्यागवस्थायापि पुत्रस्नेहो हृदयं दहति।

दुर्जयः- अहं पि खुदे अङ्केउवविसामि। (अङ्कमारोहति) अहमपि खलु ते अङ्केउपविशामि।)

राजा- (निवार्य) दुर्जय! दुर्जय! भोः! कष्टम्।

हृदयप्रीतिजननो यो मे नेत्रोत्सवः स्वयम्।

सोऽयं कालविपर्यासाच्चन्द्रो वह्नित्वमागतः ॥ ४३ ॥

दुर्जयः- अङ्के उववेसं किण्णिमित्तं तुवं वारेसि। (अङ्क उपवेशं किन्निमित्तं त्वं वारयसि।)

राजा- त्यक्त्वा परिचितं पुत्र! यत्र तत्र त्वयास्यताम्।

अद्यप्रभृति नास्तीदं पूर्वभुक्तं तवासनम् ॥ ४४ ॥

दुर्जयः- कहि णु हु महाराजो गमिस्सिदि। (कुत्र नु खलु महाराजो गमिष्यति।)

राजा- भ्रातृशतमनुगच्छामि।

दुर्जयः- मं पि तहि णेहि। (मामपि तत्र नय।)

राजा- गच्छ पुत्र! एवं वृकोदरं - भीमसेनेन ब्रूहि।

दुर्जयः- एहि महाराज! अण्णेसीअसि। (एहि महाराज! अन्विष्यसे।)

राजा- पुत्र केन।

दुर्जयः- अय्याए अय्येण सव्वेण अन्तेउरेण अ। (आर्ययार्येण सर्वेणान्तः पुरेण च।)

राजा- गच्छ पुत्र! नाहमागन्तुं समर्थः।

दुर्जयः- अहं तुमं णइस्सं। (अहं त्वां नेष्यामि।)

राजा- बालस्तावदसि पुत्र ।

दुर्जयः- (परिक्रम्य) अय्या ! अअं महाराओ । (आर्याः ! अयं महाराजः)

देव्यौ- हा हा ! महाराओ ! (हा हा ! महाराजः ।)

धृतराष्ट्रः- क्वासौ महाराजः ।

गान्धारी- कर्हिं मे पुत्तओ । (कुत्र मे पुत्रकः ।)

दुर्जयः- अअं महाराओ भूमिए उवविट्ठो (अयं महाराजो भूम्यामुपविष्टः ।)

धृतराष्ट्रः- हन्त भोः ! किमयं महाराजः ।

यः काञ्चनस्तम्भसमप्रमाणो लोके किलैको वसुधाधिपेन्द्रः ।

कृतः स मे भूमिगतस्तपस्वी द्वारेन्द्रकीलार्धसमप्रमाणः ॥ ४५ ॥

गान्धारी- जाद सुयोधण ! परिस्संतोसि । (जात सुयोधन ! परिश्रान्तोऽसि ।)

राजा- भवत्याः खल्वहं पुत्रः ।

धृतराष्ट्रः- केयं भोः !

गान्धारी- महाराअ ! अहमभीदपुत्तप्पसविणी । (महाराज ! अहमभीतपुत्र प्रसविनी ।)

राजा- अद्योत्पन्नमिवात्मानमवगच्छामि । भोस्तात किमिदानीं वैक्लव्येन ।

धृतराष्ट्रः- पुत्र कथमविकलवो भविष्यामि ।

यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितम् ।

पूर्वं भ्रातृशतं नष्टं त्वय्येकस्मिन्हते हतम् ॥ ४६ ॥

(पतति ।) राजा- हा धिक् । पतितोऽत्रभवान् । तात ! समाश्वसयात्रभवतीम् ।

धृतराष्ट्रः- पुत्र ! किमिति समाश्वसयामि ।

राजा- अपराङ्मुखो युधि हत इति । भोस्तात ! शोकनिग्रहेण क्रियतां ममानुग्रहः ।

त्वत्पादमात्रप्रणताग्रमौलिर्ज्वलन्तमप्यग्निमचिन्तयित्वा ।

येनैव मानेन समं प्रसूतस्तेनैव मानेन दिवं प्रयामि ॥ ४७ ॥

धृतराष्ट्रः- वृद्धस्य मे जीवितनिः स्पृहस्य निसर्गसंमीलितलोचनस्य ।

धृतिं निगृह्यात्मनि सम्प्रवृत्तस्तीव्रस्समाक्रामति पुत्रशोकः ॥ ४८ ॥

बलदेवः- भोः ! कष्टम् ।

दुर्योधननिराशस्य नित्यास्तमितचक्षुषः ।

न शक्नोम्यत्रभवतः कर्तुमात्मनिवेदनम् ॥ ४९ ॥

राजा- विज्ञापयाम्यत्रभवतीम् ।

गान्धारी- भणाहि जाद ! । (भण जात !)

राजा- नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।

अन्यस्यामपि जात्यां मे त्वमेव जननी भव ॥ ५० ॥

गान्धारी- मम मणोरहो खु तुए भणिदो । (मम मनोरथः खलु त्वया भणितः ।)

राजा- मालवि ! त्वमपि शृणु ।

भिन्ना मे भृकुटी गदानिपतितैर्व्यायुद्धकालोत्थितै-

र्वक्षस्युत्पतितैः प्रहाररुधिरैर्हारावकाशो हतः ।

पश्येमौ व्रणक्वञ्चनाङ्गदधरौ पर्याप्तशोभौ भुजौ

भर्ता ते नपराङ्मुखो युधि हतः किं क्षत्रिये रोदिषि ॥ ५१ ॥

देवी- बाला एसा सहधर्मचारिणी रोदामि । (बाला एषा सहधर्मचारिणी रोदिमि ।)

राजा- पौरवि ! त्वमपि श्रृणु ।

वेदोक्तैर्विविधैर्मखैरभिमतैरिष्टं धृता बान्धवाः

शत्रूणामुपरि स्थितं प्रियशतं न व्यंसिताः संश्रिताः ।

युद्धेऽष्टादशवाहिनीनृपतयः संतापिता निग्रहे

मानं मानिनि ! वीक्ष्य मे न हि रुदन्त्येवंविधानां स्त्रियः ॥ ५२ ॥

पौरवी- एककिकिदप्पवेसणिच्चआ ण रोदामि ण रोदामि ण रोदामि ण रोदामि । (एककृतप्रवेशनिश्चया न रोदिमि ।)

राजा- दर्जय ! दर्जय ! त्वमपि श्रृणु ।

धृतराष्ट्रः- गान्धारि ! किं नु खलु वक्ष्यति ।

गान्धारी- अहं पि तं एव चिन्तेमि । (अहमपि तदेव चिन्तयामि ।)

**थैयम दुर्योधनः**

अहमिव पाण्डवाः शुश्रूषयितव्याः,

**दुर्योधनः**

तत्रभवत्याश्चम्बायाः कुन्त्या निदेशो वर्तयितव्यः वर्तयितव्यः ।

अभिमन्योर्जननी द्रौपदी चोभे मातृवत्पूजयितव्ये । पश्य पुत्र !

श्लाघ्यश्रीरभिमानदीप्तहृदयो दुर्योधनो मे पिता

तुल्येनाभिमुखं रणे हत इति त्वं शोकमेवं त्यज ।

स्पृष्ट्वा चैव युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं

देयं पाण्डुसुतैस्त्वया मम समं नामावसाने जलम् नामावसाने जलम् नामावसाने जलम् नामावसाने जलम् ॥ ५३ ॥

बलदेवः- अहो वैरं पश्चात्तापः संवृत्तः । अये शब्द इव ।

सन्नाहदुन्दुभिनिनादवियोगमूके

विक्षिप्तबाणकवचव्यजनातपत्रे ।

कस्यैष कार्मुकरवो हतसूतयोधे

विभ्रान्तवायसगणं गगनं करोति ॥ ५४ ॥ (नेपथ्ये)

दुर्योधनेनाततकार्मुकेण यो युद्धयज्ञः सहितः प्रविष्टः ।

तमेव भूयः प्रविशामि शून्यमध्वर्युणा वृत्तमिवाश्वमेधम् ॥ ५५ ॥

बलदेवः- अये अयं गुरुपुत्रोऽश्वत्थामेत एवाभिवर्तते । य एषः,

स्फुटितकमलपत्रस्पष्टविस्तीर्णदृष्टी

रुचिरकनकयूपव्यायतालम्बबाहुः ।

सरभसमयमुग्रं कार्मुकं कर्षमाणः

सदहन इव मेरुः शृङ्गलग्नेन्द्रचापः ॥ ५६ ॥

(ततः प्रविशत्यश्वत्थामा ।)

अश्वत्थामा- (पूर्वोक्तमेव पठित्वा) भो भोः ! समरसंभोभयबलजलधिसङ्गमसमयसमुत्थितशस्त्रनक्रकृत्तविग्रहाः

स्तोकावशेषाः श्वासानुबद्धमन्दप्राणाः समरश्लाघिनो राजानः ! शृण्वन्तु शृण्वतु भवन्तः ।

छलबलदलितोरुः कौरवन्द्रो न चाहं  
 शिथिलविफलशस्त्रः सूतपुत्रो न चाहम्।  
 इह तु विजयभूमौ द्रष्टुमद्योद्यतास्त्रः  
 सरभसमहमेको द्रोणपुत्रः स्थितोऽस्मि ॥ ५७ ॥  
 किमनया ममाप्यप्रतिलाभविजयश्लाघया समरश्रिया। (परिक्रम्य)  
 मा तावत्। मयि गुरुनिवपनव्यग्रे वञ्चितः किल कुरुकुलतिलकभूतः कुरुराजः।

क एतच्छ्रद्धास्यति। कुतः,  
 उद्यत्प्राञ्जलयो रथद्विपगताश्चापद्वितीयैः करै-  
 र्यस्यैकादशवाहिनीनृपतयस्तिष्ठन्ति वाक्योन्मुखाः।  
 भीष्मो रामशरावलीढकवचस्तातश्च योद्धा रणे  
 व्यक्तं निर्जित एव सोऽप्यतिरथः कालेन दुर्योधनः ॥ ५८ ॥

तत् क्व नु खलु गतो गान्धारीपुत्रः। (परिक्रम्यावलोक्य) अये अयमभिहतगजतुरगनररथप्राकारमध्यगतः  
 समरपयोधिपारगः कुरुराजः।

य एषः, मौलीनिपातचलकेशमयूखजालै-  
 गर्त्रैर्गदानिपतनक्षतशोणितार्द्रैः।  
 भात्यस्तमस्तकशिलातलसंनिविष्टः  
 सन्ध्यावगाढ इव पश्चिमकालसूर्यः ॥ ५९ ॥

(उपसृत्य) भोः कुरुराज ! किमिदम्।  
 राजा- गुरुपुत्र ! फलमपरितोषस्य ।  
 अश्वत्थामा- भोः कुरुराज ! सत्कारमूलमावर्जयिष्यामि।  
 राजा- किं भवान् करिष्यति।  
 अश्वत्थामा- श्रूयताम्।  
 युद्धोद्यतं गरुडपृष्ठनिविष्टदेह-  
 मष्टार्धभीमभुजमुद्यतशाङ्गचक्रम्।  
 कृष्णं सपाण्डुतनयं युधि शस्त्रजालैः  
 संकीर्णलेख्यमिव चित्रपटं क्षिपामि क्षिपामि क्षिपामि ॥ ६० ॥

**थैयम दुर्योधनः - दुर्योधनः** मा मा भवानेवम्।

गतं धात्र्युत्संगे सकलमभिषिक्तं नृपकुलं  
 गतः कर्णः स्वर्गं निपतितनुः शन्तनुसुतः।  
 गतं भ्रातृणां मे शतमभिमुखं संयुगमुखे  
 वयं चैवंभूता गुरुसुत !

**थैयम दुर्योधनः - दुर्योधनः** धनुर्मुञ्चतु भवान् ॥ ६१ ॥

अश्वत्थामा- भोः कुरुराज !  
 संयुगे पाण्डुपुत्रेण गदापातकचग्रहे ।  
 सममूरुद्वयेनाद्य दर्पोऽपि भवतो हतः ॥ ६२ ॥

राजा- मा मैवम् । मानशरीरा राजानः । मानार्थमेव मया निग्रहो गृहीतः । पश्य गुरुपुत्र !

यत्कृष्टा करनिग्रहाञ्चितकचा द्यूते तदा द्रौपदी  
 यद्बालोऽपि हतस्तदा रणमुखे पुत्रोऽभिमन्युः पुनः ।  
 अक्षव्याजजिता वनं वनमृगैर्यत्पाण्डवाः संश्रिता  
 नन्वल्पं मयि तैः कृतं विमृश भो ! दर्पाहतं दीक्षितैः ॥ ६३ ॥  
 अश्वत्थामाः- सर्वथा कृतप्रतिज्ञोऽस्मि  
 भवता चात्मना चैव वीरलौकैः शपाम्यहम् ।  
 निशासमरमुत्पाद्य रणे धक्ष्यामि पाण्डवान् ॥ ६४ ॥

बलदेवः- एतद् भविष्यत्युदाहतं गुरुपुत्रेण ।  
 अश्वत्थामा- हलायुधोऽत्रभवान् ।  
 धृतराष्ट्रः- हन्त ! साक्षिमती खलु वञ्चना ।

अश्वत्थामा- दुर्जय ! इतस्तावत् ।  
 पितृविक्रमदायाद्ये राज्ये भुजबलार्जिते राज्ये भुजबलार्जिते ।  
 विनाभिषेकं आ राजा त्वं विप्रोक्तैर्वचनैर्भव ॥ ६५ ॥

राजा- मा तावत् । मा तावत् । मा तावत् । मा तावत् । हन्त ! कृतं मे हृदयानुज्ञातम् । परित्यजन्तीव मे प्राणाः ।  
 इमेऽत्रभवन्तः शन्तनुप्रभृतयो मे पितृपितामहाः । एतत्कर्णमग्रतः कृत्वा समुत्थितं भ्रातृशतम् । अयमप्यैरावतशिरोविषक्तः  
 काकपक्षधरोमहेन्द्रकरतलमवलम्ब्य क्रुद्धोऽभिभाषते मामभिमन्युः क्रुद्धोऽभिभाषते मामभिमन्युः । उर्वश्यादयोऽप्सरसो  
 मामभिगताः । इमे महार्णवा मूर्तिमन्तः । एता गङ्गाप्रभृतयो महानद्यः । एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाहि विमानः  
 वीरवाहि विमानः कालेन प्रेषितः ।

थैयम दुर्योधनः	अयमयमागच्छामि ।
दुर्योधनः	एष भोः ।
थैयम दुर्योधनः	अयमयमागच्छामि ।
दुर्योधनः	एष भोः ।
थैयम दुर्योधनः	अयमयमागच्छामि ।
दुर्योधनः	एष भोः ।
थैयम दुर्योधनः	अयमयमागच्छामि ।
दुर्योधनः	एष भोः ।

(स्वर्ग गतः ।)

(यवनिकास्तरणं करोति ।)

धृतराष्ट्रः- याम्येष सज्जनधनानि तपोवनानि  
पुत्रप्रणाशविफलं हि धिगस्तु राज्यम् ।  
अश्वत्थामा- यातोऽद्य सौप्तिकवधोद्यतबाणपाणिः

(भरतवाक्यम्)

बलदेवः- गां पातु नो नरपतिः शमितारिपक्षः ॥ ६६ ॥

(निष्क्रान्ताः सर्वे ।)

ऊरुभङ्गं नाम नाटकं समाप्तम् ॥

### → SCENE WISE ANALYTICAL AND PERFORMATIVE STUDY:

- Bhasa's "Dramatic Text" Urubhangam structurally divides in to 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 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 what is happening in the 'Samantapanchaka' in the role of warriors is a technique which makes a shift of the locale and creates an 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 संयुगचन्दनेन रुधिरैणार्द्रानुलिप्त...भोगमर्णवजले श्रान्तोज्झितो वासुकिः ॥”

→ “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 be stationed at a fixed place 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 logic 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 so 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 becomes 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 from “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”.
- Hence 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 transformation 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’ known 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 Suyodhana, 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 – Chitra 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:**

❖ **SUYODHANA’S “SWARGAROHANAM”: THE ULTIMATE UNION OF THE MORTAL ‘SUYODHANA’ AND HIS ‘THEYYAM’: (Illustration: 126 and 127)**

→ 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
- Madhavyah: 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 3<sup>rd</sup> 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 4<sup>th</sup> 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 Kalidasa 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 3<sup>rd</sup> 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:**

## अभिज्ञानशाकुन्तलम्

### प्रथमोऽङ्कः

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री  
 ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।  
 यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः  
 प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ १ ॥  
 (नान्द्यन्ते)

सूत्रधारः – (नेपथ्याभिमुखमवलोक्य) आर्ये, यदि नेपथ्यविधानमवसितम् । इतस्तावदागम्यताम् । (प्रविश्य)  
 नटी - आर्यपुत्र, इयमस्मि ।

सूत्रधारः – आर्ये अभिरुपभूयिष्ठा परिषदियम् । अद्य खलु कालिदासग्रथितवस्तुना नवेनाभिज्ञानशाकुन्तलाख्येन  
 नाटकेनोपस्थातव्यम् अस्माभिः । तत्प्रतिपात्रमाधीयतां यत्नः ।

नटी -सुविहितप्रयोगतर्यार्यस्य न किमपि परिहास्यते ।

सूत्रधारः – आर्ये, कथयामि ते भूतार्थम् ।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।

बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥२॥

नटी - आर्ये, एवमेतत् अनन्तरकरणीयमार्ये आज्ञापयतु ।

सूत्रधारः - किमन्यदस्याः परिषदः श्रुतीप्रसादनतः ? तदिममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य  
 गीयताम् । संप्रति हि,

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥३॥

नटी - तथा

ईषदीषच्युम्बितानि भ्रमरैः सुकुमारकेसरशिखानि ।

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥४॥

सूत्रधारः - आर्ये, साधु गीतम् । अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः । तदिदानीं

कतमत्प्रकरणमाश्रित्यैनामाराधयामः ?

नटी - नन्वार्यमिश्रैः प्रथममेवाजप्तमभिज्ञानशाकुन्तलं नामापूर्वं नाटकं

प्रयोगे अधिक्रियतामिति ?

सूत्रधारं - अर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन्क्षणे विस्मृतं खलु मया तत् । कुतः -

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥५॥

(इति निष्क्रान्तौ)

प्रस्तावना

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च )

सूतः - (राजानं मृगं चावलोक्य) आयुष्मन् !

कृष्णसारे ददश्चक्षुस्त्वयि चाधिज्यकार्मुके ।

मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनम् ॥६॥

राजा - सूत, दूरममुना सारङ्गेण वयमाकृष्टाः । अयं पुनरिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः

पश्चार्धेन प्रविष्टः शरपतनभयाद्भ्रूयसा पूर्वकायम् ।

दर्भैरर्धावलीढैः श्रमविवृतमुखभंशिभिः कीर्णवर्त्मा

पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ८॥

(सविस्मयम्) तदेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः !

सूतः - आयुष्मन्, उद्घातिनी भूमिरिति मया रश्मिसंयमनाद् रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः

संवृत्तः । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा - तेन हि मुच्यन्तामभीषवः ।

सूतः - यदाजापयत्यायुष्मान् (रथवेगं निरुप्य ) आयुष्मन्, पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया

निष्कम्प चामरशिखा निभृतोर्ध्वकर्णाः ।

आत्मोद्धतैरपि रजोभिरलङ्घनीया

धावन्त्यमी मृगजवाक्षमयेव रथ्याः ॥८॥

राजा - सत्यम् । अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः । तथा हि -  
 यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां  
 यदर्धं विच्छिन्नं भवति कृतसन्धानमिव तत् ।  
 प्रकृत्या यद्वक्रं तदपि समरेखां नयनयो -  
 र्न मे दूरे किञ्चित्क्षणमपि न पार्श्वे रथजवात् ॥९॥  
 सूत, पश्यैनं व्यापाद्यमानम् । (इति शरसन्धानं नाटयति )  
 (नेपथ्ये) भो भो राजन्, आश्रममृगोऽयं, न हन्तव्यो न हन्तव्यः ।  
 सूतः - (आकर्ण्यवलोक्य च) आयुष्मन्, अस्य खलु ते बाणपातवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।  
 राजा - (ससंभ्रमम्) तेन हि प्रगृह्यन्तां वाजिनः ।  
 सूतः - तथा (इति रथं स्थापयति)

(ततः प्रविशत्यात्मना तृतीयो वैखानसः)

वैखानसः - (हस्तमुद्यम्य) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्

मृदुनि मृगशरीरे पुष्पराशाविवाग्निः ।

क्व बत हरिणकानां जीवितं चातिलोलं

क्व च निशितनिपाता वज्रसाराः शरास्ते ॥१०॥

तत्साधुकृतसन्धानं प्रतिसंहर सायकम् ।

आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि ॥११॥

राजा - एष प्रतिसंहतः ।

वैखानसः- सदृशमेतत्पुरुवंशप्रदीपस्य भवतः ।

जन्म यस्य पुरोर्वशे युक्तरूपमिदं तव ।

पुत्रमेवं गुणोपेतं चक्रवर्तिनमाप्नुहि ॥१२॥

इतरौ - (बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि ।

राजा - (सप्रणामम्) प्रतिगृहीतं ब्राह्मणवचनम् ।

वैखानसः- राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य कुलपतेरनुमालिनीतीरमाश्रमो दृश्यते ।

न चेदन्यकार्यातिपातः प्रविश्य प्रतिगृह्यतामातिथेयः सत्कारः । अपि च;

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवालोक्त्य ।

जास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥१३॥

राजा - अपि सन्निहितोऽत्र कुलपतिः ?

वैखानसः- इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा - भवतु । तामेव द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः कथयिष्यति ।

वैखानसः - साधयामस्तावत् । (इति सशिष्यो निष्क्रान्तः)

राजा - सूत, चोदयाश्वान् । पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः - यदाज्ञापयत्यायुष्मान् । इति भूयो रथवेगं निरुपयति ।

राजा - (समन्तादवलोक्य) सूत, अकथितोऽपि जायत एव यथायमाश्रमाभोगस्तपोवनस्येति ।

सूतः - कथमिव

राजा - किं न पश्यति भवान् ? इह हि,

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरुणामधः

प्रस्निग्धा क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।

विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-

स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥ १४ ॥

सूतः - सर्वमुपपन्नम् ।

राजा - (स्तोकमन्तरं गत्वा) तपोवननिवासिनामुपरोधो मा भूत् । इहैव रथं स्थापय यावदवतरामि ।

सूतः - धृताः प्रग्रहाः अवतरत्वायुष्मान् ।

राजा - (अवतीर्य) सूत, विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् गृह्यताम् । (इति सूतस्याभरणानि धनुश्चोपनीयार्पयति) सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदाद्रूपृष्ठाः क्रियन्तां वाजिनः ।

सूतः - तथा । (इति निष्क्रान्तः)

राजा - (परिक्रम्यावलोक्य च) इदमाश्रमद्वारम् । यावत्प्रविशामि । (प्रविश्य, निमित्तं सूचयन्)

शान्तमिदमाशमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।

अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १५ ॥

(नेपथ्ये) इत इतः सख्यौ ।

ईषदीषच्चुम्बितानि ईषदीषच्चुम्बितानि ईषदीषच्चुम्बितानि ईषदीषच्चुम्बितानि ।

राजा - (कर्णं दत्त्वा) अये दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । यावदत्र गच्छामि । (परिक्रम्यावलोक्य च)

एतास्तपस्विकन्यकाः

स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवा-

भिवर्तन्ते । (निपुणं निरुप्य) अहो, मधुरमासां दर्शनम् ।

शुध्दान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।

दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥ १६ ॥

यावदिमां छायामाश्रित्य प्रतिपालयामि । (इति विलोकयन् स्थितः)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

शकुन्तला - इत इतः सख्यौ ।

अनसूया - हला शकुन्तले, त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षकाः प्रियतराः इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि त्वमेतेषामालवालपूरणे नियुक्ता ।

शकुन्तला - न केवलं तातनियोग एव । अस्ति मे सोदस्नेहोऽप्येतेषु (इति वृक्षसेचनं निरूपयति)

राजा - कथमियं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान् काश्यपो य इमामाश्रमधर्मे नियुङ्क्ते । इदं किलाव्याजमनोहरं वपुस्तपः क्षमं साधयितुं य इच्छति ।

ध्रुवं स नीलोत्पलपत्रधारया शमीलतां च्छेत्तुमृषिव्यवस्यति ॥१७॥

भवतु, पादपान्तर्हित एव विश्रब्धं तावदेनां पश्यामि । (इति तथा करोति)

शकुन्तला - सखि अनसूये, अतिपिन्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदेतत् ।

अनसूया-तथा (इति शिथिलयति)

प्रियंवदा - अत्र पयोधरविस्तारयित् आत्मनो यौवनमुपालभस्व । (मां किमुपालभसे?)

राजा - काममननुरूपमस्या वपुषो वल्कलं न पुनरलङ्कारश्रियं न पुष्यति । कुतः,

सरसिजमनुविद्धं शैवलेनापि रम्यं

मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।

इयमधिकमनोज्ञा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ १८ ॥

शकुन्तला - (अग्रतोऽवलोक्य) एव वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः, यावदेनं संभावयामि । (इति परिक्रामति)

प्रियंवदा - हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ, यावत् त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति ।

शकुन्तला - अतः खलु प्रियं - वदासि त्वम्!

राजा - प्रियमपि तथ्यमाह (शकुन्तलां) प्रियंवदा । अस्याः खलु,

अधरः किसलयरागः कोमलविटपानुकारिणी । बाहू

कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् ॥१९॥

अनसूया - हला शकुन्तले, इयं स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि?

शकुन्तलां - तदात्मानमपि विस्मरिष्यामि । (लतामुपेत्यावलोक्य च) हला, रमणीये खलु काल एतस्य

लतापादपमिथुनस्य व्यतिकरः संवृतः । नवकुसुमयौवना वनज्योत्स्ना स्निग्धपल्लवतयोपभोगक्षमः सहकारः ।

प्रियंवदा - अनसूये, जानासि "किं शकुन्तला वनज्योत्स्नामतिमात्रं पश्यति" इति ?

अनसूया - न खलु विभावयामि । कथय ।

प्रियंवदा - यथा वनज्योत्स्नानुरूपेण पादपेन संगता, अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेय इति ।

शकुन्तला - एष नूनं तवात्मगतो मनोरथः (इति कलशमावर्जयति)

राजा - अपि नाम कुलपतेरियमसवर्णक्षेत्रसंभवा स्यात्? अथवा कृतं सन्देहेन ।

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।

सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तः करणप्रवृत्तयः ॥२०॥ तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला - (ससंभ्रमम्) अम्मो ! सलिलसेक संभ्रमोद्गतो नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते (इति भ्रमरबाधां निरुपयति)

राजा - (सस्पृहम्)

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं

रहस्याख्यायीव स्वनति मृदु कर्णान्तिकचरः ।

करौ व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं

वयं तत्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥२१॥

शकुन्तला - न एष धृष्टो विरमति । अन्यतो गमिष्यामि । (पदान्तरे स्थित्वा, सदृष्टिक्षेपम्) कथमितोऽप्यागच्छति!

हला, परित्रायेथां मामनेन दुर्विनीतेन मधुकरेणाभिभूयमानाम्!

उभे - के आवां परित्रातुम्? दुष्यन्तमाक्रन्द । राजरक्षितव्यानि तपोवनानि नाम!

राजा - अवसरोऽयमात्मानं प्रदर्शयितुम् । न भेतव्यं न भेतव्यम् ---- (इत्यर्धोक्त्या स्वगतम् ।) राजभावस्त्वभिज्ञातो भवेत् । भवतु, एवं तावदभिधास्ये ।

शकुन्तला - (पदान्तरे स्थित्वा, सदृष्टिक्षेपम्) कथमितोऽपि मामनुसरति!

राजा - (सत्वरमुपसृत्य)

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम्

अयमाचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥२२॥ (सर्वा राजानं दृष्ट्वा किञ्चिदिव संभ्रान्ताः)

अनसूया - आर्य, न खलु किमप्यत्याहितम् । इयं नौ प्रियसखी मधुकरेणाभिभूयमाना कातरीभूता! आर्य आर्य । (इति शकुन्तलां दर्शयति)

राजा - (शकुन्तलाभिमुखो भूत्वा) अपि तपो वर्धते? (शकुन्तला साध्वसादवचना तिष्ठति)

अनसूया - इदानीमतिथिविशेषलाभेन । हला शकुन्तले, गच्छोटजम् । फलमिश्रमर्ध्यमुपहर । इदं पादोदकं भविष्यति ।

राजा - भवतीनां सूनृतयैव गिरा कृतमातिथ्यम् ।

प्रियंवदा - तेन ह्यस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः ।

राजा - नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः ।

अनसूया - हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम् । अत्रोपविशामः । (इति सर्व उपविशन्ति)

शकुन्तला - (आत्मगतम्) किन्तु खल्विमं प्रेक्ष्य तपोवनविरोधिना विकारस्य गमनीयास्मि संवृत्ता!

राजा - (सर्वा विलोक्य) अहो! समवयोरुपरमणीयं भवतीनां सौहार्दम्!

प्रियंवदा - (जनान्तिकम्) अनसूये, को नु खल्वेष चतुरगम्भीराकृतिर्मधुरं प्रियमालपन्प्रभाववानिव लक्ष्यते?

अनसूया - सखि, ममाप्यस्ति कौतूहलम् । पृच्छामि तावदेनम् । (प्रकाशम्) आर्यस्य मधुरालापजनितो विस्त्रम्भो मां मन्त्रयते कतम आर्येण राजर्षिवंशोऽलंक्रियते, कतमो वा विरहपर्युत्सुकजनः कृतो देशः, किं निमित्तं वा सुकुमारतरोऽपि तपोवनगमनपरिश्रमस्यात्मा पदमुपनीतः?

शकुन्तला - (आत्मगतम्) हृदय, मोत्ताम्य । एषा त्वया चिन्तितान्यनसूया मन्त्रयते ।

राजा - (आत्मगतम्) कथमिदानीमात्मानं निवेदयामि; कथं वात्मापहारं करोमि? भवतु । एवं तावदेनां वक्ष्ये । (प्रकाशम्) भवति, यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहमविघ्नक्रियोपलम्भाय धर्मारण्यमिदमायातः ।

अनसूया - सनाथा इदानी धर्मचारिणः । (शकुन्तला शृङ्गारलज्जां रुपयति)

सख्यौ - (उभयोरकारं विदित्वा, जनान्तिकम्) हला शकुन्तले, यद्यत्राद्य तातः सन्निहितो भवेत्?

शकुन्तलाः - ततः किं भवेत्?

सख्यौ - इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति ।

शकुन्तला - युवामपेतम् । किमपि हृदये कृत्वा मन्त्रयेथे । न युवयोर्वचनं श्रोष्यामि ।

राजा - वयमपि तावद्भवत्योः सखीगतं किमपि पृच्छामः?

सख्यौ - आर्य, अनुग्रह इवेयमभ्यर्थना ।

राजा - भगवान्काश्यपः शाश्वते ब्रह्मणि स्थित इति प्रकाशः । इयं च वः सखी तदात्मजेति कथमेतत्?

अनसूया - श्रृणोत्वार्यः । अस्ति कोऽपि कौशिक इति गोत्रनामधेयो महाप्रभावो राजर्षिः ।

राजा - अस्ति । श्रूयते ।

अनसूया - तमावयोः प्रियसख्याः प्रभवमवगच्छ । तेन उज्झितायाः शरीरसंवर्धनादिभिस्तातकाश्यपोऽस्याः पिता ।

राजा - उज्झितशब्देन जनितं मे कौतूहलम्! आमूलात् श्रोतुमिच्छामि ।

अनसूया - श्रृणोत्वार्यः । गौतमीतीरे पुरा किल तस्य राजर्षेः उग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर्देवैर्मनका नामाप्सराः प्रेषितानियमविघ्नकारिणी ।

राजा - अस्त्येतदन्यसमाधि भीरुत्वं देवानाम् ।

अनसूया - ततो वसन्तोदार - (वसन्तावतार)-समये तस्या उन्मादयितृरुपं प्रेक्ष्य..... (इत्यर्धाक्ते लज्जया विरमति )

राजा - परस्ताज्जायत एव । सर्वथाप्सरसंभवैषा ।

अनसूया - अथ किम् ?

राजा - उपपद्यते ।

मानुषीषु कथं वा स्यादस्य रुपस्य संभवः

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥२३॥ (शकुन्तलाधोमुखी तिष्ठति )

राजा - (आत्मगतम्) लब्धावकाशो मे मनोरथः । किं तु सख्याः परिहासोदाहतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

प्रियंवदा - (सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ) पुनरपि वक्तुकाम इवार्यः ।

(शकुन्तला सखीमङ्गुल्या तर्जयति )

राजा - सम्यगुपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

प्रियंवदा - अलं विचार्य । अनियन्त्रणानुयोगस्तपस्विजनो नाम !

राजा - इति सखीं ते ज्ञातुमिच्छामि -

वैखानसं किमनया व्रतमाप्रदानाद्व्यापारोधि मदनस्य निषेवितव्यम् ।

अत्यन्तमेव मदरेक्षणवल्लभाभिराहो निवत्स्यति समं हरिणाङ्गनाभिः ॥२४॥

प्रियंवदा - आर्य धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनरस्या अनुरुपवरप्रदाने सङ्कल्पः ।

राजा - (आत्मगतम्) न दुरवापेयं खलु प्रार्थना !

भव हृदय साभिलाषं संप्रति सन्देहनिर्णयो जातः ।

आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥२५॥

शकुन्तला - (सरोषमिव) अनसूये, गमिष्याम्यहम् ।

अनसूया - किं निमित्तम् ?

शकुन्तला - इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामि ।

अनसूया - सखि, न युक्तमकृतसत्कारमतिथिविशेषं विसृज्य स्वच्छन्दतो गमनम् ।

(शकुन्तला न किञ्चिदुक्त्वा प्रस्थितैव )

राजा - (गृहीतुमिच्छन्निगृह्यात्मानम्, आत्मगतम्) अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः । अहं हि,

अनुयास्यन्मुनितनयां सहसा विनयेन वारितप्रसरः

स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥२६॥

प्रियंवदा - (शकुन्तलां निरुध्य) हला, न ते युक्तं गन्तुम् ।

शकुन्तला - (सभ्रूभङ्गम्) किं निमित्तम् ?

प्रियंवदा - वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि । (इति बलादेनां निवर्तयति )

राजा - भद्रे वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये । तथाह्यस्याः-

सस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणा -

दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बद्धं कर्णशिरीषरोधि वदने घर्माभसां जालकं

बन्धे संसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥२७॥

तदहमेनामनृणां करोमि (इत्यङ्गुलीयं दातुमिच्छति) (उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः )

राजा - अलमस्मानन्यथा संभाव्य । राज्ञः परिग्रहोऽयम् ।----- इति राजपुरुषं मामवगच्छथ ।

प्रियंवदा - तेन हि नार्हत्येतदङ्गुलीयकमङ्गुलीवियोगम् । आर्यस्य वचनेनानृणेदानीमेषा । (किञ्चिद्विहस्य) हला

शकुन्तले, मोचितास्यनुकम्पिनार्येण । अथवा महाराजेन । गच्छेदानीम् ।

शकुन्तला - (आत्मगतम्) यद्यात्मनः प्रभविष्यामि (प्रकाशम्) का त्वं विस्रष्टव्यस्य रोधद्वयस्य वा ?

राजा - (शकुन्तलां विलोक्य, आत्मगतम्) किं नु खलु यथा वयमस्यामेवमियमप्यस्मान् प्रति स्यात् ? अथवा लब्धावकाशा मे प्रार्थना । कुतः;

वाचं न मिश्रयति यद्यपि मे वचोभिः कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसंमुखीना भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥२८॥

(नेपथ्ये) भो भोस्तपस्विनः सन्निहिताः तपोवनसत्त्वरक्षायै भवत । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः !

तुरगखुरहतस्तथा हि रेणुर्विटपविषक्तजलार्द्रवल्कलेषु ।

पतति परिणतारुणप्रकाशः शलभसमूह इवाश्रमद्रुमेषु ॥२९॥ अपि च,

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः

पादाकृष्टव्रतविलयासङ्गसञ्जातपाशः ।

मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्मारण्यं प्रविशति गजः स्यन्दनालोक भीतः ॥३०॥ (सर्वाः कर्णं दत्वा किञ्चिदिव संभ्रान्ताः)

राजा - (आत्मगतम्) अहो धिक् ! पौरा अस्मदन्वेषिणः तपोवनमुपरुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ - आर्य, अनेनारण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानिहि न उटजगमनाय ।

राजा - (ससंभ्रमम्) गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भवति तथा प्रयतिष्यामहे ।

सख्यौ - आर्य, असंभावितातिथिसत्कारं भूयोऽपि प्रेक्षणनिमित्तं लज्जामहे आर्यं विज्ञापयितुम् ।

राजा - मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

(शकुन्तला राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता )

राजा - मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयेयम् । न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्तयितुम् । मम हि -

गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः ।

चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥३१॥

मृगयाविहारी पार्थिवो दुष्यन्तः ! ( ८ )

(इति निष्क्रान्तास्सर्वे)

## द्वितीयोऽङ्कः

(ततः प्रविशति विषण्णो विदूषकः)

विदूषकः - (निःश्वस्य) आ...शार्दूल... । तुरगानुधावनकण्डितसन्धे रात्रावपि निकामं शयितव्यं नास्ति । भो दिष्टम् ! एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि । ए...नदी...ए...नदी...अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्णेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिण्ड्यते अटवीतेऽटवी ! पत्रसङ्करषायाणि कटुकानि गिरिनदी जलानि पीयन्ते । अनियतवेलेन शूल्यमांसभूयिष्ठ आहारो भुज्यते । ततः महत्येव प्रत्यूषे दास्याः पुत्रैः

शकुनिलुब्धकैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि । इयतेदानीमपि पीडा न निष्क्रामति । ततो गण्डस्योपरि पिण्डकः संवृत्तः । ह्यः किलास्मासु अवहीनेषु तत्रभवतो मृगानुसारेणाश्रमं प्रविष्टस्य तापसकन्यका शकुन्तला ममाधन्यतया दर्शिता । साम्प्रतं नगरगमनाय मनः कथमपि च करोति ! अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत् । का गतिः ! यावत्तं कृताचारपरिक्रमं पश्यामि । (इति परिक्रम्यावलोक्य च), एष एव आगच्छति प्रियवयस्यः । भवतु ।

अङ्गभङ्गविकल इव भूत्वा स्थास्यामि । यद्येवमपि नाम विश्रमं लभेय !

(इति दण्डकाष्ठमवलम्ब्य स्थितः ।) (ततः प्रविशति यथानिर्दिष्टपरिवारो राजा)

राजा - कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाशवासि ।

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥१॥

(स्मितं कृत्वा) एवमात्माभिप्रायसंभावितेष्टवनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते ।

स्निग्धं वीक्षितमन्यतोऽपि नयने यत्प्रेरयन्त्या तथा

यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव ।

मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी

सर्वं तत्किल मत्परायणमहो कामी स्वतां पश्यति ॥२॥

विदूषकः- (तथास्थित एव) भो वयस्य, न मे हस्तपादं प्रसरति । तद्वाङ्मात्रेण जाप्यसे ।

राजा - (सस्मितं) कृतोऽयं गात्रोपघातः ?

विदूषकः- कुतः किल स्वयमक्ष्याकृलीकृत्याश्रुकारणं पृच्छसि ?

राजा - न खल्वगच्छामि ।

विदूषकः- भो वयस्य, यद्वेतसः कुब्जलीलां विडम्बयति तत् किमात्मनः प्रभावेण, ननु नदीवेगस्य ?

राजा - नदीवेगस्तत्र कारणम् ।

विदूषकः- ममापि भवान् ।

राजा - कथमिव ?

विदूषकः - एवं राजकार्याण्युज्जित्वैतादृश आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम् । यत्सत्यं प्रत्यहं

श्वापदसमुत्सारणैः संक्षोभितसन्धिबन्धानां मम गात्राणामनीशोऽस्मि संवृत्तः । तत्प्रसादयिष्यामि विस्रष्टुं मामेकाहमपि तावद्विश्रमितुम् ।

राजा - (स्वगतम्) अयं चैवमाह ! ममापि काश्यपसुताम् अनुस्मृत्य मृगयाविकलं चेतः ! कुतः, -

न नमयितुमधिज्यमस्मि शक्तो धनुरिदमाहितसायकं मृगेषु ।  
सहवसतिमुपेत्य यैः प्रियायाः कृत इव मुग्ध विलोकितोपदेशः ॥३॥

विदूषकः - (राज्ञो मुखं विलोक्य) अत्रभवान् किमपि हृदये कृत्वा मन्त्रयते  
अरण्ये मया रुदितमासीत् !

राजा - (सस्मितम्) किमन्यम् ? अनतिक्रमणीयं मे सुहृद्वाक्यम् इति स्थितोऽस्मि ।

विदूषकः - चिरं जीव । (इति गन्तुमिच्छति)

राजा - वयस्य, तिष्ठ । सावशेषं मे वचः ।

विदूषकः - आज्ञापयतु भवान् ।

राजा - विश्रान्तेन भवता ममाप्येकस्मिन्ननायासे कर्मणि सहायेन भवितव्यम् ।

विदूषकः - किं मोदकखादिकायाम् ? तेन ह्ययं सुगृहीतः क्षणः ।

राजा - यत्र वक्ष्यामि । कः कोऽत्र भोः ?

(प्रविश्य) दौवारिकः-(प्रणम्य)आज्ञापयतु भर्ता ।

राजा - रैवतक, सेनापतिस्तावदाहूयताम् ।

दौवारिकः - तथा (इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ) एष आज्ञावचनोत्कण्ठो भर्तेतो दत्तदृष्टिरेव तिष्ठति  
। उपसर्पत्वार्थः ।

सेनापतिः- (राजानमवलोक्य) दृष्टदोषापि स्वामिनि मृगया केवलं गुणायैव

संवृत्ता । तथा हि देवः,-

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं रविकिरणसहिष्णु खेदलेशैरभिन्नम् ।

उपचितमपि गात्रं व्यापतत्वादलक्ष्यं गिरिजर इव नागः प्राणसारं बिभर्ति ॥४॥

(उपेत्य) जयतु जयतु स्वामी । गृहीतश्वापदमरण्यम् । किमन्यत्र अवस्थीयते ?

राजा - मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माधव्येन ।

सेनापतिः- (जनान्तिकं) सखे स्थिरप्रतिबन्धो भव । अहं तावत्स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये ।( प्रकाशम्) प्रलपत्वेष  
वैधेयः । ननु प्रभुरेव निदर्शनम् !

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः

सत्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ॥

उत्कर्षः स च धन्विनां यद्विषवः सिध्यन्ति लक्ष्ये चले

मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥५॥

विदूषकः - अपेहि, रे उत्साहहेतुक । अत्रभवान्प्रकृतिमापन्नः । त्वं तावदटवीतोऽटवीमाहिण्डमानो नरनासिकालोलुपस्य  
जीर्णक्षस्य कस्यापि मुखे पतिष्यसि ।

राजा - भद्र सेनापते, आश्रमसन्निकृष्टे स्थिता स्मः । अतस्ते वचो नाभिनन्दामि । अद्य तावत् ;

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं  
 छायाबद्धकदम्बकं मृगकुलं रोमन्धमभ्यस्यतु ।  
 विश्रब्ध क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले  
 विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मध्दनुः ॥६॥

सेनापतिः- यत्प्रभविष्णवे रोचते ।

राजा - तेन हि निवर्तय पूर्वगतान्वनग्राहिणः । यथा न मे सैनिकास्तपोवनमुपरुन्धन्ति तथा निषेधद्वयाः । पश्य;  
 शमप्रधानेषु तपोवनेषु गूढं हि दाहात्मकमस्ति तेजः ।  
 स्पर्शानुकूला इव सूर्यकान्तास्तदन्यतेजोभिभवाद्भवन्ति ॥७॥

सेनापतिः- यदाज्ञापयति स्वामी ।

विदूषकः - ध्वंसतां त उत्साहवृत्तान्तः । (निष्क्रान्तः सेनापतिः)

राजा - (परिजनं विलोक्य) अपनयन्तु भवत्यो मृगयावेषम् । रैवतक, त्वमपि स्वं नियोगमशून्यं कुरु ।

परिजनः - यद्देव आज्ञापयति । (इति निष्क्रान्तः)

विदूषकः - कृतं भवता निर्मक्षिकम् । साम्प्रतमेतस्मिन् पादपच्छायोविरचितवितानसनाथे शिलातले निषीदतु  
 भवान्यावदहमपि सुखासीना भवामि ।

राजा - गच्छाग्रतः ।

विदूषकः - एतु भवान् (इत्युभौ परिक्रम्योपविष्टौ)

राजा - माधव्य, अनवाप्तचक्षुः फलोऽसि । येन त्वया दर्शनीयं न दृष्टम्

विदूषकः - ननु भवानग्रतो मे वर्तते !

राजा - सर्वः कान्तमात्मीयं पश्यति । अहं तु तामेवाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः - (स्वगतम्) भवतु । अस्यावसरं न दास्ये । (प्रकाशम्) भो वयस्य, ते तापसकन्यकाभ्यर्थनीया दृश्यते ।

राजा - सखे, न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।

अर्कस्योपरि शिथिलं च्युतमिव नवमालिकाकुसुमम् ॥८॥

विदूषकः - (विहस्य) यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तन्निष्ण्यामभिलाषो भवेत्तथा स्त्रीरत्नपरिभाविनो भवत  
 इयमभ्यर्थना ।

राजा - न तावदेनां पश्यसि येनैवमवादीः ।

विदूषकः - तत्खलु रमणीयं यद्भवतोऽपि विस्मयमुत्पादयति ।

राजा - वयस्य, किं बहुना ?

चित्रेनिवेश्य परिकल्पिततत्त्वयोगा रूपोच्चयेन मनस विधिना कृता नु ।

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुविभुत्वमनुचिन्त्य वपुश्च तस्याः ॥९॥

विदूषकः - यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् ।

राजा - इदं च मे मनसि वर्तते ।

अनाघातं पुष्पं किसलयमलूनं कररुहैः

अनाविधदं रत्नं मधुनवमनास्वादितरसम्

अखण्डं पुण्यानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं किमिह समुपस्थास्यति विधिः ॥१०॥

विदूषकः- तेन हि लघु परित्रायतामेनां भवान् । मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति ।

राजा - परवती खलु तत्र भवति । न च सन्निहितोऽत्र गुरुजनः ।

विदूषकः - अथ भवन्तमन्तरेण कीदृशस्तस्याः दृष्टिरागः ?

राजा - निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः । तथापि तु -

अभिमुखे मयि संहतमीक्षणं हसितमन्यनिमित्तकृतोदयम् ।

विनयवारितवृत्तिरतस्तया न विवृतो मदनो न च संवृतः ॥११॥

विदूषकः - न खलु दृष्टमात्रस्य तवाङ्गं समारोहति ।

राजा - मिथः प्रस्थाने पुनः शालीनतयापि काममाविष्कृतो भावस्तत्रभवत्या । तथा हि ।

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद्विवृत्तवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥१२॥

विदूषकः- तेन हि गृहीतपाथेयो भव । कृतं त्वयोपवनं तपोवनमिति पश्यामि ।

राजा -सखे, तपस्विभिः कैश्चित्परिज्ञातोऽस्मि । चिन्तय तावत् केनापदेशेन पुनराश्रमपदं गच्छामः ।

विदूषकः - कोऽपरोऽपदेशो युष्माकं राजाम् ? नीवारषष्ठ भागमस्माकमुपहरन्त्विति ।

राजा - मूर्ख, अन्यमेव भागधेयमेते तपस्विनो निर्वपन्ति यो रत्नराशीनपि विहायाभिनन्द्यते । पश्य ,-

यदुत्तिष्ठति वर्षेभ्यो नृपाणां क्षयि तत्फलम् ।

तपः षड्भागमक्षय्यं ददत्यारण्यका हि नः ॥१३॥

(नेपथ्ये) हन्त ! सिध्दार्थं स्वः ।

राजा - (कर्णं दत्वा) अये धीरप्रशान्तस्वरैस्तपस्विभिर्भवितव्यम् ।

(प्रविश्य) दौवारिकः - जयतु जयतु भर्ता ! एतौ द्वौ ऋषिकुमारौ प्रतीहारभूमिमुपस्थितौ ।

राजा - तेन ह्यविलम्बं प्रवेशय तौ ।

दौवारिकः - एष प्रवेशयामि । (इति निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य) इत इतो भवन्तौ । (उभौ

राजानं विलोकयतः)

प्रथमः - अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवा उपपन्नमेतदस्मिन् ऋषिभ्यो नातिभिन्ने राजनि । कुतः

-

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये रक्षायोगादयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ १४॥

द्वितीयः - गौतम, अयं स बलभित्सखो दुष्यन्तः ?

प्रथमः - अथ किम् ।

द्वितीयः - तेन हि,-

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्रीम् एकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।

आशंसन्ते समितिषु सुरा बध्दवैरा हि दैत्यैः अस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ १५॥

उभौ - (उपगम्य) विजयस्व राजन् !

राजा - (आसनादुत्थाय) अभिवादये भवन्तौ ।

उभौ - स्वस्ति भवते । (इति फलान्युपहरतः)

राजा - (सप्रणामं परिगृह्य) आज्ञापयितुमिच्छामि ।

उभौ - विदितो भवानाश्रमसदामिहस्थः । तेन भवन्तं प्रार्थयन्ते ।

राजा - किमाज्ञापयन्ति ?

उभौ -“तत्रभवतः कण्वस्य महर्षेरसान्निध्याद्रक्षांसि न इष्टिविघ्नम् उत्पादयन्ति । तत्कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियताम् आश्रमः” इति ।

राजा - अनुगृहीतोऽस्मि ।

विदूषकः - (अपवार्य ) एषेदानीमनुकूला तेऽभ्यर्थना ।

राजा - (स्मितं कृत्वा) रैवतक, मद्द्वचनादुच्यतां सारथिः -“सबाणासनं रथमुपस्थापय” इति ।

दौवारिकः- यद्देव आज्ञापयति । (इति निष्क्रान्तः) उभौ - (सहर्षं)

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।

आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः ॥ १६॥

राजा - (सप्रणामम्)गच्छतां पुरो भवन्तौ । अहमप्यनुपदम् आगत एव ।

उभौ - विजयस्व (इति निष्क्रान्तौ)

राजा - माधव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम् ?

विदूषकः- प्रथमं सपरिवाहमासीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः ।

राजा -मा भैषीः । ननु मत्समीपे वर्तिष्यसे

विदूषकः - एष राक्षसाद्रक्षितोऽस्मि । (प्रविश्य)

दौवारिकः - सज्जो रथो भर्तुर्विजनप्रस्थानमपेक्षते । एष पुनर्नगराद्देवीनामाज्ञप्तिहरः करभक आगतः ।

राजा - (सादरम्) किमम्बाभिः प्रेषितः ?

दौवारिकः- अथ किम् ?

राजा - ननु प्रवेशयताम् ।

दौवारिकः- तथा । (इति निष्क्रम्य, करभकेण सह प्रविश्य) एष भर्ता । उपसर्प

करभकः - जयतु जयतु भर्ता ! देव्याज्ञापयति “ आगामिनि चतुर्थदिवसे प्रवृत्तपारणो मम उपवासो भविष्यति । तत्र दीर्घायुषावश्यं सन्निहितेन भवितव्यम्” इति ।

राजा - इतिस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । यद् द्वयमपि अननिक्रमणीयम् । किमत्र प्रतिविधेयम् ?

विदूषकः - त्रिशङ्कुरिवान्तराले तिष्ठ ।

राजा - सत्यमाकुलीभूतोऽस्मि ।

कृत्ययौर्भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैले स्रोतः स्रोतोवहो यथा ॥१७॥

(विचिन्त्य) सखे, त्वमम्बया पुत्र इति प्रतिगृहीतः । यतो भवानितः प्रतिनिवृत्य तपस्विकार्यव्यग्रमानसं मामावेद्य तत्रभवतीनां पुत्रकृत्य मनुष्ठातुमर्हति ।

विदूषकः - न खलु मां रक्षोभीरुकं गणयसि !

राजा - (सस्मितं) कथमेतद्भवति संभाव्यते ?

विदूषकः - यथा राजानुजेन गन्तव्यं तथा गच्छामि ।

राजा - ननु तपोवनोविरोधः परिहरणीय इति सर्वाननुयात्रिकास्त्वयैव सह प्रस्थापयामि ।

विदूषकः - (स्वगतम्) तेन हि युवराजोस्मीदानीं संवृतः ।

राजा - (स्वगतम्) चपलोऽयं वटुः । कदाचिदस्मत्प्रार्थनाम् अन्तः पुरेभ्यः कथयेत् । भवतु । एनमेवं वक्ष्ये । (विदूषकं

हस्तेगृहीत्वा) वयस्य, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः । पश्य,

क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः ।

परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः ॥१८॥

विदूषकः - अथ किम् ।

(इति निष्क्रान्तास्सर्वे )

### तृतीयोऽङ्कः

(ततः प्रविशति कुशानादाय यजमानशिष्यः)

शिष्यः- अहो महान्भावः पार्थिवो द्रुष्यन्तः । यत्प्रविष्टमात्र एवाश्रमं तत्र भवति निरुपद्रवाणि नः कर्माणि संवृतानि ।

का कथा बाणसन्धाने ज्याशब्देन दूरतः ।

हंकारेणैव धनुषः स हि विघ्नानपोहति ॥१॥

यावदिमान्वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि । (परिक्रम्यावलोक्य च, आकाशे ) प्रियंवदे, कस्येदमुशिरानुलेपनं

मृणालवन्ति च नलिनीपत्राणि नीयन्ते ? (श्रुतिमभिनीय) किं ब्रवीषि ? "आतपलङ्घनात् बलवदस्वस्था शकुन्तला ।

तस्याः शरीरनिर्वापणाय" इति ? तर्हि यत्नात् उपचर्यताम् । सा खलु भगवतः कण्वस्य कुलपतेरुच्छवासितम् । अहमपि

तावद्वैतानिकं शान्त्युदकमस्यै गोतमीहस्ते विसर्जयिष्यामि । (इति निष्क्रान्तः)

विष्कम्भकः

(ततः प्रविशति कामयमानावस्थो राजा)

राजा- (सचिन्तं निःश्वस्य)

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।

अलमस्मि ततो हृदयं तथापि नेदं निवर्तयित्म् ॥२॥

(मदनबाधां निरूप्य) भगवन् कसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसन्धीयते कामिजनसार्थः । कुतः -

तव कसुमशरत्वं शीतरश्मित्वमिन्दोः

द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।

विसृजति हिमगर्भैरग्निमिन्दुर्मयूखैः

त्वमपि क्सुमबाणान्वज्रसारीकरोषि ॥३॥ अथवा

अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे ।

यदि मदिरायतनयनां तामधिकृत्य प्रहरतीति ॥४॥

(सखेदं परिक्रम्य) क्व नु खलु संस्थिते कर्मणि सदस्यैरनुजातः श्रमक्लान्तमात्मानं विनोदयामि ? (निः श्वस्य) किं नु खलु मे प्रियादर्शनादृते शरणमन्यत् ? यावदेनामन्विष्यामि । (शूर्यमवलोक्य) इमाम् उग्रतपवेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद्गच्छामि । (परिक्रम्य संस्पर्शं रूपयित्वा) अहो, प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।

अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥५॥

(परिक्रम्यावलोक्य च ) अस्मिन्वेतसपरिक्षिप्ते लतामण्डपे सन्निहितया शकुन्तलया भवितव्यम् । तथा हि ।

अभ्युन्नता पूरस्तादवगाढा जघनगौरवात्पश्चात् ।

द्वारेऽस्य पाण्डुसिक्ते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥६॥

यावद्विटपान्तरेणावलोकयामि ।(परिक्रम्य तथा कृत्वा, सहर्षम्)

अये, लब्धं नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सक्सुमास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते । भवतु । श्रोण्याम्यासां विश्रम्भकथितानि । (इति विलोकयन् स्थितः) (ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला) सख्यौ - (उपवीज्य सस्नेहं) हला शकुन्तले, अपि सुखाय ते नलिनीपत्रवातः ?

शकुन्तला- किं मां वीजयतः सख्यौ ? (सख्यौ विषादं नाटयित्वा परस्परमवलोकयतः)

राजा- बलवदस्वस्थशरीरा खलु शकुन्तला दृश्यते । (सवितर्कम्) तत्किमयमातपदोषः स्यात्, उत यथा मे मनसि वर्तते ? (साभिलाषं निर्वर्ण्य) अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रशिथिलितमृणालैकवलयं

प्रियायाः साबाधं किमपि कमनीयं वपूरिदम् ।

समस्तापः कामं मनसिजनिदाघप्रसरयो -

र्न तु ग्रीष्मस्यैवं सुभगमपराधं युवतिषु ॥७॥

प्रियंवदा- (जनान्तिकम्) अनसूये, तस्य राजर्षेः प्रथमदर्शनात् आरभ्य पर्युत्सुकेव शकुन्तला । किं नु खल्वस्यास्तन्निमित्तोऽयमातङ्को भवेत् ?

अनसूया -सखि, ममापीदृश्याशङ्का हृदयस्य । भवतु प्रक्षयामि तावदेनाम् । (प्रकाशम्) सखि, प्रष्टव्यासि किमपि ।

बलवान् खलु ते सन्तापः ।

शकुन्तला - (पूर्वार्धेन शयनादुत्थाय) हला, किं वक्तुकामासि ?

अनसूया - हला, शकुन्तले, अनभ्यन्तरे खलवावां मदनगतस्य वृत्तान्तस्य । किं त् यादृशीतिहासनिबन्धेषु

कामयमानानामवस्था श्रूयते, तादृशी तव पश्यामि । कथय, किंनिमित्तं ते संतापः ? विकारं खलु

परमार्थतोऽज्ञात्वांनारम्भः प्रतीकारस्य !

राजा- अनसूयामप्यनुगतै मदीयस्तर्कः ।

शकुन्तला - (आत्मगतम्) बलवान् खलु मेऽभिनिवेशः ! इदानीमपि सहसैतयोर्न शक्नोमि निवेदयितुम् ।

प्रियंवदा- सखि, शकुन्तले, सुष्ठु एषा भणति । किमात्मन आतङ्कमुपेक्षसे ? अनुदिवसं खलु परिहीयसेऽङ्गैः ! केवलं लावण्यमयी छाया त्वां न मुञ्चति ।

राजा- अवितथमाह प्रियंवदा ! तथा हि, -  
 क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं  
 मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।  
 शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते  
 पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥८॥

शकुन्तला- सखि, कस्य वान्यस्य कथयिष्यामि ? किंवायासयित्रीदानीं वा भविष्यामि ।

उभे- अत एव खलु निर्बन्धः । स्निग्धजन संविभक्तं हि दुःखं सहयवेदनं भवति !

राजा- पृष्टा जनेन समदुःखसूखेन बालानेयं न वक्ष्यति मनोगतमाधिहेतुम् ।

दृष्टो विवृत्य बहुशोऽप्यनया सतृष्णमत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥९॥

शकुन्तला- सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः------(इत्यर्धोक्ते लज्जां नाटयति )

उभे- कथयतु प्रियसखी ।

शकुन्तला- तत आरभ्य तद्गतेनाभिलाषेणैतदवस्थास्मि संवृत्ता ।

राजा- (सहर्षम्) श्रुतं श्रोतव्यम् !

स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।

दिवस इवाभश्यामस्तपात्यये जीवलोकस्य ॥१०॥

शकुन्तला – यद्यपि वामनुमतं, तदा तथा वर्तेथां यथा तस्य राजर्षेः अनुकम्पनीया भवामि । अन्यथावश्यं सिञ्चितं मे तिलोदकम् ।

राजा- संशयच्छेदि वचनम् !

प्रियंवदा- (जनान्तिकम्) अनसूये, दूरगतमन्मथाऽक्षमेयं कालहरणस्य यस्मिन् बद्धभावैषा, स ललामभूतः पौरवाणाम् । तद्युक्तमस्या अभिलाषोऽभिनन्दितुम् ।

अनसूया – तथा यथा भणसि ।

प्रियंवदा- (प्रकाशम्) सखि, दिष्ट्यान्रुपस्तेऽभिनिवेशः । सागरमुज्झित्वा कुत्र वा महानद्यवतरति ? क इदानीं सहकारमन्तरेण अतिमुक्तलतां पल्लवितां सहते ?

राजा- किमत्र चित्रम्, यदि विशाखे शशाङ्कलेखामनुवर्तेते !

अनसूया- कः पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सख्या मनोरथं सम्पादयावः ?

प्रियंवदा- निभृतमिति चिन्तनीयं भवेत् । शीघ्रमिति सुकरम् ।

अनसूया – कथमिव ?

प्रियंवदा- ननु स राजर्षिरस्यां स्निग्धदृष्ट्या सूचिताभिलाष एतान् दिवसान् प्रजागारकृशो लक्ष्यते ।

राजा सत्यमित्थंभूत एवास्मि । तथा हि, -

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं

निशि निशि भ्रुजान्यस्तापाङ्गप्रसरिभिरश्रुभिः ।

अनतिल्लितज्याघाताङ्कं मूर्ध्मणिबन्धनात्

कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥११॥

प्रियंवदा- (विचिन्त्य) हला, मदनलेखोऽस्य क्रियताम् । तं सुमनोगोपितं कृत्वा देवप्रसादस्यापदेशेन तस्य हस्तं प्रापयिष्यामि ।

अनसूया- रोचते मे सूक्तमारः प्रयोगः । किं वा शकुन्तला भणति ?

शकुन्तला- को नियोगो वा विकल्प्यते ?

प्रियंवदा- तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम् ॥

शकुन्तला- हला, चिन्तयाम्यहम् । अवधीरणाभीरुकं पुनर्वपते मे हृदयम् ।

राजा- (सहर्षम्) अयं स ते तिष्ठति सङ्गमोत्सुको विशङ्कसे भीरु यतोऽवधीरणाम्  
लभते वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत् ॥१२॥

सख्यौ- अयि आत्मगुणावमानिनि, क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति ?

शकुन्तला- (सस्मितं)नियोजितेदानीमस्मि । (इत्युपविष्टा चिन्तयति)

राजा- स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि ।

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।

कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥१३॥

शकुन्तला- हला, चिन्तितं मया गीतवस्तु । असन्निहितानि पुनर्लेखनसाधनानि !

प्रियंवदा- एतस्मिन्शुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णं कुरु ।

शकुन्तला- (यथोक्तं रुपयित्वा) हला, शृणुतमिदानीं सङ्गतार्थं न वेति ।

उभे- अवहिते स्वः ।

शकुन्तला- (वाचयति) तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथान्यङ्गानि ॥१४॥

राजा- (सहसोपसृत्य) तपति तन्गात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव ।

ग्लपयति यथा शशाङ्कं न तथा हि कुमुदवतीं दिवसः ॥१५॥

सख्यौ- (विलोक्य सहर्षमुत्थाय) स्वागतमविलम्बिनो मनोरथस्य । (शकुन्तलाभ्युत्थातुमिच्छति)

राजा- अलमलमायासेन ।

सन्दष्टकुसुमशयनान्या शुकलान्तबिसभङ्गसुरभीणि ।

गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥१६॥

अनसूया- इतः शिलातलैकदेशमलङ्करोतु वयस्यः । (राजोपविशति शकुन्तला सलज्जा तिष्ठति )

प्रियंवदा- द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहः पुनर्मां पुनरुक्तवादिनीं करोति ।

राजा- भद्रे, नैतत्परिहार्यम् । विवक्षितं ह्यनुक्तमनुतापं जनयति ।

प्रियंवदा- आपन्नस्य विषयनिवासिनो जनस्यार्तिहरेण राजा भवितव्यमित्येष युष्माकं धर्मः ।

राजा- नास्मात्परम् ।

प्रियंवदा- तेन हीयमावयोः प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता ।

राजा- भद्रे साधारणोऽयं प्रणयः । सर्वथानुगृहीतोऽस्मि

शकुन्तला- (प्रियंवदामवलोक्य) हला, किमन्तः पुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन ?

राजा- सुन्दरी,

इदमनन्यपरायणमन्यथा हृदयसन्निहिते हृदयं मम ।

यदि समर्थयसे मदिरेक्षणे मदनबाणहतोऽस्मि हतः पुनः ॥१७॥

अनसूया- वयस्य, बहुवल्लभा राजानः श्रूयन्ते । यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वाहय ।

राजा- भद्रे, किं बहूना-

परिग्रहबह्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च युवयोरियम् ॥१८॥

उभे- निर्वृते स्वः ।

प्रियंवदा- (सदृष्टिक्षेपम्) अनसूये, एष इतोदत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति । एहि संयोजयाव एनम् । एहि संयोजयाव एनम् । (इत्युभे प्रस्थिते)

शकुन्तला- हला, अशरणास्मि । अन्यतरा युवयोरागच्छतु ।

उभौ- पृथिव्या यः शरणं स तव समिपे वर्तते । (इति निष्क्रान्ते)

शकुन्तला- कथं गते एव ?

राजा- अलमावेगेन । नन्वयमाराधयिता जनस्तवसमीपे वर्तते ?

किं शीतलैः क्लमविनोदिभिरार्द्रवातान् सञ्चारयामि नलिनीदलतालवृन्तैः ।

अङ्के निधाय करभोरु यथासूखं ते संवाहयामि चरणावृत पद्मताम्रौ ॥१९॥

शकुन्तला- न माननीयेष्वात्मानमपराधयिष्ये । (इत्युत्थाय गन्तुमिच्छति)

राजा- सुन्दरि, अपरिनिर्वाणो दिवसः, इयं च ते शरीरावस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ॥२०॥ (इति बलादेनां निवर्तयति)

शकुन्तला- पौरव, रक्ष विनयम् । मदनसन्तप्तापि न खल्वात्मनः प्रभवामि ।

राजा- भीरु, अलं गुरुजनभयेन । दृष्टा ते विदितधर्मा तत्रभवान्नात्र दोषं ग्रहीष्यति कुलपतिः । पश्य,

गान्धर्वेण (८) विवाहेन (२) गान्धर्वेण विवाहेन (२) बहवयो राजर्षिकन्यकाः (८) ।

श्रूयन्ते परिणीतास्ताः (४) पितृभिश्चाभिनन्दिताः (४) ॥२१॥

शकुन्तला- मुञ्च तावन्माम् । भूयोऽपि सखीजनमनुमानयिष्ये ।

राजा- भवतु मोक्ष्यामि ।

शकुन्तला- कदा ?

राजा- अपरिक्षतकोमलस्य तावत् कुसुमस्येव नवस्य षट्पदेन

अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य ॥२२॥

(इति मुखमस्याः समुन्नमयितुमिच्छति । शकुन्तला परिहरति नाट्येन )

(नेपथ्ये) चक्रवाकवधुके, आमन्त्रयस्व सहचरम् । उपस्थिता रजनी !

शकुन्तला – (कर्णं दत्वा, ससंभ्रमम्) पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भायार्या गौतमीत एवागच्छति ।

तद्विटपान्तरितो भव ?

मृगयाविहारी पार्थिवो दुष्यन्तः ! ( ४ )

राजा- तथा । (इत्यात्मानमावृत्य तिष्ठति ) (ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च )

सख्यौ- इत इत आर्या गौतमी ।

गौतमी- (शकुन्तलामुपेत्य )जाने, अपि लघुसन्तापानि तेऽङ्गानि ?

शकुन्तला-आर्ये, अस्ति मे विशेषः ।

गौतमी- अनेन दर्भोदकेन निराबाधमेव ते शरीरं भविष्यति । (अभ्युक्ष्य)

वत्से, परिणतो दिवसः । एहि । उटजमेव गच्छामः । (प्रस्थिताः)

शकुन्तला- (आत्मगतम्) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि । सानुशयविघटितस्य कथं ते सम्प्रतं सन्तापः ? (पदान्तरे स्थित्वा, प्रकाशम्) लतावलय, सन्तापहारक, आमन्त्रये त्वां भूयोऽपि परिभोगाय ।

(इति दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः)

राजा- (पूर्वस्थानमुपेत्य, सनिः श्वासम्) विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि, -

मूर्हङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविकलवाभिरामम् ॥

मुखमंसविवर्ति पक्षमलाक्ष्याः कथमप्युन्नमितं न चुम्बितं तु ॥२३॥

क्व नु खलु सम्प्रति गच्छामि ? अथवा, इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थापयामि । (सर्वतोऽवलोक्य)

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं

क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।

हस्तादभ्रष्टमिदं बिसाभरणमित्यासज्यमानेक्षणो

निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि ॥२४॥ (आकाशे) राजन् !

सायंतने सवनकर्मणि संप्रवृत्ते वेदीं हताशनवतीं परितः प्रयस्ताः ।

छायाशचरन्ति बहुधा भयमादधानाः सन्ध्यापयोदकपिशाः पिशिताशनानाम् ॥२५॥ (इति निष्क्रान्तः)

राजा- अयमहमागच्छामि ।

### चतुर्थोऽङ्कः

(ततः प्रविशतः कुसुमावचयं नाटयन्त्यौ सख्यौ)

अनसूया- प्रियंवदे, यद्यपि गान्धर्वेण विधिना निर्वृत्तकल्याणा शकुन्तलाऽनुरुपभर्तृगामिनी संवृत्तेति विवृतं मे हृदयं, तथाप्येतावत् चिन्तनीयम् ।

प्रियंवदा- कथमिव ?

अनसूया- अद्य स राजर्षिरिष्टिं परिसमाप्यर्षिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तः पुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति ।

प्रियंवदा- विस्रब्धा भव । न तादृशा आकृतिविशेषा गुणविरोधिना भवन्ति । तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति ।

अनसूया- यथाहं पश्यामि तथा तस्यानुमतं भवेत् ।

प्रियंवदा- कथमिव ?

अनसूया- गुणवते कन्यका प्रतिपादनीयेत्ययं तावत् प्रथमः सङ्कल्पः । तं यदि दैवमेव सम्पादयति, नन्वप्रयासेन कृतार्थो गुरुजनः ।

प्रियंवदा- (पुष्पभाजनं विलोक्य) सखि, अवचितानि बलिकर्म पर्याप्तानि कुसुमानि ।

अनसूया- ननु सख्याः शकुन्तलायाः सौभाग्यदेवतार्चनीया ।

प्रियंवदा- युज्यते (इति तदेव कर्माभिनयतः)

(नेपथ्ये) अयमहं भोः ।

अनसूया- (कर्णं दत्त्वा) अतिथीनामिव निवेदितम् ।

प्रियंवदा- ननूटजसन्निहिता शकुन्तला ?

अनसूया- अद्य पुनर्हृदयेनासन्निहिता ! अलमेतावन्निः कुसुमैः ।

(नेपथ्ये) आः अतिथिपरिभाविनि !

विचिन्तयन्ती यमनन्यमानसा तपोधनं वेत्सि न माम्पस्थितम् ।

स्मरिष्यति त्वां न स बोधितोऽपि सन् कथां प्रमत्तः प्रथमं कृतमिव ॥१॥

प्रियंवदा- हा धिक् ! हा धिक् ! अप्रियमेव संवृत्तम् । कस्मिन्नपि पूजार्हेऽपराध्वा शून्यहृदया शकुन्तला ।

(पुरोऽवलोक्य) न खलु यस्मिन् कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा शप्त्वा वेगबलोत्फुल्लया दुवीरया गत्या प्रतिनिवृत्तः ।

अनसूया- कोऽन्यो हुतवहाद्गधुं प्रभवति ? गच्छ, पादयोः प्रणम्य निवर्तयैनं, यावदहमर्घोदकमुपकल्पयामि ।

(इति निष्क्रान्ता)

प्रियंवदा- तथा

अनसूया- (पदान्तरे स्खलितं निरुप्य) अहो, आवेगस्खलितया गत्या प्रभ्रष्टं ममाग्रहस्तात् पुष्पभाजनम् !

(इति पुष्पोच्चयं रुपयति )

(प्रविश्य) प्रियंवदा- सखि, प्रकृतिवक्रः स कस्यानुनयं प्रतिगृहणाति ? किमपि पुनः सानुक्रोशः कृतः ।

अनसूया- (सस्मितम्) तस्मिन् बह्वेतदपि । कथय ।

प्रियंवदा- यदा निवर्तितुं नेच्छति, तदा विज्ञापितो मया “ भगवन्, प्रथम इति प्रेक्ष्याविज्ञानतपः प्रभावस्य दुहितृजनस्य भगवतैकोऽपराधो मर्षयितव्य” इति ।

अनसूया- ततस्ततः ।

प्रियंवदा- ततो, “न मे वचनमन्यथाभवितुमर्हति । किं तु अभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यते” इति मन्त्रयमाण एवान्तर्हितः ।

अनसूया- शक्यमिदानीमाश्वसितुम् । अस्ति तेन राजर्षिणा संप्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वयं पिनध्दम् । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।

प्रियंवदा- सखि, एहि । देवकार्यं तावदस्या निवर्तयावः । (परिक्रामतः)

प्रियंवदा –(वलोक्य) अनसूये, पश्य तावत् । वामहस्तोपहित वदनाऽलिखितेव प्रियसखी । भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति । किं पुनरागन्तुकम् ।

अनसूया- प्रियंवदा द्वयोरेव (नौ मुखे) एष वृत्तान्तस्तिष्ठतु । रक्षितव्या खलु प्रकृतिपेलवा प्रियसखी !

प्रियंवदा- को नामोष्णोदकेन नवमालिकां सिञ्चति ?

विष्कम्भः

(ततः प्रविशति सुप्तोत्थितः शिष्यः)

शिष्यः- वेलोपलक्षणार्थमादिष्टोऽस्मि तत्र भवता प्रवासादुपावृत्तेन काश्यपेन । प्रकाशं निर्गतस्तावदवलोकयामि

कियदवशिष्टं रजन्या इति (परिक्रम्यावलोक्य च ) हन्त प्रभातम् ! तथा हि, -

यात्येकतोऽस्तशिखरं परिरोषधीनामाविष्कृत्तारुणपूरः सर एकतोऽर्कः ।

तेजोद्वयस्य युगपद्वयसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु ॥२॥ अपि च ,

अन्तर्हिते शशिनि सैव क्मुद्वती मे दृष्टिं न नन्दयति संस्मरणीय शोभा

इष्टप्रवासजनितान्यबलाजनस्य दुःखानि नूनमतिमात्र सुदुःसहानि ॥३॥

अनसूया- यद्यपि नाम विषयपराङ्मुखस्य जनस्यैतन्न विदितं तथापि तेन राजा शकुन्तलायामनार्यमाचरितम् ।

शिष्यः- यावदुपस्थितां होमवेलां गुरवे निवेदयामि । (निष्क्रान्तः)

अनसूया- प्रतिबुद्धापि किं करिष्यामि? न म उचितेष्वपि निजकरणीयेषु हस्तपादं प्रसरति ! काम इदानीं सकामो भवतु,

येनासत्यसन्धे जने शुद्धहृदया सखी पदं कारिता । अथवा दुर्वासः शाप एष विकारयति । अन्यथा, कथं स

राजर्षिस्तादृशानि मन्त्रयित्वैतावतः कालस्य लेखमात्रमपि न विसृजति ? तदितोऽभिज्ञानमङ्गुलीयकं तस्य विसृजावः ।

दुःखशीले तपस्विजने कोऽभ्यर्थ्यताम् ? नन् सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम् । इत्थंगतेऽस्माभिः किं करणीयम् ?

(प्रविश्य) प्रियंवदा- (सहर्षम्) सखि, त्वरस्व त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम् ।

अनसूया- सखि, कथमेतत् ?

प्रियंवदा- शृणु । इदानीं सुखशायितपृच्छिका शकुन्तलासकाशं गतास्मि ।

अनसूया – ततस्ततः ?

प्रियंवदा- तावदेनां लज्जावनतमूर्खी परिष्वज्य तातकाश्यपेनैवम् अभिनन्दितम् । दिष्ट्या धूमाकलितदृष्टेरपि यजमानस्य पावक एवाहृतिः पतिता । वत्से, सुशिष्यपरिदत्ता विद्येवाशोचनीयासि संवृत्ता । अद्यैव ऋषिरक्षितां त्वां भर्तुः समीपं विसर्जयामीति ।

अनसूया- अथ केन सूचितस्तातकाश्यपस्य वृत्तान्तः ?

प्रियंवदा- अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाण्या ।

अनसूया- (सविस्मयं) कथमिव ?

प्रियंवदा- (संस्कृतमाश्रित्य)

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

अवेहि तनयां ब्रह्मन्ग्निरगर्भा शमीमिव ॥४॥

अनसूया- (प्रियंवदामाश्लिष्य) सखि, प्रियं मे । किं त्वद्यैव शकुन्तला नीयत इत्युत्कण्ठासाधारणं परितोषमनुभवामि ।

प्रियंवदा- सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः । सा तपस्विनी निर्वृत्ता भवत् ।

अनसूया- तेन ह्येतस्मिंश्चूतशाखावलम्बिते नालिकेरसमुद्गक, तदिमां हस्तसन्निहितां कुरु । यावदहमपि तस्यै मृगरोचनां तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि ।

प्रियंवदा- तथा क्रियताम् । (अनसूया निष्क्रान्ता, प्रियंवदा नाट्येन सुमनसो गृहणाति)

(नेपथ्ये) गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा- (कर्णदत्त्वा) अनसूये त्वरस्व । एते खलु हस्तिनापुरगामिनः ऋषयः शब्दाय्यन्ते ।

(प्रविश्य समालम्भनहस्ता) अनसूया – सखि, एहि । गच्छावः । (इति परिक्रामतः)

प्रियंवदा- (विलोक्य) एषा सूर्योदय एव शिखामज्जिता प्रतिष्ठितनीवारहस्ताभिः

स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पाव एनाम् । (इत्युपसर्पतः) (ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला )

तापसीनामन्यतमा- (शकुन्तलां प्रति) जाते, भर्तुर्बहुमानसूचकं महादेवीशब्दं लभस्व ।

द्वितीया- वत्से, वीरप्रसविनी भव ।

तृतीया- वत्से, भर्तुर्बहुमता भव । (इत्याशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः)

सख्यौ- (उपसृत्य) सखि, सुखमज्जनं ते भवतु ।

शकुन्तलां- स्वागतं मे सख्योः । इतो निषीदतम् ।

उभे- (मङ्कलपात्राण्यादाय, उपविश्य) हला, सज्जाभव, यावत्ते मङ्गलसमालम्भनं परिचयावः ।

शकुन्तला- इदमपि बहु मन्तव्यम् । दुर्लभमिदानीं सखीमण्डनं भविष्यतीति ।

उभे- सखि, उचितं न ते मङ्गलकाले रोदितुम् । (इत्यश्रूणि प्रमृज्य नाट्येन प्रसाधयतः )

प्रियंवदा- आभरणोचितं रुपमाश्रमसुलभैः प्रसाधनैर्विप्रकार्यते । (प्रविश्योपायनहस्तावृषिकुमारकौ)

उभे- इदमलङ्करणम् । अलंक्रियतामत्रभवती । (सर्वा विलोक्य विस्मिताः)

गौतमी- वत्स नारद, कुत एतत् ?

प्रथमः- तातकाश्यपप्रभावात् ।

गौतमी- किं मानसी सिध्दीः?

द्वितीयः- न खलु । श्रूयताम् । तत्र भवता वयमाज्ञाप्ताः शकुन्तलाहेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानींक्षौमं केन चिदिन्दुपाडु तरुणा माङ्गल्यमाविष्कृतं निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केन चित् ।

अन्येभ्यो वनदेवताकरतलेरापर्वभागोत्थितै-

र्दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्दिभिः ॥५॥

प्रियंवदा- (शकुन्तलां विलोक्य) हला, अनयाभ्युपपत्या सूचिता ते भर्तुर्गेहेऽनुभवितव्या राजलक्ष्मीः ।

(शकुन्तला

व्रीडां निरुपयति)

प्रथमः-गौतम, एह्येहि । अभिषेकावतीर्णाय काश्यपाय वनस्पतिसेवां निवेदयावः ।

द्वितीयः- तथा । (इति निष्क्रान्तौ)

सख्यौ- अये, अनुपयुक्तभूषणोऽयं जनः । चित्रकर्मपरिचयेन अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला- जाने वां नैपुण्यं । (उभे नाट्येनालंकरुतः) (ततः प्रविशति स्नानोलेपाः काश्यपः)

काश्यपः- यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमृत्कण्ठया

कण्ठः स्तम्बितबाष्पवृत्तिकल्लुषश्चिन्ताजडं दर्शनम् ।

वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः

पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥६॥ (इति परिक्रामति)

सख्यौ – हला शकुन्तले, अवसितमण्डनासि । परिधत्स्व साम्प्रतं क्षौमयुगलम् ।

गौतमी – जाते, एष त आनन्दपरिवाहिना चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत्प्रतिपद्यस्व ।

शकुन्तला- (सव्रीडम्) तात, वन्दे ।

काश्यपः – वत्से,

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।

सुतं त्वमपि सम्माजं सेव पूरुमवाप्नुहि ॥७॥

गौतमी- भगवन्, वरः खल्वेषः । नाशीः ।

काश्यपः- वत्से । इतस्सद्यो हुताग्नीं प्रदक्षिणीकुरुष्व । (सर्वे परिक्रामन्ति )

काश्यपः – (ऋक्छन्दसाऽऽशास्ते)

अमी वेदिं परितः क्लृप्तधिष्ण्याः (२) समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः (२) ।

अपघ्नन्तो दुरितं हव्यगन्धै (२) वैतानास्त्वां वह्नयः पावयन्तु (२) ॥८॥

प्रतिष्ठस्वेदानीम् - (सदृष्टिक्षेपम्) क्व ते शङ्गरवमिश्राः ?

(प्रविश्य) शिष्याः – भगवन्, इमे स्मः ।

काश्यपः – भगिन्यास्ते मार्गमादेशय ।

शङ्गरवः – इत इतो भवती । (सर्वे परिक्रामन्ति)

काश्यपः- भो भोः । सन्निहितास्तपोवनतरवः !

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।

अद्ये वः कुसुम प्रसूतिसमये यस्या भवत्युत्सवः

सेयं याति शकुन्तला पतिगृहं सर्वैरनुजायताम् ॥९॥ (कोकिलरवं सूचयित्वा)

अनुमतगमना शकुन्तला तरुभिरियं वनवासबन्धुभिः ।

परभृतविरुतं कलं यथा प्रतिवचनीकृतमेभिरीदृशम् ॥१०॥ (आकाशे)

रम्यान्तरः कमलिनीहरितैः सरोभिश्छायाद्मैर्नियमितार्कमयूखतापः ।

भूयात्कुशेशयरजोमृदुरेणुरस्याः शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥११॥ (सर्वे सविस्मयमाकर्णयन्ति)

गौतमी- जाते, ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवनं देवताभिः । प्रणम भगवतीः ।

शकुन्तला- (सप्रणामं परिक्रम्य, जनान्तिकम्) हला प्रियंवदे ! आर्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या दुःखेन मे चरणौ पुरतः प्रवर्तते ।

प्रियंवदा- न केवलं तपोवनविरहकातरा सख्येव । त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत्समवस्था दृश्यते !

उद्वलितदर्भकबला मृग्यः परित्यक्तनर्तना मयूराः ।

अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥१२॥

शकुन्तला- (स्मृत्वा) तात, लताभगिनीं वनज्योत्स्नां तावत् आमन्त्रयिष्ये ।

काश्यपः- अवैमि तेऽस्यां सोदर्यास्नेहम् । इयं तावद्दक्षिणेन ।

शकुन्तला - (उपेत्य लतामालिङ्ग्य) वनज्योत्स्ने; चूतसङ्गतापि मां प्रत्यालिङ्गेतोगताभिः शाखाबहाभिः । अद्यप्रभृति दूरपरिवर्तिनी ते खलु भविष्यामि ।

काश्यपः- सङ्कल्पितं प्रथममेव मया तवार्थं भर्तारमात्मसदृशं सुकृतैर्गता त्वम् ।

चूतेन संश्रितवती नवमालिकेयम् अस्यामहं त्वयि च संप्रति वीतचिन्तः ॥१३॥

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला - (सख्यौ प्रति) हला, एषा द्वयोर्युवयोर्हस्ते निक्षेपः ।

सख्यौ - अयं जनः कस्य हस्ते समर्पितः ?

काश्यपः- अनसूये, अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरीकर्तव्या

शकुन्तला ! (सर्वे परिष्क्रामन्ति)

शकुन्तला- तात, एषोत्तजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदाऽनघप्रसवा भवति, तदा मह्यं कमपि प्रियनिवेदयितृकं विसर्जयिष्यथ ।

काश्यपः- नेदं विस्मरिष्यामः ।

शकुन्तला-( गतिभङ्गं रुपयित्वा) को नु खल्वेष निवसने मे सज्जते ?

काश्यपः- वत्से, ! यस्य

त्वया व्रणविरोपणामिङ्गदीनां तैलं न्यषिच्यत मुखे कुशसूचिविधे ।

श्यामाकमुष्टिपरिवर्धितको जहाति सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥१४॥

शकुन्तला - वत्स ! किं सहवासपरित्यागिनीं मामनुसरसि ? अचिरप्रसूतया जनन्या विना वर्धित एव । इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् ।

काश्यपः- उत्पक्षमणोर्नयनयोरुपरुध्दवृत्तिं बाष्पं कुरु स्थिरतया विहतानुबन्धम् ।

अस्मिन्नलक्षितनतोनन्तभूमिभागे मार्गे पदानि खलु ते विषमीभवन्ति ॥१५॥

शार्ङ्गरवः - भगवन् । ओदकान्तात् स्निग्धो जनोऽनुगन्तव्य इति श्रूयते । तदिदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुमर्हसि ।

काश्यपः- तेन हीमां क्षीरवृक्षाच्छायामाश्रयामः । (सर्वे परिष्क्रम्य स्थिताः)

काश्यपः- (आत्मगतम्) किं नु खलु तत्र भवतो दुष्यन्तस्य युक्तरुपमस्माभिः

सन्देष्टव्यम् ? (इति चिन्तयति)

शकुन्तला- (जनान्तिकं) हला, पश्य । नलिनीपत्रान्तरितम् अपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारटति दुष्करमहं करोमीति ।

अनसूया- सखि, मैवं मन्त्रयस्व ।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम्

गुर्वपि विरहदुःखमाशाबन्धः साहयति ॥१६॥

काश्यपः- शाईगरव, इति त्वया मद्वचनात् स राजा शकुन्तला पुरस्कृत्य वक्तव्यः ।

शाईगरवः- आज्ञापयतु भगवान् ।

काश्यपः- अस्मान्साधु विचिन्त्य संयमधनानुच्यै कुलं चात्मन-

स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया

भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥१७॥

शाईगरवः - गृहीतः सन्देशः ।

काश्यपः- वत्से, त्वमिदानीमनुशासनीयासि । वनौकसोऽपि सन्तो लौकिकज्ञा वयम् ।

शाईगरवः - न खलु धीमतां कश्चिदविषयो नाम !

काश्यपः- सा त्वमितः पतिकुलं प्राप्य,

शुश्रूषस्व कुरुकुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी

यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥१८॥

कथं वा गौतमी मन्यते ?

गौतमी - एतावान् वधूजनस्योपदेशः । जाते, एतत्खलु सर्वं अवधारय ।

काश्यपः- वत्से, परिष्वजस्व मां सखीजनं च ।

शकुन्तला- तात, इत एव किं प्रियंवदानसूये सख्यौ निवर्तिष्येते ?

काश्यपः- वत्से, इमे अपि प्रदेये । न युक्तमनयोः तत्र गन्तुम् । त्वया सह गौतमी यास्यति ।

शकुन्तला- (पितरमश्लेष्य ) कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्यामि ? ।

काश्यपः- वत्से, ! किमेवं कातरासि ?

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे

विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।

तनयमचिरात्प्राचीनार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥१९॥ (शकुन्तला पितुः पादयोः पतति)

काश्यपः- यदिच्छामि ते तदस्तु ।

शकुन्तला - (सख्यावृपेत्य) हला, द्वे अपि मां सममेव परिष्वजेथाम् ।

सख्यौ - (तथा कृत्वा) सखि, ! यदि नाम स राजा प्रत्यभिज्ञानमन्थरो

भवेत्ततस्तस्मायिदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय ।

शकुन्तला - अनेन सन्देहेन वामाकम्पितास्मि !

सख्यौ - मा भैषीः अतिस्नेहः पापशङ्की !

शाईगरवः - युगान्तरमारुढः सविता । त्वरतामन्नभवती ।

शकुन्तला - (आश्रमाभिमुखी स्थित्वा ) तात, कदा नु भूयः तपोवनं प्रेक्षिष्ये ?

काश्यपः- श्रूयताम् ।

भूत्वा चिराय चतुरन्तमहीसपत्नी दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।  
 भर्ता तदर्पितकुटुम्बभरेण सार्धं शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥२०॥  
 गौतमी-जाते ! परिहीयते गमनवेला ! निवर्तय पितरम् । अथवा चिरेणापि पुनः पुनरेषैवं मन्त्रयिष्यते । निवर्ततां भवान् ।  
 काश्यपः- वत्से, उपरुध्यते तपोऽनुष्ठानम् ।  
 शकुन्तला - (भूयः पितरमशिलष्य) तपश्चरणपीडितं तातशरीरम् । तन्मातिमात्रं मम कृत उत्कण्ठस्व ।  
 काश्यपः - (सनिःश्वासम्)  
 शममेष्यति मम शोकः कथं न वत्से ! त्वया रचितपूर्वम् ? ।  
 उटजद्वारविरुढं नीवारबलिं विलोकयतः ॥ २१ ॥  
 गच्छ । शिवास्ते पन्थानः सन्तु । (निष्क्रान्ता शकुन्तला सहयायिनश्च)  
 सख्यौ- (शकुन्तलां विलोक्य) हा धिक् ! हा धिक् ! अन्तर्हिता शकुन्तला वनराज्या ।  
 काश्यपः - (सनिः श्वासम्) अनसूये, ! गतवती वा सहचारिणी । निगृह्य शोकमनुगच्छत मां प्रस्थितम् ।  
 उभे- तात । शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशामः ?  
 काश्यपः - स्नेहप्रवृत्तिरेवंदर्शिनी (सविमर्शं परिक्रम्य) हन्त भोः । शकुन्तलां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम् ।  
 अर्थो हि कन्या परकीय एव तामद्य सम्प्रेष्य परिग्रहीतुः ।  
 जानो ममायं विशदः प्रकामं प्रत्यर्पितन्यास इवान्तरात्मा ॥२२॥ (इति निष्क्रान्ताः सर्वे)

### पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)  
 विदूषकः - (कर्णं दत्वा) भो वयस्य, सङ्गीतशालान्तरेऽवधानं देहि । कलविशुद्धाया गीतेः स्वरसंयोगः श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।  
 राजा- तूष्णीं भव । यावदाकर्णयामि । (आकाशे गीयते)  
 अभिनवमधुलोलपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीम् ।  
 कमलवसतिमात्रनिवृतो मधुकर विस्मृतोऽस्येनां कथम् ॥१॥  
 राजा- अहो ! रागपरिवाहिणी गीतिः ।  
 विदूषकः- किं तावद्गीत्या अवगतोऽक्षरार्थः ?  
 राजा- (स्मितं कृत्वा) सकृत्कृतप्रणयोयं जनः । तदस्या देवीं वसुमतीमन्तरेण मदुपालम्भभगवतोऽस्मि । सखे माधव्य, मद्वचनादुच्यतां हंसपदिका । निपुणमुपालब्धोऽस्मीति ।  
 विदूषकः - यद्भवनाज्ञापयति (उत्थाय) भो वयस्य, गृहीतस्य तया परकीयैर्हस्तैः शिखण्डके ताडयमानस्याप्सरसा वीतरागस्येव नास्ति इदानीं मे मोक्षः !  
 राजा - गच्छ । नागरिकवृत्या संज्ञापयैनाम् ।  
 विदूषकः- का गतिः (इति निष्क्रान्तः)

राजा- (उपगम्य) जयतु जयतु देवः । एते खलु हिमगिरेरुपत्यकारण्यवासिनः काश्यपसन्देशमादाय सस्त्रीकास्तपस्विनः सम्प्राप्ताः । श्रुत्वा देवः प्रमाणम् । (आत्मगतम्) किं न खलु गीतमेवंविधार्थमाकर्ण्यष्टजनविरहादृतेऽपि बलवद्वत्कण्ठतोऽस्मि ! बलवद्वत्कण्ठतोऽस्मि ! बलवद्वत्कण्ठतोऽस्मि ! अथवा; रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान् पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनमबोधपूर्व भावस्थिराणि जननान्तर सौहृदानि ॥२॥ (इति पर्याकुलस्तिष्ठति)  
 (प्रविश्य) कञ्चुकी – अहो न खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।  
 आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।  
 काले गते बहूतिथे मम सैव जाता प्रस्थानविकलवगतेरवलम्बनार्थम् ॥३॥  
 भो ! कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनात् उत्थिताय पुनरुपरोधकारि कण्वशिष्यागमनमस्मै  
 नोत्सहे निवेदयितुम् । अथवा विश्रमोऽयं लोकतन्त्राधिकारः । कुतः –  
 भान्ः सकृद्युक्ततरङ्ग एव रात्रिदिवं गन्धवहः प्रयाति ।  
 शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥४॥  
 यावन्नियोगमनुतिष्ठामि । (परिक्रम्यावलोक्य च) एष देवः –  
 प्रजाः प्रजाः स्व इव तन्त्रयित्वा निषेवतेऽशान्तमना विविक्तम् ।  
 यूथानि सञ्चार्य रविप्रतप्तः शीतं दिवा स्थानमिवद्विपेन्द्रः ॥५॥

राजा- (सादरम्) किं काश्यपसन्देशहारिणः ?

कञ्चुकी – अथ किम् ?

राजा- तेन हि मद्द्वचनात् विज्ञाप्यतामूपाध्यायः सोमरातः । अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव  
 प्रवेशयितुमर्हति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी – यदाज्ञापयति देवः । (इति निष्क्रान्तः)

राजा - (उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय ।

प्रतीहारी- इत इतो देवः ।

राजा- परिक्रामति (अधिकारखेदं निरुप्य ) सर्वः प्रार्थितमर्थम् अधिगम्य सुखी संपद्यते जन्तुः । राजा तु चरितार्थता  
 दूःखोत्तरैव ।

औत्सुक्यमात्रमवसाद्ययति प्रतिष्ठा क्लिश्नाति लब्धपरिपालन वृत्तिरेव ।

नातिश्रमापनयनाय यथा श्रमाय राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥६॥

(प्रविश्य) वैतालिकौ – विजयतां देवः ।

प्रथमः- स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।

अनुभवति हि मूर्ध्ना पादपस्तीब्रमुष्णं शमयति परितापं छायाया संश्रितानाम् ॥७॥

द्वितीयः- नियमयसि विमार्गप्रस्थितानात्तदण्डः प्रशमयसि विवादं कल्पसे रक्षणाय ।

अतनुषु विभवेषु जातयः सन्तु नाम त्वयि तु परिसमाप्तं बन्दुकृत्यं प्रजानाम् ॥८॥

राजा - एते क्लान्तमनसः पुनर्नवीकृताः स्मः । (इति परिक्रामति)

प्रतीहारी – एष अभिनवसंमार्जनसश्रीकः सन्नहितहोमधेनुः अग्निशरणालिन्दः । आरोहत् देवः ।

राजा - (आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति, किमुद्दिश्य भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ?

किं तावद्व्रतिनामुपोढतपसां विध्नैस्तपो दूषितं

धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।

आहोस्वित्प्रसवो ममापचरितैर्विष्टम्भितो वीरुधाम्

इत्यारुढबहुप्रतक्रमपरिच्छेदाकुलं मे मनः ॥९॥

प्रतीहारी- सूचरितनन्दिन ऋधषयो देवं सभाजयितुमागता इति तर्कयामि । (ततः प्रविशन्ति गौतमी सहिताः शकुन्तलां

पुरस्कृत्य मुनयः । पुरश्चैषां कञ्चुकी पुरोहितश्च ।)

कञ्चुकी- इत इतो भवन्तः ।

शार्ङ्गरवः- शारद्वत्,

महाभागः कामं नरपतिरभिन्नस्थितिरसौ  
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।

तथापीदं शश्वत्परिचितविविक्तेन मनसा

जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥१०॥

शारद्वतः- स्थाने भवान्प्रप्रवेशादित्थं भूतः संवृत्तः । अहमपि,

अभ्यक्तमिव स्नातः शूचिरशूचिमिव प्रबुध इव सुप्तम् ।

बध्दमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥११॥

शकुन्तला- (निमित्तं सूचयित्वा) अहो किं मे वामेतरं नयनं विस्फुरति ? (३)

गौतमी- जाते प्रतिहतममङ्गलम् । शुभानि ते भर्तृकुलदेवता वितरन्तु । (इति परिक्रामति)

पुरोहितः- (राजानं निर्दिश्य) भो भोस्तपस्विनः, असावत्रभवान् वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति ।  
पश्यतैनम् ।

शार्ङ्गरवः- भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः । कुतः,-

भवन्ति नम्रास्तरवः फलागमैः नवाम्बुभिर्दूरविलम्बिनो घनाः ।

अनुध्दताः सत्पुरुषाः समृद्धिभिः स्वभाव एवैष परोपकारिणाम् ॥१२॥

प्रतीहारी- देव, प्रसन्नमुखवर्णा दृश्यन्ते । जानामि विश्रब्धकार्या ऋषयः ।

राजा- (शकुन्तलां दृष्ट्वा) अथात्रभवति,

का स्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किसलयमिवं पाण्डुपात्राणाम् ॥१३॥

प्रतीहारी- देव, क्तूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु दर्शनीया पुनरस्या आकृतिर्लक्ष्यते ।

राजा- भवतु अनिवर्णनीयं परकलत्रम् !

शकुन्तला- (हस्तमुरसिकृत्वा, आत्मगतम्) हृदय, किमेवं वेपसे ? आर्यपुत्रस्य भावमवधाय धीरं तावद्भव ।

पुरोहितः (पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः । कश्चित् एषामुपाध्यायसन्देशः । तं देवः श्रोतुमर्हति ।

राजा- अवहितोऽस्मि ।

ऋषयः- (हस्तान्दयम्य) विजयस्व राजन् ।

राजा- सर्वानभिवादये ।

ऋषयः- इष्टेन युज्यस्व ।

राजा- अपि निर्विघ्नतपसो मुनयः ?

ऋषयः- कृतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि

तमस्तपति धर्माशौ कथमाविर्भविष्यति ॥१४॥

राजा- अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकान्ग्रहाय कुशली काश्यपः ?

ऋषयः- स्वाधीनकुशलाः सिद्धिमन्तः ! स भवन्तमनामयप्रश्नपूर्वकमिदमाह ।

राजा- किमाज्ञापयति भगवान् ?

शार्ङ्गरवः- "यन्मिथः समयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः-

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः ॥१५॥

तदिदानीमापन्नसत्त्वेयं प्रतिगृह्यतां सहधर्मचरणाय” । इति ।

गौतमी- आर्य, किमपि वक्तुकामास्मि । स मे वचनावसरोऽस्ति । कथमिति,-

नापेक्षितो गुरुजनोऽनया त्वया पृष्टो न बन्धुजनः ।

एकैकमेव चरिते भणामि किमेकमेकस्मै ॥१६॥

शकुन्तला- (आत्मगतम्) किं नु खल्वार्यपुत्रो भणति ?

राजा- किमिदमुपन्यस्तम् ?

शकुन्तला- (आत्मगतम्) पावकः खलु वचनोपन्यासः ?

शाईगरवः - कथमिदं नाम ? भवन्तः एव सुतरां लोकवृत्तान्तनिष्णाताः ।

सतीमपि ज्ञातिक्लैकसंश्रयां जनोऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुरिष्यते प्रियाप्रिया वा प्रमदा स्वबन्धुभिः ॥१७॥

राजा- किमत्रभवती मया परिणीतपूर्वा ?

शकुन्तला- (सविवादम्, आत्मगतम्) हृदय, साम्प्रतं त आशङ्का ।

शाईगरवः- किं कृतकार्यद्वेषात् धर्मं प्रति विमुखतोचिता राज्ञः ?

राजा- कृतोऽयमसत्कल्पनाप्रश्नः ?

शाईगरवः- मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥१८॥

राजा- विशेषेणाधिक्षिप्तोऽस्मि ।

गौतमी- जाते, मुहुर्तं मा लज्जस्व । अपनेष्यामि तावत्ते अवगुण्ठनम् । ततस्त्वां भर्ताभिजास्यति । (यथोक्तं करोति)

राजा-(शकुन्तलां निर्वर्ण्य, आत्मगतम्)

इदमुपनतमेवं रुपमक्लिष्टकान्ति प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।

भ्रमर इव विभाते कुन्तमन्तस्तुषारं न च खलु परिभोक्तुं नापि शक्नोमि हातुम् ॥१९॥ (इति विचारयन् स्थितः)

प्रतीहारी- (स्वगतम्) अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रुपं दृष्ट्वा कोऽन्यो विचारयति ?

शाईगरवः- भो राजन् , किमिति जोषमास्यते ?

राजा- भोस्तपोधनाः, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि । तत्कथमिमामभिव्यक्त सत्त्वलक्षणां

प्रत्यात्मानं क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ?

शकुन्तला- (अपवार्य) आर्यस्य परिणय एव सन्देहः ! कृत इदानीं मे दूराधिरोहिण्याशा ?

शाईगरवः- भो राजन् मा तावत् । भो राजन् मा तावत् ।

कृताभिमर्शमन्मन्यमानः सुतां त्वया नाम मुनिर्विमान्यः ।

मुष्टं प्रतिग्राहयता स्वमर्थं पात्रीकृतो दस्युरिवासि येन ॥२०॥

शारद्वतः- शाईगरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यम् उक्तमस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै

प्रत्ययप्रतिवचनम् ।

शकुन्तला- (अपवार्य) इदमवस्थान्तरं गते तादृशेनुरागे किं वा स्मारितेन ? आत्मेदानीं मे शोचनीय इति व्यवसितमेतत्

। (प्रकाशम्) आर्यपुत्र--- (इत्यर्धोक्ते) संशयित इदानीं परिणये नैष समुदाचारः । पौरव पौरव, युक्तं नाम ते तथा

पुराश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याख्यातुम् ?

राजा- (कर्णो पिधाय) शान्तं पापम् ?

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।

कूलङ्कषेव सिन्धुः प्रसन्नमम्भस्तटतरं च ॥२१॥

शकुन्तला- भवतु । यदि परमार्थतः परपरिग्रहशङ्किना त्वयैवं प्रवृत्तं तदभिज्ञानेनानेन तवाशङ्कामपनेष्यामि ।

राजा- उदारः कल्पः ।

शकुन्तला – (मूद्रास्थानं परामृश्य) हा धिक् ! हा धिक् ! अङ्गुलीयकशून्या मेऽङ्गुलिः ! (इति सविषादं गौतमीमवेक्षते)

गौतमी- नूनं ते शक्रावतारभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टमङ्गुलीयकम् प्रभ्रष्टमङ्गुलीयकम् !

राजा- (सस्मितम्) इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

शकुन्तला- अत्र तावद्विधिना दर्शितं प्रभुत्वम् । अपरं ते कथयिष्यामि

राजा- श्रौतव्यमिदानीं संवृत्तम् ।

शकुन्तला – नन् एकस्मिन् दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतमुदकं तव हस्ते सन्निहितमस्मिन् ।

राजा- श्रुणुमस्तावत् ।

शकुन्तला- तत्क्षणं स मे पुत्रकृतको दीर्घापाङ्गो नाम मृगपोतकमुपस्थितः । त्वयायं तावत्प्रथमं

पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन । न पुनस्तेऽपरिचयाध्दस्ताभ्यासमुपगतः । पश्चात्तस्मिन्नेव मया गृहीते

सलिलेऽनेन कृतः प्रणयः । तदा त्वमित्थं प्रहसितोऽसि । सर्वः सगन्धेषु विश्वसिति । द्वावप्यत्रारण्यकाविति ।

राजा- एवमादिभिः आत्मकार्यनिर्वर्तिनीनामनृतमयवाङ्मधुभिः आकृष्यन्ते विषयिणः ।

गौतमी- महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितो अनभिज्ञोऽयं जनः कैतवस्य ।

राजा- तापसवृद्धे,

स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः ।

प्रागन्तरिक्षगमनात्स्वमपत्यजात मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥२२॥

शकुन्तला- (सरोषम्) अनार्य, आत्मनो हृदयानुमानेन प्रेक्षसे । क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ?

राजा- (आत्मगतम्) सन्दिग्धबुद्धिदं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया-

मय्येव विस्मरणदारुणचित्तवृत्तौ वृत्तं रहः प्रणयमप्रतिपद्यमाने

भेदादभ्रुवो कुटितयोरतिलोहिताक्ष्या भग्नं शरासनमिवातिरुषा स्मरस्य ॥२३॥

(प्रकाशम्) भद्रे, प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्षये ।

शकुन्तला- सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि, याहमस्य पुरुवंशप्रत्ययेन मुखमधोहृदयविषस्य हस्ताभ्यासमुपगता !

(पटान्तेन मुखमावृत्य रोदिति)

शार्ङ्गरवः- इत्थमात्मकृतम् अप्रतिहतं चापलं दहति ।

अतः पीरक्ष्य कर्तव्यं विशेषात्संगतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥२४॥

राजा- अयि भोः किमत्रभवतीप्रत्ययादेवास्मान् संयुतदोषाक्षरैः क्षिणुथ ?

शार्ङ्गरवः- (सासूयम्) श्रुतं भवद्विरधरोत्तरम् ।

आ जन्मनः शाठ्यमशिक्षितो यत्स्तस्याप्रमाणं वचनं जनस्य ।

परातिसन्धानमधीयते यैर्विद्येति ते सन्तु किलाप्तवाचः ॥२५॥

राजा- भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामतिसन्धाय लभ्यते ?

शार्ङ्गरवः- विनिपातः ।

राजा- विनिपातः, पौरवैः पार्थर्यत इति न श्रद्धेयमेतत् ।

शारद्वतः- शार्ङ्गरव, किमूत्तरेण? अनूष्ठिते गुरोः सन्देशः प्रतिनिवर्तामहे वयम् । (राजानं प्रति)

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥२६॥

गौतमी, गच्छाग्रतः (प्रस्थिताः)

शकुन्तला – कथमनेन विप्रलब्धास्मि, यूयमपि मां परित्यजथ ? (इत्यनूप्रतिष्ठते)

गौतमी- (स्थित्वा) वत्स, शार्ङ्गरव, अनुगच्छतीयं खलु नः करुणपरिदेविनी शकुन्तला ! प्रत्यादेशपुरुषे भर्तरि किं वा मे पुत्रिका करोतु ?

शार्ङ्गरवः- (सरोषं निवृत्त्य) किं पुरोभागे स्वातन्त्र्यमवलम्बसे ? (शकुन्तला भीता वेपते)

शार्ङ्गरवः- शकुन्तले,

यदि यथा वदति क्षितिपस्तथा त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु वेत्सि शुचि व्रतमात्मनः पतिकुले तव दास्यमपि क्षमम् ॥२७॥

तिष्ठ । साधयामो वयम् ।

राजा- भोस्तपस्विन्, किमत्रभवती विप्रलभसे ?

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिनां हि परपरिग्रहसं श्लेषपराङ्मुखी वृत्तिः ॥२८॥

शार्ङ्गरवः- यदा तु पूर्ववृत्तमन्यसङ्गद्विस्मृतो भवांस्तदा कथम् अधर्मभीरुः ?

राजा- भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।

दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥२९॥

पुरोहितः- (विचार्य) यदि तावदेवं क्रियताम् ।

राजा- अनुशास्तु मां भवान् ।

पुरोहितः- अत्र भवती तावदाप्रसवादस्मद्गृहे तिष्ठतु । क्त इदमुच्यत चेत्; त्वं साधुभिरादिष्टपूर्वः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति, अभिनन्द्य शुध्दान्तमेनां प्रवेशयिष्यसि । विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव ।

राजा- यथा गुरुभ्यो रोचते ।

पुरोहितः- वत्से, अनुगच्छ माम् ।

शकुन्तला- भगवति वसुधे भगवति वसुधे, देहि मे विवरम् !

(इति रुदती प्रस्थिता । निष्क्रान्ता सह पुरोधसा तपस्विभिश्च राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ।)  
(नेपथ्ये) आश्चर्यमाश्चर्यम् ।

राजा- (आकर्ण्य) किं नु खलु स्यात् ?

(प्रविश्य) पुरोहितः- (सविस्मयम्) देव, अद्भुतं खलु संवृत्तम् !

राजा- किमिव ?

पुरोहितः- देव, परावृत्तेषु कण्वशिष्येषु सा निन्दती स्वानि भाग्यानि बाला बाहूक्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा- किं च ।

पुरोहितः- स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-

दुत्क्षिप्यैनं ज्योतिरेकं जगाम ॥३०॥ (सर्वे विस्मयं रुपयन्ति)

राजा- भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते ? विश्राम्यतु भवान् ।

पुरोहितः- (विलोक्य) विजयस्व (निष्क्रान्तः)

राजा- वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

प्रतीहारी- इत इतो देवः (इति प्रस्थिता)

राजा- कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।

बलवन्तु दूयमानं प्रत्याययतीव मां हृदयम् ॥३१॥

(इति निष्क्रान्ताः सर्वे)

### षष्ठोऽङ्कः

(ततः प्रविशति नागरिकः श्यालः, पश्चाद्बद्धं पुरुषमादायरक्षिणैच)

रक्षिणौ-(पुरुषं ताडयित्वा)अरे कुम्भीरक, कथय कुत्र त्वया एतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम् ।

पुरुषः- (भीतिनाटितकेन) प्रसीदन्तु भावमिश्राः । नाहमीदृशकर्मकारी ।

प्रथमः- किं शोभनो ब्राह्मण इति कृत्वा राजा प्रतिग्रहो दत्तः ?

पुरुषः- शृणुतेदानीम् । शृणुतेदानीम् । अहं शक्रावताराभ्यन्तरवासी धीवरः ।

द्वितीयः - पाटच्चर, किमस्माभिर्जातिः पृष्टा ?

श्यालः- सूचक, कथयतु सर्वमनुक्रमेण । मौनमन्तरा प्रतिबन्धीतम् ।

उभौ- यदावृत्त आज्ञापयति कथय ।

पुरुषः- अहं जालोङ्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि ।

पुरुषः- एकस्मिन्दिवसे खण्डशो रोहितमत्स्यो मया कल्पितः । यावत्तस्योदराभ्यन्तरे प्रेक्षे तावदिदं

रत्नभासुरमङ्गुलीयकं दृष्टम् । पश्चात् अहमस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा मुञ्चत वा ।

अयमस्यागमवृत्तान्तः ।

श्यालः- अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम् । राजकुलमेव गच्छामः । यावदिदम् अङ्गुलीयकं यथागमनं भर्ते निवेद्य ततः शासनं प्रतीक्ष्य निष्क्रामामि ।

प्रथमः- जानुक, स्फुरतो मम हस्तावस्य वधस्य सुमनसः पिन्धुम् । (इति पुरुषं निर्दिशति)

पुरुषः- नार्हति भावोऽकारणमारणो भवितुम् ।

(प्रविश्य) श्यालः- मूच्यतामेव जलोपजीवी । उपपन्नः खल्वस्याङ्गुलीयस्यागमः ।

पुरुषः- भट्टारक, इतोऽर्थं यष्माकं स्मनोमूल्यं भवतु ।

श्यालः- धीवर, महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः । कादम्बरीसाक्षिकमस्माकं प्रथमसोहृदम् इष्यते ।

तच्छौण्डिकापणमेव गच्छामः । तच्छौण्डिकापणमेव गच्छामः । (इति निष्क्रान्तास्सर्वे)

राजा- सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम् ।

विदूषकः- भोः किमेतत् ? अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषाः शोकावास्तव्या न भवन्ति । ननु प्रवातेऽपि निष्कम्पा गिरयः ।

राजा- वयस्य, निराकरण विकलवायाः प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि । विदूषकः - (प्रकाशम्) भोः ।

अपरं किमत्र लिखितव्यम् ?

राजा- शाखालम्बितवल्कलस्य च तरोनिर्मात्मिच्छाम्यधः

श्रुङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥१७॥

### सप्तमोऽङ्कः

राजा - प्रिये, -

स्मृतिभिन्नमोहतमसो दिष्टया प्रमुखे स्थितासि मे सुमुखी ।

उपरागान्ते शशिनः सम्पगता रोहिणी योगम् ॥२२॥

शकुन्तला – जयतु जयत्वार्य - - - (इत्यर्धोक्ते बाष्पकण्ठी विरमति)

(भरतवाक्यम्)

प्रवर्ततां प्रकृतिहिताय **प्रजाहिताय** पार्थिवः सरस्वती श्रुतमहतां महीयताम्  
ममापि च क्षपयतु नीललोहितः पुनर्भवं परिगतशक्तिरात्मभूः ॥३५॥

(इति निष्क्रान्ताः सर्वे)

### → 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-interpret '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 -

“मृगयाविहारी पार्थिवो दुष्यन्तः! Mrgaya Vihari Parthivo Dushyantah”

→ Which 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 पार्थिवः 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:**

मृगयाविहारी 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 प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन 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 Vaikhanaasa speaks to the king thus:

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

⊗ **TEXTUAL WORDS→CONTEXTUAL ACTING→VISUAL INTERPRETATION:**

- 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.

⊗ **ENTRY OF SHAKUNTALA:**

*(Illustration: 145 To 154)*

- 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:**

“प्रकृतिहिताय पार्थिवः PRAKRTI HITAY PARTHIVH”

“प्रकृतिहिताय 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 frank 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 out 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 –

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

⊗ **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. Kanva’s 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 shown 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 the people against the unrighteous act of their king, who has done injustice to an innocent girl – ‘Shakuntala’ and stealthily 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 To 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 denouement where the lovers are reunited and merge in the crowd singing the Bharatavakya and Shakuntalam ends with a note of optimism.

(*Illustration: 167 To 169*)

प्रकृतिहिताय पार्थिवः।

**❖ 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 denonment, taking shape as a natural and logical evolution of the thought process.

➤ **VIKRAMORVASHIYAM 4<sup>th</sup> 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 building 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 forest would be metamorphosed into a creeper. So, Urvashi is cursed to be transformed into a Jasmine 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 –

ऊर्ध्वमूलमधः शाखमश्वत्थं प्राहुरव्ययम् ।

छन्दांसि यस्य पर्णानि यस्तं वेद स वेदवित् ॥

- 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 be 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 realisation. 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 Attaprakaram”, running parallel to the text and consisting of not only directions for acting and instructions to be followed in the make up, costume etc. but also the non textual 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 where 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 text 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 acknowledged 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 hero 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 identity.
- The sense of loss 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 Urvashi gives useful material for "Recreation of The Myth".

❖ **URVASHI TURNS INTO A CREEPER:**

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

- Urvashi 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 Urvashi turns herself into a creeper on entering the forbidden forest. The functional use of the curtain is established by Chitrlekha and Sahajanya, the curtain beige used as a creeper by rolling it around Urvashi 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 Urvashi in his hands. But oh! No it is not a demon, but only the dark blue rain cloud; and it is not Urvashi 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 ecstacy. 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 be made visually rich by the use of chorus also.

- Each or any 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 a definite challenge to a 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 Urvashi.

*(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 possessed 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 Damayanti 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, Lakshmana 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 in to '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.

### ❖ AESTHETICS 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 Paranki (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 'Theyya 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.

❖ **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.

❖ **NOTION/PROCESS OF THE TRANSFORMATION IN “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.

❖ **THE PHILOSOPHY OF TRANSFORMATION IN “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.

### KARNABHARAM



1, 2 & 3. Group is offering obeisance to the Narasimha.



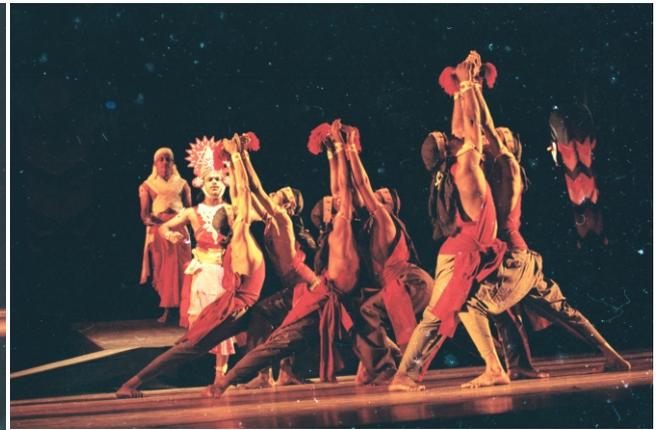
4. Entry of two Sutradharas.



5 & 6. Design Work: Karna's Kavacha, Kundala and Costume.



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.



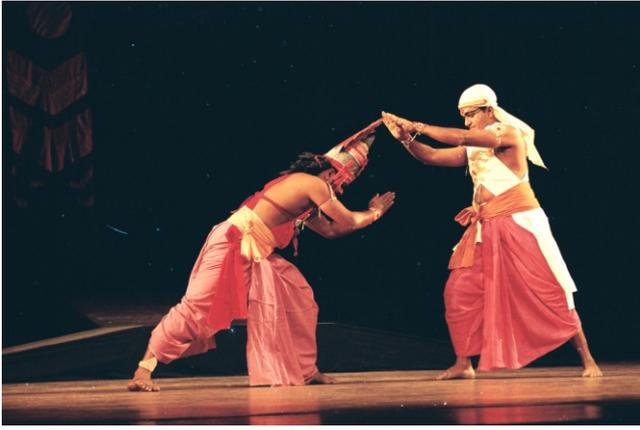
18-19. Second Avastha: KARUNA – SHOKA.



20. Third Avastha: RAUDRA – KRODHA.



21-22 Transformation of Shalya into Parasurama.



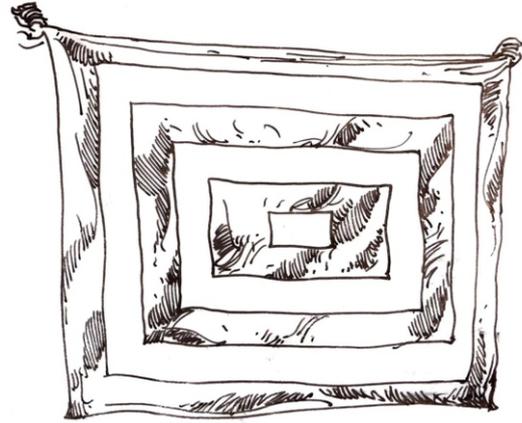
23 To 26 The whole sequence of teaching archery by Parasurama to Karna.<sup>38</sup>



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 “Brahmashttra” 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



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.



9



9

78-79 Design Work: Aharya – Costume of Bhima.



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.

477  
URUBHANGAM



101 -107 Warriors in varying combinations mime battle scenes with real swords, shields, and spears, warriors on horseback and elephants on the battlefield.

102



103

104



105

106



107



108



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.



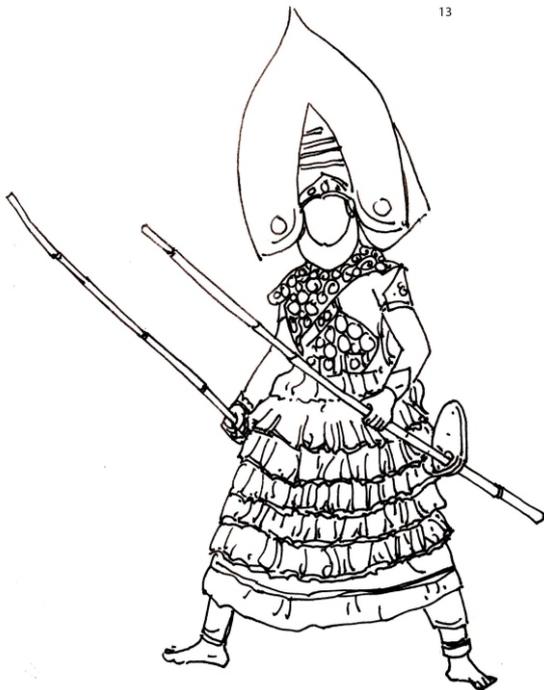
112 Entry of Baladeva.



13



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



13

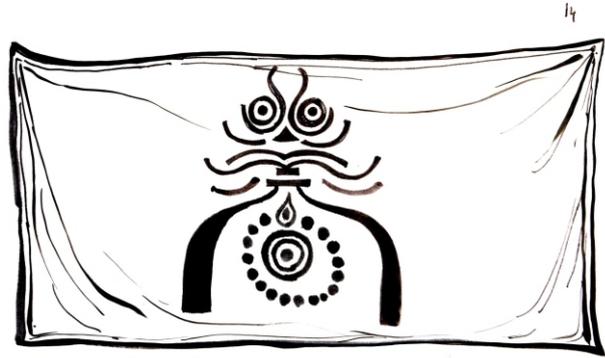


13

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.



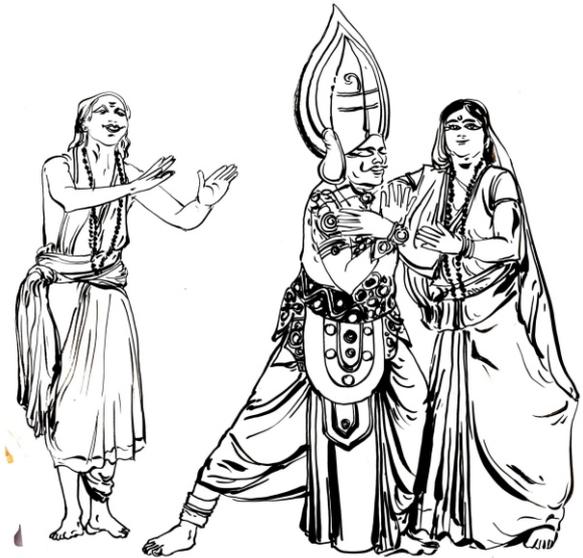
122 Conflict between Real-One Suyodhana and Theyyam Suyodhana.



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:  
“ग्रीवाभङ्गाभरिमं...”



144 When Dushyanta is again on the hunt  
Vaikhanasa is cautioning him  
भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।



145 Design Work: Aharya  
Costume and Ornaments of Shakuntala.



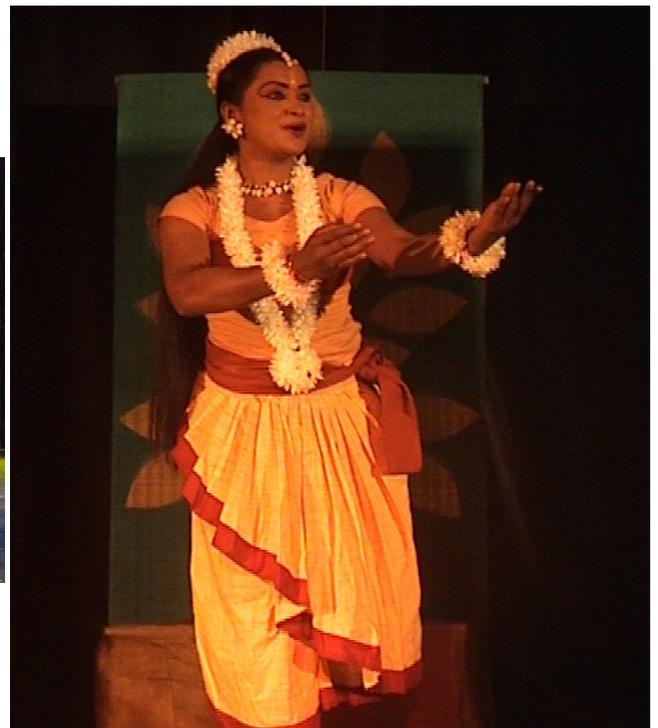
146 Design Work: Aharya  
of Priyamvada and Anasuya.



147 Design Work: Aharya of Priyamvada and Anasuya.



148-149 Shakuntala described as  
“Anaghratam Pushpam...”



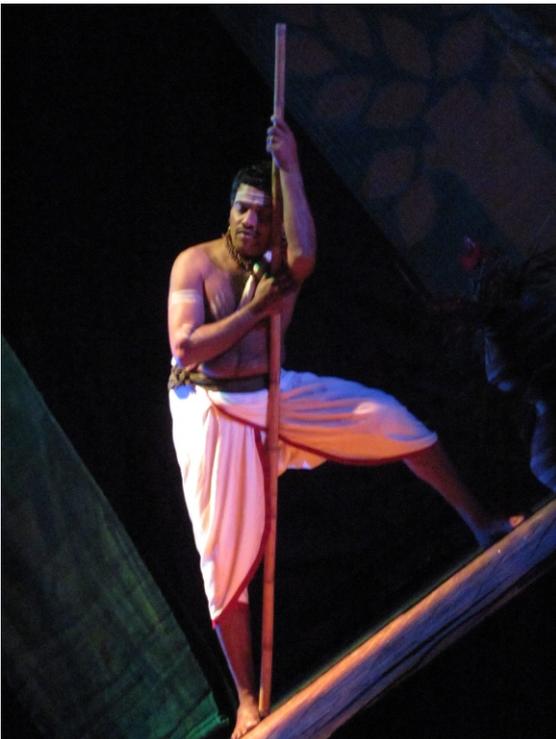
150 Entry of Shakuntala.



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.



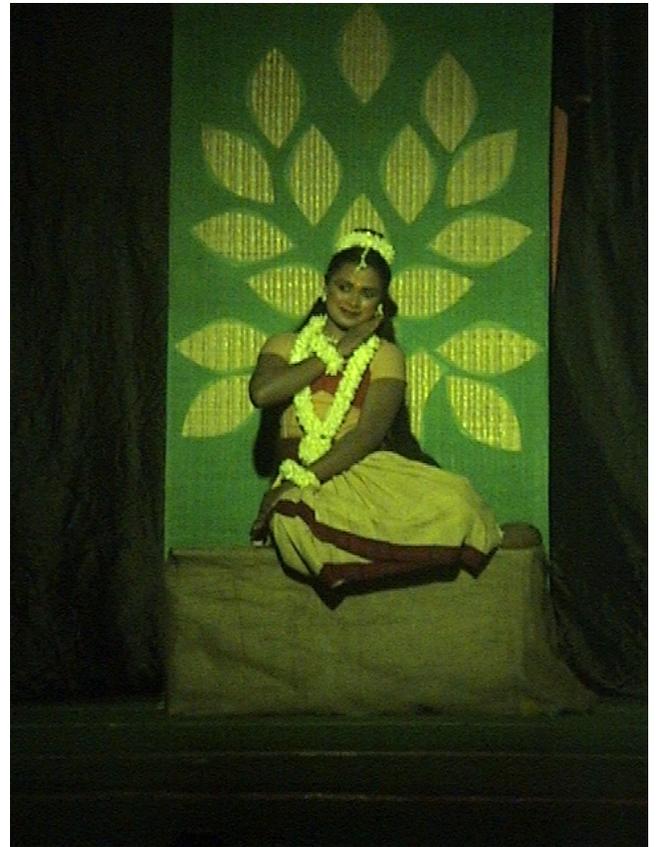
157 Meeting / Conversation between Shakuntala and Dushyanta.



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.



164



166 The society comes for Shakuntala's rescue.



167 Matali being trapped.



168-169 Happy Re-Union of Shakuntala and Dushyanta.

491  
VIKRAMORVASHIYAM 4<sup>th</sup> ACT



170 to 179  
CREEPER DANCE:  
Urvashi turns into a Creeper  
with the help of Chitra Yavanika.

171



172

173



174

175



176



178



177



179



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 to 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.



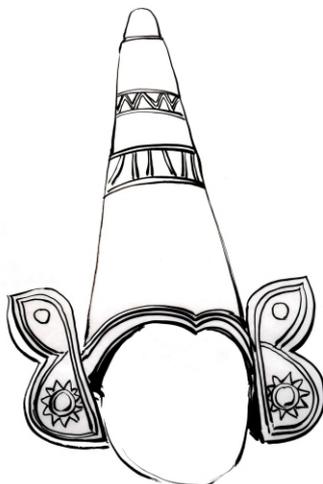
220 Design Work: Set.



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



222



226-227 Design Work: Aharya  
Costume and  
Head-Gear of Paranki.



223 Entry of Actors and Musicians.



225 Ramunni assumes the role of Paranki.



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



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 wary 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,  
Kannippoo is agricultural  
workers in Mekkathala's farm.

238 Mekkathala 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 Kannipoo hand-in-hand elope.



245 Salguni is the father of Kannipoo, 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.