

PROJECT ON
“DANCE DRAMA KATHAKALI - DHURYODHANA
VADHAM”

SUBMITTED BY

SUKANYADEVI A V

SB19BHA024

FINAL YEAR B.A.BHARATHANATTYAM

ST.TERESA’S COLLEGE



AFFILIATED TO M.G.UNIVERSITY

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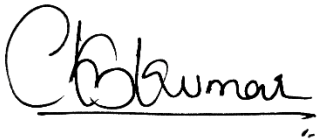


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CERTIFICATE

Certified that this is a confide record of final year project on “**DANCE DRAMAKATHAKALI -DHURYODHANA VADHAM**” , Submitted by **Sukanyadevi A V (SB19BHA024)** and submitted in partial fulfillment of the requirement of award of B.A.Bharathanattyam this collage



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DANCE DRAMA KATHAKALI - DHURYODHANA
VADHAM

Introduction

I chose this project topic. Topic came to mind during the first project. The topic was submitted to teacher and she said ok. Am very interested in this topic, and the topic is **DANCE DRAMA KATHAKALI - DHURYODHANA VADHAM** In this project I have tried to give all the important things and information about the project

DANCE DRAMA

The dance drama is drama conveyed by drama movements sometimes accompanied by dialogues. And a drama that represent the story through dance is called dance drama the actor dance out the story through a complex gesture dance may be defined as designed movement or movement framed to be perceived as designed. Dance drama implies a spoken text and often a story combined with movement. Both dance drama seem to be part of every human culture. They occur in myriad folk, social etc... India's dance-drama use music and dance to tell a story, often one derived from the Hindu epics.

What is difference between dance and drama

Dance may be defined as designed movement, or movement framed to be perceived as designed. Dance-drama implies a spoken text, and often a story, combined with movement.

What are elements of dance drama?

Dance can be broken down into the following five elements
Body.Action.Space.Time.Energy.

DANCE DRAMA KATHAKALI

kathakali, one of the main forms of classical dance drama of India demanding long years of training. Believed to have evolved from Ramanattam, another classical art form composed by Kottarakkara Thampuran, It is indigenous to southwestern India, particularly the state of Kerala, and is based on subject matter from the Ramayana, the Mahabharata, and stories from Shaiva literature. Enacted outdoors, the presentation is an all-night function. During the action, voices chant the story as mimed by dancers; incidental dances, accompanied by ear-splitting drumbeats, enrich the performance. Traditionally, kathakali is performed exclusively by men and young boys who play the parts of both males and females. The dancers are dedicated to its practice throughout their lives.

The movement is vigorous and florid. Stylized gestures and facial expressions follow the rules of bharathanattyam. Gestures are wide and strong, the pointing of a finger being preceded by a sweep of the body and a great circling of the arms.

Elements and aspects of Kathakali are taken from ancient Sanskrit texts such as the Natya Shastra. The kathakali is attributed to sage Bharata, .However, Kathakali relies on Hasthalakshana Deepika, another classical text for its hand gestures. The characters of Kathakali do not speak and the story is presented through songs from

the background. This makes Kathakali music a very important component of this art form. The text of Kathakali songs is known as **Attakkatha**.

Some Attakkatha

Utharasoyamvaram, keechakavadham, baalivadham, arjunavishadhavrtham, nalacharitham, kamsavadham, kuchelavrtham, krishnaleela, karnashapadham, dhakshayagam, kaarthaviraarjunavrtham, kiratham, thoranayudham, devayanisoyamvaram, narakasuravadham, poothanamoksham, baaliyudham, baaalivijayam, prhlathacharitham, raavanavijayam, rukminisoyamvaram, sreeramapattabhishekam, santhanagpalam, seethasoyamvaram, subhadraharanam, garavadham, sethubhantham

Keli

`A Kathakali performance has different components or steps. They are Keli, Kathabhinayam and Dhanaashi. It needs 6 to 8 hours to present the complete version of a Kathakali play. To perform Kathakali, an artist needs minimum 4 to 5 years of training.

Kathakali was in peril and on the verge of extinction in the beginning of 20th century. Renowned Poet Vallathol Narayana Menon and Manakkulam Mukunda Raja took the initiative to set up Kerala Kalamandalam, a centre of excellence for classical art forms at Cheruthuruthy in Thrissur. Since then Kerala Kalamandalam works for the revival of this great art form.

Costumes and makeup

Of all classical Indian dances, Kathakali has the most elaborate costuming consisting of head dresses, face masks and vividly painted faces. . It takes 3-5 hours several evening hours for the facial make up of most of the characters. Kathakali troupe to get ready for a play. Costumes have made Kathakali's popularity extend beyond adults, with children absorbed by the colors, makeup, light and sound of the performance. The makeup follows an accepted code, that helps the audience easily identify the archetypal characters such as gods, goddesses, demons, demonesses, saints, animals and characters of a story

Kathakali Make-up

The costume is elaborate and the face is painted in vivid hues. The Vesham or make-up is of five types - **Pacha, Kathi, Thadi, Kari and Minukku.**

Pacha - (green)

The pacha vesham with its predominant green colour is used to portray noble male characters like kings and divine beings. These characters have a mix of satvic (pious) and rajsik (kingly) nature. The satvic element facilitates immense

possibility for the artiste to explicate his acting talents. Characters like Lord Krishna and Lord Rama are examples of pacha vesham.

Kathi – (knife)

Kathi characters are arrogant and evil but have a streak of valour in them. Kathi Vesham portrays villainous characters. Though their make-up is basically green, denoting that they are high born, a red mark like an upturned moustache or knife is painted on the cheek to show that they are evil. They also have white knobs on the tips of their noses and on their foreheads, which add to their evil nature. Ravana, the demon king is a typical kathi character in Kathakali.

Thaadi –(beard)

There are three distinct types in the class of thadi vesham viz. chuvanna thadi (red beard as in the case of the character Bali - the king of monkeys) vella thadi (white beard) and karutha thadi (black beard). The red beards are vicious and excessively evil characters. Their faces are mainly painted black on the top half and red on the lower. The white beard represents a higher type of being and is seen mainly in the character of Hanuman, the monkey god. The black beards are the character types in which black predominates in make-up and costume. These are the primitive beings - the wild hunters and forest dwellers

Kari – (black)

Kari vesham is used for demonic characters, portraying the most gruesome figures on the Kathakali stage. Their faces are jet-black with dotted red and white markings on them. Though their makeup is basically green denoting that they are high born a red mark like an upturned moustache or knife is painted on the cheek to

show that they are evil. They also have white knobs on the tips of their noses and on their noses and on their foreheads, which add to their evil nature. Ravana the demonking is a typically kathi character in kathakali.

Minukk – (prettying up)

Minukku vesham symbolizes gentleness and high spiritual qualities (like saints), which are in sharp contrast to the preceding four classes. The "Minukku Vesham" is used for female characters and sages.

Instruments

The kathakali instruments are Chenda, Maddalam, Chengila and Elaththalam are the instruments used with Kathakali .

Mudra

Mudra is a stylised sign language used to depict an idea, a situation or a state of being. A Kathakali actor enacts his ideas through mudras. For this the actor follows a systematic sign language based on Hastalakshana Deepika, a treatise on the language of hand gesture

Major contributors

Stories for Kathakali are often taken from Hindu mythology and Indian epics. Kottayaththu Thampuraan, Unnayi Warriar, Irayimman Thampi, Vayaskara Moos etc. are some of the major contributors of Attakkatha or the text for Kathakali.

Main kathaklai stories

The main Kathakali plays include Kalyana Sougandhikam, Nala Charitham, Uththara Swayam varam, Duryodhana Vadham, Bali Vadham , Santhana Gopalam etc.

DHURYODHANAN

Duryodhana also known as Suyodhana, is the main antagonist in the Hindu epic Mahabharata and was the eldest of the Kauravas, the hundred sons of a blind king Dhritarashtra and queen Gandhari. Being the firstborn son of the blind king, he was the crown prince of Kuru Kingdom and its capital Hastinapura along with his cousin Yudhishtira who was older than him. Karna was Duryodhana's closest friend. Notably, Duryodhana, with significant assistance from Karna, performs Vaishnava Yagna when the Pandavas are in exile. Duryodhana used his greater skill in wielding the mace to defeat opponents. He was also an extremely courageous warrior and he was said to be a good ruler. Duryodhana's greed and arrogance were the two qualities said to lead to his downfall in the Mahabharata.

DHURYODHANA VADHAM

And today am going to take the kathakali story **Dhuryodhana vadham**. Duryodhanavadham is based on events in the great Indian epic Mahabharata. This is a very popular play . Its storyline is known to most people and it has great visual impact on stage with plenty of drama, brisk movements, war and killings At the core of the story is the bitter rivalry between the Pandava and Kaurava princes, the descendants of the Kingdom of Hastinapura.

Main characters of this play

- Duryodhana
- Bhanumathi
- Dussasana
- Pandavas -- Yudhishtira, Bheema, Arjuna, Nakula and Sahadeva
- Panchali
- Krishna
- Sakuni
- Dhritarashtra
- Roudra bheeman

Character - Relationship - Make-up type

- | | | |
|--------------|--------------------------|-------------------------------|
| • Duryodhana | - Eldest of the Kauravas | - Katti (heroic villain) |
| • Bhanumathi | - Wife of Duryodhana | - Minukku (Lady) |
| • Dussasana | - Second of the Kauravas | - Chuvanna Tadi (Red Beard) |

- Sakuni - Wicked uncle of Kauravas - Special
- Dharmaputhra - Eldest of Pandavas - Paccha (Noble Hero)
- Draupadi - Wife of Pandavas - Minukku (Lady)
- Bhima, Arjuna, Nakula, Sahadeva – Pandu's son's Pandavas - Paccha
- Dritharashtra - Father of Kauravas - Paccha with white beard
- Hanuman - Devotee of Lord Rama - Vella thadi (White beard)
- Lord Krishna - Incarnation of Vishnu - Paccha with mudi (Headgear)
- Mumukshu - A saint - Minukku (Saint)
- Roudra Bhima - Bhīma in his terrifying form - Special
- Vethalams - People who eat human mea - Special Kari

Duryodhana Vadham is written by Vayaskara Arya Narayanan Moossatu. The play consists of the main parts of Mahabharata.

[Bhanumathi tells about the newly built palace of Pandavas to her husband Duryodhana. Duryodhana decided to see that beautiful palace.]Duryodhana and other Kauravas went to see the beauty of Indraprastha, the new palace of Pandavas. The palace was built by the Asura architect Mayan who had built the palace with his magical skills. The Kauravas were completely confused by the construction and mistook the floor to be a pond and a pond to be a

floor and fell and got drenched. Draupadi and Bhīma laughed at them. Yudhishtira advises Bhīma not to laugh at anybody because it will cause unwanted events to happen. This incident filled Duryodhana with anger and embarrassment and he decided to take revenge and left the palace.

Duryodhana approaches Sakuni, his uncle.

Duryodhana's padam starts with- mamatha wari rashe---- in which he expresses the shameful incident which happened to him and how he feels hurt and humiliated by the laughter of Bhima and Draupadi. Sakuni tries to console him. Padam- Paritapam hriti karutidenta--- in which he tells Duryodhana how he can defeat Pandavas by cheating in the game of Dice. He also tells Duryodhana to seek permission from his father and invite Yudhishtira for the dice game. Duryodhana happily agrees to the plan.

Pandavas came to see the newly built "Keli Gruham" (Play house) of Duryodhana. Duryodhana tells Dharmaputhra, "Hey great son of Yama, you are an expert in the game of dice and hence I desire to watch a game between you and my uncle Sakuni. If my uncle is defeated, I promise you that I will give you the penalty."

Dharmaputhra replies, "The game of dice brings sorrow, it destroys the happiness, it creates mayhem, but it is decided by Lord Brahma that kings should play the game of dice. So I will play without any worries after offering prayers to Lord Krishna." (Duryodhana expresses his irritation upon hearing the word Lord Krishna). Dharmaputhra continues "But my brother Duryodhana and my uncle Sakuni - please don't cheat me in the game." Sakuni replies, "What is the use of cheating in the game of dice. Don't tell such nonsense. As per God's wish, victory and defeat will come. Dharmaputhra, please do come and sit with us for the game".

Then the game starts. Dharmaputhra starts seeing his defeat. He gambles away not only his army, palace, wealth and kingdom, but also one-by-one all his brothers, himself and their wife-in-common - Draupadi. Duryodhana overwhelmed with joy orders Dussasana to bring Draupadi and commands her to do the servile job. When she refuses to come there, Dussasana pulls her hair and drags her to the court. She asks for mercy and nobody including her husbands (because they are now servants of Duryodhana) hears her plea. She prays to Lord Krishna to help her. Dussasana tries to disrobe her in public. Lord Krishna helps Draupadi as a savior. Draupadi curses them, “Sakuni, who cheated my husbands in the game of dice and made them servants, will be killed by Sahadev during the battle. Dussasana who tried to humiliate me in front of the public will be killed by Bhīma and Bhīma would rip him open and drink his blood and my own hair would remain disheveled until the fulfillment of the curse. Bhima will kill Duryodhana by crushing his thigh with the gada.” [Drutharashtra tells Draupadi to stop the curses and tells her to ask anything she wants. She asks her husbands along with their weapons back. She got her husbands back. This part is not shown generally.] As a result of the second dice game Duryodhana orders, “Hey Pandavas! Live in thick forest for 12 years. And 13th year, lived incognito. If you are recognized during that period, the same will be repeated again.”

[After 13 years of exile Pandavas return to ask their rightful share back which is denied by Kauravas. As a last attempt for peace Lord Krishna is requested to go to Duryodhana as a messenger. Dharmaputhra tells Krishna to ask for half country. If not, at least 5 villages. If not, at least 5 houses, or even one house is enough. That is the greatness of Dharmaputhra.]

Draupadi comes near Lord Krishna, “Krishna, When Dussasana tried to humiliate me in front of the public, you only saved me from the humiliation. Krishna, when you are going to ask for our portion, you please remember my disheveled hair.”

Krishna replies, “My friend, Draupadi, don’t worry. You are the Queen among all women. All your wishes will soon come true. Please wait for that auspicious time. The bad act of Dussasana was a decision by God.” Thus Lord Krishna consoles and sends her back Lord Krishna then makes all the arrangements for his visit to Hasthinapura (Palace of Duryodhana).

[Duryodhana tells Dritarashtra that Pandavas should get the justice and also to tell his son to do the needful.]Duryodhana gets the news of Lord Krishna’s arrival at his palace. Duryodhana ordered all people in the palace to give no respect to Krishna. Even though they agreed with him, when Krishna arrives in the court, all of them praised him and gave full respect. [Krishna will come through the audience with Alavettam, Venchamaram, Panchavadyam, and Muttukkuda]

Krishna addresses Duryodhana. Krishna requested him to give half of his country, then five villages, or five houses or at least one house to Pandavas. Duryodhana refuses to give even to give space taken by a needle point. Duryodhana in a fit of rage orders Dussasana to get a cord to tie Krishna. Krishna takes the Vishwaroopa(his cosmic form) and all Kauravas in the court fell down except all Mumukshu (noble hearted people). These Mumukshu told Duryodhana to give whatever Krishna requested to save his own life. Lord Krishna leaves the palace; Duryodhana and Dussasana wake up and decide to go ahead with the battle.

[Arjuna wants Hanuman to be there and Hanuman appears and tells that he will be there in the flag of Arjuna to kill the enemies. Then Arjuna and Krishna is going to the battle field,, and seeing all brothers and relatives in the battle field, Arjuna fainted. Then Krishna advised the Great “Gita”. Then Arjuna became strong and started the battle.]

In the battle field of Kurukshetra, Bhīma filled with anger faces his arch rival battles Dussasana. With the blessings of Lord Narasimha Bhīma kills Dussasana and ripples him open and drinks his blood, thus fulfills the vow of Draupadi.

Then Duryodhana came for the battle, after a long battle, Krishna gives the sign of killing using the “Gadha” on the thighs of Duryodhana. Bhima did the same and Duryodhana fell down. Then Bhima told each and every bad thing happened in Pandava’s life because of Duryodhana and at last Duryodhana passed away. Then “Vethalams” came there and did some dances to express there joy.]

Later Lord Krishna calms him down and blesses him.

First scene -The dhuryodhana vadham kathakali starting the first scene is The Indraprastham Dharmaputha and Panchali are talking in the garden . But these days this scene is not playing this scene is unusual now

Second scene - The second scene is Indraprastham Dhryodhana spending time with his beloved on the top floor of the indraprastha malika after Yaga. Dhuryodhana telling to his beloved love to this Hymn: - Nagakethanan, a Buddhist monk, who was invited by the Pandavas to participate in the sacrifice, came to Hastinapur and lived happily on the top of the mansion.

Word: - Poornachandravadane, Thamaramizhiyale, even if you see the comfort in the courtyard of the Parthas. Mandaravallis, which are moved by the slow air, dance like beauties. Peacocks see your hair and dance with joy, pretending to be a cloud. Kamini, when you see the moon image, it looks like your face . Kanthe, hug me.

But this time Bhanumathi tell to him Vallabha, Kamopama, Sumate, even if you hear my words. Do not worry if I do not obey what you say. Rajasreshtha, I feel very angry, jealous, ashamed and sad for Draupadi's luck. Your Majesty, there seems to be no other thought here.

And Dhurydhana replied It's weird when you think of your bad thoughts. They can only live well with our neglect. Ho! Why is Kanthe sad? Go to the palace with your parents first. I could easily have insulted them. After the play: -

Duryodhana: I insult the insignificant Pandavas effortlessly. Aren't you happy now Bhavathi? ' I'll be back soon. According to Bhanumathi, he leaves. Duryodhana also leaves, leaving.

Third scene - The third scene is the entry off dhuryodhana and his brothers The 'Mayasabha' is a synagogue with magical structures built over a period of fourteen months by the philanthropist Mayan in return for Arjuna, who took refuge during the cremation. Duryodhana and his group go to Yudhisthira to see the bribe. and Dhuryodhana tell to his brothers have you seen this beautiful house, which is the cause of the joy of your enemies, by the way? Ho! There can be no better place on earth like this, no doubt about it. The walls are covered with emeralds, gold and rubies! The array of towers surrounded by mirrors! What a miracle! Seeing the

amazing artificial moon and stars makes you think this is true. Not only that but the whole land is gemstone. Here the Harimandir should also bow to it.

Preview of Dushasana. When he looks again, Dushasana enters from the left with a bow and sees Duryodhana on the pedestal on the right, and bows. Duryodhana blesses him and gets up and starts acting.

Fourth scene - is sabhapravshem Hymn: - Bhimasena clapped his hands with joy when he saw that Duryodhana was confusing the place with water and the place with water when he entered such a glorious church.

Word: - Comrade, Suyodhana, O sea of majesty, what a pleasure, isn't it? Let the trembling son come here as soon as possible and adorn the throne. Damn! Where there is no water, why do you walk around with your hands up? Feeling we have 'Run out of gas' emotionally? Immediately jumped into the water? Do not be afraid to die. Fear not, and take me by the hand. It can be scratched immediately without any damage.

Stage Features:

Rangath- Dharmaputran (Medium Green), Panchali (First Class Female), Kuttibheeman (Child Green), Ajjunan (Child Green), Nakulan (Child Green), Sahadevan (Child Green), Duryodhana, Dussasanan

Dharmaputra and Panchali are seated on the pedestals to the right, while Arjuna and Nakula Sahadevan are seated behind them. The giant stands to the left. Singers sing hymns. The giant encircles the hymn. While reciting the hymn, Duryodhana and Dushasana rise towards the stage through the audience. The giant word swings. At the time of chanting 'Contribute Throne Bhavan', the oncoming

Duryodhana Dushasanas mistakenly think that there is water below and walks upstairs in their clothes. The giant rhetoric continues.

‘Salilavibramam vannitho’ .. While walking forward again, the Duryodhana Dushasanas accidentally fall into the water. Panchali and Bhima clap their hands and laugh. The giant rhetoric continues. Panchali and Bhima clap their hands and laugh when they see Duryodhana's sages falling into the water.

The giant stands to the left after the performance. Duryodhana and Dushasana enter the arena and mock the Pandavas and leave. Dharmaputra sings while sitting.

And dharmaputhra telling to bheema No, don't be such a jerk. No, Bala, no, no such adventure. Know that ridicule is the cause of sorrow. Brother, kidney, contain.

Dharmaputra sings while sitting. Bhima listens to Dharmaputra's words and greets him. Dharmaputra (After blessing) ‘Do not do any more like this. According to the giant, he jumps and bows. Dharmaputra blesses.

Scene five - Duryodhana, who was mocked in the church, mourns his uncle Shakuni with grief. Shakuni persuades Duryodhana to gamble with the Pandavas. He promises to defeat the Pandavas with a false sword. Shakuni is sitting on the pedestal to the right. Duryodhana enters the 'Kitatakadhim, Tham' mela on the left, sees Shakuni, greets him and starts acting. Though Shakuni's role was decidedly long, she is now wearing a long beard with a shiny face. Therefore, it is not usual for Shakuni to preview Duryodhana: (After greeting Mathulan on the pedestal after the performance) ‘If I call the gambler, will they not come?’ Shakuni: ‘Dharmaputra loves gambling. If you call, do not hesitate. I do not believe it. But since gambling is a virtue for kings, the pious Dharmaputra will agree. If you play, victory is for me and the country is for you. Strive for it quickly ’ Duryodhana:

‘But now I have to get my father’s consent and try to invite the Pandavas to gamble’ Duryodhana bows to Shakuni again, receives blessings and leaves. Shakuni also leaves, leaving Duryodhana behind

Scene six - This scene is a bit long. It's lively. Gambling, the defeat of the Pandavas, Panchali's dress code, Panchali's curse and the Pandavas' forest trek can all take place in this scene. Dharmaputra on the right and Shakuni on the left sit on the pedestals. Duryodhana starts acting in the middle of the stage

I think gambling is polluting and destructive, a cause for strife, and a way to gamble. However, this is not the case. So I'm playing hide and seek.

Pankajalochanan's foot refuge. Brother Suyodhana, brother-in-law Shakuni, do not cheat in this. Dharmaputra on the right and Shakuni on the left sit on the ground and prepare dice and gamble for gambling. Duryodhana is sitting on the pedestal behind in the middle. Singers sing hymns. At the beginning of the hymn, Dushasana enters and bows down to Duryodhana and Shakuni. At the end of the verse, Dharmaputra and then Shakuni gamble in Pancharivattam. Shakuni: 'I need a mortgage to play now'. Dharmaputra: 'My pledge is the treasury. What do you owe me?' Duryodhana: 'The same for us' Both are playing again. Seeing that Dharmaputra has failed, Duryodhana plays the role. Dharmaputra and Shakuni gamble again. Dharmaputra saw defeat and the next word 'The whole country is mine. What's next?' Brother Duryodhana, this time, is the pioneer of the ocean of all policies. Dharmaputra and Shakuni gamble again. Seeing that Dharmaputra had failed, Dushasana grabbed Sahadeva and pushed him to the left. And finally dharmaputra My wife and I owe you the same. Dharmaputra and Shakuni gamble again. Dharmaputra fails. Dharmaputra is also shifted to the left. Shakuni gets up and sits on the pedestal to the right. Duryodhana gets up and orders Dushasana.

Bring here the wife of these enslaved Pandavas. Rebuke her, thou wicked servant; Dushasana bows to Duryodhana and comes forward (among the audience).

At the end of the hymn, Dussasanan forcibly grabs Panchali and brings him to the stage through the audience. Panchali falls in the middle of the scene after being beaten by Dushasana. The evil one laughs. Duryodhana and Shakuni enjoy. The Pandavas bow their heads helplessly. Panchali appeals to her husbands and Bhishmadi congregation to save her. Seeing no one saying anything, he cries out to Lord Krishna (Padabhinayam).ingers sing hymnsDussasanan is about to undress Panchali. With each undressing, Draupadi's body is re-dressed by Lord Krishna's leela address. Eventually, Dushasana faints. Then the singers sing hymns.

Hymn: Draupadi, who was abducted by Dushasana because he was a victim of Srivasudeva's mercy, but was again dressed, cursed Duryodhana, who was in the audience with his brother, Shakuni and Karna. Kill Shakuni in the battle of Sahadevan, who deceived me so much and turned my magnets into ghosts here now. Arjuna kills Karna.Drink the blood of the valiant giant who split the thief Dushasanan who insulted me the most Suyodhana, the brave Suyodhana, who was sitting here comfortably, immediately came close and slammed down.First, Panchali curses Shakuni. Shakuni mocks Panchali and leaves. Panchali plays the next step. Panchali curses Dushasana. Dushasana mocks Panchali and leaves. Panchali plays the next step. Panchali curses Duryodhana. Duryodhana despises Panchali, taking the curse of Panchali lightly.

Hymn: - On hearing Draupadi cursing like this, the blind king Dhritarashtra told her.No, Draupadi, daughter, curse is enough, listen to me. What do you want? Say yes.and drowpathi tell to him I'm not angry. I must return my loved ones and their

weapons to me. We must be freed from slavery. And Here are the weapons. May you live long. I set free your husbands and you from being servants

Ida slokam starting After the Dhritarashtra liberated the Pandavas, Duryodhana, on the advice of Dushasana, once again summoned the Pandavas to gamble. This is unique. Failure to do so will result in exile and exile. This is not usual in the arena right now. Instead, the Duryodhana word 'Yahi Javena' is often used but tis time too he failed .

scene seven - uplavagramamThe Dharmaputras ask Lord Krishna to send a messenger after the end of the exile and anonymity. This scene is also not uncommon now. Dharmaputra, who enters with the 'Kitatakadhim, Tham' mela on the left, sees Sri Krishna sitting on the pedestal on the right and bows down. Lord Krishna blesses. Then Dharmaputra starts acting

Scene eight - the continuation of upplavagramam Draupadi came near Krishna, who was going to go on a mission, and reminded him that the mission was to see this loose hair. Krishna's reply to Parshathi Mama .. is proverbial. There is a textual variant of Draupadi's word (paripahimam ..) Panchali, sadly entering from the left side at the beginning of the hymn, comes forward and bows down to Lord Krishna at the end of the hymn, saying, "Let me add my religion to the Lord who is going on a mission." Lord Krishna blesses. Panchali starts acting.

Scene nine and ten - Hasthinapuram Krishna, who came with a messenger, meets Dhritarashtra and puts things on hold. Duryodhana, to the congregation, made it a rule not to respect Lord Krishna when he came. Lord Krishna comes to Duryodhana's church as an envoy of the Pandavas. According to Dharmaputra, at least five houses are required to avoid war. Duryodhana replies that he is not even given space to point. After the word dispute and the display of the cosmic form of

Lord Krishna. Hymn: - Vasudevan smiled at Duryodhana, who had decided that he would not give up the kingdom of Kuntisuthara, rejecting the words of Dhritarashtra. Bondhuvatsala, very landlord, Kshatriya Veera, Mahamanasse, O king, today you must give half the kingdom to the Pandavas. Lord Krishna enters from the left and approaches Duryodhana. Duryodhana instructs Lord Krishna to sit down. Lord Krishna begins the performance by sitting on the pedestal to the left. Ho! Understand that Dharmaputra is not our relative. Yadav, today half the kingdom will not be given to the Pandavas. There is no intention to give alms. Just go, Keshava. Yadava and Panchageha will not be given to the Pandavas today. Bring the rope quickly to tie this Yadav. Destroyed, the Pandavas must immediately come here and untie it. This word is derogatory. On hearing Duryodhana's command, Dushasana goes to fetch the rope. Lord Krishna takes the next step. At the end of the hymn, Lord Krishna assumes the form of Vishwaroopam (wearing conch wheels in his hands, accompanied by alavattam, sanghadhvani and valanthala mela, standing on the pedestal under a half-folded curtain on the left). At this point, Duryodhana and Dushasana fall to the right in a trance. Mumukshu enters, sees Lord Krishna's cosmic form, bows down and surrounds him in praise.

Scene eleven and twelve - is the Kurukshethra bhumi and the scene thirteen is the kurukshethra bhumi geethopathdesham In fact the scene is projected. This scene was created by the later storytellers who ate the Attakathaka with a single hymn and expanded it to include the Gita hymn. The words in it are also projections. But this includes Duryodhana. Otherwise it will go directly to Roudrabhiman.

Achutha, you must stop the chariot and stop the chariot for a moment between the two armies. Why is Krishna ruling the country after killing them? Turn the chariot over here. Let's go quickly. My body is tired. Gandhi does not move.

Fear grows. Please tell, what's the story of them big puppysIn the middle of the scene, Arjuna is standing on the pedestal (chariot) with a bow. Sri Krishna is also seen standing in a chariot, wearing a whip below. Then Arjuna plays the word. Achutha, you must stop the chariot and stop the chariot for a moment between the two armies. Lord Krishna pushes the chariot and stops it in the middle of the troops. Arjuna descends from the pedestal and looks to the left to see the troops. Then the rhetoric continues.

Arjuna is tired and sits on the ground. Krishna grabs him and shakes the word. Partha, it's an insult to think. To whom does this belong? Leave the detail. Who is killing whom? Who is dying here? Tell me. The Supreme Spirit is indestructible in the world Lord Krishna stands on the pedestal as a conch-wheel with a four-fold assembly, pointing to 'see' (Vishwaroopam is shown).

Arjuna sees the cosmic form and worships Lord Krishna with miraculous reverence. Lord Krishna disguises himself as Vishwaroopam, descends, grabs Vijayan, blesses him and blesses him. Sri Krishna: 'Did you gain morale when you understood the truth?' Arjuna: 'Everything is by His grace' Sri Krishna: 'But aren't you trying for war sooner?' Arjuna: 'Everything is according to His command' xAs in the beginning of the scene, Arjuna wears arrows and pretends to chase Lord Krishna from the front to the bottom with a whip. Arjuna, having received lyrical advice, summons Bhishma and others to battle. Normally this scene is also unusual now.

Scene fifteen - yudhbhoomi dhushasana vadham Battle of Kurukshetra on the 16th day. Dushasanasavadham. The scene of Roudrabheem. And this time bheeman telling to dhushasana Wait, wait, did you steal my wife's clothes in the past? You are the One who created the universe. If you think that, you will not be sent without being killed. (Gambling occurs twice. The second is called

anudyutam.) and dhushasana said this Suffice it to say the heroic ones. Where was your bravery when I dragged your wife back and forth that day?. I'm coming here today because I did not kill you in the past. Today I am sending you in a way that you will never return. And tht time bheeman try to catch him and said like this Where are you going? Today I am fulfilling my vow to tie Sundari Panchali's hair with your blood.Panchali's loose hair is tied up with Dushasana's blood. It is believed that Narasimha summoned Bhima at this time. Adjective as rowdrabeeman. After tying Panchali's hair, the giant sees Lord Krishna.

scene sixteen - the main in the play the dhuryodhana vadhaam this time the dhuryodhanan go nd hide in to under the ganga river. And that time bheema and sree Krishna come Kurukshetra Battlefield Day 18 Ganges Beach. Duryodhana is afraid and goes to the bottom of the Ganges and hides. Bhima and Sri Krishna come and call Duryodhana to battle. The giant strikes Duryodhana in the thigh with a club and kills him. This scene is also not happening now. The Duryodhana massacre is now out of the ordinary, perhaps because it is not visually appealing to show 'murder' in close proximity. The story usually ends with the assassination. And bheema said this - Come face to face with all evil Duryodhana. You have insulted those you love in order to achieve what you love. Where is your friend Karna now? Where are your brothers? Where is Shakuni? Where are the ministers? Everyone is gone. You hid in the river in fear. Come to the battlefield. And that time dhuryodhanan replying to him Eta Potta, though the war quickly matured. Your arrogance will subside now. Remember that every single word I say is useless, thinking that I am the only one. The force of the wind that uproots the wood does not match the earth. And bhemma The lion does not respond to the barking fox. If you have a passion for life, go fast. If you want to die, take the

mace and go to war. According to Krishna, Bhimasena struck Duryodhana on the thigh with a club and then said. The giant abandons Duryodhana. After the war, the demon-possessed demons come to eat the corpses scattered at night and to drink their blood. They tell war stories. This scene is also unusual. And this is the main scene dhuryodhana vadham the final war. Then Duryodhana came for the battle, after a long battle, Krishna gives the sign of killing using the “Gadha” on the thighs of Duryodhana. Bhima did the same and Duryodhana fell down. Then Bhima told each and every bad thing happened in Pandava’s life because of Duryodhana and at last Duryodhana passed away

And this is the final **DHYANASHI** dhuryodhana vadham samaaptham

CONCLUSION

I have come to the end of the project on the topic “DANCE DRAMA KATHAKALI - DHURYODHANAVADHAM” . these information I got from the some internet sights these are the quara, oxford, merriam webster, britanica, kathakaliinfo, keralatourism.org

I would like to share my experience whole doing the project I learnt many new things about this topic and the dance drama. A drama that represent the story through dance is called dance drama . the actor out the story through a complex gesture. The dance drama is drama conveyed by drama movements sometimes accompanied by dialogues.ad the kadhakali one of the main forms of classical dancedramaof India, other major ones being bharata natyam, kathak, manipuri, kuchipudi, and odissi. It is indigenous to southwestern India, particularly the state of Kerala, and is based on subject matter from the Ramayana, the Mahabharata, and stories from Shaiva literature

And the dhuryodhana vadham kathakali is a one of the best play. Their makeups and their movements are very nice to see . each scene is beautiful to each other.and after the war the vedhala possessed come to eat the corpses scatteded at night and to drink their blood they tell war stories .

SOME DHURYODHANA VADHAM KATHAKALI PHOTOS









