

## **LIST OF ILLUSTRATIONS:**

### **➤ CHAPTER: 1**

NO.	DESCRIPTION
<b><u>WESTERN MODEL:</u></b>	
1	Kirloskar Natak Mandali's " <b>Sangeet Shakuntala</b> ".
2	Prithvi Theatre's " <b>Shakuntala</b> ".
3	" <b>Shakuntala</b> " for 'The Brahmana Sabha' directed by Daji Bhatawadekar.
4	" <b>Shakuntala</b> " for 'The Sanskrit Rangam' directed by Dr. V Raghavan.
5	" <b>The Priest and the Prostitute</b> " for 'The Sanskrit Rangam' directed by Dr. V Raghavan.
<b><u>NATYASHASTRIC TRADITION:</u></b>	
6	" <b>Madhyama Vyayoga</b> " for National School of Drama directed by Shanta Gandhi.
7-8	" <b>Swapnavasavadattam / The Vision of Vasavdatta</b> " for Asian Theatre Programme, University of Hawai directed by Shanta Gandhi.
9-10	Vijay Mehta's production of " <b>Abhijnana Shakuntala</b> ".
11	Vijaya Mehta's production of " <b>Mudrarakshas</b> ".
12-13	" <b>Dootvakyam</b> " for 'Sanskrit Seva Samiti' directed by Goverdhan Panchal.
14	" <b>Uttarramcharitam</b> " for the Abhinava Bharti directed by Premlata Sharma and K.D. Tripathi.
15	" <b>Urubhangam</b> " for Kalidas Academy directed by Srinivasa Rath and Sanjeev Dixit.
16	" <b>Swapnavasavadattam</b> " for 'The Sanskrit Rangam' directed by S. S. Janaki.
<b><u>MODERN ATTEMPTS:</u></b>	
17	" <b>Mitti Ki Gadi – Mrichhakatikam</b> " directed by Habib Tanvir.
18	" <b>Mudrarakshas</b> " directed by Habib Tanvir.
19	" <b>Shakuntalam</b> " produced by Nautanki Kala Kendra, Lucknow.
20	" <b>Loka Shakuntala</b> " directed by K.V. Subanna for National School of Drama.
21	" <b>Act IV of Vikramovarshiyam</b> " directed by Ratan Thiyam.
22	" <b>Karnabharam</b> " directed by Ratan Thiyam.
23	" <b>Shakuntalam</b> " directed by Sanakhya Ebotombi for the Ranga Mandal of Bhopal.

24	“ <b>Swapnavasavdattam</b> ” directed by Sanakhya Ebotombi for NSD.
25	“ <b>Mattavilasam</b> ” directed by Panikkar for NSD Repertory.
26	“ <b>Swapna Katha</b> ” directed by Panikkar for NSD Second Year Students.
27	“ <b>Karnabharam</b> ” directed by Chandradasan for Lokdharmi, Kochi.
28	“ <b>Venisamharam</b> ” directed by Bansi Kaul.
29	Set Design for Bhasa’s Production, designed by Suresh Bhardhwaj, directed by M. K. Raina.
30	“ <b>Malavikagnimitram</b> ” directed by K. S. Rajendran for NSD.
31	“ <b>Uttar Ramacharitam</b> ” directed by K. S. Rajendran during Bhopal Workshop.
32	“ <b>Madhyama Vyayogam</b> ” directed by Bhumikeshwar Singh.
33	“ <b>Venisamharam</b> ” directed by Bhumikeshwar Singh.
34	“ <b>Urubhangam</b> ” directed by Satyabrat Rout for the UK.
35	“ <b>Mudrarakshasa</b> ” directed by B.V. Karanth for the National School of Drama.
36	“ <b>Vikramorvashiyam</b> ” directed by B.V. Karanth for the National School of Drama.

## ➤ **CHAPTER: 2**

NO.	DESCRIPTION
1	Manuscript of the original “Kramadipika” and “Attaprakaram” preserved by Chakyars.
2	Lighting the lamp as a part of “Purvarang” on the first night.
3-5	Process of “Talayilkettuka” – Tying on the head “Chopputhuni”.
6-7	Process of “Anijjukutuka” – To get ready with Makeup and Costume.
<b>SHANKUKARNA’S PRESCRIBED ATTIRE / GET-UP: (8 To 10)</b>	
8	Makeup of Shankukarna.
9-10	Costume and Ornaments of Shankukarna.
11-12	“Aranguvitanam / Rangaprasadhanam” – The decoration of the stage.
13	Mizhavu Occappettutuka.
14	Gosthi – Kottuka.
15	“Arangu Talikkuk” – Rang Prasadnam: Nandi Shloka.
16	The curtain is seen being held after “Arangu Talikkuk”.

17	Shankukarna performing “Vattattil Natakkuka”.
18	Shankukarna performing “Panchapadavinyasa”.
19	Shankukarna is seen trembling due to fear.
20	Shankukarna is seen pushing aside the “Matta” and looking back from left to the right towards the door in the back-stage.
21	Shankukarna establishing Hanuman as a monkey through the “Mudra” prescribed for it.
22	Shankukarna’s “Mudrabhinaya” to show how Hanuman uprooted the trees.
23	Nangiar rendering Vijaya’s “Granth”.
24	Shankukarna showing “Mudrabhinaya” for Mandodari.
25	Shankukarna taking the posture of “Nayika”.
26-28	Shankukarna enacting as Mandodari: “Oh maids, please bedeck me.”
29	Shankukarna enacting as maid who is putting on anklets on the legs of Mandodari.
30	Shankukarna’s “Mudrabhinaya” showing how the “Karnapoor” would look attractive.
31	Shankukarna gesturing the buds through its prescribed “Mudra”.
32	Shankukarna enacting as maid how the ear would look attractive if bedecked with bud.
33-34	Shankukarna enacting the role of Ravana.
35	Shankukarna enacting the role of the Sun.
36	Shankukarna begging for protection as the Sun.
37	Shankukarna doing “Anukramam” as a part of “Nirvahanam”.
38	Shankukarna performing “Nirvahanam”.
39	Shankukarna enacting as Ravana who refers what happened one day by showing appropriate “Mudra”.
<b>RAVANA’S PRESCRIBED ATTIRE / GET-UP: (40 To 42)</b>	
40	Makeup of Ravana.
41-42	Costume and Ornaments of Ravana.
43	Shankukarna is seen stuttering and lamenting.
44-46	Shankukarna rendering with “Mudrabhinaya”: (The arrival of Ravana.) “अये अयं महाराजो लङ्केश्वर इत एवाभिवर्तते।”
47-49	The sequence of Shankukarna rendering with “Mudrabhinaya” the shloka

	“अमलकमल.....॥” while standing on the left of the curtain looking to the right towards Ravana.
50	The entry of Ravana behind the curtain and performing “Vattattil Chati Natakkuka”, “Marayil Uddhat Yatra”.
51	The entry of Ravana holding the sword after the removal of the curtain; two stage-hands are seen holding “Pantam” and throwing “Telli”.
<b>THE SEQUENCE OF RAVANA SHOWING “PRAVESHIKAM”. (52 To 55)</b>	
52	Ravana holding and looking at the sword.
53-55	Ravana holding “Pantam” and looking at it in “Raudra Bhava”.
56	Ravana in the special stance of “Cunikakkuttil Nilkkuka”.
57-59	Ravana enacting as if he has seen Vijaya and listening to her and wondering.
60	Ravana sitting on “Pitham” in “Raudra Bhava”.
61	Ravana rendering the shloka “कथं कथं भो नववाक्यवादि.....॥” in “Raudra Bhava”.
62	Shankukarna is seen running in from the greenroom.
63	Shankukarna is seen holding his “Kuzhal” and looking in the direction of Hanuman.
64	The dialogue / conversation between Ravana and Shankukarna.
65	Ravana is seen here making fun of Shankukarna.
66	Ravana uttering sternly “केन चाद्य?”.
67-68	Ravana is seen listening to what Shankukarna says and reacting to it.
69	Shankukarna is seen frightening and starting to run.
70	Ravana catching hold of Shankukarna and bringing him back.
71-73	Shankukarna is seen stuttering in fear and rendering with “Mudrabhinaya”: “यदाज्ञापयति महाराजः।”
74	Ravana commanding Shankukarna to go away: “गच्छ, शीघ्रं निगृह्याय।”
75-77	The sequence of Shankukarna returning to the greenroom.
78	Ravana showing fanning.
79	Ravana is seen here keeping his left leg over his right leg, locking his arms around his left knee.

80	Ravana is seen here in the thinking position.
81-82	The sequence of “Kottuvilakkuka” done by Ravana.
83-85	Ravana rendering with “Mudrabhinaya” the shloka: “युधि जगत्रयभीतिकृतोऽपि.....निजशाठ्यसमुद्भवम्।।”
86-88	Shankukarna showing “Mudrabhinaya” for “Svarga”.
89	Shankukarna’s typical entry on the second day of Kutiyattam.
90	Shankukarna is seen standing on the left of Ravana and shaking with fear.
<b>VIBHISHANA’S PRESCRIBED ATTIRE / GET-UP: (91-92)</b>	
91	Makeup of Vibhishana.
92	Costume and Ornaments of Vibhishana.
<b>HANUMAN’S PRESCRIBED ATTIRE / GET-UP: (93-94)</b>	
93	Makeup of Hanuman.
94	Costume and Ornaments of Hanuman.
<b>RAVANA RENDERING WITH “MUDRABHINAYA”: “जित्वा त्रैलोक्य...।।” (95 To 106)</b>	
95	Ravana showing the proud.
96-99	Ravana showing Kailasa Mountain through “Mudrabhinaya”.
100-103	Ravana showing shaking of Kailasa Mountain.
104-105	Ravana showing Lord Shiva and Parvati through “Mudra”.
106	Ravana narrating and enacting “गर्वितेन”.
<b>RAVANA PERFORMING THE EPISODE OF “KAILASODHARANAM”. (107 To 155)</b>	
107	“Mudrabhinaya” indicating: One day.
108-109	Showing the capital city of Lanka.
110	The “Mudra” of sitting on the throne.
111	Showing Vaishravana’s messenger coming in front of him.
112	Hearing Vaishravana’s plan to kill him.
113	Getting wild.
114-117	Ravana performing various stages of “Patappuappadu” – The start for the war.
118-120	The sequence of challenging for war.
121	Showing Vaishravana sitting happily.

122-123	Showing his running towards Vaishravana and dragging him out of his chariot.
124	Showing his flying in the sky in the “Pushpaka Vimana”.
125	Showing the “Pushpaka Vimana” being obstructed due to “Kailasa Mountain”.
126	Asking why the “Pushpaka Vimana” is not flying.
127	Ravana as the Pilot of the “Pushpaka Vimana”.
128	Ravana as the Pilot replying the “Pushpaka Vimana” is caught in the peaks of the Kailasha Mountain”.
129	Sitting on the “Pitham” and listening to the Pilot.
130	Standing on the “Pitham” as a Pilot and telling that “Kailasa Mountain” does not move a bit.
131-132	Getting out of the “Pushpaka Vimana” while asking who has obstructed his way.
133-136	The sequence of Ravana carefully observing the “Kailasa Mountain”.
137-138	The sequence of Ravana showing the “Vastness” of the “Kailasa Mountain”.
139-142	The sequence of Ravana showing the “Height” of the “Kailasa Mountain”.
143	Ravana showing the “Caves” of the “Kailasa Mountain”.
144	Ravana showing the “Peaks” of the “Kailasa Mountain”.
145-146	Ravana showing “Punching” the “Kailasa Mountain”.
147-153	Ravana showing the “Lifting” of the “Kailasa Mountain”.
154-155	Ravana tossing up and down the “Kailasa Mountain”.
<b>RAVANA PERFORMING THE EPISODE OF “PARVATIVIRAHAM”. (156 To 178)</b>	
156-158	Showing Lord Shiva and Parvati sitting on the “Kailasa Mountain”.
159-161	Ravana as Lord Shiva lifting up Parvati and keeping her on his lap.
162-163	Ravana’s Symbolic transformation into Parvati.
164	Ravana as Lord Shiva telling Parvati that this is a lotus flower.
165	Ravana as Parvati showing Lord Shiva, the curls of hair.
166-168	Ravana as Lord Shiva telling Parvati that the rows of bees are hovering about.
169	Ravana as Parvati showing Lord Shiva that she is observing two eyebrows.
170-171	Ravana as Lord Shiva telling Parvati that they are two fish moving in water.
172	Ravana as Parvati showing Lord Shiva that she is observing two breasts.
173	Ravana as Lord Shiva telling Parvati that they are Chakravaka birds.

174-176	Ravana as Parvati is leaving for her father's house as being cheated by Lord Shiva.
177	Ravana as Parvati embracing Shiva after the shaking of the "Kailasa Mountain".
178	Ravana enacting: "तस्मात् प्रसादं लब्ध्वा".
179	Entry of Hanuman being caught by two Rakshasas.
180	Hanuman in the special stance of "Cunikakkuttil Nilkkuka".
181	Hanuman showing "Vanar Stobha".
182	Hanuman as one of the Rakshasa sleeping there.
183	Hanuman tying the beard of the one to that of the other Rakshasa.
184-185	Ravana sitting on the "Pitham" in the centre, Vibhishana sitting on his left on the "Pitham" and Hanuman standing on his right.
186	Hanuman sitting on the "Pitham" to the right of Ravana without showing his back to the Nangiar but showing some portion of his back to Ravana.
187	Ravana sitting on the "Pitham" in a thinking posture.
188-190	Ravana performing "Kuttimutikku" – Pada Vinyas of Chari.
191	Chakravarthy performing "Mutiyakkitta" after removing his head gear of Ravana without removing "Chopputhuni".

### ➤ **CHAPTER: 3**

NO.	DESCRIPTION
<b><u>PURVARANGA: (1 To 21)</u></b>	
1-2	The curtain is seen being held and then removed.
3	"Sutradhara" enters with a smiling face, his hands symbolically full of flowers.
4-5	"Sutradhara" performs "Puja" of the deity without any flowers but purely symbolic gestures.
6	"Sutradhara" sees his consort returning after her bath.
7 To 10	"Sutradhara" recites a Shloka and then he indicates the close of the piece of acting.
11	"Sutradhara" shows Shri Vishnu through "Mudrabhinaya".
12	"Sutradhara" performs the "Nitya Kriya".
13	"Sutradhara" performs "Kesadipadam".

14	“Sutradhara” performs “Dikpala Vandanam”.
15 To 18	“Sutradhara” performs “Nruttam”.
19 To 21	“Sutradhara” performs Rituals after the performance.
<b><u>“KUTTAMBALAM” – TEMPLE THEATRE ARCHITECTURE: (22 To 61)</u></b>	
22	Vadakkunnathan Temple Complx – Site Plan.
23	Positioning of the Kuttambalam in relation to the shrine.
24	Positioning of the Vadakkunnathan Temple Kuttambalam in relation to the shrine.
25	Positioning of the Koodalmanikkam Temple Kuttambalam in relation to the shrine.
26	The “Vikrsta Madhya Natyamandapa” of Bharata Plan.
27-28	Plan of Vadakkunnathan Temple Kuttambalam.
29	Plan of Kitangur Temple Kuttambalam.
30	Koodalmanikkam Temple Kuttambalam.
31	Vadakkunnathan Temple Kuttambalam.
32 To 34	Cross section Vadakkunnathan Kuttambalam. Concave-cut rafters of the Kuttambalam ceiling.
35	“Rangapitha” and “Rangashirsha” of Vadakkunnathan Kuttambalam.
36-37	“Mattavaranis” of Vadakkunnathan Kuttambalam.
38	“Entry and Exit” of Vadakkunnathan Kuttambalam.
39	Entries from behind Chitra Yavanika.
40	Seated entries – “Pravishati Asanastha” from behind Chitra Yavanika.
41 To 43	Concealing death scenes with the help of Chitra Yavanika.
44 To 46	“Nepathya” of Vadakkunnathan Kuttambalam.
47-48	Preksagrham of Vadakkunnathan Kuttambalam.
49 To 53	“Roof” of Vadakkunnathan Kuttambalam.
54	“Jalavatayana” of Kuttambalam.
55 To 57	Pillars of Vadakkunnathan Kuttambalam.
58	During ‘Nirvahanam’ Chakyar sitting on the ‘Pitham’.
59	Pitham as ‘Throne in a Court’.
60	Pitham as Mountain.
61	Pitham is used to take a ‘Half-Seated Posture’.



62-63	Ninam Aniccal.
64	In the place of Sita, just a 'Pot' is placed.
65	Second stage similar to a split stage is built for the bird character of "Jatayu".
66 To 68	Multiple Relationship / Communication between Actor and Character.
69-70	Role of Women.

#### ➤ **CHAPTER: 4**

NO.	DESCRIPTION
<b><u>ANGIKABHINAYA (BODILY ACTING): (1 To 9)</u></b>	
1	Asamyukta Hastamudra.
2-3	Mishra Hastamudra.
4	Samanam Hastamudra.
5	The root gesture 'Mudrakhya' called also 'Jnanamudra'.
6	"Panchavisayah" – The Five Senses.
7	Characters with specific Mudra.
8	Bestiary.
9	Tantric Mudra.
<b><u>VACHIKABHINAYA (VERBAL COMMUNICATION): (10 To 12)</u></b>	
10	Mizhavu.
11	Kuzhittala.
12	Idakka.
<b><u>SATVIKABHINAYA (MANIFESTATION OF INTERNAL FEELINGS): (13 To 20)</u></b>	
13-14	Chakya concentrates on the "Deepshikhas" and stand staring at them for a long.
15 To 17	Vidushaka's process of internalization.
18-19	Examples of "Satvikabhinay".
20	Rasabhinaya.
<b><u>AHARYABHINAYA (EXTRANEIOUS):</u></b>	
21	Chuttithuni.
22	Pilippattam.

23	Kaupin and Matta.
24	Poyatakam.
25	Kuzhayam.
26	Uttariyam.
27	Chevippuvu.
28	Kundalam.
29	Channavuram.
30	Marmala.
31	Pozhumpu.
32-33	Tolvala.
34	Katak.
35	Vala.
36	Katisutra.
37	Kuzhal.
38	Vasikam.
39	Panakettu.
40	Keshabharam.
41	Hanuman's Makuta.
42	Sugriva's Makuta.
43	Jatayu's Makuta.
44	Surpanakha's Makuta.
45	Kuduma.
46	Kutu.
47	Process of Make-up.
48-49	Get-up of "PACCHA TYPE – GREEN".
50-51	Get-up of "KATTI TYPE".
52-53	Get-up of "BLACK BEARD – SUGRIVA".
54-55	Get-up of "RED BEARD – BALI".
56-57	Get-up of "WHITE BEARD – HANUMAN".
58	Get-up of "PAZHUKKA TYPE".

59	Get-up of “MINUKKU TYPE and STREE VESHAM”.
60	Get-up of “KARI TYPE / BLACK – SURPANAKHA”.
61-62	Get-up of “BIRD – JATAYU”.
63	Get-up of “VIDUSHAKA”.
64-65	Get-up of “VASANTAKA - MANTRANKAM”.
66	Get-up of “KAPALI - MATTAVILASAM”.
67	Get-up of “VIDUSHAKA OF MANTRANKAM”.
68	Get-up of “MARICHA”.
<b><u>ABHINAYA PRAKARAM:</u></b>	
69	Patinnattam.
70-71	Irunnattam.
72	Ilakiyattam.
73-74	Vidushaka Stobham.
75	Pakarnnattam – Actor in the role of “Elephant”.
76	Pakarnnattam – Actor in the role of “Lion”.
77	Pakarnnattam – Actor in the role of “Python”.

## ➤ **CHAPTER: 5**

NO.	DESCRIPTION
<b><u>KARNABHARAM:</u></b>	
1-3	Group is offering obeisance to the Narasimha with the help of a big “Cymbals Rhythm”.
4	Entry of two Sutradharas.
5-6	Design Work: Karna’s Kavacha, Kundala and Costume.
7	Entry of Karna.
8-11	The Group is describing Karna’s prowess as well as his present dejected mood; Chorus follows “ <b>Kalaripayattu Movement</b> ”.
12	Shalya’s Costume Design.
13	Karna’s failure begins when he is thinking ‘Why has this ‘Astra’ (weapon) failed? Is

	it because of my mother's words?'
14-15	Entry of Kunti.
<b>KARNA'S "BHAVA-THRAYA" AND "AVASTHANUKIRTANAM": (16 To 20)</b>	
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.
27-28	Entry of Surya.
29-30	Entry of Indra.
31	Design Work: Surya - Head Gear.
32-33	Design Work: Indra - Head Gear, Chitra Yavanika, Property.
34 To 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	Tired guru 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 "कालविफलान्यस्त्राणि ते सन्तु।".
<b>EPISODE OF DANAVEERA AS KARNA: (46 To 60)</b>	
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' to Indra as Brahmana.
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.

60	After becoming possessed Karna falls down.
61	Karna is again ready with all the remaining strength.
<b><u>MADHYAMA VYAYOG:</u></b>	
62-63	Entry of Sutradhara.
64-65	Entry of the Brahmana and his Family.
66 To 68	Design Work: Aharya – Costume and Makeup of Ghatotkacha.
69-70	Entry of Ghatotkacha.
71-72	The Brahmana and his Family encounters with Ghatotkacha.
73 To 75	Demands of Ghatotkacha.
76-77	Last wish of Madhyama.
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.
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.
97-98	Hidimba – Ghatotkacha and Hidimba – Bhima meet each other.
99-100	Happy Re-Union of the Family.
<b><u>URUBHANGAM:</u></b>	
101-107	Warriors in varying combinations mime battle scenes with real swords, shields, and spears, warriors on horseback and elephants on the battlefield.
108-110	Two outer warriors assume the roles of Bhimasena and Suyodhana and fight with their maces taking the conflict to its crescendo.
111	Design Work: Aharya – Costume of Baladeva.
112	Entry of Baladeva.

113-114	Design Work: Aharya – Costume and Head-gear of Real-One Suyodhana.
115To117	Design Work: Aharya – Costume and Head-gear of Theyyam Suyodhana.
118	Design Work: Chitra Yavanika.
119-120	Entry of Real-One Suyodhana.
121	Entry of Theyyam Suyodhana.
122-123	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 Dhritrashtra – Gandhari.
130	Relationship / Conversation between Suyodhana and Pauravi – Malavi.
131-132	Relationship / Conversation between Suyodhana and Durjaya.
133	The chorus of warriors returns to witness Suyodhana's exit and Ashwathama's unappeased rage shatters the elegiac mood of the final scene.
134To136	Suyodhana's "Swargarohanam": The ultimate union of the mortal 'Suyodhana' and his 'Theyyam'.
<b><u>ABHIJNANA SHAKUNTALAM:</u></b>	
137	Design Work: Aharya – Costume of Dushyanta.
138	Design Work: Aharya – Head-Gear and Ornaments of Dushyanta.
139	Design Work: Aharya – Costume of 'Suta'.
140	Shakuntala as Antelope.
141	Entry of Dushyanta and Suta.
142	The antelope has culminated into the hunt of the poor damsel – 'Shakuntala'.
143	Dushyanta is enacting the Shloka: "ग्रीवाभङ्गाभिरामं..."
144	When Dushyanta is again on the hunt Vaikhanasa is cautioning him – भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।
145	Design Work: Aharya – Costume and Ornaments of Shakuntala.
146-147	Design Work: Aharya – Costume and Ornaments of Priyamvada and Anasuya.

148-149	Shakuntala described as – “Anaghratam Pushpam...”
150-151	Entry of Shakuntala, Priyamvada and Anasuya.
152To154	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 – Costume of Vaikhanasa, Sharngaravah, Sharadvatha.
163	Shakuntala is happily sent to Dushaynta’s palace.
164-165	Shakuntala, Gautami and Vaikhanasa present themselves in Dushyanta’s court.
166	The society comes for Shakuntala’s rescue and succor and takes charge of her in the place of Menaka.
167	Matali being trapped.
168-169	Happy Re-Union of Shakuntala and Dushyanta / Prakrti and Purush – Praja.
<b><u>VIKRAMORVASHIYAM 4<sup>th</sup> ACT:</u></b>	
170To179	CREEPER DANCE: Urvashi turns into a Creeper with the help of Chitra Yavanika.
<b>PURURAVAS EKAHARYA ABHINAYA (SOLO ACTING) / PAKARNNATTAM:</b>	
180To183	Pururavas in his confusion seeks Urvashi’s presence in all that meet his eyes.
184-185	Pururavas is conversing with Peacock.
186	Pururavas is conversing with Cuckoo.
187	Pururavas comes across the precious gem ‘Sangamaniya’.
188To191	Happy Re-Union of Pururavas and Urvashi / Prakrti and Purush with the help of Chitra Yavanika.
<b><u>KALIVESHAM:</u></b>	
192	Nata enters and introduces himself as a pious Brahmana, a Kathakali actor.
193	Nata is destined to take the role of Kali, the evil character in the play Nalacharitham.
194To196	Kali is trying to get into the psyche of the Nata.

197-198	In the process of getting ready for the performance.
199To201	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 and the actor is taught by Kali to assume the form of a serpent.
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' and is pouring water to his palm.
208	Kali enters and disrupts to Nata for 'Sandhya Vandanam'.
209	Nata begs for a pious role like that of Yuddhistira and enjoys enacting that role.
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 and holds him at the tip of his sword and warns him.
219	Kali's spirit leaves Nata.
<b><u>THEYYA THEYYAM:</u></b>	
220	Design Work: Set.
221-222	Design Work: Aharya – Costume of Chorus.
223	Entry of Actors and Musicians.
224	Daivathar, Angakkaran and Poomkanni are passing through the forest.
225	Ramunni assumes the role of Paranki.
226-227	Design Work: Aharya – Costume and Head-Gear of Paranki.
228	The leader of the Group is tying an amulet around Paranki's waist.
229-230	The Group sings in Paranki's glory.



231	A wayfarer is seen with a bundle on his shoulder.
232To234	The Group warns Paranki to be weary of Daivathar and do away with his amorous advances to Poomkanni.
235	A member of the group in the role of a police man is entering and instigating the Group.
236-237	The group including Ramunni, Kannipoo is agricultural workers in Mekkanthala's farm.
238	Mekkanthala lasciviously approaches Kannippoo.
239	Whole group is in protest against the landlord.
240-241	Ramunni jumps into the fray in which the landlord gets murdered.
242To244	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, argues to Salguni in favour of her son.
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 (Hanuman) takes the message to be delivered to Poomkanni (Sita) and flies over the sky.
250	The leader of the Group advises Beppuran to grab the amulet from Paranki's waist.
251	Paranki (Ravana) approaches Poomkanni (Sita) to grab her and the group sets ablaze as fire.
252	The furious Paranki goes to deep meditation to muster all his strength to win over Poomkanni (Sita).
253-254	Beppuran grabs the amulet and kills him.
255	Design Work: Aharya – Head-Gear of Theyyam.
256	Mother excitedly awaits Ramunni.
257To259	Ramunni makes his appearance in full outfits of Theyyam.
260-261	Ramunni is beaten down to death by Salguni and friends.