

## Media Adaptations of Sanskrit Literature

Programme(s) in which it is offered: All UG programmes

Course Category: Minor	Schedule of Offering: Even
Course Credit Structure: 3	Course Code: LL161
Total Number of Hours: 45	Contact Hours Per Week: 3
Lecture: 3	Tutorial: 0
Practical: 0	Medium of Instruction:
Date of Revision: 21-12-2020	Skill Focus: Employability
Short Name of the Course: MASL	Course Stream ( <i>Only for Minor Courses</i> ): Literature and Linguistics
Grading Method: Regular	Repeatable: Credit/Audit/Non Repeatable
Course Level: Beginner	

### Course Description

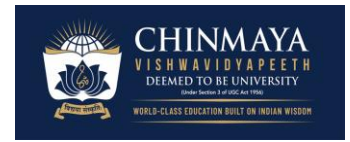
This is a Minor course which will be conducted primarily in English; however, some knowledge of Hindi will be useful as some of the popular film and TV adaptations that will be studied are originally in Hindi. Adaptations of Sanskrit literature into plays in various regional languages will be studied as English translations. English subtitles will be provided for audio-visual media wherever possible.

### Course Introduction

As citizens of contemporary India, our earliest memories of Sanskrit epics and other classics from Sanskrit literature are most often through adaptations of these works in various forms. Given their critical role as mediators of works that shape our consciousness, our beliefs, and at times our very view of ourselves, there is a need to study these adaptations and analyse them critically. Each new adaptation adds to the original by introducing new ideas, new layers to characters, or new representations of either events or people. These are the result of a series of choices made by the creators of such adaptations, and the principal goal of this course is to enable students to study and understand these choices and how they affect the audience. Students of this course will thus undertake critical analyses of several different kinds of adaptations, primarily in the fields of film, drama, television, and graphic novels. This

Version No:

Approval Date:



course will be especially useful for those interested in literary adaptations and intertextuality, those who intend to pursue a career in media criticism or adaptation studies, or those desiring to produce or create adaptations of their own.

### Course Objective

1. To help learners to critically appreciate the nature of adaptations of Sanskrit literature in different media
2. To allow learners to envision a path towards creating and producing adaptations of their own

### Course Outcome

At the end of this course, learners will be able to:

1. Understand the broad concerns in the field of adaptation studies, and identify the ones specifically relevant to adaptations of Sanskrit literature
2. Analyse adaptations in different kinds of media through a study of the characteristics of film, drama, television and graphic novels, and their effects on the adaptations created within them
3. Discuss the visual nature of contemporary media and the multiple pictorial representations of people and events created as a result
4. Conduct both a close textual as well as a contextual analysis of various kinds of media adaptations of Sanskrit literature
5. Identify the role such adaptations play in shaping the consciousness of Indian society

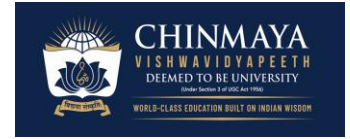
### PO-CO Mapping

PO-CO Mapping Matrix

CO/PO Mapping	PO1	PO2	PO3	PO4	PO5	PO6
CO1					√	
CO2						√
CO3					√	
CO4					√	
CO5						√

Version No:

Approval Date:



## Prerequisites and other constraints

Since this course will be taught in English, students taking this course must be comfortable with reading, writing, listening, and speaking in English, that is, they must be able to read and understand papers and critical essays written in English, and be able to discuss and debate the ideas proposed therein. Some prior knowledge of Sanskrit epics and literature will be useful. Apart from this, the course has no other prerequisites.

## Pedagogy

The teaching in this course will be mostly through lectures and classroom discussions. The instructor's role will be primarily to introduce concepts and generate questions of interest, but the discussion around these questions is expected to be mostly student-driven, with some minor assistance and prodding from the teacher.

## Suggested Reading:

1. Albrecht-Crane, C., and Cutchins, D.R. (2010). *Adaptation Studies: New Approaches*. Fairleigh-Dickinson University Press.
2. Cartmell, D., and Whelehan, I., eds. (1999). *Adaptations: From Text to Screen, Screen to Text*. Routledge, London.
3. Cartmell, D., and Whelehan, I., eds. (2007). *The Cambridge Companion to Literature on Screen*. Cambridge UP, Cambridge.
4. Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge, New York
5. Sanders, J. (2006). *Adaptation and Appropriation*. Routledge, London.
6. Gokulsing, K. M., & Dissanayake, W. (Eds.). (2009). *Popular culture in a globalised India*. Routledge.

## Evaluation Pattern

Analytical and critical ability, as well as the ability to express opinions clearly and concisely, are extremely important for this course, and hence group discussions and debates constitute a crucial evaluation component here. Individual progress will be measured through assignments, a term paper, and a mid-term examination.

### Evaluation Matrix

	Component Type	Weightage Percentage	Total Marks	Tentative Dates	Course Outcome Mapping
<b>Continuous Internal Assessment (CIA) Components*</b>	Quizzes (5x)	17 % Of CIA Marks	10	Fortnightly	1, 2, 3, 4
	Group discussions/ debates (3x)	50% of CIA Marks	30	Week 4; Week 8; Week 12	1, 2, 4, 5
	Assignments (2x)	33 % of CIA Marks	20	Week 6; Week 13	3, 5
	<b>CIA Marks</b>	<b>100 % (To be converted to 60% of course total)</b>	<b>60</b>	---	---
	<b>ESE</b>	<b>40% of course total</b>	<b>40</b>	<b>End of the Semester</b>	<b>1, 2, 3, 4, 5</b>

\* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

## Module Sessions

### Module 1: Introduction

(5 Hours)

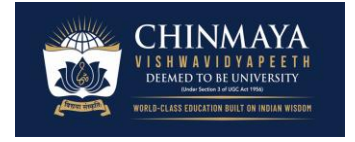
- Defining adaptation studies
- Discussing intertextuality
- Major concerns in adaptation studies
- Visual media and their implications for adaptation from literature

### Reading:

1. Whelehan, I. (2012). *What is Adaptation Studies?* 18 April. Accessed March 25, 2017. <https://blogs.utas.edu.au/adapt/2012/04/18/what-is-adaptation-studies/>.
2. Corrigan, T. (2017). Defining Adaptation. *The Oxford Handbook of Adaptation*

Version No:

Approval Date:



*Studies* (ed. Thomas Leitch), pp. 23-35.

3. Martínez Alfaro, M.J. (1996). Intertextuality: origins and development of the concept. *Atlantis*, Vol. 18, No. 1/2, pp. 268-285.
4. Sreedharan, C. (2016). "How the Mahabharata was retold on Twitter." Huff Post. 15 July. Accessed April 27, 2017. [http://www.huffingtonpost.in/dr-chindu-sreedharan/how-the-mahabharata-was-r\\_b\\_6660648.html](http://www.huffingtonpost.in/dr-chindu-sreedharan/how-the-mahabharata-was-r_b_6660648.html).

#### Activities:

- a) Discussion 1: What does 'adaptation' mean?
- b) Discussion 2: What are the features of a 'good' adaptation?

### Module 2: Adaptations of Sanskrit literature into Film

(12 Hours)

- Source vs Audience: whose story is it anyway?
- Social concerns in film adaptations of Sanskrit literature
- Local flavours and additions; changes with technology
- Representational choices in visual media

#### Reading:

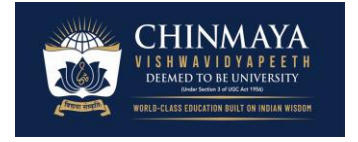
1. Chatman, S. (1980). What Novels Can Do That Films Can't (And Vice Versa). *Critical Inquiry*, Vol. 7, No. 1, On Narrative, pp. 121-140.
2. Hernadi, P. (1980). On the How, What and Why of Narrative. *Critical Inquiry*, Vol. 7, No. 1, *On Narrative*, pp. 201-203.
3. Chatman, S. (1980). *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Cornell University Press, pp. 109-160; 184-205.
4. Kramer, L. (2017). Adaptation in Bollywood. *The Oxford Handbook of Adaptation Studies* (ed. Thomas Leitch), pp. 251-266.
5. Devika and Gupta, P. (2015). Studies in Aesthetic Delight (Parmananda) in Hindi Film Adaptations. *The NEHU Journal*, Vol XIII, No. 1, pp. 1- 20.
6. Sathaye, A. (2009). Why Did Hariścandra Matter in Early Medieval India? Truth, Fact, and Folk Narrative in the Sanskrit Purāṇas. *The Journal of Hindu Studies*, 2, 131–159.
7. Aklujkar, V. (2007). Family, Feminism, and Film in remaking Ramayana. In Pauwels, H.R.M. (ed.) *Indian Literature and Popular Cinema: Recasting Classics*. Routledge, pp. 42-54.

#### Activities:

- a) Debate 1: Should adaptations be similar to their original texts?
- b) Discussion 3: On 'Hum Paanchi', 'Rajneeti' and 'Raja Harishchandra'

Version No:

Approval Date:



- c) Discussion 4: On 'Utsav'
- d) Discussion 5: On 'Hum Paanchi' and 'Kalyug'

### Module 3: Adaptations of Sanskrit literature into Television

(10 Hours)

- "Death of the author"?
- Commercial and economic concerns in TV adaptations
- Appearances and representation: protagonists, antagonists, events

#### Reading:

1. Pasricha, Anjana. (2014). *Hindu mythologies rule Indian television*. Yahoo News. Accessed May 1, 2017. <https://uk.news.yahoo.com/hindu-mythologies-rule-indian-television-092108926.html>.
2. Rahman, M. (1988). A political statement. *India Today*. 31 October. Accessed April 29, 2017. <http://indiatoday.intoday.in/story/b.r.-chopras-serial-mahabharat-promises-to-be-another-bonanza/1/329897.html>.
3. Sengupta, Roshni. (2017). Iconography of violence in televised Hinduism: the politics of images in the Mahabharata. *Continuum: Journal of Media & Cultural Studies* (Routledge) 31 (1), pp. 150-161.
4. Rajan, C. (1995). *Śivadāsa: The Five-and-Twenty Tales of the Genie*. Penguin Books.
5. Malinar, A. (1995). The Bhagavad Gita in the Mahabharata TV serial: Domestic drama and Dharmic solutions. In Dalmia, V. and von Stietencron, H. ed. *Representing Hinduism: The Construction of Religious traditions and National Identity*, Sage, Delhi, pp. 442-467.
6. Sutherland, S.J. (1989). Sītā and Draupadī: Aggressive Behavior and Female Role-Models in the Sanskrit Epics. *Journal of the American Oriental Society*, Vol. 109, No. 1, pp. 63-79.

#### Activities:

- a) Case study 1: *Ramayana* and *Mahabharata*
- b) Case study 2: *Vikram aur Betaal*
- c) Discussion 6: The two Mahabharatas: B.R. Chopra and Siddharth Tewary

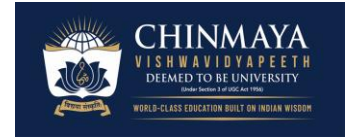
### Module 4: Adaptations of Sanskrit literature into Graphic Novels

(8 Hours)

- Accuracy and Faithfulness: do they matter?
- Panels: The idiom of comics and graphic novels
- Pictorial portrayals of characters, society and nature

Version No:

Approval Date:



### Reading:

1. Arora, Kim. 2013. Religion, mythology still big in Indian comics. *Times of India*. Accessed April 30, 2017. <http://timesofindia.indiatimes.com/india/Religion-mythology-still-big-in-Indian-comics/articleshow/18448814.cms>.
2. Ricoeur, P. (1980). Narrative Time. *Critical Inquiry*, Vol. 7, No. 1, On Narrative, pp. 169-190.
3. McCloud, S. (1993). *Understanding Comics: The Invisible Art*. Northampton, Mass.
4. Newell, K. (2017). Adaptation and Illustration: A cross-disciplinary approach. *The Oxford Handbook of Adaptation Studies* (ed. Thomas Leitch), pp. 477-493.
5. Hassler-Forest, D. (2017). Roads not taken in Hollywood's comic-book movie industry: Popeye, Dick Tracy, and Hulk. *The Oxford Handbook of Adaptation Studies* (ed. Thomas Leitch), pp. 407-423.

### Activities:

- a) Case Study 3: *Amar Chitra Katha* ('Abhimanyu' and 'Hitopadesha')
- b) Case Study 4: *Ramayana 3392 A.D.*
- c) Debate 2: Are Indian graphic novels too westernised in their narrative approach? If so, should this change?

## Module 5: Adaptations of Sanskrit literature into Drama

(6 Hours)

- Dramatic adaptations in regional languages
- Exploring indigenous theatrical forms

### Reading:

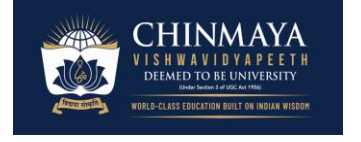
1. Avasthī, S. (2001). *Performance Tradition in India*. National Book Trust, India.
2. Grady, S. A., & Zarrilli, P. B. (1994). "... It Was like a Play in a Play in a Play!"" *Tales from South Asia" in an Intercultural Production*. *TDR* (1988-), 38(3), 168-184.
3. Karnad, G. (1995). Performance, Meaning, and the Materials of Modern Indian Theatre. *New Theatre Quarterly*, 11(44), 355-370.
4. Chatterjee, G. (2007). Sakuntala: the look and the image in literature, theatre, and cinema. In Pauwels, H.R.M. (ed.) *Indian Literature and Popular Cinema: Recasting Classics*. Routledge, pp. 57-75.

### Activities:

- a) Case study 5: Rāmīlā
- b) Group work 1: Comparing adaptations
- c) Group work 2: Creating adaptations

Version No:

Approval Date:



## Module 6: Conclusion and review

(4 Hours)

- Adaptations of Sanskrit literature into mass media: paths yet to be taken
- Towards creating satisfying adaptations
- Review and wrap up

### Reading:

1. Smith, B.H. (1980). Narrative versions, Narrative Theories. *Critical Inquiry*, Vol. 7, No. 1, On Narrative, pp. 213-236.

### Activities:

Discussion 7: The future of adaptations of Sanskrit literature