**Sanskrit Rupakam – An Applied Perspective**

**Programme(s) in which it is offered: MA Sanskrit**

| **Course Category**: Core  | **Schedule of Offering**: Even |
| --- | --- |
| **Course Credit Structure:** 4 | **Course Code: SKT6212** |
| **Total Number of Hours: 60** | **Contact Hours Per Week: 3** |
| **Lecture: 45** | **Tutorial: 15** |
| **Practical: 0** | **Medium of Instruction: Sanskrit and English** |
| **Date of Revision: May 2022** | **Skill Focus:** Skill Development |
| **Short Name of the Course: SRAP** | **Course Stream *(Only for Minor Courses)*:** |
| **Grading Method:** Pass/Fail, Regular | **Repeatable:** Credit |
| **Course Level: Intermediate**  |  |

**Course Description**

This is a core course offered to the students of MA Sanskrit. Working knowledge of Sanskrit and interest in dramatic performance are desirable for this course.

**Course Introduction**

The aim of this course is to introduce students to samples of *dṛśyakāvya* - Sanskrit plays. The course will cover two acts from the *Abhijñānaśākuntalam*, and one full *prahasana –* the *Bhagavadajjukam*. The course will introduce students to technical concepts related to dramaturgy as per *Daśarūpaka* of Dhanañjaya. At the end of the course, students will put up production/performance of a Sanskrit play.

**Course Objective**

1. To improve linguistic comprehension of Sanskrit and learn to read, parse and interpret the text independently
2. To develop an eye for details of the *vṛtta-s* (poetic metres) and *alaṅkāra-s* (figures of speech) in the plays
3. To learn to appreciate the commentarial literature on nāṭaka, using the *Arthadyotani(ka)* of Rāghavabhaṭṭa as an example
4. To get firsthand practical knowledge of Sanskrit nāṭaka, by enacting a play

**Course Outcome**

1. The students will acquire linguistic comprehension in Sanskrit, and learn to read, parse and interpret the text independently
2. The students will identify the *vṛtta-s* (poetic metres) and *alaṅkāra-s* (figures of speech) in the plays
3. The students will know how to utilise the commentarial literature on nāṭaka.
4. The students will get firsthand practical knowledge of Sanskrit nāṭaka, by enacting a play

**PO-CO Mapping**

**PO-CO Mapping Matrix**

| CO/PO Mapping | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| CO1 |  | ✓ | ✓ |  |  |  |  |  |
| CO2 |  | ✓ |  | ✓ |  |  | ✓ |  |
| CO3 |  |  |  |  | ✓ |  |  |  |
| CO4 |  |  |  |  |  |  | ✓ |  |

**Prerequisites and other constraints**

This is a core course for MA-Sanskrit students. Students are expected to participate actively in the class and to develop one play for presentation on stage.

**Pedagogy**

There are two aspects to this course – one, the selected plays will be studied in great detail, ensuring no one is left behind, so as to develop linguistic skills in interpreting classical Sanskrit; two, the students will stage the shorter play, to develop skills in enunciation and to get a first-hand experience of the flavour of Sanskrit drama.

**Suggested Reading:**

**Primary Texts:**

1. Tripathi, R.S., 1971. *The Daśarūpaka of Dhanañjaya with Avaloka of Dhanika.* Banaras Hindu University, Varanasi-5.
2. Act IV and V of the *Abhijñānaśākuntalam* with *Arthadyotani* commentary of Rāghavabhaṭṭa. (M.R.Kale, Motilal Banarsidass Publishers. )
3. Godbole, N.B., 1891. *Mahākaviśrīkālidāsaviracitaṃ Abhijñānaśakuntalam: Rāghavabhaṭṭakrtayārthadyotanikayā vyākhyayā sametam; Nārāyaṇa Bālakrṣṇa Goḍabole Kāśīnātha Pāṇḍuraṅga Paraba ity etābhyāṃ viṣama-pada-vimarśinyā ṭippaṇyā sametaṃ saṃskṛtaṃ*. Nirṇayasāgara Yantrālaya.
4. Paulose, K.G., 2000. *Bhagavadajjukam in Kūṭiyāṭṭam: the hermit and the harlot, the Sanskrit farce in performance*. New Bharatiya Book Corporation.
5. Lockwood, M. and Bhat, V., 1978. Bhagavadajjuka Prahasana. A Philosophical Farce by King Mahendravikramavarma Pallava (Edition and Translation).

**Secondary readings:**

Gerow, E., 1979. Plot Structure and the Development of Rasa in the Śakuntalā. Pt. I. *Journal of the American Oriental Society*, pp.559-572.

**Evaluation Pattern**

This course seeks to help learners develop their linguistic skills in reading and interpreting Sanskrit texts, as well as honing a higher appreciation of literary and poetic nuance. Equally, the aim is for them to develop confidence in speaking and declaiming in Sanskrit

Keeping this in mind, the evaluation components are distributed over written assignments, examinations and performative elements that the students must work on continuously throughout the semester.

**Evaluation Matrix**

| Continuous InternalAssessment (CIA) Components\* | Component Type | Weightage Percentage | TotalMarks | Tentative Dates | Course Outcome Mapping |
| --- | --- | --- | --- | --- | --- |
| Test (3) | 10% | 30 | At the end of each module  | 1,2 |
| Assignment (2) | 10% | 20 | 1.Before Mid Term2. After Mid Term | 1,2,3 |
| Mid-term examination  | 20% | 50 | As per university schedule | 1,2 |
| End-term play  | 10% | 30 | Before ESE | 4 |
| CIA Marks | 50% | 130 |  |  |
| ESE | 50% | 100 | As per university schedule | 1,2,3 |

 **Module Sessions**

**Module 1: Introduction** (10 Hrs)

* General introduction to Sanskrit *rūpaka-*s and *prakaraṇa*-s as per *Daśarūpaka* of Dhanañjaya
* The elements of a Sanskrit play - *arthaprakṛti, avasthā* and *sandhi,*
* *Prabheda-s* of *vastu-netā-rasa, nāyikā*
* *Pañca arthopakṣepaka-s,*
* *sarvaśrāvya, niyataśrāvya & aśrāvya, ākāśabhāṣita*
* *nāṭakalakṣaṇa, prahasanalakṣaṇa*
* *nāndī, sūtradhāra, prastāvanā/sthāpanā, bharatavākya*

**Readings -**

Tripathi, R.S., 1971. *The Daśarūpaka of Dhanañjaya with Avaloka of Dhanika.* Banaras Hindu University, Varanasi-5.

Shekhar, I., 1978. *Sanskrit drama: its origin and decline*. Munshiram Manoharlal.

Mehta, T., 1995. *Sanskrit Play Production in Ancient India* (Vol. 5). Motilal Banarsidass.

**Module 2: Abhijñānaśākuntalam - an introduction** (5 Hrs)

* An introduction to the plot of Abhijñānaśākuntalam
* The importance of act IV

**Readings -**

Pusalker, A.D., 1960. Literary Background of Rāghavabhaṭṭa, Author of Padārthādarśa (Comm. on Śāradātilaka) And Arthadyotanikā (Comm. on Abhijñāna-Śākuntala). *Annals of the Bhandarkar Oriental Research Institute*, *41*(1/4), pp.29-48.

**Module 3: Abhijñānaśākuntalam – Act IV** (15 Hrs)

* A detailed reading of the fourth act of the Śākuntalam, with word-by-word glosses, and attention to grammatical details and poetic features

**Readings -**

Kale, M. R., 1994 (1898) "The Abhijñānaśākuntalam of Kālidāsa with commentary of Rāghavabhaṭṭa." Delhi: Motilal Banarsidass [repr.] p119-155.

**Module 4: Abhijñānaśākuntalam – Act V** (15 Hrs)

* A detailed reading of the fifth act of the Śākuntalam, with word-by-word glosses, attention to grammatical details and poetic features

**Readings -**

Kale, M. R., 1994 (1898) "The Abhijñānaśākuntalam of Kālidāsa with commentary of Rāghavabhaṭṭa." Delhi: Motilal Banarsidass [repr.] p155-200.

**Module 5: Bhagavadajjukam –** (15 Hrs)

* A close reading of the *Bhagavadajjukam*, with word-by-word glosses, attention to grammatical details and poetic features.

**Readings -**

Rajendran, C. ed., 2002.*Living traditions of Nāṭyaśāstra*. New Bharatiya Book Corporation.

Paulose, K.G., 2000. *Bhagavadajjukam in Kūṭiyāṭṭam: the hermit and the harlot, the Sanskrit farce in performance*. New Bharatiya Book Corporation.

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