

ORIGIN & DEVELOPMENT OF SANSKRIT DRAMA WITH
A SPECIAL REFERENCE WITH
ASCHARYACHOODAMANI
BA/B.SC COMMON COURSE SANSKRIT
THIRD SEM-MODULE-1
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KAVYA

- Drisyam
- Rupakam
- Natyam
- Natakam
(author,drama,stage
-arangu,audience)
- visualization
- Sravyam
- Poet
- Work
- connoisseur

Sankrit Drama

1. Origin and development
2. Natyasastra
3. Ten types of rupakas
4. Definition of nataka (Drama-Do)
5. नाटकान्तं कवित्वम्

ASCHARYACHOODAMANI

- The first sanskrit drama from South India
- Sakthibhadra-Contemporary of Sankaracharya (Mith)
- Koodiyattam-chakyars
- Atbhutarasa
- वीरकार्यात् अत्भुतरसभूयिष्ठत्वेन आश्चर्यकराणां चूडामणिः इति

ACTS

- ◉ Parnakuti Nirmana
- ◉ Surpanakha Virupanam
- ◉ Sitaharanam
- ◉ Jatayu Vadham
- ◉ Asoka Vanika
- ◉ Anguliyankam
- ◉ Agnipariksha

Changes introduced by Saktibhadra

● विभावभावानुभावसञ्चार्यौचित्यचारुणः

विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा॥

इतिवृत्तवशायातां त्यक्त्वाऽननुगुणां स्थितम्

उत्प्रेक्ष्याऽप्यन्तराभीष्टरसोचितकथोन्नयः॥

Deviations

- ◉ Surpanakhavirupanam
- ◉ Boon of Anasuya
- ◉ Sitapaharanam
- ◉ Significance of three presents
- ◉ Maya rama , Maya Sita, Maya Lakshmana
- ◉ Dream of Mandothirietc

CHARACTER

- ◉ Character is the sum total of his Angika, Vachika, Aharya and Satvikabhinayas
- ◉ Character is the sum total of his physical make up and the influences his environment exerts upon him at the particular moment (The Art of Dramatic writing – Lagos Egri)
- ◉ Development of Character
- ◉ Balancing of Protagonist and Antagonist

Male Characters

- ◉ Rama
- ◉ Ravana
- ◉ Lakshmana
- ◉ Jatayu
- ◉ Sugriva
- ◉ Hanuman
- ◉ Jambavan
- ◉ Vibhishanan
- ◉ Narada
- ◉ Maricha
- ◉ Charioteer of Ravana
- ◉ Minister Chitrakodhi
- ◉ Vidyadhara

Female Characters

- ◉ Sita
- ◉ Surpanakha
- ◉ Mandothiri
- ◉ Cheti
- ◉ Saudamini

Rama

- नायकः-धीरोदात्तः
- The nayaka is that personality who leads on to the successful result of particular aim. He leads on the Actions and the whole plot centres around him.
- Two Results-
- 1.Victory on Rakshasas
- 2.Restoration of Sita



Rama

- Gambheeryam-Eventhough the enmity with the Rakshasa was caused by a personal reason, His ultimate desire is the welfare of the whole universe
- त्रिभुवनरिपुरस्या रावणः पूर्वजन्मश्चेदसुलभ इति नूनं विश्रमः कार्मुकस्य रजनिचरनिबद्धं प्रायशो वैरमेतद्भवतु भुवनभूत्यै सर्वरक्षोवधेन॥

Rama

● Patience /Forgiveness

● मार्गे निर्वृतिमार्गमार्गणपरानाराधयन्तो मुनीन्
स्वैरं सेविततीर्थसिन्धुपयसो दूरं निरस्तादयः।

मात्रा लक्ष्मण! केकयेन्द्रसुतया व्यजेन नीता वयं

स्वामुत्सृज्य धुरं भुवो मुनिवनं यातव्यमिक्ष्वाकुभिः॥ 1-14

Rama

- ◉ Gives Refuge to Surpanakha.
- ◉ शूर्पणखे- कथय परमार्थम् । अभयं ते दत्तं
- ◉ Man with sense of Justice
- ◉ युक्तं कृता त्वया ननु वधस्थाने स्त्रीणामेष एव दण्डः।
- ◉ Absence of Ego
- ◉ Talk less believes in Action
- ◉ Sthira- Firm

Rama

- Sakthibhadra doesn't give Divinity
- धिगहं मानुषं जन्म वसुधामात्रगोचरम्।
रक्षसी लक्ष्मणं हत्वा तिरोऽभूत् पश्यतो मम॥2-11
- ताटकां हतवतस्ततोऽपि मे
रूपमेतदवशं भयावहं॥2-5

Rama

- ◉ An ideal son
- ◉ Ideal brother
- ◉ Ideal husband(Also Sakthibhadra- depicting the suspicious husband innate in every man)
- ◉ Ideal friend
- ◉ Ideal king

Lakshmana

● High Sense of Duty, Devotion to Rama

● ज्याघोषेण निराकरोमि भयदान् पर्यन्तभाजो मृगान्
पर्णैस्सद्य समापयामि शयनं बध्नामि पुष्पच्छदैः॥

Hot tempered-सरोषं –आः कस्तावन्मामाज्ञापयति?

He is intelligent and practical

अये अरण्यविरुद्धेयमाकृतिः

Lakshamana

● Brilliant Observation
अपि नामेयं राक्षसी माया न स्यात्?

● Decision Making
आर्य अविलम्बितमिदानीं यत्नः कर्तव्यः।

He admits his mistake.

यद्येवं अहमेवापराद्धः।

He is Clever and skillful-Making of parnasala

Lakshmana

- He is brave, strong and courageous

अहमेवैनां प्रतिबध्नामि।

He is a good Judge.

किमार्थस्वरमार्यः करोति?

He was always respectful to Sita.

But, तव वचनश्रवणस्य फलमेतत्।

His attitude after Agnipareeksha

सामान्यदर्शनजडेन मया यदुक्तं

त्वं तत्क्षमस्व शरणं चरणौ ममैतौ॥

Ravanan

- प्रतिनायकः-धीरोद्धतः
- The greater and better the enemy is , the greater glory of the Hero.
- King of Lanka-First entry in 3rd Act.
- He is a passionate lover

इयं सा त्रैलोक्यसुन्दरी सीता नाम अहो चित्रमहो चित्रम्!
हे देवी! तव पादौ मे शरणं।



Ravana

- His self praise to Amatya

जित्वा ज्यायांसं स्वात्मनो देवराजं

स्वर्गे रक्षोभिर्दूषिते मामकीनैः।

शच्यां त्रस्तायामप्सरोभिश्च सार्धं

विष्णोरेतावान् विक्रमः क्व प्रलीनः॥

Ravana

- Asokavanikangam

He seems to be terrible love sick, almost mad with the desire for sita.

- Satvikabhayam (in Act 3)

पानाद्रूपरसायनस्य बहुधा सन्तर्पयन्ती मनो

जाता नेत्रपरम्परा फलवती धीरेतरेयं मम।

अस्याः पल्लवकोमलां तनुमिमामालिङ्ग्य कृत्स्नामहं

निर्वेक्ष्यामि कदा नु विंशतिममून् वीरव्रणाङ्कान् भुजान्

Ravana

- The entrance of his beloved queen at the crucial moment makes him feel ashamed.
- रावणः- क्व चन्द्रहासः,.....
- अये देवी मयसुता मण्डोदरी।अधोमुखस्तिष्ठति

Sita

- Heroine- नायिका
- दिव्या च नृपपत्नी च कुलस्त्री गणिका तथा.....
- She is mixture of mugdha and madhya
- Svadheenapatika
- Proshitapatika(later)
- She is present in all 7 acts
- Title of the play- crest jewel belongs to her
- Devoted wife of Rama

Sita

● चरणनलिनसाध्यं यानमाहार्यमम्भः

शयनमवनिपृष्ठं मण्डनं स्नानमात्रम्।

तव तरुणि तथापि त्वं श्रिया चक्षुषी मे

हरसि पुरमयोध्यामावसन्तीव चित्रम्॥2-4

sita

- True Love.
- Dhairya-आर्यपुत्रादौ शरणं गच्छ।
 - युज्यते तादृशेन विधिना भवितव्यं।
का पुनरन्यथा आत्मानं लोकं च विनाशयति॥(कैकेयी)
- She is not jealous of surpanakha who wishes to serve Rama
- यद्येवं अविश्वसनीयो जनः कस्य हेतोः कुमारस्य समीपे प्रेषितः?

Sita

- ◉ When Ram is worried about ill omens ...She says
- ◉ आर्यपुत्र! ननु तपः एव शान्तिरमङ्गलस्य।
- ◉ Act 7-Her divinity, purity and chastity
- ◉ Two faults

Surpanakha

- Kamarupini
- यथा आर्यं सा उपचरति, तथा त्वामप्यहमुपचरिष्यामि।
- रामः- ताटकां हतवतस्ततोऽपि
मे रूपमेतदवशं भयवहम्॥
- हा हतो गुरुमारीचः ।
- भ्रातुर्मे कलहः उत्सवः।

Other Characters

- ◉ Jatayu
- ◉ Sugriva
- ◉ Hanuman
- ◉ Vibheeshana
- ◉ Mandodari etc....

धन्यवादः

THANK YOU

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