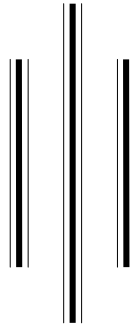
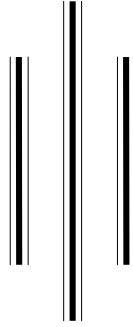


Application of Shringara Rasa in Kalidasa's *Abhijnanashakuntalam*

**A Thesis submitted to the Central Department of Sanskrit under the Faculty of
Humanities and Social Sciences in Partial Fulfillment of the Requirements
of the Tenth Paper of the Second Year for the Degree of
Master of Arts in Sanskrit**



Thesis



Researcher

Nanda Nepal

Central Department of Sanskrit

Tribhuvan University

Kirtipur, Kathmandu

2013

Recommendation for Acceptance

This is to certify that Mr. Nanda Nepal has prepared the thesis entitled “**Application of Shringara Rasa in Kalidasa’s *Abhijanashakuntalam***” for the submission to the Central Department of Sanskrit under the Faculty of Humanities and Social Sciences in partial fulfillment of the requirements of the tenth paper of the second year for the Degree of Master of Arts in Sanskrit under my guidance and supervision. I recommend the thesis for acceptance.

Supervisor

Associate Prof. Dr.Narayan Prasad Gautam

Central Department of Sanskrit

Tribhuvan University, Kirtipur,

Kathmandu, Nepal

Date: 31st March, 2013

Tribhuvan University
Central Department of Sanskrit

Letter of Approval

This thesis entitled “**Application of Shringara Rasa in Kalidasa’s *Abhijanashakuntalam***” submitted to the Central Department of Sanskrit under the Faculty of Humanities and Social Sciences, Tribhuvan University, by Mr. Nanda Nepal has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Associate Prof. Dr. Narayan Prasad Gautam
Supervisor

External Examiner

Prof.Dr. Shashinath Thakur
Head

Central Department of Sanskrit

Date:

Acknowledgements

My present thesis entitled **Application of Shringara Rasa in Kalidasa's *Abhijnanashakuntalam*** is an outcome of persistent help, guidance, inspiration and support from my respected gurus, parents and seniors. Therefore, I would like to take this opportunity to acknowledge them all from the core of my heart. My first debt to be acknowledged is to my respected guru Associate Prof. Dr. Narayan Prasad Gautam upon whose intellectual and kind guidance and supervision this thesis is based. Similarly, I am greatly indebted to my reverent gurus Prof. Dr. Shashinath Thakur, the Head of the Department of Sanskrit, Dr. Madhav Prasad Poudyal and Mr. Janardan Ghimire for their kind inspiration, encouragement and co-operation needed in the course of my research.

I am also obliged to my respected gurus of English Prof. Dr. Shreedhar Prasad Lohani, Prof. Dr. Rishikesh Upadhyaya, and Mr. Sharad Chandra Thakur for their academic inspiration and invaluable advices in framing my thesis. Likewise, I would like to express my gratefulness to honorable guru of Nepal Sanskrit University Mr. Mohan Prasad Pokhrel whose constant motivation and help inspired me to accomplish my thesis.

Moreover, love, affection and blessings from my parents-Pandit Kashinath Nepal and Khinamaya Nepal as well as inspiration and perennial encouragement from Mr. Tony and Mrs. Sarita Brand are beyond description. I am also thankful to Mrs. Durga Sharma, the administrative officer of the Central Department of Sanskrit, for her kind support and administrative help. Finally, I would like to thank to all who helped me directly and indirectly in the process of completion of this work.

Researcher

T.U. Regd. No:37248-95

(Nanda Nepal)

Exam Roll No:281562

M.A.-II Year

Academic Session:2011/012

Central Department of Sanskrit

Date: 31st March, 2013

Tribhuvan University

Kirtipur, Kathmandu

Abstract

The theme of *Abhijnanashakuntalam*, the masterpiece of Kalidasa, is based on the oriental philosophy that true love is immortal. His power of characterization reveals his clear understanding of the tender emotions of human heart. He has concentrated mainly on the hero and the heroine. The dominating rasa in the play is shringara where Kalidasa explores the twin aspects of shringara – sambhoga shringara and vipralambha shringara. The sambhoga shringara is shown as erotic and the vipralambha shringara as sublime.

The present play is the story of love of Shakuntala and Dushyanta who fall in love, separate and at the end reunite. The beautiful surrounding, the inner joy of Dushyanta and the beauty of Shakuntala trigger the feeling of love in Dushyanta. Act III of the play is full of the erotic elements of sambhoga shringara. For Shakuntala, vipralambha starts from the time Dushyanta left for Hastinapur. With the curse of Durvasa in the fourth act begins the separation as Dushyanta forgets Shakuntala as a result of the curse. But in the fifth act when Dushyanta does not recognize her and refuses to accept her, the separation becomes a grief for her. Dushyanta realizes his mistakes as he sees the lost ring found by the fisherman. Now begins Dushyanta's vipralambha. In the sixth act, he withdraws all his interests from worldly pursuits and repents on his cruel behavior towards his beloved. In the seventh act, Kalidasa returns to sambhoga shringara but the reunion in this act does not show sensuous love as it was in the first act. Rather the meaning of love has been raised from the physical to the spiritual ideal. Hence, shringara rasa is no more in its erotic aspect, it has transcended to a more meditative behavior of the matured lovers.

Here Kalidasa is not concerned only with shringara where there is only physical love. He concentrates on the spiritualization. This is made possible only through separation. Hence, the vipralambha shringara is resulted to the exposure of the inner spiritual beauty of the lovers. Love cannot end; true love has to continue. The love of Shakuntala and Dushyanta continues to flourish through their offspring Sarvadamana. Thus, Kalidasa applies shringara rasa in this play to elevate love from mere physical pleasure to an experience that is highly spiritual.

CONTENTS

| | |
|---|-----|
| Recommendation for Acceptance | |
| Letter of Approval | |
| Acknowledgements | |
| Abstract | |
| I. Introduction | 1-7 |
| II. Kalidasa and Oriental Dramaturgy | |
| Kalidasa's Life and His Works | 8 |
| Kalidasa's Date and the Place of His Origin | 22 |
| Kalidasa's Predecessors, Successors and His Influence on Them | 25 |
| Origin and Characteristics of Sanskrit Drama | 28 |
| III. Theoretical Approach | |
| Rasa Theory | 35 |
| IV. Textual Analysis of the play <i>Abhijnanashakuntalam</i> | |
| Synopsis of the Play | 59 |
| Reflection of Shringara Rasa in the Play | 84 |
| Development of the Theme in the Play | 103 |
| Nature in the Play | 110 |
| Justification of the Title in the Play | 116 |
| V. Conclusion | 118 |
| WORKS CITED | |