

UNDERGRADUATE PROGRAMME IN SANSKRIT

Paper 17 - Theatre and Dramaturgy in Sanskrit

[A] Prescribed Course

Section 'A'	Theatre: Types and Constructions	12 hrs.
Section 'B'	Drama : <i>vastu</i> (subject-matter), <i>netā</i> (Hero) and <i>rasa</i>	16 hrs.
Section 'C'	Dance, Music and Musical instruments	08 hrs.
Section 'D'	Tradition and History of Indian Theatre	12 hrs.
Projects/Presentations		12 hrs.

[B] Course Objectives

Being audio-visual, drama is considered to be the best amongst all forms of arts.. The history of theatre in India is very old, the glimpses of which can be traced in the hymns (*saṁvādasūkta*) of the *R̥gveda*. The dramaturgy was later developed by the Bharatamuni. The objectives of this curriculum are to identify the beauty of drama and to introduce classical aspects of development of Indian theatre among the students.

[C] Unit-wise Division

Section 'A'

(Theatre: Types and Construction)

Types of theatre: *vikṛṣṭa* (oblong), *caturasra* (square), *tryasra* (triangular), *jyeṣṭha* (big), *madhyama* (medium), *avara* (small). *bhūmi-śodhana* (Examining the land) and *māpa* (measurement of the site), *mattavāraṇī* (raising of pillars), *raṅgapīṭha* and *rangaśīrṣa* (stage), *dārukarma* (wood-work), *nepathya* - *gr̥ha* (green-house), *prekṣkopaveśa* (audience-hall), Doors for entrance & exit.

03weeks / 12 hrs.

Section 'B'

(Drama - *vastu* (subject-matter), *netā* (hero) and *rasa*)

Unit 1 Definition of drama and its various names - *dr̥śya*, *rūpa*, *rūpaka*, *abhineya*; *abhinaya* and its types: *āṅgika* (gestures), *vācika* (oral), *sāttvika* (representation of the *sattva*), *āhārya* (dresses and make-up).

Vastu: (subject-matter) : *ādhikārika* (principal), *prāsaṅgika* (subsidiary), Five kinds of *arthaprakṛti*, *kāryāvasthā* (stages of the action of actor) and *sandhi* (segments), *arthopakṣepaka* (interludes), kinds of dialogue: 1. *sarvaśrāvya* or *prakāśa* (aloud) 2. *aśrāvya* or *svagata* (aside) 3. *niyataśrāvya* : *janāntika* (personal address), *apavārita* (confidence) 4. *ākāśabhāṣita* (conversation with imaginary person).

Unit 2 **Netā:** Four kinds of heroes, Three kinds of heroines, *sūtradhāra* (stage manager), *pāripāśvika* (assistant of *sūtradhāra*), *vidūṣaka* (jester), *kañcukī* (chamberlain), *pratināyaka* (villain).

Unit 3

Rasa: definition and constituents, ingredients of *rasa-niṣpatti*:

- *bhāva* (emotions), *vibhāva* (determinant), *anubhāva* (consequent), *sāttvikabhāva* (involuntary state), *sthāyibhāva* (permanent states), *vyabhicāribhāva* (complementary psychological states), *svāda* (pleasure), Four kinds of mental levels : *vikāsa* (cheerfulness), *vistāra*(exaltation), *kṣobha* (agitation), *vikṣepa* (perturbation).

4 weeks/ 16hrs.

Section ‘C’

(Dance, Music and Musical instrument)

Importance of music in drama, *dhruvā* and its five kinds- 1) *prāveśikī* (entering) 2) *ākṣepikī* (casual), 3) *naiṣkrāmikī* (leaving), 4) *prāsādikī* (pleasing) 5) *āntarikī* (intermediate); three types of *gandharva-saṅgīta* based on *svara*; *tāla* and *pada* .

ātodya (kinds of musical instruments) 1. *tata* (stringed) 2. *avanaddha* (covered) 3. *ghana* (solid) 4. *suṣira* (hollow).

Dance: *nṛtya*, *nṛtta*, *lāsya* and *tāṇḍava*.

2 weeks/8 hrs.

Section ‘D’

(Tradition and History of Indian Theatre)

Origin and development of stage in different ages: pre-historic, Vedic age, epic-puranic age, court theatre, temple theatre, open theatre, modern theatre: folk theatre, commercial theatre, national and state level theatre.

3 weeks/12hrs.

[D] Suggested Projects

- Students may identify the *vastu*, *netā* and *rasa* from various dramas studied by them.
- Prepare assignments on classical aspects of drama studied by the student in their previous semester curriculum.
- Group discussion by students on classical aspects of dramas studied by them.
- Demonstrate the skill of constructing dialogue based on social issues or plots.
- Any project which is connected with the practical aspects of this course.

[E] Recommended Books

Essential Readings

Section – ‘A’ Theatre: Types and Constructions

Unit - 1

Ghosh , M.M. - *Nāṭyaśāstra of Bharatamuni*, pp. 18-32.

- झा सीताराम, (1982) नाटक और रंगमंच, बिहार राष्ट्रभाषा परिषद्. पटना, पृ. 171-175.

Section ‘B’ Drama : Subject-Matter (*vastu*), Actor (*netā*) and *rasa*

Unit 1 *Vastu* (Subject-Matter)

- Hass , *The Daśarūpa: A Treatise on Hindu Dramaturgy*, kārika 7,8,11-24,30,36,43,48,57-65.

Unit 2 *Netā* (Hero)

- Hass , *The Daśarūpa: A Treatise on Hindu Dramaturgy*, kārikās 2/1-5,8,9,15.

Unit 3 *Rasa*

- Hass , *The Daśarūpa: A Treatise on Hindu Dramaturgy*, kārikās 4/1-8,43,44.
- द्विवेदी, हजारी प्रसाद – नाट्यशास्त्र की भारतीय परंपरा और दशरूपक.

Section ‘C’ Dance, Music and Musical instruments.

Importance of Music in Drama, *Dhruvā* and its Five kinds

- Ghosh , M.M. - *Nāṭyaśāstra of Bharatamuni*, kārikās 6/29,30, भारतेन्दु मिश्र, भरतकालीन कलाएँ, पृ. 175-9.

Kinds of musical instrument-

- Ghosh , M.M. - *Nāṭyaśāstra of Bharatamuni*, kārikās, 6/27, 29 and भारतेन्दु मिश्र, भरतकालीन कलाएँ, पृ. 188-90.

Dance

- Hass , *The Daśarūpa: A Treatise on Hindu Dramaturgy*, kārikās, 1/9,10.
- मिश्र, भारतेन्दु, भरतकालीन कलाएँ, पृ. 24-29, 164.

Section ‘D’ The Tradition and History of Indian Theatre.

- Farley P.Richmond, (2007),ed. *Indian Theatre: traditions of performance*, vol-I, Origins of Sanskrit Theatre, pp. 25-32.
- झा सीताराम, (1982) नाटक और रंगमंच, पृ. 161-211.

Further Readings and Bibliography

- Farley P.Richmond, (ed) *Indian Theatre: traditions of performance* vol-I Delhi, MLBD. 2007, pp. 25-32.
- Ghosh , M.M, *Nāṭyaśāstra of Bharatamuni*, vol-1, Manisha Granthalaya, Calcutta, 1967.
- Hass, *The Daśarūpaka : A Treatise on Hindu Dramaturgy*, Columbia University, NewYork , 1912.
- द्विवेदी, हजारी प्रसाद, नाट्यशास्त्र की भारतीय परंपरा और दशरूपक, राजकमल प्रकाशन दिल्ली, 1963.
- त्रिपाठी, राधावल्लभ – भारतीय नाट्यशास्त्र की परम्परा और विश्व रंगमंच, प्रतिभा प्रकाशन, दिल्ली, 1999.
- त्रिपाठी, राधावल्लभ (सं०) संक्षिप्तनाट्यशास्त्र, वाणीप्रकाशन, दिल्ली, 2008.
- झा, सीताराम, नाटक और रंगमंच, बिहार राष्ट्रभाषा परिषद्, पटना, 1981.
- मिश्र, भारतेन्दु, भरतकालीन कलाएँ, प्रतिभा प्रकाशन, दिल्ली, 2004.
- त्रिपाठी, राधावल्लभ, भारतीय नाट्यः स्वरूप और परंपरा, हरिसिंह गौर विश्वविद्यालय, सागर, 1988.
- गैरोला, वाचस्पति – भारतीय नाट्यपरम्परा और अभिनयदर्पण, इलाहाबाद, 1967.