



Department of Sanskrit
University of Delhi
Under Graduate Course for Sanskrit
B.A. Honours & Programme Under UGCF-22

DSE 7: Sanskrit Theatre and Script Writing

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Pre-requisite of the course	Department Offering the Course
		Lecture	Tutorial	Practical/ Practice		
Sanskrit Theatre and Script Writing	04	3	1	0	Working Knowledge of Sanskrit	Sanskrit

Learning Objectives

The history of theatre in India is very old, the glimpses of which can be traced in the hymns of Rigveda. The dramaturgy was later developed by Bharat. The objectives of this curriculum are to help students identify the richness of drama and to become aware of the classical aspects of Theatre.

The acting is connected with the practical aspects of the play works. It portrays a close relationship of the scriptwriter with the society he lives in. This paper aims at teaching the theoretical aspects of this art. The practice of composition and performance of drama can further enhance one's natural talent. This paper deals with the rules of performance of play and dramatic composition and aims at sharpening the dramatic talent of the students.

Learning outcomes

- Students will be able to know about several theoretical aspects of theatrical performance and production.
- They will become aware of the many types of theatres, their design and stage setting, acting, dress and makeup etc.
- Students also become familiar with the main principals of theatre performance and appreciation.
- Students will be able to know about the performance aspect of the arts in Indian context.
- They will learn the skills of developing a story or an incident into writing of the script of the play.
- Students will also be inspired and encouraged to prepare the scripts as well as perform it on the stage.



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Detailed Syllabus

Unit: I

Credits: 01

Theatre: Types and Construction

- Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), jyeṣṭha (big), madhyama (medium), avara (small).

Unit: II

Credits: 01

Acting

- a. Abhinaya and its types: āṅgika (gestures), vācika (oral), sāttvika (representation of the sattva), āhārya (dresses and make-up).
- b. Lokadharmī and Nātyadharmī Abhinaya.

Unit: III

Credits: 01

Nature and Development of Plot

- a. Nature of plot: Vastu: (subject-matter): ādhikārika (principal), prāsaṅgika (subsidiary)
- b. Source of plot: Prakhyāta (legendary), Utpādyā (invented), Miśra (mixed);
- c. Objectives of plot- Kārya (dharma, artha, kāma);
- d. Elements of plot- Five kinds of Arthaprakṛtis (caustations),
- e. Five kinds of Arthopakṣepaka (interludes);

Kinds of dialogue: 1. sarvaśrāvya or prakāśa (aloud) 2. aśrāvya or svagata (aside) 3. niyataśrāvya: janāntika (personal address), apavārta (confidential) 4. ākāśabhāṣita (conversation with imaginary person).

Unit: IV

Credits: 01

Members of theatrical group

- Netā: Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), vidūṣaka (jester), pratināyaka (villain).

Essential/recommended readings:

1. Ghosh, M.M.: *Nāṭyaśāstra*, Bharata, vol-1, Manisha Granthalaya, Calcutta, 1967.
2. Hass, The Daśarūpaka: A Treatise on Hindu Dramaturgy, Columbia University, New York, 1912.
3. Adyarangacharya, *Introduction to Bharata's Nāṭyaśāstra*, Popular Prakashan Bombay, 1966.
4. Farley P. Richmond, (2007), ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre,
5. Ghosh, M.M, *Nāṭyaśāstra of Bharatamuni*, vol-1, Manisha Granthalaya, Calcutta, 1967.
6. Hass, The Daśarūpaka: A Treatise on Hindu Dramaturgy, Columbia University, New York, 1912.
7. मीरा द्विवेदी, संस्कृत नाट्य : अभिनय एवं पटकथा लेखन, परिमल पब्लिकेशन्स, दिल्ली, 2018



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8. द्विवेदी, हजारी प्रसाद, नाट्यशास्त्र की भारतीय पंरपरा और दशरूपक, राजकमल प्रकाशन दिल्ली, 1963

Additional Resources:

1. सीताराम, झा, नाटक और रंगमंच, बिहार राष्ट्रभाषा परिषद्, पटना, 1981.
2. राधावल्लभ, त्रिपाठी, भारतीय नाट्यः स्वरूप और परंपरा, हरिसिंह गौर विश्वविद्यालय, सागर, 1988.
3. वाचस्पति, गैरोला — भारतीय नाट्यपरम्परा और अभिनयदर्पण, इलाहाबाद, 1967.
4. त्रिपाठी, राधावल्लभ, भारतीय नाट्यशास्त्र की परम्परा और विश्व रंगमंच, प्रतिभा प्रकाशन, दिल्ली, 1999.
5. C.B. Gupta, Indian Theatre, Varanasi, 1954.
6. R.K. Yajnick, Indian Theatre, London, 1933.
7. Tarla Mehta, Sanskrit Play Production in Ancient India, MLBD, Delhi, 1999.
8. Allardyce Nicoll, The Theatre and Dramatic Theory, London, 1962.

Examination scheme and mode: Subject to directions from the Examination Branch/University of Delhi from time to time