

SKT-SE-3014

## Acting and Script Writing

Total Credit 6

[A]	Prescribed Course:	Marks
	Unit I	Acting (Abhinaya) 40
	Unit II	Script Writing (Paṭakathālekhana) 40

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### [B] Course Objectives:

The acting is connected with the practical aspect of the play and depends on actor while script writing is closely related with society and this paper aims at teaching the theoretical aspect of this art. The training of composition and presentation of drama can further enhance one's natural talent. This paper deals with the rules of presentation of play (acting) and dramatic composition (script writing) and aims at sharpening the dramatic talent of the students

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### [C] Unit-Wise Division:

#### Unit I

#### Acting (Abhinaya)

- Persons competent for presentation (acting) : *kuśala* (skilful), *vidagdha* (learned), *pragalbha* (bold in speech), *jitaśramī* (inured to hard-work) .
- Lokadharmī* and *Nātyadharmī Abhinaya*
- Nātya-prayoktā-gaṇa* (members of theatrical group) : *sūtradhāra* (director), *nātyakāra* (playwrighter), *naṭa* (actor) *kuśīlava*(musician), *bharata*, *nartaka* (dancer), *vidūṣaka* (jester) etc.

- Assignment of role :
  - general principles of distribution
  - role of minor characters
  - role of women characters
  - special cases of assigning of role
- kinds of roles: *anurūpa* (natural), *virūpa* (unnatural), *rūpānusariṇī* (imitative)

Definition of abhinaya and its types:

- a. *Āṅgika* (gestures): *aṅga*, *upāṅga* and *pratyaṅga*
- b. *Vācika*(oral): *svara*, *sthāna*, *varṇa*, *kāku*, *bhāṣā* .
- c. *Sāttvika* (representation of the Involuntary gestures)
- d. *Āhārya*: *pusta*, *alaṅkāra*, *aṅgaracanā*, *sañjiva* (dresses and make-up)

## Unit II

### Script Writing

**Types of dramatic production:** *sukumāra* (delicate), *āviddha* (energetic).

Nature of plot (*vastu*): *Ādhikārika* (principal), *Prāsaṅgika* (subsidiary), *Dṛsya* (presentable), *Sūchya* (restricted scenes).

#### Division of Plot

- a. Source of plot: *Prakhyāta* (legendary), *Utpādya* (invented), *Miśra* (mixed);

Objectives of plot- *Kārya* (*dharma*, *artha*, *kāma*);

Elements of plot- Five kinds of *Arthaprakṛtis* (caustations), *Kāryāvasthā* (stages of the action of actor); *Sandhis* (junctures) and their sub-divisions (segments)

Five kinds of *Arthopakṣepaka* (interludes);

#### Dialogue writing: kinds of *saṁvāda* (dialogue)

*Sarvaśrāvya* or *Prakāśa* (aloud)

*Aśrāvya* or *Svagata* (aside)

*Niyataśrāvya* : *Janāntika* (personal address),

*Apavārita* (confidential)

*Ākāśabhāṣita* (conversation with imaginary person).

- a. Duration of play
- b. Three Unities : Time, Actions and place. c. Starting of a play : *Pūrvaraṅga* –*Raṅgadvāra*, *Nāndī*, *Prastāvanā*, *Prarocanā*.
- d. Analysis of acting , plot and dialogue in the context of *Abhijñānaśākuntalam*.

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### Recommended Books/Readings:

1. Ghosh, M.M.: *Nāṭyaśāstra of Bharatamuni*.
2. M.M. Ghosh, *Nāṭyaśāstra of Bharatamuni*, vol-1, Manisha Granthalaya, Calcutta, 1967.
3. Hass, *The Daśarūpaka : A Treatise on Hindu Dramaturgy* Columbia University, New York , 1912.
4. Adyarangachrya, *Introduction to Bharata's Nāṭyaśātra*, Popular Prakashan Bombay, 1966.