



Two days International Seminar on
Dramatic Tradition of India

Organized by



Department of Bengali,
Tripura University (A Central University)
In collaboration with
Tripura Theatre Journal (an UGC care listed journal)

দ্বি-দিবসীয় আন্তর্জাতিক আলোচনাচক্র

ভারতবর্ষের নাট্য-ঐতিহ্য

আয়োজক



বাংলা বিভাগ

ত্রিপুরা বিশ্ববিদ্যালয় (কেন্দ্রীয় বিশ্ববিদ্যালয়)

এবং

ত্রিপুরা থিয়েটার (বিশ্ববিদ্যালয় মঞ্জুরী কমিশন তালিকাভুক্ত জার্নাল)

Concept Note

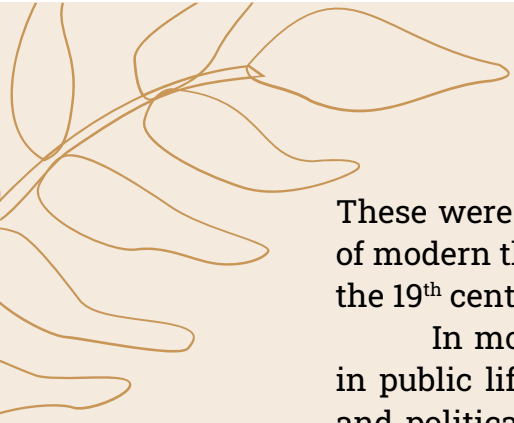
In ancient times, India produced a monumental treatise on drama called the Natya Shastra. This book was authored by Bharata Muni. There are many Scholar's who believe that the Natya Shastra was written sometime between the 5th century BCE and the 1st century BCE. This book contains 36 chapters, the first 27 chapters (excluding the 4th and 5th) discussing various aspects of drama.

The elevated status of drama in India is found in the mythological story of its origin, as narrated in the Natya Shastra. During the Treta Yuga, when people were deeply immersed in indulgence, gods like Indra approached Brahma and requested something that would provide both visual and auditory pleasure. This creation was termed the "Fifth Veda," intended for all social classes. Brahma then combined elements from the Rig Veda (text), Sam Veda (music), Yajur Veda (acting), and Atharva Veda (emotions) to create the Natya Veda (the Veda of drama).

Sanskrit drama forms the rich tradition of Indian theatre. One of Kalidasa's significant predecessors was Bhasa, who wrote as many as 13 plays. Kalidasa, considered the greatest ancient Indian playwright, crafted plays that reflected a unique blend of dramatic technique and poetic excellence. His famous play Abhijnanasakuntalam exemplifies this. Tamil plays began during the Sangam era, and plays were also written in Prakrit. Rajasekhara's Karpuramanjari is a noteworthy play in Prakrit.

As modern Indian languages developed, plays started being written and performed in various regional languages across India. In Bengal, a form of theatre called Jatra emerged from religious festivals. In the Shabdakalpadruma, various festivals are referred to as Jatra. The emergence of Jatra music in Bengal has its roots in Vaishnavite traditions. In Assam, Mahapurush Sankardev introduced a religious and moral theatrical performance known as Bhavna. The traditional folk theatre of Odisha is also called Jatra, while the popular form of North Indian folk theatre, Nautanki, resembles Jatra. South India's Yakshagana has similarities with Jatra as well.

Indian folk traditions combine music, dance, and storytelling to form dramatic performances like Pala Gaan. The early regional Indian plays were heavily influenced by the epics Ramayana, Mahabharata, and the Krishna stories from the Bhagavata Purana.




These were primarily rooted in indigenous traditions. The advent of modern theatre in India, influenced by Western drama, began in the 19th century.

In modern times, theatre has become a significant art form in public life. Whether based on mythological devotion, or social and political themes, plays have played a crucial role in modern artistic and literary practices. Local traditions have intertwined with foreign influences.

During colonial India, theatre was not just a medium of entertainment but also a vehicle for national awakening. In many instances, plays became the focal point of resistance against colonial rule, leading the authorities to enact laws regulating theatre. Even after independence, the diverse journey of Indian theatre has continued. Through various transformations, theatre has retained the elements of folk thought, historical awareness, political conscious, lower-class concerns, and women's liberation. Thus, theatre has evolved into a comprehensive global art form. India's rich two-thousand-year theatrical heritage, with on its diversity, needs to be revisited.

Sub-theme

1. Tradition of Sanskrit Drama.
 2. Tradition of Tamil Drama.
 3. Play's in regional languages.
 4. Indian folk theatre.
 5. Forms and styles of drama.
 6. Drama in Historical, social, and political perspectives.
 7. Nationalism in play's.
 8. Theatre and the play's and consciousness of Subaltern.
 9. Play's and women's liberation.
 10. Play's and deconstruction.
 11. Third theatre.
 12. Art of theatre.
 13. Staging of plays.
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Call for Papers

In this context we cordially invite you to present papers at this seminar. You may choose other topics relevant to the theme of the conference.

Important Dates

- ❖ Date of the Seminar: 29 & 30th November 2024.
- ❖ Last Date of Abstract submission: 20th November 2024. The abstract must be within 150 words including 5 keywords in MS Word and PDF Format. It can be written in Bengali or English. Participants are requested to provide their designation, WhatsApp no. email ID.
- ❖ Confirmation will be given within 22th November, 2024
- ❖ Selected candidates will complete their registration within 24th November, 2024.
- ❖ Abstract will be sent to tubengalidepartment@gmail.com
- ❖ Participants willing to present must complete the registration through online by 24th November, 2024.

Registration Fee

The registration fee is as follows:

Teachers: Rs 1200/– (One thousand two hundred only)

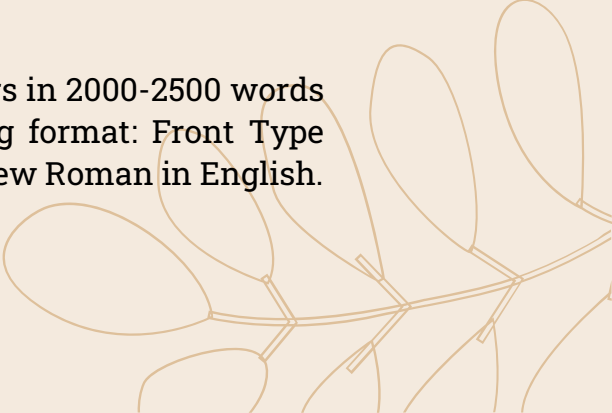
Research Scholars: Rs 1000/– (One thousand only)


Students: Rs 500/– (Five hundred only)

The details of payment process will be given to the selected candidates after selection.

Highlights

Participants will submit the full-length papers in 2000-2500 words on the time of presentation in the following format: Front Type Avra, front size 14pt. for Bengali and Times New Roman in English.





Selected full-length papers will be considered for publication in Tripura Theatre an UGC Care listed Journal. **The seminar will be organize in blended mode (online & offline).**

Lunch arrangements will be made for the participants. No TA/DA and accommodation will be provided by the organization.

Convener

Dr. Padma Kumari Chakma,
Assistant Professor, Department of Bengali, Tripura University

Joint Convener

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