

A Study of the Performances of Post Dramatic Theatre and Sanskrit Drama

The term 'post dramatic theatre' has become an increasingly important one which has been subjected to much discussion in contemporary theatre. German author, Hans-Thies Lehmann's theory on Post Dramatic Theatre has been of vital consideration in drama and theatre since 1970. This is a notable experience of collapse on conventional theatre. It is necessary to analyze systematically of conventional theatre practices according to post dramatic theatre. Sanskrit drama and Bharatamuni's Natyashastra are the key works of conventional theatre. Therefore, this research is aimed to focus on both post dramatic theatre and the selected texts of Sanskrit drama.

There are two fundamental processes in Post dramatic theatre such as the representation of the external world and the structuring of the time. According to the director's perspective on the representation, he/she has to be concerned about what is to be included in the script. All the Sanskrit theatre is inspired by the stories from Mahabharata, except Shudraka's Murchchakatika. To use post dramatic theatre on such stories it is necessary to analyze that theory and practices in real to depict Sanskrit theatre in to the modern concept.

Therefore, this research aimed to discuss post dramatic theory and practices in relation to Sanskrit drama. The scope of the present study covers Kalidasa's Abhignana Shakuntalam, Shudraka's Murchchakatika and Harshdeva's Ratnavali. Through the process I hope to create an alternative dramaturgical intervention of post dramatic theatre and Sanskrit theatre and its contemporary relevance. Within this scope, I will also examine a number of other aspects and phenomena that will further define the broader outlines of this study.

Keywords - Post dramatic theatre, Performances, representation, Sanskrit drama