

THEATRE INTERNATIONAL

UGC approved Peer-Reviewed International
Journal. UGC Serial No - 49202

Vol. - XI



Eds.

Amitava Roy, Bryan Reynolds, Sheila T. Cavanagh, Subir Dhar, Tapu Biswas

A

Special Publication of
Tagore Gandhi Institute /
The Shakespeare Society of Eastern India



TI VOL. XI

Peer reviewed UGC approved Journal No:49202

A Feast of Theatre and Performance, Research and
Reviews, Re-looks and Re-presentations.

Research papers on contemporary Bengali and Indian
theatre, Badal Sircar in Hindi, Vijay Tendulkar, Girish
Karnad, Mahesh Dattani, Mahesh Elkunchwar, Asif
Currimbhoy, Mahasweta Devi, Shakespeare, Webster,
Shaw, Lawrence, Modern Australian playwrights Ray
Lawler and Jack Davis and *Colonel with Crutches*, *Avant
garde* group theatre from Bangladesh.



TAGORE GANDHI INSTITUTE / SHAKESPEARE SOCIETY

Avantgarde Press

146, Sarat Bose Road, Subash Nagar,
Dum Dum Cantonment, Kolkata - 700 065 /
6A, Maharaja Nanda Kumar Road
Kolkata-700 029

ISSN NO: 2378-2036



23782036

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AVANTGARDE PRESS

ISSN NO : 2278-2036TI

THE SHAKESPEARE SOCIETY OF EASTERN INDIA

ISSN NO : 2278-2036TI

THEATRE INTERNATIONAL: Journal-cum-DramaBook
UGC approved Journal No. 49202

Published by

Dr. Tapu Biswas

for Avantgarde Press, Shakespeare Society of Eastern India.

6A, Maharaja Nanda Kumar Road,

P.O. Sarat Bose Road,

Kolkata 700029.

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In collaboration with Tagore Gandhi Institute for Culture Studies and Service Learning

First Published: Kolkata Book Fair, January-February 2018

Page setting and cover design: Tapu Biswas

Printed at:

Mahamaya Press & Binding

23, Madan Mitra Lane, Kolkata-700006

Phone : 033 2360 4306

Price: 400.00 (Rupees Four Hundred)

US \$ 20

UK £ 15

TI Reg, no. B-1554/11 dt 23/3/11

Book Registered under Act XXV of 1867 as modified upto the 1st March, 1970 under section 9, Govt. of West Bengal.

ISSN NO : 2278-2036

Theatre International, Peer Reviewed Journal

Theatre International

Vol. XI January 2018

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From the Editors' Desk

This issue of *Theatre International* Vol. XI begins with young teacher, scholar and theatre expert **Tanvir Ahsan's** recreation of currently the most controversial play from Bangladesh *Colonel with Crutches*. The playwrights, Director and Cast have absorbed many global theatre perspectives, techniques and devices and used them to draw in the audiences for an interactive powerful and provoking performance that asks many questions about the role of individuals and the historical process. Pirandello (the mask and the face), Brecht (alienation effect), Badal Sircar (Third Theatre); Peter Brook (defamiliarization), are wedded with Kant, Marx, Lyotard and post-colonialism to present a riveting search for "a hero" in history by dramatically examining Bangladeshi revolutionary (?) Col. Abu Taher's life and times through many kinds of improvisation. **Tanvir Ahsan** has been associated with the making, un-making and remaking of this play and gives us a ringside view (through his interviews) of the evolution of the play and Bangladesh's political history.

Sub-continental and Indian theatre is well served in this volume. **Aparajita Hazra** offers a striking commentary on *Teen Mohona*: a current Bengali-Indian play that uses traditional myth, religion and folklore and turns them upside down to make a contemporary intervention with a sharp politico-feminist focus. Noted theatre archivist and expert on reception theory, **Tapu Biswas** documents the progress on stage of Badal Sircar's searing anti-Nuclear War *Tringsha Satabdi* in Hindi translation during the last five decades. **Nivedita Karmakar** comprehensively sums up globally renowned Marathi-Indian playwright Vijay Tendulkar's achievement, offering a detailed analysis of *Kanyadaan*, his most relevant play about Caste and Politics in the Indian context; **Tapashree Ghosh** reads Girish Karnad's problematic take on regional and colonial historical perspectives in *Dreams of Tipu Sultan* while **Debaditya Mukhopadhyay** focuses on Karnad's *Boiled Beans on Toast* which explores the psychograph of contemporary urban Indians and their cities.

Mahesh Elkunchwar's contribution to Marathi-Indian theatre is highlighted by **Subhendu Naskar** and **Arpita Panda**. They concentrate mainly on Elkunchwar's Existentialist, Absurdist, Expressionist aspects

From the Editors' Desk

wedded to a classical kind of realism. **Srijita Saha** underlines the appeal and attraction of Bombay (Mumbai), the "dream factory" for generations of writers, playwrights, poets, novelists with particular focus on Mahesh Dattani's Portrayal of Mumbai and its sexual underbelly. Mumbai is both an urban metropolis throbbing with vibrant, sexual energies which is at the same time a "Necropolis" of drugs and nightmares.

Pratima Das documents the plays and career of Asif Currimbhoy using P. Lal's pioneering Writers' Workshop publications of Asif's plays and the first and only PhD. thesis till date by Dr Bayapa on the playwright also brought out by Lal's WW. **Arpita Dasgupta** takes a transgeneric look at Eco-activist Mahasweta Devi's *Draupadi* (tomtomed across the Western world by the writings and translations of Gayatri Chakroborty-Spivack) and how life impinges on art and vice versa.

You cannot have an International Theater Journal without writings on Shakespeare and Co. **Subhrasleta Banerjee** re-views the problematic of colour and race in *Othello* while **Sanjukta Chatterjee Sengupta** takes a fresh look at Homosociality in *Twelfth Night* from a feminist and gender perspective.

Manisha Sarkar presents a thoroughly researched paper on "Sexual Politics", gender and the rites of marriage through Webster's *Duchess of Malfi*; a contribution that will remain a benchmark on these particular aspects of the Early Modern Period.

Pinaki Roy utilizes the writings of Military historians and the inimical relationship between Generals on the European and British battlefields to present *G. B. Shaw's War*. This shows through *Arms and the Man* how Shaw "pleasantly" critiques from a socialist perspective the Capitalist greed and stupidity of British "Warriors".

Shaw's contemporary D. H. Lawrence, a different kind of "socialist", revealed the poverty and misery of working class lives in his play *The Widowing of Mrs. Holroyd*. **Pratik Chakrabarty** shows how Lawrence believed that true love can and will always triumph over all problems.

Swati Roy Chowdhury brings Australia's modern master playwrights Ray Lawler and Jack Davis in comparative perspective to highlight the status and role of White and Aboriginal women in their works.

Happy Reading
Bryan Reynolds & Amitava Roy
For the Eds.

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