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Eds.

Amitava Roy, Ronan Paterson,
Bryan Reynolds, Subir Dhar, Papia Mitra

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Front cover: Top Left : Three witches Tejaswani Biswas, Tapsasya Biswas & Miura Roy Basu with death masks in workshop scene from Macbeth in 2022.

Right: Four clowns Miura Roy Basu, Tapasya Biswas, Tejaswini Biswas & Tapu Biswas in workshop on Alice / Malice in Wonderland 2022.

Second Row: Left : Lear on wheel chair (Amitava Roy) attacked by Goneril (Manashi Sinha Ray in Pink), Indrani Sarkar in Black with Fool Tapu Biswas & Cordelia Sayani Dutta trying to stop them in workshop on Bond's Lear in 2022

Right : Tilok Naskar (in Ravana Mask) attacked by Goneril Manashi Sinha Ray in pink) and Regan (Sayani Dutta) in Indianised re-creation of Gloucester 's blinding, workshop on King Lear in 2022

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From the Editorial Desk

Dear readers,

This volume is intended to be a wide ranging one touching upon several disciplines and issues in contemporary society and culture rather than concentrating on a single dominant theme. It begins with a Bengali playwright and his impact on Indian theatre and ends with a novel about gendered violence. However without intending to we find that a major theme that runs through many of the articles are about Partition. This is possibly spurred by the celebration of 75th year of Azadi ka Amrit Mahotsav. However all of them emphasize the horrors of that time and need to avert such a thing again.

The volume begins with **Dr Tapu Biswas** discussing the importance of Badal Sircar to modern Indian playarist. Dr Biswas in his paper has discussed the importance of Third Theatre / Open Theatre mode introduced by Badal Sircar in his dramatic career. Sircar said that his move towards Open Theatre had been prompted by questions that had arisen in his mind about the relationship between actors and spectators, and about the ways in which theatre could reach out to an audience. The first play written by Sircar especially for an Open Theatre format of presentation was *Spartacus*, and so this was a production that he always held in high esteem. In writing *Spartacus*, Sircar thus always kept the concept of the performance space in his mind. He visited and measured out the venue where he would stage his first experimental production of the play. Dr Biswas has very critically discussed how Badal Sircar used open theatre in his play texts like : *Bhoma*, *Sagina Mahato*, *Gondi*, *Sada-Kalo*, *Laxmi Chharar Panchali*, *Bhanumati ka Khel*, *Rupkathar Kelenkari Natyakarer Sandhane Tinti Charitra* (Three Characters in Search of a Playwright), *Sukhapathya Bharater Itihas*, *Hattomalar Opare* and *Manikanchan*, *Padma Nadir Majhi*, *Androcles* and *the Lion et al*.

Shreyoshi Dhar takes us back to the distant past of Ancient Greece and Rome to demonstrate how patriarchy dominated their society, a theme that runs through modern societies as well. Parents, particularly fathers

were the masters of their children with children owing a duty of care and obedience to the authors of their beings. Greek laws were more liberal about rights of children and did not allow paternal interference after a certain age, but Roman law virtually delegated children to the position of slaves with father even permitted to sell their sons to slavery. Dhar contrasts how children were treated in two societies where the family was the unit of community with the patriarch as the head.

Gargi Bhattacharya discusses how postmodernism has led to dismantling of the objective narrator in literature and history. It instead becomes a collection of memories rather than of facts. Salman Rushdie's books in particular rehearse the horrors of partition; but their anguished postmodernist selves relying only on memory also makes their narration suspect. In the process the concept of nation becomes deconstructed.

Sudipta Kumar Paul and **Mayuri Bhakat** reviews Bengali folk ballads from Barishal sung by illiterate unprofessional villagers. Such ballads tell us much about the community wherein they are embedded but also about the repressed individual selves. Paul and Bhakat points out that the ballads show Hindu-Muslim harmony in newly independent Bangladesh. These are the histories of common people which when interrogated presents an alternative picture to canonical literature.

Debdatta Mitra takes up a rarely discussed topic, whether paintings can show hierarchies of power. The answer to this is yes. Mitra treats the paintings of Goya in the same way as he would do literary texts. She points out the horrors and tragedies that come out through the pictures and that they were revolts against the power of the state.

Abhay Krishna Sahu and **Sharmistha Chatterjee** study the legalities of Indian marriage systems of different faiths and how they are reflected in Kamala Markandaya's novel *Two Virgins*. They discuss the various laws prevailing in India regarding marriage and inheritance in detail and how progressive legislations through the years after independence have led to improvement of women's right and dignity. Markandaya's novel reflects this progress. Sahu and Chatterjee point out that she focuses on how modern Indians are now changing their attitudes towards relationships and legal reforms are needed to free women from patriarchal shackles.

Ashutosh Singh and **Sahabuddin Ahamed** tackles Amitava Ghosh's novel *Gun Island*. The novel traces the legend of the Gun merchant in 17th century and intertwines it with climate catastrophe and ecological disasters

brought about by human actions in our own century which reverberates through the future. The merchant represents human domination and he will not be free until he pays homage to Manasa Devi a folk goddess who represents Nature. A local legend becomes a focus for discussions about globality, mass migrations, transnational cultural practices and above all of climate change. Singh and Ahmed makes us realize that the intent of the novel is to make us think about our responsibility to the planet.

Sk Nasim Ali and Sharmistha Chatterjee discusses environmental racism they found in J .M. Coetzee's novel *Life and Times of Michael K*. This racism is a more modern one since it is about the white man's initiative to exploit the non-white's environment for their profit through their technology which less developed indigenous people are hapless to resist. The hero's journey through various lands brings out this facet of exploitation and how he manages to counter it through his ecological prudence. Ali and Chatterjee critically analyses how the book functions as a call for environmental justice and provides a model for human survival.

Dr Panchnan Halder explores the form and content of the Detective novel genre in relation to Agatha Christi's *The Murder of Roger Ackroyd*. He provides excellent discussions of the novels elements as well as references to be the form and content of the Detective novel in Bengal and other countries.

Dr Indrani Sarkar's paper on "A comparative study of male mating strategies of two fresh water prawns, *Macrobrachium lamarrei lamarrei* (H. milne Edward, 1893) and *Macrobrachium dayanum* (Henderson, 1937) is a pathbreaking research where she has made a comparative study of mating strategies shown by male. *M dayanum* shows masculine hierarchy where super male (dominant) get chances to mating activity, whereas in *M. lamarrei lamarrei* there is no such hierarchy.

Steffy Antony and Dr. Shibani Chakraverty Aich through their paper on "Desirable Daughters: Three ways to Pertain a Sense of Belonging" explore that as diaspora products, Bharati Mukherjee's novels deal with longing for a lost nation, expatriation's disillusionment, self-disintegration, immigration's euphoria, integration, cultural translation, and negotiation. With Desirable Daughters, her work has taken a new turn. Mukherjee acknowledges alternative modalities of belonging in the story. She's also fascinated by cultural hybridity, simultaneity, and the third space of enunciation, all of which are markers of one's postcolonial state of being.

This paper also examines how Bharati Mukherjee celebrated cultural hybridity, questioned cultural essentialism, and defied stereotypical notions of national identity through the characters Tara (a cultural hybrid at home with attachment to her host culture and filiation with her native culture and homeland); Padma (cultural ambassador to the United States, an India-American identity who accepts hyphenation as true); and Parvati (an Indian conventional mould).

In this volume **Dr. Shibani Chakraverty Aich** has contributed another paper with **Aadhyashree R** on *Creating Integrated Individuals – J. Krishnamurti's Philosophy of Education* where they have pointed out that J. Krishnamurti placed a premium on proper education and life. He authored numerous treatises on education. The most prominent of his educational books are *Education and the Meaning of Life* and *The Beginnings of Learning*. He explores the concept of developing an integrated human who is clear about his or her life's purpose. Every educator agrees that the purpose of education is to assist individuals in discovering their life's purpose.

Prithish Biswas on his paper "The Ambivalence of Gender in the Later Poems of John Keats: A Study" points out that John Keats' theory of "Negative Capability" and the volatile poetical character are the foundations of his poetry. Keats expresses a pioneering gender ambivalence through underlying, but observable, attacks on social conventions, and prejudices that restrict people by moulding and reinforcing binary perceptions of gender.

Sayani Dutta resources person and research scholar associated with Shakespeare Society of Eastern India talks to Professor Tanvir Ahsan noted cultural theorist and theatre practitioners from Bangladesh on issues ranging from theatre, women's right and social hierarchies to artificial intelligence and other postcolonial and postmodern areas of thought.

Happy reading

Amitava Roy, Subir Dhar,
Ronan Paterson, Papia Mitra

Badal Sircar & Third Theatre/Open Theatre: A Critical Response

Tapu Biswas

Badal Sircar (1925-2011), Indian revolutionary theatre personality was modest about claims made on his behalf that he had either created or pioneered Open Theatre. He noted that several other groups had started similar innovations on their own without knowing anything about him. One theatre group he mentioned in particular was Delhi's 'Jana Natya Mancha' which regularly staged street theatre. Another group was Ahmedabad's 'Chingari' (Spark) which performed Street Theatre on dowry deaths, and a third was a Street Theatre group in Surat. Yet, what was of central importance to Badal Sircar was the content of such plays. Form for him always came second. Hence, he famously declared that while he would be open to performing Vijay Tendulkar's *Ghashiram Kotwal*, he would never think of staging Girish Karnad's play *Tughlaq*, even as he acknowledged the formal brilliance of Tendulkar.

About his moving away from the proscenium stage format from which he had started out, Sircar said that his move towards Open Theatre had been prompted by questions that had arisen in his mind about the relationship between actors and spectators, and about the ways in which theatre could reach out to an audience. The limitations of the proscenium stage with regard to these factors emerged as vital issues in his mind in the late 1960s. However, at this point of time, the idea of an Open Theatre that would be flexible, easily movable and inexpensive, and easily performable in both urban and rural areas had not yet taken full shape. It was not as if he abandoned the proscenium stage in the interest of communicating better with his audience, and only later included his philosophy, his political beliefs and new subject matters into the new format. It certainly did not happen in this way. As a student, Sircar had

been concerned with the same issues that he was concerned with in his maturity. Like many other middle class individuals living in Kolkata during that time, Sircar as a young man had wanted to move away from or even to reject orthodoxies and staid middle-class socio-economic values. Hence when he came to embrace theatre, he took to it as a kind of alternative path. Of course in his initial days, he had not realized that theatre could be a tool to bring about a transformation of society. Originally, he had only thought of doing good theatre, and this had been his sole objective. At that time he had only wanted to portray some truths and values through his plays. However, he gradually came to realize that his inability to conceptualize theatre as an instrument to usher in social change, was the result of his having too little faith in the power of theatre. In fact, he did not fully realize the power of theatre when he was involved in proscenium productions.

The first play written by Sircar especially for an Open Theatre format of presentation was *Spartacus* (1972), and so this was a production that he always held in high esteem. The play came about through a long and rigorous process that had begun with Sircar's reading, several years earlier, of Howard Fast's novel *Spartacus*. Fast's novel, first published in 1951, tells the historical story of a rebellion launched by a slave named Spartacus in 71 BCE against the oppression and tyranny of the powerful Roman Republic. Upon reading the novel, Sircar had felt that it would be a major challenge to dramatize the story. Indeed, he initially felt that only a greater dramatist or a better theatre person than himself could compress the range and diversity of this work of fiction within the limited frame-work of a play. What inspired Sircar to attempt this dramatization was however the success of another of his plays, *Sagina Mahato* (1970) (a play originally written for a proscenium stage) in the Open Theatre format. In writing *Spartacus*, Sircar thus always kept the concept of the performance space in his mind. He visited and measured out the venue where he would stage his first experimental production of the play. Such a keeping in mind of the dimensions of the performance arena was of course a standard procedure for Sircar, for even when writing for the proscenium stage, he would visualize where and how the actors would move, stand or sit. The writing of the play-script of *Spartacus* nevertheless was not an easy task, and he thought that the first draft that he had composed was too long, and that it would take at least four hours to perform. Hence he began revising the script over a year long process of workshops and rehearsals.

Gradually, dialogues came to be cut and modes of non-verbal communication began to prevail over the spoken word. In the end however Sircar came to regard *Spartacus* as a notable landmark in both his personal career as a dramatist and in the history of his group. Yet, he claimed that he had never thought of the audience reception while writing or producing the play, and that it was only later that he came to feel that *Spartacus* had been able to successfully reach out to the audience.

The audience factor also played an important role in Sircar's writing of other Open Theatre plays like *Bhoma* (1975). This play was the result of Sircar's first-hand exposure to a rural environment, the culture of the people there and their lives. There had been a political consciousness and a philosophical outlook in *Spartacus* too, but *Bhoma* was unique in that in this play the realization of politics and philosophy was not abstract but concretely empirical. Upon having visited the rural hinterlands of India, Sircar came to gain a first-hand experience of an India that he had never seen or known of before. His earlier ignorance had been perhaps inevitable, for as a city-dweller Sircar had never before been aware of the day-to-day problems and struggles faced by the peasants and landless workers who lived in the villages. The process started when Sircar after coming back from Nigeria, found himself without a job. Not tied down to an office, he used to visit the villages of Ramchandrapur and Singjole for one or two days every week. Around this time too, a scientist friend of him gave him a U.S. Presidential report to read, and from this he learnt that it took 40 thousand years for radioactivity to decay. Also, he came to know from a survey report about the poor financial condition of the small industrialists of Howrah's Belilious Road and Kolkata's Tangra areas. All of this information affected and cast an influence over Sircar's mind and creative imagination. He began to express his impressions and embody his new realizations in a series of dramatic fragments, a few disconnected scenes, the scripts of which he occasionally showed to some of the members of his group. Later, when there was the need for a new play to be produced, these fragments were stitched together into the new play, *Bhoma*. In this sense, *Bhoma* was different from the other of Sircar's plays in that it was not written out as a full-fledged play script but composed out of dramatic bits and pieces patched together like a collage to form a new whole.

The production of *Bhoma* through a series of workshop sessions also marked a watershed in the practice of Badal Sircar as playwright and director. In his early days he had followed the Western practice of keeping

production notes. He used to note down and even diagrammatically illustrate such stage directions like “Downstage Left” and “Downstage Right” on the blank left side pages of his drama manuscript notebooks. He had earlier even used toothpaste tube caps to create two-scale models. The result had been a director’s theatre, one in which the actors had no contribution to make beyond embodying and actualizing the dramatist’s vision through their own performances on stage. The Open Theatre model changed all this. As the focus came to be laid more on subject matter or content, it became necessary for each individual actor to come to terms individually with the decided upon subject matter. In the tradition of the earlier director’s theatre, the actor did not have to think by himself or herself, but had only to follow the director’s instructions. In Open Theatre productions however, the actor had to actively engage with the ideology present in the text. This procedure had several advantages. In the first place, it freed the director from having to think out things for the whole team by himself. Secondly, the many different inputs contributed by the several members of the team proved to be richer and more meaningful than the ideational musings of a single director alone.

Apart from being strongly innovative in technique, mode and form, Sircar’s Open Theatre also possessed a distinctive ideological slant. This ideology was neither completely Leftist nor Rightist but political nonetheless in the sense that any genuine political consciousness involves an insight into the hidden and secret machinations of power. As a playwright and dramaturge, Sircar was never a blunt propagandist for social change. He never wrote plays with a message or wrote any of them with a preconceived exhortation to change or to improve society. In his Open Theatre on the contrary, Sircar tried to expose the half-truths and myths that are created and circulated by the powers that be in society. It was his effort as a man of the theatre to uncover these distinctions of truth, to explore the operation of these myths in deceiving ordinary men and women. This was Sircar’s specific intention in his writing (and production) of *Sukhopathya Bharater Itihas* (1976). In this Open Theatre play, Sircar delved into the facticity of the British exploitation of India and Indians during the colonial era. He attempted to portray not only the general facts of colonial exploitation but also to provide specific details about such exploitation. For instance, what is highlighted in the course of the play is not only how much capital the British had invested in India, but also how much profit was made by them, and how the profits were used by the

profiteers. Rather similarly in *Bhoma*, Sircar brought to the fore facts unknown to city dwellers, of one-crop and three-crop farming, and even of the many struggles to survive of the factory owners of Howrah and Tangra, people who tended to be dismissed unsympathetically as ‘capitalists’ by many so-called enlightened people living in the cities. Sircar instead wished to indicate what was often left unnoticed or ignored, that the lives of the factory owners was inextricably conjoined with those of their workers, that it was the inability of the factory owners to get bank loans that often forced them to go out of business, resulting in their workers losing their livelihoods too. Sircar wanted to show that most small businessmen were not really capitalists at all, and that their plight was worse than that of prosperous shopkeepers who were never denigrated as ‘capitalists.’

In the dramatist Bertold Brecht, Sircar found a soul companion in that he felt that the German playwright’s play *The Caucasian Chalk Circle* (which became *Gondi* (1978) in Sircar’s adaptation) was not a European play at all but a contemporary Indian one. This was because the central idea of the play was regarded by Sircar as analogous to that of a child’s relationship with its mother. The idea was that just as a child has a claim over a loving mother, so too the land tilled by the peasants belong to the peasant, for it is he who nurtures it. Such a theme and its realization, Sircar thought was entirely appropriate to and in the Indian context. In Sircar’s *Sada-Kalo* (1986) too there is a similar realization, that White-Black divide in (the then) South Africa was not exclusive to that nation alone, but was equally relevant to India too, for caste and class divisions are also endemic to our own country. Sircar claimed that this dimension of Open Theatre as a mode of the sharing of a consciousness was what marked Open Theatre off from all other directions in theatre performance such as the doing of theatre for the sake of doing theatre, or doing theatre for the sake of entertainment.

Of course the Third Theatre of Sircar did have its nay-sayers and critics. Some said it was motivated by a destructive desire to bring down proscenium theatre altogether. Against such criticism, Sircar noted that those who were involved in Third/Open Theatre were in fact more liberal and enlightened than the supporters of proscenium theatre. He stressed it was a fact that a greater number of Open Theatre workers spent their own time, energy and money to watch proscenium productions, than followers and participants of proscenium theatre came to watch Open Theatre productions. He also stated that the newly emerging generations

of theatre enthusiasts – comparatively young men and women – were far more resistant to having ideas and ideologies forced upon them. It was in the openness of mind displayed by these young people that Sircar found a parallel in the ethos of Open Theatre.

Two other Open Theatre productions of Badal Sircar which were first performed in Curzon Park on 19th October, 1974 need to be mentioned at this point. These plays were *Laxmi Chhharar Panchali* ('Ballads of the Wretched') (1974) and *Bhanumatika Khel* ('The Game of Bhanumati') (1974), both of which are distinguishable by their eschewing of any storyline and the use of the old folk tradition of 'kabigaan' or 'ganerlarai' or the holding of an argument through the singing of songs in a sort of public debate coupled with elements of cross-talk. In *Lakshmichharar Panchali* Sircar highlighted the fact that even those who swore by communism had forgotten what it really meant, and that they often tried to make others forget its significance as well. In the other play was used the declamatory performance style of the roadside Indian 'madaris' or street-side conjurors. After these, three months later on 18th June 1975, was performed in the same open air venue at Curzon Park another play entitled *Rupkathar Kelenkari* (1974). Unlike the previous two plays, this play involved a kind of storyline even as the *kabigan* format was once again employed. Essentially a satire on the inner workings of the newspaper industry, the play is set in a newspaper office peopled by sundry journalists and editors. What becomes pronounced through the action is the corruption that is prevalent in the print media industry. Sircar in his play shows how journalists shape and mould public opinion and beliefs for their own narrow commercial and sectarian political ends. These serious issues are however cast and embodied in the form of an entertaining comedy, even though critics like Samik Bandyopadhyay and Pratibha Agrawal are of the opinion that the laughter induced by the play substantially detracts from the seriousness of the themes dealt with in this play.

Apart from *Rupkathar Kelenkari*, another Open Theatre play named *Natyakarer Sandhane Tinti Charitra* (Three Characters in Search of a Playwright) was written by Badal Sircar in early September 1974. Its script was published in the journal *Angan* much later in 1998. The title of the play is deliberately reminiscent of the theatre group Nandikar's successful production of their adaptation of Luigi Pirandello's *Six Characters in Search of an Author* (1921) which was named *Natyakarer Sandhane Chhoyti Charitra* in the Bengali version. Sircar's play however has nothing in

common with either the European play or its Bengali adaptation. Instead, Sircar drew upon his personal experiences of visiting rural environments to tell a story of the division widely prevalent in India between the rich, the middle class and the poor. In Sircar's play, each of these classes is given a name and a personality, figuring as characters named the 'Expensive', the 'Not So Expensive' and 'The Cheap' respectively. Every class or category is shown to be in search of a playwright who can express the views and opinions of each particular class before a wider audience so as to justify its own position. Significantly, each character-category is also linguistically marked according to its station in society. The 'Expensive' for instance often speaks in English, while the 'Not So Expensive' uses English words less frequently, and 'The Cheap' talk only in the vernacular language and in its local dialect. The first to speak is 'Expensive' who is a capitalistic wealth seeker. Next the 'Not So Expensive' is given the opportunity to speak out, and Sircar indicates that this character representing the middle class in society occupies a medial position. The people of this class often speak out against exploitation and talk about revolution, but are easily distracted from these aims and effectively silenced by the economic sops occasionally thrown at them by the 'Expensive' in the shape of jobs and assurances about a more prosperous and better future. The most eloquent speaker however is 'Cheap' who had long been denied the opportunity of expressing his own thoughts. 'Cheap' speaks of his own sufferings, the history of his own exploitation, and even about his unfulfilled desires. *Natyakarer Sandhane Tinti Charitra* was therefore written by Badal Sircar to articulate some of his own ideas about the social and economic stratification that he himself had perceived upon living in the city and after having visited the rural areas of the country.

The Open Theatre production of Sircar's *Sukhapathya Bharater Itihas* was first enacted on 17th December 1976 at the Theosophical Society Hall by the theatre-group Satabdi under the direction of Badal Sircar himself. The title of the play which translates as *Indian History Made Easy*, may be mistaken as depicting the many incidents in the history of India, the rise and fall of kings and empires, the several wars which were fought over time, and even the plunder and destruction of wealth and property during the long era of British colonialism. These material events are however none of Sircar's concerns in the play. What he concentrates on is instead a kind of economic history, as the characters involved - Britannia representing the colonial British empire, a Master, three Teachers, Mother

India and a few students - play out and gradually realize the fact that it is capitalism and its greed which is behind Indian and world history. Sircar believed that the true meaning of history could be discovered not by taking into consideration the events themselves but by understanding and becoming aware of the avarice and the thirst for power manifested as the capitalist-imperialist will to dominate. The decline and fall of empires, the death and destruction of countless human beings, the history of pillage and rapine were regarded by Sircar as manifestations of an all-consuming economic greed. *Sukhapathya Bharater Itihas* therefore embodies this historical consciousness of Sircar, even as it indicates the pent-up stirrings of a reaction against capitalism, industrialization, imperialism and totalitarianism.

A few months later on 21st and 22nd July 1977, Sircar staged two different plays in the Open Theatre form in the Theosophical Society auditorium. These were *Hattomalar Opore* and *Manikanchan*, the latter being based on several foreign plays that Sircar was familiar with. *Hattomalar Opore* on the other hand, was much more of an original dramatic composition. Based on two stories written by the contemporary Bengali authors Premendra Mitra and Lila Majumdar respectively, Sircar used a well-developed linear plot in dramatizing the story of two close friends who become thieves because they have no other means to make a living. On one occasion upon being chased by a mob, they dive into a river and swim across it to arrive at a new country completely unlike *Hattomalar Desh* where they had lived for so long. In the new land, there are no rules or regulations or restrictions. All the requirements of men and women are taken care of food, clothes and even jewellery are provided to all without any charge. People work each according to their abilities and take according to their need. The world beyond *Hattomala* is therefore the stuff of dreams and the play itself is a utopian and communistic envisioning of a classless and conflictless egalitarian society. Reacting to a question that was asked of him in an interview published in the newspaper *Anandabazar Patrika* on 13th August 2005, Sircar said that he has been inspired to write the play by a line in an old song that ran in his mind often 'You have to have a dream for the dream to come true.' *Hattomalar Opore* is therefore an optimistic envisioning of a utopia. After this, Badal Sircar's next dramatic production was *Captain Hurrah* which was performed in the Open Theatre style on 22 November 1977 in the same Theosophical Society auditorium. The play had been originally written by the dramatist Mohit Chattopadhyay

and performed by the Nakkhatra Theatre group under the direction of Shyamal Ghosh. What Sircar did was to make the play suitable for an Open Theatre mode of production. Even experimental in form was Sircar's adaptation of Manik Bandopadhyay's novel *Padma Nadir Majhi* which was staged in an Open Theatre format on 22nd May, 1990 at Theosophical Society Hall. The whole play was embodied more in an auditory mode, almost like a radio play, than in the usual audiovisual form typical of drama. A further experimentation on the part of Sircar was marked by his adaptation of Bernard Shaw's *Androcles and the Lion* in the Open Theatre format at the Sindhi Youth Association Hall on 21st July, 1991.

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