

APPERCEPTION

Journal of the Department of English

Volume X

July 2017 – June 2018

SPECIAL ISSUE

Drama and Theatre: Text and Performance

Editor

Somdatta Mandal



VISVA-BHARATI
Santiniketan

APPERCEPTION (Volume 10)

APPERCEPTION is a peer-reviewed and refereed journal of the Department of English, Visva-Bharati, Santiniketan, India. The journal provides a forum for interdisciplinary engagements with language, literature and culture. It is published annually.

© 2018, Visva-Bharati

Editor
Somdatta Mandal

Publisher:
Director,
Visva-Bharati Granthan Bibhag
Kolkata

Board of Editors:
All faculty members of the Department of English
Visva-Bharati

ISSN No.: 2321-1261

Printed at:
Santiniketan Press
Visva-Bharati

Price : Rs. 250.00

All rights reserved. No part of this journal may be reproduced or distributed in any form without prior written permission from Visva-Bharati.

Foreword

This issue of *Apperception* brings together several scholarly articles on **Drama and Theatre: Text and Performance** from reputed scholars across the country. The idea of special issues has been to tap into the recent critical developments in the respective areas and the breadth of the essays span from the Renaissance to the contemporary.

I would like to put on record the Department's gratitude to the editor of this volume Professor Somdatta Mandal for her painstaking effort. Thanks are also due to all reviewers and the Visva-Bharati Press who have made the publication possible.

Apperception has now completed ten issues and the regular publication has allowed it to create a niche among Departmental Journals. We have also been included in the UGC approved list of journals allowing us the opportunity to offer senior and young scholars a forum to publish their research output.

We look forward to continued patronage from the broader academic community.

Amrit Sen
Professor & Head
Department of English
Visva-Bharati

Dated: 10 April 2018.

Sociology of Education and Cultural Significance in Hanif Kureishi's *The Black Album*
Trisha Kapuria Tandon 93

Henrik Ibsen's *Peer Gynt* in India
Sabiha Huq 101

Exploring Performance Art in Asif Currimbhoy's *Goa*
Syed Foyez Ahmed 113

Bangladesh War of Independence on Indian Stage: Utpal Dutta's *Thikana* and
Asif Currimbhoy's *Sonar Bangla*
Devamitra Chakraborty 124

Performance and Ritual: *Bangla Natya*
Bivash Bishnu Choudhury 135

Maya Rao's Theatre: The Performative Turn Against the Dramatic
Minakshi Kaushik 145

Mukunda Das's Jatra: A New Mythology
Tapati Gupta 156

Performing Towards Social Change: Exploring the Emergent Theatre Scene of
Nagaland in the 21st Century
Talilula 171

About the Contributors 180

Bangladesh War of Independence on Indian Stage:
Utpal Dutta's *Thikana* and Asif Currimbhoy's *Sonar Bangla*

Devamitra Chakraborty

The aesthetics of Indian theatre changed with the setting up of the proscenium stage in Kolkata. A new relationship evolved between the audience and the performers with the change from audience on three sides to audience only in the front. With the decline of the Classical theatre, Indian theatre survived in the post-classical stage only in the form of folk theatre. The western stage soon became the dominating influence on Indian stage and urban playwrights having the exposure to western realistic tradition started to write plays modelled on the western theatre form which also comprised adaptations of Shakespeare. Undoubtedly it was an urban phenomenon. The Indian urban stage in the colonial period showed two dominating performing traditions — The IPTA and the natak companies which can be also called the professional theatre. While plays of colonial resistance were stage by IPTA, professional theatre relied more on western stage setting for presenting adaptations of western plays. Nandi Bhatia points out that the British were contemptuous of the “immorality” of traditional Indian entertainments and the presumptuous crudity of Indianized versions of Shakespeare, and encouraged the polarisation of theatre “around the categories of ‘low’ [Indian] and ‘high’ [European] culture.” (qtd in Dharwadkar, 141). While the urban performances were for the urban elite, the folk forms were relegated to the margin mostly enjoyed by the common masses.

In the post independence period, Indian theatre found a basic problem of canon formation. The dramatists found themselves in the tension of three traditions of theatre — the classical form, the colonial form and the folk form. Major playwrights writing in their own vernacular language developed their own theatre idiom and Utpal Dutta's is no exception to this norm. His contribution to this postcolonial stage is unique which will be discussed in Section II. On