



ISSN: 2395-7852



International Journal of Advanced Research in Arts, Science, Engineering & Management

Volume 10, Issue 3, May 2023



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 6.551

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Third Theatre and its Contribution to Modern Indian theatre: A Reflection on Badal Sircar's Dramaturgy

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ABSTRACT: The Third Theatre lives on the borderline, frequently outdoors or on the outskirts of the centres and centrals of culture.” The Third Theatre represents a new form of cultural expression that breaks down from the traditional contradiction between mainstream marketable theatre and experimental Avant-Grande theatre, offering a platform for innovative and socially applicable performances that engage and challenge cult.” Third theatre was a movement in Indian theatre that surfaced in the 1970s as a response to the potty and marketable nature of mainstream theatre. The thing of the movement was to produce a form of theatre that was accessible to the millions and addressed social and political issues applicable to the Indian environment. Third theatre emphasized collaborative creation and trial, and frequently incorporated rudiments of traditional Indian performance forms Some of the major benefactions of third theatre to ultramodern Indian theatre include :-

- Shifting the focus of Indian theatre from entertainment to social and political issues
- Creating a platform for marginalized voices to be heard
- Encouraging trial and invention in theatre
- Incorporating rudiments of traditional Indian performance forms into ultramodern theatre
- Developing a new followership for theatre among the millions

Badal Sircar was a colonist in Indian theatre and a crucial figure in introducing the conception of Third Theatre in the country. The term Third Theatre was chased by Sircar in the 1970s to describe a new form of theatre that aimed to ground the gap between the marketable theatre and the Avant- Grande theatre in India. This form of theatre was characterized by its focus on socially applicable issues and its experimental approach to performance. Sircar’s Third Theatre was a response to the prevailing conditions of Indian theatre in the 1960s and 1970s. During this time, Indian theatre was dominated by two main aqueducts of theatre the marketable theatre, which was driven by profit and entertainment, and the Avant- Grande theatre, which was concerned with trial and the disquisition of new forms. Sircar believed that both these aqueducts of theatre were failing to address the pressing social and political issues of the time.

In response, Sircar proposed a new form of theatre that would be socially applicable and politically engaged, while also being experimental and innovative in its approach. He believed that theatre could be an important tool for social change and that it had the eventuality to engage cult in a way that no other art form. Sircar’s Third Theatre was characterized by its focus on community participation and its commitment to addressing the enterprises of the marginalized sections of society. It sought to produce a new language of theatre that would be accessible to all and would transcend the walls of language, estate, and class. One of the crucial features of Third Theatre was its emphasis on extemporization and the use of non-conventional performance spaces. Sircar believed that theatre should be suitable to acclimatize to different spaces and surrounds, and that it should be suitable to connect with people at a grassroots position. To this end, he encouraged his actors to perform in non-theatre spaces, similar as thoroughfares, premises, and vill places, and to use everyday objects as props and costumes.

The impact of Sircar's Third Theatre was far- reaching. It paved the way for a new generation of theatre interpreters in India who were committed to creating socially applicable and politically engaged theatre. It also led to the emergence of a new followership for theatre,



one that was interested in seeing theatre that addressed their enterprises and spoke to their guests moment, the heritage of Badal Sircar and Third Theatre can be seen in the work of a new generation of theatre interpreters in India. Numerous of these interpreters are continuing to explore new forms of theatre that are experimental, socially applicable, and politically engaged. They're also continuing to use theatre as a tool for social change, addressing issues similar as gender inequality, environmental declination, and the plight of marginalized communities.

In conclusion, Badal Sircar's donation to Indian theatre through the preface of Third Theatre was significant and transformative. He challenged the dominant forms of theatre in India and proposed a new way of allowing about theatre that was socially applicable and politically engaged. His heritage continues to inspire a new generation of theatre interpreters in India, who are using theatre to produce social change and engage cult in a meaningful way.

I. INDIAN THEATRE: AN OVERVIEW

Indian theatre, which has a lengthy, ancient history, is a diverse and rich type of performing arts. Moreover, it remains to progress and flourish in today's society. This reflects in it. Indian theatre comprises music, dance, drama and poetry combined in various ways. The Vedic period is when Indian theatre first originated. It is thought that this era commenced approximately in 1500 BCE. The Vedic literature comprises explanations of several performing arts that include drama, music, and dance. Indian theatre flourished and evolved into various forms during the medieval period despite everything.

Among the significant types of Indian theatre is Sanskrit drama. During the Gupta period (4th-5th century CE), it peaked. In front of royalty and aristocrats, these plays were performed and based on various mythological stories. Elaborate costumes, makeup, and music characterized the highly stylized Sanskrit dramas. Folk theatre is a widely spread Indian theatre genre. The folk theatre comprises of different forms like Yakshagana, Bhavai, Tamasha, Jatra, and Nautanki. Local artists perform these plays, which are based on different folk stories and legends. Performing arts in Indian theatre encompass various classical dance forms that are crucial. Performing with intricate footwork, hand gestures and facial expressions, they interpret various mythological stories through their dance routines. The popular classical dances list comprises of Bharatanatyam, Kathak, Kuchipudi, Manipuri and Odissi. The Western theatre has greatly impacted the modern Indian theatre. In addition, many playwrights have explored unfamiliar themes and styles. Rabindranath Tagore, Girish Karnad, Vijay Tendulkar, and Mahesh Elkunchwar are some of the celebrated names in contemporary Indian theatre. They create plays that explore different social issues including gender, caste, politics, and identity. Indian theatre has evolved significantly across the centuries with numerous changes and transformations. Despite this, it has preserved its fundamental nature and cultural value. Indian theatre has a greater purpose than providing just entertainment. In addition, it represents the values upheld by Indian society. To summarize, the history of Indian theatre is long and impressive and the art form remains rich and diverse. Drama, music, dance and poetry are some of the various forms that fall under the performing arts. Indian theatre has been able to maintain its cultural importance and essence while evolving through centuries. It reflects not only Indian society but also its values and is a form of entertainment.

II. BADAL SIRCAR – THE CURTAIN BOY OF THIRDTHEATRE

Badal Sircar was an Indian playwright, theatre director, and an activist who contributed majorly to the Indian theatres. Sircar's plays were known for their political and social themes, which reflected his commitment to social justice and activism. He frequently used theatre as a tool for social change, exploring issues similar as poverty, corruption, and exploitation. Sircar's plays were also known for their experimental and non-conventional style, which challenged traditional theatre ways and aesthetics.

One of Sircar's most notorious workshop was "Evam Indrajit," which was first performed in 1963. The play explored the empirical extremity of a youthful man and was



known for its Avant- Grande style and experimental use of language. The play was a critical success and is considered a corner in Indian theatre history. Away from his benefactions to theatre, Sircar was also an activist who worked for social justice and political change. He was the member of the communist party of India and he used his writings as a means of promoting socialist ideals. Sircar's activism also led him to start a theatre group called "Shatabdi," which aimed to produce socially and politically conscious theatre. In conclusion, Badal Sircar was a prominent Indian playwright, theatre director, and activist whose benefactions to Indian theatre continue to be celebrated moment. His plays explored political and social issues and challenged traditional theatre ways and aesthetics. Sircar's commitment to social justice and activism also made him an influential figure in Indian society, and his heritage continues to inspire theatre interpreters and activists likewise. Badal Sircar was a prominent Indian playwright and theatre director known for his politically and socially charged plays. He was one of the most influential numbers in the Indian theatre during 1960s and 1970s, and his benefactions to theatre continue to be celebrated moment. In this detail, we will bandy some of Sircar's most significant jottings and their themes.

One of Sircar's most notorious workshop is "Evam Indrajit," which was first performed in 1963. The play is a philosophical disquisition of the empirical extremity faced by a youthful man named Indrajit. The play's title translates to and "Indrajit," and represents the connective towel between the characters and the larger social and political issues that they face. Another notable play by Sircar is "Bhoma," which was first performed in 1966. The play explores the life of a youthful man named Bhoma, who's living in a small village in Bengal. Bhoma is forced to resettle to the megacity in hunt of work and a better life, but he soon realizes that the megacity isn't what he allowed it would be. The play is an important commentary on the exploitation of migratory workers and the harsh realities of civic life.

III. THIRD THEATRE: - A MEDIA CLOSER TO THE FOLK

Third Theatre is a term used to describe a form of theatre that surfaced in the mid-twentieth century as a response against the commercialization of theatre and the dominance of traditional theatre forms. In this detail, we will explore the origins of Third Theatre, its crucial characteristics, and its impact on contemporary theatre.

The term "Third Theatre" was first chased by Polish theatre director Jerzy Grotowski in the 1960. They believed that traditional theatre forms were potty and inapproachable to numerous people, and they wanted to produce a new kind of theatre that would be more applicable to contemporary social and political issues. Third Theatre surfaced in response to the changing social and political geography of the mid-twentieth century. Third Theatre sought to reflect and engage with these movements through its content and form. One of the crucial characteristics of Third Theatre is its emphasis on community engagement and participation. Unlike traditional theatre forms, which frequently concentrate on the individual experience of the followership member, Third Theatre seeks to involve the followership in the performance itself. This might take the form of interactive rudiments, similar as followership participation, or the use of on-traditional performance spaces, similar as public premises or community centres.

Another specific of Third Theatre is its emphasis on political and social issues. Third Theatre interpreters believe that theatre has the power to prompt social change, and they use their work to address issues similar as inequality, oppression, and injustice. They frequently draw on non-western performance traditions, similar as ritual and liar, to produce a further holistic and participatory theatrical experience. Third Theatre also places a strong emphasis on the pantomime and their training. Interpreters believe that the pantomime is the heart of the theatrical experience and that their training and medication are crucial to creating an important and transformative performance. This might involve physical training, voice work, and extemporization, as well as an emphasis on the pantomime's emotional and cerebral medication.

One of the most significant benefactions of Third Theatre has been its emphasis on community engagement and participation. This has led to the development of new forms of



theatre, similar as point-specific and participatory theatre, that seek to involve the followership in the performance itself. Third Theatre has also had a significant impact on the way theatre interpreters suppose about political and social issues. It has led to the development of new forms of political theatre, similar as verbatim theatre and talkie theatre, that seek to engage with real- world issues and events. These forms of theatre frequently involve expansive exploration and collaboration with communities and associations affected by the issues being explored. Eventually, Third Theatre has contributed to the development of new training and performance ways. Numerous of the ways developed by Third Theatre interpreters, similar as physical training and extemporization, have come extensively used in contemporary theatre training programs. These ways have helped to produce a further holistic and participatory approach to theatre training and performance. In conclusion, Third Theatre is a movement that surfaced in the mid-twentieth century as a response against the commercialization of theatre and the dominance of traditional theatre forms. It sought to produce a new kind of theatre that was political, socially conscious, and accessible to a wider followership.

IV. THIRD THEATRE AND IT'S CONTRIBUTION TO MODERN INDIAN THEATRE

The Third Theatre movement surfaced in India during the 1960s and sought to produce a new kind of theatre that was applicable to contemporary Indian society and addressed issues similar as poverty, inequality, and social injustice. The movement drew alleviation from a variety of sources, including traditional folk forms, modernist theatre movements like the Theatre of the Absurd, and political and social activism. The movement's thing was to produce a new theatre that was socially applicable and could address the pressing issues facing India at the time.

One of the crucial numbers in the Third Theatre movement was the playwright and director Badal Sircar. Sircar innovated the influential theatre company Shatabdi in 1976, which came one of the most important Third Theatre companies in India. Shatabdi concentrated on creating performances that were socially applicable and sought to address the enterprises of the Indian people. The Third Theatre was characterized by a number of distinctive features. One of the most important was the use of non-realistic and experimental ways. The objectification of rudiments of traditional Indian performance styles was another hallmark of the Third Theatre movement. By blending traditional forms with ultramodern ways, Third Theatre interpreters created a new kind of theatre that was both applicable and culturally significant.

Another important point of the Third Theatre movement was its commitment to addressing social and political issues. Performances were frequently offered in non-theatrical spaces similar as thorough fares, premises, and public places in order to reach a wider followership. By taking theatre out of the traditional theatre spaces, Third Theatre interpreters were suitable to reach cult that may not have else been exposed to theatre. The Third Theatre movement had a significant impact on the development of ultramodern Indian theatre. By challenging the dominant paradigms of marketable theatre, Third Theatre interpreters introduced new forms and ways that helped to produce a more vibrant and different theatre scene in India. The movement also helped to foster a sense of social and political engagement among theatre interpreters, and to produce a new followership for theatre that was interested in issues of social justice and political change. Moment, the heritage of the Third Theatre movement can be seen in the continued use of experimental ways and the ongoing commitment to addressing social and political issues in contemporary Indian theatre. The movement helped to produce a new kind of theatre that was applicable to contemporary Indian society, and its impact is still being felt moment.

In conclusion, the Third Theatre movement was an important development in ultramodern Indian theatre. By creating a new kind of theatre that was socially applicable and addressed the pressing issues facing India at the time, Third Theatre interpreters helped to challenge the dominant paradigms of marketable theatre and introduced new forms and



ways that continue to shape Indian theatre moment. The movement's heritage can be seen in the uninterrupted commitment to addressing social and political issues in contemporary Indian theatre, and in the ongoing use of experimental ways that help to keep Indian theatre vibrant and applicable.

V.BAAKI ITIHAAS:- AN EXAMPLE OF THIRD THEATRE

“Baaki Itihaas” is a play written by Badal Sircar, which is nearly associated with the Third Theatre movement in India. This play reflects the crucial features of the Third Theatre, which was a movement that surfaced in India during the 1960s and 1970s. The Third Theatre was a response to the dominant forms of theatre that was at the time, similar as marketable theatre and the more traditional” art” theatre.

One of the main features of Third Theatre was its use of non-realistic ways.” Baaki Itihaas” employs non-linear and fractured narrative ways that challenge conventional modes of representation.

Another crucial point of Third Theatre was its engagement with social and political issues. “Baaki Itihaas” also reflects this aspect of the movement, as it reviews traditional literal narratives and emphasizes the significance of understanding and literacy from history in times of great change. The play does this through the character of a wandering fibber who visits a community of survivors and tells them stories from the history with a contemporary twist.

The play's emphasis on critical thinking and literal interpretation is another point of Third Theatre.” Baaki Itihaas” challenges the idea that history is a fixed and objective record of the history, and rather presents history as commodity that's constantly being reinterpreted and reshaped. This approach emphasizes the private and fluid nature of literal knowledge, and highlights the significance of critical thinking and active engagement with the history.

Overall, “Baaki Itihaas” is a high illustration of Third Theatre's innovative and experimental approach to theatre- timber. Its use of non-realistic ways, engagement with social and political issues, and emphasis on critical thinking and literal interpretation make it a dateless work that continues to reverberate with cult moment.

VI.EVAM INDRAJIT: - AN EXAMPLE OF THIRD THEATRE

Evam Indrajit is a play written by Badal Sircar, an Indian playwright, in 1963. The play is considered a classic illustration of the “Third Theatre” movement in Indian theatre. The Third Theatre movement was a new form of theatre that surfaced in India in the 1960s, with a focus on experimental theatre, followership participation, and social and political issues. In this essay, we will explore how “Evam Indrajit” is an illustration of Third Theatre and what makes it a significant play in the Indian theatrical tradition.

Badal Sircar was one of the leading numbers of the Third Theatre movement in India. He was a playwright, director, and actor, and his plays were known for their trial with form and content. “Evam Indrajit” is one of his most notorious plays and is a classic illustration of Third Theatre.

The play is a modern disquisition of the empirical extremity of the ultramodern existent. It follows the life of Indrajit, a youthful man who's searching for meaning in his life. The first act follows Indrajit's struggles with his identity and his attempts to find a purpose in life. The alternate act explores his connections with women, and the third act deals with his eventual disillusionment and despair.

What makes “Evam Indrajit” an illustration of Third Theatre?

“Evam Indrajit” is an excellent illustration of Third Theatre for several reasons. Originally, the play is experimental in its form and content.



Secondly, the play uses unconventional spaces and minimum sets and costumes. The play can be performed in any space, and the sets and costumes are minimum, emphasizing the significance of the actor's performance.

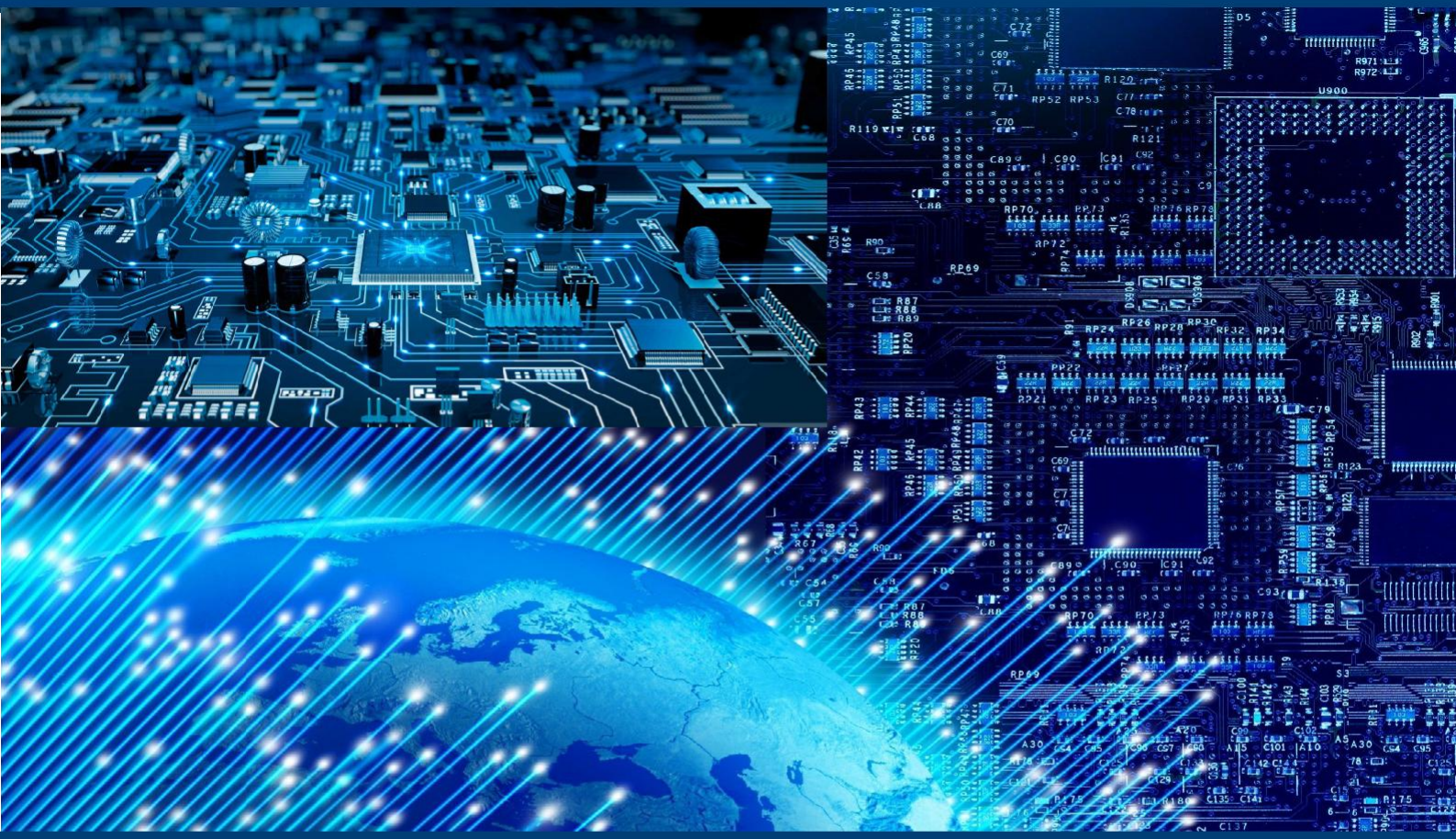
Thirdly, the play emphasizes followership participation and commerce. The play doesn't have a traditional fourth wall, and the followership is encouraged to interact with the players.

Although the play is primarily concerned with the empirical extremity of the ultramodern existent, it also touches upon issues similar as gender, class, and identity.

To add up, "Evam Indrajit" is a significant illustration of Third Theatre in Indian theatre. The play's experimental form and content, use of unconventional spaces and minimum sets and costumes, emphasis on followership participation, and disquisition of social and political issues make it an excellent representation of the movement. Badal Sircar's play challenged traditional theatrical conventions and paved the way for a new period of experimental and socially applicable theatre in India.

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