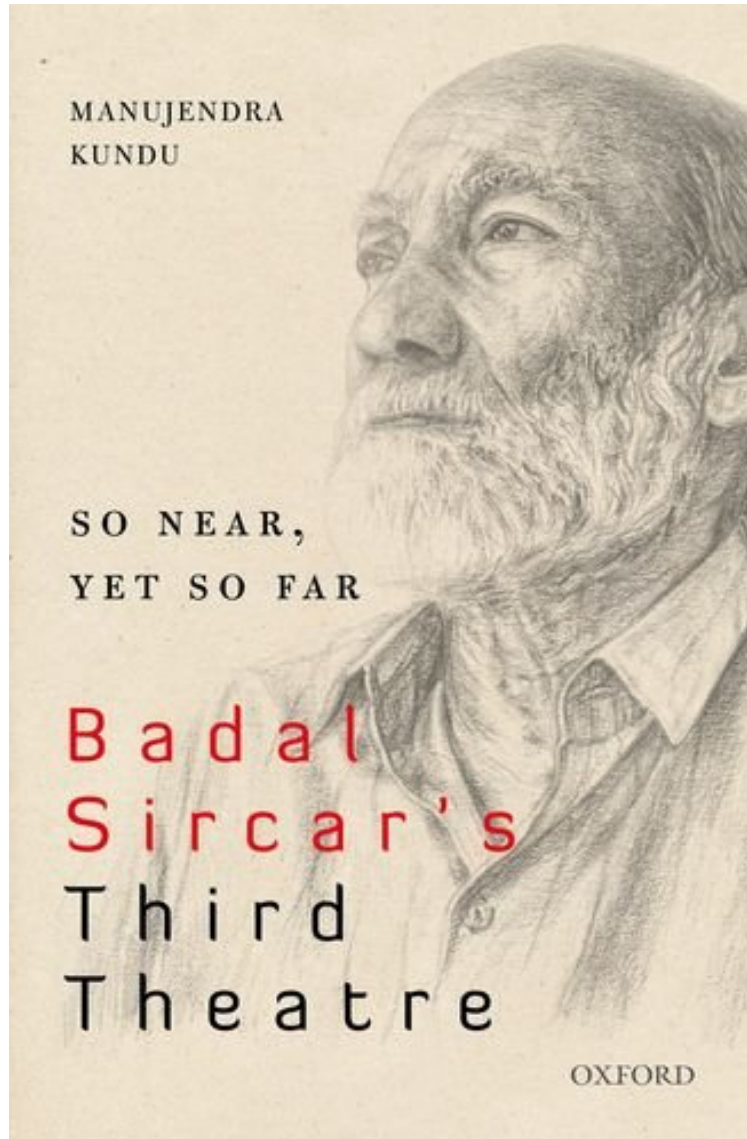


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So Near, Yet So Far: Badal Sircar's Third Theatre

Manujendra Kundu

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Manujendra Kundu : So Near, Yet So Far: Badal Sircar's Third Theatre before purchasing it in order to gage whether or not it would be worth my time, and all praised So Near, Yet So Far: Badal Sircar's Third Theatre:

0 of 0 people found the following review helpful. Five StarsBy JashodharaArrived in perfect condition.

An engineer by profession, an active Communist Party member, and an influential dramatist and stage director, Badal Sircar (1925-2011) penned several acclaimed plays during the turbulent period of the late 1960s and 1970s in West

Bengal. He is known for bringing new idioms into theatrical praxis. His own brand of experimental discourse, the Third Theatre, is an urban theatre that is characterized by flexibility--intermingling of the performer and the audience to bring the two closer to each other, and low cost of production. To date, his art influences theatre practitioners not only in South Asia, but around the world. Covering the career of this legendary dramatist, Manujendra Kundu traces the journey of theatre in nineteenth-century Bengal from folk culture to the proscenium to open-air performances. Based on his study of over 50 plays by Sircar, both published and unpublished, Kundu brings to the fore the lost voices of some members of the Third Theatre. Comprising some rare photographs of performances by Sircars theatre group, Satabdi, this book is an authentic history of the formation, and the subsequent decline, of Badal Sircars Third Theatre.

Kundu carefully navigates Sircar's extensive body of work, presenting analyses that are thoroughly researched and balanced and that are unquestionably the result of rigorous investigation of modern Bengali theatre at large and Sircari theatre in particular. --Modern Drama (University of Toronto Press)Kundu's attempt to understand the historiography of third theatre vis-a-vis Sircar's changing direction of the theatre career is pioneering. This reveals the evolution of an alternative discourse of theatre through his multiple observations and cross-cultural adaptations of the theatrical techniques of Grotowski, Ciofalo and Schechner of the West. --Social Scientist.About the AuthorManujendra Kundu is an ICSSR (Indian Council of Social Science Research) Postdoctoral Fellow at the University of Delhi. The decade-longjournalist is now working on the intellectual contradictions in literary/academic productions.