



থ্যেপিয়ান  
THESPIAN  
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# THESPIAN

MAGAZINE

An International Refereed Journal of Inter-disciplinary  
Studies

**Santiniketan, West Bengal, India**

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*Thespian Magazine* is a bilingual e-journal published both in Bengali and English. It is brought out twice a year as “Nababarsha Sankhya” (Bengali New Year Edition; April-May) and “Sharat Sankhya” (Autumn Edition; September-October). Though the title suggests the journal’s main focus, we try to bring together every wing of Art, Literature and Culture through our publication and other sections.

*Thespian Magazine* is inviting submissions (Academic Articles, Creative Writings, Reviews, Translations, etc.) in the area of Art and Humanities for its upcoming general issues around the year –

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For details, please visit

<https://www.thespianmagazine.com/guidelines>



Birth Centenary Celebrations  
Special Issues on  
**BADAL SIRCAR**

CELEBRATING

*Birth Centenary*

**BADAL SIRCAR: 1925-2025**

This Year (2025), Thespian will celebrate the birth centenary of the most influential playwright in India, Badal Sircar, a prominent actor and director of Bengali Theatre who caused a crucial theatrical movement in and around South Asia.

Apart from the general submission on Art, Literature and Culture, Thespian invites submissions on Badal Sircar's literary and theatrical works compared to the Post-independence Bengali Theatre in West Bengal and, later, in Bangladesh.



**Call for Papers: Special Issue on Badal Sircar**

Badal Sircar (1925-2011), the most prolific modern playwright and the most significant playmaker of post-Independence India from Bengal, followed a very unusual trajectory from the mainstream to the marginalized in theatre. He became a legend and a trailblazer for the entire amateur theatre fraternity of the country but strangely was marginalized in his own state of West Bengal! He had immense potentiality with the craft of playwriting because each of his plays was cast in a distinctive structure and posed different theatrical challenges. 'Satabdi' was formed in 1967 as a predominantly amateur theatre group that had no pretensions apart from wanting to entertain a middle-class audience. The years



from 1956-64 were the considerable span when he was mostly writing domestic situational comedies. Sumanta Bannerjee observes a bitter mixture of savage humour and serious political discourse in these plays that reflected the crisis in the life of urban Indian middle-class after the Independence. It is from 1965, with the publication and staging of *Ebong Indrajit*, his serious journey in theatre commenced along with his group 'Satabdi'. The period from 1965 to 1972 must unquestionably be the most exciting years of his life, with new influences, challenges and discoveries. Due to the absence of major shift in his outlook to theatre in post-1972 period, his subsequent work for the next four decades was further exploration of the ideals of theatre that he had spearheaded.

To reach the people, Badal Sircar wanted exposure to the ritualistic folk theatre and *jatra* that maximize the audience's imagination. Exposing himself to the new trends in theatre that were emerging globally, he grew increasingly impatient with proscenium space and searched for greater freedom both in terms of physical and mental dimensions of space on stage. The thought of breaking the fourth wall between the actor and the spectator and building up an intimate relationship between them reinforced him to make theatre reality itself with the basics of the actor's body. 'Satabdi' shifted from the naturalistic proscenium stage to the intimate theatre situation where the theatrical experience can be shared with the interactive spectators instead of keeping them passive. Definitely, Sircar wanted to deviate from the first (traditional) and the second (British) varieties of theatre that were running parallel.

Gradually, Sircar found a path to reach out to the people and share his philosophy with them through the praxis of the Third Theatre. Badal Sircar became the pioneer theatre playwright, director and ideologue to develop a variety of alternative theatres in the 1970s, which has been called alternatively as 'Free Theatre' or 'Third Theatre'. The most significant contribution of Sircar through this new theatre movement was to realize the possibility of creating an alternative to commercialized city-based bourgeois theatre by creating "a *flexible, portable, and inexpensive theatre*". The other significant part of Badal Sircar's activity has been to conduct theatre workshops and joining in *Parikrama* in all parts of the country to familiarize interested groups with his Third Theatre methodology. Kirti Jain proclaims that Badal Sircar through his plays commented on the most important socio-political and economic issues relevant to post-independence India, often through a postcolonial critique of colonial history and neocolonial concerns. Most importantly, his alternative theatre in the post-independence has been conscious departure from the naturalistic proscenium theatre that was a colonial import and an infringement upon the long history of pre-colonial non-proscenium folk or traditional performances in India.

This special issue desires to indulge in an endeavour to trace the life, theatre, struggles and vision of Badal Sircar from variety of viewpoints, piecing together his



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relentless creative journey of more than six decades. Manuscripts can be submitted based on the following sub-themes:

## Sub-themes:

1. Badal Sircar and the post-Independence theatres of India
2. Badal Sircar and the global alternative theatre practices
3. Badal Sircar and 'Satabdi'
4. Badal Sircar and 'Bohurupi'
5. Relevance of Badal Sircar in Group Theatre Movement in West Bengal and Bangladesh
6. Significance of Badal Sircar in the Third Theatre Movement in India
7. Badal Sircar and Political Theatre
8. Badal Sircar and Folk/ Indigenous theatre
9. Importance of Badal Sircar in the movement called 'Theatre of the Roots' in 70's
10. Badal Sircar and Adaptations
11. Badal Sircar and Translations