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**An Analytical Study of Narrative Strategies and Structural Forms in
Badal Sircar's Theatre**

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ABSTRACT

Badal Sircar, a trailblazer of modern Indian theatre, revolutionized dramatic expression through his distinctive narrative strategies and structural experimentation. Rejecting the constraints of the conventional proscenium stage, Sircar pioneered the “Third Theatre” movement—an alternative form characterized by minimalism, mobility, and direct audience engagement. This research delves into the interplay between narrative and structure in Sircar's plays, examining how he redefined theatrical conventions to address socio-political realities and existential concerns. His narrative strategies—such as non-linear storytelling, multiple perspectives, direct audience address, and symbolic representations—challenge the passive consumption of drama and encourage active intellectual participation. Structurally, Sircar's plays often dismantle traditional plot progression, opting instead for episodic or circular formats that reflect the fragmented experiences of contemporary life. By analyzing key works such as *Evam Indrajit*, *Pagla Ghoda*, and *Bhoma*, the study highlights how Sircar's dramaturgy blends content with form to provoke critical thinking and emotional resonance. His theatre becomes a site of resistance and reflection, breaking the fourth wall and forging a participatory space for collective inquiry.