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**A Study of Structural Innovation and Narrative Techniques in The
Plays of Badal Sircar**

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ABSTRACT

Badal Sircar, a pioneering figure in modern Indian theatre, is renowned for his radical approach to dramaturgy, particularly through his innovative structural forms and narrative techniques. This research explores how Sircar broke away from traditional proscenium-bound formats and embraced an alternative, people-centric theatrical style known as the “Third Theatre.” His structural innovations—such as non-linear storytelling, episodic frameworks, and minimalistic staging—aimed to engage the audience directly and challenge passive reception. The study analyzes how Sircar’s narrative techniques, including the use of chorus, direct address, role reversals, and fragmented scenes, were employed to convey complex socio-political themes and human existential dilemmas. Focusing on plays such as *Evam Indrajit*, *Pagla Ghoda*, and *Bhoma*, the research examines how these devices enabled deeper audience interaction and democratic participation in the theatrical experience. It also investigates how the structure and narrative form were used as tools to question authority, consumerism, and alienation in urban life. Sircar’s dramaturgy marks a significant departure from realism and traditional storytelling, opening up a space for dialogue-driven, activist theatre. This study seeks to highlight how his structural and narrative strategies not only shaped Indian theatre aesthetics but also contributed meaningfully to its social and political discourse.