



প্রান্তরেখা নাট্যপত্র

Centre For Performing Arts

About

The Centre for Performing Arts at Swami Vivekananda University is committed to nurturing creativity, expression, and professional excellence in theatre, music, and movement arts. The department provides students with hands-on training, collaborative opportunities, and a platform to explore their artistic identity through performance, technique, and reflective practice.

Monthly Highlights (June)

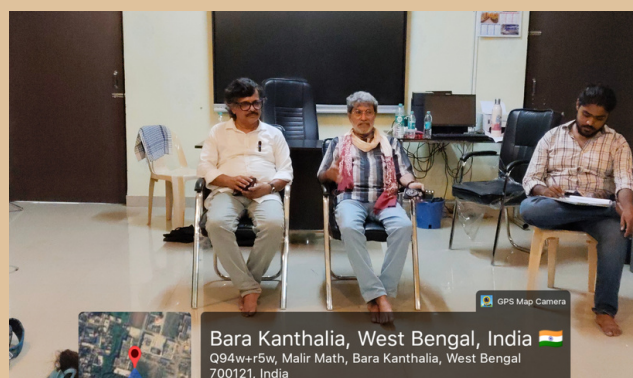
- Lecture on Shakuntala: Exploring the Many Faces of an Eternal Heroine | 4th June 2026
- A Memorable Farewell to Raktakarabi | 10 th June 2026
- Lecture on Waiting for Godot by Subhadeep Guha | 11 th June,2026
- Student's showcase.
 - Semester I Evaluation of Sahajiya Theatre Junior Batch Successfully Conducted.
 - Senior Batch Final Evaluation – Sahajiya Theatre | 27th and 28 th june 2026



EVENTS CONDUCTED (June 2026)

Lecture on Shakuntala: Exploring the Many Faces of an Eternal Heroine | 4th June 2026

On 4th June 2026, the Centre for Performing Arts hosted an insightful lecture by theatre practitioner Zulfikar Zinna on Shakuntala. The session explored how this iconic character has been reinterpreted across different literary traditions, revealing changing perspectives on womanhood, love, truth, and identity. Beginning with the evolution of Indian theatre—from First Theatre and Second Theatre to Third Theatre, and eventually Sahajiya Theatre—the lecture established a broader theatrical context before entering into the text.



Zinna then examined Shakuntala through multiple literary lenses, discussing Vyasa's Shakuntala, Kalidasa's Abhijnanasakuntalam, Michael Madhusudan Dutt's Birangana, Vidyasagar's reinterpretation, and Abanindranath Tagore's portrayal. Through these versions, students discovered how the same character evolves with changing literary, cultural, and social values.

In Vyasa's narrative, Shakuntala appears as a fearless and truth-bound woman who boldly questions King Dushyanta when he refuses to acknowledge her. Kalidasa's Shakuntala, on the other hand, is portrayed as an embodiment of nature, innocence, and emotional awakening. The lecture highlighted the aesthetic beauty of Sambhoga Śṛṅgāra (love in union) and Vipralambha Śṛṅgāra (love in separation), illustrating how Kalidasa delicately captures her transition from youthful love to mature womanhood and motherhood.

EVENTS CONDUCTED (June 2026)

Lecture on Shakuntala: Exploring the Many Faces of an Eternal Heroine | 4th June 2026

The discussion also explored Birangana's Shakuntala as a proto-feminist figure marked by self-respect, individual agency, and powerful emotional resistance. Vidyasagar's interpretation was presented as a critique of oppressive social practices such as Kulinism and child marriage, while Abanindranath Tagore's Shakuntala emerged as the serene daughter of the forest—deeply connected with nature, graceful, patient, and quietly dignified.

A particularly engaging segment compared Menaka and Shakuntala. While Menaka was described as a figure shaped by the politics of divine authority, Shakuntala emerged as the embodiment of free will, truth, and moral conviction. This comparison encouraged students to reflect on the evolving representation of women across different literary traditions.

Blending theatre history, classical literature, aesthetics, and contemporary perspectives, the lecture inspired students to look beyond the familiar narrative of Shakuntala and appreciate its rich layers of interpretation. It encouraged them to approach classical texts not as fixed stories, but as living works that continue to acquire new meanings across time, performance, and society.

EVENTS CONDUCTED (June 2026)

A Memorable Farewell to Raktakarabi | 10th June 2026

The eleventh edition of Badaldhara, the Centre for Performing Arts' monthly theatre presentation, featured Rabindranath Tagore's Raktakarabi, performed by Pathasena Proyojana under the direction of Badal Sarkar.

Tagore's symbolic masterpiece explores the struggle between oppressive power and the enduring spirit of humanity. Badal Sarkar's production brought the play to life through an imaginative stage design, striking visual composition, and a powerful ensemble performance that beautifully reflected the philosophical depth of the text.



One of the most inspiring aspects of the production was the dedication of its performers. With an average age of nearly sixty years, the actors delivered an energetic, disciplined, and emotionally compelling performance, demonstrating that passion for theatre transcends age. The event held special significance as it marked the final official performance of Raktakarabi by Pathasena Proyojana. Following their presentation at Swami Vivekananda University, the group formally concluded the production's performance journey, making this a memorable and historic occasion for the Centre for Performing Arts.

EVENTS CONDUCTED (June 2026)

Lecture on Waiting for Godot by Subhadeep Guha | 11 th June,2026

The Centre for Performing Arts hosted a thought-provoking lecture on Samuel Beckett's *Waiting for Godot*, conducted by eminent theatre practitioner Subhadeep Guha. The session invited students to move beyond reading the play as a conventional dramatic text and instead experience it within the historical and intellectual climate from which it emerged.

Mr. Guha emphasised that *Waiting for Godot* cannot be understood through the lens of contemporary logic alone. To truly engage with Beckett's work, one must imaginatively return to post-war Europe and experience the psychological devastation, uncertainty, and existential crisis that followed the two World Wars. Only by standing within that historical reality, he suggested, can one begin to understand the silence, repetition, emptiness, and endless waiting that define the play.

Tracing the evolution of twentieth-century artistic thought, the lecture explored how movements such as Avant-garde, Dadaism, Surrealism, Expressionism, Abstract Expressionism, and Existentialism gradually transformed the language of modern art and theatre, eventually leading to the emergence of the Theatre of the Absurd. Through references to major artists, writers, and theatre practitioners, students were encouraged to view Beckett as part of a larger artistic and philosophical journey rather than as an isolated playwright.

Discussing the play's unconventional structure and its principal characters—Vladimir, Estragon, Pozzo, Lucky, and the Boy Messenger.



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Lecture on Waiting for Godot by Subhadeep Guha | 11 th June,2026

Mr. Guha highlighted that Waiting for Godot deliberately resists definitive interpretation. He encouraged students to set aside rigid rationality and approach the play with an open imagination, recognising that its meaning unfolds through experience, reflection, and performance rather than through fixed conclusions.

The lecture concluded by demonstrating how Waiting for Godot continues to inspire contemporary theatre through diverse adaptations across cultures and performance spaces. Integrating theatre history, philosophy, visual arts, and performance practice, the session offered students a deeper appreciation of Beckett's masterpiece and reinforced the idea that great theatre is not merely understood—it is experienced.



Student's Showcase(June 2026)

Semester I Evaluation of Sahajiya Theatre Junior Batch Successfully Conducted

The Centre for Performing Arts, Swami Vivekananda University, successfully conducted the Semester I Evaluation for the Junior Batch of the Diploma in Sahajiya Theatre on 17th and 18th June. The evaluation was designed to assess students' theoretical understanding, creative interpretation, and practical theatre skills through a comprehensive assessment process.

The evaluation was graced by Ms. Ankita Ray, who attended as the External Examiner, ensuring an objective and professional assessment of the students' performances and academic work



As part of the examination, students submitted an individual project on "Comparative Analysis of Theatre Forms." For this project, they were required to watch and critically analyse one Proscenium Theatre production and one Alternative Theatre production, comparing their themes, stagecraft, actor-audience relationship, and overall impact. The project was followed by an engaging viva voce, where students shared their perspectives and demonstrated their understanding of different theatrical traditions. Student to showcase their acting abilities, voice modulation, expression, and stage presence. Students also participated in an on-the-spot group performance, where they collaborated creatively within a limited preparation time to present a theatre piece.

Student's Showcase(June 2026)

Senior Batch Final Evaluation – Sahajiya Theatre | 27th and 28 th june 2026

The Centre for Performing Arts, Swami Vivekananda University, successfully conducted the Semester I Evaluation for the Junior Batch of the Diploma in Sahajiya Theatre on 17th and 18th June. The evaluation was designed to assess students' theoretical understanding, creative interpretation, and practical theatre skills through a comprehensive assessment process.

The evaluation was graced by Ms. Ankita Ray, who attended as the External Examiner, ensuring an objective and professional assessment of the students' performances and academic work

The performances demonstrated remarkable ensemble work, where collective harmony and coordination took precedence over individual prominence. There was no single protagonist; instead, the entire performance emerged as the central character, reflecting the true spirit of collaborative theatre. The productions beautifully embodied the learning and artistic journey of the students throughout the one-year programme. From abstraction and expressive body movements to spatial awareness, rhythm, and theatrical composition, every element reflected their rigorous training and creative maturity. The External Examiner highly appreciated the students' originality, discipline, and ability to move beyond the written text, expressing great satisfaction with the overall standard of the performances. The evaluation thus became a celebration of both artistic growth and the transformative learning experience fostered by the Centre for Performing Arts.

