

একসা



After the performance of the Play Sarama while interacting with the villagers, Ganguly revisits some of the questions- "Sarama in the play was shown to be empowered. But behind her was the continuous support of an NGO, which also provided her economic security. In reality can organisations like ours really help Phulmani (a tribal worker in the village) and her companions? Can we say to them confidently, 'Do not be afraid of losing your jobs, you must protest'? Can we advise them on the precise nature of the protest? Should it be legal or organisational? These questions troubled our minds (p.18)"

Sanjoy Ganguly, *Jana Sanskriti: Forum Theatre and Democracy in India*, 2010.



Figure 4.1 Teams performing in villages in West Bengal. (p.75)

STAGING TRANSITIONS - REVIEWING THE THEATRE OF THE 90S IN INDIA

