

# **GLOBAL MEDIA JOURNAL -- Indian Edition**

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## **Editorial**

*To be or not to be, that is the question.....*

*(Hamlet, Prince of Denmark-William Shakespeare)*

It is indeed an unavoidable dilemma to finalize a theme for a issue of the Global Media Journal-Indian Edition on ‘Theatre & Communication’. The paradigm of Media & Communication studies is that of a mass media approach where we tend to think of the reach of a media more than anything else. The number of people accessing the media becomes a primary consideration of any discourse on the subject. The traditional & folk media or alternative media, if we may so coin it, usually remains outside the ambit of modern discourses of media and communication. Theatre, for that matter, has always been a minority, niche media with limited outreach. But it is a fascinating media with all its aesthetic nuances and the quality of impact it exerts on its spectator. The current issue is a marked departure from the conventional topics that are discussed in the area of Media Studies and is a welcome break which allows us to dwell in an altogether different idiom of communication.

The Article section contains interesting research papers on the correlation of Theatre with different forms of society and its elements. There are dwellings on techniques and economy of the medium as well. Discussions are based on the light of Natyashastra, the Bible of Theatre. The article on radio drama has enriched the section.

Speaking of elegance, nothing goes better than the Commentary section of the issue where academicians, practitioners and critics have opined on a range of issues starting from the folk, the commercial theatre to Theatre for Development, one of the important issues in the area. The section provides a full spectrum of various aspects of theatres.

It is indeed a joy to see the student community taking to the theme with a passion in this era of crass commercialization of media and the youngsters being their support base. The students have indeed made up for their inexperience by hard work in terms of research and presentation and have indeed turned the section into an interestingly readable one.

The Book Review section shall be giving interesting insight to the readers regarding the contemporary discourses on Theatre.

In the document section we have placed two such documents which actually have a time gap and allows us to compare the situation of Theatre over time. On one hand we have the full text of the Dramatic Performance Control Act 1876, a historic legislation in terms of an instance of gagging common people's voice by the ruling class. While, on the other hand we have the Proceeds of the World Congress by UNESCO on the 'Status of the Artist', a critical micro level inspection on those whose passion Theatre survive.

In all, after initial degrees of apprehension, the "Theatre & Communication" issue is lined up with the expectation of opening up new avenues of thought in Theatre as a means of Communication. We will be happy if our readers find the issue satisfactory.

#### **GUEST EDITOR FOR THE ISSUE:**

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