

Analyzing Use of Figurativeness, Visual Elements, Allegory, Scenic Imagery as Support System in Punjabi Contemporary Theatre for Escaping Censorship

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Abstract : This paper has discussed the unusual form of resistance in theatre against censorship board in Pakistan. The atypical approach of dramaturgy created massive space for performers and audiences to integrate and communicate. The social and religious absolutes creates suffocation in Pakistani society, strict control over all Fine and Performing Art has made art political, contemporary dramatics has started an amalgamated theatre to avoid censorship. Contemporary Punjabi theatre techniques are directly dependent on human cognition. The idea of indirect thought processing is not unique but dependent on spectators. The paper has provided an account of these techniques and their specific use for conveying specific messages across the audiences. For the Dramaturge of today, theatre space is an expression representing a linguistic formulation that includes qualities of experimental and non-traditional use of classical theatrical space in the context of fulfilling the concept of open theatre. Paper has explained the transformation of the theatrical experience into an event where the actor and the audience are co-existing and co-experiencing the dramatical experience. The denial of the existence of the 4th -Wall made two-way communication possible. This paper has elaborated that the previously marginalized genres such as naach, jugat, miras, are extensively included to counter the censorship board. Figurativeness, visual elements, allegory, scenic imagery are basic support system for contemporary Punjabi theatre. The body of the actor is used as a source for non-verbal communication, and for an escape from traditional theatrical space which by every means has every element that could be controlled and reprimanded by the controlling authority.

Keywords : communication, Punjabi theatre, figurativeness, censorship

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