

REVIEWER'S REPORT

Manuscript No.: IJAR-56652

Title: Countering Fundamentalism through Multi-Logism: A Critical Analysis of the Play *Perspective* as a Socio-Political Metaphor.

Recommendation:

Accept after minor revision.....

Rating	Excel.	Good	Fair	Poor
Originality		✓		
Techn. Quality		✓		
Clarity	✓			
Significance		✓		

Reviewer Name: Faheem Abdul Muneeb

Reviewer's Comment

This manuscript presents a critical analysis of the play *Perspective*, produced by the Indian theatre collective Jana Sanskriti, and examines how the concept of multi-logism can serve as a counter to fundamentalism. The study situates the play within the broader framework of dialogic and participatory theatre, drawing on the principles of Augusto Boal's Theatre of the Oppressed and the praxis of Jana Sanskriti under the leadership of Sanjoy Ganguly.

The article explores how the play challenges monologic structures in political and religious discourse by promoting plurality, dialogue, and collective participation. It argues that fundamentalism arises from rigid, institutionalized ideologies that suppress dissent and multiplicity, whereas a multi-logic approach fosters inclusivity, critical thinking, and social transformation.

The topic is highly relevant within the fields of theatre studies, political theory, and cultural studies. By linking performative practices with socio-political critique, the manuscript contributes to interdisciplinary discussions on how artistic forms can function as tools for social change and democratic engagement.

Scientific Contribution and Empirical Strength

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The manuscript provides a thoughtful and nuanced interpretation of the play *Perspective*, highlighting its thematic engagement with political opportunism, ideological rigidity, and the erosion of public consciousness. The scene-wise analysis effectively demonstrates how the play critiques contemporary political culture, particularly the manipulation of public opinion and the disconnect between leaders and the masses.

One of the key strengths of the article lies in its conceptualization of “multi-logism” as both a thematic and structural principle. The study convincingly argues that the play does not merely advocate plurality in its content but also embodies it in its form, through multiple characters, perspectives, and interactive performance techniques.

The discussion of characters such as Ranjan, who symbolizes inner consciousness and resistance, adds depth to the analysis. The manuscript also effectively highlights how the play critiques both political and religious fundamentalism by distinguishing between ideology and its institutionalization.

Another important contribution is the analysis of Jana Sanskriti's performance methodology, including ensemble creation and “spect-acting,” where audience members actively participate in the performance. This aspect strengthens the argument that multi-logism operates not only at the level of narrative but also in the process of theatrical production and reception.

However, while the interpretive analysis is strong, the manuscript could benefit from deeper engagement with existing scholarly literature on political theatre, dialogism, and performance studies to further strengthen its theoretical grounding.

Methodology and Analytical Approach

The study adopts an analytical and interpretative approach, combining thematic and structural analysis of the play with references to performance theory and socio-political frameworks. This approach is appropriate for a study focused on literary and theatrical analysis.

The scene-wise breakdown of the play allows for a systematic exploration of its themes and provides clarity in presenting the argument. The integration of theoretical concepts such as dialogism, monologism, and multi-logicity helps frame the analysis within a broader conceptual context.

Additionally, the inclusion of structural analysis—examining how the play is created and performed—adds methodological depth and distinguishes the study from purely textual analyses.

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Nevertheless, the methodology section could be more explicitly articulated. A clearer explanation of the analytical framework and the criteria used for interpretation would enhance the methodological rigor and transparency of the study.

Structure, Style, and Presentation

The manuscript is well structured, with clear sections including introduction, conceptual framework, plot summary, thematic analysis, structural analysis, and conclusion. This organization facilitates a logical progression of ideas and allows readers to follow the argument effectively.

The language of the manuscript is generally clear and expressive, particularly in the analytical sections where the author engages with the themes of the play. The use of textual references from the play enhances the credibility of the analysis.

However, some sections contain minor grammatical inconsistencies and could benefit from stylistic refinement. A few sentences are lengthy and may be simplified to improve readability. Additionally, transitions between sections could be made smoother to ensure greater coherence.

Final Recommendation

Overall, the manuscript addresses an important and timely topic by examining how participatory theatre can challenge fundamentalist ideologies and promote democratic dialogue. The study offers valuable insights into the intersection of theatre, politics, and social transformation, and highlights the significance of multi-logism as both a conceptual and practical framework.

With minor revisions focusing on strengthening theoretical engagement, clarifying methodological aspects, and refining language and presentation, the manuscript would make a meaningful contribution to research in theatre studies and socio-political analysis.

Decision: Accepted with minor revisions.