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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: Dr Abdul Haseeb Mir

Detailed Reviewer's Report

The article titled "**Countering fundamentalism through multi-logism: A critical analysis of the play *Perspective as a socio-political metaphor***" offers a profound and timely examination of how contemporary political theatre can serve as a diagnostic and therapeutic tool for societal dogmatism. By focusing on the play *Perspective (Drishtikon)* by the Indian theatrical group Jana Sanskriti, the author explores the tension between "monologic" fundamentalism and "multi-logic" humanitarianism. The study is particularly significant in the context of global rises in polarization, as it posits theatre not just as entertainment, but as a space for democratic dialogue and the dismantling of institutionalized aggression. The methodology is rooted in a critical literary and dramatic analysis, utilizing the theories of Augusto Boal's "Theatre of the Oppressed" and the principles of Sanjoy Ganguly. The author effectively demonstrates how Jana Sanskriti moves beyond the "agitprop" (agitation-propaganda) model—which often replaces one monologue with another—to a "Forum Theatre" model that invites the audience to become "spect-actors." This transition from a passive recipient to an active participant is central to the article's argument: that fundamentalism is defeated not by counter-dogma, but by the restoration of the "multi-logic" nature of human reality.

The analysis of the play *Perspective* itself is a major strength of the manuscript. The author details how the play uses meta-theatrical devices to question the audience's preconceived notions of political culture and religion. The critique of "institutionalization" is particularly sharp; the author argues that when political or religious beliefs become rigid institutions, they lose their humanitarian essence and turn into

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engines of conflict. The play's refusal to provide a singular "correct" answer reflects the "multi-logism" it advocates, forcing the audience to grapple with the complexity of diverse perspectives.

One of the most compelling aspects of the article is the discussion on the "humanitarian value" as a bridge across ideological divides. The author suggests that *Perspective* serves as a socio-political metaphor for a society that has forgotten how to listen. The methodology of Jana Sanskriti, which involves taking theatre to rural and marginalized communities, is highlighted as a practical application of "democratic theatre." This groundedness in actual performance practice adds a layer of authenticity to the theoretical claims, making the paper relevant for both theatre scholars and social activists.

However, to enhance the manuscript for academic publication, some minor revisions are suggested. While the theoretical link to Boal and Ganguly is strong, the author could further strengthen the paper by incorporating specific "scene analyses." Detailed descriptions of key moments where the "multi-logic" approach is most evident would help readers who haven't seen the play visualize the transition from monologue to dialogue. Additionally, a brief discussion on the reception of the play—how different audiences in varied socio-political contexts in India reacted to its message—would provide valuable empirical support for the author's claims regarding its effectiveness.

Furthermore, the author should consider situating Jana Sanskriti within the broader landscape of contemporary Indian political theatre. Comparing their approach to other groups or movements (such as Safdar Hashmi's JANAM) would provide a richer historical and comparative context. From a structural standpoint, the paper is well-organized and written in professional academic English. The bibliography is current and reflects a deep engagement with the primary texts and theoretical underpinnings of applied drama. Ensuring that all Bangla terms are consistently translated or contextualized will also assist international readers.

The conclusion is strong, reiterating that fundamentalism is a restriction of mutuality. The author's final call for a "better society" founded on humanitarian values is a powerful ending, though it could be bolstered by a brief mention of the challenges faced by Jana Sanskriti in the current political climate. By addressing these minor points concerning specific scene descriptions and comparative context, the author will finalize a manuscript that is both a rigorous dramatic critique and an important social commentary.

Recommendation: Recommend for publication with minor revision.