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Any product of art or for that matter aesthetics refuses to be immersed in a vacuum which is cloistered from the sight of the beholders. So, what beauty is that beauty which is not savoured? What melody is that melody which is not heard? What play is that play which is not watched/heard? So, what character is that character which has no medium? It is a universally explored truth, that art needs medium to carry it to the audiences, no matter whether their responses are in affirmative or negative. So, plays thrive on the combination of the actors and the audiences. More than this is the milieu within which the tradition of theatre is rooted. Theatre tradition traverses in a geohistorical vehicle which takes along, the social and cultural ontology from its temporal (both reversible and irreversible) and spatial sojourns. Again, the world of theatre is a make-believe world where the constraints of established time and space are dismantled so as to create its own symbolic space and time. Links are established with the ‘other’, ‘there’, ‘then’ and yet they exist in the ‘present’, ‘here’ and ‘now’.

I am taking the help of this medium of writing to communicate the sincere feelings I nurtured through this ‘long’ five years of intense engagement with my work and other academically related works. The fact of the matter is that the seven years’ stint (both M. Phil. and Ph. D.) in this University was not long enough, since time inhabits in a psychological realm. I would like to extend my gratitude to the persons whom I had the privilege to work with and/or interact with and who made my innings in this university enjoyable and culturally, socially, politically and academically engaging. It is also deemed worthy to give credits to the persons whom I had not had the chance to interact with directly but whose works had paved the way for me to carry them forward. For that matter, I am not unfortunate to be part of this ‘globalised’ age when many interesting events take place every moment. May be it is a case of contemporarism!

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