



NATYAKRISHTI

Theater & Cultural Association of Greater Washington



PRESENTS

UTPAL DUTTA'S

TINER TALOWAR

A drama that calls for the freedom of human spirit
by standing up against tyranny

DIRECTED BY

JOGABRATA MAJUMDAR

MAY 10, 2013 FRIDAY 8 PM

Rockville Civic Center Auditorium
603 Edmonston Drive, Rockville, MD 20851

শ্রদ্ধাঞ্জলি



শ্রী কল্যাণ মৈত্র স্মরণে

- নাট্যকৃষ্টির কক্ষীবন্দ

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Disclaimer: Natyakrishti apologizes for any inadvertent mistakes, omissions and misrepresentations in this publication.

About Natyakrishti-TCAGW

Natyakrishti-TCAGW is an amateur theater and cultural group based in the greater Washington D.C., USA. It is a non-profit 501 (c) (3) organization.

In 1985, a group of enthusiastic, dedicated theater lovers in the greater Washington area, aspiring to initiate theatrical and cultural activities, formed an amateur drama group. A number of highly acclaimed dramas were staged by the group at the Durgapuja festivals organized by Sanskriti, Inc. of the Washington Metropolitan area. These dramas were also staged in various other cities of the USA. Some of the members concurrently participated in the theatrical and cultural events organized by other groups like Manab Kalyan Kendra, Sanskriti, Mayur, etc. They performed in major roles in the dance dramas Achalayatan and Moha Mudgar, organized by the Hon'ble Ambassador Mr. Siddhartha Shankar Ray, which were staged in Kennedy Center, Gandhi Center and the Indian Embassy in Washington D.C.

With a view to developing histrionic talents, active association was initiated with renowned theater groups like Nandikar, Sayak, Calcutta High Court Advocates' Drama Association in India (Hon'ble Minister Ajit Panja's group). When the Indian groups performed here in the USA, these individuals were involved in different aspects of the productions, including stagecraft, sound, lighting, and performing in dramas like Chokh Galo, Meghnad Badh Kabya, Sesh Sakshatkar, Kabye-o-Ganey, Barda, Gotraheen, Daibaddha and Noti Binodini.

In 2006, Natyakrishti staged Rakta Karobi, a classic play by Rabindranath Tagore, in Maryland and also in Toronto, Canada. The performance drew accolade from the entire audience. The selection of a symbolic play like Tagore's Rakta Karobi, and its successful production, characterizes Natyakrishti's journey towards realization of its vision.

In 2009, Natyakrishti successfully staged a drama, named Kali Kaler Buli, which is a depiction of the ever-present struggle between evil and good, with a message that transcends beyond time.

Natyakrishti is thankful for the inspiration and encouragement received from well-wishers in the community and several theater activists in the USA, Canada and India.

Previous Performances

<u>Drama/Production</u>	<u>Direction</u>	<u>Staged in</u>
Kali Kaler Buli Natyakrishti-TCAGW	Jogabrata Majumdar	Rockville, MD
Rakta Karobi Natyakrishti-TCAGW	Jogabrata Majumdar	Rockville, MD & Toronto, Canada
Kanamachhi Khela TCAGW	Jogabrata Majumdar	Germantown, MD Monmouth J., NJ
Buro Shalikher Ghare Rnow TCAGW	Jogabrata Majumdar	Rockville, MD Monmouth J., NJ
Dampati TCAGW	Jogabrata Majumdar	Potomac, MD
Same Side TCAGW	Jogabrata Majumdar	Potomac, MD Greenbelt, MD
Past involvements with other groups:		
Moha Mudgar Kennedy Center	Kamala Devi	Washington, DC
Tiner Talowar Anartik	Jogabrata Majumdar	Bethesda, MD Cleveland, OH
Chak Bhanga Madhu Anartik	Jogabrata Majumdar	Bethesda, MD Boston. MA
Achalayatan Indian Embassy	Siddhartha Roy	Washington, DC

Tiner Talowar Management Team

Advisory Committee: Pradip Ghosh, Dhruba Chattoraj,
Buddhadev Paul, Bratin Saha, Bimal Sinha

President: Jogabrata Majumdar

Secretary: Dilip K. Som

Treasurer: Rana Sinha

Board of Directors: Manoj Sircar, Gargi Roy, Saibal Dey,
Rashbehari Ghatak, Prabal Bandyopadhyay

Community Outreach: Progyan Basu, Sikha Paul, Pradip Mazumdar,
Panchanon Chattopadhyay, Anubrata Choudhury,
Sukanya Mukherjee, Nitin Kotak, Sankar
Chakraborty,

Playbill: Dilip K. Som, Suchismita Chattopadhyay,
Goutam Tah (Burdwan)

Ushers: Sudebi Roy (Lead), Sanchari Ghosh, Sreya Sinha,
Sree Sinha, Tiasha Bera, Kumkum Bagchi

Auditorium Management: Dhruba Chattoraj, Tapan Bera, Utpal Dasgupta,
Pradip Roy, Aloke Roy.

Behind the Scene

Production Advisor	Pradip Ghosh
Production Manager	Dilip K. Som
Art Work	Payel Das (Kolkata) Kajal Chakraborty (Kolkata) Jogabrata Majumdar
Stage Design & Construction	Jogabrata Majumdar, Amalendu Thakur, Pradyot Niyogi, Archana Bandyopadhyay, Saibal Dey Subrata Panja, Ishwar Singh
Music Director	Barna Dey
Music	Rana Sinha, Roopa Biswas, Sanchita Ghosh, Souvik Ghosh Chhanda Das, Shantanu Bagchi
Sound Effect Design and Application	Barna Dey, Jayati Bera, Arindam Ghose, Sudebi Roy, Paramita Sinha
Lighting Design and Application	Monoj Sircar, Sujay Lahiri
Costume Design and Selection	Archana Bandyopadhyay, Sharmila Tah (Burdwan), Gargi Roy, Saibal Dey, Jayasree Majumdar (Sr.) Gopal Pal (Kolkata)
Costume Management	Paroma Ghose, Suvra Das
Make up	Sutapa Ghosh, Rana Sinha, Sugata Ray, Arundhati Bhattacharya Kamanasish Chakraborty Mallika Singh
Props Management	Swati Sil, Sreeya Chowdhury

Multimedia, Special Effects	Dilip Som
Stage Manager	Subrata Panja
Stage Management	Partha Chowdhury, Swati Sinha Dhrubajyoti Biswas, Sakti Nandi Amalendu Thakur, Ishwar Singh Suman Mukhopadhyay Saurav Majumdar
Subtitle Preparation	Dilip Som and Suchismita Chattopadhyay
Subtitle Application	Subarna Chatterjee Thakur
Video	Anubrata Chowdhury, Arifur Rahman, Chiranjeeb Sanyal
Director	Jogabrata Majumdar

Cast (in order of appearance)

Mathur (Sweeper)	Subrata Panja
Benimadhab	Saibal Dey
Notobor	Saurav Majumdar
Moyna	Rituparna Tah Panja
Jolod	Pranab Mukhopadhyay
Jodugopal	Prithwi Das
Peyara	Archana Bandyopadhyay
Horoballabh	Prabal Bandyopadhyay
Bosundhara	Jayasree Majumdar
Priyonath	Shantanu Bagchi
Mudi	Rana Sinha
Bachaspati	Ishwar Singh
Bheem	Nikhil Basu
Birkrishna	Rabin Roy
Maharaja of Burdwan	Sunil Kundu
Raja of Bhukailash	Sankar Bose
Lambert	Ishwar Singh
Gastidar	Sunil Kundu
Upendranath Das (Actor)	Asit Nandi

Patrons & Donors

Natyakrishti-TCAGW acknowledges the support, encouragement and donations from the following patrons and grand patrons for staging Tiner Talowar

Alakananda Paul	Pradip & Kumkum Ghose
Amitava & Sanghamitra Dutta	Pradyot & Anima Niyogi
Anutosh & Tinku Saha	Pranab & Rajashree Mukherjee
Asok & Saswati Motayed	Priti Roy
Bimal & Suchandra Sinha	Prithwi & Suvra Das
Biswajit & Ratna Sen	Rabindra & Gargi Roy
Bratin & Raka Saha	Rashbehari & Dipali Ghatak
Buddha Dev & Sikha Paul	Saibal & Barna Dey
Dhruba & Sruti Chattoraj	Sankar & Sharmila Basu
Dhrubajyoti & Roopa Biswas	Sarbajit & Swati Sinha
Dilip & Sikha Ray	Saumendra & Sharmila Basu
Dilip Som & Gurjeet Singh	Shamin & Sukla Ghosh Tagore
Gautam & Rina Dalal	Sikhindra & Bharati Mitra
Goutam & Sharmila Tah	Snehansu & Mitali Saha
Haripada Saha	Subrata & Rituparna Panja
Iswar & Mallika Singh	Sudhansu & Rama Saha
Jogabrata & Jayasree Majumdar	Sukanya Mukherjee
Kamanasish Chakraborty	Sukumar & Mou Sain
Manik & Sanchita Ghosh	Sunil & Jayasree Kundu
Monojendu & Madhumita Sircar	Surajit & Samita Goswami
Nihar & Sikha Roy	Tapan & Jayati Bera
Nitin & Dipti Kotak	Tapas & Swagata Som
Partha & Dipali Kumar	Uday & Piya Bhaskar
Prabal & Archana Bandyopadhyay	Utpal & Nandita Dasgupta

Notes from Well-wishers

শুভার্থীদের বার্তা

Sova Sen

শ্রদ্ধাভিহীত ও আশীর্বাদ:

আমেরিকার ওয়াশিংটনের নাট্যদল
“নাট্যকর্মী” প্রযোজনায় ও
যোগস্বত মজুমদারের পরিচালনায়
শ্রদ্ধা উৎসব দণ্ডের
“দৈনিক ত্রয়োয়ার” নাটক
১০ই মে, ২০১৩ অভিনীত
হবে জেনে খুবই আনন্দিত হয়েছি।
বিচক্ষণ বসবাস করেও উৎসব
দণ্ডের প্রতি শ্রদ্ধা ও শ্রদ্ধা
জ্ঞানিয়ে তোমাদের এই
নাট্য প্রচেষ্টা সফল হোক
— এই কামনা করি।
সকল নাট্যকর্মীদের প্রতি
বহু আশা আশীর্বাদ।

— সোভা সেন

০৬.০৪.২০১৩

নাট্যকৃষ্টি নতুন একটা নাটক মঞ্চস্থ করতে চলেছে শুনলাম । বিদেশে থেকে যে কয়েকজন মানুষ খুব নিবিড়ভাবে নাট্যচর্চা করেন, যোগব্রত মজুমদার তাদের মধ্যে অন্যতম । নাটক নির্মাণে প্রতিটি বিষয়ের প্রতি ওনার যে অসম্ভব অনুসন্ধান এবং উত্তেজনা লক্ষ্য করেছি, তা আমার মত একজন নাট্যকর্মীকে অনুপ্রেরণা যোগায়। সেইদিক থেকে বলতে পারি, নাট্যকৃষ্টির আগামী প্রযোজনা, রসিকমহলে সর্ব অর্থেই সফলতা লাভ করবে। অনেক মানুষ এই নাটক দেখতে আসবেন এবং তাদের মনের ভান্ডার পরিপূর্ণ করে ফিরে যাবেন এই বিশ্বাস আমার আছে ।

আমার সর্বস্বাধীন শুভেচ্ছা ও ভালবাসা রইল!

দেবশংকর হালদার

শ্রী যোগব্রত মজুমদারের পরিচালনায় ও গ্রেটার ওয়াশিংটনের নাট্য দল – “নাট্যকৃষ্টির” প্রযোজনায় “টিনের তলোয়ার” অভিনীত হচ্ছে জেনে নাট্য কর্মী হিসাবে খুবই আনন্দিত হয়েছি। সকল কুশীলব ও নেপথ্য কর্মীদের এই সাধু প্রচেষ্টা ও সফল প্রযোজনার জন্য শুভেচ্ছা জানাই।

আমাদের কালের সর্বশ্রেষ্ঠ নাট্য প্রযোজক, অভিনেতা, নাট্যকার এবং সর্বশ্রেষ্ঠ নাট্য শিক্ষক উৎপল দত্তকে প্রণাম জানাবার এই সাধু প্রচেষ্টায় আমার আন্তরিক শুভেচ্ছা রইল।

সুনীল মুখোপাধ্যায়

নাট্যকর্মী এবং P.L.T.-র

টিনের তলোয়ার নাট্য প্রযোজনার

বাইরে কলকাতার বিভিন্ন মঞ্চে

সর্বাধিক প্রযোজনার নির্দেশনায় অংশীদার।

Why Tiner Talowar Today?

Jogabrata Majumdar

Peter Brook, the renowned histrionic personality, who distinguished himself in a variety of art forms like theater, opera, film and became the Director of Royal Shakespeare Company, London, in the year 1962, once said “The theater exits in movement”. Being a true follower of this sentiment and in pursuit of quality theater, Natyakrishti has been demonstrating its views and sincere commitment towards addressing the socio-political menace of today’s world through its histrionic productions, presented in the past and even today.

We, the members of Natyakrishti, believe that certainty and continuity are the key factors towards achieving a goal, and shall always strive to portray our beliefs on the stage. Through logical analysis of the events around the world today, we feel that the key component of all sources of unrest is autocracy, which clearly is built up on greed, torture and subjugation. This creates a threat to world peace and brings peril to human relationship in terms of social, economical and of course, political arena.

Today, mankind has a commitment to work for a better world to live in. The use of logical precision in explaining and analyzing the cause behind the vested interests and the motive for subjugation should be manifested in our attempt to prepare meaningful theatrical productions. Natyakrishti’s productions are not only unique in terms of their content, but are also exceptional in nature. Our previous presentations, like *Rakta Karobi* and *Koli Kaler Buli* bear ample testimony to the philosophy of our histrionic journey. We do not believe in using our time and effort to present a theatrical production that carries no thematic value. We would like to see no histrionic personalities making attempts to divert public sentiment towards fruitless issues; rather, their responsibilities should be to collect factual information from the history of human civilization, and present them on the stage as documentary evidence, thematically

blended with aesthetic considerations in the realm of theatre. Thus, their duty would be to lead the audience to review their beliefs through their legitimate conscience, which we consider to be the priority of every sensible human soul.

Tiner Talowar is a drama that provides a clear message consistent to our thoughts. In the later part of the nineteenth century, dramas like “Neel Darpan”, “Sati ki Kalankini”, “Gajadananda”, “Surendra Binodini”, “Police of the Pig and Sheep” were being staged by some fearless heroes, namely Girish Ch, Ghose, Upendranath Das, Amritalal Bose, Ardhendu Shekhar Mustafi, Mohendra Gupta, Motilal Sur, Nati Binodini, Sukumari Devi and others. Soon, the British rulers realized that these brave personalities, through these dramas, have set off to expose the very character of the autocratic rulers that were in power at that time. The Government unilaterally imposed an act called “Indian Dramatic Act 1976”, and put those heroes behind bars.

To provide a sense of light and shade to the portrayal of the principal characters namely, Benimadhab, Basundhara, Mayna, Birkrishna, Priyanath, and also the minor characters like Methar (Sweeper), Mudi, Bachaspati, Lambert, the dialogs and actions provide contrast and severe conflict between two different principles. In this drama, the author directs our attention to the struggle for freedom from autocracy. At the beginning, the Methar (Sweeper) challenges Benimadhab with a firm voice, “Can you write a drama about my life? --- no way, you will lose your class.” With this statement, the Methor sets the tone of the drama, which then continues on up to the end, when finally Benimadhab converts from a self-centered and egoistical drama director to a fighter against tyranny.

Tiner Talowar established a landmark in the Indian theatrical movement, and provided a clear vision and certainly a roadmap for the theme of histrionic endeavor of all times. It succeeded in conveying a message which calls for the freedom of human spirit by standing up against tyranny --- and certainly this message transcends time and centuries, for as long as mankind has to cope with oppression and tyranny, .

Let us salute those histrionic leaders whose countless, courageous contributions towards Indian theatrical arena shaped the socio-cultural consciousness of the audience. Let us commemorate the sacrifices they made, without which we would not be where we are today.

It's a magnificent effort to produce and direct a play like Tiner Talwar by Utpal Dutta. I congratulate you Jogoda (Jogabrata Majumdar) that you have taken a brave attempt and I wish a great success of your organization 'Natyakrishti'
Best regards,

Goutam Halder
Actor/Director
NAYE NATUA

Chasing the Drama?

Samita Goswami

Yet again we are being given the gift of witnessing a drama being enacted in front of us on the stage. Drama is a reflection of life itself. This play as it unfolds in front of us is a reflection of who we are. We sit in the audience to experience this drama, this enactment of human experiences portrayed through the characters. As a spectator, we experience what we need to experience at that time. Life unfolds through feelings every day. Though connected with each other through this very act of witnessing the drama on the stage, every audience member is actually interpreting the play in their mind, in their very own way. In allowing our mind to roam free and be curious yet pragmatic in our searches we find the true meaning of ourselves.

Every moment life presents us with “events”. Some we like and some we dislike. We avoid the experiences we do not like and it creates density in our body. Instead if we allow each event to run its course, life becomes for the living! Avoiding the pain and avoiding the folks that cause the pain allows the pain to remain. To be submerged with our pain and our thoughts of the disturbances tell us that something needs to come forth, burst open, and take birth from this painful past. When we finally allow ourselves to be washed by it, we come out on the other side lighter and full of joy!

“Tiner Talowar” or the Tin Sword, written by Utpal Dutt for his People’s Little Theatre, portrays the struggle and inner contradictions of the imagined theatre company and has the true ring of historical past of the 19th Century Bengal. Often rebellious and the tumultuous nature of the plays written by him at that time reflect the disturbances on his own psyche. Perhaps his fascination with war and Shakespearean plays gave him the idea of a Tin Sword.

Swords are made of steel. They are a symbol of courage and valor from medieval times. The sharper and the stronger the blade, the more decisive it is in its action. Whereas a tin sword is a play sword, just to

scare people. It has no value in a real battle. It has no chance against a well wrought sword made of steel. It is a barking dog that never bites. It is the superficial society, an empty shell, Utpal Dutt mocks. So much time and resources are wasted on copycat measures for looking good. He yearns to hear the truth from the society. It is a call from his heart to inspire the audience to step into their own true nature.

The signature and the blueprint which makes us all unique and valued fit in the jig-saw puzzle of life itself. Yet like certain characters in the play, we keep on being the “tin sword”. We choose to navigate life to fit into the dictates of society forming superficial relationships. The routines of such existence thwart our growth. The closer we resonate with the uniqueness and the authenticity of ourselves and are able to bring that to the table to share, the more life changing and creative our relationships become.

Later in life, Utpal Dutt discovers laughter. The hilarious nature of the Hindi movies he acts in tells us of this change. Nothing needs to be serious. There are various possibilities from the same situations. Our script is not the only script in life. This transition from a rebellious playwright himself is the giant truth. Collecting the nuggets of wisdom, which spring forth from the human experience, is worth the effort. As this human experience gets more integrated, a balanced society emerges. It is a privilege to witness a drama of this magnitude and in turn enrich ourselves by loving life through this drama.

Language of Cinema and Literature

Debesh Thakur

Time was when 'photographic representation' was an expression of disapproval. Mechanical accuracy, it was supposed, dehydrates art of its staple, the imagination. This attitude has recently changed and film is no longer looked upon as untouchable in the temple of the Muses. This is because the great film-makers of the world have shown that even celluloid or digital representation of an object is not just mechanical. It is true that the process is mechanical, for in filming an image, the light reflected from an object is collected by a system of lenses and directed on to a sensitive plate called celluloid or digitally recorded. And yet the image reproduced mechanically is aesthetic because it is the imaginative eye of the cameraman or the director that selects the perspective or the angle of view which makes the image beautiful. In other words the art of filming does not consist simply in bringing an object within camera-range. It is the angle and perspective which account for the depth dimension and de-familiarize the familiar. Hence when a picture of a train moves from the lower margin of the screen to the upper, we have an illusion of a train coming and then going away.

It is worth pointing out that though cinema is a form of visual art, it has an identity distinct from that of painting or photograph. A photograph, like painting, is 'still' but cinema is not fixed to a 'single mood.' It is a moving picture and hence it is called a 'movie'. It is sometimes argued that painting is superior to cinema as an art form, for reality in painting is filtered through the artist's imagination. But filming, as has already been pointed out, cannot be altogether mindless. Moreover, cinema has other advantages over painting. In painting the nearer objects are magnified dimensionally and the remoter objects are reduced in size. In both the cases the painter relativizes the size by actually distorting the object painted. In cinema, however, the object looks smaller or bigger but there is no actual distortion of shape as in painting. Besides, sound is a property

in modern cinema which distinguishes it from the dumb world of painting. Not that speech is primary in this visual form of art; nevertheless it brings cinema closer to life. Chaplin may be inimitable in his pantomimes but minus the evocative power of the words much of the charm of *The Great Dictator* would have been lost. We may refer in this context to the use of background music in the films of Satyajit Ray. *Postmaster* picturises rural life. Hence Ray creates valuable effect by using ordinary village musical instruments. On the other hand, the manorial sophistication in *Jalsaghar* (The Music Room) calls for richer music and this has been provided by the use of the classical notes on the sitar. Later on when sound helped the film to rise above the dumb world of painting, in absence of colour cinema was felt to be inferior to painting because the multi-coloured world would get reduced to a bi-chromatic world in a film. But ever since the shooting of *Becky Sharp* (1935), the first colour film of the world, cinema has come to rival, even dislodge the other art forms. Today, cinema is not, as alleged, theatre recorded in a video cassette/c.d. Like drama, film is also a 'collective' art to which the actor, the cameraman, the costumier, the light-man, the choreographer all contribute their mite. But whereas a theatre has to entirely depend on sets, that is, artificial location, in shooting a film the director may choose to replace sets by actual places. Furthermore, in a playhouse due to physical distance an object of enormous importance, like the dagger in *Macbeth*, cannot be foregrounded; in cinema it can be easily done by presenting a *close shot* of the dagger.

The film language is essentially visual. More clearly speaking, it is basically a camera language. Here the position of the camera plays a pivotal role in creating aesthetic impression. For example, the towering personality of a character may be symbolized through a shot taken from the worm's eye-view. In such a shot the camera looks up at him as at a mountain. Every director worth his salt uses these camera-tricks effectively. In *fast motion* films are shot at a slower speed than the normal and as such during projection at normal speed the motion accelerates. This device is used commonly for comic effects. Its opposite is *slow motion* in which over 250 shots are taken per second and consequently when they are projected at normal speed, the motion slows down. A sick man's movement may be effectively

presented by using this camera technique even though the actor walked at normal speed. By *panning* the camera the spectator may be made to feel that a man is drunk or a victim of vertigo. In order to avoid sudden appearance film-makers allow objects to *fade in*, that is, to grow slowly out of darkness. *Fading out* in which an object dwindles out of sight, however, is used to suggest a break, as if the curtain has been dropped. In *dissolving* one shot melts into the other without a *cut*. Shots combined on the principle of similarity, say the flight of birds and of an aeroplane may be *dissolved* into each other. In *cut*, however, two separate shots are joined by film adhesive. How powerfully cut can be used to produce an effect is shown in Eisenstein's *Strike*. There is a scene in which workmen on strike are being shot down. With a *cut* Eisenstein changes the scene to an ox-slaughter. The slaughtering of an ox and firing on striking hands thus become one in the symbolic frame. Another much used cut-device is *flashback* in which earlier happenings reviewed through memory or dream are inserted in the middle of the film. In *reverse shots* the camera is inverted for creating a certain illusion. Thus if Gupi Gayen and Bagha Bayen in *reverse shots* jump from a certain height, the spectator sees them vanish into the air. *Super imposition* or double exposure is employed mainly to put one shot on the other. Satyajit Ray uses it impressively in *Shakha Prasakha (A Family Tree)*. Here the title is cast on a mobile cardiograph slide. This symbolizes the cardiac failure of a moribund society vivified through the mutual interaction of the members of a family. Directors often turn to this device when an actor appears in a double role in the same scene. A brilliant use of the technique is to be found in Ermler's *The Fragment of an Empire*. A German soldier and a Russian soldier attack each other and a close-up shows that their faces are identical. The double exposures finger at the folly of war which forces a man to turn upon himself in a different uniform.

Montage is another photographic technique in which sights disconnected in time and space are joined filmically to express a mood or to set a tone. Thus in Pudovkin's *Mother* the clippings of a smiling face, a rushing brook, a spring flower and sun rays are combined into a montage of 'joy'. The camera following a moving object on a trolley, known as *track shot*, can be made highly artistic.

In Alexander Room's *The Ghost that Never Returns* a man is shown walking along a narrow corridor. Finding a flower which symbolizes liberty suddenly he raises his fist at the camera which is now rolled behind the prison bars. At once the identity of the man and his state of mind become clear to us. *Close ups* and *long shots* are two other cinematographic styles which aestheticize a film. A *long shot* includes the whole of everything that is relevant to the particular total situation. A *close-up*, technically, is the picturing of a small detail which will not ordinarily be obvious in a long-shot; for example, a scar on a hand. Fusing *long-shots* and *close-ups* one can create an effect of perspective alteration. For example, in the film version of Ibsen's *A Doll's House* while taking a *long shot* of a house of standard size the camera simultaneously presents a *close-up* of a hand. As a result while the house gradually gets dwarfed the size of the hand gets enlarged on the screen. Thus an aesthetic impression is created that Nora's house is but a doll's house, which is fragile in nature. Use of *freeze* or the grafting of still photograph on a movie may be put to a highly artistic use. The ending of *Charulata* is an instance in point. Tagore's novel *Nastanir* (*The Spoilt Nest*) ends at a point where Charu rejects her husband's proposal of going to Mysore. In the film, the shot freezes before the extended hands of Charu and Bhupati touch each, thus conveying to us a suggestion of the futility of their reconciliation.

Over the years cinema as an art form has been fast maturing. The problem of back haziness which cinema could not tackle in its infancy has been removed through *deep focus*. Jean Renoir has pioneered in the use of *deep focus* in which the intensification of back lighting makes the front and the back equally distinct. Apart from this, the three milestones of its evolution are the transition from silent film to sound-cinema, from black and white to colour film and from celluloid to digital photography. While the use of Dolby soundtrack has brought about acoustic refinement in the art, improvement in colour composition, three dimensional projection system and switch from lengthy photo-tapes to digital microchip have almost revolutionized the art.

In cinema one has a new art, the art of movement, an art based on that which is the very principle of everything that exists; an art which is the least conventional of all art, an immense visual orchestra on which the precursors were the masters of colours and brush – Michelangelo, Tintoretto, Rubens and many others. Cinema as an art form, is a near kin to painting, and moves and renews itself ceaselessly in a visible symphony into which the rhythm of the dance and the mysterious matrix of a musical poem coalesce to unite in course of time. In fact the mechanism of this art is so directed as to bring before man's eyes the whole universe of moving form, reconstituting it for a space in which time involves itself, after man has spiritualized and regulated it in his heart. Film is a new art which has less to do with the theatre. It is a mistake perhaps to associate it with plastic art. Elic Faure argues: 'It is still inorganic, and will not find its true rhythm still society itself has found its rhythm. How then can we define it? It is still embryonic. A new art must create its own organs. All that we can do is to help to deliver them out of chaos' (Cited in Schickel 76).

A number of exponents have worked on the film-form, on its technology, text and texture, but only the greatest among them have successfully used the art form as a keyboard where all the elements of sense and feeling merge and convey in one cinematographic expression the complex revelation of their inner life and quality. They are the real masters of the art. They have no need even to mask an ephemeral gesture in the conventional manner of the mimic. In them the human drama possesses an instrument of expression to which people of the whole world can spontaneously respond. Nothing more is needed to draw from the heart a wave of new harmonics, a sudden realization of the inevitability of things, and the everlasting monotonous rhythm of the passions. For there, upon the cinema-screen, are forms that move, faces that reveal, a confused, continuous play of values, lights and shadows, composing and deconstructing unceasingly, uniting the impulses and desires which they express with the feelings and the ideas of the spectator.

Charlie Chaplin's view is notable in this connection:

Marc Connelly, the playwright, once posed the question: what should an author's approach be in writing for the theatre? Should it be the intellectual or the emotional? I think primarily emotional, because it is more interesting in the theatre than intellect, the theatre is designed for it, its rostrum, its proscenium, its red curtains, its whole architectural flounce is addressed to the emotion. Naturally intellect participates but it is secondary. Chekhov knew this; so did Molnár and many other play wrights. They also knew the importance of theatricalism, which is basically the art in playwriting. (*Autobiography* 273)

To Chaplin theatre means dramatic establishment: the art of aposiopesis; the abrupt closing of a book, the lighting of a cigarette, the effects off-stage, a pistol shot, a cry, a fall, a crash, an effective entrance, an effective exit – all of which may seem cheap and obvious, but if treated sensitively and with discretion, they are the poetry of the theatre.

The primary concept of literature as film and film as literature has a distinct mark. Critics explained a lot to find out the difference and resemblance of literature and film. There is no denying the fact that these two art forms are close to each other. In this connection Mohit K Ray once observed that literature is as old as human civilization while film as a modern art form had its origin only in the beginning of the last century. One can film anything under the sun, any animate or inanimate object, any natural scenario or an event. That is not our immediate concern. We are concerned with the situation when a film is made out of a literary work. Mohit K Ray goes further:

There are many similarities between a literary work and a film. Both, for example, tell stories and are engaged in the act of communication. Both try to project the fabric of a vision and communicate a message to the reader/spectator. But the differences are many. The most important difference consists

in the use of the medium. Literature is verbal, the film is visual. Literature is conceptual and discursive while film is perceptual and presentational. But the objective of both is the same: both want to make the reader/spectator see life.

Film critics point out that the 'language' of film is exclusively different from the language of literature. While a literary work deals with literary texts, a film-maker uses lot of icons to establish the language of film: light, sound, scenario, camera, music, dialogue and so on. A literary work has certain advantages which a film does not have. An author can use his narrative power to describe the mental condition of a character in a particular situation he/she is placed in and there is no limit to the words. A literary work can run into volumes like Marcel Proust's *In Search of Time Lost*, Fielding's *Tom Jones* or Thomas Mann's *The Magic Mountain*. But a film cannot run for hours on end, and it can certainly never be as long as a voluminous literary work. The film script of *Moby Dick* runs to just hundred and fifty odd pages while the actual novel runs to more than one thousand pages.

In course of the comparative study one should keep in mind that literature is always a simpler medium than the cinema for projecting the complexity and density of life. On the other hand film is linked with painting and photography, two major art forms that reflect the emotion of real life. The treatment is kinetic and never static. Literature, being a conceptual and discursive form, uses words to tell a story; film being a perceptual and presentational form, uses images to establish the story or an idea. The aim of these two distinct media is almost same; to see life. Two films may be referred to discuss the vision of the directors who had *seen life* from different aspects: panoramic vision as in Griffith's *The Birth of a Nation* (1915, USA) and *The Bicycle Thief*, a bird's-eye view by Vittorio de Sica (1948, Italy). The first one is based on the story of Thomas Dixon during American Civil War (duration about three hours, shots 1375). This epical film stands as a milestone in the history of cinema till today. Filmed at a cost of one hundred thousand dollars, the three hour epic was enormously popular and equally controversial; it is still regarded as one of the key films in cinema history. *The Birth of a*

Nation combines documentary re-enactments of historical moments such as Sherman's march to the sea and Lincoln's assassination with the fictitious story of two families' experiences during the war and the subsequent period of Reconstruction. The story evolves round the happy Camerons and the Stoneman children of Pennsylvania. The war inflicts suffering on both families, but after the fighting ends, the woes of the Camerons and their Southern neighbours increase. Kenneth S. Leish describes:

Although Griffith's view of history and race relations was deplorable, his artistry was undeniable. It was as critic Bosley Crowther has written "as though a super symphony had burst from the muck of primitive music within two decades after the invention of the horn [...] People were simply bowled over by its vivid pictorial sweep, its arrangements of personal involvements, its plunging of the viewer into a sea of boiling historical associations". (Leish 24)

The essence of organic dynamism is found in the way of seeing life on a big panorama; the epical treatment and state-of-the-art use of technological devices. Let us consider *The Bicycle Thief*, an Italian film of a tiny background. Leish observes the film as a 'story of a poor billposter's search for the stolen bicycle that is essential to his job; it is also a tender, sensitive exploration of the man's relationship with his young son and a revealing depiction of a self-absorbed urban society' (Leish 125).

Two art forms, which basically aim to 'see life,' are restricted to some preconditions. The approach may be different, but the object is almost the same. Film combines many other forms of traditional art. Like ballet film relies heavily on movement and music; it presents a narrative depicting characters in a series of conflicts; like painting it also relies on light, shadow and sometimes colour. Literature and film base upon different mode of production, different censorship, different commercial viability and appeal. Literature is nothing but a process of concretization of a concept, just the starting point and the point of departure. A very good example may be the film version of Hemmingway's *A Farewell to Arms*. The director, in working with

the theatrical art of attachment and detachment, shows great mastery. It underplays the love story and overemphasizes the war plot. Another good example is *Gupi Gyein, Bagha Bayen* (*Gupi the Singer and Bagha the Drummer*) by Satyajit Ray. Satyajit enjoyed enough freedom as he was working with the story of his grandfather, Upendrakishore. The story was originally intended for children and is told in the fairytale manner having a happy ending. Satyajit re-narrates the story so as to cater to the interest of children as well as the adult world. The author's lucid and simple narrative takes on a different dimension altogether in the film version. Satyajit Ray's primary language is akin to his grandfather's aesthetics but the method of concretization is different.

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টিনের তলোয়ার প্রসঙ্গে :

কিছু কথা কিছু ভাবনা - তরুণ চট্টোপাধ্যায়

আমার কন্যার সূত্রতায় আমেরিকায় প্রবাস ভ্রমণে নাট্য ব্যাক্তিত্ব যোগব্রতর সঙ্গে আমার আলাপ - পরিচয় ও সখ্যতা।

নাট্যালোচনা ও নাট্য ভাবনার সমমনস্কতা আমাদের পারস্পরিক সম্পর্কে নিবিড় করেছে।

উপলব্ধি করেছি বিদেশে বাস করেও যোগব্রত - বাংলা নাটকের প্রতি অনুগত প্রাণ।

নাট্যচর্চার শৈল্পিক চিন্তনের মাঝেই যোগব্রত খুঁজে পান - জীবনের সার্বিক রূপ - রস আর আনন্দ।

বিগত দিনগুলিতে অনুষ্ঠিত যোগব্রতর পরিচালনায় ও থ্রেটার ওয়াশিংটনের নাট্যদল “নাট্যকৃষ্টি” প্রযোজনার বিভিন্ন নাটকের চিত্ররূপ (CD) দেখেছি।

অনুভব করেছি নাটকের প্রতি যোগব্রতর নিষ্ঠা ও সুচারু নাট্য প্রযোজনায় দক্ষতা।

এবারের প্রয়াস বাংলা নাট্য জগতের প্রবাদ পুরুষ উৎপল দত্তের - টিনের তলোয়ার।

বাংলার নাটক তথা নাট্যাঙ্গণ প্রতিষ্ঠার সদর্থক ইতিহাস বা দলিল - টিনের তলোয়ার।

গিরিশ ঘোষ ও নটী বিনোদিনীর কল্পনার আঙ্গিকে তৎকালীন বঙ্গনাট্য সমাজ দর্পণ - টিনের তলোয়ার।

দেশ মাতৃকার স্বাধীনতার অঙ্গীকারে ব্রিটিশ রাজশক্তির বিরুদ্ধে ঝঙ্কত হয় - টিনের তলোয়ার।

“টিনের তলোয়ার” নাটক - বাংলার রঙ্গমঞ্চের অপমানে বিদ্ধ - বঞ্চনা আর লাঞ্ছনায় দগ্ধ অভিনেতা - অভিনেত্রীদের পাদপদ্মে বিনম্র প্রণাম, যাঁরা রঙ্গমঞ্চে

রঙীন আলোর নীচে ছিলেন - রাজা-রানী, অথচ নাট্যশালার বাইরে তাঁদের ক্ষুধা নিবারনের রুটি ছিল না, ছিল না শীতের বস্ত্র। তবু তাঁরা বৃটিশ পশুশক্তির ব্যাদিত মুখগহ্বরের সম্মুখে টিনের তলোয়ার ধরে পরাধীন জাতির হৃদয় বেদনাকে দিয়েছিলেন - বিদ্রোহ মূর্তি।

উৎসর্গীকৃত প্রণাম - শৈলেন্দ্র সদৃশ পূর্বসূরী অভিনেতা - অভিনেত্রীর প্রতি - যাঁরা নব নব সৃষ্টির নেশায় ছিলেন উন্মাদ - যাঁদের উল-সিত প্রতিভায় সৃষ্টি হয়েছে বর্তমানের নাট্য সোপান - নাট্যশালা, জাতির দর্পন, বিদ্রোহে শানিত টিনের তলোয়ার।

“টিনের তলোয়ার” নাটকের ইতিকথা প্রসঙ্গে অবশ্যই জানতে হবে বঙ্গ নাট্যের প্রবহমান ইতিহাস।

ভারতের প্রাচীনতম সংস্কৃত নাট্যাভিনয় ইসলামী আক্রমণের অনেক আগেই বঙ্গ দেশ থেকে বিলুপ্ত হয়ে যায়। শুধু বেঁচে থাকে গ্রামে গ্রামে **Folk Art**।

ইংরেজদের বঙ্গদেশে আগমনের সাথে সাথে তাঁদের থিয়েটার বঙ্গদেশে তথা কলকাতায় আসে। প্রথম থিয়েটার গড়ে ওঠে ১৭৫৩ সালে। নবাব সিরাজদ্দৌলা ১৭৫৬ সালে কলকাতা আক্রমণে তা ভেঙ্গে দেন। এরপর **Lyons Range**-এ গড়ে ওঠে সাহেব থিয়েটার। তার কিছু কাল পরে চৌরঙ্গী থিয়েটার (থিয়েটার রোড : ১৮১৩ - ১৮৩৯), সাঁসুচী থিয়েটার, ১৮৪১ সালে (বর্তমানে **St. Xavier's College**) ইত্যাদি। অভিনেতা - নাটক - ভাষা সবই ছিল বিদেশী।

বাংলা অনুবাদে ও বাঙালী অভিনেতাদের নিয়ে ১৭৯৫ - ৯৬ সালে রাশিয়ান যুবক **Horasim Lebedev** তাঁর ডোমতলার (এজরা স্ট্রীট) নিউ থিয়েটারে পরিপূর্ণ ২০০ দর্শকাসনে নাট্যাভিনয়ের মাঝে আনন্দ বিতরণ করে গেছেন। বাংলা থিয়েটারের সেই গুরু। বাঙালীর নেতৃত্বে প্রথম থিয়েটার হয় বাবু প্রসন্ন কুমার ঠাকুরের “শুড়োর বাগান বাড়ীতে” (নারকেল ডাঙা)। নাটক - “রামচরিত”। বাঙালীর নেতৃত্বে হলেও ভাষা ছিল ইংরাজী। সাল ১৮৩১। বাঙালীর দ্বারা প্রথম বাংলা নাটক - “বিদ্যাসুন্দর” অভিনীত হয় ১৮৩৫ সালে বাবু নবীন চন্দ্র বসুর শ্যামবাজারের বাড়ীতে (বর্তমানে ট্রাম ডিপো)। এরপর বাংলা থিয়েটার তার গতিছন্দ খুঁজে পায়।

সিমলার ছাতুবাবু বাড়ীতে অভিনীত হয় “অভিজ্ঞানম্ শকুন্তলম্”। অভিনীত হয় বাংলা নাটক তারাচরণ শিকদারের “ভদ্রাজ্জুর্ণ” এবং যোগেন্দ্র চন্দ্র গুপ্তের “কীর্তি বিলাস” ইত্যাদি। ১৮৫২ সালে লেখা হলে ১৮৫৭ সালে রামজয় বসাকের বাড়ীতে প্রথম বাংলা মৌলিক নাটক অভিনীত হয় রাম নারায়ন তর্করত্নের “কুলীন কুল সর্বস্ব”।

সুতরাং রাম নারায়নকেই মৌলিক বাংলা নাটকের প্রথম নাট্যকার রূপে সম্মান জানানো হয়।

১৮৫৮ সালে পাইক পাড়ার রাজাদের বেলগাছিয়া নাট্যশালায় রাম নারায়নের অনুবাদ নাটক “রত্নাবলী” অভিনীত হয়। এরপর বাবু - জমিদারদের গভি পেরিয়ে বাগবাজার অ্যামেচার / শ্যামবাজার নাট্যমঞ্চের গিরিশ ঘোষ, অর্ধেন্দু শেখরেরা দীনবন্ধু মিত্রের “সধবার একাদশী (১৮৬৮) এবং লীলাবতী (১৮৭২) অভিনয় করেন। জোড়াসাঁকোয় যৌথভাবে গড়ে ওঠে **National Theatre**।

প্রথম সর্বসাধারণের প্রবেশাধিকার দিয়ে অভিনীত হয় - “নীলদর্পন” - ৭ই ডিসেম্বর, ১৮৭২। বৃটিশের ক্রোধ - ভারতবাসীর প্রশংসা এবং সর্বোপরি দেশপ্রেম সেই প্রথম পা রাখলো বাংলার থিয়েটারে। **National Theatre** ছেড়ে গিরিশ - অর্ধেন্দুরা গড়ে তোলেন **Hindu National Theatre** এবং অভিনয় করেন মাইকেলের শর্মিষ্ঠা - ১৮৭৩ সালের এপ্রিলে। এই শর্মিষ্ঠা নাটকের ভূমিকার গানটি হুবহু টিনের তলোয়ার নাটকে সবশেষে ব্যবহার করা হয়েছে। “শুনগো ভারত ভূমি - কত নিদ্রা যাবে তুমি”।

বাবু - বিশিষ্ট অর্থবানদের পাশাপাশি এরপর আসেন ব্যবসায়ীকুল। স্টার - মিনার্ভা থিয়েটার এই ব্যবসায়ীদেরই গড়া।

১৮৭৩ সালের আগস্টে ৯নং, বিডন স্ট্রীট (পোস্ট অফিস) গড়ে ওঠে **Bengal Theatre**। এই বেঙ্গল থিয়েটারেই প্রথম নিষিদ্ধ পল-ীর মেয়েরা অভিনেত্রী রূপে যোগদান করেন।

পরবর্তীকালে **Great National Theatre** তৈরী হয় ঐ বিডন স্ট্রীটেই এবং ১৮৭৬ সালে ইংরেজ শাসককুল ও তাঁদের মোসাহেব বাবুদের নিয়ে ব্যঙ্গ নাট্য - “গজদানন্দ” অভিনয় করে প্রথম টিনের তলোয়ারের ঝঙ্কার তুলেছিলেন।

এরপরই টিনের তলোয়ারের ভয়ে ব্রিটিশ সরকার নাট্য নিয়ন্ত্রন বিল চালু করে। তবু এরই মাঝে - “নীলদর্পন”, “শরৎ সরোজিনী”, “সুরেন্দ্র বিনোদিনী”, “জমিদার দর্পন” ইত্যাদি অভিনীত হয়।

নিষিদ্ধ নাটক অভিনয়ের জন্য খেপ্তার হন - উপেন্দ্র নাথ দাস, অমৃতলাল বসু, মতিলাল সুর, মতিলাল মুখার্জী (বেলবাবু) এবং আরও অনেক অভিনেতা - অভিনেত্রীরা। কিন্তু বিদ্রোহী নাট্যাভিযানের আগুন বন্ধ করা সম্ভব হয়নি - তাঁরা টিনের তলোয়ার নিয়ে রুখে দাঁড়িয়ে ছিলেন - ব্রিটিশ রাজশক্তির বিরুদ্ধে।

তার পাঁচ বছর বাদে (১৮৮১ সালে) নতুন সূর্য ওঠে জোড়াসাঁকোর ঠাকুর বাড়ীতে। রবীন্দ্র নাথ ঠাকুর। অভিনীত হয় বাগ্মিকী প্রতিভা। অন্য ইতিহাসের গতিপথে পা রাখে বাংলা তথা কলকাতার থিয়েটার।

এরপর বঙ্গ থিয়েটারে আবির্ভূত হন প্রথম পরিচালক শিশির কুমার ভাদুড়ী (জন্ম : ১৮৮৯, প্রয়াণ : ১৯৫৯)। তাঁর জীবনকালেই দ্বিতীয় বিশ্বযুদ্ধের দুর্ভিক্ষের পটভূমিকায় বিজন ভট্টাচার্যের লেখা ও অভিনীত “নবান্ন” নাটকটি বর্তমান কালের নাট্যচর্চার প্রথম পদক্ষেপ।

উৎপল দত্তের নাটক “টিনের তলোয়ার”-এর কাহিনী - উপরোক্ত ইতিহাস গভীর আন্তরিকতায় ছুঁয়ে ছুঁয়ে গেছে।

আর একটি “টিনের তলোয়ার” -

আর একজন “উৎপল দত্তের” জন্য -

ইতিহাস স্মৃতিতেই শতাব্দীকাল অপেক্ষা করতে পারে।

যুগোত্তীর্ণ মঞ্চ সফল এই নাটক পূর্ণমূল্যায়নে ও সার্থক মঞ্চায়নে সার্বিক সাফল্য লাভ করুক - এই কামনা করি। সমগ্র প্রযোজনার কুশীলব ও নেপথ্য কর্মীদের জন্য রইল আমার আন্তরিক শুভেচ্ছা।

যোগব্রতর হাতে টিনের তলোয়ার আর একবার ঝলসে উঠুক।

Members of Natyakrishti
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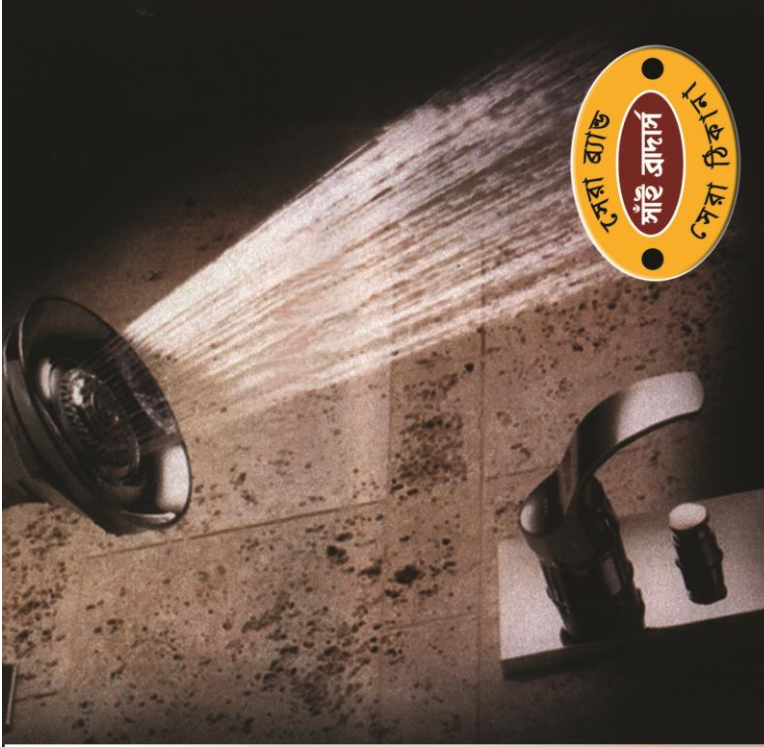
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