

A Theatrical Ode to the Stories of Santosh Choubey



A celebration of Santosh Choubey's literary world on stage

New Delhi, September 5, 2025. The *Sammukh Auditorium* at the National School of Drama (NSD), New Delhi, witnessed a powerful confluence of literature and theatre with the staging of two acclaimed stories by **Senior Poet–Novelist, Director of Vishwarang, and Chancellor of Rabindranath Tagore University, Sh. Santosh Choubey**—**Unke Hisse Ka Prem** and *Garibnawaz*. The plays were directed by veteran theatre director **Devendra Raj Ankur** and presented by **Sambhav Art Group, Delhi**, under the aegis of **Vanmali Srijan Peeth**.

Sh. Santosh Choubey, celebrated for his profound and sensitive contribution to Hindi literature and theatre, has carved a niche through his exploration of human emotions and the complexities of contemporary society. His stories, marked by simplicity of language and depth of expression, continue to inspire both readers and performers.

In *Unke Hisse Ka Prem*, the fragmented relationships and emotional struggles of an institutional boss are revealed through the unique perspectives of inanimate objects—his desk, pen, chair, diary, and mirror. By transforming these objects into living witnesses, Shri Santosh Choubey's pen captures the poignancy of solitude and the delicate nuances of human vulnerability.

Garibnawaz, on the other hand, starkly contrasts capitalist success with the resilience of the working class. The clash between Vishwamohan's opulent BPO office—symbol of globalized affluence—and the modest yet spirited *Garibnawaz Chicken Shop* next door, becomes a metaphor for the strength of labor and grassroots survival. Here, Sh. Santosh Choubey incisively exposes the paradoxes of urban politics, unauthorized encroachments, and local power nexus.

The stage came alive through remarkable performances by **Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit**

Saxena, Prakash Jha, Harikesh Maurya, and Sahaj Harjai. The evocative musical design by **Rajesh Singh** and **Sahaj Harjai**, complemented by the lighting design of **Raghav Prakash Mishra**, intensified the impact of the narratives. The evening was skillfully anchored by **Vikrant Bhatt**, Associate Director of Tagore Theatre School.

Adding a visual dimension, an exhibition based on the works and books of Shri Santosh Choubey was curated by **Prashant Soni, Vikrant Bhatt, Upendra Patne, and Yogesh Kumar**. The *Sammukh Auditorium* was packed with an enthusiastic audience, who responded with admiration for this rare blending of literature and performance.

Without relying on elaborate sets or theatrical gimmicks, the evening reaffirmed that the strength of theatre lies in the richness of writing and the precision of direction. **The pen of Sh. Santosh Choubey and the direction of Devendra Raj Ankur together proved that great stories are as alive on stage as they are in the imagination of the reader.**

**Katharang
Gracefully with “Samapti”** **Concludes**
Tagore’s



A Poetic Finale to a Festival of Stories

New Delhi | April 30, 2025 – The *Katharang* theatre series at the National School of Drama's Sammukh Auditorium concluded on a touching and emotionally rich note with the stage adaptation of Rabindranath Tagore's classic story "**Samapti**". Presented by **Mailorang** and performed by the **Sambhav Theatre Group**, the production was directed by the eminent **Professor Devendra Raj Ankur**, who brought to the stage his trademark sensitivity and refined theatrical sensibility.

"Samapti" (The Completion) is a gentle yet powerful tale of emotional maturity and the freedom to grow into love. At the heart of the story is **Mrinmoyee**, a free-spirited village girl who is unready for the responsibilities of marriage and dismisses romantic expectations with the careless abandon of youth. When **Apurva**, a kind-hearted law student from Kolkata, falls in love with her and marries her against his mother's wishes, Mrinmoyee struggles to accept the union. Apurva, instead of pressuring her, quietly returns to Kolkata. Left

alone, Mrinmoyee begins to reflect, mature, and discover the true meaning of love. When she later visits him in Kolkata, their love story finds its quiet, heartfelt completion—not in dramatic reunion, but in the soft, mutual understanding that comes with time and growth.

The performances were deeply evocative and nuanced. **Amit Saxena** portrayed Apurva with admirable restraint and tenderness, embodying the patience and dignity of a man in love. **Gouri Dewal** brought youthful vibrance and infectious energy to the role of young Mrinmoyee, while **Hema Bisht**, portraying her matured counterpart, captured the inner transformation of the character with great poise and depth. **Durga Sharma**, as Apurva's conservative mother, delivered a layered performance filled with conviction and emotional tension, while **Amitabh Srivastava**, as Mrinmoyee's father, offered a sincere and grounded portrayal of a man caught between tradition and his daughter's spirited nature. The ensemble of **Prakash Jha**, **Nidhi Mishra**, **Tripti Jauhari**, and **Sahej Harjai** supported the narrative with subtle and committed performances that helped bring the world of the play vividly to life.

Aesthetically, the play was a visual and auditory delight. The lighting design by **Raghav Prakash Mishra** added emotional texture to every scene, blending poetic softness with narrative clarity. The carefully curated music by **Rajesh Singh**, operated live by **Unis Yadav**, underscored key moments with sensitivity and restraint, enhancing the atmosphere without overpowering the dialogue or mood.

“Samapti” proved to be the perfect culmination to *Katharang*, bringing the series to a meaningful and emotionally satisfying close. Following the performance, a special segment took place on stage in which the **writers of the plays featured during the festival**—**Vijay Pandit** (writer of *Jogiya Raag*), **Priyadarshan** (*Betiyan Mannu Ki*), and **Umashanker Choudhary** (*Ayodhya Babu Sanak Gaye Hain*)—shared with the audience the inspirations

behind their stories. Their reflections revealed not only their literary intentions but also the personal and cultural resonances that shaped their writing.

Adding a warm and personal touch to the evening, **artists Nidhi Mishra, Amit Saxena, and Gouri Dewal** came forward to share their experiences during the preparation of these productions. They spoke fondly about the collaborative process, the challenges of inhabiting complex characters, and the enriching journey of working under the mentorship of **Professor Devendra Raj Ankur**. Their heartfelt memories underscored the deep sense of community, artistic discipline, and emotional investment that fueled the spirit of *Katharang*.

As the curtains fell on this moving performance, it was clear that *Katharang* had concluded not just with a play, but with a celebration of storytelling, shared experiences, and the quiet power of theatre to transform hearts. “Samapti” lived up to its name—a beautiful completion, both of a love story and of a remarkable festival.

Ayodhya Babu Sanak Gaye Hain— A Mirror to Modern Madness



On April 29, 2025, the Sammukh auditorium of the National School of Drama, New Delhi, witnessed a deeply moving theatrical experience as part of the '**Katharang**' series. The play "**Ayodhya Babu Sanak Gaye Hain**", presented by Mailorang (Maithili Lok Rang) and staged by Sambhav Theatre Group, resonated profoundly with the audience. Based on a powerful short story of the same name by noted writer Umashankar Chaudhary, the production explored the contradictions and emotional fragmentation in contemporary society through an impactful dramatic interpretation.

Directed by Professor Devendra Raj Ankur, the play reflected a sharp eye for detail and a deep sense of social sensitivity. He intricately wove the essence of the original story into the dramatic structure, using characters as instruments to deliver a scathing commentary on present-day societal realities.

Amit Saxena delivered a layered and sensitive portrayal of the son. His internal conflict, the clash between duty and emotion, and the discomfort arising from Ayodhya Babu's

supposed madness were brought out with striking realism.

Hema Bisht, as the mother, left an unforgettable impression – especially in the final scene where her silent, broken presence on the deathbed conveyed volumes. Her performance evoked quiet grief and emotional depth.

Amitabh Srivastava brought the complex and multi-dimensional character of Ayodhya Babu alive on stage. His portrayal transcended mere eccentricity, revealing a soul tormented by truth and resistance against social hypocrisy. His ‘madness’ became a metaphor for the courage to speak truth in a world of convenient lies.

The lighting design by Raghav Prakash Mishra played a vital role in enhancing the emotional gravity of the scenes. Particularly in the strained moments between mother and son, the lighting subtly underlined the unspoken pain and tension.

With its naturalistic language, piercing dialogues, and emotionally resonant characters, the play captivated the audience from beginning to end. It was not merely a source of entertainment, but an invitation to introspect.

“Ayodhya Babu Sanak Gaye Hain” compels us to ask: who is truly mad – the one who dares to speak the truth, or the one who comfortably lives with lies? This remarkable production by Maithili Lok Rang and Sambhav Theatre Group stood out as a shining example of theatrical depth, creativity, and social commitment. By the final scene, the audience was not only emotionally moved but left with lingering questions and reflections.

‘Katharang’: A Stirring Theatrical Tribute to the Inner Worlds of Women



On April 28, 2025, the **Sammukh Auditorium** of the **National School of Drama**, New Delhi, transformed into a space of introspection and intensity as part of the *Katharang* series presented by *Mailorang* (Maithili Lok Rang). The evening featured two poignant theatrical presentations—“**Ek Stree Ke Kaarname**” by Suryabala and “**Betiyaan Mannu Ki**”, based on selected short stories of Mannu Bhandari. Both productions were helmed by acclaimed theatre director **Prof. Devendra Raj Ankur**, known for his ability to breathe theatrical life into literary works with sharp insight and emotional precision.

“Ek Stree Ke Kaarname” – A Satirical Soliloquy of the Self

The first play, “*Ek Stree Ke Kaarname*”, dived deep into the

psyche of a seemingly balanced and educated woman whose exterior composure masks an inner churning of suppressed emotions, quiet frustrations, and the desperate quest for identity. Suryabala's acerbic wit and psychological depth were beautifully translated on stage through a tight script and layered performances.

Durga Sharma, portraying the central character, delivered a finely tuned performance—her expressive control and emotional nuance navigating the character's journey from repression to quiet self-awareness. **Amitabh Srivastava** lent strength to the performance with his presence, bringing balance and rhythm to the narrative's unfolding. The interplay of speech, silence, and irony kept the audience deeply engaged, holding a mirror to the everyday contradictions of womanhood.

“Betiyaan Mannu Ki” – Fragments of Feminine Reality

The second presentation, “*Betiyaan Mannu Ki*”, was an ensemble performance based on several short stories by **Mannu Bhandari**, one of Hindi literature's most powerful voices on gender and identity. The play explored multiple dimensions of womanhood across varied roles and stages of life, offering moments of tenderness, conflict, vulnerability, and resistance.

The cast—**Amit Saxena**, **Gauri Deval**, **Aditi**, and **Rachita Verma**—brought these diverse female experiences to life with empathy and skill. Each transition between characters and narratives was handled with clarity and emotional depth. Whether as daughters, lovers, mothers, or rebels, the female characters emerged with raw honesty, making the stories resonate deeply with the audience.

The production's lighting, designed by **Raghav Prakash Mishra**, subtly enhanced each scene's emotional tone without overpowering the narrative. His use of soft transitions, warm shadows, and isolated highlights helped build the psychological landscapes of both plays. The minimalist set and gentle pacing allowed the performances and text to breathe, focusing the audience's attention squarely on the characters.

and their journeys. The **music selection**, curated by **Rajesh Singh**, provided an evocative auditory backdrop, enhancing each emotional transition. **Sahaj Harjai** and **Unis Yadav** skillfully operated the music during the performances, ensuring smooth and expressive sonic flow that deepened audience immersion.

Katharang's theatrical evening was a thoughtful confluence of literature and performance—a celebration of women's stories told with dignity, irony, and emotional truth. Prof. **Devendra Raj Ankur** once again demonstrated his profound sensitivity as a director, translating literary narratives into stage experiences that speak directly to the conscience. The evening left the audience moved, provoked, and awakened reminding us that theatre, at its best, does more than entertain; it opens conversations and illuminates' silences.

Jogiya Raag a Saga of Unwavering Faith and Silent Longing



On 26th April 2025, at the Sammukh Auditorium of the National School of Drama, New Delhi, the play "**Jogiya Raag**" was presented under the theatre festival "**Katharang**", organized by

the cultural organization Mailorang. Written by Vijay Pandit and directed by Prof. Devendra Raj Ankur, this production transformed a seemingly simple story into an extraordinary emotional experience on stage.

“Katharang” commenced on the same day with the stage being graced by the presence of senior theatre artist Mr. Amitabh Srivastava, who conducted the inaugural ceremony, and renowned literary figure Mr. Ashok Vajpeyi, who attended as the Chief Guest.

The story revolves around Savitri, a woman abandoned by her husband immediately after marriage as he renounces worldly life to become a hermit. Years pass as Savitri patiently waits for him, unwavering in her faith despite societal pressures. Eventually, in an act of poignant resignation, she accepts an unknown ascetic as her lost husband, surrendering herself to her destiny.

Nidhi Mishra, portraying the role of Savitri, delivered a truly exceptional performance. Her command over body movements, dialogue delivery, and the subtle expression of inner turmoil kept the audience deeply engrossed throughout the play. With remarkable ease and depth, she captured the complex emotions of hope, struggle, and despair dwelling within Savitri.

Mukti Das portrayed the character of Bal Mukund with great seriousness and authenticity. His restrained expression of internal conflict and the pain of renunciation, without falling into melodrama, added credibility and depth to his character. His dialogue delivery was composed and truthful, making his presence compelling on stage.

With only two actors on stage, multiple characters were seamlessly brought to life through masterful variations in posture, movement, and voice modulation. This technical challenge was executed with impressive smoothness, making the

character transitions natural and believable.

The innovative use of a simple prop – a saree – deserves special mention. Throughout the play, the saree symbolically transformed – representing femininity, sorrow, or the complex dynamics of shifting relationships, enhancing the thematic layers of the production.

Selection of the music that was played in the play by Sneha Kumar, deepening its mood and emotional texture. Nitin Bharadwaj's lighting design and its careful execution effectively elevated the story's atmosphere, aligning each scene with its emotional tone."

"Jogiya Raag" offered a profoundly moving theatrical experience. The balanced synergy of storytelling, direction, acting, and technical finesse elevated the performance to great artistic heights. The sensitive and sincere efforts of the team ensured that the audience remained deeply connected to the story from beginning to end.

This play is not merely the tale of Savitri's endless waiting and loyalty; it is also a beautiful exploration of human emotions, faith, and the silent resilience embedded in life's most difficult journeys.

Schedule: 21st Bharat Rang Mahotsav Feb 2020

If you are at wits end on which play to see, just check out the preview in this E-Mag itself (www.stagebuzz.in), under the Category: Theatre

Godava and Shruti's Play: A Case of Clairvoyance or Executing Miss K

Dramaturge: Godavar & Shruti

Director: Shruti

Group: NSD Student Diploma Production, New Delhi

Lang: Hindi

Duration: 1 hr

The Play

K, a gender queer writer living a reclusive life with his brother, is visited one evening by two police officers. In the Kafkaesque interrogation that follows, K finds that the police has resorted to Orwellian measures – it has hacked K's Wog to discover their whereabouts. The subsequent interrogation is an attempt to determine the connection between K's stories and two murders, although other motivations flit around like shadows telling their own tales – and foretelling K's destiny. A Case of Clairvoyance or Executing Miss K is a sketch of the questions that need to be asked, rather than those asked – and perhaps answered during K's interrogation. Questions also surface from the palimpsest of memories unravelled through the interrogation and K's stories. The play is presented as a dystopian drama inspired by Martin McDonagh's *The Pillowman*, Franz Kafka's *The Trial*, the works of Jorge Luis Borges, and colloquial folk narratives, besides drawing from the vast pools of real life incidents. Its production also digs deep into various traditions of storytelling thus paying homage to

a long, rich literary history.

Director's Note

The title of this play is a reverent salaam to the various tropes and traditions that have enriched and informed our worldview and gone a long way in lending flesh and blood to the characters whose lives we trace through our play. It highlights the theme of foreknowledge, which is woven multiply into our narrative. The play's title also underscores the perception of our protagonist, K, by the State, as a delinquent needing to be silenced. In Brechtian sense, the title foreshadows the play's conclusion, but leaves us wondering as to the whys and the wherefores of the impending execution.

The Director

Founding Director of The P[ART]licle Collective, a multidisciplinary artists collective, Shruti is an English (Hons.) graduate (gold medallist) from Delhi University, a Postgraduate-Diploma holder in Acting (gold medallist) from Jamia Millia Islamia University, and a graduate in Dramatic Arts with specialization in Direction from the National School of Drama, New Delhi. She also holds a Senior Diploma in Hindustani Classical Music (vocal) from Prayag Sangeet Samiti (Allahabad). With an amateur and professional theatre background spanning eight years and over twenty productions, she has donned the hats of an actor, director, designer, as well as significant managerial posts for which she has been awarded at various events and competitions. She has appeared in cameo roles in full-length feature and short films.

Dramaturg

Godavar, formally known as Raghuram S Godavarthi, is a writer focusing primarily on poetry and stage plays, with one published collection of poems to his credit (A Turn of Poetry, Brown Critique-Sampark, 2013). As a student at the University of Alabama in Huntsville in the USA, he participated extensively in amateur theatre, writing, adapting, and

translating – as well as directing (and acting in) as many as 12 productions (4 full-length) between 2006-2010 in Hindi and English. He lives with his family on the outskirts of Mumbai.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

K Aditi Arora

K's Alter Ego Yashaswini R.

Tilottama Tukaram Aditi Arya

Abhigyan Atmaram Salim Husen Mulla

Taher K. Kamm Sayan Sarkar

Chorus Ayush Awasthi, Indra Bhushan, Vishesh Bajpai, Deepan Singh, Himanshu Pal, Sachin Jha,

Arpit Chauhan

Associate Director & Light Designer Greeny Francis

Art Director Argha Kamal Ganguly

Associate Art Director Shiv Swaroop

Documentation & Media Designer Amresh K. Anand

Movement Director Yashaswini R.

Live Music Ramesh Hembrams

Abhishek Kaushal

App. Developers Immersive Stories Pvt. Ltd

Costume & Make-up Abhilasha B. Pout

Stage Manager Arpit Chauhan

Floor Manager Sachin Jha

Production Assistants Akshay Singh, Animesh Barman

Scenographer Shruti

Dramaturg Godavar

Co-Dramaturg & Director Shruti

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Binod Sharma's Play: Murta Murta Neel Dipali

Playwright & Director: Binod Sharma

Group: Gandharba, Guwahati

Language: Assamese

Duration: 1 hr 45 mins

The Play

The play is based on the lives of the acclaimed Assamese singer Dipali Borthakur and fine artist Neel Pawan Baruah. The couple had lived a life of eternal love. The conjugal bliss of the couple was plagued by a rare motor-neuron disease that Dipali Borthakur had been suffering from before her marriage. After the demise of Dipali, Neel Pawan is left in solitude with an array of memories of his beloved wife. A journalist visits Neel Pawan for an interview and Neel Pawan speaks about his beloved wife Dipali, their heavenly love and life. He speaks what his art is all about, remembers great artists and eminent persons of all times for their contribution to their specific fields of work. Neel Pawan Baruah, the son of a great Assamese poet Binanda Chandra Baruah, recollects his childhood. He tells how he was fascinated towards fine arts since he was a child. The play showcases the achievements earned by both the artists in their specific fields.

Director's Note

I have designed the play to ensure lucidity in different

sequences while the scenes are being enacted by artists. A child born in Sonari of Sivasagar, a small place in the eastern part of Assam, comes in touch with the greatest contemporary artists of her time in Assam and India, and struggles throughout her life to uphold the interest of the masses in the matured stage of her life through her songs and in the long run, makes a name for herself. The characters are given original touches through their dialogues, behaviour and costumes. In many of the scenes, indigenous folk art forms are used to choreograph stage blocks.

The Director & Playwright

A graduate of NSD, Binod Sharma is currently working in theatre and films, acting and directing plays for Gandharba, a Guwahati (Maligaon) based institute of acting and music. He has had acting experience under reputed directors like Kirti Jain, Ram Gopal Bajaj, Devendra Raj Ankur, M K Raina, Anuradha Kapur and Raj Bisaria. He has worked as an actor in NSD Repertory and as an instructor in camps across the country. He has 25 plays to his credit as a playwright. Binod has received training at Kanhaiyalal's theatre camp in Manipur. He is the founder secretary of Antaranga Natya Gosthi, Assam's Mirza-based drama group.

The Group

Gandharba is an acting and music institute based at Boripara, Maligaon in Guwahati which was founded in 2004. It has been imparting lessons to students on music, acting and fine arts, and conducting workshops on drama including that of NSD, and pursuing research works on folk culture. Gandharba's recent production Murtta-Bimurta Neel-Dipali has been successfully staged at Baan Theatre in Tezpur, at Shankardev International Auditorium at Kalakshetra in Guwahati, and at Jonaki Kareng Naat Utsav, Nalbari in the state of Assam.

Cast & Credits

Neel Pawan Baruah (Young/Old) Jagadish Deka
Neel Pawan Baruah (Child) Suraj Das

Dipali Borthakur (Child) Harshita Das
Dipali Borthakur (Young) Dipannita Das
Dipali Borthakur (Old) Santana B Thakuria
Nabakanta Baruah Chandra Shekhar Choudhary
Tribeni Jha Bulen Bharali
Bhaben Borthakur Pradyut Bikash Das
Mukul Baruah Dhiraj Mazumder
Nirmal Prabha Bardoloi Chandamita Goswami
Rudra Baruah Dhrubajyoti Kumar
Dipika Borthakur/ Jonali Nilakshi Sarma
Sunil Pawan Baruah Prasanta Kumar Das
P.C. Goenka Gautam Kumar
Journalist Bhupen Deka
Rikshawala Hirendra Kumar Pathak

Light Dimpal Das
Music Arnab Bashistha
Projector Himjyoti Baishya,
Voice & Vocal Dr. Amarjyoti Choudhary, Hiranmoi Goswami,
Bhaskar Jyoti Acharya & Rinki Thakuria Kumar
Costume Bishwajyoti Misra & Pankaj Kalita
Make-up Tibrajyoti Boiragi
Set Design Manik Kakati/Mintu Bhuyan
Concept & Design Dhrubajyoti Kumar
Asst. Director Akhilesh Hazari

Playwright & Director Binod Sharma

Contacts

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Girish Karnad's Play: Bhanga Bhanga Chhobi



Playwright: Girish Karnad

Translator: Srotoswini Dey

Director: Tulika Das

Group: Kolkata Bohuswar, Kolkata

Language: Bengali

Duration: 1 hr 10 mins

The Play

The play opens with Manjula Ray in a television studio, giving one of her countless interviews. Manjula is a successful Bengali writer whose first novel in English has got favourable reviews from the West. She talks about her life and her darling husband Pramod, and fondly reminisces about Malini, her wheel-chair bound sister. After the interview, Manjula is ready to leave the studio but is confronted by an image. Gradually Manjula starts unfolding her life showing two facets of the same character. The conversations between the character on stage and the chhaya-murti go on and Manjula peels layer after layer, revealing raw emotions and complexities of the relationship between Manjula, Promod and Malini. We can relate to both Manjula and Malini... all of us being flawed in some way or the other, and that's what makes us human.

Director's Note

I wanted to explore the text of Girish Karnad's Broken Images with my own understanding of Manjula, the lady portraying two facets of the same character. Despite all her shortcomings and flaws, she did not degenerate into a stereotypical vamp.

Although she had made unforgivable mistakes, wasn't there enough reason for her to exercise duplicity and betrayal? I found myself asking this question and wanting to see the larger picture through another prism. It has taken years for the Bengali stage to come up with an adaptation of the 2004 play. The Bengali translation by Srotoswini Dey Bhanga Bhanga Chhobi helped me to stage it. Theatre, I feel, should not be just entertainment. It should encourage a bit of soul searching too. I am thankful to Mr. Karnad, Srotoswini and the team of Bhanga Bhanga Chhobi of Kolkata Bohuswar to help me do just that.

The Director

Tulika Das is an actor and director of Kolkata Bohuswar. After her M.A. in Theatre, she joined Bohurupee and acted in several plays under the direction of Kumar Roy and also directed four plays, which received a lot of appreciation. In Kolkata Bohuswar, she directed Choturthir Jor, Bhanga Bhanga Chhobi, Agnipaak and Anandamath. Tulika is working with under privileged children and young adults, using theatre as a tool to build their capacity to overcome the barriers around them. She is actively involved in Human Rights movement of people with disabilities.

The Translator

Srotoswini Dey, M.A., MPhil, is an Assistant Professor of English Language in a college of West Bengal. She is a theatre lover and is trying her best to enrich the Bengali theatre through the translation of scripts of famous playwrights who have written in other Indian languages. She has also published a book Re-reading of Vijay Tendulkar's Ghasiram Kotwal: a Critical Study of Vijay Tendulkar.

The Group

Kolkata Bohuswar was established in January 2017 in order to create and promote innovative theatre. The word 'Bohuswar' means a collective of different kinds of voices. True to its name, Bohuswar is home to individuals of different ages,

genders, religious identities and places of residence. The group has produced the play Choturthir Jor, based on a story by Ismat Chugtai (selected for 8th Theatre Olympic), Bhanga Bhanga Chhobi, based on Girish Karnad's Broken Images (selected for 21st BRM), and Agnipaak, based on a play by Mahesh Dattani. The group had organised a November theatre festival (2018) along with a theatre workshop for young theatre workers with Ruchika theatre group, Delhi. The group facilitates inclusive theatre workshops for the underprivileged children in the rural areas of West Bengal.

Cast & Credits

On stage Sukriti Lahori Sinha, Piyali Guha Roy, Tulika Das

Off stage Mayukh Dutta, Monomita Chaudhury, Rashmi Natua, Sampreeti Chakraborty

Sumita Basu, Biswajit Roy, Arka Ranjan Bhattacharya, Tanmoy Das, Bobby

Kar, Arko Roy, Tapas Roy, Indrajit Mukhoty

Music Kalyan Sen Barat

Set & Light Gagandeep

Make-up Piali Samanta

Playwright Girish Karnad

Translator Srotoswini Dey

Director Tulika Das

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Sheshpal Singh's Munshiganj Golikand urf MookBalidaan

Playwright: Sheshpal Singh 'Shesh'

Director: Atamjeet Singh

Group: Individual, Lucknow

Language: Awadhi

Duration: 1 hr 40 mins

The Play

In 1886, the British made the Avadh Rent Act and implemented it. In the Act, the Kings and Talukedaars got the right to collect Rent. Since their tax collection was arbitrary, the poor farmers opposed this recovery and under the leadership of Baba Ramchander, this movement spread in the districts of Rae Bareli, Barabanki, Sultanpur, Pratapgarh and Faizabad. Baba Janaki Das took over from Baba Ramchander, and was later captured along with his companions and put in the Rae Bareli Jail. Till then the Kisan Sabha had been formed. In 1920 farmers gathered in Munshiganj, across the Sai River, to free their leaders from jail. The farmers were fired on and hundreds of them were killed. Pandit Jawaharlal Nehru came to Rae Bareli to meet the farmers, and the District Magistrate took him into custody. The commissioner, Colonel Founteray, realizing the gravity of the incident of the Munshiganj firing, ordered the injured to be shot as well so that they do not become witnesses of the massacre. Some of the dead bodies were loaded into Ikka-Taangas and drowned overnight in the Dalmau Ganges River. For the remaining corpses, four big pits were dug in Munshiganj, and a hundred corpses each were buried in them. Munshiganj is also called the second Jallianwala incident.

Director's Note

I had read about the Munshiganj shoot-out about 30 – 35 years ago, and the writer of our Nautanki, Sheshpaal ji, had also told me about it. Since then the design of staging it has been in my mind. Since this incident was from Awadh region, the idea was that it should be performed in Awadhi language. Since I have experimented in Nautanki area, I decided to get it written in Awadhi language. I asked Sheshpaal ji to take up the responsibility of writing which he gladly accepted. In this Nautanki, about 30 young artists have rehearsed with complete dedication. It was a difficult task for city artists to memorize dialogues in Awadhi but they did well. I think this is the first full-length Nautanki written in Awadhi language.

The Director

A theatre group Meghdoot was formed in 1974 in Lucknow by theatre lovers and young people. Atamjeet associated himself with this group right from its inception. It was under the aegis of Meghdoot that he acted in a number of plays. In 1977, Atamjeet Singh acted in Aala Afsar. The play was in nautanki form, written Mudrarakshash and directed by Bansi Kaul.

Later Atamjeet Singh started directing nautankis independently. He has directed around 20 Nautankis; some of these are Laila Majnu, Bhaand Charitram and Shaheed Bhagat Singh. Nautanki Baje Dhindhora urf Khoon ka Rang was performed in Bharat Rang Mohatsava. Apart from acting in a few movies and T.V. Serials, Atamjeet Singh has toured countries like Finland, Norway and Pakistan on theatre projects. He has been honoured by different institutions in India, and has been awarded an Honorary Diploma by International Amateur Theatre Association. In 2003 U.P. Sangeet Natak Academy also honoured him for his contribution in the field of theatre.

The Playwright

Sheshpal Singh 'Shesh' was born on 20th December 1958 in village Kasna, Dist. Raebareli
He has written and directed a number of plays and nautankis

for various government and semi government offices of Uttar Pradesh. He has written full-length proscenium nautankis Shaheed Bhagat Singh and Bhand Charitram and staged them in Lucknow under the direction of Sri Atamjeet Singh.

Cast & Credits

Sootradhar/Ahelkaar/Grameen Sandeep Kumar, Saurabh Kumar Mishr
Munshi Kalika Prasad/Grameen Aditya Vishwakarma
Sootradhar/Ziledaar/Pagal Sujeet Singh Yadav
Mangloo/Durga/Grameen Shivakant Awasthi
Sheetlu/Binda/Grameen Manoj Singh
Grameen/Isri Kaka Adarsh Singh
Raja Veerpal Singh Gagandeep Singh
Raja Tilo/Ram Narayan Ramesh Chandra Saini
Raja Rampal/Mayor/Grameen Ashutosh Jaiswal
Raja Arkha/Sherif Vinay Kumar Mishra
Raja Tribhuvan Devasheesh Misra
Sootradhar/Ziledaar/Grameen Subham Singh Chauhan
Gayika/Baandi Shreya Awasthi
Gayika/Grameen Pallavi Singh, Shubhra Pandey
Baba Ramchander/Kedar Pandit/Grameen Vikesh Bajpai
Siphai/Grameen Sarabjeet Singh
Siphai/Grameen/Daak Babu Abhishek Yadav
Amol Sharma Harsh Jaggi
Acchi Jaan/Gayika Supriya Chaterjee
Chapras/i/Grameen Ravindra Nath Yadav
Nasrullah Khan/Grameen Shubham Tiwari
Shivbalak/Badri Narayan/Grameen Shivam Singh
Gangadeen/Grameen Avinash Kumar Singh
Ram Awtar/Grameen Gaurav Dhingra
Baba Jankidaas/Grameen/Commissioner Abhishek Singh
Nehru Ji/Grameen Akshat Sunil

Stage Design Gagandeep Singh/ Manoj Singh
Stage Décor Abhishek Singh/ Ramesh Chanra Saini
Stage Property Aditya/Shubham/Shivakant
Rehearsal In-charge Devasheesh/Rozy Dubey/ Abhishek/Sujeet

Costume Karamjeet Kaur
Music Harsh Jaggi
Make-up Shaheer Ahmad
Harmonium Zubair
Nakkara Md. Siddiqui
Dholak Md. Imran
Light Assistant Nitish Bharadwaj
Light Design Devasheesh Misra
Dance Choreography Rozy Dubey
Presentation Controller Assistant Sujeet Singh Yadav
Presentation Controller Sarabjit Singh

Playwright Sheshpal Singh
Concept, Sound Design & Direction Atamjeet Singh

Contacts

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