Original for a Change by Manohar Khushalani



THURSDAY MARCH 24, 1994 THE PIONEER 13

Original, for a change

FOOTLIGHTS

Sudha Nirula

IT an campus attaining the Sculpture Court at the Triveni Kala Sangam, two new Buddha's new production, titled, dramatised, designed and directed by Feisal Alkazi.

Based on Vijay Dan Detha's Awarded, the play is the story of Laachi (Neena Vaid), a village woman, married off to Gopi (Sanjay Mishra). The fate of the Thakur (Manohar Khandaker) and the machinations of his associates, Bhoja (Ashok Bhatia) and Jaisa (Ravi Jhankal) form the main sub-plot of the story.

Laachi's disgust at her husband's cruelty — a constant subject and his fear of offending the Thakur, his benefactor, prevent her to launch a salvo of complaints, culminating in her finally deserting of her family of accepted Indian womanhood and setting off to seek her own destiny.

Only 75 minutes long, this play is something that Buddha has never done and one can speak. A lot of time was wasted about. Women of the Rajasthani desert's struggle to fight and to survive the story of Rajasthani subject matter. But many found the women characters unbelievable and unconvincing, because the nature of the characters and the way they talk in the language was alien to the English of the script. Along with that were the unconvincing characters of the others around and with a very superficial and unconvincing approach to the social situation.

Gopi or Bhoja, are the other hand, is an engrossing portrayal that will add to each production that will be seen in Bangalore. The natural movements, speech patterns and the

A moving and memorable performance: Odhni Bandh and subsequent dialogue exchanges and speech create a flow that draws the audience into the situation.

Chaste dialogue by someone who is unable to portray the whole meaning behind the play which is brought in a translation is called profane, prudish rather as Laachi shrieks her refusal and the queer trappings of her metaphor to life.

The other marked of mediocrity, however and rarely as well as the meaningful portrayal of the real world of the peasant Indian village women. Urban women have for many years proved some from these villages, but rural lives rely not