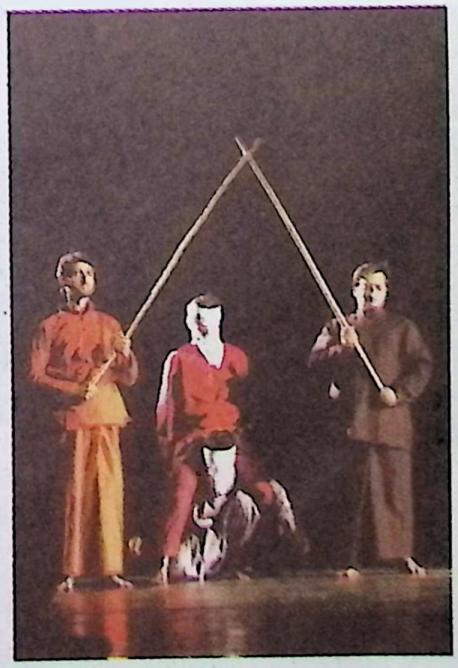


Artistes of Dhaka Treatre perform in the play.

She has used the fast rhythm of drums and the actors on the proscenium stage in three groups to make circular movements in slow tempo with distinctive stances, which is very similar to the traditional Japanese puppet theatre called Bunraku, which also narrates a ballad. The similarity may be an unconscious emulation, but even the actors during the ashon bandona in Dhaboman wear long attire similar to the Japanese costumes, which is very unusual to our custom.

Yousuf's compositions contain many journeys where the actors in stances move. The physical strength of the artistes of the troupe required for dance-music-drama form may have been overestimated. The director must keep in mind the resources and limitations of a troupe before composition. It's quite natural that the actors will have some limitations of performing in scenes portraying so many movements unless they are properly trained. But, most of the actors who have performed in Dhaboman have no proper training on dance, nor are they traditional artistes who develop their unique style through gruelling hours of practice. As a result, actions have properly worked only in the scenes where the actors got room to prove their potential of acting. Following the earlier productions of Dhaka Theatre, a leading troupe of Dhaka, Shimul Yousuf could have relied more on narratives instead of experimenting on so many forms.



Portrayal of a dream scene.

The major drawback of her directorial composition is that the turning points of the play have not been well developed. Scenes such as Nahabat's physically challenged son, Eshak's 'dreams' that he will be cured if the buffalo is sacrificed and the mighty buffalo Sohrab's slaughtering could be done with more attention. In fact, the play seems to end rather abruptly.

Seasoned actor Shahiduzzaman Selim in the role of Nahabat Ali, Asaduzzaman Aman as Munindra Marak and Sajjad Ahmed Rajib as Eshak performed well.

Dhaboman, the 33rd production of Dhaka Theatre, was premiered on March 20 at the National Theatre Stage. ■