

EDITORIAL

"The Theatre is living its dream. Madeira, Manchester, Madrid, Turin and Manchester again. Wreathed in Red. Restored to this great gallery of the game. A walking work of art. Vintage, beyond valuation, beyond forgery or imitation. Eighteen years since that trembling teenager of touch and tease, first tipped on to this storied stage. Now in his immaculate maturity, CR7, reunited."

These beautiful words by Peter Drury pretty much sums up my emotion right now. For someone who has always been a fan of everything poetic, Ronaldo's second debut for Manchester United has been nothing short of a mesmerising sonnet, one that will resonate within me for as long as I am alive. As a Manchester United fan, and as a fan of football, last Saturday's game against Newcastle in the Premier League is something I can never forget.

Ronaldo's brace, Fernandes scoring a screamer, and Lingard sealing the deal at the very end – what more could a fan want from his team? But at the end of the day, it was not the win that mattered. It was the moment that made everything feel so special. "Living in the moment" – I guess that's the right phrase for it.

– Faisal Bin Iqbal, Sub-Editor & Digital Coordinator, SHOUT



shoutds Tag us or use [#shoutds](#) to get featured.

Email us at shoutds@gmail.com
with feedback, comments, and reader
submissions.

PLAYWATCH

TV SERIES



A scene from the "Mrs Prohelika" episode of Unoloukik.

Unoloukik and the Use of Silence in Cinema

HASIB UR RASHID IFTI

One of the most gripping scenes in crime genre movies has to be a particular one from Martin Scorsese's *The Departed*. When Sergeant Sullivan (Matt Damon) calls undercover agent Billy Costigan (Leonardo DiCaprio), through a dead Queenan's phone, none of the characters know who to trust. The plot can deviate either way depending on how they choose to act or more importantly on who talks first.

How does Scorsese use music in this tense moment? He doesn't.

It's absolute silence when the two characters wait for the other one to talk, and eventually, Billy hangs up. However, the original *Internal Affairs* from which this movie was adapted, felt the necessity to use background score to build tension, almost telling the audience how and when to react. The YouTube channel Every Frame a Painting explains this elegantly in their video "Martin Scorsese - The Art of Silence".

While the greats like Kurosawa, Ozu and Ray had mastered the art of silence, directors like Scorsese, Fincher and Villeneuve are the modern flag bearers. Silence allows the audience to concentrate on the actors' expressions and emotions. Unfortunately, filmmakers these days feel the necessity to keep something playing in the background at all times.

Lazy filmmakers often underestimate the power of music and play it safe. In local movies, the background score is too predictable. Silly music in a humorous scene, high pitched music during sadness or ominous music in a suspenseful one doesn't challenge the audience enough. There's a reason humour in *The Office* works better than others.

When a scene has absolute silence, you're telling the audience to get closer

and concentrate. With proper execution of background score, you have the power to involve the audience in your narrative and control their interest. With silence, timing is really important. Overuse it, and you lose the audience's attention.

And that brings us to the anthology series *Unoloukik* released on Chorki, which created a well-deserved hype. While all five stories were unique with their approach, "Mrs Prohelika", directed by Robiul Alam Robi and starring Chanchal Chowdhury and Nusrat Imrose Tisha, stood out. Not only because of the two masterful acting performances but also a gripping screenplay and most importantly, its use of silence.

Two characters talking is one of the most difficult things to pull off in cinema. And to approach an entire film based on just two characters conversing was bold of the filmmaker. With maestros like Tisha and Chanchal on screen and a gripping script, toning down the background score and using silence gives the audience a perfect opportunity to concentrate on their genius. Thrill, curiosity, fear -- you don't need music to carry out these emotions if you trust your actors' capabilities.

When Chanchal's character, a psychiatrist, isn't paying heed to Tisha's case and interrupts her frequently, you can perceive subtle annoyance on Tisha's face. Silence allows the audience to notice these small expressions and consequently, entitles them to unfold the story themselves.

The series has excelled in multiple aspects ranging from acting to cinematography, raising the bar to a new height in the process. However, the use of silence, an elusive yet crucial tool of storytelling, is the epitome of master filmmaking that is *Unoloukik*.

Suggest Ifiti nonfiction at hasiburrashidifti@gmail.com