binder

chusi nalak ੇ ਵਾਂ

Thematic Stage Reading Vijay Tendulkar's

SAKHARAM BINDER

Designed & Directed by | Sarbajeet Das

Warning Obscene language explicit visual content not suitable for kids

We see things differently, We analyse them differently, So, we present them differently . We are THEATRE ON YUR OWN.

In 2015, Sarbajeet Das founded THEATRE ON YOUR OWN (TOYO) with a thought of following right processes; which has formed the roots of our group.

We love to make original pieces of art, and yet forever are inspired by classic literatures. We team up to present our understanding of the play, which may be different from what is, thus allowing us to play with our and your minds.

We believe in art, as artists and as people, thus supporting all pieces – race no bar, language no bar, form no bar. This approach has helped us create <u>three</u> distinct TOYO presentations

theatre

TOYO ORIGINALS

our very own

CHUSKI NATAK KI take on classics TOYO BROTHERHOOD integration of art(ists)

Current Event: CHUSKI NATAK KI/BINDER

Sakharam Binder, the protagonist, thinks he has the system by the tail and he can disregard the culture & societal values as long as he is truthful. He picks up other men's discarded women—castoff wives, who would otherwise be homeless, destitute or murdered with impunity, and takes them in as domestic servants and sex partners. He rules his home like a tin-pot tyrant, yet each woman is told that she is free to leave whenever she likes. He professes his ideology of absolute freedom and truthfulness, however...



...what he does not anticipate are the moral and emotional complications of this arrangement, which prove painfully ruinous to everyone involved. With due respect to the playwright, we have made no changes to the text in this adapted thematic staged reading. Instead of seeing this as a story of four characters, we want to show it as a mirror for us to look within ourselves, identify & accept the hypocrisy that we always carry as a first step to changing our perspective.

We have edited a few sections of the play to optimise time. Scenes 5, 6, 7 of Act 3 are not a part of this presentation w.r.t. text. Scene 2 (Act 3) is cropped, Scene 11 from Act 2 and Scene 1 from Act 3 are merged.

OUR TAKE

We see Sakharam as a thought more than a human being. We believe his story addresses strange and complex human pathology. Like Brecht's Mother Courage, he exploits a corrupt system for personal advantage, and then discovers that the price of playing the game is everything he hoped to protect.

On the outside, our presentation resembles a story book with distinct images & text, but as we look in closely and repetitively, we go through a sensorial experience. Our seamless, ready-to-move-and-fix, homemade set and light design is a character in itself that stands parallel to other characters of the play. Nothing in our presentation is for the sake of it. On the contrary it provokes you to focus on the metaphors, scrutinise them and draw your conclusions.

Starting from its banning in 1974, Sakharam Binder has been one of the most controversial plays drawing many studies and interests. In an era of low self-awareness and self-esteem, the play questions the domination of male ego over sensibility and sensitivity.

Through *Binder*, we have explored the idea of how vulnerability and violence makes a man fascinating, importantly the way he expresses it. *Raudra Rasa* is one of the most fundamental *rasas* a human can experience according to the study of *Navarasa*. When the understanding of *Raudra Rasa* in human nature is translated into a play it not only becomes an explosive piece of art but also a thesis. The most intriguing aspect of our play is its strong yet subtle emphasis of human pettiness which is displayed through metaphoric devices.

In this play, Tendulkar has used many devices through objects, creatures, etc to depict the relationship one has with him/herself thereby reflecting the mental landscape of his characters. In our scenography and set design, therefore, we have incorporated such devices in the form of images and creative lighting that compels us to correlate the metaphors. Some of them are highlighted as under:

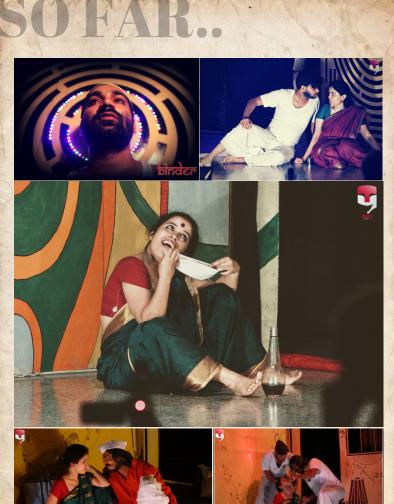
Sakharam is frequently shown playing a <u>Mridangam</u>, depicting different moods and objectification of our desires and authority.

Lakshmi's conversation with an <u>ant</u> is the most striking device showcasing her extreme happy/sad moods. She disconnects from reality and talks to insects instead, but fails to have a real relationship with Sakharam with whom she lives day in and out.

The scene of (and post) <u>Ganapati Puja</u> is introduced to project the hypocrisy from every angle and person that is involved.

<u>Dawood</u> is used as a dramatic device representing many moods of Sakharam and the boundary between Sakhram's outer/inner world.

While there are many such devices in the script and our play, the chief protagonist for us has been - *the human mind* - how it approaches living through complexities that exist and emerge amid the dilemmas of our lives which we are constantly drawn towards. And so the design of this play is a manifestation of mind in the form of voice and actions; the volatile relationship between mind and body - when they follow the same signals and then the times when the mind cheats one or both.



Actors' bodies and voices are apart in this play

Ranjani Mahdavan

ver been to a play where actors lend their voice to one character, but their body to another? Instead of performing done to death aptions of playwright Vijay adapti Tendulkar's work, this theatre Tendulkar's work, this theatre group is experimenting with an interpretation of his famous play. 'Sakkaram Binder' where the original characters are metaphorically represented as ideas and thoughts.

"Every playwright has in mind a personal, socio-political influence or background while penning down a play. The lead character Sakharam uld come off as a negative one representing hyporrisy at its worst. However, what we are trying to bring out is the fact that we are all orrites in our own way and must race it," says Sarbajeet Das,

adaptation



The plot is about Sakharam, a book binder who takes advantage He picks up women in widows, unable to bear

children, thrown out of the mily or not accepted society for vari-reasons. He feels being humane by them a roof

and clothi nge for sex as duties. Artist Far 'n

NOIAN Tue, 26 June



m. 'While Lakahmi is soft spoken. puts her "man" on a pedestal; Cham-pa is bold, outspoken and refuses to be under the thumb of Sakharam. What is common however, is they are both victims of domestic violence. both victims of domestic violence. For the end of the play the arrogant man finds himself delying his own ideals of openess," says, Faria. Sarabject's vision is to not pres-ent stories as it is. This leads him to rely on music, lighting and unconventional sets to tell them. When devenues to himse of a heads

The stage set is kind of a book "The stage set is kind of a book. One has the copion is fig the pages. If the story is someone elas's baby 1 always want to have a newer-seen before approach. This may or may not work for the andisence, hence we call it as experimental project," the director remarks without apprehen-sion. Being more of a musicitan, he feels that the story had a very strong

musical vite. "My team members and I have composed percussion beats to go along with the pace of the aggres-sion, eroticism, physical abuse ston, eroticism, phore et un aggrep-ston, eroticism, physical abuse and to show rawmess," the de-signer adds. Written more than 40 years ago, play's setting is during a de facto enslavement of women in postcolonial India, despite the prom-ises of democracy and modernity. An extract of the adaption con-chudes, "Hold your heart, turn your

tation, result your amit, our point body inside out, may be you could see a Sakharam in you that you have very confidently ignored so far. It's as grey as you are, difficult to accept, but true."

but true." The two hour play is being staged by Theatre On Your Own at 4:20 and 7:30, in Atta Galatta, Koramangala on June 30. Tickets are priced at €500.







he theatre group - Theatre On Your Own - is presenting Chuski Natak Ki, a playreading event that conducts dramatised readings of various classic plays, which is then followed by disucssions on the works and the writers, etc. And it all happens over chal and snacks. This month, you revisit Vijay Tendulkar's Sakharam Binder. Conceived and directed by Sarbajeet Das, the play will be enacted by Faria Fatma, Nirakar Panda, Rahul Joshi, Utkarsh Gaharwar, Devashish Singbal, and Debanjana Nath.

www.theatreonyourown.in stage4toyo@gmail.com +91-9880396255 +91-9632220405

थियेटर ऑफ योर ऑन करेगा 'बाइंडर' का मंचन

वैपल्ला विवेटर ऑफ योग सॉन द्वारा नाटककार विजय तेंदलकर द्वारा लिखित 'सखाराम बाइंडर' नाटक का मंचन शहर में 11 मार्च को कोरमंगला स्थित इंडियन हेरिटेज अकाटनी, अदा गलाटा में किया जा रहा है। आयोजकों ने बताया कि वर्ष 1972 में त्रीत यह नाटक 2 सी और एक पुरुष में संवाद लक सीमित था। पर जैसे जैसे समय आगे बढता गया वैसे वैसे इस नाटक के बहुत सारे पहलु जीवित होते गए। आज भी यह नाटक समाज के



लिए उतना ही प्रासंगिक है जितना पहले था। नाटक में ध्वनि, रंग, परिवेश वेशभवा अतावारी और

रोशनी का समालम देखने को लेते हुए एक व्यक्तिगत और सामाजिक दोगलेपन के अनुभव मिलेगा। यह नाटक शुद्ध, असम्य एवं असंस्कृत परिवेश का सहाय पर आधारित है।



A play of text and image

- Narrator, Champa's Husband (Body) -- MANOJ PANDEY
- Lakshmi (Body), Champa (Voice) -- FARIA FATMA
- Sakharam (Body Act 1, Voice Act 2&3), Dawood & Champa's Husband (Voice - Act 2&3) -- UTKARSH GAHARWAR
- Dawood (Body) NIRAKAR PANDA
- Sakharam (Voice Act 1, Body Act 2&3), Dawood (Voice -Act 1) -- NIRLEK DHULLA
- Champa (Body), Lakshmi (Voice) -- DEBANJANA NATH
- Marketing Head, Assistant Director -- Faria Fatma
- Stage Manager -- Nirakar Panda
- Live Music Execution -- Ayan Biswas & Ganesh Poojari
- Set Design -- Ayan, Pragya, Preetam, Shravya, Nirakar and Sarbajeet
- Field work and Production -- Sakshi S, Chavi S, Preetam L, Hetal S, Shravya D, Gautam D, Prateek A, Surabhi G, Raj S, Govind V, Jithin G and Vineet S.

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