

bbtf24



Bhullung-Bhuthur International Theatre Festival

ভুল্লুং-বুথুৰ আন্তঃৰাষ্ট্ৰীয় নাট-মহোৎসৱ
২০২৪



Organised by AANK_A Creative Line
3-7 September, 2024 | Guwahati, Assam, INDIA

Felicitation, Performance, Performance Art, Theatre Workshop, Theatre Forum,
Theatre Symposium, Environmental Awareness Workshop



Bhullung-Bhuthur
International Theatre Festival
2024 | Guwahati | Assam

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Congratulatory Message

Jeungwoo Son
President of The Korean Theatre Association

Congratulations on the opening of the Bhullung-Bhuthur International Theatre Festival held in Assam, India. We also congratulate and support the artistic director (Dr. Mrinal Jyoti Goswami) who is leading the festival successfully.

It is believed that the Bhullung-Bhuthur International Theatre Festival will be an excellent opportunity to promote cultural exchange and cooperation between Korea and India, among other things. This event will be a special time for Indian and Korean theatre artists to meet and share their experiences.

The Bhullung-Bhuthur International Theatre Festival is collaborating with the Colombo International Theatre Festival (CITF) to provide participating groups with the opportunity to perform in both countries. International theatre festivals held in parallel by neighbouring countries are serving as a good model. International forums, international cooperation projects, and new artist discovery projects implemented by the Bhullung-Bhuthur International Theatre Festival are also serving as catalysts for the development of theatre.

With its 62-year history, The Korean Theatre Association has successfully promoted various international collaboration projects and international forums. This year, in 2024, the Korean-Greek joint performance <Antigone> was successfully performed.

The Korean theatre Association looks forward to continued exchanges in the field of theatre and art between the two countries through active exchange and cooperation with the Bhullung-Bhuthur International theatre Festival.

The Korean theatre Association looks forward to future cooperation with the Bhullung-Bhuthur International theatre Festival and hopes for positive development, and hopes that future exchanges and cooperation will become more active.

Thank you
Jeungwoo Son



Uniting Cultures through the Flow of Art and Rivers

Dear Friends and Fellow Artists,
Welcome to the Bhullung-Bhuthur International Theatre Festival 2024, a celebration of the profound connection between rivers and human civilization. This festival showcases the power of theatre to promote harmony and unity in our diverse world.

As the Festival Director, I am honoured to continue this ambitious project. Last year, in collaboration with the Srimanta Sankardev Kalakshetra Society, we successfully organized the festival. This year, we build on that success with the theme "Theatre for Harmony" and a powerful international partnership with Inter Act Art from Colombo, Sri Lanka.

From September 3rd to 7th, 2024, at the Srimanta Sankardev Kalakshetra Society, we will explore Assam's rich cultural heritage and its unique relationship with the Brahmaputra River.

We are also excited to announce that both the Bhullung-Bhuthur International Theatre Festival (BBITF) and the Colombo International Theatre Festival (CITF), which we affectionately coin as parallel festivals, will together feature 26 performances from 13 countries. CITF will run from August 24th to 30th, 2024, marking its 10th anniversary. Additionally, we will conduct a physical theatre workshop, theatre forums, a competitive symposium, performance art, and environmental sensitization workshops. Unfortunately, despite being scheduled to perform, our friends from Iran, Bangladesh, Tunisia, and Brazil could not manage to join us this year.

Let us come together, celebrate our differences, and embrace the universal language of art to create a world where humanity triumphs. Your participation is invaluable. Together, we can make the Bhullung-Bhuthur International Theatre Festival 2024 a resounding success and a beacon of hope for a harmonious future.

Warm regards,
Mrinal Jyoti Goswami
Festival Director, BBITF24



BBITF24

Note from the festival Secretary

Dear Esteemed Guests, Artists, and Friends,

It is with immense joy and pride that I welcome you to the Bhullung-Bhuthur International Theatre Festival 2024. This year, we gather once again to celebrate the transformative power of theatre, a medium that transcends borders, languages, and cultures. Our festival, rooted in the vibrant cultural heritage of Assam and intertwined with the timeless flow of the Brahmaputra River, serves as a beacon of unity in our diverse world.

As we embark on this incredible journey, we are reminded of the essential role that festivals like BBITF play in fostering dialogue, understanding, and harmony among people from all walks of life. This year's theme, "Theatre for Harmony," encapsulates our commitment to using art as a tool to bridge divides and promote peace. We are thrilled to host artists and performers from around the globe, who will grace our stages with their unique stories, perspectives, and artistic expressions.

While we celebrate the richness of global theatre, we also acknowledge with a heavy heart that our friends from Iran, Bangladesh, Tunisia, and Brazil, who were scheduled to perform, could not join us this year. Their absence is deeply felt, but their spirit and contributions remain an integral part of this festival.

The festival's lineup, along with workshops, forums, and environmental sensitization activities, promises to be both inspiring and enlightening. These events are more than just performances; they are opportunities to learn, connect, and grow as a global community.

I invite you all to immerse yourselves in this festival, to open your hearts and minds to the diverse voices and stories that will be shared, and to join us in celebrating the universal language of theatre. Together, let us create a space where art and culture thrive, and where harmony and compassion are the guiding principles.

Thank you for being a part of this extraordinary journey. Let us make the Bhullung-Bhuthur International Theatre Festival 2024 a resounding success and a testament to the enduring power of theatre to bring us closer together.

Warm regards,

Abhijit Das
Festival Secretary, BBITF24

Founded with a deep commitment to Assam's cultural landscape, AANK-A Creative Line stands as a pioneering force in redefining theatre and performance. Since its inception in 2008, the group has been dedicated to unearthing uncharted perspectives within the realm of theatre. Its journey commenced with the impactful production "Xunor Xing Thoka Ghariyalar Choku," marking the inception of its cultural voyage. With an impressive repertoire of nine significant plays, AANK-A Creative Line has continually pushed boundaries and evolved its artistic narrative.

Notably, the group has garnered international recognition through thought-provoking performances like "Imaan Imaan Paani," "Erikoti-Mirikoti_the Butterfly Effect," "Bhukar Xadhu_ The Myth of Hunger," "Etheror Irika_Ethereal Epoch," "Eréndira's Metamorphosis," "Alice in Assam," and "Premar Dolna (Swing of Love)." These productions transcend borders and captivate audiences in India and abroad.

AANK-A Creative Line serves as a beacon of innovation, emphasizing international collaboration and chains, breathing new life into Assam's cultural heritage while seamlessly merging tradition with contemporary expression. The group's artistic endeavors delve into unexplored territories, sparking conversations, and engaging audiences in a profound exploration of human experiences.

As a trailblazer in the theatre scene, AANK-A Creative Line continues to shape the artistic landscape, leaving an indelible mark on both local and global stages. The group's emphasis on international collaboration was further exemplified by the initiation of the Bhullung-Bhuthur International Theatre Festival (BBITF) last year. "Swings of Love" stands as a testament to the outcomes of these collaborative efforts, serving as a culmination of the group's visionary thoughts and the previous year's BBITF.

In a significant milestone, Dr. Mrinal Jyoti Goswami, the Creative Director of AANK-A Creative Line, presented a paper titled "Fostering International Theatre Interactions: Lessons from India's Bhullung-Bhuthur International Theatre Festival" at the Yongin International Theatre Forum (YITF) in South Korea and signed a Memorandum of Understanding (MOU) with nine countries: India, North Macedonia, Bulgaria, Romania, Serbia, Turkey, Sri Lanka, Tunisia, and South Korea, to create the "New World Theatre Network" (NWTN). This historic achievement marks the first time an initiative from Assam has reached such a global scale, creating history and significantly advancing the theatre scenario of Assam. The NWTN aims to foster long-term international connections and promote innovative theatre practices, further enriching Assam's cultural landscape.

Furthermore, BBITF and the Colombo International Theatre Festival (CITF) have been coined as parallel festivals. Dr. Mrinal Jyoti Goswami performed a short play "A River's Tale" at CITF as an outcome of the previous year's BBITF. He also moderated a session at the Colombo Theatre Forum and delivered a keynote address on "Evolution of International Festival in Assam, India." These efforts underscore the group's dedication to international collaboration and cultural exchange.

ABOUT THE GROUP

AANK A_Creative line

A yubowan!
My dear friends,

You know I am Safeer. I want to pay my gratitude to my brother, Dr Mrinal Jyothi Goswami for inviting me to give a keynote speech at the inauguration of the second Bhullung Bhuthur International Theatre Festival. Mrinal and I have been working for a decade now. Mrinal visited Sri Lanka a few times, including last week's visit. We are dreaming of a big journey. April this year, Mrinal invited me to visit Assam to produce a drama. I came to Assam, stayed for one month, and then created the third version of 'Swings of Love.' 28th of April we staged the premiere of this drama here. I have this type of long and huge relationship with Mrinal.

When the Bullung Bhutur festival started in 2023, my drama group came here with me and discussed many things. This time, we came here with 03 drama groups from Sri Lanka. However, Theater is there to unite the world. The International drama festivals are the bridges to connect with the world. initiating such a drama festival in a province like Assam is an honour. Sustaining these festivals for years is a difficult task. In the South Asian context, especially we are experiencing unnecessary wrong ideas among our theatre practitioners. It is the same for Sri Lanka and India. The theatre practitioners of South Asia try to embark on a sole journey.

When they produce a drama, they think it is the perfect drama and staging only their drama is their vision. Because of this process, it will be a huge loss for all of us. If we need to collaborate with the world, first we need to unite as a country and then unite as a region. So, I am doing that in Sri Lanka and my friend Mrinal is doing it here.

India is a huge country. So, most of the things come from the Indian context, and we learned a lot from the Indian context. We are trying to go forward in this context. But we can only update if we work with international theatre groups. The meaning of any international drama festival is to join hands with the world, identify the world drama, and understand the potentialities and genres. So that's why international theatre festivals are happening all around the globe. I wish for a successful Bullung Bhuthur festival. I am reassured that this festival will grow and sustain for many years. As a Sri Lankan, as a brother, I am always with you. So Mrinal, I appreciate the honour and love you are giving me in the second Bhullung Bhuthu International Theatre Festival.

Thank you!

Speech of the Chief-Guest

M Safeer



Dr Ajay Joshi, India

Theatre Post Covid

It has been more than two years that we stepped out, or so we think, from the onslaught of the Covid Pandemic, which ruthlessly devoured what befell its path. And with that numerous artistes and artistic endeavours across the board, not sparing for caste, creed, gender, economic status or such. It set the world back a few years as we grappled for survival.

In those days, with desperation and despair confronting at all quarters, I had penned an article, speculating what would happen to the 'Theatric World', during and after the 'VIRAL HOLOCAUST'. And today as I browsed through my jottings, I came across this piece, which then, apart from expressing my angst at the unfolding situation which seemed hopeless, also expressed hope and predictions for the future. I cannot resist sharing it with you, and adding an epilogue, to confirm or deny my trepidations.

PROLOGUE...

These are definitely unprecedented times. The Covid-19 hit us like a storm and overnight turned the world upside down. There was no time to prepare or even gasp, as it spread like wildfire and became the talk of the town, across the world. It was amazing how a single virus consumed the existence of mankind and lay siege on his sanity. With this the world was confined to the virtual world- the only virus free space to reach out, to connect, to express, to share. Theatres shut, cinemas pulled down their shutters, shootings packed up and the artistic community was largely straight jacketed. Natural calamities, wars and invasion, diseases, catastrophes are not new on this planet and we the human race have survived them!... But this Covid-19 is a different ball game altogether.

The earlier days of lockdown were of scepticism, a 'this too will pass' attitude, with jokes and fun and frolic, traversing the corridors of social media. As it became apparent that the end of this 'Invasion' was far from near and uncertain, the seriousness set in. The artistic community realised that it would be a while before they get back to work. Not ready to take the hammering they flooded the social with a whole array of artistic renditions. Dance, music, talks, interviews, poetry reading sessions and what have you, were all there to 'Vile away the time of quarantine'. Some of these were mundane, while others innovative. They made their presence felt in these times of 'loneliness'. Even as major theatre festivals were cancelled across Europe and other parts of the world, live and recorded streaming took precedence and some of the world's best stage productions were up for viewing at the click of the mouse or a gentle touch on screens of the now 'extra smart phones'. Interestingly this form and medium

of entertainment soon had a regular following of viewer's, who settled into the new comfort.

But theatre is different and has always been so. It is distinct from the other fine and performing arts, as it needs an audience, even if it is a single person, to complete its engagement with the presentation. It is incomplete without the artiste-audience presence and relation. Theatre has always known to be a community art, serving many purposes beyond mere entertainment. This means that the presence of the audience is inevitable. And that too a live audience!

If this presumption is accepted in 'Normal times, I am forced to look at it differently in 'today's times'- the time of the Covid-19. We are all confined to our homes, all theatre activity, at least in the red zones, is under lock and key. In our own small ways, we stay connected to each other and find ways to give vent to our artistic expressions. And the resultant 'work', is up for viewing in this virtual world. There is definitely a viewership for it. If the lockdown continues and mass gatherings are restricted for a protracted period, will the audience settle in to accept this avenue to watch theatre? In the dwindling response of audiences to attend a play, as felt in major cities, will this affect it further? Will the audience 'risk this discomfort', to stay home and avail to what is available in the virtual world? Will the artiste community find this a viable and relatively cost-effective option to overcome the many hindrances of performing in a theatre-funding, ticket sale, rehearsal time, actor availability, uncertain audience, work-travel ratio, traffic etc. Will the virtual world entertainment be the 'New Norm' or then will it chew deep into the ways of theatre?

Having raised this concern, I am not ready to brush away the

possibility that, 'Acche Din' for Theatre will never return. Theatre with its unique characteristic, will have to reconnect with its audience- live. The joy of watching a play in a 'live space', in the company of the rest of the audience, can never be replaced. That is the magic of theatre.

But something within has undoubtedly snapped. It is time for new realisations, awareness, new openings and possibilities to explore and definitely creating a new language for expression. It would be amazing if these experiments in the times of the quarantine amalgamate with the traditional theatre that we have been used to doing, and create a new means and genre! What would happen in the future is unpredictable. However, one thing is certain, that we will be entering a new world, in different capacities and our tryst with theatre will be no acceptance. What this would mean, is for time to tell. And I am an optimist- waiting and watching!

EPILOGUE.....

Reading this article brings back memories and the stark times we all had to go through and endure. The questions I had raised and the trepidations felt, did travel their trajectories. The Covid times seem to be a distant past, though the moments of angst and waiting and longing, with fear a constant companion, do rear their ugly head, time and again. But we have coursed the worst and undoubtedly theatre swam the tides, to come out stronger and steadfast. Whether this was a knee jerk reaction to breathe free of that tumultuous period, an act to survive, is difficult to fathom, but survive it did.

Today, theatre has bounced back in leaps and bounds, something that I can vouch for in my city of Pune, with its expanse seen across the board- innovativeness in form and content, mushrooming of newer, more interactive spaces, and a devoted audience growing by the numbers. So much so that I, who at one time made it an effort to watch most of the work onstage, have a long backlog of productions to catch up and sadly some have to be bypassed.

These are good times for theatre in particular and the arts in general in Pune and I think in other parts of India as well. Theatre has and always will be a space for the masses to indulge in. And this a golden period that spells its 'Revival' People are enjoying the shows and I for one am no longer complaining!!!

(Brief note about the author: A renowned theatre critic, a doctorate holder in the same and a practicing dentist. He is the recipient of Indian Fulbright-Nehru Academic and Professional Excellence Scholar (2018-19). Dr. Ajay Joshi is an accomplished personality in multi-dimensional fields. He is a highly passionate individual who has been instrumental in carrying forward the legacy of theatre by educating the majority.)



Mr. Anupam Saikia, India

Performance Art As A Transformational Experience

(Collaborative Theatre-Making: Exploring Ensemble Work and Collective Creativity)



I am a trained painter, visual artist, and performance artist exploring the body as a visual element through multidisciplinary approaches within time and space. In this presentation, I am sharing some of my projects and how I use my body as a site, developing an immersive experience through collaborative exploration.

The notion of collaborative art-making, performances, and theatre has gained significant traditional approaches to production. Whether in theatre, music, dance, or visual arts, ensemble practices are characterized by the collaborative efforts of a group of artists or people who work together to co-create a unified artistic vision. Ensemble practices often encourage interdisciplinary collaboration, bringing together artists from different disciplines to create multi-dimensional works of art. This cross-pollination of ideas and techniques enriches the creative process, leading to innovative and boundary-pushing artistic outcomes. Unlike traditional, product-oriented approaches to art-making (especially in visual art), ensemble practices prioritize the process of creation over the final product. Artists value the journey of collaboration, exploration, and discovery, viewing each step of the process as an opportunity for growth and learning. It has prioritized improvisation and created possibilities for the "concept of unlearning," i.e., postmodern thinking.

My practice, which is called Performance Art, involves the politics of the body, which is very prominent, i.e., more physical, solid, existential, and contextual in front of the audience, where the audience can feel the attachment, connect, and reconnect with the visual that emerges from the medium. Performance Art is a ritual process that transforms experiences, as described in Alcázar's (2015) theory (Josefina Alcázar, Mexican researcher). The site and environment I create together with my body, action and movement, and interaction with the spectators would enable this transformational experience.

The term "Performance" is used in both categories, i.e., performing arts and performance art. Theatre, drama, music, and dance are all examples of Performing Arts, while Performance Art is associated with Visual Art, which is more body-oriented. Performance Art emerged in the second half of the 20th century by breaking away from the concept of art as the creation of objects. The present, the moment, the experience, and what was undergone during the action became the things that mattered. Art ceased to exist as something material or permanent that could be negotiated or exhibited. It came to a point of abstraction in which behavior and attitude were worth more than the creation of something concrete.

On the Body (A series of performances by Anupam Saikia happened in Hyderabad and Guwahati in 2014.)

This project started from a personal dialogue with family members. When I was working in the studio in Guwahati, my parents called me every day and told me about violence, murders, negative news, riots, community conflicts, bomb blasts, etc., constantly happening in Guwahati and many other places in Assam. These kinds of news traveled to my home through electronic and paper media, which were badly sensationalized. It is obvious that my parents were worried about their son.

Meanwhile, I had to convince my father every time that I was fine and that nothing was happening in my area. These phone calls disturbed me, and this personal talk forced me to think about why they were worried so much. They were affected badly unconsciously, even though I was not near the place where all these things were happening. The sensational news provoked and fabricated fear and violence in the human psyche. I think this hidden disturbance, or unconsciously this conflict, how we see or how we were made to represent it, enhanced a delusion-illusion in our human psyche. With those questions, I wanted to intervene in the context of Assam. Meanwhile, I started to study local newspapers from 2008 to 2014 and tried to find how they manipulated stories. I collected some important news such as violence, riots, community conflicts, bomb blasts, political chaos, identical conflicts, etc. Even though the inspiration for this project came from a personal narrative, through the research, the conflict became universal.

In this performance, I juxtaposed many news headlines, created a new story, and pasted it on the body by two friends who covered their faces with Gamusha (a kind of textile used for prestigious purposes). I tried to create some questions and public rethinking towards those stories. Some of the public, whom I didn't know, came and started pasting newspapers. After one and a half hours of performance, the police came to the performance space and took me into their custody. I was detained by the police for almost 6 hours. I think the act, the intervention, and the spontaneous reaction of the police were also part of the performance. I felt empowered to take creative risks and explore new artistic frontiers. The police took me from the performance space, but my performance did not end there. The mass media was reproducing the narratives, and the images traveled from door to door.

Performance has been understood as ephemeral, fragile, being present, bearing affective excess, having transformative power, identified as disappearance, etc. For me, "Art is a tool to purify myself": through the ritualistic process, I tried to release negativity and anxiety within me. That process enhances performativity and theatricality. We can't imagine a whole performance before doing it; interventions (we may call it collaboration) happen, which bring challenges, and the performance takes a new direction. I am always collaborating with the audience (sometimes unknown) and the site. The audience from public spaces creates interventions, and improvisation happens, which leads to new dimensions at the site. Unlike the "On the Body" performance, I tried to collaborate with the audience, even with the police official who created an effect on the content, showing the power of the state.

An approach to creative activity emerges from the collaboration and contribution of many individuals so that new forms of innovative and expressive art forms are produced collectively, developing an immersive experience at the site. Collective creativity occurs when social interactions lead to new interpretations and discoveries that individual thinking could not have generated.

I Have Become Monster (An art performance by Anupam Saikia in solidarity with Rohith Vemula at North Shop Com, University of Hyderabad. Duration: 80 min.)

On 17th January 2016, a Dalit Research Scholar named Rohith

Vemula, a student at the University of Hyderabad, committed suicide. He was socially boycotted by the administration of the University. I was studying at the same university, and because of this social injustice, a student's movement was going on across the nation throughout the year. I was reading the letter again and again and tried to understand the psyche when Comrade Rohith had written those words before killing himself. This note had shaken me a lot, and partially it influenced my performance. In this performance, I wanted to create a monstrous psychology within the human. The title was taken from the suicide note where Rohith had written, "I feel a growing gap between my soul and my body. And I have become a monster." During the process of performance, I slowly transformed into a monster and tried to develop the psychological violence that was created from the power structure, system, caste discrimination, etc. I believe that this violence or the monstrous feeling is always within us, and we should fight against this feeling, which enhances negativity. I pasted a mirror on my chest so that the viewers could feel the monstrousness in their minds through the mirror.

I submitted to the pain and risk of life, and by giving an intense reaction directly, my work reconstructs this relationship in space and time and through the emotion of the painful experience. I walked towards the viewer with a knife. Without asking them, some of the spectators took that knife and slowly cut the things that I had pasted on my body. We can interpret that they released the monster from the body.

The grandmother of performance art, Marina Abramovic, said

an art performance by Anupam Saikia in solidarity with Rohith Vemula at North Shop Com, University of Hyderabad) As the mishap at the University of Hyderabad, where students were brutally beaten up by the police on 22nd March 2016 when the students tried to protest against the administration regarding the student's movement about Rohith Vemula. I think I don't need to explain this situation again. I got the inspiration from this suppression, fear, and violence created by the power structure. My body was silent, helpless, and a leather belt tied at my neck performs like a painting, entitled "The Sleep of Reason Produces Monsters" by Francisco Goya. And my body was half bare and half black, metaphorically relating to the identical conflict. My gesture, counter-gaze, was directed to provoke the viewer and to make them think about the issue. I wanted to create the void, fear, suffocation, and suppression, etc., with the help of installed materials and gestures.

The performance was abandoned, and "activation of the public" by the spectators occurred, where the public was becoming co-creators. The audience felt responsible, improvised, and carried the performance further.

The Soul Subsists from There to Here (A site-specific installation and art performance part of the 6th Episode of Uronta Residential Art Exchange Program. Venue: Gourarong Jamidari Bari, Sunamganj, Sylhet division, Bangladesh, 2017, curated by Sadya Mizan, Bangladesh.)

The history of land and ownership always changes with time,

manipulative sketches of the recent owner of the houses. My aim was to juxtapose different narratives pasted on the outside of the door, which carries the binary of inside out, the underlying conflict from the past that has to be re-encountered through this project.

In this part, I painted a geographical map of the region on a newspaper where I painted the eastern region of the Indian Subcontinent. There are four parts, and each part is divided into four sections by the door structure itself: one is only land and water, though we can recognize the land but not name it by ownership; the second part is the growth of British Bengal, Assam, and Burma; the third part is in 1947, "the partition"; and the fourth is after the 1971 "liberation war" of Bangladesh. We can see the land and ownership change over time, and the narratives and conflicts are fabricated in locals within the same context.

Being an Assamese, it was very difficult to work in the Bangladesh region because there have been migration issues over the last 30 years. The conflict is politicized everywhere. During conversations with the locals, I found many similarities with my homeland, such as language, dialect, culture, food habits, etc., where somehow the contour doesn't work in between. From the day I began at the site, I tried to intervene with my body and communicate with the locals. On the last day, sitting in front of my painting installation, I covered myself with transparent plastic and blew up almost 20 balloons inside that. All the way through, I filled up the map with mud, which is one of the best parts of the performance.

Taking a small nap, I thought I should end the performance. I started walking towards the pond and took a bath in the pond beside the Jamidari Bari. Indeed, when I moved back, I saw the locals waiting to look after me. The question arose whether they were expecting something more or were involved in the essence/mood of the performance. When I came back to the site after changing my clothes, some of the locals were just sitting or standing around me without asking anything. I felt uneasy and moved to another area, and again, they moved with me. I didn't understand what they wanted from me through silence, and even I didn't ask anything. I didn't want to break the silence, or maybe my questions would make them uncomfortable. The next day, on the open studio day of the residency, I went to the site, and the other artists' works were destroyed—the paper, writings, poets, photographs, etc., torn apart by the locals—but the part of my painting installation, the political map, was still there without damage. This was the best feeling in the residency program.

In the context of collaboration with other artists, I wanted to share a project titled "Art as a Difficult Place, Art from a Difficult Position" under the Srinagar Biennale Basel, Switzerland, curated by Janine Schmutz & Parvez Imam. It is designed as a Performance Arts Festival that factors in the Virtual and the Real, engages with an intense Residency as a partial source of production, and builds upon 'Collaborate and Connect' as a corollary to 'overcoming the difficult'. The Biennale showcased performances by eight selected Performance Artists, four

from India and four from Switzerland for the Residency, who were free to interpret the central theme as they wished and were expected to work with minimal material and/or the body, besides connecting and collaborating with each other. I was one of the selected Indian artists who tried to collaborate as much as possible, to learn, and engage with others. This project unfolded in two episodes spread over a month with online and live performances, performances in public spaces, a multimedia exhibition, a production-oriented ten-day residency for eight Performance Artists in Basel, and an Education and Outreach program. The online interactions in Episode 1, which happened in Bangalore and Basel, had familiarized the artists with each other's works and helped them come together. Over the next few days, both formal and informal discussions and meetings continued. The artists had to plan their solo performances and collaborative works, as well as a performance in a public space during the Open Stage Open Air event.

In the context of India, over a decade, the Kolkata International Performance Art Festival (KIPAF) developed a kind of collaboration, and they called it "Jamming," which can start anytime, anywhere. In this festival, almost around 30 artists from all over the world stayed together and worked individually, as well as collaborated, for four days in different locations in Kolkata City.

Another platform, called "In_Process," develops a process-oriented performance practice in public spaces in different parts of India and South Korea. On this platform, different artists come together in one place and develop collaborative work, and indeed this platform organizes exhibitions, discussions, and online seminars on a collective inquiry on space and time, collaborative approaches to understanding the body, developing durational work, etc. The open session, as part of the "In_Process," allows anyone to join and express themselves on the collective platform as per the site and sometimes as a decided concept.

Conclusion: Performances in collaborative approaches transcend the conventional hierarchical structure of art-making collectively, even in theatre production, nurturing a democratic environment where everyone contributes to the creative process. It embodies and cultivates a new experience through the amalgamation of diverse perspectives, thoughts, and new dialogues, opening up a new discourse. In conclusion, collaborative theatre-making represents a paradigm shift in the realm of performance, heralding a new era of creativity, inclusivity, and artistic excellence.

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in her interviews, "To be a performance artist, you have to hate theatre. Theatre is fake... The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real." In my view, in the context of India, theatricality is everywhere in our culture, even in everyday life and mundane activities. Performance art can be theatrical but avoids acting and drama. It has to have a clear intention to transform the experience for the audience.

Lathi Charge (According to the plan, duration was 20 minutes,

and we may become nostalgic or sometimes rational. My involvement in this art project was shaped by the history of how psychology took shape when geographical contours deviated. The space carries a minimum of 200 years of history, which is slowly being demolished physically, while the narrative should be rebuilt in the context. On the other hand, the context has a historical connection to my homeland that I want to re-establish through the political map in different time periods, which I drew on a newspaper and pasted on an old wooden door. I took an impression from the wall of the old Jamidari Bari on paper, pasted it on another old door, and in the same way, pasted some

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Theatre In Contemporary Iran: Challenges & Opportunities



Introduction

The history of Theatre in Iran is rich and diverse, dating back several millennia to the pre-Islamic era, with ritual performances such as the mourning of Siyavash and the vengeance of Iraj showcasing the antiquity of this art form. In ancient times, performances were primarily improvised and involved community participation.

Migrants from the Indo-Iranian tribes came to Iran in the first and second millennia BCE, blending their myths and beliefs with local culture. These gatherings led to the expansion of heroic legends and ritual performances, such as dances praising the fire, which helped inspire warriors' spirits.

The roots of Iranian Theatre are linked to Zoroastrian ceremonies in ancient times, which included storytelling, music, and dance. One of the significant literary works from this period is the epic poem "Shahnameh" by Ferdowsi, completed in the 10th century, which greatly influenced storytelling traditions and theatrical performances in Iran.

With the Arab invasion, performances were severely restricted, and religious authorities prohibited them through religious interpretation. In the 16th century, Ta'ziyeh emerged as a form of Iranian Religious Theatre that narrated religious events. This genre combines drama, music, and poetry and remains an important cultural practice.

During the Qajar era (1789-1925), the introduction of Western Theatres began, leading to the establishment of Theatres in major cities such as Tehran. At this time, playwrights turned

to adapting Western works and creating new plays addressing social and political issues. With the establishment of the Qajar dynasty, Iranians became acquainted with modern Theatre. Naser al-Din Shah, during his travels to Europe, sought to introduce Theatre in Iran, but religious opposition hindered its progress. The establishment of Dar al-Funun and the demand for dramatic texts initiated a translation movement and the emergence of Western-style playwriting. During this period, severe censorship was imposed, including the prohibition of Ta'ziyeh due to its anti-authoritarian nature.

The Constitutional Revolution marked a new chapter in the history of Iranian Theatre. Theatre became accessible to the public, and intellectuals used it as a means to convey their ideas to the masses. Performances addressed social and political themes, becoming tools for promoting political ideals.

With the rise of Reza Shah, modern Theatre entered a new phase, and the establishment of art schools created suitable spaces for performances.

During the Pahlavi era (1925-1979), Theatre reached its peak, with the establishment of artistic centers like the City Theatre and Rudaki Hall. Theatre was recognized as a social and cultural tool, contributing to the promotion of Iranian culture and art. The government promoted Theatre as a means of modernizing culture and established state Theatres, though censorship remained stringent. In the 1960s and 1970s, experimental Theatre flourished.

After the Revolution (1979 to present), Theatre faced strict censorship. Many artists responded to these challenges by creating allegorical works or using traditional forms. Despite these restrictions, a new generation of playwrights and directors emerged, exploring contemporary and social issues.

Theatre in Iran has been influenced by various historical periods, reflecting the social and political conditions, and has always played a significant role in the country's culture and art. Today, Iranian Theatre encompasses a wide range of genres, including traditional forms, modern plays, and experimental performances. Iranian Theatre artists participate in global festivals, portraying the complexities of Iranian society and culture. Overall, the history of Theatre in Iran reflects its ability to adapt and transform, mirroring the country's rich cultural heritage and contemporary realities.

Challenges and Opportunities in Contemporary Iranian Theatre

To examine the opportunities and challenges in today's Iranian Theatre, we must look at the state of Theatre over the past three decades, specifically from 1370 to 1400 in the Iranian calendar (1991-2021). Additionally, it is essential to consider the emergence of private Theatres and the significant role of university Theatre festivals, providing a comprehensive overview of the structure of Theatre in Iran to understand its opportunities and challenges.

Iranian Theatre in the 1370s in Solar Hijri calendar (1991-2001)

The 1370s (1991-2001) marked a transformative and significant period in the social and political structure of Iran. This decade followed the Iran-Iraq War, during which the country sought cultural revival and reconstruction. Theatre emerged as a cultural and social tool for rebuilding national and cultural identity, although effective practical measures for this purpose were lacking. Theatrical works addressed social, political, and

cultural issues, with critical and socially themed performances flourishing, particularly in major cities. Young and innovative artists entered the Theatre scene, introducing new styles and approaches.

During this decade, new theatrical spaces were established, and festivals like the Fajr Theatre Festival gained increased cultural significance. Theatre was utilized as a medium to express social and cultural issues, with many performances critiquing the social and political conditions of the time.

The 1370s represented a period of innovation, diversity, and reconstruction for Iranian Theatre, profoundly influencing its development in subsequent years. Significant changes occurred in the structure and content of Iranian Theatre. The establishment of new venues allowed artists to present their works in more suitable environments. The Fajr Theatre Festival emerged as a vital cultural event, enhancing the credibility and attention given to Iranian Theatre. The government began to recognize Theatre as a cultural and social tool, allocating some programs and budgets to this field.

Theatre engaged with social, political, and cultural issues, leading to the creation of performances with critical and social themes. Young artists embraced new styles and forms, moving away from traditional approaches through the use of innovative techniques in directing and writing. Many works explored Iranian national and cultural identity, striving to showcase the country's cultural and historical values. The diversity of theatrical genres increased, with comedy, tragedy, and experimental performances being staged simultaneously.

Overall, the 1370s represented a period of transformation and innovation for Iranian Theatre, contributing to the formation of a new identity within the field and laying the groundwork for future growth and advancements, even though the government did not provide comprehensive support for the Theatre.

Iranian Theatre in the 1380s in Solar Hijri calendar (2001-2011)

The 1380s (2001-2011) represented a period of diversity and transformation in Iranian Theatre, characterized by distinct features. This decade witnessed a variety of themes and styles, with theatrical works addressing contemporary social, political, and cultural issues, offering critiques of societal conditions. Additionally, some performances explored Iran's culture and history, drawing inspiration from local and national stories. During this period, directors and writers sought new and innovative forms, employing experimental techniques in their productions. Theatre began to merge with other art forms, such as music, dance, and visual arts.

The emergence of a new generation of artists was another notable feature of this decade. Young actors and directors entered the Theatre scene with fresh ideas and styles, significantly impacting its trajectory. Specialized training in universities and Theatre workshops helped nurture new talents and created opportunities for the emergence of innovative works and artists.

There was also an increased focus on social and cultural issues during this decade. Many works critiqued social and cultural problems, striving to raise social awareness. Productions paid

special attention to human and ethical themes, examining human relationships and the challenges of life. Moreover, Theatre gradually began to utilize mass media for promoting and introducing its works, while the incorporation of new technologies in set design and lighting enhanced the appeal and quality of performances.

Social and political transformations, relative freedom of expression, cultural and governmental support, and the emergence of a new generation of artists were significant factors contributing to the diversity and transformation of Iranian Theatre in the 1380s. The political environment gradually became more open, allowing artists to express their opinions and critiques more freely. Changes in the social structure and increased public awareness led Theatre to pay more attention to contemporary societal issues. The government and cultural institutions placed greater importance on Theatre, allocating some programs and budgets to this field.

Iranian Theatre in the 1390s in Solar Hijri calendar (2011-2021)

Iranian Theatre in the 1390s (2011-2021) exhibited significant differences compared to previous decades. This period was marked by a diversity of topics and new themes that paid greater attention to contemporary social and political issues, including human rights, corruption, and economic crises. Unlike previous decades, which focused more on traditional and historical subjects, the Theatre of the 1390s concentrated on the challenges of national and cultural identity in the modern world, critically examining these themes.

During this decade, artists gravitated toward experimental and innovative forms, employing new and unconventional techniques in their performances. The emergence of a new generation of artists with fresh ideas and styles contributed to the transformation of Theatre, creating a new space for creative expression. The use of modern technologies in set design, lighting, and sound helped shape more engaging and professional performances, contrasting with the more traditional approaches of earlier decades.

Access to international resources and cultural exchanges was another prominent feature of this decade. Iranian artists gained greater exposure to global theatrical works and experiences, enriching their own productions. Additionally, the use of social media for promoting and introducing theatrical works helped attract audiences and increase public awareness.

Significant changes occurred in directing and performance practices during this decade. Directors embraced experimental and innovative methods, paying more attention to visual aspects and performance forms. They also focused more on the works of contemporary writers and new texts, using them to address social and cultural issues. Reinterpreting classic works with modern approaches became a popular method as well.

Actors adopted new and modern techniques in their performances, striving to portray more complex characters. Some directors sought to establish closer connections with audiences and employed interactive techniques in their performances. The integration of Theatre with other art forms,

such as music, dance, and visual arts, added to the visual richness and appeal of the productions.

Private Theatres also had a significant impact on Iranian Theatre during the 1390s. These spaces facilitated the production and performance of diverse works, providing opportunities for young writers and directors. Private Theatres tended to focus more on social and political issues, creating a platform for expressing critiques and challenges faced by society.

Increased competition among artists and Theatre groups contributed to the improvement of production quality, as Theatres aimed to attract audiences with more engaging and high-quality works. These spaces often provided greater artistic freedom, allowing artists to implement their ideas without excessive constraints.

By attracting younger generations and offering diverse and high-quality productions, private Theatres contributed to enhancing the cultural and artistic awareness of society. However, these Theatres also faced financial and managerial challenges that could impact the quality and sustainability of their activities. Thus, Iranian Theatre in the 1390s evolved into a dynamic and diverse period, markedly different from previous decades, leading to the creation of innovative and engaging works that addressed contemporary challenges.

The Entry of the Private Sector into Theatre

Private Theatres have emerged as a significant factor in the transformation and development of Theatre in Iran. They have not only contributed to the diversity and quality of productions but have also provided a space for expressing social and cultural critiques. These changes have helped Iranian Theatre move towards greater innovation and appeal.

However, private Theatres also have some negative impacts on Iranian Theatre that require attention and proper management. One of the main challenges is financial and economic issues. Many private Theatres face serious financial difficulties, which can lead to a decline in production quality and an inability to attract talented artists. Rising production costs and rental expenses also exert economic pressure on Theatre groups and artists, potentially driving some of them out of the Theatre scene. The lack of oversight and standards is another existing problem. Insufficient monitoring of private Theatres can result in the production of low-quality works and a failure to adhere to professional standards in performances. Some Theatres may lean toward producing superficial and commercial works to quickly attract audiences, which harms the cultural richness of Theatre.

Unhealthy competition is also among the challenges. Intense pressure among Theatres can lead to stress on artists and Theatre groups to produce lower-quality works aimed at faster audience attraction. Focusing on audience engagement may cause some artists to prioritize commercial and popular productions over quality and content.

The impacts on scheduling and timing are also significant. Some

Theatres may create confusion for audiences due to ineffective planning, inappropriate scheduling of performances, and overlapping shows. If Theatres lean towards frequently staging one or more works, it may reduce the diversity of options and choices for audiences.

The emergence of a commercialization culture is one of the concerning outcomes of this trend. An increased focus on financial and commercial aspects can diminish the importance of artistic and cultural values in Theatre, turning it into a purely commercial product. This commercialization may lead to a reduced emphasis on deep and critical themes in theatrical works.

Closure of the University Theatre Festival

Undoubtedly, the most significant blow to the structure of Theatre in Iran has been the dissolution of the University Theatre Festival. The closure of this festival has had considerable impacts on Iranian Theatre, which relate to several aspects.

The first effect is the reduction of performance opportunities for students. The University Theatre Festival served as an important platform for students and young artists, and its closure leads to fewer performance opportunities for these young talents. Additionally, the absence of this festival may decrease students' motivation and enthusiasm for engaging in Theatre activities.

The second aspect is the reduction in the diversity of works. The festival, as a competitive and creative space, contributed to the production of new and innovative works, and its closure may result in a decrease in diversity in theatrical productions. Furthermore, the lack of this festival could lead to a decline in the introduction of new ideas and innovations in Iranian Theatre. The third impact relates to artistic education and training. The University Theatre Festival provided students with the opportunity to gain practical experiences, and its closure could lead to a decrease in practical and educational learning in this field. Moreover, this festival served as a platform for communication and collaboration between students and professors, and its closure could diminish these connections and networking opportunities.

The fourth aspect is the impact on Theatre culture. As an important cultural event, the festival helped enhance awareness and appreciation of Theatre in society, and its closure may lead to a decrease in this awareness and attention toward Theatre. Without the festival, university Theatre may be pushed to the margins and receive less attention.

Finally, the impact on the future of Theatre is also significant. In the absence of a space to nurture young artists, we may face a shortage of a new generation of artists and directors in the future. Additionally, the lack of a festival could lead to a decline in creativity and innovation in Iranian Theatre, pushing the theatrical landscape towards uniformity.

Iranian Theatre's Encounter with Technology

Despite technological advancements in the production and

distribution of performances worldwide, Iranian Theatre utilizes technology in a limited manner to reach audiences. There is only one website that offers online streaming of shows with limited capacity, allowing artists to showcase their work and connect with audiences across the country.

Theatre During the COVID-19 Pandemic

Furthermore, the global COVID-19 pandemic has had a profound impact on the Theatre industry worldwide, including in Iran. The closure of performance venues and restrictions on public gatherings have disrupted traditional methods of producing and presenting Theatre. However, among Theatre practitioners, there has been a perspective and a desire to present their artistic work using new methods of creation and interaction. The lack of familiarity with contemporary communication technologies, as well as the insufficient training of students and artists in this area, are the main reasons for the reluctance to adopt modern methods of presenting theatrical productions.

The absence of necessary facilities for showcasing productions in performance venues is another significant reason that limits the possibility of creating modern theatrical works and presenting them using communication technologies. During the pandemic, due to the closure of venues, there was not only a lack of awareness but also serious resistance among many artists to produce and broadcast performances online. On the other hand, for the few who were willing and prepared to produce online shows, there was a lack of suitable technical capacity for broadcasting these performances. Additionally, the cost of acquiring online broadcasting technology was prohibitively high for such Theatre groups. At the same time, the technical infrastructure and adequate internet speed for live viewing of performances were unavailable and continue to be lacking.

Censorship in Iranian Theatre

One of the significant challenges facing Iranian Theatre is censorship, which can severely restrict artistic expression and creativity. Theatre artists in Iran must navigate complex regulations and societal expectations, making it difficult to address modern intellectual concepts. Additionally, censorship significantly impacts the quality of content and the form of performances.

Economic Challenges

The economic limitations and scarce financial opportunities within the Iranian Theatre scene pose serious challenges for artists striving to produce high-quality work. The absence of dedicated Theatre companies that invest in supporting artists, training, and producing specialized artistic works is another critical issue. Often, directors rely on their personal finances to fund theatrical productions, and limitations in personal capital can significantly affect the quality of the final product.

Future of Iranian Theatre

Looking ahead, the future of Iranian Theatre requires strategic planning and coordinated efforts to address existing challenges. Embracing technological advancements and digital platforms

could broaden the reach of Iranian Theatre, enhancing visibility and accessibility. Furthermore, supporting artistic freedom and nurturing emerging talents is essential for fostering a vibrant and inclusive theatrical community in Iran.

Opportunities for Growth

There are numerous opportunities for Iranian Theatre, particularly in the realm of cultural exchange and international collaboration. With its rich tradition of storytelling and performance, Iranian Theatre has the potential to captivate global audiences and engage with diverse artistic traditions.

International collaboration and cultural exchange can play a pivotal role in shaping the future of Iranian Theatre. By strengthening partnerships with international Theatre organizations and artists, Iranian Theatre can enrich its artistic endeavors and expand its global presence. This could create opportunities for intercultural dialogue and mutual learning, contributing to a more diverse theatrical landscape.

While challenges such as censorship and economic constraints persist, the future of Iranian Theatre holds promise through strategic initiatives, technological integration, and international collaboration. By leveraging its unique heritage and fostering artistic freedom, Iranian Theatre can thrive and engage with audiences worldwide.

Conclusion

In recent years, Iranian Theatre has faced numerous challenges that have profoundly impacted its quality and sustainability. Private Theatres, while serving as a significant factor in the evolution of this art form, have also brought about issues such as financial pressures, lack of oversight, unhealthy competition, and commercialization. Notably, the dissolution of the University Theatre Festival, a crucial platform for young artists, has diminished opportunities for showcasing and learning, negatively affecting the diversity and creativity of productions. These challenges not only harm the quality of Theatre but also threaten the future of this art in Iran. Therefore, it is essential to focus on establishing and revitalizing festivals and providing supportive resources to ensure the preservation and development of Iranian Theatre. There is also a pressing need for oversight and support for private Theatres and young artists, allowing Iranian Theatre to continue its growth and remain a rich cultural foundation within society.

Ultimately, it is important to recognize that one of the key pillars of cultural growth and the advancement of democracy in any society is undoubtedly Theatre. It is hoped that this vital role will be realized in Iranian Theatre, fostering a vibrant artistic landscape for future generations.

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Shafi Ahmed, Bangladesh

The Evolution of Theatre Criticism in the Subcontinental Perspectives

Centuries ago, primarily in the West, theatre criticism evolved as a distinctive intellectual exercise, claiming space in the pages dedicated to art-events. Much later, it acquired slow and steady strength in the East. This evolution gained steady momentum with the increasing numbers theatre shows across the world. The critics started reviewing theatre to serve multiple targets, like rediscovery of the nationalistic pasts, or to express their admiration for the king/hero figuring in the play(s). Present-day critics include comments on experimentations, stagecraft, retelling of narratives of the oral, classical and alien texts and inherent messages to promote 'social consciousness'.

However, this is as old as the origin of theatre practices in the pre-historic or very ancient times. The people, then living in the forests, started imitating or dramatizing or fictionalizing action(s) by the hunters and the resistance by the animals or the emotional reactions of the family members before the expedition and after their homecoming. Those presentations, meant to produce community-entertainment, underwent some changes later, by fellow actors performing at different sites; the transformation took place as per the willful re-telling the narrative(s) by the performer(s). Such acts can be explained as creative re-presentation(s), containing some soft 'critical' commentary of the earlier ones. That was the beginning.

The immortal Greek dramatists continuously appear on the present-day theatre space across the globe. But most of these productions depart from the original storyline and acquire new dimensions with their contextualization and new interpretations. Such acts of incorporating new elements in are partly prompted by new theories that involve sociology, anthropology,



historicism, feminism, clinical psychology and often by the reviewing & counter-reviewing of the social forces highlighted in the colonial/post-colonial discourses. In this (trans)creative process, the directors assume 'primary' positions of 'critics' by artistically challenging the age-old responses and perceptions of the audience. The challenges of modern theatre critics lie with their understanding of and affiliation to these theories. Some 'literary' critics religiously try to locate the aberrations from the original texts; some play the roles of moral guardians; others criticize the (mis/under/over)-interpretations of the traditional/folk art-forms integrated in any production(s).

The evolution of literary criticism bears the long legacy of discomfort between the authors and the critics. There are instances of similar non-agreements among the (living) playwrights/directors and theatre critics. The former often find it difficult or annoying to agreeing or even negotiating with the views of the later. Debates often develop from 'warmth' to 'heat'. Stories along such lack of mutual conformity are abundant almost everywhere in the world. And not unreasonably.

To step into a different perspective. Charles Lamb (1775-1834), remarked that Shakespeare's King Lear is simply unstageable since the depths of its poetic parts are simply incommunicable to the audience through acting. Lamb's comment represents a philosophic response, signifying that Shakespeare's words can only be felt and internalized through soulful reading. The 19th century essayist took the position of a theatre critic conveying his lack of trust on the merits of the prospective actors or directors. King Lear had been performed many times on the stage at different parts of the British Isles though, before Lamb made his remarks.

Tagore's play Raktokarobi was similarly left untouched by many venerable theatre directors on the plea that it was unstageable. Even many literary critics and Tagore-lovers found in it overdoses of introspective poetic images, obscurities, punctuated by lyrics. The comments of these persons can be explained as a thoughtful treading in to 'theatre criticism' too, beyond simple 'readership'. 56 years after its publication, Sombhu Mitra, the great Bengali stalwart brought it on the stage with commendable success. And those critics opposed to or highly skeptical about Raktokarobi's potential as a theatre felt constrained to withdraw their reservations.

Let's concentrate on the evolution of theatre criticism, which grew as an academic discipline back in the mythical past in the East, about 5000 B.C. In the West, it also took roots in the ancient times. What we expect from a responsible theatre critic of theatre is a kind of all-inclusive knowledge of the history of theatre—local and global, early texts, art of dialogue, its evolution and popular reception, use of space, skills of acting, music, sound, light etc.

Unquestionably, the first 'must read' text is Natyashastra authored, as has been timelessly acknowledged, by Bharat, the sage. It is strongly assumed that this astonishingly long text represents a pluralistic authorship. Natyashastra is considered as the fifth Veda that concerns with the learning of the comprehensive arts of entertainment, beyond the knowledge of human duties and responsibilities as contained in the four preceding Vedas. Most parts of its 37 chapters of are written in poetry, but the sections on rasa (pleasure) and bhab (mood) and on music are in prose.

At this point, it is absolutely binding to refer to Aristotle and his universally acknowledged work, Poetics. Like most communities of the world, drama was largely known as poetry in ancient Greece. According to Aristotle, theatre as a form of arts, makes use of words in a dialogic form, rhythm, music to create situations, which he largely defined within the forms known as tragedy and poetry. Poetics again cannot be dated precisely. Some of its contents sound elliptical and some points seem a little incoherent. Aristotle's ideas show some legacy to Plato; some treat Poetics as a response to Plato's views on poetry. Anyway, Aristotle views theatrical presentations as the 'imitation of an action' having objectives of incorporating diverse elements of arts on the stage. His remarks on the variations of the 'narrative' that categorize them as tragedy or comedy left an immortal impact on theatre studies. Theatre has journeyed onward in multiple avenues challenging Aristotle's views. Still, he remains and will always be most relevant in the area of theatre criticism. The above two masters deserve special mention. From them did initiate the intellectual exercise what we today label as reviewing of theatre texts/productions. Over centuries, evolution took place within communities across the world. The continuity of theatre criticism experienced changes in social & political relations and at the regional and international scenarios. The areas of literature and arts including theatre, painting, sculpture, continue to evolve in multiple ways in subject-matters and modes or representations with changing realities and increasing urge of creativity. This evolving process acquired multi-dimensionality in the Indian subcontinent and elsewhere where European colonization became a forceful reality since it was not just limited by taking over of political power, but it left overwhelmingly irresistible impact on the cultural arena. This is particularly true in the case of theatre. This subcontinent with its vastness of geography, amazing plurality of expressions in visual and performing arts as reflected in its enormous folk traditions, had been and still is the home of uncountable theatre forms, performed in temples, at common community spaces, market places.

Some of these forms are extinct now, and many had lost their original modes of performance but many others are surviving wrestling several kinds of infiltration/intrusion of new elements, consequent to the encounter with colonization. Some of the deliberate (trans)-formations/creations took place under the impact of the increasingly popularity of proscenium and with the rise of new metropolitan performing centres. And the new band of theatre critics added fuel to that. Yatra and numerous local theatre forms were still in place. But the educated urban elites felt more attraction for the proscenium performances within walled spaces. The increased number of such shows made new approaches to understanding, appreciation and critiquing the performances more popular. This reality largely contributed to the development of theatre criticism in the Indian subcontinent. For long, theatre performances in India were largely limited to the projection of different plots or episodes as contained in the religious epics to suit the popular demand for entertainment. Audience response was measured by their shedding tears during the emotional parts of the performances. Such reactions are not rare till today particularly in the country side. Folk forms delivering plots or sub-plots of diverse stories with some direct/indirect references to local events and dialogues in dialects punctuated with some wit and humour also catered to popular taste. The over-all theatrical design as per the cannons of proscenium production introduced the audience to a more structured format characterized by three parts known as the beginning, the middle

and the end. Again, the growing volume of new theatre criticism contributed to that.

Books authored by various European masters, including dramatic texts, enjoyed a natural entry as the process of colonization started consolidating. The growing metropolitan educated class found in them some extra charm, and also resources worth-tapping to appreciate, evaluate, and review theatre. The first arrival of William Shakespeare (1564-1616) in India in the middle of the eighteenth century emphatically represented a racial face. The Old Playhouse production of Shakespeare in Calcutta was acted by the whites and no 'native' was permitted even to enter this theatre space. However, this exclusivity did not inspire the Calcutta theatre-lovers to form a nationalistic identity then. Which today, is very strongly articulated in the cultural circles of different cities as well as in the university departments of studies. Presently, this attitude forms an insistent nature of theatre criticism. In fact, this nationalistic urge to define the uncountable old native theatre forms and identify the richness of the indigenous performances occupies the centre of modern-day theatre criticism.

From a restrictively practical point, the origin of theatre in Calcutta, the first capital of British India, had initial connection with a Russian, Gerasim Stepanovich Lebedeff (1749-1817). That too had a key attachment to the European proscenium practices, hitherto unknown to the natives. The proscenium and Shakespeare together went on impacting our city theatre spaces with an irresistible continuity. The lengthening of colonial rule shaped our theatre practices and the trajectory of theatre criticism. The contents of the scripts, (which earlier were based almost exclusively on sources from the written/oral religious texts) experienced visible changes too. The structural unity of the European dramatic texts spread over the 5 Acts was new to us; gradually this became quite convenient for the theatre persons. The new native plays started portraying human figures set in perceptibly realistic situations, (not exactly representing 'realism', which, of course, it will later). And the migration of the Western literary texts and theatre aesthetics became a reality in the Indian cultural territories. The story-outlines departed from the magic and fantasy so far associated with the plot-construction of the native texts.

Increase of Shakespearean performances and introduction of this great dramatist in the academic curriculum, added by the translation/adaptation of his plays in various native languages reflected an increasing love for him of the intellectuals and local/metropolitan audience. Simultaneously, the initial rise of theatre criticism could be identified through the advertisements of the shows in the newspapers which often distinguished the genres (tragedy/comedy/farce), contained the names of the popularly known performers (qualities of acting), and mentioned the names of companies and venues (indicative of the opportunities available for light & sound design and stage props) prices of tickets (suggesting the classes of the audience). Brief reviews also followed in the dailies or weeklies or local news bulletins.

Initially, the theatre critics' focus was on the magnanimity of the hero (king/commander/great warrior) around whom the plot moved on. It was followed by the comments on the actor's abilities to perform the high-profile hero's role. The theatre critics followed the plots, subplots, and scene-divisions implying the development of action from the openings (through conflicts in the middle) leading to the endings of the plays. Comments

were made to justify this structural development. The theatre critics concentrated on the studies of characters, subjective responses to the mighty and poetic Shakespearean dialogues, the philosophic contents, and search for moral messages within the given social systems. They sought help from the views of Samuel Johnson, Coleridge, De Quiency, Bradley and other Shakespeare experts. The major considerations were: whether the heroes/heroiness/important characters had been good enough for the qualitative representation of the dramatic action or intricate situations required by the text; whether the performance met the moral standard that the society subscribes; whether the performers could make a positive impact as a team. These canons were applied for the evaluation of other productions too.

Unquestionably, Shakespeare had a comprehensive influence on the evolution of Indian drama. Even Tagore made a complimentary recognition of that in the introduction to his play titled Malini. The replacement of the country forms by the proscenium accelerated the presence of Shakespeare and impacted on the development of the new dramatic literature in native languages. As the translation of Shakespeare's plays was treated as a commendable exercise—whether literary, transformative, trans-creative or contextual—or the adaptations of his plays became increasingly popular with the local theatre companies, the art of theatre criticism acquired positive dynamism and in fact, reviewing of plays both as dramatic texts and productions on the stage acquired an academic trend. The concept and application of 'Method Acting', the essential requirement in the productions of the European plays (which was not considered that indispensable in traditional or indigenous theatre) particularly impacted on theatre criticism. The increase in the number of publications of newspapers and periodicals both in English and the native languages offered to theatre criticism a professional nature.

The formation of the Indian People's Theatre Association (IPTA: 1943) is historically important in developing theatre criticism. IPTA was not primarily rooted in the cross-fertilization of the 'new' or 'modern' forms of theatre away from the 'traditional' nor it bore much relevance to the European proscenium. Through diverse kinds of cultural performances, IPTA's scope of activities spread beyond theatre practices. This Association was established to articulate the intellectual solidarity of the Indian people with the objectives of the International Anti-Fascist Writers' Union, the genesis of which lay in the painful history of human sufferings caused by World War I. IPTA originated from the socio-political commitment of forming a cultural platform to extending help in the struggle of freedom of people from the bourgeoisie structure that had institutionalized social exploitation. Again, IPTA's ideas of people's emancipation came from the West too through books of history, politics, sociology, literature including drama.

Exercises of mockery, simultaneously funny and sharply critical of the social system, dominated by the aristocratic class as reflected in the English Restoration plays or in the plays of Moliere, the great French dramatist, became accessible to the increasingly new educated class. Resultantly, theatre scripts were prepared in sundry Indian languages that imitated or trans-located those European comedies not only in contents & characterization but in their formal structure too, with the re-creation of the mood of fun and frivolity as useful means of social criticism. Indian theatre moved away from the

superhuman characters of the ancient epics, of the miracles done by the traditional religious figures or of the history-plays that underlined the glorification of royalty supplemented by the suspense of palatial conspiracies.

However, the idea of ‘realism’ with its new social and political connotations reached a new high on the stage as well as in the open-air productions of IPTA with their conscious rejection of the amusing ‘social’ contents/criticism as reflected in the European comedies mentioned above. With its mission of preaching Marxist political philosophy or aesthetics, IPTA believed that the exploitation of people was rooted in the age-old social structure of hierarchy of ‘class-divisions’. IPTA commanded a huge number of writers, poets, artistes, actors, musicians, intellectuals, and progressive activists including journalists as its members across India and it created a new wave of cultural regeneration. As a result, a new band of theatre critics was born and they were berthed and groomed by the leading IPTA intellectuals and organizers to analyze the society with the ‘politically correct’ ideology that demanded the re-evaluation of theatrical texts and performances (Shakespeare & Tagore included) in the context of the theories of class-divisions within their theatre productions. This left a very significant contribution to the art of theatre criticism, which has its visible legacy even today. And not quite unreasonably.

While IPTA had been engaged in organizing a Pan-Indian cultural movement upholding the socialist ideology with the use of theatre as an important tool, the ideas of realism and naturalism found their routes in the subcontinental theatre in different ways too. The Norwegian playwright Henrik Ibsen’s play A Doll’s House in its English and subsequent translations in local languages brought in a new insight about of ‘realism’ that consciously excluded any comic situation deliberately created to please the audience. The play takes place within a lower-middle class home characterized by typical situations of the lack of plenty. A Doll’s House makes a very strong statement on women’s position in the society. Often it has been treated as the Bible of the feminists. It also underlines ‘naturalism’ as a vehicle for its representation on the theatre space, which is verified in its elaborate stage-directions. Some other Ibsen plays adapted in the local contexts that suited the social realities also became very popular. The Swedish August Strindberg and Irish Bernard Shaw also stole some space in the subcontinental theatre as the audience developed a taste for realism & naturalism. The critics positively responded to this kind of productions.

The theatre groups, directors, script-writers, critics, cultural activists got influenced by the nationalistic ideas as well as by IPTA’s slogan for internationalism. The audience also developed a new attitude to appreciate theatre. Under such changes in the understanding of theatre and performing arts, people’s cultural responses, Western sociological and political theories made some visible impact. At the same time, talented directors felt motivated to delve into the contents of local epics, folk tales, stories, legends, and oral history having nationalistic overtones and exploited these as indigenous resources offering new interpretations within the European model. So, the Western influence had its positive aspects too in our theatre and performances. It has a long-lasting effect till today. The theatre critics also facilitated in finding out and applying such resources to locate areas for effective use of native materials in trans-shifting the storyline and in transfixing the stagecraft

including sound, light, and props. These experiments integrated multiple factors in theatre productions. The theatre critics identified prospective areas, evaluated the skills of making them effectively communicative, and related them to various socio-cultural theories. By doing so, they also encountered many contrary comments from the directors and designers.

The indenture of the West through colonization was an inevitable reality and it was lengthy. And as elsewhere in the world, be it British French, or Spanish, colonization not only occupied geographical territories, but through its exploitation and imposition of superiority or ego, it left deep-rooted impacts on the intellectual & psychological shaping of the natives even on their social behaviorism. It was regrettable that Bharat’s Natyashastra was marginalized. Several new waves of art came flushing from the West, e.g.as expressionism, impressionism, cubism, and many of their likes. These opened to the theatre directors the opportunities to initiate diversity in their productions but challenges as well in terms of integrating new vehicles of expressions to the politically conscious audience, simultaneously affiliated to nationalism and international brotherhood. The depiction of heroes of the past acquired a popular theatrical cult for long. Now, the life of the pitiful subjects oppressed by the zamindars also found space. However, there were ‘conservatives’ too, who raised moral issues in matters of questioning the social structure. Their reactions also found some space in the newspapers. These comments can also be treated as constituting an alternative theatre criticism. These may sound humorous and less important but were reflective of the responses of a section of the then audience. Saying goes that Vidyasagar, the illustrious social reformer of the19th century Bengal while watching a stage-play, excited by pure rage, threw his sandal at an actor who had been playing the

Shakespeare had a comprehensive influence on the evolution of Indian drama. Even Tagore made a complimentary recognition of that in the introduction to his play titled Malini. The replacement of the country forms by the proscenium accelerated the presence of Shakespeare and impacted on the development of the new dramatic literature in native languages.

role of a cruel sahib. His contemporary, Shri Ramkrishna, known for his accommodative stance in matters of religion, asked his followers to watch theatre shows since these delivered useful instructional contents for the common populace. In fact, through these responses, the two great social stalwarts of the past in some way played the role of theatre critics.

Putting this on record, it’s relevant to refer to areas that shaped our intellectual priorities and affiliations. The new education system introduced learners to European ideas. Not just books of

literature, but on French revolution, political theories, the western Weltanschauung reflected in philosophical discourses, dialectical materialism, studies of cultural hegemony and historiography, and so on and so forth. Marxist thinking increasingly entered in to the space of the new Indian intelligentsia. The mind-blowing writings by Romain Rolland, Antonio Gramsci and Franz Fanon became available in the bookshops. These regulated our intellectual discipleship and contributed to spread a new worldview for the upcoming generations,including the thespians. This social context that promoted progressiveness prompted many of the new educated class to shape their minds. That helped them (authors, musicians, journalists, editors, playwrights, directors etc.) to analyse the social and economic systems and structures from socio-historical perspectives. During the nationalist struggle against the British rulers, a social movement spread across India highlighting the social system that discriminated the backward classes. These learnings also came from books coming from the West, which introduced the educated class (including persons connected with theatre/ cultural performances) to the ideas of socialism. Theatre persons found critical messages from these concepts and felt initiated to underline the ‘social relevance’ in their productions. Such ideas incited the critics to decipher the messages of the performances and to scrutinize the creative processes. Critiquing of the contents, process, and presentational craft of theatre with this lens of ‘relevance’ is strongly alive till today.

In this respect, Bertolt Brecht is a very significant name in the subcontinental theatre, whose presence was very strongly felt during the 60s to 90s of the last century. The directors found in his plays and theories the materials that answer several socio-political questions. He is from the West (Germany: erstwhile

It got accelerated with the inclusiveness of multi-dimensionality of new experiments, as Performance Studies grew up as a more intensive-cum-extensive approach to theatre. Natyashastra regained its place for comparative studies. The academia also inspired the students or upcoming theatre persons, to revive the native forms, to allow more space to imagination, synthesis, use of digital technology etc.

GDR) who brilliantly fits in handling multiple issues of integrating public & private lives, the socialist ideas, historiography stretching from the West to the East, struggle & social status of women, war, market economy etc. Brecht largely commanded our theatre space since it was intellectually prepared by the IPTA productions. The left-leaning audience felt in them the throb of Marxist aesthetics. Moreover, Brecht’s theory of alienation or epic theatre produced a comprehensive charm in theatre productions allowing sundry flexibilities to adapt dramatic texts in our chosen contexts. The focus on the class-divisions could

be creatively exploited by the directors and such interpretations enjoyed cheerful reception from the audience.

Just one instance. In mid-80s, the Dhaka theatre space saw three different yet simultaneous presentations of Three Penny Opera. The three directors prepared sub-texts as per their individual interpretations and inserted local elements and theatrical art-forms to communicate their messages to the audience. Obviously, this posed a challenging job for the theatre critics. Before reviewing the plays, they had to put on their writing desks materials relating to Brecht’s mechanisms of production and his creative notes. They naturally recollected their experiences of watching Brecht plays produced earlier by some great native or overseas directors. They reflected on the areas of appropriateness, efficiency, or prejudice in the tagging of some past/contemporary events of local, social, and political interests within the productions.

Multiplicity in critiquing many plays can be found in evaluating several adaptations, just not in various languages or at different community contexts, but in an identical geo-historic space. This happened often in the cases of Ibsen plays—A Doll’s House, An Enemy of the People, Ghosts; many of the plays by Shakespeare, tragedies, comedies, histories and more importantly, Hamlet, Macbeth, Julius Caesar, Romeo and Juliet, A Mid-Summer Night’s Dream; plays by Moliere, Jean Paul Sartre, Luigi Pirandello, Dario Fo, August Strindberg, Arthur Miller, Eugene O’Neill, Harold Pinter, John Osborne and many others from Europe, America and beyond. Tagore’s plays have seen many trans-creations, often loaded with modern political interpretations; even some important subcontinental plays are being continuously redone as per the interpretations of the directors.

In the post-independent or early phase of modern Indian theatre, performances within the proscenium circled around some popular themes, life of the ordinary people displaced from the rural to urban contexts, tensions of lower middle families, crises of love relationships etc. Earlier, Ibsen pioneered this path. The theatre critics’ search for the relevance and often their incisive references to the qualities of presentation played a complementary part. For long, theatre criticism was seen as an exercise of reportage of storyline plus some comments on the quality of acting. One important as well as irritating question remains. The director likes it to see that a review is published in the press/periodicals but shows unhappiness with the unapproving comments. This kind of dissent among the producers and critics is a universal phenomenon. It’s true that at times critics may have dearth of knowledge or understanding about theatre-craft or they display some prejudices. Some professional critics uphold the policy of the newspaper, some have passions for certain political views, some are not intellectually equipped enough to understand the novelty or nuances of experimentations. The theatre critics need to be updated with new knowledge about what’s happening in the country and in terms of creative experiments. The conservative critics still love to look for the spelt-out messages with no regard for the aesthetic intricacies involved. Many bookish critics are still not convinced about the value of the theatre of Augusto Boal or Badal Sircar or similar other enterprises like the widely popular street theatre which are qualitatively and deliberately distant from the open-air performances. Such thoughtful endeavours allow endless flexibilities in theatre practices. These often involve the audience in the process of performances, and by doing so, these in fact, loudly criticize and challenge the

limitations and objectives of the conventional patterns of the fourth wall theatre. Such initiatives can arguably be treated as creative versions of theatre criticism.

Theatre criticism found an appreciative boost in this subcontinent, not many years ago. Despite the glorious existence of Bharat's Natyashastra. The introduction of Theatre Studies as an academic discipline at the undergraduate level of different universities opened new avenues of knowledge and exercises. Brecht's theory of alienation made its strong entrance earlier. Now, for developing the structured courses, both theoretical and practical, inclusion of great figures such as Konstantin Stanislavsky, Meyerhold, Edwin Piscator, Jerzy Grotowski, Pina Bausch, Peter Brook and others came up as an imperative academic necessity. It got accelerated with the inclusiveness of multi-dimensionality of new experiments, as Performance Studies grew up as a more intensive-cum-extensive approach to theatre. Natyashastra regained its place for comparative studies. The academia also inspired the students or upcoming theatre persons, to revive the native forms, to allow more space to imagination, synthesis, use of digital technology etc. In fact, in Bangladesh, more for its emergence as a free nation in 1971, the urge to discover the past, its inclusive cultural history has acquired a passionate degree in the theatre space.

Diverse materials and multi-angularities of unknown/untapped resources of theatre in countries of the North and South, and of the communities so far left in the margins, particularly the countless ethnic groups away from usual human habitations and those living in the archipelago squatted in the oceans gradually started claiming the attention of scholars and theatre practitioners. The syncretic approaches in theatre performances existed in ancient traditions with the use of flutes or drums, sound and rhythm produced by sticks, or ideas of costume etc. New technologies contribute to creativity that helps reap immense possibilities. There's a living debate though about the limits of applying ultramodern digitalization since many believe that theatre is essentially a 'human' activity. And many techniques continue pouring from the West. The question of under-statement about the native forms remains alive in the theatre forums of the developing countries.

Adaptation of dramatic texts of different overseas origin remains a reality in the subcontinent. The key reason is the dearth of good playwrights. It is applicable to theatre critics too. Critics are often more vocal about the contents, deviation from the original texts, political messages than the evaluation of the quality of redoing, remix of the tools of the old and new, and theatre as a group work accomplished by the cast and crew. The vibrancy of new theatre groups is visible and qualitatively surprising productions are there. But these remain a business of the big metropolitan centres. The voice from the margins is heard in a low key. Theatre criticism at the subcontinent still largely shows limited professionalism while the Press offers nakedly unequal space compared to other forms of entertainment like sports, cinema, the scandalous rumours in the lives of the stars, OTT platforms, band music etc.

(About the authors: Prof. Shafi Ahmed is a retired professor of English Literature and Theatre Studies from Jahangirnagar University, Bangladesh. With nearly 40 years of teaching experience, he specialized in Shakespeare and Modern European theatre. He has translated three English plays into Bangla, authored four books on theatre, and has been active in international theatre seminars and conferences. Prof. Ahmed is also a life member of Bangla Academy and served on the executive committee of the International University Theatre Association.)



Physical Theatre Workshop

Theme: "Embodied Expressions: Mastering the Art of Nonverbal Storytelling"

Dates: September 3-7, 2024

Time: 10:00 AM – 4:00 PM (Daily)

Venue: Srimanta Sankardev Kalakshetra Society, Guwahati, Assam, India

Total Seats: 30 Nos

The Physical Theatre Workshop is a specialized training program focused on using the body and rhythm for acting, with a strong emphasis on "Movement Theatre." This approach bridges linguistic gaps through physical movements, dance, and expressions, allowing for a universal form of storytelling that transcends language barriers.

Highlights of the Workshop:

Movement Theatre: Learn to use nonverbal performance techniques to communicate stories and emotions through physical movements, rhythm, and dance.

Expert Instructors: Classes will be conducted by various theatre personalities from around the globe, bringing diverse perspectives and techniques to enrich your learning experience.

Comprehensive Training: The workshop combines physical and mental fitness training with discussions, video demonstrations, and practical exercises.

Interactive Learning: Engage in hands-on sessions that focus on enhancing your acting skills through body awareness and rhythmic movement.

Join us for this transformative workshop and explore the power of physical theatre to create impactful performances that connect with audiences on a deeper level. Whether you are an experienced actor or new to the field, this workshop offers valuable insights and skills to elevate your craft.

Facilities:

Monica Hunken (USA), M. Safeer (Sri Lanka), Krzysztof Rogacewicz (Poland), Abderahmen Cherif & Sadok Aidani (Tunisia) and Dr. Mrinal Jyoti Goswami (India).

Theatre Forum at BBITF 2024

4th September 2024: International Theatre Exchange: Prospects and Challenges

6th September 2024: Physicality and Narrative Experimentation: Fusion of Physical Theatre and Non-linear Storytelling

Time: 2:30 PM - 4:00 PM

Venue: Srimanta Sankardev Kalakshetra Society, Guwahati, Assam, India

Description: These forums will gather distinguished speakers from around the world to discuss key issues in global theatre. Topics will include cultural diversity, political and social contexts, economic challenges, language barriers, and the impact of globalization on theatre. The forums aim to foster dialogue, creativity, and collaboration among theatre professionals, academics, and enthusiasts.

Objective: To explore opportunities and challenges in global theatre, inspire creativity, and promote cross-cultural connections.

Audience: Open to theatre professionals, academics, students, and cultural enthusiasts.

Outcome: The forum aims to foster cultural exchange, highlight innovation in theatre, address common challenges, and promote international collaborations.

Conclusion: This event celebrates theatre's diversity and its unifying power. It encourages cross-border connections and inspires creativity and cooperation. The theatre forums organized as part of BBITF 2024 serve as vibrant platforms for practitioners, scholars, and enthusiasts to come together, exchange ideas, and engage in meaningful discussions on pertinent topics shaping the contemporary theatre landscape.



BBITF 2024 Theatre Symposium

Date: September 5, 2024

Time: 2:30 PM - 4:30 PM

Venue: Seminar Hall, Srimanta Sankardeva Kalakshetra Samaj

AANK-A Creative Line is proud to present the Theatre Symposium at the Bhullung-Bhuthur International Theatre Festival (BBITF) 2024. This event offers college and university students a platform to explore critical themes in contemporary theatre under the theme "Exploring Theatre's Transformative Power."

Key topics include:

Theatre and Technology: Innovations, Challenges, and Future Directions

Inclusivity and Representation in Contemporary Theatre.

Theatre and Social Impact: Activism, Advocacy, and Community Engagement

The symposium invites participants to engage in discussions on how theatre intersects with technology, inclusivity, and social change. Through keynote speeches and paper presentations, students will share insights and ideas with peers and industry experts.

Objective: To explore diverse aspects of theatre, addressing opportunities, challenges, and the global dynamics of the art form.

Audience: Open to theatre professionals, academics, students, and cultural enthusiasts.

Outcome: Foster cultural exchange, highlight theatre innovation, and promote international collaboration.

Conclusion: Join us for a stimulating exchange of ideas and insights at the BBITF 2024 symposium, where theatre enthusiasts and scholars come together to explore the transformative power of the performing arts. Celebrate the magic of theatre and embark on a journey of exploration, discovery, and dialogue, united by our shared passion for the performing arts and our commitment to promoting harmony and understanding in an increasingly interconnected world.

Environmental Sensitization Workshop

Conducted by: Aaranyak

Dates & Times:

September 6, 2024: 10:00 AM – 12:30 PM (Workshop), 2:00 PM – 3:00 PM (Performances Related to Environmental Sensitization)

September 7, 2024: 10:00 AM – 12:30 PM (Workshop), 2:00 PM – 3:00 PM (Performances Related to Environmental Sensitization)

Venues: Sonapur College, Sonapur and J N College, Boko

Theme: Exploring the Brahmaputra River: Cultural, Historical, and Ecological Insights

Overview: The Environmental Sensitization Workshops, part of the Bhullung-Bhuthur International Theatre Festival 2024, aim to deepen participants' connection with the Brahmaputra River. These workshops focus on the river's cultural, historical, and ecological significance, promoting conservation and community engagement.

Objectives:

Cultural Exploration: Discover the Brahmaputra River's heritage and historical importance.

Environmental Awareness: Raise consciousness about the river's ecological significance and the need for conservation.

Community Engagement: Foster dialogue and participation, emphasizing the river's societal and cultural impact.

Structure:

Interactive Discussions: Led by Aaranyak experts, exploring the river's cultural and ecological aspects.

Creative Expression: Utilize theatre and artistic activities to convey the significance of the river and the importance of climate protection.

Theatre Performance:

Play: Storyless Blead

Team: The Unified Theatre, Tunisia

Dramaturgy & Direction: Abderahmen Cherif & Sadok Aïdani

Audience: Open to students, artists, environmental enthusiasts, and the community.

Outcomes:

Enhanced awareness of the Brahmaputra River's cultural and historical significance.

Increased commitment to river conservation.

Strengthened community bonds through shared experiences.

Conclusion:

The Environmental Sensitization Workshops are an integral part of the Bhullung-Bhuthur International Theatre Festival 2024. By exploring the multifaceted role of the Brahmaputra River, we aim to nurture a collective responsibility toward our natural and cultural heritage. These workshops bridge the gap between art, culture, and environmental consciousness, fostering a harmonious relationship with our rivers and the environment. Join us as we continue to explore the river's cultural heritage, raise environmental awareness, and foster community engagement, all while aligning with our festival's theme, "Theatre for Harmony."



Play Performances

Paradox

Playwright and Direction

Krzysztof Pulkowski - Poland

Duration: **50 minutes**

About the Play:

An original drama inspired by two books by Joseph Heller *Catch-22* and *Closing Time*. A visionary story full of twisted actions and dramatic tension. It appeals directly to the viewer's sensitivity and leads his emotions on a journey... on a grotesque trip along the path of fear for one's own life. The play shows the absurdity of war and the army as an institution, exposes all the mechanisms governed by the logic of absurdity. Its characters are a collection of madmen, fanatics, idiots and opportunists, but above all people who want one thing - to survive. And on the other

hand, it is a contemporary look of the hero at the world around us, which is also full of paradoxes and constitutes a sick system, to which unfortunately we are all "squeezed". Seriousness is intertwined with grotesque, and wisdom with stupidity. Everything is put in quotation marks, although the context of the presentation is very serious - it is the concern for human life. In the play, the hero HE (Krzysztof Rogacewicz) plays several completely different characters, showing the full range of his possibilities. The play tells us that everyone can overcome their fear...

WITH LAUGHTER... Our whole life, in which we move, is full of PARADOXES! From the moment we consciously face reality, we are forced to overcome barriers and obstacles that life provides us. The monodrama does not pretend to explain or tell anything and in this sense does not offer the viewer any plot. It was conceived differently - as a contribution to negating the perspectives imposed on us and undermining what is serious. It consists of many short stories, memories, images and gags. Although participation in the war is

identified with courage, responsibility and bravery, it is shown in the play quite differently: as a manifestation of stupidity and mental illness. It consists of many paradoxes, including the most important one - only those who want to avoid combat actions show reason and responsibility. This idea was derived from the "Catch 22", appearing in the novel by Joseph Heller.

On Stage:
Krzysztof Rogacewicz

Off Stage:
Marek Oleksy



Mt Rushmore (A Punk Rock Play)

Dramaturg: **Teamphilip Santosschaffer**

Designed and Direction: **Nehemiah Luckett & Theresa Buchheister- USA**

Duration: **50 minutes**

About the Play:

Mt. Rushmore is a punk rock, time travel voyages that flings audiences into the throes of the rebellious fringes of the Reagan era, where they are tasked with helping playwright and performer Monica Hunken on her quest to save her own mother from a lifetime of grief and Conservatism. This is a true 1980s action adventure - packed to the brim with espionage, unexpected friendships, and even a shot at redemption. Mt. Rushmore features original songs and punk rock classics, performed live and loud by a three-piece band

Cast and credits

On Stage:

Monica Hunken

Off Stage:

Creative Consultant:

Melissa Chambers

Music Arranger/ Upright

Bass/ Guitar

Phil Andrews

Trumpet/Guiter

Eva Arce

Drums

Nikkie Mcleod

Photo

Erik McGregor



The Inviction

Name of the Groups: **Inter Act Art_Sri Lanka**

Script: **Asanka Sayakkara**

Direction: **Samitha Sudhieshwara**

Duration: **15 minutes**

About the Play:

"The Inviction" is a captivating mono drama that delves in to the profound impact of contemporary social institutions on the lives of middle-class people in a developing country. As the narrative unfolds, it masterfully portrays the intricate web of interconnectedness among institutions such as religion, politics, family, economy, education, law and order and how they significantly influence the day-to-day existence of the characters.

Director's Note

I have reached the second decade of my theatrical journey. During this time, I have encountered numerous tempests, calamities, thunderstorms and a wealth of appreciation, anticipation and achievements. Last year, at the 9th edition of the Colombo International Theatre Festival (CITF 2023), I was fortunate to receive a prestigious award on a universal stage for the first time. Now, I am conquering another pinnacle in my life at the theatre. Dear Bhullung-Bhuthur, here I am...!

Cast and Credit

On Stage:
Samitha Sudhieshwara

Back Stage:
Music:
Purnima wijesuriya

Light Designer:
Rajitha Jayashan

Stage Manager:
Kasun Udayanga & Nirmali Munasinghe



Kalpa Kotha

Name of the Groups: **Pathar Duliajan**

Playwright: **Swapna Dutta Deka**

Designed and Direction: **Pabitra Chetia -India**

Duration: **25 minutes**

About the Play:

Anuradha, the protagonist of the play KALPAKATHA is of a state of consciousness and beyond consciousness. Through her, the playwright expresses some very basic queries of human mind... like reason of physical existence, possibility of existence beyond physicality, what is fear, is there any way to get rid of it..., who are you...Is your name is you? Is there any difference between today and tomorrow...

The playwright is also showing the game of life in this earth through a game in the play... how we run in a rat race...

Again, through a 'relationship', the playwright is showing how we try to fulfil our eternal emptiness with d help of our partner... Even though we have to embrace the eternal truth "death", yet, we continue to exist in the consciousness of loved ones... through them we live... The physical body merge into five elements of the earth..., but we never die... We remain through our works...

Cast and Credit

On Stage:
Koustovi Sonowal, Hemanga Kashyap Borah

Off Stage
Music Design:
Pratim Gogoi

Light Design:
Chamapk Saikia

Set & Light Design:
Biraj Chutia

Song Composer:
Dipak Gogoi

Singer:
Korabi Sonowal



Storyless...Blead

Name of the Groups: **The Unified Theatre**

Dramaturgy and direction: **Abderahmen Cherif & Sadok Aïdani- Tunisia**

Duration: **60 minutes**

About the Play:

Floating between two continents, Blead the Clown sleeps, barely holding his fishing rod. Nightmares haunt him. His hook catches a magic shoe, which he claims as a trophy. But back at the port, his fishnet holds only the world's tragedies: plastic waste, an old dinosaur hat, and a drowned child he tries to save. Blead gets lost in this chaos. The magic shoe calls to him, but he resists, wanting to control his destiny. With the shoe on, he dresses as a city man and sets off, carrying dreams and past memories in his suitcase. Along the

way, life's hardships attack him. In town, the honks of successful men invite him to celebrate, but only he hears life's true call amid the noise. A small voice urges him to conform, but Blead refuses. Alone with his shoe, he tries to sleep, haunted by society's unease. He finds solace in childhood memories and an old newspaper's star promises until nightmares return. Seeking comfort, he calls a past love, reviving old wounds. Desperate, he remembers the small tree of life in his pocket, predicting it will strangle him and end his misery.

Director's Note

Theatre, where one observes another in action, relies on observation. My observational nature led me to theatre, focusing on physical actions. While verbal language dominates communication, my first production embraced non-verbal, dream-like expressions to revive theatre's emotional roots. I created Blead the Clown to explore mixed identities and gibberish, communicating with the inner clown in spectators. Through gestures and object manipulation, I engage spectators in a dream world,

using moving images to highlight current issues. Scenes have deliberate voids for spectators to fill with their emotions, making them active participants. My innovative practice, addressing local issues, challenges our conservative society and its institutions.

Cast and Credit

Performer
Abderahmen Cherif

Costumes
Essia Ben Hmida

Sound designer
Manel Baccouri



Junaki Padya

Name of the Groups: **Living Theatre, Dhemaji**

Playwright, Designed and Direction: **Malaya Baruah-India**

Duration: **20 minutes**

About the Play:

The play delves deeply into the inner world of a young boy as he navigates the complexities of mental health. It explores his dreams, aspirations, and the challenges he faces as he grapples with both positive and negative thoughts. The narrative sheds light on how he perceives life, dealing with the highs and lows that come with growing up. It also touches on sensitive and crucial topics such as abuse, gender identity, and sexuality, offering a nuanced portrayal of how these issues impact his mental and emotional well-being.

The play invites the audience to witness his journey as he tries to find a balance between his inner conflicts and the external pressures of society, ultimately seeking to understand himself and the world around him. Through this exploration, the play aims to foster empathy and awareness about the mental health struggles that many young people face today.

Cast and Credit

On Stage

Manash Jyoti Phukan
Himangshu Bhuyan
Abhinandan Gogoi

Off Stage

Dibyanuj Baruah
Phung Chengg Phukon



Equal Feeling

Name of the Groups: **Inter Act Art_Sri Lanka**

Script: **Nirmani Fernando**

Direction: **Nirmani Fernando with Vidura Abedheera**

Duration: **15 minutes**

About the Play:

Feelings
From birth to death, we all have feelings that come and go. Feelings are common to every person. But every person isn't the same. How do different people share the same type of feelings?...

Director's Note

Feelings and emotions are universal experiences that touch every human being from birth to death. However, the way we experience and navigate these emotions is uniquely individual. It's not uncommon to overlook that others may not share the same feelings as we do. This realization opens our eyes to the many divisions within our society, including those who seek love but do not receive it. Occasionally, we extend what they long for—love itself. When they finally receive it, how do they cope?

This drama springs from

such a conversation, shared on a platform chosen to bring our thoughts to a wider audience. "Equal Feelings" is born from our reflections on all the people we've overlooked. It centres on a young woman with special needs, searching for love and navigating the romantic emotions hidden within her. We present this wordless mono drama as a tribute to the beloved humanity that dwells in our world, dedicated to those who yearn for love and connection.

Cast and Credit
Cast
Nirmani Fernando

Makeup designer
Vidura Abeydeera

Costume designer
Nirmani Fernando

Music Director
Bimal udayakantha

Set Designer
Vidura Abeydeera

Choreography:
Nirmani Fernando

Light designer
Vidura Abeydeera

Stage manager
Suhan Perera



She Is Naked

Name of the Groups: **Inter Act Art_Sri Lanka**

Script and Director: **Fr. Peter H Botejue**

Duration: **15 minutes**

About the Play:

"The tragedy of people who risked their lives for justice" There are many people who have sacrificed their lives and fought for the truth and justice. Despite being subjected to various tortures; their ideal mission has not been forgotten by many of them. Our aim of this monodrama is that justice should be done for such people and the Law should not turn away from them.

Director's Note

The experience I have gained from the society over a period of time is that there only few people who raise their

voices for the ones who are demanding truth and justice. This particular monodrama is based on the experience gained through it and meant for those hidden stories of people who raised their voices for justice.

Cast and Credit

Cast:
Raveen Maduranga

Music:
Tharindu Dhanuska

Make up:
Prakash Galgewala
Vidura Abeydeera

Costumes:
Sanjaya Peiris
Hiruni Nonis

Photo and Video:
Lalendra Fernando
Rehan Nimsith

Translator:
Srinath Nissanka

Crew and the team
Sunil Nonis
Malki Jayasinghe
Yashoda
Chamodh Ranishka
Suresh Dilshan
Nilmini Fernando
Meriyen Fernando
Charles Piyumina



A River's Tale

Name of the Group: **AANK_A Creative Line_India**

Name of the Playwright: **Dr. Mrinal Jyoti Goswami**

Duration: **15 minutes**

About the Play

"A River's Tale," based on Priyanka Das's poem "Lakheitorai Dhuwa Daag" is a mono-drama that explores the profound relationship between a woman and the river Lakheitra. Through the expressive art of Bhortal Dance, it portrays her struggle against societal oppression and violence. The narrative sheds light on the harsh realities faced by women, their search for solace, and the tragic outcomes, including suicide, that some endure. Presented in a non-linear, stylized format, this play combines narration and dance to evoke

deep emotions and provoke thoughtful reflection on the need for societal change.

From the Viewpoint of the Director

Welcome to "A River's Tale." Inspired by my childhood love for storytelling and driven by a commitment to address crucial social issues, this play highlights the brutal realities of women's oppression and violence in a patriarchal society. Through Bhortal Dance, we convey the protagonist's pain and her quest for solace in the compassionate embrace of the river Lakheitra.

The performance seeks to honour the resilience of women while urging reflection on the need for empathy and change. I hope this play moves you and fosters a deeper understanding of these pressing issues. Thank you for joining us.

Cast and Credit:

ON STAGE
Kankana Das

OFF STAGE

Artwork & Video
Dr. Sanjib Borah

Choreograph and Costume
Kankana Das

Management &
Production in Charge
Dr. Junmoni Gogoi
Oinau Jengrai

Light, Music and Direction
Dr. Mrinal Jyoti Goswami

Swings of Love

Name of the Groups: **AANK_A Creative Line & Inter Act Art**

Original Playwright: **Manjula Wediwardena, France**

Translation into English: **Dilini Eriyawala, Australia**

Translation to Assamese: **Dr. Mrinal Jyoti Goswami, India**

Designed and Direction: **M. Safeer, Colombo, Sri Lanka**

Duration: **70 minutes**

About the Play:

Let us tell you about the last woman in the world with her swings...
She is doing her last act in front of you...
Just Listen to her...
She will tell you many things...
Try to understand what she wants to convey...
May be, you will not meet her again...
Red, Blue, Black, Purple and White swings will be left afterall.
She is in front of you, moments before her parting...
Thereafter "The swings of love" shall be swinging....

Director's Note

"Swings of Love" originated in 2015, inspired by my encounter with Italian actress Julia Philippo at the Colombo International Theatre Festival.

Collaborating with poet Manjula Wediwardhana, we developed the play, premiering the English version in 2017 in Colombo and subsequently staging it in UAE, India, Korea, and Sri Lanka. The play's success led to a Sinhala version in 2018. Our plans to expand were stalled by the COVID-19 pandemic, but we resumed in 2023.

At the Bhullung-Bhuthur International Theatre Festival in Assam, I directed "Swings of Love" in Assamese, following a suggestion from Dr. Mrinal Jyoti Goswami. This physical mono-drama, an experimental piece, aims to bridge Sri Lanka with the world. Manjula and I aspire to produce this play in ten languages, a rare feat for a single director and writer

collaboration. We hope this production offers a unique and enriching experience.

Contents

The swings are used as symbols of life, love and femininity, and the colours of the swings, white, black, red and blue are also symbolic. Performance vary from one act to another according to the symbolic colours and the background pictures and videos appearing time to time to intensify the whole meaning. The narration of the production is minimized, taking the performer's physical expressions as the main medium of communication to glorify the theme as a whole.

Cast and Credit
On Stage:

Jahnabi Bora, India

Off Stage
Music Design:
Vindake Weerasinghe
Sri Lanka

Video visuals and Editing:
Amrit Basumatary, Assam
Photographs:
Utpal Datta, Assam
Amrit Basumatary, Assam

Videography:
UB Photos, Assam

Costume &Set Design:
M. Safeer, Sri Lanka

Light design and operate:
Dr. Mrinal Jyoti Goswami,

Production & Stage
Managers:
Dhrubajyoti Deka, Assam
Upeksha Sandeepani &
Nirmal Perera, Sri Lanka

Performance Art at BBITF 2024

Performance art is a dynamic and experimental form of art that uses the artist's body to blend visual art with live performance. It focuses on process, experience, and themes like conflict and identity, offering a profound and immersive way to engage with these subjects. As part of the Bhulung-Bhutthur International Theatre Festival 2024, we are honoured to feature a special performance art piece by an internationally known practitioner from Assam.

This performance is an integral part of the festival, aligning with our theme, "Theatre for Harmony." It exemplifies the ability of art to transcend traditional boundaries and engage with audiences on a visceral level. By incorporating visual elements, physical movement, and live action, Anupam Saikia's performance will offer a unique and thought-provoking experience that highlights the transformative power of art.

The Esoteric Pain

by **Anupam Saikia**

Date: 5th September, 2024

Time: 4:50 PM to 5:20 PM

Venue: Srimanta Sankardev Kalakshetra Society

Concept and design: **Anupam Saikia.**

Sound: **Rishi Tamuli**

About the performance

Conflict and overloaded information has engulfed us everywhere, in terms of cultural, social and political chaos, which occurs constantly in contemporary context. The existence of conflict in our everyday public, personal and private spaces lead to the regimentation and disciplining of everyday work conditions and the scope of developing anxiety and pain which has emerged as a threat that has been suppressed in our psychology. My aim is to reflect the conflict and pain through different action embodied develop an experiential space. My work leads to how I can explore this unknown space rather

than searching for meaning. "Art (My practice) as a tool to purify myself": through the process, I tried to release inner conflict inside me. That process enhances performativity and theatricality. We can't imagine a whole performance before doing it; interventions happen which bring challenges and performance takes a new way. It is always in the process, where my practice has been always focused on body, space and element through time and context. The practice called "Performance Art" that has been understood as ephemeral, fragile, being present, baring affective excess, having transformative power, identified as disappearance etc.

BBITF24

Festival Team

Festival Director
Dr. Mrinal Jyoti Goswami

Festival Secretary
Sri Abhijit Das

Art & Media Designer
Dr. Sanjib Borah

Media Coordinator
Ms. Darshana B. Baruah

Legal Advisor
Mr. Dipta Prasad Goswami

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Dr. Gargi Phukan
Ms. Namrata Sarma
Dr. Manabendra Sarma

Advisor
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Mr. Gopal Jalan
Mr. Sibanu Borah
Mr. Kishor Kr Das
Mr. Tapan Dutta
Dr. Pratibha Sarmah
Prof. Pranjit Bora
Prof. Joydeep Baruah

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3-7 September 2024

Felicitation
Performance Art
Theatre Forum
Environmental Awareness Workshop

Performance
Theatre Workshop
Theatre Symposium

3SEPT
6.30PM-8.00 PM

Venue: Sri Sri Madhabadeva International Auditorium, SSKS
The performance night is dedicated to the fond memory of **Late Thaneswar Goswami**

Inauguration
Welcome Address
Report of the last year festival
Felicitation & Key Note address
M. Safeer (Sri Lanka)

Performance of the Play
Paradox
Krzysztof Rogacewicz-Poland

6SEPT
10.0AM-3.00 PM
Venue: Sonapur College, Kamrup

Environmental Sensitisation Workshop
Conducted by- Aaranyak
Performance of a play
Storyless... Bleed
Abderahmen Cherif & Sadok Aïdani- Tunisia

6SEPT
2.30PM-4.00PM
Venue: Seminar Hall, Srimanta Sankardeva Kalakshetra Samaj

Theatre Forum
Topic: Physicality and Narrative Experimentation: Exploring the Fusion of Physical Theatre Techniques and Non-linear Storytelling in Modern Productions

6SEPT
6.30PM-8.00 PM
Venue: Sri Sri Madhabadeva International Auditorium, SSKS
The performance night is dedicated to the fond memory of Late Montu Baruah

Performance of the Play
The Invection
Samitha Sudheeshwara-Sri Lanka

Junaki Padya
Malaya Baruah-India

She is Naked
Fr. Peter Hemapriya Botejue-Sri Lanka

A River's Tale
Dr. Mrinal Jyoti Goswami-India

4SEPT
2.30PM-4.00PM

Venue: Seminar Hall, Srimanta Sankardeva Kalakshetra Samaj

Theatre Forum
Topic: International Theatre Exchange: Prospect and Challenges

4SEPT
6.30PM-8.00 PM
Venue: Sri Sri Madhabadeva International Auditorium, SSKS
The performance night is dedicated to the fond memory of **Late Arpan Bezbaruah**

Performance of the Play
Mt Rushmore (A Punk Rock Play)
Nehemiah Luckett & Theresa Buchheister- USA

7SEPT
10.0AM-3.00 PM
Venue: JN College, Boko

Environmental Sensitisation Workshop
Conducted by- Aaranyak

Performance of a play
Storyless... Bleed
Abderahmen Cherif & Sadok Aïdani- Tunisia

7SEPT
6.30PM-8.00 PM
Venue: Sri Sri Madhabadeva International Auditorium, SSKS

Performance of the Play
Swings of Love
M Safeer India, Sri Lanka, Australia and French Collaborative production

Culmination and certificate distribution

5SEPT
2.30PM-4.00PM

Venue: Seminar Hall, Srimanta Sankardeva Kalakshetra Samaj

Theatre Symposium
Topic: Exploring Theatre's Transformative Power

5SEPT
6.00PM-6.25PM
Venue: In front of Sri Sri Madhabadeva International Auditorium, SSKS

Performance Art
The Esoteric Pain
Anupam Saikia-India

5SEPT
6.30PM-8.30 PM
Venue: Sri Sri Madhabadeva International Auditorium, SSKS
The performance night is dedicated to the fond memory of **Late Anil Majumdar**

Performance of the Play
Equal Feelings
Nirman Fernando & Vidura Abeydeera-Sri Lanka

Kalpa Kotha
Pabitra Chetia-India

Storyless... Bleed
Abderahmen Cherif & Sadok Aïdani- Tunisia

3-7SEPT
10.00AM-4.00PM

Venue: Seminar Hall, Srimanta Sankardeva Kalakshetra Samaj

Physical Theatre Workshop



Organised by
AANK_A Creative Line

ছাত্ৰী সবলীকৰণৰ
দিশে এখোজ

মুখ্যমন্ত্ৰীৰ নিযুক্ত মইনা আঁচনি

ব্যক্তিগত খণ্ডৰ শিক্ষানুষ্ঠানত নামভৰ্তি কৰা ছাত্ৰীসকলৰ বাহিৰে
উচ্চতৰ মাধ্যমিক, স্নাতক (বি এ/ বি এছ চি/ বি কম) আৰু স্নাতকোত্তৰ (এম এ/ এম এছ চি/ এম কম/ বি এড) প্ৰথম
বৰ্ষত নামভৰ্তি কৰা চৰকাৰী আৰু ভেঞ্চাৰ শিক্ষানুষ্ঠানৰ ছাত্ৰীসকলক উদগনি যোগোৱা এক অভিলাষী আঁচনি

আগন্তুক তিনিটা বৰ্ষত
এই আঁচনিৰ জৰিয়তে
১০ লাখ
শিক্ষাৰ্থীক সাঙুৰি
লোৱাৰ লক্ষ্য

ড° হিমন্ত বিশ্ব শৰ্মা
মুখ্যমন্ত্ৰী, অসম

উদ্দেশ্যসমূহ

- উচ্চ শিক্ষাত কন্যা শিক্ষাৰ্থীৰ নামভৰ্তি বৃদ্ধি কৰা
- ৰাজ্যৰ অধিক সংখ্যক ছাত্ৰীৰ বাবে উচ্চ শিক্ষা লাভৰ বাট প্ৰশস্ত কৰা
- ৰাজ্য বিবাহ ৰোধৰ ক্ষেত্ৰত অবিহণা যোগোৱা

সুবিধাসমূহ

- ধনী-দুখীয়া নিৰ্বিশেষে সকলো পৰিয়ালৰ কন্যাৰ বাবে উপলব্ধ
- একাদশ শ্ৰেণীত নামভৰ্তি কৰা প্ৰতিগৰাকী যোগ্য ছাত্ৰীৰ বাবে মাহিলি ১,০০০ টকাকৈ
সৰ্বাধিক ১০ মাহলৈ বছৰত মুঠ ১০,০০০ টকা
- স্নাতক (বি এ/ বি এছ চি/ বি কম) প্ৰথম বৰ্ষত নামভৰ্তি কৰা প্ৰতিগৰাকী যোগ্য ছাত্ৰীৰ বাবে
মাহিলি ১,২৫০ টকাকৈ সৰ্বাধিক ১০ মাহলৈ বছৰত মুঠ ১২,৫০০ টকা
- স্নাতকোত্তৰ (এম এ/ এম এছ চি/ এম কম/ বি এড) প্ৰথম বৰ্ষত নামভৰ্তি কৰা প্ৰতিগৰাকী
যোগ্য ছাত্ৰীৰ বাবে মাহিলি ২,৫০০ টকাকৈ সৰ্বাধিক ১০ মাহলৈ বছৰত মুঠ ২৫,০০০ টকা

নিযুক্ত মইনা আঁচনি হৈছে ৰাজ্য বিবাহৰ দৰে সামাজিক ব্যাপি
প্ৰতিৰোধৰ উদ্দেশ্যে গ্ৰহণ কৰা এক সৰ্বাংগীন পদক্ষেপ

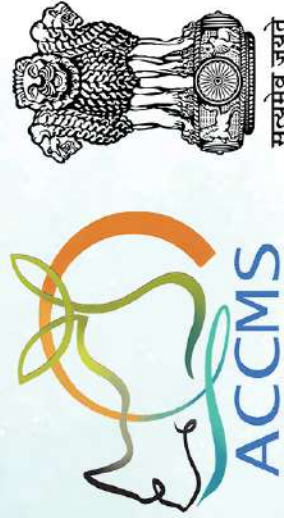


শিশুৰ শিক্ষা, স্বাস্থ্য আৰু সুৰক্ষাৰ অধিকাৰ সুনিশ্চিত কৰা
পছন্দ আৰু অৰ্থনৈতিক স্বাধীনতাৰ বাবে শিক্ষাৰ জৰিয়তে কন্যা শিক্ষাৰ্থীসকলক সবল কৰি তোলা
সামাজিক, মানসিক আৰু আবেগিক পৰিপক্বতাৰ পাছতহে বিবাহ সম্পন্ন কৰা
মহিলাৰ আনুষ্ঠানিক শিক্ষাৰ জৰিয়তে কিশোৰী অৱস্থাৰ মাতৃত্ব হ্ৰাস কৰা

যোগ্যতাৰ চৰ্ত



অসমত বাস কৰা সকলো কন্যা শিক্ষাৰ্থী এই আঁচনিৰ বাবে যোগ্য
বিবাহিতা ছাত্ৰী (স্নাতকোত্তৰ আৰু বি এড শিক্ষাৰ্থীৰ বাহিৰে) আৰু চাকৰিয়াল বি এড
শিক্ষাৰ্থীসকলৰ বাবে আঁচনিৰ সুবিধা উপলব্ধ নহ'ব
মদী, সাংসদ, বিধায়কৰ কন্যা এই আঁচনিৰ বাবে যোগ্য বিবেচিত নহ'ব
ৰাণীকান্ত কাকতি বঁটা (প্ৰজ্ঞান ভাৰতী আঁচনি)ৰ অধীনত স্কটাৰ লাভ কৰা ছাত্ৰীসকল এই
আঁচনিৰ বাবে যোগ্য বিবেচিত নহ'ব। ৰাণীকান্ত কাকতি বঁটা পৰিহাৰ কৰা ছাত্ৰীৰ বাবেহে
এই আঁচনি প্ৰযোজ্য হ'ব



Assam Climate Change Management Society (ACCMS)

Government of Assam

Our Vision

To achieve a climate-resilient and sustainable development pathway
in Assam by facilitating cross-sectoral convergence across
departments and providing technical support for the implementation of
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